

71.

O LIVETTE,

Opera Comique,

IN 3 ACTS.

English Adaptation by H.B.Farnie,

Composed by

AUDRAN.

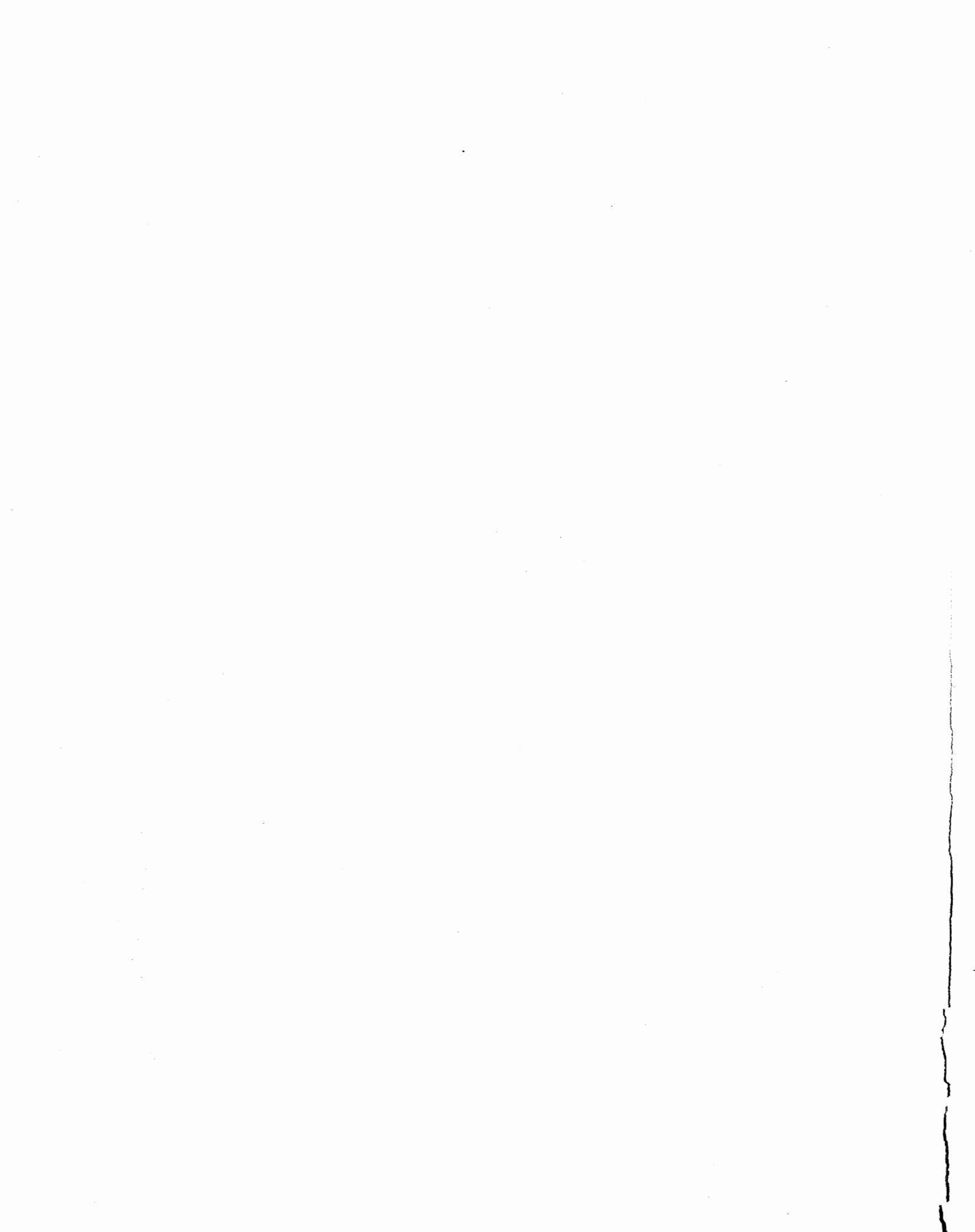
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Pianoforte Solo 2/6

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OLIVETTE.

ALLEGRO.

OVERTURE.

AUDRAN.

PIANO.

tr
à volonté.

ALLÒ POCO VIVO.

p
mf

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music begins with a forte (*f*) dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece in the same key signature and tempo. The right hand features a prominent sixteenth-note figure, and the left hand continues with eighth-note accompaniment.

Third system of musical notation, showing a change in dynamics to piano (*p*) in the right hand. The right hand has a melodic line with a fermata, while the left hand continues with eighth-note accompaniment.

Fourth system of musical notation, featuring a change in time signature to 2/4. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata. The system concludes with a double bar line and a repeat sign.

ANDANTINO.

Fifth system of musical notation, starting with a fortissimo (*fp*) dynamic marking. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata. The tempo is marked *espress.*

Sixth system of musical notation, featuring a *presez.* (presto) tempo marking. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.

rit. *a tempo.*

f *p* *rit.* *f* *p*

ALLEGRETTO.

rit. *pp*

rit. *tempo.*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of eighth-note chords in the right hand and a bass line with some accidentals in the left hand.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the right hand towards the end of the system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring some markings with asterisks in the right hand.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, concluding the page. It includes tempo markings: *rit.* (ritardando) and *a tempo.* (allegretto).

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, mostly beamed in pairs. The lower staff is in bass clef and contains a series of chords and single notes, including a flat sign (b) and a sharp sign (#).

The second system continues the musical piece with similar rhythmic patterns. The upper staff has beamed eighth notes, and the lower staff has chords and single notes, including a flat sign (b) and a sharp sign (#).

The third system includes the instruction "1º Tempo." above the staff. The music features a change in tempo and dynamics, with a dynamic marking of "ff" (fortissimo) and a 6/8 time signature. The upper staff has a melodic line, and the lower staff has chords and single notes.

The fourth system features a "V" marking above the staff, indicating a vibrato or a specific performance instruction. The music consists of a melodic line in the upper staff and chords in the lower staff.

TEMPO DI VALSE.

The fifth system includes a dynamic marking of "p" (piano). The music is in a waltz tempo and features a melodic line in the upper staff and chords in the lower staff.

The sixth system includes a dynamic marking of "p" (piano). The music features a melodic line in the upper staff and chords in the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) at the end of the system.

Third system of musical notation, featuring a dynamic marking of *p* (piano) at the end of the system.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, including a dynamic marking of *f* (forte) at the end of the system.

Sixth system of musical notation, concluding the page. It includes a *rit.* (ritardando) marking, a double bar line, and a section marked *I^o Tempo.* with a 6/8 time signature.

tutta forza.

The first system of music begins with a piano introduction. The right hand features a melodic line with two asterisks (*) above it, indicating a specific fingering or articulation. The left hand provides a steady accompaniment. A 'cres.' (crescendo) marking is placed above the right hand. The system concludes with a double bar line and a 'ff' (fortissimo) dynamic marking.

The second system continues the piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand maintains a consistent rhythmic pattern. The dynamics remain consistent with the previous system.

The third system continues the piano accompaniment. The right hand features a melodic line with a crescendo leading into a series of chords. The left hand continues its accompaniment.

The fourth system is marked 'piu mosso' (faster). It begins with a 'PED' (pedal) marking. The right hand plays a melodic line with a crescendo, while the left hand plays a dense, rhythmic accompaniment of chords.

The fifth system continues the piano accompaniment. The right hand plays a melodic line with a crescendo, while the left hand plays a dense, rhythmic accompaniment of chords.

The sixth system concludes the piece. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system ends with the instruction '(curtain up)' and 'segue.' (followed).

N^o 1. GOSSIP CHORUS. (S.S.)

and

AIR, "TIMID AND GRACEFUL"

(MARVEJOL.)

Allegro non troppo.

PIANO. *mf*

Enter R & L first groups of girls.

1st SOP.

Just fancy what is said... Olivette's to be

Enter R & L second groups of girls.

1st & 2nd SOP.

wed! Just fancy what is said... Olivette's to be wed! 'Tis all arranged, we

3rd SOP. *p*

'Tis all arranged,

p

know... For we've seen the bride's trousseau, And who may be the
 'Tis all arranged... we know, And who may be the

hap - py man, We'll find out if we can... (Marvejol enters L.)
 hap - py man, We'll find out if we can...

GIRLS. (spoken) "Ah! here's her father... let's ask him?" (surrounding him.)

1st SOP. *mf*
 2nd & 3rd SOP. *mf*
 We hope we're not in - truding if, Monsieur Marve - jol, We ask you 'bout the
 We hope we're not in - truding if, Monsieur Marve - jol, We ask you 'bout the

bridegroom, and the bride, and all! We hope we're not in -
 bridegroom, and the bride, and all! We hope we're not in -

tru - ding, Mon - sieur Mar - - ve - - - jol, In ask - ing 'bout the
 tru - ding, Mon - sieur Mar - - ve - - - jol, In ask - ing 'bout the

bridegroom, and the bride, and all! You must know the town is quite sur
 bridegroom, and the bride, and all! You must know the town is quite sur -

-prised, That you haven't told them all! And we do feel ve - ry ex - er -
 -prised, That you haven't told them all! And we do feel ve - ry ex - er -

-cised. . . . Monsieur Mar-ve - jol! Not the least part of your
 -cised. . . . Monsieur Mar-ve - jol! Not the least part of your

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

la - bours, Is to sa - tis - fy your neigh - bours, There - fore
 la - bours, Is to sa - tis - fy your neigh - bours, There - fore

The second system continues the musical score with four staves. It includes vocal lines and piano accompaniment. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo). The piano accompaniment features a mix of chords and moving lines.

we are come, and you On the spot will in - ter -
 we are come, and you On the spot will in - ter -

The third system consists of four staves. It includes vocal lines and piano accompaniment. The piano part is characterized by a series of chords and rests, providing a harmonic support for the vocal lines.

-view. Then to spread the news we'll do all in our
 -view. Then to spread the news we'll do all in our

The fourth system consists of four staves. It includes vocal lines and piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand.

pow'r, all in our pow'r! Ev'ry-bo_dy will know ev'_rything in half an

pow'r, all in our pow'r! Ev'ry-bo_dy will know ev'_rything in half an

f

Meno mosso.

MARVEJOL.

I think I've lived long e_nough round here, To know what's due to my

hour!

hour!

p

Meno mosso.

neigh_ours dear; And as this is a private af_fair. . . You may hear it if you

AIR, "TIMID AND GRACEFUL".

Ma. *rall.* *a tempo.*

care! Yes! Oli_vette marries to day! Timid and graceful as a fawn, Trembling, yet

p *suivez.* *a tempo.*

Ma. bright in maidenly beau_ty, Like a young star as night comes on! Love she knows

Ma. not— but love's a du_ty, When I shall say, "Thou'lt wed to_day!" Ah! hap-py his

con espress:

legato.

Ma. heart who hears her sigh_ing, Soft as the tone of summer-wind dy_ing, Ah!

1st SOP.

2nd & 3rd SOP.

Yes! happy his

Yes! happy his

f

Ma. 

Soft as when sum_mer winds die.

heart who hears her sigh_ing *ppp* Soft as they die.

heart who hears her sigh_ing *ppp* Soft as they die.

p *f*

Ma. 

Yes! my dear child leaves me to day! Pure from the con_vent's qui_et

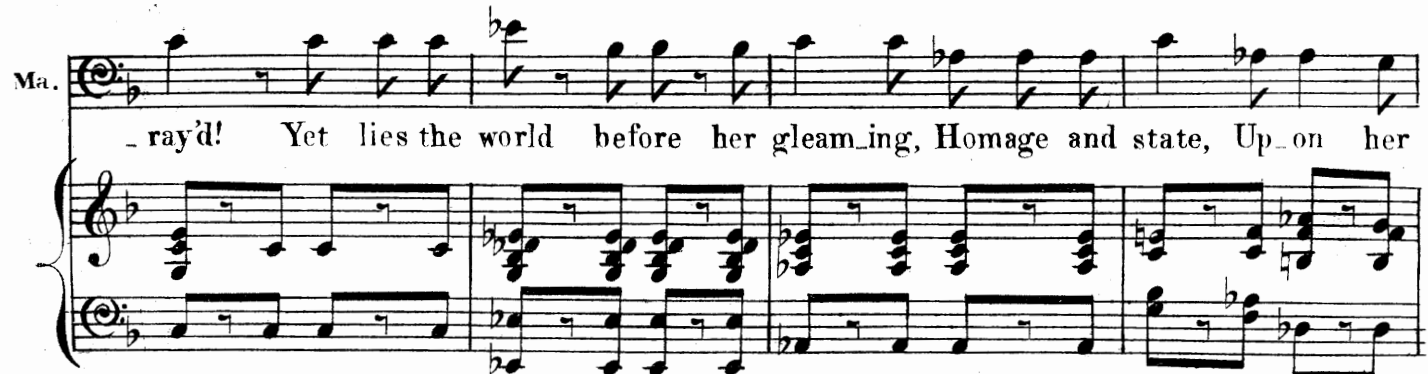
a tempo.

a tempo.

p *suivez.*

Ma. 

shade; Nev_er of love nor mar_riage dream_ing, In truth and in_nocence ar_

Ma. 

_ray'd! Yet lies the world before her gleam_ing, Homage and state, Up_on her

Ma. 

wait! Ah! hap-py his heart who hears her sighing, Soft as the tone of summer-wind

Ma. 

dy_ing Ah! soft as when sum-mer-winds

1st SOP. Yes hap-py his heart who hears her sigh_ing *ppp* Soft as they die. . .

2nd & 3rd SOP. Yes hap-py his heart who hears her sigh_ing *ppp* Soft as they die. . .

Ma. 

die!

tempo I^o

fp *cres-* *cen-* *do.*

So far, so good, but do you mean to say that is all? We certainly ex -

So far, so good, but do you mean to say that is all? We certainly ex -

MAR.

That is all!

_pect _ed more, Mon _sieur Marve _ _jol! No doubt you're right to

_pect _ed more, Mon _sieur Marve _ _jol! No doubt you're right to

Ma.

(*aside*) Not to

praise your daughter as you do, But could you not have told us of the hus _band

praise your daughter as you do, But could you not have told us of the hus _band

Ma. you!
 too? You must know the town is quite sur- prised, That you haven't told them
 too? You must know the town is quite sur- prised, That you haven't told them

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It begins with a whole rest, followed by a half note 'you!', and then a series of eighth and sixteenth notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Ma. (aside.) Oh in- deed, Oh in- deed,
 all, And we do feel ve- ry ex- er- - cised . . . Monsieur Marve
 all, And we do feel ve- ry ex- er- - cised . . . Monsieur Marve

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with '(aside.) Oh in- deed, Oh in- deed,' followed by 'all, And we do feel ve- ry ex- er- - cised . . . Monsieur Marve'. The piano accompaniment continues with the same eighth-note pattern, but includes some chordal textures and a longer note in the right hand during the 'Monsieur Marve' phrase.

Ma. (aside.) O dear me!
 - jol! Not the least part of your la- - bours, Is to
 - jol! Not the least part of your la- - bours, Is to

The third system of music features a vocal line and piano accompaniment. The vocal line begins with '(aside.) O dear me!' followed by '- jol! Not the least part of your la- - bours, Is to'. The piano accompaniment includes dynamic markings such as 'p' (piano) and 'f' (forte), and features some chordal textures and a longer note in the right hand.

