

AS REPRESENTED AT THE  
"Royal Avenue Theatre," London, and at the "New York Casino."

**T**HE  
**COMMODORE**

*Nautical Opera*

In Three Acts.

BY

**OFFENBACH**

VOCAL SCORE.

NEW YORK:

Published by RICHARD A. SAALFIELD, 12 Bible House.



AS REPRESENTED AT THE  
ROYAL AVENUE THEATRE.

T H E

COMMODORE,

Nautical Opera,

IN THREE ACTS.

LIBRETTO BY

H. B. FARNIE AND R. REECE,

COMPOSED BY

OFFENBACH.

VOCAL SCORE.

NEW YORK:

PUBLISHED BY

RICHARD A. SAALFIELD,  
12 Bible House.



## CHARACTERS.

\* \* \*

THE COMMODORE (*Comic Barytone*).

FRONTIGNAC (*Comic Tenor*).

GARBLE }  
BABBLE } (*Singing Comedians*).

BEAUPRÉ (*Basso*).

RÉNÉ (*Mezzo-Soprano*).

ANTOINETTE (*Soprano*).

ZOE (*Mezzo*).

SABORD (*2nd Low Comedian*), PAUL, IYONNE, BERTHE, LOLOTTE,  
and CHORUS.

*The action takes place (1st and 2nd acts) in a French channel seaport ; and, in the 3rd act,  
on board of a French man-of-war, under Louis XV.*

# INDEX.

\* \* \*

OVERTURE .....	1
----------------	---

## Act I.

1. CHORUS AND SOLO—BEAUPRE—"Anchored in the Roadstead," .....	6
1½. EXIT (S.S.T.B.) .....	12
2. SONG—ANTOINETTE—"First Love," .....	14
3. { CHORUS—"The Capitaine René," .....	16
{ SONG—RENE—"O France, beloved France!" .....	18
3½. EXIT (S.S.T.B.) .....	21
4. TRIO—ANTOINETTE, RENE, AND COMMODORE—"Up Helm!" .....	22
5. SONG—FRONTIGNAC—"So shy," .....	28
6. { CHORUS .....	30
{ SONG—RENE—"Come, dearest Girl," .....	40
{ FINALE—CHORUS—"The Anchor's Weigh'd," .....	45

## Act II.

7. ENTR'ACTE—INSTRUMENTAL .....	48
8. SONG—RENE—"Lover's Talk," .....	50
9. SCENE AND AIR—"I welcome you," .....	52
10. DUET—ZOE AND FRONTIGNAC—"Make love to me," .....	56
11. DUET—ZOE AND RENE—"You have no right," .....	62
12. { CHORUS—"Certain are we," .....	68
{ NOTARIES' DUET—"The simple days of long ago," .....	70
13. FINALE—CHORUS .....	75

## Act III.

14. ENTR'ACTE—INSTRUMENTAL .....	94
15. SLEEP SONG—RENE—"I guard the lonely deck for thee," .....	96
16. SESTETTE—ZOE, ANTOINETTE, RENE, FRONTIGNAC, AND THE NOTARIES .....	98
17. SESTETTE—EXIT—"Let us swear," .....	103
18. CAPSTAN CHORUS—BEAUPRE AND S.S.T.B.—"We're the lads," .....	104
19. HORNPIPE—PAUL .....	110
20. QUATUOR—ZOE, ANTOINETTE, RENE, AND FRONTIGNAC—"The Commodore is fast asleep," ..	112
21. MELODRAME—ENTRANCE OF CREW .....	118
22. FINALE—CHORUS—"Thanks, Commodore," .....	119

# THE COMMODORE.

## OVERTURE.

OFFENBACH.

Allegro.

PIANO. *ff*

*Tempo I.*

*pp* *p*

*ff rit.*

*pp p*

Allegro.

*p leggiero*

*sempre leggiero*

*fp*

*mf*

*cre* - - *scen* - -

*do* - *sempre* *ff*



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the right-hand staff.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, showing a change in dynamics with a *f* (forte) marking in the bass staff and a *2* (second ending) marking in the treble staff.

Fourth system of musical notation, featuring a more complex melodic line in the treble staff and a bass staff with sustained chords and a final cadence.

Fifth system of musical notation, marked with *pp* (pianissimo) in the bass staff and *dolce* (dolce) in the treble staff, indicating a softer and sweeter character.

Sixth system of musical notation, concluding the piece with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef contains a dense accompaniment of chords. A dynamic marking of *f* is present in the fifth measure.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing a change in the bass line accompaniment. A dynamic marking of *ff* is present in the fifth measure.

Fourth system of musical notation, characterized by a more active and rhythmic treble clef line.

*Tempo I.*

Fifth system of musical notation, marked with *Tempo I.* and a dynamic marking of *p* in the second measure.

Sixth system of musical notation, featuring a treble clef line with a complex, flowing melodic line. A dynamic marking of *sempre leggiero* is present in the fourth measure.

fp

cre - - scen - - do

ff

## ACT I.

ANCHOR'D IN THE ROADSTEAD.N<sup>o</sup> 1.CHORUS & SOLO.BEAUPRÉ & SS. T. B.

Allegro.

BEAUPRÉ

SOPRANOS.

TENORS.

BASSES.

Allegro.

PIANO.

*f* An - chord in the road - stead yon - der, Our gal - lant

*f* An - chor'd in the road - stead yon - der, Our gal - lant

*f* An - chor'd in the road - stead yon - der, Our gal - lant

*sempre leggiero*

fleet its sails has furl'd, Though soon per - haps a -

fleet its sails has furl'd, Though soon per - haps a -

fleet its sails has furl'd, Though soon per - haps a

gain to wan - der, In quest of bat - tle o'er the

gain to wan - der, In quest of bat - tle o'er the

gain to wan - der, In quest of bat - tle o'er the

world! So the gal - lant tars lets be treat - ing,

world! So the gal - lant tars lets be treat - ing,

world! So the gal - lant tars lets be treat - ing,

Who knows when our next mer - ry meet - ing? So heel and

Who knows when our next mer - ry meet - ing? So heel and

Who knows when our next mer - ry meet - ing? So heel and

toe! And let the bum - pers flow!

toe! And let the bum - pers flow!

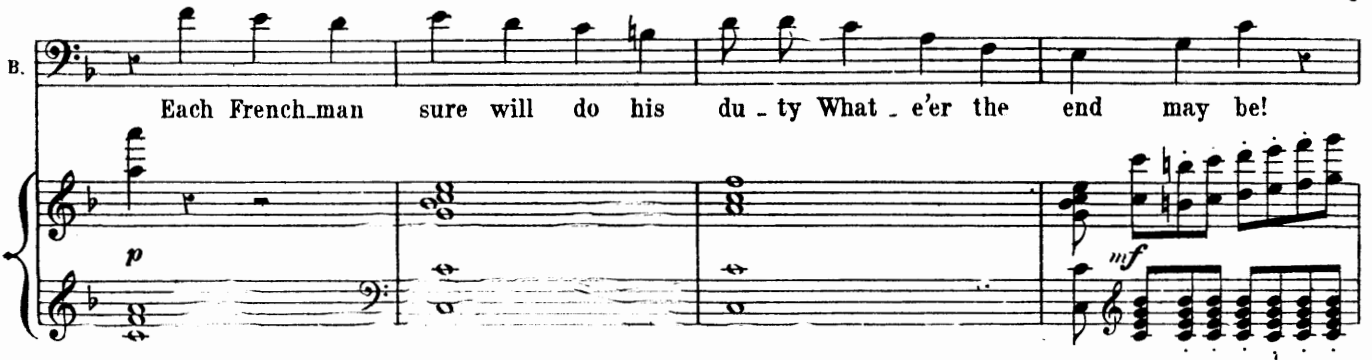
toe! And let the bum - pers flow!

*rit.*  
*ff*

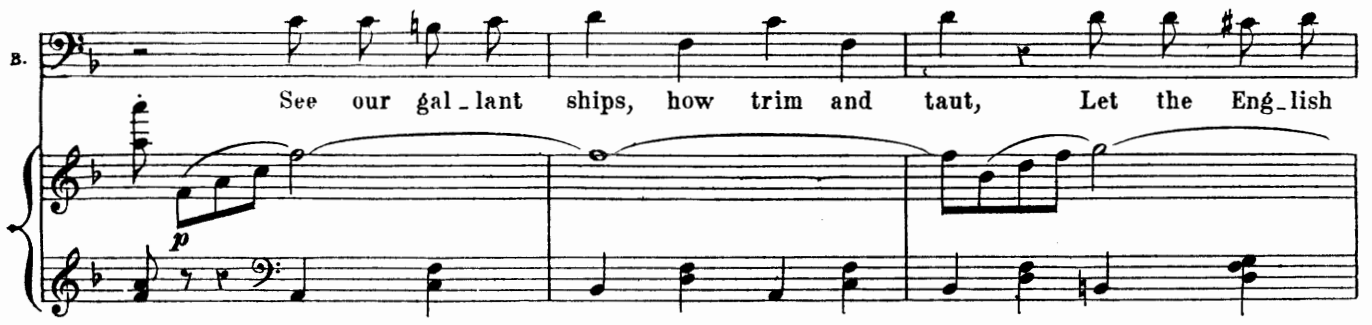
## BEAUPRÉ.

Be sure that for his home and beau - ty, Up - on the storm - y sea,

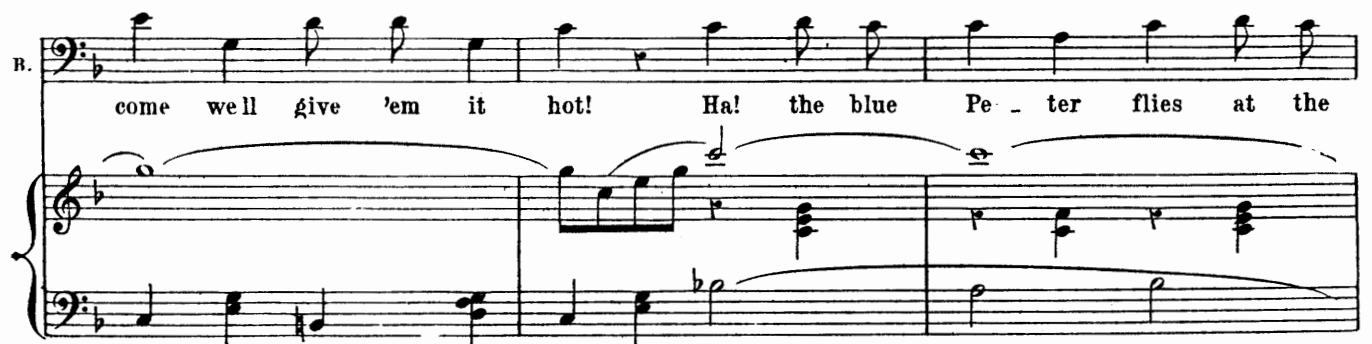
*fp*  
*mf*

B. 

Each French-man sure will do his du - ty What - e'er the end may be!

B. 

See our gal - lant ships, how trim and taut, Let the Eng - lish

B. 

come well give 'em it hot! Ha! the blue Pe - ter flies at the

B. 

