



The Wedding Day.

COMIC OPERA

in Three Acts.

WORDS BY

STANISLAUS STANGE,

MUSIC BY

JULIAN EDWARDS.



THE JOHN CHURCH COMPANY,

CINCINNATI, ❖ NEW YORK, ❖ CHICAGO.
LEIPSIC.

Mus. 1897-1898

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HARVARD UNIVERSITY

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CAST.

POLYCOP. JEFFERSON DE ANGELIS.
PLANCHETTE.. ALFRED WHEALAN.
DUC DE BOUILLON. WILLIAM PRUETTE.
RAOUL. . . . .	. TOM GREENE.
POMADE. . . . .	. LEONARD SAVOY.
SOUFFLÉ. . . . .	. W. H. DODD.
SERGEANT. . . . .	. WINFIELD BLAKE.
LAUBERT. . . . .	. ALBERT MC GUCKIN.
ROSE MARIE. . . . .	. DELLA FOX.
MADAME DE MONTBAZON. . . . .	. LUCILLE SAUNDERS.
AUNT HORTENSE. . . . .	. LOUISE RIALI.
RENÉE. . . . .	. MAY GUTHBERT.
COURCY. . . . .	. GRACE FREEMAN.
VILLIERS.. . . .	. SALLY RANDALL.
VARNEY. . . . .	. MARGUERITE LEON.
LUCILLE D'HERBLAY. . . . .	. LILLIAN RUSSELL.

ACT I.

SCENE.— Interior of Polycop's Baker Shop.

ACT II.

SCENE.— Salon of Mme. de Montbazon's House.

ACT III.

SCENE.— Frondist Outpost.

Produced under the management of FRANK MURRAY.
 Stage Director. RICHARD BARKER.
 Director of Music. JULIAN EDWARDS.

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The Wedding Day.

Comic Opera in Three Acts.



Act I.

Nº 1.ª Introduction.

Written by
STANISLAUS STANGE.

Composed by
JULIAN EDWARDS.

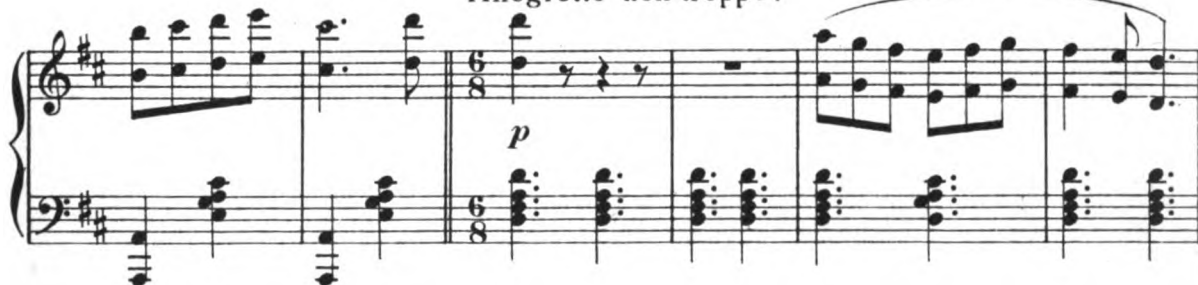
Marziale.



ff



Allegretto non troppo.



p



First system of musical notation. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a harmonic accompaniment of chords and dyads.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a more active accompaniment with some sixteenth-note patterns. A dynamic marking of *ff* (fortissimo) is present in the final measure.

Third system of musical notation. The treble clef staff has a more rhythmic melody with eighth-note runs. The bass clef staff has a steady accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in the second measure.

Fourth system of musical notation. The treble clef staff features a melodic line with some grace notes. The bass clef staff has a consistent accompaniment with eighth-note patterns.

Fifth system of musical notation. The treble clef staff has a melodic line with some grace notes. The bass clef staff has a consistent accompaniment. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Sixth system of musical notation. The treble clef staff continues the melody. The bass clef staff has a consistent accompaniment with eighth-note patterns.

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, featuring a treble and bass staff with various notes and rests.

Third system of musical notation, featuring a treble and bass staff with various notes and rests.

Fourth system of musical notation, featuring a treble and bass staff with various notes and rests.

Fifth system of musical notation, featuring a treble and bass staff with various notes and rests.

Sixth system of musical notation, featuring a treble and bass staff with various notes and rests.

First system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and a *f* dynamic marking above the third measure. The bass clef staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble clef staff has a melodic line with slurs and a triplet of eighth notes in the second measure. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with slurs and a triplet of eighth notes in the second measure. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a *f* dynamic marking above the second measure. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and a triplet of eighth notes in the second measure. The bass clef staff continues the accompaniment, with a *p* dynamic marking below the fourth measure.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the accompaniment with slurs and rests.

attacca.

(b) Chorus.

Allegro.

Piano introduction for the chorus, featuring a treble and bass staff with a 6/8 time signature and a key signature of two sharps (F# and C#). The music starts with a forte (*f*) dynamic and includes trills (*tr*) in the right hand.

Vocal and piano accompaniment for the first part of the chorus. The vocal parts are for Soprano and Alto. The piano accompaniment continues with a rhythmic pattern of chords.

SOPRANO.
Plan - chette! Plan - chette! Oh,

ALTO.

Vocal and piano accompaniment for the second part of the chorus. The vocal parts continue with lyrics. The piano accompaniment features a dense chordal texture.

where is that ba - ker's man? Plan - chette! Plan - chette! Come hur - ry if you

can! Plan - chette! Plan - chette! Where is that ba - ker's man? Plan -

chette! Planchette! Come hur - ry if you can. If you don't quick - ly

bring our bread, We'll sure - ly take the cake instead, So hur - ry, leave your ba - king pan; We're

wait - ing for the ba - ker's man. Plan - chette! Plan - chette!

ff

chette! Say where is Pol - y - - cop?

Plan - chette! Say where is Pol - y - - cop?

Shop! Shop! Shop! Shop! Shop! Shop!

Shop! Shop! Shop! Shop! Shop! Shop! Shop!

PLANCHETTE.

In hea-ven's name, what is the mat-ter? Oh! cease at

once, this sense-less chat - ter, You women talk, but noth - ing say, Like cackling hens that

nev - er lay!

What _____ you sour, you cran-ky, old crosspatch, We'll

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a half rest followed by a quarter note G, then a quarter rest, and a half note G. The lyrics 'nev - er lay!' are written below this staff. The middle staff is a vocal line that begins with a half rest, followed by a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'What _____ you sour, you cran-ky, old crosspatch, We'll' are written below this staff. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

prove that cack-ling hens can scratch! Let's wreak our ven-geance on his poll!

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'prove that cack-ling hens can scratch! Let's wreak our ven-geance on his poll!' are written below this staff. The middle staff is a vocal line that begins with a half rest, followed by a quarter note G, then a quarter note A, and a quarter note B. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

PLAN.

This baker's life saved by a roll!

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a half note G, then a half note A, and a half note B. The lyrics 'This baker's life saved by a roll!' are written below this staff. The middle staff is a vocal line that begins with a half rest, followed by a quarter note G, then a quarter note A, and a quarter note B. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

SOUFFLÉ.

Rascal! Scullion! Slave! Where is the wine? where is the wine? Hasten, Varlet!

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'Rascal! Scullion! Slave! Where is the wine? where is the wine? Hasten, Varlet!' are written below this staff. The middle staff is a vocal line that begins with a half rest, followed by a quarter note G, then a quarter note A, and a quarter note B. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

knave! by all di - vine, by all di - vine, This is the sec - ond time you're late, The Fron - dist

soldiers will not wait, If you stir not your doughy stumps, You shall have sundry kicks and

PLANCHETTE.

Oh! oh! oh! oh!

bumps.

SOP.

Ha! ha! ha! ha! You

ALTO.

f

ras-cal, scullion, slave! Ha! ha! ha! ha! You scoundrel, var-let,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "ras-cal, scullion, slave! Ha! ha! ha! ha! You scoundrel, var-let,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

knave! Give him sun-dry kicks and bumps, Al- so div-ers knocks and thumps.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "knave! Give him sun-dry kicks and bumps, Al- so div-ers knocks and thumps." The piano accompaniment maintains the rhythmic pattern established in the first system.

Corp - 'ral, dear, give him a "whacker!" We know this ba - ker

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "Corp - 'ral, dear, give him a "whacker!" We know this ba - ker". The piano accompaniment continues with the same rhythmic pattern.

needs a "crack - - er"!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "needs a "crack - - er"!". The piano accompaniment ends with a final chord. A dynamic marking of *ff* (fortissimo) is present in the piano part.

(c) Song. "Soldiers of the Parliament."

Marziale. *POMADE.*

1. The Par-li-a-ment in -
2. This fact we'd like to

sis - ted that we should be en - list - ed; This fact no man dis -
men - tion and call to your at - ten - tion, We're troops yet un - de -

putes, we all want sub - sti - tutes. We one and all are
feat - ed, we nev - er have re - treated! Should the glo - ry of the

strangers to mil - i - ta - ry dan - gers, So for - give
bat - tle these sol - diers somewhat rat - tle, Pray, for - give

us if we do not long to fight.
us if we then should take to flight.

SOP.

ALTO. So for - give
Pray for - give

TEN. So for - give
Pray for - give

BASS. So for - give
Pray for - give

ff

Though not en -

them if they do not long to fight.
them if they then should take to flight.

them if they do not long to fight.
them if they then should take to flight.

us if we do not long to fight.
us if we then should take to flight.

p

list-ed with our own con - sent, To fight full well is

our in - tent, To fight well full_ is_ what I

meant, For we are the sol-diers of the Par - lia - ment.

Though

Though

Though

ff

not en - list - ed with their own con - sent, To fight full well is
 not en - list - ed with their own con - sent, To fight full well is
 not en - list - ed with our own con - sent, To fight full well is

For
 their in - tent, To fight well full is what they meant, For
 their in - tent, To fight well full is what they meant, For
 our in - tent, To fight well full is what we meant, For

they are the sol-diers of the Par - lia - ment. Par - lia - ment.

they are the soldiers of the Par - lia - ment. Par - lia - ment.

they are the soldiers of the Par - lia - ment. Par - lia - ment.

we are the soldiers of the Par - lia - ment. Par - lia - ment.

Allegro.

They who fight and run a-way — will live to run some o-ther day. —

The bat-tle of love is our de-light, — the on - ly battle we

This system contains the first vocal entry. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The lyrics are: "The bat-tle of love is our de-light, — the on - ly battle we".

They who fight and run a-way — will live to
They who fight and run a-way — will live to
love to fight. They who fight and run a-way — will live to

This system contains the second vocal entry. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The lyrics are: "They who fight and run a-way — will live to", "They who fight and run a-way — will live to", and "love to fight. They who fight and run a-way — will live to".

run some o - ther day. The war of love is their de - light, The
 run some o - ther day. The war of love is their de - light, The
 run some o - ther day. The war of love is our de - light, The

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and chords.

on - ly bat-tle they care to fight. Hou - la!
 on - ly bat-tle they care to fight.
 on - ly bat-tle we care to fight. Hou - la!

The piano accompaniment continues with a right-hand melody and a left-hand bass line. The right hand features triplet markings over the final notes of the system.

First system of a musical score. It consists of five staves. The top staff is a bass line with a key signature of one sharp (F#) and a common time signature. The second staff is a vocal line with lyrics "Houp - la!" and "Ah!". The third staff is another vocal line with lyrics "Ah!". The fourth staff is a vocal line with lyrics "Houp - la!" and "Ah!". The fifth staff is a piano accompaniment with triplets and a fermata.

Second system of a musical score. It consists of five staves. The top staff is a bass line with a key signature of one sharp (F#) and a common time signature. The second staff is a vocal line with lyrics "Houp - - - la!" and "Houp - - -". The third staff is another vocal line with lyrics "Houp - - - la!" and "Houp - - -". The fourth staff is a vocal line with lyrics "Houp - - - la!" and "Houp - - -". The fifth staff is a piano accompaniment with triplets and a fermata.

PLANCHETTE.

Dis -

The first system of the score consists of five staves. The top staff is a bass line with a whole rest. The second staff is a vocal line with a long note and the syllable 'la!'. The third and fourth staves are vocal lines, also with 'la!' syllables. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth notes and chords. The key signature has one sharp (F#).

meno mosso.

The second system of the score consists of three staves. The top staff is a bass line with a triplet of eighth notes and the lyrics 'turb-ing the peace of this qui - et com-mu-ni - ty, Steal - ing and drink-ing with'. The middle and bottom staves are piano accompaniment with chords and eighth notes. The key signature has one sharp (F#).

The third system of the score consists of three staves. The top staff is a bass line with a triplet of eighth notes and the lyrics 'per-fect im-mu-ni - ty. Mas - ter has left, it may be for e - ter - ni - ty,'. The middle and bottom staves are piano accompaniment with chords and eighth notes. The key signature has one sharp (F#).

Blast - ing the hope of the bak - ing fra - ter - ni - ty.

He has gone? —

He has gone? —

He has gone? —

Leav - ing me to mind the shop.

our Poly - cop.

our Poly - cop.

our Poly - cop.

p *drum* *pp*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first system features a bass line with triplets and lyrics. The vocal parts enter with the phrase "He has gone?". The piano accompaniment consists of sustained chords. The second system continues the vocal lines with lyrics "Leav - ing me to mind the shop." and "our Poly - cop.". The piano accompaniment includes a drum part and dynamic markings *p* and *pp*.

• **Song (d) "He never said a word."**

Moderato. *PLANCHETTE.* %

Three days a - go he
tell your se - cret,

came to me, this is a sol - emn fact, He - swore me then to
then, said I. "You now shall hear," said he; And then he heav'd a

se - cre - cy; most strangely did he act. "What I am go - ing to
hea - vy sigh, "You'll keep your word to me? You are a faith - ful

say," said he "not a liv - ing soul has heard, Come near - er, friend, stand
friend and just, all doubt would be ab - surd. My se - cret thus to

close to me, Pst! Pst! Pst! Dont breathe a sin - gle word!
 you I trust, Pst! Pst! Pst! He nev - er said a word!

ppp Now
 Pst! pst! pst! dont breathe a sin - gle word.
 Pst! pst! pst! He nev - er said a word.
 Pst! pst! pst! dont breathe a sin - gle word.
 Pst! pst! pst! He nev - er said a word.
ppp
 Pst! pst! pst! dont breathe a sin - gle word.
 Pst! pst! pst! He nev - er said a word.

Tempo di Valse.
 ev' - ry year in the heart of spring, When the flow - ers bloom and the

bird - ies sing, My mas - ter would do some cra - zy thing, some cra - zy

This system contains a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "bird - ies sing, My mas - ter would do some cra - zy thing, some cra - zy". The piano accompaniment consists of chords and moving lines in both hands.

thing, some cra - zy thing.

Now ev - 'ry year in the heart of spring, When the

Now ev - 'ry year in the heart of spring, When the

Now ev - 'ry year in the heart of spring, When the

This system continues the musical score. It features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The lyrics "thing, some cra - zy thing." are followed by three lines of the phrase "Now ev - 'ry year in the heart of spring, When the". The piano accompaniment continues with harmonic support for the vocal lines.

My mas-ter would do some cra - zy
 flow - ers bloom and the bird - ies sing, His mas-ter would do some cra - zy
 flow - ers bloom and the bird - ies sing, His mas-ter would do some cra - zy
 flow - ers bloom and the bird - ies sing, His mas-ter would do some cra - zy

thing, some cra - - zy thing. ——— “Come thing.
 thing, some cra - - zy thing. ——— thing, Ev-'ry year in the
 thing, some cra - - zy thing. ——— thing, Ev-'ry year in the
 thing, some cra - - zy thing. ——— thing,

piu mosso.

spring when the birdies do sing His
 Ev'-ry year in the spring. when the birdies do sing, His

mas - - - ter will do some cra - - - zy
 mas - - - ter will do some cra - - - zy

Tempo.

thing.
 thing.

Lento.

ff

EXIT.

ff

Now ev - 'ry year in the heart of spring, when the flow - ers
 Now ev - 'ry year in the heart of spring, when the flow - ers.
 Now ev - 'ry year in the heart of spring, when the flow - ers

bloom and the bird - ies sing, His mas - ter would do some cra - zy thing, some
 bloom and the bird - ies sing, His mas - ter would do some cra - zy thing, some
 bloom and the bird - ies sing, His mas - ter would do some cra - zy thing, some

era - zy thing. ———
 era - zy thing. ———
 era - zy thing. ———

Nº 2. Song. "Life is but short at the best."