Ma. *(aside.)* Yes I know! *cres:*

sa - tis - fy your neigh - bours, There - fore you won't think us

sa - tis - fy your neigh - bours, There - fore you won't think us

Ma. Not at all! Not at all Not at

rude, If you now we've in - ter - view'd

rude, If you now we've in - ter - view'd

Ma. all! All in your pow'r, All in your

Now to spread the news we'll do all in our pow'r, All in our

Now to spread the news we'll do all in our pow'r, All in our

Ma. *f* pow'r! Yes! now to spread the news, you will do all that's in your

pow'r! Yes! now to spread the news, we will do all that's in our

pow'r! Yes! now to spread the news, we will do all that's in our

f

Andantino.

Ma. pow'r, Ev'ry-bo-dy will know ev'ry-thing in half an hour!

pow'r, Ev'ry-bo-dy will know ev'ry-thing in half an hour!

pow'r, Ev'ry-bo-dy will know ev'ry-thing in half an hour!

f

p

ff

N^o 1 (a) "THE CONVENT SLEPT!"

TYROLIENNE.

(OLIVETTE.)

Andante non troppo.

OLIVETTE.

The

o. con - vent slept all save I, I and the night-wind low murmuring by, Full soft it

o. sang, but ah! sweeter far, Came o'er my startled ear, a light gui-

mf
decre:

o. - tar!..... My lat - tice fain would I close, When from the

0. *gar - - den a voice up - rose* "Oh white dove spread not thy

musical notation: vocal line with lyrics, piano accompaniment with 'PED' and '*' markings.

0. *a piacere.*
tim'rous wing, For not of love, I swear, but thus I'll sing!"

musical notation: vocal line with lyrics and 'a piacere.' marking, piano accompaniment with 'PED' and '*' markings.

0. *dolce.* Tra.... la la la la tra la la la Tra la la la tra la la..... *a piacere.*

musical notation: vocal line with lyrics and 'dolce.' marking, piano accompaniment with 'pp dolce.' and 'colla voce.' markings.

0. *a tempo.* tra.... la la la la tra la la la tra la la... la la!

musical notation: vocal line with lyrics and 'a tempo.' marking, piano accompaniment with 'a tempo.' and 'PED' markings.

0. **No!**

0. 'twas not love 'tis quite clear, But still it had for me meaning dear. The strain was

0. word_ less, like song of bird, And yet, oh! strange, my listning heart was stirr'd! He

0. plead_ ed_ "oh! maid re_ ply! By flower whisper'd word, or 'by sigh!" Altho' my

a piacere.

0. heart beat, still said I, Nay! And this is all that I can sing or say!

pp *PED colla voce. **

dolce. *a piacere.*

0. Tra... la la la la tra la la la Tra la la la tra la la.....

pp dolce. *colla voce.*

a tempo.

0. tra..... la la la la tra la la la tra la la.... la la!

a tempo. *PED **

0.

mf *f*

N^o. 2. THE YACHT AND THE BRIG.

MARINE MADRIGAL.

(OLIVETTE, VELOUTINE, MÉRIMAC, MARVEJOL, & S S.)

Allegretto.

MÉRIMAC.

PIANO.

f *mf*

You shall be a clip-per-built

Me. yacht, Clean in the run and ra-kish and taut! I will re-

Me. -main.... a bluff honest brig, Broad in the beam, square in the

Me. rig! But when tem--pests rage o'er the sea... Then shall my

Me. yacht come un-der my lee..... For the rude gale, care not a

Me. fig, When near her hus-band (I mean her brig!) All will ad-

Me. -mire, from king to cot-ter, And we will steer the whole world

poco rit.

Me. round, Sail ev'ry sea (except hot wa-ter) Where will like con-sorts e'er be

a tempo.

(Bouche fermée.)

OLIVETTE & 1st SOP.

h'm ... Where will like con-sorts e'er be

VELOUTINE & 2nd SOP.

h'm ... Where will like con-sorts e'er be

Me.

found? h'm ... Where will like con-sorts e'er be

MARVEJOL.

h'm ... Where will like con-sorts e'er be

p

(Bouche fermée.)

lunga.

O.

found? h'm ... Where will like consorts ev-er be found?

ff

pp

Ve.

found? h'm ... Where will like consorts ev-er be found?

ff

pp

Me.

found? h'm ... Where will like consorts ev-er be found?

ff

pp

Ma.

found? h'm ... Where will like consorts ev-er be found?

ff

pp

ff

rit. pp

Me. Still no doubt, my clip-per-built wife, Sailing a -

f *mf*

Me. - lone is wear-i-some life... If on the vast ex-panse of sea -

Me. blue, There be no craft.... sav-ing us two! . I would

Me. cut a shuf-fle with glee, If some fine morn - ing watch I might

Me. see From the old block, some lit - tle twig, Min - ia - ture

Me. yacht, or a min - ia - ture brig! All will ad - mire, from king to

Me. *poco rit.* cot - - ter, And we will steer the whole world round, *a tempo.* Sail ev' - ry

Me. sea (ex - cept hot wa - - ter,) Where will like con - - sorts e'er be

(Bouche fermée.)

OLIVETTE & 1st SOP.

h'm Where will like con_sorts e'er be

VELOUTINE & 2nd SOP.

h'm Where will like con_sorts e'er be

Me. found? h'm Where will like con_sorts e'er be

MARVEJOL.

h'm Where will like con_sorts e'er be

(Bouche fermée.)

O. found? h'm Where will like con_sorts ev_er be found? *ff* *lungra.* *pp*

Ve. found? h'm Where will like con_sorts ev_er be found? *ff* *pp*

Me. found? h'm Where will like con_sorts ev_er be found? *ff* *pp*

Ma. found? h'm Where will like con_sorts ev_er be found? *ff* *pp*

N^o 3. VALE-SONG.

FIRST LOVE.

(THE COUNTESS.)

Tempo di Valse.

THE COUNTESS.

PIANO.

The introduction consists of two systems. The first system shows the vocal line for 'THE COUNTESS' and the piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both in 3/4 time. The second system continues the piano accompaniment, with a 'rit.' (ritardando) marking in the right hand.

C. O heart! wherefore so light, Tell me, wherefore so

The first line of the song features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

C. gay? If I read thee a-right, Not so

The second line of the song continues the vocal line and piano accompaniment.

C. art thou al-ways!... Na- - - ture seemeth to be, Laugh - - - ing

The third line of the song concludes the vocal line and piano accompaniment.

rit.

C. as if in glee, Heart, heart! 'tis the fair sea - - son,

C. That is the rea - son, Thou'rt now fan - cy free! No, no, no! no, no,

p

p leggiero.

C. no! And I feel 'tis not so, No more blue is the sky, Than in

C. days gone bye! No, no, no! no, no, no! Fair the sum - mer - tide

C. glow, But was it not so, In the days long a - go? When at

a tempo.

f

poco rit. *a tempo.*

C. e - ven the sun o'er the bil - low is gleaming, And all.... is

pp

poco rit.

C. hush'd save the bird on the spray, Then a strange thrill comes o'er me, half

p

a tempo. *rit.*

C. waking, half dreaming, And earth with all its sorrow passeth lightly a - way. Ah!

colla parte.

a tempo.

C. Strange, strange! yet know I now, What weird power thou art!

a tempo.

p

c. Love, Love! Love it is thou, Reign - - - ing

c. deep in my heart..... Ex - - - ile from fair - er skies,

c. Bathe dull earth in thy glow, To thee

c. hath.. been giv - en, One gleam of hea - ven, For mor - tals be - low! Now I

C. know, now I know! Heart my heart it is so.... For I own that I

C. love And I how to love's sway; Yes I know yes I know...Heart my heart it is

C. so And 'tis thus that the world and my heart, my heart are gay!

Nº 4. SONG. "O WOMAN'S FICKLE!"

(COUNTESS.)

Moderato non troppo.

THE COUNTESS.

PIANO.

mf

l.f.

O wo_mans fic_kle

C.

let me own, And con_stant but in trea_son, She's loy_al to ca_

C.

- price a_lone, That knows nor rhyme nor rea_son! For you may be a

senza rit.

C.

pro_di_gy, In science ma_the_ma_tic, Your con_ver_sation flavor'd be, With

c. salt that's pure - ly At - - tic! Still she will dislike you all the more,

c. Vote you and your learning a dreadful bore! *Mais que vous lez vous?* Were we to reason true,

c. *ri - - tard - - tempo poco accel:*
Men would come to win, But not to woo! Men would come to win, But not to woo!

c. A stea - dy man is nought to her, With

c. wild oats sown and grow - ing In fact I think she'd much pre - fer, To

C. help him in the sow_ _ing! Youth ra_ _ther than grave mid_dle age, I

senza rit.

C. doat on (Cul_ pa me_ _a!) Pre_ fer_ ring much to cul_ tur'd sage, young men with one i_

C. _de_ _a! Aid_ ed by this max_ im we get a_ long Tho' by ev' ry sys_ tem of

p

C. lo gic wrong; *Mais que voulez vous?* Were we to reason true, Men would come to win, But

rit.

C. not to woo! Men would come to win but not to woo!

accel:

tr

PED

Nº 5. COUPLETS. "BOB UP SERENELY!"

(THE DUKE.)

Allegro.

THE DUKE.

Musical notation for The Duke's vocal line, first measure. The staff is in 2/4 time with a key signature of one flat (Bb). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4.

If in a

PIANO.

Piano accompaniment for the first system. The right hand starts with a piano (p) dynamic, playing a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a bass line with a piano (p) dynamic, starting with a quarter note G3, followed by a half note F3, and a quarter note E3.

D.

state of ex_hil__ar__a__tion, You came home late and dim__ly

Piano accompaniment for the second system. The right hand continues with eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The left hand continues with a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

D.

saw, Two la_dies wait__ing an ex__plan__a__tion, Your wed_ded

Piano accompaniment for the third system. The right hand continues with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The left hand continues with a bass line of quarter notes: G1, F1, E1, D1, C1, B0, A0, G0.

D.

wife and your mo_ther - in - law; *rit.* That is the time for dis__ap__

Piano accompaniment for the fourth system. The right hand continues with eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. The left hand continues with a bass line of quarter notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. The system concludes with a *colla voce.* marking.

a tempo.

D. *a tempo.*

- pear_ _ing! Just take a head_ _er, down you go Then when the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat and a common time signature. It begins with a series of eighth notes, followed by a quarter note, and then a series of eighth notes with slurs. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

rit.

D. *a tempo.* *colla parte.*

sky a_ _bove is clear_ _ing, Then when the sky a_ _bove is

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes the instruction *colla parte.* in the right hand, indicating that the piano should play in time with the voice. The tempo marking *a tempo.* is also present.

D. *p* *piu mosso.*

clear_ _ _ing, Bob up se_ _rene_ _ly, bob up se_ _rene_ _ly, Bob up se_ _

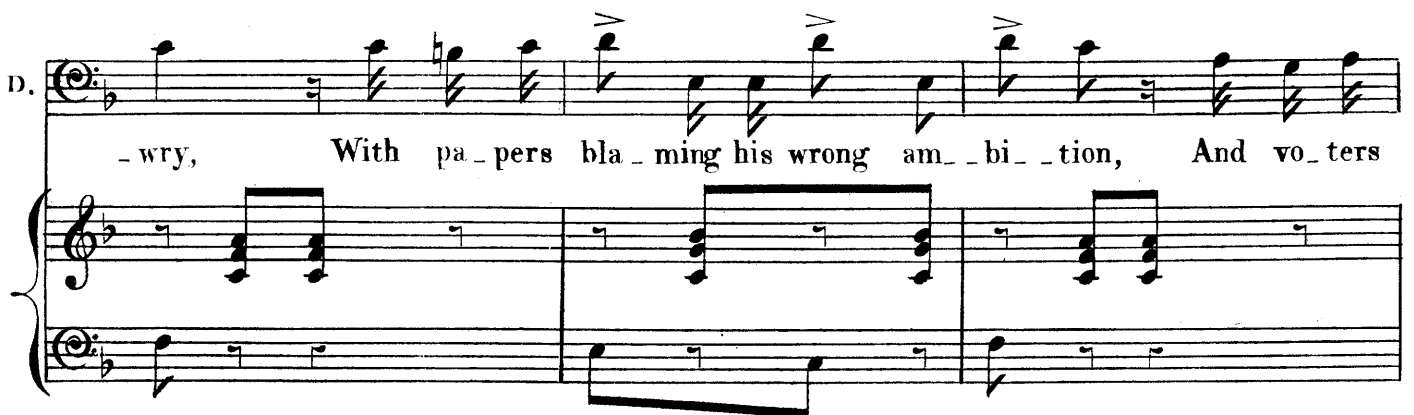
The third system features a change in tempo and dynamics. The tempo is marked *piu mosso.* and the dynamics are marked *p* (piano). The vocal line includes the instruction *Bob up se_ _rene_ _ly*. The piano accompaniment features a more active eighth-note accompaniment.

D. *a tempo.* *f*

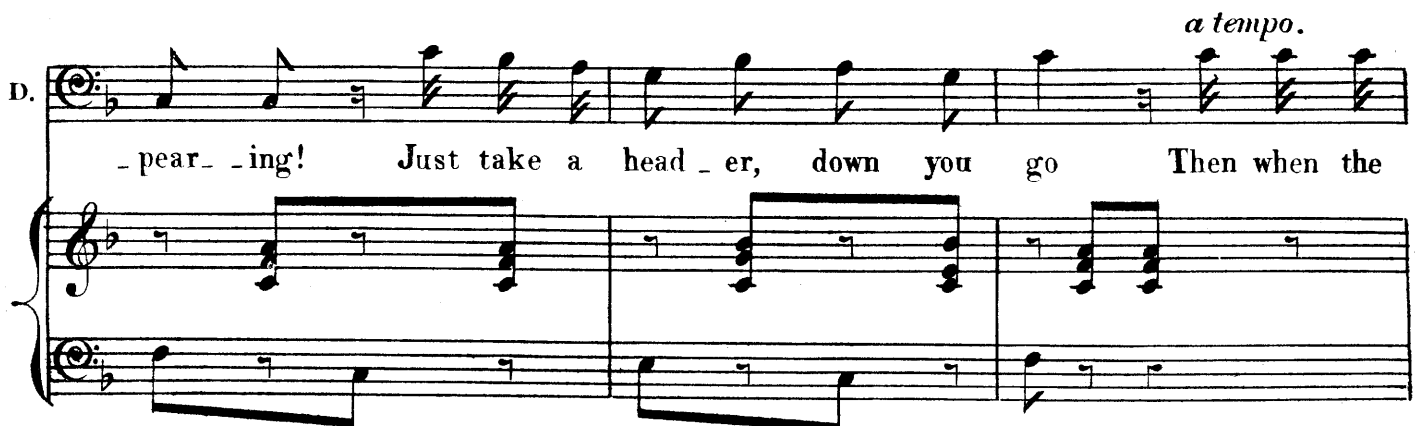
rene _ly from be_ _low! So should it

The fourth system concludes the musical score. The tempo returns to *a tempo.* and the dynamics are marked *f* (forte). The vocal line ends with the instruction *So should it*. The piano accompaniment features a strong, rhythmic accompaniment.

D.  be with a po - li - ti - cian, When all his mea - sures go a -

D.  - wry, With pa - pers bla - ming his wrong am - bi - tion, And vo - ters

D.  ask - ing the where - fore and why? *rit.* That is the time for dis - ap -
colla voce.

D.  - pear - ing! Just take a head - er, down you go *a tempo.* Then when the

D. sky a - - bove is clear - ing, Then when the sky a - - bove is

a tempo. *colla parte.*

D. clear - - - - ing, Bob up se - - rene - - ly, bob up se -

p *piu mosso.* *pp*

piu mosso.

