

The Duchess of Dantzic

(Sings
German)

Written by

HENRY HAMILTON

Composed by

WALTER CARYLL



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THE

DUCHESS OF DANTZIC

(SANS-GÊNE).

A Romantic Light Opera

IN THREE ACTS.

WRITTEN BY

HENRY HAMILTON.

COMPOSED BY

IVAN CARYLL.

<u>VOCAL SCORE</u> net	S. D. 6 0	PIANOFORTE SOLO net	S. D. 3 6
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THE DUCHESS OF DANTZIC

(SANS-GÊNE).

Characters.

ACT I. (1792).

CATHERINE ÜPSCHER (<i>Known as "La Sans-Gêne"</i>)	MISS EVIE GREENE	
LISETTE	}	...	...	...	(Laundresses)	}	MISS CLAIRE GREET
JEANNE							MISS DOROTHY TEMBLETT
MATHILDE							MISS MEA WINFRED
JACQUELINE							MISS MONICA SAVER
THÉRÈSE							MISS MAY GLENN
LOUISE							MISS ISABELLE GRAY
BABETTE							MISS E. LABARE
MARIANNE							MISS PEARL HOPE
PHILIPPE, VICOMTE DE BETHUNE...	...	...	...	...	...	MR. LAWRENCE REA	
CAPTAIN REGNIER (<i>National Guard</i>)	...	...	...	...	...	MR. PHILIP H. BRACY	
NAPOLEON BONAPARTE (<i>Lieutenant of Artillery</i>)	...	...	...	...	...	MR. HOLBROOK BLINN	
SERGEANT FRANÇOIS LEFEBVRE	}	...	...	...	(National Guard)	}	MR. DENIS O'SULLIVAN
SERGEANT FLAGEOT							MR. A. J. EVELYN
CORPORAL GILDON							MR. FRANK GREENE
PAPILLON (<i>a Pedlar</i>)							MR. COURTICE POUNDS

Laundresses, Soldiers, Mob.

ACTS II. AND III. (1807).

EMPRESS JOSEPHINE (<i>Consort of Napoleon</i>)	...	...	...	...	...	MISS BEATRICE PARKE	
CAROLINE MURAT, GRAND DUCHESS OF BERG AND CLEVES	}	...	...	...	(Sisters of Napoleon)	}	MISS KITTY GORDON
PAULINE, PRINCESS BORGHESE							MISS VIOLET ELLIOTT
CATHERINE, MARÉCHALE LEFEBVRE (<i>Madame Sans Gêne</i>)	...	...	...	...	...	MISS EVIE GREENE	
RENÉE DE SAINT MÉZARD (<i>an Imperial Ward</i>)	...	...	...	...	...	MISS ADRIENNE AUGARDE	
COMTESSE DE LABORDE	}	...	...	...	(Ladies of the Imperial Court)	}	MISS ROSE ROSSLYN
MME. DE BEAUFFREMONT							MISS MABEL LORRELL
MME. DE CHATEL							MISS MINA GREEN
Mlle. DE LEGRANGE							MISS FLORENCE SNELL
LISETTE (<i>Maréchale Lefebvre's Maid</i>)	...	...	...	...	...	MISS CLAIRE GREET	
NAPOLEON I. (<i>Emperor of the French</i>)	...	...	...	...	...	MR. HOLBROOK BLINN	
COMTE DE NARBONNE	}	...	...	...	(Courtiers)	}	MR. BARRY NEAME
COMTE DE CHANTEROUPE							MR. FRANK GREENE
COMTE DE LABORDE							MR. CLAUDE DAMPIER
M. DE FLAHAULT							MR. FORD HAMILTON
M. D'ALÈGRE (<i>Chamberlain to the Grand Duchess of Berg</i>)	...	...	...	...	...	MR. PHILIP H. BRACY	
M. DE MONTMORENCI (<i>Page to the Empress</i>)	...	...	...	...	...	MR. CECIL CAMERON	
FRANÇOIS, MARÉCHAL LEFEBVRE	...	...	...	...	...	MR. DENIS O'SULLIVAN	
ADHÉMAR, VICOMTE DE BETHUNE	...	...	...	...	...	MR. LAWRENCE REA	
PAPILLON (<i>Court Milliner</i>)	...	...	...	...	...	MR. COURTICE POUNDS	

*Ladies of the Court, Ambassadors, Marshals of France, Chamberlains, Pages, Courtiers, Soldiers, &c.,
Milliner's Assistants, &c.*

SYNOPSIS OF SCENERY.

ACT I.—LA SANS-GÊNE'S LAUNDRY IN THE RUE ROYALE, PARIS	...	}	JOSEPH HARKER.
ACT II.—GARDENS OF THE PALACE OF FONTAINEBLEAU	...		
ACT III.—THE TUILERIES.	...		
SCENE I.—APARTMENTS OF THE MARÉCHALE LEFEBVRE	...		
SCENE II.—THE THRONE ROOM	...		

MUSICAL DIRECTOR ... MR. CARL KIEFERT.

3/6,
 H. Reeves

THE DUCHESS OF DANTZIC

(SANS-GÊNE).

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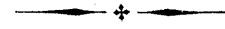
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Vocal Score.

THE DUCHESS OF DANTZIC.



Overture.

Written by
HENRY HAMILTON.

Composed by
IVAN CARYLL.

Allegro.

Piano.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The melody in the treble clef consists of eighth and sixteenth notes. The bass clef accompaniment features chords and eighth notes.

Second system of musical notation, continuing the piece. The treble clef melody continues with eighth and sixteenth notes. The bass clef accompaniment includes chords and eighth notes, ending with a fermata.

Third system of musical notation. The treble clef features a more active melody with sixteenth notes and eighth notes. The bass clef accompaniment consists of chords and eighth notes.

Fourth system of musical notation. The treble clef melody is highly active with sixteenth notes. The bass clef accompaniment includes chords and eighth notes, ending with a fermata.

Fifth system of musical notation. The treble clef melody continues with sixteenth and eighth notes. The bass clef accompaniment consists of chords and eighth notes.

Sixth system of musical notation, the final system on the page. The treble clef melody continues with sixteenth and eighth notes. The bass clef accompaniment includes chords and eighth notes, ending with a fermata.

The image displays a musical score for piano, organized into six systems. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first system begins with a forte (*f*) dynamic marking. The second system includes first and second endings, with the first ending marked '1.' and the second ending marked '2.'. The third system features a dynamic marking of *f* in the bass staff. The fourth system also includes a dynamic marking of *f* in the bass staff. The fifth system contains a dynamic marking of *ff* in the bass staff. The sixth system concludes with a dynamic marking of *ff* and a final cadence. The score is a continuous piece of music with various rhythmic patterns and articulations.

Allegro.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of chords and eighth notes. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of chords and eighth notes. Dynamic markings include *ff* (fortissimo) at the beginning and *mf* (mezzo-forte) later in the system.

The second system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes. The bass staff begins with a bass clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes. Dynamic markings include *dim:* (diminuendo) and *p* (piano).

The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes. The bass staff begins with a bass clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes.

The fourth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes. The bass staff begins with a bass clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes.

The fifth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes. The bass staff begins with a bass clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes. A dynamic marking of *f* (forte) is present.

The sixth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes. The bass staff begins with a bass clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a series of chords and eighth notes. Dynamic markings include *f* (forte) and *p* (piano).

First system of musical notation. The treble clef staff contains a melodic line with a circled chord at the beginning and a *cres:* marking. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff features a melodic line with a circled chord and dynamic markings *f* and *p*. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a circled chord and a *ff* marking. The bass clef staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with a circled chord. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a circled chord. The bass clef staff continues the rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff contains a melodic line with a circled chord. The bass clef staff continues the rhythmic accompaniment, ending with a double bar line.

Andante.

p con espress:

p

The first system of the Andante section features a treble and bass staff. The treble staff begins with a melodic line in C major, marked *p con espress:*. The bass staff provides a harmonic accompaniment with chords and moving lines, marked *p*.

The second system continues the melodic and harmonic development. The treble staff has a more active melodic line with some grace notes, while the bass staff maintains a steady accompaniment.

The third system shows further melodic elaboration in the treble staff, with the bass staff providing a consistent accompaniment.

The fourth system continues the piece with similar melodic and harmonic textures.

a tempo

rit.

pp

ppp

The fifth system concludes the Andante section. It includes dynamic markings *pp* and *ppp*, and a *rit.* (ritardando) marking. The tempo is marked *a tempo*. The system ends with a double bar line.

Allegro.

ff

pp

p

The Allegro section begins with a treble and bass staff. The treble staff starts with a powerful melodic line marked *ff*. The bass staff has a rhythmic accompaniment marked *pp*. The system concludes with a melodic phrase in the treble staff marked *p*.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical elements:

- System 1:** Treble staff features chords and eighth-note patterns. Bass staff has a steady eighth-note accompaniment. Dynamics include *cres:*.
- System 2:** Treble staff has a melodic line with slurs. Bass staff continues the accompaniment. Dynamics include *f* and *cres:*.
- System 3:** Treble staff has a melodic line. Bass staff features a dense chordal texture. Dynamics include *ff* and *p*.
- System 4:** Treble staff has a melodic line. Bass staff has a steady accompaniment.
- System 5:** Treble staff has a melodic line. Bass staff has a steady accompaniment. A first ending bracket labeled '8' is present.
- System 6:** Treble staff has a melodic line. Bass staff has a steady accompaniment. Dynamics include *a tempo* and *f*. A second ending bracket labeled '10' is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 6/8 time and includes dynamic markings *ff* and *mf*. The system concludes with a fermata over the final chord.

Second system of musical notation, continuing the piece with a grand staff. It features a variety of chordal textures and melodic lines in both hands.

Third system of musical notation, showing a grand staff with a prominent *ff* dynamic marking in the bass line. The system ends with a fermata over the final chord.

Fourth system of musical notation, featuring a grand staff with complex chordal structures and melodic movement in both staves.

Fifth system of musical notation, the final system on the page, featuring a grand staff with a fermata over the concluding chord.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff features chords and melodic lines, while the lower staff has a rhythmic accompaniment with eighth notes. There are dynamic markings such as *mf* and *ff*, and articulation marks like accents and slurs.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with chords and melodic lines in the upper staff and a rhythmic accompaniment in the lower staff. The music maintains its minor key and includes dynamic markings like *mf* and *ff*.

Third system of musical notation. The upper staff shows more complex chordal textures and melodic movement. The lower staff continues with a steady eighth-note accompaniment. Dynamic markings include *mf* and *ff*.

Fourth system of musical notation. This system includes a first ending bracket in the upper staff, marked with a circled '8'. The tempo marking *a tempo* is placed between the staves. The lower staff features a long, sustained chord in the bass line.

Fifth system of musical notation, the final system on the page. It concludes with a first ending bracket in the upper staff, also marked with a circled '8'. The piece ends with a final cadence in the upper staff and a sustained bass line in the lower staff.

No 1.

CHORUS OF LAUNDRESSES.

Allegro moderato.

Piano.

Piano accompaniment for the first system, marked *ff* (fortissimo). The music is in 6/8 time and D major. It features a melodic line in the right hand and a supporting bass line in the left hand.

SOPRANO I.

Here you may gaze on a

SOPRANO II.

Here you may gaze on a

Piano accompaniment for the second system, marked *f* (forte). The music continues with a similar melodic and harmonic structure to the first system.

CHO.

be - vy of beau - ty, Laun - dry of lov - li - ness, (so it is said,)

be - vy of beau - ty, Laun - dry of lov - li - ness, (so it is said,)

Piano accompaniment for the third system, concluding the piece with sustained chords in the left hand and a melodic line in the right hand.

CHO. All of us damp, but de - vo - ted to du - ty, Brav - ing the ter - rors of

All of us damp, but de - vo - ted to du - ty, Brav - ing the ter - rors of

CHO. cold in the head, Lu - di - crous ac - cents and no - ses of red!

cold in the head, Lu - di - crous ac - cents and no - ses of red!

CHO. This is the way we ac - cu - mu - late sav - ings Earned, you may put it, by

This is the way we ac - cu - mu - late sav - ings Earned, you may put it, by

CHO. lash - ings and lav - ings. Ac - tive a - pos - tles of sweet - ness and light,

CHO. Here we trans - mo - gri - fy black in - to white, Here, like our bet - ters, in

Here we trans - mo - gri - fy black in - to white, Here, like our bet - ters, in

CHO. froth we o - rate, Sum up our lov - ers and set - tle the state.

froth we o - rate, Sum up our lov - ers and set - tle the state.

CH0. Here we dis.cov.er, di . ves . ted of bosh, All men are e . qual when sent to the wash.
 Here we dis.cov.er, di . ves . ted of bosh, All men are e . qual when sent to the wash.

CH0. Low . er class li . nen and frills of fri . vol . i . ty, Duch . ess . es' lin . ger . ie,
 Low . er class li . nen and frills of fri . vol . i . ty, Duch . ess . es' lin . ger . ie,

CH0. ci . ti . zen's duds, Met on a foot . ing of per . fect e . qual . i . ty,
 ci . ti . zen's duds, Met on a foot . ing of per . fect e . qual . i . ty,

CH0. Min . gle and mate in the le . vel . ling suds! Min . gle and mate in the
 Min . gle and mate in the le . vel . ling suds! Min . gle and mate in the

CHO. le - vel - ling suds!
le - vel - ling suds!

LISETTE.
Here's an old gar - ment of shab - by old duf - fel - it,

JEANNE. MATH.
Here's a fine shirt that's ac - cus - tomed to ruf - fle it, Mou - choir sug - ges - tive of

MATH. ALL.
sneeze and of snuf - fle it, Pop 'em all in - to the tub, the tub!
Pop 'em all in - to the tub, the tub!

LISETTE.

MARION.

What a pot-pour-ri of smart-ness and snob-be-ry, Cant and ca-jo-le-ry,

MAR.

HORT.

Jus-tice and job-be-ry, All of a sim-mer in hap-py hob-nob-be-ry,

ALL.

Tak-ing the wring and the rub, the rub, Rub-a-dub-dub a-dub-
 Tak-ing the wring and the rub, the rub, Rub-a-dub-dub a-dub-

CHO.

-dub-a-dub-dub. Here you may learn then a
 -dub-a-dub-dub. Here you may learn then a

CHO. les - son in li - ber - ty, Though ev - 'ry spou - ter a - gab - ble and gib - ber cry,
les - son in li - ber - ty, Though ev - 'ry spou - ter a - gab - ble and gib - ber cry,

CHO. "Down with the no - bles!" and "Free - dom," such quash - ing dub,
"Down with the no - bles!" and "Free - dom," such quash - ing dub,

CHO. Where's the Re - pub - lic can vie with the wash - ing tub?
Where's the Re - pub - lic can vie with the wash - ing tub?

No 2.

CHORUS:- (Soldiers.)

Piano. *pp* *cres:*

TENOR. *pp*
 BASS. *pp*

When the
 As we

When the
 As we

TEN.
 BASS.

trum - pets sound "To arms!" When Bel - lo - na's aw - ful charms, Rouse each
 march a - down the street, There are gen - tle hearts a - beat, There are

trum - pets sound "To arms!" When Bel - lo - na's aw - ful charms, Rouse each
 march a - down the street, There are gen - tle hearts a - beat, There are

TEN. mar - tial heart and hand to em - u - la - tion, oh! Be the
 dain - ty heads that turn to take a - no - ther look, And you'll

BASS. mar - tial heart and hand to em - u - la - tion, oh! Be the
 dain - ty heads that turn to take a - no - ther look, And you'll

TEN. call to North or South, We be - set the can - non's mouth, All a -
 give us leave to say That a mes - sage they con - vey Such as

BASS. call to North or South, We be - set the can - non's mouth, All a -
 give us leave to say That a mes - sage they con - vey Such as

TEN. - seek - ing of the bub - ble rep - u - ta - tion, oh! But in
 kind - est mai - den does - nt at her bro - ther look! And we

BASS. - seek - ing of the bub - ble rep - u - ta - tion, oh! But in
 kind - est mai - den does - nt at her bro - ther look! And we

TEN.
 pi - ping times of peace, Or in mo - ments of re - lease From the
 note with pro - per pride All the win - dows o - pen wide, While the

BASS.
 pi - ping times of peace, Or in mo - ments of re - lease From the
 note with pro - per pride All the win - dows o - pen wide, While the

TEN. *cres:*
 du - ties of pa - rade or drill or sen - try go, 'Tis the
 gol - den heads with ra - ven at each lat - tice vie, For the

BASS. *cres:*
 du - ties of pa - rade or drill or sen - try go, 'Tis the
 gol - den heads with ra - ven at each lat - tice vie, For the

TEN. *f*
 or - der of the day, Mars shall bow to Ve - nus' sway, And we
 clink of sword and spur Sets a pulse in 'em a - stir Such as

BASS
 or - der of the day, Mars shall bow to Ve - nus' sway, And we
 clink of sword and spur Sets a pulse in 'em a - stir Such as

TEN. *ff*
 straight way on an er - rand com - pli - ment' - ry go. } Too - tie -
 no - thing but a sight of us can sat - is - fy. }

BASS. *ff*
 straight way on an er - rand com - pli - ment' - ry go. } Too - tie -
 no - thing but a sight of us can sat - is - fy. }

TEN.
 - too! dzum, dzum, tan - ta - ra All a - march - ing we will go in time and

BASS.
 - too! dzum, dzum, tan - ta - ra All a - march - ing we will go in time and

TEN.
 tu - ney form. Where's the mai - den who can stand 'gainst a

BASS.
 tu - ney form. Where's the mai - den who can stand 'gainst a

TEN. mil - i - ta - ry band, Or who'll turn her pret - ty nose up at a
 BASS. mil - i - ta - ry band, Or who'll turn her pret - ty nose up at a

SOPRANO. *3* Too - tle - too, tan - ta - ra, tan - ta - ra,
 TEN. u - ni - form? Too - tle - too! dzum, dzum, tan - ta -
 BASS. u - ni - form? Too - tle - too! dzum, dzum, tan - ta -

SOP. too - tle - too, tan - ta - ra, dzum! Too - tle - too, tan - ta - ra, tan - ta - ra,
 TEN. - ra! All a - march - ing they will go in time and
 BASS. - ra! All a - march - ing they will go in time and

SOP. *3* too - tie - too, tan - ta - ra, dzum! Where's the mai - den who can stand 'gainst a

TEN. tu - ney form. Where's the mai - den who can stand 'gainst a

BASS. tu - ney form. Where's the mai - den who can stand 'gainst a

rall:

SOP. mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form?

TEN. mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form?

BASS. mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form?

SOP. *2.* u - ni - form?

TEN. u - ni - form?

BASS. u - ni - form?

No. 3.

DRINKING SONG: (Lefebvre) and CHORUS.

"WINE OF FRANCE"

Allegretto.

Lefebvre. 

Piano. 

1. Wine of France or
2. Tell me not of


LEF. 


pale or crim - son, not for - get - ting pe - tit bleu, Thine the flood that
draughts of am - ber, Quaffed be - side the cas - tled Rhine, Nor of Xer - ez'



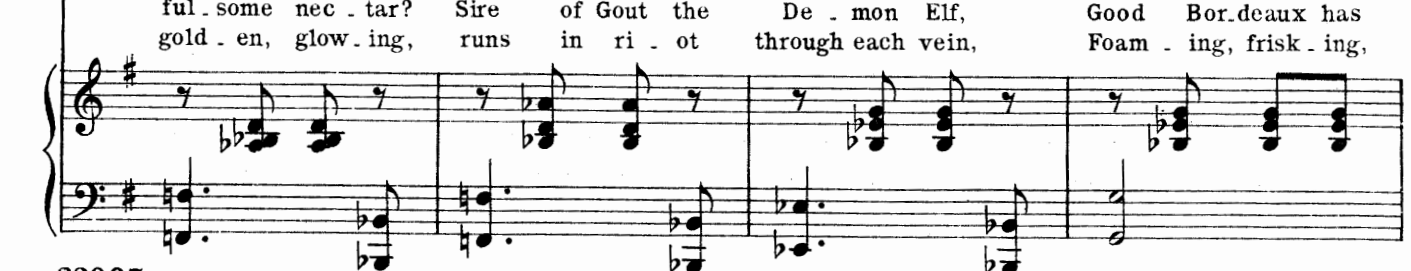
LEF. 

glo - ry swims on, Thine the fount to fête beaux yeux! What's O - por - to's
vines that clam - ber, Thick with clus - ter'd gold a - shine; There's a wine more



LEF. 

ful - some nec - tar? Sire of Gout the De - mon Elf, Good Bor - deaux has
gold - en, glow - ing, runs in ri - ot through each vein, Foam - ing, frisk - ing,



Tempo di Valse.