Andante Moderato.

The piano introduction consists of four measures. The right hand has a whole rest in the first measure, followed by a half note G4, a half note F4, and a half note E4. The left hand features a triplet of eighth notes (G3, F3, E3) in the first measure, followed by a half note G3, a half note F3, and a half note E3. The piece concludes with a half note G4 and a half note F4 in the right hand, and a half note G3 and a half note F3 in the left hand.

RAOUL.

§

1. The lov - ers who sigh, for - mar - ried life cry,
fairs of the heart, most sure - ly will part

Mer - it the sor - row they woo. ——— To love and to wed are
Peaceful contentment and you; ——— Then fear and un - rest will

things that I dread, I— try to a - void them, I do. If
reign in your breast, I— think I'll a - void them, I do. A

Cu - pid I spy, a maid - en near by, I run like the mischief, that's
sweet pret - ty face, a show - er of lace, Will raise the "Old Har - ry," that's

true, that's true! I hold it a crime, to waste your good time,
true, that's true! I hold it a crime, to waste your good time,

Seek-ing for troub-le, don't you? Don't_ you? I nev-er will
 Hunt-ing for troub-le, don't you? Don't_ you? I nev-er will

wear_ the robe of care, I'll laugh, I'll sing and I'll
 wear_ the robe of care, I'll laugh, I'll sing and I'll

jest. I'll live while I can, a sin-gle young man, For
 jest. I'll live while I can, a sin-gle young man, For

life is but short at best. 2. Af-
 life is but short at best.

№ 3. Ensemble and Song. "Rose-Marie!"

Vivace. *SOP.*

ALTO. Here comes Pol-y-cop!
TEN.

POMADE AND PLANCHETTE WITH BASSES. *BASS.* Here comes Pol-y-cop!

ff

Pol - y - cop! Pol - y - cop! Here comes Pol - y - cop! Stand a - side. Long life, Pol - y - cop!

Pol - y - cop! Pol - y - cop! Here comes Pol - y - cop! Stand a - side. Long life, Pol - y - cop!

Pol - y - cop! Pol - y - cop! Wel - come, Pol - y - cop, where is your bride?

Pol - y - cop! Pol - y - cop! Wel - come, Pol - y - cop, where is your bride?

Where is your bride? Where is your bride? Where's your bride? Where's your bride?

Where is your bride? Where is your bride? Where's your bride?

Where's your bride? Where's your bride?

The first system of music consists of four staves. The top two staves are vocal lines in G major, with lyrics: "Where is your bride? Where is your bride? Where's your bride? Where's your bride?". The bottom two staves are piano accompaniment, with a steady eighth-note bass line and a more melodic treble line.

POLYCOP.

I came a-head to clear the way, for

p

The second system begins with the tempo marking "POLYCOP." in italics. It features a vocal line with the lyrics "I came a-head to clear the way, for" and a piano accompaniment marked with a piano (*p*) dynamic. The piano part has a rhythmic eighth-note accompaniment.

tri - fles mar one's wed-ding day. My

The third system continues the vocal line with the lyrics "tri - fles mar one's wed-ding day. My" and the piano accompaniment. The piano part maintains its rhythmic accompaniment.

own dear wife — you soon shall see, She's all the

The fourth system concludes the vocal line with the lyrics "own dear wife — you soon shall see, She's all the" and the piano accompaniment. The piano part ends with a final chord.

world, and more,— to me!

ff May you nev - er know a

ff May you nev - er know a

day that's blue. Here's long life and all good

day that's blue. Here's long life and all good

Dear friends!— Kind friends! I

things' to you!

things to you!

pp

thank you one and all; May hap - - pi - ness to

ev' - ry man here fall. For - give my res - pi - ration, Al -

so this per - spi - ra - tion, I scarce - ly know which way to turn, A

cresc ed accel.

mar - ried man has much to learn, has much, has much to learn.

rit.

PLANCHETTE.

My

rit. *p*

Stop right there, that's e -
 mar - ried mas - ter, how d'ye do?

nough from you. Take these bun-dles, and this hat, Now take this and

now take that! Do my bid-ding, this is flat!

I

ff *p*

Recit.
 Take them quickly to the
 hard - ly know where "I am at!"

p

Allegro.

bridalroom; If you fail me now exile your doom. —

Long life and ev - 'ry

Long life and ev - 'ry

This system contains the first vocal phrase and piano accompaniment. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "bridalroom; If you fail me now exile your doom. —". The piano accompaniment features a bass line with a 2/4 time signature and a melody in the right hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

plea - sure, Un - stint - ed with - out mea - sure, be our

plea - sure, Un - stint - ed with - out mea - sure, be our

This system contains the second vocal phrase and piano accompaniment. The vocal line continues with the lyrics "plea - sure, Un - stint - ed with - out mea - sure, be our". The piano accompaniment continues with a steady bass line and a melodic right hand.

ba - ker's lot in life. — Long live our Pol-y and his

ba - ker's lot in life. — Long live our Pol-y and his

This system contains the third vocal phrase and piano accompaniment. The vocal line concludes with the lyrics "ba - ker's lot in life. — Long live our Pol-y and his". The piano accompaniment provides harmonic support throughout.

RAOUL.

A

wife, long live our Pol - y and his wife!

wife, long live our Pol - y and his wife!

p

bach - e - lor long you tar - ried, Pray, tell us how you mar -

un poco rit.

ried.

POLY.

I'll speak the truth, just tell you how, I came to take the mar-riage vow.

rit.

Andante moderato.

My Aunt who lives in Nor-man-dy, A re-

pp

mark-a-ble quaint, old maid is she, She wrote and said, "Come up to my place, And

gaze on a real - ly beauti-ful face." For years she had tried to mar-ry me off, And

never would cease tho'at her. I'd scoff. She'd fail'd be-fore, so fearing no harm, I

hied me up to that Normandy farm.

He hied him up to that Norman-dy farm.

He hied him up to that Norman-dy farm.

f

Detailed description: This system contains four staves. The top staff is the vocal line, starting with the lyrics 'hied me up to that Normandy farm.' The second and third staves are vocal lines for a second voice, with lyrics 'He hied him up to that Norman-dy farm.' and 'He hied him up to that Norman-dy farm.' respectively. The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

Meno.

Rose Mar-ie was the girl I met,

Detailed description: This system contains four staves. The top staff is the vocal line, starting with the lyrics 'Rose Mar-ie was the girl I met,'. The second and third staves are vocal lines for a second voice. The bottom two staves are the piano accompaniment. A dynamic marking of *Meno.* (Meno) is placed above the vocal line. The piano part continues with a similar rhythmic pattern to the first system.

Rose Mar-ie I shall ne'er forget! Rose Mar-ie was so sim-ple and shy, I

Detailed description: This system contains four staves. The top staff is the vocal line, starting with the lyrics 'Rose Mar-ie I shall ne'er forget! Rose Mar-ie was so sim-ple and shy, I'. The second and third staves are vocal lines for a second voice. The bottom two staves are the piano accompaniment, continuing the musical accompaniment for the piece.

knew that I nev-er could say "Good-bye." I knew I nev - er could say "Good-bye," never

tr

say "Good - bye"

Rose Ma-rie was the girl he met,

Rose Ma-rie was the girl he met,

ff

Rose Ma-rie he will ne'er for-get. Rose Ma-rie was so sim-ple and shy, he

Rose Ma-rie he will ne'er for-get. Rose Ma-rie was so sim-ple and shy, he

knew he nev-er could say "good-by." He knew he nev - er could say "good - by," nev - er

knew he nev er could say "good-by." He knew he nev - er could say "good - by," nev - er

POLY.

She churnd the butter and

say "good - by."

say "good - by."

pp

made the cheese, in ev' - ry way she tried to please, I re - solv'd at once 'twas

time to wed, This Normandy rose had turn'd my head. I swore when I met this

maid a-lone, I'd make her promise to be my own; I never had lov'd, ex-

cept by halves, But this Normandy maid, she thrill'd my calves.

This Norman-dy maid, she

This Norman-dy maid, she

f

Rose Ma-rie is the girl I mean,
thrilled his calves.
thrilled his calves.

The first system of the musical score consists of four staves. The top staff is a vocal line in D major, starting with a rest and then a melodic phrase. The second and third staves are vocal lines, both with the lyrics "thrilled his calves." The bottom staff is a piano accompaniment in D major, featuring a rhythmic pattern of eighth notes and chords.

Rose Ma-rie is my heart's dear Queen! Rose Ma-rie, my Norman-dy rose, she

The second system of the musical score consists of four staves. The top staff is a vocal line in D major with the lyrics "Rose Ma-rie is my heart's dear Queen! Rose Ma-rie, my Norman-dy rose, she". The second staff is a vocal line with a melodic line. The bottom two staves are a piano accompaniment in D major, featuring a rhythmic pattern of eighth notes and chords.

thrills me thro' from my head to my toes, She thrills me thro' from my head to my toes, from my

The third system of the musical score consists of four staves. The top staff is a vocal line in D major with the lyrics "thrills me thro' from my head to my toes, She thrills me thro' from my head to my toes, from my". The second staff is a vocal line with a melodic line. The bottom two staves are a piano accompaniment in D major, featuring a rhythmic pattern of eighth notes and chords, with a trill (tr) in the right hand.

head to toes.

Rose Ma-rie is the girl I mean,

Rose Ma-rie is the girl I mean,

ff

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in G major (one sharp) with lyrics 'head to toes.' The second and third staves are vocal lines with lyrics 'Rose Ma-rie is the girl I mean,'. The fourth staff is a piano accompaniment line in bass clef, featuring a dynamic marking of *ff* (fortissimo). The piano part includes chords and a melodic line in the right hand.

Rose Ma-rie is his heart's dear queen; Rose Ma-rie his Nor-man-dy rose, She

Rose Ma-rie is his heart's dear queen; Rose Ma-rie his Nor-man-dy rose, She

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'Rose Ma-rie is his heart's dear queen; Rose Ma-rie his Nor-man-dy rose, She'. The second and third staves are vocal lines with the same lyrics. The fourth staff is a piano accompaniment line in bass clef, continuing the accompaniment from the first system.

She thrills me thro' from my head to my toes, from my
thrills him thro' from his head to his toes. From his
thrills him thro' from his head to his toes. From his

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "She thrills me thro' from my head to my toes, from my thrills him thro' from his head to his toes. From his thrills him thro' from his head to his toes. From his". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

head to toes. —
head to toes. —
head to toes. —

The second system continues the vocal and piano parts. The lyrics for the vocal lines are: "head to toes. —", "head to toes. —", and "head to toes. —". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

The third system shows the continuation of the piano accompaniment. It features a right-hand melody with various rhythmic patterns and a left-hand bass line with chords and single notes.

No 4. Chorus and Song. "I am a simple Norman Maid."

Allegretto. *SOP.*
Ho - la! _____ to Pol - y and his

ALTO.
To Pol - y and his wife, ho-la! ho - la! _____

TEN.
Ho - la! _____ to Pol - y and his

BASS.

wife. _____ Ho - la! _____ Here's to their wed - ded

_____ Here's to their wed - ded life, ho - la! ho - la! _____

wife. _____ Ho - la! _____ Here's to their wed - ded

life. May hap - pi - ness and ev - 'ry joy be ev - er theirs, with -

May hap - pi - ness and ev - 'ry joy be ev - er theirs, with -

life. May hap - pi - ness and ev - 'ry joy be ev - er theirs, with -

out al - loy. May hap - pi - ness and ev - 'ry joy, be theirs with - out al -

out al - loy. May hap - pi - ness and ev - 'ry joy, be theirs with - out al -

out al - loy. May hap - pi - ness and ev - 'ry joy, be theirs with - out al -

loy. Ho - la!

loy. Ho - la! to Pol - y and his wife. Here's to their wed - ded

loy. Ho - la! Here's to their wed - ded

To Pol - y and his wife, ho - la! here's to their wed - ded
 life. To Pol - y and his wife, ho - la! here's to their wed - ded
 life. To Pol - y and his wife, ho - la! here's to their wed - ded

life. — May they to sor - row ne'er a - wake, their bread be ev - er
 life. May they to sor - row ne'er a - wake, their bread be ev - er
 life. May they to sor - row ne'er a - wake, their bread be ev - er

choicest cake! May they to sor - row ne'er a - wake, their bread be choic - est
 choicest cake! May they to sor - row ne'er a - wake, their bread be choic - est
 choicest cake! May they to sor - row ne'er a - wake, their bread be choic - est

RAOUL.

We all know this, and to our cost, that joy postponed is pleasure lost. Let's

cake.

cake.

cake.

live and laugh, when'er we may, there's sorrow enough in ev-'ry day.

Long life and ev-'ry

Long life and ev-'ry

Long life and ev-'ry

f

pleasure, un - stinted without measure, Be their hap - py lot in life. Long

pleasure, un - stinted without measure, Be their hap - py lot in life. Long

pleasure, un - stinted without measure, Be their hap - py lot in life. Long

live the ba - ker and his wife. Long live our ba - ker and his

live the ba - ker and his wife. Long live our ba - ker and his

live the ba - ker and his wife. Long live our ba - ker and his

POLYCOP.

Oh, how my love-sick heart doth pant!
 wife, ho-la!
 wife, ho-la!
 wife, ho-la!

POLY.

(All bow to Rose.)

Friends! My wife! My maiden aunt!

(All bow to Aunt.)

POLY.

Both from an-cient Normandy, the land of love and

RAOUL.

This is a hap - py meet - ing, Ac - cept a cor - dial
 chi-val-ry.
 This is a hap - py meet - ing, Ac - cept a cor - dial
 This is a hap - py meet - ing, Ac - cept a cor - dial
 This is a hap - py meet - ing, Ac - cept a cor - dial

greet - - ing, From us who live in gay Par - ee, To you who come from
 greet - ing, From us who live in gay Par - ee, To you who come from
 greet - ing, From us who live in gay Par - ee, To you who come from

Andante non troppo.

Normandy.

Normandy.

Normandy.

Normandy, from Normandy.

ff *p*

Detailed description: This section contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The first four staves are for voices, and the fifth is a bass line. The piano accompaniment is shown in grand staff notation. The music is in D major and 4/4 time. Dynamics include *ff* and *p*.

ROSE MARIE.

I am a sim-ple Nor-man maid, my
was a sim-ple coun-try miss brought

Detailed description: This section features a vocal line with lyrics and piano accompaniment. The vocal line is in a single staff, and the piano accompaniment is in grand staff notation. The music is in D major and 4/4 time.

cheeks are ro - sy red; Of ci - ty folks I'm half a - fraid, for
up 'mid chicks and cows; A gen - tle, peace - ful life was this, un -

Detailed description: This section continues the vocal line with lyrics and piano accompaniment. The vocal line is in a single staff, and the piano accompaniment is in grand staff notation. The music is in D major and 4/4 time.

I am coun - try bred. I know a pi - geon from a
heard were lov - er's vows. When I was ask'd if I would

dove, but nev - er heard a word of love, Un -
wed, I trembled, blush'd and hung my head! 'Twas

til then my husband drawing near, Call'd
my husband, Oh, strange bliss, Gave

me his "dar-ling, lov - ey dear!"
me my first, my maid-en kiss!

POLY.
Un-til her husband drawing near call'd her his "dar-ling,
'Twas then her husband, Oh, strange bliss, gave her her first, her

fp

lov - ey dear." maid - en kiss.

pp

Oh, how truly sweet, how sim - ply pure, — is this

Oh, how truly sweet, how sim - ply pure, is this

pp

Oh, how truly sweet, how sim - ply pure, is this

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines for two different voices, both with lyrics. The fourth and fifth staves are vocal lines for two more voices, also with lyrics. The sixth staff is the piano accompaniment, starting with a *pp* dynamic marking. The key signature is one sharp (F#) and the time signature is 4/4.

Oh, how tru-ly sweet! how sim - ply pure, —

lit - tle Nor - man maid de - mure.

lit - tle Nor - man maid de - mure.

lit - tle Nor - man maid de - mure.

lit - tle Nor - man maid de - mure.

p

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines for three different voices, all with the same lyrics. The fifth staff is the piano accompaniment, starting with a *p* dynamic marking. The key signature is one sharp (F#) and the time signature is 4/4.