D. - rene - - ly, Bob up se - - rene - - ly from be -

D. - low!

a tempo. *f*

Nº 6. SERENADE. "DARLING! GOOD NIGHT!"


(VALENTINE.)

Semplice.

VALENTINE. 

In quaint and in mys - - - tic

PIANO. *p* *pp*

v. 


word, Light and shade on the sward, Love! are now in - - ter -

v. 

- twi - - ning, O come! and the le - - gend with me, By the

rit.

colla parte.

v. 

stars be di - - vi - - ning, What fate ours may be! O my

a tempo. *rit.*

rit.

a tempo. *piu*
v true love, if thou art sleep__ing, Still love's watch keep__ing
a tempo. *piu*

tempo. *rit.* *poco agitato.*
v Wait I till morn__ing light! Dar__ing good-
tempo. *rit.* *poco agitato.* * PED *

v -night, good-night! Dar__ing good-
rit. * PED *

v -night! Oh!
mf

v. *pp*

sure - - - - - ly thou'rt wa - - - - - king yet, For thou

v.

wilt not for - - get; 'Tis the hour of our meet - - ing, One

v. *rit.*

rap - - - - - tu - - rous mo - - ment be mine, Heart to

colla parte.

v. *a tempo.* *rit.*

heart the vow beat - - ing "Thine, for ev - - er, thine!" But my

rit.

a tempo. *piu*

v. true love, if thou art sleep- - -ing, Still love's watch keep- - -ing

a tempo. *piu*

rit. *poco agitato.*

v. Wait I till morn- - -ing light! Dar- - - - - ling good-

rit. *poco agitato.* PED * PED *

rit.

v. - night, good-night! Dar- - - - - ling, good-

mf. PED *

v. - night!

mf.

N^o 7. CONCERTED PIECE.

OLIVETTE, VELOUTINE, VALENTINE, DUKE, MARVEJOL, LONFUSEAU & CHORUS.

Animato.

Valentine mounts to Balcony.

PIANO.

Entrance of Duke and Coquelicot.

Dialogue.

cue "Ho! there the Patrol!"

Entrance of Patrol, and Citizens.

- cen - - do . . .

SOP.

Your parti_sans . . . brave soldiers handle, And seize the au_thor of this

TENORS.

Your parti_sans . . . brave soldiers handle, And seize the au_thor of this

BASSES, DUKE, LON.

Your parti_sans . . . brave soldiers handle, And seize the au_thor of this

scandal! To scale the balcony 'twas wrong, Of our lov'd Countess Roussil_ion!

scandal! To scale the balcony 'twas wrong, Of our lov'd Countess Roussil_ion!

scandal! To scale the balcony 'twas wrong, Of our lov'd Countess Roussil_ion!

MAR.

But first as Maire I'll take the charge, Altho' tis

Ma. crime's . . . to me prov'd clearly, You will not, Sir, let him go at

D. OLI. (aside.) VAL. (aside.)
 large? 'Twas Valen_tine! (I will rue this dear . . . ly!)

SOP.
 TENORS. His guilt is prov'd so says the Maire! What he may an_swer, we don't
 BASSES, DUKE, MAR. His guilt is prov'd so says the Maire! What he may an_swer, we don't

care! . . So let him speak, if speak he will, We'll hold the same o_pinion still!
 care! . . So let him speak, if speak he will, We'll hold the same o_pinion still!
 care! . . So let him speak, if speak he will, We'll hold the same o_pinion still!

VAL.

meno mosso.

MAR. *poco rall:* Per_mit me_ *meno mosso.* Si_lence! tell me

V. Yes! but I_

Ma who, It might be if it wasn't you? Silence! and de_clare, Where were you

V. Al_low me_ DUKE.

Ma if you weren't there? Silence! did we see, Some per_son on that balcon.

V. Excuse me_ If you would_

D. -y? Silence! for we did! Nought but your purpose now is hid!

MAR.

Silence! you have dared to sing a song, And pay your trait'rous vows to the

VAL. (*aside.*)

(*aloud.*)

(O hap-py thought) I did! ...be_cause I
 Countess Roussil_lon. He owns it!

(*aside.*)

thought it was_ yet no! Poor Oli_vette be_fore her fa_ther! Expose her

love? I'd per_ish ra_ther, Gladly then to pri_ son will I go!

V. DUKE. I thought it was what she'd de-

D.

Ma. MAR. —was what?

S.T. SOP. TENORS. You thought it was?

B. BASSES. —was what?

—was what?

V. —sire!

D.

Ma. OLI. (to Val.) If you won't

With laughter I could now ex_pire,

He thought it was what she'd de_sire!

O. speak I will

VAL. (aside)

Be si_lent! Thus far I can count the cost, But own our love and all is

v. *lost! Yes! own our love and all is lost! No!*

MAR.

You've nothing further now to add?

f

DUKE.

Tutti.

Then to the station take the lad! Run him in!

OLI. VEL. *f*

VAL. *f*

SOP. *f*

TENORS. *f*

BASSES, DUKE. MAR. LON. *f*

His guilt is prov'd so says the Maire! What he may an_swer they don't

My guilt is prov'd so says the Maire! What I may an_swer they don't

His guilt is prov'd so says the Maire! What he may an_swer we don't

His guilt is prov'd so says the Maire! What he may an_swer we don't

His guilt is prov'd so says the Maire! What he may an_swer we don't

ff

O. *With 1st S.*
 Ve. care! So let him talk if talk he will, They'll hold the same o_pinion still, Run him

V. *With T.*
 care! So let me talk if talk I will, They'll hold the same o_pinion still, Run him

S. care! So let him talk if talk he will, We'll hold the same o_pinion still, Run him in, Run him

T. care! So let him talk if talk he will, We'll hold the same o_pinion still, Run him in, Run him

B. care! So let him talk if talk he will, We'll hold the same o_pinion still, Run him in, Run him

in... Ah! ... run him in!

in... Ah! ... run him in!

in... Ah! ... run him in! *(exceunt.)*

Nº 8. FINALE TO ACT 1.

(a) SCENE. "SPEAK SIR CAPTAIN." (b) SOB SONG. "OH! MY FATHER." (OLIVETTE)
 (c) MARRIAGE BELLS CHORUS.

Allegro. **TUTTI E CORO.**

PIANO.

The piano introduction is in 3/4 time, marked *p* (piano) and *cres.* (crescendo). It features a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords.

COUNT.

The vocal part begins with a count-off. The lyrics are: "Speak Sir Cap_tain, you've our per_". The music is in 3/4 time with a key signature of one flat. The vocal line is accompanied by piano accompaniment. The piano part includes a *p* (piano) dynamic marking.

C. VAL.

The vocal part continues with the lyrics: "_mission, Tho' the na_ture of your pe_tition, We think we well know! Oh". The music is in 3/4 time with a key signature of one flat. The vocal line is accompanied by piano accompaniment. The piano part includes a *p* (piano) dynamic marking and a *VAL.* (ritardando) marking at the end of the phrase.

V.

The vocal part continues with the lyrics: "Ma_dam! Your pro_mise once you gave To grant a boon which now I". The music is in 3/4 time with a key signature of one flat. The vocal line is accompanied by piano accompaniment. The piano part includes a *p* (piano) dynamic marking and a *VAL.* (ritardando) marking at the end of the phrase.

COUNT.

crave Quite so, quite so! And we will now, Forthwith re-deem our plighted

VAL. Recit.

vow! Sir Captain say, What thou dost pray If your High-ness

rit.

v. will but al-low, A fa-mi-ly grief, Ill tell now!

fp *colla parte.* *p* *piu mosso.*

v. A nephew I have got, . . . Whose life is one blot, . . . A

v. per-fect young dog! . . . Thro' him I have to

v. bear, Much sor-row and care, As convicts a log!

v. Even now the scamp, To your Highness must vamp, A reckless se-ren-

v. -ade 'Tis most melan-cho-ly, And just-ly for his

v. fol-ly, In pri-son he's laid! Still I can't for-

v. -get, . . . He's my ne-phew yet, Tho' a spendthrift and rake!

v. . . . Therefore now I pray, That your Highness may, Look over his mis-

v. *rall:* *a tempo.* COUNT. (aside.)
 - take, For an old servant's sake! I sought some cause to set him free, . . . And

c. lo! they find it me! . . . Nay Sir Captain, pray do not kneel, All thy de-

c. - vo - - tion now we feel! And that shall for thy nephews

c. fault a - tone, His treason so we do con - done

COUNT.

I will mer - cy show, From pri - son he'll go, . . . Free, hap - py once

OLL. VEL. VAL.

She will mer - cy show, From pri - son he'll go, . . . Free, hap - py once

DUKE. MAR. LON.

SOP. She will mer - cy show, From pri - son he'll go, . . . Free, hap - py once

TENrs. She will mer - cy show, From pri - son he'll go, . . . Free, hap - py once

BASSES. She will mer - cy show, From pri - son he'll go, . . . Free, hap - py once

She will mer - cy show, From pri - son he'll go, . . . Free, hap - py once

more! Would that I might

more! But she'll nev - er

more! But she'll nev - er

S. more! But she'll nev - er

T. more! But she'll nev - er

B. more! But she'll nev - er

more! But she'll nev - er

f *rit.*

C. hear, His voice a - gain near, In dulcet numbers tell - ing, His

O. hear, His voice a - gain near, In dulcet numbers tell - ing, His

Va. hear, His voice a - gain near, In dulcet numbers tell - ing, His

D. hear, His voice a - gain near, In dulcet numbers tell - ing, His

Ma. hear, His voice a - gain near, In dulcet numbers tell - ing, His

L. hear, His voice a - gain near, In dulcet numbers tell - ing, His

S. hear, His voice a - gain near, In dulcet numbers tell - ing, His

T. hear, His voice a - gain near, In dulcet numbers tell - ing, His

B. hear, His voice a - gain near, In dulcet numbers tell - ing, His

f *rit.*

All^o moderato. COUNT. (to Val.)

C. tale of love o'er. But why so tim - id

O. tale of love o'er.

Va. tale of love o'er.

D. tale of love o'er.

Ma. tale of love o'er.

L. tale of love o'er.

S. tale of love o'er.

T. tale of love o'er.

B. tale of love o'er.

All^o moderato. *f* *pp*


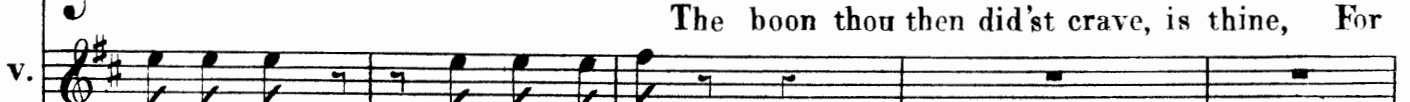
c. here a-shore, You, who so un-daun-ted when a-

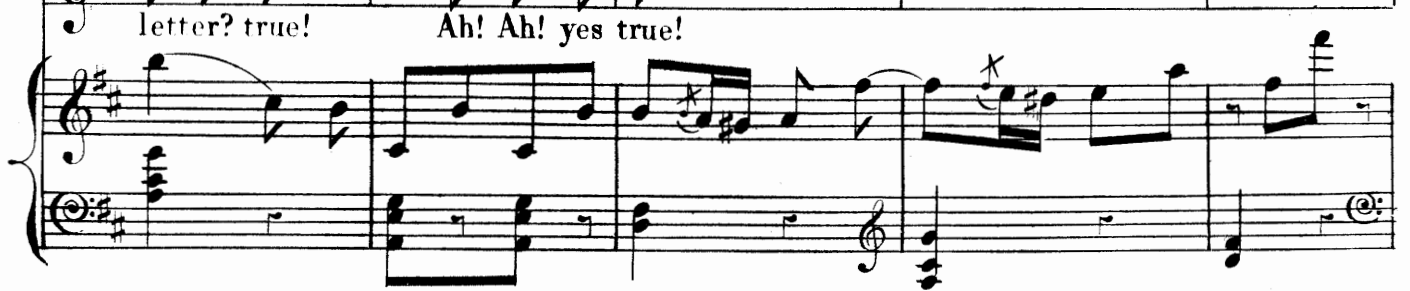
c. -float? . . . What of the la-dy you a-dore,

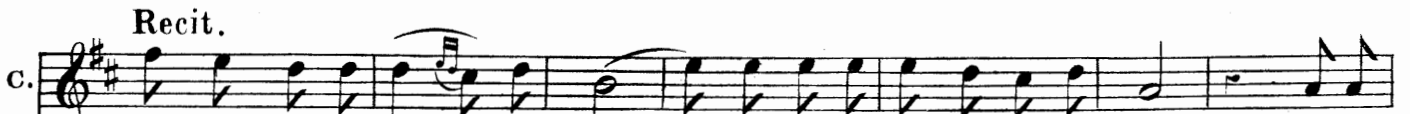
c. And the re-quest to me you wrote? I? VAL. (surprised.)

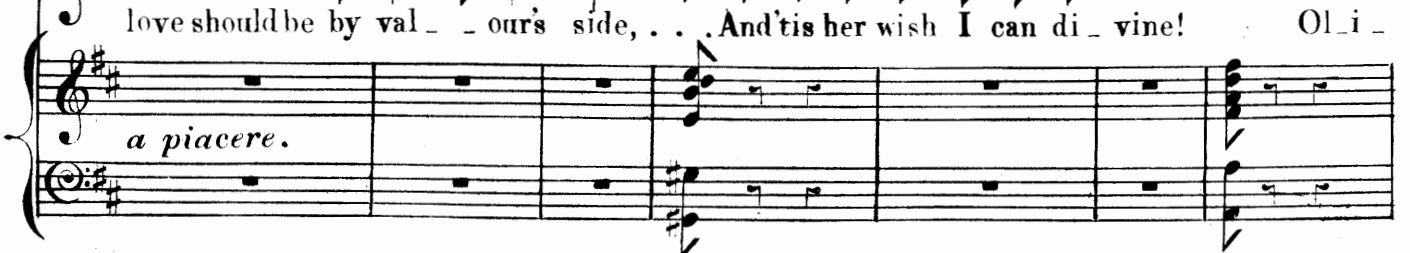
v. I? What was it? But now a note I did re-
senza rit. COUNT.

c. -ceive, This is it I be-lieve, And it is from you. Oh that VAL.

C.  The boon thou then did'st crave, is thine, For
 V.  letter? true! Ah! Ah! yes true!



Recit.
 C.  love should be by val - - our's side, . . . And'tis her wish I can di - vine! OLi -
 a piacere.



C.  *molto rit.* *a tempo.*
 -vette, I give thee for thy bride!
 VAL.  My bride!
 MAR. 
 SOP. OLI. VEL.  Ve - - ry
 TENORS.  His bride! . . .
 BASSES. DUKE. LON.  His bride! . . .
a tempo. His bride! . . .
 colla parte. *mf* *f*



Ma. *VAL. con espress.*

good... Married if not woo'd! Mine! oh maid in beau-ty

poco agitato.

v. beam- ing, Mine to leave me ne'er in life! Al- most

v. *rit.*

would I think it dream- ing, But no dream's so fair, sweet

rit.

