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# PAQUERETTE

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(LE MARIAGE AUX LANTERNES.)

THE WORDS BY

**H. B. FARNIE.**

THE MUSIC BY

**OFFENBACH.**

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PRICE THREE AND SIX.

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EASTMAN SCHOOL OF MUSIC  
OPERA DEPARTMENT London:

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# THE ROYAL EDITION OF OPERAS

For Voice and Pianoforte, with Italian and English Words unless otherwise stated.

Edited by ARTHUR SULLIVAN and JOSIAH FITZMAN.

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BOOSEY & CO., 295, Regent Street, London, W.  
NEW YORK

# PAQUERETTE.

Operetta in One Act.

WRITTEN BY H. B. FARNIE.

COMPOSED BY

OFFENBACH.



*London :*

BOOSEY & Co., LTD., 295, REGENT STREET, W.1.

NEW YORK: STEINWAY HALL, 111-113, WEST 57TH STREET.

\* \* This Work can be performed FREE by Amateurs; but not in theatres or public places of entertainment, without arrangement with the Publishers. Band parts on application.



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## PERSONÆ.



BABOLET, (A Peasant) .....

PAQUERETTE, (A young Orphan—his Cousin) ....

NAVETTE, { Two Village Coquettes } .....

BLEUETTE, {

*The Action passes in the outskirts of a French Village. Period, Present Day.*

*Time of Representation, Thirty-five Minutes.*



# OVERTURE.

PIANO. *Moderato marcìa.*

The first system of the piano score is written in G major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and eighth notes.

The second system continues the piano accompaniment. It features a repeat sign in the middle of the system. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a consistent rhythmic pattern.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes.

The fourth system continues the piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes.

The fifth system continues the piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes. The tempo is marked *ritenuto* (ritardando).

The sixth system concludes the piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes. The tempo is marked *Allegretto*. The system ends with a double bar line and repeat sign.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents, including a triplet of eighth notes. The lower staff is in bass clef and contains a series of notes, some with slurs and accents.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents. The lower staff is in bass clef and contains a series of notes with slurs and accents.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents. The lower staff is in bass clef and contains a series of notes with slurs and accents.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents. The lower staff is in bass clef and contains a series of notes with slurs and accents.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents. The lower staff is in bass clef and contains a series of notes with slurs and accents.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents. The lower staff is in bass clef and contains a series of notes with slurs and accents. Dynamic markings *dim.* and *f* are present in the lower staff.



First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is present.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, featuring a more active right hand with sixteenth-note patterns and a dense left hand accompaniment. A dynamic marking of *f* is present.

Fourth system of the piano score. It includes the instruction "Same movement." above the right hand. The right hand has a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *p* is present.

Fifth system of the piano score, marked "Andantino." The tempo is slower. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Pedal markings "ped." and asterisks "\*" are used throughout.

Sixth system of the piano score, continuing the "Andantino" section. It features similar melodic and accompaniment patterns to the previous system, with "ped." and "\*" markings.

ped. \* ped. \* ped. \* ped. \* ped. \* ped. \* ped. \*

ped. \* ped. \* ped. \* ped. \* ped. \*

*Allegretto.*  
ped. \* ped. \* ped. \*

8va.....

8va.....

*cres.* *poco* *a*

8va.....

*poco.*

8va..... *loco.*

*f* *Same movement.*

*Moderato marziale.*

*rall.* *ff*

First system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and chords.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and chords.

Third system of musical notation, featuring the tempo marking *Prestissimo.* and a dynamic marking *f* (forte).

Fourth system of musical notation, continuing the piece with complex rhythmic patterns and chords.

Fifth system of musical notation, featuring dynamic markings *f* (forte) and *ped.* (pedal).

Sixth system of musical notation, featuring dynamic markings *fz* (forzando) and a small asterisk *\** at the end of the piece.

SCENE.—Outside of BABOLET'S cottage. Tree wings and borders. Gable of cottage with door set between 1st and second wings R. A set tree o. of stage with bench. Backcloth—wood, or village, or landscape. A rustic chair L. I E. Lights full.

BAB. (off) Paquerette! Paquerette, I say. Where is she weeping now, I wonder?

Enters L.U.E. with spade on shoulder.

Well, when uncle Zach gave me this cottage, with one condition only, that I was to adopt my orphan cousin Paquerette, I thought it was a good thing I'd got into. (places spade against wings and sits on bench L.) But I wasn't so artful as uncle. Oh no! Bless you, these Paris pawn-brokers are a heap sharper than we are. He knew Paquerette was a sentimental, mopy kind of girl, enough to make a man go out of a night and drown himself. He foresaw all this, and so I've got to suffer in his place. (rises) Never mind, I've got to please him. Rich old hunks! I wonder if he'll send me the money I've written for. I doubt it. Yet I've piled it up strong about agricultural distress—foreign competition free trade—and all the rest of it—a letter that would melt the heart of anybody but a pawn-broker. (loud) Paquerette! Paquerette, I say!

Enter PAQUERETTE from cottage.

PAQ. (timidly) Here I am, cousin Babolet.

BAB. (mimicking) Here you am, cousin Babolet Why don't you speak up? Eh?

PAQ. I thought you wouldn't like it.

BAB. Oh, you thought that, did you? Perhaps it's never occurred to you that you are supposed to be my society, to cheer up my hearth, to be a comfort to me, and so on, eh?

PAQ. I endeavour to, cousin Babolet.

BAB. I didn't know it. Why don't you laugh? If I want to look at a serious face on the farm I go and gaze on the cow. The beasts are solemn enough, goodness knows, without you taking a turn at it. The cows don't laugh—the horses don't laugh—

PAQ. Yes, they do.

BAB. Nay.

PAQ. Exactly, neigh.

BAB. (indignantly) I don't mean that neigh—I mean the other nay—when I say nay I don't mean neigh!

PAQ. I beg your pardon, cousin Babolet.

BAB. Don't you be so humble, and don't you beg my pardon.

PAQ. No.

BAB. Yes, you will.

PAQ. Yes, I will.