LEF. no such spec-tre, 'Tis the Spring of youth it - self!
flashing, flow-ing From the vine-yards of Cham-pagne!

CHO. Yes, of youth it - self!
Vine-yards of Cham - pagne!

Yes, of youth it - self!
Vine-yards of Cham - pagne!

Yes, of youth it - self!
Vine-yards of Cham - pagne!

LEFEBVRE.

Then pledge me, oh, pledge me in wine of France, Where

LEF. net-ted from Hea-ven the sun-beams dance, In to-paz and ru-by each sense to en-

LEF. - trance; Drink deep, while the vin-tage the toast shall en-hance, "The Wo-men! the War-riors! the

LEF.

Wines of France!"

CHOR.

Then pledge me, oh, pledge me in wine of France, Where net.ted from Hea.ven the sun . beams

Then pledge me, oh, pledge me in wine of France, Where net.ted from Hea.ven the sun . beams

Then pledge me, oh, pledge me in wine of France, Where net.ted from Hea.ven the sun . beams

CHOR.

dance, In to.paz and ru.by each sense to en . trance, Drink deep, while the vin.tage the toast shall en .

dance, In to.paz and ru.by each sense to en . trance, Drink deep, while the vin.tage the toast shall en .

dance, In to.paz and ru.by each sense to en . trance, Drink deep, while the vin.tage the toast shall en .

CHOR.

hance, "The Wo.men! the War.riors! the Wines of France!"

hance, "The Wo.men! the War.riors! the Wines of France!"

hance, "The Wo.men! the War.riors! the Wines of France!"

LEFEBVRE.

3. None can e'er in such a draught err, See, up-ris-ing to the rim,

LEF. Va-lour, kind-ness, love and laugh-ter, Bead-ing all a-bout the brim.

LEF. Wit and beau-ty, sage and sol-dier, Kind-ly wine to kin-ship blends;

LEF. Hope meets mem-'ry, new greets old year when we drink to "Ab-sent Friends!"

Tempo di Valse.

LEFEBVRE.

Then

CHORUS

ff Drink to "Ab - sent Friends!"

ff Drink to "Ab - sent Friends!"

ff Drink to "Ab - sent Friends!"

LEF.

pledge me, oh, pledge me, in wine of France, Where net - ted from Hea - ven the

LEF.

sun - beams dance, In to - paz and ru - by each sense to en - trance; Drink

LEF.

deep, while the vin - tage the toast shall en - hance, "The Wo - men! the War - riors! the

LEF. *wines of France!*

Then pledge me, oh, pledge me in wine of France, Where net - ted from

CHO. *f ff*

Then pledge me, oh, pledge me in wine of France, Where net - ted from

f ff

Then pledge me, oh, pledge me in wine of France, Where net - ted from

CHO. Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

CHO. . trance; Drink deep, while the vin . tage the toast shall en . hance, "The Wo . men! the

. trance; Drink deep, while the vin . tage the toast shall en . hance, "The Wo . men! the

. trance; Drink deep, while the vin . tage the toast shall en . hance, "The Wo . men! the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are arranged in three parts: soprano, alto, and bass. The lyrics are: ". trance; Drink deep, while the vin . tage the toast shall en . hance, "The Wo . men! the". The piano accompaniment features a steady bass line and chords in the right hand.

CHO. War . riors! the Wines of France!"

War . riors! the Wines of France!"

War . riors! the Wines of France!"

The second system of the musical score continues with the three vocal parts and piano accompaniment. The lyrics are: "War . riors! the Wines of France!". The vocal parts have long, flowing lines with many ties. The piano accompaniment includes a section with a dotted line and a fermata over a chord.

No 4.

SONG.—(Catherine.) and CHORUS.

"SANS-GÈNE."

Allegretto.

Catherine.

CATH.

CATH.

1. Cath.e-rine Up - - sher, li-censed laun-dress, Proud am I of my name and trade,
2. I'm all right till my tem-per rous-es, Then of for-ci-ble phrase I'm free,

CATH.

None can la-bel me slut or slan-dress, I'm as res-pec-ta-ble as they're made!
Ask 'em up at the big folks' hous-es, How they fare in a row with me!

CATH. Chaffing, laugh - ing o'er my la - bours, Jol - li - est girl on the
Flounc - ing mad - am all frills and fan, sirs, Thinks to bul - ly me,

CATH. banks of Seine, Rol - lick - ing, fro - lick - ing, so my neigh - bours
oh dear no! Once I be - gin — with my back an - swers,

CATH. Christ - en me Mam - zelle — Sans - Gène.
Up to her ears her fin - gers go!

CATH. For of speech and of man - ners I'm plain, I'm plain, My
Oh, At mad - am in tin - sel and train, and train, I

CHO. She's plain,
and train,
She's plain,
and train,
She's plain,
and train,

CATH.
 feel.ings I ne - ver res - train, res - train, I'm bluff and I'm bree - zy, I'm
 put up my thumb in dis - dain, dis - dain, This wash - er of shirts is no

CHO.
 res - train,
 dis - dain,
 res - train,
 dis - dain,
 res - train,
 dis - dain,

CATH.
 free and I'm ea - sy, And that's why they call me Sans - Gène! Sans - Gène! And
 drop - per of curt - seys, And that's why they call me Sans - Gène! Sans - Gène! And

CHO.
 Sans - Gène!
 Sans - Gène!
 Sans - Gène!
 Sans - Gène!
 Sans - Gène!
 Sans - Gène!

CATH. that's why they call me Sans - Gène! That jol - ly good fel - low Sans -
 that's why they call me Sans - Gène! That in - so - lent wo - man Sans -

CHO. Of At Of At Of At

p *f*

CATH. - Gène!
 - Gène!

CHO. speech and of man - ners she's plain, she's plain, Her feel - ings she'll nev - er res -
 mad - am of tin - sel and train, and train, She puts up her thumb in dis -

speech and of man - ners she's plain, she's plain, Her feel - ings she'll nev - er res -
 mad - am of tin - sel and train, and train, She puts up her thumb in dis -

CATH.

CHO.

- train, res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain, This wash - er of shirts is no drop - per of curt.seys, And

- train, res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain, This wash - er of shirts is no drop - per of curt.seys, And

- train, res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain; This wash - er of shirts is no drop - per of curt.seys, And

CATH.

CHO.

And that's why they call me Sans -
 And that's why they call me Sans -

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

f *p*

CATH. *ff* *allargando rall.:*
 - Gène! That jol - ly good fel - low Sans - Gène!
 - Gène! That in - so - lent wo - man Sans - Gène!

CHO. *ff*
 That jol - ly good fel - low Sans - Gène!
 That in - so - lent wo - man Sans - Gène!

That jol - ly good fel - low Sans - Gène!
 That in - so - lent wo - man Sans - Gène!

ff *allargando rall.:* *a tempo ff*

CATH. 3. I've got an eye for a hand - some fel - low, Bold of bear - ing

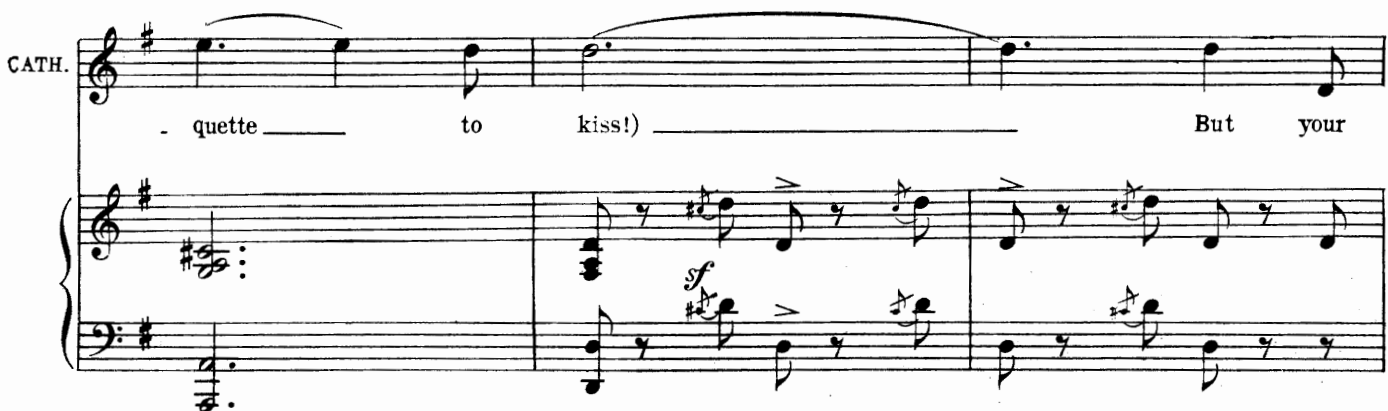
p

CATH. lis - som of limb, I at a side - - long look can tell, oh,

CATH.  just the ef - fect that I make on him. I know how to

CATH.  wink if I want to! Blush, and bri - dle, and look like this, _____

CATH.  Know just the lim - it to lead him on to, (Much too coy a co -

CATH.  - quette _____ to kiss!) _____ But your

CATH. fop and your sil - ly old swain, old swain, To me come a - smirk - ing, in
old swain,
old swain,
old swain,

The first system of music features a CATH. vocal line with lyrics "fop and your sil - ly old swain, old swain, To me come a - smirk - ing, in". Below it are three vocal lines for the CHORUS (CHOR.), each with the lyrics "old swain,". The piano accompaniment is shown in grand staff notation with dynamics *p*, *f*, and *p*.

CATH. vain, in vain! I teach 'em their pla - ces And smack the fools' fa - ces, And
in vain!
in vain!
in vain!

The second system of music features a CATH. vocal line with lyrics "vain, in vain! I teach 'em their pla - ces And smack the fools' fa - ces, And". Below it are three vocal lines for the CHORUS (CHOR.), each with the lyrics "in vain!". The piano accompaniment is shown in grand staff notation with dynamics *f* and *p*.

CATH. *f* that's why they call me Sans - Gène! Sans - Gène! And that's why they call me Sans -

CHO. *f* Sans - Gène!

f Sans - Gène!

f Sans - Gène!

ff *p*

CATH. *f* - Gène! ——— That d-d lit - tle hus - sy Sans - Gène!

CHO. *f* Your fop and your sil - ly old

f Your fop and your sil - ly old

f Your fop and your sil - ly old

CATH.

swain, old swain, To me come a - smirk - ing in vain, in vain, I

CHO.

swain, old swain, To her come a - smirk - ing in vain, in vain, She'll

swain, old swain, To her come a - smirk - ing in vain, in vain, She'll

CATH.

teach 'em their pla - ces, And smack the fools' fa - ces, And that's why they call her Sans -

CHO.

teach 'em their pla - ces, And smack the fools' fa - ces. And that's why they call her Sans -

teach 'em their pla - ces, And smack the fools' fa - ces, And that's why they call her Sans -

CATH. *allarg:*
 And that's why they call me Sans Gène! _____ That

CHO. *f* *ff*
 - Gène! Sans Gène! That

f *ff*
 - Gène! Sans Gène! That

f *ff*
 - Gène! Sans Gène! That

p *ff allarg:*

CATH. *rall.*
 d-d lit - tle hus - sy Sans - Gène!

CHO. *rall.*
 d-d lit - tle hus - sy Sans - Gène!

rall. *a tempo ff*

No 5.

SONG.—(Papillon.) and CHORUS.

Papillon. *Allegretto.*

Piano. *f* *dim.*

PAP. *PAPILLON.*

Are you want - ing silk or sat - in?
All my pack's a bar - gain, judge it,

PAP.

Traps for tak - ing mouse or rat in? Drugs des - cribed in doc - tor's la - tin?
But to you I don't be - grudge it, And I've got an - o - ther bud - get,

PAP.

On - ly tell me what dye lack? Fea - thers fine to stick your hat in?
(Cri - er I as well as clown:) If your spir - its care or loss hip,

PAP.

Bal - lads gay as birds at ma - tin? Gauds of sil - ver, gold or pla - tin -
 Would you news (with just a gloss) sip, I can tell you all the gos - sip,

PAP.

- um? I've got 'em in my pack!
 That is gad - ding through the town!

CHO.

Got 'em got 'em in his pack!
 All the gos - sip of the town!

Got 'em got 'em in his pack!
 All the gos - sip of the town!

Got 'em got 'em in his pack!
 All the gos - sip of the town!

PAP.

Hu - mours of Au - to - ly - cus - 's Prince of Ped - lars (jol - ly cus - ses)
 Would you know your neigh - bour's in - come? Who's to grief through debt or drink come?

PAP.

All life lends to frolic us is quite at your dis - po - sal here;
 What young men to wed or wink come, All their pros - pects and their aims?

PAP.

A - ny rea - son - a - ble bid - 'll buy the best of jape or rid - dle;
 Would you hear how bad your "bet - ters" learn of com - pro - mis - ing let - ters?

PAP.

Or a tune up - on the fid - dle if you want it ne - ver fear!
 Breach of ma - tri - mo - nial fet - ters, And with all the par - ties' names!

CHO.

ff We shall want it ne - ver fear!
 Tell us all the par - ties names! PAPILLON.

ff We shall want it ne - ver fear!
 Tell us all the par - ties names! For you

ff We shall want it ne - ver fear!
 Tell us all the par - ties names!

ff *f* *p*

PAP. know me well, and the wares I sell Are a trea - sure at your plea - sure if you'll

PAP. buy, buy, buy! And ne'er did la - dy's tra - der to a bet - ter bar - gain aid her For her

PAP. mo - ney, oh, my ho - ney, Than will I, I, I! *ff*

CHO. For we know you well, and the
For we know you well, and the
For we know you well, and the

wares you sell Are a trea - sure at our plea - sure if we'll

wares you sell Are a trea - sure at our plea - sure if we'll

wares you sell Are a trea - sure at our plea - sure if we'll

try, try, try! And ne'er did la - dy's tra - der to a

try, try, try! And ne'er did la - dy's tra - der to a

try, try, try! And ne'er did la - dy's tra - der to a

bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

3. Here are charms for sol - diers that - ll turn a mus - ket ball in bat - tle,

pp

PAP. Win - ing cards and dice to rat - tle, (Al - ways right side up to fall)

PAP. Would you, tired of work for wa - ges, learn how lu - cra - tive the Stage is?

PAP. Would you know your ri - vals' a - ges? La - dies, I can tell 'em all!

PAP. Are you pen - man's art up - on dense?

Oh, if he should tell 'em all!

CHO. Oh, if he should tell 'em all!

Oh, if he should tell 'em all!

PAP. Much your man - age - ments be - yond hence, I'll con - duct your cor - res - pon - dence,

PAP. Draw your bills or bil - lets doux, I can in a man - ner ma - gic,

PAP. pierce the fu - ture's veil um - bra - gic, Tell your for - tunes trite or tra - gic;

PAP. And what's more they'll all come true!

Will they real - ly all come true!

CHO. Will they real - ly all come true!

Will they real - ly all come true!

PAP. For you know me well, and the

f *dim.* *p*

PAP. wares I sell are a trea-sure at your plea-sure if you'll buy, buy, buy! And

PAP. ne'er did la-dy's tra-der to a bet-ter bar-gain aid her for her

PAP. mo-ney, oh, my ho-ney, Than will I, I, I! *ff*

ff

CHO. For we know you well, and the

ff

CHO. For we know you well, and the

ff

CHO. For we know you well, and the

ff

CHO. For we know you well, and the

ff

wares you sell Are a trea_sure at our plea_sure if we'll try, try, try, And

wares you sell Are a trea_sure at our plea_sure if we'll try, try, try, And

wares you sell Are a trea_sure at our plea_sure if we'll try, try, try, And

ne'er did la - dy's tra - der to a bet - ter bar - gain aid her for her

ne'er did la - dy's tra - der to a bet - ter bar - gain aid her for her

ne'er did la - dy's tra - der to a bet - ter bar - gain aid her for her

mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece with two staves. The notation remains consistent with the first system, showing the melodic development in the upper staff and the supporting bass line in the lower staff. The piano (*p*) dynamic is maintained throughout this system.

The third system of the score shows a change in dynamics. The upper staff begins with a fortissimo (*ff*) dynamic, indicating a more intense or louder section. The lower staff continues with its accompaniment, marked with a piano (*p*) dynamic. The melodic line in the upper staff becomes more complex with sixteenth-note patterns.

The fourth system continues the piece with two staves. The upper staff features a melodic line with various rhythmic values, and the lower staff provides a steady accompaniment. The dynamics are not explicitly marked in this system but follow the general flow of the piece.

The fifth and final system of the score concludes the piece. It features two staves with dynamic markings: fortissimo (*ff*) and forte (*f*) in the upper staff, and piano (*p*) in the lower staff. The word *dim.* (diminuendo) is placed above the lower staff, indicating a gradual decrease in volume. The system ends with a final melodic flourish in the upper staff.

First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and ties. The bass staff continues with a steady accompaniment.

Third system of musical notation, marked with a forte (*ff*) dynamic. The treble staff has a melodic line with slurs. The bass staff features a more active accompaniment with slurs and ties.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes. The treble staff has a melodic line with slurs and ties. The bass staff continues with a steady accompaniment.

Fifth system of musical notation, concluding the piece. The treble staff features a melodic line with slurs and ties. The bass staff continues with a steady accompaniment, ending with a final chord.

No 6.

FRICASSÉE.

Allegro.

Piano.

p

The musical score is written for piano and consists of five systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro.' and the dynamics are 'Piano.' and '*p*'. The score begins with a treble clef and a bass clef. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. The piece concludes with a final cadence in the fifth system.

First system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff provides a harmonic accompaniment with chords and eighth-note figures. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff continues the harmonic accompaniment. The key signature is three sharps (F#, C#, G#).

Third system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs, starting with an accent (>) and a piano (*p*) dynamic marking. The bass clef staff provides a harmonic accompaniment with chords and eighth-note figures. The key signature is three sharps (F#, C#, G#).

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns and slurs. The bass clef staff continues the harmonic accompaniment. The key signature is three sharps (F#, C#, G#).

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns and slurs. The bass clef staff continues the harmonic accompaniment. The key signature is three sharps (F#, C#, G#).

Sixth system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns and slurs. The bass clef staff continues the harmonic accompaniment. The key signature changes to two sharps (F#, C#) at the end of the system. The system concludes with a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a dynamic marking of *f*. The bass clef contains a steady accompaniment of chords.

Second system of musical notation, including first and second endings. The treble clef has a melodic line with slurs and a dynamic marking of *f*. The bass clef has a steady accompaniment. The system concludes with a key signature change to three sharps (F#, C#, G#).

Third system of musical notation, showing a melodic line in the treble clef with slurs and a dynamic marking of *f*. The bass clef provides a steady accompaniment.

Fourth system of musical notation, continuing the melodic and accompaniment lines. A dynamic marking of *f* is present in the treble clef.

Fifth system of musical notation, featuring a melodic line in the treble clef with slurs and a dynamic marking of *f*. The bass clef has a steady accompaniment.

Sixth system of musical notation, concluding the piece. The treble clef has a melodic line with slurs and a dynamic marking of *ff*. The bass clef has a steady accompaniment. The system ends with a final chord.

No 7.

DUET- (Catherine and Lefebvre.)

"DO YOU REMEMBER?"

Andante.

Catherine. 

CATHERINE. 1. As swooning sweet the sum.mer

Piano. 




CATH. South doth blow, — Through la . den limes with hap . py bees a . hum, — So





CATH. fresh with frag . rance of the long a . go — That day of days will glad the





CATH. days to come — And as I see you now in flush of youth, — Straight



CATH. as the pine that stands in for-est state, I'll see you then; in mem'ry's

quicker
CATH. mir-rored truth — Let time do what he will our love to bate.

CATH. Do you re-mem-ber? Do you re-mem-ber? We

LEF. Do you re-mem-ber? Do you re-mem-ber? We

CATH. still shall ask as long-er grows the way; In jo-cund June, in drear De-

LEF. still shall ask as long-er grows the way; In jo-cund June, in drear De-

CATH.  - cem - ber. For ev - er each to each shall fond - ly say,

LEF.  - cem - ber. For ev - er each to each shall fond - ly say. Do you re -



CATH.  Do you re - mem - ber? Dear heart, it seems to me but yes - ter -


LEF.  - mem - ber? Dear heart, it seems to me but yes - ter -



CATH.  - day!