'fore, He's our sort, the brave old Com - mo - dore,..... The brave old Com - mo -

B. 

dore! *Tempo I.* cre - scen - do

## SOPRANOS.

An - chor'd in the road - stead yon - der, Our

## TENORS.

An - chor'd

in the

road - stead

yon - der, Our

## BASSES.

An - chor'd

in the

road - stead

yon - der, Our

*leggiere*

gal - lant fleet its sails has furl'd, Though soon a -

gal - lant

fleet its

sails has

furl'd,

Though

soon a -

gal - lant

fleet its

sails has

furl'd,

Though

soon a -

gain per - haps to wan - der, In quest of bat - tle, all

gain per -

haps to

wan - der,

In quest

of

bat - tle,

all

gain per -

haps to

wan - der,

In quest

of

bat - tle,

all



through the world! Blue Pe - ter's fly - ing at the

through the world! Blue Pe - ter's fly - ing at the

through the world! Blue Pe - ter's fly - ing at the

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are: "through the world! Blue Pe - ter's fly - ing at the". The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

fore, Long live our gal - lant Com - mo -

fore, Long live our gal - lant Com - mo -

fore, Long live our gal - lant Com - mo -

The second system continues the vocal and piano parts. The lyrics are: "fore, Long live our gal - lant Com - mo -". The piano accompaniment features a more active melody with slurs and accents in the right hand, and a supporting bass line in the left hand.

dore!

dore!

dore!

The third system concludes the vocal and piano parts. The lyrics are: "dore!". The piano accompaniment features a final flourish in the right hand, marked with a forte (*ff*) dynamic, and a final bass line in the left hand. The system ends with a double bar line.

**EXIT.**

**No 1½.**

(S. S. T. B.)

Tempo I.

PIANO

cre seen do

SOPRANOS.

TENORS.

BASSES

An chord in the road - stead yon - der, Our gal - lant fleet its

An - chord in the road - stead yon - der, Our gal - lant fleet its

*leggiero*

*leggiero*

sail has furl'd, Though soon a - gain per - haps to

sail has furl'd, Though soon a - gain per - haps to

sail has furl'd, Though soon a gain per - haps to

wan - der, In quest of bat tle, all through the world, Blue Pe ter's

wan - der, In quest of bat tle, all through the world, Blue Pe ter's

wan der, In quest of bat tle, all through the world, Blue Pe - ter's

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with chords in the left hand.

fly - ing at the fore! Long live our gal - lant

fly - ing at the fore! Long live our gal - lant

fly - ing at the fore! Long live our gal - lant

The second system continues the vocal and piano parts. The piano accompaniment includes some slurs and dynamic markings, maintaining the rhythmic pattern established in the first system.

Com mo - dore!

Com mo - dore!

Com mo - dore!

The third system concludes the vocal and piano parts. The piano accompaniment ends with a final chord and a fermata. A dynamic marking of *ff* (fortissimo) is present in the piano part. The system concludes with a double bar line and a repeat sign.

# FIRST LOVES.

## SONG.

### Nº 2.

(ANTOINETTE.)

Andantino.

ANTOINETTE.

PIANO.

The piano introduction is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the accompaniment. The melody is mostly rests, while the accompaniment features a rhythmic pattern of eighth notes and chords. Dynamics include *f* (forte) and *p* (piano).

A

1. Yes! I grant you, maidens need rul - ing, For a first love is  
 2. It is one thing, meet - ing a lov - er, (One of those men who

The first two lines of the song are in 6/8 time. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The piano part consists of a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte).

A

apt to be fool ing. And if o'er head and ears she be gone, 'Tis  
 con - stant - ly hov er Round a la - dy at pic - nic or ball) 'Tis

The next two lines of the song continue the 6/8 time signature. The vocal line and piano accompaniment are as described in the previous block. Dynamics include *f* (forte).

A

good to have coun sel there on! Old folks' cau tion is  
 flirt ing an hour and that's all! But to lay in a

The final two lines of the song are in 6/8 time. The vocal line and piano accompaniment are as described in the previous blocks. Dynamics include *f* (forte) and *p* (piano).

A. *rit.*  
 all ve - ry fine, But I feel I must draw the line. {Ah!.....  
 lov - er for life Is a ser - i - ous thing for a wife!

A. *a tempo*  
 .... When a girl is told to wed, And the o - range flow'rs

V. *rit.* *a tempo* *cres.*  
 cir - cle her head, Her hus - band she ought to know .....

A. *rit.* *più rit.*  
 .... Well, for half an hour..... or, so.

*last time.*  
*rit.* *più rit.* *p* *f*

**(A) CHORUS. "The Capitaine René"****(B) SONG. "O France-beloved France"****Nº 3.****(RENE & SS. T. B)***Allegro maestoso.*

RENE.  
SOPRANOS.  
TENORS.  
BASSES.

*Allegro maestoso.*

PIANO.

The  
The  
The

Ca - pi - taine Re - né is com - ing Give three times three

Ca - pi - taine Re - né is com - ing, Give three times three

Ca - pi - taine Re - né is com - ing, Give three times three

and one cheer more! And greet with pip - ing and with drumm - ing, The

and one cheer more! And greet with pip - ing and with drumm - ing, The

and one cheer more! And greet with pip - ing and with drumm - ing, The

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

Enter René.

RENÉ.

with

Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!  
 Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!  
 Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!

Lento.

R. heart e - late I greet you all, I nev - er have for - got my home, Present

ad lib.

R. still, and quick to mem' - ry's call, Were ye, old friends, a - cross the

colla parte.  
 Red.

Allegro marziale

R. foam!

\*



RENÉ.

R. *3*

1. In a far dis - tant, a - rid, land, Where nev - er cool - ing breeze is  
 2. As the sun burns with warm - er glow, So pas - sion thrills the East' - ren

R. *3*

blow - ing, Where a fierce sun is ev - er glow - ing,  
 mai - den, Lan - gour - ous, tempt - ing, beau - ty la - den,

R. *3*

O ver the jun - gle and o'er the sand! In  
 For a poor sol - dier there was a foe! In

R. *dolce* *rit.*

such a clime what nerv'd the flagging arm, And bore us on, say oh what was that  
 Cu - pids field, what did our heart then arm, And serve us to re - sist ev'n Beau - ty's

*p dolce* *rit.*

Andantino.

R. charm?..... Oh France, be - lov - èd France, 'Twas thoughts of thee a - lone,.....  
charm?.....

*pp dolce*

R. .... that gave the vic - to - ry!

SOPRANOS.  
Oh France, be - lov - èd France, 'Twas thoughts of

TENORS & BASSES.

*lento* That gave the vic - to - ry! *1st time dal § last time.* -ry!

thee a - lone,..... vic - to - ry! -ry!

*Tempo*

*lento*

*f*

Ad. \*

**EXIT.**

(S. S. T. B)

**Nº 3½**

*Audantino.*

RENÉ.

Oh France, be - lov - ed France, 'Twas thoughts of thee a - lone, .....

PIANO.

*pp dolce*

R.

..... that gave the vic - to - ry!

SOPRANOS.

Oh France, be - lov - ed France, 'Twas thoughts of

TENORS & BASSES.

II

*lento*  
That gave the vic - to - ry!

thee a - lone, .....

vic - to - ry!

*lento*

*Ad.*

*Ad.*

# UP HELM!

## TRIO.

### Nº 4.

ANTOINETTE, RENÉ, & COMMODORE.

Allegro non troppo.

ANTOINETTE.

BENÉ. (aside.)  
By Jove! she is a

COMMODORE. Up helm! and tack down here!

PIANO. *p*

A. Well now I've tack'd down here? (aside)

R. beauty! To love her were a du-ty, Ah! you are charming cou-sin (aloud.) *rall.*

C.

*rall.*

A.

R. dear! *a tempo*

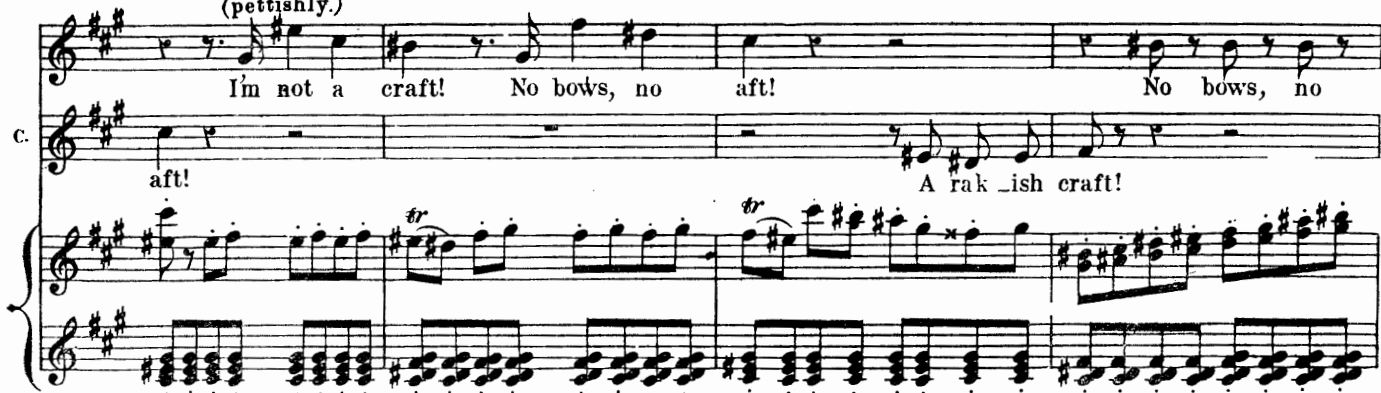
C. Clin-ker built, a rak-ish craft! Clean in the bows, and a straight run

*a tempo*

ANTOINETTE.  
(pettishly.)

I'm not a craft! No bows, no aft! No bows, no aft!

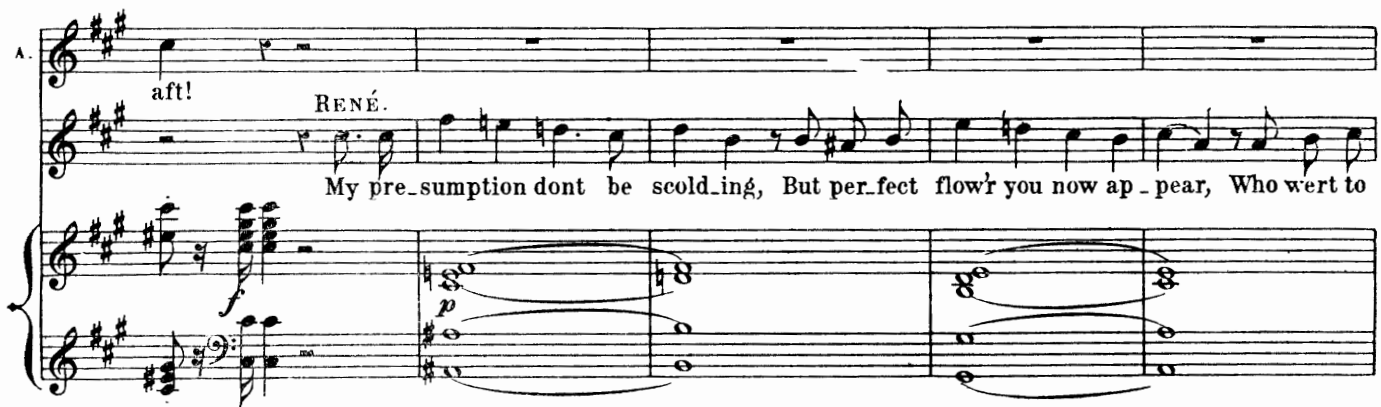
A rak-ish craft!



aft!

RENÉ.

