

# The Jolly Musketeer.

Comic Opera in 2 Acts.



As produced by the  
**Jefferson De Angelis**  
Opera Company.

Book by  
**Stanislaus Stangé.**  
Music by  
**Julian Edwards.**

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# Vocal Score

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from

# THE JOLLY MUSKETEER.



Comic Opera in Two Acts.



Libretto by

**STANISLAUS STANGE,**

MUSIC BY

**JULIAN EDWARDS.**

**M. WITMARK & SONS,**

**NEW YORK      CHICAGO**  
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# The Jolly Musketeer.

A Comic Opera in Two Acts.

As performed by the JEFFERSON DE ANGELIS OPERA CO.

At the Broadway Theatre, N. Y., November 14th, 1898.

BOOK BY STANISLAUS STANGÉ.

MUSIC BY JULIAN EDWARDS.

Produced under the Stage direction of Mr. Richard Barker.

## CAST OF CHARACTERS.

Francois, Marquis de Chantilly, Captain of the "King's Own Musketeers?"

VAN RENSELAER WHEELER.

Henri, Count de Beaupret, Lieutenant of "King's Own Musketeers?"

JEFFERSON DE ANGELIS.

Capote, Corporal of the "King's Own Musketeers?" . . . . . WINFIELD BLAKE.

Antoine, }  
Gaston, } Musketeers. . . . . { JOSEPH SMILEY.  
OLE NORMAN,

Didot Blanc, Proprietor of the "Café Richelieu?" . . . . HARRY MACDONOUGH.

Yvette, his daughter. . . . . MAUD HOLLINS.

Verve, his niece. . . . . BERTHA WALTZINGER.

Jacqueline, }  
Marie, . . . } Flower Girls. . . . . { HELENA FREDERICK.  
EDITH HENDEE.

Chorus of Musketeers, Flower Girls, Ladies of the Court, etc.

## SYNOPSIS OF SCENES.

ACT I. The Flower Market. A Morning in June.

ACT II. Ball-Room in Chateau, Chantilly. Evening of the same day.

The scenes of the opera are laid in Amiens, France, during the siege of that City by the Spaniards in 1634.

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# The Jolly Musketeer.

Comic Opera in 2 Acts.

ACT I.

## Prelude.

Words by  
STANISLAUS STANGÉ.

Music by  
JULIAN EDWARDS.

Moderato.

*ff*

Andante.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains several measures of music, including a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking. The lower staff begins with a bass clef and contains accompaniment. A fermata is placed over the final measure of the system.

The second system continues the piece with two staves. The upper staff features a piano (*p*) dynamic marking. The lower staff provides harmonic support with chords and moving lines. A fermata is placed over the final measure of the system.

The third system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff has a bass line with sustained chords and moving notes. A fermata is placed over the final measure of the system.

The fourth system consists of two staves. The upper staff continues the melodic development. The lower staff has a bass line. A crescendo (*cresc.*) dynamic marking is present in the lower staff. A fermata is placed over the final measure of the system.

The fifth system consists of two staves. The upper staff features a melodic line with eighth-note patterns. The lower staff has a bass line with sustained chords and moving notes. A fermata is placed over the final measure of the system.

The sixth system consists of two staves. The upper staff features a melodic line with eighth-note patterns, including triplet markings (*3*). The lower staff has a bass line. A forte (*f*) dynamic marking is present in the lower staff. A fermata is placed over the final measure of the system.



First system of musical notation. The right hand features a melodic line with eighth notes and quarter notes, some beamed together. The left hand plays a steady accompaniment of eighth notes. A slur covers the first two measures of the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features a section marked *ff* (fortissimo) with triplets of eighth notes. A slur covers the first two measures of the right hand.

Third system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a bass line with a flat (bb) and some chords. A slur covers the first two measures of the right hand.

Fourth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a bass line with some chords. A slur covers the first two measures of the right hand.

Fifth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a bass line with triplets of eighth notes. A slur covers the first two measures of the right hand. A dashed line with an '8' above it spans the first three measures of the right hand.

Sixth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a bass line with triplets of eighth notes. A slur covers the first two measures of the right hand. A dashed line with an '8' above it spans the first three measures of the right hand.

# Introduction.

## No 1.

Allegro.

The first system of the introduction features a treble clef with a key signature of two flats and a 2/4 time signature. The melody begins with a whole rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of a steady eighth-note pattern of chords: G2-Bb2, A2-Bb2, Bb2-C3, C3-D3, D3-E3, E3-F3, F3-G3, G3-A3, A3-Bb3, Bb3-C4, C4-D4, D4-E4, E4-F4, F4-G4, G4-A4, A4-Bb4, Bb4-C5, C5-Bb4, Bb4-A4, A4-G4.

The second system continues the piece. The treble clef melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. The bass clef accompaniment continues with the same eighth-note chordal pattern as the first system.

The third system features a treble clef melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. A dynamic marking of *fff* is present in the final measure. The bass clef accompaniment continues with the eighth-note chordal pattern.

The fourth system features a treble clef melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. A dynamic marking of *un poco rit.* is present in the first measure, and *a tempo.* is present in the fifth measure. The bass clef accompaniment continues with the eighth-note chordal pattern.

The fifth system features a treble clef melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. The bass clef accompaniment continues with the eighth-note chordal pattern.

Jacqueline.

Marie. When the birds com-mence to twit-ter, And the sun be-gins to

SOPRANO.

ALTO. When the birds com-mence to twit-ter, And the sun be-gins to

CHORUS.

lit-ter All the earth with rud-dy patch-es of a ro-sy gold-en

lit-ter All the earth with rud-dy patch-es of a ro-sy gold-en

hue. Then the gar-den is the Ai-den of each pret-ty flow-er

hue. Then the gar-den is the Ai-den of each pret-ty flow-er

maiden, There we pluck the wak-ing flow-ers All be - di - amond with dew. We

maid-en, There we pluck the waking flowers All be - di - a-mond with dew. We

## Tempo di Valse.

pluck the flow'rs, be - di - - a - mond with dew.

pluck the flow'rs, all be - di - amond with dew, with dew.

Jacq.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their

Marie.

od - or, fair to the view. Gar-lands of pos - ies, Bou-quets of

The first system shows the vocal line for Marie in a treble clef with a key signature of two flats. The lyrics are "od - or, fair to the view. Gar-lands of pos - ies, Bou-quets of". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef.

ros - es, Daf - fo-dils, li - lies, sweet vi - o - lets blue

The second system continues the vocal line for Marie with the lyrics "ros - es, Daf - fo-dils, li - lies, sweet vi - o - lets blue". The piano accompaniment continues with similar harmonic support.

Jacq.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fair \_\_\_\_\_ to the

The third system shows the vocal line for Jacques in a treble clef. The lyrics are "Sweet scent-ed flow - ers Fresh from the bow - ers, Fair \_\_\_\_\_ to the".

Marie.

The fourth system shows Marie's vocal line in a treble clef, consisting of a few notes that appear to be a continuation or response to Jacques' line.

SOPR.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their od - or,

The fifth system shows the vocal line for the Soprano in a treble clef. The lyrics are "Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their od - or,".

ALTO.

The sixth system shows the vocal line for the Alto in a treble clef, consisting of a few notes.

*ff*

The seventh system shows the piano accompaniment for the final part of the page, marked with a forte dynamic (*ff*). It features a right-hand part in treble clef and a left-hand part in bass clef.

view. Gar - lands of pos - ies, Bou - quets of

Fair to the view. Gar - lands of pos - ies, Bou - quets of

*fff*

Tempo I.

ros - es, Daf - fo-dills, li - lies, sweet vi - o-lets blue.

ros - es, Daf - fo-dills, li - lies, sweet vi - o-lets blue.

Tempo I.

Jacq.

When the birds are sing-ing light-ly, And the sun is shin-ing bright-ly, A -

rous-ing sleep-y mor-tals, wak-ing them to earth-ly cares:

Then the

Rous - ing mor - tals to earth - ly cares:

Marie.

mark-et is the Ai-den Of each pret-ty flow-er maid-en. With the

We come to

sun we come to of-fer you our dew-y flo-ral wares! We come to

We come to of - fer you our wares! We come to

Tempo di Valse.

of - fer you our flo - - ral wares.

of - fer you our dew-y flo - - ral wares.

Jacq

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fra - grant their

Jacq.

od - or; fair to the view.

Marie.

Gar - lands of pos - ies,



Marie.

Bouquets of ros - es, Daf- fo-dils, li - lies, sweet vi - o - lets blue.

The score for Marie's first line consists of a vocal line and a 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: "Bouquets of ros - es, Daf- fo-dils, li - lies, sweet vi - o - lets blue." The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Jacq.

Sweet scent-ed flow - ers, Fresh from the bow - ers, Fair \_\_\_\_\_ to the

The score for Jacq's first line consists of a vocal line in a treble clef. The lyrics are: "Sweet scent-ed flow - ers, Fresh from the bow - ers, Fair \_\_\_\_\_ to the". The vocal line has a melodic contour that rises and then levels off.

Marie.

Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;

The score for Marie's second line consists of a vocal line in a treble clef. The lyrics are: "Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;". The vocal line continues the melodic line from the previous section.

SOPR.

Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;

The score for the Soprano part consists of a vocal line in a treble clef. The lyrics are: "Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;".

ALTO.

Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;

The score for the Alto part consists of a vocal line in a treble clef. The lyrics are: "Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;".

*ff*

The piano accompaniment for the second system features a strong, rhythmic bass line in the left hand and chords in the right hand. The dynamic marking is *ff* (fortissimo).

view. \_\_\_\_\_ Gar-lands of pos - ies, Bo - quets of ros - es,

fair to the view. Gar-lands of pos - ies, Bo - quets of ros - es,

The score for the third system includes vocal lines for Marie and Jacq, and a piano accompaniment. The lyrics are: "view. \_\_\_\_\_ Gar-lands of pos - ies, Bo - quets of ros - es, fair to the view. Gar-lands of pos - ies, Bo - quets of ros - es,". The piano accompaniment features a strong, rhythmic bass line in the left hand and chords in the right hand. The dynamic marking is *fff* (fortississimo).

*rit.*

Daf-fodills, li - lies, sweet vi - olets blue. Not a cus-tum-er to - day.

Our

Daf-fodills, li - lies, sweet vi - olets blue.

Marie.

*un poco rit.*

flow'rs fade a - way. We may find a guest or two With-

in the "Caf-é Rich-el - ieu." At-tract the boys, Let's make a

*a tempo.*

noise, Raise a "how d'ye do!"

Jacq. *ff*

Sweet scent - ed flow - ers, Fresh from the bow - ers, Fra - grant their

Marie. *ff*

SOPR. *ff*

Sweet scent - ed flow - ers, Fresh from the bow - ers, Fra - grant their

ALTO. *ff*

od - or; Fair to the view. Gar - lands of pos - ies,

od - or; Fair to the view. Gar - lands of pos - ies,

Bouquets of ros - es. Daf - fodils, li - lies, sweet vi - o - lets blue.

Bouquets of ros - es, Daf - fodils, li - lies, sweet vi - o - lets blue.

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fair

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fra - grant their

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fair

Fra - grant their

*ff*

to the view. Gar - lands of pos - ies,

od - or; fair to the view.

to the view. Gar - lands of pos - ies,

od - or; fair to the view.

*fff*

Bouquets of ros - es, Daf - fo-dils, li - lies, sweet vi - o-lets blue.

Bouquets of ros - es, Daf - fo-dils, li - lies, sweet vi - o-lets blue.

*p*

Hear the flow'r girls cry Who'll buy? who'll buy?

Hear the flow'r girls cry, Who'll buy? who'll buy?

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both in a key with two flats (B-flat major or D minor). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Hear the flow'r girls cry Who'll buy? who'll buy?" and "Hear the flow'r girls cry, Who'll buy? who'll buy?". A dynamic marking of *p* (piano) is present at the beginning.

Li - lies, ros - es, Sweet scent-ed pos-ies, Hear the flow'r girls

Li - lies, ros - es, Sweet scent-ed pos-ies. Hear the flow'r girls

The second system continues the vocal and piano parts. The lyrics are: "Li - lies, ros - es, Sweet scent-ed pos-ies, Hear the flow'r girls" and "Li - lies, ros - es, Sweet scent-ed pos-ies. Hear the flow'r girls". The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, while the left hand provides harmonic support with chords.

*cresc.*

cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll

cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll

*cresc.*

The third system concludes the piece with a crescendo. The lyrics are: "cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll" and "cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll". The piano accompaniment also features a crescendo, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *cresc.* (crescendo) is placed above the piano part.

buy? who'll buy? Who'll buy? who'll buy? Who'll buy?

buy? who'll buy? Who'll buy? who'll buy?

buy? who'll buy? Who'll buy? who'll buy? Who'll buy?

buy? who'll buy? Who'll buy? who'll buy?

*f*

8-----

who'll buy? Who'll buy? who'll

who'll buy? Who'll buy? who'll

who'll buy? Who'll buy? who'll

who'll buy? Who'll buy? who'll

*ff*

8-----

buy? who'll buy?

buy? who'll buy?

8-----

Blanc. Moderato.

Such a clit-ter, clut-ter, clat-ter, Such a chit-ter, chut-ter, chat-ter. Oh

Blanc.

hush! Oh hush!

Jacq.

Well, "old man that's grow-ing

Jacq.

fat-ter" Are you dead? or what's the mat-ter?

SOPR.

Ha! ha! ha! ha!

ALTO.

Ha! ha! ha! ha! ha! ha!

Blanc.

Hush! She sleeps.

Jacq. & Marie.

She sleeps! Ha! ha!

ha! She sleeps! Ha! ha!

ha!

Hush! She sleeps! She sleeps, Ha! ha! Hush!

She sleeps, ha! ha!

She sleeps! ha! ha!

Blanc. *p*

She sleeps, my child, my sweet Yv - ette; 'Tis most im -



port - ant, don't for - get! I be - seech you all to si - lence

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat major). The lyrics are "port - ant, don't for - get! I be - seech you all to si - lence". The piano accompaniment is written in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

keep, Don't wake her from her beau - ty sleep; If she re -

The second system continues the vocal line and piano accompaniment. The lyrics are "keep, Don't wake her from her beau - ty sleep; If she re -". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

tain her looks, her health, She'll mar - ry rank, she'll mar - ry

The third system continues the vocal line and piano accompaniment. The lyrics are "tain her looks, her health, She'll mar - ry rank, she'll mar - ry". The piano accompaniment continues with the same rhythmic and melodic patterns.

wealth; Aye, this I have on good re - port, She has been

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "wealth; Aye, this I have on good re - port, She has been". The piano accompaniment continues with the same rhythmic and melodic patterns.

spok - en of at court! So, hush! So, hush!

*ppp*

Bl. Jacq. (*mockingly.*)

Yes, hush! 'Tis our du - ty Not to dis - turb

Marie.

SOPR. *p*

ALTO. Yes, hush! 'Tis our du - ty Not to dis - turb

— this sleep - ing beau - ty. So, hush!

So, hush! ha, ha, ha,

— this sleep - ing beau - ty. So, hush!

So, hush! ha, ha, ha,

*ppp* *Allegretto.*

Hush! hush! hush! hush!

ha! hush! hush!

Hush! hush! hush! hush!

ha! hush! hush!

*ppp* *ff*

*Verve.*

La, la, la, la, la, la, la, la, la! Tra, la,

la, Tra, la, la, Tra, la, la. Un-cle 'twas a beau-ti-ful crash,

*mp*

Verve.

Crock-er - y brok - en in one — fell smash!

Blanc.

Verve! Verve! You

Bot - tles and glas - ses, they're all — in piec - es. La, —

worst — of niec - es!

Verve.

— la, la, la, la, la, la, la, la, — La, la, la, —

Verve.

Moderato.

la, la, la, —

Blanc.

Si - lence! You prom - ised to be as

Oh she's not in the house  
still as a mouse, Poor Yv - ette. Not in the

*f*

house? Where is she? I hate to tell.

