

LES
MOUSQUETAIRES
(THE MUSKETEERS)

*Opera
Comique.*

MUSIC BY

Louis Vainy

Adaptation of Words to Music by

H. B. FARNIE.

Acting Version by

DEXTER SMITH.

BOSTON:

Oliver Ditson & Company.

C. H. DITSON & CO.,
New York.

LYON & HEALY,
Chicago.

J. E. DITSON & CO.,
Philadelphia.

OPERA COMIQUE

IN TWO ACTS.

LES MOUSQUETAIRES.

au convent.

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DRAMATIS PERSONÆ.

<p><i>NARCISSE de BRISSAC</i>, CAPTAIN IN THE RED MUSKETEERS. <i>GONTRAN de SOLANGES</i>.....HIS COMRADE. <i>ABBE BRIDAINE</i>, <i>ex-TUTOR</i> OF GONTRAN, VISITOR TO CONVENT. <i>GOVERNOR OF TOURAINE</i>.....COUNT DE PONTCOURLAY. <i>RIGOBERT</i>.....SERGEANT IN THE RED MUSKETEERS. <i>PICHARD</i>, LANDLORD OF THE INN, "THE GREY MUSKETEER." <i>FRACASSE</i>, } CONSPIRATORS AGAINST THE CARDINAL, DIS- <i>PATATRAS</i>, } GUISED AS MONKS. <i>LANGLOIS</i>, }CITIZENS. <i>FARIN</i>, } <i>SIMONE</i>.....WAITRESS AT PICHARD'S INN. <i>MARIE de PONTCOURLAY</i>.....NIECE OF THE GOVERNOR. <i>LOUISE</i>.....HER SISTER. <i>SUPERIOR OF THE URSULINE CONVENT</i>. <i>SISTER OPPORTUNE</i>. <i>ISABELLE</i>, } <i>AGATHA</i>, } <i>CLARISSA</i>, } PUPILS AT CONVENT SCHOOL. <i>BERTHE</i>, } <i>YVONNE</i>, } <i>DIANE</i>, }</p>	<p><i>JULIE</i>, } <i>CLORINDA</i>, }PUPILS AT CONVENT SCHOOL. <i>CYDALISE</i>, } <i>BLANCHE</i>, } <i>FANINE</i>, } <i>TROGNON</i>, } <i>FLORA</i>, }FLOWER GIRLS. <i>NOUGAT</i>, } <i>ELISE</i>, }CANDY-GIRLS. <i>CLAUDINE</i>, } <i>JACQUELINE</i>, }PEASANT GIRLS. <i>MARGOT</i>, } <i>JEANETON</i>, } <i>HENRI</i>, }PICHARD'S SERVANTS. <i>PIERRE</i>, } <i>FRONTIN</i>, }PAGES TO THE GOVERNOR. <i>BEAUJOLAIS</i>, } <i>LA TULIP</i>, }PETITES TROMPETTES IN THE RED MUSKETEERS. <i>BLAVET</i>, }</p>
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ARGUMENT.

ACT I.

At a hamlet near La Rochelle, France, is stationed a corps of Red Musketeers, commanded by BRISSAC and his friend GONTRAN. At the beginning of the action of the opera, a village fête is being held. The ABBE BRIDAINE, visitor to a neighboring Ursuline Convent, has been sent for by BRISSAC, who wishes to consult with him regarding the cause of the despondency of his friend, GONTRAN, the latter having been a pupil of the ABBE. The ABBE suspects that there is a lady in the case. His surmises are correct. GONTRAN confesses to have met MARIE, niece of the GOVERNOR, and to have fallen violently in love with her. The ABBE agrees to plead GONTRAN'S cause with the GOVERNOR, who arrives most opportunely in the village, accompanied by MARIE, whom he is to conduct to the convent. The GOVERNOR informs the ABBE that the Cardinal, as a political measure, has resolved to compel MARIE to take the veil. GONTRAN, driven to desperation by these tidings, resolves to enter the convent and carry MARIE away, and induces his friend, BRISSAC, to accompany him. Two mendicant friars arriving at the inn at this time, BRISSAC and GONTRAN rob them of their gowns while they are asleep. The GOVERNOR, thinking they are the real monks, orders BRISSAC and GONTRAN to go to the Convent. BRISSAC privately orders a guard to be set over the friars. The Governor and MARIE start for the convent, little dreaming who the "monks" really are.

ACT II.

The young ladies being educated at the convent are assembled to listen to an address from the Abbe. The latter, wishing to avoid MARIE in the school-room, details his duties to the "friars"—BRISSAC and GONTRAN—without mistrusting who they are. The latter are very cordially received at the convent. MARIE meets her lover, and BRISSAC falls in love with her sister, LOUISE. The Abbe resolves, in view of the great danger threatening, to break off the attachment between MARIE and GONTRAN. He extorts a letter from MARIE giving him up. Finding GONTRAN in the convent, disguised as a friar, the Abbe commands him to leave. He refuses to go. BRISSAC makes free with the wines of the convent cellars, and delivers a lecture on Temperance. Finally, the GOVERNOR returns, and denounces the two monks as the intended assassins of the Cardinal. It is then discovered that the escapade of the two soldiers has probably been the means of saving the Cardinal's life, as BRISSAC'S guards have detained the real conspirators at the inn. The GOVERNOR therefore pardons BRISSAC and GONTRAN and consents to their marriage with MARIE and LOUISE.

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ACT II.

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LES MOUSQUETAIRES.

OVERTURE.

Composed by LOUIS VARNEY.

Allegro non troppo.

The first system of musical notation consists of two staves, Treble and Bass clef, with a key signature of one sharp (F#) and a time signature of 2/4. The music begins with a forte (*f*) dynamic. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

The second system continues the musical piece with similar rhythmic patterns in both hands. The right hand has a more active melodic line, and the left hand maintains the harmonic support.

The third system shows a change in dynamics, moving from *f* to piano (*p*) and then to pianissimo (*pp*). The right hand has a more melodic and sustained character, while the left hand continues with chords.

The fourth system continues the *pp* section, with the right hand playing a melodic line and the left hand providing harmonic accompaniment.

The fifth system concludes the page with a final melodic phrase in the right hand and sustained chords in the left hand, maintaining the *pp* dynamic.

Musical notation for piano.

First system of a piano score. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides a bass line with chords and single notes. Dynamics include *pp* (pianissimo) and a final fermata.

Second system of a piano score. It features a key signature change to two flats and a time signature change to 2/4. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. Dynamics include *pp* and the tempo marking *marziale.*

Third system of a piano score. The right hand features a melodic line with a trill (tr) and a fermata. The left hand has a bass line with chords. Dynamics include *pp*. There are first and second endings marked with '1' and '2'.

Fourth system of a piano score. The right hand has a melodic line with chords and accents. The left hand has a bass line with chords. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo).

Fifth system of a piano score. The right hand has a melodic line with chords and accents. The left hand has a bass line with chords. Dynamics include *cres.* (crescendo) and *f* (forte).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes a dynamic marking of *ff* (fortissimo) and various musical notations such as slurs and ties.

Second system of musical notation, continuing the piece. It features a dynamic marking of *f* (forte) and *mf* (mezzo-forte). The notation includes complex chordal textures and melodic lines.

Third system of musical notation, showing a dynamic marking of *p* (piano) and *pp* (pianissimo). The music consists of block chords and simple melodic fragments.

Fourth system of musical notation, featuring a dynamic marking of *p* (piano). The notation includes dotted rhythms and simple harmonic structures.

Fifth system of musical notation, concluding the page. It features a dynamic marking of *p* (piano) and includes a double bar line at the end of the system.

Allegro Vivace.

staccato.

The first system of music consists of eight measures. The right-hand part (treble clef) begins with a melodic line in measure 1, followed by rests in measures 2 and 3. From measure 4, it features a series of eighth-note chords, with some notes marked with a 'V' (staccato). The left-hand part (bass clef) starts with a whole note chord in measure 1, followed by a half note chord in measure 2, and then a series of eighth-note chords from measure 3 onwards. Dynamic markings include 'p' (piano) in measures 1, 2, and 3.

The second system contains eight measures. The right-hand part continues with eighth-note chords, some marked with 'V'. The left-hand part maintains a steady accompaniment of eighth-note chords. The dynamic remains 'p'.

The third system contains eight measures. The right-hand part continues with eighth-note chords, some marked with 'V'. The left-hand part continues with eighth-note chords. A dynamic marking of 'piu. f' (pianissimo forte) appears in measure 19. The system concludes with a melodic flourish in the right hand.

The fourth system contains eight measures. The right-hand part features a series of chords, some marked with 'V'. The left-hand part continues with eighth-note chords. The dynamic remains 'piu. f'.

The fifth system contains eight measures. The right-hand part continues with eighth-note chords, some marked with 'V'. The left-hand part continues with eighth-note chords. The dynamic remains 'piu. f'.

First system of musical notation, featuring a treble and bass clef. The music is in G major (one sharp). The treble clef part begins with a dynamic marking of *mf*. The system contains seven measures of music.

Second system of musical notation, continuing the piece. It contains seven measures of music.

Third system of musical notation, featuring a treble and bass clef. The music is in G major. The treble clef part begins with a dynamic marking of *ff*. The system contains seven measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The music is in G minor (two flats). The system contains seven measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The music is in G minor. The system contains seven measures of music.

First system of musical notation. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a bass line with chords and eighth notes. Dynamic markings include *p* (piano) and *poco rit.* (poco ritardando).

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand has a simple bass line. Dynamic markings include *grazioso.* (grazioso) and *dim.* (diminuendo).

Third system of musical notation. The right hand has a melodic line with a slur and an accent (>). The left hand has a bass line. Dynamic markings include *a tempo.* (a tempo) and *dolce.* (dolce).

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords. No dynamic markings are present in this system.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *cres.* (crescendo) and *mf* (mezzo-forte).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and consists of seven measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs and seven measures. The right hand continues the melodic line with various articulations, and the left hand maintains the accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs and seven measures. The right hand has a more active melodic line with many beamed notes. The left hand features a prominent *ff* (fortissimo) dynamic marking and plays a rhythmic accompaniment with chords.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs and seven measures. The right hand continues with a melodic line, and the left hand provides a steady accompaniment with chords.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs and seven measures. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamic markings include *poco rit.* and *p* (piano) in the first measure, and *mp* (mezzo-piano) in the fifth measure.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music features a series of chords and melodic fragments in both hands.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the first measure. The notation shows a mix of chords and moving lines.

Third system of musical notation, featuring a variety of chordal textures and melodic patterns across the grand staff.

Fourth system of musical notation, characterized by more complex textures and a dynamic marking of *f un* (fortissimo unison) in the final measure.

Fifth system of musical notation, concluding the page. It includes a tempo marking of *poco piu vivo.* and features prominent triplet figures in the right hand.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including trills and slurs. The left hand (bass clef) plays a rhythmic accompaniment of chords. The instruction *tutta forza.* is written above the right hand in the fourth measure.

Second system of musical notation. The right hand continues the melodic line with trills and slurs. The left hand provides harmonic support with chords and some moving lines.

Third system of musical notation. The right hand features a series of chords with trills, while the left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand consists of a sequence of chords with trills. The left hand has a simple accompaniment of chords and single notes.

Fifth system of musical notation. The right hand has chords with trills. The left hand features a more active accompaniment with eighth notes and chords. The system concludes with a double bar line.

"WE'RE MEN OF WAR."

No. 1. CHORUS.

Rigobert and Chorus.

SCENE.—*Courtyard of PICHARD'S Hotel, "The Grey Musketeers." Hotel R., with three doors opening on a balcony, which is approached by a flight of steps; kitchen, L. At the back, a low wall with large opening, climbing vines, flowers, etc., on wall and trellises. Beyond, the country, with cottages, trees, hills, etc. At the rise of curtain, RIGOBERT and a number of Musketeers are discovered seated at tables, L. FARIN., LANGLOIS, and other citizens, seated at tables, R. PICHARD, and servants go and come, serving food and wine. JACQUELINE, CLAUDINE, Musketeers and citizens, male and female, walking about. A lively and picturesque scene.*

Allegro.

f marcato.

leggero.

Tenors. *f*

Basses. *f*

We're men of war and til - lage, Met this gay sum-mer - morn,.... From

We're men of war and til - lage, Met this gay sum-mer - morn,.... From

f marcato.

bi - vou - ac and vil - lage, Let's be quaffing a horn! We're men of war and til - lage,

bi - vou - ac and vil - lage, Let's be quaffing a horn! We're men of war and til - lage,

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

Met this gay sum - mer morn, From bi - vou - ac and vil - lage, So let us quaff a

Met this gay sum - mer morn, From bi - vou - ac and vil - lage, So let us quaff a

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs, continuing the rhythmic pattern from the first system.

horn! From bi - vou - ac meet we, and vil - lage, So let us quaff, horn up - on horn!.....

horn! From bi - vou - ac meet we, and vil - lage, So let us quaff, horn up - on horn!.....

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs, concluding the piece with a final chord.

Quaff we a horn, Quaff we a horn.....

Quaff we a horn, Quaff we a horn.....

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of one sharp and a 3/4 time signature. The lyrics are "Quaff we a horn, Quaff we a horn....." repeated on both vocal staves.

Fistesso tempo.
1st SOPRANOS. (Enter FLOWER-GIRLS & SWEET-MERCHANTS.)

2d SOPRANOS.
Come and buy! Come and buy! We've flow - ers rare, and ev' - ry kind of tarts, The pas - try is for

Come and buy! Come and buy! We've flow - ers rare, and ev' - ry kind of tarts, The pas - try is for

The second system features two soprano vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of one sharp and a 3/4 time signature. The lyrics are "Come and buy! Come and buy! We've flow - ers rare, and ev' - ry kind of tarts, The pas - try is for" repeated on both vocal staves.

you, The flowers for your sweet-hearts! Come and buy! Come and buy!.....

you. Bouquets and also pie! Come and buy! Come and buy!.....

R.H.
L.H.

The third system continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of one sharp and a 3/4 time signature. The lyrics are "you, The flowers for your sweet-hearts! Come and buy! Come and buy!....." and "you. Bouquets and also pie! Come and buy! Come and buy!....." repeated on both vocal staves. The piano accompaniment includes markings for "R.H." and "L.H.".

OF NEW PLUCKT ROSES.

No. 2. COUPLETS. (S. S.)

1. Come, gen- tlemen, and buy our po- sies, Of new pluckt roses, That slept this morning in the dew, Or if you'd
 SWEETSTUFF 2. Come, e- picures, we've pastry clammy, And tarts so jam- my, A lit - tle goeth quite a length: Our mutton
 SELLERS.

rather, take this li - ly, For will - y, nill - y, we'll sell to you! One lit - tle bud in but - ton-hole,
 pies are just like vellum, And oh! you smell 'em, They're such a strength! Sweet-stuff we have, suit - ed for all,

Giv - eth the wearer fas - ci - na - tion, Something of wit, something of soul, So that when he plead - eth his suit,
 Drops made of cho - colate and cof - fee, Grave peppermint, gay brandy ball, And for her your heart loveth well,

So that when he pleadeth his suit, The lady yields with slight nega - tion! Buy! whilst the
 And for her your heart lov-eth well, A gen - u - ine af - fair in tof - fy! Buy! and so

cres.

flowers blow, On best wire stems they grow, Now my lads come hither, Buy them ere they wither, wither or no!
be rejoiced, Whilst yet the sugar's moist, For our tarts come hither, Buy them ere they wither, wither or no!

TUTTI. SOPRS.

Buy! whilst the flow - ers blow, On best wire stems they grow, Now my lads come hith - er,
Buy! and so be re - joiced, Whilst yet the su - gar's moist, For our tarts come hith - er,

TENORS.

Buy! whilst and the flow - ers blow, On Still wire stems
Buy! and so be re - joiced, Still is the

BASSES.

Buy! whilst and the flow - ers blow, On Still wire stems
Buy! and so be re - joiced, Still is the

pp *f*

Buy them ere they with - er, with - er or no!
Buy them ere they with - er, with - er or no!

they may grow, For all we know!
su - gar moist, For all we know!

f. mf

RECIT. RIGOBERT. (to Flower Girl.)

A pret - ty girl I'll re - ward her, With quite a wholesale or - der, I'll

RECIT.

(to Sweetstuff Girl.)

take this pau - sy, Miss! And from you..... a tart, and sweeter yet,.... a

kiss. (Sweetstuff Girl.) (FLOWER-GIRL.) (All the Soprani.)

Take your tart, sir: Take your pan - sies, But as for a kiss.....

1st & 2d Sop.

pp a tempo.

..... We (you should know full well,) Don't sell the ar - ti - cle!

pp a tempo.

Sops.

Kiss - ing goes by fa - vor, Tho' you may be brav - er Than some we know!

TUTTI.

Sops.

We (you should know full well,) Don't sell the ar - ti - cle,
Ah! kiss - - ing goes by fa - vor,
Ah! kiss - - ing goes by fa - vor,

Rit.

Allegro.

Kiss - ing goes by fa - vor? Tho' you may be bra - ver Than some we know! When sol - diers
Tho' we are bra - ver than some that they know!

find their mis-tress coy, Par - di! in drink they seek for

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "find their mis-tress coy, Par - di! in drink they seek for".

Rit. 1mo. Tempo.

joy! When we find our mis - - tress is coy, *Rit. with Tenors.*

TENORS.

BASSES. When we find our mis - - tress is coy, Drink

This system features vocal parts for Tenors and Basses, along with piano accompaniment. The Tenors' part is in a treble clef, and the Basses' part is in a bass clef. Both vocal parts have a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in a grand staff with the same key signature and time signature. The lyrics are: "joy! When we find our mis - - tress is coy, Drink".

We're men of war and till - lage,

be - - comes our joy! We're men of war and till - lage,

This system continues the vocal and piano parts. The vocal parts are in a treble and bass clef, respectively, with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in a grand staff with the same key signature and time signature. The lyrics are: "We're men of war and till - lage, be - - comes our joy! We're men of war and till - lage,".

Met this gay summer morn.... From bi - vou - ac and vil - lage, Let's be quaffing a horn!

Met this gay summer morn ... From bi - vou - ac and vil - lage, Let's be quaffing a horn!

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of chords and moving lines.

We're men of war and til - lage, Met this gay summer morn! From bi - vou - ac and vil - lage,

We're men of war and til - lage, Met this gay summer morn! From bi - vou - ac and vil - lage,

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The piano accompaniment includes a prominent bass line and chordal textures.

So let us quaff a horn! From bi-vou-ae meet we, and vil-lage, So let us quaff, horn up-on horn!....

So let us quaff a horn! From bi-vou-ae meet we, and vil-lage, So let us quaff, horn up-on horn!....

So let us quaff a horn! From bi-vou-ae meet we, and vil-lage, So let us quaff, horn up-on horn!....

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated three times across the vocal staves.

Quaff we a horn! Quaff we a horn.....

Quaff we a horn! Quaff we a horn.....

Quaff we a horn! Quaff we a horn.....

The second system continues with three vocal staves and piano accompaniment. The vocal staves have the lyrics "Quaff we a horn! Quaff we a horn.....". The piano accompaniment includes dynamic markings such as *f* and *ff*.