1º Tempo.

v. *DUKE. (to Countess.)*

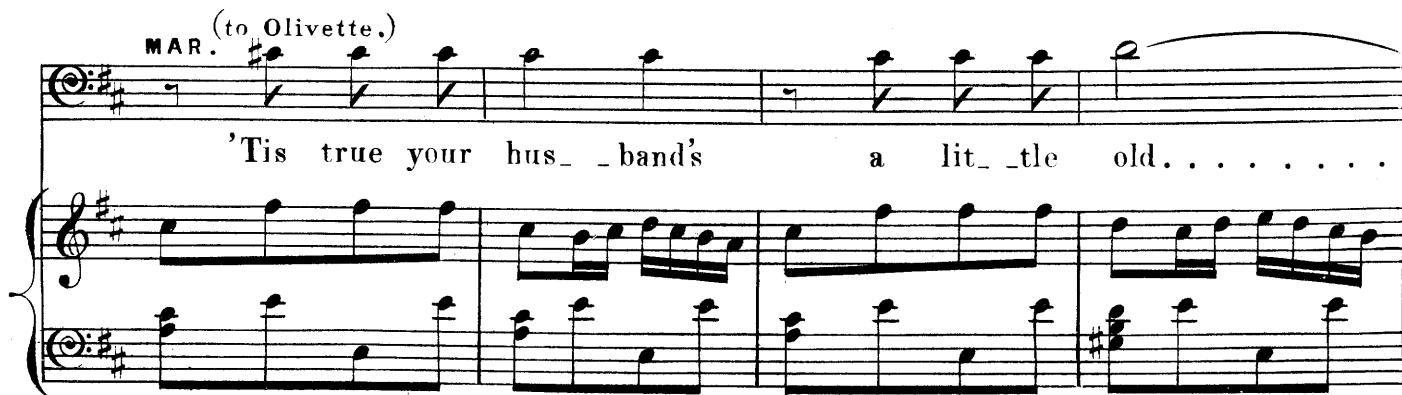
wife! An old man, a girl- ish

1º Tempo.

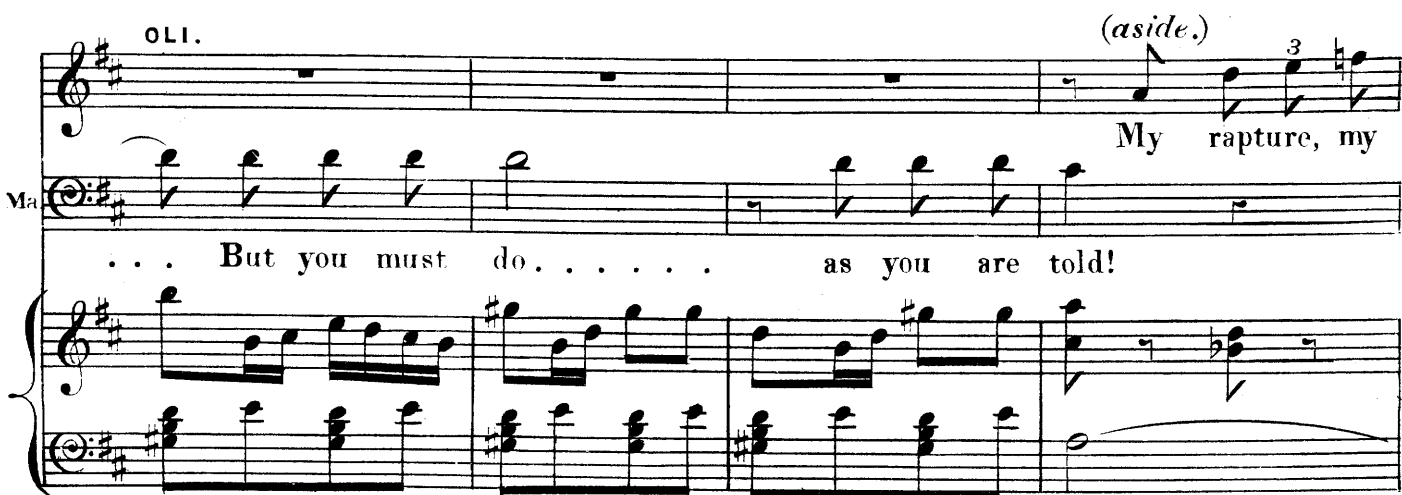
fp

D. 

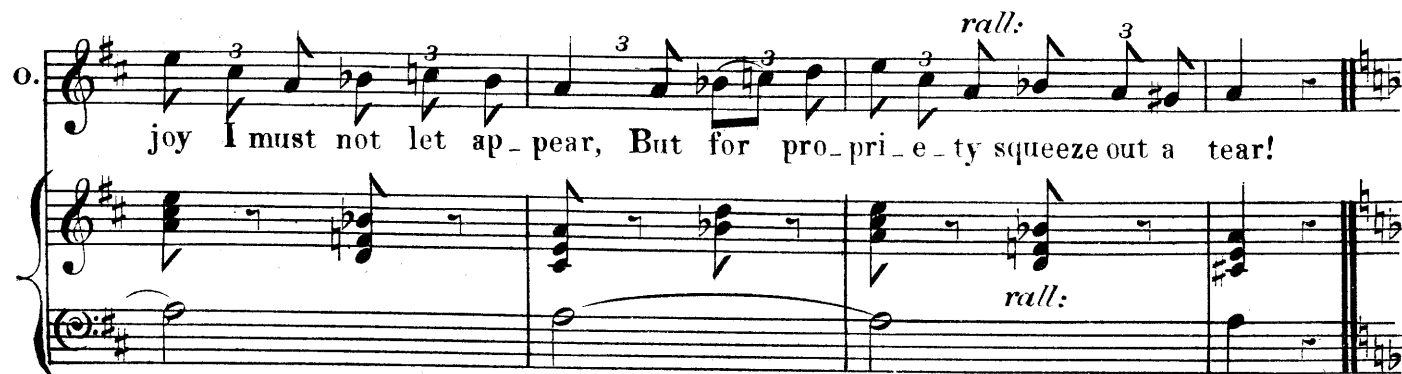
wife He's lay_ing in a wretched life!

MAR. (to Olivette.) 

'Tis true your hus_ _band's a lit_ _tle old

OLI. (aside.) 

Ma My rapture, my
 But you must do as you are told!

O. 

joy I must not let ap_ _pear, But for pro_ _pri_ _e_ _ty squeeze out a tear!

rall:
 rall:

SOB SONG, "O MY FATHER."

(OLIVETTE.)

Andantino.

O my fa - ther! my school-days I'll re -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, A4, G4, F4, E4, D4. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), 2/4 time, with a key signature of one flat. It starts with a forte (f) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A piano (p) dynamic marking appears later in the system.

Andantino.

-gret, Scarce a wo - - man, don't let me mar - ry

Detailed description: This system contains the second two staves of music. The vocal line continues with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same rhythmic pattern as the first system.

yet! They told me at the con - vent, good folk nev - er, nev - er

Detailed description: This system contains the third two staves of music. The vocal line has a quarter note G4, followed by a quarter rest, then a quarter note A4, and a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same rhythmic pattern.

wed, And marriage is a dreadful thing, the nuns all said!

Detailed description: This system contains the final two staves of music. The vocal line has a quarter note G4, followed by a quarter rest, then a quarter note A4, and a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same rhythmic pattern.

(sobbing.)

0. Ah! ah! ah! (And certainly nuns ought to know!) Ah! ah!

The first system features a vocal line in G major with a key signature of one flat. The vocal line begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. There are four accents (>) above the notes C5, B4, A4, and G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

0. ah! At least the girls all told me so! Yet... I'll not say

rit.

The second system continues the vocal line with the lyrics "ah! At least the girls all told me so! Yet... I'll not say". The piano accompaniment includes a *rit.* marking and a fermata over the final chord.

0. nay!... Yet... I'll not say nay!... No! I'll obey Ah!

rit. *ad lib:*

The third system contains the lyrics "nay!... Yet... I'll not say nay!... No! I'll obey Ah!". The piano accompaniment features a *f* dynamic, a *rit.* marking, and a *colla parte.* instruction.

0. Yes! I'll obey, Ah! Pa - pa, Ah! I will o - bey! Ah!

lento.

The fourth system concludes with the lyrics "Yes! I'll obey, Ah! Pa - pa, Ah! I will o - bey! Ah!". The piano accompaniment includes a *mf* dynamic, a *p* dynamic, and a *f* dynamic, with a *lento.* marking.

O my fa-ther! he's ra-ther past his prime,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a dynamic marking of *mf* and a fermata over the first note. The lyrics are: "O my fa-ther! he's ra-ther past his prime,". The piano accompaniment starts with a dynamic marking of *p* and features a series of chords and moving lines in both hands.

And two fa-thers I don't want at a time! They

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* and a fermata over the first note. The lyrics are: "And two fa-thers I don't want at a time! They". The piano accompaniment continues with similar harmonic and melodic patterns.

taught me at the con-vent, men were ve-ry wick-ed things, But

The third system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* and a fermata over the first note. The lyrics are: "taught me at the con-vent, men were ve-ry wick-ed things, But". The piano accompaniment continues with similar harmonic and melodic patterns.

that young la-dies were but an-gels, with-out wings!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* and a fermata over the first note. The lyrics are: "that young la-dies were but an-gels, with-out wings!". The piano accompaniment continues with similar harmonic and melodic patterns.

(*spbbing.*)

0. *mf* Ah! ah! ah! (And certainly nuns ought to know!) Ah! ah!

0. *mf* ah! At least the girls all told me so! Yet... I'll not say

rit.

0. *mf* nay! Yet... I'll not say nay! No! I'll o_bey Ah!

rit. *ad lib:*

f *p* *colla parte.*

0. *mf* Yes, I'll o_bey Ah! Pa - pa Ah! I will o_bey! Ah!

lento.

mf *p* *f*

MAR.

(Veloutine enters with bridal veil, wreath, etc. and attires Olivette.)

The maidens now are bringing, The white veil of the

Ma bride, The merry bells are ringing, And all for thee, my pride! And

COUNTESS.

lento. when the rite is over, I in_vite all_(don't for_get!)Wife and hus_band, maid and

a piacere.

lento. *colla parte.*

C. lov_er, We will fête our Ol_i_vette!

Tempo I? *ff*

ENSEMBLE. MARRIAGE BELLS' CHORUS.

COUNTRESS. *Allegro non troppo.*

Now my friends we'll all be gay, And the bridal train ar-ray, Let the

OLI. VEL.

Now my friends we'll all be gay, And the bridal train ar-ray, Let the

VAL.

Now my friends we'll all be gay, And the bridal train ar-ray, Let the

DUKE. MAR. LON.

pp *Allegro non troppo.*

ff *pp* *ff*

C. bells ring out, Let the people shout, Oli-vette's a bride to-day! Ding dong ding dong ding

O. Ve. *ff* *pp* bells ring out, Let the people shout, Oli-vette's a bride to-day! Ding dong ding dong ding

V. *ff* *pp* bells ring out, Let the people shout, Oli-vette's a bride to-day! Ding dong ding dong ding

D. Ma. *ff* *pp* bells ring out, Let the people shout, Oli-vette's a bride to-day! Ding dong ding dong ding

L. *ff* *pp* *ff* bells ring out, Let the people shout, Oli-vette's a bride to-day! Ding dong ding dong ding

fp

C. *fp*
 dong merry rhyme! Ding dong! ding dong, ding dong, Hark the chime! Come a long! Come a

O.
 Ve. *fp*
 dong merry rhyme! Ding dong! ding dong, ding dong, Hark the chime! Come along!

V.
 V. *fp*
 dong merry rhyme! Ding dong! ding dong, ding dong, Hark the chime! Come a long! Come a

D.
 Ma.
 L. *fp*
 dong merry rhyme! Ding dong! ding dong, ding dong, Hark the chime! Come along!

C. *p*
 _ long! Come a long! The little stars are wink _ ing

O.
 Ve. *p*
 Come along! Ding dong

V.
 V. *p*
 _ long! Come a long! Ding dong! ding dong ding dong ding dong ding dong ding

D.
 Ma.
 L. *p*
 Come along! Ding dong

C. up a_bove, They know it is a night of joy and love, And all the voi_ces on the

O. Ve. ding dong ding dong ding dong ding dong

V. dong ding dong ding dong ding dong ding dong ding dong ding dong ding

D. Ma L. ding dong ding dong ding dong ding dong

C. ev'ning air, Breathe blessings on the happy pair! . . . The little

O. Ve. ding dong Breathe blessings on the happy pair! . . .

V. dong ding dong Breathe bless_ings on the happy pair! Dingdong ding

D. Ma L. ding dong Breathe blessings on the happy pair! . . .

With 1st Sop^s

With 2nd Sop^s

With Tenors.

With Bases.

1st SOP. The little stars are winking

2nd SOP. Ding dong

TENORS. Ding dong ding dong ding dong ding

BASSES. Ding dong

up a - bove, They know it is a night of joy and love, And all the
 ding dong ding dong ding dong
 dong ding dong ding dong ding dong ding dong ding
 ding dong ding dong ding dong

voi - ces on the ev'ning air, Breathe blessings on the hap - py pair! . . .
 ding dong ding dong Breathe blessings on the hap - py pair! . . .
 dong ding dong ding dong ding dong Breathe blessings on the hap - py pair! . . .
 ding dong ding dong Breathe blessings on the hap - py pair! . . .

DUKE. (*aside*).

Re - vel - ry up at the cas - tle, Sup - per, dan - cing and what not,

poco rit.

D. Deep po - ta - tions, or - gies, was - sail, All the bet - ter for my plot!

COUNTESS.

OLI. VEL.

VAL.

DUKE. MAR. LON.

Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the
 Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the
 Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the
 Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the

C. bells ring out, Let the peo - ple shout, Ol - i - vette's a bride to day . . . Ding

O. bells ring out, Let the peo - ple shout, Ol - i - vette's a bride to day . . . Ding

Ve. bells ring out, Let the peo - ple shout, Ol - i - vette's a bride to day . . . Ding

V. bells ring out, Let the peo - ple shout, Ol - i - vette's a bride to day . . . Ding

D. Ma. L. bells ring out, Let the peo - ple shout, Ol - i - vette's a bride to day . . . Ding

fp

C. *fp*
dong ding dong ding dong merry rhyme, Ding dong ding dong ding dong Hark the chime, Come a -

O.
Ve. dong ding dong ding dong merry rhyme, Ding dong ding dong ding dong Hark the chime,

V. *fp*
dong ding dong ding dong merry rhyme, Ding dong ding dong ding dong Hark the chime, Come a -

D.
Ma. *fp*
L. dong ding dong ding dong merry rhyme, Ding dong ding dong ding dong Hark the chime,

C. *p*
_ long_ Come a - long_ Come a - long_ The little

O.
Ve. Come along_ Come along_

V. *p*
_ long_ Come a - long_ Come a - long_ Ding dong ding dong ding dong ding

D.
Ma. *p*
L. Come a - long_ Come a - long_

C. stars are wink ing up above, They know it is a night of joy and love, And all the

O. Ve. Dong ding dong ding dong ding dong ding

V. dong ding dong ding dong ding dong ding dong ding dong ding dong ding

D. Ma. L. Dong ding dong ding dong ding dong ding

C. ,voi ces on the ev'ning air, Breathe bless ings on the hap py pair. . . . The lit tle

O. Ve. dong ding dong ding, Breathe bless ings on the hap py pair. . . .

V. dong ding dong ding dong ding dong, Breathe bless ings on the hap py pair Ding dong ding

D. Ma. L. dong ding dong ding, Breathe bless ings on the hap py pair. . . .

SOP. The lit tle

TENORS. Ding dong ding

BASSES. Ding dong ding

1st SOP.
stars are wink-ing up above, They know it is a night of joy and love, And all the

2nd SOP.
dong ding dong ding dong ding dong ding

TENORS.
dong ding dong ding dong ding dong ding dong ding dong ding dong ding

BASSES.
dong ding dong ding dong ding dong ding

piu vivo.
voices on the ev'ning air, Breathe blessings on the hap-py pair! Breathe bless-ings

dong ding dong dong, Breathe blessings on the hap-py pair! Breathe bless-ings

dong ding dong ding dong ding dong, Breathe blessings on the hap-py pair! Breathe bless-ings

dong ding dong dong, Breathe blessings on the hap-py pair! Breathe bless-ings

piu vivo.