SOPR.  
ALTO. Yv - ette, where

*p*

At the "Wishing Well!"  
is she? At the "Wishing

## SONG "THE WISHING WELL."

Andante moderato.  
Verve.

The first system of the musical score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics "'Neath for-est Well!'" are written under a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

The second system continues the musical score. The vocal line has the lyrics "shade,— In syl- van glade,— There is a "Wish- ing Well."— If in you". The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth notes.

The third system concludes the musical score. The vocal line has the lyrics "peep, — Its wa- ters deep, Your fu- ture will fore - tell. —". The piano accompaniment continues with the same rhythmic pattern, ending with a quarter rest in the vocal line and a fermata over the final piano accompaniment notes.

Wish for a man, Then slow-ly scan, The wa - ter mir - ror's face. The

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are: "Wish for a man, Then slow-ly scan, The wa - ter mir - ror's face. The". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady accompaniment of chords and single notes.

Verve.  
mag-ic spell, With - in the well, Your for-tune there will trace.

The Verve vocal part is a single staff with a treble clef. The lyrics are: "mag-ic spell, With - in the well, Your for-tune there will trace." The melody is simple and follows the rhythm of the lyrics.

Blanc.  
Your

The Blanc vocal part is a single staff with a treble clef. The lyrics are: "Your". The melody is simple and follows the rhythm of the lyrics.

Jacq.  
There will trace, there will

The Jacq. vocal part is a single staff with a treble clef. The lyrics are: "There will trace, there will". The melody is simple and follows the rhythm of the lyrics.

Marie.  
There will trace, there will

The Marie vocal part is a single staff with a treble clef. The lyrics are: "There will trace, there will". The melody is simple and follows the rhythm of the lyrics.

SOPR.  
There will trace, there will

ALTO.  
There will trace, there will

The Soprano and Alto vocal parts are two staves with treble clefs. Both parts have the lyrics: "There will trace, there will". The Soprano part is in a higher register than the Alto part.

The piano accompaniment for the second system is in two staves, with a treble and bass clef. It features a steady accompaniment of chords and single notes, similar to the first system.

*Un poco piu mosso.*

For should you chance to  
for - - tune there will trace.  
trace, there will trace, there will trace, there will trace, there will trace.  
trace, there will trace, there will trace, there will trace, there will trace.  
trace, there will trace, there will trace, there will trace, there will trace.  
*Piu mosso.*

*Verve.*

see, The like - ness of a "he" In the wat - 'ry glass, 'twill



Verve.  
come to pass your hus-band he will be. Ah!

Jacq.  
For should you chance to

Marie

Blanc.  
For

SOPR.  
For should you chance to

ALTO.  
For should you chance to

'twill come to pass, 'twill

see The like-ness of a "he" In the wat-'ry glass, 'twill

should you chance to see The like-ness of a "he" In the glass, 'twill

see The like-ness of a "he" In the wat-'ry glass, 'twill

## Tempo I.

come to pass Your hus - band he will be. Now once I  
 come to pass Your hus - band he will be.  
 com to pass Your hus - band he will be.  
 come to pass Your hus - band he will be.

The first system consists of six staves. The top five staves are vocal lines for different voices, each with lyrics. The bottom staff is a grand staff for piano accompaniment, including a piano (*p*) dynamic marking.

## Verve.

went 'Twas time ill - spent, To test that "Wish - ing well?" As I drew

The second system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a grand staff for piano accompaniment.

near The wa - ter clear, I felt its wond - rous spell. I

The third system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a grand staff for piano accompaniment.

wished to see A hand - some "he;" And then I looked with - in, I'll

The fourth system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a grand staff for piano accompaniment.

Verve.

ne'er for-get The face I met, 'Twas ug-li-er than sin!

Blanc.

Jacq. & Sopr.

'Twas

Marie & Alto.

'Twas ug-li-er than

*Un poco più mosso.*

That le - gend has a flaw, For

ug - li - er than sin.

sin, than sin, than sin, than sin, than sin.

*Un poco più mosso.*

Verve.

this is what I saw, In the wat - 'ry glass, a long eared ass, Who

Verve

gave me the "Hee - haw," "Hee - haw;" "hee - haw, hee -

Jacq

Marie.

Blanc.

SOPR.

ALTO.

The le - gend has a flaw, For

The le - gend has a

The le - gend has a flaw, For

haw, hee - haw, hee - haw." I saw in the glass, a

this is what she saw. In the wat - 'ry glass, a

flaw, For this is what she saw In the glass, a

this is what she saw In the wat - 'ry glass, a

long eared ass, Who gave her the "Hee - haw."

long eared ass, Who gave her the "Hee - haw."

long eared ass, Who gave her the "Hee - haw."

long eared ass Who gave her the "Hee - haw?"

*ff*

Detailed description: This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment starts with a bass line in the left hand and chords in the right hand. A fortissimo (*ff*) dynamic marking is present in the piano part.

Detailed description: This system shows the piano accompaniment for the second system. It features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The music is in a minor key, indicated by the key signature.

Detailed description: This system continues the piano accompaniment. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving bass notes.

Detailed description: This system concludes the piano accompaniment for this page. It features a final cadence with sustained chords in the right hand and a descending bass line in the left hand, ending with a double bar line.

# The King's Own Musketeers.

## Marziale.

*ff*

The piano accompaniment for 'Marziale' is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems of grand staff notation. The first system begins with a forte (*ff*) dynamic marking. The music features a mix of chords and melodic lines in both hands, with some triplet markings in the right hand.

## Francois.

Then give three cheers and  
one cheer more; Crow loud ye chan - ti - cleers; We

The 'Francois' section includes a vocal line and piano accompaniment. The vocal line is in 2/4 time with a key signature of one flat. The lyrics are: "Then give three cheers and one cheer more; Crow loud ye chan - ti - cleers; We". The piano accompaniment is in the same key and time signature, providing harmonic support for the vocal melody.

are the boys the girls a - dore, The "King's own Mus - ket -

Francois.

eers!"  
Capote.  
The "King's own Mus-ket - eers," Yes!

TENOR.

Chorus.

BASS.

The "King's own Mus-ket - eers," Yes!  
The "King's own Mus-ket -

*p* *ff*

The men \_\_\_\_\_ to love, the men to fight;  
The men to  
eers," Yes!  
The men to

*ff*

The men the foe - man fears,  
 love, the men to fight, The men, the  
 love, the men to fight, The men, the

Stern Mars, sweet Cu - pid, both u - nite  
 men the foe - man fears.  
 men the foe - man fears.

*Franc.*  
 To praise the Mus - ket - eers!  
*un poco rit.*



Franc.

Cap. *p*

TENOR. *pp*

BASS. *pp*

So praise the Mus-ket-eers, so praise the Mus-ket-eers, Then

Ah \_\_\_\_\_ We

praise, then praise, then praise the Mus-ket-eers.

praise, then praise, then praise the Mus-ket-eers.

*cresc.*

Franc. *Molto moderato.*

*ff* *p* *ff* *p*

are the King's own Mus-ket-eers, Un-known to us all qualms and fears; The

*ff* *p* *ff* *p*

clash and rat-tle, the roar of bat-tle, Are meat and drink to the Mus - ket - eers.

*cresc.*

Francois.

— We are the King's own Mus-keteers, Un-known to us all qualms and fears; The

Jacq.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

Marie.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

SOP.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

ALTO.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

TEN.

We are the King's own Mus-keteers, Un-known to us all qualms and fears; The

BASS.

We are the King's own Mus-keteers, Un-known to us all qualms and fears; The

*ff*

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

Franc.

When we come home the fight-ing done We're am'rous privat-

eers, No men on earth are "bet-ter fun;" At kiss-ing, we've no

Franc.

peers!—

At kiss - ing we've no peers! No!

TEN. At kiss - ing we've no

BASS. At kiss - ing we've no

With swords in sheath our hearts we ope

peers! No!

With sword in

With sword in

To all the "pret - ty dears,"

sheath our hearts we ope To all the

sheath our hearts we ope To all the

Though none may bind with marriage rope

pret - ty, pre - ty dears,"

pret - ty, pre - ty dears,"

*Franc.*

The King's own Mus - ket - eers!

*un poco rit.*

Franc.

Cap. *p*

TEN. *pp*

BASS. *pp*

Tho' none may bind with rope The King's own Mus - keteers, Tho'

*rit.*

Ah \_\_\_\_\_ We

none may bind the King's own Mus-ket - eers!

none may bind the King's own Mus-ket - eers!

*cresc.*

Franc. Molto moderato.

*ff* *p* *ff*

are the King's own Mus-ket-eers, Un-known to us — all qualms and fears; The

*ff* *p* *ff*

clash and rattle, The roar of battle, Are meat and drink to the Mus - ket - eers. —

*cresc.*

Franc.

\_\_\_\_\_ We are the King's own Mus-ket-eers, Un - known to us — all

Jacq.

They are the King's own Mus-ket-eers, Un - known to them all

Marie.

SOP.

They are the King's own Mus-ket-eers, Un - known to them all

ALTO.

TEN.

We are the King's own Mus-ket-eers, Un - known to us all

BASS.

*ff*

qualms and fears, The clash and rat - tle, The roar of bat - tle, Are  
qualms and fears, The clash and rat - tle, The roar of bat - tle, Are  
qualms and fears, The clash and rat - tle, The roar of bat - tle, Are

The first system of the musical score consists of six staves. The top three staves are vocal parts, each with the lyrics "qualms and fears, The clash and rat - tle, The roar of bat - tle, Are". The bottom three staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

meat and drink to the Mus - ket - eers, To the  
meat and drink to the Mus - ket - eers, To the  
meat and drink to the Mus - ket - eers, To the  
meat and drink to the Mus - ket - eers, To the

The second system of the musical score consists of six staves. The top three staves are vocal parts, each with the lyrics "meat and drink to the Mus - ket - eers, To the". The bottom three staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.



*rit.*

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

*rit.*

*ff*

# Ensemble

"The Wishing Well."

## No. 3.

*Andante.*

*pp*

The piano introduction is in 3/4 time, marked *Andante*. It features a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is characterized by flowing eighth and sixteenth notes, with some slurs and accents. The bass clef provides a harmonic accompaniment with sustained chords and moving lines.

*Francois.*

'Neath for - est shade, In syl - van glade, With - in the "Wishing

*p*

The first system of the vocal part is in 3/4 time, marked *Francois*. The vocal line is in a treble clef with a key signature of three flats. The lyrics are: "'Neath for - est shade, In syl - van glade, With - in the "Wishing". The piano accompaniment is in a bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line.

Well," By for - tune's grace I saw a face Whose beau - ty none may

The second system continues the vocal part with the lyrics: "Well," By for - tune's grace I saw a face Whose beau - ty none may". The piano accompaniment continues with similar rhythmic patterns, including slurs and accents.

*pressez.*

tell, A face so fair it seemed di - vine, An an - gel from a -

*pressez.*

The third system concludes the vocal part with the lyrics: "tell, A face so fair it seemed di - vine, An an - gel from a -". The piano accompaniment features a more active bass line with slurs and accents, leading to the end of the piece.

bove, — My heart was of-fered at its shrine, The shrine of my first

Franc. Cantabile.

love! — A wa - ter nymph; a for - est dream; A

SOPR. *pp*  
The shrine of his first love!

ALTO *pp*  
The shrine — of his first love!

TENOR.  
The shrine — of his first love!

BASS.  
The shrine — of his first love!

*pp*

Franc.

breath; a ten-der sigh! Like all sweet things up - on this earth It

Franc.

passed too quick - ly by. A wa - ter nymph; a for - est dream; A

SOPR. *pp*  
A wa - - ter nymph; a dream;

ALTO.  
A wa - - ter nymph; a dream;

TENOR.  
A wa - - ter nymph; a dream;

BASS.  
A wa - - ter nymph; a dream;

breath; a ten - der sigh; Like all sweet things up - on this earth It

A breath; a ten - der sigh; Like sweet things up - on this earth It

A breath; a ten - der sigh; Like sweet things up - on this earth It

*rit.* **Allegretto.**

passed too quick-ly by.

passed too quick-ly by.

passed too quick-ly by.

**Allegretto.**

**Yvette.** *rit.* *a tempo.*

Something here whis-pers, "he is near."

**Verve.**

Yv - ette, pray tell, What saw you in the

Verve.

"Wish-ing Well?"

SOPR.

ALTO.

TENOR.

BASS.

Yv - ette, pray tell, What saw you in the Wish-ing Well?

Yv - ette, pray tell, What saw you in the Wish-ing Well?

Yvette.

*rit.*

*rit.*

Lento.

By fortune's grace A hand-some manly face.

A handsome man-ly face.

A handsome man-ly face.

Lento.

## Yvette.

That "Wish - ing Well" In for - est dell, For - ev - er

I shall see; ——— Its wa - ters clear, That im - age

dear, Where - ev - er I may be. ——— A dream, per -

haps; a fan - cy strange, I would not with it

part. \_\_\_\_\_ For all that is I would not

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note followed by quarter notes. The piano accompaniment features chords in the right hand and a melodic line in the left hand.

change That vis - ion of my heart. \_\_\_\_\_  
Franc.

A

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by quarter notes. The piano accompaniment includes a section marked 'Franc.' in the right hand. The system concludes with a fermata over the final note of the vocal line and the letter 'A' below it.

*Un poco meno.*

A for - est dream; A  
wa - ter nymph; A breath;

*pp*

The third system begins with the tempo marking '*Un poco meno.*'. The vocal line continues with quarter notes and a fermata. The piano accompaniment features chords in the right hand and a melodic line in the left hand, with a dynamic marking of '*pp*' (pianissimo) in the left hand.



ten - der sigh! \_\_\_\_\_ Like all sweet things up -

Like all sweet things up -

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Yvette.

on this earth It passed too quick - ly by. \_\_\_\_\_

The staff shows a vocal line for Yvette, starting with a half note on G4, followed by quarter notes on A4, Bb4, and C5, then a half note on Bb4, and finally a half note on A4. The line ends with a fermata.

Franc.

on this earth It passed too quick - ly by.

*pp*

The staff shows a vocal line for Franc, starting with a half note on G4, followed by quarter notes on A4, Bb4, and C5, then a half note on Bb4, and finally a half note on A4. The line ends with a fermata. The dynamic marking *pp* is placed above the final note.

SOPR.

*pp*  
It \_\_\_\_\_

The staff shows a vocal line for Soprano, which is mostly silent with a fermata. In the final measure, it begins with a half note on G4, marked with *pp*.

ALTO.

*pp*

The staff shows a vocal line for Alto, which is mostly silent with a fermata. In the final measure, it begins with a half note on G4, marked with *pp*.

TEN.

*pp*  
It \_\_\_\_\_

The staff shows a vocal line for Tenor, which is mostly silent with a fermata. In the final measure, it begins with a half note on G4, marked with *pp*.

BASS.

*pp*

The staff shows a vocal line for Bass, which is mostly silent with a fermata. In the final measure, it begins with a half note on G2, marked with *pp*.

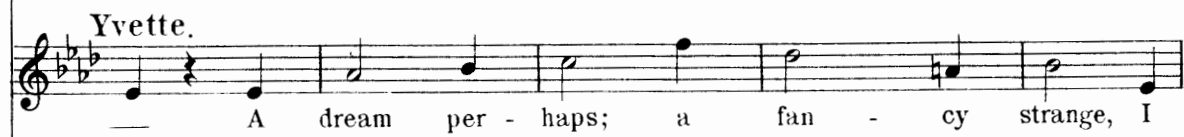
This system contains a piano accompaniment for the second system. It features chords in the right hand and a simple bass line in the left hand, continuing the accompaniment from the first system.

Verve.



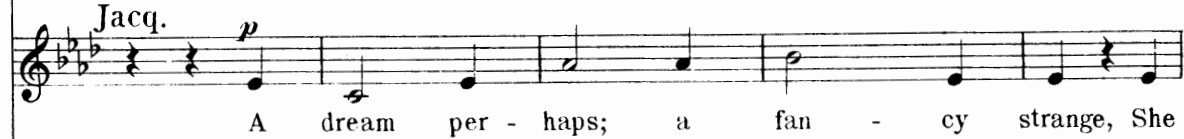
A — dream, a fan-cy strange.