LANGLOIS. That's always the way! The girls say all their pretty things to the soldiers.
 FARIN. Yes. It's the uniform that pleases them.
 JACQUELINE. Soldiers are more gallant than you!
 CLAUDINE. Well said, Jacqueline!
 LANGLOIS. You mean that they are more bold!
 FARIN. They are used to conquering!
 JACQ. Turn soldiers yourselves a while and see. [*The girls laugh.*]
 LANG. Thank you, and get the bumps of war!
 JACQ. What of it, if you get kisses in time of peace?
 LANG. You hold your kisses too cheaply!
 CLAUD. This talk all comes of one's being a little pretty!
 JACQ. You ought to be ashamed to gossip about us!
 LANG. Gossip, indeed! I could tell a story —
 JACQ. Which would not be true! (*Girls laugh.*)
 LANG. There! She has betrayed herself!
 ALL. (*Except JACQ.*) Tell us all about it, Monsieur Langlois!

JACQ. (*To LANG.*) Do not tell them!
 ALL. Yes!
 JACQ. No!
 RIGO. Drums and trumpets! Stop this clatter!
 LANG. Why do you interfere?
 RIGO. I forbid you to tell that story! A musketeer of the king will not suffer a dog of a citizen to make a young girl cry!
 LANG. Ah, indeed! Is it any of your business?
 CITIZENS. No! Let him mind his own affairs!
 MUSKETEERS. He is right!
 CIT. This is tyrannical!
 MUS. Respect the ladies!
 CIT. He shall tell it!
 MUS. He shall not!
 RIGO. Bayonets and blood! (*General quarrel, noisy dispute.* RIGOBERT brandishing his arms about.

HOW THEY TREAT US.

No. 3. CHORUS & SCENE.

SOPS. *Allegro agitato.*

TENORS. How they treat us light - ly, These wild musket - eers,

BASSES. How we treat 'em light - ly, We wild musket - eers,

Allegro agitato.

mf These wild mus - ket - eers!..... Cuddling all the lass - es, As by right di-

We are not un - sight - ly, Wherefore fly us, dears?.... Cuddling all the lass - es, As by right di-

marcato.

- vine, Fill - ing up their glasses with.... our best old wine! How they treat us light - ly, These wild musket-

- vine, Fill - ing up our glasses with.... their best old wine! How we treat'em light - ly, We wild musket-

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a 2/4 time signature. Dynamics include *ff* (fortissimo) and accents.

- eers!..... To think you drunk I do in-cline,

- eers!.....

Sya *loco.* *f* *f* *f*

The second system continues the vocal and piano parts. It includes a section for the piano solo, marked *Sya* and *loco.* with a *f* (forte) dynamic. The piano part features a rhythmic pattern of eighth notes.

(aside.)
And yet I wa - - ter'd well the wine! To bick-er thus You're ve-ry wrong,

The third system begins with a vocal line marked *(aside.)* and continues with piano accompaniment. The piano part includes a *p* (piano) dynamic marking.

And for harmony's sake, What d'ye say to a song? Brava! Brava! Give me then your

rit. *a tempo.* **TUTTI.** **SIMONE.**

voi - ces, and.... your ears, Voi - ces and ears!

SOPS. *f*

Voi - ces and ears!

TENORS. *f*

Voi - ces and ears!

BASSES. *f*

The drum-song of the mus-ket-eers!

THE GREY MUSKETEERS.

SIMONE AND CHORUS.

No. 4.
Allegro Moderato.

1. The Mus - ket - eer corps, red and grey, Are the two crack reg'ments of the
2. You'll judge from what I have just said, Lit - tle chance in love there's for the

day!.... Hap - py the vi - lage where they come, With trumpet blar - ing, and with roll of drum!
red!.... That lit - tle courting 'neath the stars, Is like - ly for the crim - son sons of Mars!

"Which is the best?" the las - sies will say, "Is it the red, or is't the grey?"
Yet, strang - est thing, all else a - bove, (Night be - ing sure the hour of love,)

To an - swer that, I now pro - pose, So hearken, please, to one who knows! Up - on the
Maids in the dark, mis - take, (they say,) And ev' - ry mus - ket - eer is grey! Up - on the
a tempo.

SIMONE.
marcato.

lads in red you'd bet - ter far, Re - ly in thick of bat - tle fray, But for a meet - ing 'neath the

mp SOPRANOS.
Ra - - ta - - plan plan, Ra - ta - - - plan, Ra - - ta - -

mp TENOR.
Ra - - ta - - plan plan, Ra - ta - - - plan, Ra - - ta - -

mp BASS.
Ra - - ta - - plan plan, Ra - ta - - - plan, Ra - - ta - -

rit.
ev - ning star, Its ten to one up - on the grey! Ra - ta - plan plan, (*with Sopranos.*)

- plan! Ra - taplan plan, plan, plan, ra - taplan, plan, plan, plan! On red re -

- plan! Ra - taplan plan, plan, plan, ra - taplan, plan, plan, plan! On red re -

- plan! Ra - taplan plan, plan, plan, ra - taplan, plan, plan, plan! On red re -

colla voce.
mp

ly in thickest of the fray, Plan! Ra-taplan, plan, plan, plan, ra-taplan, plan, plan! But for a meeting 'neath the

ly in thickest of the fray, Plan! Ra-taplan, plan, plan, plan, ra-taplan, plan, plan! But for a meeting 'neath the

ly in thickest of the fray, Plan! Ra-taplan, plan, plan, plan, ra-taplan, plan, plan! But for a meeting 'neath the

cres.

cres.

p

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics printed below them. The piano accompaniment is in grand staff. Dynamics include *cres.* (crescendo) and *p* (piano). The key signature has three sharps (F#, C#, G#).

ev' - ning star, R - r - r - r - r - r! Give a girl the grey!

ev' - ning star, R - r - r - r - r - r! Give a girl the grey!

ev' - ning star, R - r - r - r - r - r! Give a girl the grey!

f

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics printed below them. The piano accompaniment is in grand staff. Dynamics include *f* (forte). The key signature has three sharps (F#, C#, G#).

Detailed description: This system contains a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#).

LANG. More flattery for the soldiers!
 FARIN. And bearishness to all others.
 SIM. Well, Moneieur Farin, if you do not like the military, Madame Farin is not so unfriendly to them!
 LANG. I don't see why they station all these soldiers in this village.
 FARIN. It is not by our desire, neighbor.
 SIM. No; but the ladies do not object.
 FARIN. It is because there is a rumor of a conspiracy—
 LANG. Against our king?
 FARIN. No; against the Cardinal, New plots are discovered every day. The Huguenots are one side, and the nobility on the other, The red man is hated—

PICH. (*Approaching quickly.*) What did you say? The red man?
 SIM. Do you know that the Governor of Touraine comes back to-day from La Rochelle, where he went by the Cardinal's orders.
 FAR. To-day?
 PICH. I have received instructions to have in readiness relays to go two leagues from here to the Ursuline convent. The Governor is to place his niece, Marie, who accompanies him, in the convent School, where his niece, Louise, Marie's sister has already been for some time.
 BRIDAINE. (*Outside.*) Take good care of my mules!
 SIM. It is Father Bridaine!
 ALL. Long live the Abbe Bridaine! (*Enter BRIDAINE.*)

"GOOD MORNING"

No. 5. CHORUS. (S. S. T. B.)

SOPRANOS & TENORS.

Moderato assai. Good morn - ing, Mis - ter Ab - bè, the Ab - bè Bri - dane! There's

BASSES. *f*

Moderato assai.

none of us beer - y, We on - ly feel cheery, Who sit under Ab - bè Bri - daine!

none of us beer - y, We on - ly feel cheery, Who sit under Ab - bè Bri - daine!

p *mor*

en *do.* *pp*

ALL. Long live the Abbe Bridaine!
 BRI. (To RIGOBERT.) You are a Musketeer?
 RIG. The king's Musketeer. After his majesty, I would serve you
 BRI. Can you tell me of a captain of your regiment, Narcisse de
 Brissac?
 SIM. That tormentor!
 BRI. Then you know him?
 SIM. I do. Every time he meets me, he kisses me!
 BRI. Nonsense, girl; go and find him.
 SIM. I will, Father Bridaine. (Exit, R.)
 BRI. (To RIGOBERT.) I have to speak with Brissac.
 RIG. I understand. (To his soldiers.) Go!
 PICH. (To his servants.) Go away, all of you! Come back in two
 hours for the fête.
 RIG. (To BRIDAINE.) You will not be disturbed here. *Au revoir!*
 (Exit all except BRIDAINE; as they go off, all sing)—
 Good morning, Mister Abbe, etc. [Enter SIMONE.]

SIM. I have found Captain de Brissac. Here he comes! (Enter
 BRISSAC.)
 BRI. Thanks, Simone. Here's a kiss for you. (Kisses her.)
 SIM. (To BRIDAINE) There! What did I tell you?
 BRI. (Going down the stage.) Be silent! Why do you annoy me?
 BRI. (Seeing BRIDAINE.) Ah! A stranger! (Saluting him.) Sir—
 BRI. Captain—
 BRI. I cannot be mistaken. My comrade, Gontran, has described
 you to me. You are the Abbe Bridaine?
 BRI. And you are Captain de Brissac. Simone has described you!
 BRI. (To SIMONE.) Chatterbox! Run away now. [Kisses her.
 SIM. That makes nine to-day!
 BRI. (Turning away.) If you must kiss, don't let me see you!
 (Exit SIMONE.)
 BRI. A true soldier is as loyal to his love as to his country. It is
 woman who inspires man to draw the sword in defence of his
 country and—of himself!

"A WOMAN AND A SWORD."

No. 6. SONG.

Brissac.

Allegro Marziale.

BRISSAC.

1. My la - test love, close to my side.... By me shall
 2. The wine-cup, too, from me has had.... A ma - ny
leggiero.

ev - er be a - dored, And where I march and where I ride, She goes with me, my trusty sword! Bright
 kiss-es in my time, I liked my li - quor as a lad, And liked it bet - ter in my prime! A

ad lib.

bright and keen, this love of mine, Nor ev - er blanches in the fray..... Yet for an - oth - er love I
 sweet-heart brave I call the vine; The more I woo her glowing charms,... The more her tendrils round me

cres. *colla voce.*

Tempo di valse. Moderato.

rit.

pine, Who'll fret, and pout, and say me "nay,".... say me nay! Ah!.... Oh wo-man! woman! fick-le
 twine, But soft-er still are woman's arms.... woman's arms! Ah!.... Oh wo-man! woman! fick-le

p *Tempo di valse. Moderato.* *Ped. **

pesante. *cres.*

e-ver, In-con-stant as the wind or sea, Tho' my good sword be faith-less ne-ver
 e-ver, In-con-stant as the wind or sea, Tho' my good sword be faith-less ne-ver

fp *dolce.* *cres.*

poco rit.

Heart and soul I'm true to thee, I'm true to thee.
 Heart and soul I'm true to thee, I'm true to thee.

Ped. ** colla voce.*

BRI. (*Looking to see if any one approaches.*) I received your message this morning.

BRIS. And you hurried here!

BRI. I should think that such a mysterious letter as this (*takes out letter.*) would make any one hasten. (*Reads.*)

"If the happiness of your old pupil, Gontran de Solanges, is dear to you, be at the hotel, 'The Grey Musketeer,' at Vouvray, to-morrow. (*Signed.*)

"NARCISSE DE BRISSAC."

BRIS. That is the letter I sent you.

BRI. And you question my devotion to my dear old pupil, Gontran? I have been his guardian from a child; his instructor, his friend! Is he in danger? He has not fought a duel, or been guilty of any breach of discipline? And the Cardinal's orders are so terrible. Tell me!

BRIS. Calm yourself. He has not fought a duel. If he is wounded it is in the heart, with an arrow shot by the little god—

BRI. In love? I breathe freely!

BRIS. Then his case does not appear serious to you?

BRI. No! There are no orders against love!

BRIS. He is in great trouble!

BRI. Speak!

BRIS. He is changed from the jolliest fellow in the world to the saddest man in the regiment.

BRI. Well?

BRIS. I can do nothing to cheer him. You must do it.

BRI. But where is he?

BRIS. (*Calls.*) Gontran!

GONTRAN. (*Entering r.*) Did you call me? (*Sees BRIDAINE.*) Ah, Father Bridaine! (*Embraces him.*)

BRI. (*Moved.*) My dear pupil! My poor child!

GON. Why this emotion? How came you here?

BRI. You did not expect me? (*Looks at BRIS.*) And Brissac's message?

GON. Brissac sent for you? This is treason!

BRIS. No; it is gratitude! Three months ago, you saved my life at la Rochelle. Now you are in danger, it is my turn to save you!

GON. (*GONTRAN to BRIDAINE.*) Don't listen to him, my friend!

BRIS. (*To BRIDAINE.*) He is ill. I have called you in for consultation. Love—passion! You know all about that better than I can tell you.

BRI. (*Astonished.*) I? What an idea!

BRIS. I mean as a doctor! A physician of the soul! Now, two can draw his secret from him better than one.

GON. Do not insist! I shall tell you nothing!

BRIS. You must own up!

"OWN UP!"

No. 7. TRIO.

Gontran, Brissac, Bridaine.

Moderato. BRISSAC. *Allegro.*

Own up! be a man, come tell... us what ails you? If your friend then fails you,

Moderato. BRIDAINE. *Allegro.*

Cut him dead can you! Own up! if you can, come tell... us what ails you? If the church then fails you,

GONTRAN.

accel.

Turn dis-sen-ter man! Tell you? No! not I! What it is that ails me, If my cour-age

tempo.

rit.

a tempo.

fails me, Do not ask me why! If my cour-age fails me, Ah! do not ask why!

BRISSAC.

Tell..... you? not I!.....

Ra -

Own up! Be a man, Come, tell..... us what ails you, If your friend then fails you, Why!

BRIDAINE.

Own up! Be a man, Come, tell..... us what ails you, If the church then fails you, Why!

accel.

- - ther I'd die! No!.... I'd rath-er die! No!..... I'd rath-er die!

cut him dead you can! Own up like a man! Own.... up like a man!

turn dis-sen-ter, man! Own..... up like a man! Own.... up like a man!

f accel. *ff*

(GONTRAN. goes up stage & looks off.)

pp stacc. *rall.* *pp grazioso.*

BRIDAINE. (to BRISSAC.)

Dear Sir, now what do you sup-pose is The mat-ter with our suff'ring friend?

BRISSAC.

Hum! let us make a di - ag - no - - sis, Then on your ver - - dict I'll de-

- pend!

Not at all!.....

(takes BRISSAC by the arm.)

BRIDAINE.

Does he gam - ble?

BRIDAINE.

Up-on my faith ec - cle - si - as - tic, It's some young la - - dy, so I say!

BRISSAC.

Then Cu - pid is a God fan - tas - tic!

In....

(GONTRAN. comes down.)
BRID. (to GON.)

my case, wo - man makes me . gay! You are in love?

GONTRAN.

Now don't de - ny! Why should I de - ny?..... Yes!

BRIDAINE.

'Tis a la - dy! Ah! 'Tis a

BRISSAC. (spoken.)

BRIDAINE. (spoken.)

la - dy! What! a la - dy? Yes! ex - act - ly!

BRISSAC
Tempo di Valse.

GONTRAN.
espress.

"Tis a la - dy! "Tis a la - dy! Yes! by my troth it

"Tis a la - dy! "Tis a la - dy!

Tempo di Valse.

p *pp* *p* *pp* *espress.*

is a la - dy! What a blow!

What a blow! What a blow!

p *pp* *p*

BRISSAC.

What a blow! Is then my love so ve - ry sha - dy?

pp

GONTRAN.

BRISSAC.

GONTRAN.

On the brain! On the brain! Yes! I have got her

On the brain! On the brain!

p *pp* *p* *pp*

BRISSAC.

on the brain!... Quite in-sane! Quite in-sane!

Quite in-sane! Quite in-sane!

p *pp* *p* *pp*

mf GONTRAN.

rall.

mf BRISSAC.

rall.

mf BRIDAINE.

rall.

If love be mad-ness, I am in-sane!

Love on the brain! on the brain! Who's ta'en thy

Love on the brain! on the brain! Who's ta'en thy

mf *rall.* *p*

fan - cy, And turn'd thy head? Some vil - lage Nau - cy, All white and red?

fan - cy, And turn'd thy head? Some vil - lage Nau - cy, All white and red?

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(GONTRAN shakes head.)

Skin rather frow - zy, Drag-gled and blow-zy! Perhaps your

Big in the paw, Speaking pa-tois! Perhaps your

The second system continues with two vocal staves and piano accompaniment. The vocal lines have a more rhythmic and expressive quality, with some slurs and accents. The piano accompaniment remains consistent with the first system.

(GONTRAN shakes head.)

bent is, For fair mo - distes, On some ap - prentice, your fan - cy feasts?

bent is, For fair mo - distes, On some ap - prentice, your fan - cy feasts?

The third system concludes with two vocal staves and piano accompaniment. The vocal lines are similar in structure to the first system, with a clear melody and accompaniment. The piano accompaniment provides a solid harmonic foundation.

GONTRAN. (*in ecstasy.*)

O ve - ry well! We'll leave you to tell! She is a Coun-tes! She is a
 BRISSAC.
 O ve - ry well! We'll leave you to tell! She is a Coun-tes!

p

cres.

Duch-ess! She is a Prin-cess! She is an an - gel!
 BRIDAINE. *f*
 She is a Duch-ess! She is a Prin-cess! O! that of course. I'm

cres. *f* *f*

GONTRAN. *rall.*

glad for an an - gel is quite in my line! Ah! but she's hu - man, tho' di -

p *pp* *rall.*

Tempo 1o.

BRISSAC.

GONTRAN.

- vine! 'Tis a la - dy! 'Tis a la - dy! Yes! by my troth it

'Tis a la - dy! 'Tis a la - dy!

Tempo di Valse.

p *pp* *p* *pp*

BRISSAC.

is a la - dy! What a blow!

What a blow! What a blow!

p *pp* *p*

GONTRAN.

What a blow! Is then my love so ve - ry sha - dy?

pp

BRISSAC.

GONTRAN.

On the brain! On the brain! Yes! I have got her

On the brain! On the brain!

BRISSAC.

on the brain!... Quite in-sane! Quite in-sane!

Quite in-sane! Quite in-sane!

mf GONTRAN.

piu mosso.

If love be mad-ness, I am in-sane. You talk on-ly vain-ly,

Love on the brain! on the brain! We talk on-ly vain-ly,

Love on the brain! on the brain! We talk on-ly vain-ly,

piu mosso.

cres.
For I love in - sane - ly, Yes! you talk but in vain, Yes! you talk but in
cres.
For he loves in - sane - ly, Yes! we talk but in vain, Yes! we talk but in
cres.
For he loves in - sane - ly, Yes! we talk but in vain, Yes! we talk but in

f vain..... Ah!..... in vain!
vain..... Ah!..... in vain!
f vain..... Ah!..... in Vain!