1st & 2nd SOP.

on the hap-py pair, Breathe bless-ings on the hap-py pair!

on the hap-py pair, Breathe bless-ings on the hap-py pair!

on the hap-py pair, Breathe bless-ings on the hap-py pair!

..... (The procession begins to move.)

.....

.....

fff

(curtain.)

ACT II.
ENTR'ACTE.

Allegro non troppo.

PIANO.

ff *léger*

f *p*

f *p*

mf

f

ff

16900.

(a) CHORUS. "SOON THE BRIDE" (S S)

(b) AIR. "THE MATRON OF AN HOUR" (OLIVETTE.)

Allegro moderato.

PIANO. *p*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of quarter notes. The key signature is one flat (B-flat) and the time signature is 2/4.

The piano introduction for the second piece consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a rhythmic accompaniment of quarter notes. The key signature is one flat (B-flat) and the time signature is 2/4.

mf 1st SOP.
Soon the bride will be ad - miring, Fair - est on her wed - ding

mf 2nd SOP.
Soon the bride will be ad - miring, Fair - est on her wed - ding

The vocal parts for the chorus are written for a first soprano and a second soprano. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A *gna* (grace note) is indicated above the piano part.

night! In her bow'r she is at - tir - ing, Come! sweet maid nor

night! In her bow'r she is at - tir - ing, Come! sweet maid nor

The vocal parts for the air are written for a first soprano and a second soprano. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A *gna* (grace note) is indicated above the piano part.

cres: *pp*

fear the light! Ere the past thou leave for ev - er, One more

fear the light! Ere the past thou leave for ev - er, One more

song and one... more dance! Give us, ere from us thou sev - er,

song and one....more dance! Give us, ere from us thou sev - er,

gr

p *pp rit.*

Lov - ing word and lov - ing glance! Ma - tron not yet, Thou art still Oli - vette!

p *pp rit.*

Lov - ing word and lov - ing glance! Ma - tron not yet, Thou art still Oli - vette!

p *pp rit.* *segno*

AIR, "THE MATRON OF AN HOUR."

(OLIVETTE.)

Andante non troppo.

OLIVETTE.

(Enter Olivette.)

PIANO.

mf

p

hour, I scarce know what to say, Tho' long in maiden bow'r, I've

read up for this day! . . . I know I should pre - pare, Both a

tear and a sigh, As if all that is fair In life were fleet - ing

rit. *a tempo.*

colla parte. *a tempo.*

piu mosso.

0. by! Ah! no, no, no! No, no, no, no!

piu mosso.

0. I'm too hap - py to feign...doubt so! Ah! no, no,

0. no! No no, no, no I'm too hap - - py to

0. feign doubt so! *a tempo.* A -

f

o. *bove* all there's one thing, I should do, well I know, A -

o. *rit.*
 - bout my pa - rents cling, When call'd up - on to go To

colla parte.

o. *a tempo.*
 seem to have a doubt, That my mar - riage was wise, Then

a tempo.

o. trem - ble blush and pout, In turn, with down - cast eyes!

piu mosso.

0.  *piu mosso.*

But no, no, no! No, no, no, no! I'm too

0. 

hap - - py to feign...doubt so!... Ah! no, no, no!

0. 

No, no, no, no, I'm too hap - - py to

0. 

feign doubt so! *a tempo.*

f

N^o. 10. "IT IS HE!"

QUINTETTE.

(COUNTESS, OLIVETTE, VALENTINE, DUKE, MARVEJOL.)

Allegro moderato.

COUNTESS. *p* It is he! It is he! It is he!

OLIVETTE. *p* It is he! It is he! It is he!

VALENTINE. *p* It is I! It is I! It is I!

DUKE. *p* It is he! It is he! It is he!

MARVEJOL. *p* It is he! It is he! It is he!

PIANO. *f* *mf*

pp Andante.

C. Yes! 'tis him-self a - gain! Chang'd now my way-ward mood,

O. Yes! 'tis him-self a - gain! Chang'd now her way-ward mood,

V. Yes! 'tis my-self a - gain! Chang'd now her way-ward mood,

D. Yes! 'tis him-self a - gain! Chang'd now her way-ward mood,

Ma. Yes! 'tis him-self a - gain! Chang'd now her way-ward mood,

pp Andante.

C. Frown? nay the thought were vain, I could not if I would!...

O. Frown? nay the thought were vain, She would not if she could!...

V. Frown? nay a smile shall deign, As gracious lady should!...

D. Oh! 'tis a - gainst the grain, When girls act as they should!...

Ma. Oh! 'tis a - gainst the grain, When girls act as they should!...

cresc. *dim.*

C. Yes! 'tis him - self a - gain! Chang'd now my way - ward mood!

O. Yes! 'tis him - self a - gain! Chang'd now her way - ward mood!

V. Yes! 'tis my - self a - gain! Chang'd now her way - ward mood!

D. Yes! 'tis him - self a - gain! Chang'd now her way - ward mood!

Ma. Yes! 'tis him - self a - gain! Chang'd now her way - ward mood!

cres: *dim.* *piu mosso.*

C. Frown? nay the thought were vain I could not if I would! So 'tis you, Sir at last?

O. Frown? nay the thought were vain She could not if she would!

V. Frown? nay a smile she'll deign As gracious lady should! From your

D. Oh! 'tis a-against the grain When girls act as they should!

Ma. Oh! 'tis a-against the grain When girls act as they should!

cres: *dim.* *piu mosso.*

V. wrath flying fast, I own I thought of exile, yes! for ever and aye! But then your

V. clemency sweet, Came to stay my flying feet, And bring me back where I would be al -

pp a tempo.

C. Ah! Yes! 'tis him-self a-gain! Chang'd now my wayward mood,

O. Ah! Yes! 'tis him-self a-gain! Chang'd now her wayward mood,

V. - way Ah! Yes! 'tis my-self a-gain! Chang'd now her wayward mood,

D. Ah! Yes! 'tis him-self a-gain! Chang'd now her wayward mood,

Ma. Ah! Yes! 'tis him-self a-gain! Chang'd now her wayward mood,

a tempo.

C. Frown? nay the thought were vain, I could not if I would! . . .

O. Frown? nay the thought were vain, She would not if she could! . . .

V. Frown? nay a smile she'll deign, As gra-cious la-dy should! . . .

D. Oh! 'tis a-gainst the grain When girls act as they should! . . .

Ma. Oh! 'tis a-gainst the grain When girls act as they should! . . .

cres. *dim.*

C. Yes! 'tis him-self a-gain! Chang'd now my way-ward mood!

O. Yes! 'tis him-self a-gain! Chang'd now her way-ward mood!

V. Yes! 'tis my-self a-gain! Chang'd now her way-ward mood!

D. Yes! 'tis him-self a-gain! Chang'd now her way-ward mood!

Ma. Yes! 'tis him-self a-gain! Chang'd now her way-ward mood!

cres: *dim.* *lunga. lunga.*

C. Frown? nay the thought were vain I could not if I would! 'Tis he! 'tis he!

O. Frown? nay the thought were vain She could not if she would! 'Tis he! 'tis he!

V. Frown? nay a smile she'll deign As gracious lady should! 'Tis I! 'tis I!

D. Oh! 'tis a-against the grain When girls act as they should! 'Tis he! 'tis he!

Ma. Oh! 'tis a-against the grain When girls act as they should! 'Tis he! 'tis he!

pp colla parte!

RECIT.

C. *f* Break our laws and our jail! 'Tis no wonder you

C. *pp* quail! Yet no! *rit.* one must be kind.... *dolce.* And to your

C. fault, like Jus - tice, blind!... (aside.)

D. To fa_vour restored in a

OLI. (aside to Val.) *f* Now say something aw_ful_ly nice!

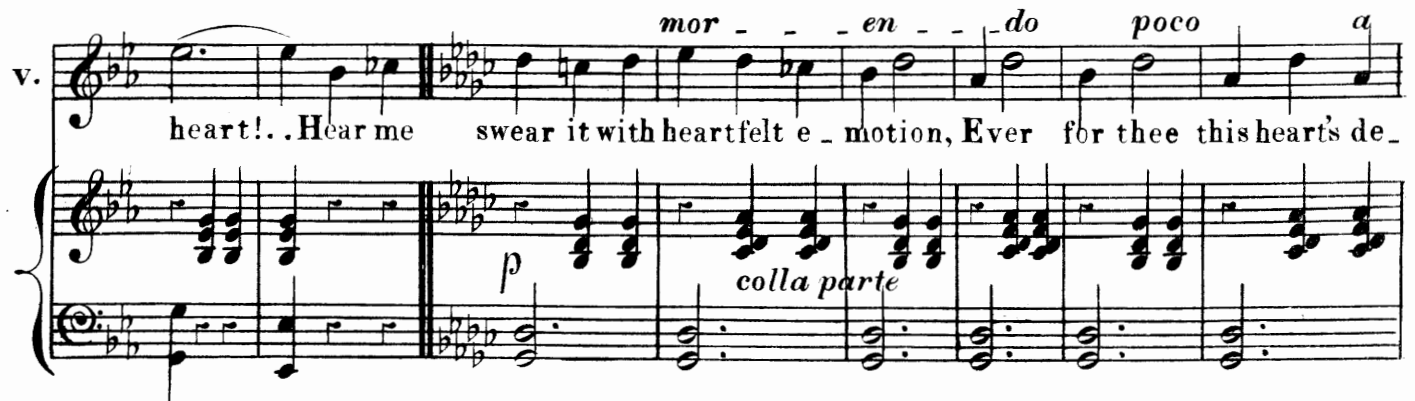
VALENTINE. *f* Ah! my la - dy!

D. trice!

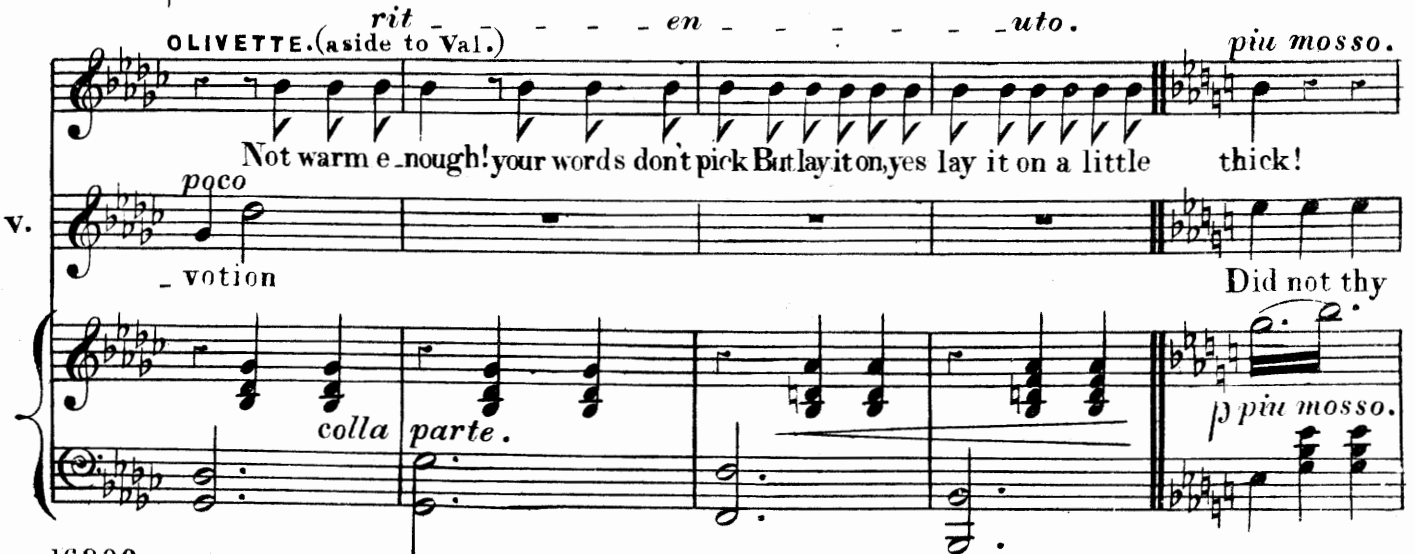
Tempo di valse non troppo.

v.  *pp*
 Sunshine of life, thou art radiant, queenly, Neath thy sweet influence, shadows de-

v. 
 - part! And not a gem shines more purely, serenely, In your ti - a - ra, than your

v.  *p* *colla parte*
 heart!..Hear me swear it with heartfelt e - motion, Ever for thee this heart's de-

rit *en* *uto.* *piu mosso.*
 OLIVETTE. (aside to Val.)
 Not warm e_nough! your words dont pick But lay it on, yes lay it on a little thick!

v.  *poco* *colla parte.* *p piu mosso.*
 - votion Did not thy

v. crown, oh queen, to thee descend - ing, From an old line, now deck thy fair

v. brow, Still wert thou regal And all lowly bend - ing Thee as their queen would

COUNTESS. *fp*

OLIVETTE. Ah! how his language thrills me, Court phrases a -

DUKE. Ah! how his language thrills her, Court phrases a -

MAR. Ah! how his language thrills her, Court phrases a -

hail as now!

fp

C. *bove, What strange e-motion fills me, Ad-mi-ra-tion, or love?*

O. *bove, What strange e-motion fills her, Ad-mi-ra-tion, or love?*

D. *bove, What strange e-motion fills her, Ad-mi-ra-tion, or love?*

Ma. *bove, What strange e-motion fills her, Ad-mi-ra-tion, or love?*

VALENTINE, *appassionato.*

All my de-vo-tion Would thou didst know it, But, sim-ple

p *appassionato.*

sol-dier, what can I say? Were I a min-strel,

were I a po-et, Thou wert my theme and thou my

piu animato.

OLIVETTE. (aside to Val.)

v. lay! You were at first a lit_tle cold, But now I

o. find you are too bold! Your lan_guage is by far too

presto.

o. bold!

v. Beat - eth no heart from the hut to the cas - - tle,

v. Leal - er, my queen, than mine is to thee!

v. On - ly to serve thee, thy sol - dier and vas - - sal. Till my last

C. bliss for me!

O. bliss for me!

V. breath, is bliss for me!

D. bad for me!

M. good for me!

ff prestissimo.

N^o 11.
AIR, "WAYWARD WOMAN."
(THE COUNTESS.)

Allegretto.

COUNTRESS.

PIANO.

c.

c.

c.

poco meno mosso.

c. *poco meno mosso.*
 pauses of the music and the dan - ces, And thrill'd lest he my love might

PED

c. *a tempo.*
 know, From quiv'ring voice or sto-len glan - ces. Ah! then I'd glad-ly

a tempo.

c. have thrown by, All the pomp that I was ar-ray'd in, For one love-smile, or

c. one love-sigh, Like simple maid - en! For one love-smile, or

c. *rit.*
 one love-sigh, one smile or sigh, Like simple maid en! When

colla voce. *mf*

c. loud thro' the qui - et of dreams The bugle calls to the morning pa -

c. - rade Mask'd by my blind I try to find That

c. o - - ther dream that love has made! And so, through.

c. - out the live-long wea - ry day, *poco meno mosso.* When he's not there the hours appear like

c. a - - ges; I hate my maids if they be gay . . . And frown them

c. *a tempo.*
 down... and scold my pa - ges! Ah! then I'd glad - ly

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *pp* is present in the piano part, and the tempo is marked *a tempo.*

c. have thrown by All the pomp that I was ar - ray'd in, For

The second system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment of chords. The vocal line has a melodic contour that rises and then falls. The tempo remains *a tempo.*

c. one love-smile, or one love-sigh, Like simple maid - en! For

The third system shows the vocal line and piano accompaniment. The piano part has a more active accompaniment with some melodic lines. The vocal line is melodic and expressive. The tempo is still *a tempo.*

c. one love-smile, or one love sigh, one smile or sigh, Like simple *rit.*

The fourth system continues the vocal line and piano accompaniment. The tempo is marked *rit.* (ritardando). The piano part has a *colla voce.* marking, indicating it should be played in time with the voice. The vocal line is melodic and expressive.

c. maid - en!