Yvette.



A dream per-haps; a fan-cy strange, I

Jacq. *p*



A dream per-haps; a fan-cy strange, She

Marie.



A dream, a fan-cy strange, She

Franc.

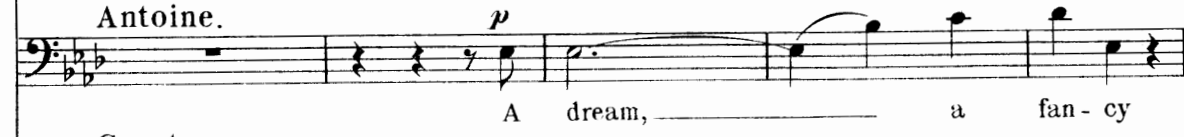


Gaston. *p*



A dream, a fan-cy

Antoine. *p*



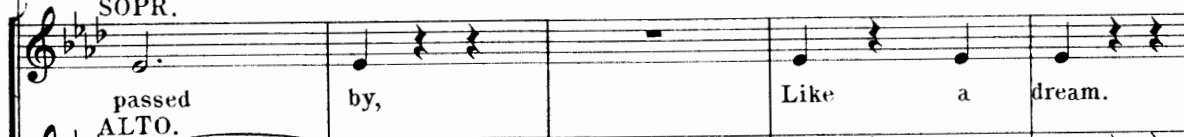
A dream, a fan-cy

Capote.

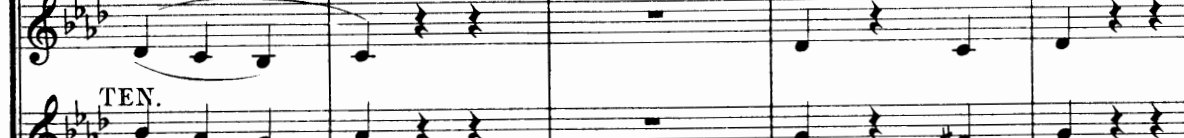


A dream, a fan-cy strange.

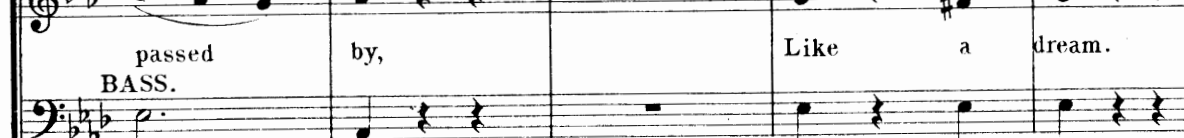
SOPR. passed by, Like a dream.



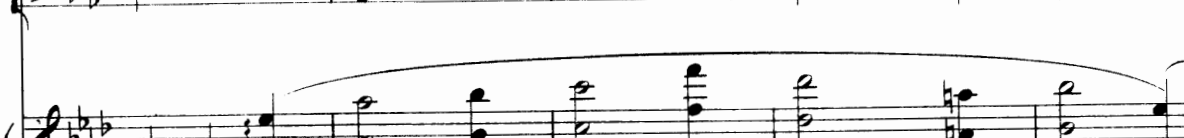
ALTO. passed by, Like a dream.



TEN. passed by, Like a dream.



BASS. passed by, Like a dream.



*p dolce*



Ah! For - est  
 would not with it part, For all that  
 will not with it part, She  
 will not with it part, For all that  
 She will not with it part, For all that  
 She will not with it part, For all that  
 She will not with it part, For  
 A breath, a sigh.  
 A breath, a sigh.

dream, ten - der sigh, It passed too  
 is I would not change, That vision of  
 would not change, That vis - ion  
 is She would not change, That vis-ion of  
 is she would not change, That vis - - ion  
 is She would not change, That  
 all that is she would not change, That vis-ion of her heart,  
 It passed  
 It passed

*cresc.*

quick - ly by. A

my heart. A

of her heart. A

her heart. A

A dream, a fan - cy, A

of her heart. A

vis-ion of her heart. A

of her heart. A

quick-ly by. A

quick-ly by. A

*pp*

The image shows a musical score for a song, likely a hymn or a church song, in a minor key (three flats). The score is arranged in a system of staves. The lyrics are: "dream, a fan - cy strange. I would not with". The score includes vocal lines and piano accompaniment. The piano part features chords and arpeggiated figures. The lyrics are repeated across several staves, with some staves showing only the melody and others showing the piano accompaniment. The score is written in a standard musical notation style with a treble and bass clef.

dream, a fan - cy strange. —  
dream, a fan - cy strange. —  
dream, a fan - cy strange. —  
dream, a fan - cy strange. —  
strange. I would not — with  
dream, a fan - cy strange.  
dream, a fan - cy strange. —  
dream, a fan - cy strange. —  
dream, a fan - cy strange. —

She would not with it part, ——— She would not

I would not with it part, ——— For all that is, ———

She would not with it part, For all that is She would not

She would not with it part, For all she'd not

it part,

She would not with it part, For all that is, She would not

She would not with it part, She would not

She would not with it part, She would not

She would not with it part, A *f*

She would not with it part, A

change That vis - - ion of her heart.

I would not change That vision of my heart.

change That vis - ion of her heart.

change That vis - ion of her heart.

For all

change That vis - ion of her heart

change A for - est dream.

change A for - est dream.

*p* A for-est dream,

*p* A for-est dream,

*pp*



A dream, A —

A dream, a fan - cy strange,

For all that is She'd not change

For all that is She'd not change

that is I would not change That

For all that is She'd not change

For all that is She'd not change

For all that is She'd not change

For all that is She'd not change

For all that is She'd not change

For all that is She'd not change

dream, A ten - der sigh!

A breath, a ten - der sigh! Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

vis - ion of my heart.

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal line and a piano accompaniment. The lyrics are: "Like all sweet things It passed all sweet things up - on - this earth It passed too quick-ly by, all sweet things up - on this earth It passed too quick-ly by, all things up - on this earth It passed too quick-ly by, all things up - on this earth It passed too quick-ly by, all sweet things up - on this earth It passed too quick-ly by, all things up - on this earth It passed too quick-ly by, all things up - on this earth It passed too quick-ly by." The score includes dynamic markings such as *cresc.*, *ff*, and *p*. The piano part features chords and arpeggiated figures.

*un poco rit.*  
*ppp*

*p* too quick-ly by. Sweet for-est dream!

*ppp* quick - ly by. Sweet for-est dream!

*ppp* too quick-ly by. Sweet for-est dream!

*ppp* too quick-ly by. Sweet for-est dream!

*p* A — dream, A — dream,

*p* too quick-ly by. *ppp* Sweet for-est dream!

*p* too quick-ly by. *ppp* Sweet for-est dream!

*p* too quick-ly by. *ppp* Sweet for-est dream!

*ppp* too quick-ly by. *ppp* Sweet for-est dream!

*ppp* too quick-ly by. *ppp* Sweet for-est dream!

*ppp* too quick-ly by. *ppp* Sweet for-est dream!

*ppp* too quick-ly by. *ppp* Sweet for-est dream!

*rall. p* *pp*

Musical score for the piece "Sweet for-est dream! Sweet dream!". The score is arranged for multiple voices and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The lyrics are "Sweet for-est dream! Sweet dream!".

The score consists of several systems of staves. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are written in treble and bass clefs. The piano part includes dynamic markings: *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). The lyrics are repeated across the vocal staves, with some staves showing a continuation of the melody.

The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamics range from *pp* to *ff*, with accents and slurs used to shape the phrasing. The score concludes with a final *pp* marking.

Allegro.

Verve.

*a tempo primo.*

For should you chance to see The

like-ness of a "he" In the wat - 'ry glass, 'twill come to pass, your

Verve.

hus-band he will be Ah!

SOPR.

For should you chance to see The

ALTO.

For should you chance to see The

TEN.

For should you chance to

BASS.

For should you chance to see The

*crese.* *f*

"he" In the wat - 'ry glass, 'twill  
 like - ness of a "he" In the wat - 'ry glass, 'twill  
 like - ness of a "he"  
 see The like - ness of a "he" In the glass, 'twill  
 like - ness of a "he" In the wat - 'ry glass, 'twill  
 come to pass your hus - band he will be.  
 come to pass your hus - band he will be.  
 come to pass your hus - band he will be.

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features five vocal staves and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts. The piano accompaniment provides harmonic support with chords and melodic lines.

# Entrance of Henri.

## No 4.

Allegro.

A piano introduction in 3/4 time, key of B-flat major. The music is marked *f* (forte). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes.

SOPR.  
Sweet scent - ed flow - ers, Fresh from the bow - ers,

ALTO.

The vocal parts (Soprano and Alto) and piano accompaniment for the first line of lyrics. The piano accompaniment is marked *f* and features a steady bass line in the left hand and chords in the right hand.

Fra-grant their od - or, fair to the view. Gar-lands of

The vocal parts and piano accompaniment for the second line of lyrics. The piano accompaniment continues with a steady bass line and chords.



pos - ies; bou - quets of ros - es; Daf - fo - dills,

li - lies, sweet vi - o - lets blue. Sweet scent - ed flow - ers,

Fresh from the bow - ers, Fair \_\_\_\_\_ to the view. \_\_\_\_\_  
Fra - grant their od - or; Fair to the

Gar - lands of pos - ies; bou - quets of  
view.

8-----

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) has a melodic line with lyrics. The piano accompaniment (grand staff) features a piano introduction marked '8' with a dashed line, followed by chords in the right hand and bass notes in the left hand.

ros - es; Daf - fo - dills, li - lies, sweet vi - o - lets

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment continues with chords and bass notes.

blue. Come and buy!

Detailed description: This system contains the final four measures. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord in the right hand and bass notes in the left hand.

# Song and Chorus.

No 5.

"Just to pass the time away."

Allegro non troppo.

Henri.

I'm my pa - pa's on - ly son,      Out for frolic  
Youth and maid - en, side by side,      Watched the ev - er

out for fun,      Mis - chief lures with - in my eye,  
flow - ing tide,      Sit - ting on the moon - lit sand,

Wom - en nev - er pass me by, I'm a fas - ci -  
Hold - ing each the oth - ers hand, Si - lent long, at

- nat - ing beau All the la - dies tell me so,  
last she said, Lift - ing up her droop - ing head,

I was made, so they all say, Just to pass the  
"Lov - ers buss" I've heard folks say, Just to pass the

time a - way. Just to  
time a - way. Just to

pass the time a - way Just to pass the time a - way, I was  
pass the time a - way Just to pass the time a - way, The

born to please the la - dies so they say, \_\_\_\_\_ On the  
youth he kiss'd the maid - en night and day, \_\_\_\_\_ Kiss'd and

earth my mis - sion this, Each and ev - 'ry girl to  
kiss'd 'till they were wed, Now they wish each oth - er

kiss, Just to pass the time a - -  
dead, Just to pass the time a - -

- way. \_\_\_\_\_  
 - way. \_\_\_\_\_  
 SOPR.

ALTO.

TENOR.

BASS.

Just to pass the time a - way, Just to  
 Just to pass the time a - way, Just to

Just to pass the time a - way, Just to  
 Just to pass the time a - way, Just to

*ff*

pass the time a - way, He was born to please the la - dies so they  
 pass the time a - way, The youth he kiss'd the maid - en night and

pass the time a - way, He was born to please the la - dies so they  
 pass the time a - way, The youth he kiss'd the maid - en night and

say, On the earth his mis-sion this, Each and  
day, Kissed and kiss'd till they were wed, Now they

ev - 'ry girl to kiss, Just to pass the time a way.  
wish each oth-er died, Just to pass the time a way.

## Duet.

"The Dancing Lesson."

No 6.

Moderato.

Henri.

Of Terp-si-chore a de-vo-tee; Fair

la - dy, pray, my— pu-pil be; Nay, do not frown, nor look as-kance, Come,

Yvette.

Kind sir, your of - fer pleas-es me, To

Henri.

let me teach you how to dance,



tread a measure I agree. If slow to learn, I'll not forget, Pray

Yvette.

teach me then the mi-nu-et.

Henri.

Your part-ner he will go just so.

Just so?

Just so! Then you to him will curt-sey low.

Tempo di Minuetto.

Just so?

Just so! Then give to him your dimpled hand,

Yvette.

Your meth-od's some-what ob-so-lete,

Henri.

The dear-est, fair-est in the land.

We mod-erns ed-u-cate the feet.

These lit-tle ad-juncts much en-hance

These ad-juncts much enhance The

the pleasures of the maz-y dance.

pleas-ures of the dance.

*pp*

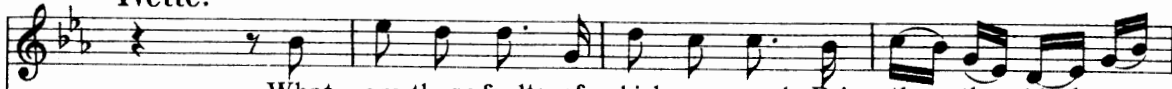
Tempo I. Henri.

There is a dance we call the waltz, Which like all oth - ers

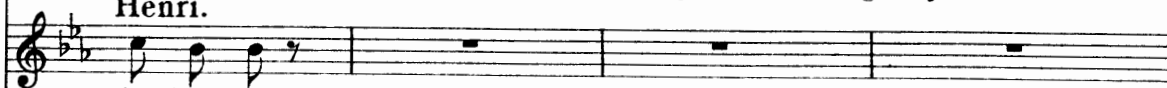
*ff*

has its faults; But faults that wom - en all con-done, When once its pleas-ures

Yvette.



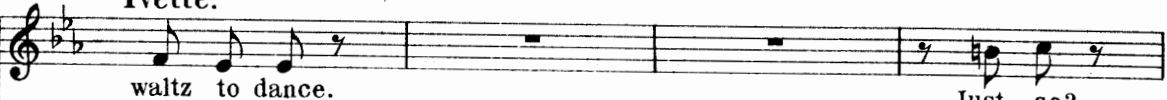
Henri.



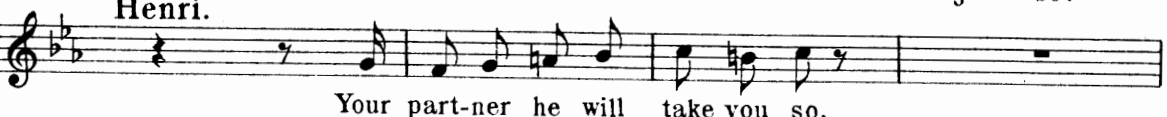
Yvette.



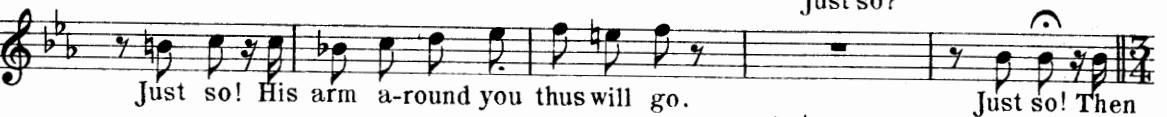
Yvette.



Henri.



Just so?



Tempo di Valse.  
Henri.

comes the fault that most does please This ten - der lit - tle

Yvette.

To tell the truth; des - pite its faults, I

Henri.

play - ful squeeze.

think that I shall like the waltz.

These lit - tle ad - junct

These

much en - hance The pleas - ures of the maz - y dance! These

lit - tle ad - juncts much en - hance The pleas - ures of the

lit - tle ad - juncts much en - hance The pleas - ures of the

*cresc*

maz - y dance! \_\_\_\_\_

maz - y dance! \_\_\_\_\_

*ff*

Henri.

I know a dance, 'tis all my own, 'Twould move to love a

heart of stone. Em - bo - di - ment of dain - ty grace, There's naught on earth can

Yvette.