My pre-sump-tion dont be scold-ing, But per-fect flow'r you now ap-pear, Who went to



O sir, you

me a bud un-fold-ing, (aside)

My ne-phew's struck that's ve-ry clear!



flat-ter me I fear! (taking her hand.) ritard.

I do not flat-ter, for in sooth, 'Tis but the truth..... ritard.



COMM

Now then em\_brace, Now then em\_brace, As on board ship! Face unto face, Face unto face,

RENÉ.

Shall we em\_brace, Shall we em\_brace, Lip a\_gainst lip?  
Lip a\_gainst lip! Lip a\_gainst lip?

ANTOINETTE.

No o\_ther way! I must o\_bey, As on board ship! Yes! but I think this  
No o\_ther way! you must o\_bey, As on board ship!  
No o\_ther way! you must o\_bey, As on board ship!

all too hur\_ried! (aside) (aloud)  
The poor lit\_tle wo\_man is flur\_ried Dear

R. *Un - cle, An - toi - nette is right, Folk dont*

*dolc.*

R. *mar - ry quite on sight!..... Give us time just the*

ANTOINETTE.

R. *Yes! let us say, a year or*

*match to talk o'er,*

A. *more!*

COMM. *Thou sand car - ro - nades! You real - ly make your*

*ff* *p*

C. Pa rage! Quar\_ter of an hour, and then we'll have the mar\_riage! Yes!

ANTOINETTE.

C. For the  
*dim.* quar\_ter of an hour and get *rit.* rea\_dy for the mar\_riage!

A. mar\_riage? RENE.  
 For the mar\_riage?

C. Yes! .....

C. *a tempo*  
 Now then em\_brace, Now then em\_brace, As on board ship, Face un\_to face,

*a tempo*



A. No o - ther way I must o - bey,

R. No o - ther way you must o - bey,

C. Face un - to face, Lip a - gainst lip! No o - ther way you must o - bey,

A. As on board ship! *f* We must em - brace, We must em - brace *vivo* As.....

R. As on board ship! *f* You must em - brace, You must em - brace As.....

C. As on board ship! *f* You must em - brace, You must em - brace As.....

A. .... on board ship!

R. .... on board ship!

C. .... on board ship!

## SO SHY.

## SONG.

No 5.

(FRONTIGNAC)

Allegretto quasi Andante.

FRONTIGNAC

PIANO.

1 I'm al - ways in a dread - ful flus - ter, So ti - mid, ner - vous, and a -  
 2. girl I love, and love so mad - ly, Has pro - mis'd to be mine for  
 3 go to some deep, ra - pid riv - er And take my clothes off by its

fraid! And at the ve - ry small - est blus - ter, I  
 life! But this con - vic - tion strikes me sad - ly Shall  
 brim! A plunge, a gur - gle, and a shiv - er, 'Twill

shrink like cheap clothes rea - dy made! I've half - a - do zen el - der  
 nev - er, nev - er be my wife! Un - wed I'll sink to sere and  
 soon be o'er I can not swim! But no! I feel a doubt ha -

F. *rit.*

bro - thers, And why?... And why? Why  
 yel - low, And why?... And why? Be -  
 rass - ing. And why?... And why? Some

F.

did I wait for all the o - thers? It was be - cause I am so  
 cause I'm sure some o - ther fel - low, Will want her and I am so  
 mai - den la - dy might be pass - ing, And I *de - col - leté*, would feel

F. *f*

shy! Why did I wait for all the o - thers? I am so ve - ry  
 shy! Be - cause I'm sure some o - ther fel - low, Will come who's not so  
 shy! Some mai - den la - dy might be pass - ing, And I'm so ve - ry

F. *1st & 2nd time* *3rd time.*

shy! 2. The  
 shy! 3. I'll shy!

# FINALE ACT I.

(TUTTI & CORO.)

## Nº 6.

Allegro

ANTOINETTE.

RENE

FRONTIGNAC

BEAUPRÉ

SOPRANOS

TENORS

BASSES.

Allegro.

PIANO

The Com - mo -

The Com - mo -

The Com - mo -

do

p leggiero

dore's to mate his daugh - ter, Be - fore he puts a -  
 dore's to mate his daugh - ter, Be - fore he puts a -  
 dore's to mate his daugh - ter, Be fore he puts a -

gain to sea! We won - der what young man has  
 gain to sea! We won - der what young man has  
 gain to sea! We won - der what young man has

caught her? Well! we shall ve - ry short ly see!  
 caught her? Well! we shall ve - ry short - ly see!  
 caught her? Well! we shall ve - ry short - ly see!

(Enter Antoinette and Bridesmaids.)

*ff*

Long life un - to the bon - ny bride, And in our midst may she

*ff*

Long life un - to the bon - ny bride, And in our midst may she

*ff*

Long life un - to the bon - ny bride, And in our midst may she

ANTOINETTE. (aside to René.) *Andante.*

Ah! my heart is fit to break RENE.

So is

long a - bide!

long a - bide!

long a - bide!

*Andante.*

*Più vivo.* (Enter Frontignac timidly.)

R mine and no mis take!

FRONT.

Where is that

*Più vivo.* *sempre staccato*

*p*

RENÉ.

ANTOINETTE.

Strange that he's not come back before! I feel I'll  
aw-ful Com-mo-dore?

ne'er be hap-py more!  
It's cru-el to de-lay our fate!

(to Crowd.)  
My friends! the

(aside.)  
Commo-dore is late! Bless the Com-mo-dore! he's

SOPRANOS. *p* He is late! he is late!  
TENORS. *p* He is late! he is late!  
BASSES. *p* He is late! he is late!

(goes up)

R. late!

FRONT. (aside.)

Where's the Com - mo - dore! he's late!

*p* He is late! he is late! This is

*p* He is late! he is late! This is

*p* He is late! he is late! This is

*p* *pp*

(coming down) *poco agitat.*

Some one lands from the

sad He is late! 'Tis too bad, We've to wait!

sad He is late! 'Tis too bad, We've to wait!

sad He is late! 'Tis too bad, We've to wait!

(Gun off.) *poco agitato*

*p*



ANTOINETTE.

Allegro.

Some one lands from the fleet, He's coming up the street!

R. fleet! Some one lands from the fleet, He's coming up the street!

FRONT.

Some one lands from the fleet, He's coming up the street!

Here's some one from the fleet!

Here's some one from the fleet!

Here's some one from the fleet! (Enter Beaupré.)

Allegro.

*cres* - *cen* - *do* *p*

BEAUPRÉ.

(René bows.)

Mon-sieur Re-né?... With this here let-ter, From the

*sempre leggiero*

*m.d.*

RENÉ.

My

R. ship I've pull'd a-shore, Which it's from the Com-mo-dore!

*m.d.*

R. un\_cle? Where is he? Ha!

B. Why a\_board! see\_ing we put to sea! The fore.

R. H.

B. tau' sail... is loosen'd... The an\_chor is a\_trip! You'll ex-

R. H.

B. cuse me, your hon\_our, I must get back to my ship!

(exit Beaupré.) Yes

R. H.

F. look! The fleet is under sail!

SOPRANOS. The fleet is under sail!

TENORS. Fleet's un\_der sail, is under sail!

BASSES. Fleet's un\_der sail, is under sail!

Più mosso.

(all go up and look off except René)

Più mosso.

pp ff pp

RENÉ. (reading letter) "I authorize you to sign contract for me, and carry out the marriage with Antoinette!"

Musical score for René's first line. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests.

RENÉ. *ad lib.*

Musical score for René's second line. The vocal line includes the lyrics: "Break that girls heart? now hang me if I do! And yet this marriage must be carried". The piano accompaniment features chords and some sixteenth-note patterns. Dynamics include *mf* and *colla parte*.

Musical score for René's third line. The vocal line includes the lyrics: "through! I have it What is this? What is". The piano accompaniment includes a section marked *pizz.* and another marked *ff* with a sixteenth-note figure. Dynamics include *f* and *Andante poco agitato*.

Musical score for Antoinette's first line. The vocal line includes the lyrics: "A - las!..... it matters nought to". The piano accompaniment is in bass clef. Dynamics include *rit. molto*.

Musical score for the chorus of vocalists. It includes parts for SOPRANOS, TENORS, and BASSES. The lyrics are: "this? What is this? What is what? What is what? What is what?". Dynamics include *p*.

Piano accompaniment for the chorus section. It features a sixteenth-note figure in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *mf*, *pp*, and *colla voce*.

*tempo.*

A. me! What is't that can - not

R. It can - not be! FRONT. What can - not be?

We'd like to see, What this may

We'd like to see, What this may

We'd like to see, What this may

*tempo.* *cre* - - - - - *scen* - - - - - *do*

A. be?

R. It cannot be! And yet 'tis

F. For goodness sake get it out! Do get it out!.....

be! We'd like to see What this may be!.....

be! We'd like to see What this may be!.....

be! We'd like to see What this may be!.....

*dim.*

Alla recit.

rit.

Andante lento.

R. plain, And sign'd by his own hand! I'll read it, so you all may un\_der - stand!

*f colla voce*

*pp*

Reads: "I authorize you to sign contract for me, and to carry out the marriage between Antoinette and Mons. Front"

Moderato.

FRONT.

2

2

2

2

Oh is this but a dream? Just pinch me\_ make me

Omnes, "Ah!"

*f*

ANTOINETTE.

(René goes to Notaries.)

All doubt and fear for

scream!

*p*

ev - er o'er,.... Ah! dear - est Fron - tiç - nac, we'll part no

*colla parte*

Andante non troppo.

A. *more!*

R. *It*

THE NOTARIES. (to René.)

Then you the old man re - pre - sent?

SOPRANOS.

TENORS & BASSES.

What! he the old man re - pre - sent?

Andante non troppo.

R. is my du - ty and in - tent, The old man to re - pre - sent! 1. Come

*colla parte*

*f*

Moderato.

R. dear - est girl, a lit - tle near - er, And lay your gen - tle hand in mine; Years  
2. not, my girl, an old man's preach - ing, Or that I'll tell you love is vain! For

R. do not make me see the clear - er, One feels of age at  
all my six - ty years of teach - ing I'd like to live and

R. *drum* six - ty nine; Quick at your touch my pul - ses beat, I  
love a - gain! Yes! all the mo - ral of my rhyme, Is,

*piu*

R. know how youth and love are sweet, I know how youth and love are  
don't be old be - fore your time! No, don't be old be - fore your

R. *a tempo* sweet, Ah!..... Though I grow old, my heart is ev - er young, As  
time! Ah!..... Though I grow old, my heart is ev - er young, As

*f* *p* *a tempo* *pp*

R. when one May morn far a - way, The mar - riage bells for me were rung, What  
when one May morn far a - way, The mar - riage bells for me were rung, What

*a piacere.*

R.

though I'm old? Is love not old - er still? I'll pray kind Heav'n to bless you,  
 though I'm old? Is love not old - er still? I'll pray kind Heav'n to bless you,  
*pp* SOPRANOS. *pp*

Though he's old is love not old - er still? Heav'n bless you,  
*pp* TENORS. *pp*

Though he's old is love not old - er still? Heav'n bless you,  
*pp* BASSES. *pp*

Though he's old is love not old - er still? Heav'n bless you,

*p* *colla parte*

R.

and I know it will!  
 and I know it will!

1. 2. Fear

and it will!

and it will!

and it will!

and it will!

1. 2.

*p*



Allegro. ANTOINETTE.