BAB. I mean you won't—you must—you shan't— (aside) Hanged if I do know what I mean.

PAQ. (aside) Cruel! And yet I do so love him.

BAB. (to her) In fact—but just you listen, Paquerette.

PAQ. Yes, cousin Babolet.

### No. 1. COUPLETS A DUE—"UPON MY WORD!"

(PAQUERETTE and BABOLET.)

Allegro.

VOICE. BABOLET.

PIANO. Up-

on my word I like your style, You nev-er joke, you never smile, And all the neighbours say you are A mo - pish

thing! Now all your work's done out and in, For goodness sake do try and grin, Or, stop! suppose that for a change, A

PAQUERETTE (*sadly*). BABOLET (*mimicking*).  
song you sing! Ah! ah!..... Ah! ah!..... Ah! ah!.....

(*Spoken.*)—"Pretty song indeed—I believe she's not done her work. Let's see!"  
..... Ah! ah!.....

*poco piu.* BABOLET.  
You've skimm'd the milk, and strain'd the whey? You've giv'n the old grey mare her

PAQUERETTE. BABOLET.

hay? And lock'd her up? Yes, my cou - sin! You've brought the tur-key from the

This system contains the first musical phrase. It features a vocal line for Paquerette and a vocal line for Babolet, both in treble clef. The piano accompaniment is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "hay? And lock'd her up? Yes, my cou - sin! You've brought the tur-key from the".

PAQUERETTE. BABOLET.

green? You've swept the kitchen, made all clean, For me to sup? Yes, my cou - sin! The ta-ble's

This system contains the second musical phrase. It features a vocal line for Paquerette and a vocal line for Babolet, both in treble clef. The piano accompaniment is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "green? You've swept the kitchen, made all clean, For me to sup? Yes, my cou - sin! The ta-ble's".

PAQUERETTE.

laid with knife and fork? You've not for - got that pickled pork? The truth now tell? No, my cou - sin!

This system contains the third musical phrase. It features a vocal line for Paquerette in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "laid with knife and fork? You've not for - got that pickled pork? The truth now tell? No, my cou - sin!".

BABOLET. PAQUERETTE.

Then if to wash down such good cheer You've careful been to draw the beer, Why, all is well! Yes,

This system contains the fourth musical phrase. It features a vocal line for Babolet and a vocal line for Paquerette, both in treble clef. The piano accompaniment is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "Then if to wash down such good cheer You've careful been to draw the beer, Why, all is well! Yes,".

BABOLET.

(rapidly.)

all is well! But then you see, it seems to me You should be

The first system of the musical score for 'Babolet'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: 'all is well! But then you see, it seems to me You should be'.

ve - ry glad to know That I am sat - is - fied, and so For once be cheerful, hang that look of woe! Up -

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 've - ry glad to know That I am sat - is - fied, and so For once be cheerful, hang that look of woe! Up -'.

*tempo 1o.*

on my word I like your style. You nev - er joke, you never smile, And all the neighbours say you are A mo - pish

The third system of the musical score, marked 'tempo 1o.'. It continues the vocal line and piano accompaniment. The lyrics are: 'on my word I like your style. You nev - er joke, you never smile, And all the neighbours say you are A mo - pish'.

thing! Now all your work's done out and in, For goodness sake do try and grin, Or, stop! suppose that for a change A

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: 'thing! Now all your work's done out and in, For goodness sake do try and grin, Or, stop! suppose that for a change A'.



PAQUERETTE (*sadly*). BABOLET (*mimicking*).

..... Ah! ah!.....

BAB. And you take what I say to heart—  
 PAQ. Oh I do, cousin . . . I take you to heart.  
 BAB. You couldn't do better,  
 PAQ. That I'm sure of.  
 BAB. (*aside*) The girl *has* some sense after all.  
 (*aloud*) Now then, just be off to the village,  
 and get me an ounce of tobacco to soothe me.  
 PAQ. Won't anything else do? Won't I do?  
 BAB. No. Beer goes a certain way; but when crops  
 are bad—and they *are* bad this year—and you  
 look glum—and you *can* look glum, that's a fact  
 —nothing but a pipe keeps me from making  
 away with myself. One good clay saves another.  
 Run! D'ye hear? [*stamps foot.*]  
 PAQ. Yes, cousin Babolet. [*runs off R. U. E.*]  
 BAB. Now, why don't I tell Paquerette why I'm angry  
 with her? (*walks about*) Why don't I say it's  
 not about the work, nor because she is quiet and  
 meek, that I blow her up? Why don't I tell her  
 the truth and say I'm angry because she writes  
 letters on the sly, and gets letters on the sly,  
 and reads them on the sly; and because I'm  
 sure they're from that young coxcomb of a  
 tailor, Baptiste? Why don't I? Because I'm

proud, (*takes spade*), and don't choose to let  
 her see I care a straw about the matter. But if  
 I catch that snip of a Baptiste about the place  
 (*whirls spade*) I'll—I'll—make him sit cross-  
 legged for the rest of his life. [*enters cottage R.*

*Enter NAVETTE L. U. E. with truss of grass and sickle.*

NAV. Well, I must say Babolet's garden makes a nice  
 short cut home from the meadow. (*looks off R.*  
*U. E.*) Who's that? That creature Bleuette,  
 I declare.

*Enter BLEUETTE R. U. E. with small clothes-basket under  
 arm, containing linen.*

BLEU. Ah, Mam'zelle Navette. Didn't expect to have  
 the pleasure of meeting you here.  
 NAV. Nor I you, Mam'zelle Bleuette.  
 BLEU. (*putting down basket*) Oh, that's simple enough,  
 It's a short cut from the brook.  
 NAV. Hem. [*coughs doubtfully.*]  
 BLEU. But you?  
 NAV. Oh, it's a short cut from the meadow.  
 BLEU. Hem. (*coughs—aside*) I know better.

NAV. (*aside*) Brook indeed! She's not come out washing to day. [*puts down truss.*]

BLEU. Seen our neighbour Babolet lately?

NAV. No, Mam'zelle. Have you?

BLEU. Certainly not, Mam'zelle.

NAV. Oh indeed.