You know, full well, the fe - male mind, Is ev - er cu - rious -

Henri.

take its place!

Yvette.

ly in - clined, This wond - 'rous dance, I long to test, Un - til I do, I

**Yvette.**  
shall not rest. Just so?

**Henri.**  
Then turn to me your right cheek so.

Just so?

Just so! Your left cheek slowly to me show. Just so! Kiss

**Allegro.**  
**Henri.**  
right or left, what shall I do? I find the answer

**Yvette.**  
**Henri.**  
'tween the two!

Though 'twas a rather cheek-y kiss, I



rath - er like a dance like this, These ad-juncts much en - hance The pleasures  
These ad-juncts much en - hance The pleasures

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "rath - er like a dance like this, These ad-juncts much en - hance The pleasures" on the first staff, and "These ad-juncts much en - hance The pleasures" on the second staff. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

of the dance.  
of the dance.

The second system continues the vocal and piano parts. The lyrics are: "of the dance." on the first staff and "of the dance." on the second staff. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the bass clef staff.

The third system shows the piano accompaniment for the third system of the score, featuring a treble and bass clef staff with chords and melodic lines.

The fourth system shows the piano accompaniment for the fourth system of the score, featuring a treble and bass clef staff with chords and melodic lines.

## No 7

## Ensemble.

"The Letter From Papa"

Allegro non troppo.

Jacq. &amp; Soprano.

Marie & Alto. Here's the let - ter! Here's the

Gaston & Tenor. Here's the let - ter! Here's the

Antoine & Bass. Here's the let - ter! Here's the

let - ter! Here's the let - ter from pa - pa

let - ter! Here's the let - ter from pa - pa

let - ter! Here's the let - ter from pa - pa

Yvette. 'Tis - the

Henri. 'Tis the

Verve.

'Tis the let - ter from his pa -

let - ter!

let - ter!

Ah! Ha! ha! ha! ha! ha! 'Tis a let - ter

Verve.

from his pa. Ha! ha! ha! ha! 'Tis a let - ter from his pa

Jacq. Ha! ha! ha! ha! 'Tis a let - ter from his pa

Marie.

Henri.

Ex -

SOPR.

ALTO.

TENOR.

BASS.

Ha, ha, ha, ha, ha, ha, ha, ha, Tis a let - ter from his pa.

*ff* *pp*

Henri.

-cuse me if I fail to see, Why all should in - ter -

- est - ed be, In me and my af - fairs!

Verve.

No one real-ly cares!

Yvette.

They do for

Henri.

They do for

Soprano.

We do for love af - fairs! We do for

Alto.

We do for love af - fairs! We do for

Gaston & Tenor.

We do for love af - fairs! We do for

Antoine & Bass.

We do for love af - fairs! We do for

**Yvette.**  
love af - fairs!

**Jacq.**  
Here's the let - ter! Here's the let - ter!

**Marie.**

**Henri.** love af - fairs!

**Blanc.** Yes, the

love af - fairs!

love af - fairs!

love af - fairs!

**Verve.**

**Yvette.** Fate - ful let - ter!

**Jacq.** Fate - ful

**Blanc.** let - ter from pa - pa!

**Henri.** Bless - ed let - ter

Verve.

Ah! \_\_\_\_\_

let - ter from his pa \_\_\_\_\_

Pleas - ing let - ter from his pa.

Ha ha ha! ha ha! Joy - ful let - ter

Jacq.

Ha, ha, ha, ha, ha, ha, ha, Joy - ful let - ter

Marie.

Gaston.

Ha, ha, ha, ha, ha, ha, ha, Joy - ful let - ter

Antoine.

Verve.  
 from his pa. Ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Yvette.  
 Ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Jacq.  
 from his pa. Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Marie.  
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Blanc.  
 Pleas-ing let-ter from his pa!

Henri.  
 Bless-ed let-ter from my pa! With

Gaston.  
 from his pa. Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Antoine.  
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

SOPR.  
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

ALTO.  
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

TENOR.  
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

BASS.  
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

*ff*

Moderato.  
Henri.

joy I'm half de-ment - ed, I know he has con-

- sent - ed. Let me em-brace you twice! Let me embrace you

Blanc.

Now wait a while, You may not smile When thrice!

I have read pa's let-ter, To me he wrote, This lit - tle note, 'Tis



brief so much the bet-ter.

**Henri.**  
Read to me his let-ter!

Yes,

Yes,

This system contains the first vocal entry and piano accompaniment. The vocal line for Henri begins with the lyrics 'brief so much the bet-ter.' followed by a rest and then 'Henri. Read to me his let-ter!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

**Blanc. meno mosso.**

Then list to the let-ter of your a-ged sire.

let us hear pa's let-ter!

let us hear pa's let-ter!

This system continues the vocal and piano parts. The vocal line for Blanc begins with the tempo marking 'Blanc. meno mosso.' and the lyrics 'Then list to the let-ter of your a-ged sire.' followed by a four-measure rest. The piano accompaniment continues with a similar rhythmic pattern. The vocal line for Henri repeats the phrase 'let us hear pa's let-ter!'.

*Spoken:* "My son has informed me, his heart is on fire, with love  
**Blanc.** for your daughter with whom he would wed. I have no objection?"

"Your daughter I know not, the matter must rest in your hands entirely, Do what you think best, Should you let them marry."

Henri.

You heard what pa said!

"I'll gaol you for life in the awful Bastile!"

My pa's true as steel!

**Blanc.** *rit.*

In the gruesome Bas-

*pp* Hèll gaol him for life in the aw-ful Bas - tile! *ff*

*pp* Hèll gaol him for life in the aw-ful Bas - tile! *ff*

Tempo I.  
Verve.

What a

Jacq.

What a let-ter! What a let-ter!

Marie.

Blanc

tile

Gaston.

What a let-ter! What a let-ter!

Antoine.

SOPR.

What a let-ter! What a let-ter!

ALTO.

TENOR

BASS.

What a let-ter! What a let-ter!

Tempo I.

*f*

Verve.  
let - ter from pa - pa!

Yvette.  
Bless - ed let - ter

Blanc  
Pleas - ing let - ter

Henri.  
Damn that let - ter from my

Verve.  
Ha, ha, ha, ha Ah! ——— ha, ha, ha, ha, ha,

Jacq.  
Ha, ha, ha, ha Ha, ha, ha, ha, ha, ha, ha, ha,

Marie.

Henri.

pa!  
Gaston.  
Ha, ha, ha, ha, ha, ha, ha, ha,

Antoine.

Verve.

Jol - ly let - ter from his pa! Ha, ha, ha, ha,

Yvette.

ha, ha, ha, ha,

Jacq.

Jol - ly let - ter from his pa! Ha, ha, ha, ha, ha,

Marie.

Blanc.

Ha, ha, ha, ha, ha,

Gaston.

Jol - ly let - ter from his pa! Ha, ha, ha, ha, ha,

Antoine.

SOPR.

Ha, ha, ha, ha, ha,

ALTO.

TENOR.

Ha, ha, ha, ha, ha,

BASS.

The piano accompaniment consists of two staves. The right hand (treble clef) features a rhythmic pattern of eighth and sixteenth notes, often with chords. The left hand (bass clef) provides a steady bass line with chords, primarily using octaves and dyads. The key signature is three sharps (F#, C#, G#).

*rit.*

ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, Jol - ly let - te from his pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

hr, ha, ha, ha, Pleas - ing let - ter from your pa!

**Henri.**

Bless - ed let - ter from my pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

*rit.*

Un poco meno mosso.

Yvette.

Our af - fair is fin - ished, no more\_ to be said;\_

*p* *fp*

It is quite e - nough, no wo - man would wed The

*fp*

son of a fa - ther who would thus con - ceal, Her

own dar - ling pa - pa with - in the Bas - tile.\_

**Allegro.****Verve.**

Your pa-pa's too clev-er, too clev-er, too clev-er!

This musical score for Verve consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line features a rhythmic pattern of eighth and quarter notes. The piano accompaniment provides a steady accompaniment with chords and moving lines in both hands.

**Blanc.**

Say fare-well for - ev - er for - ev - er, for - ev - er.

This musical score for Blanc features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line has a more melodic and slower feel than Verve. The piano accompaniment includes some chordal textures in the bass line.

**Yvette.**

Lov - ing hearts must sev - er, must sev - er, must sev - er!

This musical score for Yvette consists of a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line has a rhythmic pattern similar to Verve. The piano accompaniment is consistent with the previous pieces.

**Henri.**

Lose Yvette I'll nev-er, no nev-er, no nev-er.

This musical score for Henri features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line has a slower, more expressive feel. The piano accompaniment includes some chordal textures in the bass line.



Piu mosso.

Henri.

Damn pa-pa                      Damn pa-pa

Jacq.

*f* Ha, ha, ha!                      ha, ha, ha!                      Bless-ed, pleas-ing

Marie.

*f*

Gaston.

*f* Ha, ha, ha!                      ha, ha, ha!                      Bless-ed, pleas-ing

Antoine.

*f*

SOPR.

*f* Ha, ha, ha,                      ha, ha, ha,                      Bless-ed, pleas-ing

ALTO.

*f*

TENOR.

*f* Ha, ha, ha,                      ha, ha, ha,                      Bless-ed, pleas-ing

BASS.

*f*

*ff*                      *p*                      *ff*                      *p*

Damn pa-pa!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has five staves: a vocal line with the lyrics "Damn pa-pa!", followed by two vocal lines with the lyrics "Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.", and a bass line. The second system has five staves: two vocal lines with the lyrics "Ha, ha, ha! Blessed, pleaing let-ter, Jol-ly let-ter from his pa.", and a bass line. The third system has two staves: a grand piano accompaniment with a treble and bass clef. The lyrics are: "Ha, ha, ha! Blessed, pleaing let-ter, Jol-ly let-ter from his pa." The piano accompaniment features a steady bass line and chords in the right hand.

... pals with Chorus.

SOPR.

Your pa-pa's too clev-er, too clev-er, too clev-er

ALTO.

TENOR.

Your pa-pa's too clev-er, too clev-er, too clev-er

BASS.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of a piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics for the vocal parts are: "Your pa-pa's too clev-er, too clev-er, too clev-er". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of eighth notes in the left hand.

Say fare-well for-ev-er, for-ev-er, for-ev-er.

Say fare-well for-ev-er, for-ev-er, for-ev-er.

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of a piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics for the vocal parts are: "Say fare-well for-ev-er, for-ev-er, for-ev-er.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of eighth notes in the left hand.

Lov - ing hearts must sev - er, must sev - er, must sev - er,  
 Lov - ing hearts must sev - er, must sev - er, must sev - er,

This system contains two vocal staves and a piano accompaniment. The key signature is A major (three sharps). The vocal lines are in a soprano and alto register. The piano accompaniment consists of a treble and bass clef staff. The lyrics are: "Lov - ing hearts must sev - er, must sev - er, must sev - er," repeated on both vocal staves.

Wed Yv - ette you'll nev - er, you'll nev - er, you'll nev - er, Long  
 Wed Yv - ette you'll nev - er, you'll nev - er, you'll nev - er, Long

This system contains two vocal staves and a piano accompaniment. The key signature is A major (three sharps). The vocal lines are in a soprano and alto register. The piano accompaniment consists of a treble and bass clef staff. The lyrics are: "Wed Yv - ette you'll nev - er, you'll nev - er, you'll nev - er, Long" repeated on both vocal staves.

live, ha, ha, Long live, ha, ha, Long live, his pa! Long

live, ha, ha, Long live, ha, ha, Long live, his pa! Long

live, long live his pa!

live, long live his pa!

# "Sweet, sweet the birds were singing." QUINTETTE.

Allegro non troppo.  
Verve.

Yvette.

Blanc. 'Tis he! What de-light!

Francois.

Capote. 'Tis she! What de-

*ff*

No, 'tis second sight!

'Tis love At first sight!

- light!

'Tis secondsight

'Twas at the  
By chance.  
How met you two be-fore, pray tell?

This system contains the first three vocal staves and the piano accompaniment. The piano part begins with a descending eighth-note scale in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present.

"Wish - ing Well!"  
Yes, at the "Wish - - ing Well."  
Yes, at the "Wish - ing Well?"

This system continues the vocal and piano parts. The piano accompaniment features a prominent eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is visible.



*rit.*

They met by chance, The us - ual way. Oh, hap - py chance! Oh, happy day!

Oh, hap - py chance! Oh, happy day!

Oh, happy day!

Detailed description: This system contains six staves. The top staff is the vocal line with lyrics. The second and third staves are vocal staves with rests. The fourth and fifth staves are piano accompaniment. The sixth staff is the grand staff (treble and bass clefs) for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking is *rit.*

*Allegretto quasi moderato.*

*mf* Sweet! Sweet the birds were sing - ing! Sing - ing of this hap - py

Sweet the birds were sing - - ing of this hap - py

Sweet the birds were sing - ing of this

sing - ing! Sing - ing

Sweet the birds were sing - ing of this

*p*

Detailed description: This system contains seven staves. The top staff is the vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment. The sixth staff is the grand staff (treble and bass clefs) for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking is *Allegretto quasi moderato.* The first vocal staff has a dynamic marking of *mf* and the piano accompaniment has a dynamic marking of *p*.

*pp*

meet - - ing, Sweet, sweet the - bells were ring - ing,

meet - - ing, Sweet the bells were ring - ing,

meet - - ing, Sweet the bells were ring - ing,

of this hap - py meet - ing, Sweet the bells were ring - ing,

meet - - - ing, Sweet the bells were ring - ing,

*pp*

Sweet the bellswere ring - ing out, a mer - ry greet - ing.

out a mer - ry greet - ing, Ring - ing out a

out a mer - ry greet - ing, Ring - ing out a mer - ry

ring - ing, ring - ing out greet - - ing.

ring - ing, ring - ing out, ring - ing out a mer - - ry

Mer - ry greet - - ing.  
 greet - ing. Yes, ring - ing out a mer - ry greet -  
 greet - ing. A greet -  
 Sweet the bells were ring - ing, ring -  
 greet - ing. Bells were ring - - ing, ring - ing

*f* Sweet, sweet the ear - ly morn - ing!  
 ing. Sweet, sweet, sweet the ear - ly morn - ing!  
 ing, A greet - ing. Sweet the ear - ly morn - ing!  
 ing out a mer - ry greet - ing. Sweet the ear - ly morn - ing!  
 A greet - ing. Sweet the ear - ly morn - ing!

Sweet, sweet the gold - en dawning! 'Twas in - deed a hap - py

Sweet, sweet the gold - en dawning! 'Twas in - deed a hap - py

Sweet the gold - en dawning! 'Twas in - deed a hap - py

Sweet the gold - en dawning! 'Twas in - deed a hap - py

Sweet the gold - en dawning!

chance, ————— That be-gan this fair ro - mance. —————

chance, That be-gan, be gan this fair ro - mance. Though it

chance, ————— That be-gan this fair ro - mance. —————

chance, ————— That be-gan this fair ro - mance. —————

'Twas a hap - py chance, be-gan this fair ro mance.

Though it was the us-ual way, \_\_\_\_\_ Twas a mer-ry mer-ry  
 was, it was the us-ual way, It was a  
 Though it was the us-ual way, It was a  
 Though it was the us-ual way, It was a  
 It was the us-ual way, a

*p*

day. \_\_\_\_\_ Oh, hap-py chance! Oh, hap-py day, Oh,  
 mer-ry, mer-ry day. Oh, hap-py chance! Oh,  
 mer-ry, mer-ry day. Oh, hap-py chance! Oh, hap-py day, Oh,  
 mer-ry, mer-ry day. Oh, hap-py chance! hap-py day, Oh,  
 mer-ry day, Oh, hap-py chance! hap-py, Oh,

*cresc.*

hap - py, hap - py day! — Sweet, sweet the — birds were sing - ing,

hap - py, hap - py day! Sweet the birds were sing - - ing

hap - py, hap - py day! Sweet the birds were

hap - py, hap - py day! — Sweet the birds were

hap - py, hap - py day! Sweet the birds were

*f*

*pp*

Sing - ing of this hap - py meet - - ing. Sweet, sweet the —

of this hap - py meet - - ing. Sweet the bells were

sing - ing of this meet - - ing. Sweet the

sing - ing, sing - ing of this hap - py meet - ing. Sweet the

sing - ing of this meet - - - ing. Sweet the

*pp*



bells were ring - ing, Ring - ing out a mer - ry greet - ing.  
 ring - ing, out a mer - ry greet - ing. 'Twas in - deed a  
 bells were ring - ing out a mer - ry greet - ing.  
 bells were ring - ing out a mer - ry greet - ing.  
 bells were ring - ing out a mer - ry greet - ing.