Ev - er mine own! No ill fate

FRONT. 3

U - ni - ted for ev - er! How near - ly all was lost.

Allegro.

(They go up.)

A. now our hearts can sev - er!

RENÉ. (aside)

Saved and by me, but at what cost? I have lied - I have

R. lied! Am glad I did, what - e'er be - tide, Am glad I did, what - e'er be -

poco rit.

R. tide.

FRONT. vivo

Oh how I love that Com - mo - dore! I'll hug him when he comes a -

mf vivo

(aside)

R. And if you do I'll be a - way, A hun - dred leagues up - on that

F. shore.

ANTOINETTE.

R. I blame my - self for be - ing blind, I nev - er knew he was so

day!

A. kind,

R. (aside)

Ah, if you knew, Miss An - toi - nette, You would not feel so hap - py

(aloud)

yet Good bye, good bye, Com - mo - dore! And may we ne'er see you

ANTOINETTE. *p alla capella*

The an\_chor's weigh'd, The an\_chor's weigh'd, Be vic\_try theirs When in

R. more. The an\_chor's weigh'd, The an\_chor's weigh'd, Be vic\_try theirs When in

FRONT. *p*

The an\_chor's weigh'd, The an\_chor's weigh'd, Be vic\_try theirs When in

The an\_chor's weigh'd, The an\_chor's weigh'd, Be vic\_try theirs When in

The an\_chor's weigh'd, The an\_chor's weigh'd, Be vic\_try theirs When in

The an\_chor's weigh'd, The an\_chor's weigh'd, Be vic\_try theirs When in

Andante maestoso. *p* *f* *pp alla capella* *f*

The an\_chor's weigh'd, Be vic\_try theirs When in

A. *f* *rit.*

bat\_tle ar\_ray'd! The an\_chor's weigh'd, Be vic\_try theirs, When in bat\_tle ar\_

R. *f*

bat\_tle ar\_ray'd! The an\_chor's weigh'd, Be vic\_try theirs, When in bat\_tle ar\_

F. *f*

bat\_tle ar\_ray'd! The an\_chor's weigh'd, Be vic\_try theirs, When in bat\_tle ar\_

bat\_tle ar\_ray'd! The an\_chor's weigh'd, Be vic\_try theirs, When in bat\_tle ar\_

bat\_tle ar\_ray'd! The an\_chor's weigh'd, Be vic\_try theirs, When in bat\_tle ar\_

bat\_tle ar\_ray'd! The an\_chor's weigh'd, Be vic\_try theirs, When in bat\_tle ar\_

bat\_tle ar\_ray'd! The an\_chor's weigh'd, Be vic\_try theirs, When in bat\_tle ar\_

*p* *f* *rit.*

Allegro vivo.

A. ray'd! Ring out oh bri - dal bells, ring out! Now

B. ray'd! Ring out oh bri - dal bells, ring out! Now

F. ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

Allegro vivo.

(Marriage bells)

A. long life to the young pair shout! Ring out oh

B. long life to the young pair shout! Ring out oh

F. long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

V.  
bri - dal bells ring out!

R.  
bri - dal bells ring out!

F.  
bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out! (Curtain)

*marcato il canto e ff*

A.  
R.  
F.

*ff*

END OF ACT I.

# ACT II.

## ENTR'ACTE.

Nº 7.

Maestoso.

PIANO

*ff*

This system consists of two staves of piano music. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a series of chords and single notes, marked with a forte-fortissimo (*ff*) dynamic. There are several accents and slurs throughout the passage.

Allegro non troppo.

*poco allargando* *fp*

This system continues the piano music. It features a change in tempo and mood, marked *poco allargando* (slightly broadening) and *fp* (fortissimo). The music includes a variety of rhythmic patterns and dynamic markings.

This system continues the piano music with various rhythmic patterns and dynamic markings, including accents and slurs.

Allegro agitato.

*rit.* *f*

This system continues the piano music, marked *rit.* (ritardando) and *f* (forte). It features a change in tempo and dynamic, with various rhythmic patterns and dynamic markings.

*p*

This system concludes the piano music, marked *p* (piano). It features various rhythmic patterns and dynamic markings, including accents and slurs.

First system of musical notation. The upper staff contains a melodic line with a long slur over the final two measures. The lower staff provides a harmonic accompaniment. Dynamics include *f* (forte) in the first measure and *p* (piano) in the second measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a long, sustained chord in the first measure. Dynamics include *f* (forte) in the first measure, *p* (piano) in the second, and *ff* (fortissimo) in the third.

Andantino.

Third system of musical notation, marked *Andantino.* The upper staff begins with a rest followed by a melodic phrase. The lower staff has a steady accompaniment. Dynamics include *sempre pp* (sempre pianissimo) and a performance instruction *(Tambour de basque)*.

Fourth system of musical notation. The upper staff features a more active melodic line. The lower staff continues the accompaniment with sustained chords.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment. A dynamic marking of *poco rit.* (poco ritardando) is present in the final measure.

Sixth system of musical notation. The upper staff concludes with a melodic phrase. The lower staff features a final chord. Dynamics include *rit.* (ritardando) and *piu rit.* (piu ritardando). The system ends with the instruction *(curtain)*.

# LOVER'S TALK.

## SONG.

N<sup>o</sup> 8.

RENE.

Allegretto quasi Andante.

RENE.

1. When  
2. The  
3. Should

PIANO.

lov\_ers fond go out a walk - ing, They are not si - lent, oh! dear no\_they chat; True,  
lit - tle birds are sweet - ly sing - ing, The buds are op'ning in each syl\_van bow'r, Our  
ev - er vul - gar language fal - ter, Your lov - er finds a lit - tle kiss means all! And

PIANO.

there's a sameness in their talk - ing, But ah, its not less rap - tur\_ous for that! First He  
lov\_ers feel all Na\_ture spring - ing And somewhat in this fa - shion own her pow'r: First the  
so, when trembling at the al - tar, And white robd priests for words re\_sponsive call; I should

PIANO.



(kisses .....)

haz - ard - eth this ob - ser - va - tion . . . . . Then *She*  
 gen - tle - man "What says the Po - et?" . . . . . 'Tis a  
 won - der lit - tle if he mut - ter, . . . . . Or the

*vivo* *a tempo*

(kisses ..... .. .)

an - swers thus, in af - firm - a - tion . . . . .  
 sweet quo - ta - tion dont you know it? . . . . .  
 la - dy an - swer in a flut - ter, . . . . .

*vivo*

*Chorus ad lib.* (kisses .....)

Ev - ry - bo - dy knows . . . . . for that's Eng - lish, Greek,  
 8 .....

*a tempo*

(kisses .....)

Dutch, Ev - ry - where it goes . . . . . and it means oh so much!  
 8 .....

*cres.*

# I WELCOME YOU.

## SCENE & AIR.

(ZOE, ANTOINETTE, RENÉ, FRONTIGNAC & COMMODORE.)

### Nº 9.

Moderato.

ZOE.

ANTOINETTE.

RENÉ.

COMMODORE.

PIANO.

*f* *p*

I wel - come you to France!

So

Moderato.

A.

C.

(embrace)

Now, guardian, to your cir - cle, Pray pre -

does your guardian too.

*p* *p*

Z. sent me, do! (Zoe starts.)  
 C. Fron-tig-nac, A-vo-u-é! My ne-phew there, Re-né!

(spoken.)  
 Z. RENÉ. (aside) "She recognizes me!" His wife! RENÉ. (aside.)  
 R. (That means war to the  
 C. Then An-toi-nette his wife

(bitterly)  
 Z. I wish you all the sweets of ma-tri-mo-ny!  
 R. knifel)

COM. They've got 'em! like a pair of flies in ho-ney! (goes up.)  
 ZOE. (spoken aside) "We'll see about it!"

ZOE. (to him.)

RENÉ. (aside to Zoe.) Per\_haps, Sir, it would be as well!

Your won\_der Zo - e I'll dis\_pel.....

*p*

ANTOINETTE. (aside to Front.)

Allegro non troppo.

*rit.* Where did she meet him first?

FRONT. (aside) (They go up.)

A storm's a - bout to burst! (Zoe comes down with René.)

*rit.* *f*

ZOE. *pp*

In the per\_fum'd mag\_no - lia bow\_er Where we part\_ed one sad summer day, You re-

*pp*

mem\_ber you gave me a flow - er, And vow'd you'd love ev - er and aye!..... Now the

Z.  
 flow-er is wither'd and brok-en, I sup- pose I should throw it a- way, Fan- cy the

Z.  
 vow still is un- spok- en, Fan- cy the vow still is un- spok- en, Or, like the

*rit.*

Z.  
 flower, meant but for a day. RENÉ.  
*a tempo*

O keep the flow'r, part with it nev- er, And my love vow, be- lieve it

*pp a tempo*

R.  
 ev- er, Tho' doubt may obscure love's ray,..... Trust yet the dawn of a hap- pi- er day!

*colla parte*

# MAKE LOVE TO ME.

## DUET:

(ZOE & FRONTIGNAC.)

### Nº 10.

Maestoso.

ZOE.

Make love to me, and don't be

PIANO.

(They sit — business.)

shyl

FRONT.

(there's some thing des-prate in her

Wait-ing for you!

eye, She has a wick-ed, aw-ful, eye!)

You be-gin,

(sobbing)

Z. You are in - hu - man, To a poor young wo - man!

F. do!

(fiercely)

Z. Good gracious! man, say something pret - ty, You've sure - ly learnt love out of school, .....

Allegro vivo.

Z. .... out of school?

FRONT. (edging away)

EX - cuse me, ma'am, I am not wit - ty, In fact I am an aw - ful

(following him)

Z. I'd ob - serve time is get - ting

F. fool, ..... quite a fool!

59

(retaining him)

Z. on!..... No you

F. So it is! and I must be gone! (turns up)

Amoroso.

Z. won't Or at least you don't! Let us bill and

F. (turns up)

Z. coo, bill and coo, bill and coo!

FRONT.

(If my wife could see me what the dick\_ens would I

Z. I'm all your own! I am your's a lone! All the same re -

F. do?)



Z. mem - ber that time's get - ting on! Ah yes it is a

F. Ah yes it is a

Z. fact that time is get - ting on!

F. fact that time is get - ting on! (He edges chair away, — she follows him.)

ZOE.

Like all your sex you are in -

Z. hu - man, My fee - ble na - ture nought a - vails, ..... nought a.vails!

## FRONT.

(I've al - ways no - ticed fee - ble wo - man, Is ve - ry clev - er with her

## ZOE.

Where's my guar - dian? I fain would  
nails, ..... with her nails!

(pulling him back)

speaking him, What! let you  
Oh! cer - tain - ly! I'll go and seek him! (goes)

Amoroso.

go? Ah, dar - ling, No! Ah! Love's pas - sion

Z. *now in your as - pect I track,*

F. *(Well! I have a sort of craw - ly feel - ing down my*

Z. *'Tis love! 'Tis love! And I'm yours a - lone! Take me to your*

F. *back!)*

*(embraces him: he rises)*

Z. *bo - som I'm all your own Yes! take me to your bo - som I am all your*

F. *What! take her to my bo - som! is she all my*

Z. *own!.....*

F. *own?..... (Zoe falls into his arms.)*

*a tempo*

*ff animato*

# YOU HAVE NO RIGHT.

## DUET.

(ZOE & RENÉ.)

### № 11.

Moderato assai.

ZOE.

You have no right to kneel plead ing at my

PIANO.