- BRI. (To GONTRAN.) Who is this lady?
 GON. An angel!
 BRI. Always an angel when one loves!
 GON. Can you not guess? You were the first to cause this love!
 BRI. I? You amaze me!
 GON. You praised her goodness, her innocence, her beauty!
 BRI. It is not Marie?
 BRI. The Governor's niece?
 BRI. The sister of Louise!
 BRI. She has a sister?
 BRI. Quite as charming as herself! (*Checking himself*) No, no!
 (To BRI.) You will fall in love with her, and blame me for it, as Gontran does.
 BRI. Nonsense! I in love! Flirtations for me, but no love!
 BRI. (To GONTRAN.) And you attribute all your troubles to me?
 GON. Your enthusiasm inspired my desire to know her.
 BRI. (To BRIDAINE.) Why do they entrust you with the education of young men?
 BRI. (To GONTRAN.) But when did you meet Marie?
 GON. Once only—last winter. It was love at first sight! You did not half describe her charms!
 BRI. (*Foysously.*) She is an angel!
 BRI. (To BRI.) What are you saying?
 BRI. I?
 BRI. Do you call this extinguishing the flame?
 BRI. I forgot myself.
 BRI. Let us be serious.
 GON. Why!
 BRI. Because there are numberless obstacles to the marriage. Marie, Mademoiselle de Pontcourlay, neice of the Governor of Touraine, related to the Cardinal, will, and should, aspire to a grand alliance.
 BRI. You are right.
 BRI. (To GONTRAN.) Although born a gentleman, you are only a soldier!
- BRI. Very true!
 GON. Suppose she loves me?
 BRI. Two misfortunes instead of one! The Governor is severe!
 BRI. He is not tender!
 GON. We can do without his consent.
 BRI. He will never permit the marriage.
 GON. (To BRI.) Will you assist me?
 BRI. How can I serve you?
 GON. Ask Marie to let me carry her away from the school.
 BRI. A pupil of the Ursulines!
 BRI. Carry off a pupil of the Ursulines! The guards are too watchful.
 GON. That's why I count upon you.
 BRI. Bless me!
 GON. Your profession will open the doors of the convent. You could—
 BRI. Carry off Marie? You are mad!
 BRI. (*Aside.*) Not so very mad!
 GON. (To BRIDAINE.) Well, since you abandon me—
 BRI. What will you do?
 GON. Ask the Governor for his niece's hand!
 BRI. If he refuses?
 GON. I cannot answer. In my utter despair—
 BRI. "Despair"! I will speak to the Governor.
 GON. Will you tell him how much I love—
 BRI. The Governor?
 BRI. (To BRISSAC.) Be quiet! (To GON.) Count upon me!
 BRI. Speak as if for yourself!
 BRI. Don't be ridiculous!
 SIMONE (*Entering.*) Still here? The dancers are coming!
 BRI. (*Kisses her.*) You keep the account! How many? [*Laughs.*]
- (*Exit BRISSAC and GONTRAN. Enter Musketeers, Citizens Flower-girls, Candy-girls, Servants, Peasants, PICH., La Tulip, Blavet*)
 SIMONE. Let us celebrate Fête-day!

SQUEAK GOES THE FIDDLE.

No. 8. CHORUS.

Allegro non troppo.

First system of the musical score. It features a treble and bass clef with a 6/8 time signature. The music is marked *p* (piano) and includes a *tr* (trill) and *Echo.* section. The text "(Dialogue.)" is written below the first few measures.

Second system of the musical score. It features a treble and bass clef with a 6/8 time signature. The music is marked *tr* (trill) and *cre* (crescendo). The text "(Entrance of Peasants.)" is written above the first few measures. The dynamic markings *scen* (scenariando) and *do.* (diminuendo) are also present.

Third system of the musical score. It features a treble and bass clef with a 6/8 time signature. The music is marked *ff* (fortissimo). The text "do." (diminuendo) is written above the first few measures.

p SOPRANOS. TENORS.

Squeak goes the fid-dle, the bag - pipes skirl, Let ev'ry lad now lead out his girl! Sure - ly the saddest of

p BASSES.

all sad dogs, To such soft music would lift his clogs! Run round a-bout! Trip in and out!

of all sad dogs, To such soft mu - sic would lift his clogs! Run a-bout! Trip in and out! Then

Then ladies' chain, And o - ver a-gain, Hark! squeak goes the fiddle, the bagpipes skirl, Let ev'-ry lad now lead

la - dies' chain, And off again, Hark! squeak goes the fid-dle, the bagpipes skirl! Let ev'ry lad now

out his girl! Sure - ly, the saddest of all sad dogs, To such soft music would lift his clogs! Let

out his girl! Sure - ly, the saddest of all sad dogs, To such soft music would lift his clogs! Let

f

Allegretto.

ev - ry lad now lead out his girl, While squeaketh the fid - dle, and bag-pipes skirl!

ev - ry lad now lead out his girl, While squeaketh the fid - dle. and bag-pipes skirl!

f Allegretto.

BRI. Simone, my good girl, you are in good spirits! SIM. And why not, Father Bridaine. BRI. I am glad to see you so happy!

"WHEN THE SIMPLE PEASANT."

Simone.

No. 9. VILLANELLE.

Piano introduction in 2/4 time. The piece begins with a forte (*ff*) dynamic, featuring a series of sixteenth-note runs in the right hand and chords in the left hand. The dynamics shift to mezzo-forte (*mf*) and then piano (*p*) as the introduction concludes.

Allegretto.

Vocal melody in 2/4 time. The melody is simple and rhythmic, with a consistent eighth-note pattern. The lyrics are:

1. When the sim - ple peasant's daughter, Has her kine milked in the vale, And the cus - tom - a - ry
 2. When the mil - ler stops his wheel, Be - cause it is the evening hour, Putting saw - dust in his

Piano accompaniment for the first two lines of the villanelle. It consists of chords in the right hand and a simple bass line in the left hand, providing harmonic support for the vocal melody.

rit. a tempo.

Vocal melody in 2/4 time. The melody concludes with a slight ritardando (*rit.*) and then returns to the original tempo (*a tempo*). The lyrics are:

wa - ter Has with care put in the pail, Then with heart e - late she car - ols her art - less
 meal, And plas - ter in his bags of flour! Then with heart e - late he car - ols his art - less

Piano accompaniment for the final two lines of the villanelle. It includes a ritardando (*rit.*) in the left hand to match the vocal line, followed by a return to the original tempo.

song, For she has no thought of wrong!..... Yes! she trills this art-less song, For she
 song, For he has no thought of wrong!..... Yes! he trills this art-less song, For he

rit.

CHORUS.

She has no thought of wrong!
 He has no thought of wrong!

mf *p* *rit.*

has no thought, no thought..... of wrong! 'Neath the greenwood, Oh, come, my love, with me,

Refrain. a tempo.

a tempo. *colla voce.*

And to - geth - er we'll stu - dy chem-is - tree! For the use of all peo - ple that are green,

(With 1st Sopranos.)

Tell a tale of water'd milk, And fat - ted mar - ga - rine!

SOPRANOS. *f* For the use of all

TENORS. For the use of all

BASSES. *f* For the use of all

(With 1st Sopranos.)

peo - ple that are green, We'll tell a tale of water'd milk, And fat - ted mar - ga - rine! Ah!

2d Chorus. Saw-dust, plaster,

peo - ple that are green, We'll tell a tale of water'd milk, And fat - ted mar - ga - rine! Ah!

2d Chorus. Saw-dust, plaster,

PICHARD. (*Entering*) Be quiet! The Governor approaches!

SIMONE. A plague upon him! He interrupts our festival!

"YOU'LL HAVE TO STOP THAT ROW."

No. 10. SCENE & CHORUS.

PICHARD. *f* *Allegro.*

You'll have to stop your

row! The gov - ern - or..... is com-ing now, Stop your row! Hats off! and stop your

SIMONE. *rit.* *Tempo di Valse.*

row! Pret - ty pros-pect! well - a - day! What ill - luck brings those nob's our way?

rit. *Tempo di Valse.*

CHORUS OF WELCOME.

No. 11. (S. S. T. B.)

(SIMONE with Sopranos.)

SOPRANOS.

0 bo - ther! 0 bo - ther! We hope we are sub - jects loy - al, But

TENOR. *pp*

0 bo - ther! 0 bo - ther! We hope we are sub - jects loy - al, But

BASS. *pp*

0 bo - ther! 0 bo - ther! We hope we are sub - jects loy - al, But

ppp

bo - ther! 0 bo - ther! All vi - sits of folk high or roy - - al, Our lark - ing

bo - ther! 0 bo - ther! All vi - sits of folk high or roy - - al, Our lark - ing

bo - ther! 0 bo - ther! All vi - sits of folk high or roy - - al, Our lark - ing

ppp

is end - ed, But yet let us grin our best, A wel - come pre-

is end - ed, But yet let us grin our best, A wel - come pre-

is end - ed, But yet let us grin our best, A wel - come pre-

(Enter Governor and MARIE.) **ff**

- tend - ed, Let's give our un - wel - come guest!..... Hip, hip, hur - rah!

- tend - ed, Let's give our un - wel - come guest!..... Hip, hip, hur - rah!

- tend - ed, Let's give our un - wel - come guest!..... Hip, hip, hur - rah!

ff

Long live your Grace! Hip, hip, hur - rah! Wel - come your face!

Long live your Grace! Hip, hip, hur - rah! Wel - come your face!

Long live your Grace! Hip, hip, hur - rah! Wel - come your face!

THE GOVERNOR.

Heart - felt joy is o'er me steal - ing, At this spon - ta - ne - ous out - burst of feel - ing!

SOPRANOS.

Long live your Grace! Trust you are well! Al - so the same, To Mad'moiselle!

TENORS.

Long live your Grace! Trust you are well! Al - so the same, To Mad'moiselle!

BASSES.

Long live your Grace! Trust you are well! Al - so the same, To Mad'moiselle!

THE GOVERNOR.

Tho' I know You'd like to stay, Still on the whole, You'd best go a - way!

pp

SOPRANOS.

O bo - ther! O bo - ther! We hope we are sub - jects loy - al, But

TENOR. *pp*

O bo - ther! O bo - ther! We hope we are sub - jects loy - al, But

BASS. *pp*

O bo - ther! O bo - ther! We hope we are sub - jects loy - al, But

ppp

bo - ther! O bo - ther! All vi - sits of folk high or roy - - al, Our lark - ing

bo - ther! O bo - ther! All vi - sits of folk high or roy - - al, Our lark - ing

bo - ther! O bo - ther! All vi - sits of folk high or roy - - al, Our lark - ing

is end - ed, But yet let us grin our best, A wel - come pre-

is end - ed, But yet let us grin our best, A wel - come pre-

is end - ed, But yet let us grin our best, A wel - come pre-

(*Exeunt all except the Governor and BRIDAINE.*)

- tend - ed, Let's give our un - wel - come guest!

- tend - ed, Let's give our un - wel - come guest!

- tend - ed, Let's give our un - wel - come guest!

L'istesso tempo. (Dialogue.)

sempre.

ppp

e rall.

GOV. Our meeting is fortunate! I have a service to ask you.

BRI. With pleasure! I also have a petition to bring you.

GOV. I will listen.

BRI. No, my lord. If you speak first, it will embolden me.

GOV. You will go to the convent of the Ursulines, to-morrow. I shall arrive there to-day, and will announce your coming.

BRI. And then?

GOV. Ask for my nieces, Marie and Louise—advise with them as a friend, as a father: make them decide to take the veil in two days.

BRI. (*Astonished.*) The veil?

GOV. Within two days! Now, what can I do for you?

BRI. For me? Well (*aside*)—The veil in two days! Oh, my poor Gontran!

GOV. Speak!

BRI. Ah! (*Aside.*) What shall I say? (*Aloud.*) You are in such haste!

GOV. I have said it. It is your turn to ask.

BRI. It is about the young ladies.

GOV. Proceed.

BRI. Suppose an eligible young man, worthy of your choice—a man noble and brave—should be found desirous of wedding them—or, at least, one of them—

GOV. Do not look for him—I have resolved—

BRI. But—

GOV. I have only to say, that the Cardinal commands it. Policy, indeed!

BRI. (*Aside.*) Hang the Cardinal, say I!

(*Enter PICHARD at back, followed by FRACASSE and PATATRAS.*)

PICH. (*To monks.*) Go your ways! I haven't a room in my inn!

GOV. What is the matter, Pichard?

PICH. Beggar monks, my lord.

BRI. And you would turn those holy men from your door?

PICH. Mendicants, I said. They say they are from Palestine.

GOV. It is well. Made the poor pilgrims welcome.

PICH. But they have no money!

BRI. All the more reason for being hospitable.

PICH. (*To Gov.*) If you wish it my lord. (*To monks.*) I have found a room for you.

FRACASSE. (*Aside to PATATRAS.*) Have care! Don't betray yourself! (*Aloud.*) Pax Domine sit vobiscum!

PATA. Amen!

PICH. (*Aside.*) That is all the money they have!

GOV. You must be fatigued, your reverences?

FRA. Fatigued!

BRI. And dying of hunger?

PATA. Dying!

GOV. (*To PICHARD.*) Give them your best room and a good supper. I will pay for them.

FRA. Thank you, my lord.

PICH. Follow me, your reverences. (*Points to 3d door, R.*)

GOV. (*To monks.*) Stay! You know the convent at Vouvray?

FRA. Certainly!

PATA. We do!

GOV. If you wish to requite Monsieur Pichard's hospitality, given in my name, you will visit the convent to-morrow.

FRA. & PATA. To-morrow?

GOV. You will there lecture upon the giving up of the vanities of this world! You will assist the Abbe Bridaine here, in inducing my nieces, Mdllles. Marie and Louise, to renounce all follies! I will detain you no longer. (*Exit FRA. and PATA., right.*)

BRI. (*Aside.*) My poor Gontran! (*Exit PICHARD.*)

(*Enter MARIE, R.*)

GOV. (*To MARIE.*) It is nearly time for us to depart. I will go to my room and write some letters. Come, Father Bridaine; I wish to consult with you. Let us go in.

MARIE. I will be ready. (*Exit GOVERNOR and BRIDAINE, R. Enter GONTRAN, L.*)

GON. Do we, indeed, meet without the presence of others?

MAR. Yes; but for a short time. My uncle and I must depart to-day for the convent, where I am to remain. I have been absent from there but a few weeks.

GON. And shall we ever meet again?

MAR. We must leave that to fate! Let us trust so!

GON. Can we not fly from here together?

MARIE. It is impossible! We should be pursued and overtaken, and your punishment would be death. Let us be patient and hopeful.

OH! THAT WE MIGHT FLY.

No. 12. DUET.

Marie & Gontran.

Moderato assai.

The piano introduction is in 2/4 time, B-flat major, and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a piano (*pp*) dynamic.

The first two lines of the duet are in 2/4 time, B-flat major. The vocal parts are written in a soprano and tenor clef. The piano accompaniment consists of chords and single notes in the right and left hands. The lyrics are: "Oh! that we might fly, To some distant shore, Where there's naught more changeful than the heav'n a - bove!"

The last two lines of the duet are in 2/4 time, B-flat major. The vocal parts continue with the lyrics: "Where no mortal eye E'er should see us more, Nor should mortal power part the hearts that truly love!" The piano accompaniment continues with chords and single notes in the right and left hands.

GONTRAN.

Tho' my heart be riv - en, Take the gift of my poor love Where love is vain!

The musical score for Gontran's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and features a series of chords in the right hand and a melodic line in the left hand. The lyrics are written below the vocal line.

And for what is giv - en, Think of me, heart-wea - ry, in my doubt and pain.

The musical score for Gontran's second line continues the vocal and piano parts. The piano part includes a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the vocal line.

MARIE.

Love may ne'er be spok - en, Yet the troth that tim - id maid - en may not say,

The musical score for Marie's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in a grand staff. The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal line.

I will keep un - brok - en, To thee, love, for-ev - er and a day!.....

The musical score for Marie's second line continues the vocal and piano parts. The piano part includes a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the vocal line.

pp

Who can be knowing, Where we are go - ing, A - part, or hand in hand?.....

pp GONTRAN.

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a piano (*pp*) dynamic. The lyrics are: "Who can be knowing, Where we are go - ing, A - part, or hand in hand?.....". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady accompaniment of eighth notes in the right hand and chords in the left hand, also marked *pp*. The name "GONTRAN." is written above the piano staff.

cres.

Whither - ward tend-ing, To what fate wend-ing, To what fore - des - tined land! Ours the faith that

cres.

cres.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing from the previous system. It is marked with a crescendo (*cres.*) dynamic. The lyrics are: "Whither - ward tend-ing, To what fate wend-ing, To what fore - des - tined land! Ours the faith that". The bottom staff is a piano accompaniment in grand staff, also marked with a crescendo (*cres.*) dynamic. The piano part continues with eighth-note accompaniment and chords, with some chords becoming more complex in the later measures.

f

come - what may, We'll love for - ev - er and for aye!

f

f

dim.

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line in treble clef, marked with a forte (*f*) dynamic. The lyrics are: "come - what may, We'll love for - ev - er and for aye! ..". The bottom staff is a piano accompaniment in grand staff, also marked with a forte (*f*) dynamic. The piano part features a strong accompaniment of eighth notes and chords. The system concludes with a decrescendo (*dim.*) dynamic marking in the piano part.

mp

Oh! that we might fly, To some distant shore, Where there's naught more changeful than the heav'n a - bove!

mp

Presto.

Where no mortal eye E'er should see us more, Nor should mortal power part the hearts that tru - ly love! But

Presto.

cres.

cres.

come what may, we'll love for - ev - er, ev - er and aye!.....

cres.

f

f

MAR. We must now part.
 GON. (*Kisses her hand.*) But not forever! (*Exit GONTRAN, L.*)
 MAR. How sad my fate! (*Enter GOVERNOR & BRIDAINE.*)
 GOV. Marie, Father Bridaine will visit you at the convent to-morrow.
 MAR. (*Bowing.*) He is always welcome. (*Exit MARIE, R. Enter RIGOBERT.*)
 RIG. My lord, your carriage awaits you.
 GOV. Father Bridaine, I rely upon you. (*He salutes BRIDAINE.*)
 (*Exit GOV., R. BRIDAINE accompanies him to door of inn. Enter BRISSAC and GONTRAN, L.*) (*Exit RIG.*)
 BRI. (*Aside.*) Alas! How can I tell him?
 GON. (*To BRIDAINE.*) Well, you have spoken to the Governor?
 BRI. (*Overcome.*) Yes!
 GON. (*Anxiously.*) Well; his reply? (*Silence.*) He refuses?
 BRIS. Gontran must wait?
 BRI. That is not all!
 GON. Speak quickly!
 BRI. (*Hesitatingly.*) Marie—Marie is going to take the veil!
 GON. The veil? It cannot be!
 BRI. By the Cardinal's orders!
 GON. I shall set fire to that convent!
 BRI. Is that the way to calm yourself? (*Enter SIMONE with bottles and food on a tray.*)
 SIM. I hope I have forgotten nothing.
 BRIS. (*Kisses her.*) How many does that make? Who is the feast for?

SIM. A lunch for their reverences! (*Goes to door, right, places a tray on table, and stands in the door-way.*)
 GON. (*To BRISSAC.*) Will you assist me?
 BRI. With my life!
 BRI. (*To GON., alarmed.*) You surely are not in earnest?
 GON. Never more so! I shall burn the building, and, in the confusion carry off Marie!
 BRIS. The first thing is to get into the convent.
 BRI. Ridiculous! Musketeers cannot enter there. Give up your foolish ideas, and listen to reason!
 SIM. (*Coming down front, where the others are.*) It's of no use!
 BRIS. Why don't you carry them their lunch?
 SIM. I shall send Monsieur Pichard to do it!
 BRIS. Why so?
 SIM. Because their reverences are fast asleep!
 BRIS. With their robes on?
 SIM. No; their outer garments are upon a chair.
 BRIS. I've an idea! Simone, you may go! I will give them their repast.
 SIM. Oh, thank you! (*Exit.*)
 BRIS. (*Aside to GONTRAN.*) Take the tray, and I will take the bottles. Follow me! (*Exit BRISSAC and GONTRAN to room occupied by FRACASSE and PATATRAS.*)
 BRI. (*Placing his head in his hands.*) I know nothing of their plans. (*Looks around.*) Where have the scapegraces gone?
 (*Exit BRIDAINE. Enter SIMONE, PICHARD, Servants, RIGOBERT Musketeers, Flower and candy girls, Citizens.*)

FINALE TO ACT I.