1

is this lit - tle Norman maid demure. I

The first system of the musical score features a vocal line in G major with a treble clef. The lyrics are "is this lit - tle Norman maid demure." followed by a fermata and the letter "I". The piano accompaniment consists of five staves: four treble clefs and one bass clef, all in G major. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand.

2

Norman maid demure.

pp

How sim - ply pure, this maid de - mure.

pp

How sim - - ply pure!

decresc.

The second system continues the musical score. It starts with a vocal line in G major with a treble clef, with the lyrics "Norman maid demure." followed by a fermata. The piano accompaniment consists of five staves: four treble clefs and one bass clef, all in G major. The piano part features a more complex texture with chords and melodic lines in both hands. Dynamic markings include *pp* (pianissimo) and *decresc.* (decrescendo).

No 5. Duet. "The Maid and the Officer."

Allegretto non troppo.

RAOUL.

It seems to me that we have met, Yes,
strange that I should thus for - get, I'm

sometime long a - go. But when and where I now for - get, Your
sure I know you well; Place me for - ev - er in your debt, Your

LUCILLE.

We nev - er, nev - er met be - fore, kind
Kind sir, you would no wis - er be, If

face I sure - ly know.
name, I pray you, tell.

sir, You nev - er knew — this coun - try girl in days of yore and
 I my name should speak, — I beg a sol - dier's cour - te - sy un -

she ne'er heard of you.
 to a wo - man weak. —
 Ah, pret - ty maid, sweet pret - ty maid, Nay

cresc.

a tempo.
un poco rit. Ah, no - ble sir, kind gen - tle sir, I may no longer
 do not run a - way!

f rit.

stay.
 Dear gen - tle maid be not a - fraid, I will not lose her

(Aside.)

Good of - fi - cer, kind of - fi - cer, I pray you let me

so.

go.

un poco rit.

f

Pret-ty

p scherz.

Noble sir, Let me go, Ah! no - ble sir! I must a -

maid, Pray you stay. Ah! pret - ty maid, I pray you

ando.

pp

way, a - way.

stay. Pray stay. 'Tis

ff

p

№ 6. (a) Ensemble
(b) Song. "Mon Général."

Allegro. *ROSE MARIE.*

Monsieur, all is

well! Thanks to you. From Captain Rap-pell, this bil - let - doux. I

told him you were waiting here for me. "Please give to him this let-ter then," said

he. For-give me, dear, for leav-ing you a -

f *p*

lone, When you know why, my fault you will con - done. I left to

save my hus - band from ar - rest By these vile Frondists whom we both de - test.

LUCILLE.

To the Vi - comte I am known, let us leave ere hope has flown.

Des - ti - ny our lives doth shape; while he reads I must

es - cape.

RAOUL.

Stay ——— Mad'moi - selle. ——— This let - ter

plac - es me 'twixt love and du - - ty ———

ROSE.

Fear not, Lu - cille, ——— The low - est whis - per of

wo - man's beau - ty is heard a - bove du - ty's cla - rion blast. Fear

not _____ for he loves, _____ the dan - - ger is

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "not _____ for he loves, _____ the dan - - ger is". The middle staff is a vocal line with rests. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords.

past. _____ *RAOUL.*
I must do my du - - ty.

cresc.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "past. _____" and "*RAOUL.* I must do my du - - ty.". The middle staff is a vocal line with rests. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords, with a *cresc.* marking.

LUCILLE.
The low - -
ROSE.
The
I must do my du - - ty. All hope _____ of

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "*LUCILLE.* The low - -". The second staff is a vocal line with lyrics: "*ROSE.* The". The third staff is a vocal line with lyrics: "I must do my du - - ty. All hope _____ of". The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords, with a *f* marking.

- - est whis-per of wom - an's beau - - ty is *pp*
 low - - est whis-per of wom - an's beau - - ty is *pp*
 love for ev - er past _____ for *pp*

heard a - bove du - ty's clar - - ion blast.
 heard a - bove du - ty's clar - - ion blast.
 ev - - - er past. Mon-sieur

Ri - go - leau has been ar - rest - ed. Pa-pers found up - on him have at -

No, not a
 It is a lie!
 test-ed, Lu - cille d'Herblay en-ter'd Paris as a spy.

Meno mosso.

spy.

RAOUL.

A spy!

Tempo di marcia.
(Outside.) *TEN. pp*

CHORUS. Though not en - lis - ted with our own con - sent, To

BASS. pp

f *pp*

They are searching ev'ry
 You ——— your father's daugh - ter.
 fight full well is our in - tent, To fight well full is —

quart-er. They are
 A spy! ———
 what we meant, For we are the soldiers of the Par - lia - ment.

com-ing near-er, near-er.

To my heart she's grow - ing

dearer. _____ Come, Lu - cille, for -

(Outside.)

Though not en - lis-ted with our own con - sent, To

ev - er lost is du - ty, in the ma - gic of thy
 fight full well is our in - tent. To fight well full is

Spoken like a
 Spoken like a
 beau - ty. I will save you if I can.
 what we meant, For we are the soldiers of the Par - lia - ment.

man.

man. Oh, fool - ish man, of

Too late, they come this way! _____

f

Detailed description: This system contains the first vocal entry and piano accompaniment. It features three vocal staves and two piano staves. The key signature is B-flat major (two flats). The first vocal line has a rest followed by the word 'man.'. The second vocal line has a rest followed by 'man.' and then 'Oh, fool - ish man, of'. The third vocal line has a rest followed by 'Too late, they come this way!' and a long horizontal line indicating a continuation. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, marked with a forte (*f*) dynamic.

(to Lucille.)

wo - man born, thy fee - ble wit doth mer - it scorn. I'll

Detailed description: This system contains the second vocal entry and piano accompaniment. It features two vocal staves and two piano staves. The key signature is B-flat major. The first vocal line is marked '(to Lucille.)' and contains the lyrics 'wo - man born, thy fee - ble wit doth mer - it scorn. I'll'. The piano accompaniment continues with chords and a bass line.

(To Raoul.)

save thee yet. I ask no more, un - til I knock, guard well this

rit.

Detailed description: This system contains the third vocal entry and piano accompaniment. It features two vocal staves and two piano staves. The key signature is B-flat major. The first vocal line is marked '(To Raoul.)' and contains the lyrics 'save thee yet. I ask no more, un - til I knock, guard well this'. The piano accompaniment continues with chords and a bass line. The system concludes with a 'rit.' (ritardando) marking and a double bar line.

Allegro agitato.

ROSE.

RAOUL.

door. To save her life I'd lose my own, _____ and yet to

f

3 3 3 3

me all love un - known _____ un-til this day, this ve - ry

hour; — Oh, Love, thou won - drous, migh - ty pow'r! A-way stern

du - ty, lost for aye. _____ I love there's noth - ing more to

say! — To love is ev' - ry mortal's fate. To love is ev'-ry mor- tal's

fate. They're coming near - er. The danger's great.

Though not en - list - ed with our own con - sent, To fight full

(Enter.)
well is our in - tent. To fight well full is what we meant, For

Listesso tempo.

BOUILLON.
My nephew Ra-

we are the soldiers of the Par - lia - ment.

RAOUL.
I'm

oull! Pray, tell me, Sir, what brings you here?

waiting for the cater-er. But what brings

you, un - cle dear?

We are look - ing for a

spy. —

A spy? Who

is he?

'Tis a shel Lu-cille d'Herb - - lay. Sergeant!

To en-ter there you are for-bid, no
Search the house.

spy beneath this roof is hid. *SERGEANT.*
Your Grace, this is sus - picious.

BOUILLON.
Sus - picious? Sergeant,

Yes, ve-ry sus - pi-cious.

Un - cle,
do as I have bidden. My an-ger don't a - rouse.

no one here is hid - den. No spy in that
Ser-geant, search the house!
Search the house!

room doth hide, No one there but the bak - er's bride.
Tho' empty hand-ed

A new - ly wed - ded
 they re-tur-n, who's in that room we've yet to learn.

cresc.

wife Stand back! You stake your life! Stand back!
 'Tis a lie. Bring forth the spy! Bring forth the
 Death to the spy! Death to the spy! Death!

(Enter Lucille.)

Pol - y - cop!
 Not ere I die.
 spy! Bring forth the spy
 Death to the spy

fff

Andante sostenuto.

LUCILLE.

Bright swords gleaming, fill with fear, Am I dream - ing? Soldiers

here? All con - fu - sion, Martial sounds; This in - tru - sion the bride con -

founds.

RAOUL.
pp

Brave and dar - ing, with each breath, Light - ly car - ing, risk - ing

BOUILLON.

She is charm - ing, love - ly,

pp

She is charming, —

death. Fair de - cep - - tion, fear-less heart; past con -

fair. Heart *pp* a - larm - ing,

She is charm-ing, love - ly, fair.

love-ly, fair.

Bright swords gleam - ing, fill with

cep - tion is wom - an's art. Fair de - -

Earth re-deem-ing with her grace. Love star

Heart a - -

Beau - - - ty rare. Earth re-deem - - -

fear. Am I dream - ing? Sol - diers here?
 cep - - tion, Fear - - less heart,
 beam - ing in such a place. In such a
 larm - - ing, beau - - - ty - - - rare.
 ing with her grace, Love star beam - - - ing in this place.

All con - fu - sion, Mar - tial sounds; This in - tru - sion the bride con -
 Past con - - cep - tion is wom - - an's
 place. She is charm - ing, love - ly,
 She is charm - - ing, love - - - ly,
 She is charm - - ing, love - - - ly,

ff *p* ⁷ *tr*
 founds. Ah! Ah!
 art. Brave and dar - ing, With each breath.
 fair. She is charm - ing, love - - ly, fair.
 fair. She is charm - - - ing,
 fair. She is charm - - - ing,
 ff *p* ⁷ *tr*
 ff *p* ⁷ *tr*
 ff *p* ⁷ *tr*

Ah! Ah!
 Light - ly car - ing, risk - - ing death. Yes,
 Heart a - larm - ing, Beau - - ty rare, so
 she is fair. she is
 she is fair. she is
 ff *p* ⁷ *tr*
 ff *p* ⁷ *tr*
 ff *p* ⁷ *tr*

Allegretto.

death.

rare.

fair.

fair.

Allegretto.

p

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "death.", "rare.", "fair.", and "fair." respectively. The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. The music is in 2/4 time and features a key signature of three flats.

BOUILLON.

She is the bride.

A fair young

Detailed description: This system contains five staves. The top two staves are vocal parts with lyrics: "She is the bride." and "A fair young". The bottom three staves are the piano accompaniment. The music continues in the same 2/4 time and key signature as the first system.

My hus - band! He is not here.

Fair

bride.

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "My hus - band! He is not here." The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

LUCILLE.

Pray for -

La - dy, no cause for fear.

No cause for fear.

f

p

Detailed description: This system features the vocal entry for Lucille. The vocal line (treble clef) starts with a whole rest and then sings "Pray for -" followed by "La - dy, no cause for fear." The piano accompaniment (grand staff) continues with chords and melodic fragments. Dynamic markings *f* and *p* are present in the piano part.

give a woman weak, _____ Do you for my hus-band seek? _____

This system contains the first two systems of music. The top system has a vocal line in treble clef with lyrics and a bass line in bass clef. The second system is a piano accompaniment with a treble clef and a bass clef.

BOUILLON. A spy! If you
We are search-ing for a spy.

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a bass line. The second system is a piano accompaniment.

find one here I'll die. _____ *meno mosso.*
Hush! Hush!
ff *pp* *meno mosso.*

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a bass line. The second system is a piano accompaniment with dynamic markings.

Pray be calm. —

pp

Hush! Hush! Fear no harm —

This system contains the first vocal line with the lyrics 'Pray be calm.' and the second vocal line with 'Hush! Hush! Fear no harm'. The piano accompaniment features a steady eighth-note pattern in both hands.

a tempo.

Hush!

a tempo. ppp

This system continues the vocal lines with 'Hush!' and the piano accompaniment. The piano part includes a section marked 'a tempo. ppp' with a more active melodic line in the right hand.

LUCILLE.

There is no one here but me —

No oth - er could I

This system features the character 'LUCILLE' with the lyrics 'There is no one here but me' and 'No oth - er could I'. The piano accompaniment consists of a rhythmic eighth-note accompaniment.

Not while
see. Fair one do not fear.
Be calm.

rit.
you are here Not while you are near.

Valse Lento. *LUCILLE.*

1. Poor women weak, how we do change! I can-not speak, I
2. To love is sad, when it is vain. To love is bad, when

feel so strange! To gaze on you from shoes to hat, Makes my fond heart go
not a - gain May lovers meet to kiss and sigh, When they must say, "This

Général! Ahi! Ahi! Ahi! My hus - band's

Général!

pp

f *pp*

kind and good and sweet, But if with you I'd chanced to

meet, Life would have been one glo - rious treat, Mon Gé - né -

f *p*

ral. Ah - - i! Ah - -

Mon Gé - né - rall!

BOUILLON.

Life would have
me. Go slow.
Oh ho! Oh ho! Mon Gèn - -

2nd verse only.
been one glo - rious treat, Mon Gè - - nè - - ral!
er - - - al! we sa - lute you so.
2nd verse only.
Go slow! Go slow!

1 2

Lento.
ff *p*

No 7. Ensemble.

Allegro moderato.

Allegro moderato. Musical score for piano introduction in D major, 2/4 time. The score consists of three staves: two treble clefs and one bass clef. The piano part begins with a forte (*ff*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

Vocal and piano accompaniment for the song. The vocal parts include Soprano (SOP.), Alto (ALTO.), Chorus (CHORUS.), Tenor (TEN.), and Bass (BASS.). The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics are: "Though the years have made him mel-low, He is".

SOP.
ALTO. Though the years have made him mel-low, He is

CHORUS. *TEN.*
Though the years have made him mel-low, He is

POMADE WITH BASS. *BASS.*
Though the years have made him mel-low, He is

still a jol - ly good fel - low. We tell you what, he's in fine trim, He's
 still a jol - ly good fel - low We tell you what, he's in fine trim, He's

full of life, and bounce, and vim. Oh, he's a jol - ly good fel - low, Yes,
 full of life, and bounce, and vim. Oh, he's a jol - ly good fel - low, Yes,

POLYCOR. f

Out for fun, ne-ver done, Son of a gun!
 he's a jol - ly good fel - low.
 he's a jol - ly good fel - low.

Second to none.

Son of a gun, out for fun, But still a jol-ly good
Son of a gun, out for fun, But still a jol-ly good

fellow! Hush! *pp*
fellow! Hush.

I'll en-ter-tain you while I can, But don't for-get, I'm a

p

mar - ried man. So *>* Hush! —

pp

Hush! Hush!

Hush! Hush!

pp

(Knocks at door.)

My wife, fair rose of Nor-man - dy, Are you in there, my

fp *p*

ROSE.

Rose Ma-rie? Sweet

hus-band dear, pray wait a while, take while you wait a *tr* Nor-man smile. —

This from my aunt a wed - ding gift. Said

she: "My spir - its yours will lift, With a Nor - man smile, The time be - guile." Let's

POMADE. smile. She did the thing in gor - geous style. Let's smile. *Drinks.*

TENOR. Now on this gay Lo - tha - ri - o, For
Let's smile!

BASS. Let's smile!

years I have kept tab; No woman could for long re-sist, His wondrous gift of

To prove the force of art-ful speech, I'll tell you while I'm a-ble, A -
gab.

pp

bout the mermaid and the whale, an in-terest-ing fable.
It should prove an ab-sorbing tale.

Song. "The Mermaid and the Whale."

Allegretto.

POLY.

1. Far down in the depths of the
 2. Far down in the depths of the
 3. Now when the whale met
 4. Now when they reached the

p

South-ern sea, There lived a mer - maid fair.
 North-ern sea, There lived a great big whale.
 Lu - ra - lee, He smiled and wink'd his eye.
 North-ern seas, (The truth I will un - fold) *SOP.*

ALTO.
TEN. hm
BASS.

