

The Little Corporal

A Comic Opera
in three Acts.

Libretto by Harry B. Smith.

Music by

Ludwig Engländer.

As Presented by the
Francis Wilson Opera Co.



(New York and London
Breitkopf & Härtel.

THE STORY OF THE OPERA.

THE scene is laid in a Breton fishing village in the year 1797. Near this village is the Château de St. André. Henri de St. André, the last of the family, is proscribed by the French Republic, and has become a leader of the Royalist peasants of Brittany and La Vendée. His château and estates are confiscated, and when they are sold by order of the Republic they are bought by Pierre Petitpas, Henri's valet. In order to protect the St. André property and preserve it for his old master, Petitpas pretends to be a ferocious Republican, and brings upon himself the hatred of his fellow-villagers. He was brought up by the St. André family and owes everything to them. He is despised alike by the Republicans and the Royalists as a traitor and an ingrate; but he accepts the contempt of all and keeps his secret, guarding the château, in the hope that Henri may come again to his own. Petitpas has secreted the portable treasures of the château in a tower which he pretends is haunted, this being for the purpose of keeping away inquisitive intruders. The sweetheart of Henri de St. André is Mlle. Adele de Tourville, who has fled from Paris, Barras having charged her with being a Royalist spy. At about the same time Jaqueline, Adele's foster-sister, comes to the Breton village to visit her uncle. To protect Adele, Jaqueline takes the name of Adele de Tourville and Adele takes the name of Jaqueline. The latter assumes aristocratic airs and Mlle. de Tourville affects rustic simplicity. The uncle has never seen Jaqueline, so the deception succeeds perfectly. Petitpas falls in love with Jaqueline, but thinks her an aristocrat and his master's sweetheart; considers his case, therefore, hopeless. Henri as a Chouan leader visits his château, with the hope of finding money for his peasant army. He is surprised by a detachment of Republican troops, and Petitpas conceals him in the tower alleged to be haunted. Grognard, Sergeant of Grenadiers, is not afraid of ghosts, and wishes to search the tower. Petitpas then invents a new story to the effect that he is pursuing astronomical studies in that tower, and that he has an assistant up there. Petitpas and St. André both pretend to be scientific men, and Grognard, who has been sent to the village to drum up recruits, compels them to join the army. Napoleon is just about to start for Egypt, and wishes to take some scientific men with him. Petitpas thinks there could be no safer way to protect St. André. Jaqueline has learned of Petitpas's real character, and has fallen in love with him. She and Adele, to be with Petitpas and St. André, go with the army to Egypt as cantineers. At the end of the first act the Château de St. André is looted by the Republican soldiers, the transports stop at the village for recruits and the army embarks for Egypt.

The scene of the second act is laid in Egypt. Napoleon is seen departing from Alexandria on one of his expeditions into the surrounding country, amid the cheering of the soldiers and the execrations of the conquered Egyptians. As soon as he is gone a regimental tailor, Gilet, enters and laments loudly that the General has gone without his new suit. He is cheered by the information that the General will return, has not given up his quarters; so Gilet places the newly made uniform in the General's room. Petitpas and St. André are obliged to keep up their characters as scientific men, but St. André's hatred of the Republic and of Bonaparte is such that he writes a song lampooning the General. A reward is offered for the detection of the author of this song. St. André is heard singing it, is suspected and arrested. Evidence is against him; he finally confesses and he is sentenced to be shot. Before departing for his desert expedition, Bonaparte has left orders for the execution of the author of this lampoon. As the Grenadiers are about to shoot St. André, Petitpas, who has gotten into Bonaparte's quarters and found the new uniform left by Gilet, enters in the uniform, and his likeness to Bonaparte is so striking that the soldiers take him for the General. He commands the release of St. André, says that he wrote the song himself, and merely pretended to go away in order to test the vigilance of his garrison. Petitpas is taken for Bonaparte, and is much puzzled by the military situations with which he is confronted. Several of Bonaparte's officers return from the desert. Bonaparte has ridden off and has been lost in the desert. Petitpas confronts them, and they, too, are deceived. As Petitpas is in the midst of his successful masquerade, the camp is invaded by Mamelukes, and they carry him off, taking him for the great Frankish chief, Bonaparte. The act ends with the capture of Petitpas, St. André, Jaqueline and Adele by the Mamelukes.

In the third act the scene is a Bedouin camp in an oasis. Petitpas is a prisoner, and the Mamelukes consider that, in having the great chief Bonaparte, they have the control of the war in their own hands. They compel Petitpas to write for an enormous ransom. This letter is sent to the French headquarters. If the money is not forthcoming and the French do not agree to evacuate Egypt at once, the supposed Bonaparte is to be killed. The chief, Amulet Bey, has decided to add Jaqueline and Adele to his harem. The four wives of Amulet are jealous of new wives, and they make love to Petitpas in order to get even with their lord and master. In reply to Petitpas's note about the ransom comes a letter from Bonaparte, refusing the money and stating that the captive is an impostor. Bonaparte is safe among his men. Petitpas is about to be killed, when he succeeds in escaping, and takes refuge in the statue of Memnon, which, according to old superstitions, spoke at sunrise. By speaking for the statue as an oracle, he succeeds in terrifying the Arabs to the extent that they release him. St. André and Grognard lead an expedition of French soldiers to the camp, and all the captives are rescued.

CAST OF CHARACTERS.

On first representation in New York, September 19, 1898.

PIERRE PETITPAS, Servant of the Marquis de St. André	FRANCIS WILSON
THE MARQUIS DE ST. ANDRÉ, a proscribed Nobleman	DENIS O'SULLIVAN
JACQUES GROGNARD, Sergeant of Grenadiers	LOUIS CASAVANT
AMULET BEY, a Mameluke Chieftain	JOHN BRAND
GILET, a Regimental Tailor	A. M. HOLBROOK
JEAN PLANCHE, a Village Cobbler	AMBROSE DAILY
URBAN, the Village Blacksmith	SAM'L CHADWICK
RIGER NICOLE, a Tavern Keeper	GEORGE STEVENS
CORPORAL VIGNON	J. T. CHAILLEE
CORPORAL RENARD	GEORGE PELZER
JEAN FALCON, a Chouan Leader	W. LAVERTY
OFFICERS OF	GEORGE PELZER
BONAPARTE'S	HENRY MOREY
STAFF	F. STANTON HECK
JAQUELINE, Belle of Breton Village	LULU GLASER
ADELE DE TOURVILLE, an aristocrat	MAUD LILLIAN BERRI
BABETTE	} ALLENE CRATER
AGENOR	
SULTANETTA	} Village Girls, Drummer Boys and Wives of Amulet Bey,
MARTON	
MUSARON	
NEPHITALI	
CLAIRETTE	
KASSIME	
YVONNE	
BERTRAND	
GOUCHALE FLORENCE RELDA

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Nº 1. Prelude and Opening Ensemble.

Moderato pesante.

The musical score is written for piano and consists of four systems. The first system begins with a piano (mf) dynamic. The second system features a first ending bracket labeled 'A'. The third system includes a second ending bracket labeled 'A' and a fortissimo (ff) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Alla marcia.

First system of a musical score, 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 key with one flat (B-flat major or D minor) and a common time signature. The upper staff features a melodic line with various ornaments and slurs, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of the musical score, continuing the grand staff notation. It maintains the same key signature and time signature as the first system, with similar melodic and harmonic textures.

Moderato.

Third system of the musical score, marked with the tempo instruction "Moderato." and the dynamic marking "pp" (pianissimo). The upper staff contains a melodic line with slurs and accents, and the lower staff features a steady accompaniment of eighth notes.

Fourth system of the musical score, continuing the "Moderato" section. The notation includes slurs and accents in both staves, with the lower staff showing a consistent eighth-note accompaniment.

Fifth system of the musical score, featuring a change in key signature to two sharps (D major or F# minor) and a common time signature. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment of chords and eighth notes, marked with a dynamic of "p" (piano).