"LANDLORD, FILL UP!"

No. 13. TUTTI and CHORUS. (S. S. T. B.)

Allegro.

p *cres.*

f SOPRANOS.
 Landlord, fill up gob-let and can, The Governor is a pro-per man! Where shall we find ru-ler so meet, So

f TENORS.
 Landlord, fill up gob-let and can, The Governor is a pro-per man! Where shall we find ru-ler so meet, So

BASSES.

f

li - ber - al, too, in stand - ing us treat! There - fore hang the ex - pense!..... When

li - ber - al, too, in stand - ing us treat! There - fore hang the ex - pense!..... When

li - ber - al, too, in stand - ing us treat! There - fore hang the ex - pense!..... When

oth - ers pay, Our thirst's in - - tense!

oth - ers pay, Our thirst's in - - tense!

(Enter GOVERNOR, MARIE and Page from inn.)

oth - ers pay, Our thirst's in - - tense!

THE GOV. MARIE.

Ah! the fair's not be - gun?.... See! how they hum - bly wait! I

mf

(to SIMONE.) SIMONE.

fear that we damp their fun..... Do we in - ter - rupt the fete? You? Miss? Oh,

MARIE. (aside.)

no! Please don't say so! Fain would I hear you some vil - lanelle sing - ing, (See him a -

SIMONE. *rit.*

- gain! to that my heart's clinging!) Oh! Mam'-zelle, a poor girl I, But all the same.... I'll

rit. *colla voce.*

BRI. (*Aside.*) Where are those scamps? (*Looks around.*)
song, Simone.

SIM. Tell us your trouble, sir.

BRI. (*Nervously.*) Nothing! Sing us a

"SHOULD ROBIN AT MY WINDOW TAP."

No. 14, RUSTIC SONG.

Vivace. SIMONE.

(Enter BRIDAINE.)
try! Should Ro-bin at my window tap, When Gran-ny seems a - doz - in', And

Vivace.
p *leggiero.*

if she wag her white mob-cap, And swear she'll have no beaux in: "Why Gran'! Tick, tick, tick, tick,

rall. *tempo.* *mf*

that was ne'er a knock!" "Lis - ten! Tick, tick, tick, tick, tick, tick, 'tis the clock!"

SOPRANOS AND SIMONE.

"Why, Gran'! Tick, tick, tick, tick, that was ne'er a knock!" "Lis - ten! Tick, tick, tick, tick,
 TENORS.
 "Why, Gran'! Tick, tick, tick, tick, that was ne'er a knock!" "Lis - ten! Tick, tick, tick, tick,
 BASSES.
 "Why, Gran'! Tick, tick, tick, tick, that was ne'er a knock!" "Lis - ten! Tick, tick, tick, tick,

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings such as *f* and *p*.

SIMONE.

tick, tick, 'tis the clock!" Then I steal out when she's sleep - ing, And we wander
 tick, tick, 'tis the clock!"
 tick, tick, 'tis the clock!"

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, including dynamic markings like *f* and *p*.

'neath the wil - lows by the stream! In a - - mougst the

sha - dows creep - ing; Ah! hap - py are the mo - ments when the old folk

dream!

SOPRANOS.
We know 'twas pleas - ant, luck - y elves, For we have done the same our - selves! We know 'twas

TENORS.
We know 'twas pleas - ant, luck - y elves, For we have done the same our - selves! We know 'twas

BASSES.
We know 'twas pleas - ant, luck - y elves, For we have done the same our - selves! We know 'twas

p *cres.* *f*

pleasant, luck - y elves, For we have done the same our - selves, Yes! we have done the

pleasant, luck - y elves, For we have done the same our - selves, Yes! we have done the

pleasant, luck - y elves, For we have done the same our - selves, Yes! we have done the

dim.

dim.

dim.

dim.

dim.

Detailed description: This block contains a musical score for three voices (Soprano, Alto, and Bass) and piano accompaniment. The lyrics are: "pleasant, luck - y elves, For we have done the same our - selves, Yes! we have done the". The score is written in G major and 4/4 time. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts are in harmony, with the Soprano and Alto parts having a melodic line and the Bass part providing a lower harmonic support. The word "dim." (diminuendo) is written above the vocal lines and below the piano accompaniment at various points.

SIMONE.

Oh! how my heart went pit-a-pat, When running home from Ro - bin, My Granny woke up with " What's that ? I

same our - selves!

same our - selves!

same our - selves!

p

Detailed description: This block contains a musical score for a solo voice part (Simone) and piano accompaniment. The lyrics are: "Oh! how my heart went pit-a-pat, When running home from Ro - bin, My Granny woke up with " What's that ? I same our - selves!". The score is written in G major and 4/4 time. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal part is a single melodic line. The word "p" (piano) is written below the piano accompaniment.

SIMONE.
hear your heart a - throb - bin'!" Oh! how my heart went pit - a - pat, When run - ning home from Ro - bin, My

SOPRANOS. *p*
Oh! how her heart went pit - a - pat, When run - ning home from Ro - bin, Her

TENORS. *p*
Oh! how her heart went pit - a - pat, When run - ning home from Ro - bin, Her

BASSES. *p*
Oh! how her heart went pit - a - pat, When run - ning home from Ro - bin, Her

piu f

Gran - ny woke up with "What's that? I hear your heart a - throb - bin'!" Why Gran! Tick, tick, tick, tick,

Gran - ny woke up with "What's that? I hear your heart a - throb - bin'!" Tick, tick, tick, tick,

Gran - ny woke up with "What's that? I hear your heart a - throb - bin'!" Tick, tick, tick, tick,

SIMONE.

sure at me you mock!.... Lis - ten! Tick, tick, tick, tick, tick, tick, 'tis the clock!

tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick!

tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick!

The first system of the musical score for 'SIMONE.' consists of five staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a grand staff (treble and bass clef) at the bottom. The music is in G major and 2/4 time. The vocal line begins with the lyrics 'sure at me you mock!.... Lis - ten! Tick, tick, tick, tick, tick, tick, 'tis the clock!'. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with the grand staff providing harmonic support.

Why! Gran'! Tick, tick, tick, tick, sure, at me you mock! Lis - ten! Tick, tick, tick, tick,

Why! Gran'! Tick, tick, tick, tick, sure, at her you mock! Lis - ten! Tick, tick, tick, tick,

Why! Gran'! Tick, tick, tick, tick, sure, at her you mock! Lis - ten! Tick, tick, tick, tick,

The second system of the musical score continues the piece. It also consists of five staves. The vocal line has three parts of lyrics: 'Why! Gran'! Tick, tick, tick, tick, sure, at me you mock! Lis - ten! Tick, tick, tick, tick,', 'Why! Gran'! Tick, tick, tick, tick, sure, at her you mock! Lis - ten! Tick, tick, tick, tick,', and 'Why! Gran'! Tick, tick, tick, tick, sure, at her you mock! Lis - ten! Tick, tick, tick, tick,'. The piano accompaniment continues with the same rhythmic pattern, and the grand staff at the bottom includes a dynamic marking of *f* (forte) and a *Sra* (sforzando) marking with a dashed line.

tick, tick, 'tis the clock! Ah! Granny dear, you sure-ly mock, It was the clock, it was the clock!

tick, tick, 'tis the clock! Ah! Granny dear, you sure-ly mock, It was the clock, it was the clock!

tick, tick, 'tis the clock! Ah! Granny dear, you sure-ly mock, It was the clock, it was the clock!

Gov. *meno mosso.* *Andante non troppo.*

..... The pilgrims! Hats off there! And don't you scoff there!....

mf *dim.* *Andante non troppo.*

"NEAR THEM."

No. 15. CHORALE. (S. S. T. B.)

SOPRANOS & SIMONE.

p

Near them O let us gath - er - From san - dal, scrip, and shell.....

p TENORS.

Near them O let us gath - er - From san - dal, scrip, and shell

p BASSES.

Andante non troppo.

pp

Pil - grim

Peo - ple at once can tell Pil - grim Fa - ther! Don't chide

Peo - ple at once can tell Pil - grim Fa - ther! Don't chide

mf

mf

mf

mf

pp
 O ho - ly men! If we do some-times dance, It.... is... .. our....

pp
 O ho - ly men! If we do some-times dance, It.... is our

pp

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The first vocal staff has lyrics: "O ho - ly men! If we do some-times dance, It.... is... .. our....". The second vocal staff has lyrics: "O ho - ly men! If we do some-times dance, It.... is our". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *pp* (pianissimo) and *p* (piano).

rit. *Moderato.*

bles - èd ig - no - rance! Our bles - èd ig - no - rance!.....

bles - èd ig - no - rance! Our bles - èd ig - no - rance!.... (Enter BRISSAC & GONTRAN. as monks.)

colla voce. *Moderato.* *p*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The first vocal staff has lyrics: "bles - èd ig - no - rance! Our bles - èd ig - no - rance!.....". The second vocal staff has lyrics: "bles - èd ig - no - rance! Our bles - èd ig - no - rance!.... (Enter BRISSAC & GONTRAN. as monks.)". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *rit.* (ritardando), *Moderato.*, *colla voce.*, and *p* (piano).

"CHARTREUSE MONKS."

No. 16. DUET.

GONTRAN.

Chartreuse monks are dis - til - lers clev - - er,

BRISSAC.

Chartreuse monks are dis - til - lers clev - - er,

p

leggiero.

Of yellow li - quor, green al - so! But never

Of yellow li - quor, green al - so! But never

SOPRANOS.

green al - so!

TENORS.

green al - so!

BASSES.

leggiero.

do we saints, Oh, nev - - - er! Drink our

do we saints, Oh, nev - - - er! Drink our

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in the right and left hands, with a treble and bass clef. The music is in a minor key and 4/4 time. The lyrics are: "do we saints, Oh, nev - - - er! Drink our".

brew - ing, no, no, no! We on - ly

brew - ing, no, no, no! We on - ly

No, no no!

No, no no!

leggiero.

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves have the lyrics: "brew - ing, no, no, no! We on - ly". The piano accompaniment features a treble and bass clef. The lyrics "No, no no!" are written below the piano part. The word "leggiero." is written in italics below the piano part. The music is in a minor key and 4/4 time.

taste the dis - til - la - tion, To see it's pure, and that is

taste the dis - til - la - tion, To see it's pure, and that is

all. Then to hin - der i - mi -

all. Then to hin - der i - mi -

leggiero.

- ta - tion, Re - gis - ter our brand, Re - gis - ter our brand at

- ta - tion, Re - gis - ter our brand, Re - gis - ter our brand at

Pa - tent Hall!

Pa - tent Hall!

Pa - tent Hall!

Pa - tent Hall!

leggiero.

Detailed description: This system contains five staves. The top two staves are vocal lines, both with the lyrics "Pa - tent Hall!". The third and fourth staves are piano accompaniment, also with the lyrics "Pa - tent Hall!". The fifth staff is the piano accompaniment, starting with a *leggiero.* marking. The music is in a minor key and 3/4 time.

Rich meat and wines, too, we de - cry them,

Rich meat and wines, too, we de - cry them,

p

Detailed description: This system contains five staves. The top two staves are vocal lines, both with the lyrics "Rich meat and wines, too, we de - cry them,". The third and fourth staves are piano accompaniment, also with the lyrics "Rich meat and wines, too, we de - cry them,". The fifth staff is the piano accompaniment, starting with a *p* marking. The music continues in the same key and time signature.

And that our words may stronger be, 'Tis ne-ces -
And that our words may stronger be, 'Tis ne-ces -
strong - er be!
strong - er be!

The first system of the musical score consists of five staves. The top two staves are vocal staves with lyrics. The third and fourth staves are piano accompaniment for the vocal parts, with lyrics 'strong - er be!' aligned with the vocal lines. The fifth staff is the piano accompaniment for the piano, featuring a complex melodic line in the right hand and a steady bass line in the left hand.

- sa - ry that we try them, And we
- sa - ry that we try them, And we

The second system of the musical score consists of five staves. The top two staves are vocal staves with lyrics. The third and fourth staves are piano accompaniment for the vocal parts, with lyrics '- sa - ry that we try them, And we' aligned with the vocal lines. The fifth staff is the piano accompaniment for the piano, continuing the complex melodic line in the right hand and the steady bass line in the left hand.

do so fre - quent - lie! Such penance,
do so fre - quent - lie! Such penance,
fre - quent - lie!
fre - quent - lie!

leggiro.

Detailed description: This system contains six staves. The first two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The last two staves are piano accompaniment, with the word 'leggiro.' written above the right-hand part.

would we might es - chew it, (For bread and water's all we
would we might es - chew it, (For bread and water's all we

Detailed description: This system contains six staves. The first two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The last two staves are piano accompaniment.

need.) But 'tis du - ty, and we

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'need.) But 'tis du - ty, and we' are written below the vocal staves.

do it, Yet ah! how we groan, Yet ah! how we groan, When we

The second system continues the vocal and piano parts. The lyrics 'do it, Yet ah! how we groan, Yet ah! how we groan, When we' are written below the vocal staves. The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

drink or feed! RECIT. BRISSAC.
 drink or feed! SOPRANOS & TENORS. Good folk, your
 BASSES. drink or feed!

The third system is a recitative section. It features three vocal staves: Soprano and Tenors, and Basses. The lyrics are 'drink or feed! RECIT. BRISSAC.', 'drink or feed! SOPRANOS & TENORS. Good folk, your', and 'BASSES. drink or feed!'. The piano accompaniment is minimal, consisting of sustained chords.

leggiero. *pp*

The fourth system shows the piano accompaniment for the final part of the page. It includes the dynamic markings *leggiero.* and *pp*. The piano part continues with the sixteenth-note pattern in the right hand and sustained chords in the left hand.

du - ty done, Go in a burst - er for fun!

dolce.

MARIE.
O heavens!

GONTRAN. (*aside*) to Marie.
Though walls may frown, Love will be there!

pp

Gont - ran! thou!

Moderato.

ad lib.
Yes, darling, so don't de - spair!

Moderato.
pp *ad lib.*

Andante.

RIGOBERT. (*aside.*)

'Tis the Captain!

BRISSAC. (*aside*)

Hey! Sergeant, here! but hush!

SOPRANOS.

pp Near them, O let us gath - - - er! From san - dal, scrip and

TENORS.

pp Near them, O let us gath - - - er! From san - dal, scrip and

BASSES.

Andante.

pp

Or else my plot's not worth a rush! The re - al monks are in there still,

shell, Peo - ple at once can tell!

shell, Peo - ple at once can tell!

Lock them up se-cure - ly, Though against their will! Put a sentry

Pil - - - grim Fa - - - ther! Don't chide,
 Pil - - - grim

Pil - - - grim Fa - - - ther! Don't chide,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has lyrics: "Lock them up se-cure - ly, Though against their will! Put a sentry". The second staff has lyrics: "Pil - - - grim Fa - - - ther! Don't chide," followed by "Pil - - - grim". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

trusty, or guard, O'er these friars dusty keep watch and ward!

O holy men! If w do sometimes dance, It

O holy men! If we do sometimes dance.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves. The first staff has lyrics: "trusty, or guard, O'er these friars dusty keep watch and ward!". The second staff has lyrics: "O holy men! If w do sometimes dance, It". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

When we shall come back, why they, May then unscathed pass on their
 is our bless-ed ig - - - no -
 It is our bless-ed ig - - - no -

p

GONTRAN. *rall.*

Vo - bis-cum pax, my friends, Vo-bis-cum pax!
 way! Vo - bis-cum pax, my friends, Vo-bis-cum pax!
rall.

- rance, our bless - - ed ig - no - rance!
 - rance, our bless - - ed ig - no - rance!

colla voce.

"OH, HOW MY HEART!"

No. 17. STRETTE.

GOV. "Now en route to the Convent!" OMNES. "Long live the Governor!"

SIMONE.

The musical score is set in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music.

System 1: Features a vocal line for Simone and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "Oh! how my heart went". The piano part includes a trumpet part marked *f* and a *Vivace.* tempo marking. Dynamics include *p* (piano).

System 2: Continues the vocal line with lyrics: "pit-a-pat, When running home from Rob - in, My Granny woke up with, 'What's that? I". The piano accompaniment continues with various chords and melodic lines.

System 3: Features four vocal parts: Sopranos, Tenors, and Basses. The lyrics for all parts are: "hear your heart a throb-bin'!" Oh! how my heart went pit-a-pat, When running home from". The piano accompaniment continues. Dynamics include *p* (piano).

System 4: Continues the vocal parts and piano accompaniment. The piano part includes a *piu. f* (pianissimo forte) marking. The score concludes with a final cadence.

Rob - in, My Granny woke up with, "What's that? I hear your heart a throb-bin'!"

Rob - in, Her Granny woke up with, "What's that? I hear your heart a throb-bin'!"

Rob - in, Her Granny woke up with, "What's that? I hear your heart a throb-bin'!"

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Why Gran! Tick, tick, tick, tick, sure at me you mock! Lis - ten! Tick, tick, tick, tick,

Tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick,

Tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick,

The second system continues with three vocal staves and piano accompaniment. The vocal parts have a rhythmic pattern of eighth notes. The piano accompaniment includes a prominent bass line and chords, with some melodic lines in the right hand.

tick, tick, 'tis the clock! Why, Gran! Tick, tick, tick, tick, sure at me you

tick, tick, tick, tick, Why, Gran! Tick, tick, tick, tick, sure at her you

tick, tick, tick, tick, Why, Gran! Tick, tick, tick, tick, sure at her you

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "tick, tick, 'tis the clock! Why, Gran! Tick, tick, tick, tick, sure at me you". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

mock! Lis - ten! Tick, tick, tick, tick, tick, tick, 'tis the clock! Ah! Granny,

mock! Lis - ten! Tick, tick, tick, tick, tick, tick, 'tis the clock! Ah! Granny,

mock! Lis - ten! Tick, tick, tick, tick, tick, tick, 'tis the clock! Ah! Granny,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "mock! Lis - ten! Tick, tick, tick, tick, tick, tick, 'tis the clock! Ah! Granny,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte) and *sva.* (sustained). The system concludes with a *ff* (fortissimo) dynamic marking.

dear, you surely mock! It was the clock, it was the clock!

dear, you surely mock! It was the clock, it was the clock!

dear, you surely mock! It was the clock, it was the clock!

Gov., MARIE & PAGES go up. GONTRAN & BRISSAC follow. Picture. The PEASANTS bow.

CURTAIN.

Piu mosso.

END of ACT I.

ENTR' ACTE.