She sat up - on a co - ral tree, And
 The largest of all the fish was he, Now
 "I like that kind of a fish," said she, And
 The tem - per - a - ture was nought de - grees, The

proud - ly comb'd her hair. The
 here be-gins my tale. He
 then be-gan to sigh. "If
 mermaid's love grew cold. The

hm

hm

dol - phin he would mar - ry me, But al - as, he can not
 sail'd un - to the sun - ny clime, 'Twas in the midst of
 that big whale could on - ly speak, I'd mar - ry him with -
 whale be - gan to blub - ber, pout; When she for heat be -

talk, "said she", The fish who would my hus - band be, Must
 sum - mer time, There in the heart of the South - ern sea, He
 in a week!" And then she gave a joy - ous shout, For,
 gan to shout. She said, "This cli - mate does not please, Good

speak right out?" said Lu - ra-lee. Yes! Lu - ra-lee, The
 met the mer - maid, Lu - ra-lee. Yes! Lu - ra-lee, The
 lo! the whale be - gan to spout Yes! Lu - ra-lee, The
 Lord! My tails be - gun to freeze!" Cold Lu - ra-lee, A

What Lu - ra-lee?
 What Lu - ra-lee?
 To Lu - ra-lee?
 Poor Lu - ra-lee?

Queen of all the South - ern sea, The fair - est of the mer - maids she, This
 Queen of all the South - ern sea, The fair - est of the mer - maids she, This
 Queen of all the North - ern sea, She married the "spout - ing whale" did she, This
 froz - en mer - maid now is she, She cut no ice in North - ern Sea.

haughty, naughty Lu - ra-lee.
 haughty, naughty Lu - ra-lee.
 haughty, naughty Lu - ra-lee.
 Friz-en, froz-en Lu - ra-lee.

4th verse. Oh! haughty naughty Lu - ra-lee.
 Frizen, frozen Lu - ra-lee.

1st 2nd & 3rd time. $\%$ 4th time.

He! he! He! he!

he! he! he! he!

ff *D.S.*

pp

hm

hm *hm*

Nº 8. Finalè.

Tempo di mazurka.

POLY.
PLANCHETTE. And I have found you out.
At last I find you in.

Your trouble will be - gin This day without a doubt.

POLYCOP.

You have betray'd your trust, I thought you honest, true. You

fill me with dis - gust, I have done with you.

PLANCHETTE.

He has done with

SOP. & ALTO.

With

TENOR.

With

BASS.

POMADE.

With Pol-y we a - gree. A thorough rascal
me.

Pol-y we a - gree! A thorough ras-cal he. With
Pol-y we a - gree! A thorough ras-cal he. With

he. With Pol-y we a - gree.

With you I don't a-gree.
Pol - y we a - gree. A thorough ras-cal he.
Pol - y we a - gree. A thorough ras-cal he.

PLANCHETTE.

Let me say this before I go, Your Norman maid you do not

know. I stood there when she be - gan her flirt - ing

POLY.

You lying knave! You lying
with a no - ble - man. I thought you'd rave.

knave! The truth! His name?

They're all the same.

SOP.
ALTO. The truth; his
TEN.
BASS. The truth; his

Detailed description: This system contains the first vocal entry. The vocal lines are in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are 'knave!', 'The truth!', and 'His name?'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

POMADE,

The truth, his name?

rit. *a tempo.*

The Duc de Bouillon.

name? The Duke of

name? The Duke of

f *p* *rit.* *p a tempo.*

Detailed description: This system continues the vocal entry. The lyrics include 'The truth, his name?', 'The Duc de Bouillon.', and 'The Duke of'. The piano accompaniment includes dynamic markings such as *f*, *p*, *rit.*, and *a tempo.* The vocal lines show some overlapping lyrics and melodic lines.

The Duke of Bouillon!

Your Rose Ma-rie was with his Grace,

Bouillon!

Bouillon!

tr

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with a whole rest. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The piano accompaniment is shown in the bottom two staves, with a trill marked 'tr' in the right hand.

I'll not be - lieve.

Hé'll not be -

Both making desp'rate love.

tr

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The piano accompaniment is shown in the bottom two staves, with a trill marked 'tr' in the right hand.

'Tis false!

lieve.

Your wife, she nam'd the meeting place, 'Tis

He'll not be - lieve.

He'll not be - lieve.

Piano accompaniment with a trill in the right hand.

'Tis false! My

'Tis false!

true by all a - bove.

'Tis false!

'Tis false!

Piano accompaniment with a trill in the right hand.

wife you can - not make me doubt, My wife you can not make me

Throw the ras - cal out,

doubt.

Throw the ras - cal out, fling him thro' the door, Throw the ras - cal

Throw the ras - cal out,

Throw the ras - cal out.

Fling him

Be - gone for ev - er - more.

out. Fling him, fling him thro' the

Fling him, fling him through the door, Be -

Fling him through the door, Be -

Fling him through the door,

Fling him, fling him through the door, Be -

8

Be - gone for ev - er - more.

door, Be - gone for ev - er - more, Fling him thro' the

gone, be - gone for ev - er - more, Fling him thro' the

gone for ev - er - more, Fling him thro' the

Be - gone for ev - er - more, Fling him thro' the

gone, be - gone for ev - er - more, Fling him thro' the

8

door, Fling him thro' the door.

door, Fling him thro' the door.

door, Fling him thro' the door.

door, Fling him thro' the door.

door, Fling him thro' the door.

Allegretto. *ROSE.*

Oh, husband mine, What has gone wrong?

pp

POLY. (*Hesitates.*)

To tell you, sweet, Would take too long.

POMADE.

Too

p

well he did the time be-guile, Too of-ten smiled a Nor-man smile.

f

We

We

POLY. (Aside.)

On

drank to joy; fare-well to woes, In hon-or of our Nor-man Rose.

drank to joy; fare-well to woes, In hon-or of our Nor-man Rose.

(To Rose.)

me is fell sus-picion's gloom, Come tell me tru-ly, Rose Marie,

p

while I was gone — left you that room? Did

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "while I was gone — left you that room? Did". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and chords in the right hand.

ROSE.
The Duc de Bouil - lon, who is
you the Duc de Bouil - lon see?

The second system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "The Duc de Bouil - lon, who is you the Duc de Bouil - lon see?". The piano accompaniment is in a grand staff with a key signature of two flats, featuring a steady eighth-note bass line and chords in the right hand.

he?
For - give — me, Rose Marie, For - give
POMADE.
For-give him,
CHORUS. For - give
For - give

The third system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "he? For - give — me, Rose Marie, For - give POMADE. For-give him, CHORUS. For - give For - give". The piano accompaniment is in a grand staff with a key signature of two flats, featuring a steady eighth-note bass line and chords in the right hand.

For - giv - ing I will be! For - giv - ing I will
 me. For - give _____ me, my Rose Ma -
 Rose Ma - rie _____ For - give him, Rose Ma -
 him, Rose Ma - rie! for - give _____
 him, Rose Ma - rie! for - give _____

Tempo di marcia.

be. The drums!
 rie.
 rie.
 him. The corporal comes _____
 him. The corporal comes _____

SOUFFLÉ.

The Gen'ral has in - sis - ted That he should be en -

list - ed! This fact he'll not dis - pute, He'll get no sub - sti - tute. To

mi - li - ta - ry dan - ger, This ba - ker is a stranger, So for - give

POLY.

him, if he does not long to fight. So for - give me, for I

So for - give him, if he

So for - give him, if he

cresc.

do not wish to fight, No I don't.

does not wish to fight. Though not en - list-ed with his own con -

does not wish to fight. Though not en - list-ed with his own con -

does not wish to fight. Though not en - list-ed with his own con -

The first system consists of five staves. The top staff is a vocal line with lyrics. The next three staves are vocal lines for different parts, each with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

But I don't want to fight.

sent, Ap - peal is vain, we'll not re - - lent, To make him

sent, Ap - peal is vain, we'll not re - - lent, To make him

sent, Ap - peal is vain, we'll not re - - lent, To make him

The second system consists of five staves. The top staff is a vocal line with lyrics. The next three staves are vocal lines for different parts, each with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

fight is our in - tent, He's now a sol-dier of the Par - lia -
 fight is our in - tent, He's now a sol-dier of the Par - lia -

LUCILLE. *Allegro.* *POLY.*

Whom do they seek, I dare not speak. En - list - ed! By whose com-
 ment.
 ment.

p

mand? — The Duc de
SOUFFLÉ.
 I have the or - der here at hand.

LUCILLE.

Asadmis-

POLY.

Bouillon! Oh, poor weak dupe! 'Tis all too true, I'm in the soup!

chance, It is for France.

ROSE.

Hus - band! Hus-band! We must not part. —

ROSE.

Hus-band, Hus-band! 'Twould break my heart. —

POLY.

Wretched wo - man! A-

LUCILLE.

ROSE.
Be-tray'd!

POLY.
way! A-way! Betrayed! And on my

POMADE.
Betrayed!

SOUFFLÉ.
Betrayed!

SOP.
Betrayed!

ALTO.
Betrayed!

TEN.
Betrayed!

BASS.
Betrayed!

Piano accompaniment with treble and bass staves.

That is not true.

wed - ding day. Plan - chette spoke the

And on his wed - ding day!

And on his wed - ding day!

And on his wed - ding day!

And on his wed - ding day!

And on his wed - ding day!

And on his wed - ding day!

And on his wed - ding day!

And on his wed - ding day!

What shall I do?

What is this all about? Do

truth. Oh, poor, misguided youth.

Misguided youth.

Misguided youth.

Mis-guid-ed youth.

Mis-guid-ed youth.

Mis-guid-ed youth.

Mis-guid-ed youth.

Mis-guid-ed youth.

you my honor doubt?

Wo-man false! a-way! a-way! A list! and on your

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "you my honor doubt?", "Wo-man false! a-way! a-way! A list! and on your". The piano accompaniment consists of chords and arpeggiated patterns in both the right and left hands.

A flirt? Not an-oth-erword I'll
wedding day. A flirt!
A flirt.
A flirt.
A flirt.
A flirt.
A flirt.
A flirt.

say. Think of me what e'er you may.

To treach'rous woman's charms, Ne'er a-gain I'll

The musical score consists of ten staves. The first two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are placed below the second staff. The next four staves are bass lines in bass clef, all of which contain whole rests. The final four staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a rhythmic pattern of eighth notes and chords, followed by a section with long, sweeping lines in the bass register.

yield; but like a he-ro fall Up-on the battle field. My arms!

His

His

His

His

His

His

(To Poly.) (To Souf.)

You shall not risk your life! Do not

gun.

With women he has done, Take the gun, take the gun.

With women he has done, Take the gun, take the gun.

With women he has done, Take the gun.

With women he has done, Take the gun.

With women he has done, Take the gun.

With women he has done, Take the gun.

With women he has done, Take the gun.

He'll
take him from his wife.
With wom - en he has done, Come shoul-der now your gun. The
The
With wom - en he has done, Come shoul-der now your gun.
With wom - en he has done, Come shoul-der now your gun.
With wom - en he has done, Come shoul-der now your gun.
With wom - en he has done, Come shoul-der now your gun.

Allegro.

not re - gret I'll save him

To de - tain me do not try.

Gen'ral has in - sist - ed, That he should be en - list - ed, This fact we'll not dis -

Gen'ral has in - sist - ed, That he should be en - list - ed, This fact we'll not dis -

yet, I'll save him yet.

Dearest hus - band, with me

Like a he - ro I will die.

pute, He'll get no sub - sti - tute. To mil - i - ta - ry dan - ger, this

pute, He'll get no sub - sti - tute. To mil - i - ta - ry dan - ger, this

fly.

(To Souf.)

Wait a min-ute! Bye and bye!

ba-ker is a stranger, So for - give him, if he does not wish to

ba-ker is a stranger, So for - give him, if he does not wish to

So for - give him, if he does not long to

So for - give him, if he does not long to

So for - give him, if he does not long to

So for - give him, if he does not long to

piu mosso.

A sad mis - chance, It is for France. Tho' not en -

Oh, hus - band, do not die. Tho' not en -

Yes, for - give me, but I do not long to die. Tho' not en -

fight. Tho' not en -

fight. Tho' not en -

fight. Tho' not en -

fight. Tho' not en -

fight. Tho' not en -

fight. Tho' not en -

fight. Tho' not en -

ff piu mosso.

list-ed with his own con - sent, Ap - peal is vain, they'll not re -

list-ed with his own con - sent, Ap - peal is vain, they'll not re -

list-ed with my own con - sent, Ap - peal is vain, they'll not re -

list-ed with his own con - sent, Ap - peal is vain, we'll not re -

list-ed with his own con - sent, Ap - peal is vain, we'll not re -

list-ed with his own con - sent, Ap - peal is vain, they'll not re -

list-ed with his own con - sent, Ap - peal is vain, they'll not re -

list-ed with his own con - sent, Ap - peal is vain, they'll not re -

list-ed with his own con - sent, Ap - peal is vain, we'll not re -

lent, To make him fight is their in - tent, He's now a
 lent, To make him fight is their in - tent, He's now a
 lent, To make me fight is their in - tent, I'm now a
 lent, To make him fight is our in - tent, He's now a
 lent, To make him fight is our in - tent, He's now a
 lent, To make him fight is their in - tent, He's now a
 lent, To make him fight is their in - tent, He's now a
 lent, To make him fight is our in - tent, He's now a
 lent, To make him fight is our in - tent, He's now a

Meno mosso.

sol-dier of the Par - lia - ment. 'Tis for France,

sol-dier of the Par - lia - ment.

sol-dier of the Par - lia - ment. Murder!

sol-dier of the Par - lia - ment.

sol-dier of the Par - lia - ment.

sol-dier of the Par - lia - ment. He's now a sol-dier of the

sol-dier of the Par - lia - ment. He's now a sol-dier of the

sol-dier of the Par - lia - ment. He's now a sol-dier of the

sol-dier of the Par - lia - ment. He's now a sol-dier of the

ff *Meno mosso.*

dear France. _____

Par - lia - ment. _____

Par - lia - ment. _____

Par - lia - ment. _____

Par - lia - ment. _____

The musical score consists of several systems. The first system includes a vocal line with the lyrics "dear France." and a piano accompaniment. The second system features three vocal lines, each with the lyrics "Par - lia - ment." and a piano accompaniment. The third system is a piano accompaniment. The fourth system is a piano accompaniment. The score is written in a key signature of two flats and a 6/8 time signature.

END OF ACT I.

Act II.

Nº 1. Chorus and Song. "A Woman's Tact."

Andante.

ff

The first system of the piano introduction consists of two staves. The right hand features a series of chords with a melodic line on top, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *ff* is placed at the beginning.

The second system continues the piano introduction with similar chordal textures and accompaniment in both hands.

The third system concludes the piano introduction with a final chordal cadence.

SOP.
ALTO.
TEN.
BASS.

Mont - bazon! Mont - bazon.

Mont - bazon! Mont - bazon.

The vocal staves show the four voices (Soprano, Alto, Tenor, Bass) entering with the lyrics "Mont - bazon! Mont - bazon." The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic accompaniment.

The piano accompaniment for the vocal part consists of two staves. The right hand has a melodic line that follows the vocal staves, and the left hand has a rhythmic accompaniment.

Her charms we love to gaze up-on. Mont - bazon! Mont - bazon!

Her charms we love to gaze up-on. Mont - bazon! Mont - bazon!

Vive Madame de Mont - bazon! Mont - bazon! Mont - bazon!

Vive Madame de Mont - bazon! Mont - bazon! Mont - bazon!

Vive Madame de Mont - ba - zon! Vive Madame de Mont - bazon, la

Vive Madame de Mont - ba - zon! Vive Madame de Mont - bazon, la

RAOUL.

She can with ease, the canaille please.

Mont - ba - zon! Vive Madame de

Mont - ba - zon! Vive Madame de

Mont - ba zon! Vive Madame de

Each churlish lout doth grin and shout.

Mont - ba - zon! Vive Madame de

Mont - ba - zon! Vive Madame de

Mont - ba - zon! Vive Madame de

They drink and eat, With joy they greet, La Montba - zon.

Mont - bazon! Vive Madame de

Mont - bazon! Vive Madame de

Mont - bazon! Vive Madame de

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The next three staves are vocal lines for different parts, each with the lyrics "Mont - bazon!" and "Vive Madame de". The bottom staff is a piano accompaniment with treble and bass clefs.