LEF.  - day! 2. When



LEF.  I look back on ebb of many a year, ——— When I look down, as now in



LEF. thy dear eyes — What though with in their a - zure depths ap - pear — One

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 6/8 time signature. The lyrics are: "thy dear eyes — What though with in their a - zure depths ap - pear — One".

LEF. shade the less of blue than now I prize? — Though gold grow grey, though rose to

The second system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 6/8 time signature. The lyrics are: "shade the less of blue than now I prize? — Though gold grow grey, though rose to".

LEF. *ad lib.* iv' - ry wane — Though fur - rows on thy brow tell — Time's ad - vance — I'll

The third system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 6/8 time signature. The lyrics are: "iv' - ry wane — Though fur - rows on thy brow tell — Time's ad - vance — I'll".

LEF. see thee, sweet, as on that day a - gain — I'll hear thy foot - fall dain - ty

The fourth system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 6/8 time signature. The lyrics are: "see thee, sweet, as on that day a - gain — I'll hear thy foot - fall dain - ty".

CATH. Do you re - mem - ber? Do you re -

LEF. in the dance. Do you re - mem - ber? Do you re -

The fifth system consists of three parts: a CATH. line, a LEF. line, and piano accompaniment. The CATH. line is in a treble clef with a key signature of two flats and a 6/8 time signature. The LEF. line is in a treble clef with a key signature of two flats and a 6/8 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 6/8 time signature. The lyrics are: "CATH. Do you re - mem - ber? Do you re -" and "LEF. in the dance. Do you re - mem - ber? Do you re -".

CATH. mem - ber? We still shall ask as lon - ger grows the way; In jo - cund

LEF. mem - ber? We still shall ask as lon - ger grows the way; In jo - cund

CATH. June, In drear De - cem - ber, For ev - er each to each shall fond - ly

LEF. June, In drear De - cem - ber, For ev - er each to each shall fond - ly

CATH. say, Do you re - mem - ber? Dear heart, it

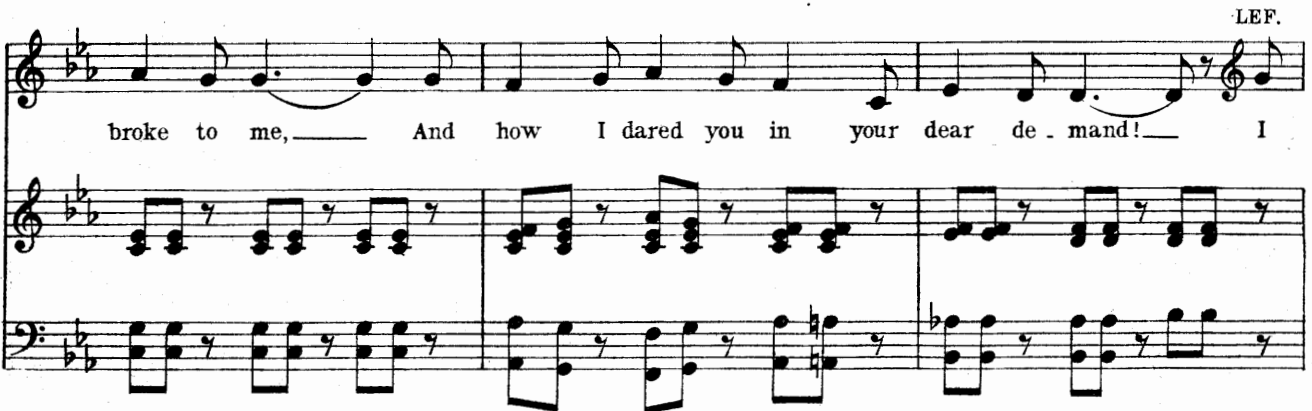
LEF. say, Do you re - mem - ber? Dear heart, it

CATH. seems to me but yes - ter - day!

LEF. seems to me but yes - ter - day!

CATH.  3. I'll har - vest ev - 'ry word you spoke to me, — What

CATH.  way you looked, and how you held my hand, — How at your touch, love's mean - ing

CATH.  broke to me, — And how I dared you in your dear de - mand! — I

LEF.  shall re - call your witch - ing ways a - gain, — Your rip - pling rail - ler - y, *ad lib.* your

quicker

LEF. laugh.ter light, — I'll steal a kiss, and win my bays a - gain — In

CATH. Do you re -

LEF. dear dis.course o' ma - ny a win - ter's night. Do you re -

CATH. - mem - ber? Do you re - mem - ber? We still shall ask as long - er

LEF. - mem - ber? Do you re - mem - ber? We still shall ask as long - er

CATH. grows the way; In jo - cund June, in drear De - cem - ber, For ev - er

LEF. grows the way; In jo - cund June, in drear De - cem - ber, For ev - er

CATH. each to each shall fond . ly say, Do you re .

LEF. each to each shall fond . ly say, Do you re . mem . ber?

CATH. . mem . ber? Dear heart, it seems to me but yes . ter . .

LEF. Dear heart, it seems to me but yes . ter . .

CATH. . day!

LEF. . day!

No 8.

TRIO.— (Catherine, Bethune and Lefebvre.)

Allegro.

Recit. CATH.

Catherine.

Piano.

Dear François,

CATH. LEF.

just in nick of time you came to save me, Say to save my own good

LEF. CATH.

name, To save your lov-er there! My lov-er! he! 'Tis

CATH. LEF.

false! 'tis false! How came he yon-der

PAPILLON.

LEF. then? Through me; I

f *p agitato*

PAP. brought the luck - less gen.tle.man up.stairs, For re - fuge, to Sans -

PAP. - Gène quite un - a .wares; Could she, a wo .man, wound.ed turn him out? Of

PAP. course she couldn't! Then there comes this rout, Blue guards and Black guards,

PAP. following hel .ter.skel .ter; and so she stowed him up the stair for shel .ter. You

CATH.

CATH. LEF.

hear? dear Fran.cois, say that you be.lieve! I cannot; he but joins you to de.

This system contains the first two staves of music. The CATH. part is on a single staff with lyrics. The LEF. part is on a single staff with lyrics. Below them is a grand staff with piano accompaniment. The key signature has one flat, and the time signature is 3/4. Dynamics include *f*.

LEF. Moderato. CATH. And

- ceive.

This system contains the third and fourth staves of music. The LEF. part is on a single staff with lyrics. The CATH. part is on a single staff with lyrics. Below them is a grand staff with piano accompaniment. The key signature has one flat, and the time signature is 3/4. Dynamics include *ff* and *p*. There are triplets and an 8-measure rest.

CATH.

can it be that doubt is stron - ger To bind than love to

This system contains the fifth and sixth staves of music. The CATH. part is on a single staff with lyrics. Below them is a grand staff with piano accompaniment. The key signature has one flat, and the time signature is 3/4.

CATH.

break the bond? Or is't that lov - ing me no lon - ger, You

This system contains the seventh and eighth staves of music. The CATH. part is on a single staff with lyrics. Below them is a grand staff with piano accompaniment. The key signature has one flat, and the time signature is 3/4.

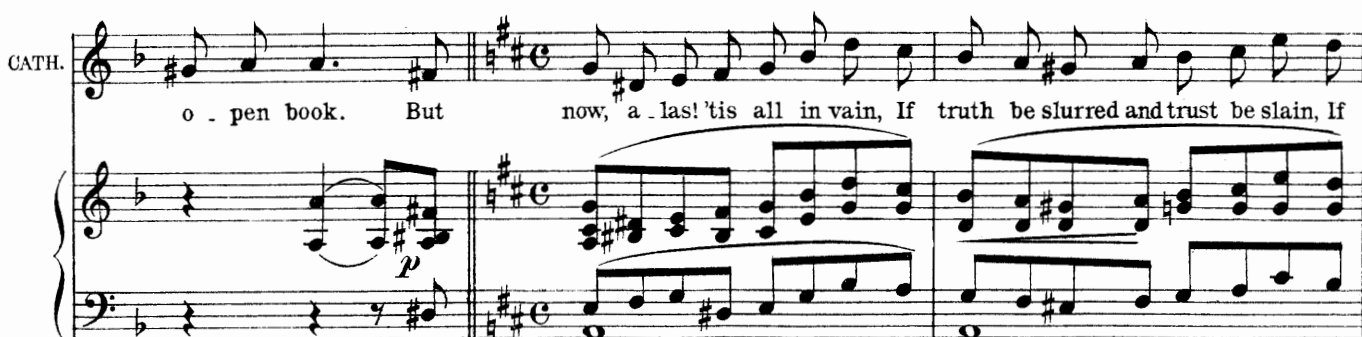
CATH.

fain would find me less than fond? Time was, a word from me had

This system contains the ninth and tenth staves of music. The CATH. part is on a single staff with lyrics. Below them is a grand staff with piano accompaniment. The key signature has one flat, and the time signature is 3/4. Dynamics include *mf*.

CATH.  swayed you, Time was, a tear, a touch, a look, — Were

CATH.  in - dex of my heart dis - played you, To read as from an

CATH.  o - pen book. But now, a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH.  faith but serve un - faith to swell, What is there for us but Fare - well!

CATH.
But
PAP.
But
LEF.
But

CATH. now a - las 'tis all in vain, If truth be slurred and trust be slain, If

PAP. now a - las 'tis all in vain, If truth be slurred and trust be slain, If

LEF. now a - las 'tis all in vain, If truth be slurred and trust be slain, If

CATH. faith but serve un - faith to swell What is there for us but fare - - well!

PAP. faith but serve un - faith to swell What is there for us but fare - - well!

LEF. faith but serve un - faith to swell What is there for us but fare - - well!

LEF. Time was, I held your heart a ha - ven Where

LEF. Pu - ri - ty her wings might furl; To me your words by Truth were

LEF. gra - ven, Your thoughts a ro - sa - ry of pearl. Time

LEF. is, a - wake from blind de - vo - tion; Time is, I see that wed - ding

LEF. you ——— I drug my soul with Cir - ce's

LEF. po - tion, And take for bride Dis - ho - nour too. For

LEF. now, a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH. For

PAP. For

LEF. faith but serve un - faith to swell, What is there for us but fare - well! For

CATH. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If

PAP. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If

LEF. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH.
faith but serve unfaith to swell What is there for us but fare . . well!

PAP.
faith but serve unfaith to swell What is there for us but fare . . well!

LEF.
faith but serve unfaith to swell What is there for us but fare . . well!

Allegro

Recit
BETHUNE.
BETH.
Hold Sir! and hear: ere wrong ing past re-call Your self and me, nay,

BETH.
her the most of all.

Allegro

LEFEBVRE.

"Wrong's" ea . sy said! What proof can you ad . vance? Allegro.

recit.

f

LEF. The word, Sir, of a gen . tie . man of France! For .

recit.

p

Allegro. BETHUNE.

BETH - give me, pray, if lis . ten . ing in - vol - un - ta - ry hid - den there, I

BETH. learnt that tears un - bid - den were Through me in bright eyes glis . ten . ing. A

BETH. heart be - lied that pi . tied me, The truth is as she said it is, Sir!

BETH. un - im - peached my cre - dit is, base false - hood ne'er be - fit - ted me! For
trium

BETH. knight - ly truth of all - re - nown is most to be pre - ferred, And

BETH. dear as to the king his crown, to gen - tle - man his word, And

BETH. though the mob's en - croach - ing "rights" A - bridge our old pres -

BETH. - tige, Still read we by our an - cient lights, The law "No - blesse o -

BETH. *blige."* And thus to lin - ger

BETH. here I deem with hon - our in - com - men - sur - ate, Since mine in such low

BETH. sense you rate, Life may be bought too dear I deem. Ne'er foe - man laid safe

BETH. hand on me, But wo - man's fame is ten - der too, And it I make sur -

BETH. - ren - der to - Throw wide your gates! A - ban - don me! For knight - ly truth of

BETH.

all re - nown is most to be pre - ferred, And dear as to the

BETH.

king - his crown, to gen - tle man his word, And though the mob's en -

BETH.

- croach - ing "rights" A - bridge our old pres - tige, Still

BETH.

read we by our an - cient lights, The law "No - blesse o - blige!" For

For

For

For

For

ff

BETH.

knigh.ty truth of all - re.nown is most to be pre - ferred, And dear as to the

knigh.ty truth of all - re.nown is most to be pre - ferred, And dear as to the

CHO.

knigh.ty truth of all - re.nown is most to be pre - ferred, And dear as to the

knigh.ty truth of all - re.nown is most to be pre - ferred, And dear as to the

BETH.

king his crown to gen - tle - man his word, And tho' the mob's en -

king his crown to gen - tle - man his word, And tho' the mob's en -

CHO.

king his crown to gen - tle - man his word, And tho' the mob's en -

king his crown to gen - tle - man his word, And tho' the mob's en -

BETH.

- croach.ing "rights" A - bridge our old pres - tige, Still read we by our an - cient lights, The

CH0.

- croach.ing "rights" A - bridge our old pres - tige, Still read we by our an - cient lights, The

- croach.ing "rights" A - bridge our old pres - tige, Still read we by our an - cient lights, The

BETH.

law "No - blesse o - blige!"

CH0.

law "No - blesse o - blige!"

law "No - blesse o - blige!"

No. 9.

FINALE.—ACT I.

Moderato.

Piano. *ff* *cres.*

CHO. SOPRANO. *f*
 TENOR. *f*
 BASS. *f*

The ty-rant is sha-ken, the Tui-le-ries ta-ken, The
 The ty-rant is sha-ken, the Tui-le-ries ta-ken, The
 The ty-rant is sha-ken, the Tui-le-ries ta-ken, The

throne is a-tot-ter and rea-dy to fall, Their tor-por for-sa-ken the
 throne is a-tot-ter and rea-dy to fall, Their tor-por for-sa-ken the
 throne is a-tot-ter and rea-dy to fall, Their tor-por for-sa-ken the

CHORUS

Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,
 Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,
 Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,

CHORUS

"Death to the Roy - al - ists! Down with them all!" The ty - rant is sha - ken, the
 "Death to the Roy - al - ists! Down with them all!" The ty - rant is sha - ken, the
 "Death to the Roy - al - ists! Down with them all!" The ty - rant is sha - ken, the

CHORUS

Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their
 Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their
 Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their

tor - por for - sa - ken the Peo - ple a - wa - ken, Let trai - tors be - ware as in

CH0. tor - por for - sa - ken the Peo - ple a - wa - ken, Let trai - tors be - ware as in

tor - por for - sa - ken the Peo - ple a - wa - ken, Let trai - tors be - ware as in

thun - der we call "Death to the Roy.al - ists! Down with them all!"

CH0. thun - der we call "Death to the Roy.al - ists! Down with them all!"

thun - der we call "Death to the Roy.al - ists! Down with them all!"

"Death to the Roy.al - ists! Down with them all!" "Death to them, Down with them,

CH0. "Death to the Roy.al - ists! Down with them all!" "Death to them, Down with them,

"Death to the Roy.al - ists! Down with them all!" "Death to them, Down with them,

Death to them, Down with them, Death to them, Death to them, yes! Down with them

CHO. Death to them, Down with them, Death to them, Death to them, yes! Down with them

Death to them, Down with them, Death to them, Death to them, yes! Down with them

LISETTE.

all!" Where on earth's the fel . . low

CHO. all!"

all!"

FLAG. PAP.

LIS. got to? Can't be far, but who are these? Don't give

BETH. P.A.P.

way! I'm try - ing not to! I'm Pap - il - ion, if you

P.A.P. FLAG.

please; Ve - ry sha - ky at the knees! Right you - are! Of course, I know you; Who's your pal?

BETH. FLAG.

A - dolphe by name, Bel - lows - men - der I. Oh, blow you! Bel - lows, you're a

BETH. FL.

Yes, I've al - ways been the same. Limp a - long then, and good

lit - tle lame?

FL. *LEF.*

day. God be praised they're safe a way!

CHO.

The

The

The

Tempo I.

p *cres.* *f*

ty - rant is sha - ken, the Tui - le - ries ta - ken, The throne is a - tot - ter and

ty - rant is sha - ken, the Tui - le - ries ta - ken, The throne is a - tot - ter and

ty - rant is sha - ken, the Tui - le - ries ta - ken, The throne is a - tot - ter and

CHO. re - dy to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken, Let
 re - dy to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken, Let
 re - dy to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken, Let

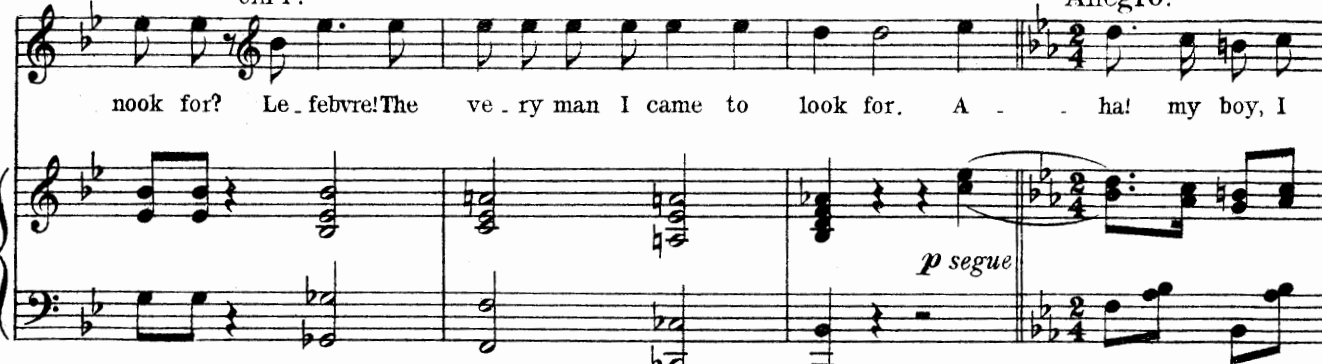
CHO. trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!"
 trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!"
 trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!"

CHO. Down with them all!" "Death to the Roy - al - ists!" Down with them all!"
 Down with them all!" "Death to the Roy - al - ists!" Down with them all!"
 Down with them all!" "Death to the Roy - al - ists!" Down with them all!"


CHO.
"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,
"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,
"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,

LIS.
Who's here?
FLAG. LEF.
The Cap.tain! What's he sought this
yes! Down with them all!"
yes! Down with them all!"
yes! Down with them all!"
Allegro.
p

CAPT. Allegro.

LEF.  *p segue*

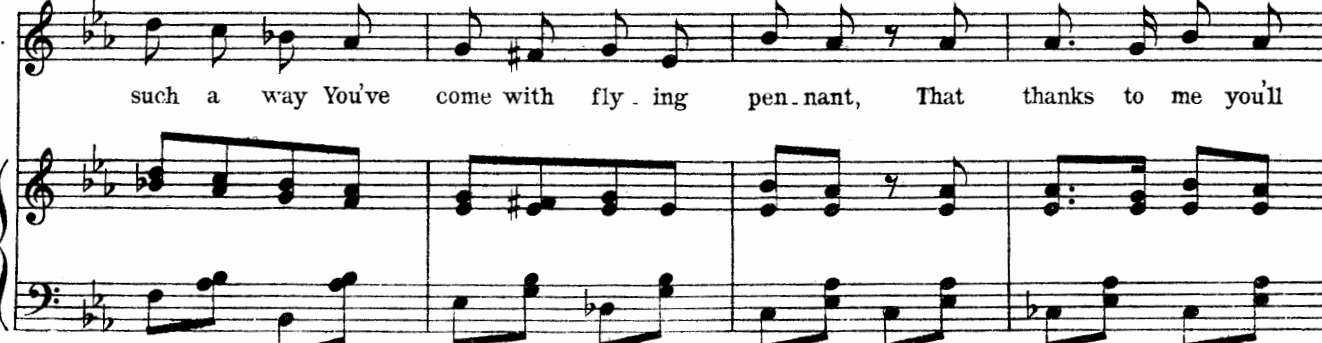
nook for? Le-febvre! The ve-ry man I came to look for. A - ha! my boy, I

CAPT. 

give you joy, Up head and swell your chest out, Good sol-dier you, I

CAPT. 

al-ways knew, In fact the ve-ry best out! But through to-day in

CAPT. 

such a way You've come with fly-ing pen-nant, That thanks to me you'll

CAPT. LEF. CAPT.

short - ly be Ga - zet - ted a lieu - te - nant! Lieu - te - nant! Lieu -

CAPT. LEF.