Moderato.
ff
p
tr
tr
tr
mf
Tempo di Valse.
f
f
p dim.
pp
rall.
tempo.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a *Moderato* tempo. The first system features a *ff* dynamic in the bass and a *p* dynamic in the treble, with trills marked *tr*. The second system continues with *p* in the bass and *mf* in the treble, also including trills. The third system transitions to *Tempo di Valse*, with dynamics of *f* in the bass and *p dim.* in the treble. The fourth system maintains the *f* dynamic in the bass and *pp* in the treble. The fifth system introduces a *rall.* (rallentando) section in the bass, which then returns to *tempo.* The sixth system concludes the piece with a *tempo.* marking.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a *rall.* marking, then a *tempo.* marking, and finally a *ff* marking. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first four measures, followed by a *pp* marking and a *rall.* marking. The bass clef staff continues the accompaniment. The system ends with a double bar line and the word "en" written below the staff.

Third system of musical notation. The treble clef staff features a melodic line with a slur over the first three measures, followed by a *tempo.* marking. The bass clef staff continues the accompaniment. The system ends with a double bar line and the word "do." written below the staff.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first four measures, followed by a *rall.* marking. The bass clef staff continues the accompaniment. The system ends with a double bar line.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur over the first four measures, followed by a *tempo.* marking. The bass clef staff continues the accompaniment. The system ends with a double bar line.

Sixth system of musical notation. The treble clef staff has a melodic line with a slur over the first four measures, followed by a *f* marking. The bass clef staff continues the accompaniment. The system ends with a double bar line and a *p* marking.

"THE OLOGIES."

No. 18. CHORUS. (S. S.)

The Abbess and Pupils.

SCENE.—Schoolroom at the Convent. SISTER OPPORTUNE'S desk and chair, L.; desks and stools of the scholars, R. Two doors R., one door, L. At the back, a high wall, L. C., opening upon an outside balcony, and a door at back, R. C. At the rising of the curtain, MARIE, LOUISE, CLARISSE, BERTHE, YVONNE, AGATHA, DIANE, JULIE, CLORINDE, FANINE, BLANCHE, CYDALISE, ISABELLE, and other schoolgirls, are discovered at their desks. There are books on each desk. The girls are busily studying. SISTER OPPORTUNE is at her desk, intently engaged in her duties.) NOTE.—A vocal exercise by the pupils may be introduced here. That from "The Little Duke" is suggested.

ANDANTINO.

1st & 2nd SOPRANOS.

The o - log -

ies with due ap - pli - - ance, We take in dos - es day by

ies with due ap - pli - - ance, We take in dos - es day by

day..... But somehow feel that Art and Sci - ence, Are not much

day..... But somehow feel that Art and Sci - ence, Are not much

p *pp* *mf*

'in a la - dy's way! No, no! no,.... no! Are not much

CLORINDE.

How nice to be out 'neath the
in a la - dy's way!

p *pp*

BERTHE.

trees! And dance our ring - lets in the breeze!

YVONNE.
I de - clare 'tis a shame!

leggiero.

With 1st. SOPRANOS.

rit.

1st. Sop. It's just the weath - er for a game! It real - ly is an aw - ful

2nd. Sop. It real - ly is an aw - ful

colla voce. *p* *cres.*

f rit. ABBESS. "Young Ladies!" *p*

shame Such love - ly weath - er and no game..... The o - log -

f rit. *p*

f rit. *p*

a tempo.

gies with due ap - pli - - ance, We take in dos - es day by

p

day..... But somehow feel that Art and Sci - ence, Are not much

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "day..... But somehow feel that Art and Sci - ence, Are not much". 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 more active bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

in a la - dy's way! No, no! no,.... no! Are not much

The second system continues the vocal line and piano accompaniment. The lyrics are: "in a la - dy's way! No, no! no,.... no! Are not much". The piano accompaniment continues with similar rhythmic patterns, featuring chords and moving lines in both hands.

in a la - dy's way!

The third system concludes the vocal line and piano accompaniment. The lyrics are: "in a la - dy's way!". The piano accompaniment features several dynamic and performance markings: *p colla voce.*, *fp dolce.*, *rall.*, and *pp*. The system ends with a double bar line.

(LOUISE *Laughs.*)

SISTER O. (*Sharply.*) Who spoke?

ALL. (*Together.*) Not I!

SISTER O. Whoever spoke must tell me! (*Silence. The girls look at each other. I am waiting. Come! (Another pause.) I recognized the voice. It was Miss Agatha!*)

AGA. (*Very indignantly.*) What an idea!

SISTER O. You will write for me six times the line—"I chatter during the lessons." (*All laugh.*)

LOU. (*Gayly.*) First person, I chatter; second person, you chatter—

ALL. (*Pointing to AGATHA.*) She chatters during the lesson!

AGA. (*To SISTER O.*) I can't bear this! (*cries.*) I get all the scoldings.

(*ISA., who has been rubbing her eyes, yawning, and stretching her arms, lays her head upon her desk.*)

SISTER O. Isabel!

ALL. (*Noisily.*) She's asleep!

SISTER O. Agatha, never let me hear you chatter in the class!

(*ISA. knocks several books to the floor as she extends her arms.*)

ALL. She is waking up!

ISA. (*Lifts her head, yawns, looks wildly about, rises.*) I dreamed that the schoolroom was on fire.

ALL. (*Scream and leap in their seats.*) Fire! Where?

SISTER O. Silence, Isabel Go to your room, Agatha!

AGA. I didn't set the fire! (*All resume seats except ISABEL.*)

SISTER O. Resume your seat, Isabel, and try to keep awake.

(*ISA. sits down. CLOR. takes an apple from her desk, holds her book before her face, and begins to eat the apple.*)

SISTER O. Clorinda!

CLOR. (*Munching.*) What, ma'am?

SISTER O. Put down your book! (*CLOR. lays down book.*)

ALL. She's hungry!

SISTER O. (*To CLOR.*) Give me that apple! (*Raps on desk with ruler.*)

CLOR. (*Carries the apple to Sister O.*) You won't like it. It is sour! (*All laugh.*)

SISTER O. (*Indignantly.*) Is this the way you attend to your lesson?

CLAR. (*Jumping up and down.*) Oh! Oh!

SISTER O. What's the matter now?

CLAR. (*Screams and jumps upon her chair.*) Oh, dear—oh!

ALL. What is it?

CLAR. A mouse!

(*All except ISA. scream and jump upon their chairs.*)

SISTER O. Will you be quiet? (*She stands upon chair.*)

CLAR. (*Softly.*) Ha, ha!

SISTER O. Agatha, why do you laugh?

AGA. (*Cries.*) I didn't do anything. I didn't laugh. I didn't bring in the mouse!

CLAR. (*Sitting down.*) It is not a mouse! (*SISTER O. and all the girls sit down.*)

SISTER O. What is it? (*ISA. goes to sleep with her head on her desk.*)

CLAR. Only a piece of brown paper! (*All laugh.*)

SISTER O. Stop your trifling, Miss! Now, take your books and study. (*All study except ISA.*)

(*ISA., in her sleep, pushes several books on the floor, and, finally, falls off her chair. All start at the noise.*)

SISTER O. Isabel! (*ISA. slowly rises from the floor, yawning; sits down and takes book, to study.*)

AGA. (*To SISTER O.*) I suppose I am to blame for that?

SISTER O. No one is to blame. It was an accident.

AGA. Oh! Then I'm safe for once! (*All laugh.*)

SISTER O. Attention! Who invented the guillotine?

ISA. (*Yawning.*) Agatha!

AGA. (*Cries.*) I didn't do it either! I get blamed for everything!

SISTER O. Now, we will resume! Silence! The Lady Superior! (*All the girls are deeply absorbed in their books. Enter the Superior from 2d door, R.*)

SUPERIOR. Leave your studies, young ladies! (*Girls look up, but remained seated.*)

LOU. (*Foyously.*) We are to have a holiday?

SUPERIOR. No, Miss. I have good news for you all!

LOU. (*Aside.*) I suppose it is a sermon!

ALL. (*Eagerly.*) Do tell us!

ISA. (*Yawning.*) Is—it—a—va—ca—tion?

CLOR. Ice cream for dinner?

SUPERIOR. Abbe Bridaine and two monks—

LOU. (*Aside.*) What did I say?

SUPERIOR. These men have already arrived. The Governor has prepared me. He asked me to give them a suitable welcome.

LOU. Extra lessons, no doubt!

SUPERIOR. I have thought it would be a fine idea if our young ladies would ask these good men to aid them in correcting their faults!

LOU. (*Innocently.*) Have we any faults?

SUPERIOR. (*About to depart.*) Follow me, Sister Opportune. Let us leave the young ladies to prepare for good advice.

LOU. Please give us plenty of time!

SISTER O. (*To the Superior.*) Will they advise me, too?

LOUISE. It will do you good, sister!

SISTER O. (*Turning back.*) Agatha!

AGA. (*Astonished.*) Me? Why, I did not speak!

SISTER O. You will write twelve times the line—"I am wanting in respect to Sister Opportune." (*Exit the Superior, 2d door, R., followed by Sister OPPORTUNE.*)

AGA. (*Sobs.*) It is too bad! She always punishes me!

LOU. Our faults! Have we any, girls? (*Girls all leave seats, and gather about LOUISE.*)

AGA. I don't think I have a single one!

ALL. Nor I!

LOU. We are too good!

ALL. Too good altogether!

LOU. The idea of our having faults!

MARIE. Let us try to think of some, and put them down.

(*All take paper and pencil from desks and write.*)

"CONFESS OUR FAULTS."

No. 19. SCENE. (s.s.)

The Pupils.

1st & 2d Sops.

Allegro vivo. **BERTHE.**

Con - fess my faults? I haven't an - - y! And as for us, we haven't

Allegro vivo.

p *f*

AGATHE. **CLORINDE.**

ma - ny! Still one must not appear too good! No! no! that's understood! Al -

p

MARIE. *rit.*

- rea - dy Ma - rie has her task begun! In fact I think she's got it done! Yes, 'tis I own. For me a

rit.

f *colla voce.* *p*

a tempo. **DIANE.**

- lone! Some pec - ca - dil - loes let us rake up.

JULIE. *f* 1st & 2d Sop.

Not ver - y right nor ver - y wrong! Yes, our con - fes - sion let us

Andante. **MARIE.**

make up Then we'll sing it in a song! To whom shall be con -

Andante. *p*

Andante.

fess'd The love that rules my breast?.....

Andante.

BY NIGHT, BY DAY!

No. 20. ROMANCE.

Marie.

By night, by day, a dream of beau - ty... .. Comes from a - bove,...

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part begins with a *pp* dynamic and consists of sustained chords and moving lines in both hands.

From which to wake it were my du - ty;.....

dolce.

con sordine.

pp

The second system continues the vocal and piano parts. The piano accompaniment includes the instruction *con sordine.* and a *pp* dynamic marking. The vocal line is marked *dolce.*

..... For ah! 'tis love!..... The soft ray through the o - riel steal -

dolce.

con sordine.

pp

piu f

The third system continues the piece. The piano accompaniment features a *pp* dynamic and a *piu f* marking. The vocal line is marked *dolce.*

ing, Like his glance falls..... The deep tone of the or - gan

poco rit.

pp

The final system on the page shows the vocal line and piano accompaniment. The piano part includes a *poco rit.* instruction and a *pp* dynamic marking.

peal - ing, His voice re - calls, O Love! my love!.....

..... The world and thee I leave for - ev - er, I on - ly know we had to

part;..... But one dear mem - 'ry keep I ev - er,.....

..... Deep in my heart,..... Deep in my heart!.....

To tempo.

BERTHE.

Are you done?

1st & 2nd Sop.

Ev - 'ry

To tempo.

p

AGATHE.

All right! I vote each reads it!

one!

CLOPINDE.

JULIE.

And if there's aught that's wrong —

In that un - like - ly

1ST SOP.

case, we will cor - rect it where it needs..... it! Oh cap - i - tal, Now let's be -

f 2D SOP.

p

meno mosso.

- gin, And re - ca - pit - u - late each sin! Now to

p meno mosso.

rall.

re - ca - pit - u - late each fav' - rite sin,..... Let each now be -

rall.

3/4

"O FATHER, WE REGRET!"

The Pupils

No. 21. TWO PART SONG,

Tempo di Valse.

1st & 2d SOPRANOS.

gin! Oh,

Tempo di Valse.

p

fa - ther, we re - gret Our sins are ve - ry small, We should con - fess, but yet, No

faults we find at all! We'd deep - ly sor - row, should This you at all an - noy, To

CLORINDE.

have been wick-ed would, Have giv - en us great joy! A wish for dress tight fit - ting,

BERTHE.

Fa - ther! I oft - en feel! A - cross my soul come flit - ting, Shoes with a tre - men - dous

AGATHE.

JULIE.

heel! My pet sin is a car-riage Flashing thro' thick and thin! I dreamt a lot of

marriage. If indeed that is a sin, E - nough of special thought, Now let us lump the lot! We

1st & 2d Sops.
E - nough of special thought, Now let us lump the lot! We

TUTTI. 1st & 2d SOPRANOS.

have now to con - fess, That near - ly all the time, we think of nought but dress, But

then, is that a crime? If in a vor - tex gay, Im - ag - in - a - tion whirls, you

BLANCHE.

But yes - ter - day at din - ner,
will re - member, pray, That we are on - ly girls.

CYDALISE.

I finished too much pie! I am a lit - tle sin - ner, For I eat sweets on the

The musical score for Cydalise's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "I finished too much pie! I am a lit - tle sin - ner, For I eat sweets on the". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a treble line with chords and some melodic movement.

ISABELLE.

CLARISSE.

sly! Whilst walking in the gar - den I stole a nec - tar - ine! And I have to ask

The musical score for Isabelle and Clarisse's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "sly! Whilst walking in the gar - den I stole a nec - tar - ine! And I have to ask". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a treble line with chords and some melodic movement.

par-don For a theft of apples green! But now, girls, we must see

1st & 2d Sops.

But now, girls, we must see If something else there

The musical score for the second line of lyrics consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "par-don For a theft of apples green! But now, girls, we must see". Below the vocal line, there is a section for "1st & 2d Sops." (First and Second Sopranos). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a treble line with chords and some melodic movement.

be! Ah! we break a lit - tle out, When home from school we go, That does - n't count, no doubt, It

is - n't school you know, Of racket, tennis, noise, And romping with the boys, You would not care to hear, It would

bore you, that is clear! Yes! bore..... you, that is clear!

Ah!..... My fa - ther! we re - gret, Our sins are ve - ry small, We should con - fess, but yet, No

faults we find at all! We'd deep - ly sor - row, should This you at all an - noy To

have been wick - ed would Have giv - en us great joy! My fa - ther! we would grieve, should This

accel.

f accel.

you.... at all an - noy! To have.... been wick - ed, would we as

sure.... you, have been joy!

LOU. Be seated. Here they come. (*The pupils return to their desks and pay respectful attention. Enter the SUPERIOR, SISTER OPPORTUNE, BRISSAC and GONTRAN, 2d door, R—the two latter as monks.*)

SUPERIOR. Brothers, this is the flock you are to edify.

BRIS. Nice regiment, if I may judge by the colonel!

GON. (*To BRIS.*) Be careful!

SUPERIOR. The colonel?

GON. (*To SUPERIOR.*) Don't mind him! It was a mere figure of speech!

BRIS. I like a figured style—also, a stylish figure!

GON. (*To SUPERIOR.*) May we approach these divinities?

BRIS. Let us see a little manoeuvre—by the right flank—left! Give the order!

SUPERIOR. By the flank?

GON. (*Explaining to the SUPERIOR.*) Another figure, simply. Manoeuvre means exercise. (*To BRIS.*) You will spoil everything!

SUPERIOR. I understand! You would like—

BRIS. To have you pass your troops in review!

GON. (*To BRIS.*) Be careful! (*To the Superior.*) They are charming!

BRIS. Who will lead off?

LOU. (*Advancing.*) I will, if Madame desires it!

BRIS. (*To LOU.*) Sweet child! Advance! Your name?

LOU. Louise de Pontcourlay!

BRIS. (*Aside.*) Sister of Marie, whom Gontran loves!

GON. (*To LOU.*) Have you not a sister, my child?

LOU. Yes, father. Why do you ask?

SUPERIOR. (*To LOU.*) Repress your curiosity. Only reply to questions.

LOU. My sister is more diffident than I.

SUPERIOR. (*Harshly.*) Louise!

BRIS. Let her go on, sister; her innocence is charming!

GON. (*To BRIS.*) All will be lost, if you do not beware!

SUPERIOR. Marie, come here!

GON. (*To BRIS. as MAR. advances.*) That is she! Isn't she beautiful?

BRIS. (*To GON.*) Lovely! But the sister—

“DRAW NEAR!”

Marie, Louise, the Abbess, Sister Opportune, Gontran, Brissac, & the Pupils.

No. 22. ENSEMBLE.

Andante. *p* GONTRAN.

Ah!.... draw near.... to me, tim - id maid - en! tell.... me thy

Andante. *p* MARIE.

O Fa - ther, ho - ly! My yearn - ing

hope.... and tell.... thy fear!.... With ho - - ly love.... my

soul..... Full of doubt. and fear, Thy saint - - ly.....
 soul..... is.... la - den, And if thy heart ache,.....

1st Sop.

words will cheer!
 2nd SOP. SISTER OPPORTUNE.
 lay it..... here! Saint - - ly man!..... we feel!..... he's in-

Saint - ly man!..... we feel..... he's in - spired.... With what
 - spired.... ...With what ar - dent zeal!..... his words..... are fired..... With what

piu. f

MARIE, LOUISE. *cres.*

Ah! with what zeal he's..... in - spired!.....

cres.

ar - - - dent zeal he's in - - spired!.....

cres.

f

BRISSAC. (*aside.*)

I nev - er thought to be a par - son was so jol - - ly!

p

pp

Ad - vice to bach - e - lors! take or - ders if you'd wed, if you would wed!

If a - ny think a par - son's life is mel - an - cho - ly, I could

GONTRAN. *a tempo.*

Ah!..... draw near..... to me,
put him right on that head!

pp *a tempo.*

tim - id maid - en! Tell..... me thy hope.... and
1ST SOP. LOUISE.
Saint - ly man!..... we feel he
2D SOP.

MARIE.

Oh!

Tell..... thy..... fear.....

BRISSAC.

1st & 2d Sops.

I nev - er thought to be a par - son was so

is..... in - spired.

fath - - - er ho - - - ly! My yearn - - - ing....

With ho - - - - - ly love.... my

jol - - - ly! If an - y one would wed.

What soul! What soul!

soul..... full of doubt..... and fear and
 soul..... is la - - den, if thy
 If an - y one would wed! Let him
 With ar - dour he is fired

rall. *piu mosso.*
 fear, Thy saint - ly words will cheer!
 heart ache..... lay it here, lay it here.
 whine and..... shave his head! Ah! a
 He is fired, yes! fired! Ah!.....
f *rall.* *piu mosso.*
p

Ah! with ho - ly love I... am
 par - - - son he should be, who'd
 saint - ly man..... we do feel he must be in-

cres.

lad - - - en, And heart to
 wed; Who wants a
 - spired! Ah! what a

rall. ⁴ *Lento.*
rall. ⁴ *Lento.*
f *con forza.* *rall.* *Lento.*

heart, We'll com-fort take and good cheer!

heart, Will cer-tain - ly find it here!

heart. Ah! what a good man is here!

GON. (To MAR.) Marie!

LOU. (Aside.) What is that?

MAR. (To GON.) You here?

GON. (To MARIE.) Yes; I was determined to see you again. Do not betray us! Come back here soon. I'll wait for you.