*ff* 'Twas in - deed a hap - py chance, *pp* That be - gan this fair ro -  
 hap - py chance, That be - gan this fair ro -  
 'Twas in - deed a hap - py chance, That be - gan this fair ro -  
 'Twas in - deed a hap - py chance, That be - gan this fair ro -  
 'Twas in - deed a hap - py chance, That be - gan this fair ro -

*p* *f rit.* *pp*

-mance. Oh, hap - py chance! Oh hap-py day! —

-mance. Oh, hap - py chance! Oh hap-py day! —

-mance. Oh, hap - py chance! Oh hap-py day! —

-mance. Oh, hap - py chance! Oh hap-py day! —

-mance. Oh, hap - py chance! Oh hap-py day! — Oh! hap-py

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include piano (*p*), fortissimo (*f*) with a ritardando (*rit.*) marking, and pianissimo (*pp*). The lyrics are: "-mance. Oh, hap - py chance! Oh hap-py day! —".

*pp*

Oh! hap - py day!

*pp* Hap - py, hap - py day! Oh! hap - py day!

Hap - py, hap - py day! Oh! hap - py day!

Oh! hap - py day!

day! — Oh! hap - py day!

Detailed description: This system continues the vocal and piano parts. It features five vocal staves and a piano accompaniment. The piano part is mostly silent, with some chords. Dynamics include pianissimo (*pp*). The lyrics are: "Oh! hap - py day!", "Hap - py, hap - py day! Oh! hap - py day!", "Hap - py, hap - py day! Oh! hap - py day!", "Oh! hap - py day!", and "day! — Oh! hap - py day!".



## That Sweet Oblivion— Drink.

DUET.

(BLANC and HENRI.)

Henri.

When a

Blanc.

When she's

Henri.

lov - er's girl has left him, Of all hap - pi - ness be - rept him,

left him all a - lone, — bit - ter, cru - el thoughts to think.

When his

'Tis  
 life has lost all gladness And his heart is full of sadness,

good to drown re - mem - brance in that sweet ob - liv - ion-

drink! They both make you fris-ky. There's  
 There's gin and there's whis-key, There's

bran-dy and cock-tails ga - lore, Milk punch-es, gold fizz,  
 bran-dy and cock-tails ga - lore, Dry

Then drink till you can drink no more. La la la  
 Champagne, "Gee Whizz" Then drink till you can drink no more. La la la

la la la la la la la la la la la la la la la la!  
 la la la la la la la la la la la la la la la la!

When your

This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a double bar line and a repeat sign. The second staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

wife is sad - ly sigh-ing, For a new hat near - ly dy-ing,

And you

This system contains the next two staves of music. The vocal line continues with the lyrics "wife is sad - ly sigh-ing, For a new hat near - ly dy-ing,". The piano accompaniment continues with the same rhythmic pattern.

Should she

tell her'tis ex - tra - vagance of which she must not think.

This system contains the final two staves of music. The vocal line concludes with the lyrics "Should she tell her'tis ex - tra - vagance of which she must not think." The piano accompaniment continues with the same rhythmic pattern.

learn that you're re-gretting Fif-ty dol-lars lost on bet-ting,

Why 'tis

good to drown re - mem-brance in that sweet ob - liv - ion - drink. There's

They both make you fris-ky, There's bran-dy and cocktails ga-

gin and there's whiskey, There's bran-dy and cocktails ga-

lore, — Milk punches, gold fizz, Then drink till you can drink no  
 lore, — Dry Champagne, "Gee Whizz," Then drink till you can drink no

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of one flat (B-flat) and a 4/4 time signature. The piano accompaniment is written for grand piano with a treble and bass clef. The lyrics are: "lore, — Milk punches, gold fizz, Then drink till you can drink no" for the first staff and "lore, — Dry Champagne, 'Gee Whizz,' Then drink till you can drink no" for the second staff.

more. La la la la la la la la la la la la la la la la la  
 more. La la la la la la la la la la la la la la la la la

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "more. La la la la la la la la la la la la la la la la la" for the first staff and "more. La la la la la la la la la la la la la la la la la" for the second staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Last time.*

la! —  
 la! —

The third system of the musical score is marked "Last time." and features two vocal staves and a piano accompaniment. The lyrics are "la! —" for both the first and second vocal staves. The piano accompaniment includes a double bar line at the beginning, indicating the start of the final section.

## Finale.

## ACT I.

## No 10.

*p cresc*

## Verve.

Should you chance to see, The like-ness of a "he," In the

Jacq.

Should you chance to see, The like-ness of a

Marie.

Should you chance to see, The like-ness of a "he," In the

wat - 'ry glass, 'twill come to pass your hus - band he will be! Ah

"he," In the glass, 'twill come to pass your hus - band he will be!

wat - 'ry glass, 'twill come to pass your hus - band he will be!

*cresc.*

Verve.

In the

Jacq & Sop.  
 She has chanced to see, The like-ness of a "he" In the

Marie & Alto.

wat - 'ry glass, 'twill come to pass, her hus - band he will be!\_\_\_\_\_

wat - 'ry glass, 'twill come to pass, her hus - band he will be!\_\_\_\_\_

TEN.

BASS.

We



## Marziale.

TEN.  
BASS.

are the king's own mus-ket-eers. Un-known to us— all qualms and fears, The

*ff*

clash and rat-tle, The roar of bat-tle, Are meat and drink to the mus-ket - eers.—

SOPR.  
ALTO.  
TEN.  
BASS.

To— the roll-ick-ing, fro-lick-ing mus-ket-eers, the mus-ket - eers.

To— the roll-ick-ing, fro-lick-ing mus-ket-eers, the mus-ket - eers.

Blanc.

*Allegro moderato.*

My friends, you may con-gra - tu -

late My child on her ap-proach-ing state, Of

mar - i - tal fe - li - ci - ty. Yv - ette a mar - chion-

Blanc.

ess will be.

SOPR.

ALTO.

TEN.

BASS.

Yv - ette a Mar-chion-ess will be. Oh my! Yv -

Yv - ette a Mar - chion - ess shall be. Yv -

Henri.

No! No! Nev-er!

SOPR.

ette a Mar-chion-ess will be. Oh, my!

ALTO.

TEN.

ette a Mar - chion - ess will be.

BASS.

Up - on my life she shall not be The

Did you ev - er?

Did you ev - er?

Did you ev - er?

wife of an-y man but me, none but me.

Ha! Ha! Ha!

Ha! Ha! Ha!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "wife of an-y man but me, none but me." and ends with a rest. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand, including a five-fingered scale-like passage marked with a fermata and a forte dynamic.

We can plain - ly see, For - got - ten is that let - ter, That

We can plain - ly see, For - got - ten is that let - ter, That

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two parts, both with the lyrics "We can plain - ly see, For - got - ten is that let - ter, That". The piano accompaniment continues with chords and a melodic line, including a key signature change to one sharp (F#) in the second measure.

ve - ry pleasing letter, That blessed, blessed letter from his pa.  
 ve - ry pleasing letter, That bless - ed letter from his pa, from his pa.

Henri.

My heart will nev - er set her free, While I love her and

Henri.

she loves me! Damn that let - ter from my pa.  
 SOPR. But the let - ter, yes, the let - ter? How he  
 ALTO. How he  
 TEN. How he  
 BASS. How he

Franc.

*Meno mosso.*

Dear Hen - ri I re -  
 damns the let - ter of his dear pa - pa!  
 damns his dear pa - pa!

The first system of music includes a vocal line for 'Franc.' and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Dear Hen - ri I re -' on a note. The piano accompaniment consists of chords and moving lines in both hands.

gret, Our com - pact, you for - get, In vain is all this

The second system continues the vocal line with the lyrics 'gret, Our com - pact, you for - get, In vain is all this'. The piano accompaniment features a prominent bass line with a 'p' dynamic marking.

Franc.

*a tempo.*

strife. Yv ette must be my wife.  
 SOPR.  
 ALTO. Yv - ette must be his  
 TEN. Yv - ette must be his  
 BASS. Yv - ette must be his

The third system is a choral setting. It features four vocal parts: Soprano (SOPR.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.), along with piano accompaniment. The lyrics are 'strife. Yv ette must be my wife.' for the Soprano and 'Yv - ette must be his' for the other three parts. The tempo is marked 'a tempo.'.

Henri.

A-vaunt, you vile, per-fid-ious friend. You'd break my  
wife.  
wife.

The first system of the score features a vocal line for Henri and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics are: "A-vaunt, you vile, per-fid-ious friend. You'd break my wife." The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

Henri.

heart to gain your end. Yv - ette, to you I now ap - peal, The  
truth I pray, do not con-veal, But tell all here what

The second system of the score continues the vocal line for Henri and the piano accompaniment. The vocal line starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The lyrics are: "heart to gain your end. Yv - ette, to you I now ap - peal, The truth I pray, do not con-veal, But tell all here what". The piano accompaniment continues with the same two-staff structure as the first system, maintaining the eighth-note bass line and chordal accompaniment.

you have said That I a - lone you choose to wed.

Yvette.

I have no choice; — There's naught to say, A

daugh - ter must her sire o - bey.

SOPR.

ALTO.

TEN.

BASS.

A daugh - ter must her



Henri.

Ha! ha! Deceived, be-trayed by all, I

sire o - bey.

sire o - bey.

*p cresc.*

will your ev - il schemes fore-stall. With-

*ff*

in the church forbid the banns — If this does not up-set your plans,

*p cresc*

By the saint-ed Lord Tom Noddy, I'll run ev-'ry bod-y, through

Franc. *There's but one course to pur - sue.*

Henri. *ev - 'ry bod-y's bod - y.*

*ff*

Henri. *To life, sir, say a - dieu!*

Franc. *un poco rit.* *Mon - sieur, you are un - der ar - rest.*

*fp* *ff*

Henri.

Un-der ar-rest!

Capote.

Monsieur le Comte de Beauprêt your

SOPR.

Un-der ar- rest!

ALTO.

TEN.

Un-der ar- rest!

BASS.

Piano accompaniment for the first system, featuring triplets in both hands and a fermata in the right hand.

My sword?

sword.

To draw your sword upon your superior officer is

His sword?

His sword?

Vocal staves for Soprano, Alto, Tenor, and Bass in the second system.

Piano accompaniment for the second system, featuring chords and a fermata.

Verve. *f*

Yvette. Treason! Death!

Jacq. I

Marie. Treason! Death!

Blanc.

Henri. Treason! Death!

Gast.

Ant. Treason! Death!

Cap. *b*

trea - son.

Aye! the punishment is death!—

SOPR. *ff*

ALTO. Treason! Death!

TEN.

BASS. Treason! Death!

*ff* *p* *ff*

Yvette.

pray you, sir, his fault for-give, Per - mit this poor young

Verve.

I pray you, sir, his fault for-give, Per -

Yvette.

man to live, I pray you, sir, his fault for-give, Per -

Verve.

mit this poor young man to live.

Yvette.

mit this poor young man to live.

Franc.

For your sweet sake I'll

*pp*

Franc.

set him free, As soon as you have married me!

Henri.

Andante sostenuto.

*mezza voce.*

To lose my love, my

wife! All happiness in life, Yv

ette, I'll ne'er forget. Would we had never

Verve. *mezza voce.* *f* *pp*

Yvette. When they are wed, he'll mar - - ry me, And

Jacq.

Marie. Cru-el fate! A - las!

Blanc. Cru-el fate! A - las!

Franc. My daugh ter she will wed, *pp* *f* *pp*

Henri. If I her heart could own, a - lone! If

met. Gast. *p* *f*

Ant. Cru-el fate! A - las!

Cap. Cru-el fate! A - las!

SOPR. *pp* His daugh - ter, she will wed, Ah me! *f*

ALTO. Cru-el fate! A - las! *f*

TEN. *pp* Cru-el fate! A - las! *f*

BASS. Cru-el fate! A - las! *f*

*pp* *pp* *ff* *pp*

I shall yet a coun - tess be. In my love he shall

A - las!

A - las!

Be to the al - tar led, By a man of high de -  
she my love would be, Ah me! If I her heart could

A - las!

A - las!

Be to the al - tar led, Ah me! By a man of high de -

A - las!

A - las!

A - las!

ff p



then for-get, The false - - ness of the fair Yv - I

That he con - demned should

That he con - demned should be, Ah, -

gree. Ah me! Ah,

own a - lone, If she my love would

That he condemned should be, To

That he con - demned should be, To

gree. Ah me! Ah me! Ah

That he con - demned should

That he con - demned should be.

*ff* *pp*

ette.

love him so, I love him

be, To lose his love, his

cru - - - el fate! Ah stern,

me! My

be, No joy on earth or heav'n a -

lose my love, my wife,

lose his love, his wife,

lose his love, his wife,

me! With joy.

be. Remember that the sweetest wooing

Remember that the sweetest wooing

Oft proves its own, its own un-

*p cresc.*

A Countess I shall  
 so. Oh, Would that he my  
 wife. All  
 re-lent-less fate. To lose his  
 daugh-ter she will wed.  
 bove Could e-e-equal that of  
 All hap-pi-ness in  
 All hap-pi-ness in  
 All hap-pi-ness in  
 he's wild to  
 Off proves its own, its own un-do-ing. For love has bliss, but love has  
 do-ing. For love has bliss, but love has ruing.

be, No joy on  
heart. could know. His love is  
hap - pi - ness in life. No joy  
love his wife,  
Be to the al - tar led, By  
her dear love, Ah,  
life. To lose  
life. No joy on  
life. No joy on  
think his child A  
ru - ing. Remember this a - mid your sigh - ing,  
Remember this a - mid your sighing, Love has a way of quickly

earth, or heav'n a - bove, Could  
 worth All else on earth, I  
 on earth or heav'n a - bove, Could  
 To lose all hap - pi - ness in  
 a man of  
 me! If she my love would be,  
 my love, To lose my wife,  
 earth, or heav'n a - bove, Can  
 earth, or heav'n a - bove, Can  
 March - ion - ess will be. Ah,  
 Love has a way of quick-ly dy - ing, When knot is tied past all un-  
 dy - ing, When knot is tied past all un-ty-ing.

e - qual that of his dear love. In  
 love, I love him so, I  
 e - - - qual that of his dear love. Cru'l fate to  
 life, Ah, re - lent - less fate, Cru'l fate to  
 high, of high de - gree With  
 Ah me! If she my love would be,  
 All hap - pi - ness, all hap - pi - ness in  
 e - - - qual his dear love. No  
 e - qual that of his dear love. No  
 me! A march - ion - ess will be.  
 ty-ing. When knot is tied past all un - ty-ing. Ah, me!  
 When knot is tied past all un - ty-ing. Ah, me!  
*ff*

my love  
love him so.  
lose his love,  
lose his love,  
joy I'm near - ly  
No joy on earth,  
life. No joy on earth, or heav'n a -  
joy on earth, or heav'n a -  
With joy he's wild, To think his  
Love's a sweet and tender flow'r,  
Love's a sweet and ten-der flow'r, In its weakness lies its

he shall for - -

Would he could

To lose his

To lose his

wild, To think

Could e - equal her

bove, Could e - equal that

bove, Could e - - - - - qual

bove, Could e - - - - - qual

child, A March - ion - ess

In its weakness lies its pow'r. All must bow, to love sub

pow'r. All must bow, to love submitt - ing.



get know wife. wife. this fa-ther's child, love. of my dear love, that of his dear love, will sure ly be mit-ting. Slaves are we tho' all un-wit-ting; Slaves of love, The false-ness of the His love is worth All No joy on earth, or No joy on earth, or A March - - ion If I her heart could of my dear of his dear of his dear Ah, me! Ah, Slaves are we tho' all un-wit-ting; Slaves of love,

*ff* *fff*

fair Yv-ette. Ah, me!

else on earth, I love him so,

heav'n above Could e - - qual her love.

heav'n above Could e - - qual her love.

ess shall be. Ah, me! Ah, me, with joy I'm

own, a-lone. If she my love could be, No joy on

love. Oh cru - - el, cru - el fate, No joy on

love. Oh cru - - el fate, cru'l fate, To lose his

love. Oh cru - - el fate, cru'l fate, To lose his

me! Ah, me! Ah, me, with joy he's

- - ting. Slaves of love, who reigns su-preme.

