

“LA CIGALE”

Comic Opera in Three Acts.

ENGLISH LIBRETTO BY

F. C. BURNAND

(FOUNDED ON THE FRENCH OF MESSRS. CHIVOT AND DURU).

SONGS & CONCERTED PIECES BY

MESSRS. F. C. BURNAND & GILBERT À BECKETT.

MUSIC BY

E. AUDRAN

With additions and alterations for the English Stage by

IVAN CARYLL.

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PERFORMED AT THE LYRIC THEATRE, LONDON.

.....

❁ “LA CIGALE.” ❁

.....

DRAMATIS PERSONÆ.

Chevalier Franz de Bernheim	CHEVALIER SCOVEL
Matthew Vanderkoop	... (<i>Uncle to Marton and Charlotte</i>) ...	Mr. LIONEL BROUGH
William	... ..	Mr. E. W. GARDEN
Vincent Knapps	... ..	Mr. MICHAEL DWYER
The Duke of Fayensberg	... ..	Mr. ERIC LEWIS
Cavalier	... ..	Mr. JOHN PEACHEY
Curfew Watch	... ..	Mr. FRANCIS BARNARD
Mendicant	... ..	Mr. GEORGE MUDIE
Charlotte	... (<i>Cousin to Marton</i>) ...	Miss EFFIE CLEMENTS
Catherine	... (<i>her Aunt</i>) ...	Miss ADELAIDE NEWTON
The Duchess of Fayensberg	... ..	Miss ANNIE ROSE (Mrs. HORACE NEVILL)
La Frivolini	... ..	Miss M. ST. CYR
Rosina	... ..	Miss FLORENCE MELVILLE
Manetta	... ..	Miss ELLIS JEFFREYS
Camille Duburri	... ..	Miss MAY SINCLAIR
Gervaise Truffleboom	... ..	Miss JULIE COUTEUR AND
Marton	... ..	Miss GERALDINE ULMAR
Juliette Grisenach	... ..	Miss ETHEL CARLINGTON
Françoise	... ..	Miss MABEL LOVE
Alizia	... (<i>Dancers from the Opera at Bruges</i>) ...	Miss GWYNNE
Zitanello	... ..	Miss LILLIE COMYNS
Tamburina	... ..	Miss BRENHARD
Cecilia de Monti	... ..	Miss JANNETTE DESBOROUGH

PEASANTS, COURTIERS, &C.

Act I.

THE OLD HOME (near Bruges).

Act II.

FAIR AND MARKET PLACE (at Bruges).

Act III.

INTERIOR OF THE DUCAL PALACE.

2/14/33
 H Reeves
 3/6

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("La Cigale"—Vocal.)

LA CIGALE.

COMIC OPERA IN THREE ACTS.

Words by F. C. BURNAND & GILBERT à BECKETT. Music by E. AUDRAN.
with additions by IVAN CARYLL.

INTRODUCTION — MUSIC BY IVAN CARYLL.

Allegretto.

PIANO:

The first system of musical notation for the piano introduction. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 6/8. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

(Curtain.)

The second system of musical notation. It continues the piece with a piano (*p*) dynamic. The melodic line in the upper staff remains active, and the accompaniment in the lower staff uses block chords and moving lines. The system concludes with a fermata over the final chord.

The third system of musical notation. The dynamics increase to a crescendo (*cres:*). The melodic line continues with eighth notes, and the accompaniment features more complex chordal textures. The system ends with a fermata.

The fourth system of musical notation. The dynamics reach fortissimo (*ff*). The melodic line is more rhythmic, and the accompaniment is very dense with chords. The system concludes with a fermata.

The fifth and final system of musical notation. The dynamics fluctuate between piano (*p*) and fortissimo (*f*). The piece concludes with a final chord marked with a fermata. The system ends with a double bar line and repeat signs.

Allegro.

First system of musical notation, measures 1-5. The piece is in 2/4 time with a key signature of one flat. The first measure starts with a piano (*p*) dynamic. The fifth measure includes a *cres:* (crescendo) marking. The notation consists of a treble and bass staff joined by a brace.

Second system of musical notation, measures 6-10. The music continues with a consistent rhythmic pattern of eighth notes in the treble and chords in the bass.

Third system of musical notation, measures 11-15. The first measure is marked with a forte (*f*) dynamic. The bass staff features bell-like sounds, indicated by the label "Bell." and a wedge-shaped symbol (>) under the notes.

Fourth system of musical notation, measures 16-20. A *cres:* marking is present in measure 17. The final measure of the system is marked "Bell. *ff*" (bell fortissimo) and includes a bell symbol and a wedge.

Fifth system of musical notation, measures 21-25. This system features repeated bell sounds, each marked "Bell." with a bell symbol and a wedge. The notation includes a treble staff with chords and a bass staff with bell sounds.

ACT. I.— N^o 1. OPENING CHORUS.

WORDS BY GILBERT A BECKETT.

MUSIC BY E. AUDRAN.

Allegro moderato.

PIANO.

Bells. *ff*

p

cres - - - cen -

ff

do.

Detailed description: This block contains the piano accompaniment for the opening chorus. It is written in 2/4 time with a key signature of one flat (B-flat). The music is marked 'Allegro moderato'. It features a prominent bell sound effect at the beginning, indicated by the word 'Bells.' and a forte dynamic 'ff'. The accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands. There are dynamic markings of 'p' (piano) and 'ff' (fortissimo) throughout. A crescendo is marked 'cres - - - cen -' in the second system. The third system includes a 'do.' marking under a specific note.

1st SOPRANOS.

The wedding's done, These two are one, A mer-ry for-tune mates them, A

2nd SOPRANOS.

The wedding's done, These two are one, A mer-ry for-tune mates them, A

TENORS.

The wedding's done, These two are one, A mer-ry for-tune mates them, A

BASSES.

The wedding's done, A mer-ry for-tune mates them,

mf

Detailed description: This block contains the piano accompaniment for the vocal parts. It continues the rhythmic pattern from the first system. The dynamic marking is 'mf' (mezzo-forte). The accompaniment is written in the same 2/4 time and B-flat key signature as the first system.



happy life As man and wife... Veri-ly now a - waits them. For them is stor'd a future

happy life As man and wife... Veri-ly now a - waits them. For them is stor'd a future

happy life As man and wife... Veri-ly now a - waits them. For them is stor'd a future *(enter children.)*

A happy life Ah! tru-ly now a - waits them. For




fair Ne'er yet was better suit-ed pair,

fair Ne'er yet was better suit-ed pair,

them is stor'd a fu-ture fair, Ne'er yet was better suit-ed

them is stor'd a fu-ture fair, Ne'er yet was better suit-ed



Who trusts the gifts the years may yield them, From harm will

Who trusts the gifts the years may yield them, From harm will

pair, Who trusts the gifts the years may yield them, From harm will

pair, Who trusts the gifts the years may yield them, From harm will

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

p shield them, At last the deed is done, At

p shield them, At last the deed is done, At

p shield them, At last the deed is done, At

p shield them, At last the deed is done, At

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. A piano (*p*) dynamic marking is present at the beginning of the system.

length these two are one, Wish them joy! Let merry fortune

length these two are one, Wish them joy! Let merry fortune

length these two are one, Wish them joy! Let merry fortune

length these two are one, Wish them joy! Let merry fortune

The piano accompaniment consists of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* and *p*.

mate them, Sure long life and joyous days a - wait them. At their

mate them, Sure long life and joyous days a - wait them. At their

mate them, Sure long life and joyous days a - wait them. At their

mate them, Sure long life and joyous days a - wait them. At their

The piano accompaniment continues with two staves, maintaining the rhythmic and dynamic structure from the first system, with dynamic markings of *f* and *p*.

feet there lies a fu - ture Bright and fair, Neer a bet - ter

feet there lies a fu - ture Bright and fair, bright and fair, suited

feet there lies a fu - ture Bright and fair, bright and fair, suited

feet there lies a fu - ture Bright and fair, bright and fair, suited

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "feet there lies a fu - ture Bright and fair, Neer a bet - ter" (first staff), "feet there lies a fu - ture Bright and fair, bright and fair, suited" (second staff), "feet there lies a fu - ture Bright and fair, bright and fair, suited" (third staff), and "feet there lies a fu - ture Bright and fair, bright and fair, suited" (fourth staff). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (p) and crescendo (cres:).

s suited pair . . . See stretch - - - ing before this man and wife, A fu - ture fair . . .

pair See stretch - - - ing before this man and wife, A fu - ture fair . . .

pair See stretch - - - ing before this man and wife, A fu - ture fair . . .

pair See stretch - - - ing before this man and wife, A fu - ture fair . . .

This system contains four vocal staves and a piano accompaniment. The lyrics are: "s suited pair . . . See stretch - - - ing before this man and wife, A fu - ture fair . . ." (first staff), "pair See stretch - - - ing before this man and wife, A fu - ture fair . . ." (second staff), "pair See stretch - - - ing before this man and wife, A fu - ture fair . . ." (third staff), and "pair See stretch - - - ing before this man and wife, A fu - ture fair . . ." (fourth staff). The piano accompaniment continues with a similar texture, featuring a bass line and chords. Dynamics include piano (p), crescendo (cres:), and forte (f).

This system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The music continues with a steady eighth-note bass line and chords in the right hand. Dynamics include piano (p), crescendo (cres:), and forte (f). The system concludes with a double bar line.

N^o 2. — CHILDRENS CHORUS.

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Hey boys! gay boys, shout hur - rah! Wed - ding day, boys, Hip! hur - rah!

Hey boys! gay boys, shout hur - rah! Wed - ding day, boys, Hip! hur - rah!

Bless the wedding days we sing, That lol - li - pops and sweet - ies bring.

Bless the wedding days we sing, That lol - li - pops and sweet - ies bring.

p Soft - ly ev - ry o - - ther bar Now then loud - er, Hip hur - rah!

p Soft - ly ev - ry o - - ther bar Now then loud - er, Hip hur - rah!

p Soft - ly ev - ry o - - ther bar Now then loud - er, Hip hur - rah!

cres:

p Soft - ly ev - ry o - - ther bar Lit - tle voi - ces car - ry far. *cres:*

p Soft - ly ev - ry o - - ther bar Lit - tle voi - ces car - ry far. *cres:*

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 3/4 time signature and a key signature of one flat (B-flat). The first vocal line starts with a piano (*p*) dynamic and includes a crescendo (*cres:*) marking. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand.

f Sound on bells a wed - ding ring, Wed sing, ding dong! ding, dong ding!

f Sound on bells a wed - ding ring, Wed sing, ding dong! ding, dong ding!

The second system of the score continues with two vocal staves and piano accompaniment. The dynamics are now forte (*f*). The lyrics are "Sound on bells a wed - ding ring, Wed sing, ding dong! ding, dong ding!". The piano accompaniment maintains the eighth-note accompaniment in the right hand and chords in the left hand, with some melodic movement in the right hand.

Ring - ing sing - ing Hip hur - rah! Ring - ing, sing - ing Hip hur - rah!

Ring - ing sing - ing Hip hur - rah! Ring - ing, sing - ing Hip hur - rah!

The third system of the score concludes with two vocal staves and piano accompaniment. The lyrics are "Ring - ing sing - ing Hip hur - rah! Ring - ing, sing - ing Hip hur - rah!". The piano accompaniment continues with the eighth-note accompaniment and chords, ending with a final cadence in the right hand.

10 Tempo di Valse.

p tres rythme.

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 3/8 time and features a waltz-like melody with a steady accompaniment of chords.

BASSES.

Come fill this mug with good
Oc - - - to - - ber drink, For the
so - - - ber the best I know.

mf

The second system includes a vocal line and piano accompaniment. The vocal line is written in bass clef with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with a melody and chordal accompaniment. The lyrics are: "Come fill this mug with good Oc - - - to - - ber drink, For the so - - - ber the best I know."

TENORS.

BASSES.

Come drain this mug of good

Come drain this mug of good

Oe - - - to - - - ber drink, For the

Oe - - - to - - - ber drink, For the

so - - - ber the best we know.

so - - - ber the best we know.

WILLIAM.

Thee mine at length I hold, My sweet Char - lotte my

pp

CHARLOTTE.

The chain shall be of gold By which we may be tied.

w. bride!

This block contains the first musical system. It features a vocal line for Charlotte with lyrics "The chain shall be of gold By which we may be tied." and a piano accompaniment. A vocal line for William is also present, with the lyric "bride!". The piano part consists of two staves with chords and moving lines.

WILLIAM.

For thee my own sweet wife, I'll heav'n and earth be mov - - - ing.

This block contains the second musical system. It features a vocal line for William with lyrics "For thee my own sweet wife, I'll heav'n and earth be mov - - - ing." and a piano accompaniment. The piano part continues with chords and moving lines.

CHARLOTTE.

And I too of thy home Fit mistress will be prov - - -

rall:

This block contains the third musical system. It features a vocal line for Charlotte with lyrics "And I too of thy home Fit mistress will be prov - - -". The piano accompaniment includes a "rall:" marking. The piano part continues with chords and moving lines.

-ing.

a tempo.

This block contains the fourth musical system, which is a continuation of the piano accompaniment from the previous system. It includes the lyric "-ing." and a "a tempo." marking. The piano part continues with chords and moving lines.

N^o 3. — SONG. "THE GOLDEN HARVESTER."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro moderato.

CHARLOTTE.

VOICE.

PIANO.

pp

rit:

rit:

3

rall: *a tempo.*

pp

In days of . . . yore the in - sect world had speech,
And this is . . . why I think, my hus - band dear,

The sto - - ry's true, though you may not be lieve it, And ev' - - ry . .
I see bright days that seem with joy to greet . . . us; Our lit - - tle . .

. gol - - den word the world to teach Each age has che - - rish'd
. bark to - - ge - ther we will steer, What - e - - ver storms, or

ea - ger to be - - lieve it, The lit - tle ant creeps by up -
winds, or waves, may meet us. For as the ant creeps by up -

c. *- on her ho--nest way, And trot-ting gen-tly on thus*
- on her ho--nest way, So fol-low her shall I, and

c. *chants her sim-ple lay... Work! work!... a brave heart keep--ing...*
chant her sim-ple lay...

c. *..... 'Tis thus gold har-vest you'll be reap- - - - - ing.*

1^o *rall:* *2^o* *f*

WILLIAM.
And I will chant it too.

w. I am not afraid of working With so sweet a help as you Ne-ver

w. a - ny la-bour shirk - - - ing I in storm and strife Would no bet-ter

w. wife. The wedding's done, These two are one, A

1st SOP. *f*

2nd SOP. *f*

TENORS. *f*

BASSES. *f*

The wedding's done, These two are one, A

The wedding's done, Ah!

Bells.

mer - ry for - tune mates them, A hap - py life As man and wife...

mer - ry for - tune mates them, A hap - py life As man and wife...

mer - ry for - tune mates them, A hap - py life As man and wife...

mer - ry for - tune mates them, A hap - py life Ah!

Ve - ri - ly now a - - waits them. For them is stord' a fu - ture

Ve - ri - ly now a - - waits them. For them is stord' a fu - ture

Ve - ri - ly now a - - waits them.

tru - - ly now a - - waits them.

fair, Ne'er was there better suit-ed pair,
 fair, Ne'er was there better suit-ed pair,
 For them is stor'd a fu-ture fair, Ne'er was there better suit-ed

For them is stor'd a fu-ture fair, Ne'er was there better suit-ed

Who trusts the gifts the years may yield them, From harm will shield
 Who trusts the gifts the years may yield them, From harm will shield
 pair, Who trusts the gifts the years may yield them, From harm will
 pair, Who trusts the gifts the years may yield them, From harm will

pair, Who trusts the gifts the years may yield them, From harm will

shield them. At last the deed is done,

shield them. At last the deed is done,

shield them. At last the deed is done,

shield them. At last the deed is done,

At length these two are one, Wish them joy! Let

At length these two are one, Wish them joy! Let

At length these two are one, Wish them joy! Let

At length these two are one, Wish them joy! Let

mer-ry for-tune mate.... them, Sure long life and joy-ous days a -

mer-ry for-tune mate them, Sure long life and joy-ous days a -

mer-ry for-tune mate them, Sure long life and joy-ous days a -

mer-ry for-tune mate them, Sure long life and joy-ous days a -

- wait... them. At their feet there lies a fu-ture, Bright and fair,

- wait them. At their feet there lies a fu-ture, Bright and fair, Bright and

- wait them. At their feet there lies a fu-ture, Bright and fair, Bright and

- wait them. At their feet there lies a fu-ture, Bright and fair, Bright and

Ne'er a better suited pair..... See stretching out before this man and wife, A
cres:
fair, Ne'er was there better pair. See stretching at their feet there lies, A
cres:
fair, Ne'er was there better pair..... Ah! at their feet there lies, A
cres:
fair, Ne'er was there better pair..... Ah! at their feet there lies, A

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line, with lyrics written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Ne'er a better suited pair..... See stretching out before this man and wife, A fair, Ne'er was there better pair. See stretching at their feet there lies, A fair, Ne'er was there better pair..... Ah! at their feet there lies, A fair, Ne'er was there better pair..... Ah! at their feet there lies, A". There are three *cres:* markings above the vocal lines and one *cres:* marking above the piano accompaniment.

fu - - ture fair.....
fu - - ture fair.....
fu - - ture fair.....
fu - - ture fair.....