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a style that suggests a late 19th or early 20th-century piano work. The key signature changes from one sharp (F#) to one flat (Bb) and then to two sharps (F# and C#). The time signature is 3/4. The piece features a variety of textures, including dense chordal passages and more melodic lines. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). The notation includes many accidentals, particularly sharps and naturals, and some slurs and accents. The piece concludes with a final chord in the key of two sharps.

First system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *mf* is present in the bass line.

Second system of musical notation, continuing the dense chordal texture. It includes several accents (*^*) over notes in both staves.

Third system of musical notation, showing a transition to a more rhythmic pattern with slurs. A *cresc.* marking is in the bass line, and a *ff* dynamic is indicated in the treble line.

Allegro.

Fourth system of musical notation, marked **Allegro.** The tempo is indicated by a metronome-like symbol. The music features a driving eighth-note pattern in the bass line. A *poco rit.* marking appears in the treble line.

a tempo

Fifth system of musical notation, marked **a tempo**. The music is characterized by a steady eighth-note accompaniment in the bass line and a more melodic line in the treble. A *p* dynamic marking is present in the bass line.

Sixth system of musical notation, continuing the **a tempo** section with similar rhythmic patterns in both staves.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and eighth notes. The key signature has three sharps (F#, C#, G#).

Second system of the piano score. The right hand continues the melodic development with various rhythmic patterns, and the left hand maintains the accompaniment. The key signature changes to two sharps (F#, C#).

Third system of the piano score. The right hand has a more active melodic line with sixteenth notes, and the left hand accompaniment remains consistent. The key signature is two sharps (F#, C#).

Fourth system of the piano score. The right hand features a complex texture with many sixteenth notes. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) and a crescendo hairpin. The key signature changes to one sharp (F#).

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand accompaniment includes a dynamic marking of *f* (forte). The key signature is one sharp (F#).

Sixth system of the piano score. The right hand continues with a melodic line, and the left hand accompaniment remains active. The key signature is one sharp (F#).

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *ff* is present.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

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

Fourth system of musical notation, including a section with a 2/4 time signature change and a *ff* dynamic marking.

(Curtain.)

Fifth system of musical notation, marked "(Curtain.)" and featuring a *ff* dynamic marking. The music consists of a melodic line and a bass line with chords.

Meno.

Sixth system of musical notation, marked "Meno." and featuring a *pp* dynamic marking. The music consists of a melodic line and a bass line with chords.

Peasant Man.

Chorus.

Sopr. Saint Si - mon was a fish - er-man,
Sing ho yo ho! and a

Ten.

Bass.

Pt.

In - to his net - the fish - es ran, Sing
heave - a - ho! Yo - ho! Sing
Yo - ho!

Pt.

ho yo ho! and heave - a - ho! He
ho yo ho! and heave - a - ho! Yo - ho!
Yo - ho!
Yo - ho!

Pt.

on - ly had - to pray to get A ton of her - ring in his net.

Such good

luck as his we nev - er met, Sing cheeri - ly, mer - ri - ly heave - a - ho!

Sing cheeri - ly, mer - ri - ly heave - a -

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Moderato.

(The distant chiming of the Angelus is heard.)

ho! St.

Moderato. Oboe.

p

Si - mon was so good a man, Sing ho yo ho! and a heave - a -
Sing ho yo ho! and a heave - a -

f *p*

ho! Yo - ho! Sing
ho! Yo - ho! He nev - er used a fry - ing-pan, Sing

Yo - ho!

Peasant Man.

He said a pray'r up-

ho yo ho! and heave-a-ho! A-hoy!

A-hoy!

A-hoy!

on the spot; Then hauled his net_ and found a lot.

Of fine fried fish all pip-ing hot. Sing

mar-ry good mas-ters his for-tune was rare, His for-tune was

mf

ff

ff

ff

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Be - yond com - pare,
 rare. Beyond all com - pare, His for - tune was rare, Sing cheeri - ly mer - ri - ly, chee - ri - ly

mer - ri - ly for - tune will come we know!

Let us see what luck to day.
 Come draw the seine and let us see what luck to day.

(at table rapping with tankards)

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Two Men.

Rap, Rap, Rap Rap rap-a-tap! Ba - bette come

2 M.

here! our cups are low. Fill up my dear!

Chorus.

Their

Peasant. (Bariton.)

Quasi Recit.

And when we drink, a —

Fill up my dear!

cups are low. Fill up my dear!

Quasi Recit.

Pt. *tr* toast the thing! I'll give you one, my friends, the king!

ff The king, The

ff

ff

An old peasant.

Hush, Hush, Hush! Not so loud!

king, The king, The king.

pp The king, The

pp

pp

(All drink the King's health.)

king!

ff

'Tis the cry of the

This system contains the first vocal entry. The vocal line begins with a rest for two measures, followed by the lyrics "'Tis the cry of the". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

chouans! some dang - er is near. Hush, Hush, Hush!

This system continues the vocal line with the lyrics "chouans! some dang - er is near. Hush, Hush, Hush!". The piano accompaniment maintains its rhythmic pattern, with some harmonic shifts in the right hand.

A Girl.

'Tis a friend who's draw - ing near. There's naught to fear.

Friends! Friends!

This system introduces a new vocal part labeled "A Girl." with the lyrics "'Tis a friend who's draw - ing near. There's naught to fear." The piano accompaniment features a prominent *pp* (pianissimo) chordal texture in the left hand, while the right hand continues with a melodic line. The system concludes with the vocal line shouting "Friends! Friends!".

(Jean Falcon, a chouan leader, appears over the rocks.)

Friends!

Falcon. (speaking)

None of the Blues about! No spies? Speak, is the coast quite clear? Some-
None! None!
Ay, Ay!

E.

one, my friends, is here?

Some-one? then say who can this some-one

F.

Hush! 'tis a guest I

bu? (All gather around Jean Falcon.)

F.

dare not name; the Gars of the Cha - teau!

Our Lord!

F.

The same!

The Mar-quis? The Mar-quis Hail, The Mar-quis

(Entrance of the Marquis de St André.)

Hail!

Quasi Recit.
St. André.

Friends! Comrades! Once again we meet, With joy your faith-ful hearts I

A. *greet.* Loyal souls, let us ad - vance, — Lets give a - gain a King to

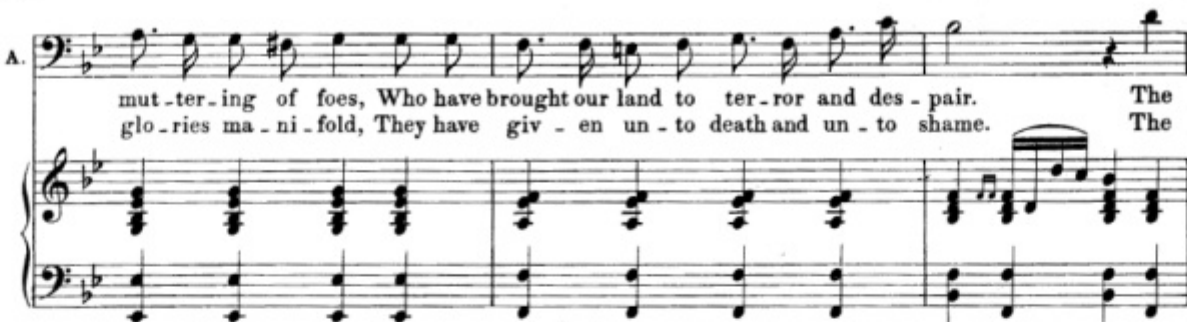
A. France! Do you

Chorus. *ff* Lead us, Lead us We'll give a King to France!