BLEU. Quite so, indeed.

NAV. After all, he's not much—Babolet.

BLEU. I think there's *too* much of him, on the contrary. I can't bear him.

NAV. True?

BLEU. Honour.

NAV. Well—confidence for confidence—no more can I!

BLEU. I hate him. (*aside*) What a story-teller!

[*turns up r.*]

NAV. I detest him. (*aside*) Deceitful baggage.

[*turns up l.*]

*Enter BABOLET from cottage r.*

BAB. Can't find my pipe— [*comes c.*]

NAV. (*coming down l.*) Dear Mossieu Babolet.

BLEU. (*coming down r.*)

[*They embrace him.*]

BAB. What! Navette—Bleurette! Well, this is a happy chance.

NAV. Chance? 'Taint no chance! I came on purpose, dear Babolet.

BLEU. So did I, dear Babolet. [*renewed caresses.*]

NAV. Oh you did, did you?

BLEU. Certainly—and so did you. I knew it all the time.

NAV. So did I. [*viciously across BABOLET.*]

BLEU. Oh you did, did you? [*same bus.*]

NAV. Bah!

BLEU. Pooh!

BAB. Ladies, ladies, I'm sure I'm only too delighted to see you.

NAV. } (*together, triumphantly*) Thank you, dear Babolet.

BAB. There, that's better. (*aside*) Confound 'em. I wish they'd go away.

*Enter PAQUERETTE with sealed letter r. v. e.*

PAQ. Good evening, Navette. Good evening, Bleurette.

NAV. } (*bowing stiffly—aside*) Odious creature. At such a moment, too.

[*They go up to tree.*]

BAB. Well, what is it now? Brought my baccy?

PAQ. No—

BAB. You haven't? Careless little hussy.

PAQ. I didn't forget—but as I passed the post-office—

BAB. You're always passing the post-office. (*aside*) That wretched little tailor. (*aloud*) You're too fond of the mails—

PAQ. (*quickly*) And they gave me a letter for you, cousin. [*gives it.*]

BAB. Oh, a letter for me. That's different. I forgive you this time. [*looks at it.*]

NAV. (*aside to BLEU.*) He's got a letter.

BLEU. (*to her*) Wonder what's inside.

BAB. It's from uncle Zach. He has written me at last.

PAQ. (*aside, showing other letter furtively*) And to me, too. [*exit to cottage r.*]

BAB. (*aside*) It's the reply to mine asking for a loan. (*weighs letter*) It don't feel heavy. It must be a very small loan. It's as light, in fact, as a threshed ear of corn. I can't open it.

[NAVETTE comes l. and BLEUETTE r. of him.]

## No. 2. TRIO—"UNCLE ZACH'S LETTER."

(NAVETTE, BLEUETTE, and BABOLET.)

*Allegro.* NAVETTE.

VOICE. Well! Bab - o - let, You will tell us the news?

PIANO.

BLEUETTE.

Yes, neigh - bour, say! Sure you can-not re - fuse!

Musical score for Bleuette, featuring a vocal line and piano accompaniment in G major. The vocal line has lyrics: "Yes, neigh - bour, say! Sure you can-not re - fuse!". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

BABOLET (*aside*).

(*aloud*.)

I'm shak - - - ing! What's my un-cle re - ply - ing? Will he grant me

Musical score for Babolet, featuring a vocal line and piano accompaniment in G major. The vocal line has lyrics: "I'm shak - - - ing! What's my un-cle re - ply - ing? Will he grant me". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

my re - quest? Or, does he write de - ny - ing? What doubts

Musical score for Babolet (continued), featuring a vocal line and piano accompaniment in G major. The vocal line has lyrics: "my re - quest? Or, does he write de - ny - ing? What doubts". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

rack my breast! Ah! what doubts rack my breast!

*f* *f* *ff*

Musical score for Babolet (continued), featuring a vocal line and piano accompaniment in G major. The vocal line has lyrics: "rack my breast! Ah! what doubts rack my breast!". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics markings *f*, *f*, and *ff* are present under the piano part.

NAVETTE. BLEUETTE. BABOLET (*spoken*)—Oh, I daren't.

Why such a - go - ny feel? Break the seal! break the seal!



NAVETTE. BLEUETTE. BABOLET.

We will read it with you. We'll sup - port you, we two! That's true!.....



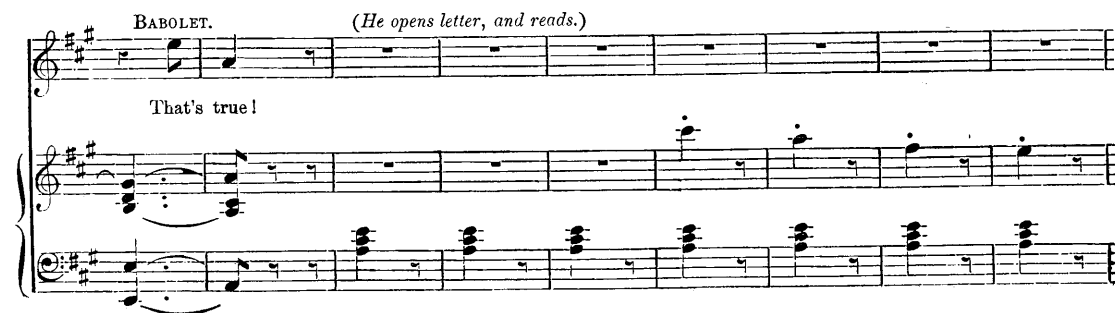
NAVETTE and BLEUETTE (*spoken*)—Be brave! we are with you!

That's true!.....



BABOLET. (*He opens letter, and reads.*)

That's true!



NAVETTE and BLEUETTE.

"My dear id - iot!" Good be - gin - ning! What did we say?.....

BABOLET (spoken)—"D'ye think so?—good!"

He's well dis - pos'd, from his play - - ful way!

BABOLET.

"My dear id - iot! Why do you ask for

*cres.*

mo - - - ney, When in your gar - - den. Ha!