Slaves of love, who reigns su-preme.

A Coun-*tess* I yet shall be.

I love him, I love him, his love, his love is worth all

To lose love, To lose wife, All hap-*pi-ness* in life, all

To lose love, To lose all, hap - - pi - ness in

near - ly wild, Yes, I'm near - ly wild, To think this fa - ther's

earth, or heav - en, No joy a - bove, Could e - qual her dear

earth, or heav - en, No joy a - bove, Could e - qual

love to lose wife, to lose his wife, all hap - pi - ness in

love to lose wife, All hap - pi - ness in

near - ly wild, yes, To think his child, A

To lose wife, To lose all hap - pi - ness in

To lose wife, To lose all hap - pi - ness in

All hap - pi - ness in

Ah yes, I shall a Coun - tess  
 else, all else on earth. I love him  
 hap - pi - ness in life, Ah, cru - - - el  
 life, Ah, cru - - - el  
 child, A March - ion - ess will be. Ah!  
 love. If she my love could be. Ah!  
 that of my dear love. Ah, cru - - - el  
 life, All hap - pi - ness in life, Ah,  
 life, Ah, cru - - - el  
 March - - - ion - - - ess will  
 life, Ah, cru - - - el  
 life, Ah, cru - - - el

be, a Coun - tess be!  
so, I love him so!  
fate, re - lent - less fate!  
fate, re - lent - less fate!  
me! Ah me! Ah me!  
me! Ah me! Ah me!  
fate, re - lent - less fate!  
fate, Ah, cru - el fate!  
fate, Ah, cru - el fate!  
be, Ah me! Ah me!  
fate, Ah, cru - el fate!  
fate, Ah, cru - el fate!

8.

8.

# Introduction.

## ACT II.

Tempo di Gavotte.

The musical score is written for piano and bass. It begins with a dynamic marking of *f* and includes several triplet markings. The piece concludes with a dynamic marking of *ten* and the instruction *(Curtain.)*. The score is organized into six systems, each with a treble and bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a triplet of eighth notes followed by a quarter note, then a half note with a fermata, and another triplet of eighth notes. The lower staff is in bass clef and contains a quarter note, a quarter rest, and a quarter note, followed by a quarter note, a quarter rest, and a quarter note, and finally a quarter note, a quarter rest, and a quarter note. The dynamic marking *p* is placed below the first measure of the upper staff.

The second system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and then a half note with a fermata. The lower staff is in bass clef and contains a quarter note, a quarter rest, and a quarter note, followed by a quarter note, a quarter rest, and a quarter note, and finally a quarter note, a quarter rest, and a quarter note. The dynamic marking *cres* is placed below the first measure of the lower staff, and *rit* is placed below the fourth measure of the lower staff. The time signature  $\frac{3}{4}$  is shown at the end of the system.

Tempo di Valse.

The third system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and then a half note with a fermata. The lower staff is in bass clef and contains a quarter note, a quarter rest, and a quarter note, followed by a quarter note, a quarter rest, and a quarter note, and finally a quarter note, a quarter rest, and a quarter note. The dynamic marking *pp* is placed below the first measure of the upper staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and then a half note with a fermata. The lower staff is in bass clef and contains a quarter note, a quarter rest, and a quarter note, followed by a quarter note, a quarter rest, and a quarter note, and finally a quarter note, a quarter rest, and a quarter note.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and then a half note with a fermata. The lower staff is in bass clef and contains a quarter note, a quarter rest, and a quarter note, followed by a quarter note, a quarter rest, and a quarter note, and finally a quarter note, a quarter rest, and a quarter note.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and then a half note with a fermata. The lower staff is in bass clef and contains a quarter note, a quarter rest, and a quarter note, followed by a quarter note, a quarter rest, and a quarter note, and finally a quarter note, a quarter rest, and a quarter note. The dynamic marking *f* is placed below the first measure of the lower staff.

Yvette.  
Lento.

Cease,

Franc.

Dear Jove, this is en - tran - cing!

Detailed description: This system contains the first two systems of music. The first system shows Yvette's vocal line with a whole rest followed by a half note G4, and the piano accompaniment. The second system shows Franc's vocal line with the lyrics 'Dear Jove, this is en - tran - cing!' and the piano accompaniment.

sir, you are ro - man - cing.

I mean the

Detailed description: This system contains the third and fourth systems of music. The third system shows Franc's vocal line with the lyrics 'sir, you are ro - man - cing.' and the piano accompaniment. The fourth system shows Yvette's vocal line with the lyrics 'I mean the' and the piano accompaniment.

Real - ly? That is

waltz we are dan - cing. Real - ly, That is

Detailed description: This system contains the fifth and sixth systems of music. The fifth system shows Yvette's vocal line with the lyrics 'Real - ly? That is' and the piano accompaniment. The sixth system shows Franc's vocal line with the lyrics 'waltz we are dan - cing. Real - ly, That is' and the piano accompaniment.



*un poco piu*

so. Brighteyes glanc - ing, Most en - tranc - ing, Grace-ful danc - ing,

so. Brighteyes glanc - ing, Most en - tranc - ing, Grace-ful danc - ing,

The first system of music consists of four staves. The top two staves are vocal lines, both starting with a 'so.' marking. The lyrics are 'Brighteyes glanc - ing, Most en - tranc - ing, Grace-ful danc - ing,'. The bottom two staves are piano accompaniment, with a forte 'f' dynamic marking at the beginning.

Glid-ing smooth - ly so, Hearts re - veal - ing, Soft ap - peal - ing

Glid-ing smooth - ly so, Hearts re - veal - ing, Soft ap - peal - ing

The second system of music consists of four staves. The top two staves are vocal lines with the lyrics 'Glid-ing smooth - ly so, Hearts re - veal - ing, Soft ap - peal - ing'. The bottom two staves are piano accompaniment.

Mu - sic steal - ing, Ten - der low.

Mu - sic steal - ing, Ten - der low.

The third system of music consists of four staves. The top two staves are vocal lines with the lyrics 'Mu - sic steal - ing, Ten - der low.'. The bottom two staves are piano accompaniment. The system concludes with a double bar line and a key signature change to two flats.

Gastone.

Henri "To valtz is to loaf."

There is but one girl who lives within my heart.

Jacq.

I love but one boy from him I'll nev - er part,

Henri. "I loaf to loaf, Ach!"

Antoine.

My love may a

Henri. "Ach! du lieber Himmel!"

peasant be, or maid of high de - gree.

Marie.

Henri. "I'd rather pe a

I care not what my love may be, if he loves me.

loafer as a fiter?"

Verve.

Ah! 'tis pleasure, all may treas-ure,

Be-yond meas - ure, Thus to dance! Soft-ly gliding, Love de-

- cid - ing, Sweet, a - bid - ing, Hap - py chance! La, la, la, la,

la, — la, la, la, la, — la, la, la, la, la, la, la, —

La, la, la, la, la, la, la, la,

*p*  
La, la, la, la, la, la, la, la,

This system contains three vocal staves and a piano accompaniment. The vocal lines consist of a single melodic line and two harmony lines. The piano accompaniment is in the lower register, providing harmonic support with chords and moving lines. The lyrics are 'la' notes, some with long dashes indicating sustained sounds. A piano dynamic marking (*p*) is present in the second vocal staff.

Ah!

la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la,

This system continues the vocal and piano parts from the first system. It features a vocal line with a melodic flourish and the exclamation 'Ah!' followed by a series of 'la' notes. The piano accompaniment continues with harmonic support. A triplet of eighth notes is marked with a '3' in the vocal line.



## Capote.

Cap-tain, the news I bring will you sur-prise, The Count de Beau-prêt has es-

The first system of the musical score for 'Capote.' features a vocal line in the bass clef and a piano accompaniment in grand staff. The piano part begins with a *pp* dynamic marking and consists of chords and moving lines in both hands.

-caped in dis-guise, Where he is hid-ing, or who set him free, Re-

The second system continues the vocal line and piano accompaniment. The piano part includes various chordal textures and melodic fragments.

## Franc.

Un-til you have found him, go,

-mains at this mo-ment a mys-ter-y.

The third system, marked 'Franc.', shows the vocal line continuing. The piano accompaniment features a more active bass line and sustained chords in the right hand.

search high and low, Yet wait but an in-stant and I too will go, Yv-

The fourth system concludes the musical score on this page. The vocal line and piano accompaniment continue with similar textures to the previous systems.

-ette, I must leave you, Nay take not of- fence, For du-ties im- port-ant are

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace. It features a series of chords and some melodic lines, with a dynamic marking of *p* (piano) in the first measure.

call- ing me hence.

The second system continues the musical score. The vocal line has rests for the first two measures, then resumes with the lyrics. The piano accompaniment continues with a similar harmonic structure, including a dynamic marking of *p* (piano) in the second measure.

Henri "Gut! She does not loaf her loafer?"

The third system begins with the character name "Henri" and his dialogue. The vocal line has rests for the first two measures. The piano accompaniment continues with a consistent rhythmic pattern of chords.

The fourth system shows the vocal line with rests for the first two measures. The piano accompaniment continues with a consistent rhythmic pattern of chords. Dynamic markings include *crs* (crescendo) in the first measure and *mf* (mezzo-forte) in the eighth measure.

Yvette.

Cease,

Henri.

Du! du! Du bist en - tranc - ing!

The first system of the musical score features three staves. The top staff is for Yvette, with a single note and a rest. The middle staff is for Henri, with lyrics "Du! du! Du bist en - tranc - ing!". The bottom staff is the piano accompaniment, consisting of two staves with chords and melodic lines.

sir, cease your wild pranc - ing!

Come, tear,

The second system continues the musical score. The top staff has lyrics "sir, cease your wild pranc - ing!". The middle staff has lyrics "Come, tear,". The bottom staff is the piano accompaniment.

Nev-er! Nev-er!

let us pe tanc - ing!

Ach Gott, ja!

The third system of the musical score features three staves. The top staff has lyrics "Nev-er! Nev-er!". The middle staff has lyrics "let us pe tanc - ing!". The bottom staff has lyrics "Ach Gott, ja!". The bottom staff is the piano accompaniment.



Yvette.

Let me go!

Henri.

Come, tear, let us be

*f* SOP.

*f* ALTO.

*f* TEN.

*f* BASS.

Ah what ex-quis-ite pleas-ure, Yes, tis

Ah, what ex-quis-ite pleas-ure, Yes, tis

Piano accompaniment for the first system, featuring chords and a melodic line with an 8-measure rest.

Let me go! Let me go!

tanc-ing.

No! no!

joy be-yond meas-ure, Mel-o-dies sigh-ing, Swelling and dy-ing

joy be-yond meas-ure, Mel-o-dies sigh-ing, Swelling and dy-ing

Piano accompaniment for the second system, including a 'loco.' marking and an 8-measure rest.

*accl.*

Cease your wild prancing, Let me go! Let me  
 No! No! No!  
 Throbbing, sobbing, soft and low, Throb - bing,  
 Throbbing, sobbing, soft and low, Throb - bing,

go! Let me go! Let me go! Let me go! Let me Let me  
 No! No! No! No! No! No! No! No! No! No!  
 sob - - bing, Soft and low, Soft and low,  
 sob - - bing, Soft and low, Soft and low,

Ah! 'Tis the Count de Beau - prêt!

Ah! Ah! Ah!

Verve.

'Tis the Count de Beau - prêt, Ha, ha,

'Tis the Count de Beau prêt Yes 'tis he!

'Tis the Count de Beau prêt Yes 'tis he!

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,  
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,  
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Yes, 'tis the Count de Beau - - - pret.  
Yes, 'tis the Coun de Beau - - - pret.  
Yes, 'tis the Coun de Beau - - - pret.

*f 8va* *loco*

*piu mosso*

# Wilful Woman.

Allegretto.

The piano introduction consists of two staves in G major and 6/8 time. It begins with a repeat sign. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Henri.

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "1. A la - dy who lived in the Ja - pa - nese land Was 2. This maid of Ja - pan she was counselled to wed, 'I

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "home - ly of fea - ture, No man sought her hand; Her will, when I've danced for the King," the girl said; His

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "limbs though were mar - vels but she had no chance To Ma - jes - ty smiled, 'Give the la - dy a chance, This

show that they were, so she learned a French dance. It  
gold - cup is hers if she please with the dance." She

proved a most ex-cell-ent plan, \_\_\_\_\_ From Pa - ris she brought the Can-  
stopped not to sleep nor to sup, \_\_\_\_\_ She danced for her king and the

*p*

can \_\_\_\_\_ She won with great ease All the male Ja - pa - nese By  
cup. \_\_\_\_\_ She wound up with the "splits" Then she had fif - ty fits, She would

us ing her foot as a fan, fan, fan, By us - ing her foot as a  
neith-er get down nor get up, up, up, She could neith er get down nor get

Henri.

fan. \_\_\_\_\_  
up. \_\_\_\_\_

SOP. & ALTO.

TENOR.

BASS.

By us - ing her foot as a  
She could neith er get down nor get

Oh,

fan, fan, fan, By us - ing her foot as a fan.  
up, up, up, She could neith-er get down nor get up.

fan, fan, fan, By us - ing her foot as a fan.  
up, up, up, She could neith-er get down nor get up.

## Moderato.

wom - an, wom - an Source of all our bliss,

Wom - an, wom - an, Heav - en in your kiss, But the

queen up - on her throne, The maid - en in her dai - ry, In

this are much a - like, They're both con - tra - - ry.



## Henri.

SOP. & ALTO.  
Wom-an, wom-an, Source of all our bliss, Woman, wom-an,

TENOR.  
Wom-an, wom-an, Source of all our bliss, Woman, wom-an,

BASS.  
Wom-an, wom-an, Source of all our bliss, Woman, wom-an,

But the queen up - on her throne, The

Heav - en in your kiss, But the queen up - on her throne, The

Heav - en in your kiss, But the queen up - on her throne, The

maid - en in her dai - ry, In this are much a - like, They're both con -  
maid - en in her dai - ry, In this are much a - like, They're both con -  
maid - en in her dai - ry, In this are much a - like, They're both con -

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "maid - en in her dai - ry, In this are much a - like, They're both con -".

Last time.

tra - ry.  
tra - ry.  
tra - ry.

*pp*

The second system begins with a double bar line and the instruction "Last time." above the first vocal staff. It contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "tra - ry.". The piano accompaniment includes a *pp* (pianissimo) marking.

No 3

Song and Chorus.

“Friends!”

Andante moderato.

Franc.

Of all the joys this

life can give, Friendships best of all, \_\_\_\_\_

Love a lit - tle while may live, But strong - est pas - sions

pall. \_\_\_\_\_ Noth - ing more on earth we need, \_\_\_\_\_ Than

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'pall.' followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

friend - ships heart - y grasp. \_\_\_\_\_ Life is ren - dered

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note 'friend - ships heart - y' followed by a quarter note 'grasp.' and then a half note 'Life is ren - dered'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

sweet, in-deed When friend-ly hands we clasp. \_\_\_\_\_

The third system concludes the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes 'sweet, in-deed' followed by 'When friend-ly hands we clasp.' and ends with a double bar line. The piano accompaniment includes several triplet markings in the right hand. The system ends with a 3/4 time signature change.