- te - nant! Oh, Cap - tain mine! your

CHO. They've made him a lieu - - te - nant!

They've made him a lieu - - te - nant!

They've made him a lieu - - te - nant!

LEF.

news like wine My gid - dy brain up gets to! Lieu - te - nant live! to

LEF.

think that I've The right to e - pau - lettes too! Three francs a day by

LEF. way of pay, At ve - ry least I'll touch, sir! Such wealth to gain, and

LEF. wed Sans-Gêne! Oh, dam-me it's too much, sir! Too much, sir! Too

CAPT. LEF.

LEF. much, sir! Then

CAPT.

He thinks it's much too much, sir!

CHO. He thinks it's much too much, sir!

He thinks it's much too much, sir!

RECIT. Allegro.

CAPT. stea - dy! since I've more for you to bear, *a tempo* They've made your pret - ty sweetheart vi - van -

CATH. Vi - van - dière, I! Vi - van - dière,

Allegro.

CAPT. - dière!

CAPT. I! I bring you your com - mis - sion, I see you've matched your kit to your am -

CATH. I!

CAPT. - bi - tion! Oh, joy, oh, rap - ture! that's the way I feel! Dear Fran - çois, kiss me! just to

CATH.

CATH. show it's real. Vi - van.dièrè, I!

CHO. Vi - van.dièrè she!
Vi - van.dièrè she!
Vi - van.dièrè she!

ff

CATH.

1. Let so - ber maid - en
2. When, tramp - ing all the

Allegro.
p

CATH.

sit at home In calm con.tent like clod of loam, Be mine a - field a -
dus - ty day, Flags, tir - ed boy and vet - 'ran grey, Be mine to cheer their

CATH. *rit.* *a tempo*
 far to roam As dash - ing vi - van - diere. Be mine a - mid the
 wea - ry way With gen - 'rous eau - de - vie! Be mine, when falls the

CATH.
 can - non's noise To share the sol - dier's stir - ring joys, A - march - ing, march - ing
 bul - lets' rain, 'Mid bat - tles' roar to so - lace pain, And staunch the wound and

CATH. *rit.* *a tempo*
 with the boys For France who do and dare!
 stem the vein That flows for France and me.

CATH.
 Bro - thers in arms are they, Glo - ri - ous

CATH.
 fel - lows! Sons of the star whose ray Vic - to - ry

CATH. mel - lows, Rea - dy to fight, work,

CATH. play, fore-most a - mid the fair, Who would 'nt march with such as they, To

rall:

CATH. live as a vi - van - dière!

CHO. Bro - thers in arms are they, —

Bro - thers in arms are they, —

Bro - thers in arms are they, —

CHO. Glo - ri - ous fel - - lows! Sons of the star whose ray

Glo - ri - ous fel - - lows! Sons of the star whose ray

Glo - ri - ous fel - - lows! Sons of the star whose ray

CHO. Vic - to - ry mel - - lows, Rea - dy to fight,

Vic - to - ry mel - - lows, Rea - dy to fight,

Vic - to - ry mel - - lows, Rea - dy to fight,

CHO. work, play, fore - most a - mid the fair, Who would - nt march with

work, play, fore - most a - mid the fair, Who would - nt march with

work, play, fore - most a - mid the fair, Who would - nt march with

CHO.

such as they, To live as a vi - van - dière!

such as they, To live as a vi - van - dière!

such as they, To live as a vi - van - dière!

CATH.

So, to my ser-vice ev-er true, With

CATH.

pride my u - ni - form I'll view, To think that I'm a sol-dier too Be -

CATH.

-neath the flag to fare! I love you, com-rades, one and all, And

CATH. *rit*
 proud were I, should du - ty call, With you be - neath that flag to fall As

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "proud were I, should du - ty call, With you be - neath that flag to fall As". The piano accompaniment is in two staves (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines.

CATH. fits a vi - van - dière! *a tempo*

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "fits a vi - van - dière!". The piano accompaniment includes a section with a ten-measure melodic flourish in the right hand, marked with a fermata and the number "10". Dynamics include *f* (forte) and *ff* (fortissimo), and the tempo is marked *a tempo*.

CATH. Bro - thers in arms are they, ———— Glo - ri - ous fel - lows!

The third system of music features the vocal line with lyrics "Bro - thers in arms are they, ———— Glo - ri - ous fel - lows!". The piano accompaniment is characterized by a strong, rhythmic accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) and *p* (piano).

CATH. Sons of the star whose ray ———— Vic - to - ry mel - lows,

The fourth system of music features the vocal line with lyrics "Sons of the star whose ray ———— Vic - to - ry mel - lows,". The piano accompaniment continues with a strong, rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

CATH. Rea - dy to fight, work, play, fore - most a -

The fifth system of music features the vocal line with lyrics "Rea - dy to fight, work, play, fore - most a -". The piano accompaniment continues with a strong, rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte).

CHO. *rall.*
 - mid the fair, Who would - nt march with such as they, To live as a vi - van -

CATH. - dière!

CHO. *ff*
 Bro - thers in arms are they, ——— Glo - ri - ous
 Bro - thers in arms are they, ——— Glo - ri - ous
 Bro - thers in arms are they, ——— Glo - ri - ous

CHO.
 fel - - lows! ——— Sons of the star whose ray ——— Vic - to - ry
 fel - - lows! ——— Sons of the star whose ray ——— Vic - to - ry
 fel - - lows! ——— Sons of the star whose ray ——— Vic - to - ry

CHO.

mel - lows, Rea - dy to fight, work,

mel - lows, Rea - dy to fight, work,

mel - lows, Rea - dy to fight, work,

CHO.

play, fore most a - mid the fair, Who would - nt march with such as they, To

play, fore most a - mid the fair, Who would - nt march with such as they, To

play, fore most a - mid the fair, Who would - nt march with such as they, To

CHO.

live as a vi - van - dière! a vi - van - dière, a vi - van - dière! Then

live as a vi - van - dière! a vi - van - dière, a vi - van - dière!

live as a vi - van - dière! a vi - van - dière, a vi - van - dière!

LEF.

p

LEF. CATH.

sweet out-swell oh, bri - dal bell! Well mar - ried be to - mor - row. I've ne'er a "nay" to

CATH. LIS.

that to say, And ne'er a doubt or sor - row. And we'll be there with gar - lands fair Of

LIS. FLAG. LIS.

o - range bloom and lil - ies. And we will come with beat of drum To see the show of fil - lies. Of

LIS. SOLDIERS.

fil - lies? Of fil - lies! (LAUNDR.) How rude to call us fil - lies!
 (SOLDIERS.) A dain - ty show of fil - lies!

CHO.

Then
 Then
 Then

Allegro.

CHO. haste to the wed-ding! the path they'll be tread-ing With blos-soms be-spread-ing (we'll

haste to the wed-ding! the path they'll be tread-ing With blos-soms be-spread-ing (we'll

haste to the wed-ding! the path they'll be tread-ing With blos-soms be-spread-ing (we'll

CHO. scat-ter them wide!) With trum-pets a-blow-ing and pret-ty girls show-ing And

scat-ter them wide!) With trum-pets a-blow-ing and pret-ty girls show-ing And

scat-ter them wide!) With trum-pets a-blow-ing and pret-ty girls show-ing And

CHO. on-look-ers "Oh-ing" at ev-'ry side, Then haste to the wed-ding! the

on-look-ers "Oh-ing" at ev-'ry side, Then haste to the wed-ding! the

on-look-ers "Oh-ing" at ev-'ry side, Then haste to the wed-ding! the

CHO. path they'll be tread - ing With blos - soms be - spread - ing (we'll scat - ter them wide!) With

CHO. trum - pets a - blow - ing and pret - ty girls show - ing And on - look - ers "Oh - ing" at

CHO. ev - 'ry side, Joy to the bride - groom, joy to the bride!

CHO. Joy to the bride - groom, joy to the bride!

Joy to the bride - groom, joy to the bride!

Joy to the bride - groom, joy to the bride!

8

CHO. Ca - pi - tal pair are they! Jol - ly good fel - lows!

Ca - pi - tal pair are they! Jol - ly good fel - lows!

Ca - pi - tal pair are they! Jol - ly good fel - lows!

ff

CHO. Comrades for life whose way Ten - der - ness mel - lows!

Comrades for life whose way Ten - der - ness mel - lows!

Comrades for life whose way Ten - der - ness mel - lows!

CHO. Fel - lows in fight, feast, fun rea - dy to
 Fel - lows in fight, feast, fun, rea - dy to
 Fel - lows in fight, feast, fun, rea - dy to

ff

CHO. do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -
 do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -
 do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -

CHO. - diere! Ca - pi - tal pair are they! Jol - ly good fel - - lows!
 - diere! Ca - pi - tal pair are they! Jol - ly good fel - - lows!
 - diere! Ca - pi - tal pair are they! Jol - ly good fel - - lows!

CHO.

Comrades for life whose way — Ten - der - ness mel - - lows!

Comrades for life whose way — Ten - der - ness mel - - lows!

Comrades for life whose way — Ten - der - ness mel - - lows!

CHO.

Fel - lows in fight, feast, fun, rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

CHO.

do and dare, He as a sous - lieu - te - nant bold and she as a vi -

do and dare, He as a sous - lieu - te - nant bold and she as a vi -

do and dare, He as a sous - lieu - te - nant bold and she as a vi -

CHO.

van - - - diere! a vi - van - diere, a vi - van - diere!

van - - - diere! a vi - van - diere, a vi - van - diere!

van - - - diere! a vi - van - diere, a vi - van - diere!

CHO.

più mosso

Act II.

No. 10.

OPENING CHORUS.

Allegro.

Piano.

CHO.

p

Old days have come a - gain in full fe - li - ci - ty Em -

Old days have come a - gain in full fe - li - ci - ty Em -

Old days have come a - gain in full fe - li - ci - ty Em -

CHO.

- bell - ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim -

- bell - ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim -

- bell - ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim -

CHQ.

- pli - ci - ty, Your "ci - ti - zen!" his brus - que - rie and blouse, Oh,

- pli - ci - ty, Your "ci - ti - zen!" his brus - que - rie and blouse, Oh,

- pli - ci - ty, Your "ci - ti - zen!" his brus - que - rie and blouse, Oh,

CHQ.

hate - ful word! Who ev - er heard Such sound ab - surd! Such sound ab -

hate - ful word! Who ev - er heard Such sound ab - surd! Such sound ab -

hate - ful word! Who ev - er heard Such sound ab - surd! Such sound ab -

COURTIERS.

"Ci - ti - zen!"Lud! what a style of ad - dress!

- surd!

- surd!

- surd!

LADIES. ALL.

Dame of the mud was your "ci-ti-zen-ess!" How odious were their vul-gar-thee's and

CHORUS

"thou's!" But now, once more In court-ly way In mode of yore, We
 But now, once more In court-ly way In mode of yore, We
 But now, once more In court-ly way In mode of yore, We

CHORUS

"Bon-jour, Mes-sieurs" When beaux meet belles,
 smirk and say, When beaux meet bel-les,
 smirk and say,
 smirk and say,

CHO. *mf* No more we quote "ty-ran-nis" with "Sic
 "Bon jour, Mes-dames, Mes de-moi - sel - - - les!" No more we quote "ty-ran-nis" with "Sic
mf
 mes de-moiselles! No more we quote "ty-ran-nis" with "Sic

CHO. Sem-per," or Ex - tol the Sov'reign Peo-ple and their "rights," "The
 Sem-per," or Ex - tol the Sov'reign Peo-ple and their "rights," "The
 Sem-per," or Ex - tol the Sov'reign Peo-ple and their "rights," "The

CHO. King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey - or of de -
 King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey - or of de -
 King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey - or of de -

- lights. — He pays us well for do - ing no - thing pret - ti - ly, To

CHO. - lights. —

- lights. —

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano) and a fermata over a chord in the bass line.

him we look for of fice great and small, For him we dress so fine and talk so

The second system continues the vocal line and piano accompaniment. The piano part features a fermata over a chord in the bass line.

wit - ti - ly, We're ve - ry, ve - ry loy - al to him, all! Since

CHO. Since

Since

The third system continues the vocal line and piano accompaniment. The piano part features a fermata over a chord in the bass line.

CHO.

'tis through him, That we to - day, In dap - per trim Can

'tis through him, That we to - day, In dap - per trim Can

'tis through him, That we to - day, In dap - per trim Can

CHO.

"Bon-jour, Mes-sieurs" When beaux meet belles,
smirk and say - When beaux meet bel - les,

smirk and say -

smirk and say -

smirk and say -

CHO.

When beaux meet belles!
"Bon-jour, Mes-dames, Mes de-moi - sel - les!"
Mes de - moi - sel - les!

110 DANCE.

The first system of musical notation for 'DANCE.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed at the beginning of the system.

The second system continues the musical piece. The upper staff maintains its intricate melodic pattern, while the lower staff continues its accompaniment. The notation includes various rests and articulation marks.

The third system shows a change in the upper staff's melody, with more frequent use of accidentals (sharps and flats). The lower staff accompaniment remains consistent in style. A dynamic marking of *f* (forte) appears towards the end of the system.

The fourth system continues the development of the piece. The upper staff features a mix of eighth and sixteenth notes. The lower staff provides a steady accompaniment. A dynamic marking of *f* is present.

The fifth system shows further melodic and harmonic development. The upper staff has a more active line with many beamed notes. The lower staff continues to support the melody with chords and moving lines.

The sixth system concludes the piece. The upper staff has a more melodic and less rhythmically dense line. The lower staff accompaniment is simpler. The system ends with a double bar line. The text 'Solo. D'ALÈGRE.' is written above the staff, and 'At -' is written below it.

B'AL. *ten - tion, pray! There walk this way On foot, like folk of mean - er clay, The*

D'AL. *air to take be - neath the leaves, The Du - chess Grand of Berg and Cleves, With*

D'AL. *the Se - rene Prin - cess Pauline, The Con - sort high of Prince Bor - ghese, Who*

D'AL. *con - des.cends to crush the dai - sy, Be - neath her most ex - al - ted foot.*

rall:

CHO. *Bra -*

f

Bra -

f

Bra -

f

CHO. *vo!* that's ve - ry neat - ly put! At - ten - tion, pray! and hom - age pay, Re -

vo! that's ve - ry neat - ly put! At - ten - tion, pray! and hom - age pay, Re -

vo! that's ve - ry neat - ly put! At - ten - tion, pray! and hom - age pay, Re -

CHO. mem - ber, oh! re - mem - ber they Here walk on foot, like

mem - ber, oh! re - mem - ber they Here walk on foot, like

mem - ber, oh! re - mem - ber they Here walk on foot, like

CHO. com - mon clay, How good of them to walk that

com - mon clay, How good of them to walk that

com - mon clay, How good of them to walk that

way!

way!

way!

SOP. *p* All

SOP. hail! Im - pe - rial High - ness - es! We've nei - ther shames nor

SOP. Shy - ness - es, In hail - ing you Di - vine - ness - es, Your

SOP. state - ly fa - ces to! All hail! Im - pe - rial

SOP. High - ness - es! We've nei - ther shames nor Shy - ness - es In

The first system of music consists of a soprano line and a piano accompaniment. The soprano line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are "High - ness - es! We've nei - ther shames nor Shy - ness - es In". The piano accompaniment features a steady eighth-note bass line with triplets of eighth notes in the right hand.

SOP. hail - ing you Di - vine - ness - es, Your

The second system of music continues the soprano line and piano accompaniment. The lyrics are "hail - ing you Di - vine - ness - es, Your". The piano accompaniment maintains the same rhythmic pattern of eighth notes and triplets.

SOP. state - ly fa - ces tol _____ Your state - ly fa - ces

The third system of music continues the soprano line and piano accompaniment. The lyrics are "state - ly fa - ces tol _____ Your state - ly fa - ces". The piano accompaniment continues with the same rhythmic pattern.

SOP. tol

The fourth system of music concludes the soprano line with the word "tol" and ends with a double bar line. The piano accompaniment features dynamic markings of *ff* (fortissimo) and *allarg.* (ritardando), and ends with a double bar line and a 2/4 time signature.

Allegro.

8 *staccato*
p *f*

CAROLINE. PAULINE.
Ob - serve, we bow to you! And good it is of

PAUL.
such as us, With - out fan - far - on - ade or fuss, To

PAUL.
bow to such as you!

CHO.
How sin - gu - lar - ly true! Dis -
How sin - gu - lar - ly true! Dis -
How sin - gu - lar - ly true! Dis -

f *p*

CHO. - course be-hind your backs we may, Your high pre-ten-sions tax we may, And

- course be-hind your backs we may, Your high pre-ten-sions tax we may, And

- course be-hind your backs we may, Your high pre-ten-sions tax we may, And

CHO. deem your breed-ing smacks we may, Of blood that's less than blue. Of

deem your breed-ing smacks we may, Of blood that's less than blue. Of

deem your breed-ing smacks we may, Of blood that's less than blue. Of

CAROLINE.
Dear sis-ter pray es-chew Too


CHO. blood that's less than blue.

blood that's less than blue.

blood that's less than blue.

CAR.  smil - ing a ci - vi - li - ty, An i - cy af - fa - bil - i - ty From



CAR.  us a lone is due.

CHOR.  Oh, turn - up nos - ed two! Your *p*



CHOR.  claims may be a - er - i - al, To us it's im - ma - ter - i - al, You



PAULINE.

Of
 may be brut Im - per - i - al, Or slight - ly par - ve - nu!
 CHO. may be brut Im - per - i - al, Or slight - ly par - ve - nu!
 may be brut Im - per - i - al, Or slight - ly par - ve - nu!

PAU. course it would .n't do For real Prin - cess - es to un - bend, If

PAU. we should fail to con - des - cend 'Twould make us look so new!
 CHO. Or
 Or
 Or

PRINCESSES. Tempo I.

CHO.

slight - ly par - ve - nu! Our trade as cour - tiers

slight - ly par - ve - nu! Our trade as cour - tiers

slight - ly par - ve - nu! Our trade as cour - tiers

slight - ly par - ve - nu! Our trade as cour - tiers

PR.

we know, And so we bow and curt - sey low!

we know, And so we bow and curt - sey low!

we know, And so we bow and curt - sey low!

we know, And so we bow and curt - sey low!

DANCE.

First system of musical notation. The treble clef staff contains a complex, rhythmic melody with many beamed eighth notes. The bass clef staff provides a simple accompaniment with quarter notes and rests. A dynamic marking of *p* (piano) is placed above the first measure of the bass staff. An 8-measure repeat sign is located at the end of the treble staff.

Second system of musical notation. The treble clef staff continues the complex melody. The bass clef staff continues the accompaniment. The 8-measure repeat sign from the previous system is still visible at the end of the treble staff.

Third system of musical notation. The treble clef staff features a more complex, chromatic melody with many accidentals. The bass clef staff continues the accompaniment. An 8-measure repeat sign is located at the end of the treble staff.

Fourth system of musical notation. The treble clef staff continues the chromatic melody. The bass clef staff continues the accompaniment. A dynamic marking of *f* (forte) is placed above the fourth measure of the bass staff.

Fifth system of musical notation. The treble clef staff continues the chromatic melody. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff continues the chromatic melody, ending with a trill marked *tr*. The bass clef staff continues the accompaniment.

No 11.

SONG. (Adhemar.)

"LOVE AND EVER LOVE"

Allegro agitato.

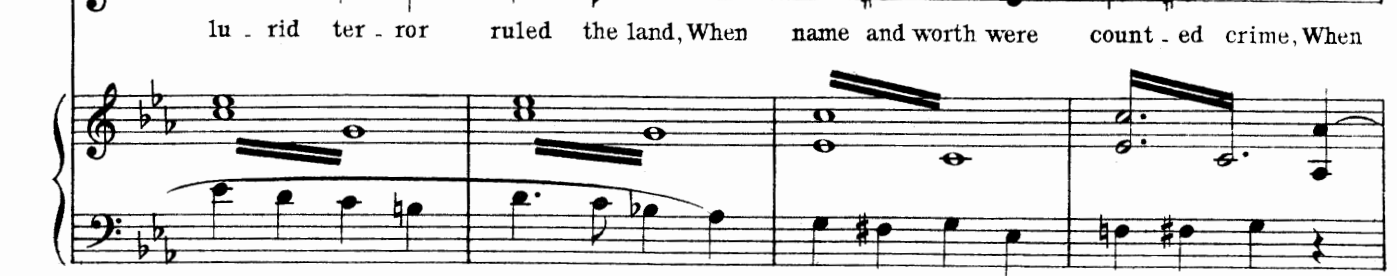
Adhemar. 