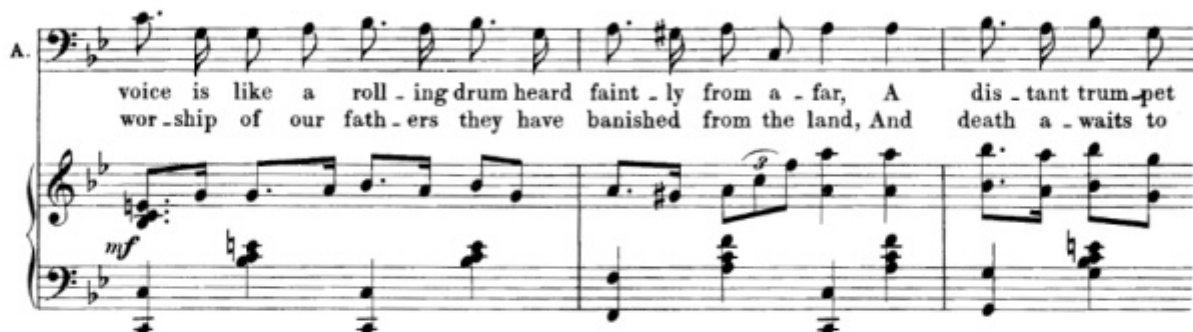
Allegro moderato.

A. hear the voice that's cal - ling you in ev' - ry breeze that blows? It is throbbing like a robbed us of the li - lies on the ban - ner white and gold, They have giv - en us a

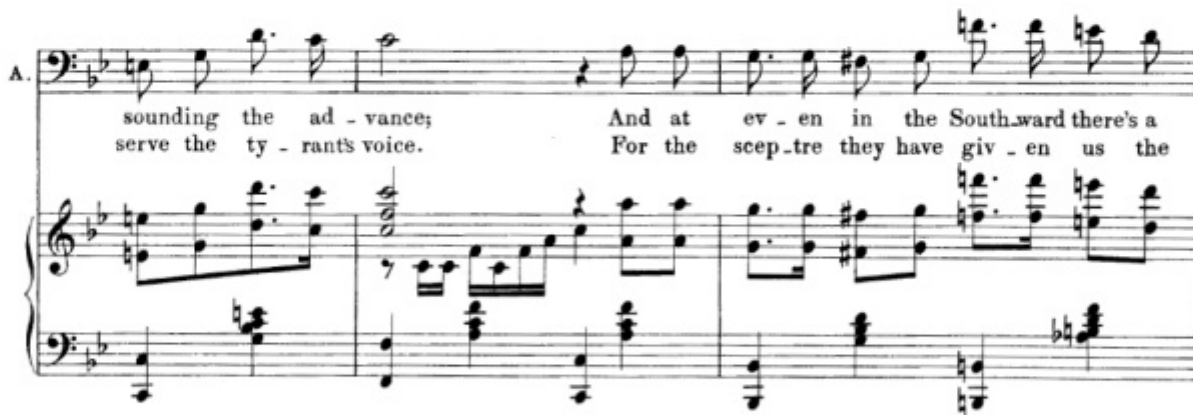
A. bug - le through the air, 'Tis whis - per - ing of treach - e - ry; 'tis stan - dard red as flame, And the souls that gave our na - tion all its

A. 

mut-ter-ing of foes, Who have brought our land to ter-ror and des-pair. The
glo-ries ma-ni-fold, They have giv-en un-to death and un-to shame. The

A. 

voice is like a roll-ing drum heard faint-ly from a-far, A dis-tant trum-pet
wor-ship of our fath-ers they have banished from the land, And death a-waits to

A. 

sounding the ad-vance; And at ev-en in the South-ward there's a
serve the ty-rant's voice. For the scep-tre they have giv-en us the

A. 

red and flam-ing star, 'tis a sig-nal to the loy-al sons of France. 2nd time to Coda
ba-yo-net and brand, Let us fight them with the weapons of their choice.

1.

A. Sons of France, A - wa - ken and a - rise Thro' all the land your steel shall

A. ring! Vic - to - ry your beacon and your prize! Fight for your faith and the

Steel to steel shall ring!

A. King! Sons of France, the fa - tal hour is nigh, Un - to our father's faith we'll

For our faith and King!

A.

cling! Rise in your might! Con-quer or die For the King, Sons of France, Sons of

To our faith we cling!

A.

France, for the King! Rise in your might

Rise in your might

A.

Con-quer or die For the King, Sons of France, Sons of France, for the

Con-quer or die For the King, Sons of France, Sons of France, for the

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1. Coda.

A. King! They have Sons of France, A - wa - ken and a - rise

King! Sons of France, A - wa - ken and a - rise

A. Thro' all the land your steel shall ring! Vic - to - ry your

Thro' all the land your steel shall ring! Vic - to - ry your

A. bea - con and your prize! Fight for your faith and the King!

bea - con and your prize! Fight for your faith and the King!

A. Sons of France, the fa-tal hour is nigh. Un - to our father's faith we'll cling.

This system contains the first musical system. It includes a vocal line in bass clef with lyrics, a vocal line in treble clef with lyrics, and a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The music is in a minor key and 2/4 time.

A. Rise in your might! Con - quer or die For the King, Sons of France, Sons of

This system contains the second musical system. It includes a vocal line in bass clef with lyrics, a vocal line in treble clef with lyrics, and a piano accompaniment. The music continues in the same style as the first system.

A. France, for the King, for faith and King, for faith and King!

This system contains the third musical system. It includes a vocal line in bass clef with lyrics, a vocal line in treble clef with lyrics, and a piano accompaniment. The music concludes with a double bar line and a fermata.

N° 2. Gros Jean and p'tit Pierre.

Allegro.
Jaqueline.

Jaqueline. ^ Jean -

The first system shows a vocal line for Jaqueline and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a rhythmic accompaniment with chords and eighth notes.

Allegretto.

Chorus. Sopr. Sing

ette the far - mer's daugh - ter Was ev - er so mer - ry and fair Ten.

Bass.

The second system is for the Chorus, with three vocal parts: Soprano, Tenor, and Bass. The tempo is Allegretto and the time signature is 6/8. The lyrics are: "ette the far - mer's daugh - ter Was ev - er so mer - ry and fair".

Allegretto.

Two

mar - ry come up, my dear - - ie for the far - mer's daugh - ter fair

The third system continues the Chorus with piano accompaniment and vocal lines. The tempo is Allegretto and the time signature is 6/8. The lyrics are: "mar - ry come up, my dear - - ie for the far - mer's daugh - ter fair".

J.

ri - val sui - tors sought her, Gros Jean and p'tit Pi - erre

Sing

J.

mar_ry come up my dear - - y for Gros Jean and p'tit Pi - erre!

Gros

p

J.

Jean was cold for Gros Jean was old ver - y old. But

O fie, fie

1. 

old Gros Jean had a good - ly store of gold, He

O my, my

1. 

came to her and his a - ged love he told, But

Poor old guy

1. 

bold black eyes and a rant - ing air had the fes - tive young Pi -

J. *erre!* *O*

O my! O my The fes - tive young Pi - erre!

O fie The fes - tive young Pi - erre!

J. *La la la la la la la You sad co - quette Jean - ette! O*

J. *(laughing)*

La la la la la la la, She made those lo - vers fret. Ha ha ho ho for

J. *poco rit.*

poor Pi - erre! she left him in the lurch, While with Jean the rich old

poco rit.

1. *a tempo*

sim-ple-ton, She trot-ted, trot-ted trot-ted off, she trot-ted off to

1. church! Jean-

O La la la, La la!

O La la la, La la!

1. ette went flaunt-ing gai-ly In vel-vet and sa-tin so rare,

Sing

J.

Gros

mar-ry come up, my dear - ie for her rust-ling silk so rare

J.

Sing

Jean to mar - ket dai - ly Drove his old dod - d'ring mare.

J.

So

mar-ry come up, my dear - y for that old back num - ber mare.

p

J. long the way to the town 't would take him all day, To

O fie, fie,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains the lyrics 'long the way to the town 't would take him all day, To' and 'O fie, fie,'. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

J. drive so far with that poor old mare so grey. Jean-

O my, my

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'drive so far with that poor old mare so grey. Jean-' and 'O my, my'. The piano accompaniment remains consistent with the first system, providing a rhythmic and harmonic foundation for the vocal melody.

J. ette all day was a - fraid a - lone to stay And

She was shy

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics 'ette all day was a - fraid a - lone to stay And' and 'She was shy'. The piano accompaniment continues with the same eighth-note accompaniment and chordal structure as the previous systems.