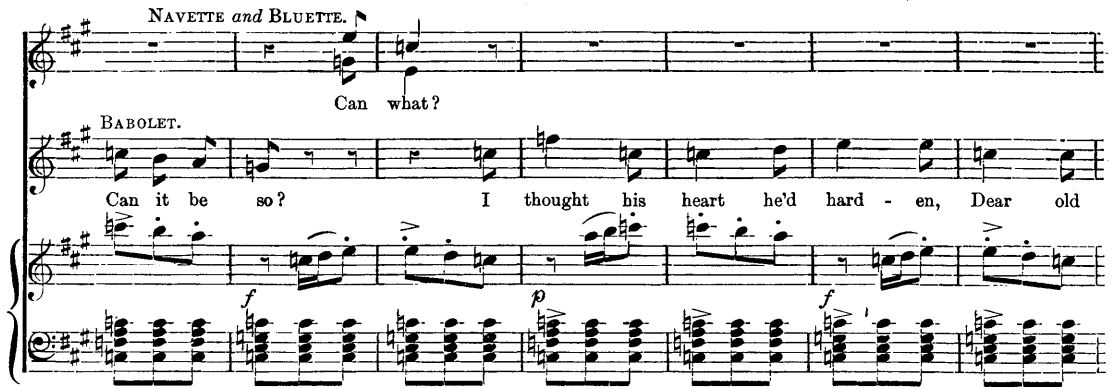
*cres.* *f* *f* *p*

NAVETTE and BLEUETTE.

Can what?

BABOLET.

Can it be so? I thought his heart he'd hard - en, Dear old



NAVETTE.

man! Such love to show! Tell us what!

BLEUETTE.

Tell us what! Tell us what!



BABOLET. (Handing letter.) (They clutch at it—he withdraws it.)

I will! Read that!



NAVETTE and BLEUETTE (spoken)—  
"Better than nothing!"

On se - cond thoughts Lis - ten both.



BABOLET (*reading*).

To ask for mon - ey now you need not, Not

on - - - ly have you youth and health, In your gard -

- en, al - though you i - dly pass and heed not, Yes, in your gard-en

though..... you i - dly pass and heed not, There you have, there you

NAVETTE.

BLEUETTE.

BABOLET. (Stops.)

Have a what? mine of wealth!

Have a what?

have a — — mine of wealth!

BLEUETTE.

BABOLET.

Mine of wealth! No more plod-ding or toil-ing for me; When I want mon-ey I'll

(Dances.)

dig up my trea - sure. Day and night I'll

pass in plea - sure Yes! day and night I'll pass in plea - sure, Gay gold



(Goes up and reads letter.) NAVETTE (aside).

shall my charm - - er be! He's a well - to - do man, a bach - e - lor

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "shall my charm - - er be! He's a well - to - do man, a bach - e - lor". Above the vocal line, there is a stage direction: "(Goes up and reads letter.) NAVETTE (aside.)". The piano accompaniment consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature.

lone,..... So I'll make him all my own,..... my own!

BLEUETTE.

He's a well - to - do man, a

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics "lone,..... So I'll make him all my own,..... my own!". Below it, a second vocal line begins with the stage direction "BLEUETTE." and the lyrics "He's a well - to - do man, a". The piano accompaniment continues with two staves in the same key signature.

Him I'll make all, all..... my own! Well - to -

bach - e - lor lone,..... So I'll make him all my own,..... my

BABOLET (Coming down c.)

I'm a well - to - do

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics "Him I'll make all, all..... my own! Well - to -". The second staff continues the vocal line with lyrics "bach - e - lor lone,..... So I'll make him all my own,..... my". Below this, a third vocal line begins with the stage direction "BABOLET (Coming down c.)" and the lyrics "I'm a well - to - do". The piano accompaniment concludes with two staves in the same key signature.

(They caress BABOLET.)

do bach - e - lor, too! Him I'll make my own. You  
 own! Him I'll make all my own! ..... You  
 man, a bach - e - lor lone; All the gold's my own! The  
 Sea.....  
*f*

charm - ing, dear, good - look - ing boy, With all our heart we wish you  
 charm - ing, dear, good - look - ing boy, With all our heart we wish you  
 sweets of gold can nev - er cloy, I'll taste now ev' - ry earth - ly  
 Sea.....

joy; We liked you much, you know of old, And not the least be -  
 joy; We liked you much, you know of old, And not the least be -  
 joy! Yes I'll taste ev - 'ry joy! Free I'll be and bold, for I have  
 Sea..... loco.

cause you've gold! Ah!.....  
cause you've gold! Ah!.....  
got the gold! I have got the

*f* *p* *f* *p*

..... Oh, how hap - py, per - fect - ly hap - py, At a  
..... Oh, how hap - py, per - fect - ly hap - py, At a  
gold!.....  
*Sca*..... Oh, how hap - py, per - fect - ly hap - py! Now I'll

*f*

neighbour's good luck are we! Oh, how hap - py, per - fect - ly hap - py,  
neighbour's good luck are we! Oh, how hap - py, per - fect - ly hap - py,  
live care and fan - cy free! Oh, how hap - py, per - fect - ly hap - py,  
*Sca*.....

*f*

And from in - ter - est quite free!.....

And from in - ter - est quite free.....

With a life of joy and glee!.....

Sua..... loco.

BAB. (*capering*) D'ye hear! I'm a rich man. Look at a rich man!

NAV. } A rich man! He must be mine.

BLEU. }

BAB. See here, girls, order what you like at the draper's shop in the village. I pay.

NAV. } Oh! dear, dear Babolet.

BLEU. }

BAB. (*reckless*) Jewellery, dresses, anything up to the length of five francs; what do I care? I'm rich! Now I wonder, before plunging into high life, what's the first thing to do.

NAV. Marry of course. [*minces.*]

BLEU. Some fine handsome young woman of your acquaintance. [*pulls herself up.*]

BAB. (c.) D'ye think so?

NAV. Yes, only be very sure of the girl. If you like a blonde, have a blonde.

BLEU. And if you want a brunette, have a brunette.

NAV. A blonde, I say.

BLEU. A brunette, I say.