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line, with lyrics written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "fu - - ture fair..... fu - - ture fair..... fu - - ture fair..... fu - - ture fair.....". There is a *rall:* marking above the piano accompaniment.

N^o 4. — QUARTETT. (STRINGS.)

MUSIC BY IVAN CARYLL.

PIANO.

ppp *pp*

pp

p *cres:*

mf *ff*

TUTTI.

f accel: *cres:* *ff*

N^o 5. — SONG. "THE MERRY CRICKET."

WORDS BY F. C. BURNAND. & GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

MARTON. *tr*

Ah!.... la, la, la, la, la, la, la, la!.....

a tempo.

The first system features a vocal line for Marton and piano accompaniment. The vocal line begins with a trill and is followed by the lyrics 'Ah!.... la, la, la, la, la, la, la, la!.....'. The piano accompaniment includes a dynamic marking of *f* and a tempo change to *a tempo*.

M. *tr*

Ah!... la, la, la, la, la, la, la, la!.....

a tempo.

The second system features a vocal line for M. and piano accompaniment. The vocal line begins with a trill and is followed by the lyrics 'Ah!... la, la, la, la, la, la, la, la!.....'. The piano accompaniment includes a dynamic marking of *f* and a tempo change to *a tempo*.

M. *tr*

Ah!. Ah! lis - ten to the Summer

The third system features a vocal line for M. and piano accompaniment. The vocal line begins with a trill and is followed by the lyrics 'Ah!. Ah! lis - ten to the Summer'. The piano accompaniment includes a dynamic marking of *p*.

M. *rit:* *a tempo.*
song, With new life all is thrill - ing, Sum - mer en - tra - - ing,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Performance markings include 'rit:' and 'a tempo.' above the vocal line, and 'p' below the piano accompaniment.

M. *p*
• Sets Na - ture dancing, With ev' - ry lit - tle winged thing, I in cho - rus am

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand with eighth notes. Performance markings include 'p' below the piano accompaniment.

M. *rit:* *a tempo.* *rit:* *a tempo.*
trill - ing, Sweet Sum - mer - time, Delightful Sum - mer - time, The Sum - mer - time for me!

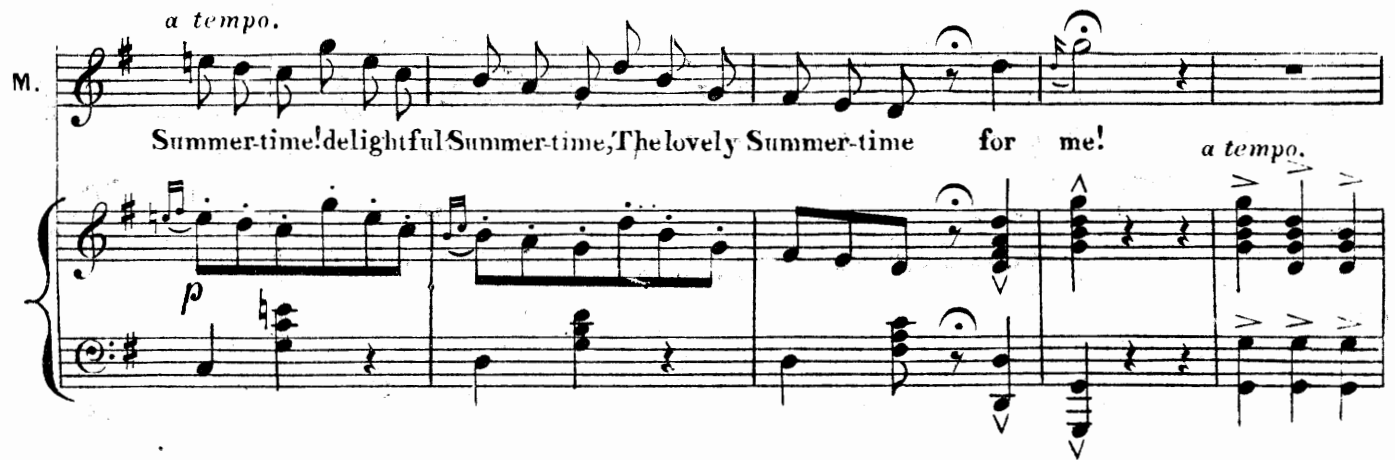
The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand with eighth notes. Performance markings include 'rit:' and 'a tempo.' above the vocal line, and 'p' below the piano accompaniment.

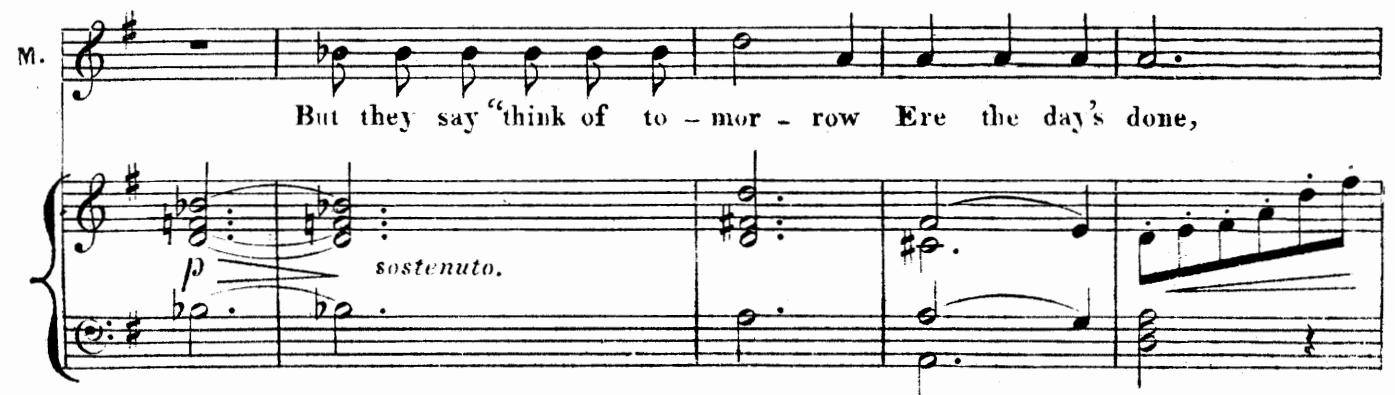
M. *p*
Hark! hark! the voice of the bird and the bee,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand with eighth notes. Performance markings include 'p' below the piano accompaniment.

M.  Sing - ing and hum - ming in flow'r and in tree,

M.  Joy - ous and clear, Sum - mer is here, Oh! the

M. *a tempo.*  Summer-time! delightful Summer-time, The lovely Summer-time for me! *a tempo.*

M.  But they say "think of to - mor - row Ere the day's done,

p *sostenuto.*

M. For to-mor-row may bring sor-row, Ere rise of sun."

Più lento.

M. Think up-on the Winter season, And of the sad and rain-y days... To-

M. -mor-row! Sor-row! When Summer-time has pass'd a-way,

tempo primo.

M. I laugh dance and sing . . . The

M. *rit:* *a tempo.*
 grass - hop - per's merry lay, With whirling wings,.... All the sun - ny

M. day!.. With - out a care, I dance a - long, My hours like theirs as

M. *rit:* *a tempo.* *rit:* *a tempo.*
 fleet - ing, Thus I will live, like them re - peating, "Let's fling all care a - way."

M. Say, hear'st thou not strains of sweet Sum - mer song,

M.  On ze - phyr's light o'er the mead borne a -

M.  - long? Fair Sum - - mer day

M.  so sweet - ly fleet - - - ing, Then let me live for aye re - peat - ing, "Let's

M.  fling all care a - - way!

N^o 6. — DUET. "THE BASHFUL SUITOR."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Tempo di Valse.

MARTON.

VOICE.

PIANO:

Why not be - gin at the be -

- gin - ning, That is the way I recom - mend; If you would win

what is worth winning, Start! and you may get to the end.

VINCENT, aside.

How to be - gin? I feel like stut'ring, What can I say, yet not of -

V. - fend? Stupid to grin, worse to keep muttering, Say what I may,

The first system of music consists of a vocal line (V.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are: "- fend? Stupid to grin, worse to keep muttering, Say what I may,". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

V. will she at - tend? Commence! Commence!

MARTON.

The second system of music features a vocal line (V.) and a piano accompaniment. The vocal line has the lyrics: "will she at - tend? Commence! Commence!". Above the vocal line, the name "MARTON." is written. The piano accompaniment includes the instruction "p legg:" (piano, leggiero).

M. It must be now or ne - ver,

VINCENT. aside.

MARTON. You have some sense,

The third system of music features a vocal line (M.) and a piano accompaniment. The vocal line has the lyrics: "It must be now or ne - ver,". Above the vocal line, the name "VINCENT. aside." is written. The piano accompaniment continues with a similar rhythmic pattern.

M. To speak pray do en - dea - - - - - your. Oh, yes! Oh, no! 'Tis like this, -

VINCENT.

The fourth system of music features a vocal line (M.) and a piano accompaniment. The vocal line has the lyrics: "To speak pray do en - dea - - - - - your. Oh, yes! Oh, no! 'Tis like this, -". Above the vocal line, the name "VINCENT." is written. The piano accompaniment includes the instruction "suivez." (follow).

M. Why not be - gin! At the be - ginning? That is the way I re - com -

V. How to be - gin! At the be - ginning? That is the way I re - com -

M. -mend; If you would win What is worth win - ning, Start! and you

V. -mend; If you would win What is worth win - ning, Start! and you

M. *f* may at - tain the end.

V. *f* may at - tain the end.

p rall: L.H.

N^o 7.— SONG. "BIRD VOICES."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

VINCENT.

PIANO.

In cho-rus join'd all the birds from the glade,
Thus having heard the sweet song of the bird,

... The hill and the wood-land filling, With bright and mer-ry trill-ing;
... Our Charlotte is our William's bride, So hap-py they what-e'er be-tide,

suivrez.

a tempo.

I hear them sing The glad hymn of sweet Spring, From Heav'n a-bove,
As did these two Mar-ton let us now do, And lov-ing ev-

a tempo.

sweet song of ho-ly love. Thus a bird sang sweetly to his
-er, naught us shall se-ver.

ratt. *pp*

mate, As he wing'd his way o'er the wild hea-ther, "Dear-ie say,

V. *Say will you 'neath this tree, Your nest, love, build with me? Can fu-ture brighter*

V. *be Than this we face to - ge - - ther?"*

rall:

suivez. *mf* *rit:*

V. *In truth my friend, for you*

19 20

MARTON.

M. *I feel a friendship true; Should e - ver your way Some*

p

M. *ten - der thoughts stray, Why then I'll see what I can do.*

rall:

suivez.

M. *But—* *No, I will wait, I'm in no*

V.

a tempo.
p

M. *hur-ry to mar - - ry.* *I do.*

V. *You bid me wait?* *Ah, cruel fate!..*

f

M. *rit:* *rit:* *a tempo.*
No, ere I mate, I'd rather some time tar - ry. *So a bird*

V. *So a*

p *suivez.* *rit:* *p* *a tempo.*

M. sang chirping to his mate, As they wing'd their way o'er the wild hea - ther,

V. bird sang chirping to his mate, As they wing'd their way o'er the wild hea - ther,

M. "Not to - day will I halt 'neath this tree, And build my nest with.

V. "Dearie say, say will you 'neath this tree, Your nest, love, build with

M. thee, Let us be friends, but free, And not chain'd thus to - ge - - ther." *rit:* *a tempo.*

V. me, Can fu - ture brighter be Than this we face to - ge - - ther." *rit:* *a tempo.*

N^o 8. — SONG. "TRAGEDY AND COMEDY."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro vivo. MARTON.

VOICE. Un - - - cle

PIANO. *f* *p*

M. mine! pray do not doubt me, From my heart these

M. words I mean, Sure - ly the stage can - not do with - -

M. - out me, I mean to be of the Op' - - ra Queen. .

rit:

rit:

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegro vivo.' and a dynamic of 'f' (forte). The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The voice part enters with the lyrics 'Un - - - cle' and continues with 'mine! pray do not doubt me, From my heart these words I mean, Sure - ly the stage can - not do with - - - out me, I mean to be of the Op' - - ra Queen. .'. The score includes dynamic markings of 'f' and 'p', and a 'rit:' (ritardando) marking at the end of the piece. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4.

M. Mel - - po - me - ne would most in - - spire me, In that

M. line.... I wish to shine; But.... let a com - ic

M. scene re - - quire me In a new way, the... part you'll see me

M. play. *poco riten:* See here's

M. something ve - ry tra - gic, If a spe - ci - men you'd like; Di - do am

M. I, the famous Queen of Af - ric, Ah at-ti - tude

M. see me strike. *And^{te} maestoso.* The

M. si - lence is en - tranc - - - ing. On the stage see I

M. stand, Be - hold the Queen ad - vanc - - -

M. - - - ing, Ah! 'tis fine! Ah! 'tis grand!

Più animato.

M.  *pp* *sostenuto.*

Now her some hidden mo-tive sway - - - ing, Her still sad

M. 

gaze, you un - - - der - stand? Ah! Some secret

M. 

voice she seems o - bey - - - ing, Ah! it is fine! ah! it is

M. 

grand! But you shall hear her famous scene, The song of Africa's Queen!

Maestoso.

M. 

Oh, Mi - - ner - - va! Oh, Ju - - no! Come to me and help the

rit:

M. Queen, The wretched Di - do I mean, . Of Car - thage, of Car - thage, the

Allegro.

M. proud Queen. Hark! the drum, the flute, the trumpets' sound, At her

a tempo.

M. name wake a - round, . On thee suf - fer to lean, Oh, Ju - - no!... poor Di -

rall:

M. - do! Your faith - - ful client - I have been, I have been! Mi - ner - va! oh, Ju -

suivez.

rit: f espress:

M. - no! oh, Mi - ner - - va! Oh, Mi - ner - - va! oh, . Ju - no!

Lento.

a tempo.

M. *a tempo.*

But in a lighter vein, I'll give my fan-cy reñ, A-ma-ryl-lis am

p *très léger.*

M. I, the Shepherd Cory-don, Would rob me of a flow'r, I feign to wish to

M. keep, ... To.. show my power; That

lunga *p*

Moderato. semplice.

M. rose must be mine, love! In vain you plead. He snatch-es it gai-ly; She

M. feigns not to heed. He'll sing and she'll dance, In brightest day dreams, Each



M. time they ad-vance A fresh joy it seems. This rose must be mine, love! In

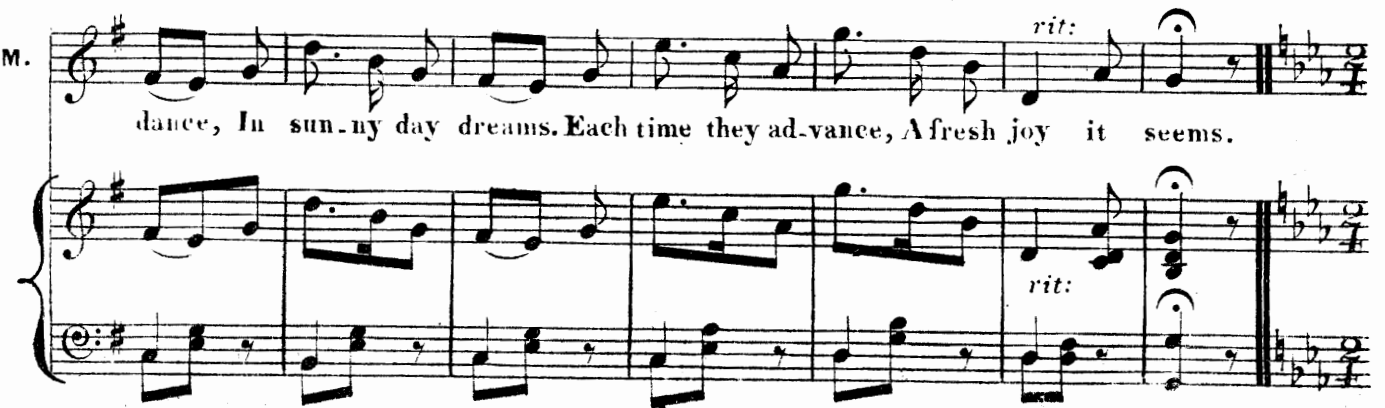


M. vain you plead, He snatches it gai-ly; She feigns not to heed. He'll sing and she'll



M. dance, In sun-ny day dreams. Each time they ad-vance, A fresh joy it seems.

rit:



Allegro vivo.

M.  *f* *p* Un - - ele mine! pray

M.  do not doubt me, From my heart these words I

M.  mean, Sure - ly the stage can - not do with - - out me,

M.  I mean to be of the Op' - - ra Queen!... Mel - - po-me - *rit:* *a tempo.*

M.  - ne will... most in - - spire me, In that line do I

M.  wish to shine; But... let a com - ic scene re - -

M.  -quire me In a new way, ev' - ry part you'll see me play!

ff

M. 

N^o 9.— SONG. TOO LATE."

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Moderato.

PIANO. *f*

The piano introduction is in 3/4 time, marked 'Moderato'. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has two flats (B-flat and E-flat).

FRANTZ. *mf*

Bet - ter for her and me, Had we met ne - - ver, . . .

p

The first vocal line is marked 'FRANTZ' and 'mf'. The lyrics are 'Bet - ter for her and me, Had we met ne - - ver, . . .'. The piano accompaniment is marked 'p' and continues the accompaniment from the introduction.