She smiles, "Good day," she comes this way.

Mont - ba - zon! Vive Madame de Mont - bazon!

Mont - ba - zon! Vive Madame de Mont - bazon!

Mont - ba - zon! Vive Madame de Mont - bazon!

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The next three staves are vocal lines for different parts, each with the lyrics "Mont - ba - zon!" and "Vive Madame de Mont - bazon!". The bottom staff is a piano accompaniment with treble and bass clefs.

Enter Chorus.

Mont - ba-zon!

Mont - ba-zon!

ff

Mont - ba-zon! Her charms we love to gaze up-on. Mont - ba-zon!

Mont - ba-zon! Her charms we love to gaze up-on. Mont - ba-zon!

Mont - ba-zon. Vive Madame de Mont - ba-zon! Mont - ba-zon!

Mont - ba-zon. Vive Madame de Mont - ba-zon! Mont - ba-zon!

Mont - ba-zon! Vive Madame de Mont - bazon! Vive Madame de

Mont - ba-zon! Vive Madame de Mont - bazon! Vive Madame de

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a 3/4 time signature with a key signature of one flat (B-flat).

Mont-ba-zon, la Mont - ba - zon!

Mont-ba-zon, la Mont - ba - zon!

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music continues in the same 3/4 time signature and key signature.

Tempo di Minuetto.
MADAME DE MONTBAZON.

They gave me an o -

The third system consists of two staves. The top staff is a vocal line with the lyric "They gave me an o -". The bottom staff is a piano accompaniment. The music is in a 3/4 time signature with a key signature of two sharps (D major).

va-tion, out there beneath the trees; The en - tire — pop - u - la-tion be -

fore me on their knees. To men of lowest sta - tion, I spoke a pleasant

word, I used my fas - ci - na - tion, Up - on the common herd. —

Men rule the world by force of arms, Midst roar and clash of war's a-larms; But men, the

rit. *f*
 world, and all in fact, are gov-ern'd by a woman's tact.
 CHORUS. Men rule the
 Men rule the
rit. *a tempo.*

But men, the world, and all in fact, are
 world by force of arms, midst roar and clash of war's alarms; But men are gov-erned
 world by force of arms, midst roar and clash of war's alarms; But men are gov-erned

gov-ern'd by a woman's tact.
 by a woman's tact.
 by a woman's tact.
f

No 2. Song. "How I danced away."

Allegro.

ff

POLYCOR.

1. In I - ta - ly I
2. A Rus - sian prin - cess
3. In Spain I loved a

loved a girl with i - v'ry skin and teeth of pearl, She own'd a sharp sti -
still I love, I keep her lit - tle fur - lined glove, My own dear Char - lotte
dark-eyed maid, A "Sen - or - ite" in lace ar - ray'd, The way she flirt - ed

-let - to blade, for "cut - ting" lov - ers it was made.
 wrapt in furs, the thought of her my fond heart stirs.
 with her fan, Suf - ficed to break the heart of man.
SOP. AND ALTO.

1. For cut - ting lov - ers
2. The thought of her his
3. Suf - ficed to break the

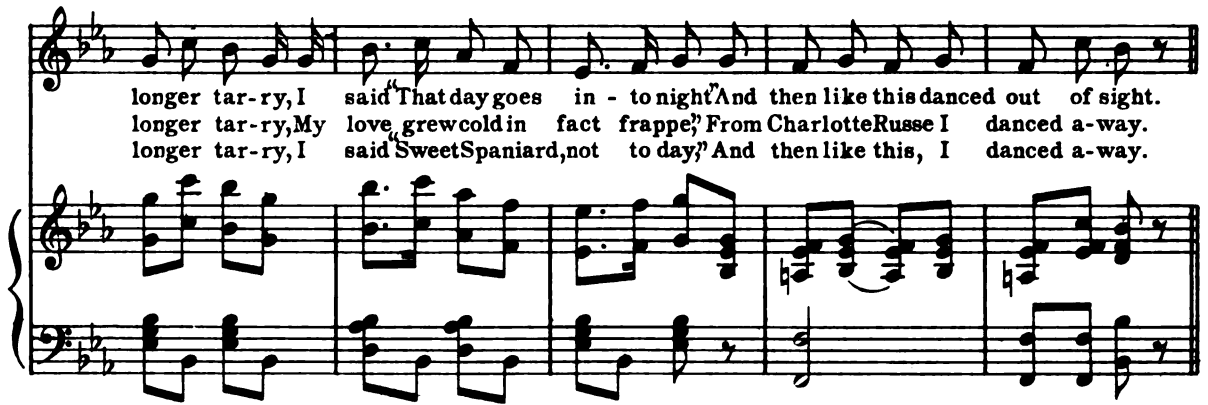
Her kiss, her knife, meant love or life.
 Her Rus - sian teas, her bear like squeeze.
 Her Spanish kiss made my blood hiss.

it was made. Her knife meant love or
 fond heart stirs. Her teas, her bear like
 heart of man. Her kiss made his blood

All went well till she said "Mar - ry," Fa - tal then to
 All went well till she said "Mar - ry," Fa - tal then to
 All went well till she said "Mar - ry," Fa - tal then to

life.
 squeeze.
 hiss.

pp

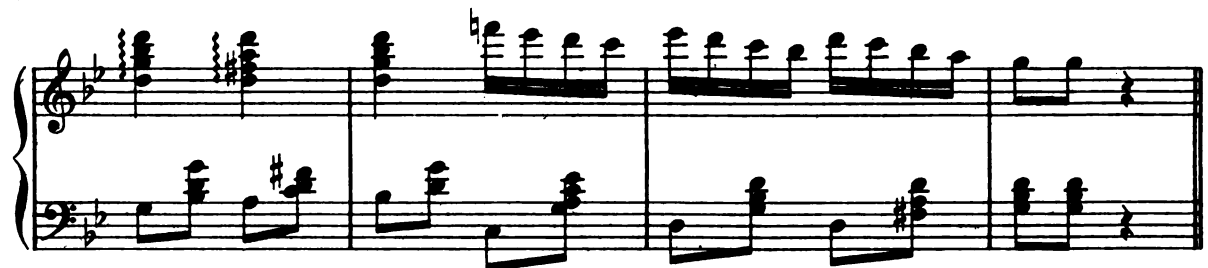


longer tar-ry, I said That day goes in - to night' And then like this danced out of sight.
 longer tar-ry, My love, grew cold in fact frappe;' From Charlotte Russe I danced a-way.
 longer tar-ry, I said Sweet Spaniard, not to day;' And then like this, I danced a-way.

Nº1. Italian.




Nº2. Russian.

Nº3. Spanish.

Musical score for N°3. Spanish. The piece is in 3/8 time and features a melody in the right hand and a bass line in the left hand. The dynamics are marked *ff*.

Nº4. Turkish.

Musical score for N°4. Turkish. The piece is in 2/4 time and features a melody in the right hand and a bass line in the left hand.

Musical score for N°4. Turkish. This block shows the continuation of the piece, with the right hand playing a melodic line and the left hand providing harmonic support.

Nº5. Scotch.

Musical score for N°5. Scotch. The piece is in 6/8 time and features a melody in the right hand and a bass line in the left hand.

Musical score for N°5. Scotch. This block shows the continuation of the piece, with the right hand playing a melodic line and the left hand providing harmonic support.

Nº6. German.

Musical score for N°6. German. The piece is in 3/4 time and features a melody in the right hand and a bass line in the left hand.

Nº 7. English.

First system of musical notation for N° 7. English. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass clef accompaniment starts with a whole rest, followed by a series of chords: a half note chord of G4-Bb4-Eb4, a half note chord of G4-Bb4-Eb4, and a half note chord of G4-Bb4-Eb4.

Second system of musical notation for N° 7. English. The treble clef melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with a half note chord of G4-Bb4-Eb4, a half note chord of G4-Bb4-Eb4, and a half note chord of G4-Bb4-Eb4.

Nº 8. French.

First system of musical notation for N° 8. French. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass clef accompaniment starts with a quarter note chord of G4-Bb4-Eb4, followed by quarter notes G4, Bb4, Eb4.

Second system of musical notation for N° 8. French. The treble clef melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with quarter notes G4, Bb4, Eb4, quarter notes G4, Bb4, Eb4, and quarter notes G4, Bb4, Eb4.

Nº 9. Irish.

First system of musical notation for N° 9. Irish. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass clef accompaniment starts with a quarter note chord of G4-Bb4-Eb4, followed by quarter notes G4, Bb4, Eb4.

Second system of musical notation for N° 9. Irish. The treble clef melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with quarter notes G4, Bb4, Eb4, quarter notes G4, Bb4, Eb4, and quarter notes G4, Bb4, Eb4.

Nº 3. Ensemble.

Allegretto. (Oh, your Grace!) (POLY.) "Now don't be jealous?"

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Andante.
MONTBAZON.

The second system features two vocal lines and piano accompaniment. The tempo is marked 'Andante'. The lyrics are: "Ladies, I am sor - ry to send you thus a - way, Needless tho' to". The piano accompaniment includes dynamic markings 'f' and 'p', and a triplet of eighth notes in the right hand.

The third system continues the vocal lines and piano accompaniment. The lyrics are: "wor - ry, You'll meet a - gain to - day; Pray do as I de - sire and la - ter I'll a -". The piano accompaniment consists of sustained chords and moving bass lines.

The fourth system features two vocal lines and piano accompaniment. The lyrics are: "tone, Affairs of state re - quire, that we should be a - lone. RENÉE." and "Dear little Sunbeam. DE COURCY. Sweet lit - tle". The piano accompaniment includes dynamic markings 'p' and 'tr' (trills).

Why do we love you, love you so?
 love-dream. Why do we love you, love you so? *VILLIERS*
 Dear lit-tle sun-beam! *VARNEY.*
 Sweet lit-tle

CHORUS. Why do we love you, love you so?

POLY.
 Ladies, my en-deavor shall be to sat-is-
 We want to love you, ere we go.
 We want to love you, ere we go.
 We want to love you, ere we go.
 love dream. We want to love you, ere we go.

fy, La-dies, I will ev - er try all to gra - ti - fy, Pain - ful thus to

grieve you, from sor - row pray re - frain, I will nev - er leave you till we've met a -

POLY.
gain.

RÉNÉE.
Dear lit - tle sun - beam! Why do we love you, love you

DE COURCY.
Sweet lit - tle love - dream! Why do we love you, love you

VILLIERS.

VARNEY.

so? We want to love you ere we

so? We want to love you ere we

Dear lit-tle sunbeam, We want to love you ere we

Sweet lit-tle love-dream! We want to love you ere we

tr

RÉNÉE AND CHO. (SOP.)

go. Dear lit - tle sun - beam! Sweet lit - tle love-dream! Why do we

DE COURCY.

go. Dear lit - tle sun - beam! Sweet lit - tle love-dream! Why do we

VILLIERS.

go. Dear lit - tle sun - beam! Sweet lit - tle love-dream! Why do we

VARNEY AND CHO. (ALTO.)

go. Dear lit - tle sun - beam! Sweet lit - tle love-dream! Why do we

mf *tr* *tr*

RÉNÉE, DE COURCY, VILLIERS AND SOP.

love you, love you so? Dear lit - tle sun - beam! Sweet lit - tle

VARNEY AND ALTO.

love you, love you so? Dear lit - tle sun - beam! Sweet lit - tle

love dream! We want to love you ere we go. *pp* We want to

love dream! We want to love you ere we go. *pp* We want to

pp

love you ere we go. We want to love you ere we go.

love you ere we go. We want to love you ere we go.

Nº 4. Song. "The days of long ago."

Andante. *MONTBAZON.*

Hap-py were the days of

long a - go! Fair and bright, the heart's love light; Dis-si - pa - ting sha-dows,

som-bre, low, Shin-ing through the dark-est night. How oft have I

longed to be in - no-cent a - gain, hap - py, free; Wand'ring by the tranquil

pp sostenuto.

sea. Sweet-heart with you, Lost love, love true! Van-ished are those hap-py

ppp

days of yore, Lost to me, a-las, for - ev - er more. Tak-ing all glad-ness and

leaving but sadness, Vanished are the happy days of youth, Lost to me the one who

loved in truth, Nev - er more meet-ing, lov - ing lips greet-ing, Ah,

lost love! Ah! Lost youth, Ah! Lost love! Lost youth!

No 5. Duet. "Love's Prescription"

Moderato.

LUCILLE.

All kisses, tho' Platonic, are signs of love masonic, For

BOUILLON.

f

hidden, em-bry-on-ic, Rascal Eu-pid lies in wait.

Red lips with rapture laden, of

Yes, to

wife or sim-ple maiden, Form such a perfect Aiden, that to kiss is tempting fate.

kiss is tempt - ing fate.

To kiss is tempting fate. They say that kissing's chronic,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics "kiss is tempt - ing fate." The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

It has never failed to please;

It is

The second system continues the musical score. The vocal line has a brief rest followed by the lyrics "It has never failed to please;". The piano accompaniment maintains its rhythmic pattern. The system concludes with the vocal line starting "It is".

That will cure the heart disease, It has nev - - er

said to be a tonic, It has nev - - er

cresc.

The third system contains the final lines of the score. The vocal line sings "That will cure the heart disease, It has nev - - er" and "said to be a tonic, It has nev - - er". The piano accompaniment features a melodic line in the treble clef and a bass line. A "cresc." (crescendo) marking is placed above the piano part in the final measure, which is also marked with a fermata.

failed, It is said to be a ton-ic cure for heart disease.

failed, It is said to be a ton-ic cure for heart disease. I'm

not a-bove confes-sing, the symptoms are dis-tressing, When Cupid is addressing his at-

The trou-ble long en-dur-ing, un-less at once procur-ing A

ten-tion to your heart.

kiss to aid in cur-ing the pain of Cupid's dart. The pain of Cu-pid's

The pain of Cu-pid's

dart. It has never failed to please,
 dart. They say that kissing's chronic,

That will cure the heart dis-ease, It has
 It is said to be a ton-ic, It has

nev - er failed, It is said to be a ton-ic cure for heart disease.
 nev - er failed, It is said to be a ton-ic cure for heart disease.

cresc.

Nº 6. Ensemble.

Maestoso.

Piano introduction for the ensemble, featuring a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand. The key signature is three flats (B-flat major or D-flat minor).

TENOR.

BASS.

This is the

Vocal and piano accompaniment for the first system. The Tenor and Bass parts are mostly rests, with the Bass line ending in a triplet. The piano accompaniment continues with a complex texture, including a triplet in the right hand and a *p* (piano) dynamic marking.

LUCILLE. >

The fate-ful hour! The fate-ful hour!

RAOUL.

hour! This is the hour!

Wemust de-

Vocal and piano accompaniment for the second system. Lucille and Raoul have vocal lines with lyrics. The piano accompaniment features triplets and a *p* dynamic marking.

bide. Have a care to what you swear, If
 bide. Have a care to what you swear,
SOPRANO.
 So have a care to what you swear; _____
ALTO.
 So have a care to what you swear; _____
TENOR.
 By that a-bide, Have a care to what you swear; _____
BASS.
 By that a-bide, Have a care to what you swear; _____

MONT.

an - y here now hes - i - tate, Withdraw at once, 'tis not too late, But they who swear al-

tr

le - giance now, Must hold for - ev - er to their vow.

Must hold to their vow.

Must hold for - ev - er

Must hold for - ev - er

Must hold for - ev - er

3

3

Must hold for-ev-er to their vow.

Must hold for-ev - er to their vow.

Must hold for-ev - er to their vow. La Mont - ba - zon in

Must hold to their vow.

Must hold to their vow:

to their vow.

to their vow.

to their vow.

to their vow.

La Mont - ba-zon, we
 you we trust, We feel assur'd your judg - ment's just,

The first system of the musical score consists of six staves. The top two staves are vocal staves in treble clef, both containing whole rests. The third staff is a vocal staff in treble clef with lyrics. The fourth staff is a vocal staff in bass clef with lyrics. The fifth and sixth staves are piano accompaniment staves, with the right hand playing a complex melodic line featuring many triplets and the left hand playing a harmonic accompaniment.

To this you swear?
 have a - greed to fol - low where so - e'er you lead.