J.  so her lo - ne - li - ness, to share, she would send for gay Pi -

J.  erre!
 O my O my She'd send for gay Pi - erre! O
 O fie She'd send for gay Pi - erre! O

J.  La la la la la la la, You sad co - quette Jean - ette! O La la la la
 La la la la la la la, You sad co - quette Jean - ette! O La la la la

J. *la la la Gros Jean is guess.ing yet Ha ha ho ho that old grey nag was*

la la la Gros Jean is guess.ing yet Ha ha ho ho that old grey nag was

J. *far a - cross the hills, Pi - erre, he pays her com - pliments, Gros Jean has naught to*

poco rit. *a tempo*

far a - cross the hills, Pi - erre, he pays her com - pliments, Gros Jean has naught to

far a - cross the hills, Pi - erre, he pays her com - pliments, Gros Jean has naught to

a tempo

poco rit!

J. *pay but bills, has naught to pay but bills. O La la la La la!*

pay but bills, has naught to pay but bills. O La la la La la!

pay but bills, has naught to pay but bills. O La la la La la!

O La la la La la!

N^o 3. Duet.

Adele and Marquis St^t André.

Molto moderato.

St^t André.

An

st A

e - xile is my heart, Com - pelled to roam In lone - ly lands and

st A

strange A - far from home, And as my eyes turn home - ward still, Wher -

st A

ev - er I may rove, This banished heart of mine doth turn to

Adele. *Moderato con espressione.*

One love is true, what-ev-er fate For thee is
 its one— true first love.

Moderato con espressione.

keep-ing of joy or weep-ing, What-ev-er chance and change a-wait Though tempests as

Ad.

sail the One heart shall not fail thee When night is dark, a star to guide thee till the

Ad.

dan-ger is gone. A watch I'll keep o'er thee lest harm be-tide thee Un-till the

Ad.
 com - ing of the dawn. One love is true What - ev - er fate for thee is
 St Andre

One love is true What - ev - er fate for thee is

Ad.
 keeping of joy or weeping, Thro' all the storms... of life I'd guide thee And ev - er
 St A.
 keeping of joy or weeping, Thro' all the storms... of life to guide me An an - gel

Ad.
 glad - ly watch be - side thee, oh dear first love... If I but know... that thou art
 St A.
 pure... to watch be - side me oh dear first love... If I but know... that thou art

Ad.
 true... for aye to me, My courage then shall nev - er fail me, But in the
 St A.
 true... for aye to me, My courage then shall nev - er fail me, But in the

Ad.

fight For truth and right I'll ev_er faith - - - ful be!

8^{va} A.

fight For truth and right I'll ev_er faith - - - ful be!

Nº 3ª Entrance of Petitpas.

Nº 4. The Cobbler's Ghost.

Moderato.

Petitpas.

1. As

mf *p*

The piano introduction consists of three measures. The first measure is a whole rest. The second measure features a melodic line in the right hand starting on G4, moving up stepwise to D5, and a bass line starting on G2, moving up stepwise to D3. The third measure continues the melodic line in the right hand and the bass line, ending with a fermata over the final notes.

P.

Jean Ni - gaud, the Cob - bler sat, Be - fore his shop one
fought a lot did Jean Ni - gaud; He lost an arm, a
course he went and hanged him - self, His dread re - venge to

day,
leg,
wreak,

And at a pair of hob - nailed boots, He
He sub - sti - tut - ed for the same, A
That night when fair Ba - bette a - woke, She

gai - ly tapped a - way,
hook and wood - en peg,
gave a grue - some shriek,

The blue coats march - ing
He lost an eye he
A shriek that woke her

P.

gai - ly tapped a - way,
hook and wood - en peg,
gave a grue - some shriek,

The blue coats march - ing
He lost an eye he
A shriek that woke her

P.

gai - ly tapped a - way,
hook and wood - en peg,
gave a grue - some shriek,

The blue coats march - ing
He lost an eye he
A shriek that woke her

mf

P.

down the street Es - - pied the luck - less knave, And
lost an ear Of teeth he'd half a set, At
ho - nored spouse And in the moon - light dim They

P.

then and there in - sis - ted that He seek a sol - dier's grave.
last he wan - dered homeward and He hun - ted up Ba - bette.
saw the ghost of Jean Ni - gaud Or what was left of him. A Girl.
He To A

G.

Un poco più vivo.

cried I'm ve - ry bu - - sy And
his old shop a hob - bling An -
pair of bro - gans mak - ing He

Sopr.

1. With my rap a tap a tap tap tap
2. Then he heard a rap a tap tap tap
3. With a rap a tap a tap tap tap

Chorus.

Ten.

Bass.

Un poco più vivo.

Petitpas.

G.

march - ing makes me diz - zy In
o - ther chap sat cob - bling That
set them quak - ing shak - ing He

1. I would rath - er rap a tap tap tap
2. With his rap a tap a tap tap tap
3. With his rap a tap a tap tap tap

p

P.

vain did poor Jean fume and fret A scant ten mi - nutes he could get To
cob - bler said: I'm glad we've met A he - ro and my wife shall get A
grimmed and gib - bered with de - light I - ma - gine if you can their fright, He

P.

say good bye to his Ba - bette.
 drink for you, come here Ba - bette.
 came there aft - er ev - ry night.

1. Rap a tap tap tap tap tap tap Rap a
 2. What a rap a tap tap tap tap tap Rap a
 3. With his rap a tap tap tap tap tap Rap a

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with the lyrics 'say good bye to his Ba - bette. drink for you, come here Ba - bette. came there aft - er ev - ry night.' The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a dynamic marking 'm' (mezzo-forte) in the final measure.

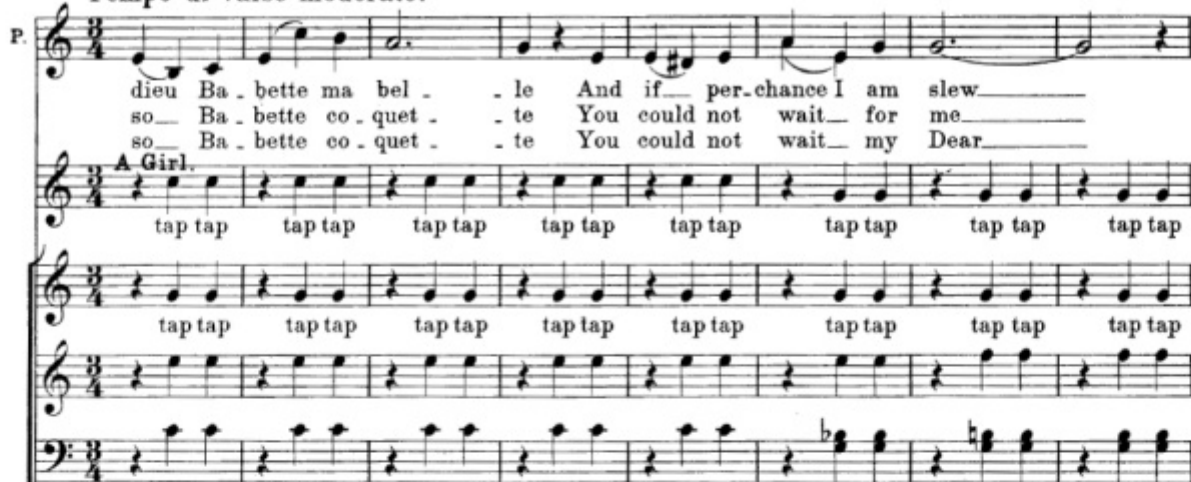
P.

A -
 So
 So

1-3. tap tap tap tap Rap a tap tap tap tap Rap a tap tap tap tap tap tap tap Rap tap!

The second system of music continues the vocal line and piano accompaniment. The vocal line ends with the words 'A - So So' and a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature changes to two sharps (F# and C#) in the final measure. The time signature remains 3/4. The piano part includes a dynamic marking 'm' (mezzo-forte) in the final measure.

Tempo di valse moderato.