F. *cres:* . . . Than se - ver'd be, *dim:* Now and for ev - - er.

mf *dim:*

The second vocal line is marked 'F.' and includes dynamic markings 'cres:' and 'dim:'. The lyrics are '. . . Than se - ver'd be, Now and for ev - - er.'. The piano accompaniment is marked 'mf' and 'dim:'.

F. *mf*

Dare I a false - hood tell, Would she be - - - lieve me?

p

The third vocal line is marked 'F.' and 'mf'. The lyrics are 'Dare I a false - hood tell, Would she be - - - lieve me?'. The piano accompaniment is marked 'p'.

cres: *dim: e rall:*

F. *Ab, no! Too greatly would it grieve me, Did I bid thee fare-well!*

p a tempo.

F. *All... in vain, Will reck-less swain, With.. love tri - - fle.*

a tempo.

cres: *f*

F. *Ah! Or con-science we must sti - - fle,*

cres: *f*

p

F. *Love... eries "Stay! while you may!" "Bet - ter with fire play,"*

F. *p* *cres:* *f*
 Ah! Ah, tempt not fate!

F. *dim: e rall:*
 How Cupid's torch can burn, The gid-dy fool will learn Too late!

F. *p* *mf*
 Bid me de - - ceive....thee? That can I ne - ver! Though I must

F. *dim:* *p*
 go, Leave thee for e - - ver! Far bet - ter had it been,

F. *cres:* *f* *meno mosse.*
 Thee had I never seen, Than false to play thee,

F. *agitato.*
 And now be - - tray thee! A - gain I'd ne'er de - - ceive thee,

F. *rall:* *f* *ad lib:*
 'Twill break my heart to leave thee, Ah! Than thee a falsehood tell, My love fare-thee-

F. *ff*
 -well! Fare - - well!

f *ff* *a tempo.* *gra*

N^o 10. — CHORUS. "PICNIC."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Allegro.

PIANO: *pp*

cres:

ff tutta forza.

p
fp

cres:

ff tutta forza.

rit:

Più lento.

energico. f

1st SOP.

At a pic - - nie We are so jol - ly! Jest - - ing,

2nd SOP.

At a pic - - nie We are so jol - ly! Jest - - ing,

TENORS

At a pic - - nie We are so jol - ly! Jest - - ing,

BASSES.

At a pic - - nie We are so jol - ly! Jest - - ing,

f très rythmé.

Rest - ing, In shade or sun; We can rol - - liek,

Rest - ing, In shade or sun; We can rol - - liek,

Rest - ing, In shade or sun; We can rol - - liek,

Rest - ing, In shade or sun; We can rol - - liek,

En-joy-ing fol-ly, Gam-bol, fro--lie, No end of

En-joy-ing fol-ly, Gam-bol, fro--lie, No end of

En-joy-ing fol-ly, Gam-bol, fro--lie, No end of

En-joy-ing fol-ly, Gam-bol, fro--lie, No end of

Tempo primo.

fun! And there are hap-py couples hi-ding, Down in cool grot and leaf-y

fun! And there are hap-py couples hi-ding, Down in cool grot and leaf-y

fun! And there are hap-py couples hi-ding, Down in cool grot and leaf-y

fun! And there are hap-py couples hi-ding, Down in cool grot and leaf-y

Tempo primo.

dell; We ne-ver search, we're so con-fi-ding, While singing

dell; We ne-ver search, we're so con-fi-ding, While singing

dell; We ne-ver search, we're so con-fi-ding, While singing

dell; We ne-ver search, we're so con-fi-ding, While singing

"Vive la Ba-ga-telle!"

"Vive la Ba-ga-telle!"

"Vive la Ba-ga-telle!" Ba-ga-telle! Ba-ga-telle! Ba-ga-telle! Ba-ga-

"Vive la Ba-ga-telle!"

pp

And so our glasses we'll chink, And mer-ri-ly drink A

pp

And so our glasses we'll chink, And mer-ri-ly drink A

pp

- telle

pp

And so our glasses we'll chink, And mer-ri-ly drink A

pp

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

bottle of the gay champagne; Call on our host, Give us a toast, Our noble

. Call on our host, Give us a toast, Our noble

bottle of the gay champagne; Call on our host, Give us a toast, Our noble

TUTTI.

selves we'll pledge a - gain! And so our glasses we'll chink, And mer-ri-ly drink A

selves we'll pledge a - gain! And so our glasses we'll chink, And mer-ri-ly drink A

selves we'll pledge a - gain! And so our glasses we'll chink, And mer-ri-ly drink A

selves we'll pledge a - gain! And so our glasses we'll chink, And mer-ri-ly drink A

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

selves we'll pledge a - gain! Pif! Paf! O - pen the champagne! Pif!

selves we'll pledge a - gain! Pif! Paf! O - pen the champagne! Pif!

selves we'll pledge a - gain! Pif! Paf! O - pen the champagne! Pif!

selves we'll pledge a - gain! Pif! Paf! O - pen the champagne! Pif!

Paf! Drink it once a - gain, Pif! Paf! Open the champagne!

Paf! Drink it once a - gain, Pif! Paf! Open the champagne!

Paf! Drink it once a - gain, Pif! Paf! Open the champagne!

Paf! Drink it once a - gain, Pif! Paf! Open the champagne!

N^o 11. CHORUS. "DANCE AND SING!"

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

PIANO.

SOPRANO.
Dance while we sing, la, la! Care off we

TENORS.
la, la! la, la, la, la,

BASSES.
la, la, la, la! la, la, la, la, la,

fling! la! la, la, la, la! la, la, la, la!

la, la! la, la, la, la! la, la, la, la!

la, la! Ah!

La, la! La, la! Dance while we're sing-ing.

La, la! La, la! Dance while we're sing-ing.

La, la, la! La, la, la! Dance while we're sing-ing.

Mer-ri-ly, Cheer-i-ly, Dance-ing light-ly, Sun to-day, As in

Ah!..... Ah!.....

Ah!..... Ah!.....

May, Shin-ing bright-ly! Dance so sprightly, Step-ping lightly,

..... Ah! Ah! As..... in May

..... Ah! sing and play, We'll be gay, As in May, as in.

Dance so sprightly, As in May, Mer-ri-ly, Cheeri-
 Danc - - - ing so light - - ly, Ah!
 May, Dancing so light-ly, so light - - ly, Ah!

-ly, Dane-ing light-ly, Sun to-day, As in May, Shin-ing
 Ah!
 Ah!

bright-ly! Dance so sprightly, Step-ping light-ly,
 Ah! Ah! As in May!
 Sing and play, We'll be gay, As in May, As in
 Dance so sprightly, Step-ping light-ly,

Danc - ing light - ly, Danc - ing light - ly.
 Danc - ing so light - ly, Danc - ing light - ly.
 May!
 Danc - ing light - ly, Danc - ing light - ly.

Dance while we sing, La, la! Care off we fling! la!
 La, la! La, la, la, la, la, la!
 La, la, la, la! La, la, la, la, la, la!

La, la, la, la! La, la, la, la!
 La, la, la, la! La, la, la, la!
 Ah!

La, la! La, la! Dance while we're sing - ing.

La, la! La, la! Dance while we're sing - ing.

La, la, la! La, la, la! Dance while we're sing - ing.

So let our rule for to - day on - ly fol - ly be, With

La, la, la, la, la, la, la, la!

La, la, la, la, la, la, la, la!

laugh - ter and fro - lic we'll rol - lick and mer - ry be.

La, la, la, la, la, la, la, la!

La, la, la, la, la, la, la, la!

Dance while we sing, La, la! Care off we fling! la! La, la, la, la!

La, la! La, la, la, la, la, la! La, la, la, la!

La, la, la, la! La, la, la, la, la, la! Ah!

La, la, la, la! La, la! La, la! La, la! Dance while we're singing.

La, la, la, la! La, la! La, la! La, la! Dance while we're singing.

La, la, la! La, la, la! Dance while we're singing.

N^o 12. SONG. ONE DAY MARGOT OR THREE TO ONE.

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Allegro.

PIANO. *f* *loure'.*

MARTON.

V.1. One day Mar-got Went for a row,
V.2. Pay will Mar-got, Price, high or low,

p *legg:*

She fell right in - - to the ri - - - ver, Oh, Oh, Oh, Oh! Poor dear Mar-
"But save me.. from the ri - - - ver!" Oh, Oh, Oh, Oh! Poor dear Mar-

- got, River, ri-ver, oh! Such a cruel ri-ver, oh!... Oh!..... Three.
- got, River, ri-ver, oh! Such a cruel ri-ver, oh!... Oh!..... Then

rall: *a tempo.*

rall: *a tempo.*

nice young men pass'd by, So she call'd out, "Hi! hi! hi!" "Come and use your best en-
 eried the young men three, "We will never grasping be; You shall be a willing

-dea-vour, I am drowning in the ri-ver!" "We will try" So they cry, "We
 giv-er If we save you from the ri-ver. You shall pay, Pretty Miss!" "How

rit: *a tempo.*

suivez. *a tempo.*

shall suc-ceed no doubt; What will you pay To be pull'd
 much?" "we say a kiss! A sim-ple kiss! A lit-tle

out? Eh, eh, eh, eh! Pretty maid-en say, Eh, eh, eh, eh! Pretty maid-en
 Kiss." Eh, eh, eh, eh! "Ah! must I pay?" Eh, eh, eh, eh! "Yes, you must

p

say, If you're pull'd out, What will you pay? If you're pull'd out, What will you
 pay, O, pret-ty maid-en, thus we say, If you're pull'd out, A kiss you'll

pay?" Eh, eh, eh, eh! Pretty maiden say, If you're pull'd
 pay!" Eh, eh, eh, eh! "Yes, you must pay, Oh, pret - ty

Eh, eh, eh, eh! Pretty maiden say, Eh, eh, eh, eh! Pretty maiden say, If you're pull'd
 Eh, eh, eh, eh! Ah! must I pay? Eh, eh, eh, eh! "Yes, you must pay, Oh, pret - ty

Eh, eh, eh, eh! Pretty maiden say, Eh, eh, eh, eh! Pretty maiden say, If you're pull'd
 Eh, eh, eh, eh! Ah! must I pay? Eh, eh, eh, eh! "Yes, you must pay, Oh, pret - ty

Eh, eh, eh, eh! Pretty maiden say, Eh, eh, eh, eh! Pretty maiden say, If you're pull'd
 Eh, eh, eh, eh! Ah! must I pay? Eh, eh, eh, eh! "Yes, you must pay, Oh, pret - ty

out What will you pay? If you're pull'd out What will you pay?
 maid - en, thus we say, If you're pull'd out A kiss you'll pay!"

out What will you pay? If you're pull'd out What will you pay?
 maid - en, thus we say, If you're pull'd out A kiss you'll pay!"

out What will you pay? If you're pull'd out What will you pay?
 maid - en, thus we say, If you're pull'd out A kiss you'll pay!"

out What will you pay? If you're pull'd out What will you pay?
 maid - en, thus we say, If you're pull'd out A kiss you'll pay!"

3rd VERSE.

Ah, poor Mar - got Sin - - king low,

How this re - ply made her shi - - - ver, "Oh, oh, oh, oh!" Cried poor Mar -

- got, "I will do so, I will do so... Oh!..... Oh!....

... With a pull the young men three, Made her safe as safe could be; "We have

saved you from the ri-ver, So a kiss to each de-li-ver." "You a kiss ask'd of

p legg:

rall:

a tempo.

a tempo.

p

rit:

a tempo.

a tempo.

suitéz:

me, Here's one that you'll di- vide Between the three! Be- tween the

three!" Kiss! kiss! kiss! kiss! A right good kiss, Kiss! kiss! kiss! kiss! You ask'd of

p

me, So let it be, Between the three?" Then with "good-day" she ran a- way.

Kiss! kiss! kiss!

Kiss! kiss! kiss!

Kiss! kiss! kiss!

f

..... Kiss!kiss!kiss!kiss!A right good kiss,Kiss!kiss!kiss!kiss! You ask'd of
 kiss! A right good kiss,Kiss!kiss!kiss!kiss!A right good kiss,Kiss!kiss!kiss!kiss! You ask'd of
 kiss! A right good kiss,Kiss!kiss!kiss!kiss!A right good kiss,Kiss!kiss!kiss!kiss! You ask'd of
 kiss! A right good kiss,Kiss!kiss!kiss!kiss!A right good kiss,Kiss!kiss!kiss!kiss! You ask'd of

rall:
 me, So let it be Be-tween the three.
rall:
 me, So let it be Be-tween the three.
rall:
 me, So let it be Be-tween the three.
rall:
 me, So let it be Be-tween the three.
a tempo.
rall: *f*

N^o 13. FINALE. "FAREWELL!"

WORDS BY F.C.BURNAND.

MUSIC BY E.AUDRAN & IVAN CARYLL.

Allegro moderato.

1st SOP: Fare - - well!..

2nd SOP: Fare - - well!

TENORS: Fare - - well!..

BASSES: Fare - - well!..

PIANO. *f* *Allegro moderato.* Fare - - well!.. *cres:*

CHARLOTTE.

As I see you are bent on the

Fare - - well!

Fare - - well!

Fare - - well!

Fare - - well!

p

c. stage Ev'ry hope to dis - suade you I feel would be vain; You will

c. fly like a bird from the cage, And we may ne - ver see

VINCENT.

c. you a - - gain. Yes! I see you are bent on the stage Ev'ry

v. hope to dis - suade you I feel would be vain; You will fly like a bird from the

v. cage And we may ne - - ver see you a - -

V. 

-gain.

CHAR: with 1st SOP:

Yes I we see you are bent on the stage Ev'ry

Yes we see you are bent on the stage Ev'ry

Yes we see you are bent on the stage Ev'ry

Yes we see you are bent on the stage Ev'ry

f 

hope to dis - suade me I feel would be vain. I shall fly like a bird from the

you we feel would be vain. You will fly like a bird from the

hope to dis - suade you we feel would be vain. You will fly like a bird from the

hope to dis - suade you we feel would be vain. You will fly like a bird from the

hope to dis - suade you we feel would be vain. You will fly like a bird from the



eage Do not And we say ne - ver see me you a - - - gain.

eage And we say ne - ver see you a - - - gain.

eage And we say ne - ver see you a - - - gain.

eage And we say ne - ver see you a - - - gain.

MATTHEW.

She'll a - - ston - ish the whole Flemish na - tion With her

won - der - ful vo - cal - i - - sa - tion. Fa - mi - ly ta - - - lent

there must be Which she must in - - he - rit from

M. me! Rea-dy I be.

A'rt rea - - dy?

A'rt rea - - dy?

A'rt rea - - dy?

A'rt rea - - dy? Ah! you are leav - - ing,

The first system of the score features a vocal line starting with 'me! Rea-dy I be.' followed by three vocal parts asking 'A'rt rea - - dy?'. The piano accompaniment includes dynamics such as *f*, *p*, and *mf*.

MARTON with 1st SOP: Yes! I am leav-ing,

CHARLOTTE. with 2nd SOP: *cres:* We all are griev-ing, Leav-ing us griev-ing,

WILLIAM. with TEN: *cres:* We all are griev-ing, We all are griev-ing, Leav-ing us griev-ing,

VINC & MATT: with BASS. *cres:* No use in griev-ing, No use in griev-ing, Leav-ing us griev-ing,

The second system features four vocal parts: MARTON (1st SOP), CHARLOTTE (2nd SOP), WILLIAM (TEN), and VINC & MATT (BASS). The piano accompaniment includes dynamics such as *f* and *cres:*.

MATT.

p
 No use, how - e - ver you may ser - mon - ise, 'tis ve - ry slow. My ad - vice is
tres léger.

M.

cle - ver, you, Wher - e'er her heart is, let her go!

p No use, how - e - ver we may
p No use, how - e - ver we may
p No use, how - e - ver we may
p No use, how - e - ver we may
p No use, how - e - ver we may

ser - mon - ise, 'tis ve - ry slow. Your ad - vice is cle - ver, for, Where - ver
 ser - mon - ise, 'tis ve - ry slow. Your ad - vice is cle - ver, for, Where - ver
 ser - mon - ise, 'tis ve - ry slow. Your ad - vice is cle - ver, for, Where - ver
 ser - mon - ise, 'tis ve - ry slow. Your ad - vice is cle - ver, for, Where - ver

her heart is she'll go. Leav - - - ing! As up-on my showing,

her heart is she'll go. Leav - - - ing! As up-on her showing,

her heart is she'll go..... Leav - - - ing! As up-on her showing,

her heart is she'll go. Leav - - - ing! As up-on her showing,

I am bent on go-ing. Griev - - ing! Where the use of grieving? Now I'm bent on leaving?

She is bent on go-ing. Griev - - ing! Where the use of grieving? Now she's bent on leaving?

She is bent on go-ing. Griev - - ing! Where the use of grieving? Now she's bent on leaving?

She is bent on go-ing. Griev - - ing! Where the use of grieving? Now she's bent on leaving?

leav - - - - ing As up - on my show_ing I am bent on go_ing

leav - - - - ing As up - on us leav_ing She is bent on grieving

leav - - - - ing As up - on us leav_ing She is bent on grieving

leav - - - - ing As up - on us leav_ing She is bent on grieving

f

It may not be for long So good-bye Mar-ton!

It may not be for long So good-bye Mar-ton!

It may not be for long So good-bye Mar-ton!

It may not be for long So good-bye Mar-ton!

ppp *f* *p*

MARTON.