Not too fast.

Friends, friends, best of friends, In fair or storm - y

The fourth system shows a new vocal line and piano accompaniment. The vocal line starts with a half note 'Friends, friends, best of friends, In fair or storm - y'. The piano accompaniment is marked 'mf' and features a more active eighth-note pattern in the right hand. The system ends with a 3/4 time signature change.

weath - - er, Friends, friends, Dear old friends, Well

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

stand or fall to - geth - er, Though weal and woe, We

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note accompaniment with some chordal changes.

both must know, Well e'er be staunch and true, ——— Un -

The third system shows the vocal line and piano accompaniment. The vocal line has a longer note value for 'Un -'. The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes and a longer note in the left hand.

-til life ends, The best of friends, I and

*f colla voce.*

The fourth system concludes the piece. The vocal line ends with a final note. The piano accompaniment features a final chord and a fermata. The instruction *f colla voce.* is written below the piano part. The system ends with a double bar line and a 4/4 time signature.

*a tempo.*

you. 'Tis friend - ship grasps your falt - ring hand, When

trou - bles thick - en fast, ——— Friendship's strong, en -

- dur - ing hand, Sus - tains you to the last, ———

Treas - ures may take wing and fly, ———

Throw you in for-tune's ditch; ——— If but one friend is

stand - ing by, The poor-est man is rich. ———

Not too fast.

Friends, friends, Best of friends, In fair and storm - y

weath - er. Friends, friends, Dear old friends We'll

stand or fall to - geth - er, Though weal and woe We

both must know, We'll e'er be staunch and true, Un -

-til life ends the best of friends I and

*colla voce*

Franc.

you. \_\_\_\_\_

TENOR.

BASS.

friends, Best of friends, In fair and storm-y weath - er



Though

Friends, friends, Dear old friends, We'll stand or fall to - geth - er, Though

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Friends, friends, Dear old friends, We'll stand or fall to - geth - er, Though'. The piano accompaniment consists of chords and moving lines in both hands.

weal and woe, We both must know, We'll e'er be staunch and true, Un -

weal and woe, We both must know, We'll e'er be staunch and true, Un -

The second system continues the vocal line with the lyrics 'weal and woe, We both must know, We'll e'er be staunch and true, Un -'. The piano accompaniment provides harmonic support with chords and melodic fragments.

- til life ends, The best of friends, I and you. —

- til life ends, The best of friends, I and you. —

*rit.*

*rit.*

The third system concludes the vocal line with the lyrics '- til life ends, The best of friends, I and you. —'. The piano accompaniment includes a 'rit.' (ritardando) marking. The system ends with a double bar line.

# No 4

## Trio

"An explanation I demand?"

Allegretto.

Yvette.

An

ex - plan - a - tion I de - mand, My  
left me, sir, with scarce a word, Your

Franc.

Speak, my dear Yv - ette,  
For give - me, dear Yv - ette,

fa - ther gave to you my hand.  
con - duct has been most ab - surd!

A  
A

Henri.

Our wife! Don't you for - get! \_\_\_\_\_  
Our wife! Don't you for - get! \_\_\_\_\_

Yvette.

I de-mand an ex-plan - a-tion!  
Come, sir, your ex-plan - a-tion!

Franc.

some-what mixed re - la-tion!  
some-what strained re - la-tion!

I  
What

Franc.

will ex-plain all that I may.  
shall I do? what shall I say?

Henri.

She is our wife! You keep a -  
She is our wife! You keep a -

Yvette.

Ah! His

Franc.

Weak

Henri.

- way! She is our wife, You keep a - way! For  
- way! She is our wife, You keep a - way!

wife am I. He loves not me, Why should I sigh, For such as he? His  
 fool am I, She loves not me, My death is nigh, 'Twill set her free, Weak  
 naught care I, While she loves me, Soon he will die, Then she'll be free, For

*mf stacc*

wife am I, He loves not me, He loves — not me, Why should I  
 wife am I, She loves not me, She loves not me, My death is  
 naught care I, While she loves me, While she loves me, Soon he will

*senza rit*

sigh, For such, for such as he? You he? Please  
 nigh, 'Twill set, 'twill set her free? free?  
 die Then she, then she'll be free. free.

1 2

Yvette.

un - der-stand, your wife am I. You

Franc.

And I your slave Yv - ette.

shall not slight nor pass me by!

Henri.

Franc.

Our wife! Don't you for- get! My

Yvette.

Your con-duct needs ex-plain-ing.

heart she's sore - ly pain - ing! Yv -

ette, I have but this to say  
 Henri.  
 She is our wife? You keep a -

Yvette.  
 Ah, ————— His  
 Franc.  
 Weak  
 Henri.  
 - way! She is our wife; You keep a - way! ————— For

wife am I, He loves not me, Why should I sigh, For such as he His  
 fool am I, She loves not me, My death is nigh, 'Twill set her free, Weak  
 naught care I, While she loves me, Soon he will die, Then she'll be free, For

*mp stacc*

wife am I, He loves not me, He loves not me, Why should I  
 fool am I, She loves not me, loves not me, My death is  
 naughtcare I While she loves me, While she loves me, Soon he will

sigh, For such ae he? He loves not me.  
 nigh, 'Twill set her free, 'Twill set her free.  
 die, Then shall be free, Then shall be free.

*ff*

# Ensemble

## No 5.

This is most exciting.

*Allegro non troppo.*

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: three flats (B-flat, E-flat, A-flat). Dynamics: *ff*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of piano introduction, continuing the rhythmic pattern from the first system.

Franc.  
Ex - cit - ing!

Vocal line for Francis, starting with a rest followed by the lyrics "Ex - cit - ing!".

Henri.  
Ex - cit - ing!

Vocal line for Henri, starting with a rest followed by the lyrics "Ex - cit - ing!".

SOPR.  
This is most ex - cit - ing!

Vocal line for Soprano, starting with the lyrics "This is most ex - cit - ing!".

ALTO.  
This is a most ex -

Vocal line for Alto, starting with the lyrics "This is a most ex -".

TEN.  
This is most ex - cit - ing!

Vocal line for Tenor, starting with the lyrics "This is most ex - cit - ing!".

BASS.  
This is a most ex -

Vocal line for Bass, starting with the lyrics "This is a most ex -".

Piano accompaniment for the vocal section. It includes dynamic markings *mf* and *ff*, and trills (*tr*) in the treble clef.



Franc.

Not Hen-ri! Where is he?  
 cit-ing, Ex-cit-ing wedding day! —

The first system of music consists of five staves. The top staff is a vocal line for a male character, marked 'Franc.', with the lyrics 'Not Hen-ri! Where is he?'. The second and third staves are vocal lines for a female character, with the lyrics 'cit-ing, Ex-cit-ing wedding day! —'. The fourth and fifth staves are piano accompaniment, showing chords and melodic lines in both hands.

Franc.

My wife in the arms of Beau-pret! —

The second system of music consists of two staves. The top staff is a vocal line for a male character, marked 'Franc.', with the lyrics 'My wife in the arms of Beau-pret! —'. The bottom staff is piano accompaniment.

Blanc.

Look and you may plain-ly see.

The third system of music consists of two staves. The top staff is a vocal line for a male character, marked 'Blanc.', with the lyrics 'Look and you may plain-ly see.'. The bottom staff is piano accompaniment.

His  
 His

The fourth system of music consists of five staves. The top three staves are vocal lines for a male character, with the lyrics 'His' appearing at the end of the first, second, and third staves. The bottom two staves are piano accompaniment.

The fifth system of music consists of two staves of piano accompaniment, showing chords and melodic lines in both hands.

Yvette.

Francois! Ah! You! — This  
 wife in the arms of Beau - pret!  
 wife in the arms of Beau - pret!

Yvette.

in - sult to your wife a - venge, Let your good sword this slight revenge.  
 De -

Franc.

Beaupret this shall cost your life!  
 Henri.  
 Re - member, sir, — She is our wife!

Verve.

Our wife?

Yvette.

Our wife?

Blanc.

Our wife?

SOPR.

Our wife?

ALTO.

Our wife?

TEN.

Our wife?

BASS.

Our wife?

Verve.

We — need an ex-plan - a - tion, Of this some-what mixed re-

-la-tion. A rath - er ris - ky thing to do, For an-y girl to mar - ry

*un poco rit.*

*colla voce.*

**Verve.**

two. We need an ex-plan - a-tion, Of this some-what mixed re -

**SOPR.**  
We need an ex-plan - a-tion, Of this some-what mixed re -

**ALTO.**

**TEN.**

**BASS.** We need an ex-plan - a-tion, Of this some-what mixed re -

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

*un poco rit.*

two. For an - y girl to mar - ry two.

two. For an - y girl to mar - ry two.

two. For an - y girl to mar - ry two.

Yvette.

I de-mand an ex-plan - a - tion, Of my ma - ri-tal re - la-tion.

Blanc.

You

Franc.

Your oath! Your

Henri.

I will explain, yes, I will explain.

Blanc.

say my daughter mar-ried both?

Verve.  
Ex - plain! Ex - plain!

Yvette.

Jacq.  
Ex - plain! Ex - plain!

Marie.  
Ex - plain! Ex - plain!

Franc.  
oath! Your oath! Your oath!

Blanc.  
Ex - plain! Ex - plain!

Henri.  
My oath!

Gast.  
Ex - plain! Ex - plain!

Ant.  
Ex - plain! Ex - plain!

Capote.  
Ex - plain! Ex - plain!

SOPR.  
Ex - plain! Ex - plain!

ALTO.  
Ex - plain! Ex - plain!

TEN.  
Ex - plain! Ex - plain!

BASS.  
Ex - plain! Ex - plain!

Andante.

Yvette.

Why do you si-lence thus main-tain, Must I in ig - no - rance re -

*pp*

main, And know not if my love you test, Or if this be a

Yvette.

cru - el jest?

Franc.

To your wish I may not yield, Till midnight strikes my lips are

Why

*cresc.*

sealed! Then you shall hear, but not from me, I know not where I then shall be.

*cresc.*

Verve.

Yvette. Must  
do you si - - lence thus main - tain?\_\_\_\_\_

Jacq.  
Why does he si - lence thus main - tain,

Marie.

Franc.

Blanc.  
Why does he si - lence thus main - tain,

Henri.  
He si - lence must main - tain.

Gast.  
Why does he si - lence thus main - tain, Must

Ant.  
Why does he si - lence thus main - tain,

Cap.

SOPR.  
Why does he si - lence thus main - tain,

ALTO.  
Why does he si - lence thus main - tain,

TEN.  
Why does he si - lence thus main - tain,

BASS.  
Why does he si - lence thus main - tain,



## Andante sostenuto.

she in ig - - nor - ance re - main?

If you

Must she in ig - - nor - ance re - main?

Must she in ig - - nor - ance re - main?

He si - lence must main - tain.

she in ig - - nor - ance re - main?

Must she in ig - - nor - ance re - main?

Must she in ig - - no - rance re - main?

Must she in ig - - no - rance re - main?

Andante sostenuto.

Detailed description: This is a page of a musical score for a vocal piece. It features ten systems of staves. The first nine systems are vocal staves with lyrics, and the tenth system is a piano accompaniment. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is marked 'Andante sostenuto'. The lyrics are: 'she in ig - - nor - ance re - main? If you Must she in ig - - nor - ance re - main? Must she in ig - - nor - ance re - main? He si - lence must main - tain. she in ig - - nor - ance re - main? Must she in ig - - nor - ance re - main? Must she in ig - - no - rance re - main? Must she in ig - - no - rance re - main?'. The piano accompaniment consists of chords and moving lines in both hands.

Yvette.

leave me thus we part for - ev - er! The ties that bind us I will

sev - er, Be - neath your roof no lon - ger dwell, We

part for - ev - er, fare thee well, Ah! Be -

Yvette.

*un poco rit.*

neath your roof no lon - ger dwell, We part for - ev - er, 'tis fare -

Franc.

*p*

Un -

Henri.

*p*

Un -

Verve.

*p*  
Should he leave her thus they part for - ev - er! The

Yvette.

well!

Jacq.

Marie.

Franc.

wit - ting - ly I've done you wrong, — But fate will set you free ere

Blanc.

If he leave her thus

Henri.

wit - ting - ly he's done her wrong, — But fate will set her free ere

Gast.

The last is said, Their

Ant.

Cap.

The last is said, Their love is

SOPR.

The last is said, Their

ALTO.

TEN.

The last is said, Their

BASS.

ties that bind them she will sev - er.

The ties that bind us I will

The ties that bind us she will sev - er.

long. \_\_\_\_\_ This

They part for - ev - er.

long. \_\_\_\_\_ This

love is dead. The ties that bind them she will

dead, Their love is dead.

love is dead. \_\_\_\_\_

love is dead. \_\_\_\_\_

1485

sev - er.

is in-deed fare well for - ev - er, This ends our sor - ry wed - ding  
This ends their sor - ry, sor - ry wed - ding

is in-deed fare well for - ev - er, This ends their wed-ding

sev - er.

'Twere use - less pain To meet a -

The ties that bind them she will sev - - -

*p*  
'Twere use - less pain, To meet a -

'Twere use - less pain, To meet a -

Fare well 'twere use-less pain,

We part for - ev - er,

Fare well 'twere use-less pain,

day. Fare well, Yv-ette for aye.

Thus ends our wed-ding

day.

Fare well 'twere use-less pain,

day.

Thus ends their wed-ding day.

Fare well 'twere use-less pain,

gain.

pain, To meet, to meet a -

er.

Fare well 'twere use-less pain,

gain.

Fare well, 'twere use-less pain,

gain.

Fare well, 'twere use-less pain,

*f*

pain, To meet, to meet a -

*f*

To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -  
 We part for - ev - er, Fare thee well.  
 to meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -  
 day. Yv - ette, fare well for aye, Thus ends our wed - ding  
 To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -  
 Then say fare well for aye, Then say fare well for aye, Thus ends their wed - ding  
 To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -  
 gain. Fare well, 'twere use-less pain, To meet, to meet a -  
 gain. To meet, to meet a - gain. Fare well, 'twere use-less pain, To meet, to meet a -  
 gain. To meet, to meet a - gain. Fare well, 'twere use-less pain, To meet, to meet a -  
 gain.

gain. If he leave her thus they part for-

If you leave me thus we part for - ev - er! The

gain. If he leave her thus they part for-

The last is said.

day. Yes, it is your

gain. The last is

day. The last is

gain. The

gain. Be - neath his roof,

Be - neath his

*pp* gain. Be - neath his roof,

*pp* gain. Be - neath his roof,

gain. Be - neath his roof,

gain. Be - neath his roof,

gain. Be - neath his roof,

*mf*



ev - er! The ties that bind us she will sev - er, Be-  
 ties that bind us I will sev - er, Be-neath his roof no lon - ger  
 ev - er! The ties that bind him she will sev - er, Be-  
 Her love is dead. —  
 right Yes, — it is your right. Now  
 said Their love is dead.  
 said Their love is dead.  
 love is dead. Their  
 No lon-ger dwell, They part for -  
 roof No lon - ger dwell, They part for -  
 No lon-ger dwell, They part for -  
 No lon-ger dwell, They part for -

neath his roof no lon - ger dwell, They part for-ev - er, 'tis fare-  
 dwell. We part for-ev - er, fare thee well.  
 neath his roof no lon - ger dwell, They part for-ev - er, 'tis fare-  
 Her love is dead.  
 all, now all is night. Fare-  
 This is in - deed, fare - well! Fare-  
 This is fare - well! Fare-  
 love is dead, Fare - well!  
 ev - er, 'tis in - deed, fare - well! Fare-  
 ev - er, 'tis in - deed, fare - well! Fare-  
 ev - er, 'tis in - deed, fare - well! Fare-  
 ev - er, 'tis in - deed, fare - well! Fare-  
 ev - er, 'tis in - deed, fare - well! Fare-

well! The last is said, Their love is dead. Fare-well, 'twere use-less

Ah The last is said, Our love is dead. 'Twere use - less

well! The last is said, Our love is dead. Fare-well, 'twere use-less

The last is said. 'Twere use-less

well! The last is said. Fare-well, 'twere use-less

well! The last is said. Fare-well, 'twere use-less

well! The last is said. 'Twere use-less

well! The last is said. 'Twere use-less

well! The last is said. Fare-well, 'twere use-less

well! The last is said. 'Twere use-less

well! The last is said. Fare-well, 'twere use-less

well! The last is said. 'Twere use-less

well! The last is said, their love is dead. Fare-well, 'twere use-less

The last is said. 'Twere use-less

well! The last is said. Fare-well, 'twere use-less

The piano accompaniment is in the bass clef, featuring chords and melodic lines that support the vocal parts.