Piano. 

When

ADH. 

lu - rid ter - ror ruled the land, When name and worth were count - ed crime, When



ADH. 

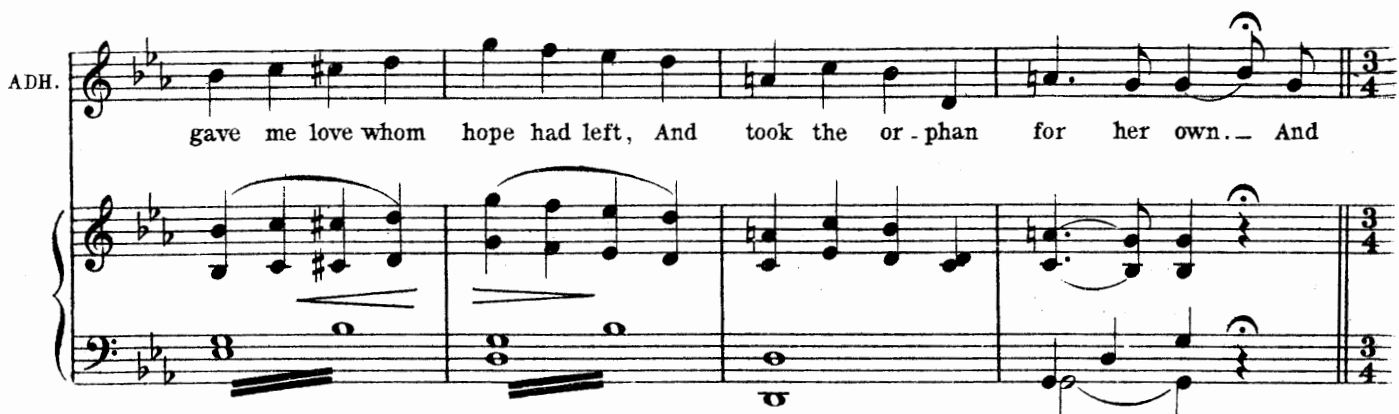
for the Bour - bon sword in hand, My fath - er fell be - fore his prime, She



ADH. 

sought me out, of all be - reft, A waif, a - ban - doned and a - lone, She



ADH.  *gave me love whom hope had left, And took the or-phan for her own.— And*

Tempo di Valse.

ADH.  *love, and love, and ev - er love, She wove a - bout my*

ADH.  *way. No glor - ious guar - dian from a - bove, E'er*

ADH.  *held more ten - der sway. And so with heart and*

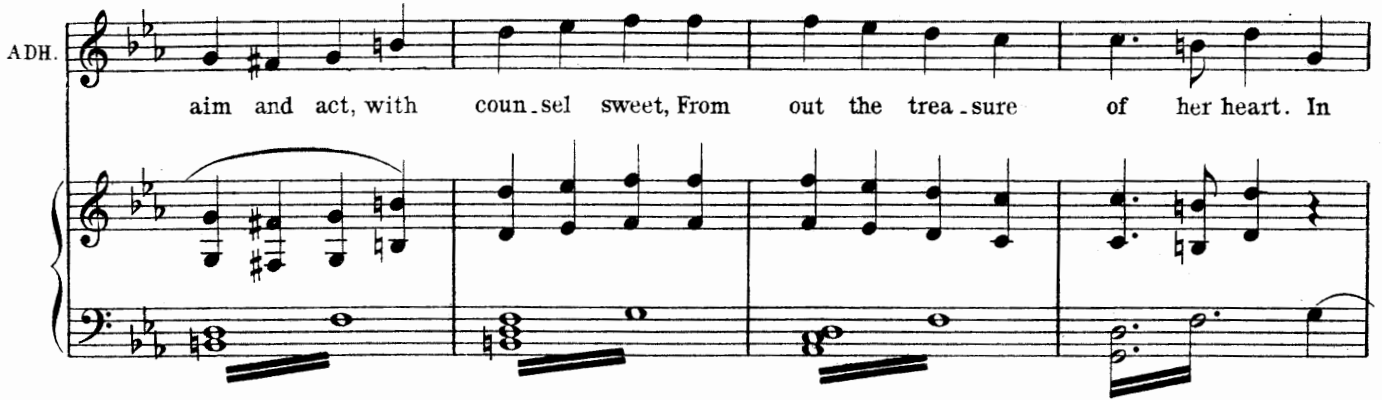
ADH. soul and will I wor-ship, and I love her still, And

ADH. so with heart and soul and will I wor-ship, and I love her

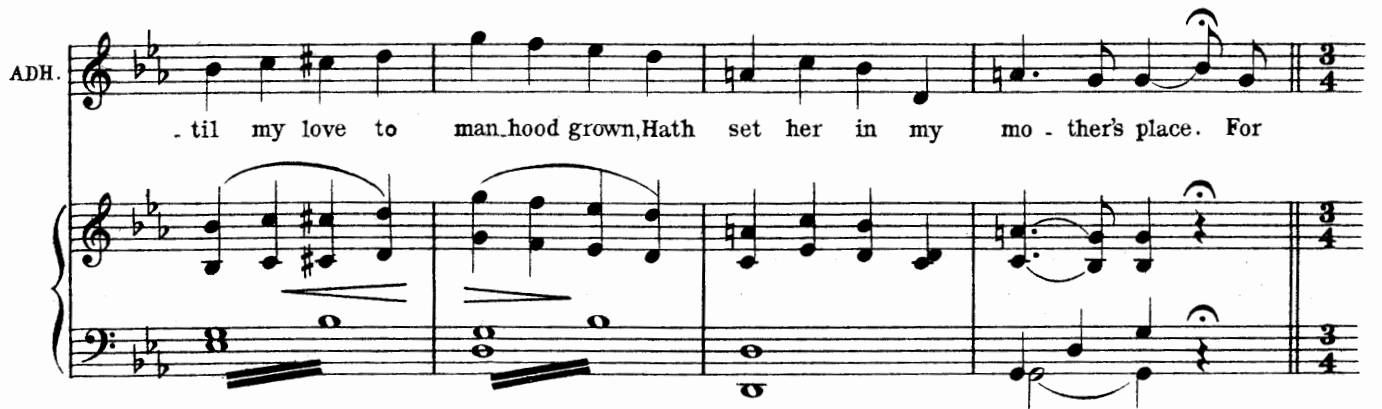
ADH. still. 'Twas

Tempo I.

ADH. she who stayed my child- ish feet, Who taught my youth the he- ro's part, High

ADH.  aim and act, with coun.sel sweet, From out the trea.sure of her heart. In

ADH.  camp or court no year hath flown, But of her ten.der love bore trace, Un-

ADH.  .til my love to man.hood grown, Hath set her in my mo-ther's place. For

Tempo di Valse.

ADH.  love, and love, and ev-er love, She weaves a-bout my

ADH. way. And still I wear her gage, her glove, To



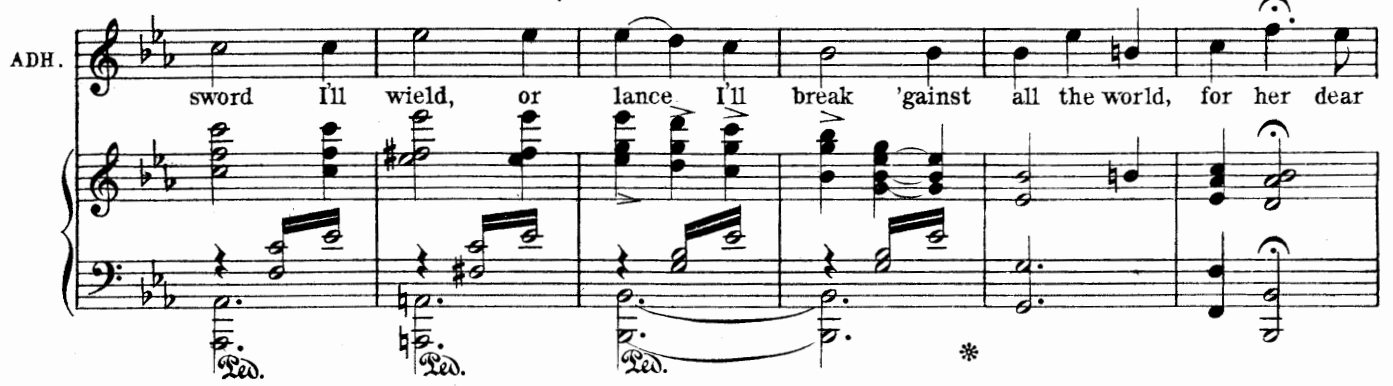
ADH. own— her ten - der sway. And sword I'll wield, or



ADH. lance I'll break 'gainst all the world, for her dear sake, And



ADH. sword I'll wield, or lance I'll break 'gainst all the world, for her dear



ADH. sake.

f a tempo



Nº 12.

SCENE AND ENSEMBLE.

Allegro.

Caroline.

Piano.

CAR.

CAROLINE.

His Ma - jes - ty or - ders that la - dies at Court Shall

CAR.

nei - ther of train nor of tem - per be short, But en - dea - vour to gar - nish their

CAR.

style of re - tort With less of the lan - guage the man - ner and port Af

CAR. - fec - ted by cri - ers of cres - ses.

CHO. "Wa' cres - ses!" Poor

"Wa' cres - ses!" Poor

"Wa' cres - ses!" Poor

CHO. Ma - dame Sans Gêne! She's in trou - ble a - gain, With her dud - geons, her d's, and her

Ma - dame Sans Gêne! She's in trou - ble a - gain, With her dud - geons, her d's, and her

Ma - dame Sans Gêne! She's in trou - ble a - gain, With her dud - geons, her d's, and her

CHO. dres - ses!

dres - ses!

dres - ses!

PAULINE. A

PAU. *pa - tois ple - bei - an should ne - ver be heard From lips of a la - dy to*

PAU. *ho - nour pre - ferred, But grace - ful of ges - ture and gra - cious of word, She should*

PAU. *stu - dy the state - ly and shun the ab - surd, A - void - ing all vul - gar ex -*

PAU. *- ces - ses. CATH. I mark it with pain, But it's*

CHOR. *Ex - ces - ses! Ex - ces - ses! Ex - ces - ses!*

CATH. *per - fect - ly plain This pal - pa - bly points at Prin - ces - ses!*

CHO. Prin - ces - ses!

The first system of the musical score consists of three staves. The top staff is for the CATH. (Catharine) vocal line, with lyrics "per - fect - ly plain This pal - pa - bly points at Prin - ces - ses!". The middle staff is for the CHO. (Chorus) vocal line, with lyrics "Prin - ces - ses!". The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands.

CHO. *- ces - ses! She gues - ses His Ma - jes - ty means the Prin - ces - ses!*

The second system of the musical score consists of three staves. The top staff is for the CHO. (Chorus) vocal line, with lyrics "- ces - ses! She gues - ses His Ma - jes - ty means the Prin - ces - ses!". The middle staff is for the piano accompaniment, showing chords and melodic lines in both hands.

CATH. *I mark it with pain, But it's per - fect - ly plain This*

CHO. *- ces - ses!*

The third system of the musical score consists of four staves. The top staff is for the CATH. (Catharine) vocal line, with lyrics "I mark it with pain, But it's per - fect - ly plain This". The second staff is for the CHO. (Chorus) vocal line, with lyrics "- ces - ses!". The third staff is for the piano accompaniment, showing chords and melodic lines in both hands.

CATH. pal - pa - bly points at Prin - ces - ses!

CH. Prin - ces - ses! She

Prin - ces - ses! She

Prin - ces - ses! She

f

CATH. I

gues - ses His Ma - jes - ty means the Prin - cess - es!

CH. gues - ses His Ma - jes - ty means the Prin - cess - es!

gues - ses His Ma - jes - ty means the Prin - cess - es!

CATH. mark it with pain, But it's per - fect - ly plain This pal - pa - bly points at Prin - cess - es.

mf

CAROLINE.

'Gainst e - ti - quette la - dies are not to re - bel, Nor to

CAR. en - ter the Em - press's pre - sence pell - mell, And those who in awk - ward - ness

CAR. chief - ly ex - cel, Might bet - ter their dress and de - mean - our as well By a

CAR. les - son or two in de - port - ment.

CHO. De - port - ment! Poor
De - port - ment! Poor
De - port - ment! Poor

CAR. Ma-dame Sans-Gêne! That's a cut at her train, And her curt-sey that's like a con-

CHO. Ma-dame Sans-Gêne! That's a cut at her train, And her curt-sey that's like a con-

Ma-dame Sans-Gêne! That's a cut at her train, And her curt-sey that's like a con-

CAR. PAULINE.
No

- tort.ment!

CHO. - tort.ment!

- tort.ment!

p

PAU. grace will be shown, We are bid to de-clare, To la-dies who swag-ger, and

p

PAU. can it be, "swear?" It's shock.ing to see, but it's cer.tain.ly there! Such

PAU. phras.es hence.forth are for.bid.to the fair Who owns such a va.ried as.

PAU. - sort.ment! CATH. While I.ta.lian slang With a

As.sort.ment!

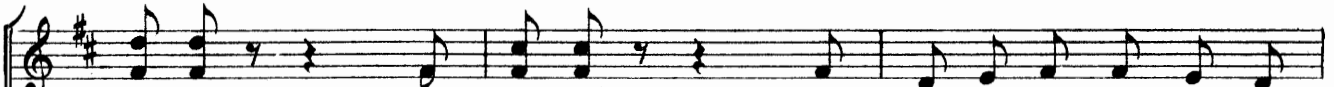
CHO. As.sort.ment!

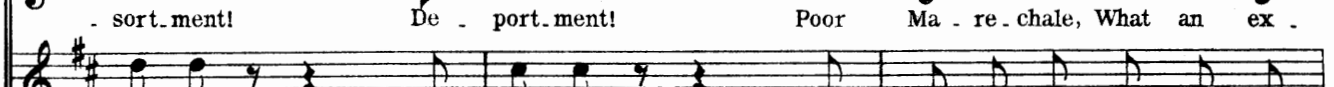
As.sort.ment!

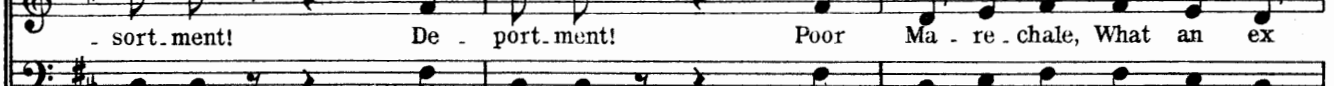
CATH.  Cor - si - can twang is quite an Im - pe - rial dis - port.ment!


CHO.  As -
As -
As -




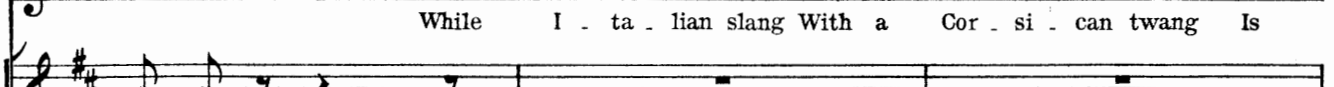
CHO.  - sort.ment! De - port.ment! Poor Ma - re - chale, What an ex -

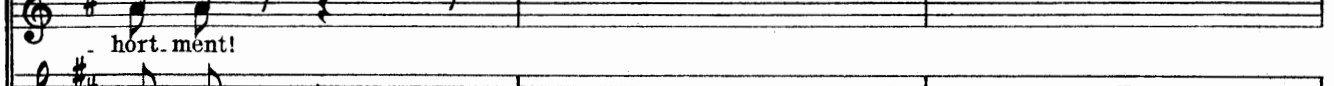
CHO.  - sort.ment! De - port.ment! Poor Ma - re - chale, What an ex -

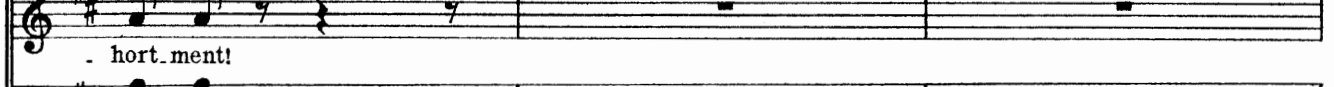
CHO.  - sort.ment! De - port.ment! Poor Ma - re - chale, What an ex -



CATH.  While I - ta - lian slang With a Cor - si - can twang Is

CHO.  - hort.ment!

CHO.  - hort.ment!

CHO.  - hort.ment!



CATH. quite an Im - pe - rial dis - port.ment!

CHOR. As - sort.ment! De -

As - sort.ment! De -

As - sort.ment! De -

CATH. While

- port.ment! Poor Ma - re - chale, what an ex - hort.ment!

CHOR. - port.ment! Poor Ma - re - chale, what an ex - hort.ment!

- port.ment! Poor Ma - re - chale, what an ex - hort.ment!

CATH. I - tal.ian slang With a Cor - si - can twang Is quite an Im - pe - rial dis - port.ment.

mf *ff*

Allegretto.

1. (DE NAR.) In short it seems no la - dy "Who be -
 2. (DE CHAT.) They'll have to change their tac - tics Who've a

- hases her - self as sich," In fu - ture when pre - sent - ed is her
 turn for re - par - tee To the "sua - vi - ter in mo - do" from the

pet - ti - coats to hitch Like a hoy - den in a hur - ry Who's a -
 "for - ti - ter in re" Since you must - n't threa - ten fis - ti - cuffs and

- bout to jump a ditch,
 must - n't use a D- (MADAME DE B.) But a
 (CAROLINE.) The

CHO.

With a one, two, three, and o - ver it you go, oh! oh!
 For the gra - ces of the gut - ter are ta - boo - oo - oo!

With a one, two, three, and o - ver it you go, oh! oh!
 For the gra - ces of the gut - ter are ta - boo - oo - oo!

With a one, two, three, and o - ver it you go, oh! oh!
 For the gra - ces of the gut - ter are ta - boo - oo - oo!

la - dy with "her mon - key up" who wants to hold her own Will
Em - pe - ror is pur - posed that his court shall now be - gin To

have to do the dig - ni - fied And learn to "take a tone," And re -
be a court and not a sort Of court - yard to an inn. (CATH.) It would

- ly for am - mu - ni - tion on the dic - tion - 'ry a - lone, A
much pro - mote his pur - pose could he change his kith and kin, Es -

meth - od a - ca - de - mi - cal but slow oh! oh! Slow, oh! oh!
pe - cial - ly his sis - ters who are two - oo - oo! Two - oo - oo,
Slow, oh! oh!
Two - oo - oo,
Slow, oh! oh!
Two - oo - oo,
Slow, oh! oh!
Two - oo - oo,
Slow, oh! oh!
Two - oo - oo,

CHO.

Here's a hea - vy blow Le - velled at a la - dy whom we know, oh! oh! Her
 Here's a shil - la - loo Here's a style of é - ti - quette that's new - oo - oo Her

gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
 tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

syn - tax in a tan - gle, Are to go, oh! oh!
 but - ton for her bet - ters Who are two - oo - oo!

CHO.

ff
 Go oh! oh!
 Two - oo - oo,
ff
 Go oh! oh!
 Two - oo - oo,
ff
 Go oh! oh!
 Two - oo - oo,

CHO.

Here's a hea - vy blow Le - velled at a la - dy whom we know, oh! oh! Her
 Here's a shil - la - loo Here's a style of et - i - quette that's new - oo - oo! Her

Here's a hea - vy blow Le - velled at a la - dy whom we know, oh! oh! Her
 Here's a shil - la - loo Here's a style of et - i - quette that's new - oo - oo! Her

CHO.

gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
 tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
 tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

CHO.

syn - tax in a tan - gle, Are to go, oh! oh!
 but - ton for her bet - ters Who are too - oo - oo!

syn - tax in a tan - gle, Are to go, oh! oh!
 but - ton for her bet - ters Who are too - oo - oo!

PAU.