LOU. (Aside.) What can he have to say to Marie so confidentially?

SUPERIOR. Now, fathers, would it not be well to question the young ladies relative to the instruction they receive?

BRIS. We are satisfied that the teaching is excellent!

GON. (To the SUPERIOR.) May we ask the young ladies some questions?

SUPERIOR. (Bowing.) With pleasure!

BRIS. At what hour do you have breakfast?

LOU. At ten o'clock, usually; but to-day, on account of your arrival—

BRIS. It was changed. I don't like that! I like military precision.

GON. (To BRIS.) There you are again! (A bell is heard in another apartment.)

BRIS. (Hearing the bell.) There's a call to the canteen! No, no! Pardon—a figure! (To Lou.) Will you take my arm, Miss? (Offers her his arm.)

SUPERIOR. (Interposing.) Impossible, father! Our discipline forbids! Go, young ladies! (Girls march about the stage, two by two, singing, followed by SISTER OPPORTUNE and SUPERIOR.)

"TWO AND TWO."

The Pupils.

No. 23. TWO PART SONG. (S. S.)

ALLEGRETTO.

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with sustained chords.

p 1ST SOPRANOS.

Two and two, (what de-light!) Let's so-ber-ly go pac-ing, Not.... to left nor

p 2ND SOPRANOS.

The vocal parts and piano accompaniment for the first line. The piano accompaniment is marked *p* and features a steady eighth-note accompaniment in the right hand and chords in the left hand. The vocal lines are in a soprano range.

right Looking, but to front aye fac-ing! We're for-bid-den to talk, Which we

The vocal parts and piano accompaniment for the second line. The piano accompaniment includes dynamic markings *cres.* and *dim.* in the right hand. The vocal lines continue the melody.

do not think a - mus-ing, But this reg- u - la - tion walk, Is of course not of our choosing! So we do as we

da..... Pace a - long, two and two! Two and two!.....

rallt

mf *p* *rall.* *fp* *p*

(Exit girls, after singing "Two and Two," also SUPERIOR and SISTER O., 2d door, R.)

- BRIS. (*Wonderingly.*) Well! They have gone to breakfast without us!
- GON. I have seen *her!* I shall soon see her again!
- BRIS. Hunger makes me faint!
- GON. (*Rapturously.*) And if I am not mistaken, she is not indifferent!
- BRIS. Well, that is all right for you; but I am starving!
- GON. I speak to him of love, he answers me like a prosaic animal!
- BRIS. Nonsense! We left Vouvray without breakfast. The door of the breakfast room has been shut in our faces. I am going to forage! (*Looks in desks.*)
- GON. What do expect to find in a schoolroom?
- BRIS. No corned beef, of course, in doves' nests—candy, perhaps? or cake. (*Takes small pieces of cake from a desk.*) Here is some cake. (*Eats it.*)
- GON. And you take it! You rob the young ladies of their cake? What impertinence!
- BRIS. No, it is nicer than that. Will you have half?
- GON. No, thank you!
- BRIS. (*Opening desks.*) Only books and papers! (*Opens MARIE'S desk.*) Ah, here is a letter!
- GON. That is Marie's desk.
- BRIS. (*Reads aloud from letter.*) "My dear, dear Gontran, how I love you!"
- GON. What a fortunate discovery, Brissac!
- BRIS. And you blamed me! (*Hands GON. letter.*)
- GON. Ah! Marie is an unwilling captive here! A little bird whispers to me!

"THE CAPTIVE AND THE BIRD."*

No. 24. BALLAD.

Brissac.

Moderato assai.

f p marcato il canto.

cres. dim.

Andante. BRISSAC.

Round the lone keep,.... where the sea birds are

rit. f p

Ped.

fly - ing, Ho - vers no hope.... for the pri - son - er there;.... wound - ed, war -

*Introduced— Composed by PLANQUETTE.

mf

worn,.... in his dark dungeon dy - ing, Far from his love.... and a - lone with des -

cres.

Ped. *

f *Poco agitato.* *p misterioso.*

- pair!.... In his an - guish he groaned as for - sak - en, When some - thing stirr'd at his

Poco agitato.

p *mf* *p*

Ped. *

mf *rit.*

pris - son bars, And hopes in his bo - som a - wak - en, Thick and fast as the ris - ing

mf *rit.*

Alla recit. *pp*

stars! "Who goes there?" rang out on the night..... And the

poco piu vivo. *pp*

marcato. *f*

f *ad lib.*

sen - ti - nels' arms gleamed in light; "Qui Vi - ve! Qui Vi - - ve!"

f *colla voce.* *f* *rall.*

dolce.

On - ly a swal - low, wea - ry wing - ing,

pp *mf marcato il canto.*

O'er.... hill and dale, and o - cean.... foam,

mf

p

On.... - ly a swal - low to me sing - ing

p

Lento. pp *ff tempo.*

A strain of love..... a song of home A strain of love.... a

pp Lento. *ff con fuoco.*

Ped.

song.... of home!

p *fp* *dim.*

* *Ped.* * *Ped.* * *Ped.* *

Andante.

Andante. In silk-en bow'r... a pale maiden heart

rit. *f* *p*

Ped. *

wea - ry, Wait - ed at sun - down the tid - ings of war.... Straining her

eyes.... thro' the darkness all drea - ry, For the staunch mes - sen - ger, spurring a -

mf

cres.

Ped.

- far!.... Not a sound—but the moan of the riv - er, No hoof - stroke-clat - ter of

f Poco agitato. *p*

Poco agitato.

p *mf* *p*

*

char - ger fleet! Till with rushing of wings, and a qui - ver, A trembling bird dropped at her

mf *rit.*

mf *p rit.*

feet. "What may be this rib - bon on thy breast?".... Said she

poco piu vivo. *pp*

marcato. *f* *pp*

f *agitato molto.* *tempo.*

as the poor bird she ca-ressed— “Ah Pi - ty! I know it!

f. *colla voce.* *f*

pp

Hea - ven sent thee, swal - low, wea - ry wing - ing,

pp *mf marcato.*

O'er.... hill and dale, and storm - y..... brine,

mf

p

Sweet com - fort 'neath thy pin - ion bring - ing,

p

Lento. *ff* *tempo.*

I know his love..... in death was mine! I know his

pp Lento. *ff con fuoco.*

or

death in death was

love.... in death.... was mine,"

p colla voce.

Ped. * *Ped.* *Ped.*

cres. *ff*

Ped. *

GON. We must carry her off!

BRIS. Before breakfast? We have no strength! My discovery was more sentimental than substantial. I would have preferred a slice of ham!

GON. Some one is coming—Marie, perhaps!

BRIS. No; it is the Superior! (*Enter the SUPERIOR, 2d door, R.*)

SUPERIOR. I returned to you as soon as possible, my dear brother!

BRIS. (*Eagerly.*) You are welcome! And you come to announce—

SUPERIOR. I had made provision for your entertainment. Some rare old wine—

BRIS. Not too much ceremony, please, dear sister!

SUPERIOR. I had arranged for some delicious game—

BRIS. (*Happily.*) Ah! I knew you would—

SUPERIOR. But I happened to remember that to-day is a day of fasting.

BRIS. (*With changed manner.*) Ah! So it is—a fast day!

SUPERIOR. And that you would accept only bread and water—

BRIS. (*Aside.*) Yes. (*Sees GON. slyly laughing.*) Laugh, you idiot! I'll find a way to get some breakfast. (*Aloud.*) Sister?

SUPERIOR. Brother?

BRIS. We are very grateful for your kindness.

SUPERIOR. I will go for your bread and water!

BRIS. (*Slowly.*) Yes; for my comrade! Bread and water will do very well for him; but I—I know you will be surprised—I am going to breakfast as usual, fast or no fast!

SUPERIOR. Ah?

BRIS. I make this exception whenever I am to lecture.

SUPERIOR. To lecture?

BRIS. Precisely. I have to overcome my wishes. I know I ought not to eat. It is really against my will.

SUPERIOR. How you must suffer in your mind!

GON. (*Aside.*) That is where he suffers most!

BRIS. Pray, don't mention it! I must have strength to lecture!

SUPERIOR. And you will do us the honor to lecture to-day?

BRIS. I will do so. I'll lecture by and by, but not before breakfast.

SUPERIOR. Follow me.

BRIS. (*Gaily.*) We will keep step. (*GON. nudges him. LOUISE appears at 2d door, seen only by GON.*)

GON. (*Seeing LOU.*) But I—

SUPERIOR. (*To GON.*) Come, brother, I have a favor to ask of you.

GON. (*Aside.*) She will make me lose my meeting with Marie.

SUPERIOR. I wish to show you our new chapel.

BRIS. (*Aside.*) I would prefer to see the dining-room just now. (*Aloud.*) Thank you.

SUPERIOR. And our aviary! We have some beautiful white doves!

BRIS. (*Aside.*) If they are not potted, I do not care to see them. (*Aloud.*) You are very kind!

(*Exit SUP., BRIS. and GON. 1st door, R.*)

(*Enter LOUISE.*)

LOU. I wonder what is going on here? Not that I am inquisitive. Marie won't tell me what the monk said to her so softly. I shall find it out. (*Noise of some one approaching.*) Ah! Some one comes! I will hide! (*She hides behind SISTER O.'s chair.*)

(*Enter SISTER O. and BRIDAINE. from 2d door, R.*)

SISTER O. This way, father Bridaine! I'll send Marie to you!

(*Exit SISTER O., 2d door, R.*)

BRIS. Ah! I breathe! The convent is still safe, and Marie is not carried off yet! (*LOUISE peeps out at BRIS. from behind chair.*)

LOU. Good day, Father Bridaine!

BRIS. (*Startled.*) Ah! Where did you come from?

LOU. (*Points to chair.*) From behind that chair. Why do you wish to see Marie?

BRIS. (*Embarrassed.*) I? Why? You are too inquisitive!

LOU. I inquisitive? Well, I like that!

BRIS. Yes, I said you did! But I don't!

LOU. I am not curious at all! (*Some one approaches.*)

BRIS. Well, to prove it, leave me alone with Marie!

LOU. Ah! I am caught! (*Enter MARIE from 2d door R.*)

MAR. Father Bridaine!

BRIS. (*To LOU.*) Will you please retire?

LOU. Of course, I will go. (*Aside.*) I'll find it all out yet! (*Exit 2d door, R.*)

BRIS. (*Looking around.*) Let us be sure that no one is listening!

MAR. (*Laughs.*) What is all this mystery?

BRIS. You would be serious, if you knew what I had suffered!

MAR. What can it be?

BRIS. My dear friend, Gontran de Solanges—

MAR. Whom you have so often praised?

BRIS. Yes; and he deserves it all. I always speak well of one to another!

MAR. Then you spoke well of me to him?

BRIS. Constantly! With enthusiasm! That has made all the mischief!

MAR. What mischief?

BRIS. Gontran adores you!

MAR. (*Concealing her joy.*) Do you believe it?

BRIS. I know it! To be near you, he would do anything!

MAR. (*Aside.*) I doubt it!

BRIS. Happily, however, we can overcome the difficulty.

MAR. (*Alarmed.*) I do not understand you!

BRIS. You will obey the Governor. Write and tell Gontran you do not love him! That you shall take the veil—

MAR. (*Excitedly.*) I will not tell him such a lie!

BRIS. (*Astonished.*) You do not really love him?

MAR. Did you not plead his cause by praising him?

BRIS. (*Very earnestly.*) I will never speak well of any one again! Write this letter and all will be at an end. If you do not, Gontran will commit some folly, and lose his head. He is a crazy fellow when crossed. We must not offend the Cardinal!

MAR. Gontran must not lose his life for me! I must not make him run into danger!

BRIS. What will you do?

MAR. (*Going to her desk.*) I will write the letter you ask! [*Writes.*]

BRIS. (*Aside.*) She is writing to tell him she does not love him! Alas, it is not true! What a cruel blow it will be Gontran! She is an angel! She has saved us all!

MAR. (*Hands him letter.*) Is that all, sir? (*Aside.*) My happiness is over!

"YE SUMMER BIRDS."

No. 25. VALSE SONG.
Allegretto.

Marie.

The first system of piano accompaniment is in 2/4 time, marked *Allegretto*. It features a treble and bass clef. The treble staff contains melodic lines with trills (*tr*) and a dynamic marking of *p*. The bass staff provides harmonic support with chords and moving lines. The system concludes with a *cres.* (crescendo) marking and a final chord.

Tempo di Valse. MARIE.

Ye sum-mer birds, air-i-ly wing-ing, A gild-ed cage be-

Tempo di Valse.

The second system includes a vocal line in 3/4 time, marked *Tempo di Valse*. The lyrics are: "Ye sum-mer birds, air-i-ly wing-ing, A gild-ed cage be-". The piano accompaniment is in 3/4 time, marked *pp* (pianissimo), and consists of a steady accompaniment pattern.

- ware, be-ware! The ten-der love-lay ye are sing-ing, To-mor-row may be

The third system continues the vocal line and piano accompaniment. The lyrics are: "- ware, be-ware! The ten-der love-lay ye are sing-ing, To-mor-row may be". The piano accompaniment is marked *dolce.* (dolce) and features a more melodic accompaniment style.

tempo.

still'd in care! I too moved light - ly, I too sang bright - ly, 'Twas but

yes - ter - day, joy was mine own, But ah! the mor - row, Dark with its sor - row,

And from my life all its bright-ness is flow'n!..... Ah!..... But

f *p ad lib.* *p*

p *dim. p*

yet to my heart hath been spok - en, The dear - est word that maid can

poco rit.

know, The rap - ture, the thrill, and the to - ken. Still in my be - ing will

dolce. *colla voce.*

lin - ger and glow..... And though the on - ly bright thing for me, O'er

p *marcato il canto.*

pris - on walls, may be the bright sky a - bove, With - in my heart where none may

see, I'll keep the bright mem - 'ry of my love!

ad lib. *mf* *f*

1o Tempo.

Ah! summer birds, air-i-ly wing-ing, A gild-ed cage be-

p

- ware, be- ware! The ten-der love-lay ye are sing-ing, To-morrow may end in

dolce.

care..... Ten-der-est love-lay now ye are sing-ing, By.. to-

cres *cen* *do.*

cres.

mor-row may end in care!

f

BRI. Well, my child. You may rejoin your companions!

(Enter GON., 1st door, R.)

GON. I have escaped at last!

BRI. (Aside.) A friar! He is just the one to console Marie. [Aloud] Come, father, and comfort this child!

GON. Console Marie? What has happened?

BRI. (Surprised.) That voice!

MAR. How imprudent!

BRI. Gontran, did I not forbid you to come here?

GON. Father, do not be severe! Speak softly!

BRI. Softly, indeed! I could cry aloud!

GON. Do you wish me to be lost!

BRI. (Aside.) He has me there! (To GON.) You shall suffer for this! (To MAR.) Marie, leave us!

GON. But father?

BRI. You will remain, sir. I have an account to settle with you.

(He makes MAR. go out 2d door, R.)

BRI. Your folly will do you no good!

GON. We shall see!

BRI. We have seen! Read this letter! (Gives letter to GON.)

GON. (After reading letter.) She does not love me! My dream is over!

"MY DREAM OF LOVE!"

No. 26. ROMANCE.

Gontran

Andantino. *p*

pp

GONTRAN.

My dream of love, a-las! is o - ver, And I a - wake to find it vain! Ne'er shall we meet as maid and

lov - er, Nor shall my dream re - turn a - gain!..... And yet I thought—I know not

why—.... Perchance from glance, perchance from sigh, That thou didst love me, but 'tis past, My first il-

fp *mf* *p*

- lu-sion and my last!.... . But in the years to come.... Oh thou lost love of mine,

mp *mf* *dolce.*

..... If friendship's voice be dumb, Re-member my heart's thine! If thou shalt then re - call! One touch, one

p *mf* *rit.* *LUNGA.* *a tempo.*

vanish'd tone,.... Know that my love..... was thine a - lone!..... Remember in that hour, my

p *mf* *piu accel.* *rit.* *Ped.* *

love was thine, ay! thine a - lone! *1o. Tempo.*

colla parte. *mf*

BRI. I trust you are convinced!
 GON. (*Sadly.*) Ah, yes! (*Suddenly*) But how about that other letter?
 BRI. (*Surprised.*) What other letter?
 GON. (*Taking letter from pocket.*) This from Marie, breathing the most ardent love for me!
 BRI. Where did you get it?
 GON. In her desk!
 BRI. And you have been rummaging in the pupils' desks?
 GON. How do you reconcile the two letters?
 BRI. Ah, my poor boy! Woman never have the same idea for two days!
 GON. Swear that you had nothing to do with all this!
 BRI. I cannot swear. It is forbidden. Besides, there has been enough of this folly. A Musketeer in a convent! I tremble for the consequences of all this. (*Aside.*) I am sorry I ever left home!
 (BRIS heard singing outside.)
 BRIS. (*Singing.*) "To fight, the Red Musketeer!"
 BRI. That voice—that song! Is this a nightmare? (*Horrified.*)
 (Enter BRIS, 1st door, R.)
 BRI. (*Seeing BRIS.*) Brissac! I am going to die!
 (BRIS. *is slightly tipsy; he carries in his hand, under his robe, a little glass of cherry brandy.*)
 BRIS. I've been looking for you everywhere! (*Hums.*) "And for loving the Musketeer."
 BRI. (*Excitedly.*) Intoxicated! He takes my breath away!

BRIS. (*To BRI.*) Have a little cherry brandy?
 BRI. (*Offended.*) Sir!
 BRIS. Are you not one of us?
 BRI. (*To GON.*) He is getting worse and worse! We shall lose everything!
 GON. Brissac!
 BRIS. Present!
 GON. You are my friend?
 BRIS. In life and death! Have a cherry?
 BRI. Go to bed!
 BRIS. Without my supper?
 BRI. And he has just come from the table!
 BRIS. Precisely! Have a cherry?
 GON. You had better go to bed, as the Abbe says!
 BRIS. But I have promised the sisters a lecture. I always keep my word. A debt of honor! I said—"After I have breakfasted, I will lecture," and I have breakfasted.
 BRI. Too much! Now, in your condition—
 BRIS. My condition? What's the matter with me? Ah, well, perhaps so; but it will give me more energy.
 GON. They are coming!
 BRIS. (*Softly to BRI.*) Will you have a cherry? (*Holds out glass.*)
 BRI. This is too much! (*Snatches glass and puts it aside.*)
 (Enter SUPERIOR from 1st door, R.; SISTER OPPORTUNE, MARIE, LOUISE, ISABELLE, AGATHA, and pupils from 2d door, R.)

NOW TO HEAR THE PILGRIMS PREACHING.

No. 27. CHORUS AND SCENE. Soli and s. s.

Allegro.

The musical score is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system is a piano introduction with a forte (f) dynamic. The second system is for the 1st and 2nd Sopranos, with lyrics: "Now to hear the pilgrims preaching, O'er the field of doctrine range, Af - ter woman's". The third system is for Brissac, with lyrics: "hum-drum teaching, This will be a wel - come change! My dear young la - dies,". The score includes piano accompaniment for both systems and dynamic markings such as > and p.

1st & 2d Sop.

BRISSAC.

GONTRAN.

To preach my trade is! (You fool mind what you're at!

BRIDAINÉ. BRISSAC.