Hark to Na - ture's song chant note of bee

pp

M. They sing to me we are free, Gay and free Like a

rit:

M. grass - hop - per skipping on flow - er and tree... Merry merry merry

a tempo.

fp

M. we'll be but on - ly li - ber - ty for me! No use how - e - ver we may

pp

M. sermonise 'tis ve - ry slow! My advice is clever, you, Where'er her heart is, let her go.

p No.. use, how - e - ver we May sermon - ise, 'tis ve - ry slow. Your ad - vice is

p No.. use, how - e - ver we May sermon - ise, 'tis ve - ry slow. Your ad - vice is

p No use, how - e - ver we May sermon - ise, 'tis ve - ry slow. Your ad - vice is

p No use, how - e - ver we May sermon - ise, 'tis ve - ry slow. Your ad - vice is

cle - ver, for, Where - ver her heart is, she'll go. Leav - - - ing!

cle - ver, for, Where - ver her heart is, she'll go. Leav - - - ing!

cle - ver, for, Where - ver her heart is, she'll go..... Leav - - - ing!

cle - ver, for, Where - ver her heart is, she'll go. Leav - - - ing!

As up-on my showing, I am bent on going, Griev - - ing! Where the use of grieving?

As up-on her showing, She is bent on going, Griev - - ing! Where the use of grieving?

As up-on her showing, She is bent on going, Griev - - ing! Where the use of grieving?

As up-on her showing, She is bent on going, Griev - - ing! Where the use of grieving?

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

Now I'm bent on leaving? Leav - - ing! As up-on my showing, I am bent on going,

Now she's bent on leaving? Leav - - ing! As up-on her showing, She is bent on going,

Now she's bent on leaving? Leav - - ing! As up-on her showing, She is bent on going,

Now she's bent on leaving? Leav - - ing! As up-on her showing, She is bent on going,

The piano accompaniment continues with similar rhythmic patterns and harmonic support for the vocal lines.

It may not be for long, So "Good-bye, Mar-ton!"

It may not be for long, Say "Good-bye, Mar-ton!"

It may not be for long, So "Good-bye, Mar-ton!" Ah! her heart is set on

It may not be for long, So "Good-bye, Mar-ton!" Ah! her heart is set on

pp *pp* *pp* *pp* *p*

Yes, my heart is set on

So there is no use in griev - ing. As her heart is set on

leav - - ing, So there is no use in griev - ing. As her heart is set on

leav - - ing, So there is no use in griev - - ing. As her heart is set on

cres:

leaving, Let there be no grieving. Fare - well! I am leav - - ing!

leaving, Let there be no grieving. Fare - well! You are leav - - ing!

leaving, Let there be no grieving. Fare - well! You are leav - - ing!

leaving, Let there be no grieving. Fare - well! You are leav - - ing!

ff

N^o 14. "LA GLORIA."

MUSIC BY IVAN CARYLL.

FRANTZ. *f*

VOICE.

Ah let's drink to La Glo-ri-a The rising

Cadenza.

Tempo di Valse.

F.

star Let's drink to La Glo-ri-a Success to the ri-sing

mf

F.

star! to La Glo-ri-a... to La Glo-ri-a...

pnd.

MARTON.

I thank you both one and all, For the name that you me

call Im La Glo-ri-a La Glo-ri-a...

cres.

MARTON.

mf

Glori-a!

CHARLOTTE.

mf

Glori-a!

FRIVOLINI.

mf

Glori-a!

FRANTZ.

mf

Glori-a!

WILLIAM.

mf

Glori-a!

VINCENT.

mf

Glori-a!

MATTHEW.

mf

Glori-a!

DUKE.

mf

Glori-a!

SOP: *f*

Vi - va! Vi - va! Thus do we christen Glori-a!

TEN: *f*

Vi - va! Vi - va! Thus do we christen Glori-a!

BASS: *f*

Vi - va! Vi - va! Thus do we christen Glori-a!

M. *mf* Glo-ri-a! They drink to my

C. *mf* Glo-ri-a! Let us drink to her

F. *mf* Glo-ri-a! Let us drink to her

F. *mf* Glo-ri-a! Let us drink to her

W. *mf* Glo-ri-a! Let us drink to her

V. *mf* Glo-ri-a! Let us drink to her

M. *mf* Glo-ri-a! Let us drink to her

D. *mf* Glo-ri-a! Let us drink to her

See her eyes glis-ten! Glori-a! Let us drink to her

See her eyes glis-ten! Glori-a! Let us drink to her

See her eyes glis-ten! Glori-a! Let us drink to her

p *p* *f*

ff

M. health, Long life and wealth So merri-ly, mer-ri-ly,

C. health, Long life and wealth So merri-ly, mer-ri-ly,

F. health, Long life and wealth So merri-ly, mer-ri-ly,

F. health, Long life and wealth So merri-ly, mer-ri-ly,

W. health, Long life and wealth So merri-ly, mer-ri-ly,

V. health, Long life and wealth So merri-ly, mer-ri-ly,

M. health, Long life and wealth So merri-ly, mer-ri-ly,

D. health, Long life and wealth So merri-ly, mer-ri-ly,

health, Long life and wealth So merri-ly, mer-ri-ly,

health, Long life and wealth So merri-ly, mer-ri-ly,

health, Long life and wealth So merri-ly, mer-ri-ly,

health, Long life and wealth So merri-ly, mer-ri-ly,

ff *gr*

M.
hip! hip! hur-rah!

C.
hip! hip! hur-rah!

F.
hip! hip! hur-rah!

F.
hip! hip! hur-rah!

W.
hip! hip! hur-rah!

V.
hip! hip! hur-rah!

M.
hip! hip! hur-rah!

D.
hip! hip! hur-rah!

hip! hip! hur-rah! Vi - va! Vi - va! Thus do we christen

hip! hip! hur-rah! Vi - va! Vi - va! Thus do we christen

hip! hip! hur-rah! Vi - va! Vi - va! Thus do we christen

f

Detailed description: This is a musical score for a choral and instrumental piece. It features ten vocal parts (M., C., F., F., W., V., M., D.) and a piano accompaniment. The first section consists of a chorus of 'hip! hip! hur-rah!' repeated across all parts. The second section introduces the lyrics 'Vi - va! Vi - va! Thus do we christen'. The piano part includes a dynamic marking of *f* (forte) and features a melodic line with a trill-like figure. The score is written in a key with one flat and a common time signature.

M. Gloria! Glo-ri-a!

C. Gloria! Glo-ri-a!

F. Gloria! Glo-ri-a!

F. Gloria! Glo-ri-a!

W. Gloria! Glo-ri-a!

V. Gloria! Glo-ri-a!

M. Gloria! Glo-ri-a!

D. Gloria! Glo-ri-a!

Glo-ri-a! See her eyes glisten, Glo-ri-a! Glo-ri-a!

Glo-ri-a! See her eyes glisten, Glo-ri-a! Glo-ri-a!

Glo-ri-a! See her eyes glisten, Glo-ri-a! Glo-ri-a!

p *p* *f cresc.*

M. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

C. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

F. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

F. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

W. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

V. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

M. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

D. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

Here's a health to La Glo-ri-a! to La Glo - - ri - a! Let us

Here's a health to La Glo-ri-a! to La Glo - - ri - a! Let us

Here's a health to La Glo-ri-a! to La Glo - - ri - a! Let us

ff *accel:*

S.
 G. cheer To her brilliant ca-reer, To her brilliant ca-reer, Let's drink to La
 F. cheer To her brilliant ca-reer, To her brilliant ca-reer, Let's drink to La
 F. cheer To her brilliant ca-reer, To her brilliant ca-reer, Let's drink to La
 W. cheer To her brilliant ca-reer, To her brilliant ca-reer, Let's drink to La
 V. cheer To her brilliant ca-reer, To her brilliant ca-reer, Let's drink to La
 M. cheer To her brilliant ca-reer, To her brilliant ca-reer, Let's drink to La
 D. cheer To her brilliant ca-reer, To her brilliant ca-reer, Let's drink to La
 cheer To her brilliant ca-reer To her brilliant ca-reer.. Let's drink to La
 cheer To her brilliant ca-reer To her brilliant ca-reer.. Let's drink to La
 cheer To her brilliant ca-reer To her brilliant ca-reer.. Let's drink to La
 rall. *a tempo.*

f *f*

M. Ah! Ah!

C. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

F. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

F. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

W. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

V. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

M. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

D. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star To La Glori-

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star: To La Glori-

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

ff

ff Ah! *ff* Ah!

M. - a! To La Glo-ri - a! Let's drink to La

C. - a! To La Glo-ri - a! Let's drink to La

F. - a! To La Glo-ri - a! Let's drink to La

F. - a! To La Glo-ri - a! Let's drink to La

W. - a! To La Glo-ri - a! Let's drink to La

V. - a! To La Glo-ri - a! Let's drink to La

M. - a! To La Glo-ri - a! Let's drink to La

D. - a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La



M. Ah! Ah! She's La

C. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

F. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

F. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

W. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

V. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

M. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

D. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

The piano accompaniment is written for a grand piano. It features a right-hand part with a melodic line and a left-hand part with a bass line. The music is in a major key with a 4/4 time signature. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with some harmonic support. The overall texture is simple and accompanimental, supporting the vocal parts.

M.
Glo - ri - - a! La Glo - - - ri - - - a!

C.
Glo - ri - - a! La Glo - - - ri - - - a!

F.
Glo - ri - - a! La Glo - - - ri - - - a!

F.
Glo - ri - - a! La Glo - - - ri - - - a!

W.
Glo - ri - - a! La Glo - - - ri - - - a!

V.
Glo - ri - - a! La Glo - - - ri - - - a!

M.
Glo - ri - - a! La Glo - - - ri - - - a!

D.
Glo - ri - - a! La Glo - - - ri - - - a!

Glo - ri - - a! La Glo - - - ri - - - a!

Glo - ri - - a! La Glo - - - ri - - - a!

Glo - ri - - a! La Glo - - - ri - - - a!

Glo - ri - - a! La Glo - - - ri - - - a!

Glo - ri - - a! La Glo - - - ri - - - a!

ff
Glo - ri - - a! La Glo - - - ri - - - a!

f
Glo - ri - - a! La Glo - - - ri - - - a!

END OF ACT I.

ACT. II. — N^o 15. MARKET CHORUS.

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegretto.

PIANO: *ff* très rythmé.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system includes the tempo marking "Allegretto." and the dynamic marking "PIANO: ff très rythmé." The score features a rhythmic accompaniment with various chords and melodic lines. The second system has a fermata over the first measure of the right hand. The third system has a fermata over the first measure of the right hand. The fourth system has a fermata over the first measure of the right hand. The fifth system has a fermata over the first measure of the right hand. The score ends with a five-fingered chord in the right hand.

2nd SOP:

Bells for our fête are ring - ing, The bells for our fête are

BASSES.

Bells for our fête are ring - ing, The bells for our fête are

ring - ing, Gai - ly in steeples swing - - ing, Gai - ly in stee - ples

ring - ing, Gai - ly in steeples swing - - ing, Gai - ly in stee - ples

1st SOP:

Bells for our fête are ring - - ing, Bells for our fête are

2nd SOP:

swing-ing,

TENORS.

Bells for our fête are ring - - ing, Bells for our fête are

BASSES.

swing-ing,

5

ring-ing,

Gai-ly in steeples swing-ing, In the bel-fry hear them.

In the bel-fry hear them

ring-ing,

Gai-ly in steeples swing-ing, In the bel-fry hear them

In the bel-fry hear them

5

chime. Dull care behind us fling - ing, As the bells are all ring - ing, To

chime. Dull care behind us fling - ing, As the bells are all ring - ing, To

chime. Dull care behind us fling - ing, As the bells are all ring - ing, To

chime. Dull care behind us fling - ing, As the bells are all ring - ing, To

mark this festive time. Lis - ten now! how they're ring - ing! We..

mark this festive time. Lis - ten now! how they're ring - ing! We

mark this festive time. Lis - ten now! how they're ring - ing! We

mark this festive time. Lis - ten now! how they're ring - ing! We

hear the joy-ous chime, As the bells are a swinging, To

hear the joy-ous chime, As the bells are a swinging, To

hear the joy-ous chime, As the bells are a swinging, To

hear the joy-ous chime, As the bells are a swinging, To

mark the fes-tive time. Listen, boys— what a noise!.. The

mark the fes-tive time. Listen, boys— what a noise!.. The

mark the fes-tive time.. Listen, boys— what a noise!.. The

mark the fes-tive time. Listen, boys— what a noise!.. The

bells in steeples swing - - ing, Merry sound! gai - ly ringing; We

bells in steeples swing - - ing, Merry sound! gai - ly ringing; We

bells in steeples swing - - ing, Merry sound! gai - ly ringing; We

bells in steeples swing - - ing, Merry sound! gai - ly ringing; We

hear the joy - ous chime All a - round, gai - ly ring - ing To

hear the joy - ous chime All a - round, gai - ly ring - ing To

hear the joy - ous chime All a - round, gai - ly ring - ing To

hear the joy - ous chime All a - round, gai - ly ring - ing To

mark the fes - - tive time!

mark the fes - - tive time!

mark the fes - - tive time!

mark the fes - - tive time!

GIRLS.
1st & 2nd SOP:

Fine wares we sell you, Come and buy; See bar-gains in a heap..

The truth we tell you, Do but try! Ne'er yet were goods so cheap.

If something please you, don't de - lay, Make haste to claim your prize,

For fear your treasure fly a - way Un - der your ve - ry eyes.

TENORS.

f
Hi! hi! see! walk up! Just a going to be - gin!

mf

Hi! hi! see! walk up! We a - wait your coming in.

BASSES.

Here's the beer for lads and lass-es - Light and bubbling - strong and clear;

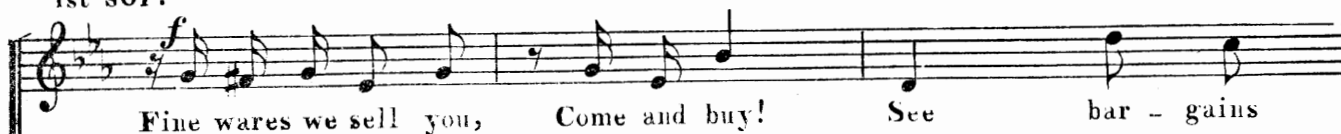
Foam-ing, froth-ing in your glasses, Try a bumper! have no fear.

TENORS.

See! see! see! A mermaid fresh caught and hardly dry,

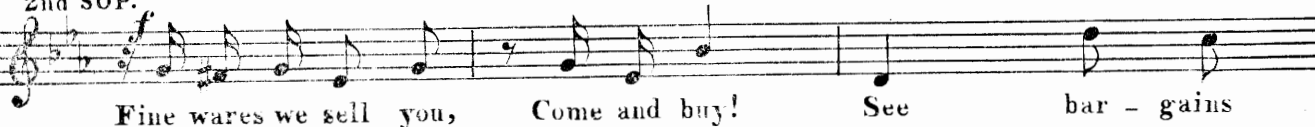
Walk up! Ho! a gi-ant, a gi-ant ten feet high.

1st SOP.



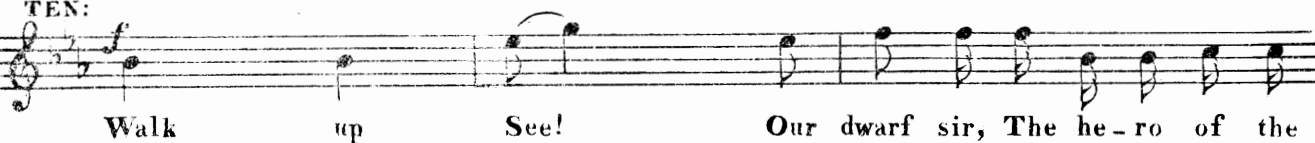
Fine wares we sell you, Come and buy! See bar - gains

2nd SOP.



Fine wares we sell you, Come and buy! See bar - gains

TEN:



Walk up See! Our dwarf sir, The he - ro of the

BASS.



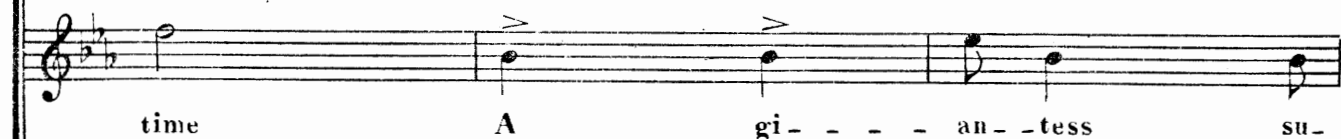
Here's the beer for lads and lass - es - Light and bub - bling -




in a heap, The truth we tell you; Test and try,



in a heap, The truth we tell you; Test and try,



time A gi - - - an - - tess su -



strong and clear; Foam - - - ing, froth - ing in your glass - es,



Ne'er yet were goods so cheap. If some-thing please you,
 Ne'er yet were goods so cheap. If some-thing please you,
 -perb sir, you'll find her in her prime Walk up
 Try a bump - - er! have no fear. Here's the beer for
 don't de - lay, Make haste to claim your prize,
 don't de - lay, Make haste to claim your prize,
 See! Our dwarf sir, The he - ro of the time.
 lads and lass-es- Light and bub - - bling- strong and clear;

For fear your treasure fly a-way, Un - - - der your ve-ry eyes.