BAB. There, there—ladies—give me time to make up my mind.

NAV. D'ye hear, Mam'selle Bleurette? give Mossieu Babolet time to make up his mind.

BLEU. Oh certainly—, and I know how it will turn out!

NAV. What d'ye mean? [*across* BABOLET.

BLEU. What's that to you? [*same bus.*]

NAV. Creature!

BLEU. Thing!

BAB. Ladies, ladies! can't you see I want to finish my letter. I want to know where, and how, I'm to find my treasure.

NAV. } (*curtseying*) Pardon, Mossieu Babolet. (*to each*

BLEU. } *other*) Bah!

[NAVETTE goes L. and BLEUETTE R. a little above BABOLET, but so as to listen to his next speech.

BAB. (*aside*) Cheerful people! I'm beginning to think quiet girls like Paquerette are the best after all. Now for the letter. Ah here it is. . . [*reads.* "Seek it in your garden when the angelus is ringing."

NAV. } (*aside*) "When the angelus is ringing."

BLEU. }

BAB. I'll be there.

[pockets letter.

NAV. (aside) So will I!

BLEU. (aside) So will I.

Enter PAQUERETTE from Cottage R.

PAQ. (aside) What a strange letter I've had from my uncle!

BAB. Here, Paquerette, bring a jug of our home-brewed. Now I'm rich, let me be liberal. One jug amongst four. That's more than liberal.

PAQ. Yes, cousin. (going R.) aside What does he mean by being rich, I wonder? [exit to Cottage R.

NAV. (crossing R. c.) Are you really going to treat us?

BAB. (affecting high tone) I am—I am—property has its duties.

BLEU. We're not worthy of such kindness.

BAB. Possibly not—possibly not—but no matter, you're welcome.

BLEU. (curtseying) Oh thank you, Mossieu Babolet (aside) The odious wretch! wait till he's my husband!

NAV. (aside to BAB.) Good again; (aside) She's settled. Enter from Cottage R. PAQUERETTE with flagon of beer, and 4 cups on tray.

BAB. And now, girls, drink to my good fortune!

Omnes. Bravo!

NAVETTE. BABOLET. PAQUERETTE. BLEUETTE.

0 0 0 0

### No. 3.

## SONG AND BURDEN—" 'TIS A POOR HEART IS NEVER MERRY."

(PAQUERETTE, NAVETTE, BLEUETTE, and BABOLET.)

PIANO.

*f Allegretto.*

BABOLET.

1. 'Tis a poor heart that ne - ver is mer - ry, Na - ture her-self is

PAQUERETTE.

NAVETTE.

BLEUETTE.

The  
The  
nev - er aus-tere. She it is gives us champagne and sherry, And to the humblest good hon-est beer! The

grape and hop are gifts of hea - ven, And shall we scorn the gifts di - vine? No! For

grape and hop are gifts of hea - ven, And shall we scorn the gifts di - vine? No! For

grape and hop are gifts of hea - ven, And shall we scorn the gifts di - vine? No! For

mor - tal plea - sure they were giv - en, Shall we such good things then de - cline? No!

mor - tal plea - sure they were giv - en, Shall we such good things then de - cline? No!

mor - tal plea - sure they were giv - en, Shall we such good things then de - cline? No!

*p grazioso.* Mer - ri - ly and ver - i - ly, Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly, *dolce.* No! no! no!

Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly, *p p* No! no! no!

Mer - ri - ly and ver - i - ly, *p p* No! no! no!

*dolce.*

Let it flow, Or wine or ale from cup or can, For we think That good drink Was

Let it flow, Or wine or ale from cup or can, For we think That good drink Was

Let it flow, Or wine or ale from cup or can, For we think That good drink Was

made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est

made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est

made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est

*f* folks will say, Mer-ri - ly and ver - i - ly, *dim.* Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,

*f* folks will say, Mer-ri - ly and ver - i - ly. Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,

*f* folks will say, Mer-ri - ly and ver - i - ly, Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,  
*Sva..... loco.*

First system of a musical score. It consists of five staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "No! no! no! no!" repeated on the first three staves, and "No! no! no! no! (dance.)" on the fourth. The piano part includes a *ped.* (pedal) marking and a *f* (forte) dynamic marking.

Second system of a musical score. It consists of three staves: a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The section is titled "BABOLET." and the lyrics are: "2. Now, if a foe should ven-ture to tease you, Drink and you'll lose him".

Third system of a musical score. It consists of five staves. The top three staves are vocal lines for three characters: PAQUERETTE, NAVETTE, and BLEUETTE. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "The quite from your view; But if some o - ther hap-pen to please you, Drink and you'll double him in - to two! The". The piano part includes a *p* (piano) dynamic marking.



grape and hop are gifts of hea - ven, And shall we scorn the gifts di - vine? No! For

grape and hop are gifts of hea - ven, And shall we scorn the gifts di - vine? No! For

grape and hop are gifts of hea - ven, And shall we scorn the gifts di - vine? No! For

*pp* *ff*

mor - tal plea - sure they were giv - en, Shall we such good things then de - cline? No!

mor - tal plea - sure they were giv - en, Shall we such good things then de - cline? No!

mor - tal plea - sure they were giv - en, Shall we such good things then de - cline? No!

*p* *ff*

*p grazioso.* Mer - ri - ly and ver - i - ly, Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly, No! no! no!

Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly, No! no! no!

Mer - ri - ly and ver - i - ly, No! no! no!

*dolce.* *pp* *dolce.*

Let it flow, Or wine or ale from cup or can, For we think That good drink Was  
Let it flow, Or wine or ale from cup or can, For we think That good drink Was  
Let it flow, Or wine or ale from cup or can, For we think That good drink Was

*p*

made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est  
made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est  
made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est

*f* *dim.*  
folks will say, Mer-ri - ly and ver - i - ly, Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,  
folks will say, Mer-ri - ly and ver - i - ly. Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,  
folks will say, Mer-ri - ly and ver - i - ly, Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,  
*8va*.....*loco.*  
*f* *dim.*

No! no! no! no!

No! no! no! no!

No! no! no! no! (dance.)