He is drunk! *verbum sat!*) Ser-mons are my de-light, I could go on all

night! Yes, go on all . . . night all night! with my

first - ly, my se - cond - ly, my third - ly, my fourth - ly, fifth - ly, sixth - ly, se - venth - ly!

1st & 2nd SOP.

How ve - ry

odd! did a fri-ar drink, (But that of course, monks nev-er do,) We would have been much inclin'd to

think, This one had had a glass or two! How ve-ry odd! did a fri-ar drink, (But that of

course, monks ne-ver do,) We would have been much in-clin'd to think, This one had

BRIDAINE.

Pray do not heed his language wild,
had a glass or two!

rall.

He had a sun - stroke when a child! And he needs a ton - ic, as 'tis

tr *tr*

rall.

GONTRAN. *a tempo.*

BRISSAC.

chron - ic!
1st & 2nd Sop.

My dear young friends! that is not it! I feel I'm ve - ry fit!

Feels he's ve - ry

Feels he's ve - ry

a tempo.

mf *f*

fit! Now then for his text!

Now then for my text!

fit! Now then for his text! He preach? Good

f *p*

mf *f* *p*

A - gainst In - tem - - - - per - ance!

heav'n! What next! what next! (To preach on

f *p*

Be pru-dent chicks, and nev - er mix!

1st & 2nd Sop. *p*

that— it can't be de - nied— He is most ful - ly qua - li - fied!) How ve - ry

p

odd! did a fri - ar drink, (But that of course, monks never do,) We would have been much inclin'd to think, This one had

had a glass or two! How ve - ry odd! did a fri - ar drink, (But that of

course, monks nev - er do,) We would have been much in - clin'd to think, This one had had a glass or

MARIE. *f* A glass or two! a glass or two! *a tempo.*

GONTRAN. *f* A glass or two! a glass or two!

BRISAC. Be pru - dent chicks, And nev - er mix . . .

BRIDAINE. *f* A glass or two! glass or two! He's

1st & 2nd SOP. *f* two! A glass or two! a glass or two! *a tempo.*

rall. *p*

GONTRAN.

at that stage of drink, When peo-ple get lo - qua - cious!) When off he ought to slink, To

BRISSAC.

stay he gets te - na - cious! One top - ic I'm strong on, all a - bove . . . Yes!

rall.

strong up - on all else a - bove, That my dear young friends . . . is Love!

GONTRAN.

BRID. (spoken.)

That we'd have such a theme, In a con - vent, who could dream! Pret-ty text!)

1st & 2nd SOP.
That we'd have such a theme, In a con - vent, who could dream!

"LOVE'S NOT A SCIENCE."

No. 28. (B.)

COUPLETS. (BRISSAC.)

Moderato quasi Andante.

BRISSAC.

Love's not a sci - ence, nor an art, But of your stu - dies should form

Moderato quasi Andante.

p

part, Tho' that is in most boarding schools, Not in ac - cord - ance with the

p

rules! When flow - ers shall for - get to blow, And bright stars fade from out our

p

ken, When wa - ters shall no long - er flow, Then love shall die, but not till - then! Ah! . . .

rit.

p

accell.

Allegro Moderato.

Therefore maid-ens, list-en un-to me! You I'm ex-hort-ing, To go' a court-ing,

Leave your samplers, books and 'broid-er-ie, And steal out to the tryst-ing tree!.....

LA SUPERIEURE.

What dis- - - grace! and his con- - - duct's

GONTRAN.

What dis- - - grace! and his con- - - duct's

BRISSAC.

Yes! dear maid-ens, list-en un-to me! You I'm ex-hort-ing,

BRIDAINE. (with LA SUP.)

What dis- - - grace! and his con- - - duct's

1st & 2nd Sop. (with LA SUP.) MARIE (with 1st Sop.)

piu. f

shock - - ing, By such talk at us

shock - - ing, By such talk at us

To go a court - ing, Leave sam - plers, books, and broid - er - ie, And steal out,

shock - - ing, By such talk at us

shock - - ing, By such talk at us

he is mock - - ing! If ³this gets out it will give a

he is mock - - ing!

steal out to the trys - ting tree!

he is mock - - ing!

he is mock - - ing!

han - - dle, For an aw - ful scan - - dal!

1st & 2d SOPRANO.

If this gets out, 'twill give a

han - dle, For ev' - ry kind of aw - ful scan - - dal!

MARIE. & 1st & 2d SOPRANOS. *p* *Vivace.*

CONTRAN. (to BRISSAC.) But af - ter all we've heard worse ser - mons

BRIDAINE. You fool! you

You fool! you

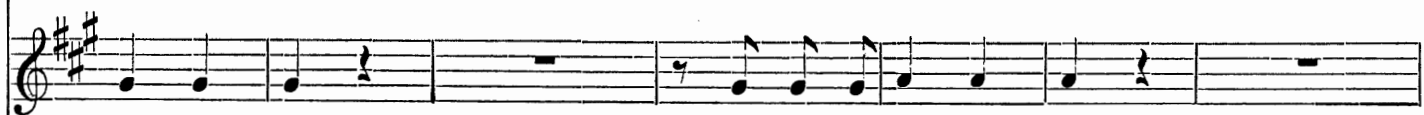
Vivace. *p*



in our lives, Our beat-ing hearts ap-prove, too, what the fa - ther says! We all hope to have



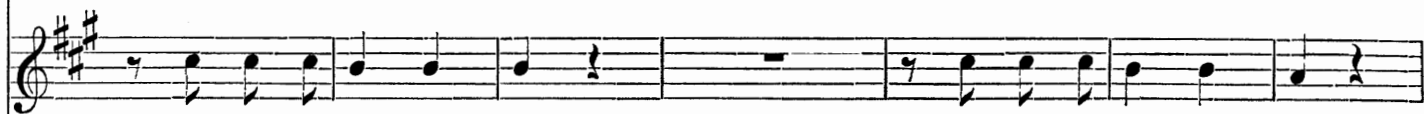
risk our lives! It seems to be a craze!



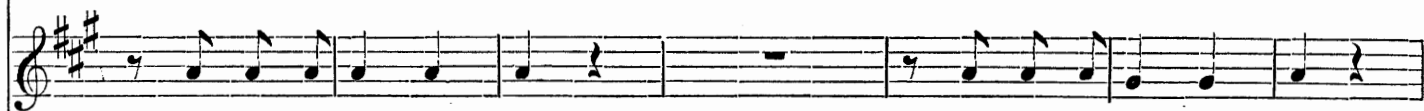
risk our lives! It seems to be a craze!



sweet-hearts, and some may be wives, Not in a con-vent do we wish to end our days!



If a - ny one ar - rives! In jail you'll end your days!



If a - ny one ar - rives! In jail you'll end your days!



BRISSAC. BRIDAINE.

Love! with all your might and main! That is the sun - stroke on a -

mf *fp*

gain!

BRISSAC. GONTRAN.

Love! ay love! both old and young! Sun - stroke al - ways af -

fects his tongue! Yes! sun-stroke, ay, af - fects his tongue!

BRIDAINE.

I on - ly wish 'twould stop his tongue!.....

p

**The following 3 Pages of Dialogue,
should be used after No. 29, on Page
152.**

(At the close of the Couplets, BRISSAC is mounted on a chair, or stool, surrounded by the pupils. LOUISE, upon a stool, is throwing books and papers about. CLARETTE is mounted on SISTER OPPORTUNE'S chair. BRIDAINE and GONTRAN throw themselves into chairs, in great consternation, while the SUPERIOR faints in the arms of a nun. SISTER OPPORTUNE stands aghast.)

RIGO. (Heard outside.) Father Bridaine!

BRI. (Runs to door, L.) What do I hear?

(Chorus of Musketeers outside singing "We're men of War," etc. During the singing of the Musketeers, BRISSAC gets down from chair, and gives evidence of overcoming his inebriety, LOUISE CLARETTE, and the other pupils assume dignified positions. GONTRAN, and BRIDAINE listen. The SUPERIOR and SISTER OPPORTUNE are amazed.)

SUPERIOR. Soldiers here? Young ladies, to your apartments at once!

(Exit MARIE and LOUISE and all the pupils, 2d door, R., singing "Two and Two," as they go out, followed by the SUPERIOR and SISTER O.)

BRI. Brissac—Gontran—go to your rooms at once! (Exit BRIS. and GON. hurriedly, 1st door, R.)

BRI. (Excitedly.) What new danger threatens? (Opening door, L.) Who goes there?

(RIGO. showing his head within door.)

BRI. So it is you! I've had enough of Musketeers! Go out! (Shuts door in RIGO'S face.)

RIGO. (Shouts outside.) Father Bridaine!

MUSKETEERS. (Outside.) Father Bridaine!

BRI. (Excitedly.) Will you be silent?

RIGO. (In a lower tone.) Dear Father Bridaine!

BRI. (Opening the door a little.) Well, what do you want?

RIGO. (Showing his head.) We want our officers—Brissac and Gontran!

BRI. Well, what's that to me? Go and find them!

(RIGO. withdraws and BRI. closes the door. Enter GON. from 1st door, R., as a Musketeer, having thrown off the friar's robe.)

GON. Ah, Bridaine! Whom were you talking with?

BRI. With a couple of poor old beggars with wooden legs!

RIGO. (Shouting outside.) Father Bridaine!

BRI. (Nervously, aside.) Will he never stop? I'm sorry I ever left home!

GON. (Surprised.) Why, that is Rigobert's voice! (Opens door, L.) Rigobert, here!

RIGO. (Shows head at door.) I am uneasy about Captain Brissac. We have come for his rescue, if necessary.

GON. Ah, you are kind! But how about your two prisoners?

RIGO. Under strong guard at the inn. I'll answer for that!

BRI. (Goes toward door.) What prisoners?

GON. It is not for you to know. (BRI. comes down stage.)

BRI. He sends me away! If I could only—but I can't!

GON. (To RIGO.) In an hour—in the woods. With our horses. Understand?

RIGO. We will be there. (GON. closes door.)

BRI. Some one is coming!

GON. The sisters?

BRI. No; the pupils go to the garden for recreation. Come. (Tries to lead GON. to door, L.)

GON. (Hangs back.) Ah! If I could only see Marie!

BRI. If I were not an Abbe I would swear! (Aside.) I'm sorry I ever left home!

(Exit BRI. and GON., door, L. Enter from 2d door, R., two by two, LOUISE and all the pupils, except MARIE. They march around the stage to door at back.) Exit at door, back. Enter SISTER O. Enter BRI. L., closing door.)

BRI. (Softly.) One word!

SISTER O. The Abbe!

BRI. Where is Marie?

SISTER O. In her room, in tears! (Exit SISTER O. at door, back. Exit BRI. at door L., after locking door back. Enter BRISSAC, 1st door, R., dressed as a monk, goes to door back—there is a round hole in the door.)

BRIS. (Calls through door.) Louise? (LOU. comes to door and looks in.)

LOU. Sir! (Aside.) I wonder who he is?

BRIS. Where are the other young ladies?

LOU. They have all gone for a promenade in the garden.

BRIS. Are you afraid of me?

LOU. No. I would like to ask you a question.

BRIS. I would go into the garden, but Bridaine has locked the door.

LOU. We can talk all the same. I wish to consult with you.

BRIS. Let us be brief. The Superior may come!

LOU. Have you been a monk very long?

BRIS. (Softly.) Since yesterday! Love caused me to become one!

LOU. What were you before that?

BRIS. A soldier—one of the king's Musketeers!

LOU. Oh! A Musketeer?

BRIS. You know the regiment?

LOU. I have heard of it. You are said to be all hardened wretches.

BRIS. Thank you. I was a perfect saint!

LOU. What was your love affair that made you a monk?

BRIS. I will tell you! (Aside) She is charming! (To LOU.) You must know, that a beautiful young lady—

(The SUPERIOR'S voice heard outside.)

SUPERIOR. (From 2d door, R.) Sister Opportune!

LOU. (Aside) I must save myself! (She leaves the door hastily.)

BRIS. Confound it! I was just going to declare myself!

(Exit BRIS. 1st door, R. Enter BRI. L., who unlocks door at back, and exits hastily at door L. Enter SIMONE from door back.)

SIM. (Aside.) I wonder where Captain de Brissac could have gone?

BRI. (Enters, L.) Ah! Simone? Why are you here?

SIM. I came to find Brissac.

BRI. Ah, you want another kiss, do you? You don't expect to find him here?

SIM. Pichard sent me to see Brissac about the friars, under guard at the inn. They are becoming troublesome. I thought you would know where Brissac was.

BRI. (Aside.) Does she suspect the truth? (Aloud.) I will send Brissac to you if I find him. (Aside.) He isn't where I am going!

(Exit BRI., L. Enter MARIE, 2d door, R.)

MAR. (Seeing SIMONE.) Ah! Are you not the waiting-maid at Pichard's inn?

SIM. I am. And you are the Governor's niece?

MAR. Did I not see Captain de Brissac kissing you?

SIM. (*Coquettishly.*) No!—Yes! But I did not give my consent!

MAR. Yes, you did seem to be unwilling!

NOTE.—*A Song by SIMONE, or a Duet by SIMONE and MARIE, may be introduced here.*

SIM. Indeed, you must not take me for a flirt! I am very happy and contented, and I do not want a lover. But I have business with Captain Brissac. I will say *au revoir!* (*Exit SIMONE at back. Exit MARIE, 2d door, R.*)

(*Enter LOUISE and SISTER O. from door at back. Enter SUPERIOR from door, R.*)

SUP. (*Severely to LOU.*) What are you doing here, Miss?

LOU. I am meditating!

SUP. (*Softening.*) Ah, that's right! The fact is, these friars have very much disturbed me! (*LOU. walks up stage.*)

SISTER O. (*To SUPERIOR.*) Are you not afraid of some new outbreak?

SUP. I must see Father Bridaine at once. Leave me alone. (*Exit LOUISE at door back, and SISTER O. at 2d door, R.*)

SUP. What a tale for the gossips!

BRI. (*Enters L. Does not see her.*) Poor Marie! (*Sees SUPERIOR.*) Ah!

SUP. (*Turning around.*) Father Bridaine, where are the friars?

BRI. Our patient is resting a little. We hope to be able to leave soon!

SUP. Father, do you attribute all his extravagant actions to some illness?

BRI. (*Aside.*) Does she suspect? (*Aloud.*) To a sunstroke!

SUP. Sister Felicity, who served the breakfast, said that he ate voraciously.

BRI. Poor man! SUP. And drank copiously.

BRI. Poor fellow!

SUP. And a glass has disappeared from the sideboard!

BRI. Poor glass! I mean, poor man! (*Sighs.*) It was a great sorrow that caused him to become a friar!

SUP. He has a history? Tell me of him. Continue!

BRI. (*Aside.*) It is easy enough to continue. It is the beginning that troubles me!

SUP. Well, I will hear you!

BRI. The loss of a wife, who loved him, was his first sorrow. He quit army uniform for the gown. He set out on a pilgrimage to Palestine on foot. Crossing the desert in the hot sun, his reason was shattered. You have seen the effect.

SUP. Poor man! And I blamed him! I must tell him how I sympathize with him! Tell him I shall never forget him!

(*Exit the 2d door, R.*)

BRI. Now, if he will be sensible, all will be well. I'm sorry I ever left home!

(*Enter BRISSAC, 1st door, R., standing in doorway as Musketeer.*)

BRIS. (*Laughs.*) My congratulations, Father Bridaine!

BRI. Sir!

BRIS. I am glad you are in our little game!

BRI. Sir!

BRIS. Help me now about—

BRI. (*Eagerly.*) Getting away from here?

BRIS. No!

BRI. (*Entreatingly.*) Let us go! I tremble for us all! (*Knock at door back. BRI. is frightened.*) There!

BRIS. Who goes there?

BRI. Hide yourself! Your uniform would betray you!

BRIS. Never fear! (*Exit BRIS. 1st door, R. Enter SISTER O. from 2d door. She goes to door back, and looks through the hole.*)

SISTER O. Ah! Is it you, Simone?

BRIS. (*From 1st door, R.—Aside.*) Simone!

BRI. Simone here?

SISTER O. (*Opening door.*) Come in, my child! (*Enter SIMONE from door back.*)

SIMONE. Excuse me, sister, I want to speak with Father Bridaine.

SISTER O. There he is!

BRI. (*Aside.*) What now, I wonder?

SISTER O. I leave you. (*To BRI.*) I shall never forget the poor friar!

BRI. (*To SISTER O.*) The Superior has told you about the sunstroke?

SISTER O. (*Softly.*) Yes, the poor man! (*Exit SISTER O. 2d door, R.*)

BRI. (*To SIMONE.*) Well, my girl, what do you want?

SIMONE. M. Pichard wanted me to ask you if you had seen Captain de Brissac?

BRI. How should I know where he is? (*Unseen by SIMONE, BRISAC stands in doorway smiling. (Aside.) I would smile, if I were in your place!*)

SIMONE. Well, the friars want their clothes.

BRI. I don't understand!

(*BRIS. laughs loudly, and goes away from doorway into 1st room, R.*)

SIM. Did you laugh, sir? BRI. It is the echo!

SIM. If I could find Captain de Brissac, we could ask him to take the guard off the poor friars, and let them go!

BRI. But as you cannot find him—(*He goes to door and looks out. Enter BRIS. from 1st room, R.*)

BRIS. (*Kissing SIMONE.*) Be careful!

SIM. (*Cries out.*) You here? I've lost count!

BRI. (*Alarmed, to SIM.*) If you make a noise, we shall be lost!

SIM. (*To BRIS.*) What does all this mean?

BRI. Have you not guessed? SIM. Then Gontran is here also?

BRI. Yes. (*To BRIS.*) Go and sign the order to have those poor monks released.

BRIS. While we are here, that would be impossible!

BRI. Ah, true! Well, let us start at once!

BRIS. Can we do so?

BRI. (*Eagerly.*) Certainly! Go and put your robes on again. (*Goes to door L. Gontran! (Enter GONTRAN.)*)

GON. I was waiting—(*Sees SIMONE.*) Ah, Simone! (*Kisses her.*)

What are you doing here?

SIM. That is number one from you! I came to serve you!

BRI. (*To GON.*) Are you willing to leave here with Brissac and myself?

GON. Since I cannot see Marie— BRI. I do forbid that!

GON. I was writing my adieux. (*Shows envelope.*)

BRI. Your adieux? Show me the letter! I will give it to her.

GON. No. I shall ask Simone—(*BRI. trying to get letter.*)

GON. (*To BRI.*) Put down your hands. (*To SIM.*) Take this letter and this purse!

BRIS. Keep the purse!

GON. And give the letter to Miss Marie!

SIM. You can depend upon me! (*Exit SIM. 2d door R.*)

BRIS. And now for our robes! GON. To leave here?

BRIS. (*To GON.*) To pretend to, at least! (*Exit BRIS. and GON. 1st door, R.*)

BRI. (*To himself.*) I'm sorry I ever left home! (*Enter SUPERIOR, 2d door, R.*)

SUPERIOR. How is he?

BRI. Who?

SUPERIOR. The poor invalid! Has he recovered?

BRI. Yes, he is better! He and his companion will soon take leave of you!

SUPERIOR. Leave us! (*Enter BRIS. & GON., as monks from 1st door, R.*)

GON. (*To BRIS.*) Did you hear him?

BRIS. (*To GON.*) Yes; but we haven't gone yet!

SUPERIOR. Why do you leave us so soon?