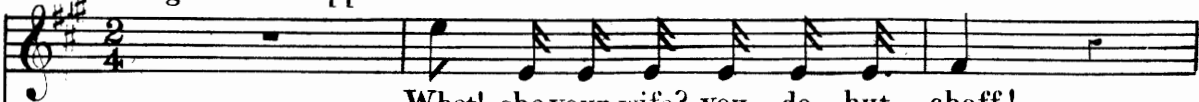
The fifth system shows the vocal line and piano accompaniment. The piano part has a *mf* (mezzo-forte) dynamic marking. The vocal line is melodic and expressive. The tempo is still *rit.*

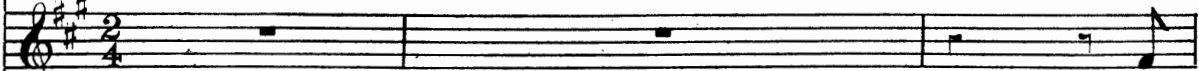
Nº 12. WHAT! SHE YOUR WIFE?


DUET.


(VALENTINE, MERIMAC.)

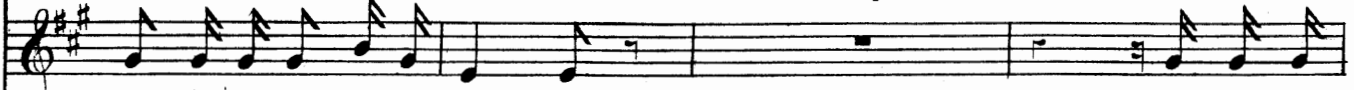
Allegro non troppo.

VALENTINE.  What! she your wife? you do but chaff!

MÉRIMAC.  *Allegro non troppo.*

PIANO.  *fp*

V.  Not at all! she's my better half!


Me.  no! Oli-vette I have wed-ded! Pooh! pooh my

PIANO. 

V.  Per-haps! but what I say is true.

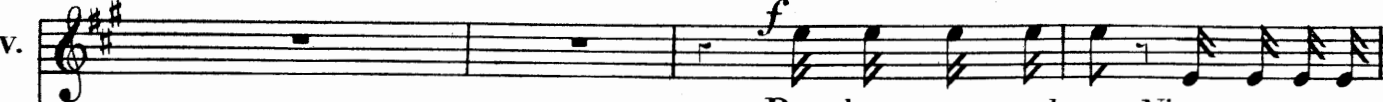
Me.  lad! you are wrong-head-ed! My

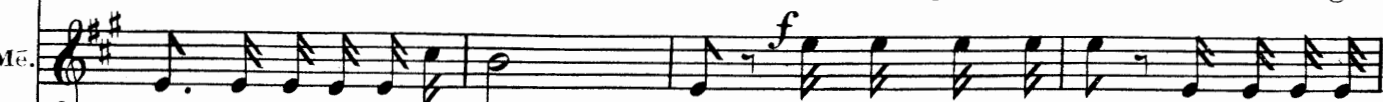
PIANO. 


V.  Be good enough to prove it, do!

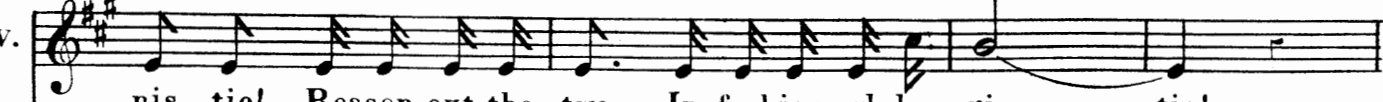
Me.  view is quite an ta - go - nis - tic! In





V.  *f* Put them square and true, Views an ta go -

Me.  *f* pro - po - sition syllo gis - - - tic Put them square and true, Views an ta go -



V.  - nis - tic! Reason out the two, In fashion syl - lo - gis - - - tic!

Me.  - nis - tic! Reason out the two, In fashion syl - lo - gis - - - tic!



Andante moderato.

v. Who of us two led the maid To the saint-ly shrine and

Andante moderato.

(touches his breast.)

v. old-en? Up-on her fin-ger so slim Who put the cir-cle

(touches breast.)

v. gold-en? Who sup-ported her slight form, When trembling at the

v. al-tar? And who said with her the "yes;" When her tim-id lips did

agitato.

v. falter? Of course'twas I! . . . Of course'twas I! Of course'twas I! . . . Of course'twas

agitato. mf

f piu vivo.

v. I! 'Twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas

f piu vivo.

p allegro.

v. I! Come! come be just, Your ver-dict must, Give her to me, That all can

p

v. see! So clear the case, A brazen face Ashamed of o-ther view would be!

ff

MÉR. (*spoken.*) Now for my turn.

Andante moderato.

Mé. Her gentle hand who re-ceived, This

Andante moderato.

Mé. morning from her father? Who was the hus- - band be- lieved By the

Mé. par- son, but I rather? Yet to show you how ab- surd Is your

Mé. sense- less ab- er- ra- tion, Who had the Countess' word, Her con

Mē. *agitato.*
 - sent and ap - pro - bation Of course'twas I! . . . Of course'twas I! Of course'twas

agitato.

Mē. *f piu vivo.*
 I! . . . Of course'twas I! 'Twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas

f piu vivo.

Mē. *p allegro.*
 I! Come! come be just Your verdict must, Give her to me, That all can

p allegro.

Mē.
 see So clear the case, A bra - zen face, Ashamed of o - ther view would

senza rit.

V. 

O what a silly jingle jangle! Sir your logic I de-ride, And let me tell you tho' you

Mé. 

Yes Sir your logic I de-ride, And let me tell you tho' you

p senza rit. *cres - - - - - cen - - - - -*



V. 

wrangle, Still I'll call the la - dy, "bride!" Your sil - ly lo - gic I de -


Mé. 

wrangle, Still I'll call the la - dy, "bride!" Your sil - ly lo - gic I de -


do.



f animato.


V. 

-ride, And still will call the la - dy "bride!" Come, come be just, Your ver - dict

Mé. 

-ride, And still will call the la - dy "bride!" Come, come be just, Your ver - dict

f animato.



V. must, Give her to me, *That* all can see! So clear the case, A bra-zen

Me. must, Give her to me, *That* all can see! So clear the case, A bra-zen

V. face, Ashamed of o-ther view would be, You I deride, she is my

Me. face, Ashamed of o-ther view would be, You I deride, she is my

V. bride, You I deride, she is my bride!

Me. bride, You I deride, she is my bride!

ff

Nº 13. "NOT WIFE, NOR MAID"

SONG.

(OLIVETTE.)

Allegretto.

PIANO.

The musical score is written in 2/4 time and consists of a piano introduction and three vocal lines with piano accompaniment. The piano introduction is marked *mf* and features a melody in the right hand and chords in the left hand. The vocal lines are marked *p* and *pp*. The lyrics are: "I do think Fate (up - - on my life) Has treated us in man - ner scrub - by For wed - ded, still I am no wife, And you are mar - ried, but no hub - - - by! While hun - gry for one".

mf

p

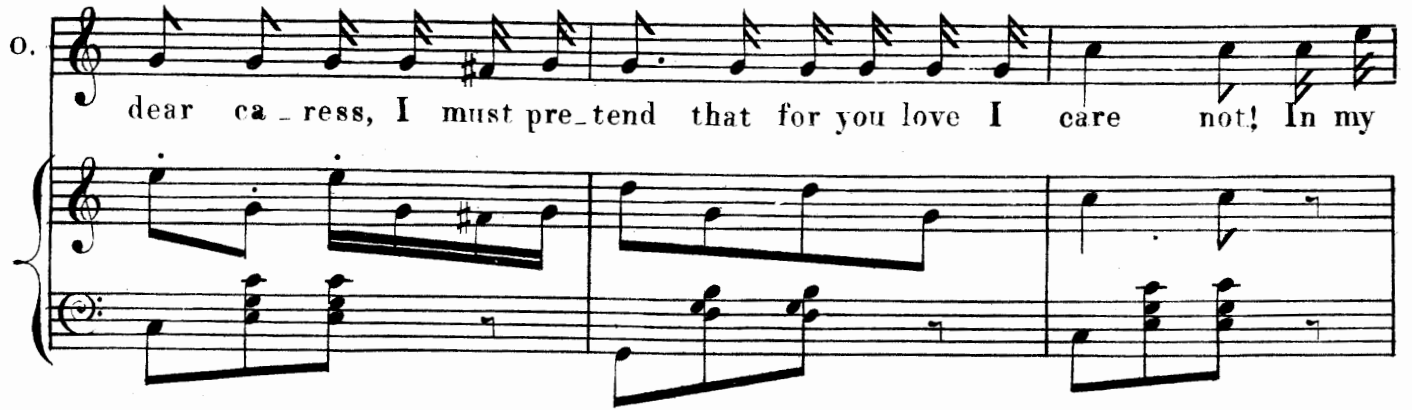
pp

I do think Fate (up - - on my life) Has treated

us in man - ner scrub - by For wed - ded, still I am no wife, And you are

mar - ried, but no hub - - - by! While hun - gry for one

0. dear ca - ress, I must pre - tend that for you love I care not! In my



0. arms, you would I press, But prudence nudges, and I dare not!

rit.

pp



0. Still, still . . . I think I know what we will do, Instead of



0. *rit.* one kiss, we'll have two! . . . *a tempo.* Instead of one kiss we'll have two!

rit. *sfz* *f*



o. *p*

A matron's rôle I can - not play, Spite of my

o. marriage in the min - ster, Nor can I lapse to con - duct gay, Because I

o. am no lon - ger spin - - ster! You must al - - low it

pp

o. is no fun, To feel oneself not married nor yet sin - - gle, To my

0. *rit.*
 eyes the teardrops run And with an - noy - ance my ears

rit.

0. tin - - gle! Still, still I think I

pp

0. *rit.*
 know what we will do, Instead of one kiss we'll have two! . .

rit.

0. *a tempo.*
 Instead of one kiss we'll have two!

a tempo.
sfz *f*

N^o. 14. "I LOVE MY LOVE SO WELL!"

SONG AND REFRAIN À DUE.

(COUNTESS AND OLIVETTE.)

Andantino.

COUNTESS.

O white robed maid who me re

PIANO.

mf *p*

c. - mind - est, Of Cupid's messenger the dove, Spread now thy wings, and when thou

c. find est, Him I long for, then tell my love! Spare neither

c. look nor word nor tone, . . . And tell my love as 'twere thine

poco rit. *poco rit.*

c. own! Yet nev - er mor - tal tongue can tell . . . For oh! I
 o. Yet nev - er mor - tal tongue can tell . . . For oh! I

dolce. *mf*

c. love my love so well, I love my love so well!
 o. love my love so well, I love my love so well! Like

colla parte. *pp*

PED *

o. carrier dove I'll swift be flying, To where he waits for love and me, . . . As hope of

o. life to spi - rit dying, So sweet to him my words shall be. I'll spare not

o. *poco rit.*
 look nor word nor tone, . . . I'll speak of love as 'twere mine

c. *poco rit.*

o. own! Yet nev - er mor - tal tongue can tell, . . . For oh! I

c. Yet nev - er mor - tal tongue can tell, . . . For oh! I

dolce. *mf*

o. *ad lib:*
 love my love so well, I love my love so well.

c. *ad lib:*
 love my love so well, I love my love so well.

colla parte.

PED *

Nº 15. FINALE TO ACT 2.

"WHAT JOY IN HONEY-MOONING."

(TUTTI AND CHORUS)

Allegretto.

PIANO.

ffp

SOP.

TENORS.

BASSES.

What joy in ho - ney -

What joy in ho - ney -

What joy in ho - ney -

moon - ing! The minstrels now are tu - ning, We've drank well and well fed, And

moon - ing! The minstrels now are tu - ning, We've drank well and well fed, And

moon - ing! The minstrels now are tu - ning, We've drank well and well fed, And

now a dance we'll tread! What - - ever comes to - mor - row, Of hap - piness or
 now a dance we'll tread! What - - ever comes to - mor - row, Of hap - piness or
 now a dance we'll tread! What - - ever comes to - mor - row, Of hap - piness or

DUKE.

(To the Countess.)

Fair
 sor - row, This night at least we may, For once be madly gay!
 sor - row, This night at least we may, For once be madly gay!
 sor - row, This night at least we may, For once be madly gay!

(aside.)

(aloud.)

D. Countess and fair charm - er (It wont do to a - larm her!) We

D. do thy smile but wait Then "en a - vant" the fête!

COUNTESS. (aside to Val.) VALENTINE. DUKE. (aside to Mér.)

Your men are there? Out on the lawn! The

D. MÉRIMAC. COUNTESS.

great e - vent is on. What's on? Ah! Hark that

OLIVETTE.

C. Yes! and its notes like a strain gai - ly beating 'Tis the witching far - an - dole,

meno mosso.

O. greeting Come a - cross my raptur'd soul!

C. 'Twas in infancy its numbers First up -

meno mosso.

con tristezza.

O. 'Twas the song that lulld my slumbers Long a - - go, I know it

C. - on my spi-rit fell,

colla parte.

piu lento.

O. well! Let us sing that old-en rhyme, As once we did in child-hood's

C. Let us sing that old-en rhyme, As once we did in child-hood's

time!

time!

brillante

ff

f

THE FARANDOLE.

Allegro.

COUNTESS.

The vin - tage ov -

Allegro.

C. er, Then maid and lo - ver, Laugh'd, danç'd and play'd Beneath the

C. shade! Love is a draught di - - vine, Rarer than ra - rest wine. . Then

C. O. fled the girls with laughter As if frighten'd of the men. . But the lads they follow'd

COUNTESS.

C. O. *f*

af_ ter And then, and then Ah! ah! ah! ah!

C. *f*

Then would they be miss _ ing Surely the girls went round about, So

C. *f*

long it took finding them out! . . . Ah! ah! ah! ah! Till something like

C. *f*

kiss_ ing, Told as plain_ ly as could be, . . Where were He and She!

SOP. COUNTESS, OLIVETTE.

Ah! ah! ah! ah! Then would they be miss-ing, Surely the girls went

TENORS. MÉRIMAC.

Ah! ah! ah! ah! Then would they be miss-ing, Surely the girls went

BASSES. DUKE, MAR, LONF.

Ah! ah! ah! ah! Then would they be miss-ing, Surely the girls went

ff

round about, So long it took finding them out!.. Ah! ah! ah! ah! Till something like

round about, So long it took finding them out!.. Ah! ah! ah! ah! Till something like

round about, So long it took finding them out!.. Ah! ah! ah! ah! Till something like

kissing Told as plainly as could be.. Where were He and She!

kissing Told as plainly as could be.. Where were He and She!

kissing Told as plainly as could be.. Where were He and She!

OLIVETTE.