*ped.*

BAB. Now, Paquerette, in with you, and get supper ready. (PAQUERETTE collects cups and flagon.) (aside.) I must go to the village and buy a boring rod. That's better than a spade. (aloud) Now, you'll excuse me—but as a rich man, I've duties to attend to. By-bye, Navette. [kisses her.]

NAV. (with a sigh of satisfaction) Ah!

BAB. Good night, Bleurette. [kisses her.]

BLEU. Ah!

BAB. Thank you for your visit.  
[humns refrain of drinking song, and capers off  
R. U. E.]

PAQ. (at door R.—aside) He's gone, and he hasn't kissed me. [exit to Cottage.]

NAV. At last! [arms akimbo.]

BLEU. How d'ye mean?

MAV. Explain.

BLEU. If I like.

NAV. If I like; you said you detested Babolet.

BLEU. No; you said that. And you said he was an idiot.

NAV. I! well, well—what next will you say?

BLEU. Why do you try and rob me of my sweetheart?

NAV. Your sweetheart indeed? He's mine! Hussey!

BLEU. He's mine! Creature!

NAV. Don't you poach on my preserves!

BLEU. And don't you pull flowers out of my garden.

### NO. 4.—QUARRELLING DUETT—"EV'RY EVE MUST HAVE HER ADAM."

NAVETTE and BLEUETTE.

*Allegro.*

NAVETTE. Ev - 'ry Eve must have her A - dam,

*Allegro.*

BLEUETTE. Ev - 'ry Eve must have her A - dam,

PIANO. *f* *p*

But you'll please just let mine be! Don't you think to blind me, ma - dam, Your game I can

But you'll please just let mine be! Don't you think to blind me, ma - dam, Your game I can

*fp*

*fp*

*fp*

plain - ly see! Ev' - ry Eve must have her A - dam, But you'll please just let mine be!

plain - ly see! Ev' - ry Eve must have her A - dam, But you'll please just let mine be!

*fp*

*fp*

*fp*

Don't you think to blind me, ma-dam, Your game I can plain - ly see! Ah !..... If on - ly

Don't you think to blind me, ma-dam, Your game I can plain - ly see! Ah !..... If on -

*fp* *f* *p*

*fp* *f* *p*

*fp* *f* *p*

*8va*

I were not a per-fect la - dy! Ah! ..... You are a *per - son*, and your conduct's sha - dy!

I were not a per-fect la - dy! Ah! ..... You are a *per - son*, and your conduct's sha - dy!

8va.....

*f* *p*

*f* *p*

*f* *p*

*f* *p*

(*aside*) She a - spire to such a match! Oh! her face I'd like to scratch!(*aloud*) Better give him up and go, You

(*aside*) She a - spire to such a match! Oh! her face I'd like to scratch!(*aloud*) Better give him up and go, You

have no chance, you know! Bet - ter give him up and go, You have no chance, you know!

have no chance, you know, You had much bet - ter give him up and go, You have no chance, you know, You had much

Bet - ter give him up and go, You have no chance, you know!

bet - ter give him up and go, You have no chance, you know! The

*p*

ve - ry ground I walk..... on Is dear to Bab - o - let!

NAVETTE.

Ab - surd! but pray just talk..... on, I'm sure to win the

*piu vivo.*

day! He is my dream by night! My wa-king thought by day! Oh!

*piu vivo.*

BLEUETTE.

*cres.*  
Pooh! Bah!  
how I fond - ly love my own dear Bob - o - let! *cres.* Pooh!

The first system consists of three staves. The top staff is a vocal line with lyrics "Pooh! Bah!". The middle staff is a vocal line with lyrics "how I fond - ly love my own dear Bob - o - let! Pooh!". The bottom staff is a piano accompaniment. Dynamics include *cres.* and *f*.

Bah!..... *f* *p* Ev' - ry Eve must have her A - dam,  
Bah!..... *f* *p* Ev' - ry Eve must have her A - dam,

The second system consists of three staves. The top staff is a vocal line with lyrics "Bah!..... Ev' - ry Eve must have her A - dam,". The middle staff is a vocal line with lyrics "Bah!..... Ev' - ry Eve must have her A - dam,". The bottom staff is a piano accompaniment. Dynamics include *f* and *p*.

But you'll please just let mine be! *fp* Don't you think to blind me, ma - dam, Your game I cau  
But you'll please just let mine be! *fp* Don't you think to blind me, ma - dam, Your game I can

The third system consists of three staves. The top staff is a vocal line with lyrics "But you'll please just let mine be! Don't you think to blind me, ma - dam, Your game I cau". The middle staff is a vocal line with lyrics "But you'll please just let mine be! Don't you think to blind me, ma - dam, Your game I can". The bottom staff is a piano accompaniment. Dynamics include *fp*.

plain - ly see! Ev' - ry Eve must have her A - dam, But you'll please just let mine be!

plain - ly see! Ev' - ry Eve must have her A - dam, But you'll please just let mine be!

*fp* *fp* *fp* *fp*

Don't you think to blind me, ma-dam, Your game I can plain-ly see! Ah!..... If on - ly

Don't you think to blind me, ma-dam, Your game I can plain-ly see! Ah!..... If on - ly

*fp* *f* *p* *fp* *f* *p* *Sva*

I were not a per - fect la - dy! Ah!..... You are a per - son, and your conduct's sha - dy!

I were not a per - fect la - dy! Ah!..... You are a per - son, and your conduct's sha - dy!

*f* *p* *f* *p* *Sva*



(*aside*) She a - spire to such a match! Oh! her face I'd like to scratch!(*aloud*) Better give him up and go, You

(*aside*) She a - spire to such a match! Oh! her face I'd like to scratch!(*aloud*) Better give him up and go, You

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both in a key with one flat (B-flat major or D minor). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "(aside) She a - spire to such a match! Oh! her face I'd like to scratch!(aloud) Better give him up and go, You". The first vocal line is marked "(aside)" and the second is marked "(aloud)".

have no chance, you know! Bet - ter give him up and go, You have no chance, you know!

have no chance, you know, You had much bet - ter give him up and go, You have no chance, you know, You had much

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "have no chance, you know! Bet - ter give him up and go, You have no chance, you know!". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Bet - ter give him up and go; You have no chance, you know!

bet ter give him up and go; You have no chance, you know;

*Sua*.....