*f* *p*

feet, Or to urge so un law ful suit, The vow that you make, I

*fp*

Z.

do not de ny, is sweet, But it is for bid den fruit! Yes! that we

*meno*

Z.

both may have rest, Per haps you had.. bet ter make a clean breast! Tell how you

*rit.* *rit. molto*

*rit.* *mf*

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

Z. love me, tho' of course wrong it is, Tell the whole stor - ry how - ev - er long it is! Then we will

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

Z. seek a cure, but first, It is meet we should know the

*mf*

Z. worst!

*a tempo*

RENÉ.

Ah! yes I'll want thy gen - tle heal - ing

*f* *p*

R. art, If the cure is but long and slow!

R. Yes! the ill is here with - in my heart, And the symp - toms you shall

*fp*

R. know! Thou dost haunt me night and day, Of thee I'll dream ah! for ev - er and

*meno* *rit.*

*meno* *rit.*

R. ay!... That is my case, Thou knowest the laws of it, For wert thou not thy self the sole

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

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

R. cause of it, There is but one cure for my bane, Darling love me once a

*poco rit.*

*colla voce*

*poco più*

R. gain! Let me a - gain touch that lip rap - ture - glow - ing, As in the dear days long a -

*p poco più*

ZOF.

R. Love thro' my being like me - lo - dy's flow - ing Passion ap - proves tho' rea - son says

go!

Z. no! Oh dar - ling say still if you love me?

R.

*p*

Z. *rit. pp a tempo*

R. swear by the blue heav'n a - bove me! Yes! I love thee! Lov - ing

*p f ff rit. pp a tempo*

Z.  
hearts why did Fate sev - er; And for a space e - strange? But the

R.  
hearts why did Fate sev - er; And for a space e - strange? But the

Z.  
*cres.* old love faith - ful ev - er, *dim.* Nor time, nor fate can 'change! *f* Ev - er and

R.  
*cres.* old love faith - ful ev - er, *dim.* Nor time, nor fate can change! *f* Ev - er and

Z.  
*p rit.* ay!..... Ev - er and *f allarg.* ay!.... Ev - er and *a tempo* ay, now thee I will call mine own, Rapture to

R.  
*p rit.* ay!..... Ev - er and *f allarg.* ay!.... Ev - er and *a tempo* ay, now thee I will call mine own, Rapture to



Z. think thou'rt ev - er and all mine own! Rea - son may frown and

R. think thou'rt ev - er and all mine own! Rea - son may frown and

Z. Pru - dence chide, But true love will a - bide..... ah,

R. Pru - dence chide, But true love will a - bide..... ah,

Z. e'er..... a - bide!

R. e'er..... a - bide!

**(A) CHORUS. "Certain are we!"**

**(B) NOTARIES SONG. "The Chicken!"**

TUTTI & CORO.

**Nº 12.**

*Allegro maestoso.*

SOPRANOS.

TENORS.

BASSES.

Musical notation for Soprano, Tenor, and Bass staves. The staves are empty, indicating that the vocal parts are not written out in this section of the score.

*Allegro maestoso.*

PIANO.

Musical notation for Piano accompaniment. The piano part begins with a forte (*f*) dynamic. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a rhythmic accompaniment with a triplet of eighth notes.

Three vocal staves (Soprano, Tenor, Bass) with lyrics. The lyrics are: "Not in the least do we wonder what's the". Each staff has a triplet of eighth notes above the first measure of the second line.

Piano accompaniment for the vocal section. The piano part continues with a forte (*ff*) dynamic. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a rhythmic accompaniment with a triplet of eighth notes.

mat-ter, Cer-tain are we that it must be the Com-mo-dore! For there is

mat-ter, Cer-tain are we that it must be the Com-mo-dore! For there is

mat-ter, Cer-tain are we that it must be the Com-mo-dore! For there is

al-ways a scan-dal and a clat-ter When-e'er he comes a-shore!

al-ways a scan-dal and a clat-ter When-e'er he comes a-shore!

al-ways a scan-dal and a clat-ter When-e'er he comes a-shore!

Al-ways a clatter When-e'er he comes a-shore! That's what's the mat-ter!

Al-ways a clatter When-e'er he comes a-shore! That's what's the mat-ter!

Al-ways a clatter When-e'er he comes a-shore! That's what's the mat-ter!

Commo\_dore! Commo\_dore! Why come a\_shore? Commo\_dore! Commo\_dore!

Commo\_dore! Commo\_dore! Why come a\_shore? Commo\_dore! Commo\_dore!

Commo\_dore! Commo\_dore! Why come a\_shore? Commo\_dore! Commo\_dore!

(Enter Notaries.)

1<sup>st</sup> NOTARY. §

1. You may hear of guileless  
2. Told, too, there are

Why do you ev - er come a - shore?

Why do you ev - er come a - shore?

Why do you ev - er come a - shore?

*p moderato*

N. law - yers, Who ne - ver take a fee, And whose ten - der hearts are  
states - men, Who quite for - get them - selves, Who their own pe - cu - liar

N. trou - bled, When peo - ple don't a - gree, They ne - ver take a  
int' - rests, Do put up - on the shelves! Who do not care a

N. case in hand, Un - less they feel it's right, They ne - ver do e -  
jot for pow'r, And when they're wrong re - sign, And with ig - no - ble

N. quiv - o - cate, And ne - ver say black's white!  
par - ti - zans, Will at no price com - bine!

N.  
Hum! That will not do, you know! Hum! That's playing it ra - ther low,

*p*

N.  
Hum! Folk might have thought it so, In the sim-ple days of long a - go!

S.S.  
Hum! That will not do, you know, Hum! That's play-ing it ra - ther low,

T.B.

*f*

S.S.  
Hum! Folk might have thought it so, In the sim-ple days of long a - go! We are

T.B.

1. 2.

*ff*

# WHOM DO I LOVE.

## FINALE ACT II.

Nº 13.

(TUTTI & CORO.)

Allegro martellato.

*ad lib.*

ZOE.

ANTOINETTE.

RENÉ

FRONTIGNAC.

COMMODORE

SOPRANOS.

TENORS.

BASSES

Whom do I love? Well, René, yes René.

Allegro martellato.

PIANO

*ff*

*colla voce*

*pp*

né!

*f* This dread - ful

*f* What does she say! This dread - ful

*tempo* Good gra - cious Heavns! What does she say! This dread - ful

COM.

But

per - son loves Re - né!

per - son loves Re - né!

per - son loves Re - né!

Moderato. ZOE. 3 (snapping fingers.) 3

That doesn't matter at all to me! That for the

René is married you see! I'll call in the law if you do!

Moderato.



*poco rit.* *a tempo* (3) (3) (3) (3) (3) (3)

z. law, and that for you! When a Cre-ole falls in love, Such im-pe-di-ments she's a -

bove! Oh yes she's ve-ry much a - bove! In this

ANTOINETTE. *f* Ah! yes she's ve-ry much a - bove!

FRONT. *f* Ah! yes she's ve-ry much a - bove!

COM. *f* Ah! yes she's ve-ry much a - bove!

SOPRANOS. *f* Ah! yes she's ve-ry much a - bove!

TENORS. *f* Ah! yes she's ve-ry much a - bove!

BASSES. *f* Ah! yes she's ve-ry much a - bove!

*ff*

*Allegro moderato.*

z. land they make marriage but a fet - ter, Which half the time they try to

z. break! There! hav - ing had my say out I feel bet - - ter,

z. *rit.* 'Tis good, con - fes - sion so to *a tempo* make I know that this will give

*rit.* *a tempo* *sempre p*

z. rise to dreadful scan - dal, That my no - tions are much more fit for Co - ro - man - del, That

z. *rall.* may be so, And if it be, *rit.* Oh! give me love and li - ber - ty a .. cross the

*rall.* *rit.*

Andante.

z. sea! Ah!..... O come with me! Be - neath the Man - go

*pp* (Tambour de basque.) *pp* *sfz* *sfz*

z. tree, And dream of love where the fea - ther - y co - co', Fanneth the glitt' - ring sea!..... There's

z. mirth in the bow'rs, And nev - er fail - ing flow'rs, And one sweet song, a - round, a - bove, With

*sfz* *sfz* *poco rit* *poco rit*

z. one theme and that love! And

SOPRANOS. (fan movement) 0 come with me! Be - neath the Man - go tree, And

TENORS. 0 come with me! Be - neath the Man - go tree, And

BASSES. 0 come with me! Be - neath the Man - go tree, And

*a tempo* *p a tempo* *sfz* *sfz*

dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And  
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And  
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And  
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And

never failing flow'rs, And one sweet song a round, a-bove, And that song, Love!  
 never failing flow'rs, And one sweet song a round, a-bove, And that song, Love!  
 never failing flow'rs, And one sweet song a round, a-bove, And that song, Love!  
 never failing flow'rs, And one sweet song a round, a-bove, And that song, Love!

*sfz*  
*f*  
*f*  
*f*  
*sfz*  
*f*

Allegro.

COM.

Ventre saint gris! ventre saint gris! Oh that I

G. had, Oh that I had the lot out at sea!

SOPRANOS.

Ven\_tre saint gris! ven\_tre saint gris! If he but

TENORS.

Ven\_tre saint gris! ven\_tre saint gris! If he but

BASSES.

Ven\_tre saint gris! ven\_tre saint gris! If he but

had the lot out at sea! But as it is, nev\_er a law, Such a con-  
 had the lot out at sea! But as it is, nev\_er a law, Such a con-  
 had the lot out at sea! But as it is, nev\_er a law, Such a con-

RENÉ.

Hal - lo! there's a gun!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

(gun off.)

(gun.)

*ff*

ANTOINETTE.

There goes num - ber two!

FRONT.

COM. (spoken) "O d - n it!"

1<sup>st</sup> NOTARY.

A sig - nal of three!

2<sup>nd</sup> NOTARY.

*p*

SOPRANOS.

Com - mo - dore, 'tis for

TENORS.

BASSES.

*p*

Com - mo - dore, 'tis for

*p*

(gun.)

*p*

*p*

*ff*

ZOE. *f rall.*

Allegro non troppo

Commodore! 'tis for you!

Commodore! 'tis for you Commodore! 'tis for you!

RENÉ. *f rall.*

Commodore! 'tis for you Commodore! 'tis for you!

Commodore! 'tis for you Commodore! 'tis for you!

COM.

Shiv-er my

*f rall*

Commodore, 'tis for you! Commodore! 'tis for you Commodore! 'tis for you!

*f rall.*

you! Commodore, 'tis for you! Commodore! 'tis for you Commodore! 'tis for you!

*f rall.*

Commodore! 'tis for you Commodore 'tis for you!

*f rall.*

Commodore, 'tis for you! Commodore! 'tis for you Commodore! 'tis for you!

*f rall.*

you! Commodore, 'tis for you! Commodore! 'tis for you Commodore! 'tis for you!

*mf*

*ff rall*

*p*

Allegro non troppo

.timbers yes! it's for me! I'll wager the Ad-mi ral sends me to sea! Ere a-ny-thing's

ZOE

*f*

Ere aught is done! Bang goes a gun!

ANF.

*f*

Ere aught is done! Bang goes a gun!

RENÉ.

*f*

Ere aught is done! Bang goes a gun!

done, Bang! goes a gun! Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

BEAUPRE.

A let - ter!

(Enter Beaupré.)

*rall.*

*a*

A let - ter!

From the Port Ad - mi -

*sempre f*

*p*



Moderato.

ZOE. (aside.)