P. 

dieu Ba - bette ma bel - - le And if - - per - chance I am slew - -
 so - Ba - bette co - quet - - te You could not wait - - for me - -
 so Ba - bette co - quet - - te You could not wait - - my Dear - -

A Girl.
 tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

Tempo di valse moderato.



P. 

Don't wed with no o - ther fel - - low Or my ghost will wor - ry of you - -
 I would not be - the bet - ter half Of half - a man said she - -
 How do you like a one eyed ghost Who's lost - his lar - board ear - -

G. tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

P.
 — My spec - tre will haunt you night - - - ly And mar you nup - ti - al
 — † You have one foot in the grave Sir She said my poor old
 — At twelve o' clock each night maam I'll come and spoil your

G.
 tap tap tap tap tap tap tap tap tap tap tap tap tap tap

P.
 nap ——— By mak - ing ghost - ly boots and shoes With a gha - st - ly
 chap ——— I could no stand that wood - en peg With its Rap a tap
 nap ——— A dis - mal spook with Peg and hook And an un - can - ny

G.
 tap tap tap tap tap tap tap tap tap tap tap tap tap tap

P. rap tap tap.
tap tap tap.
Rap tap tap.

G. tap tap tap Rap a tap tap tap tap rap a tap tap tap tap

tap tap tap Rap a tap tap tap tap tap tap rap a tap tap tap tap tap Rap tap tap

tap tap tap Rap a tap tap tap tap tap tap tap rap a tap tap tap tap tap tap tap

P. 1. 2. Fine.
2. He
3. Of

G. tap tap tap tap tap tap tap.

tap tap tap tap tap tap tap.

tap tap Rap tap tap tap tap tap.

8^{va} 8^{va} 8^{va} *p*

N^o 5. Rustic Duet.

Jaqueline. Petitpas.

Moderato.

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.

Jaqueline.

Jaqueline's vocal entry is on a single staff. The piano accompaniment is on two staves below. The music is in 3/4 time and begins with a repeat sign. The dynamic marking is *p*.

1. With - in a cote our door a - bove, We'll keep full man.y a
pon our lit - tle farm we'll keep A lit - tle flock of

Petitpas's vocal entry is on a single staff. The piano accompaniment is on two staves below. The music continues from the previous section. The dynamic marking is *poco rit.*

sno - wy dove, Whose plain - tive, pen - sive Coo coo coo Will tell us tales of
lit - tle sheep, To sing to us their Baa baa baa And soothe to bal - my

Petitpas.

Petitpas's vocal entry is on a single staff. The piano accompaniment is on two staves below. The music continues from the previous section. The dynamic marking is *poco rit.*

love. We will not think it in - fra dig, To al - so keep a
sleep. We'd keep a - mid those scenes of peace, A lit - tle flock of

P. 

lit - tle pig, Me thinks I hear its Ugh ugh ugh, A clean one not too
lit - tle geese To war - ble to us quack quack quack, Un - til we bid them

Jaqueline.

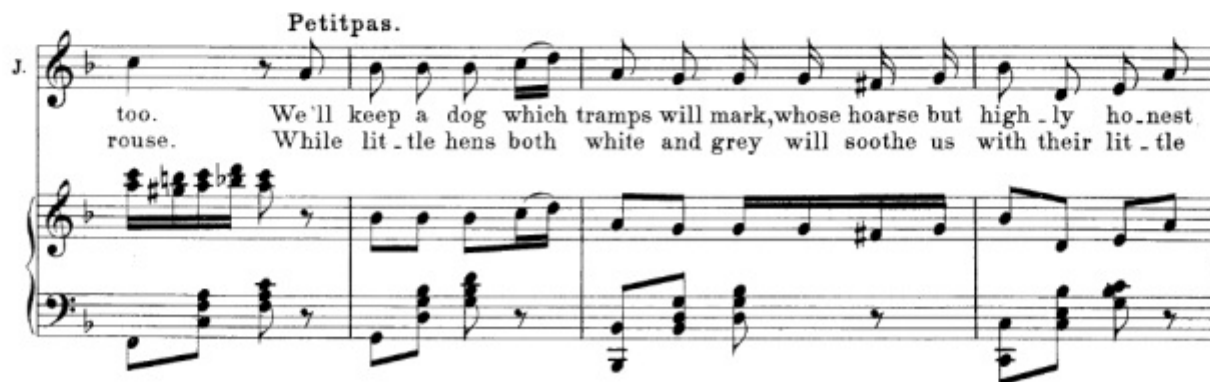
P. 

big. Of turkeys we must have a few, They are such ten - der friends and
cease. Up - on our lit - tle field will browse a lit - tle co - te - rie of

J. 

true; Their mer - ry glad - some glou glou glou Is love - ly mu - sic
cows, To cheer us with their moo moo moo As gai - ly they ca -


Petitpas.

J. 

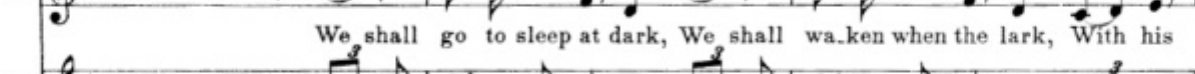
too. We'll keep a dog which tramps will mark, whose hoarse but high - ly ho - nest
rouse. While lit - tle hens both white and grey will soothe us with their lit - tle

P. 

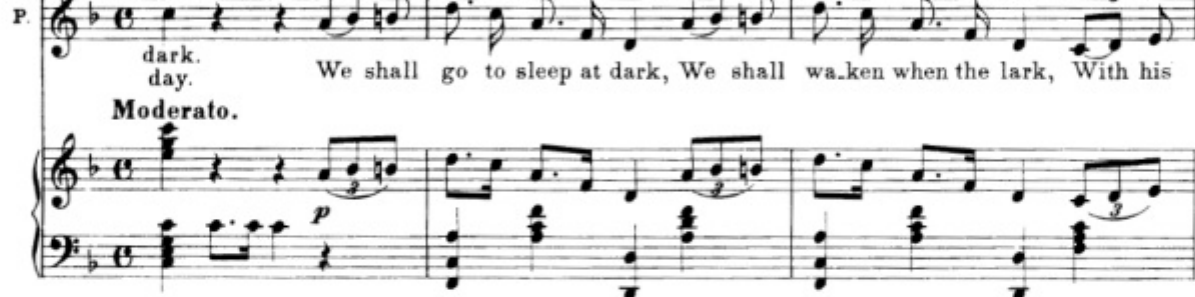
bark Will by its sa - vage Wow wow wow Scare pro - ters af - ter
lay We'll hear their live - ly cluck cluck cluck Through all the live - long

J. **Moderato.** 

We shall go to sleep at dark, We shall wa - ken when the lark, With his

P. 

dark. We shall go to sleep at dark, We shall wa - ken when the lark, With his
day.

Moderato. 

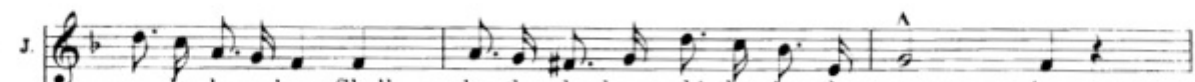
J. 

ver - y ear - ly ca - rol gives us warn - ing And the mu - sic we shall love, Ev - er - y

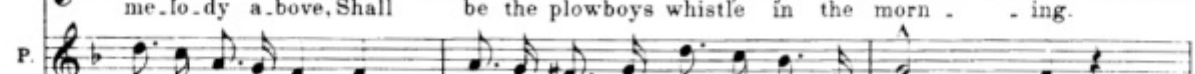
P. 

ver - y ear - ly ca - rol gives us warn - ing And the mu - sic we shall love, Ev - er - y

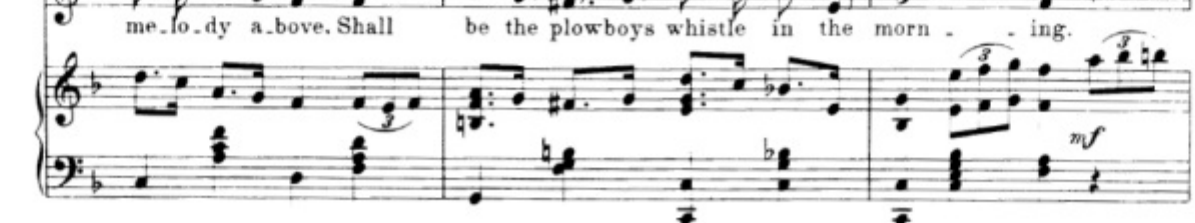


J. 

me - lo - dy a - bove, Shall be the plowboys whistle in the morn - ing.