*ff*

The third system of the musical score concludes the vocal lines and piano accompaniment. The lyrics are: "Bet - ter give him up and go; You have no chance, you know!". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system ends with a double bar line and a fermata over the final note.

NAV. I'm going. I wouldn't remain in such company.  
*(aside)* Must get her away.  
 BLEU. So am I! I'm off! *(aside)* Must get rid of her.  
 NAV. Pooh! [*snaps fingers.*]  
 BLEU. Bah!

[*Stamp feet—march up stage, looking fixedly at each other—then stamp feet again, and exit NAVETTE R.U.E., and BLEUETTE L.U.E.*]

[*Check all gas except float—night coming on. Enter slowly from cottage, E., PAQUERETTE reading letter.*]

PAQ. How strangely uncle Zach writes. "Dear little woman, you say you feel the want of sympathy, and you write to an old man for it. No, no, my girl, it's not an old fellow you want

to console you, but a young and loving husband." *(sits on chair L. and looks up.)* Uncle Zach's having a joke with me! *(reads)* "Perhaps I can find you one. Wait at the old elm-tree to-night as the Angelus is ringing, and see if the good fairies will send you a man after your own heart." *(rises)* Well, I know it's all nonsense; but I feel tired, and I may as well rest under the elm-tree as elsewhere. Only if he doesn't come quick, I won't see him, for I'm certain I shall fall asleep. *(clock chimes eight off)* The hour of the Angelus! What a strange fancy of uncle Zach!

[*Symphony of Quartette—check gas a little more, and turn a lavender lime for moonlight on bench at foot of tree, C, on which, after she has sung eight bars, PAQUERETTE reclines.*]

### No. 5.

## ANGELUS QUARTETTE—"HARK! THE ANGELUS IS RINGING."

(PAQUERETTE, NAVETTE, BLEUETTE, and BABOLET.)

PAQUERETTE.

VOICE. *(Bell)* Hark! the An - gel -

PIANO. *p* *8va* *ped.* \* *ped.* \*

- - us is ring - ing! Fa - deth the light In - to the night; Who knows if the

*8va* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*rit.*

hour be bring - ing, So - lace to pain, Or dream in vain? No one! yet

8va.....

*rit.* *p*

ped. \* ped. \* ped. \* ped. \*

the hour is late; In si - lence I a - wait my fate, In si - lence

8va.....

ped. \* ped. \* ped. \* ped. \*

(Sits c. under tree, but does not observe BABOLET.)

I a - wait my fate. Fa - deth the light

BABOLET. (Entering from cottage with lantern, rod, and spade.)

Hark! the An - gel - - us is ring - ing! Fa - deth the light

8va.....

ped. \* ped. \* ped. \*

In - to the night! So - lace to pain, Or dream in

In - to the night! Who knows if the hour be bring - ing Rich golden gain, Or dream in

8va.....

*rit.*

ped. \* ped. \* ped. \* ped. \*

vain!

*(Takes letter out and reads it down by light of lantern.)*

vain! Would that ..... the letter were but more pre - - cise

8va. 8va.....

ped. \* ped. \* ped. ped. \* ped. \*

As to the spot, where hid, safe hid, the trea - sure lies!.....

8va.....

ped. \* ped. \* ped. \*

NAVETTE *(entering R. with lantern.)*

Hark! the An - gel - - us is ring - ing! Fa - deth the light,

BLEUETTE *(entering L. with lantern.)*

Hark! the An - gel - us..... is ring - ing!

BABOLET.

Can - not make out

8va.....

ped. \* ped. \* ped. \*

PAQ.  
Hark! the An - gel - us is ring - ing! Bring - eth the hour of joy or

NAV.  
In - to the night! Hark! the An - gel - us! Hour..... of joy or

BLEU.  
Out on the night! The An - gel - us..... Is't joy or

BAB.  
quite, In this dim light! Hour..... per-haps of

*Sva.....*

*ped. \* ped. \* ped. \* ped. \**

PAQ. *a tempo.*  
pain? Ah!..... *rit.* of joy or pain? Ah!..... *rit.* of joy or pain?

NAV. *a tempo.*  
pain? Ah!..... *rit.* of joy or pain? Ah!..... *rit.* of joy or pain?

BLEU. *a tempo.*  
pain? Ah!..... *rit.* Is't joy or pain? Ah!..... *rit.* or joy or pain?

BAB. *a tempo.*  
pain? Or gold - en grain? or gold - en grain?

*rit. a tempo. ped.*

[PAQUERETTE sleeps, still holding letter in hand.]  
BAB. And now to work! But first I'll just see no prying eyes are about.

NAV. } I do hate suspicious people!  
BLE. }

[they exeunt silently R. and L.U.E.]

BAB. (after looking off R. and L. with lantern, returns down c.) All right! Nobody! (shows thin iron

rod) That was a good notion ~~or mine~~ to get this boring rod. With it I can prod down till I feel the old oak box with the money. Yes! that's better than digging. Where shall I begin? (goes to wood wing above cottage R.) This is a likely spot.

[Begins to bore. The following Melos is played very softly until No. 7.]

No. 6.

MELODRAME.

(SEEKING THE TREASURE.)

Andante.

BAB. No! nothing there. Let's try that other tree. (goes to wing L.—same bus.) Phew! that's hot work—and not a sign of a box or anything else. (goes c.) Perhaps—who knows?—they've buried it here in the middle of the grass plot. I

shouldn't wonder. (begins to bore.) Because, d'ye see, no one would think of digging for it here! and so— Oh! (the rod drops down into a hole in stage, so that BABOLET nearly tumbles with it.) What's that? The treasure? No. I've bored

into the cellar! Idiot that I was—I might have remembered it was below there! Well—there's only one spot in the garden that's likely now, and that is below the old elm-tree. I'll get my spade and dig there. (*turns round to look*) Hallo! who's that? (*goes up*) Paquerette! and asleep! How pretty she looks. She's even looking quite cheerful. What's brought that smile on her lips, I wonder? A letter in

her hand! That accounts for it! A love-letter from that scoundrelly tailor! (*takes it from her.*) If I'm right—I know what I'll do. I'll tell him to come here for an order—I'll have some trouserings—and he'll get a jacketing. (*reads*) What! from uncle Zach. Never!