There's a la - dy I could men - tion Who'd a

gram - mar bet - ter get, An Al - man - ach de Go - tha, and a

book of Et - i - quette, And — learn to step the gay Ga - votte and

pace the Min - u - et, CAR. And

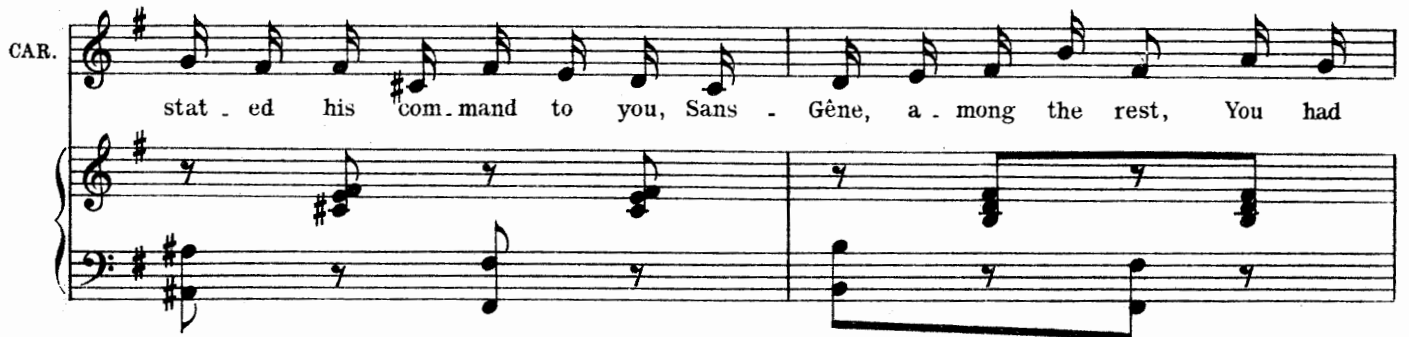
Oh, she'll set us all a - laugh.ing till we die - ie - ie!

Oh, she'll set us all a - laugh.ing till we die - ie - ie!

Oh, she'll set us all a - laugh.ing till we die - ie - ie!

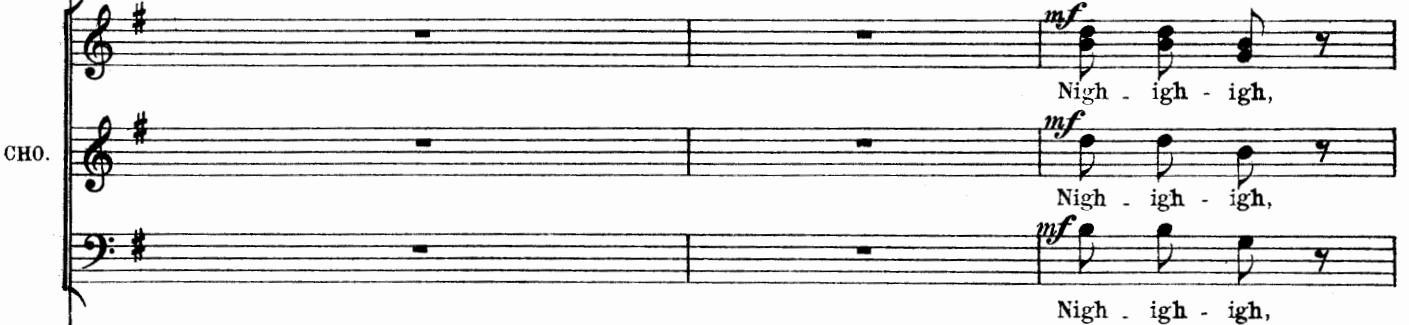
22007

CAR.  now that we have car - ried out the Em - per - or's be - hest, And

CAR.  stat - ed his com - mand to you, Sans - Gêne, a - mong the rest, You had

CAR.  bet - ter seek the Pal - ace And es - say to look your best, Since His

CAR.  Ma - jes - ty must cer - tain - ly be - nigh - igh - igh!

CHO.  Nigh - igh - igh,
Nigh - igh - igh,
Nigh - igh - igh,



CHO. Pu - i - sant and high! Let us to the Pa - lace then and try - y - y To

Pu - i - sant and high! Let us to the Pa - lace then and try - y - y To

Pu - i - sant and high! Let us to the Pa - lace then and try - y - y To

CHO. cul - ti - vate a blen - ding Of a car - riage con - des - cend - ing With a

cul - ti - vate a blen - ding Of a car - riage con - des - cend - ing With a

cul - ti - vate a blen - ding Of a car - riage con - des - cend - ing With a

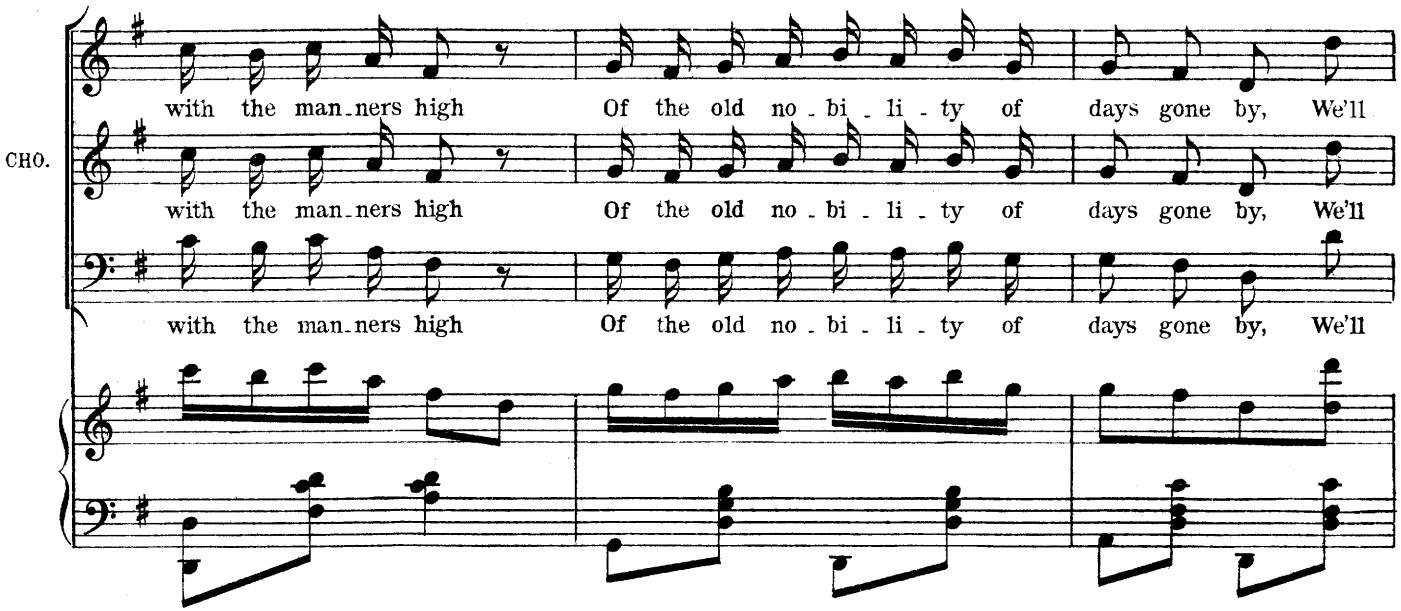
CHO. dig - ni - ty un - bend - ing That shall vie - ie - ie, *ff* Vie - ie - ie,

dig - ni - ty un - bend - ing That shall vie - ie - ie, *ff* Vie - ie - ie,

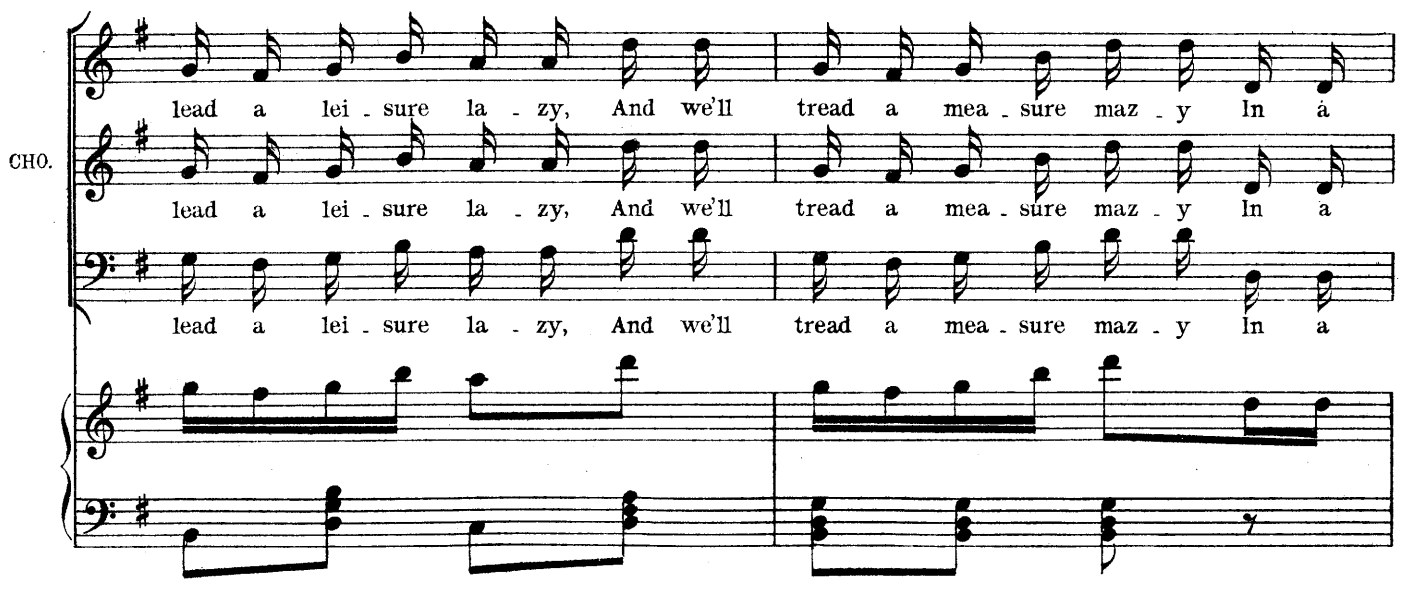
dig - ni - ty un - bend - ing That shall vie - ie - ie, *ff* Vie - ie - ie,

f

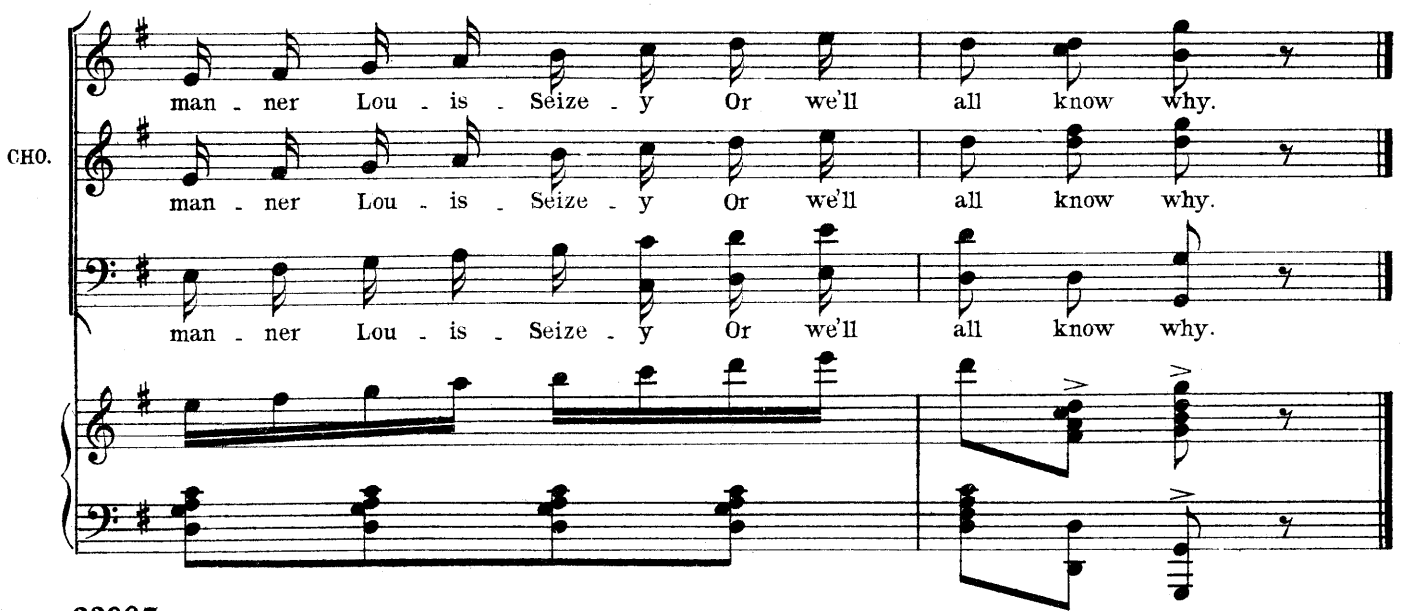
CHO. with the man_ners high Of the old no - bi - li - ty of days gone by, We'll
with the man_ners high Of the old no - bi - li - ty of days gone by, We'll
with the man_ners high Of the old no - bi - li - ty of days gone by, We'll



CHO. lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a
lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a
lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a



CHO. man - ner Lou - is - Seize - y Or we'll all know why.
man - ner Lou - is - Seize - y Or we'll all know why.
man - ner Lou - is - Seize - y Or we'll all know why.



No. 13.

DUET. (Adhémar and Renée.)

THE LEGEND OLDEN.

Andante.

Adhémar.

Piano.

1. ADH. You know the le - gend
2. REN. She knew the le - gend

ol - den, In El - fin lore en - fold - en, How, in
ol - den, The which did her em - bold - en On balm

— the for - est deep, Where plane trees toss their
 - y morn of May, When all the Court a -

tas.selled boughs And mur - mur soft of lo - vers' vows, Where tryst
 - may - ing went, To slip a - way, with full in - tent To seek

— the pix - ies keep, A fai - ry foun - tain
 — that home of fay, Un - til she drew the

crystal - line Doth like a ma - gic mir - ror shine, So calm
 fountain near, And half in fun and half in fear, A - bove

its wa - ters sleep, REN. And mai - den who on
 its wa - ters bent, REN. Whose mir - ror framed in

morn of May Will to that fountain wend her way And to its depths de -
 rock - y bas - in, She hoped to see a wished - for face in, And bub - ble, bub - ble

- vote a ring May see her fu - ture lord and king
 went the Spring, As to the bot - tom went her ring,

With - in the glass if she but sing: _____
 And she with sha - ky voice did sing: _____

RENÉE.

"Foun - tain! fai - ry wa - - ter! Show me what I

ADHÉMAR.

"Foun - tain! fai - ry wa - - ter! Show me what I

REN. long to see, I of Eve am daugh - ter,

ADH. long to see, I of Eve am daugh - ter,

REN. Ve - ry son — of A - dam he; By your friend - ship

ADH. Ve - ry son — of A - dam he; By your friend - ship

REN. then _____ To the race of men _____

ADH. then _____ To the race of men _____

REN. Show my lov er's face to me, _____ Show my lov - er's

ADH. Show my lov er's face to me, _____ Show my lov - er's

REN. face to me." 3. He knew the le-gend

ADH. face to me." 3. He knew the le-gend

ADH.  ol. den, And much to it be - hold - en He counts _____ him. self to .

ADH.  - day! _____ For though the mai - den tripped a - pace, He

ADH.  missed, and marked, and gave her chase A - long _____ the for - est way. _____

ADH.  _____ Till as she knelt that face to find, It chanced that he was

ADH.

just be - hind When she _____ in - voked the fay! _____

ADH.

_____ And lean - ing o'er to ma - gic's aid, The foun - tain mir - rored

ADH.

man and maid; But when she saw his face ap - pear, She gave a lit - tle

ADH.

cry of fear, And jumped his laughing song to hear: _____

RENÉE.

"Foun - tain! fai - ry wa - ter! Show me what I

ADHEMAR.

"Foun - tain! fai - ry wa - ter! Show me what I

REN.

long to see, I of Eve am daugh - ter,

ADH.

long to see, I of Eve am daugh - ter,

REN.

Ve - ry son of A - dam he, By your friend - ship

ADH.

Ve - ry son of A - dam he, By your friend - ship

REN. then _____ To the race of men. _____

ADH. then _____ To the race of men. _____

REN. Show my lo - ver's face to me, _____ Show my lo - ver's

ADH. Show my lo - ver's face to me, _____ Show my lo - ver's

REN. face to me?"

ADH. face to me?"

No 14.

CHORUS OF ASSISTANTS.

Allegretto.

Piano.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: three flats (B-flat, E-flat, A-flat). Dynamics: *p*. The music consists of chords and eighth notes.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: three flats. Dynamics: *p*. The music continues with chords and eighth notes.

Third system. Soprano and Contralto vocal lines with piano accompaniment. Treble clef, bass clef, 2/4 time signature. Key signature: three flats. Dynamics: *p*.
 SOPRANO.
 Here in box - es
 CONTRALTO.
 Here in box - es

Fourth system. Chorus vocal lines with piano accompaniment. Treble clef, bass clef, 2/4 time signature. Key signature: three flats. Dynamics: *p*.
 CHO.
 big we bear Spoils of earth, and sea, and air;
 big we bear Spoils of earth, and sea, and air;

CHO. Silk and saye in dain - ty dyes, Gor - geous garb of
 Silk and saye in dain - ty dyes, Gor - geous garb of

CHO. var - ied guise, Roods of rib - bon, leagues of lace,
 var - ied guise, Roods of rib - bon, leagues of lace,

CHO. Sewn on ev - ry inch of space. Who can match such
 Sewn on ev - ry inch of space. Who can match such

CHO. proud par - ade? Not a house in all the trade.
 proud par - ade? Not a house in all the trade.

CHO. We de-fy the lot to do so; Nev-er bride had such a

We de-fy the lot to do so; Nev-er bride had such a

CHO. trous - seau, As the gar - ments rich and rare That in

trous - seau, As the gar - ments rich and rare That in

CHO. box - es big we bear!

box - es big we bear!

No. 14A

SONG. (Papillon.) and CHORUS.

Allegro.

Introduction for the piano, marked *mf*. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes in both hands.

PAPILLON.

I'm mil - li - ner mon - arch of
Fond lov - er who bows be - fore

First system of musical notation, including the vocal line and piano accompaniment. The piano part is marked *p*.

PAP

Par - is, And Par - is the fair to a - dorn Is
Ven - us, And sighs to em - brace as di - vine That

Second system of musical notation, including the vocal line and piano accompaniment.

PAP

mon - arch of rai - ment, it's need - less to say meant in pla - ces where rai - ment is
fi - gure so slen - der, that con - tour so ten - der, Be - lieve me, they're half of 'em

Third system of musical notation, including the vocal line and piano accompaniment.

PAP.

worn. Con - vic - tion this ar - gu - ment 'car - ries Who
mine! We've thought out each de - tail be - tween us, So

PAP.

ev - er to fash - ion lays claim, Through fem - in - ine Eur - ope has
think, when you o - gle your flame, Who made the con - fec - tion which

PAP.

on - ly one sure hope, Pa - pil - lon's the gen - tle - man's name!
makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's name!

CHO.

Through
Who

Through
Who

Through
Who

CHO.

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
 made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
 made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
 made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

PAPILLON.

name! Then let the sex ac - claim Their
 name!

name!
 name!

name!
 name!

PAP.

ar - bi - ter ser - ene, Who lends, to blue, and yel - low too, And

PAP. *ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame _____ From*

PAP. *Par - is to Pe - kin, _____ Who forms the taste, and moulds the waist of the*

PAP. *Em - press Jo - seph - ine.*

CHO. *Then let the sex ac - claim _____ Their*

Then let the sex ac - claim _____ Their

Then let the sex ac - claim _____ Their

CHO. ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And
 ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And
 ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And

CHO. ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From
 ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From
 ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From

CHO. Par - is to Pe - kin, — Who forms the taste and moulds the waist of the
 Par - is to Pe - kin, — Who forms the taste and moulds the waist of the
 Par - is to Pe - kin, — Who forms the taste and moulds the waist of the

Em - press Jo - seph - ine!

CHO. Em - press Jo - seph - ine!

Em - press Jo - seph - ine!

f *mf*

D.C.

PAPILLON.

Though true 'tis the nod of a
The weeds of the woe-be-gone

p

PAP.

beau - ty The na - tions to bat - tle has fired, In
wi - dow, The white of the bride in her glee, The

PAP.

rags and the gut-ter it won't cause a flut-ter If beau-ty should nod till she's
Dow-a-ger's sad-ness, the dé-bu-tant's glad-ness, Owe all their ex-pres-sion to

PAP.

tired. Though "cher-chez la femme" may do du-ty, Per-
me. Who, mas-ter of ma-gic un-hid, oh, En-

PAP.

