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The Duchess of Dantzic

(Dante
Opera)

Written by

HENRY CAMPBELL

Composed by

IVAN CARYLL



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"	4. "The Passing Cloud"	"	
"	5. "The Retort"	"	

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DUCHESS OF DANTZIC
(SANS-GÊNE).

A Romantic Light Opera

IN THREE ACTS.

WRITTEN BY

HENRY HAMILTON.

COMPOSED BY

IVAN CARYLL.

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THE DUCHESS OF DANTZIC

(SANS-GÈNE).

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Characters.

ACT I. (1792).

CATHERINE ÜPSCHER (<i>Known as "La Sans-Gêne"</i>)	MISS EVIE GREENE
LISETTE	} <i>Laundresses</i>	} ...	} ...	} ...	} ...	MISS CLAIRE GREET
JEANNE						MISS DOROTHY TEMBLETT
MATHILDE						MISS MEA WINFRED
JACQUELINE						MISS MONICA SAYER
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	} ...	} ...	} ...	} ...	} ...	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	} ...	} ...	} ...	} ...	} ...	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	} ...	} ...	} ...	} ...	} ...	MISS ROSE ROSSLYN
MME. DE BEAUFFREMONT						MISS MABEL LORRELL
MME. DE CHATEL						MISS MINA GREEN
MME. 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	} ...	} ...	} ...	} ...	} ...	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-GÈNE'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 KIFFERT

OK

THE DUCHESS OF DANTZIC

(SANS-GÊNE).

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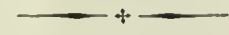
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THE DUCHESS OF DANTZIC.



Overture.

Written by
HENRY HAMILTON.

Composed by
IVAN CARYLL.

Allegro.

Piano.

p

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

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some grace notes. The bass staff continues the harmonic accompaniment.

Third system of musical notation. The treble staff features a more active melodic line with sixteenth notes. The bass staff provides a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with grace notes. The bass staff continues the accompaniment. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Fifth system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff continues the accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff continues the accompaniment. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

First system of musical notation. Treble clef with a forte (*f*) dynamic marking. The right hand features a series of chords and eighth notes, while the left hand plays a steady accompaniment of chords.

Second system of musical notation. Treble clef. It includes first and second endings, indicated by '1.' and '2.' above the staff. The right hand has a melodic line with some grace notes, and the left hand continues with chordal accompaniment.

Third system of musical notation. Treble clef with a key signature change to two sharps (F# and C#). The right hand has a more active melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Fourth system of musical notation. Treble clef with the same two-sharp key signature. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A forte (*f*) dynamic marking is present in the right hand.

Fifth system of musical notation. Treble clef with the same two-sharp key signature. The right hand features a melodic line with slurs, and the left hand continues with chordal accompaniment.

Sixth system of musical notation. Treble clef with the same two-sharp key signature. It includes a first ending marked with an '8' above the staff. The right hand has a melodic line, and the left hand has a steady accompaniment. A forte (*f*) dynamic marking is present in the right hand.

Allegro. (*L'istesso tempo.*)

First system of musical notation, measures 1-4. The piece is in 6/8 time and B-flat major. The first two measures are marked *ff* (fortissimo). The third measure has a key signature change to B-flat major. The fourth measure is marked *mf* (mezzo-forte).

Second system of musical notation, measures 5-8. The first two measures are marked *dim:* (diminuendo). The third measure is marked *p* (piano). The fourth measure has a key signature change to D-flat major.

Third system of musical notation, measures 9-12. The first two measures are marked *mf* (mezzo-forte). The third measure has a key signature change to D-flat major. The fourth measure is marked *f* (forte).

Fourth system of musical notation, measures 13-16. The first two measures are marked *f* (forte). The third measure has a key signature change to D-flat major. The fourth measure is marked *f* (forte).

Fifth system of musical notation, measures 17-20. The first two measures are marked *f* (forte). The third measure has a key signature change to D-flat major. The fourth measure is marked *f* (forte).

Sixth system of musical notation, measures 21-24. The first two measures are marked *f* (forte). The third measure has a key signature change to D-flat major. The fourth measure is marked *p* (piano). The fifth measure is marked *p* (piano).

First system of musical notation. The treble clef staff contains a series of chords and single notes, with some notes circled. The bass clef staff contains a rhythmic pattern of eighth notes. A *cres:* marking is present above the treble staff.

Second system of musical notation. The treble clef staff continues with chords and notes. The bass clef staff has a consistent eighth-note pattern. Dynamic markings *f* and *p* are placed above the bass staff.

Third system of musical notation. The treble clef staff shows more complex chordal structures. The bass clef staff maintains the eighth-note pattern. A *ff* dynamic marking is placed above the bass staff.

Fourth system of musical notation. The treble clef staff features a mix of chords and single notes. The bass clef staff continues with the eighth-note pattern.

Fifth system of musical notation. The treble clef staff continues with chords and notes. The bass clef staff maintains the eighth-note pattern.

Sixth system of musical notation. The treble clef staff concludes with a double bar line. The bass clef staff ends with a final note and a double bar line.

Andante.

p con espress: *p*

The first system of the Andante section features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a harmonic accompaniment of chords and eighth notes. The tempo is marked 'Andante' and the dynamics include 'p con espress:' and 'p'.

The second system continues the melodic and harmonic development, with the treble clef showing more complex phrasing and the bass clef providing a steady accompaniment.

The third system shows further melodic elaboration in the treble clef, with the bass clef accompaniment becoming more active with eighth-note patterns.

The fourth system continues the piece, with the treble clef featuring a series of chords and the bass clef providing a rhythmic foundation.

rit: *u tempo* *pp* *ppp*

The fifth system concludes the Andante section with a 'rit:' (ritardando) marking, followed by 'u tempo' (ad libitum). The dynamics range from 'pp' to 'ppp'. The system ends with a key signature change to B-flat major and a 2/4 time signature.

Allegro.

ff *pp* *p*

The Allegro section begins with a treble clef and a 2/4 time signature. The bass clef features a rhythmic accompaniment of eighth notes. Dynamics include 'ff', 'pp', and 'p'.

First system of musical notation. Treble clef, bass clef. Includes a triplet of eighth notes in the treble staff and a *cres:* marking.

Second system of musical notation. Treble clef, bass clef. Includes a *f* marking and a *cres:* marking.

Third system of musical notation. Treble clef, bass clef. Includes a *ff* marking in the bass staff and a *p* marking in the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Continuation of the piece.

Fifth system of musical notation. Treble clef, bass clef. Includes a measure starting with a fermata and a measure with a fermata in the treble staff.

Sixth system of musical notation. Treble clef, bass clef. Includes a *a tempo* marking, a *f* marking, and a measure with a fermata in the treble staff.

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 contains four measures of music.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The system contains four measures of music.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *ff* and several *V* (accents) above notes. The system contains four measures of music.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The system contains four measures of music.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The system contains four measures of music.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. A fermata is placed over a chord in the treble clef at the end of the first measure. Vertical lines with a 'V' above them are positioned below the bass clef staff at the beginning and end of the system.

Second system of musical notation, continuing the piece. It features similar chordal and melodic structures. A fermata is present over a chord in the treble clef at the end of the second measure. Vertical lines with a 'V' above them are located below the bass clef staff at the beginning and end of the system.

Third system of musical notation, showing further development of the musical themes. It includes complex chordal textures and melodic passages. A fermata is placed over a chord in the treble clef at the end of the second measure.

Fourth system of musical notation, marked with a fermata (8) at the beginning. The tempo marking *a tempo* is written in the center of the system. The system concludes with a double bar line.

Fifth system of musical notation, the final system on the page. It begins with a fermata (8) and concludes with a double bar line. The notation includes various rhythmic values and chordal structures.

N^o 1.

CHORUS OF LAUNDRESSES.

Allegro moderato.

Piano.

Piano. *ff*

SOPRANO I.

Here you may gaze on a

SOPRANO II.

Here you may gaze on a

f

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,)

f

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,
 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.

CHO. 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.

CHO. 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,

CHO. 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,

CHO. 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

le - vel - ling suds!

le - vel - ling suds!

f *dim:*

LISETTE.

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

p

JEANNE. MATH.

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

MATH.

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

Pop 'em all in - to the tub, the tub!

ff

LISETTE.

MARION.

What a pot-pour-ri of smart-ness and snob-be-ry,

Cant and ca-jo-le-ry,

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of rhythmic chords and moving lines in both hands, primarily using eighth and sixteenth notes.

HORT.

Jus-tice and job-be-ry,

All of a sim-mer in hap-py hob-nob-be-ry,

Piano accompaniment for the second system, continuing the musical theme with similar rhythmic patterns and chordal structures.

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-

Piano accompaniment for the 'ALL' section, featuring a more complex rhythmic pattern with accents and a final flourish in the bass line.

-dub-a-dub-dub.

Here you may learn then a

-dub-a-dub-dub.

Here you may learn then a

Piano accompaniment for the 'CHO.' section, including a ten-measure piano solo in the right hand marked with a '10' and a final chordal ending.

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.)

Tempo di marcia.

Piano.

pp *cres:*

cres:

TENOR. *pp*
When the
As we

BASS. *pp*
When the
As we

f *pp*

EN.
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

ASS.
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 - n't 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 - n't 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 - tle -
 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 - tle -
 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. *3* too - tle - too, tan - ta - ra, dzum! *3* 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 - tle - 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? **1.**

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.

ff *mf*

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

LEF.

pale or crim - son, not for - get - ting pe - til 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,

LEF. no such spec-tre, 'Tis the Spring of youth it - self!
flash-ing, 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!"

CH0.

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

CH0.

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 -

CH0.

- 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-ri-sing to the rim,

mf

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

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

The first system of the musical score features a vocal line for the soloist (LEF.) and a three-part vocal choir (CHO.). The soloist's part begins with the lyrics "wines of France!" and is followed by a rest. The choir then enters with the lyrics "Then pledge me, oh, pledge me in wine of France, Where net - ted from". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic accompaniment. Dynamic markings include *f* and *ff*.

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

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 -

The second system of the musical score continues the vocal and piano parts. The lyrics for all parts are "Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -". The piano accompaniment continues with its rhythmic accompaniment. Dynamic markings include *f* and *ff*.

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

CHO

War-riors! the Wines— of France!"

War-riors! the Wines— of France!"

War-riors! the Wines of France!"

8

No 4.

SONG.—(Catherine.) and CHORUS.

“SANS-GÈNE.”

Allegretto.

Catherine.

Musical notation for the introduction of the song. It features a vocal line for Catherine and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The piano part begins with a forte (f) dynamic and consists of a rhythmic accompaniment of eighth notes and chords.

CATH.

Musical notation for the first line of the chorus. It includes the vocal line for Catherine and the piano accompaniment. The piano part continues with the same rhythmic accompaniment.

CATH.

Musical notation for the second line of the chorus, including lyrics. The piano accompaniment continues.

1. Cath.e.rine Up - - sher, li.ensed 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.

Musical notation for the third line of the chorus, including lyrics. The piano accompaniment continues.

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 Main - 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. feelings 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

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

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 -

CHQ. Of
 At
 Of
 At
 Of
 At

p *f*

CATH. - Gène!
 - Gène!

CHQ. 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 -

v

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!

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*

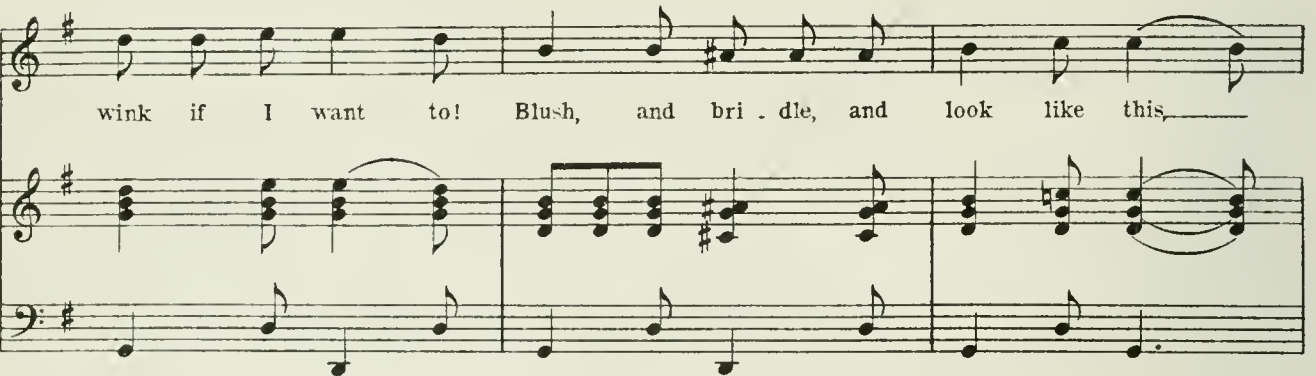
CATH.