The second system of the musical score also consists of six staves. The top two staves are vocal staves in treble clef, both containing whole rests. The third staff is a vocal staff in treble clef with lyrics. The fourth staff is a vocal staff in bass clef with lyrics. The fifth and sixth staves are piano accompaniment staves, with the right hand playing a complex melodic line featuring many triplets and the left hand playing a harmonic accompaniment.

O, fa - tal hour! _____ To this they swear, Thus they

To this we swear, _____ To this we swear. _____

To this we swear, _____ To this we swear. _____

To this we swear. _____

To this we swear. _____

To this we swear. _____

To this we swear. _____

To this we swear. _____

To this we swear. _____

To this we swear. _____

To this we swear. _____

ff *p*

make a com - mon cause, A - gainst their gra - cious
 Thus we make a common cause, A - gainst a com - mon
 Thus we make a
 Thus we make a common cause, A - - gainst a common
 Thus we make a common cause, A - - gainst a common

The first system consists of seven staves. The top two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment, featuring triplet chords in the left hand.

Queen. Reckless fools! Will they not pause, Their
 foe. Death to him who now shall pause, or
 common cause against a common foe. Death to him who
 common cause against a common foe. Death to him who
 foe. Death to him who now shall pause, or
 foe. Death to him who now shall pause, or

The second system consists of seven staves. The top two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment, featuring triplet chords in the left hand and a *cresc.* marking.

treach-er - y be seen. *p* By their gleam-ing swords they swear,
 small-est mer - cy show. *p* By their gleam-ing swords they swear, Un -
 now shall pause, or smallest mer- cy show. *p* By these gleam-ing swords we swear, Un -
 now shall pause, or smallest mer - cy show. *p* By these gleam-ing swords we swear, Un -
 small-est mer - cy show. _____
 small-est mer - cy show. _____

Until their dying breath, To do what - e'er she may dare, Tho' it
 til their dying breath, To do what - - e'er I may dare,
 til our dying breath, To do what - - e'er you may dare, Tho' it
 til, until our dying breath, To do what - e'er you may dare, _____ Tho' it
 To do what - e'er you may dare, _____
 To do what - e'er you may dare, _____ Tho' it

lead straight to death. — What she may dare, To that they swear,

Tho' it lead straight to death. — By these gleam - ing swords we swear, — un-

lead straight to death. — By these gleam - ing swords we swear, — un-

lead straight to death. — By these gleam - ing swords we swear, — un-

— Tho' it lead straight to death. — By these gleam - ing swords we swear, — un-

lead straight to death. — By these gleam - ing swords we swear, — un-

By these gleam - ing swords we swear, — un-

By these gleam - ing swords we swear, — un-

By these gleam - ing swords we swear, — un-

By these gleam - ing swords we swear, — un-

By these gleam - ing swords we swear, — un-

By these gleam - ing swords we swear, — un-

By these gleam - ing swords we swear, — un-

By these gleam - ing swords we swear, — un-

They swear to do what she may dare, Tho' it lead ___

til ___ our dying breath, To do what-e'er I may dare, ___ Tho' it

til our dying breath, To do what-e'er you may dare, Tho' it

til ___ our dying breath, To do what-e'er you may dare, ___ Tho' it

til ___ our dying breath, To do what-e'er you may dare, Tho' it

til ___ our dying breath, To do what-e'er you may dare, ___ Tho' it

til ___ our dying breath, To do what-e'er you may dare, ___ Tho' it

til ___ our dy-ing breath, To do what'e'er you may dare, ___ Though it

til ___ our dy-ing breath, To do what'e'er you may dare, ___ Though it

til our dy-ing breath, To do what'e'er you may dare, ___ Though it

til our dy-ing breath, To do what'e'er you may dare, ___ Though it

ff

straight to death, Oh! fa-tal hour! Oh! fa-tal

lead straight to death, Oh! might - y pow'r, Oh! might-y

lead straight to death. Thus we decide, Thus we decide,

lead straight to death. Our fate abide, Our fate abide,

lead straight to death. Vive, la Duchesse! Vive, la Duchesse!

lead straight to death. Vive, la Duchesse! Vive, la Duchesse!

lead straight to death, To her we

lead straight to death, To her we

lead straight to death, To her we swear al-le-giance

lead straight to death, To her we swear, to her we swear, al-le-giance

hour. — There's hope be-yond,

pow'r, — Our fate be-yond, Vive la Fronde!

ff Vive la Fronde!

ff Vive la Fronde!

ff Vive la Fronde!

ff Vive la Fronde!

ff Vive la Fronde!

swear. — Vive la Fronde!

swear. — Vive la Fronde!

swear. — Vive la Fronde!

swear. — Vive la Fronde!

Nº 7. Quartett. "Come, my dearest"

Allegro.

RAOUL.
Come, my dear-est, this is fol - ly,
BOUILLON.
To my think-ing this is

LUCILLE.
There is dan-ger here each minute,
ROSE.
There's a world of pleas-ure in it,
Thus my
jol - ly,

Go, I pray you now be

heart for-ev-er griev-ing,

But all women are de-ceiv-ing,

leav-ing,

That is real-ly past be-liev-ing. Ha! Ha! Ha! Ha! I

Ha! Ha! Ha! Ha!

pray you leave me now. For a lov-ing glance I'm sigh-ing, For a breath of love I'm

Ha, ha, ha, ha, ha! For a lov-ing glance I'm sigh-ing, For a breath of love I'm

Dear-est, come a-way. For a lov-ing glance I'm sigh-ing, For a breath of love I'm

Ha, ha, ha, ha, ha! For a lov-ing glance I'm sigh-ing, For a breath of love I'm

mf

dy-ing. Though true love is out of fash-ion, Yet we feel the ten-der pas-sion,
 dy-ing. Though true love is out of fash-ion, Yet we feel the ten-der pas-sion,
 dy-ing. Though true love is out of fash-ion, Yet we feel the ten-der pas-sion, Come, we
 dy-ing. Though true love is out of fash-ion, Yet we feel the ten-der pas-sion,

My sad fail-ure I'm re-
 may no longer ling-er,
 Place this ring up - on your finger,

getting, My
 I'm a widow, you're for - gett-ing, Ha! ha! Ha! ha!
 Ha! ha! Ha! ha!

fail-ure I re - gret. For a lov - ing glance I'm sigh - ing, For a breath of love I'm
 Ha, ha, ha, ha, ha! For a lov - ing glance I'm sigh - ing, For a breath of love I'm
 Dear - est come a - way. For a lov - ing glance I'm sigh - ing, For a breath of love I'm
 Ha, ha, ha, ha, ha! For a lov - ing glance I'm sigh - ing, For a breath of love I'm

dy - ing, Tho' true love is out of fashion, Yet we feel the ten - der pas - sion. For a
 dy - ing, Tho' true love is out of fashion, Yet we feel the ten - der pas - sion. For a
 dy - ing, Tho' true love is out of fashion, Yet we feel the ten - der pas - sion. For a
 dy - ing, Tho' true love is out of fashion, Yet we feel the ten - der pas - sion. For a

lov - ing glance I'm sigh - ing, For a breath of love I'm dy - ing, Tho' true love is out of
 lov - ing glance I'm sigh - ing, For a breath of love I'm dy - ing, Tho' true love is out of
 lov - ing glance I'm sigh - ing, For a breath of love I'm dy - ing, Tho' true love is out of
 lov - ing glance I'm sigh - ing, For a breath of love I'm dy - ing, Tho' true love is out of

fashion, Yet we feel the ten-der passion. Should we sever,

fashion, Yet we feel the ten-der passion. Should we sever, We will

fashion, Yet we feel the ten-der passion. Should we sever,

fashion, Yet we feel the ten-der passion. Should we sever, We will

We will ev-er, Should we sev - er we will ev - er lov - ing be for - ev - er

ev - er, We will lov - ing be for - ev - er

We will ev - er, ev - er lov - ing be for - ev - er

ev - er, We will lov - ing be for - ev - er

and for - ev - er.

and for - ev - er.

and for - ev - er.

and for - ev - er.

ff

Nº 8. Duet. "Confiding Woman"

Allegretto non troppo.

POLYCOR.

The girls are i - dle

f *p*

The first system of the musical score. It consists of three staves. The top staff is a vocal line for Polycor, which is mostly silent with a few notes at the end. The middle staff is another vocal line, also mostly silent. The bottom staff is the piano accompaniment, starting with a forte (f) dynamic and ending with a piano (p) dynamic. The tempo is marked 'Allegretto non troppo' and the time signature is 2/4.

but - ter - flies; A fool is he who ev - en tries To catch one in Love's

The second system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics 'but - ter - flies; A fool is he who ev - en tries To catch one in Love's'. The middle staff is another vocal line. The bottom staff is the piano accompaniment. The tempo and time signature remain the same as in the first system.

ROSE MARIE.

The men are oy - sters

gold - en net, For wo - men is a born co - quette;

The third system of the musical score. It consists of three staves. The top staff is a vocal line for Rose Marie with the lyrics 'The men are oy - sters'. The middle staff is another vocal line with the lyrics 'gold - en net, For wo - men is a born co - quette;'. The bottom staff is the piano accompaniment. The tempo and time signature remain the same as in the previous systems.

to the girls; We o - pen them in search of pearls; A pearl of heart, or

no-ble mind, But sel-dom do we ei - ther find! Oh! woman, con-fid - ing

wo - man! 'Twas down in the gar-den of

Oh! man! Poor trusting man 'Twas down in the gar-den of

E - den, That our trou-bles and wor-ries be - gan.

E - den, That our trou-bles and wor-ries be - gan.

The men deceive when e'er they can; They've lied and lied since time be-gan; They

fool the girls_ or think they do, But wo-men know a thing or two. That's

true! You know too ma - ny things, Just how to give a dol - lar wings, Just

what to say and what not tell, And how to give your hus - bands_ Cain!_ Oh!

p

woman! confid - ing wo - man! 'Twas
Oh! Man! poor trusting man! 'Twas

mf

down in the gar - den of E - den, That our troubles and worries be - gan. —
down in the gar - den of E - den, That our troubles and worries be - gan. —

p

f *p* *pp*

No 9. Trio. "A rogue lies hid in the wine?"

Allegro Vivace. *LUCILLE.*

Drink! A

ROSE.

Drink! A

BOUILLON.

Drink! A

rogue lies hid in the wine _____ Drink! 'Tis

rogue lies hid in the wine _____ Drink! 'Tis

rogue lies hid in the wine _____ Drink! 'Tis

Cupid, that rogue di - vine _____ Drink!

Cupid, that rogue di - vine _____ Drink!

Cupid, that rogue di - vine _____ Drink! Drink!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are arranged in three parts: Soprano (top), Alto (middle), and Bass (bottom). The piano accompaniment is shown in grand staff notation. The lyrics are: "Cupid, that rogue di - vine _____ Drink!". The music is in a key with one sharp (F#) and a common time signature.

Love is the world's best joy. _____ Drink! To...

Love is the world's best joy. _____ Drink! To...

Love is the world's best joy. _____ Drink! To...

The second system of the musical score continues with three vocal parts and piano accompaniment. The lyrics are: "Love is the world's best joy. _____ Drink! To...". The musical notation and accompaniment are consistent with the first system.

Cupid, that naugh-ty boy _____ The bubbles that rise to the wine cup's brim, Are

Cupid, that naugh-ty boy _____

Cupid, that naugh-ty boy _____

The third system of the musical score features three vocal parts and piano accompaniment. The lyrics are: "Cupid, that naugh-ty boy _____ The bubbles that rise to the wine cup's brim, Are". The piano accompaniment includes a large melodic flourish in the right hand. The lyrics for the vocal parts are: "Cupid, that naugh-ty boy _____".

ripples of laughter that flow from him.

He wicked - ly laughs as the wine cup

This system contains the first system of music. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand staff in the middle. The piano part includes a melodic line in the right hand and a bass line in the left hand. A slur is present over the piano accompaniment in the final measures.

flows, The rascal is sure that themis - chief grows.

Drink, drink, drink!

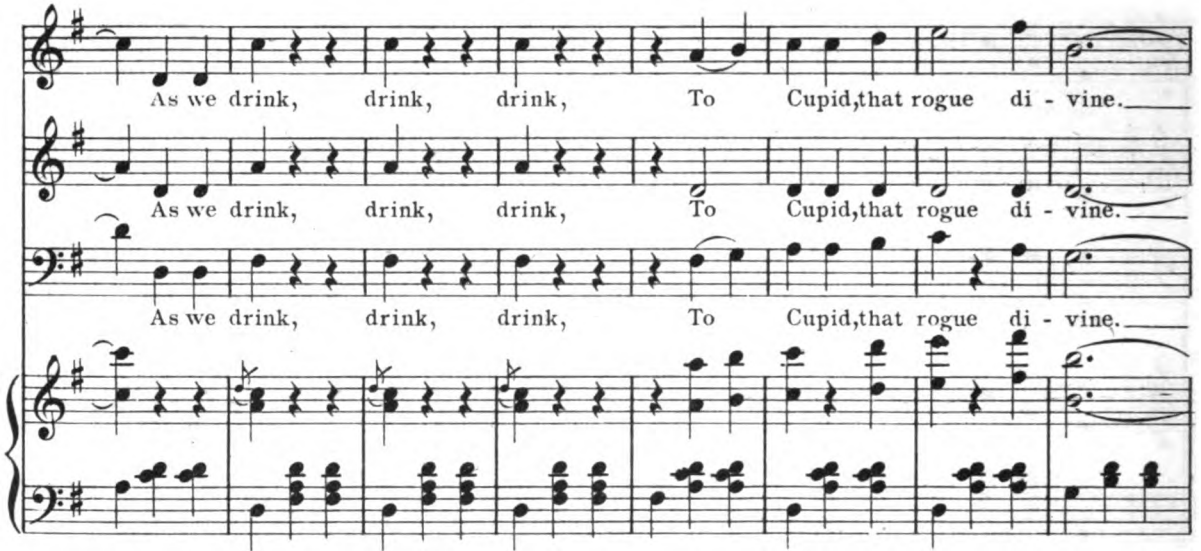
This system contains the second system of music. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand staff in the middle. The piano part includes a melodic line in the right hand and a bass line in the left hand. The lyrics "Drink, drink, drink!" are written below the piano accompaniment. The piano part includes a dynamic marking of *ff* and a *p* marking.

As we drink, drink, drink, To the rogue in the heart of the wine,

As we drink, drink, drink, To the rogue in the heart of the wine,

drink! As we drink, drink, drink, To the rogue in the heart of the wine,

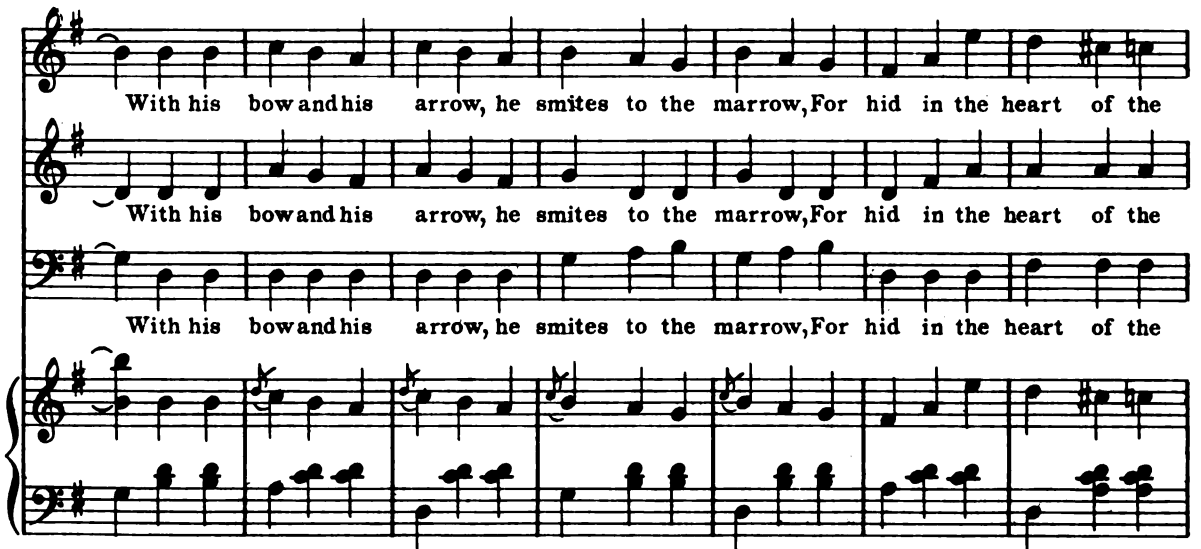
This system contains the third system of music. It features three vocal lines in the upper staves with lyrics, a piano accompaniment in the lower staff, and a grand staff in the middle. The piano part includes a melodic line in the right hand and a bass line in the left hand. The lyrics are repeated across the three vocal lines.