.mit me to ask all the same, Who, pri-thee, sets her up such
-a-bles each dam-sel and dame, To rouse ri-vals' fur-y, or

PAP.

mis-chief to stir up? Pa-pil-lon's the gen-tle-man's
soft-en a jur-y? Pa-pil-lon's the gen-tle-man's

PAP. name!
name!

CHO. Who, pri - thee, sets her up such mis - chief to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -
Who pri - thee, sets her up such mis - chief - to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -
Who pri - thee, sets her up such mis - chief to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -

PAPILLON. Then

CHO. - pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!

PAP. let the sex ac - claim — Their ar - bi - ter ser - ene, — Who

PAP. lends, to blue, and yel - low too, And ev - 'ry hue, a gla - mour new; Let

PAP. Fa - shion waft his fame — From Par - is to Pe - kin, — Who

PAP. forms the taste, and moulds the waist of the Em - press Jo - seph - ine.

CHO. Then

Then

Then

ff

CHO.

let the sex ac - claim Their ar - bi - ter ser -

let the sex ac - claim Their ar - bi - ter ser -

let the sex ac - claim Their ar - bi - ter ser -

CHO.

...ene, Who lends, to blue, and yel - low too, And

...ene, Who lends, to blue, and yel - low too, And

...ene, Who lends, to blue, and yel - low too, And

CHO.

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

CHO. fame From Par - is to Pe - kin, Who

fame From Par - is to Pe - kin, Who

fame From Par - is to Pe - kin, Who

CHO. forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

D.S.

CODA.

ff

No. 15.

VOCAL MENUET.- (Catherine and Papillon.)

Tempo di Menuet. *ad lib.*

Papillon.

Piano.

First right, then left; Now poise as you point the

PAP.

oth-er toe. Bear your bo-dy light-ly, Let your pose be sprightly, Ea-sy, e-le-gant, and

CATHERINE.

First right, then left; With a wob-ble to and fro.

PAP.

ai-ry. Now pose

CATH.

I shall ne-ver do it, drill-ing's noth-ing to it!


PAP.

Try and fan-cy you're a fai-ry.

CATH. 

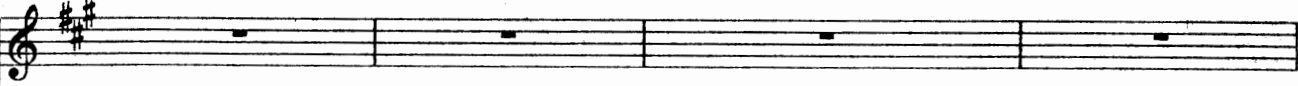
PAP.  Mode of old hand out - held, Light.ly let your fin - gers lie in mine,





CATH.  Tom - fool fuss, sil - ly mon - key tricks for Madam fine!

PAP.  Lips touched thus.



CATH. 

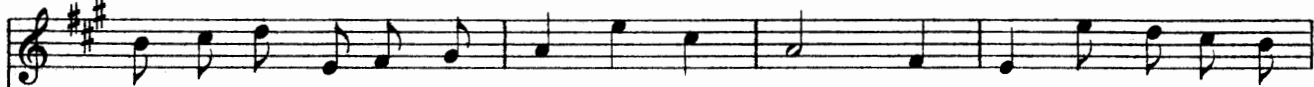
PAP.  *ad lib.*
Head un - stooped, train up - looped, Mind - ful of the curve that's beau - ty's line.




CATH.  Give the floor a dust-ing,

PAP.  Light its folds ad-just-ing, Grace-ful, sup-ple wrist-ed,



CATH.  Then the thing gets twist-ed; First right, then left, Just one slip and ov-er

PAP.  Dain-ty and deft, Now poise as you point the



CATH.  I shall go. I can ne-ver fake it, Oh! the de-vil take it!

PAP.  oth-er toe, All in rhythm take it, Light as you can make it.



CATH.  On - ly fan - cy me a fai - ry! Oh! I'm like a bloomin' e - le - phant,

PAP.  Try and fan cy you're a fai - ry!



CATH.  Show - ing in a cir - cus. Drat the train!

PAP.  Talk - ing, Madame, is ir - re - ve - lant.



CATH. 

PAP.  To a danc - ing les - son try a - gain.



SOP. *pp* Such for ho - nours of Ter - psi - chore!

TEN. *pp* Such for ho - nours of Ter - psi - chore!

BASS. *pp* Such for ho - nours of Ter - psi - chore!

SOP. Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

TEN. Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

BASS. Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

SOP. hick - o - ry, Hea - vens! what a min - u - et!

TEN. hick - o - ry, Hea - vens! what a min - u - et!

BASS. hick - o - ry, Hea - vens! what a min - u - et!

p

CATH. First right, then left, Just one slip and ov - er I shall go.

PAP. Dain - ty and deft, Now poise as you point the oth - er toe.

SOP. First right, then left, It's far bet - ter than a pup - pet show,

TEN. First right, then left, It's far bet - ter than a pup - pet show,

BASS. First right, then left, It's far bet - ter than a pup - pet show,

p

CATH. I can ne - ver fake it, Oh! the de - vil take it! On - ly fan - cy me a

PAP. All in rhy - thm take it, Light as you can make it, Try and fan - cy you're a

SOP. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

TEN. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

BASS. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

CATH. *fai - ry. First right, then left, I do call this dance a rum - my go!*

PAP. *fai - ry. Dain - ty and deft, Now pause, ma - dam, and ba - lan - cez so!*

SOP. *dai - ry.*

TEN. *dai - ry.*

BASS. *dai - ry.*

CATH. *slow - ly.*

PAP. *Now you curt - sey low - ly, Take it slow - ly.*

SOP. *Don't she do it drol - ly,*

TEN. *Don't she do it drol - ly,*

BASS. *Don't she do it drol - ly,*

CATH. *slow - ly, slow - ly, low - ly,*

PAP. *slow - ly, slow - ly, low - ly,*

SOP. she'll go ov - er whol - ly, *slow - ly, low - ly, drol - ly,*

TEN. she'll go ov - er whol - ly, *slow - ly, low - ly, drol - ly,*

BASS. she'll go ov - er whol - ly, *slow - ly, low - ly, drol - ly,*

CATH. Whol - ly!

PAP. Whol - ly!

SOP. Whol - ly!

TEN. Whol - ly!

BASS. Whol - ly!

ff

No 16.

CHORUS.- (Entrance of Napoleon.)

Allegro.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in common time. The music features a rhythmic pattern of eighth and sixteenth notes, with triplets and a dynamic marking of *ff* (fortissimo).

Continuation of the piano introduction musical notation, showing the second system of the piece.

CHOR.

Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve, Gal - li - ae sal - va - tor,
 Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve, Gal - li - ae sal - va - tor,
 Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve, Gal - li - ae sal - va - tor,

Vocal lines for the chorus and piano accompaniment for the first system of the chorus. The piano part consists of block chords in the right hand and a bass line in the left hand.

CHOR.

France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,
 France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,
 France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,

Vocal lines for the chorus and piano accompaniment for the second system of the chorus. The piano part continues with block chords and a bass line.

CHC.

And our pae - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

And our pae - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

And our pae - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

ff

CHO.

Vi - vat! Vi - vat Im - pe - - ra - tor, Sal - ve, Gal - li - ae

Vi - vat! Vi - vat Im - pe - - ra - tor, Sal - ve, Gal - li - ae

Vi - vat! Vi - vat Im - pe - - ra - tor, Sal - ve, Gal - li - ae

CHO.

Sal - va - tor, France re - vives the Ro - man glo - ries,

Sal - va - tor, France re - vives the Ro - man glo - ries,

Sal - va - tor, France re - vives the Ro - man glo - ries,

CHO. Ro - man greet - ing to the fore is. A - - ve!

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are "Ro - man greet - ing to the fore is. A - - ve!". The piano part features a steady accompaniment with some triplet figures in the right hand.

CHO. Sal - - ve! Vi - - vat! Vi - -

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are "Sal - - ve! Vi - - vat! Vi - -". The piano accompaniment includes triplet and sextuplet patterns in the right hand.

CHO. - vat!

The third system concludes the musical score with three vocal staves and piano accompaniment. The lyrics are "- vat!". The piano part features a complex texture with triplets and sextuplets, ending with a fermata over the final notes.

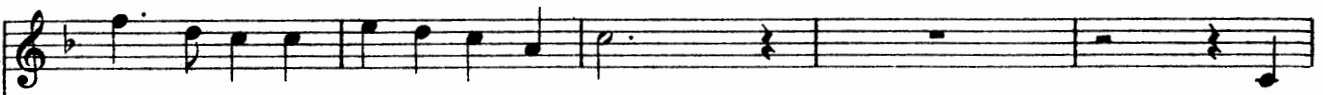
No. 17.

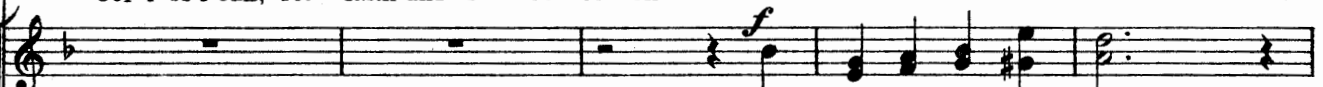
FINALE ACT II.

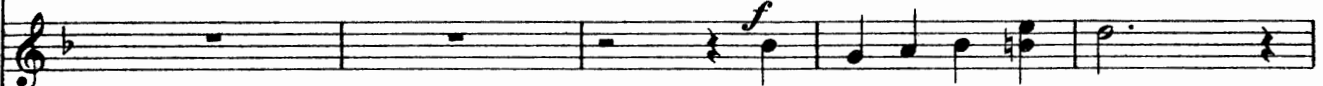
Allegro.

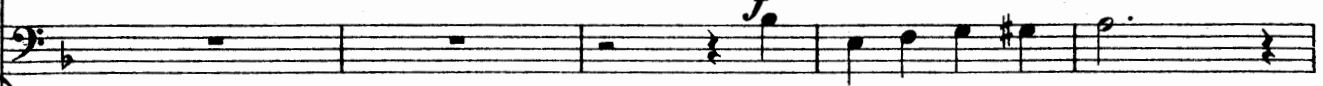
Catherine.  *mf*


As - sent to no di - vorce I can, Tho' false hood may be


CATH.  Cor - si - can, Yet faith and I are French! Not


SOP.  Yes! Faith and she are French!

TEN.  Yes! Faith and she are French!

BASS.  Yes! Faith and she are French!

 *f* *mf*

CATH.  sul - len hate nor en - 'vy sour, Our wed - ded love shall o - ver pow'r, No



CATH.  cause have I as wife to cower, Nor e'er from here I'll blench!

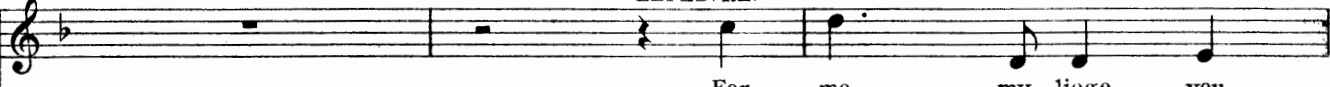
SOP.  Nor

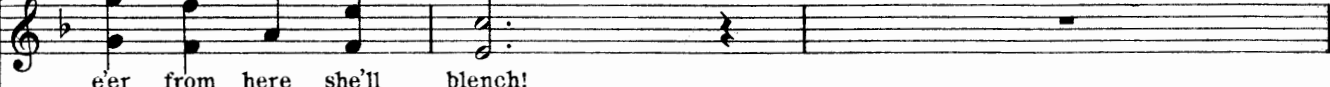
TEN.  Nor

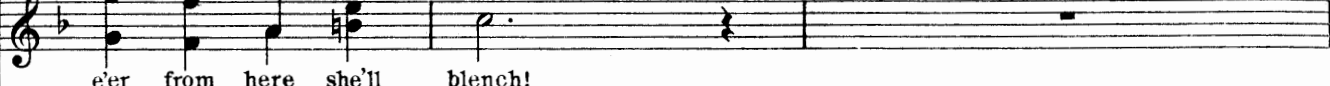
BASS.  Nor




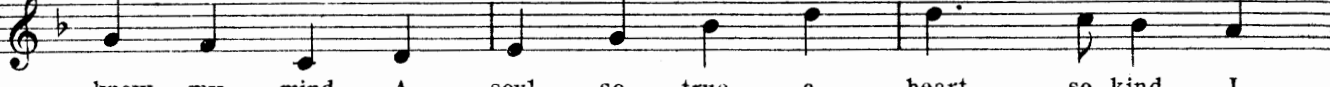
LEFEBVRE.


SOP.  For me, my liege, you e'er from here she'll blench!

TEN.  e'er from here she'll blench!

BASS.  e'er from here she'll blench!



LEF.  know my mind, A soul so true, a heart so kind I



LEF. ne'er shall find a - gain.

SOP. He ne'er would find a -

TEN. He ne'er would find a -

BASS. He ne'er would find a -

RENÉE.

SOP. And love is free, Sire, to re - joice In

TEN. - gain!

BASS. - gain!

REN. lib - er - ty of heart and voice. 'Tis

REN. *rit.*
 here I set my con - stant choice, And here it shall re -

REN. - main!

SOP. *ff*
 She vows it shall re - main! —

TEN. *ff*
 She vows it shall re - main! —

BASS. *ff* **NAPOLÉON.** (*speaking through music*)

She vows it shall re - main! — No more!

ff **Moderato.** *pp*

NAP. Whatever be the choice you've made, You'll find *my* choice the one to be obeyed. Make no reply,

NAP.

You, Vicomte, understand, All thought's forbid you of this lady's hand! Today you'll join your regiment, now, sir, go!

ADHEMAR.

Allegro. And leave her friendless at your

ff *recit.*

ADH.

mer - cy? No! *Allegro.* Be careful! I command you to obey, as subject, soldier!

ff

NAP.

ADHEMAR.

Nei - ther from to - day! from to - day!

p *f* *p*

ADH. The first Be.thune who ev . er drew His sword to serve a

This block contains the first system of music. The vocal line (ADH.) is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "The first Be.thune who ev . er drew His sword to serve a". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

ADH. par . ve . nu, Then let it be the last! He's like to be the

CHORUS.

This block contains the second system of music. The vocal line (ADH.) continues with the lyrics "par . ve . nu, Then let it be the last! He's like to be the". The piano accompaniment continues with the same rhythmic pattern. The word "CHORUS." is written above the vocal line.

ADHEMAR. last! All oaths to you I here de . lete, No more my man . hood

CHORUS.

This block contains the third system of music. The vocal line (CHORUS.) begins with the lyrics "last! All oaths to you I here de . lete, No more my man . hood". The piano accompaniment continues. The word "ADHEMAR." is written above the vocal line.

ADH. hold them meet, And where France wel . ters at your feet, 'Tis there my sword I

This block contains the fourth system of music. The vocal line (ADH.) continues with the lyrics "hold them meet, And where France wel . ters at your feet, 'Tis there my sword I". The piano accompaniment concludes with a final cadence.

cast!

CHO

ff

'Tis trea - son! 'tis trea - son set on high! There

'Tis trea - son! 'tis trea - son set on high! There

'Tis trea - son! 'tis trea - son set on high! There

stands your trai - tor, crowned! True man am I!

stands your trai - tor, crowned! True man am I!

stands your trai - tor, crowned! True man am I!

NAP.

Enough. Arrest the Vicomte de Bethune. Let a court-martial be convened for noon tomorrow, It shall

pp

CATHERINE.

deal with him, not I, But be its finding "Guilty," he shall die!

Have

CATH. mer. cy, have pi. ty, Mer. cy! Jus. tice! sire! NAP. (You shall have justice, more than you desire.)

Allegretto.

CATHERINE.

Ne. ver shall sound for us Good . . Bye! Nev . er till Death us

RENEE.

Ne. ver shall sound for us Good . . Bye! Nev . er till Death us

LEFEBVRE.

Ne. ver shall sound for us Good . . Bye! Nev . er till Death us

ADHEMAR.

Ne. ver shall sound for us Good . Bye! Nev . er till Death us

CATH. part. Shall we not dare them, you and I,

REN. part. Shall we not dare them, you and I,

LEF. part. Shall we not dare them, you and I,

ADH. part. Shall we not dare them, you and I,

CATH. Heart to di - vorce from heart? Ours is the love that

REN. Heart to di - vorce from heart? Ours is the love that

LEF. Heart to di - vorce from heart? Ours is the love that

ADH. Heart to di - vorce from heart? Ours is the love that

CATH. years be - queath, — Deep in our hearts Love saith,

REN. years be - queath, — Deep in our hearts Love saith,

LEF. years be - queath, — Deep in our hearts Love saith,

ADH. years be - queath, — Deep in our hearts Love saith,

CATH. Who shall dis - sev - er souls knit for ev - er? Love is more strong than

REN. Who shall dis - sev - er souls knit for ev - er? Love is more strong than

LEF. Who shall dis - sev - er souls knit for ev - er? Love is more strong than

ADH. Who shall dis - sev - er souls knit for ev - er? Love is more strong than

CATH. Death!

BEN. Death! *ff* Low let them breathe "Good - bye, good - bye!"

LEF. CHORUS. *ff* Low let them breathe "Good - bye, good - bye!"

ADH. *ff* Low let them breathe "Good - bye, good - bye!"

CHO. Deep from each ach - ing heart, Might must pre - vail, tho'

Deep from each ach - ing heart, Might must pre - vail, tho'

Deep from each ach - ing heart, Might must pre - vail, tho'

Right de - fy! Lives in - ter - twined to part.

Right de - fy! Lives in - ter - twined to part.

Right de - fy! Lives in - ter - twined to part.

Yet tho' they bow the blow be - neath, True are the words Love

Yet tho' they bow the blow be - neath, True are the words Love

Yet tho' they bow the blow be - neath, True are the words Love

saith, Who shall dis - sev - er souls knit for ev - er?

saith, Who shall dis - sev - er souls knit for ev - er?

saith, Who shall dis - sev - er souls knit for ev - er?

22007

CHO. Love is more strong — than Death, Who shall dis - sev - er
Love is more strong — than Death, Who shall dis - sev - er
Love is more strong than Death, Who shall dis - sev - er

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting, with the lyrics "Love is more strong — than Death, Who shall dis - sev - er" repeated across the staves. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a minor key. A fermata is placed over the final note of the vocal lines.

CHO. souls knit for ev - er? Love is more strong than Death!
souls knit for ev - er? Love is more strong than Death!
souls knit for ev - er? Love is more strong than Death!

The second system continues the vocal and piano parts. The vocal lines now include the lyrics "souls knit for ev - er? Love is more strong than Death!". The piano accompaniment features a more active right-hand part with eighth notes and a steady bass line. A fermata is present over the final notes of the vocal parts.

This system shows the piano accompaniment for the third system. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving bass lines. A fermata is placed over the final notes of the right hand.

The final system of the page shows the piano accompaniment. It concludes with a series of chords in the right hand and a final bass note in the left hand. A fermata is placed over the final notes of the right hand.

N^o 18.

SONG.- (Catherine.)

"THE MIRROR SONG."

Andante.

Catherine.

Piano.

p con espress.

Andante.

CATH.

Mir - ror, In thy glass we scan

p

CATH.

All the lit - tle life of man!

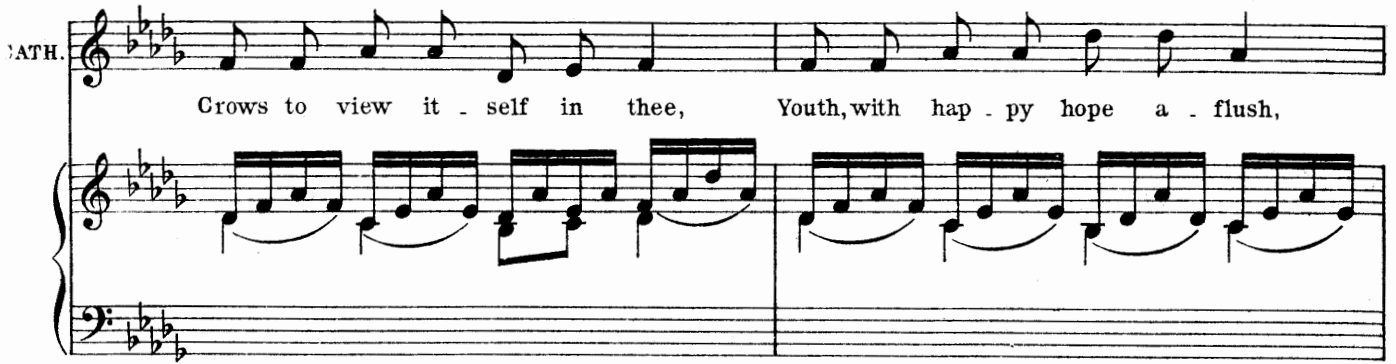
p

Andante.