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

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 -

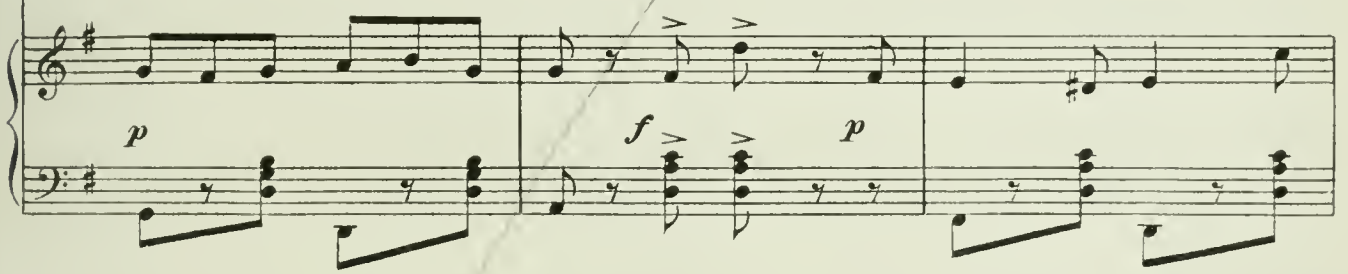
CATH.  quette _____ to kiss!) _____ But your

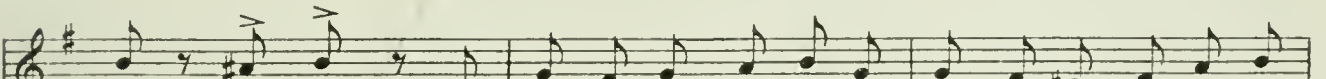
CATH. 
 fop and your sil - ly old swain, old swain, To me come a - smirk - ing, in

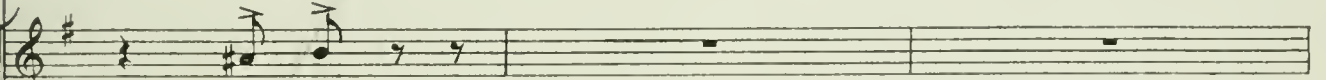

 old swain,


CHO. 
 old swain.

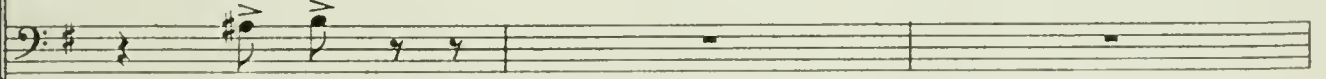

 old swain.

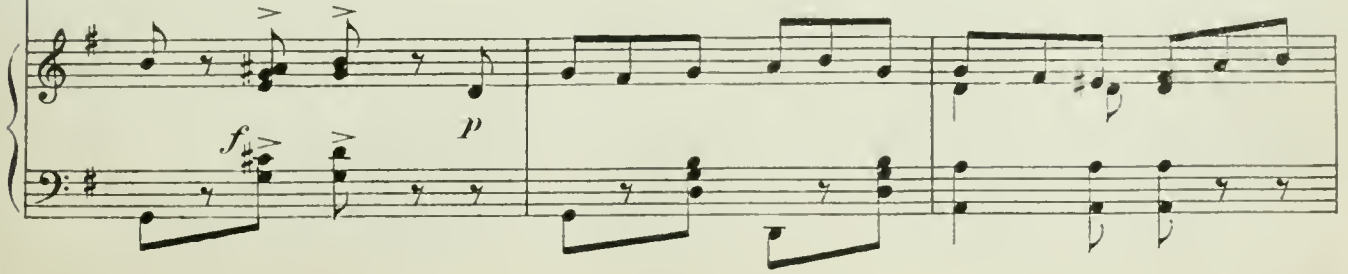

p *f* *p*

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


 in vain!

CHO. 
 in vain!


 in vain!


f *p*

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

CHO. Sans - Gène!

Sans - Gène!

Sans - Gène!

Sans - Gène!

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

CHO. Your fop and your sil - ly old

Your fop and your sil - ly old

Your fop and your sil - ly old

CATH.

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

CHO.

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

swain, old swain, To her come a - smir - k - 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*
 - Gène! Sans Gène! That *ff*

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

CHO. *f*
 - 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 - Gene!

CHO. *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.

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 disposal here;
 What young men to wed or wink come, All their prospects and their aims?

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

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

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

PAPILLON.
 For you

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

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

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

CHO. For we know you well, and the

CHO. 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

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!

CHOR. 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!

ff

Will they real - ly all come true!

CHO. Will they real - ly all come true!

ff

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

For we know you well, and the

For we know you well, and the

ff

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.

First system of musical notation for 'DANCE.' The piece is in G major (one sharp) and 2/4 time. The first measure is marked *p*. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a bass line of eighth notes.

Second system of musical notation. The right hand continues with eighth-note patterns, and the left hand maintains the bass line. The key signature and time signature remain consistent.

Third system of musical notation. The first measure of the right hand is marked *ff*. The second measure of the right hand is marked *p*. The piece continues with eighth-note patterns in both hands.

Fourth system of musical notation. The right hand features a more complex eighth-note pattern, and the left hand continues with the bass line. The key signature and time signature remain consistent.

Fifth system of musical notation. The first measure of the right hand is marked *ff*. The second measure is marked *f*, and the third measure is marked *dim.*. The final measure of the right hand is marked *p*. The piece concludes with a final cadence in the right hand.

22007 D. o D.

No 6.

FRICASSÉE.

Allegro.

Piano.

p

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (treble clef) plays a steady accompaniment of chords.

Second system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment concludes with a final chord and a fermata.

Third system of musical notation. The right hand features a melodic line with a dynamic marking of *p* (piano) and an accent (>). The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment remains consistent.

Sixth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment concludes with a final chord and a fermata.

First system of a piano score. The right hand features a melody with eighth-note patterns and slurs, while the left hand plays a steady accompaniment of eighth-note chords. A dynamic marking of *f* (forte) is present at the beginning.

Second system of the piano score. It includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the phrase. A dynamic marking of *f* is also present.

Third system of the piano score. The right hand has a more active melody with slurs and accents, while the left hand continues with eighth-note chords. A dynamic marking of *f* is present.

Fourth system of the piano score. The right hand features a melodic line with slurs, and the left hand provides a consistent eighth-note accompaniment. A dynamic marking of *f* is present.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand continues with eighth-note chords. A dynamic marking of *f* is present.

Sixth system of the piano score. The right hand features a melodic line with slurs and a fermata over the final notes. The left hand continues with eighth-note chords. A dynamic marking of *ff* (fortissimo) is present.

No 7.

DUET- (Catherine and Lefebvre.)

"DO YOU REMEMBER?"

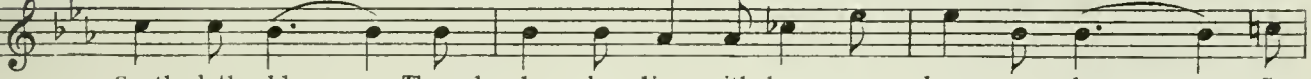
2 verses only

Andante.

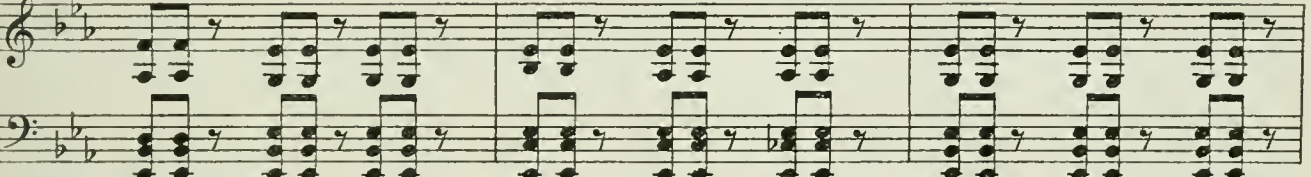
Catherine. 

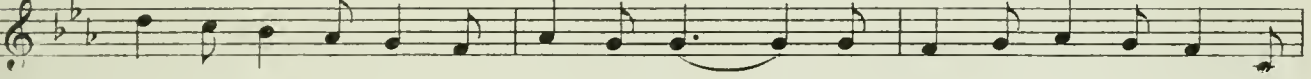
Piano. 

CATHERINE. 1. As swooning sweet the sum-mer

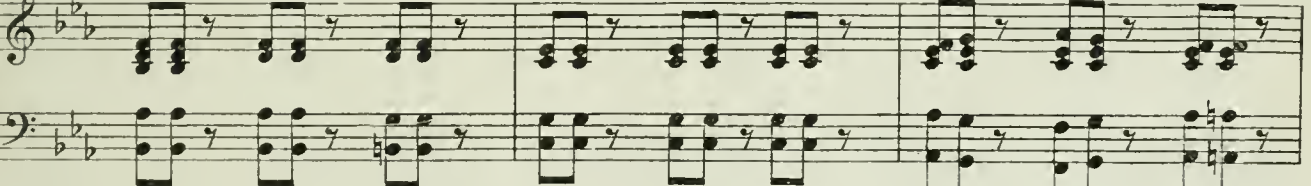
CATH. 

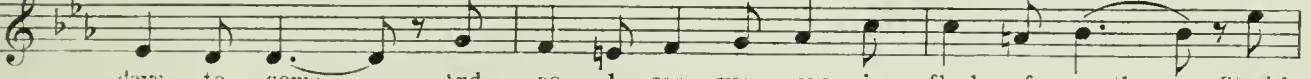
South doth blow, — Through la - den limes with hap - py bees a - hum, — So



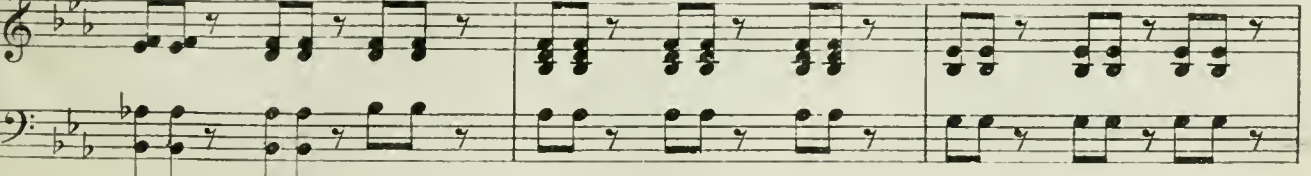
CATH. 

fresh with frag - rance of the long a - go — That day of days will glad - den



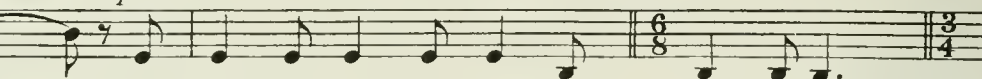
CATH. 


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



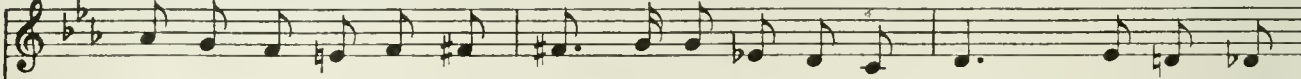
CATH. *quicker*  mir - rored truth — Let time do what he will our love to bate.