P. 

me - lo - dy a - bove, Shall be the plowboys whistle in the morn - ing.



1. Jaqueline.

2. U -

2. Dance.

p

Nº 6. The Song of the Grenadier.

Moderato.

Piano introduction in G major, 2/4 time, marked Moderato. The piece begins with a forte (ff) dynamic. The right hand features a melody with triplets and a final triplet flourish. The left hand provides a steady accompaniment of eighth notes.

Grognard.

1. Ho Mas - ter Tay - lor perch on your mar - row bones, Patch
 Mas - ter Blacksmith blow me a migh - ty blast, Blow
 Mas - ter Bo - ni - face fill me a cup or two And

Vocal line (Grognard) and piano accompaniment for the first line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part includes a piano (p) dynamic marking.

Gr. up the coat where the bul - let tick - led me. Sew up the seams so the
 me a blast till the forge is in a flame. Mend me the sword that was
 mind the best wine is none too good my man. Don't speak of cash you are

Vocal line (Grognard) and piano accompaniment for the second line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs.

Gr. coat will last a year or - two. Charge it to France and a
 bro - ken on the e - ne - my. Charge it to France you will
 ho - nored when I drink with you. Charge it to France she will

Vocal line (Grognard) and piano accompaniment for the third line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part concludes with a final chord in the bass clef.

Gr. *pa - tri - ot you'll be. See Mas - - - ter Cob - bler, no
get your pay in fame. Strike me - - a blow there and
pay you when she can. You lit - - - tle girl with the*

Gr. *boots - - could be sor - ri - er; Bad at the heels ay and
strike - me a lus - ty one; Swing that big arm Do the
star - ry eyes and e - bon hair Lend me your waist for a*

Gr. *worse at the toes, Come make 'em so strong they can
best that you know, The sa - bre you hold there has
mo - ment or two, Pay France brave sol - - diers with*

Gr. *car - - ry a war - ri - or. Half round the world if the
e'er been a trus - ty one. The edge that you shar - pen was
smiles sweet and de - bo - nair. Give me a kiss; it's the*

poco rit.

Gr. tri - co - lor goes. Oh a tai - lor is meek, And a
blun - ted on the foe. Let the strong arm - swing, And the
least that you can do. For its on - ly - fair So it

Gr. cob - bler is weak, Like a cou - ple of gran - dams old. Its
ham - mer - ring, Till the sa - bre's done for me Each
is I - swear That the men who fight for France Should

Gr. right they should work For a bold gre - na - dier, For the
blow that you strike Is a blow for our France And shall
drink of her best And make love to her girls For it's

Gr. men - who are brave and - bold. Peg a -
help - to - make us - free. For that
rare - ly he has the - chance. So

Gr. way and sew, For the work you know, Is for one of your bold de -
 steel I swear, It shall win its share Of our new Re - pub - lics
 give a kiss To a sol - dier, Miss, To one of your bold de -

Gr. fen - - - ders Coat and boots shall share In the fame of the guard That
 splen - - - dors It shall share in the fame Of the brave old guard That
 fen - - - ders It's all for the sake Of the brave old guard That

Gr. dies but never sur - ren - - ders!
 dies but never sur - ren - - ders!
 dies but never sur - ren - - ders!

1. 2.

Gr. Fine.

2. Ho
 3. Ho

p *f*

N^o. 7. Drill Scene and Song.

Grognard, Petitpas, and Male Chorus.

Moderato.

Piano introduction for the 'Moderato' section. The music is in 2/4 time and D major. The right hand features a rhythmic pattern of eighth notes with a dotted quarter note, while the left hand plays a simple bass line of quarter notes. The piece begins with a fortissimo (ff) dynamic.

Petitpas.

Musical score for the 'Petitpas' and 'Chorus' sections. The 'Petitpas' part is a single melodic line. The 'Chorus' part includes parts for Tenors and Basses, with piano accompaniment. The lyrics are: 'Left a wife and seven children, Hay-foot, Straw-foot! Left, left, left, right,'

Musical score for the song. It includes a piano accompaniment and a vocal line. The lyrics are: 'Left my loving aunts and cousins On my 'listing day. left, right, left, right, left, right, left, right,'

P.

Left my weep-ing friends by do-zens,
 Hay-foot, Straw-foot! Left, left, left, right,

P.

Left a hap-py home be-hind me When I marched a-way.
 left, right, left, right. Hay-foot, Straw-foot!

Moderato.

Left, left, right, left, right, left, right!

Moderato.

Grognard.

Bu-gles are a-bray-ing, champ-ing steeds are neigh-ing. Here's your mus-ket rea-dy,
Let us go and pe-rish, Fame our names shall che-rish. E-pi-taphs and mon-u-

Petitpas.

you must take it. I would sure-ly plague you For I've got the a-gue.
ments de-light us. I am ve-ry sick It's house-maid's knee and ri-ckets,

Grognard.

If I joined the ar-my I would shake it. Ev'-ry heart is thril-ling
Al-so I've a soup-çon of Saint Vi-tus. When you die in glo-ry

With the zeal for kil-ling. War-ri-ors of France there is no-matching.
We-shall tell your sto-ry, Weep-ing with e-mo-tion pa-ro-xys-mal.

Petitpas.

I don't feel the thrill-ness, But I've several kinds of ill-ness, And
Please to let me off, sir, I ha-ve a nas-ty cough, sir.

P. 2nd time to Coda

ev'-ry bles-sed one of 'em is catch-ing.
Lis-ten, sir, to this, now! Ain't it dis-mal?

1. Grognard.

March a-way to bat-tle! On to do or die.

Petitpas.

Cri-key! How I hate to leave my mo-ther.

Grognard.

Charge up-on the foe-man! Ty-ran-ny de-fy.

Petitpas.

Wish - es I could send my lit - tle bro - - - ther.

Grognard.

Vic - - to - - ry or death, boys! Glo - ry or the grave!

Petitpas.

Hang the luck! home cook.ing I shall miss, boys And I

wish - es I may die if a - no - ther scrape I try If so

be - as I should once get out of this!

Petitpas. *f*
Grognard. *f*

And I wish - es I may die if a - no - ther scrape I
 And he wish - es he may die if a - no - ther scrape he
 And he wish - es he may die if a - no - ther scrape he

Chorus.

P.
 try If so be as I should once get out of this.

Gr.
 trys If so be as he should once get out of this.

trys If so be as he should once get out of this. Hay-foot, Straw-foot!

P. *1.*

Gr.

Left, left, right, left, right, left, right!

Coda.

P. March a - - way to bat - tle! On to do or die. Cri - key how I

Gr. March a - - way to bat - tle! On to do or die. Cri - key how he

March a - - way to bat - tle! On to do or die. Cri - key how he

P. ate to leave my mo - - ther. Charge u - - pon the foe - man! Ty - ran - ny de -

Gr. hates to leave his mo - - ther. Charge u - - pon the foe - man! Ty - ran - ny de -

hates to leave his mo - - ther. Charge u - - pon the foe - man! Ty - ran - ny de -

P. ly. Wish - es I could send my lit - tle bro - - ther. Vic - to -

Gr. ly. Wish - es he could send his lit - tle bro - - ther. Vic - to -

ly. Wish - es he could send his lit - tle bro - - ther. Vic - to -

P.
ry or death, boys! Glo - ry or the grave! Hang the luck home cooking I shall

Gr.
ry or death, boys! Glo - ry or the grave! Hang the luck home cooking he shall

ry or death, boys! Glo - ry or the grave! Hang the luck home cooking he shall

P.
miss boys, And I wish - es I may die if a - no - tler scrape I

Gr.
miss boys, And he wish - es he may die if a - no - ther scrape he

miss boys, And he wish - es he may die if a - no - ther scrape he

P.
try If so be as I should once get out of this.

Gr.
trys If so be as he should once get out of this.

trys If so be as he should once get out of this.