Moderato maestoso

I was a - bout To let all out!

RENÉ. (aside to Zoe.)

May ev'ry blessing fall on our Port Admi - ral!

ral!

Moderato.

Moderato maestoso

§ COM. (reading.)

1. Hur - ry on board! your an - chor trip! Where can you be bet - ter than a - board your ship?  
 2. But should your va - lour be in vain, Keep your country's credit safe up - on the main!

CORO.

f SOPRANOS.

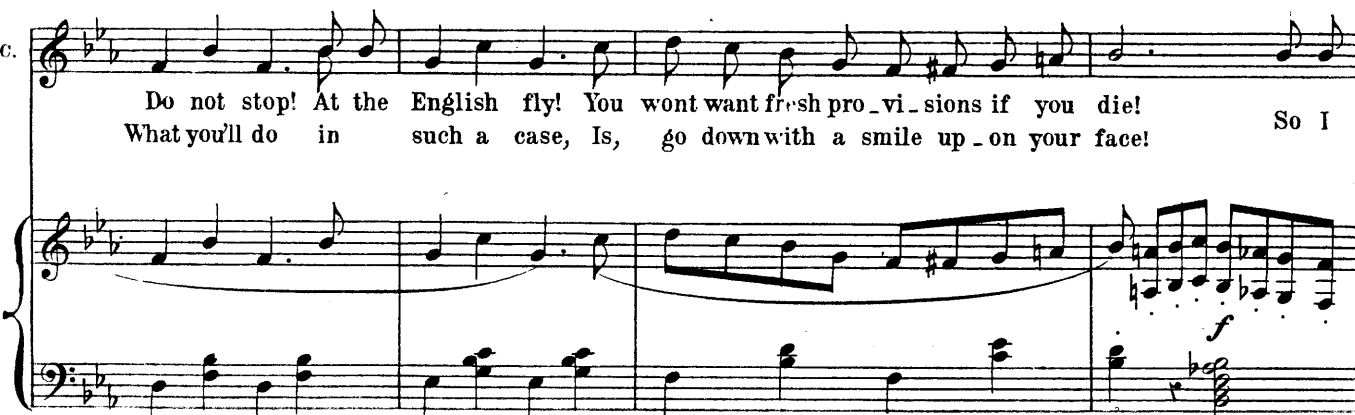
1. Hur - ry on board! your an - chor trip! Where can you be bet - ter than a - board your ship?  
 2. But should your va - lour be in vain, Keep your country's credit safe up - on the main!

TENORS & BASSES.

*2*

c.  *2*

Though your bis - cuits may be mus - ty, Wa - terbrack - ish, ba - con rus - ty,  
Should the foe have too much me - tal, Dont give in, though you he set - tle,

c. 

Do not stop! At the English fly! You wont want fresh pro - vi - sions if you die!  
What you'll do in such a case, Is, go down with a smile up - on your face! So I

c. 

wish you the lot so dear to the brave, Plen - ty yard - arm fight - ing, and a he - ro's grave!

*p* CORO.

*p* 

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

*f*

C. Yes! that's the lot so dear to the brave, Plenty yardarm fight-ing and a he-ro's grave!

*f*

Yes! that's the lot so dear to the brave, Plenty yardarm fight-ing and a he-ro's grave!

Andante moderato.

ZOE

RENÉ. Good - bye Com - mo - dore!

Good - bye Com - mo - dore!

FRONT. Good - bye

*p* *legato sempre*

Andante moderato.

ZOE.

ANT. We may

Good - bye Com - mo - dore!

R. We may meet no more!

F. Com - mo - dore!

*tr*

meet no more!  
 No..... more!  
 We may meet no more!  
 COM. (furious.)  
 Be - lay! be -  
 lay there! D\_n my eyes! I've got for you a small sur - prise!  
 CORO.  
 He's a  
 good heart - ed soul! Up on the whole!  
 piu vivo

Allegro.  
COM. (to sailors.)

TUTTI.  
"Ah!"

Just seize Re - né there, and lug him on board! Then just do the same by Zo - e my

*agitato*

*f*

*And.*

TUTTI.  
"Ah!"

TUTTI.  
"Ah!"

ward! Take An - toi - nette I'll teach her to be bold! And Fron - tig - nac i - ron and clap in the

TUTTI.  
"Ah!" *più vivo*

hold! The no - tar - ies too! The pa - pers, pen, ink! The Brides - maids had

*più vivo martellato*

RENÉ.  
*meno mosso*

TUTTI "Oh!" O ve - ry well? It real - ly does - nt

bet - ter be col - lard I think!

*meno mosso*

ZOE.

On board a ship, we still can make a clat-ter, *accelerando*

R. matter! We'll tell the crew I beg to

*accelerando*

ANT.

The bo'sun, gunner, surgeon too,

R. state,

FRONT.

The middies and the purser's mate,

NOTARIES.

And we'll subpoe-na all the

crew!

TUTTI. *cres.*

You may have force but we've the law, And so don't care a single straw! Not a straw! Not a

*cres. f*

T. straw! RENE.  
hur - ry on board, the

Coro. Not a straw! Not a straw!

R. an - chor trip! Wont we make it warm for you on board your ship!

Coro. Hurry on board, the an - chor trip! Wont they make it hot for him on board his ship.

The musical score is arranged in four systems. The first system contains the Tenor (T.) vocal line and piano accompaniment. The second system contains the Chorus (Coro.) vocal line and piano accompaniment. The third system contains the Soprano (R.) vocal line and piano accompaniment. The fourth system contains the Chorus (Coro.) vocal line and piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamic markings include 'f' (forte) and 'ff' (fortissimo).

ZOE.

Ve - ry nice, a lit - tle yacht - ing,

ANT.

Read - ing, paint - ing, notes down jot - ting,

FRONT. (to Notaries.)

Learned friends, you I re - tain, To lead this case when we get back a - gain!

RENÉ.

So as I have remark'd before, Wont we make it pleasant for the Commodore!

PRINCIPALS  
with  
CORO.

La, la, la, la, la, la, la, la Yes! as he has re.



mark'd be fore, They will make it pleasant for the Com-mo-dore! And now a-board the ship they

Allegro.

go The upshot who pretends to know? Sure marriage never was be-fore Arranged on board a man-of-

war! On board, on board, was ne'er before Ar-ranged on board a man-of-war!

*ff* (Gun off.)

Curtain ) *animato*

*ff*

ACT III.N<sup>o</sup> 14ENTR'ACTE.

Allegro marcato

PIANO.

*f* *mf*

*cres.*

*mf*

*cres.* *f* *p*

First system of musical notation. The right hand plays a series of chords and eighth notes, while the left hand plays a steady accompaniment. Dynamics include *f* and *ff martellato*. There are accents (^) over some notes.

Second system of musical notation. The right hand continues with chords and eighth notes. Dynamics include *mf*. There are accents (^) over some notes.

Third system of musical notation. The right hand plays a melodic line with eighth notes. Dynamics include *cres.* and *b*. There are accents (^) over some notes.

Fourth system of musical notation. The right hand plays a melodic line with eighth notes. Dynamics include *cres.* and *b*. There are accents (^) over some notes.

Fifth system of musical notation. The right hand plays a melodic line with eighth notes. Dynamics include *ff*. There are accents (^) over some notes.

Sixth system of musical notation. It begins with the tempo marking *Adagio.* and ends with the instruction *(Curtain.)*. Dynamics include *p*. There are accents (^) over some notes. The system concludes with a *Segue* marking.

# I GUARD THE LONELY DECK FOR THEE.

No 15.

## SLEEP SONG.

RENE.

Andantino.

RENE.

PIANO.

1. I guard the lone - ly  
2. Thus rock'd up - on the

deck for thee, While moon - lit wa - ters round thy slum - bers play, The  
mid - night deep, The rip - ple sing - ing in thy dream - ing ear, The

waves are still'd to sum - mer sea, be thy dream - ing fan - cies light as  
hap - py past will come in sleep, With me - mo - ries so ten - der and so

*più f*

R. they! The qui - et stars glint from a bove. And gem the o - cean's  
 dear! When 'neath the far, far In - dian shade, We dreamt the hours a -

*pp*

R. breast, The night wind breathes soft song of love, Too soft to break thy  
 way, And bree - zes in the man - go made, Love's mu - sic to love's

*rit.* *più rit.* (Bouche fermée) *a tempo*

R. rest,..... Too soft to break thy rest! M'm.....  
 lay,..... Love's mu - sic to love's lay! M'm.....

*rit.* 1. *last time.*

# "VENGEANCE."

## SESTETTE.

No. 16.

ZOE, ANTOINETTE, RENÉ, FRONTIGNAC, & THE NOTARIES.

Andante.

ZOE.

ANTOINETTE.

RENÉ.

FRONTIGNAC.

THE NOTARIES.

PIANO.

Yes! we think the best thing

*rit.* *tempo*

*poco più*

Z. No! no, no, No! say not so! say not so!

A. No! no, no, No! say not so! say not so!

R. No! no, no, No! say not so! say not so!

F. No! no, no, No! say not so! say not so!

N. we can do is die! We will on - ly

*Tempo I?*

*mf poco più*

*Red.*

*poco più*

Z. *poco più* Bra - vo! bra - vo! Now our plan we will show!

A. *poco più* Bra - vo! bra - vo! Now our plan we will show!

R. *poco più* Bra - vo! bra - vo! Now our plan we will show!

E. *poco più* Bra - vo! bra - vo! Now our plan we will show! You've

V. live if vengeance we des\_ery!

*mf poco più* *llegiero*

I. got with you pens 'and vel - lum? The

V. Yes! but we're not in the mood!

E. Com - mo - dore! you'd like to sell 'im?

1<sup>st</sup> NOTARY. O! we would!

2<sup>nd</sup> NOTARY. O! we

F. That's right! now our views you're shar - ing...

2nd would!

F. NOTARIES. A new con - tract you 'must be pre -  
Tell us what you'd have us do?

F. par - ing,

S. Sub - sti - tute the false for true?....

TUTTI. Rea - dy wit!....

*rit.* *a tempo* *f*

T. That is it! Ha ha! ha! ha! ha! ha! ha! ha! ha!

*rit.*

*f* *rit.*

*Attacca.*



Tempo di Valse.

RENÉ

Ven - geance! Ven - geance! That is our at - ti - tude, Com - mo -

*dolce.*

R. dore You'll rue sore your la - ti - tude, Take care! take care!

R. Where us you steer a - bout, Ven - geance! Ven - geance! you short - ly will hear a - bout!

ZOE.

Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

ANT. Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

R. Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

FRONT. Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

NOTARIES. Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

*mf*

rue sore your la - ti - tude, Take care! take care! Where us you

A. rue sore your la - ti - tude, Take care! take care! Where us you

R. rue sore your la - ti - tude, Take care! take care! Where us you

F. rue sore your la - ti - tude, Take care! take care! Where us you

N. rue sore your la - ti - tude, Take care! take care! Where us you

Z. steer a - bout, Ven - geance we'll have up - on thee!.....

A. steer a - bout, Ven - geance we'll have up - on thee!.....

R. steer a - bout, Ven - geance we'll have up - on thee!.....

F. steer a - bout, Ven - geance we'll have up - on thee!.....

N. steer a - bout, Ven - geance we'll have up on thee!.....

*dim. e rit.* *pp* *ppp*

# "LET US SWEAR."

N<sup>o</sup> 17.

EXIT.

ZOE, ANTOINETTE, RENÉ, FRONTIGNAC, & NOTARIES.