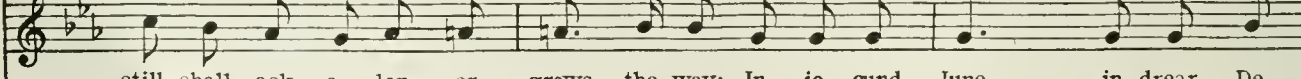


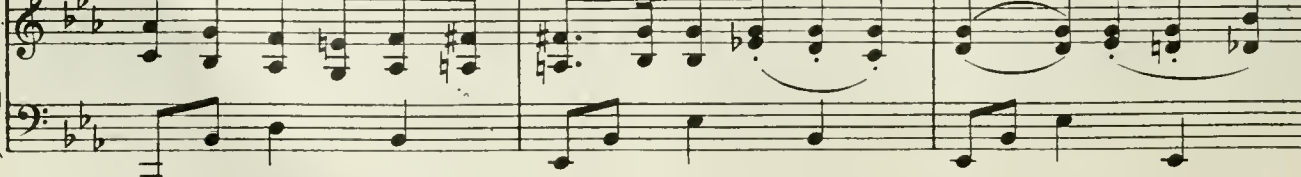
CATH.  Do you re - mem - ber? Do you re - mem - ber? We


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

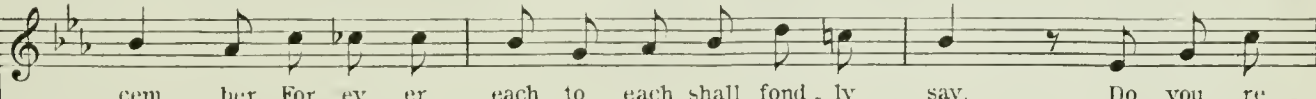


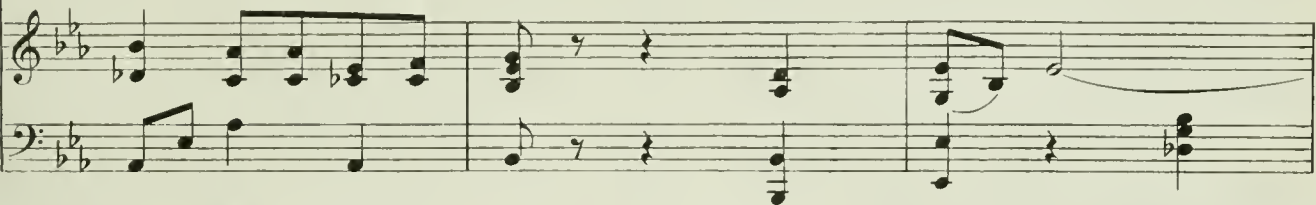
CATH.  still shall ask as long - er grows the way; In jo - cund June, in drear De -

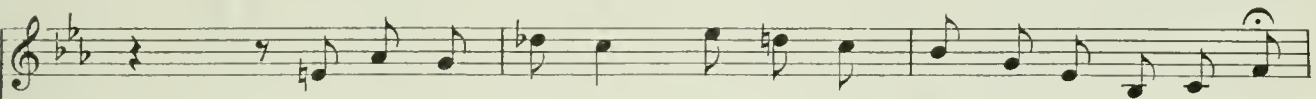
LEF.  still shall ask as long - er grows the way; In jo - cund June, in drear De -

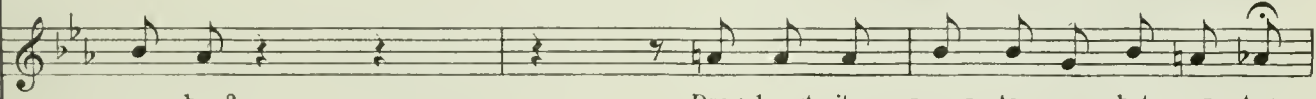


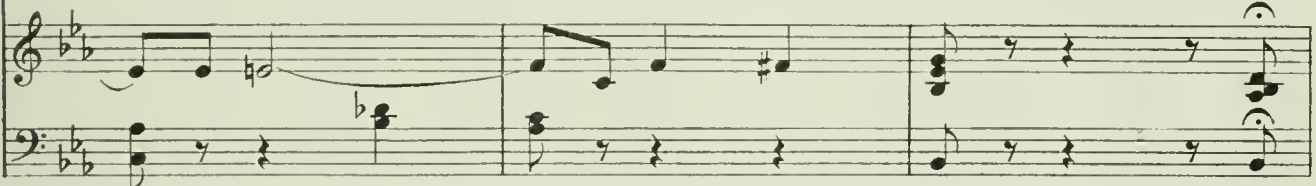
CATH.  - cem - ber. For ev - er each to each shall fond - ly say.

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 on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "thy dear eyes — What though with - in their a - zure depths ap - pear — One". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "shade the less of blue than now I prize? — Though gold grow grey, though rose to". The piano accompaniment maintains the eighth-note pattern.

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

The third system includes the vocal line and piano accompaniment. The lyrics are: "iv' - ry wane — Though fur - rows on thy brow tell — Time's ad - vance — I'll". The vocal line has a fermata over the word "I'll". The piano accompaniment continues with the eighth-note pattern.

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

The fourth system concludes the vocal line and piano accompaniment for this section. The lyrics are: "see thee, sweet, as on that day a - gain — I'll hear thy foot - fall dain - ty". The piano accompaniment ends with a final chord.

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

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

The fifth system features a vocal line and piano accompaniment. 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 -". The piano accompaniment changes to a 3/4 time signature and features a more melodic line in the right hand.

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*

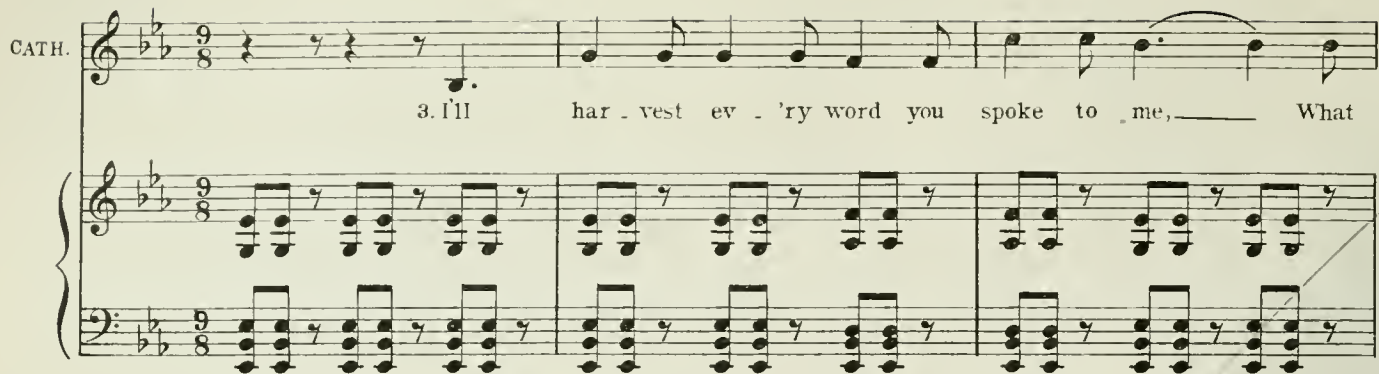
LEF. *June, In drear De - cem - ber, For ev - er each to each shall fond - ly*

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

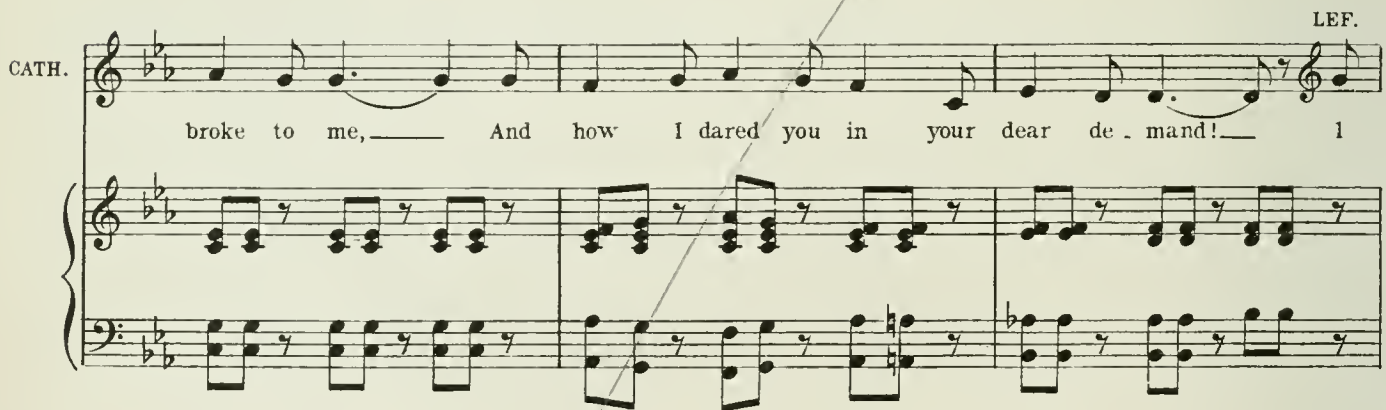
LEF. *say, Do you re - mem - ber? Dear heart, it*

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! — 1

LEF.

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

ad lib.

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.*

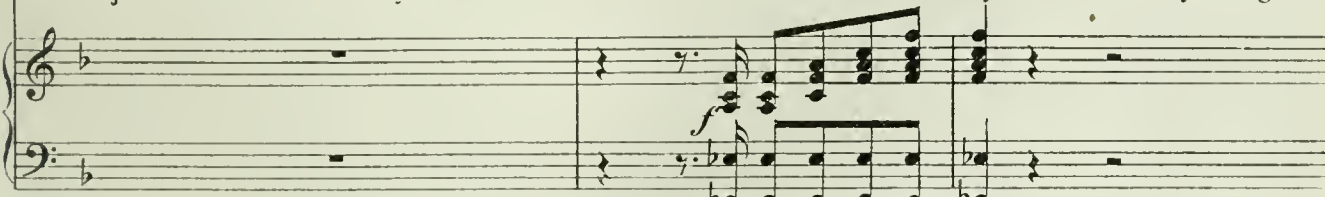
Catherine. 

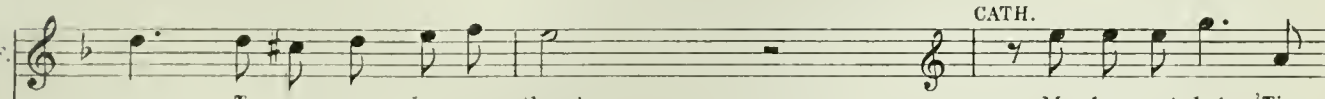
Piano. 

Dear François,


CATH. 

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



LEF. 

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



CATH. 

false! 'tis false! *LEF.* 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 François, say that you believe! I cannot; he but joins you to de-

f

LEF. Moderato. CATH.

- ceive. And

ff *ff* *p*

CATH.

can it be that doubt is stronger To bind than love to

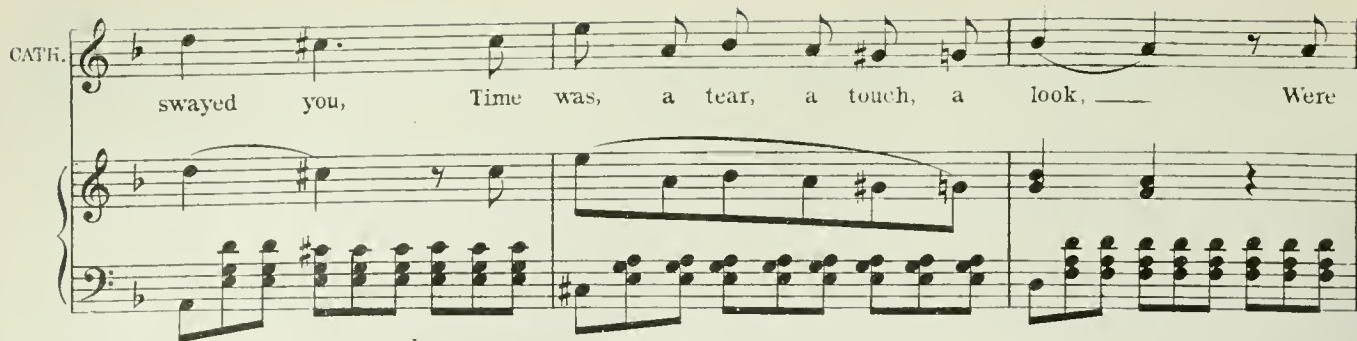
CATH.

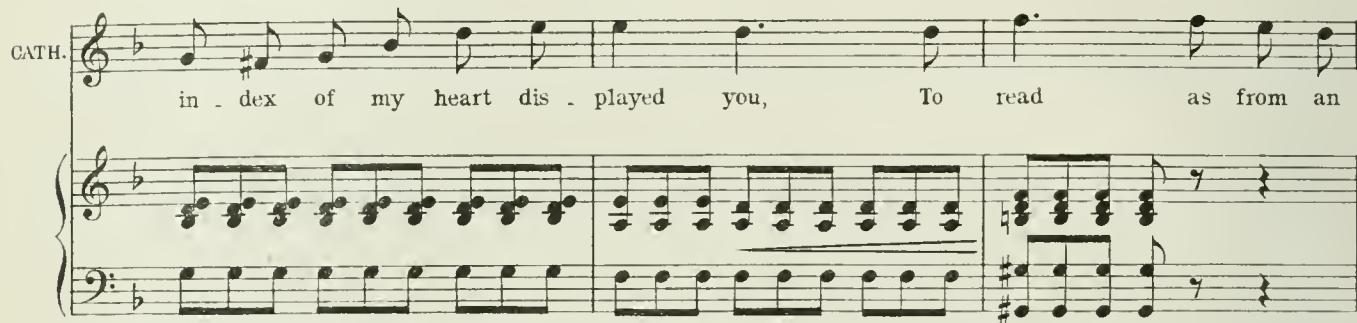
break the bond? Or is't that loving me no longer, You

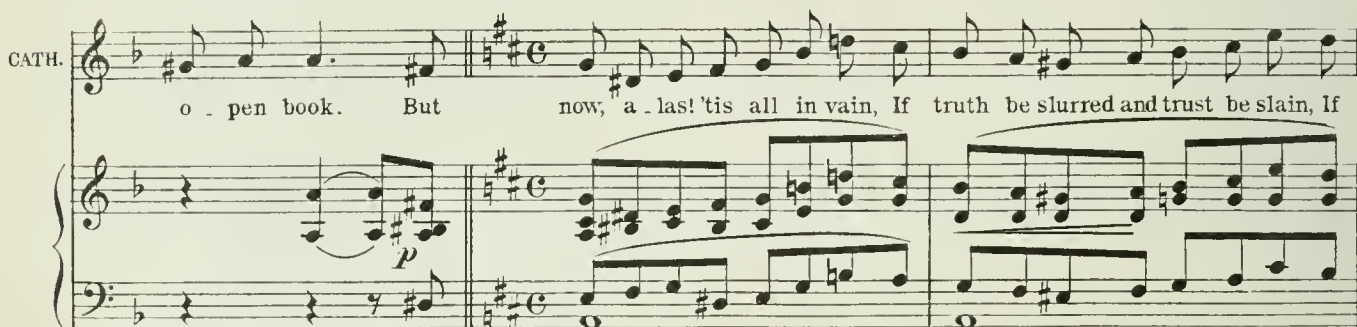
CATH.