[NAVETTE and BLEUETTE appear R. and L. and listen.

No. 7.

RECIT. AND REPRISÉ OF QUARTETTE—"STRANGE! IT CANNOT BE."

(PAQUERETTE, NAVETTE, BLEUETTE, and BABOLET.)

Allegro. f BABOLET.

VOICE. Strange! It can-not be, no, no! and yet my un-cle's

PIANO. Allegro. f

Andante. (*Reads.*)

hand,.....written to Pa-quer-ette! "If thou'dst know him to whom thou't wed-ded be, Go

Andante.

wait him be-low the old elm tree, When the An-gel-us is ring-

PAQUERETTE (*awakug.*)

Hark! the An - gel - us..... is ring - ing! Fa - deth the light

NAVETTE.

Fa - deth the light

BABOLET.

- - ing!" It is the hour!

Fa - deth the light

*pp*

*ped.*

\* *ped.*

\* *ped.*

\*

PAR.

In - to the night, Who knows if the hour be bring - ing So - lace to pain Or dream in vain! Ah!.....

NAV.

In - to the night, Who knows if the hour be bring - ing Husband and gain Or dream in vain! Ah!.....

BLEU.

In - to the night, the night! Is it bring - ing husband and gain Or dream in vain! Ah!.....

BAB.

In - to the night, Who knows if the hour be bring - ing Rich golden gain Or dream in vain!

*ped.*

\* *ped.*

\* *ped.*

\* *ped.*

\* *ped.*

\* *ped.*

\*



PAQ. *rit.* ..... Or joy or pain! Ah!..... Or joy or pain!

NAV. *rit.* ..... Or joy or pain! Ah!..... Or joy or pain!

BLEU. *rit.* ..... Or joy or pain! Ah!..... Or joy or pain!

BAB. Or dream in vain! Or dream in vain!

*ff*

[PAQUERETTE has risen during last 8 bars.]

BAB. A treasure? And in my garden. Yes! I see it all now! Good old uncle Zach! Come to me, Paquerette! (*leads her down wondering.*) Now—don't look surprised—remain cheerful for half a minute. Thank you. (*kneels*) Will you have me?

PAQ. Then you were the husband that I was to expect?  
[BLEUETTE comes down R. and NAVETTE L. on each side.]

BAB. Of course I was!

PAQ. Well, uncle Zach says I am to accept you!

BAB. Dear Paquerette! Always obey your uncle.

NAV. But where is the treasure?

BLEU. Yes! where's is the mine of wealth?

BAB. There! [*points to PAQUERETTE.*]

NAV. Oh! (*to BLEUETTE*) you may have him, dear.

BLEU. Oh! I couldn't think of depriving you of him. Keep your Babolet, love!

BAB. Here—I say—young ladies, don't keep on selling me a cheap lot—d'ye hear?

NAV. } Oh! I don't want you!

BLEU. }

BAB. No—but perhaps Paquerette does.

PAQ. Indeed I do, cousin!

BAB. And that makes me happy! I invite you all to the wedding and to drink as much home-brewed as you like!

### FINALE—"ONE OTHER CUP."

(TUTTI.)

VOICE. *Allegretto.* BBOLET.

One other cup of the

PIANO. *f Allegretto.* *fp*

old and nap-py, Fill up, my friends, and drink with me, The sin-gle mar-ried, and mar-ried hap-py,

PAQUERETTE.

For mar-riage is a gift of Hea-ven, And shall we scorn the gift di -  
As I hope that I shall be,

PAQ. *f*

- vine? No! No!

NAV. *f* *p* *f*

No! For our com-pan-ions men were gi - ven, Shall we such good things then de - cline? No!

BLEU. *f*

No! No!

BAB. *f*

No! No!

PAQ. *grazioso.* *dolce.*  
Mer-ri - ly and ver - i - ly, Ver - i - ly and mer-ri - ly, Mer-ri - ly and ver - i - ly, No! no! no!

NAV. *pp*  
Ver - i - ly and mer-ri - ly, Mer-ri - ly and ver - i - ly, No! no! no!

BLEU. *pp*  
Ver - i - ly and mer-ri - ly, Mer-ri - ly and ver - i - ly, No! no! no!

BAB. *pp*  
Mer-ri - ly and ver - i - ly, No! no! no!

PAQ. *p*  
Let it flow, Or wine or ale from cup or can, For we think That good drink Was

NAV. *p*  
Let it flow, Or wine or ale from cup or can, For we think That good drink Was

BLEU. *p*  
Let it flow, Or wine or ale from cup or can, For we think That good drink Was

BAB. *p*  
Let it flow, Or wine or ale from cup or can, For we think That good drink Was

PAQ. *f* made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est

NAV. *f* made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est

BLEU. *f* made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est

BAB. *f* made to glad the heart of man. Was it made to be thrown a - way? I think all hon - est

PAQ. *f* *dim.* folks will say, Mer - ri - ly and ver - i - ly, Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,

NAV. *f* folks will say, Mer - ri - ly and ver - i - ly, Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,

BLEU. *f* folks will say, Mer - ri - ly and ver - i - ly. Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly,

BAB. *f* folks will say, Mer - ri - ly and ver - i - ly, Ver - i - ly and mer - ri - ly, Mer - ri - ly and ver - i - ly

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 2/4 time. The lyrics are "No! no! no! no!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*. The word "(dance)" is written below the Bass staff.

No! no! no! no!

No! no! no! no!

No! no! no!

No! no! no! no! (dance)

*f*

*ff*

CURTAIN.

Piano accompaniment for the curtain scene. The music is in G major and 2/4 time. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of chords. The tempo marking is *piu vivo*.

*piu vivo.*

END OF OPERA

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