*pp* *pp*

ZOE. Let us all swear once more, Down with the Commodore!

ANTOINETTE. *pp* Let us all swear once more, Down with the Commodore!

RENÉ. *pp* Let us all swear once more, Down with the Commodore!

FRONTIGNAC. *pp* Let us all swear once more, Down with the Commodore!

NOTARIES. *pp* Let us all swear once more, Down with the Commodore!

PIANO. *pp*

*rit. molto* *rit. molto* *rit. molto* *rit. molto* *rit. molto*

Z. We'll his ex\_istence bore! Un\_til put a - shore.....

A. We'll his ex\_istence bore! Un\_til put a - shore.....

R. We'll his ex\_istence bore! Un\_til put a - shore.....

F. We'll his ex\_istence bore! Un\_til put a - shore.....

N. We'll his ex\_istence bore! Un\_til put a - shore.....

*rit. molto* *tempo* *ppp*

PIANO.

# WE'RE THE LADS!

Nº 18.

## CAPSTAN CHORUS.

BEAUPRE & S. S. T. B.

**Allegro.**

SOPRANOS.

TENORS & BASSES.

PIANO.

**ff** TUTTI.

*p*

We're the lads that

nev - er grum - ble, When the Bo' - sun whis - tle's shrill, From our ham - mocks

*cres.*

up we tum - ble, Do our du - ty with a will - 'Taint a bit of

*p*

*cres.*

*p*

use us groaning, What we've got to do we do, Swabbing, scrubbing ho - ly ston - ing,

*cres.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics: "use us groaning, What we've got to do we do, Swabbing, scrubbing ho - ly ston - ing,". The piano accompaniment is written in two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo and dynamics are not explicitly marked, but there is a *cres.* (crescendo) marking above the vocal line in the fourth measure.

We're a mo - del crew!

BEAUPRE.

Ay! ay! Sir!

Now your Cap - stan bars be man - ning!

*R.H.*

*p*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics: "We're a mo - del crew!", "BEAUPRE.", and "Ay! ay! Sir!". The piano accompaniment includes dynamic markings *f* (forte) and *p* (piano). There are also markings for the right hand (*R.H.*) and a *p* marking above the piano part in the final measure.

Ay! ay! Sir!

BEAUPRE.

Ay! ay! Sir!

Ay! ay! Sir!

Id - lers! look out for a tan - ning!

*R.H.*

*p*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics: "Ay! ay! Sir!", "BEAUPRE.", "Ay! ay! Sir!", and "Ay! ay! Sir!". The piano accompaniment includes dynamic markings *f* (forte) and *p* (piano). There are also markings for the right hand (*R.H.*) and a *p* marking above the piano part in the final measure.

S. S.

BEAUPRE.  
Hand the haw - ser, send her round.

That we will sir, we'll be bound.

This system contains the first vocal entry. The vocal line (Soprano/Alto) begins with the lyrics "That we will sir, we'll be bound." The piano accompaniment (BEAUPRE.) starts with the lyrics "Hand the haw - ser, send her round." The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

*f*  
Now my lads, yo ho! yo ho! yo..... ho!.....

*ff*

This system continues the vocal melody with the lyrics "Now my lads, yo ho! yo ho! yo..... ho!.....". The piano accompaniment is marked *ff* and provides a rhythmic accompaniment with chords and moving lines in both hands.

*p*  
Sing a stave now to our dear - ies, (All have one at least in tow,)

*p*

This system concludes the vocal phrase with the lyrics "Sing a stave now to our dear - ies, (All have one at least in tow,)". The piano accompaniment is marked *p* and features a more active melodic line in the treble and a steady accompaniment in the bass.

*cres.*

Would that they were here to cheer us, Round and round it as we go!

*cres.*

*p*

Think we see their dark eyes glanc - ing, Though they're far a - cross the foam,

*p*

*cres.*

Think that now we're with them danc - ing, Bring the ca - ble home!

*cres.*

List - en my dar - ling the song that I sing you, True to our  
 co - lours and the girl we love, are we!..... And when the ship's sail - ing  
 home we will bring you, Silks, rum, to - bac - co too, from o'er the sea!  
 We're the lads that nev - er grum - ble, When the Bo' - sun whis - tles shrill,



*cres.*

From our ham - mocks up we tum - ble, Do our du - ty with a will!

'Taint a bit of use us groan - ing, What we're got to do we do,

*p*

*cres.*

Swabb - ing, scrubb - ing, ho - ly ston - ing, We're a mo - del crew! Yo

*cres.*

ho! yo ho! yo ho! yo ho!.....

# HORNPIPE.

Nº 19.

PAUL.

Con brío.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo marking 'Con brío.' and the dynamic marking 'p'. The piece is in 2/4 time. The right hand plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. The score concludes with a 'Fine.' marking at the end of the fourth system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff contains a harmonic accompaniment of chords.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation, including a repeat sign and a first ending bracket with an 8-measure repeat sign.

Fourth system of musical notation, continuing the piece with melodic and harmonic accompaniment.

Fifth system of musical notation, featuring a first ending bracket with an 8-measure repeat sign and various chordal textures.

Sixth system of musical notation, concluding the piece with a first ending bracket and an 8-measure repeat sign. The system ends with the instruction "D. C. §".

# "THE COMMODORE IS FAST ASLEEP."

Nº 20.

## QUATUOR.

ZOE, ANTOINETTE, RENE & FRONTIGNAC.

Allegretto quasi Andante.

ZOE.

ANTOINETTE.

RENE.

FRONTIGNAC.

Allegretto quasi Andante.

PIANO.

*mf*

*ten.*

*p*

Z. The Com\_mo\_dore is fast a - sleep! a -

A. a - sleep! The Com\_mo\_dore is fast a -

R. a - sleep! a

F. a - sleep! a

*pp stacc.*

S.  
sleep! us creep! us

A.  
sleep! us creep! us

T.  
sleep! Up-on our vic-tim let us creep! us

B.  
sleep! us creep! Up-on our vic-tim let us

S. *p* *poco cres.* *pp*  
creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In

A. *cres.* *pp*  
creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In

T. *cres.* *pp*  
creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In

B. *cres.* *pp*  
creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In

*poco cres.* *pp*

Z.  
war per-haps great Cap-tain, But not in love! Sleep

A.  
war per-haps great Cap-tain, But not in love! Sleep

R.  
war per-haps great Cap-tain, But not in love! Sleep

F.  
war per-haps great Cap-tain, But not in love! Sleep

*pp*

Z.  
on! Sleep on! Then wake to find the con-tract gone... *f*

A.  
on! Sleep on! Then wake to find the con-tract gone... *f*

R.  
on! Sleep on! Then wake to find the con-tract gone... *f*

F.  
on! Sleep on! Then wake to find the con-tract gone... *f*

*f*

Z. *pp* Sleep on!..... *Lento.*

A. *pp* Sleep on!.....

R. *pp* Sleep on!.....

F. *pp* Sleep on!.....

*p* *morendo* *p trem.* *Lento.*

Z. *pp* Si - lence! Si - lence!

A. *pp* Si - lence! Si - lence!

R. *pp* Si - lence! Si - lence!

F. (Frontignac advances to abstract contract.)

*marcato*

Allegro.

*mp*

Z. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

A. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

R. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

*mp*

Allegro.

Z. Let your touch be light and air - y, Take it now from his breast!

A. Let your touch be light and air - y, Take it now from his breast!

R. Let your touch be light and air - y, Take it now from his breast!

Adagio.

Z. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

A. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

R. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

FRONT.  
Now I've got it, now I've got it! Our's the first trick In ca - bin quick!

*mp*



Andante.

Z. Touch and go! touch and go!

A. Now let's be

R.

F.

COMM. (half waking) "Give 'em four dozen at the gangway!" OMNES. "Hush!" Andante.

Tempo I?

Z. The Com - mo - dore is fast a -

A. a -

R. *off...* *rit.* With si - lent step..... and slow! a -

F. a -

*ten.*

*pp*

Tempo I?

Z. sleep! a - sleep! us

A. sleep! The Com - mo - dore is fast a - sleep! us

R. sleep! a - sleep! Up - on our vic - tim let us

F. sleep! a - sleep! us

*p*

Z. creep! us creep Bright dreams of glo-ry wrapt in, His

A. creep! us creep Bright dreams of glo-ry wrapt in, His

R. creep! us creep Bright dreams of glo-ry wrapt in, His

F. creep! Up-on our vic-tim let us creep Bright dreams of glo-ry wrapt in, His

*poco cres.*

Z. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

A. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

R. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

F. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

*pp*

*poco cres.*

Z. Sleep on! Sleep on! Then wake to find the con - tract

A. Sleep on! Sleep on! Then wake to find the con - tract

R. Sleep on! Sleep on! Then wake to find the con - tract

F. Sleep on! Sleep on! Then wake to find the con - tract

Z. *f* gone.... *p* Sleep on!.....

A. *f* gone.... *p* Sleep on!.....

R. *f* gone.... *p* Sleep on!.....

F. *f* gone.... *p* Sleep on!.....

*f* *p* *morendo*

MELODRAME.N<sup>o</sup> 21.ENTRANCE OF CREW.

Allegro.

PIANO.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic and includes the tempo marking 'Allegro.' The second system starts with a crescendo (*cres.*) marking. The third system continues the melodic and harmonic development. The fourth system concludes with a final forte (*f*) dynamic. The bass line is primarily composed of chords and rhythmic patterns, while the treble line features more melodic movement.

Nº 22

FINALE.

TUTTI E CORO.

Moderato.

RENÉ.

Now Com - mo - dore dont stop our trip,

How we have en - joy'd our - selves on board your ship!

COMMODORE.

Not me! I'll put you all a - shore,

ZOË.

Ve - ry nice, a lit - tle yacht - ing,

C

Now I am Port Ad - mi - ral, not Com - mo - dore!

ANT.

Read - ing, paint - ing, notes down jot - ting,

NOTARIES.

We can sue him

FRONT.

Oh! ne - ver mind now that I've won my cause!

by our laws,

senza rit.

TUTTI E CORO.

We're the lads that ne - ver grum - ble, When the Bo' - sun whistles shrill, From our hammocks

Allegro.

cres.

cres.

up we tum-ble, Do our du-ty with a will! 'Taint a bit of use us groan-ing,

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "up we tum-ble, Do our du-ty with a will! 'Taint a bit of use us groan-ing,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

What we've got to do we do, Swabbing, scrubbing, hol-ly ston-ing, We're a mo-del

The second system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "What we've got to do we do, Swabbing, scrubbing, hol-ly ston-ing, We're a mo-del". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *cres.* (crescendo) marking is present above the vocal line and below the piano accompaniment.

crew! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah!.....

The third system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "crew! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah!.....". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *f* (forte) marking is present below the piano accompaniment, and a *ff* (fortissimo) marking is present below the piano accompaniment towards the end of the system.

Not Tiresome.

**JUST OUT.**

**HARRISON**

**\*MILLARD'S\***

**"GUIDE TO VOCALIZATION."**

**PRICE, 50 CENTS.**

A Neat Little Instructor in the

**"ART OF SINGING"**

By This

**Eminent Teacher and Master of Ballad Writers.**

**A BOOK THAT EVERY SINGER  
SHOULD HAVE.**

Commences with "Hints to Beginners," and takes the Student gradually, Step by Step, to the last Exercise.