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

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! 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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'Pu', followed by eighth notes for 'ri - ty her wings might furl;'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

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

The second system continues the vocal line with 'gra - ven,' followed by 'Your thoughts a ro - sa - ry of pearl.' The piano accompaniment maintains its rhythmic accompaniment, with some chordal textures in the right hand.

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

The third system features the vocal line with 'is, a - wake from blind de - vo - tion;'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and shows a change in the right-hand accompaniment pattern.

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

The fourth system shows the vocal line with 'you' followed by a long horizontal line, then 'I drug my soul with Cir - ce's'. The piano accompaniment continues with a consistent rhythmic accompaniment.

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

The fifth system concludes the vocal line with 'po - tion, And take for bride Dis - ho - nour too. For'. The piano accompaniment features a dynamic marking of *f* (forte) and ends with a *p* (piano) marking.

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.

"Wrongs" ea - sy said! What proof can you ad - vance? Allegro.

recit. *f*

LEF. The word, Sir, of a gen - tle - 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

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 -

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

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

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

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

ETH. 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-lesse obli-ge!" For *f*

For *f*

For *f*

For *f*

For *f*

ff

BETH.

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

CH0.

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

The first system of the musical score consists of five staves. The top two staves are for the vocal parts: 'BETH.' (Soprano) and 'CH0.' (Chorus). Both parts have identical lyrics: 'knigh.tly truth of all-re.nown Is most to be pre-ferred, And dear as to the'. The bottom three staves are for the piano accompaniment, with a grand staff (treble and bass clefs) showing chords and melodic lines.

BETH.

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

CH0.

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

The second system of the musical score also consists of five staves. The top two staves are for the vocal parts: 'BETH.' (Soprano) and 'CH0.' (Chorus). Both parts have identical lyrics: 'king his crown To gen-tle-man his word, And tho' the mob's en-'. The bottom three staves are for the piano accompaniment, with a grand staff (treble and bass clefs) showing chords and melodic lines.

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

CHO.
 - 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!"

CHO.
 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

ff *ff*

CHO.

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

CHO. 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,

CHO. "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

CHO. 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
 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!"
 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,
 "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

all!"

LISETTE. Where on earth's the fel . . low

CHO. all!"

all!"

all!"

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

LIS. FLAG. PAP.


PAP. *BETH.* way! I'm try - ing not to! *PAP.* I'm Pap - il - lon, if you

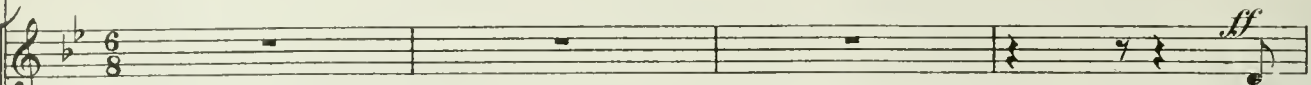
PAP. please; Ve - ry sha - ky at the knees! *FLAG.* Right you are! Of course, I know you; Who's your pal?

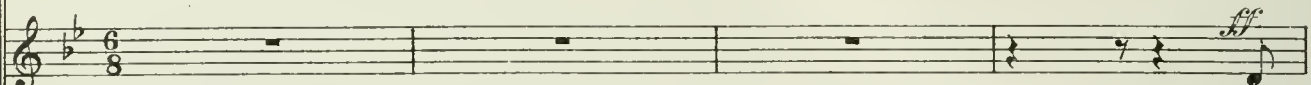
BETH. A dolphe by name, Bel - lows - men - der I. *FLAG.* Oh, blow you! Bel - lows, you're a

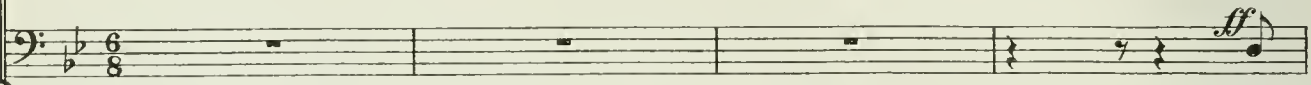
BETH. Yes, I've al - ways been the same. *FL.* lit - tle lame? Limp a - long then, and good

LEF.

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

CHO.  *ff* The

CHO.  *ff* The

 *ff* 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.

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

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

rea - 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!"

CHORUS

"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.

nook for? Le-fevre! 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.Gène! Oh, dam - me it's too much, sir! CAPT. Too much, sir! LEF. Too

LEF. much, sir! CAPT. Then

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

RECIT.

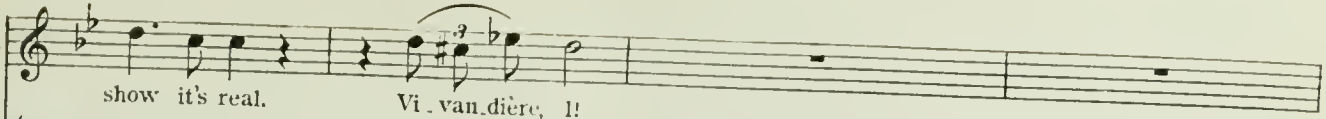
Allegro.

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

CAPT. *Allegro.*
 dière! *CATH.* Vi . van . dière, I! Vi . van . dière,

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

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

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

CHO.  Vi . van . dière she!
Vi . van . dière she!
Vi . van . dière she!




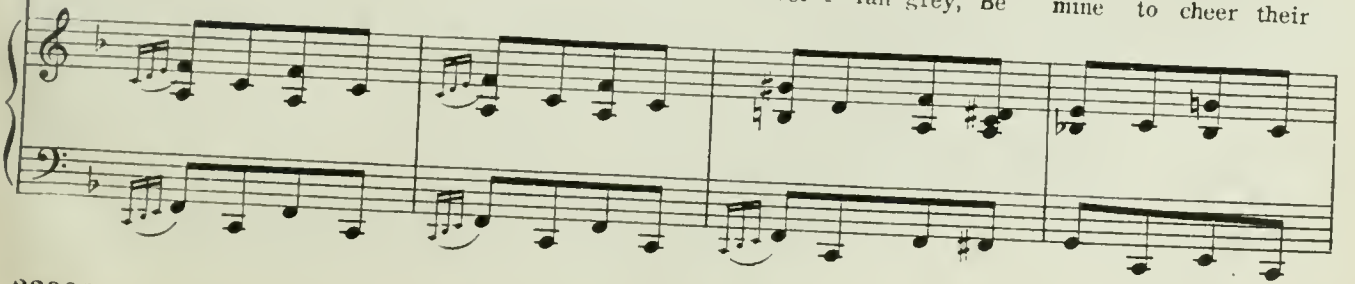
CATH.  CATH.

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

Allegro.



ATH.  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.* far to roam As dash - ing vi - van - dière. *a tempo* 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 - diers' 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.* with the boys For France who do and dare!
stem the vein That flows for France and me. *a tempo*

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!

Bro - thers in arms are they, —

CHO. 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

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

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

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

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

CHO. *rall.*
 mid the fair, Who would not 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 - diè - re! a vi - van - diè - re, a vi - van - diè - re! Then

live as a vi - van - diè - re! a vi - van - diè - re, a vi - van - diè - re!

live as a vi - van - diè - re! a vi - van - diè - re, a vi - van - diè - re!

LEF.

p

CATH.

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

LIS.

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

FLAG.

LIS.

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

SOLDIERS.

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

Then

Then

Then

Allegro.

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

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

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

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

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

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

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

HO.

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

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

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

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

8

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

ff

CHO. Com - rades 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.

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

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

dière! 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

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 -

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 - dière! a vi - van dière, a vi - van dière!

van - dière! a vi - van dière, a vi - van dière!

van - dière! a vi - van dière, a vi - van dière!

CHO.

Act II.

No 10.

OPENING CHORUS.

Allegro.

Piano.

p

tr

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 -

tr

p

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 -

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

CHO. 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!

CHO. - surd!
 - surd!
 - surd!

LADIES. *3* *3* ALL.

Dame of the mud was your "ci-ti-zen-ess!" How o-dious were their vul-gar'thees"and

CH0.

"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

f

"Bon-jour, Mes-sieurs" When beaux meet belles,

smirk and say, When beaux meet bel-les,

smirk and say,

smirk and say,

CHO.

mf

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

mf

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 -

CHO.

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

- lights. —

- lights. —

p

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

CHO.

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

Since

Since

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 -

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 music features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a complex, rhythmic melody with many beamed eighth notes and chords. The left hand provides a simple accompaniment with quarter notes and rests. A dynamic marking of *pp* is present at the beginning. An 8-measure repeat sign is located at the end of the system.

The second system continues the piece. The right hand maintains its intricate melodic pattern, while the left hand accompaniment remains consistent. The system concludes with a double bar line and a final chord.

The third system introduces a key change to two flats (Bb and Eb). The right hand's melody is now written with flats, and the left hand accompaniment also reflects this change. A dynamic marking of *pp* is present. An 8-measure repeat sign is at the end.

The fourth system continues in the key of two flats. The right hand features a more active melodic line with slurs and accents. The left hand accompaniment is simpler. A dynamic marking of *f* is present at the end of the system.

The fifth system continues the piece. The right hand has a melodic line with some chromaticism. The left hand accompaniment is steady. The system ends with a double bar line.

The sixth system is a solo section for the right hand, indicated by the text "Solo. DALÈGRE." above the staff. The right hand plays a melodic line with trills and slurs. The left hand has a simple accompaniment. The system ends with a double bar line.

D'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

Bra -

CHO. 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

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

SOP. *p*
 way! All

CHO.
 way!

way!

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

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

SOP. state - ly fa - ces to! Your state - ly fa - ces

SOP. to!

ff *allarg.* *ff*

Allegro.

staccato
p *f*

CAROLINE.

PAULINE.

Ob - serve, we bow to you!

And good it is of

p

PAUL.

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

PAUL.

bow to such as you!

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

CHO.

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

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

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.

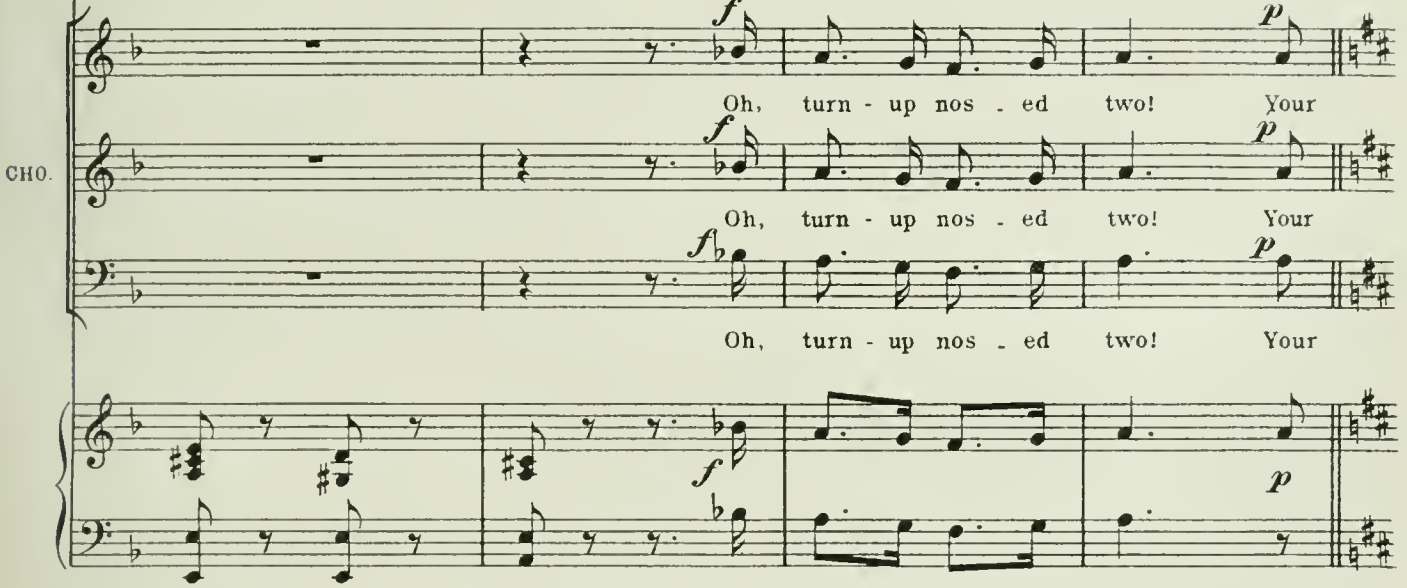
blood that's less than blue.