For fear your treasure fly a-way, Un - - - der your ve-ry eyes.

A gi - - - an - tess su - perb, sir, you'll see her in her prime, her prime,

Foam - - ing, frothing in your glasses, Try a bump - - er! have no fear.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of one flat. The lyrics are: "For fear your treasure fly a-way, Un - - - der your ve-ry eyes." (repeated), "A gi - - - an - tess su - perb, sir, you'll see her in her prime, her prime,", and "Foam - - ing, frothing in your glasses, Try a bump - - er! have no fear." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Oh, hou - ra is the fair. Ah!

Oh, hou - ra is the fair. Ah!

Oh, hou - ra is the fair. Ah!

Oh, hou - ra is the fair. Ah!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of one flat. The lyrics are: "Oh, hou - ra is the fair. Ah!" (repeated four times). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

ff
 Fine wares they of - fer, Come and buy;
 Fine wares we sell you,

ff
 Bells for our fête are ring - - - - ing, Bells for our..... fête are

ff
 Bells for our fête are ring - - - - ing Bells for our..... fête are

ff

See bar-gains in a heap The truth we tell you Test and try Ne'er
 The truth they tell us

ringing, Gai-ly in steeples swing - - ing, Gai-ly in.... steeples

ff
 Here's the beer for lads and lasses-- Light and bubbling-- strong and clear;

ringing, Gai-ly in steeples swing - - ing, Gai-ly in..... steeples

5

yet were goods so cheap. Bells for our fete are ring-ing, Bells for our fete are
 swing-ing. Walk up, and see our
 foam-ing, frothing. Bells for our fete are ring-ing, Bells for our fete are
 swing-ing. Walk up, and see our

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in grand staff notation (treble and bass clefs). The lyrics are: "yet were goods so cheap. Bells for our fete are ring-ing, Bells for our fete are swing-ing. Walk up, and see our foam-ing, frothing. Bells for our fete are ring-ing, Bells for our fete are swing-ing. Walk up, and see our".

ringing, Gaily from steeples swinging, Merri-ly let's weave a
 show, sir, A giant-ess su-perb, sir, Come, we'll merri-ly weave a
 ringing, Gaily from steeples swinging, Merri-ly weave a
 show, sir, A giant-ess su-perb, sir, Come, we'll merri-ly weave a

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in grand staff notation (treble and bass clefs). The lyrics are: "ringing, Gaily from steeples swinging, Merri-ly let's weave a show, sir, A giant-ess su-perb, sir, Come, we'll merri-ly weave a ringing, Gaily from steeples swinging, Merri-ly weave a show, sir, A giant-ess su-perb, sir, Come, we'll merri-ly weave a".

All^o con moto.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: crown; The air is full of glad-ness, Joy-bells clanging loud,

crown; The air is full of glad-ness, Joy-bells clanging loud,

All^o con moto.

Piano accompaniment for the first system, featuring a forte (*f*) dynamic and triplet markings.

Four vocal staves with lyrics: Drive far off all sad-ness, From the noi-sy, hap-py crowd,

Drive far off all sad-ness, From the noi-sy, hap-py crowd,

Piano accompaniment for the second system, continuing the musical accompaniment for the vocal parts.

Hearts are full of joy and glad-ness, Joy-bells clanging loud.

Hearts are full of joy and glad-ness, Joy-bells clanging loud.

Hearts are full of joy and glad-ness, Joy-bells clanging loud.

Hearts are full of joy and glad-ness, Joy-bells clanging loud.

Drive a-way all sad-ness, From the noi-sy, hap-py crowd. O hap-py

Drive a-way all sad-ness, From the noi-sy, hap-py crowd. O hap-py

Drive a-way all sad-ness, From the noi-sy, hap-py crowd. O hap-py

Drive a-way all sad-ness, From the noi-sy, hap-py crowd. O hap-py

fête, cease toil and stress, From night till morn, for each true Flem - - ing

fête, cease toil and stress, From night till morn, for each true Flem - - ing

fête, cease toil and stress, From night till morn, for each true Flem - - ing

fête, cease toil and stress, From night till morn, for each true Flem - - ing

born.

born.

born.

born.

tempo primo.

f

mf *dim:* *rit:* *lento.*

N^o 16. — SONG. "TRIFLE NOT WITH LOVE."

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Moderato.

FRANTZ.

VOICE.

mf *cres:* *dim:*

Tri-ble not with love, For love that's born of

PIANO.

p *cres:*

F.

cres:

Hea - ven Descends from realms a - bove.... To mortals freely giv - en!

cres:

F.

mf *cres:* *mf* *cres:*

Dare not pro-fane the shrine, The shrine of love di - vine,

F.

rall:

A word..... can chill, A look..... can kill,.....

rall:

a tempo. *rall:* *a tempo.*

F. ... In twain a heart is riv - - en! Tri - fle not,

rall: *f*

F. tri - fle not, Ah! Tri - - fle not with love! Ah!

F. tempt.. not... fate! Or learn... the cost Of

cres:

F. love... once lost, Too late! Too late! Ah!

F. *ff.* Tri - - fle not with love! Tri - fle not with *dim: e rall:*

F. love! *mf* Tri - fle not with love! Its *cres:*

F. *dim:* jea - lous na - ture scorn - ing, Be - ware the garb of dove,.... *cres:*

F. The serpent form a - dorn - - ing, *mf* *cres:* Where spell of love entralls,

F. *mf* *cres:*

The hand of Jus_tice falls And morn - - - ing light

F. *rall:* *a tempo.*

Is chang'd... to night..... With-out a sign of

rall: *a tempo.*

F. *rall:* *a tempo.*

warn - - - ing. Tri - fle not,

rall: *a tempo.*

F. *rall:* *f*

tri - fle not, Ah! Tri - - - fle not with

rall: *cres:* *f*

E. love! Ah! tempt... not... fate! Or

F. learn... the cost Of love... once lost, Too late! Too

F. late! Ah! Tri - - fle not with love!

cres: *ff.* *f*

Tri - - fle not with love!

rall: *f* *ff*

N^o 17. — CONCERTED PIECE.

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro. Con moto.

PIANO.

1st SOP.

Hearts are full of joy and gladness, Joy-bells ringing loud;

2nd SOP.

Hearts are full of joy and gladness, Joy-bells ringing loud;

TENORS

Hearts are full of joy and gladness, Joy-bells ringing loud;

BASSES.

Hearts are full of joy and gladness, Joy-bells ringing loud;

Drive far off all sad-ness From the noi-sy, hap-py crowd, O, day set

Drive far off all sad-ness From the noi-sy, hap-py crowd, O, day set

Drive far off all sad-ness From the noi-sy, hap-py crowd, O, day set

Drive far off all sad-ness From the noi-sy, hap-py crowd, O, day set

MEN

Allegro non troppo.

Come all, hearken as I go along, For a

free from toil and stress.

free from toil and stress.

free from toil and stress.

free from toil and stress.

Allegro non troppo.

M. rare old Gavotte is my song. La, la, la, la! La, lu, la, la!

M. Come all, heark-en to my rare old song.

rall:

Allegro con brio.

1st TEN.
Mir - li - tons who rule the fair, Going ev'-ry-where; Going ev'ry-

2nd TEN.
Mir - li - tons who rule the fair, Going ev'-ry-where; Going ev'ry-

1st BASS.
Mir - li - tons who rule the fair, Going ev'-ry-where; Going ev'ry-

2nd BASS.
Mir - li - tons who rule the fair, Going ev'-ry-where; Going ev'ry-

mf

-where; Court the fair-est of the fair,. Make way for the Mir - - li - -

-where; Court the fair-est of the fair,. Make way for the Mir - - li - -

-where; Court the fair-est of the fair,. Make way for the Mir - - li - -

-where; Court the fair-est of the fair,. Make way for the Mir - - li - -

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "-where; Court the fair-est of the fair,. Make way for the Mir - - li - -".

MIRLITONS. *bouche fermé.*

- tons.

- tons.

- tons.

- tons.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "- tons.", "- tons.", "- tons.", "- tons.". The piano part includes a dynamic marking of *p* (piano).

MARTON.
Più animato.

I am their Queen, by... me they're led, I have a

M. Court that flits a - - bout me, 'Tis.. their crown they place up -

M. *on my head, Ah, they could not ex - ist with -*

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand.

M. *- - out. me, On your way. Merli - tons. come, up, and on your*

cres:

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment includes a dynamic marking 'cres:' (crescendo) in the left hand. The overall texture is consistent with the first system.

a tempo. MIRLITONS. bouche ferme.

M. *way!*

The third system is marked 'a tempo. MIRLITONS. bouche ferme.' and begins with the vocal line saying 'way!'. The piano accompaniment is more rhythmic and complex, featuring a prominent bass line with eighth notes and chords in the right hand. The key signature remains one sharp.

M.

MEN.
Plus lent.

These peo-ple seem of the right kind, To try I've half a

M.

mind. La, la, la, la! La, la, la, la! Ah!...

MARTON.

*Recitando.**Tempo primo.*

M. this old man in-deed, Some kind help seems to need. Your labour is in
très léger.

M. MED:
 vain, Your notes should be much strong-er. Ah! my poor voice is no

MARTON.

M. If your voice is no use, I'll see what I can
 use a-ny long-er.

(all surprised.)

M. do; I at least can try mine, And sing a song for

M. *DUKE.* ("What?") *MARTON.*

you. What! you mean that you would? Yes, al-though you may smile, For

meno mosso.

M. this old man I'll sing In my ve - - ry best style... *a tempo.*

1st SOP.

La Glo-ri - a we all would hear, And she will

2nd SOP.

La Glo-ri - a we all would hear, And she will

TEN:

La Glo-ri - a we all would hear, And she will

BASS.

La Glo-ri - a we all would hear, And she will

sing a song de - light - ful, Come all of you, come all draw near,
 sing a song de - light - ful, Come all of you, come all draw near,
 sing a song de - light - ful, Come all of you, come all draw near,
 sing a song de - light - ful, Come all of you, come all draw near,

DUKE.

But just consider my fair Queen
 ... La Glo - ri - a come all and hear.
 ... La Glo - ri - a come all and hear.
 ... La Glo - ri - a come all and hear.
 La Glo - ri - a come all and hear.

ad lib:

MARTON.

D. ... Where you are—in the Square. Of that

tres léger.

pp

M. I'm quite a-ware, But cha-ri-ty my friend has entrée ev'ry-

rit:

suivez.

M. -where; Your fiddle take old man—we'll trot a-long, Strike up and I will

a tempo.

p sostenuto.

M. sing, Known to me..... is your song.....

largo.

sfz

f

N^o 18.— GAVOTTE. SONG — “MOTHER DEAR.”

WORDS BY GILBERT, À BECKETT.

MUSIC BY E. AUDRAN.

Allegro.

PIANO.

ff

MARTON.

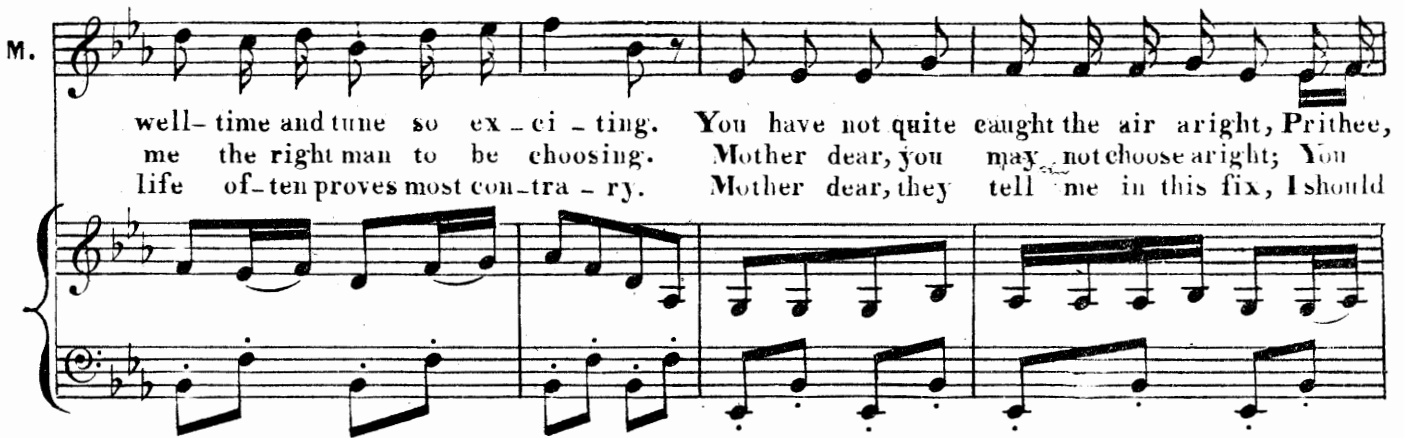
V.1. Mo-ther dear, the vi - o - lin I hear, Now to dance the Gavotte — us in -
 V.2. Mo-ther dear, if I must married be, Of my spouse I should like the re -
 V.3. Mo-ther dear, a spouse I've chosen now, But I fear that his brain's somewhat

p

(falsetto.)

M.

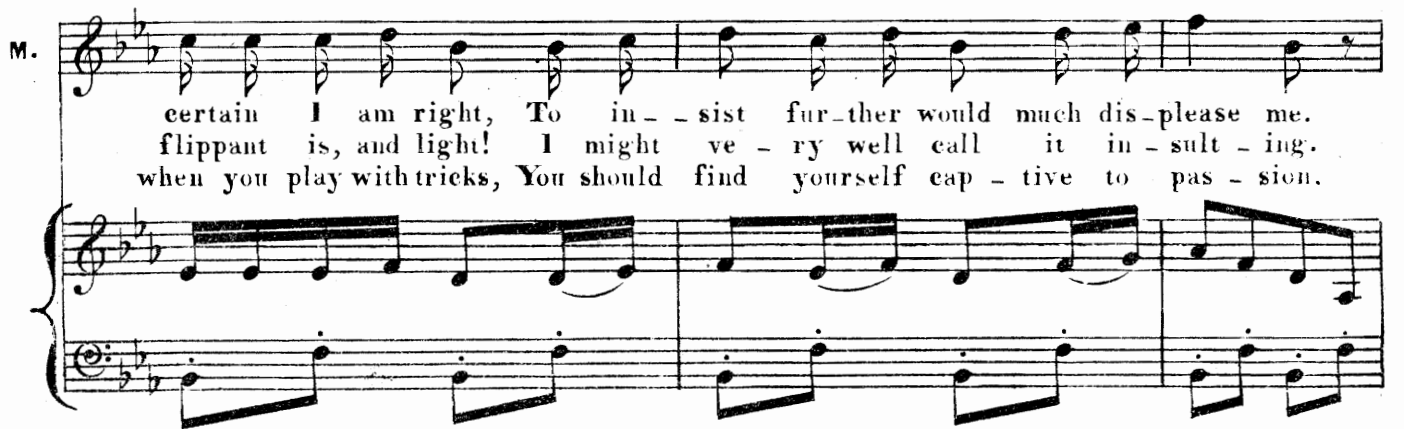
- vi - - ting, No, my child no! 'tis the Min - u - et I know
 - fus - - ing! No, my daugh - ter, leave it all to me; Trust to
 ai - - ry! My child, to this truth you'll have to bow, Married

M. 


well-time and time so ex-ci-ting. You have not quite caught the air aright, Prithee,
 me the right man to be choosing. Mother dear, you may not choose aright; You
 life of-ten proves most con-tra-ry. Mother dear, they tell me in this fix, I should

M.  (*fulsetto.*)

heark - - en once more just to please me; No, my child; I'm
 might your own taste be con-sult - - ing. Child, your tone too
 start an ad-mi-er! 'tis the fash - - ion. Child, take care; lest

M. 

certain I am right, To in - - sist fur-ther would much dis-please me.
 flippant is, and light! I might ve - ry well call it in - sult - ing.
 when you play with tricks, You should find yourself cap - tive to pas - sion.

M.  *rall:*

Well I would not thus you de - fy Mo-ther dear, and one can but try,

suivrez.

a tempo.

M. Keeping time and tune with precision; Perhaps one might a Minuet, I don't see why!

a tempo.

M. Dance to the Gavotte's gay and sparkling measure? At least one might try, Dear

M. Mother, dear Mother. At least one might try,

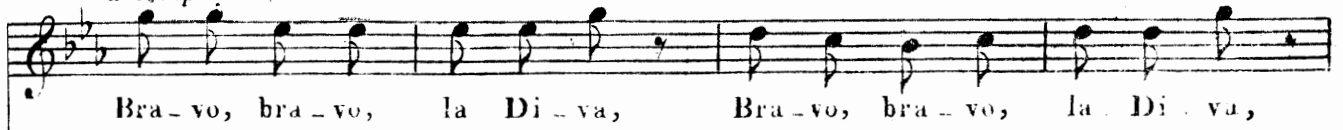
1st & 2nd time.
rall:

rall: *a tempo.*
f

M. one might try.

3rd time.
rall:

1st SOP.
a tempo.



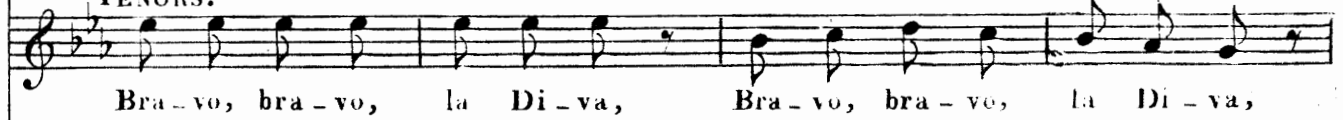
Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va,

2nd SOP.