N^o. 8. Finale of the first Act.

Allegro.

4 Girls (hauling nets at back)

Yo

4 G. ho, yo ho, yo ho, ————— St. Si. mon was a fish - er. man, Sing

4 G. ho yo ho and heave a ho ————— In - to his net the

(Grognard in terrupts angrily.)

4 G. fish - es ran Hel. -

Grognard.

Stop that racket! Stop it peasants, or I'll make ye!

Pt. lo! What's this? A fleet at anchor yon-der. And

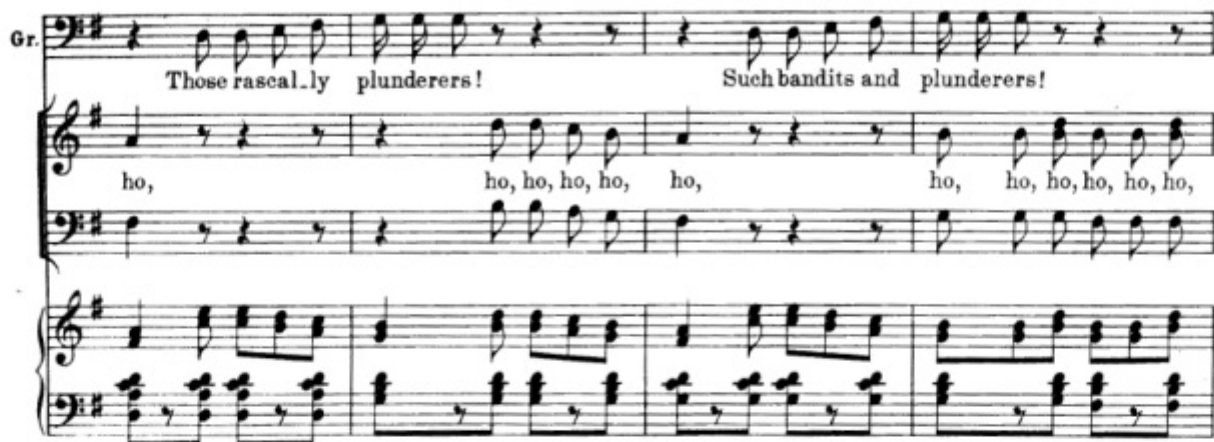
Pt. Grognard.
one ship drawing near. What does it mean, I won-der? The fleet is near. Sound the

Gr. roll on the drum! Bid the men hi-ther come we must em-bark Ere it is

Drum rolls. Laughter of the soldiers is heard off in the castle.

Gr. dark.

Chorus.
Tenors. Ho, ho, ho, ho,
Basses.

Gr. 

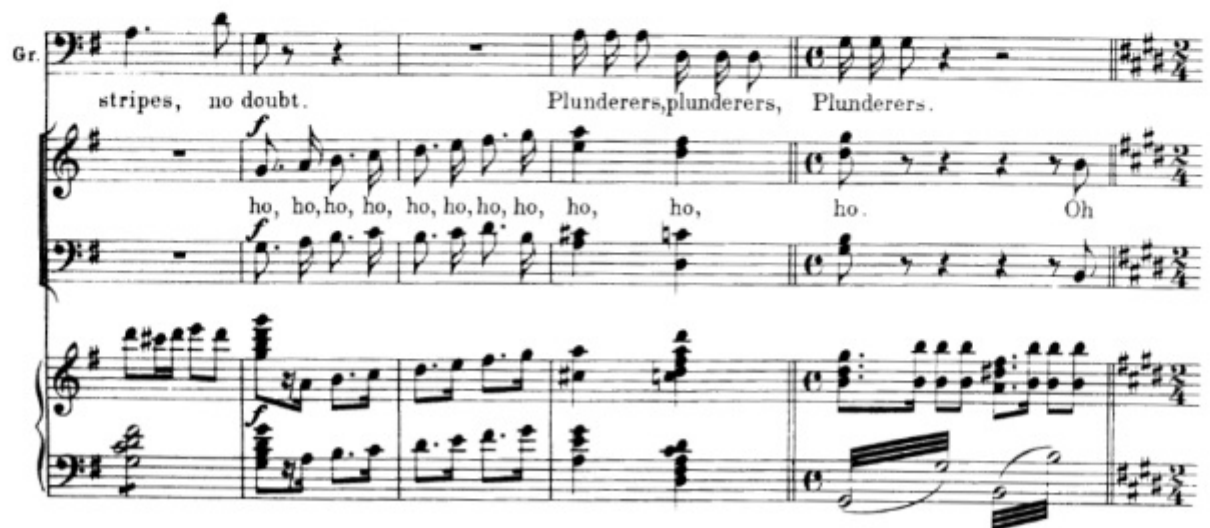
Those rascal. ly plunderers! Such bandits and plunderers!

ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho,

Gr. 

If the Ge - neral finds this out I, shall lose my

ho, ho, ho, ho, ho, ho, ho, ho, ho.

Gr. 

stripes, no doubt. Plunderers,plunderers, Plunderers.

ho, ho,ho, ho, ho, ho,ho, ho, ho, ho. Oh

march a - way to bat - tle. On to do or die. Cri - key, how I

'ates to leave my mo - - - ther, Charge up - - on the foe - man! Ty - ran - ny de -

fy. Wish - es I could send my lit - tle bro - - - ther. Vic - to -

ry or death, boys! Glo - ry or the grave! Hang the luck home cooking we shall

miss boys. And we wish - es we may die if a - no - ther scrape we try If so

Allegro molto.

be as we should once get out of this. (With burst of laughter.)

Allegro molto.

mf

(Shouting Vive la Republique.) (Soldiers drag the Marquis from the Castle.)

(A corporal follows dragging Petitpas.)

Dialogue.

Jaqueline. Adele.

Petitpas. The brig, the brig is

S^t André. Grogard. The brig, the brig is

Sopranos. The brig, the brig is

Tenors. *mf*

Basses. (Sailors of stage.) A - hoy, A . hoy. *mf*

Chorus.

J. Ad. near! *ff* A - hoy, A - hoy there is good land . ing

P. near! *ff* A - hoy, A - hoy there is good land . ing

S^tA. Gr. near! *ff* A - hoy, A - hoy there is good land . ing

Chorus on the stage. *ff* A - hoy, A - hoy there is good land . ing

A - hoy, A . hoy. *ff*

J. Ad. here.

P. here.

St. A. here.

Gr. here.

(Entrance of the ship at back.) (As the ship comes on.)

here.

J. Ad. A - hoy, A.hoy. Huz - za! A - hoy, A.hoy Huz.

P. A - hoy, A.hoy. Huz - za! A - hoy, A.hoy Huz.

St. A. Gr. A - hoy, A.hoy. Huz - za! A - hoy, A.hoy Huz.

A - hoy, A.hoy. Huz - za! A - hoy, A.hoy Huz.

poco rit. *p* **Moderato.**

J. Ad. za, Huzza! fare.well!

P. za, Huzza! fare.well!

St A. Gr. za, Huzza! And now fare . well_ to friends and home, fare.well! A last fare . well!

za, Huzza!

p poco rit. **Moderato.**

Jaqueline. Adele.

Fare - well, Bid a fond A.dieu to our well loved land of

pp

J. Ad. France! We leave now our hearts with thee In...
Petitpas.

We bid a fond A.dieu to France.

St André.

Grognard. Fare - - well, Bid a fond A - dieu our
We bid a fond A.dieu to France.