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

*fff*

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line with chords and a melodic line. The key signature has one flat.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line with chords and a melodic line. The key signature has one flat.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line with chords and a melodic line. The key signature has one flat.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line with chords and a melodic line. The key signature has one flat.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line with chords and a melodic line. The key signature has one flat. A dynamic marking *pp* is present in the second measure.

# Song.

## No 6.

“Love for an Hour.”

Andante.  
Verve

1. Man loves a - las for a day  
2. Men wed a - las it is true

Woos, wins then rides far a - way, Love, of his life's but a part,  
When they have naught else to do, Wed, when all pleas-ure and fun,

Nor lives it long in his heart. To all maids in turn he'll de-clare: "For-  
Youth's joys and fol-lies are done. His wife then will hear him de-clare: "For-

ev - er, For - ev - er I swear, I love you, my dar - ling my  
ev - er, For - ev - er I'll swear That you are my first love and

own dear-est dear." \_\_\_\_\_ For - ev - er to him means some  
life of my life." \_\_\_\_\_ I nev - er knew love till I

part of a year. \_\_\_\_\_ Ah, ha, ha, ha, ha, ha, ha, ha, ha, ha!  
met you dear wife. \_\_\_\_\_

*Tempo di Valse.*

Love for an hour, Love for a day, Love and a flow'r

With-er a - way. The hearts of all men Are like un-to these, They

love where they can and when - ev - er they please. Ha! ha! ha!

ha! 'Tis bet - ter to be a bach - el - or maid - en, Heart

whole and free, Bet - ter be hap - py and free,

and free. free.



## Duet.

"Courtship."

No 7.

Allegro moderato.

Blanc

1. In diff-'rent ways, in diff-'rent lands, Fair  
2. The Frenchman's fa-ther woos the bride, His

wom-en yield their hearts and hands, I've stud-ied well the fe - male mind And  
son re-spect-ful stands a - side, His love must nev-er be be-trayed Un-

Blanc.

know as much as at the start.  
til the set-tle-ments are made.

Henri.  
In diff'rent ways, in diff'rent lands Men  
For all im - port - ant is her "dôt" What

## Henri.

woo and win their ladies' hands,— You play the wom-an, act her part, I'll show you  
he must give is not for-got These must be "fixed" what-e'er be-tide, When all is

## Blanc.

## Dialogue.

All court-ship has its bliss, its rue, No  
'Tis— thus they woo and wed in France, If

how to win her heart.  
done he woos his bride.

Dialogue. *mf*

mat-ter where and how you woo, Un - til they wed. young Cu-pid rules, The  
all is well it is by chance, Love ne'er was held by le-gal ties, When

wis - est men, the dull - est fools. Oh love, \_\_\_\_\_ sweet love, oh  
 forced to stay, he quick - ly flies. Oh oh love, sweet love. oh

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It includes a *cresc.* marking and a *v* (accent) marking over a long note.

1. 2. Dance.

love, sweet love. \_\_\_\_\_ love. \_\_\_\_\_

The second system continues the vocal and piano parts. It features two vocal staves and a piano accompaniment. The piano part includes a first ending (marked '1.') and a second ending (marked '2.'). The lyrics 'love, sweet love. \_\_\_\_\_ love. \_\_\_\_\_' are placed below the vocal staves. The piano accompaniment is in a grand staff with a key signature of one sharp.

The third system shows the piano accompaniment in a grand staff with a key signature of one sharp. It consists of continuous eighth-note patterns in both the treble and bass staves.

The fourth system continues the piano accompaniment in a grand staff with a key signature of one sharp. It features a *f* (forte) dynamic marking and various articulation marks like accents and slurs.

The fifth system shows the final part of the piano accompaniment in a grand staff with a key signature of one sharp. It includes a *ff* (fortissimo) dynamic marking and concludes with a final cadence.

# Wicked Man.

## QUARTETTE.

Tempo di Mazurka.

Verve.

Yes

men are men Then all is said, Small of heart and large of

head! Men should be what they are not; In fact, they are a sor-ry

Verve.

lot. ————— They are a sor - ry lot.

Yvette.

In fact, they are a sor - ry lot, a sor - ry lot.

Jacq.

In fact, they are a sor - ry lot, a sor - ry lot.

Marie.

Marie.

Wom - en should no man be - lieve, — Men for - ev - er

will de - ceive; Wom - en are their nat' - r - al prey, They changetheir "me - nu" ev' - ry

They change their me-nu" ev'-ry day. Yes, ev' - - ry day.

They change their me-un" ev'-ry day. Yes, ev' - - ry day.

day. Yes, ev' - - ry day. They change their me-nu" ev'-ry day.

**Verve Leggiero.**

Their's is not a pret - ty way, A - bus - ing us; ill - us - ing us.

*mf*

Love's a game they play.

Choos - ing us; re - fus - ing us. Love's a game they play.

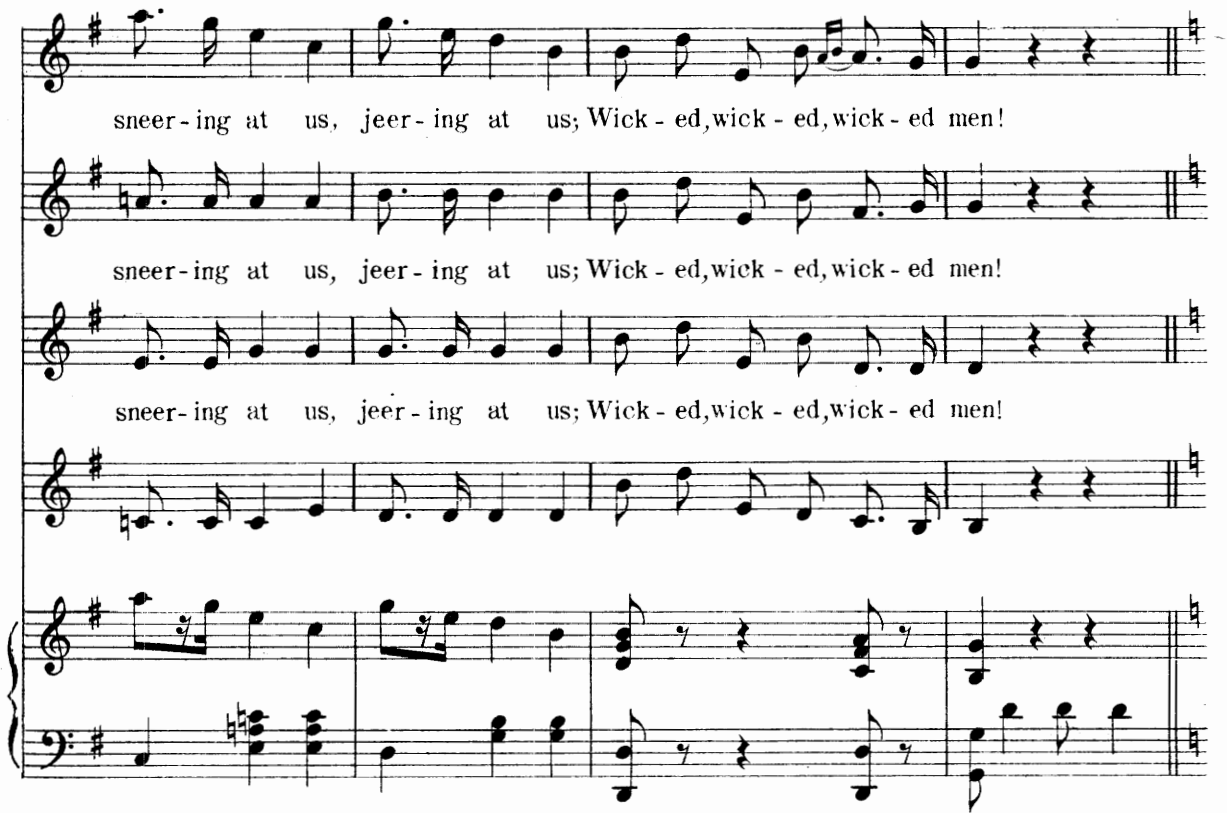
Yvette.

When they should be sigh - ing for us, Cry - ing for us, dy - ing for us,

Ly - ing for us, Buy - ing for us, Lov - ing all they can. — In -  
 Lov - ing all they can. In -

*cresc.*

stead of sweet - ly cheer - ing us, Re - ver - ing us, en - dear - ing us, They're  
 en - dear - ing us, They're  
 stead of sweet - ly cheer - ing us, Re - ver - ing us, en - dear - ing us, They're  
 Re - ver - ing us, en - dear - ing us, They're



sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

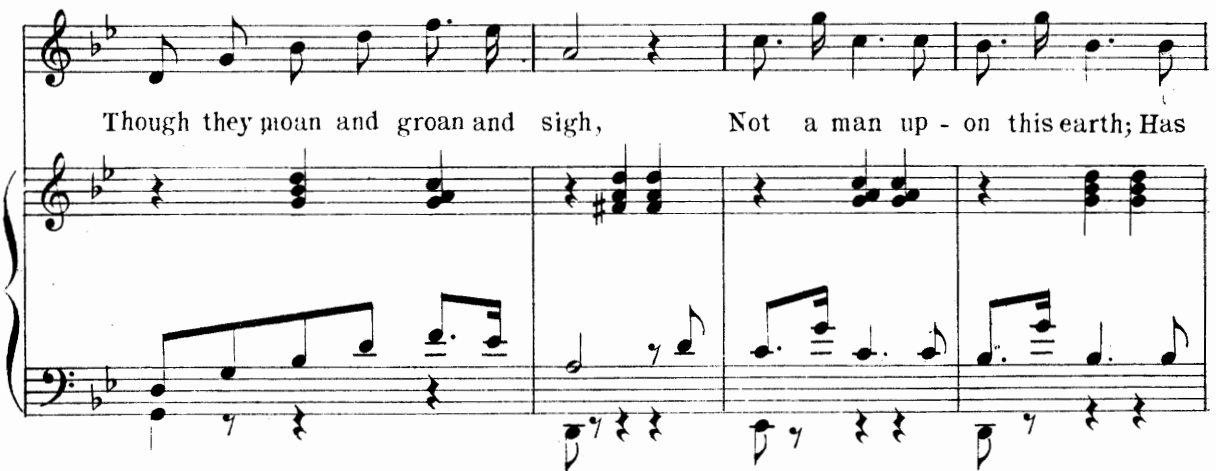
sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

Jacq.



Men for love pre-tend to die;



Though they moan and groan and sigh, Not a man up-on this earth; Has



No man has died for love, No man has died for love.  
 died for love since A-dam's birth, No man has died for love.  
 love

Yvette.  
 Men are bad, but then 'tis true, What shall we with - out them do?

Should the men move to the sky, You'd pret - ty soon see wom - en

We'd ver - y soon see women fly, see wom - en fly.  
 fly.  
 We'd ver - y soon see women fly, see wom - en fly.  
 We'd ver - y soon see women fly.

## Verve.

There's is not a pret-ty way, A - bus - ing us Ill us - ing us.

*mf*

Love's a game they play.

Choos - ing us, re - fus - ing us. Love's a game they play.

## Yvette.

When they should be sigh - ing for us, Cry - ing for us, dy - ing for us.

Ly - ing for us, buy - ing for us, Lov - ing all they can. — In -

Lov - ing all they can, In -

*cres.*

- stead of sweet-ly cheer-ing us, Re - ver-ing us, en-dear-ing us, They're

en - dear, ing us, They're

- stead of sweet-ly cheer-ing us, Re - ver-ing us, They're

Re - ver-ing us, en-dear-ing us.

sneer - ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed man. Wick-ed, wick-ed

sneer - ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed man. Wick-ed wick-ed

man, Love us all you can, Wick-ed, wick-ed, wick-ed,

man, Love us all you can, Wick-ed, wick-ed, wick-ed,

wick - ed man!

wick - ed man!

*rit* *decres.* *pp*

3

Detailed description: This musical score is for a piece titled "Wick-ed, wick-ed, wick-ed". It features two vocal parts and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal lines are in a simple, rhythmic style, with lyrics: "man, Love us all you can, Wick-ed, wick-ed, wick-ed,". The piano accompaniment includes a variety of textures, from block chords to more active melodic lines. The score concludes with a *rit* (ritardando) and *decres.* (decrescendo) marking, leading to a *pp* (pianissimo) dynamic. A triplet of eighth notes is marked with a "3" above it.

## Finale.

## ACT II.

## No 9.

Henri.

Woman! Woman! Source of all our bliss,

Woman! Woman! Heav-en in your kiss, But the queen up-on her throne, The

maid-en in her dai-ry, In this are much a-like, they're both con-tra - ry.

SOPR.  
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

ALTO.  
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

TEN.  
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

BASS.  
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

Heav - en in your kiss, But the queen up - on her throne, The

Heav - en in your kiss, But the queen up - on her throne, The

maid-en in her dai-ry, In this are much a like, They're both contra - ry. They

maid-en in her dai-ry, In this are much a like, They're both contra - ry. We

Marziale.

are the king's own mus-ket-eers, Un - known to us\_ all qualms and fears, The

are the king's own mus-ket-eers, Un - known to us all qualms and fears, The

Marziale.

*ff*

clash and rat - tle, The      roar of bat - tle are      meat and drink to the

clash and rat - tle, The      roar of bat - tle are      meat and drink to the

Musical score for the first system, including vocal lines and piano accompaniment. The system consists of two systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system has two staves: a grand staff (Right and Left Hand). The lyrics are: "clash and rat - tle, The roar of bat - tle are meat and drink to the".

Mus - ket - eers.      To the roll - ick - ing, fro - lick - ing

Mus - ket - eers.      To the roll - ick - ing, fro - lick - ing

Musical score for the second system, including vocal lines and piano accompaniment. The system consists of two systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system has two staves: a grand staff (Right and Left Hand). The lyrics are: "Mus - ket - eers. To the roll - ick - ing, fro - lick - ing".



Mus - ket - eers, The Mus - ket - eers! The Mus - ket -

Mus - ket - eers, The Mus - ket - eers! To the roll - ick - ing Mus - ket -

Detailed description: This system contains the first four measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "Mus - ket - eers, The Mus - ket - eers! The Mus - ket -" on the top staff and "Mus - ket - eers, The Mus - ket - eers! To the roll - ick - ing Mus - ket -" on the bottom staff.

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (Right and Left Hand). The music continues from the first system, with the right hand playing chords and moving lines, and the left hand providing a steady bass line.

eers! The Mus - ket - eers! The Mus - ket -

eers! To the fro - lick - ing Mus - ket - eers! The Mus - ket -

Detailed description: This system contains the next four measures. The lyrics continue: "eers! The Mus - ket - eers! The Mus - ket -" on the top staff and "eers! To the fro - lick - ing Mus - ket - eers! The Mus - ket -" on the bottom staff. The musical notation includes various note values, rests, and dynamic markings.

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves (Right and Left Hand). The accompaniment features a mix of chords and moving lines, supporting the vocal melody.

eers! The Musket eers!

eers! The Musket eers!

*ff*

*accel.*

End of Opera.