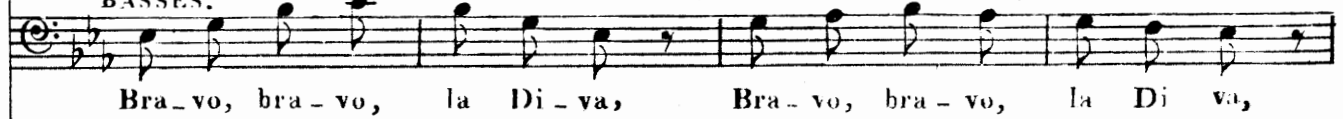
Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va,

TENORS.



Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va,

BASSES.



Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va,

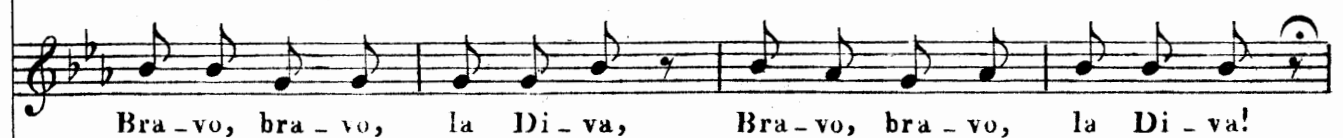
a tempo.



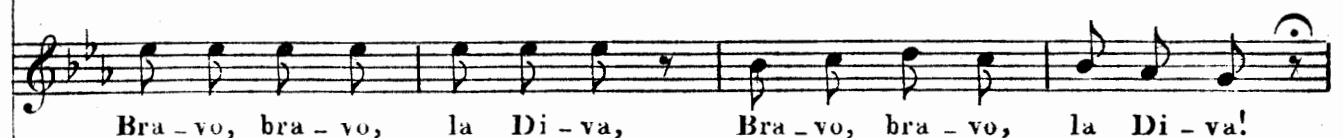
f



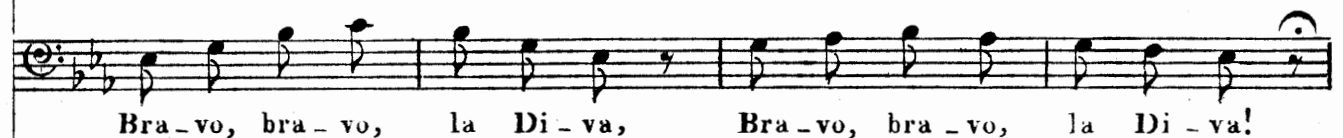
Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va!



Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va!



Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va!



Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va!



f

Più animato.

When aid is sought by your own bright star,

M.

Give.. with.. o - - - - pen hand La Glo - - ri - a!

M.

MARTON.

Old man this

Give all, give all to La Glo - - ri - - - - a!

Give all, give all to La Glo - - ri - - - - a!

Give all, give all to La Glo - - ri - - - - a!

Give all, give all to La Glo - - ri - - - - a!

rall: MEND:

purse be-hold, See sil-ver here, and gold! Bless you

M. my dear, you have been my good an-gel

here.

MARTON. Exit.

Well, I would not you thus de-fy, Mo-ther dear, and one can but try,

M.  *M.* Keep - ing time and tune with pre - cision; Pr'haps one might a Min - u -

M. *dim:*  *M.* - et I don't see why! Dance to the Ga - votte's gay and sparkling measure?

M.  *M.* At least one might try.



N^o 19.— DUET. "PETIT NOËL."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro moderato.

MARTON.

CHARLOTTE

PIANO.

Good San - ta Claus, our needs dis - cern - - ing, Choi - - cest

Good San - ta Claus, our needs dis - cern - - ing, Choi - - cest

pp

M.

C.

PIANO.

gifts, to us you bring; Child - ren we, best thanks re -

gifts, to us you bring; Child - ren we, best thanks re -

M.

C.

PIANO.

- turn - - ing, Hail you this night our cho - - sen king. Glad - ly to -

- turn - - ing, Hail you this night our cho - - sen king. . . Glad - ly to -

rit: *a tempo.* *pp*

M. *- day we haste to greet you, Cry-ing, what gifts, what joy, what*

C. *- day we haste to greet you, Cry-ing, what gifts, what joy, what*

M. *cheer! Well do we know when thus we meet you, Bless + ed*

C. *cheer! Well do we know when thus we meet you, Bless - ed*

M. *rit: pp* *mf a tempo.*
Christ - - mas tide is here; Christmas to all, great and
Light with your smiles the dark

C. *pp*
Christ - - mas tide is here;

f suivez. pp mf a tempo.

M. 

small, Bringeth bless - ing,
gloom of De - - cem - ber,

C. 

Vi - sits rich pa - lace and low - ly - est
Good San - ta Claus, he can naught you re -

M. 

Though splen - dour reign, or ill for - tune is press - ing
Mind that to - night you the chim - ney re - - mem - - ber

C. 

cot.
- fuse.

MARTON.

M. 

Brings ev' - ry child - ish heart joy for its lot.
And see you place there your smart lit - - tle shoes.

C. 

a tempo.

M. *a tempo.*
 Good San - ta Claus, our needs dis - cern - - ing, Choic - est gifts to

C. *a tempo.*
 Good San - ta Claus, our needs dis - cern - - ing, Choic - est gifts to

pp

M. us you bring; Child - ren we, best thanks re - turn - - ing,

C. us you bring; Child - ren we, best thanks re - turn - - ing,

M. *rit:* Hail you this right our cho - - sen king. Glad - ly to - day we

C. *rit:* Hail you this right our cho - - sen king... Glad - ly to - day we

a tempo.

rit: *pp*

M. haste to greet you, Cry-ing, what gifts what joy, what cheer! Well do we

C. haste to greet you, Cry-ing, what gifts what joy, what cheer! Well do we

M. know when thus we meet you, Bless-ed Christ-mas tide is here.

C. know when thus we meet you, Bless-ed Christ-mas tide is here.

M. here

C. here

N^o 20.— QUARTETT.

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro poco agitato.

CHARLOTTE.

VOICE. Too lit-tle foresight you are show-ing,

PIANO. *p léger.*

C. Pray put by for a rain-y day.

MARTON.

What is it? What have you to say?


M. Tra, la, la! Tra, la, la! Tra, la, la!

WILLIAM.

M.  I fear 'tis true that you are throw - - ing

W.  Your gold with reck - less haste a - - way.

MARTON.

 I will come back a - - no - ther day,

M.  Tra, la, la! Tra, la, la! Tra, la,

M. *la!* *Tra, la, la, la,*

W. *Ex-cuse us this re-monstance ma-king,*

leger.

M. *la!* *Tra la la la*

W. *Lest there should come a bit-ter wa-king,*

M. *la!* *Tra, la,*

C. *la! 'Tis your af-fair, But pray take care.*

W. *la! 'Tis your af-fair, But pray take care.*

V. *la! 'Tis your af-fair, But pray take care.*

mf

Allegretto.

M. *la, la, la, la, la, la, Tra,*

The first system consists of a vocal line (M.) and a piano accompaniment. The vocal line begins with a series of 'la' notes, followed by a long rest and then the word 'Tra'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

M. *la, la, la, la, la, la, la, Ah! now I have caught the*

presez. rall: colla voce.

The second system continues the vocal line with 'la' notes and the phrase 'Ah! now I have caught the'. Performance directions include 'presez.' (press forward), 'rall:' (rallentando), and 'colla voce.' (with the voice). The piano accompaniment features a prominent melodic line in the right hand.

M. *air. Tra, la, la, la, la, la, la, Tra, la,*

C. *O Mar - - - - ton! to our coun-sel take*

W. *O Mar - - - - ton! to our coun-sel take*

V. *O Mar - - - - ton! to our coun-sel take*

a tempo.

The third system introduces three vocal parts: Soprano (C.), Alto (W.), and Tenor (V.), all singing the phrase 'O Mar - - - - ton! to our coun-sel take'. The Soprano part includes the word 'air.' and a series of 'la' notes. The piano accompaniment is marked 'a tempo.' and features a rhythmic pattern in the right hand.

pressez.

iii. *la! . . Ah! now I have it, yes, 'tis there, Ah! what a charming, lovely air.*

G. heed, take heed, pray take heed.

W. heed, take heed, pray take heed.

V. heed, take heed, pray take heed.

f *pressez.* *suivez.* *p*

Allegro poco agitato.

CHARLOTTE.

Dame For-tune mis-chief oft is

léger.

f *pp*

c. brew - - ing, To - day up on your path her

3 *3*

c. flow'rs she's strew-ing; Ah! trust her not, the fic-kle.

c. jade, To - mor - row's moon may see them

rall:

c. fade. The lit - tle ant creeps by up - on her ho - - nest

Plus lent.

pp

c. way, And as she trots a - long she chants her sim - ple

C. lay; Work, work, ... a brave heart keep - - ing . . . 'Tis thus gold

Allegretto. MARTON.

M. Tra, la,

C. har-vest you'll be reap - - - - ing.

rall:

rall:

p

M. la, la, la, la, la, la, Tra,

M. *pressez.* la, la, la, la, la, la, la! And now I have caught the *rall:*

colla voce.

M. la, 'Tra, la, la, la, la, la, la, la! Tra, la,

C. O Mar - - - ton! To our coun-sel take

W. O Mar - - - ton! To our coun-sel take

V. O Mar - - - ton! To our coun-sel take

M. *rit:* la. Ah, now I have it, yes, 'tis there! *pressez.* Ah! what a charming lovely air. *rall:*

C. heed, take heed, pray take heed. *p*

W. heed, take heed, pray take heed. *p*

V. heed, take heed, pray take heed. *p*

f *suivez.* *p*

Animato. VINCENT.

I something yet graver must say,..... You will not so flippant-ly

f *p*

V. treat,... The truth I must tell you to-day,..... Though an-ger and scorn I may

MARTON.

Ah! ah! What is this in - - for - - ma - -

V. meet...

M. -tion? Come, speak, I wait for your nar - ra - -

VINCENT.

M. *- tion. It is a se - - cret, a chance quite un - - ex -*

MARTON.

V. *Tell it quick! What a nice bit of*

M. *- peet - - ed, Re - veal'd to us this morn.*

MARTON.

M. *news. Oh, heav'n! What are you*

V. *The Cheva - lier de - ceives you.*

M. *saying? What are you saying? What are you say - - - ing? What are you*

VINCENT.

M. say - - - ing? Yes, this is the game he is play - - ing. And

V. wherefore and how you shall know; His orders are from a great la - - dy, Who

V. thinks thus to save her fair name;... For you he pre - tends a de -

V. - vo - - - tion, A pre - tence but to mask and

MARTON.

No, no! I'll not be-lieve it- he
 cov - - er her shame....

loves.. me, he loves me, he loves me!

VINCENT.

He is false- his love a de -

MARTON.

Ah, in vain you've wo-ven this plot, Yes, 'tis
 - cep - - - - - tion.

rall: *a tempo.*

f *suivez.* *p*

M. plain-you're jealous-I know it.

CHARLOTTE.
Mar-ton, my dear Mar-ton, I pray you

VINCENT.
I?

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal line for M. begins with the lyrics "plain-you're jealous-I know it." Charlotte's line follows with "Mar-ton, my dear Mar-ton, I pray you" and Vincent's line with "I?". The piano accompaniment consists of two staves with various chords and melodic lines.

M. Scorning your base falsehood, I trust you

C. hearken, trust him not..

WILL:
O, trust him not!

VINC:
O, trust him not!

The second system of the musical score continues with four vocal staves and a piano accompaniment. M. sings "Scorning your base falsehood, I trust you". C. sings "hearken, trust him not..". Will and Vincent both sing "O, trust him not!". The piano accompaniment includes a "cres:" marking and various chordal textures.

M. not! It is false, it is false, it is false, it is

C. Oh! Mar-ton!

W. Trust him not.

V. Trust him not.

f

M. false, it..... is false! Out of my sight, leave me, be-gone!

C. You bid us

W. You bid us

V. You bid us

mf

Detailed description: This is a page of a musical score, page 151. It features five vocal parts (M., C., W., V.) and a piano accompaniment. The music is in a minor key, indicated by the key signature of one flat. The vocal parts have lyrics in English. The piano part includes dynamic markings such as *f* and *mf*. The score is arranged in a system with five staves for the vocalists and two staves for the piano. The lyrics are: M. not! It is false, it is false, it is false, it is; C. Oh! Mar-ton!; W. Trust him not.; V. Trust him not.; M. false, it..... is false! Out of my sight, leave me, be-gone!; C. You bid us; W. You bid us; V. You bid us.

All^o mosso.

M. Yes, be With scorn your coun - sel I re - pel - -

C. go?... Though now our coun - sel she's re - pel - -

W. go?... Though now our coun - sel she's re - pel - -

V. go?... Though now our coun - sel she's re - pel - -

All^o mosso.

M. - ling,.. From my house you ex - pel - ling, From my house you ex - pel - ling. With

C. .. ling,.. From her house us ex - pel - ling, From her house us ex - pel - ling. Her

W. - ling,.. From her house us ex - pel - ling, From her house us ex - pel - ling. Her

V. - ling,.. From her house us ex - pel - ling, From her house us ex - pel - ling. Her

M. an-ger hot I burn, With an-ger hot I burn, Our friendship

C. fol-ly she will learn, Her fol-ly she will learn, Our friendship

W. fol-ly she will learn, Her fol-ly she will learn, Our friendship

V. fol-ly she will learn, Her fol-ly she will learn, Our friendship

f

M. we must sev - - - er,.... You'll quit this roof for ev - - er, You'll

C. we must sev - - - er,.... We quit this roof for ev - - er, We

W. we must sev - - - er,.... We quit this roof for ev - - er, We

V. we must sev - - - er,.... We quit this roof for ev - - er, We

M. quit this roof for ev - - er, Yes, nev - er to re - turn, Yes, nev - er to re - -

C. quit this roof for ev - - er, Yes, nev - er to re - turn, Yes, nev - er to re - -

W. quit this roof for ev - - er, Yes, nev - er to re - turn, Yes, nev - er to re - -

V. quit this roof for ev - - er, Yes, nev - er to re - turn, Yes, nev - er to re - -

M. - turn. With scorn your coun - - sel re - - pel - - ling, From

C. - turn. Since now our coun - - sel re - - pel - - ling, From

W. - turn. Since now our coun - - sel re - - pel - - ling, From

V. - turn. Since now our coun - - sel re - - pel - - ling, From

M. my house you ex - - - pel - - - ling,

C. her house us ex - - - pel - - - ling,

W. her house us ex - - - pel - - - ling,

V. her house us ex - - - pel - - - ling,



M. ... You must be - - - gone!

C. ... We must be - - - gone!

W. ... We must be - - - gone!

V. ... We must be - - - gone!

gva

ff



N^o 21. — DUET. "DOUBT NOT."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegretto. MARTON.

VOICE. 'Tis said that you have

PIANO: *mf* *p*

M. *rall:*
play'd me false, Nay listen first to me, and then you can re - - ply.

f suivez.

M. *Moderato.*
espress:
Sweet hope would fly my heart, Light shine no more a -

M. *f*
-bove me, Joys one by one de-part,

M. *f* *pressez.*
If thou should cease to love me. Ah, tell me
pp *f* *suivez.*

M. yet a - gain, Have I no cause to doubt thee?

M. *f* Speak and ease my heart's dull pain, Ah, what were life with-
f *pp*

M. - out thee? Oh, speak! I will not doubt thee.. *a tempo.*
f *rall:* *a tempo.* *suivez.*

FRANTZ.
espress.

Why doubt, when thee I claim, My cho-sen one, my dear - - est!

F. When I thus bless thy name, Say, what is it thou fear - - est?

F. *pressez.*
Thy own sweet speech be mine, What would life be with-out thee?

suivez.

F. Oh, dar-ling, I... am thine! You will not lon-ger doubt me.

MARTON.

f p.

Ah!

F.

You will... not lon-ger doubt..... me. Ah!...

cresc.

M.

Sweet hope would leave my heart, And light shine no more a...

accel.

F.

Why doubt, when thee I claim, My dar - - - ling, ... my

accel.

M.

-bove me, Joys one by one de-part,

accel.

F.

dar - - - ling, My cho - - - sen

M. If thou should cease to love me. Ah! tell me
 F. one, my dear - - - est!

The first system of the musical score features three staves. The top staff is for the male voice (M.), the middle for the female voice (F.), and the bottom for the piano accompaniment. The key signature has two sharps (F# and C#). The piano part consists of a series of triplets in the right hand and a steady bass line in the left hand.

M. yet a - gain, Have I no cause to doubt thee? My
 F. You will no lon - - - ger doubt me. My

The second system continues the musical score with three staves. The vocal lines and piano accompaniment follow the same structure as the first system, with triplets in the piano part.

M. dar - - - ling I *ff* love you!
 F. dar - - - ling I *ff* love you!

cresc. e rall.

The third system concludes the page with three staves. It includes dynamic markings such as *cresc. e rall.* and *ff*. The piano accompaniment continues with triplets and some sustained chords in the right hand.

N^o 22. — TRIO.

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

VOICE. *All^o moderato.* *mf* DUKE.