CAR. 

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

CAR. 

us a - lone is due.

CHO. 

Oh, turn - up nos - ed two! Your

Oh, turn - up nos - ed two! Your

Oh, turn - up nos - ed two! Your

CHO. 

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

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

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

Of

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!

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

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

Tempo I.

PR.

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

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

CHO.

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.

The first system of the musical score 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 begins with a piano (*p*) dynamic marking and features a complex, rhythmic melody with many beamed eighth notes. The lower staff is in bass clef and provides a simple accompaniment of quarter notes. A first ending bracket with the number '8' is placed over the final two measures of the system.

The second system continues the piece with the same two-staff format. The upper staff maintains its intricate melodic line, while the lower staff continues with its accompaniment. The system concludes with a double bar line and a repeat sign.

The third system introduces a key change to two flats (Bb and Eb). The upper staff's melody is now in this new key, and the lower staff's accompaniment is also adjusted. A first ending bracket with the number '8' is present at the end of the system.

The fourth system continues in the key of two flats. The upper staff features a more active melodic line with some grace notes. The lower staff's accompaniment includes a forte (*f*) dynamic marking in the final measure. The system ends with a double bar line and a repeat sign.

The fifth system continues the piece. The upper staff has a melodic line with some rests, and the lower staff provides a steady accompaniment. The system concludes with a double bar line and a repeat sign.

The sixth system is the final system on the page. The upper staff features a melodic line that includes a trill (*tr*) in the final measure. The lower staff concludes with a final chord. The system ends with a double bar line and a repeat sign.

No 11.

SONG. (Adhémar.)

"LOVE AND EVER LOVE"

Allegro agitato.

Adhémar.

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 - ref, 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

Red.

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

Ped. *

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

f *Ped.* *

ADH. still. Twas

f a tempo *dim:* *p*

Tempo I.

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

Tempo I. *C 8*

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 *allegro*

N^o 12.

SCENE AND ENSEMBLE.

Allegro.

Caroline.

Piano.

The first system of the score shows Caroline's vocal line and the Piano accompaniment. Caroline's part consists of three measures of whole rests. The Piano accompaniment begins with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Allegro'.

CAROLINE.

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

The second system shows the vocal line for Caroline and the Piano accompaniment. Caroline's vocal line begins with a quarter rest, followed by the lyrics: "His Ma - jes - ty or - ders that la - dies at Court Shall". The Piano accompaniment continues with a piano (*p*) dynamic.

CAR.

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

The third system shows the vocal line for Caroline and the Piano accompaniment. Caroline's vocal line continues with the lyrics: "nei - ther of train nor of tem - per be short, But en - dea - vour to gar - nish their". The Piano accompaniment continues with a piano (*p*) dynamic.

CAR.

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

The fourth system shows the vocal line for Caroline and the Piano accompaniment. Caroline's vocal line continues with the lyrics: "style of re - tort With less of the lan - guage the man - ner and port Af -". The Piano accompaniment continues with a piano (*p*) dynamic.

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

CHO. *"Wa' cres - ses!" Poor*

ff *mf*

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

PAULINE. *A*

CHO. *dres - ses!*

dres - ses!

dres - ses!

p

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 -
Prin -
Prin -

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

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

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

mf

CATH. *1 mark it with pain, But it's per - fect - ly plain This*

HO. *- ces - ses!*

- ces - ses!

- ces - ses!

p

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

CHO. 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!

CHO. 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 - Gène! That's a cut at her train, And her curt - sey that's like a con -

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

Ma - dame Sans - Gène! 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!

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

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 - den to the fair Who owns such a va - ried as -

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

As - sort - ment!

CHOR. As - sort - ment!

As - sort - ment!

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

CHO. AS -

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!*

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

- haves 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 - nt threa - ten fis - ti - cuffs and

- bout to jump a ditch, (MADAME DE B.) But a
 must - nt use a D- (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,

CHORUS

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,

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

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

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

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 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!

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

PAU.

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

PAU.

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

PAU.

pace the Min - u - et, CAR. And

CHO.

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!

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 - Gène, 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

old - en In El - fin lore en - fold - en, How, in
 old - en 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

crys - tal - 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, _____ ADH. 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: _____

RENEE.

"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

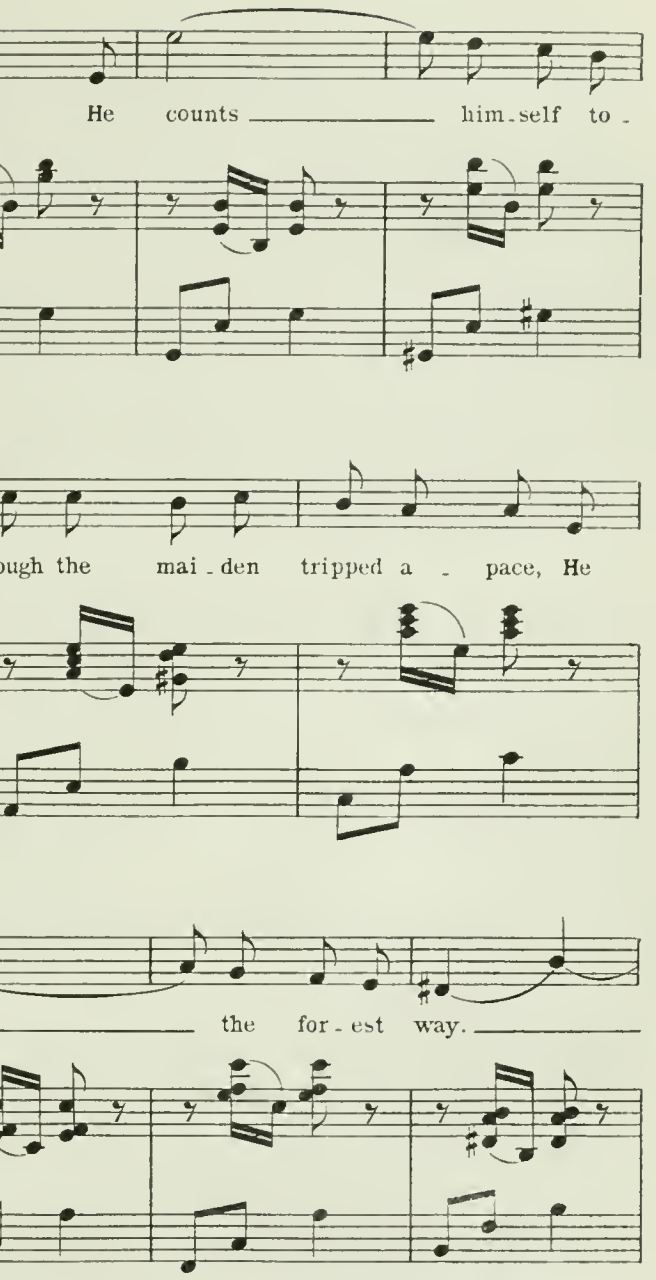
ADH. Show my lov - er's face to me, _____ Show my lov - er's


REN. face to me." 2/4

ADH. face to me." 2/4 3. He knew the le - gend

ADH.  old-en 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.

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 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, key signature of three flats (B-flat, E-flat, A-flat), common time signature. The music consists of chords and single notes in both staves.

Second system of piano introduction, continuing the musical texture from the first system.

Vocal and piano accompaniment for the first vocal line. It includes staves for Soprano and Contralto, and piano accompaniment. The lyrics are: "Here in boxes".

SOPRANO.

Here in boxes

CONTRALTO.

Here in boxes

Chorus vocal and piano accompaniment. It includes staves for the Chorus (CHO.), piano accompaniment, and lyrics: "big we bear Spoils of earth, and sea, and air;".

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!

SONG. (Papillon.) and CHORUS.

Allegro.

The piano introduction consists of two staves in 6/8 time, marked *mf*. The melody is in the right hand, featuring a series of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

PAPILLON.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics: "I'm mil - li - ner mon - arch of Fond lov - er who bows be - fore". The piano accompaniment is marked *p* and consists of a simple harmonic accompaniment.

PAP

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Par - is, And Par - is the fair to a - dorn Is Ven - us, And sighs to em - brace as di - vine That".

PAP

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "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".

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, Though 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!

THO.

Though
Who

Though
Who

Though
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!
 name!

Then let the sex ac - claim — Their

name!
 name!

name!
 name!

f *p*

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

S.
Em - press Jo - seph - ine!

A.
Em - press Jo - seph - ine!

B.
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.

rag - s 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 - tante's glad - ness, Owe all their ex - pres - sion to

PAP.

tired.
me. Though "cher - chez la femme" may do du - ty, Per -
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

CH. 10.

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 -

CH. 10.

-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

CH. 10.

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!

f

D.S.

CODA.

ff

N^o 15.

VOCAL MENUET.- (Catherine and Papillon.)

Tempo di Menuet. *ad lib.*

Papillon.

Piano.

First right, then left; Now poise as you point the

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. 

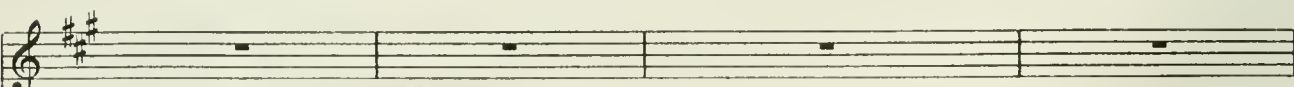
PAP. *ad lib.* 
 Mode of old hand out - held, Light-ly let your fin-gers lie in mine,

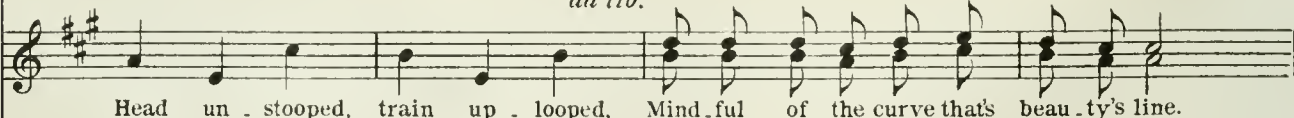


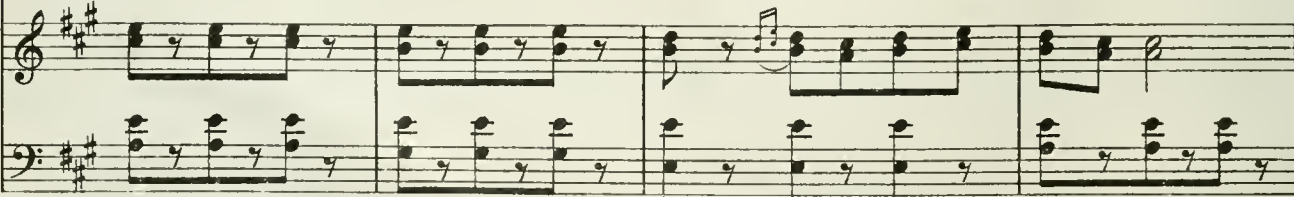
CATH. 
 Tom - fool fuss, sil - ly mon-key tricks for Madam fine!


PAP. 
 Lips touched thus.