J. Ad. one last par - ting glance. Ac - - cept from us
 Clairette.

P. Our hearts we leave in one last glance Fare - - -

St. A. well loved land of France. Ac - - cept fatherland, our fond A -

Gr. Our hearts we leave in one last glance Fare - - -

mf

J. Ad. now our fond A - dieu For we go to leave thy shores and we may
 Cl. pray our fond A - dieu For we go to leave thy shores and we may

P. well We may ne'er re - - -

St. A. dieu We may nev - er more re - - -

Gr. well We may no more re - -

J. Ad. ne'er re.turn perchance; Ac - cept from us now our fond A.dieu Our

Cl. ne'er re.turn perchance; Ac - cept pray now our fond A.dieu Our

P. turn Fare - well, We may not re - -

St. A. turn Fare - well, We may nev.er more re - turn Take our hearts we

Gr. turn Fare - well dear land of

J. Ad. last fond fare - well, For

Cl. last fond fare - well, For

P. turn So A - dieu we bid a fond A - dieu to

St. A. pray you in this one last par - ting glance, For

Gr. France fare - - - well we bid a fond A - dieu to

J. Ad. thy glo - ry we'll strive, For thee dear land of

Cl. thy glo - ry we'll strive, For thee dear land of

P. France, yes we will strive to win thee glo - ry and re - nown dear land of

St. A. thy glo - ry we'll strive For thee dear land of

Gr. thee, yes we will strive to win thee glo - ry and re - nown dear land of

J. Ad. France.

Cl. France.

P. France. Farewell to thee— dear France thy sons shall love thee ev - er—

St. A. France.

Gr. France, dear land of France!

J.
Ad.

Now bid a fond A.dieu to our well loved land of France. With

Cl.

Now bid a fond A.dieu to our well loved land of France. With

P.

Now bid a fond A.dieu to our well loved land of France. With

S^t.A.

Now bid a fond A.dieu to our well loved land of France. With

Gr.

Now bid a fond A.dieu to our well loved land of France, of France. With

Chorus.

Now bid a fond A.dieu to our well loved land of France. With

of France. With

J.
Ad.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

Cl.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

P.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

St. A.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

Gr.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

The musical score is arranged in a system with five vocal staves and piano accompaniment. The vocal parts are labeled J. Ad., Cl., P., St. A., and Gr. The piano part consists of two staves. The lyrics are printed below each vocal staff and below the piano introduction. The key signature has one flat (B-flat), and the time signature is 4/4. The piano introduction features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

J. Ad. glance. Now we sing to thee a last A - dieu, a - dieu, Well ne'er re - turn, per -

Cl. glance. Now we sing to thee a last A - dieu, a - dieu, Well ne'er re - turn, per -

P. glance. Now we sing to thee a last A - dieu, Well ne'er re - turn, per - - -

St A. glance. Now we sing to thee a last A - dieu, Well ne'er re - turn, per - - -

Gr. glance. Now we sing to thee a last A - dieu, Well ne'er re - turn, per - - -

glance. Now we sing to thee a last A - dieu, for aye per - - -

J. Ad. chance, Where e'er we may be, Each

Cl. chance, Where e'er we may be, Each

P. chance, Where e'er we may be, Each

St. A. chance, Where e'er we may be, Each

Gr. chance, Where e'er we may be, Each

chance we nev. er shall re. turn, Where e'er we may be, where ev. er we may be each

mf

J. Ad. heart turns to thee dear na tive land A fond A . dieu dear na tive

Cl. heart turns to thee dear na tive land A fond A . dieu dear na tive

P. heart turns to thee dear na tive land A fond A . dieu dear na tive

St A. heart turns to thee dear na tive land A fond A . dieu dear na tive

Gr. heart turns to thee dear na tive land A fond A . dieu dear na tive

heart turns to thee dear na tive land A fond A . dieu a fond A .

J. Ad. *Jaquel.*
 land a fond A - dieu! *Now*

Cl. *land a fond A - dieu!*

P. *land a fond A - dieu!*

St. A. *land a fond A - dieu!*

Gr. *land a fond A - dieu!*

dieu! Ah!

Na - tive land A - dieu!

Na - tive land A - dieu, fare.well, fare - well!

J. *Allegro.*
 haul the an - chor up my lads And hoist the spread.ing sail! Yo

1. *ff*
 ho, yo ho! There is a fav'-ring gale. Come

Adele. *ff*
 Come

Petitpas. *ff*
 Come

St André. *ff*
 Come

Grognard. *ff*
 Come

Yo ho, yo ho! *ff*
 Come

mf

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled 'Adele.', 'Petitpas.', 'St André.', and 'Grognard.'. The piano part is at the bottom. The score includes lyrics and dynamic markings like 'ff' and 'mf'.

poco rit. **a tempo**

J. all a-board, Ay all a-board there is a fav'ring gale.

Ad. all a-board, Ay all a-board there is a fav'ring gale.

P. all a-board, Ay all a-board there is a fav'ring gale.

St. A. ail a-board, Ay all a-board there is a fav'ring gale.

Gr. all a-board, Ay all a-board there is a fav'ring gale.

poco rit. **a tempo**

all a-board, Ay all a-board there is a fav'ring gale.

ff *poco rit.* **a tempo**

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Tempo di valse.

Petitpas.

St. André.
O'er the world we'll bear the flag of France

I would like to back

Tempo di valse.

Adele.
And her glo - - - ry we ev - - er shall ad -
out,

Jaqueline.
vance - - - That flag shall be un - - - furled
but they'd shoot me no doubt.

mf

J.
In the far East - - - ern world. Shining a - far,

p

J. fair as a star Leading our great he - ro on

St André.
Grognard. O'er the world we'll bear the
Come heroes and conquer for France.

Adele.
Petitpas. And her glo - ry we ev - er
I'll be sea-sick I know.
St A. flag of France.

Ad. Adele Jaquel. shall ad - vance Hon - or and no - - - ble fame
P. I would rather not go.
St A. Hon - or and no - - - ble fame

Ad. J. ev - er shall be our aim. Heed ye the call War - ri - ors

St A. ev - er shall be our aim.

Ad. J. all Heed ye our own na - tions call. This war - ri - or

Petitpas.

P. business is not in my line, I feel creep - y chills pro - me - nad - ing my

Jaqueline.

P. Come, cou - rage! take heart lad, and do not be glum, I'll tone up your spine.

J. nerves with a roll of my drum. Rat - a - plan, Rat - a - plan, Rat - a - plan plan plan

3. *plan!*

Rat.a - plan, Rat.a - plan, Rat.a - plan plan plan, plan plan, plan plan

Adele. Jaqueline.
Petitpas.
St André. Grognard.

O'er the world we'll bear the flag of France—

O'er the world we'll bear the flag of France—

O'er the world we'll bear the flag of France—

plan plan plan. O'er the world we'll bear the flag of France—

Ad. J. And her glo - - ry we ev - er shall ad - vance.

P. And her glo - - ry we ev - er shall ad - vance.

St. A. Gr. And her glo - - ry we ev - er shall ad - vance.

Ad. J. That flag shall be un - - furled In the far East - - ern

P. That flag shall be un - - furled In the far East - - ern

St. A. Gr. That flag shall be un - - furled In the far East - - ern

Ad.
J.
world. Ev-er our aim Hon-or and fame, War-ri - ors all we

P.
world. Ev-er our aim Hon-or and fame, War-ri - ors all we

St. A.
Gr.
world. Ev-er our aim Hon-or and fame, War-ri - ors all we

world. Ev-er our aim Hon-or and fame, War-ri - ors all we

Ad.
J.
heed the na - tions call, Ay one and all for hon-or and vic-tor-y

P.
heed the na - tions call, Ay one and all for hon-or and vic-tor-y

St. A.
Gr.
heed the na - tions call, Ay one and all for hon-or and vic-tor-y

heed the na - tions call, Ay one and all for hon-or and vic-tor-y

Ad. J. Hon. or and glo. ry, Go all _____ all _____ for France.

P. Hon. or and glo. ry, Go all _____ all _____ for France.

St A. Gr. Hon. or and glo. ry, Go all _____ all _____ for France.

Hon. or and glo. ry, Go all _____ all _____ for France.

End of Act first.