Ex-cuse me La Diva, I pray For ta-king this soldier a-

PIANO. *sfz*

MARTON. (*indignant.*)
You take him a - way! You take him a - - way! . . .

FRANTZ. *f*
He takes me a - way! He takes me a - - way! . . .

DUKE. *f*
way I take him a - way! I take him a - - way! . . .

cres: *f*

M. Franz you're leav - ing me, O, say you're not de - ceiv - ing me.

F.

D. *f*

De - ceiv - ing

gva *mf* *cres:*

M. What can you say?

F. De- ceiv - ing you! What can I say? This

D. me! De- ceiv - ing you! What can he say?

gva

M. That let-ter! who sent it?

F. let - ter sum-mons me a - way!

D.

mf

M. let me see! Why?

F. I can - not! I

D. He can - not! He

cres:

M. *f* By you? From

F. can-not!

D. can-not! 'Twas brought by me

ff

M. whom? By you? From whom?

F.

D. This mandate was

ff

M. *p* The Col' - -

F. *p* The Col' - -

D. sent By the Colonel of his re - - - gi - ment The Col' - -

mf *p*

M. *- nel The Col' - nel of his re - - gi - - ment*

F. *- nel The Col' - nel of his re - - gi - - ment*

D. *- nel The Col' - nel of his re - - gi - - ment His in -*

meno mosso.
DUKE.

- structions must to none be known, Save to the Che - va - lier and him a -

meno mosso.

fz

Andantino.

mf

D. *lone. Andantino. He.*

D. *summoned a - way, Must quit, no de - lay; And e - - ven fascina - ting beau - ty, Per -*

cres:

cres:

D. *- force must yield, When the soldier to the field is summoned for mi-li-ta-ry*

M. *He!*

F. *I!*

D. *du-ty A soldier bold, a soldier blunt, To love and beau-ty must be*

DUKE. *a tempo.*

blind... And when command-ed to the front

D. *. . . . He can-not lag be-hind So a-way! so a--way!*

Moderato.

M. *f* He gives no sign, no to - - ken, . . . As promis - es are

F.

D.

mf *f* *mf*

M. *accel:* (with sudden change of manner.)
bro - - ken So breaks my heart Let him depart

F. *accel:*
Thus to de - part Nigh breaks my

D.

cres: *mf* *accel:* *cres:* *dim:* *cres:*

M. *rall:* *f* And not a word be . . . spo - - - ken! He

F. *f* heart! my . . . heart! She

D.

rall: *f*

a tempo.

M. summoned him a-way, will quit, no de-lay; And gives no sign nor

F. summoned him a-way, will quit, no de-lay; And gives no sign nor

D. summoned him a-way, will quit, no de-lay; And gives no sign nor

a tempo.

M. to - - - ken As promis-es are bro-ken So breaks my heart, Let

F. to - - - ken Thus to de - -

D. to - - - ken Let him de - -

M. him de-part, So a - - way! He gives no sign, no

F. -part, Nigh breaks my heart, Nigh breaks my

D. -part, I'll win her heart, I'll win her

M. to - - - ken As pro - - mis - es are bro - - - ken.

F. heart. My pro - - mise is not bro - - - ken.

D. heart. His pro - - mise shall be bro - - - ken.

M. Let him de - part and not a word *ff* Spo - ken And

F. Thus to de - part you not a word *ff* Spo - ken Now

D. He must de - part and not a word *ff* Spo - ken

M. so a - - way!

F. so a - - way!

D. Now a - - way!

rall:

sfz

ff

cres:

ff

(to Franz.)

(to Franz.)

Nº 23. — FINALE.

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes.

The second system continues the piano introduction. The upper staff features more complex rhythmic patterns with eighth and sixteenth notes. The lower staff continues with chords and single notes, maintaining the harmonic structure.

The third system of the piano introduction shows the continuation of the musical themes. The upper staff has a wavy line at the beginning, indicating a fermata or a specific articulation. The lower staff continues with the established harmonic accompaniment.

SOP:

The soprano vocal line begins with a series of eighth and sixteenth notes, following the melodic contour of the piano introduction. The lyrics are: "Early the fete, the children wait, A - gain we are girls, we are girls and boys, With"

TEN: Early the fete, the children wait, A - gain we are girls, we are girls and boys, With

The tenor vocal line begins with a series of eighth and sixteenth notes, following the melodic contour of the piano introduction. The lyrics are: "Early the fete, the children wait, A - gain we are girls, we are girls and boys, With"

BASS: Early the fete, the children wait, A - gain we are girls, we are girls and boys, With

BASS:

The bass vocal line begins with a series of eighth and sixteenth notes, following the melodic contour of the piano introduction. The lyrics are: "Early the fete, the children wait, A - gain we are girls, we are girls and boys, With"

The piano accompaniment for the vocal section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of two sharps and a 2/4 time signature. The piano part provides harmonic support for the vocal lines, featuring chords and single notes.

dolls and toys, and plen-ty of noise, Which ev'ry child, ev'ry child en-joys, With
 dolls and toys, and plen-ty of noise, Which ev'ry child, ev'ry child en-joys,
 dolls and toys, and plen-ty of noise, Which ev'ry child, ev'ry child en-joys,

trumpets, fifes, and drums, with trumpets, fifes, with fifes and drums, The
 Ah The
 With trumpets, fifes, with fifes and drums, The

mf

eve. of St. Ni-cho-las comes. With
 eve of St. Nic-o-las comes With trumpets, fifes and drums, With
 eve of St. Nic-o-las comes With trumpets, fifes and drums, With

trum-pets, fifes and drums, With trum-pets, fifes and drums, The
 trum-pets, fifes and drums, With trum-pets, fifes and drums, The
 trum-pets, fifes and drums, With trum-pets, fifes and drums, The

cres:

eve of St. Ni-cho-las comes Early the fete, the
 eve of St. Ni-cho-las comes Early the fete, the
 eve of St. Ni-cho-las comes Early the fete, the

ff

child-ren wait, A-gain we are girls, we are girls and boys, With dolls and toys, and
 child-ren wait, A-gain we are girls, we are girls and boys, With dolls and toys, and
 child-ren wait, A-gain we are girls, we are girls and boys, With dolls and toys, and

plen-ty of noise, Which ev'-ry child, ev'ry child en - joys, Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Allegro.

mf

Detailed description: This is a musical score for a piece titled 'Car-ni-val!'. The score is arranged in three systems, each containing vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The first system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics for the first system are 'plen-ty of noise, Which ev'-ry child, ev'ry child en - joys, Car - ni - val!'. The second system continues with the lyrics 'Car - ni - val! Just as in Car - ni - val time. Car - ni - val!'. The third system repeats the lyrics 'Car - ni - val! Just as in Car - ni - val time. Car - ni - val!'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score concludes with a double bar line, a change to a 3/4 time signature, and the tempo marking 'Allegro.' followed by a dynamic marking of '*mf*'.

MARTON.

mf

Gen - tlemen and la - - -

dim:

p

dies, where are you bound for? Fete or

SOPRANOS.

fair? At the Du - - cal Pa - lace we, ere Cur - few

A CAVALIER.

sounds Are bound to be. And like a

cres:

dim:

p

queen at the Court of France, The Du - - chess gay will

CHARLOTTE.

lead the dance The Du- chess and Duke we un - - - der -

CAVALIER.

MARTON.

- stand. No the Che-va-lier takes her hand. Chevalier Frantz.

CAVALIER.

SOPRANOS.

Yes, he a - - lone, He is the fa - - vour - - ite -

MARTON.

Mod^{to} CHARLOTTE.

Ah! so 'tis known! . . . Mar - ton, I
Moderato.

c.

pray, for what they say, for what they say, O,

MARTON.

C. *p* *rall:* *Tempo primo.*

do not care. No! no! no!

TENORS.

May we es-cort you on the way!

BASSES.

May we es-cort you on the way!

Tempo primo.

rall: *mf* *cres:*

M. no! I will be there!

f *ff*

ff
 Ear-ly the fete, the child-ren wait, A-gain we are girls, we are
 Ear-ly the fete, the child-ren wait, A-gain we are girls, we are
 Ear-ly the fete, the child-ren wait, A-gain we are girls, we are
ff
 girls and boys, With dolls and toys, and plen-ty of noise, Which
 girls and boys, With dolls and toys, and plen-ty of noise, Which
 girls and boys, With dolls and toys, and plen-ty of noise, Which
 ev'-ry child, ev'-ry child en-joys, Car-ni-val! Car-ni-val!
 ev'-ry child, ev'-ry child en-joys, Car-ni-val! Car-ni-val!
 ev'-ry child, ev'-ry child en-joys, Car-ni-val! Car-ni-val!

Just as in Car - ni - val time. Car - ni - val! Car - ni - val!

Just as in Car - ni - val time. Car - ni - val! Car - ni - val!

Just as in Car - ni - val time. Car - ni - val! Car - ni - val!

The first system of the musical score consists of three vocal staves and a grand staff for piano. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Just as in Car - ni - val time. Car - ni - val! Car - ni - val!". The piano part features a rhythmic accompaniment with chords and moving lines.

Just as in Car - ni - val time.

Just as in Car - ni - val time.

Just as in Car - ni - val time.

Andante.

The second system continues the vocal and piano parts. The lyrics are: "Just as in Car - ni - val time." repeated on three staves. The tempo changes to "Andante." in the piano part. The dynamics include a mezzo-forte (*mf*) marking. The piano accompaniment features a more melodic line in the right hand and a steady bass line in the left hand.

Allegro.

The third system begins with a tempo change to "Allegro." in the piano part. The vocal parts continue with rests. The piano accompaniment is more active, featuring a complex rhythmic pattern with many sixteenth notes in the right hand and a strong bass line in the left hand. The dynamics include a forte (*f*) marking.

MARTON.

f Allegro agitato.

There before her spouse and lover, I'll confront her face to face; Her in famy disclosing
Allegro agitato.

Musical score for Marton's first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on a grand staff with treble and bass clefs. The tempo is marked 'Allegro agitato' and the dynamic is 'f'. The lyrics are: 'There before her spouse and lover, I'll confront her face to face; Her in famy disclosing'.

M. All her treache-ry ex-posing, Never more shall she re - - co - - - ver

Musical score for Marton's second vocal line and piano accompaniment. The vocal line continues with the lyrics: 'All her treache-ry ex-posing, Never more shall she re - - co - - - ver'. The piano accompaniment features a 'cres:' (crescendo) marking. The tempo remains 'Allegro agitato'.

M. From the well de - - served dis - grace Ah!

Musical score for Marton's third vocal line and piano accompaniment. The vocal line continues with the lyrics: 'From the well de - - served dis - grace Ah!'. The piano accompaniment features 'cres:' and 'f' (forte) markings. The tempo remains 'Allegro agitato'.

CHARLOTTE.

M. I'll denounce her, make her worth less, Gro - vel at my feet! What of your lover,

Musical score for Charlotte's vocal line and piano accompaniment. The vocal line begins with the lyrics: 'I'll denounce her, make her worth less, Gro - vel at my feet! What of your lover,'. The piano accompaniment features 'dim:' (diminuendo) and 'mf' (mezzo-forte) markings. The tempo remains 'Allegro agitato'.

Andante.
MARTON.

O, Frantz, my heart!

CHARLOTTE.

Frantz? She loves him still.

WILLIAM.

She loves him still.

VINCENT.

She loves him still.

MATTHEW.

She loves him still.

Andante.

MARTON.

Oh, Frantz, 'tis hard to live, Would we had never met, Thy crime I

CHARLOTTE.

may for-give But ne'er can I for-get . . . But all heart

c. *cres:* *dim:* *mf*
burn - ing at once will cease, To home re - - turn - ing to home returning, seek



c. *dim:* *p* *mf*
rest, seek rest and peace. Our



Andante Moderato.

c. *Andante Moderato.*
dear old home our home so sweet Our dear old home of by-gone years, At



c.
home we'll meet and dry your tears. At home we'll meet and dry your



MARTON.



mf
My dear old home of by-gone years Shall I at home for -

CHARLOTTE.



mf
tears.. Our dear old home, our home so sweet, Our dear old home of

WILLIAM.



mf
Our dear old home, our home so sweet, Our dear old home of

VINCENT.



mf
Our dear old home, our home so sweet, Our dear old home of

MATTHEW.



mf
Our dear old home, our home so sweet, Our dear old home of

SOPRANOS.



mf
Her dear old home, her home so sweet, Her dear old home of

TENORS.



mf
Her dear old home, her home so sweet, Her dear old home of

BASSES.



mf
Her dear old home, her home so sweet, Her dear old home of



piu mosso.

M. tears,

C. *mf* *cres:* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

W. *mf* *cres:* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

V. *mf* *cres:* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

M. *mf* *cres:* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

mf *cres:* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

mf *cres:* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

mf *cres:* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright, the mor-row.

piu mosso.

mf *cres:*

M.
S.
A.
T.
B.
P.

f *dim:*
come home, come home, Our dear old home of by-gone years. Shall

f *dim:*
come home, come home, Our dear old home of by-gone years. Shall

f *dim:*
come home, come home, Our dear old home of by-gone years. Shall

f *dim:*
come home, come home, Our dear old home of by-gone years. Shall

f *dim:* *mf*
go home, go home, Your dear old home of by-gone years. Shall

f *dim:* *mf*
go home, go home, Your dear old home of by-gone years. Shall

f *dim:* *mf*
go home, go home, Your dear old home of by-gone years. Shall

f *dim:* *mf*

M. *ff* *dim:*

S. come home come home Our dear old home shall dry your tears, Ah! Our

A. *ff* *dim:*

T. come home come home Our dear old home shall dry your tears, Ah! Our

B. *ff* *dim:*

M. come home come home Our dear old home shall dry your tears, Ah! Our

ff *dim:* *pp*

S. go home go home Your dear old home shall dry her tears, Ah! Her

A. *ff* *dim:*

T. go home go home Your dear old home shall dry her tears, go home Her

B. *ff* *dim:* *p*

M. go home go home Your dear old home shall dry her tears, Ah! Her

ff *dim:* *rall:*

Tempo primo.

M. *pp*
My home, my home, my home,

C. *pp*
dear old home our home so sweet Our dear old home of by-gone years, At

W. *pp*
dear old home our home so sweet Our dear old home of by-gone years, At

V. *pp*
dear old home our home so sweet Our dear old home of by-gone years, At

M. *pp*
dear old home our home so sweet Our dear old home of by-gone years, At

dear old home her home so sweet Her dear old home of by-gone years, Her

dear old home her home so sweet Her dear old home of by-gone years, Her

dear old home her home so sweet Her dear old home of by-gone years, Her

Tempo primo.

pp

M. dear home, my dear old home

C. home we'll meet and dry your tears, At home we'll meet and dry your tears.

W. home we'll meet and dry your tears, At home we'll meet and dry your tears.

V. home we'll meet and dry your tears, At home we'll meet and dry your tears.

M. home we'll meet and dry your tears, At home we'll meet and dry your tears.

rall: e dim:
 dear old home shall dry her tears, Her dear old home shall dry her tears.

rall: e dim:
 dear old home shall dry her tears, Her dear old home shall dry her tears.

rall: e dim:
 dear old home shall dry her tears, Her dear old home shall dry her tears.

rall: e dim:
ppp

WATCHMAN.

Moderato.

f For the fete of San-ta Claus, Keep o-pen ev'-ry

Moderato.
(Curfew.)

f Bell.

W. house Till then, two hours af-ter Curfew sounds The

f

mf

W. ei-ty watch will go their rounds, And then "good - - night."

f

mf

f For the fete of San-ta Claus, Keep o-pen ev'-ry house Till

f For the fete of San-ta Claus, Keep o-pen ev'-ry house Till

f For the fete of San-ta Claus, Keep o-pen ev'-ry house Till

ff

then, two hours af - ter Cur - few sounds The

then, two hours af - - ter Cur - few sounds The

then, two hours af - - ter Cur - few sounds The.

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "then, two hours af - ter Cur - few sounds The". The piano part includes a dynamic marking of *ff* (fortissimo) and a fermata over the final chord.

ei - ty watch will go their rounds, And then "good -

ei - ty watch will go their rounds, And then "good -

ei - ty watch will go their rounds, And then "good -

The second system continues the vocal and piano parts. The lyrics are: "ei - ty watch will go their rounds, And then 'good -". The piano accompaniment includes dynamic markings of *rall:* (rallentando) and *ff*. The system concludes with a double bar line.

Allegro.

night

night

night

Allegro.

The third system begins with the tempo marking *Allegro.* The vocal parts have a long note for the word "night" followed by a dotted line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The system concludes with a double bar line.

Allegro.

First system of piano introduction. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 6/8. Starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano introduction. Continues the melodic and harmonic development. A crescendo (*cres.*) marking appears in the right hand towards the end of the system.

Third system of piano introduction. The melodic line continues with eighth-note patterns. The left hand accompaniment consists of chords and single notes.

First vocal line. Treble clef. Key signature: two flats. Time signature: 6/8. Starts with a forte (*f*) dynamic. The lyrics are: "See we, Merry-men be, Ready to act a play,"

Second vocal line. Treble clef. Key signature: two flats. Time signature: 6/8. Starts with a forte (*f*) dynamic. The lyrics are: "See we, Merry-men be, Ready to act a play,"

Third vocal line. Bass clef. Key signature: two flats. Time signature: 6/8. Starts with a forte (*f*) dynamic. The lyrics are: "See we, Merry-men be, Ready to act a play,"

Piano accompaniment for the vocal lines. Treble clef, bass clef. Key signature: two flats. Time signature: 6/8. Starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a harmonic accompaniment with chords and single notes.