BRI. They must continue their pilgrimage! (*Aside, to BRIS.*) Take care there! Your gold lace shows! (*BRIS. arranges his dress.*)

SUPERIOR. Your presence is necessary here! At least, until the Cardinal comes.

BRI. }
BRIS. } The Cardinal!
GON. }

SUPERIOR. He comes to-morrow. You must join our council for the reception of his Eminence. (*Enter SIMONE, 2d door, R.*)

SUPERIOR. (*To SIM.*) And who is this?

SIM. It is I, Madame—Simone, of Pichard's inn!

GON. (*Aside to SIM.*) Marie's answer!

SIM. (*To GON. softly.*) If the Superior will leave you, Marie will meet you here.

BRIS. (*To SUPERIOR.*) I have grand ideas for the reception of the Cardinal! (*Enter SISTER O., 2d door, R.*)

SISTER O. The council is assembled.

BRIS. (*To SUPERIOR.*) On his arrival, twelve volleys of artillery.

SUPERIOR. (*Starts.*) Artillery?

BRIS. But I forgot—you have no cannon here!

SUPERIOR. Let us join the council. (*Exit SUPERIOR, SISTER O., BRIS., & BRI., 2d door, R.*)

GON. [*To SIM.*] Will she come here?

SIM. She has promised it. Here she is! [*Enter MAR., 2d door, R.*]

SIM. I will keep watch. (*Exit SIMONE, 2d door, R.*)
 GON. You are good to come here, Marie!
 MAR. How could I refuse, when you threaten to tell the Cardinal?
 GON. (*Aside.*) Bridaine must answer for that!
 MAR. Bridaine said my love would be fatal to you!
 GON. It will be fatal, if you do not consent to leave this place with me!
 SIM. (*Entering.*) Some one is coming!
 GON. (*To MAR.*) Stay! This disguise will be enough to disarm suspicion.
 SIM. It is Captain de Brissac. (*Enter BRIS., 2d door, R.*)
 BRIS. Ah! What a council!
 SIM. If you should kiss me, it would make thirty-one this week!
 BRIS. I am too much occupied about the council. I left Bridaine there, fast asleep! (*Seeing GON. and MAR., hand in hand.*) Ah, I see! You have also taken advantage of Bridaine's nap!
 GON. (*Taking BRIS. warmly by the hand.*) Congratulate me! Marie loves me, and will follow me!
 BRIS. You astonish me!
 GON. We set out at nightfall.
 BRIS. An elopement? I'm there! (*Enter LOU. from door, back.*)
 LOU. Who's going to elope?
 MAR. Louise! We're lost!
 GON. (*To LOU.*) You will not oppose us?
 LOU. On one condition!
 MAR. Speak!
 LOU. That I go too!
 BRIS. You?
 LOU. It is true, I do not love, and no one loves me—
 BRIS. That will come!
 LOU. Sometime. I want to be free!
 SIM. Then, do not marry!
 LOU. Can I go?
 BRIS. I will take you away! Let us go! (*GON. and MAR. and BRIS. and LOU., arm in arm, start to go.*)
 SIM. (*Laughs.*) Well, if you think the guard will let you walk by him!—
 MAR. True!
 GON. What shall we do?
 LOU. A step-ladder, of course, to the balcony, and then to the door which opens to the road. The gardener has a ladder.
 SIM. I will get it. (*Exit SIM., door, L.*)
 GON. We must be very careful, or we shall be discovered!
 (*Enter SIMONE. door, L., with ladder.*)
 SIM. Here it is.
 BRIS. Is it safe?
 SIM. I don't know, but it is heavy! (*Putting the ladder against the high window at the back.*) There!
 BRIS. (*Outside.*) Here, your reverences!
 GON. It is Bridaine's voice!
 MAR. & LOU. Oh! (*Exit MAR., LOU., BRIS. & GON., 1st door, R.*)
 SIM. stands in front of ladder. Enter BRIS. from 2d door, R., running and rubbing his eyes.)
 BRIS. I was asleep! Ah, Simone!
 SIM. Yes, father!
 BRIS. (*Sees ladder.*) Gracious heavens! This ladder! They have escaped!
 SIM. (*Innocently.*) Have they?
 BRIS. They will be caught! (*Shouts.*) Sister Opportune!
 SIM. What are you doing? They will all be lost!
 BRIS. True. But the ladder—is it safe?
 SIM. You can try it, father.
 BRIS. I will take the same road. (*Gets upon ladder. As soon as he reaches the top, and sits on wall, drums are heard outside.*) A patrol! I am blocked! (*Seeing SIM. carrying off the ladder.*) Simone, the ladder!
 SIM. No! You are an accomplice! (*Exit SIM. with ladder, L.*)
 BRIS. (*Crossing his legs on the wall.*) I'm sorry I ever left home!
 (*Enter the SUPERIOR, SISTER OPPORTUNE, from 2d door, R., and all the pupils, except MAR. and LOU., from door at back.*)
 GOV. (*Outside.*) Open, in the king's name!
 SISTER O. What is the matter? (*She opens the door. L. Enter GOVERNOR, door L., followed by RIGO., SIM., PICH., Flower and Candy girls, Citizens, with escort, pages and trumpeters.*)

SUP. My Lord?
 GOV. Where are they?
 SUP. Who?
 GOV. The two friars. We shall search the convent!
 SUP. But what have they done?
 GOV. (*Sees BRIS.*) What are you doing up there?
 BRIS. Admiring nature!
 GOV. So you are an accomplice! (*They place the ladder and he descends.*) Where are the others?
 BRIS. I protest that I am innocent!
 SUP. (*To Gov.*) But why this severity!
 GOV. You will soon see! (*To BRIS.*) Where are they? Speak!
 BRIS. You will pardon their youthful indiscretions?
 GOV. Do you call it a youthful indiscretion to plot against the life of the Cardinal?
 BRIS. You amaze me!
 SUP. A plot?
 SISTER O. Against his Eminence?
 GOV. Let me tell you, Sisters, that the two friars whom you have welcomed—
 SUP. Were not monks?
 GOV. They were conspirators!
 ALL. Conspirators?
 GOV. Conspirators who assumed the dress of monks in order to to more easily approach the Cardinal and thereby strike more surely.
 BRIS. Atrocious! The poor boys!
 GOV. (*Quickly.*) You know them then?
 BRIS. I? Yes—no—that is to say—very slightly! (*Aside.*) I am sorry I ever left home!
 GOV. (*To BRIS.*) Do not leave here. (*Commandingly.*) Search the convent and the wood! Dead or alive, I will have the scoundrels!
 (*Enter BRIS. and GON. from 1st door, R.*)
 BRIS. You need not search!
 GOV. Musketeers in the convent?
 SISTER O. Musketeers! Oh, I shall faint!
 GOV. Captain de Brissac? de Solanges?
 SUP. Oh, Father Bridaine!
 SISTER O. Oh, Father Bridaine!
 BRIS. (*Aside.*) I'm sorry I ever left home!
 GOV. (*To BRIS. and GON.*) What are you doing here?
 SUP. (*To the GOVERNOR.*) We were entirely ignorant of the presence of these gentlemen.
 BRIS. That is true, sir. Our monk's dress entirely disguised us.
 GOV. But we have now laid aside our robes forever!
 SUP. Can I believe my senses? Oh, Father Bridaine!
 SISTER O. Oh, Father Bridaine!
 BRIS. (*Aside.*) I'm sorry I ever left home!
 GOV. (*To BRIS and GON.*) But this cannot be so! The conspirators—
 BRIS. Are at the inn, under a strong guard. We took their robes while they were asleep.
 GOV. Ah! Then I shall have them yet!
 BRIS. (*To Gov.*) If we had not committed this folly, the Cardinal would have lost his life!
 GOV. Very true! They would have been in this convent instead of you!
 BRIS. It was I who recommended these gentlemen to come here.
 GOV. I believe you, this time, Bridaine! I shall ask his Eminence—
 GON. To pardon us!
 GOV. To reward you!
 BRIS. (*To Gov.*) Thanks! There are two more—to be rewarded!
 GOV. What do I hear?
 (*BRIS. goes to 1st door, R., and speaks to MAR. & LOU. Enter MAR. and LOU.*)
 BRIS. This way, ladies!
 GOV. My nieces!
 SISTER O. In the same room with the officers!
 SUP. We shall be scandalized!
 MAR. (*To Gov.*) I love Monsieur de Solanges, uncle!
 BRIS. I adore Miss Louise—uncle!
 BRIS. Let the four marry—uncle!
 GOV. The Cardinal shall sign the contract to-morrow!

"WE MUST ADMIT."

No. 29. (C.)

STRETTE.

MARIE, LOUISE & small parts.

LA SUPERIEURE.

GONTRAN. BRIDAINE.

BRISSAC.

1st & 2nd Sop.

mf

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are for Marie, Louise & small parts; La Supérieure; Gontran, Bridaine; Brissac; and 1st & 2nd Sopranos. The piano part is in the lower register. The music is in 3/4 time and the key signature has two sharps (F# and C#). The lyrics for the first system are: "We must ad - mit we've heard worse ser-mons in our lives, Our It is sad that when he was young, A It is sad that when he was young, A Love! ay, love! with might and main,"

beat - ing hearts ap - prove too, what the fa - ther says! We all hope to have

sun - - stroke did so af - fect his tongue! Yes! 'tis

sun - - stroke did so af - fect his tongue! Yes! 'tis

See that you get it on the brain! Love! ay,

See that you get it on the brain! We all hope to have

cres.

The second system of the musical score continues the vocal and piano parts. The lyrics for the second system are: "beat - ing hearts ap - prove too, what the fa - ther says! We all hope to have sun - - stroke did so af - fect his tongue! Yes! 'tis sun - - stroke did so af - fect his tongue! Yes! 'tis See that you get it on the brain! Love! ay, See that you get it on the brain! We all hope to have". The piano part includes a *cres.* (crescendo) marking at the end of the system.

sweethearts, and some may be wives, Not in a con - vent do we wish to
 sad that when he was young, A sun - stroke did so af -
 sad that when he was young, A sun - stroke did so af -
 love, both old and young, Love be the theme of

sweethearts, and some may be wives, Not in a con - vent do we wish to

end our days! But well - a - day! What will folk say?
 - fect his tongue! But well - a - day! What will folk say? O la - dies!
 - fect his tongue! But well - a - day! What will folk say? O la - dies!
 ev' - ry tongue! Love, ay love, both old and young! O la - dies!

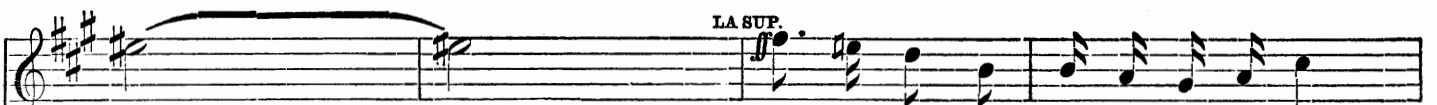
and our days! But well - a - day! What will folk say?

We like his
 hark - en not his song! You must know it is ve - ry wrong!
 hark - en not his song! You must know it is ve - ry wrong!
 lis - ten to my song! For love you know can ne'er be wrong!

We like his
cres.
f

allarg.
 creed, we like his song, For sure - ly love can ne'er be wrong!
 You must know it is ve - ry wrong!
allarg.
 You must know it is ve - ry wrong!

allarg.
 creed, we like his song, For sure - ly love can ne'er be wrong!
allarg.

LA SUP.


Ah!
 There - fore maid - ens, Lis - ten un - to me,
 GONTRAN (with) LA SUP.

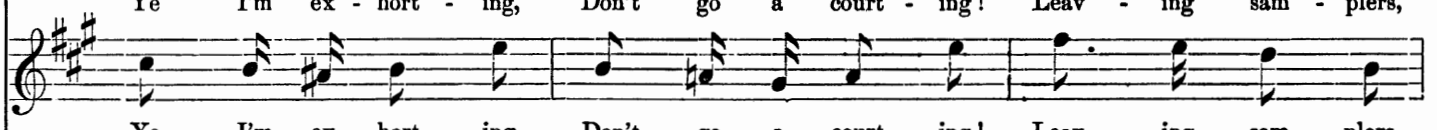
Ah!
 There - fore maid - ens, Lis - ten un - to me,
 BRISSAC.

Ah!
 There - fore maid - ens, Lis - ten un - to me,
 BRIDAINÉ (with LA SUP.)

There - fore maid - ens, Lis - ten un - to me,
 1st & 2nd SOP. MARIE. LOUISE.

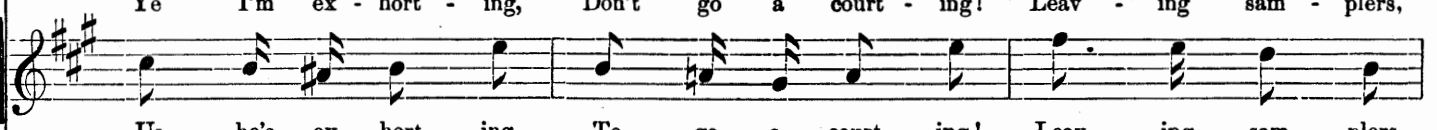
Ah! Sure all maid - ens, Must with him a - gree,

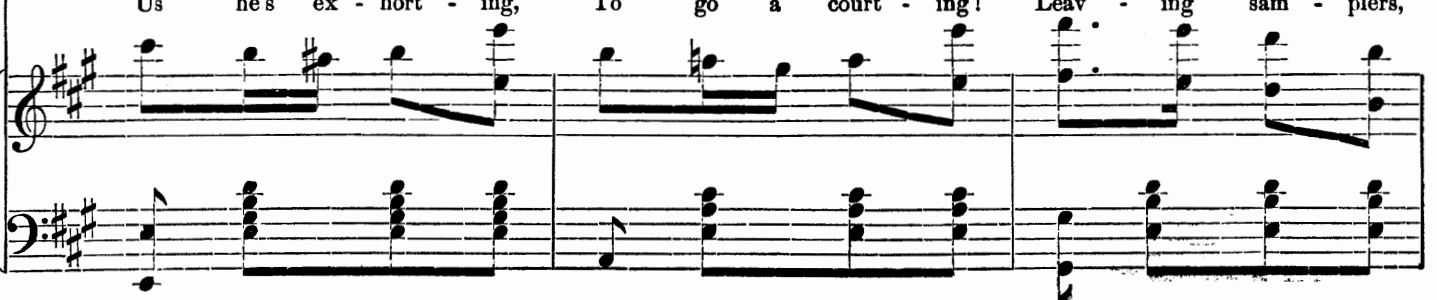

Ye I'm ex - hort - ing, Don't go a court - ing! Leav - ing sam - plers,


Ye I'm ex - hort - ing, Don't go a court - ing! Leav - ing sam - plers,


You I'm ex - hort - ing, To go a court - ing! Leave your sam - plers,


Ye I'm ex - hort - ing, Don't go a court - ing! Leav - ing sam - plers,


Us he's ex - hort - ing, To go a court - ing! Leav - ing sam - plers,




books and broi - der - ie, Would sure - ly mad - ness on - ly be!..... Ah!

books and broi - der - ie, Would sure - ly mad - ness on - ly be!..... Ah!

books and broi - der - ie, And steal out to the tryst - ing tree!..... Ah!

books and broi - der - ie, Would sure - ly mad - ness on - ly be!..... Ah!

books and broi - der - ie, To steal out to the tryst - ing tree!..... Ah!

no, dear la - dies, Lis - ten un - to me! Ye I'm ex - hort - ing,

no, dear la - dies, Lis - ten un - to me! Ye I'm ex - hort - ing,

yes, dear maid - ens, Lis - ten un - to me! You I'm ex - hort - ing,

no, dear la - dies, Lis - ten un - to me! Ye I'm ex - hort - ing,

sure all maid - ens must with him a - gree, Us he's ex - hort - ing,

Don't go a - court - ing, Leav - ing your books, and broi - der - ie,

Don't go a - court - ing, Leav - ing your books, and broi - der - ie,

To go a - court - ing, Leave sam - pler, books, and broi - der - ie

Don't go a - court - ing, Leav - ing your books, and broi - der - ie,

To go a - court - ing, Leave sam - pler, books, and broi - der - ie,

Vivo.

For the tryst - ing tree! Don't leave your books and broi - der -

For the tryst - ing tree! Don't leave your books and broi - der -

For the tryst - ing tree! Yes, leave your books and broi - der -

For the tryst - ing tree! Don't leave your books and broi - der -

For the tryst - ing tree! We'll leave our books and broi - der -

Sva

Vivo.

- ie Nor steal out to the tryst - ing tree, The

- ie Nor steal out to the tryst - ing tree, The

- ie And steal out to the tryst - ing tree, The

- ie Nor steal out to the tryst - ing tree, The

- ie And steal out to the tryst - ing tree, The

tryst - - ing tree!

tryst - - ing tree!

tryst - - ing tree!

tryst - - ing tree!

tryst - - ing tree!

1o Tempo.

FINALE.

WITH US, DARLING.

No. 30.

TUTTI AND CHORUS.

Allegro Moderato.
GONTRAN.

With us, dar - ling,

Allegro Moderato.

p

you'll march a - way, Done with all our doubt - ing and our fears.....

MARIE.

Fare - well! Con - vent old and grey, And wel - come, com - rades of the mus - ket -

BRISSAC.

eers! Preach - ing's not quite in my line.

p

Tho' my par - ish - ion - ers were quite di - vine! Still when all is

said and done, At least a charm - ing bride I've won! Up - on the

a tempo. SIMONE.

cres. *a tempo.*

marcato.
 lads in red you'd bet - - ter far Re - ly in thick of bat - tle

pp (PRINCIPALS with CHORUS.)
 Ra - - ta - - - plan, plan, Ra - - ta - - -

pp
 Ra - - ta - - - plan, plan, Ra - - ta - - -

pp
 Ra - - ta - - - plan, plan, Ra - - ta - - -

(with Sopranos.)

rit.

fray, But for a meet - ing 'neath the ev' - ning star, It's ten to one up - on the grey! Ra - ta - plan, plan,

plan, Ra - ta - plan!

plan, Ra - ta - plan!

plan, Ra - - ta - - plan!

colla voce *pp*

plan, plan, Ra - ta - plan, plan,

plan, plan, Ra - ta - plan, plan, plan, plan! On red re - ly in thickest of the fray, Plan! Ra - ta - plan, plan,

plan, plan, Ra - ta - plan, plan, plan, plan! On red re - ly in thickest of the fray, Plan! Ra - ta - plan, plan,

plan, plan, Ra - ta - plan, plan, plan, plan! On red re - ly in thickest of the fray, Plan, Ra - ta - plan, plan,

f

p

plan, plan, ra - ta - plan, plan, plan, But for a meet - ing 'neath the ev' - ning

plan, plan, ra - ta - plan, plan, plan, But for a meet - ing 'neath the ev' - ning

plan, plan, ra - ta - plan, plan, plan, But for a meet - ing 'neath the ev' - ning

plan, plan, ra - ta - plan, plan, plan, But for a meet - ing 'neath the ev' - ning

cres. *f*

cres. *f*

cres. *f*

f

star, R - r - r - - r Give a girl the grey!

star, R - r - r - - r Give a girl the grey!

star, R - r - r - - r ... Give a girl the grey!

star, R - r - r - - r ... Give a girl the grey!

f

Curtain.

ff *ff* *ff* *Fine.*