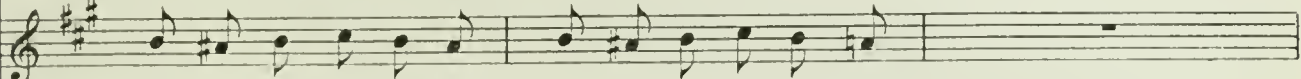


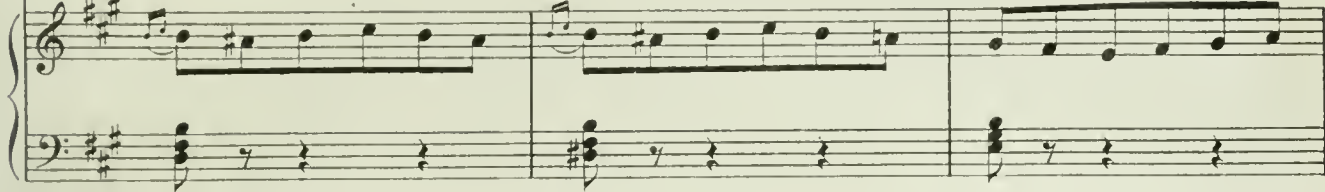
CATH. 

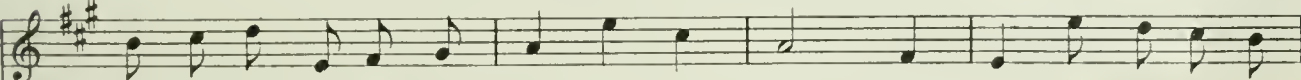
PAP. *ad lib.* 
 Head un - stooped, train up - looped, Mind-ful of the curve that's beau-ty's line.




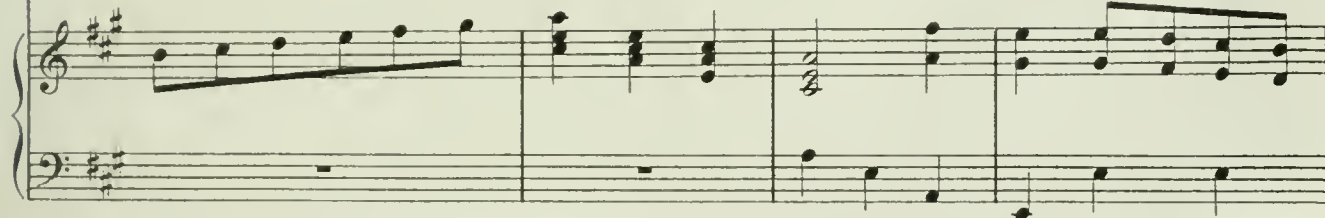
CATH.  Give the floor a dust . ing,

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 ryh - thm 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!

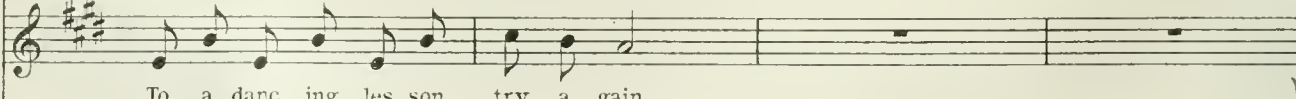


CATH.  Show - ing in a cir - cus. Drat the train!

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!

CATH. *p* First right, then left, Just one slip and ov - er I shall go.

PAP. *p* Dain - ty and deft, Now poise as you point the oth - er toe.

SOP. *p* First right, then left, It's far bet - ter than a pup - pet show,

TEN. *p* First right, then left, It's far bet - ter than a pup - pet show,

BASS. *p* First right, then left, It's far bet - ter than a pup - pet show,

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 defi, 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, droi - ly,*

TEN. she'll go ov - er whol - ly, *slow - ly, low - ly, droi - ly,*

BASS. she'll go ov - er whol - ly. *slow - ly, low - ly, droi - ly,*

CATH. Whol - ly!

PAP. Whol - ly!

SOP. Whol - ly!

TEN. Whol - ly!

BASS. Whol - ly!

tr

ff

N^o 16.

CHORUS.- (Entrance of Napoleon.)

Allegro.

Piano.

First system of the piano introduction, featuring treble and bass staves with a forte (ff) dynamic marking and a common time signature. The music consists of rhythmic chords and triplets.

Second system of the piano introduction, continuing the rhythmic accompaniment with treble and bass staves.

First system of the vocal and piano accompaniment. It includes three vocal staves (Soprano, Alto, Bass) and a grand staff for piano accompaniment. The lyrics are: "Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve Gal - li - ae sal - va - tor,"

Second system of the vocal and piano accompaniment. It includes three vocal staves and a grand staff for piano accompaniment. The lyrics are: "France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,"

CHC.

And our pæ - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

And our pæ - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

And our pæ - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

ff

CHC.

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

CHC.

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!

Ro - man greet - ing to the fore is. A - ve!

Ro - man greet - ing to the fore is. A - ve!

CHO. Sal - ve! Vi - vat! Vi -

Sal - ve! Vi - vat! Vi -

Sal - ve! Vi - vat! Vi -

CHO. - vat!

- vat!

- vat!

N^o 17.

FINALE-ACT II.

Allegro.

Catherine.

As - sent to no di - vorce I can, Tho' false.hood may be

Piano.

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!

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 - jice 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* NAPOLEON. (*speaking through music*)
 She vows it shall re - main! —

BASS. No more!

ff *pp* *Moderato.*

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!

ADHÉMAR.

Allegro.

ff

And leave her friendless at your

recit.

ADH.

mer . cy? No! Be careful! I command you to obey, as subject, soldier!

NAP.

Allegro.

ff

ADHÉMAR.

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

ADH. par - ve - nu, Then let it be the last! He's like to be the

CHORUS.

CHO. last! All oaths to you I here de - lete, No more my man - hood

ADHÉMAR.

ADH. hold them meet, And where France wel - ters at your feet, 'Tis there my sword I

cast!

CHO

'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

CHO

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

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.

Nev_er shall sound for us Good - - Bye! Nev_er till Death us

RENEE.
Nev_er shall sound for us Good - - Bye! Nev_er till Death us

LEFEBVRE.
Nev_er shall sound for us Good - - Bye! Nev_er till Death us

ADHEMAR.
Nev_er 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!

REN. Death!

LEF. Death!

ADH. Death!

CHORUS. *ff* Low let them breathe "Good - bye, good - bye!"

ff Low let them breathe "Good - bye, good - bye!"

ff Low let them breathe "Good - bye, good - bye!"

CH. Deep from each ach - ing heart, Might must pre - vail, tho'

CH. Deep from each ach - ing heart, Might must pre - vail, tho'

CH. Deep from each ach - ing heart, Might must pre - vail, tho'

CHO. 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.

CHO. 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

CHO. 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?

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

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!

22007 D.O.D. END OF ACT II.

N^o. 18.

Act III.

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!

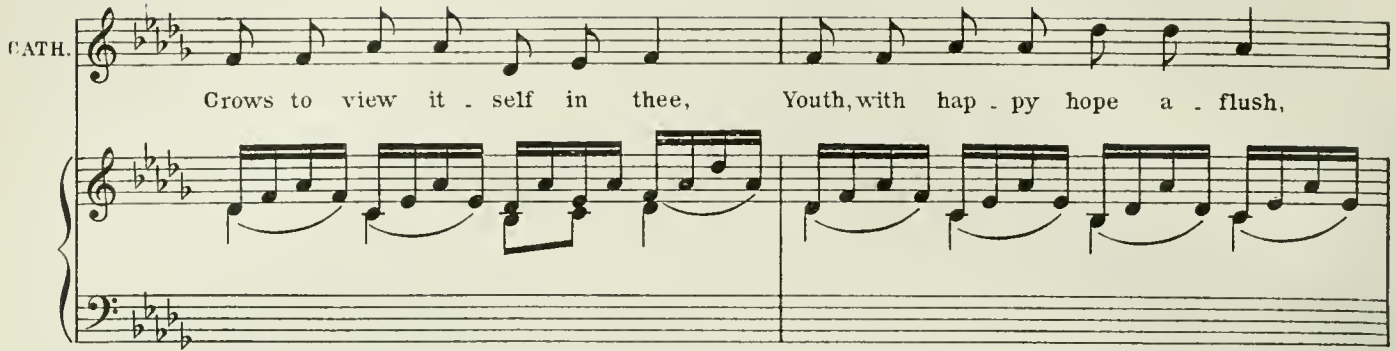
p

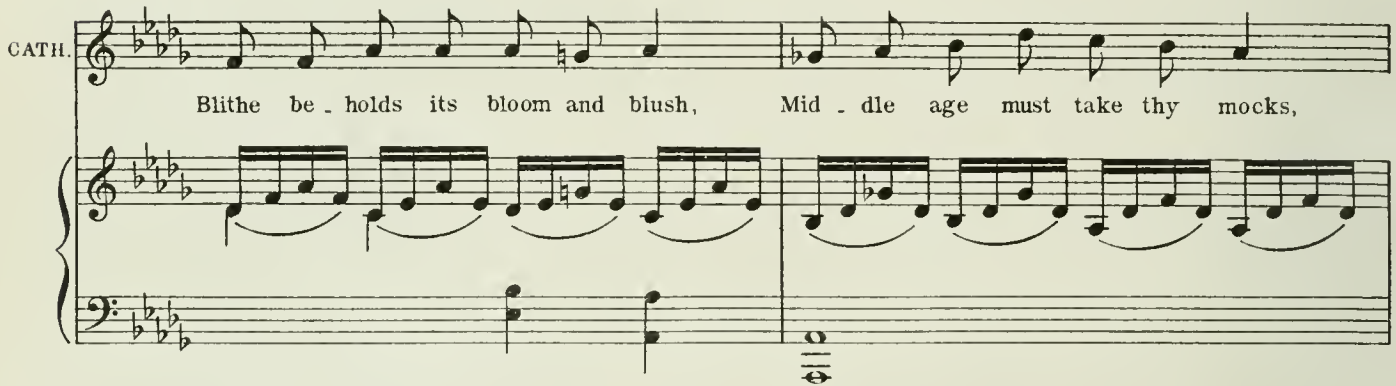
Andante.

CATH.

Child - hood, with un - think - ing glee,

p l.h.

CATH.  *Grows to view it - self in thee, Youth, with hap - py hope a - flush,*

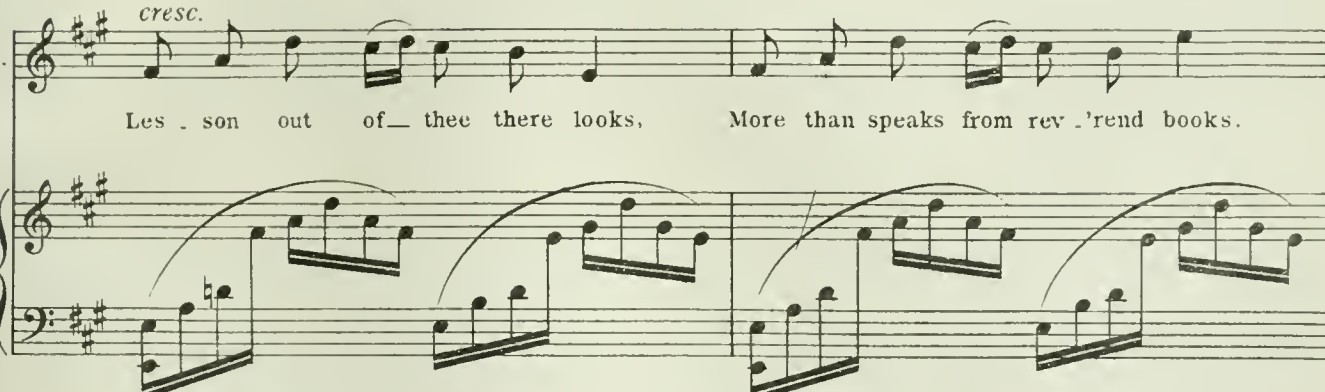
CATH.  *Blithe be - holds its bloom and blush, Mid - dle age must take thy mocks,*

CATH.  *Gath - ring lines and thin - ning locks, Count with smiles (that might be tears!)*

CATH. *dim. e rall.*  *All the ha - ve of the years.*
dim. e rall. *pp* *a tempo*

CATH.  Sil - vered age with wrink - led front, Needs must heed thy coun - sel blunt,

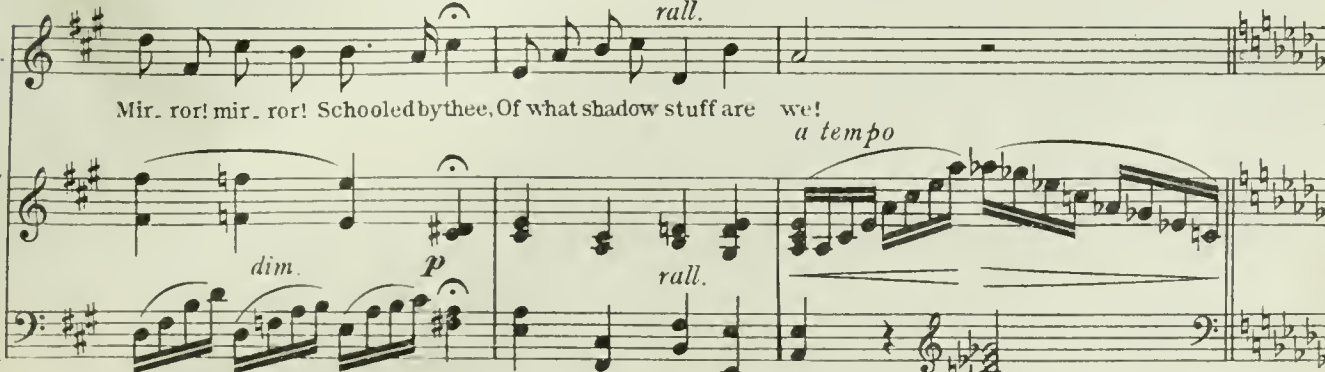
p

CATH.  Les - son out of thee there looks, More than speaks from rev - 'rend books.

cresc.