As we drink, drink, drink, To Cupid, that rogue di - vine.

As we drink, drink, drink, To Cupid, that rogue di - vine.

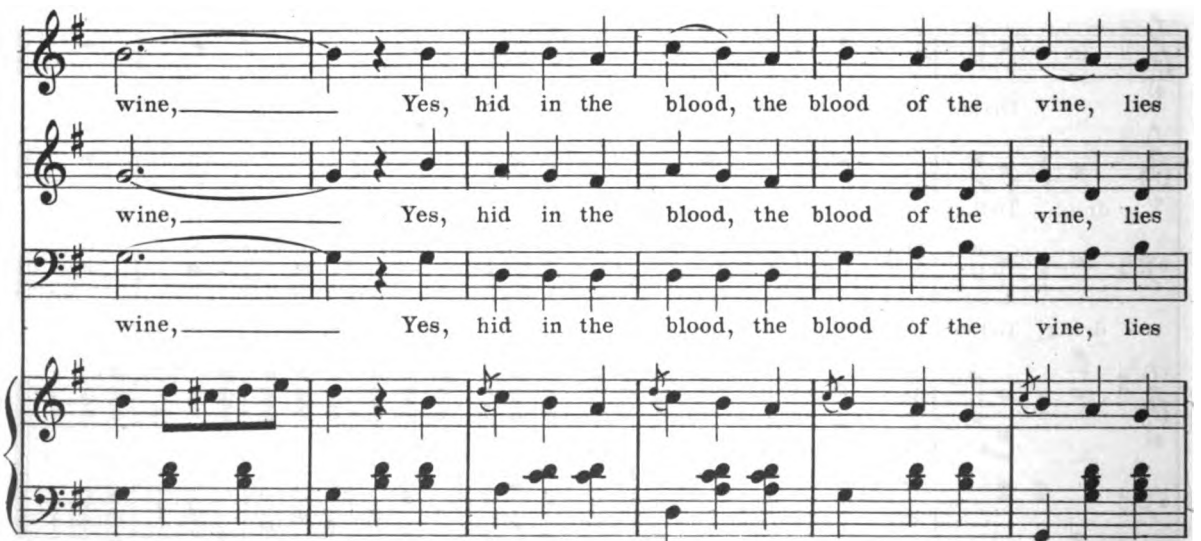
As we drink, drink, drink, To Cupid, that rogue di - vine.



With his bow and his arrow, he smites to the marrow, For hid in the heart of the

With his bow and his arrow, he smites to the marrow, For hid in the heart of the

With his bow and his arrow, he smites to the marrow, For hid in the heart of the



wine, Yes, hid in the blood, the blood of the vine, lies

wine, Yes, hid in the blood, the blood of the vine, lies

wine, Yes, hid in the blood, the blood of the vine, lies

Cu-pid, that rogue di - vine _____ Then drink, _____ then drink _____

Cu-pid, that rogue di - vine _____ Let us drink, let us

Cu-pid, that rogue di - vine _____ Let us drink, let us

_____ to the rogue, the rogue di - vine _____ Then drink, _____ then drink _____

drink, to the rogue di - vine _____ Let us drink, let us

drink, to the rogue di - vine _____ Let us drink, let us

To that rogue, that rogue di - vine. _____

drink, To that rogue, that rogue di - vine. _____

drink, To that rogue, that rogue di - vine. _____

Nº 10. Finale.

Moderato.

ROSE MARIE.

pp

A nation's fate lies in the scale, Theriskisgreat if I shouldfail. Her

watch o'er France an angel keeps, Now'smy chance, Hesleeps,

f *3*

he sleeps. 'Tis the treaty, the danger's brav'd,

p *pp* *3* *3* *p*

(Enter Poly.)

From its fol - ly a nation's saved.

p

POLY.

Rose Marie of Normandy, come quickly, I would speak; The sol-diers of LaMontbazon for

fp

Lucille hot-ly seek. The gates are barr'd and lock'd to all and nonemayleave, they say, La

fp

ROSE. (Aside.)

This doc-u-ment!

Mont-ba-zon does thus forestall the mis-chief planned to - day.

pp

What shall I do? Search me, they surely will.

Give me my hel - met,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics 'What shall I do? Search me, they surely will.' followed by a short rest, then 'Give me my hel - met,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

(To Poly.) Hush! Don't wake the Duke. Be still! (Aside.) The angels

there, near you.

The second system continues the musical score. The vocal line is marked with '(To Poly.)' and '(Aside.)'. The lyrics are 'Hush! Don't wake the Duke. Be still! The angels there, near you.' The piano accompaniment continues with the same rhythmic pattern as the first system.

still their vig - ils keep, All yet is well, — if he but

The third system of the musical score shows the vocal line with lyrics 'still their vig - ils keep, All yet is well, — if he but'. The piano accompaniment features a dynamic marking of *p* (piano) and includes a long, sustained chord in the right hand.

sleep until my husband leaves with this. 'Tis done. My Pol-y,

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics 'sleep until my husband leaves with this. 'Tis done. My Pol-y,'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

one sweetkiss.

SOP. *p* (outside) That kiss but makes me more de-

ALTO. Thus we make a com - mon cause a -

TEN. *p*

BASS.

pp

Remember, dear, your

sire, Oh, Rose Ma-rie, my heart's on fire.

gainst a com - mon foe; Death to him who now shall

oath to me, Your oath of love and fe - al - ty; No mat - ter

pause, Or small - - est mer - cy show. By these

what may hap - pen now, Lu-cille's your wife you must a - vow, Or else she
gleam - - - ing swords we swear, Un -

dies and you lose me, To you no wife I'll ev - er be.
I'll keep my oath, let come what
til, un - til our dy - ing breath, To do what you may

I'll love you till my dy - ing day. Don't fear for me, We'll meet out -
may.
dare Though it lead straight to death.

side, Where you shall hug your Norman bride. And now to mingle with the crowd, Be -

pp

fore the hue and cry grows loud. The soldiers!

TEN. (Outside.) p

BASS. p Tho' not enlist-ed with our own con - sent, To

The la - dies of the court! La Montbazon!

fight full well is our in - tent, To fight well full is what we meant, For

My last resort. Locked! In prison I'll be clapped.

we are the soldiers of the Par - lia - ment.

fp

ROSE.
I'm trapped.

MONT.
Stay! What do you here? Your conduct strange, your wish to fly, Make me suspect you are a

fp

spy. Ho! _____ with - out! Seize the spy!

SOP. *f*
ALTO. Death to the spy!
TEN. *f*
BASS.

(Enter Chorus.)

cresc. *ff*

LAUB.
Hold! She's no spy; She's Madame Pol-y-cop. Her hus-band keeps the baker's

Allegro moderato.

197

LAUBERT.

MONT.

shop. ROUIL. The Ducde Bouillon!

(Imitating Lucille.) Drink, drink, drink. To that rogue, that roguedi-vine.

The Ducde *p*

p

This system contains the first vocal line (soprano) and piano accompaniment. The vocal line includes the lyrics 'shop. ROUIL. The Ducde Bouillon!' and '(Imitating Lucille.) Drink, drink, drink. To that rogue, that roguedi-vine.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Come, wake, your

Bouillon! how sound - ly he sleeps, how deep - ly he sleeps.

This system continues the vocal line with the lyrics 'Come, wake, your Bouillon! how sound - ly he sleeps, how deep - ly he sleeps.' The piano accompaniment continues with the same rhythmic pattern.

Grace, this is no time to slum - ber. Troubles end-less, without

Come, wake, your Grace.

f

This system concludes the vocal line with the lyrics 'Grace, this is no time to slum - ber. Troubles end-less, without Come, wake, your Grace.' The piano accompaniment continues with the same rhythmic pattern.

num - ber grow a - pace. Wake, your grace, This is not

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line with some triplets.

sleep, Vile drugs his sens - es steep.

This is not sleep,

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sleep, Vile drugs his sens - es steep." and "This is not sleep,". The piano accompaniment features more complex rhythmic patterns, including triplets in the right hand.

BOUILLON. The trea-ty

Oh, wak-ing means such pain, Let me dream a - gain.

This system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "Oh, wak-ing means such pain, Let me dream a - gain." and the name "BOUILLON." above the piano part. The piano accompaniment features prominent triplets in the right hand.

piu mosso. *MONT.*

'Tis lost. _____

BOU.

The treaty! 'Tis gone. _____

p *ff*

Treachery! To the

The trea - ty lost! _____ Treachery!

The trea - ty lost! _____ Treachery!

truth lis - ten, pray, She is the spy I seek, Lu - cille d'Herb

p

ROSE.

On me your vengeance wreak.

lay.

She is the spy Lu-cille d'Herb-

Detailed description: This block contains the first musical system for the character Rose. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "On me your vengeance wreak." followed by a "lay." (lullaby) instruction. The vocal line continues with "She is the spy Lu-cille d'Herb-". The piano accompaniment includes a dynamic marking of *f* (forte).

PLANCHETTE.

Your Grace, pray grant me a few lines to chant, I know who she

lay.

p

Detailed description: This block contains the second musical system, for the character Planchette. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "Your Grace, pray grant me a few lines to chant, I know who she". A "lay." instruction is present. The piano accompaniment includes a dynamic marking of *p* (piano).

MONT.

is, She's Poly's maiden aunt. She's the

He knows who she is, His maiden aunt.

Detailed description: This block contains the third musical system, for the character Mont. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "is, She's Poly's maiden aunt. She's the" and "He knows who she is, His maiden aunt." The piano accompaniment includes a dynamic marking of *p* and a triplet marking (*3*).

meno mosso.

spy! ————— We have made a

She's the spy ————— We have made a

This system contains three staves. The top staff is a vocal line with lyrics 'spy!' followed by a long dash and 'We have made a'. The middle staff is another vocal line with lyrics 'She's the spy' followed by a long dash and 'We have made a'. The bottom staff is a piano accompaniment with a forte (*f*) dynamic marking. The key signature has three flats and the time signature is 3/4.

LUCILLE.

com - mon cause, ————— Death to all who now shall pause. ————— Oh,

com - mon cause, ————— Death to all who now shall pause. —————

This system contains three staves. The top staff is a vocal line with lyrics 'com - mon cause, ————— Death to all who now shall pause. ————— Oh,'. The middle staff is another vocal line with lyrics 'com - mon cause, ————— Death to all who now shall pause. —————'. The bottom staff is a piano accompaniment. The key signature has three flats and the time signature is 3/4.

Valse Lento.

tell mewhy I am brought here, ————— Why am I forced to re - main? —————

This system contains three staves. The top staff is a vocal line with lyrics 'tell mewhy I am brought here, ————— Why am I forced to re - main? —————'. The middle staff is another vocal line with lyrics 'tell mewhy I am brought here, ————— Why am I forced to re - main? —————'. The bottom staff is a piano accompaniment with a piano (*p*) dynamic marking. The key signature has three flats and the time signature is 3/4.

— Pray, why should this man in - ter - fere? ————— Why should he seek to de -

This system contains three staves. The top staff is a vocal line with lyrics '— Pray, why should this man in - ter - fere? ————— Why should he seek to de -'. The middle staff is another vocal line with lyrics '— Pray, why should this man in - ter - fere? ————— Why should he seek to de -'. The bottom staff is a piano accompaniment. The key signature has three flats and the time signature is 3/4.

tain? _____ My e-gress they barred, by sol-diers on guard, My fate, they said,

you would de - cide; _____ You do not be-lieve that I would de-ceive, Do

you doubt Pol-y-cop's bride? _____

LAUBERT.

An - oth - er Madame Pol-y-cop?

p

An - o - ther madame Pol - y - cop?

p

MONT.

Why do you, Madame Pol-y-cop, my orders seek to change?
 This is very strange.
 This is ve-ry strange.

LUCILLE.

Wea-ry of mirth and of song, — Homeward I wended my

way, — I am but one of the throng, — Why should you

wish me to stay? — MONT.
 Here comes Monsieur Polycop, This

nonsense I'll quick - ly stop. _____ Monsieur Polycop, upon your life, which of

these do you call your wife, Which of these do you call wife? _____ *piu mosso.*

BOUIL.
I'm wide a - wake, *piu mosso!*

RAOUL.
Each one for the other's sake would per - il her life;
Both of them come from

MONT.

BOUIL. Upon your life, which is your
Nor - man - dy and they both be - long to me.

ROSE. (To Poly aside.)

Your oath — your oath! —
wife?
Which is your wife? which is your wife?

POLY.

Rose Ma - rie, by the gods a - bove, Rose Ma - rie is the

girl I love, Rose Ma-rie, she is dearer than life, This is my

Rose Ma-rie, my— my— my wife,
This is his wife, his

MONT. >
Then speak, the re-ward I'll pay, The other—
wife.

LUC.

ROSE.

MONT.
is Lu-cille d'Herb - lay.

RAOUL.

POLY.
Lu-cille d'Herblay.

BOU.

PLAU.

LAU.
She is the

SERG.
She is the

SOP.
She is the

ALTO.
She is the

TEN.
She is the

BASS.
She is the

cresc. *f*

She's not the spy, Ah, no, no!

Your oath,

She must die. She must die.

She must

No

She's not the spy, Lucille d'Herb-lay, She's not the spy, no, no

spy, Lucille d'Herb-lay, She must

spy, Lucille d'Herb-lay, She must

spy, Lucille d'Herb-lay, The spy must die, must die

spy, Lucille d'Herb-lay, The spy must die, must die

spy, Lucille d'Herb-lay, she must

she must

(To La Mont.)

Heed me, I pray, she
 Your oath. In me be - hold Lu-
 Lucille d'Herb - lay
 die. No, she shall not die.
 no, she shall not die. No, she shall not die.
 no.
 He wants them both,
 die, She must die.
 die, She must die.
 Lu-cille d'Herb - lay!
 Lu-cille d'Herb - lay!
 die, Lu-cille d'Herb - lay!
 die,

is not the spy, she is not, she is not the spy. No! Heed me I
cille d'Herb-lay —
Death to the spy, yes, death to the spy.
She shall not
She shall not die.
She's no
He wants them both.
Death to the spy!
Death to the spy!
Death to the spy!
Death to the spy!
Death to the spy!
Death to the spy!

pray, she is not the spy—

Your oath, your oath,

A -

die, no, she shall not die, no.

No, no, she is my—

spy,— She's no spy.—

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "pray, she is not the spy— Your oath, your oath, die, no, she shall not die, no. No, no, she is my— spy,— She's no spy.—". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Maestoso.