PUBLISHED BY

**RICHARD A. SAALFIELD,**

12 Bible House, New York.

**The Easiest and Best.**

Get It, And Learn to Sing.

Sent Postpaid for 10 Cents Extra.



**NOW READY.**

# DANCE FOLIO, Vol. 2,

Companion to Vol. 1,

## The \* Great \* Dance \* Book.

**FULL OF POPULAR MUSIC ONLY.**

### CONTENTS.

Contains all the Latest Waltzes, Galops, Etc.

FULL OF NEW MUSIC.

#### WALTZES.

	PAGE.
Beggar Student .....	22
Bartholdi Monument .....	25
Blue Violet .....	28
Black Hawk .....	31
Barcarolle .....	34
Dreamland .....	38
Falka .....	179
Go as You Please .....	34
Golden Rain (Pluie d'or) .....	47
I Love Thee (Je t'aime) .....	52
Isabella .....	59
Jeffries Yacht Club .....	64
My Queen .....	74
Pomone .....	80
Royal .....	85
Racquet Waltz .....	88
Skater's (Les Patineurs) .....	69
Snow Drift .....	92
Sweethearts .....	175
Under the Elms .....	96
<b>POLKAS.</b>	
Always Gallant .....	113
Bella Bocca .....	100
Glass in Hand .....	102
Manhattan .....	104
Salvini .....	107
Society .....	110

#### GALOPS.

	PAGE.
Clear the Track .....	182
Cst. Cst, Cst .....	116
Dudes (The) .....	119
Helter Skelter .....	132
Hurricane .....	125
Jolly Fellows .....	128
Oscar Wilde .....	131
Paul and Virginia .....	134
Queen of the Fairies .....	136

#### MARCHES.

Evacuation Day .....	8
Good Luck .....	10
Henry Irving .....	12
Journey to Africa .....	5
Seventh Regiment .....	18
Twenty-second Regiment .....	13

#### LANCIERS.

Beggar Student .....	140
Mascotte .....	145
New York .....	150
Prince Methusalem .....	155

#### MISCELLANEOUS.

Forget Me Not, Gavotte .....	160
La Paloma (The Dove) .....	164
British Patrol .....	170

**PUBLISHED BY**

**RICHARD A. SAALFIELD,**

12 Bible House, New York.

The Best Book Published.

# A Selected Catalogue OF SOME OF THE Best Selling American Copyrights. "Every Piece a Gem."

PUBLISHED BY  
**RICHARD A. SAALFIELD,**  
12 BIBLE HOUSE, NEW YORK.

Vocal Music.	Sacred Music.	Instrumental.
As the Hours Pass On ..... Hodges 40 By the author of The "Rosebush" and a song that is fully equal to any of this writer's efforts	<b>Solos, Duets, Trios and Quartettes.</b> Angelus ad Pastores "Christmas Anthem" (An angel of the Lord to the Shepherds)..... ..... Rev. Lawrence 1.00	Altar March ..... Lawrence 40 Amatori Waltzes..... Conway 50 American Triumphal March..... Putnam 1.00 Brilliant and martial in style. Quite difficult and very taking.
Break, Break, Break..... Jennings 35 Charlie, the Bees are Swarming..... Belle Cole 40 One of the most popular songs published, sung with great success by Carrie Swaim.	Ashamed of Jesus..... Field 40 As Pants the Hart..... Millard 40 Ave Maria..... Rev. F. Lawrence 40 Benedic Anima Mea..... Soper 50 A very finely worked up solo and quartet, well adapted for country church choirs.	Archery Club Waltzes ..... Harris 50 A most brilliant and beautiful set of waltzes
Curfew must not Ring To-Night..... Sage 40 A beautiful descriptive song, always meeting with great favor.	Benedic Anima Mea..... Sparks 60 By the organist of Church of the Holy Trinity, A very good composition.	Autumn Thoughts ..... Lange 40 A delightful little teaching piece.
Don't Bury Me Deep, Papa..... Skelly 40 Down in the Wood by the Brookside..... Jewett 35 A very taking little sentimental song.	Benedictus..... Sage 40 Bonum Est..... Sage 40 One of the best selling arrangements published.	Brother's Welcome March..... Lawrence 40 Chanson d' Amour..... Loud 35 A very fine instructive and brilliant little piece without being difficult.
Drink, Boys, Drink..... Searelle 40 Friar, Old (The)..... Bencheley 40 A bass solo in the style "Friar of Orders Gray" God Bless the Little Woman..... Harding 40 Written on the late President Garfield's last words Going Home to Georgia..... Leslie 40 A genuine old plantation song, by the author of "Cows are in the Corn"	Christ the Redeemer is King (Easter)..... Sargent 35 A splendid solo for bass voice and chorus.	Christmas Polka..... Kirby 35 Columbia College Regatta Waltzes..... Putnam 60 Very bright and pleasing.
Gone for ever..... Bragdon 40 A very taking new song.	Christ the Redeemer is King (Easter)..... Sargent 35 Everlasting Hills..... Sage 40 Heavenly Bride, (A Cantata for female voices)..... ..... Rev. F. Lawrence 1.00	Columbia March..... Freeman 75 Conversation Waltzes..... Putnam 75 Boute-en-train Galop..... Ketterer 75 Dawn Polka Caprice..... Doyle 40 A polka that possesses a great deal of originality Very pretty.
Growing Old Gracefully..... Harding 40 One of the prettiest little pieces of sentiment, beautifully wedded to a flowing melody.	Homo De, (with Solos and Duet and Quartet), ..... Rev. F. Lawrence 1.00	Dispatch Galop..... Putnam 50 Fairy Fingers Waltz, four hands..... Kenney 25 Fantastique Polka..... Brandeis 1.00 Fine pianists who need a new and brilliant piece will find this to their liking.
Ida Eveleen..... Logan 25 I am Wearin' Awa'..... Farnsworth 35 Ida Eveleen..... Logan 25 I Love a Face..... G. H. T. 25 A very taking little song.	Hosanna to our King..... Operti 50 A "Soldier's National Anthem," Grand and inspiring.	Flashing Eyes Polka..... Bierck 35 Following the Band March..... Putnam 60 A splendid march. Brilliant and dashy.
In the Valley of Peace..... Harrington 75 Decoration Day Song for male quartet One of the best written.	I Heard a Voice..... Millard 40 I Will Arise..... Millard 40 I Heard the Voice of Jesus Say..... Bartlett 40 One of the sweetest little solos (with quartet ad lib.) ever published.	Germania Waltzes..... Bernstein 75 The finest set of waltzes lately published
Ivy (The) Great Waltz Song, Bobby Newcombe 60 Irishmen, Arise..... Smith 35 Stirring patriotic Irish Song, Dedicated to the National Land League.	I Heard the Voice of Jesus Say..... Bartlett 25 Same as above but without the quartet.	Grand Army of the Republic March..... Freeman 60 Gretchen Mazurka..... Freeman 50 Hancock (Gen. W. S.) March..... Stockton Jr. 40 Imperial Waltzes..... Burrill 75 Inspiration Grand Galop de Concert..... Markstein 50 Knickerbocker Galop..... Von Arx 40 March Militaire..... Putnam 60 Matinee Galop..... Putnam 40 Putnam's latest and best. One of the best galops ever published.
Mary, Darling, Don't You Leave Me..... Danks 40 Liberty's National Toast..... Operti 60 A drinking song very light and sparkling.	It is a Good Thing..... Sage 40 An excellent quartet for amateur singers.	Moonbeams on the Lake March..... Salmson 35 Nearer My God to Thee..... Freeman 75 The best arrangement of Mason's "Bethany" published.
Lilac that Grew by the Gate..... Halliday 35 Little Ah Sid (great Chinese song)..... Skelly 40 Moonlight Sleeps..... Cox 55 A remarkably fine song for soprano or tenor voices	Rock of Ages..... Millard 40 Jubilate Deo..... Cable 50 A well written jubilate, which we can confidently recommend to choirs of ordinary ability.	New Seventh Regiment Armory Waltzes. Putnam 75 Dedicated to the Seventh Regiment N. G. S. N. Y. Very popular.
My Darling..... Cox 40 My Fond Love..... Cox 40 Two songs by a rapidly rising composer, for soprano or tenor.	Just as I Am..... Millard 40 Just as I Am..... Barrett 40 Pretty and easy.	Our Lady Guests Waltzes..... Bernstein 75 Bernstein's name is enough to guarantee a good dance. These Waltzes are very fine.
My Ship is coming Home to Me..... Porter 50 One of the best songs lately published in the style of Millard's "When the Tide Comes In"	Love Divine..... Sage 40 One of the best quartettes in Mr. Sage's seemingly popular.	Polka Fantastique..... Brandeis 1.00 Printemps Mazourka..... Loud 50 A very taking little piece. Beautiful melody
National Beverage..... Gray 25 Only Idle Dreams..... Putnam 40 Dreamy and quiet, a beautiful ballad	Nearer My God to Thee..... Porter 60 Adapted for Soprano voice with violin accompaniment. One of the finest songs on our list.	Racquet Waltz..... Baker 40 An immensely taking waltz. One of the most popular ever published.
Pretty as a Butterfly..... Bobby Newcomb 40 One of the prettiest songs and dances published.	Nearer My God to Thee..... Millard 40 O Salutaris..... Rev. F. Lawrence 60 Praise the Lord..... Soper 50 A beautiful sacred quartette.	Sardanapalus Overture..... Burrill 1.00 Secret Love Waltz..... Baker 35 Seventh Regiment March..... Putnam 50 An exceedingly popular march.
Reflection..... Burrill 60 A fine concert song similar in style to Millard's "Waiting."	Rock of Ages..... Millard 40 Sweet the Time..... Sage 40 Very effective when well rendered by good voices. A beautiful quartette.	Sister's Bridal March..... Lawrence 40 Tidal Waves..... Conway 40 White Star Line March..... Putnam 40 A very good march; excellent for school marching.
Spectre Bark..... Searelle 50 Stolen Glances..... Wilson 40 Beautiful and popular waltz song.	Take Me, O My Father, Take Me..... Sage 40 Two more of Mr. Sage's collection of sacred pieces fully up to the standard.	
Susie, You'r a Sweetie and a Honey..... Quimbee 35 A lovely song and dance that's sure to please.	Tarry with Me..... Sage 40	
Swinging on de Golden Gate..... Lyons 40 Fine negro song equal to Golden Slippers.	Te Deum Laudamus..... Hodges 40 The reputation of this composer is so great that we have reason to expect something good. This Te Deum is a really fine one.	
Why Did They Dig Ma's Grave so Deep..... Skelly 40 Immense popularity. One of the best selling songs of this popular writer. The melody will make this song a household favorite all over the country	Te Deum Laudamus..... Sparks 1.00 One of the best "Te Deums" ever published. By a composer who shows remarkable talent.	
Will You Love Me..... Johns 40 Yes, It's Bully Lager Beer..... Gray 40	To Thy Pastures..... Sage 40 Excellent as all Mr. Sage's work is.	
	Vision of the Wounds..... Rev. F. Lawrence 50 A beautiful and pathetic hymn.	

### PEARLS OF VOCAL MUSIC.

The latest collection of songs containing such gems as "Good Bye" Tosti, "Ave Maria" Luzzi, Gounod's "O That We Two Were Maying," Tosti's "Ohe Mamma," "Thine Eyes So Blue," "Daddy," "Called Back," &c.

**ANY OF THE ABOVE SENT POSTPAID ON RECEIPT OF PRICE.**