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.

ATH. *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*


N^o 19.


TRIO.— (Catherine, Renée, Babette.)

"A REAL GOOD CRY TOGETHER."

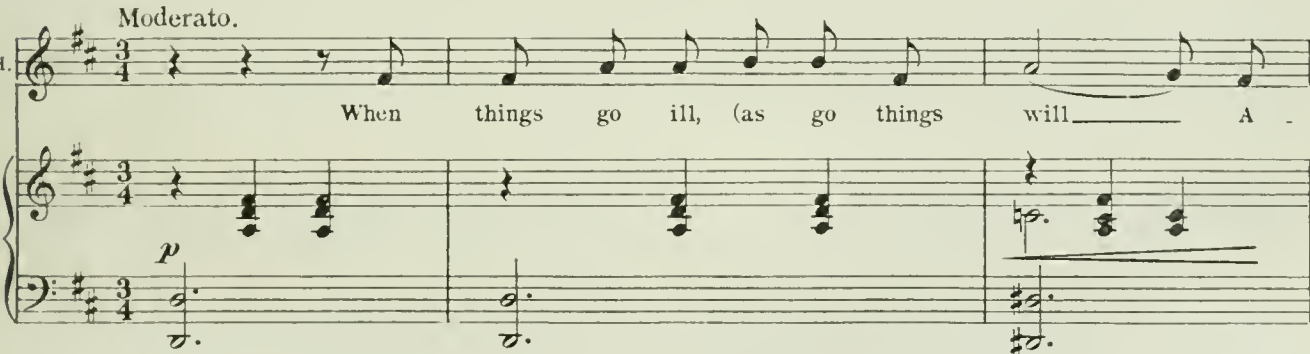
Allegretto.


Catherine. 

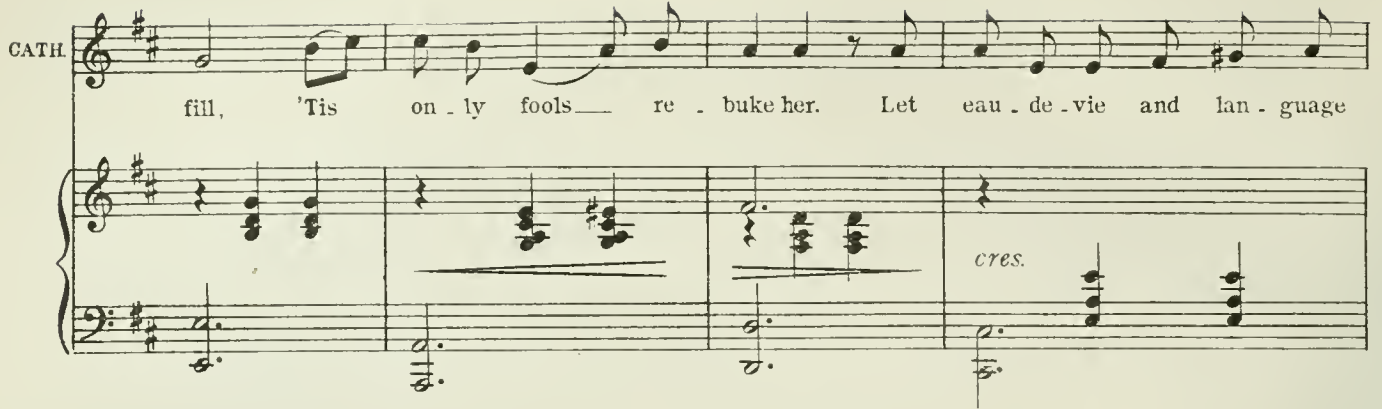
Piano. 

CATH. 

Moderato.

CATH. 



CATH.  *fil, 'Tis on - ly fools — re - buke her. Let eau - de - vie and lan - guage*

CATH.  *free, — To Man bring con - so - la - tion, Dear sis - ters, we seek tears and*

REN.  *For*

BAB.  *For*

CATH.  *tea, — In time of tri - bu - la - tion. For*

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,

cres: *f*

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 -

dim. *stacc:* *mf*

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. How sad were world, no tears im - pearled, — How hea - vy grief un -

REN. - weep - ing, Were 'ker chiefs furled and lips aye curled, In — laughter out — of

REN. keep - ing; Did tears for - sake oft heart would break — And

REN. 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.

p.

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!

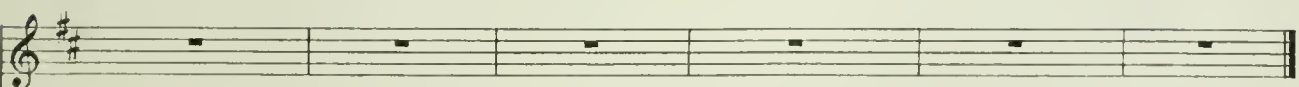



REN.  Cry _____ to - ge - ther!


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.

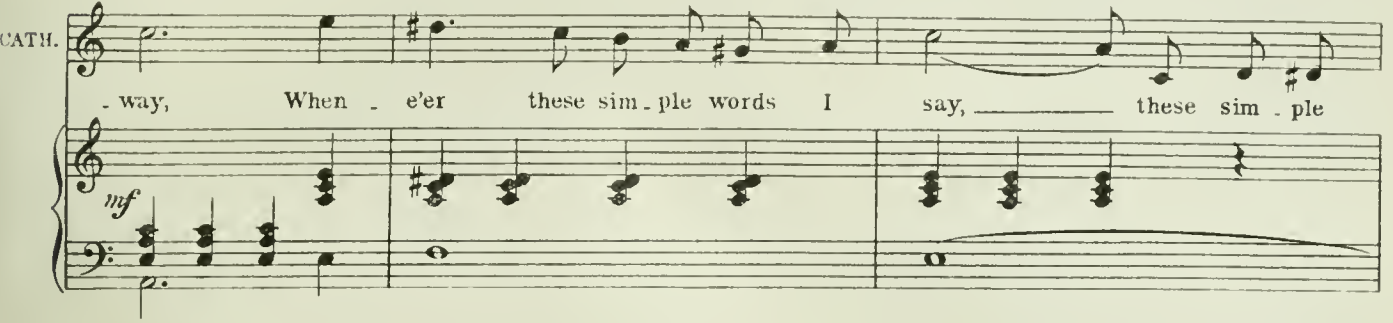
CATH. *Though ma - nya hap - py year hath flown Since*

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*

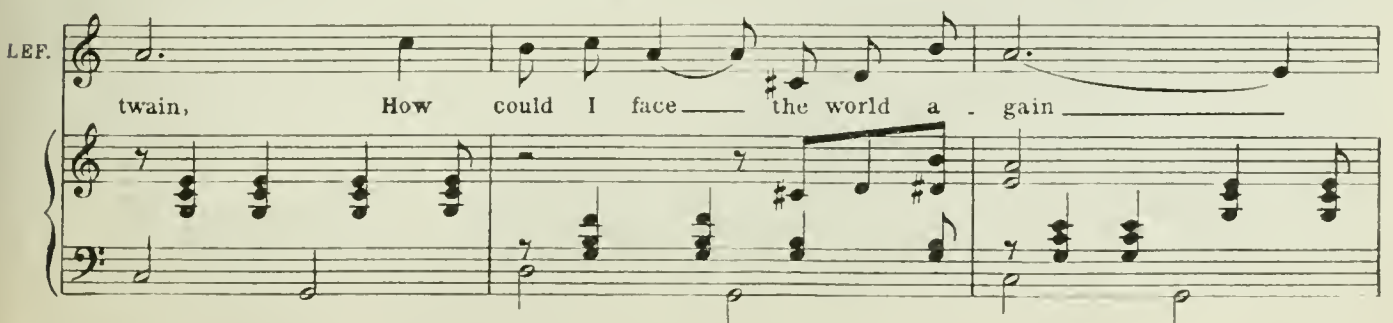
cres:

CATH.  on me seems to fall a ray Of Love, from out the Far - a -

CATH.  - way, When - e'er these sim - ple words I say, — these sim - ple

CATH.  words I say, — "Me and my old man," "Me and my old man," —

CATH.  "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 piano accompaniment. The vocal line is in treble clef and contains the lyrics: "Save at your side? All life were pain, A blank, _____ the bye and." The piano accompaniment is in G major and 3/4 time, with a bass line in bass clef and a treble line in treble clef. The piano part features chords and moving lines that support the vocal melody.

LEF. . bye. To me it means a world of bliss, — I

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: ". bye. To me it means a world of bliss, — I". The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure of the piece.

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 vocal line lyrics are: "call a-gain your touch, your kiss, — I pray God bless you, breath.ing". The piano accompaniment includes performance markings: *rall: colla voce*, *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 vocal line 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!"

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 twi-light age, nor dread death's

LEF. We did not fear the gath'ring gloom Of twi-light

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.

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,

CHO. 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.

CHO.

Yes, the Ea - gle and the Tri - co - lor Are the fe - tish - es we

Yes, the Ea - gle and the Tri - co - lor Are the fe - tish - es we

Yes, the Ea - gle and the Tri - co - lor Are the fe - tish - es we

Detailed description: This system contains the first three lines of music. The top line is the vocal melody in treble clef. The second and third lines are the vocal parts in alto and bass clefs, respectively. The bottom two lines are the piano accompaniment in treble and bass clefs. The lyrics are: "Yes, the Ea - gle and the Tri - co - lor Are the fe - tish - es we". There are dynamic markings of *p* (piano) above the second and third vocal lines.

CHO.

now a - dore. In the let - ters ser - ried le - gion met

now a - dore. In the let - ters ser - ried le - gion met

now a - dore. In the let - ters ser - ried le - gion met

Detailed description: This system contains the next three lines of music. The vocal parts continue with the lyrics: "now a - dore. In the let - ters ser - ried le - gion met". The piano accompaniment provides harmonic support. The lyrics are: "now a - dore. In the let - ters ser - ried le - gion met".

CHO.

Why, we ask, should "A" be fore - most set? Girt with badge and

Why, we ask, should "A" be fore - most set? Girt with badge and

Why, we ask, should "A" be fore - most set? Girt with badge and

Detailed description: This system contains the final three lines of music. The vocal parts continue with the lyrics: "Why, we ask, should 'A' be fore - most set? Girt with badge and". The piano accompaniment includes a prominent melodic line in the right hand. The lyrics are: "Why, we ask, should 'A' be fore - most set? Girt with badge and". There are dynamic markings of *f* (forte) above the second and third vocal lines.

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

"N" should be the al - pha - bet, Sym - bol, thou, of First of

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.

Men,- Be - a - ti - fic let - ter "N"!

No 22.

MENUET.

Tempo di menuetto.

Piano.

Musical score for Minuet No. 22 in A major, 3/4 time, by Franz Schubert. The score is in piano and consists of six systems of two staves each. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. It features a simple melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like mf, f, p, and dim. The piece concludes with a final cadence in the key of A major.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with quarter and eighth notes. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Second system of musical notation. The treble staff continues the melodic line. The bass staff features chords and moving lines. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *p* (piano).

Third system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamic markings include *mf* (mezzo-forte), *rall.* (rallentando), and *lento* (lento).

Fourth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamic marking is *mf* (mezzo-forte).

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

Sixth system of musical notation. The treble staff has a melodic line with some slurs and a trill. The bass staff has a steady accompaniment. Dynamic markings include *cres: e rall.* (crescendo e rallentando), *lento* (lento), and *ff* (fortissimo).

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 Times — 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.

NA.

years a - go? Yes, years a - - go. 'Twas

CATHERINE.

rall:

rall: *p* **Tempo I.**

CATH.

Nine - ty - two, the Tui - ler - ies were fall - - ing, Not

NAPOLEON.

p più mosso

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-tenant 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.

CATH. pay it, I don't com-plain, For know-ing he was poor you—

CATH.

see, Sire, Those two lou - is, - Sire I let re - main. But

CATH.