Ah, _____

Ah, _____

way with the spy to a dun-geon deep. The strongest of chains upon her

Ah, _____

Ah, _____

Ah, _____

Ah, _____

Ah, _____

Ah, _____

Ah, _____

Ah, _____

Ah, _____

Ah, _____

p *f* *p*

For me, for

The game is my

heap. Thus we make a com- - - mon

Tho' she is not simple, she's good, she's

My Rose Ma - rie my sweet

There's noth - ing so queer as the

Con - fu - sion has me

Thus we make a com- - - mon

Thus we make a com - - - mon

Thus we make a com - - - mon

Thus we make a com - - - mon

cresc. *ff*

3

3

me, sweet Rose Ma-rie has peril-led her
 own, This can-not last
 cause a- - gainst a com- mon
 true I swear Rose Marie that I'll save
 Normandy Rose, My fond heart is burst- - ing
 Where is my widow, my lit-tle Tom-tit?
 chang-es of chance, I swear that I'll never come out of this
 I know not how the maid I mis-took — for the wife, I
 cause a- - gainst a com- - mon
 cause a- - gainst a com- - mon
 cause a- - gainst a com- - mon
 cause a- - gainst a com- - mon

life, sweet Rose Ma - rie, For

long. I am bound to

foe Death to him who now shall

you. I swear, sweet Rose Ma -

With its aches and its woes,

I want to play with her just for a bit.

trance,

vow. Death to him who now shall

foe. Death to him who now shall

foe. Death to him who now shall

foe. Death to him who now shall

foe. Death to him who now shall

foe. Death to him who now shall

foe. Death to him who now shall

me, for me she has peril- led her
 win, for my heart is
 pause or small- - est mer- - cy
 rie, that I'll save
 My fond heart is bursting with aches and
 Where is my wid - ow yes, where is my
 I'll nev - er come out of this
 pause or small - - est mer - - cy
 pause or small - - est mer - - cy
 pause or small - - est mer - - cy
 pause or small - - est mer - - cy
 pause or small - - est mer - - cy
 pause or small - - est mer - - cy

life, La Montba - zon heed me, I pray,

strong, Behold in me a spy, Be -

show, *pp* By these gleam - ingswords we swear Un -

you, By these gleam - ingswords we swear Un -

woes, *pp* widow my little Tomtit. By these gleam - ingswords we swear Un -

trance, *pp* By their gleam - ingswords they swear Un -

show, By these gleam - ingswords we swear Un -

show, *pp* By these gleam - ing sword we swear Un -

show, *pp* By these gleam - ing sword we swear Un -

show, *pp* By these gleam - ing sword we swear Un -

show, *pp* By these gleam - ing sword we swear Un -

pp

She is not the spy, ——— She is not Lu-cille d'Herb-

hold the spy, I am bound to

til, un - til our dy - ing breath, to do what I may

til their dy - ing breath, to do what man — may

My fond heart is

til — our dy - ing breath, to do what man may

til — their dy - ing breath, to do what man may

til, un - til our dy - ing breath, to do what man may

til, un - til our dy - ing breath, to do what man may

til, un - til our dy - ing breath, to do what man may

til, un - til our dy - ing breath, to do what man may

8

fff

lay — Heed me, I pray, — she's not the spy. There's hope, there's hope be-
 win — for my heart is strong.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.
 bursting with aches and woes.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.
 dare, — Tho' it lead straight to death.

8

rit. Allargamente.

hope be - yond.

hope be - yond.

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Vive la Fronde!

Allargamente.

rit. *fff*

END OF ACT II.

Act III.

Nº 1. Chorus. "Gaily marches the soldier."

Allegro marziale.

ff

TENOR. *f*

BASS. *f*

Gai - ly marches the sol - dier to the

sound of drum and fife! Mer - ri - ly sings the sol - - dier of the

joys of mar - tial life, ——— When ban - ners wave De - fi - ance brave, He

laughs ho! ho! ha! ha! ——— All dan - ger there He longs to share, As he

laughs, ha! ha! ho! ho! ——— All dan - ger there He longs to share, And

laughs — ha! ha! ho! ho!

p

(Enter Girls.)

PLANCHETTE. $b\flat$.

Halt! Advance and give the countersign.

SOP.
France and the Fronde! Merri-ly sings the sol-dier, When the fight is fought and

ALTO.

won!— Gleeful-ly shouts the sol-dier, Ah! see the e-ne-my run!— When

heard no more The can-non's roar, He laughs ha! ha! ho! ho!— The fighting's done, 'Tis

time for fun, Then he laughs ha! ha! ho! ho!

ff

Merri-ly sings the sol - dier, He has no time to think, — Glee-ful-ly shouts the

Merri-ly sings the sol - dier, He has no time to think, Glee-ful-ly shouts the

sol - dier, 'Tis time to eat and drink. — He glad - ly meets With love he greets, A

sol - dier, 'Tis time to eat and drink. — He glad - ly meets With love he greets, A

kiss, ha! ha! ho! ho! He gives his spouse, With ten - der vows, As he

kiss, ha! ha! ho! ho! He gives his spouse, With ten - der vows, As he

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "kiss, ha! ha! ho! ho! He gives his spouse, With ten - der vows, As he". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a steady eighth-note bass line.

laughs, ha! ha! ho! ho! He'll kiss his spouse, With ten - der vows, and

laughs, ha! ha! ho! ho! He'll kiss his spouse, With ten - der vows, and

The second system continues the vocal and piano parts. The lyrics are: "laughs, ha! ha! ho! ho! He'll kiss his spouse, With ten - der vows, and". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

laugh, Ha! ha! ho! ho!

laugh, Ha! ha! ho! ho!

The third system features a more dynamic vocal performance. The lyrics are: "laugh, Ha! ha! ho! ho!". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' above it. The overall texture is more active and rhythmic.

The fourth system is primarily piano accompaniment, showing a continuation of the rhythmic and harmonic material from the previous systems. It features a complex right-hand part with many sixteenth and thirty-second notes, and a left-hand part with a steady bass line.

No. 2. Song. "The Tomtit and the Nightingale."

Andante moderato.

LUCILLE.

One dreamy mid summer's night, When the

p

p

Detailed description: This system contains the first line of the song. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a bass line of quarter notes and a treble line with chords and a triplet of eighth notes.

moon shone clear and bright,— Way up in a tree sat a lit-tle Tomtit, there

Detailed description: This system contains the second line of the song. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a similar rhythmic pattern.

sing-ing his so - lo, "pe-wit? "pewit? Close by, in a neigh-bring vale, — Sang the

Detailed description: This system contains the third line of the song. The vocal line features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar rhythmic pattern.

sweet-voic'd night-in - gale, — A so - lo she sang to the stars a-bove, Lone

Detailed description: This system contains the fourth line of the song. The vocal line features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar rhythmic pattern.

night-in-gale sing-ing her song of love. Tom -

tit had been told he would rue it, — If he ev - er at-tempt - ed a

du - et; — All males ev - er sing in a mi - nor key — "I'll

stick to my so-lo's, I think," said he. But as the nightingale sang, ³ Through his

cresc.

3 Through his'. The piano accompaniment includes a 'cresc.' marking and a triplet of eighth notes in the vocal line."/>

heart the love notes rang. He lov'd ere he knew it and

mf

long'd for a du - et, With the nightingale down in the vale, down

in the vale... Poor lit-tle Tomtit felt

pp *p*

strange, So sud-den, complete his change; — "I hate a so - lo!" cried

lit-tle Tomtit, "I long for a du-et, Pe-wit, pewit! I'll sing with the night-in-

gale." When lo! from the neigh-bring vale, A du-et rang out to the

stars a-bove, two night-in-galessinging their song of love!

Tom-tit had been told he would rue it, If he ev-er at-tempt-ed a

du-et, But a lump grew large in the Tom-tit's throat, as he heard the love in each

cresc.

ten-der note. "I've liv'd too long a-lone! Where the sad winds sigh and

7 7

moan. For-ev-er I'll rue it, too late for a

mf

du-et With the nightingale down in the vale, down in the vale?

pp *pp*

Nº 3. Chorus. "Vivandiers."

Marziale.

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the fifth measure.

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern, with some changes in chord voicings.

CHORUS. SOP. AND ALTO.

The third system of the musical score. The vocal line begins with the lyrics "The vi - van - diere has a". The piano accompaniment continues with its rhythmic pattern, including a triplet of eighth notes in the first measure of this system.

The fourth system of the musical score. The vocal line continues with the lyrics "grate-ful task To jol - ly the boys, and fill the flask; We car - ry the drinks that". The piano accompaniment continues with its rhythmic pattern.

al-ways please, The essence of grape they call "love's ease," A spir-it distilled with a

ma-gic art, And the wine that stirs and fires the heart, That fills the soul with a

wild de-light, And gives new cour-age to love or fight! _____

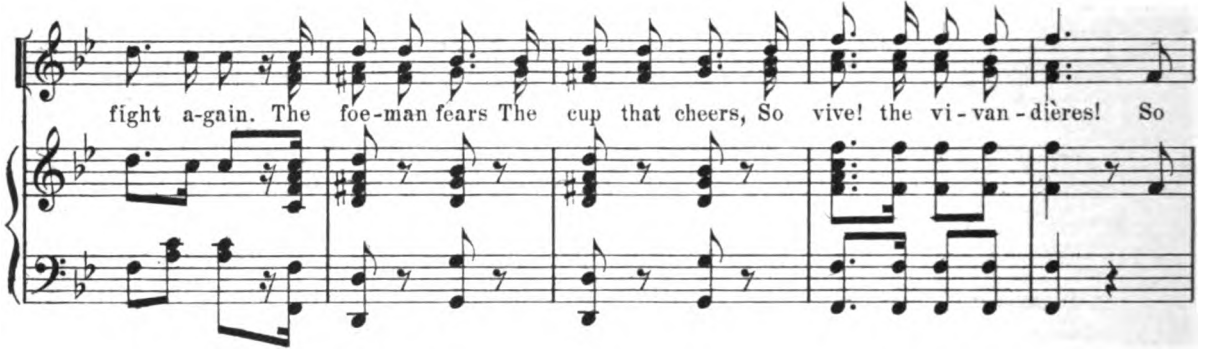
1st time. p 2nd time. ff

Vi - vandières! Vi - vandières! marching in to camp, - Vi - vandières! Vi - vandières!

"spirits" will not damp The ar - dor of our mar - tial men, Who stop to drink, then



fight a-gain. The foe-man fears The cup that cheers, So vive! the vi-van-dières! So



vive! the vi-van-dières! So vive! the vi-van-dières! So vive! the vi-van-



dières! So vive! the vi-van-dières!

ff



No 3. Song. "The wise little maid of France"

Allegretto.

ROSE MARIE.

1. There onceliv'd a wisemaid of
2. Now this wiselit - tle maid-en of

France, _____ And she led all the boyssuch a dance, _____ She was
France, _____ An of - fi - cer bold did en - trance, _____ He was

pret - ty and wit - ty and wise, _____ With a mis - chievous look in her
no - ble and handsome and brave, _____ With a beard that no bar - ber could

eyes; _____ Al - thoughshe was not a bit coy, _____ She'd not
shave; _____ When he said, "Lit - tle maid be my own," _____ She

kiss nor be kissed by a boy, _____ This she knew would her val-ue en-
 knew that she loved him a-lone, _____ When he asked for a kiss she said

hance _____ Oh, this wise lit-tle maid-en of France. _____
 "Nay" _____ But she gave it and he ran a-way. _____

SOP. Oh, this
ALTO. Oh, this
 But she

pp

Moderato.

She was wit-ty, she was pret-ty; such a
 "'Tis a pi-ty I am pret-ty!" said this

wise lit-tle maiden of France!
 gave it and he ran a-way!

p

dain-ty lit-tle miss, None could jol-ly in-to fol-ly, not a man e'er stole a kiss. She had
 sor-ry lit-tle miss: "I was jol-ly oh! what fol-ly to have giv-en him that kiss." In her

heard her mother say - ing Os - cu - lation is not pay - ing, Don't you do a naughty thing till you've eyes salt tears were burning, When the of - fi - cer, re - turn - ing, Said, "you wicked lit - tle thing, I have

Piu allegro.

got your wedding ring." And "I'll nev - er take a chance" said this lit - tle maid of bought the wedding ring." But I took an aw - ful chance" said this lit - tle maid of

France. "And I'll nev - er take a chance," said this lit - tle maid of France. — France. "But I took an aw - ful chance," said this lit - tle maid of France. —

Molto moderato.

France —
France —

France —
France —

No 5. Song. "It is really too good to be true."

Allegretto moderato.

POLY.

1. I've dreamt ma-ny dreams, some
 2. I dreamt of a land where di-
 3. I dreamt that a woman most

f *pp*

good and some bad, But the worst of all dreams that I ev-er had, Was the
 vorce was un-known, No woman un-mar-ried, no man lived a-lone, The
 sol-emn-ly swore, Un-to her sick hus-band whom she did a-dore, That

dream of a land where win-ter is not, No changes of cli-mate, it's
 girls were all pret-ty and mod-est-ly shy, The men did not cheat nor in-
 when he was bur-ied she nev-er would wed, "I'll be a lone wid-ow for-

al-ways red hot! A dream! A dream! A beau-ti-ful dream! How I
 dulce in a lie, A dream! A dream! A beau-ti-ful dream! It was
 ev-er," she said. A dream! A dream! A beau-ti-ful dream! It was

Slower. *pp*

hopethat it does not come true. _____ It has one good feat-ure, You're
 real-ly too good to be true. _____ On our girls are "no flies" And the
 real-ly too good to be true. _____ The truth is re - la - ted, She

ask'd by no creature, "Is it hot enough weather for you?" _____ It
 li - ar still lies; I have caught myself tell-ing a few. _____ On our
 had him cre - ma - ted, She got mar - ried and kept her word too! _____ *TENOR.* The

BASS.

has one good feature, You're ask'd by no creature, "Is it hot enough wea - ther for
 girls are "no flies" And the li - ar still lies, I have caught myself tell - ing a
 truth is re - la - ted, She had him cre - ma - ted, She got mar - ried and kept her word

you?"
 few.
 too!

ff

Nº 6 Finale.

Marziale.

LUCILLE

ROSE. The General has re - lented.

MONTBAZON.

RAOUL.

POLYCOP. I'm

BOUILLON.

That fact I'll not dis -

glad he has con - sen-ted.

I'll take no sub-sti - tute. -

So for -
To mat - ri-mon-ial dan-gers, So for -
pute.
So for -
We all of us are strangers, So for -

give us, if we should start in to fight, So for-give us if we

give us, if we should start in to fight, So for-give us if we

So for-give them if they

give us, if we should start in to fight, So for-give us if we

give us, if we should start in to fight, So for-give us if we

So for-give them if they

So for-give them if they

So for-give them if they

So for-give them if they

So for-give them if they

So for-give them if they

So for-give them if they

ff

should start in to fight. Tho' we are married without our own consent, We'll

should start in to fight. Tho' we are married without our own consent, We'll

should start in to fight.

should start in to fight. Tho' we are married without our own consent, We'll

should start in to fight. Tho' we are married without our own consent, We'll

should start in to fight. Tho' they are married with their own consent, They'll

should start in to fight.

should start in to fight.

should start in to fight.

should start in to fight.

mf

do our best that's what we meant, We all commence with

do our best that's what we meant, We all commence with

do our best that's what we meant, We all commence with

do our best that's what we meant, We all commence with

do their best that's what they meant, They all commence with

do their best that's what they meant, They all commence with

ff

good in - tent, Long live the Queen and the Par - lia - ment, Tho' we are
 good in - tent, Long live the Queen and the Par - lia - ment, Tho' we are
 Tho' they are
 good in - tent, Long live the Queen and the Par - lia - ment, Tho' we are
 good in - tent, Long live the Queen and the Par - lia - ment, Tho' we are
 good in - tent, Long live the Queen and the Par - lia - ment, Tho' they are
 Tho' they are
 Tho' they are
 Tho' they are
 Tho' they are
 Tho' they are
 Tho' they are
 Tho' they are

married with our own con - sent, We'll do our best that's what we meant, We
 married with our own con - sent, We'll do our best that's what we meant, We
 married with their own con - sent, They'll do their best that's what they meant, They
 married with our own con - sent, We'll do our best that's what we meant, We
 married with our own con - sent, We'll do our best that's what we meant, We
 married with their own con - sent, They'll do their best that's what they meant, They
 married with their own con - sent, They'll do their best that's what they meant, They
 married with their own con - sent, They'll do their best that's what they meant, They
 married with their own con - sent, They'll do their best that's what they meant, They
 married with their own con - sent, They'll do their best that's what they meant, They
 married with their own con - sent, They'll do their best that's what they meant, They
 married with their own con - sent, They'll do their best that's what they meant, They
 married with their own con - sent, They'll do their best that's what they meant, They

The piano accompaniment at the bottom consists of two staves (treble and bass clef) in G major, providing harmonic support for the vocal lines.

rit.

all com - mence with a good in - tent, Long live the Queen and the Par - lia -

all com - mence with a good in - tent, Long live the Queen and the Par - lia -

all com - mence with a good in - tent, Long live the Queen and the Par - lia -

all com - mence with a good in - tent, Long live the Queen and the Par - lia -

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all com - mence with a good in - tent, Long live the Queen and the Par - lia -

all com - mence with a good in - tent, Long live the Queen and the Par - lia -

ment.
ment.
ment.
ment.
ment.
ment.
ment.
ment.
ment.
ment.