Then squeak the fid - - - dle, And down the middle,

O. They romp'd a - main, Then set a - gain All who saw were a - - greed That was a

OLI. & COUNTESS.

O. dance in - - - deed!.. But ere the dance was end - ed, There were few - er girls and

O. C. men . . . Matters too got ra - ther blend - ed, And then, and then

O. Ah! ah! ah! ah! Then would they be miss-ing Surely the girls went

O. round about So long it took finding them out... Ah! ah! ah! ah! Till something like

O. kissing Told as plainly as could be.. Where were He and She!

SOP. COUNTESS, OLIVETTE.

Ah! ah! ah! ah! Then would they be miss-ing, Surely the girls went

TENORS. MÉRIMAC

Ah! ah! ah! ah! Then would they be miss-ing, Surely the girls went

BASSES. DUKE, MAR. LONF.

Ah! ah! ah! ah! Then would they be miss-ing, Surely the girls went

round about So long it took finding them out... Ah! ah! ah! ah! Till something like
round about So long it took finding them out... Ah! ah! ah! ah! Till something like
round about So long it took finding them out... Ah! ah! ah! ah! Till something like

kissing Told as plainly as could be... Where were He and She!
kissing Told as plainly as could be... Where were He and She!
kissing Told as plainly as could be... Where were He and She!

morendo. DUKE. (*aside.*)
Sing, laugh, and dance! but soon, I rather think you'll change your tune!

RECIT.
All^o vivo.

DUKE.

(clock chimes midnight.)

Now the sig - - - nal to our band, . . .

D. (He waves handkerchief, Merimac is
Meri - mac will un - der - stand!

mystified - business - finally takes out his and offers it to Duke.) (Enter Val, and Soldiers.)

cres *cen*

DUKE. VAL.
Off with dis - guise, And seize her, al - lies! No! trai - tors, hold!

- do.

MER.
and sol - diers seize them! Me! No! Come, come! get a - long!

COUNTRESS.

DUKE.

In - no - cent lambs! if I'd on - ly be - lieve them! That makes an - o - ther

good plot gone wrong! This gen - tle - man noble and loy - - al, To night has

Adagio.

COUNTRESS.

good plot gone wrong! This gen - tle - man noble and loy - - al, To night has

(to Val.)

RECIT.

saved my crown and me, And thy re - ward shall be right roy - - al, Thou my

Allegro.

(turns up)

VAL.

OLI. (to Val.)

VAL. (to Count.)

consort to - morrow shalt be! I! Nay thou shalt not! Too

Allegro. f cres *cen - do.* *pp*

meno mosso.

(aside to Duke.)

V. *meno mosso.*

much for my am - bi - - tion, What la - dy, can I say, I will

V. *meno mosso.*

free you on con - di - tion, You carry the Countess away! 'Tis exact - ly my

DUKE.

D. (to Mer.)

scheme, Sir, My plans are laid there for! Don't look so in a dream, Sir, We'll

D. **COUNTESS.** Now then - the farandole! **COUNTESS.**
Omnes. The farandole!

need your Man-o'-war! That

ff

OLI. (aside.)

C. lit_tle matter past, Let's laugh and let's be gay, . . They laugh best who laugh

1^o Tempo.

C. last, So the wise folk say! Ah! ah! ah! ah! Then would they be

OLI. Ah! ah! ah! ah! Then would they be

VAL. Ah! ah! ah! ah! Then would they be

MAR. Ah! ah! ah! ah! Then would they be

LON. Ah! ah! ah! ah! Then would they be

SOP. Ah! ah! ah! ah! Then would they be

TEN. Ah! ah! ah! ah! Then would they be

BASSES. Ah! ah! ah! ah! Then would they be

1^o Tempo.

C.
missing, Surely the girls went round a_bout, So long it took finding them

O.
missing, Surely the girls went round a_bout, So long it took finding them

V.
missing, Surely the girls went round a_bout, So long it took finding them

Ma.
missing, Surely the girls went round a_bout, So long it took finding them

I.
missing, Surely the girls went round a_bout, So long it took finding them

S.
missing, Surely the girls went round a_bout, So long it took finding them

T.
missing, Surely the girls went round a_bout, So long it took finding them

B.
missing, Surely the girls went round a_bout, So long it took finding them

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C. out! . . . Ah! ah! ah! ah! Till something like kiss - es Told as

O. out! . . . Ah! ah! ah! ah! Till something like kiss - es Told as

V. out! . . . Ah! ah! ah! ah! Till something like kiss - es Told as

Ma. out! . . . Ah! ah! ah! ah! Till something like kiss - es Told as

L. out! . . . Ah! ah! ah! ah! Till something like kiss - es Told as

S. out! . . . Ah! ah! ah! ah! Till something like kiss - es Told as

T. out! . . . Ah! ah! ah! ah! Till something like kiss - es Told as

B. out! . . . Ah! ah! ah! ah! Till something like kiss - es Told as

Piano accompaniment: The piano part consists of a right-hand melody with chords and a left-hand accompaniment of chords and eighth notes.

piu mosso.
With Sop.
With Sop.
With Ten.
With Bases.

C.
O.
V.
Ma.
L.

plain - ly as could be, . . . Where were He and She!

S.
T.
B.

plain - ly as could be, . . . Where were He and She! *ff* Bridal fête cut in

plain - ly as could be, . . . Where were He and She! *ff* Bridal fête cut in

plain - ly as could be, . . . Where were He and She! *ff* Bridal fête cut in

piu mosso.
**ff*

S.
T.
B.

two by po - li - ti - cal plot This in - deed is a - musement not ea - si - ly

two by po - li - ti - cal plot This in - deed is a - musement not ea - si - ly

two by po - li - ti - cal plot This in - deed is a - musement not ea - si - ly

got! Bridal fête cut in two by po - li - ti - cal plot, This in - deed is a -

got! Bridal fête cut in two by po - li - ti - cal plot, This in - deed is a -

got! Bridal fête cut in two by po - li - ti - cal plot, This in - deed is a -

musement not ea - si - ly got!

musement not ea - si - ly got!

musement not ea - si - ly got!

picture and curtain.

gva

ENTR' ACTE.

Tempo di Valse.

PIANO: *f*

mf *f* *gna* *mf* *gna* 1. 2.

N^o 16. JAMAICA RUM!

CHORUS AND SONG.

(MIDSHIPMEN AND CHORUS.)

Allegro

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in 6/8 time and begins with a forte (*f*) dynamic.

The second system continues the piano introduction. The right hand melody features some grace notes and rests. The left hand accompaniment remains consistent. The system concludes with a piano (*p*) dynamic marking.

The third system of the piano introduction shows the right hand playing a more active melody with eighth notes. The left hand continues with a steady accompaniment of eighth notes.

SOP.

TENORS.

BASSES.

f Hil - lo! Hil-lo! just

f Hil - lo! Hil-lo! just

The fourth system of the piano introduction features a more complex right hand melody with sixteenth notes. The left hand accompaniment continues with eighth notes. The system ends with a forte (*f*) dynamic marking.

tum - ble up in the old ca - - - boose!... You lubbers don't see our

tum - ble up in the old ca - - - boose!... You lubbers don't see our

You lubbers don't see our

an - chor's tripp'd, and fore tau' sail loose! Which means, d'ye see, my pret - ty

an - chor's tripp'd, and fore tau' sail loose! Which means, d'ye see, my pret - ty

an - chor's tripp'd, and fore tau' sail loose! Which means, d'ye see, my pret - ty

wench, our hook - er will slip and run, And leave you

wench, our hook - er will slip and run, And leave you

wench, our hook - er will slip and run, And leave you

wench, our hook - er will slip and run, And leave you

lass - es and the land, at sound of the sig - - nal gun! Still..

lass - es and the land, at sound of the sig - - nal gun! Still..

lass - es and the land, at sound of the sig - - nal gun! Still..

... the main-brace let's be splic - - ing, So be our cares for - got! None

... the main-brace let's be splic - - ing, So be our cares for - got! None

... the main-brace let's be splic - - ing, So be our cares for - got! None

... of your drinks that want ic - - ing, Bring something strong and hot!...

... of your drinks that want ic - - ing, Bring something strong and hot!...

... of your drinks that want ic - - ing, Bring something strong and hot!...

Still . . . the main-brace be splic - ing, Still . . . the main-brace

Still . . . the main-brace be splic - ing,

Still . . . the main-brace be splic - ing, Still . . . the main-brace

Still . . . the main-brace be splic - ing,

cares for - got!

cares for - - - got! Bring us none of your drinks that want

cares for - - - got! Bring us none of your drinks that want

cares for - - - got! Bring us none of your drinks that want

ic - ing, But something strong and hot!

ic - ing, But something strong and hot!

ic - ing, But something strong and hot!

ff

JAMAICA RUM!**A GROG-ORIAN CHANT.**

L'ÉCUREUIL. 

PIANO.  *allegretto.* *f* Give milk to

L'é.  babes, to peasants beer, Let landsmen sip thin-blooded wine, The Recha -

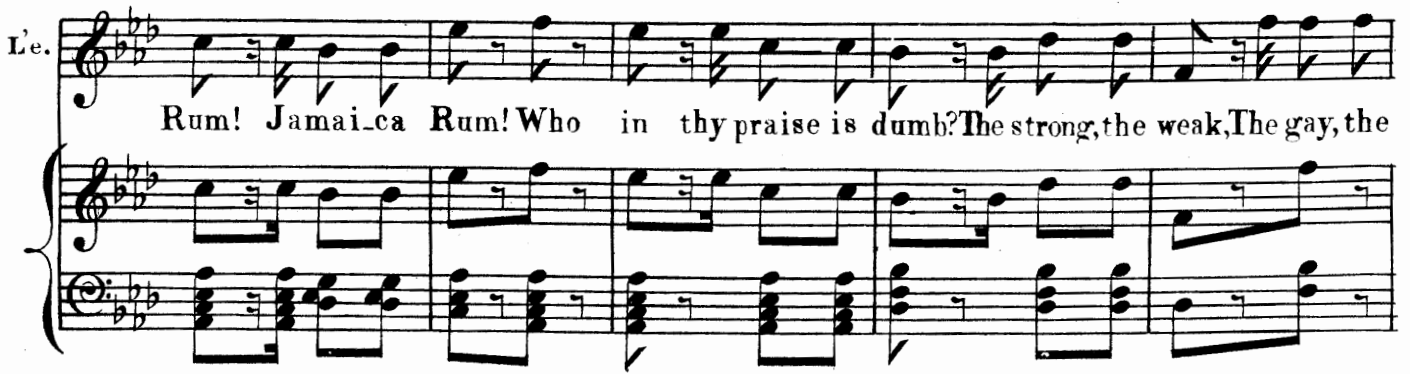
L'é. 

L'é.  - bite drink wa-ter clear, But for the lads that cross the brine, And bat_tle

L'é. 

L'é.  with the stormy gale, Bring stronger food than wine or ale! Rum!

rit. *a tempo*  *rit.* *a tempo* *mf*

Le. 

Rum! Jamai-ca Rum! Who in thy praise is dumb? The strong, the weak, The gay, the

Le. 

glum, All call thee good, Jamai-ca Rum!

SOP.

TENORS.

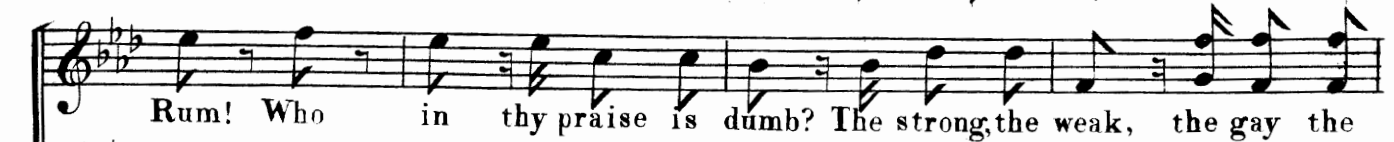
BASSES.

Rum! Rum! Jamai-ca

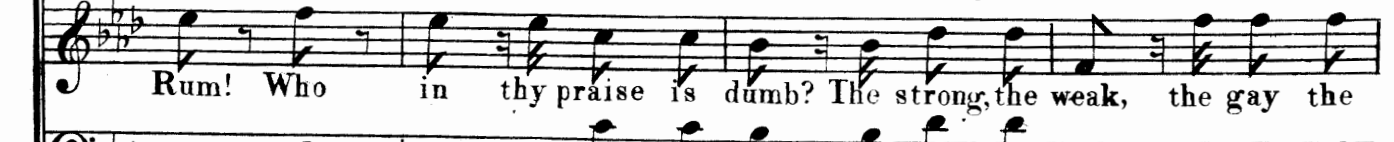
Rum! Rum! Jamai-ca

Rum! Rum! Jamai-ca

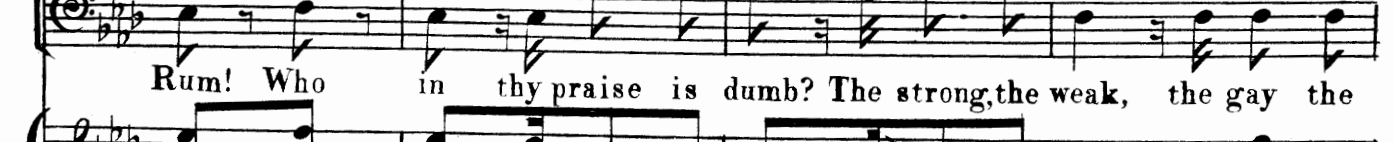




Rum! Who in thy praise is dumb? The strong, the weak, the gay the



Rum! Who in thy praise is dumb? The strong, the weak, the gay the



Rum! Who in thy praise is dumb? The strong, the weak, the gay the



MOUSTIQUE.

glum, All call thee good, Jamai - ca Rum! And when the
 glum, All call thee good, Jamai - ca Rum!
 glum, All call thee good, Jamai - ca Rum!

Mo. en' - my heaves in sight, (A case my lads, of do or die!) D'ye think, to

Mo. make us bet - ter fight, Our Captain then would ar - gu - fy? "Oh no!" says

Mo. *rit.* *a tempo.*

he "Boys! there they come! But d_ it all let's have some rum! Rum!

Mo. *rit.* *a tempo.*

Rum! Jamai - ca Rum! Who in thy praise is dumb? The strong, the

Mo. *f*

weak, the gay, the glum, All call thee good, Jamai - ca Rum!

SOP. *f* Rum!

TENORS. *f* Rum!

BASSES. *f* Rum!

Rum! Jamaica Rum! Who in thy praise is dumb? The strong, the

Rum! Jamaica Rum! Who in thy praise is dumb? The strong, the

Rum! Jamaica Rum! Who in thy praise is dumb? The strong, the

weak, the gay, the glum, All call thee good, Jamaica Rum! And when your

weak, the gay, the glum, All call thee good, Jamaica Rum!

weak, the gay, the glum, All call thee good, Jamaica Rum!

MISTICRIS.

Mi. lass will prove unkind, And pout and shrug, and say you no, Don't let her

Mi. hang long in the wind, Or ten to one 'twill hard_er blow! Just make some

Mi. punch and give her some And see you do not spare the Rum! Rum!

rit. *a tempo.*

Mi. Rum! Jamai - ca Rum! Who in thy praise is dumb? The strong, the

Mi. weak, the gay, the glum, All call thee good, Jamai - ca Rum!

SOP. Rum!

TENORS. Rum!

BASSES. Rum!

Rum! Jamai - ca Rum! Who in thy praise is dumb? The strong, the
 weak, the gay, the glum, All call thee good, Jamai - ca Rum!