CATH.

Child - hood, with un - think - ing glee,

p l.h.

CATH.  *Crows to view it - self in thee, Youth, with hap - py hope a - flush,*

CATH.  *Blithe be - holds its bloom and blush, Mid - die age must take thy mocks,*

CATH.  *Gath - 'ring lines and thin - ning locks, Count with smiles (that might be tears!)*

CATH.  *All the ha - voc of the years.*
dim. e rall.
pp
a tempo

CATH.

Sil - vered age with wrin - led front, Needs must heed thy coun - sel blunt,

p

CATH.

cresc.

Les - son out of thee there looks, More than speaks from rev - 'rend books.

CATH.

Thee to clay - cold lips we hold All in vain, the tale is told!

mf

CATH.

Mir - ror! mir - ror! Schooled by thee, Of what shadow stuff are we!

rall.

dim. *p* *rall.* *a tempo*

Più lento. *rall.*

CATH. *We who o'er thy pol-ished gleam Flit like phan-toms in a dream,*

l.h. *rall.*

Lento. con espress.

CATH. *Sigh for poor hu-man-i-ty, Mur-mur "All is van-i-ty!"*

r.h.

CATH. *"All is van-i-ty!"*

CATH.

pp *ppp* *ppp*

Nº 19.

TRIO.- (Catherine, Renée, Babette.)

"A REAL GOOD CRY TOGETHER."

Allegretto.

Catherine.

Piano.

CATH.

Moderato.

CATH.

When things go ill, (as go things will. A

CATH.

like in love and lu . cre,) Fond Wo . man still must weep her

CATH. fill, 'Tis on - ly fools — re - buke her. Let eau - de - vie and lan - guage

cres.

CATH. free, — To Man bring con - so - la - tion, Dear sis - ters, we seek tears and

p

REN. — — — — — For

BAB. — — — — — For

CATH. tea, — In time of tri - bu - la - tion. For

rit.

Allegretto

REN. grey when grow the skies of grief, A rain of tears shall bring re - lief,

BAB. grey when grow the skies of grief, A rain of tears shall bring re - lief,

CATH. grey when grow the skies of grief, A rain of tears shall bring re - lief, And

mf leggiero.

REN. And win back smil - ing weath - er, And

BAB. And win back smil - ing weath - er, And

CATH. win back smil - ing weath - er, And

REN. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

BAB. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

CATH. balm shall fall on irk and ache, And woe shall wane when wo - men take,

REN. real good cry, A real good cry, A
BAB. real good cry, A real good cry, A
CATH. A real good cry, A

REN. real good cry to - ge - ther,
BAB. real good cry to - ge - ther,
CATH. real good cry to - ge - ther,

REN. (crying) to - ge - ther, Boo - hoo, Boo - hoo, Boo -
BAB. (crying) to - ge - ther, Boo - hoo, Boo - hoo, Boo -
CATH. (crying) to - ge - ther, Boo - hoo, Boo - hoo, Boo -

REN. *hoo - oo - oo, Boo - hoo, Boo - hoo, Boo - hoo - oo - oo!*

BAB. *hoo - oo - oo, Boo - hoo, Boo - hoo, Boo - hoo - oo - oo!*

CATH. *hoo - oo - oo, Boo - hoo, Boo - hoo, Boo - hoo - oo - oo!*

REN. Cry _____ to - ge - ther!

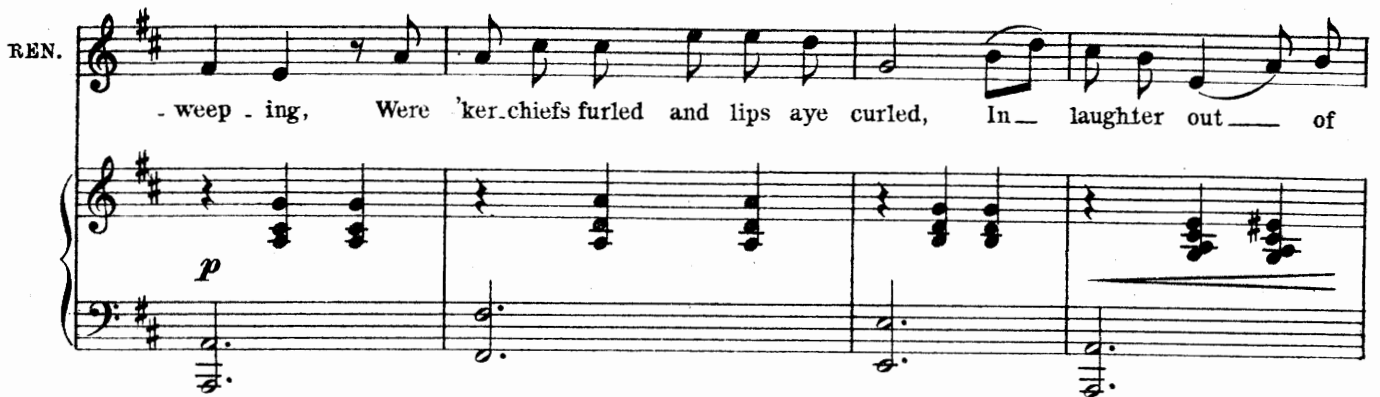
BAB. Cry _____ to - ge - ther!

CATH. Cry _____ to - ge - ther!

Moderato.

REN.  *p*

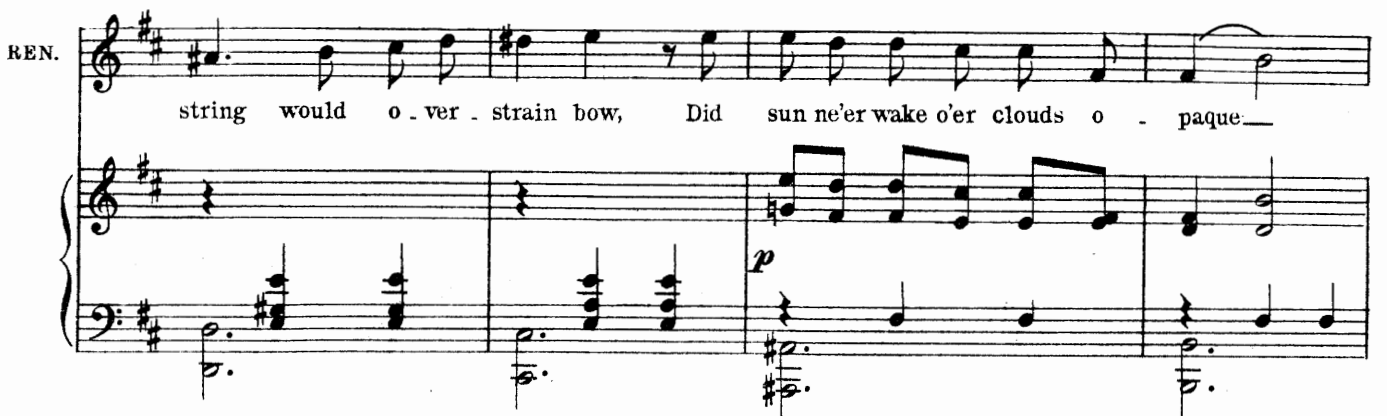
How sad were world, no tears im - pearled, — How hea - vy grief un -

REN.  *p*

- weep - ing, Were 'ker.chiefs furl'd and lips aye curl'd, In - laughter out - of

REN.  *p*

keep - ing; Did tears for - sake oft heart would break — And

REN.  *p*

string would o - ver - strain bow, Did sun ne'er wake o'er clouds o - paque —

REN. Why, where would be the rain - bow? For

BAB. For

CATH. For

rit.

REN. grey when grow the skies of grief, A rain of tears shall bring re - lief,

BAB. grey when grow the skies of grief, A rain of tears shall bring re - lief,

CATH. grey when grow the skies of grief, A rain of tears shall bring re - lief, And

mf leggiero.

REN. And win back smil - ing weath - er, And

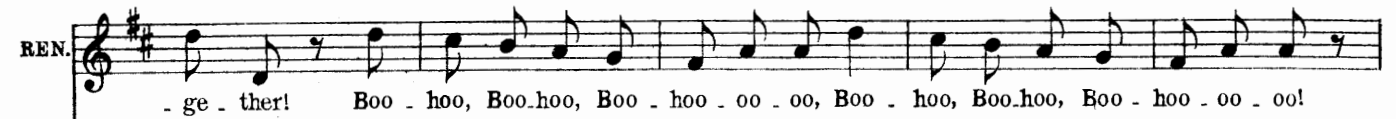
BAB. And win back smil - ing weath - er, And

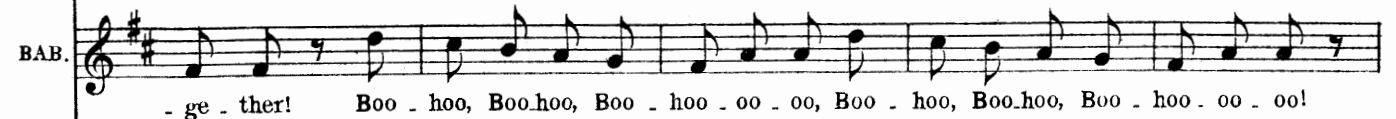
CATH. win back smil - ing weath - er, And

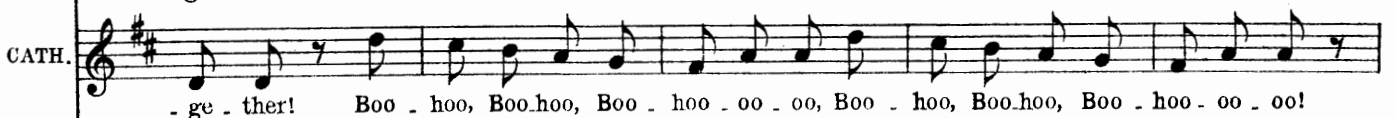
REN. balm shall fall on irk and ache, And woe shall wane when wo - men take, A
 BAB. balm shall fall on irk and ache, And woe shall wane when wo men take, A
 CATH. balm shall fall on irk and ache, And woe shall wane when wo - men take,


REN. real good cry, A real good cry, A real good
 BAB. real good cry, A real good cry, A real good
 CATH. A real good cry, A real good

REN. cry to - ge.ther. (crying.) to -
 BAB. cry to - ge.ther. (crying.) to -
 CATH. cry to - ge.ther. (crying.) to -

REN.  - ge - ther! Boo - hoo, Boo.hoo, Boo - hoo - oo - oo, Boo - hoo, Boo.hoo, Boo - hoo - oo - oo!

BAB.  - ge - ther! Boo - hoo, Boo.hoo, Boo - hoo - oo - oo, Boo - hoo, Boo.hoo, Boo - hoo - oo - oo!

CATH.  - ge - ther! Boo - hoo, Boo.hoo, Boo - hoo - oo - oo, Boo - hoo, Boo.hoo, Boo - hoo - oo - oo!



REN.  Cry _____ to - ge - ther!

BAB.  Cry _____ to - ge - ther!

CATH.  Cry _____ to - ge - ther!



REN. 

BAB. 

CATH. 



No. 20.

DUET:- (Catherine and Lefebre.)

Andante.

Catherine.

Piano.

p con espress.

CATH. *p*

Though ma - nya hap - py year hath flown Since

CATH.

first your arms were round me thrown, — Still find I in their fold a -

CATH.

- lone Life's per - fect scheme and — plan. And

CATH. *cres:*
 on me seems to fall a ray Of Love, from out the Far - a -

CATH. *mf*
 - way, When e'er these sim - ple words I say, — these sim - ple

CATH. *p meno mosso*
 words I say, — "Me and my old man," "Me and my old man"; —

CATH. LEFEBRE.
 "Me and my old man?" So long the time since we were

LEF.
 twain, How could I face the world a - gain —

LEF. Save at your side? All life were pain, A blank, the bye-and-

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves, treble and bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "Save at your side? All life were pain, A blank, the bye-and-".

LEF. -bye. To me it means a world of bliss, I

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "-bye. To me it means a world of bliss, I". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

LEF. call a-gain your touch, your kiss, I pray God bless you, breath.ing

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "call a-gain your touch, your kiss, I pray God bless you, breath.ing". The piano accompaniment includes performance markings: *rall: colla*, *p*, and *dim.*

LEF. this, God bless you, breath.ing this, "My dear wife and I!"

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "this, God bless you, breath.ing this, 'My dear wife and I!'". The piano accompaniment includes the performance marking *pp*.

LEF. "My dear wife and I!" — "My dear wife and I!"

mf

CATH. One pulse our hearts, one pace our feet, To -

LEF. One pulse our hearts, one pace our

CATH. - ge - ther in the morn.ing sweet, To - ge - ther in the noon.day

LEF. feet, To - ge - ther in the morn - ing sweet, To -

CATH. heat, We've jour.ney'd shade and sun. We

LEF. - ge - ther in the noon.day heat, — We've jour.ney'd shade and sun.

CATH. did not fear the gath'ring gloom Of twilight age, nor dread death's

LEF. We did not fear the gath'ring gloom Of twilight

CATH. doom, Since Love tri-umphant o'er the tomb, Could cry we

LEF. age, nor dread death's doom, Since Love tri-umphant o'er the tomb,

CATH. twain are one! "Me and my old man!" "Me and my old man!"

LEF. We twain are one, "My dear wife and I!" Ah!

CATH. "Me and my old man!"

LEF. "My dear wife and I!"

No. 21.

CHORUS.— Courtiers

Maestoso.

Piano.

ff

CHO.

Once our lips the Bour-bon owned, Once our hearts the Bour-bon throned,
Once our lips the Bour-bon owned, Once our hearts the Bour-bon throned,
Once our lips the Bour-bon owned, Once our hearts the Bour-bon throned,

CHO.

No such ar-dent vo-tor-ies as we, Of the Ban-ner white and
No such ar-dent vo-tor-ies as we, Of the Ban-ner white and
No such ar-dent vo-tor-ies as we, Of the Ban-ner white and

CHO. Fleur - de - lis Now the Bour - bon's day is done,

Fleur - de - lis Now the Bour - bon's day is done,

Fleur - de - lis Now the Bour - bon's day is done,

CHO. We a - dore the ris - ing sun, Rank St. Lou - is' crown as

We a - dore the ris - ing sun, Rank St. Lou - is' crown as

We a - dore the ris - ing sun, Rank St. Lou - is' crown as

We a - dore the ris - ing sun, Rank St. Lou - is' crown as

CHO. far be - neath Bee and vi - o - let and Cæ - sar wreath.

far be - neath Bee and vi - o - let and Cæ - sar wreath.

far be - neath Bee and vi - o - let and Cæ - sar wreath.

far be - neath Bee and vi - o - let and Cæ - sar wreath.

Yes, the Ea_gle and the Tri - co - lor *p* Are the fe - tish - es we

Yes, the Ea_gle and the Tri - co - lor *p* Are the fe - tish - es we

Yes, the Ea_gle and the Tri - co - lor *p* Are the fe - tish - es we

now a - dore. In the let - ter's ser - ried le - gion met

now a - dore. In the let - ter's ser - ried le - gion met

now a - dore. In the let - ter's ser - ried le - gion met

Why, we ask, should "A" be fore - most set? *f* Girt with badge and

Why, we ask, should "A" be fore - most set? *f* Girt with badge and

Why, we ask, should "A" be fore - most set? *f* Girt with badge and

CHO. bla - zon For the world to gaze on,

bla - zon For the world to gaze on,

bla - zon For the world to gaze on,

CHO. "N" should be the al - pha - bet, Sym - bol, thou, of First of

"N" should be the al - pha - bet, Sym - bol, thou, of First of

"N" should be the al - pha - bet, Sym - bol, thou, of First of

p

pp

p

CHO. Men,- Be - a - ti - fic let - ter "N"!

Men,- Be - a - ti - fic let - ter "N"!

Men,- Be - a - ti - fic let - ter "N"!

ff Allargando.

ff

ff

ff

No 22.

MENUET.

Tempo di minuetto.

Piano.

mf

f

p

dim.

p

mf

This page of musical notation consists of seven systems of staves. The music is written for piano and is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various dynamics and tempo markings.

- System 1:** Dynamics include *f* and *pp*.
- System 2:** Dynamics include *mf*, *f*, *dim.*, and *p*.
- System 3:** Dynamics include *mf* and *rall.*; tempo marking is *lento.*
- System 4:** Dynamic is *mf*.
- System 5:** Dynamic is *mf*; tempo marking is *pp*.
- System 6:** Dynamics include *cres: e rall.*, *lento.*, and *ff*.

No 23.

DUET.—(Catherine and Napoleon.)

"LETTER SONG."

Allegro moderato.

Catherine. 

Piano. 

Though throned in

CATH. 

Ma - jes - ty, do you re - call, Sire, No days at all, Sire, of for - tunes

CATH. 

low? Are they all lost in Time's great heap of em - ber? No, I re -

NAPOLEON.

NA. 

CATHERINE.

- mem - ber I knew 'twas so! Once, in the Rue Roy - ale, a laun - dry



CATH. known, ——— Washed for a sous.lieu.ten.ant, (great now grown.) And there, it

CATH. chanced one day he came a - - lone. And all of this was

NAPOLEON.

years a - go? Yes, years a - - go. 'Twas

CATHERINE. *rall:*

Tempo I.

CATH. *più mosso* Nine - ty - two, the Tui - ler - ies were fall - - ing, Not

NAPOLEON.

CATHERINE.

NA. past re-calling, they stand here still. As o.thers do, Sire, who

CATH. ne'er had thought it, Nor e'er had wrought it, But through your

CATH. will. That poor lieu - ten. ant since, has scaled the height Which then he

CATH. on - ly saw in vi - sions bright, But what he would - n't

NAPOLEON.

CATH. see, be - hold to - night! "Two shirts; What's this? a wash - ing

dim: rall: a tempo p

CATH. His wash - ing bill, his wash - ing bill.

NA. bill!

Tempo I.

rall: pp

NA. H'm! un - re - ceipt.ed? Yes, Sire, since you say it. He did .n't

CATH. pay it, I don't com - plain, For know - ing he was poor — you —

ATH. see, Sire, Those two lou . . is, — Sire I let re . main. But

ATH. now I send in, (slight.ly o-ver - due,) — Your Ma - jes - ty's ac - count.

NA. Mine, is this

CATHERINE.

NA. true? The laundress I, Sire, the lieu - ten - ant you (NA.)
 (Of course! why you a tempo were called 'Sans - Gène'.)

ATH. Tou - jours "Sans - Gène!" Tou - jours "Sans - Gène!"

FINALE.

GAVOTTE DE VESTRIS.

No 24.

Piano. *f*

The first system of the piano score consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first measure contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5). The bass staff begins with a bass clef and the same key signature and time signature. The first measure contains a half note chord (F#2, C#3) followed by a quarter note chord (F#2, C#3). The dynamic marking *f* is placed below the first measure of the treble staff.

mf

The second system of the piano score consists of two staves. The treble staff continues with a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5). The bass staff continues with a half note chord (F#2, C#3) followed by a quarter note chord (F#2, C#3). The dynamic marking *mf* is placed below the first measure of the treble staff.

The third system of the piano score consists of two staves. The treble staff continues with a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5). The bass staff continues with a half note chord (F#2, C#3) followed by a quarter note chord (F#2, C#3).

f

The fourth system of the piano score consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first measure contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5). The bass staff begins with a bass clef and the same key signature and time signature. The first measure contains a half note chord (F#2, C#3) followed by a quarter note chord (F#2, C#3). The dynamic marking *f* is placed below the first measure of the treble staff.

tr

The fifth system of the piano score consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first measure contains a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5). The bass staff begins with a bass clef and the same key signature and time signature. The first measure contains a half note chord (F#2, C#3) followed by a quarter note chord (F#2, C#3). The dynamic marking *tr* is placed above the first measure of the treble staff.