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}
_{*à tempo* were called "Sans.Gène.")}

CATH.

Tou - jours "Sans - Gène!" Tou - jours "Sans - Gène!"

FINALE.

GAVOTTE DE VESTRIS.

Nº 24.

Piano.

f

mf

f

tr

SONG.—(Catherine.) and CHORUS.

"MY SABOTS"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Moderato con moto.

Catherine.

Piano.

The first system of the musical score consists of a vocal line for Catherine and piano accompaniment. The vocal line is in a 2/4 time signature with a key signature of one flat (B-flat). The piano accompaniment is in the same time signature and key signature, starting with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) in the second system.

CATHERINE.

The Queen and all her la - dies, Have

The second system of the musical score continues the vocal line for Catherine and the piano accompaniment. The vocal line begins with the lyrics "The Queen and all her la - dies, Have". The piano accompaniment continues with the same rhythmic pattern and dynamic markings as the first system.

CATH.

no - thing much to do So ev - 'ry high - born maid is To

The third system of the musical score continues the vocal line for Catherine and the piano accompaniment. The vocal line begins with the lyrics "no - thing much to do So ev - 'ry high - born maid is To". The piano accompaniment continues with the same rhythmic pattern and dynamic markings as the previous systems.

GATH. wear a high-heeled shoe. But wash - ing clothes my trade is I've

mf

GATH. al - ways un - der - stood There's no - thing half so good, as wear - ing

rit.

GATH. shoes of wood. Clack! clack! clack! clack! clack! clack! ah!

Clack! clack! clack! clack! clack! clack!

CHO. Clack! clack! clack! clack! clack! clack!

Clack! clack! clack! clack! clack! clack!

a tempo

f a tempo

f a tempo

CATH.

When the morn . ing comes you can hear my feet Ne . ver

> ben marcato.

a tempo

CATH.

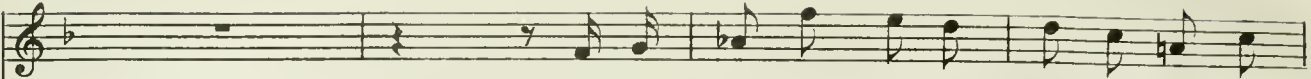
lag - ging ne - ver drag - ging On the flag - ging of the

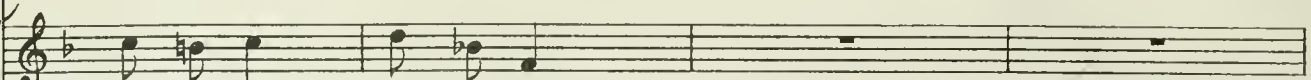
CATH.


street! Like the tap of drums when the trum - pet


CATH.

blows Is the pat - ter of my blithe sa - bots

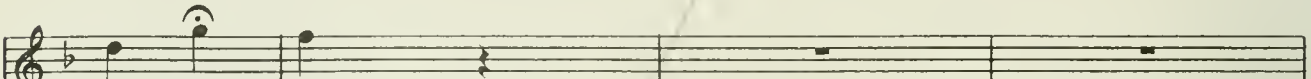
CATH.  is the pat - ter and the clat - ter of my


Blithe sa - bots Blithe sa - bots


CHO. 
Blithe sa - bots Blithe sa - bots


Blithe sa - bots Blithe sa - bots



CATH. 
blithe sa - bots.



CATH. 
Prin .


dim:

CATH.

cess - es and Mar - qui - ses And all the court Co - quettes Can

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "cess - es and Mar - qui - ses And all the court Co - quettes Can". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *mf* is present at the beginning.

CATH.

dance as fa - shion plea - ses In slip - pers with ro - settes! But

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "dance as fa - shion plea - ses In slip - pers with ro - settes! But". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *mf* is present at the beginning.

CATH.

when a work - girl sei - zes A mo - ment for a dance, She

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "when a work - girl sei - zes A mo - ment for a dance, She". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *mf* is present at the beginning.

CATH.

has - nt a - ny chance of such ex - trav - a - gance! Clack! clack!

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "has - nt a - ny chance of such ex - trav - a - gance! Clack! clack!". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *rit.* is present in the middle of the system.

CATH.  clack! clack! clack! clack! Ah! When the fid - dies

 Clack! clack! clack! clack! clack! clack!

CHO.  Clack! clack! clack! clack! clack! clack!

 Clack! clack! clack! clack! clack! clack!



CATH.  play you can hear my feet Step - ping light - ly keep - ing



CATH.  right - ly To the spright - ly mu - sic's beat, Like the laugh - ter



CATH.

gay of the heels and toes Is the clat - ter of my

CATH.

blithe sa - bots. Is the

Blithe sa - bots Blithe sa - bots.

CHO.

Blithe sa - bots Blithe sa - bots.

Blithe sa - bots Blithe sa - bots.

CATH.

pat - ter and the clat - ter of my blithe sa - bots!

CATH.

When the morn - ing comes You can hear her feet Ne - ver

CHO.

When the morn - ing comes You can hear her feet Ne - ver

When the morn - ing comes You can hear her feet Ne - ver

f marcato

CATH.

lag - ging, ne - ver drag - ging On the flag - ging of the street!

CHO.

lag - ging, ne - ver drag - ging On the flag - ging of the street!

lag - ging, ne - ver drag - ging On the flag - ging of the street!

CATH.

Like the tap of drums, When the trum - pet blows Is the

CHO.

Like the tap of drums, When the trum - pet blows Is the

Like the tap of drums, When the trum - pet blows Is the

The first system of the musical score consists of four staves. The top staff is for the CATHEDRAL voice, which is silent. The second and third staves are for the CHOICE voices, with lyrics: "Like the tap of drums, When the trum - pet blows Is the". The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes with accents.

CATH.

Blithe sa - bots, Blithe sa - bots, Is the

pat - ter of her blithe sa - bots, Is the

CHO.

pat - ter of her blithe sa - bots, Is the

pat - ter of her blithe sa - bots, Is the

The second system of the musical score consists of four staves. The top staff is for the CATHEDRAL voice, with lyrics: "Blithe sa - bots, Blithe sa - bots, Is the". The second and third staves are for the CHOICE voices, with lyrics: "pat - ter of her blithe sa - bots, Is the". The bottom two staves are for the piano accompaniment, continuing the rhythmic pattern from the first system, with a *cres.* marking at the end.

CATH. pat - ter and the clat - ter of my light sa - bots!

pat - ter and the clat - ter of my light sa - bots!

CHO. pat - ter and the clat - ter of my light sa - bots!

pat - ter and the clat - ter of my light sa - bots!

ff

CATH.

CHO.

SONG-(Renée) and CHORUS.

"LE PETIT CAPORAL"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Tempo di marcia

Piano.

Piano introduction in 2/4 time, key of B-flat major. The music is marked *ff* (fortissimo) and consists of a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody features eighth-note patterns and rests.

RENÉE.

Vocal line for Renée, starting with a rest followed by a melodic phrase. The lyrics are: "1. You all must know Le yet you'll say Le all re vere Le". The music is marked *dim:* (diminuendo).

REN.

Vocal line for Renée, starting with a rest followed by a melodic phrase. The lyrics are: "Pe - tit Ca - po - ral Rat - a Pe - tit Ca - po - ral Rat - a Pe - tit Ca - po - ral Rat - a".

CHO.

Vocal line for the Chorus, starting with a rest followed by a melodic phrase. The lyrics are: "Le Pe - tit Ca - po - ral Le Pe - tit Ca - po - ral Le Pe - tit Ca - po - ral".

Piano accompaniment for the chorus, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand. The music is marked *f* (forte).

REN.

-plan
-plan
-plan

Was oh so small Just
ls now so tall There's
But I pre-fer A

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan

HO.

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan

mf

REN.

no - bo - dy at all Some fif - teen years a - go Rat - a -
no one else at all In - all the world to - day Rat - a -
hand.some of - fi - cer To have him al - ways near? Rat - a -

f

REN. 

plan
plan
plan

But still it's said With -
And Kings bow down And
Ho's not so great In

CHO. 

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan



Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan



Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan



REN. 

- in his cle - ver head He'd set - tled to be im - pe - ri -
of - fer him the crown From Prus - sia right to fair Por - tu -
gov - ern - ing the state Per - haps his brain is ra - ther ban -



REN.

f
 Rat - a - plan plan plan plan
 Rat - a - plan plan plan plan
 Rat - a - plan plan plan plan

CHO.

f
 Rat - a - plan plan pian plan
 Rat - a - plan plan pian plan
 Rat - a - plan plan pian plan

f *mf* *cres:*

REN.

f

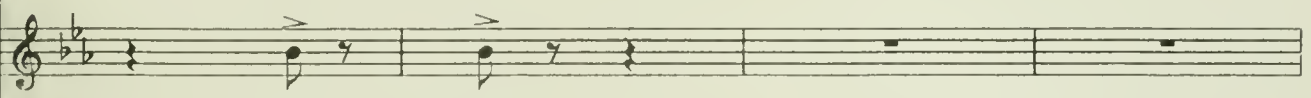
REN.



-plan Le Pe - tit Ca - po - ral In -
-plan Le Pe - tit Ca - po - ral Is
-plan Le Pe - tit Ca - po - ral Is



plan plan
plan plan
plan plan



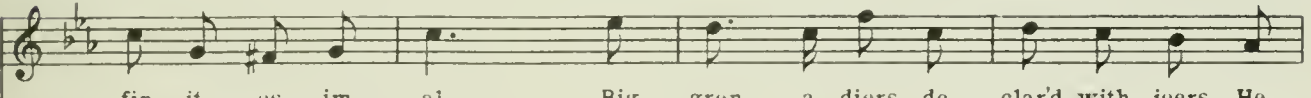
plan plan
plan plan
plan plan



plan plan
plan plan
plan plan



REN.



- fin - it - es - im - ai Big gren - a - diers de - clar'd with jeers He
now the prin - ci - pal His gren - a - diers are no - ble peers A
not my i - de - al He must de - spise ro - man - tic sighs As



REN. was so co - mi - cal! But when they went to fight They
 Duke or ma - re - chal! His sol - diers shout in war "Long
 just ab - surd fal - lal! 'There's some one tall and slim And

REN. found his height was right, For they were shot and he was not Le
 live the Em - per - or" But yet, but yet they don't for - get Le
 if I'm dear to him Why, all of you can go and woo Le

cres:

REN. Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral In
 Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral Is
 Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral Is

CH. Le Pe - tit Ca - po - ral In
 Le Pe - tit Ca - po - ral Is
 Le Pe - tit Ca - po - ral Is

ff

REN.

-fin - it - es im - al, Big gren - a - diers de - clar'd with jeers He
 now the prin - ci - pal, His gren - a - diers are no - ble peers A
 not my i - de - al, He must de - spise ro - man - tic sighs As

CHO.

-fin - it - es im - al, Big gren - a - diers de - clar'd with jeers He
 now the prin - ci - pal, His gren - a - diers are no - ble peers A
 not my i - de - al, He must de - spise ro - man - tic sighs As

REN.

was so com - i - cal! But when they went to fight They
 Duke or Mar - e - chal! His sol - diers shout in war "Long
 just ab - surd fal - lal! There's some one tall and slim And

CHO.

was so com - i - cal! But when they went to fight They
 Duke or Mar - e - chal! His sol - diers shout in war "Long
 just ab - surd fal - lal! There's some one tall and slim And

was so com - i - cal! But when they went to fight They
 Duke or Mar - e - chal! His sol - diers shout in war "Long
 just ab - surd fal - lal! There's some one tall and slim And

REN. found his height was right, For they were shot and he was not Le
 live the Em - per - or" But yet, but yet they don't for - get Le
 if I'm dear to him Why, all of you can go and woo Le

CHO. found his height was right, For they were shot and he was not Le
 live the Em - per - or" But yet, but yet they don't for - get Le
 if I'm dear to him Why, all of you can go and woo Le

REN. 1st & 2nd Pe - tit Ca - po - ral! plan. 2. And
 Pe - tit Ca - po - ral! plan. 3. We - ral! plan.
 Pe - tit Ca - po -

CHO. Pe - tit Ca - po - ral! plan. - ral! plan.
 Pe - tit Ca - po - ral! plan. - ral! plan.
 Pe - tit Ca - po - - ral! plan.

3rd

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music is written in a 2/4 time signature. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It maintains the same key signature and time signature as the first system. The melodic line in the upper staff shows some chromatic movement, and the bass line continues with a steady accompaniment.

The third system of musical notation continues the piece. The upper staff features a melodic line with some chromatic movement, and the lower staff continues with a steady accompaniment.

The fourth system of musical notation concludes the piece. The upper staff features a melodic line with some chromatic movement, and the lower staff continues with a steady accompaniment. The piece ends with a final chord in the upper staff and a final note in the lower staff.

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