Rum! Jamai - ca Rum! Who in thy praise is dumb? The strong, the
 weak, the gay, the glum, All call thee good, Jamai - ca Rum!

Rum! Jamai - ca Rum! Who in thy praise is dumb? The strong, the
 weak, the gay, the glum, All call thee good, Jamai - ca Rum!

f

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N° 17. NEAREST AND DEAREST.

ROMANCE.

(COUNTESS.)

Andante espressivo.

COUNTESS.

PIANO.

c.

Near - est and dear - est from ye I sev - er,

c.

But time nor o - cean can di - vide,

c. *legg:*
 If fate shall will I come back . . . nev - - er,

c. *dolce.* *ad lib:*
 Still mem'ry keeps those I love by my side!

dolce. *a piacere.*

c. *cres - -*
 By o - ther shores now must I roam Farewell, a

dolce. *cres -*
 PED

c. *- cen - - - do* *ad lib:*
 long fare - well . . . my childhood's home my happy, hap - py childhood's home!

- cen - - do *colla voce.* *PED*

c.

p PED *

c.

White - breast - ed shore, where oft - - time de - lay - - - ing,

p

c.

Fond - - - ly I've dream'd my love's young dream,

c.

No more by thee shall I be . . . stray - - ing,

legg:

dolce. *ad lib:*

c. No . . . more for me, . . . shall thy sum - mer - - - wave

dolce. *a piacere.*

c. gleam! By o - ther shores now must I

dolce.

c. roam Fare - well, a long fare - - well . . .

cres - - - cen - - - do.

cres - - - cen - - - do.

PED

ad lib:

c. . . my childhood's home my hap - py, hap - - py child - hood's home!

colla voce. *colla voce.*

PED

N^o. 18. THE TORPEDO AND THE WHALE!

A "SHELL" OF OCEAN.

LEGEND.

OLIVETTE AND CHORUS.

Allegro non troppo.

PIANO: *f*

OLIVETTE.

p

In the North Sea liv'd a whale,

0.

SOP.

Big in bone and large in tail,

f

In the North Sea liv'd a whale! In the North Sea liv'd a whale!

TEN.

In the North Sea liv'd a whale!

BASSES.

f

In the North Sea liv'd a whale!

(Bouche fermée.)

f Big in bone and large in tail, Oh!

f Big in bone and large in tail, Oh!

Oh!

f *pp*

OLIVETTE.

This whale used un - du - ly, To

p

swagger, and bully, And oh! . . . and oh! . . . The la - dies loved him

0. *so!* And oh! and oh! The

1st SOP. *mf* This whale used un_du_ly, To swagger and bully, The

1st & 2nd *f*

TEN. *mf* This whale used un_du_ly, To swagger and bully, The

BASSES. *mf* To swagger and bully, The

0. la_dies loved him so!

la_dies loved him so!

la_dies loved him so!

la_dies loved him so!

f * *ff*

OLIVETTE.

All went well un - til one day,
 SOP. *f*^{1st} All went well un - til one day,
 TEN. *f* All went well un - til one day,
 BASSES. All went well un - til one day,
p
f
 O. *f*^{2nd} Came a strange fish in the bay,
 All went well un - til one day,
 All went well un - til one day,
f *p*

f 1st
 Came a strange fish in the bay Ah!
 Came a strange fish in the bay Ah!
 Ah!

pp 1st & 2nd

OLIVETTE.

This fish was in deed' oh! A

o. Woolwich Tor-pe-do! But oh! . . . but oh! . . . The big whale did not

0. know. But oh! but oh! The

1st SOP. *mf* 1st & 2nd *f*

This fish was in_ deed oh! A Woolwich Tor_ pedo! The

TEN. *mf* *f*

This fish was. in_ deed oh! A Woolwich Tor_ pedo! The

BASSES. *mf* *f*

A Woolwich Tor_ pedo! The

0. big whale did not know.

big whale did not know.

big whale did not know.

big whale did not know.

big whale did not know.

OLIVETTE.

p "Just you make tracks" cried the whale,

SOP. *f*^{1st} "Just you make tracks" cried the whale,

TEN. *f* "Just you make tracks" cried the whale,

BASSES.

O. Then he lash'd out with his tail,

f^{2nd} "Just you make tracks" cried the whale,

"Just you make tracks" cried the whale,

1st

1st & 2nd

f Then he lash'd out with his tail, *pp* Oh!

f Then he lash'd out with his tail, *pp* Oh!

f Oh!

f *pp*

OLIVETTE.

The fish be - ing loaded, Then

p

o. and there ex - ploded, And oh! . . . and oh! . . . That whale was seen no

mo'! And oh! and oh! That

1st SOP. *mf* 1st & 2nd *f*

The fish be - ing loaded, Then and there ex - ploded, That

TEN. *mf* *f*

The fish be - ing loaded, Then and there ex - ploded, That

BASSES *mf* *f*

Then and there ex - ploded, That

whale was seen no mo'!

whale was seen no mo'!

whale was seen no mo'!

whale was seen no mo'!

f *ff*

N^o 18 $\frac{1}{2}$. EXIT OF SAILORS.

(MELOS.)

All? non troppo. 1st SOP. 1st & 2nd SOP.

SOPRANI. *f* The fish be - _ing loaded, Then and there ex -

TENORS. *f* The fish be - _ing loaded, Then and there ex -

BASSES. *f* Then and there ex -

PIANO. *ff* *f*

-ploded! And oh! and oh! The whale was seen no mo'! ..

-ploded! And oh! and oh! The whale was seen no mo'! ..

-ploded! And oh! and oh! The whale was seen no mo'! ..

ff

N^o.19. WHERE BALMY GARLIC SCENTS THE AIR!

BOLERO.
(MERIMAC.)

Allegretto.

MÉRIMAC.

Allegretto.

Where

PIANO.

f

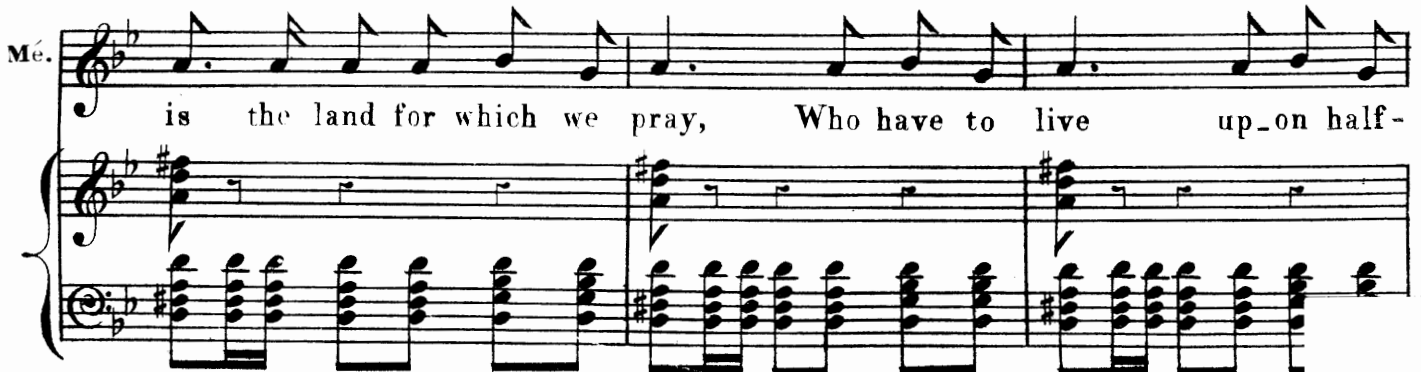
Mé. balm_y garlic scents the air, (For much'tis eat - en by the ma - ny) And



Mé. where on oranges you fare, As low, I'm told, as twelve a pen - ny, That



Mé. is the land for which we pray, Who have to live up_on half-



dolce.

Mé. pay! We'll dance by starlight on the green, To mer-ry

The first system of music features a vocal line for a male voice (Mé.) and a piano accompaniment. The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The key signature changes from one flat to two flats during the system.

Mé. cas-tag-net and tambou-rine! Stroll in the Ve-gas, Fre-quent Bo-

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 its eighth-note texture. The key signature remains two flats.

Mé. -de-gas, Then let us go, To An-da-lu-sia ho!

rit. *f*

The third system shows the vocal line and piano accompaniment. The vocal line includes a fermata over the final note. The piano accompaniment features a *rit.* (ritardando) marking and a *f* (forte) dynamic marking. The key signature changes to one flat.

Mé. My sword I'll sheathe, forswearing

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note followed by eighth notes. The piano accompaniment features a *p* (piano) dynamic marking. The key signature changes to two flats.

Mé. war, And high up-on a nail I'll hang it, Thence

The fifth system shows the final part of the vocal line and piano accompaniment. The vocal line has a long note followed by eighth notes. The piano accompaniment continues with its characteristic eighth-note texture. The key signature remains two flats.

Mé. taking down a big gui-tar, I'll learn to tune it, and to twang it! Yes,

Mé. that's the no-tion! there you are! A life of gar - - lic and gui-

Mé. -tar! We'll dance by starlight on the green, To mer-ry

Mé. castagnet and tambou-rine! Stroll in the Ve-gas, Frequent Bo-de-gas, Then let us

Mé. go, To An-da-lu-sia ho!

rit. *ff*

N^o. 20. "NO - NO - 'TIS YOU!"

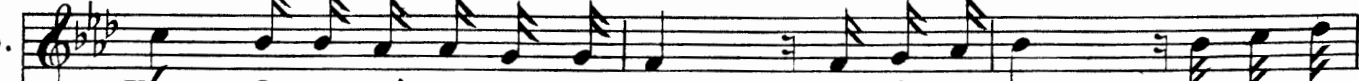
LAUGHING QUARTETTE.

(OLIVETTE, VALENTINE, MERIMAC, DUKE.)

Animato.

OLIVETTE.  *Animato.* No no! 'tis you are the de - ceiv - er!

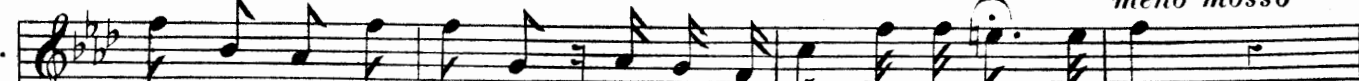
PIANO. 

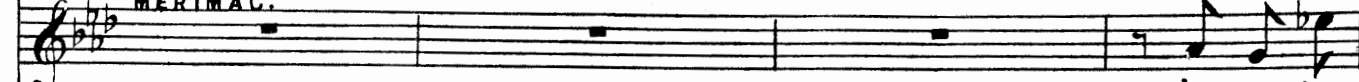
O.  For O - livette's no trick - sy elf! And I'm for one . . . an un - be -




O.  - liev - er, I'll answer for her, as for my - self! Yes! I'm for



O.  one an un - be - liev - er, I'll answer for her as for my - self! *meno mosso*

MERIMAC.  I'm so o'er -

 *meno mosso*

Me. *come that but no matter. She de serves your wrath con dign*

D. *DUKE*

I do not

wish my self to flatter, But she's mine! O li vette is

OLIVETTE.

I^o tempo

'Tis false! your in u en do, Sir, So much I'll say in her be

D. *mine!*

I^o tempo

f

O. *hoof!*

D. *In or der that you may in fer, How far she went . . . I'll give you*

p

D. proof! From his mis- - tress when a lov - - - er, A

D. badge of vic - to - ry gleans, Such as now I dis - cov - - - er, Well! you

VALENTINE.

D. That brace - let! why 'tis Vel - ou - tine's! know what it means! Vel - ou -

OLIVETTE.

V. Vel - ou - tine's! Vel - ou - tine's!

MERIMAC. Vel - ou - - tines! Vel - ou - tine's!

D. - tine's! Vel - ou - tine's! Vel - ou -

O. Vel_ou_tinés! Ha! ha! ha! ha! ha! ha! ha! ha!

V. Vel_ou_tinés! Ha! ha! ha! ha! ha! ha! ha! ha!

Me. Vel_ou_tinés! Ha! ha! ha! ha! ha! ha! ha! ha! *ad lib:*

D. - tinés! A chamber-maid

D. courted! a la_dy's-maid won! Oh! wont the So_cie_ty pa_pers make fun!

OLIVETTE. *pp*

VALENTINE. *pp* Ha! ha! ha! how mel - - an - cho_ly his moan is, And

MERIMAC. *pp* Ha! ha! ha! how mel - - an - cho_ly his moan is, And

tempo. Ha! ha! ha! how mel - - an - cho_ly his moan is, And

D. Oh!

tempo.

O. what a face he pulls! Ha! ha! ha! He looks, this

Va. what a face he pulls! Ha! ha! ha! He looks, this

Me. what a face he pulls! Ha! ha! ha! He looks, this

D. Yes a sad face I pull!

O. ancient A_don_is the sil _ _ li _ est of fools!

Va. ancient A_don_is the sil _ _ li _ est of fools!

Me. ancient A_don_is the sil _ _ li _ est of fools!

D. Yes I feel like a

O. *f* Ah! old... A - - don - - is!... You most cer_tain_ly look a

Va. *f* Ah! old... A - - don - - is!... You most cer_tain_ly look a

Me. *f* Ah! old... A - - don - - is!... You most cer_tain_ly look a

D. *f* fool! Yes I cer_tain_ly look a

O. *pp* fool! Ha! ha! ha! How mel - - an_cho_ly his moan is, And

Va. (laughing.) *pp* fool! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Me. *pp* fool! Ha! ha! ha! How mel - - an_cho_ly his moan is, And

D. fool! Oh!

O. what a face he pulls! Ha! ha! ha! He looks, this
 (laughing.)

Va. ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha!

Me. what a face he pulls! Ha! ha! ha! He looks, this

D. Yes a sad face I pull!

O. ancient A-don-is, The sil - - li - est of fools!

Va. ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Me. ancient A-don-is, The sil - - li - est of fools!

D. Yes I feel like a

f >

O. Ah! old.. A - - don - - is... You most cer_tain_ly look a

Va. Ah! old.. A - - don - - is... You most cer_tain_ly look a

Me. Ah! old.. A - - don - - is... You most cer_tain_ly look a

D. fool! Yes I cer_tain_ly look a

presto.
(Laugh on symphony.)

O. fool! Ha!ha! ha!

Va. fool! Ha!ha! ha!

Me. fool! Ha!ha! ha!

D. fool! Ha!ha! ha!

presto.

ff

N^o 21. MARCHE MILITAIRE.

PIANO.

pp

pp

p

p

morendo.

N^o 22. FINALE. "ALL IS ENDED."

TUTTI E CORO.

COUNTRESS. *p* All is end_ed *comme il faut*, PRINCIPALS WITH CHORUS.

1st SOP. *f* All is ended *comme il faut*,

TENORS. *f* All is ended *comme il faut*,

BASSES.

PIANO. *ff* *p* *f*

C. Don't then say as home you go,

2nd *f* All is end_ed *comme il faut*,

All is end_ed *comme il faut*,

1st & 2nd

f 1st
 Don't then say as home you go,
 Don't then say as home you go;

pp Oh!
 Oh!
 Oh!

OLIVETTE.

If it pleases the ladies and

o. you gen - tle - men, I'll mar - ry, I'll mar - ry, to - mor - row night a -

o. *-gain!* I'll marry, I'll marry To-

mf If it pleases the ladies, And you gentle-men, *f* To-

mf If it pleases the ladies, And you gentle-men, *f* To-

mf And you gentle-men, *f* To-

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

o. -morrow night a - gain!

-morrow night a - gain! (curtain.)

-morrow night a - gain!

-morrow night a - gain!

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata on a whole note. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *f* and *ff*.