Laughing, frowning, Ranting, clowning, Slaves or Kings, Or

Laughing, frowning, Ranting, clowning, Slaves or Kings, Or

Laughing, frowning, Ranting, clowning, Slaves or Kings, Or

sprites with wings, Ev'ry part for pay. See we, Merry men be, Ready to

sprites with wings, Ev'ry part for pay. See we, Merry men be, Ready to

sprites with wings, Ev'ry part for pay. See we, Merry men be, Ready to

act a play, Suffer'd by State, Pets of the great, Trolling, Strolling,

act a play, Suffer'd by State, Pets of the great, Trolling, Strolling,

act a play, Suffer'd by State, Pets of the great, Trolling, Strolling,

Slaves or kings, Bohemians we As you may see, Fortune may flout,

Slaves or kings, Bohemians we As you may see, Fortune may flout,

Slaves or kings, Bohemians we As you may see, Fortune may flout,

cres:

cres:

cres:

cres:

We skip a-bout. Fortune may flout, We skip a-bout, Fortune may flout..

We skip a-bout. For - - - tune may flout, We skip, we

We skip a-bout. For - - - tune may flout, We skip, we.

Ah!

f

cres:

cres:

cres:

mf

cres:

. . . . We skip a-bout. See we, Mer-ry men be, Ready to

skip a - - - bout. See we, Mer-ry men be, Ready to

skip a - - - bout. See we, Mer-ry men be, Ready to

ff

act a play. Laughing! Frowning! Ranting! Clowning!

act a play. Laughing! Frowning! Ranting! Clowning!

act a play. Laughing! Frowning! Ranting! Clowning!

Slaves or kings, Or sprites with wings, Ev'-ry part for

Slaves or kings, Or sprites with wings, Ev'-ry part for

Slaves or kings, Or sprites with wings, Ev'-ry part for

cres: pay! See we merry men be, Ready to act a play! *ff* Allegro.

cres: pay! See we merry men be, Ready to act a play! *ff* Allegro.

cres: pay! See we merry men be, Ready to act a play! *ff* Allegro.

cres: *ff* *f*

(wildly.)

MARTON.

'Tis true, 'tis true,

ad lib: *f*

M. I'm one of you.

a tempo. *f*

La Glo - ri - a! La Glo - ri - a! We've

La Glo - ri - a! La Glo - ri - a! We've

La Glo - ri - a! La Glo - ri - a! We've

a tempo. *f*

M. Ah!...

seen her on the stage. We bow!

seen her on the stage. We bow!

seen her on the stage. We bow!

rall:

Allegro moderato.

M. *f*

Duchess, Prince or Page, I vow 'Tis all the same, What's in the name? Of a

Allegro moderato.

mf

M. *rall:* *a tempo.*

part we play? 'Tis all... for.. pay! Grass-hop-per of the sum-mer. For-

rall: *a tempo.*

M.

-tune may flout, Skip we a-bout, Our short life done, Well that's all

M. *cres:*

me! No -- bo -- dy... weeps for the mum -- mer!

cres: *f*

M. Lar - gesse, Lar - gesse! To feed.. the Ker - messe! 'Tis true, 'tis..

C. Lar - gesse, Lar - gesse! To feed.. the Ker - messe! "I'm one of...

W. Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

V. Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

M. Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

f Lar - gesse, Lar - gesse! To feed.. the Ker - messe! "I'm one of...

f Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

f Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

ff

M. true, I'm one of you! . . .

C. you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

W. you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

V. you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

M. you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

cres: e rall: *f a tempo.*

you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

cres: e rall: *f a tempo.*

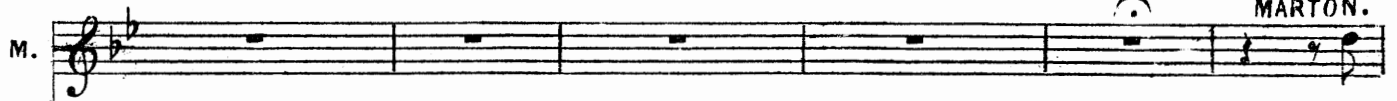
you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

cres: e rall: *f a tempo.*

you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

cres: e rall: *ff a tempo.*

MARTON.

M. 

'Tis

C. 

feed the Ker-messe. They drink, they drink to her suc-cess!

W. 

feed the Ker-messe. They drink, they drink to her suc-cess!

V. 

feed the Ker-messe. They drink, they drink to her suc-cess!

M. 

feed the Ker-messe. They drink they drink to her suc-cess!



feed the Ker-messe. We'll drink, we'll drink to her suc-cess!




feed the Ker-messe. We'll drink, we'll drink to her suc-cess!



feed the Ker-messe. We'll drink, we'll drink to her suc-cess!



M.  true 'tis true I'm one of you, To the Palace with a merry heart I'll make them pay To

mf

M.  see me play! A fear-fully tra-gic part..

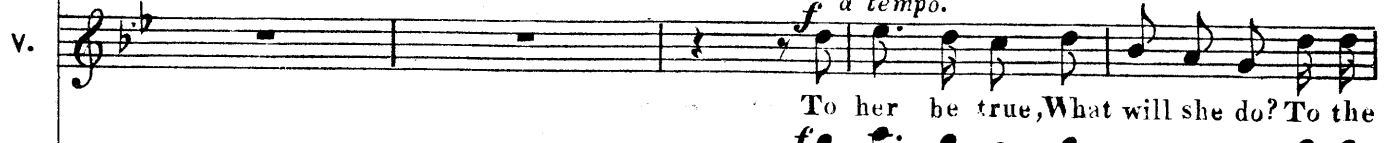
rall:

C.  To her be true, What will she do? To the

f a tempo.

W.  To her be true, What will she do? To the

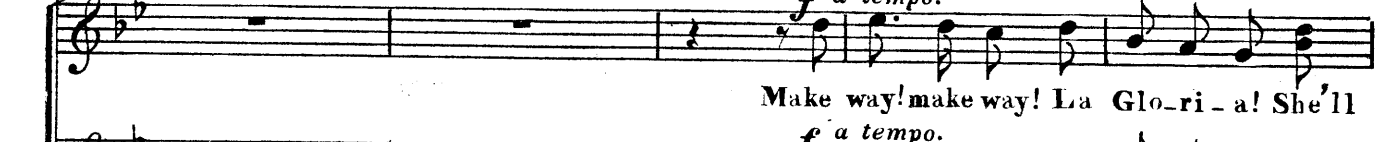
f a tempo.

V.  To her be true, What will she do? To the

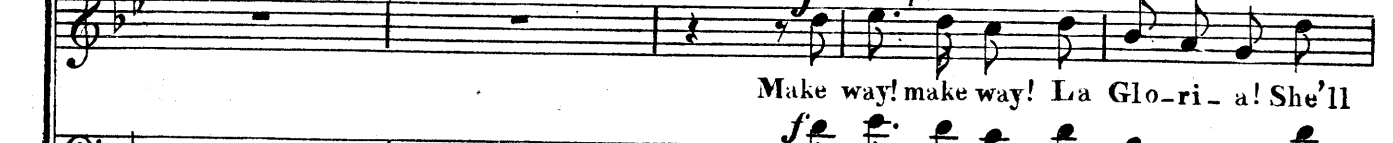
f a tempo.

M.  To her be true, What will she do? To the

f a tempo.

 Make way! make way! La Glo-ri-a! She'll

f a tempo.

 Make way! make way! La Glo-ri-a! She'll

f a tempo.

 Make way! make way! La Glo-ri-a! She'll

a tempo.



rall:

f

C. Palace with a ach - ing heart, We'll her o - bey, We'll guard her, A - way!

W. Palace with a ach - ing heart, We'll her o - bey, We'll guard her, A - way!

V. Palace with a ach - ing heart, We'll her o - bey, We'll guard her, A - way!

M. Palace with a ach - ing heart, We'll her o - bey, We'll guard her, A - way!

make them pay To see her play, She'll make the pay! make way, make way! See

make them pay To see her play, She'll make the pay! make way, make way! See

make them pay To see her play, She'll make the pay! make way, make way! See

Allegro.

we, Merry men be, Ready to act a play, Shouting, Flouting,

we, Merry men be, Ready to act a play, Shouting, Flouting,

we, Merry men be, Ready to act a play, Shouting, Flouting,

Allegro.

Banging, Clanging, Tear - ing, Swearing, Push and press! Cheeri -

Banging, Clanging, Tear - ing, Swearing, Push and press! Cheeri -

Banging, Clanging, Tear - ing, Swearing, Push and press! Cheeri -

ly, Chee - ri - ly, Mer - ri - ly Keep our grand Ker -

ly, Chee - ri - ly, Mer - ri - ly Keep our grand Ker -

ly, Chee - ri - ly, Mer - ri - ly Keep our grand Ker -

rall: *ff*

rall: *ff*

rall: *ff*

rall: *cres:* *ff*

- messe! Make way! Make way!

- messe! Make way! Make way!

- messe! Make way! Make way!

Maestoso.

fff *sfz*

ACT III. N^o 24. - PASSE PIED.

MUSIC BY IVAN CARYLL.

Allegro.

PIANO.

f

dim: *p*

cres:

f *dim:* *p*

cres: *f*

cres:

This page of musical notation is for a piano piece, likely in G major and 4/4 time. It consists of six systems of staves, each with a grand staff (treble and bass clefs). The music is characterized by flowing eighth-note patterns in the right hand and block chords in the left hand. The dynamics and articulations are as follows:

- System 1:** Starts with a forte (*ff*) dynamic.
- System 2:** Features a decrescendo (*dim:*) and a piano (*p*) dynamic.
- System 3:** Includes a crescendo (*cres:*) marking.
- System 4:** Starts with a forte (*f*) dynamic, followed by a decrescendo (*dim:*) and a piano (*p*) dynamic.
- System 5:** Features a crescendo (*cres:*) and a forte (*f*) dynamic.
- System 6:** Includes a *rall:* (rallentando) marking, a crescendo (*cres:*), and a final forte (*ff*) dynamic. The system concludes with a *Largo.* marking and accents (>) over the final notes.

Tempo primo.

f
 Dance and let all in these halls be gay,
 Dance and let all in these halls be gay,
 Dance and let all in these halls be gay,
Tempo primo.
f

Let us be gay!...
 Night we'll turn in - to day, Ah!
 Night we'll turn in - to day, Ah!
 Night we'll turn in - to day, Ah!
f

Let us be gay!...
p *cres:*
 Van-ish all darkness and sor - - - row,
cres:
 Van-ish all darkness and sor - - - row,
cres:
 Van-ish all darkness and sor - - - row,
pp *cres:*

Hark to the tune, and the time o - - bey,
Hark to the tune, and the time o - - bey,
Hark to the tune, and the time o - - bey,

Dance till dawn shall be grey,.... Ah!.....
Dance till dawn shall be grey, Ah!.....
Dance till dawn shall be grey, Ah!.....

cres:
..... Banish all care till to - mor - - - row,
cres:
..... Banish all care till to - mor - - - row,
cres:
..... Banish all care till to - mor - - - row,

pp *cres:*

f
 Splen - - - - dour and lus - tre are all a - - round,
 Splen - - - - dour and lus - tre are all a - - round,
 Splen - - - - dour and lus - tre are all a - - round,

Let us be gay!...
 Mu - - sic, laughter re - - sound, ... Ah!
 Mu - - sic, laughter re - - sound, Ah!
 Mu - - sic, laughter re - - sound, Ah!

Let us be gay!...
 Drain we the gob.let of plea - - - sure,
 Drain we the gob.let of plea - - - sure,
 Drain we the gob.let of plea - - - sure,

Ev' - - - ry sense shall the joy en - - hance,
 Ev' - - - ry sense shall the joy en - - hance,
 Ev' - - - ry sense shall the joy en - - hance,
 Mirth en - - li - ven the dance, ... Let us be gay!...
 Mirth en - - li - ven the dance, Let us be gay!
 Mirth en - - li - ven the dance, Let us be gay!
 Let us be gay!... Tripping-ly trip we the mea - - - sure.
 Let us be gay! Tripping-ly trip we the mea - - - sure.
 Let us be gay! Tripping-ly trip we the mea - - - sure.

Musical notation includes dynamic markings such as *f*, *cres:*, and *ff*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal lines are in G major and 4/4 time.

ff

dim: *p*

cres:

f *dim:*

p *cres:* *f*

Largo. *rall:* *cres:* *ff*

Nº 25 – GAVOTTE.

MUSIC BY MISS LILA CLAY.

Moderato.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato'. The score begins with a piano (*p*) dynamic. The first system shows the initial melodic line in the right hand and a supporting bass line in the left hand. The second system features a crescendo leading to a forte (*f*) dynamic. The third system continues the melodic development. The fourth system also features a forte (*f*) dynamic. The fifth system concludes with a mezzo-forte (*mf*) dynamic. The piece ends with a final chord in the right hand.

This page of musical notation is divided into six systems, each containing a grand staff with a treble and bass clef. The key signature is one sharp (F#). The dynamics and performance markings are as follows:

- System 1:** Treble clef starts with a melodic line marked *f*. Bass clef accompaniment. Dynamics include *f*, *mf*, and *cres:*.
- System 2:** Treble clef continues the melodic line, marked *f*. Bass clef accompaniment. Includes the marking *gva* (ritardando).
- System 3:** Treble clef continues the melodic line. Bass clef accompaniment.
- System 4:** Treble clef features a rhythmic pattern of eighth notes, marked *mf*, *f*, and *mf*. Bass clef accompaniment. Includes accents (>).
- System 5:** Treble clef continues the rhythmic pattern, marked *f*, *mf*, and *f*. Bass clef accompaniment. Includes accents (>).
- System 6:** Treble clef continues the rhythmic pattern, marked *cres:* and *ff*. Bass clef accompaniment. Includes accents (>). The system ends with a double bar line and a 2/4 time signature.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. It features various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *f*, and *cres:*. There are also some unusual markings like $\frac{2}{4}$ and $\frac{4}{2}$ in the fourth system.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The dynamics and performance markings are as follows:

- System 1:** Starts with *ff* in the bass staff, followed by *f* in the treble staff. A double bar line is present.
- System 2:** Continues the piece with various rhythmic patterns.
- System 3:** Features *f* in the bass staff and *mf* in the treble staff.
- System 4:** Features *f* in the bass staff and *mf* in the treble staff. A *cres:* marking appears at the end of the system.
- System 5:** Features *f* in the bass staff and a *gva* (ritardando) marking in the treble staff.
- System 6:** Ends with *ff* in the bass staff.

N^o 26. — ROMANCE. "LIST TO ME."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Andante.

PIANO

pp *legato espress:*

The piano introduction consists of two staves in 2/4 time, marked 'Andante'. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. The piece begins with a *pp* (pianissimo) dynamic and transitions to *legato espress:* (legato expressive).

FRANTZ.

V.1. List to me, the truth for - - give My heart is

V.2. Let not thy slave ap - - peal in vain, Hap - pi - ness re -

pp legato.

speaking, 'Tis so un - - ru - - ly La Glo - ri - a I

- store.... to us, Ah, I im - plore you! For one that you sur -

The vocal parts (V.1 and V.2) are in a soprano and alto range, respectively. The piano accompaniment continues with a *pp legato* texture, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are written below the vocal staves.

love..... fond - - ly and tru - - ly. Los - ing her
 - ren - - der Ma - ny will a - - dore you. Bid me be

pp

love, I can - not, can - not live, With - out her love, I
 free, Bid me be free, Bid me be free, or

cres: *f suivez.*

rall: *a tempo.* *espress:*
 can - not, can - not live. My wond there is no
rall: *a tempo.*
 shall I break the chain? My wond there is no
a tempo.

dim: e rall: *mf* *pp*

heal - ing, While I from her am far a - way, Yes, her I'll find to -

rall:

- day; And then be - fore her

a tempo. *f*

a tempo. *mf*

kneel - ing, I will for par - don pray, To her I'll

rall:

p *pp* *rall:*

pray.

a tempo. *mf*

N^o 27. — CONCERTED PIECE & SONG.

“THE GRASSHOPPER AND THE BUTTERFLY.”

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

DUKE.

VOICE.



My good friends, I had hoped with a surprise to greet you,

PIANO.



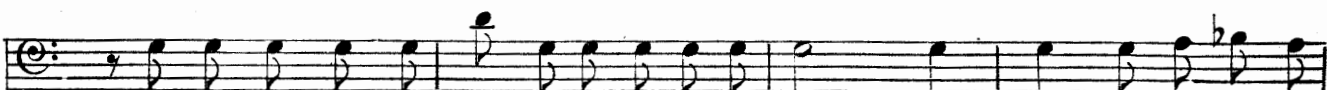
D.



I trusted our great songstress would come and meet you here;



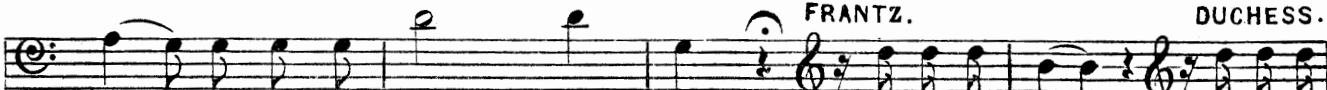
D.



But now your grace I crave, forgive me I en-treat you, But I was much a -



D.



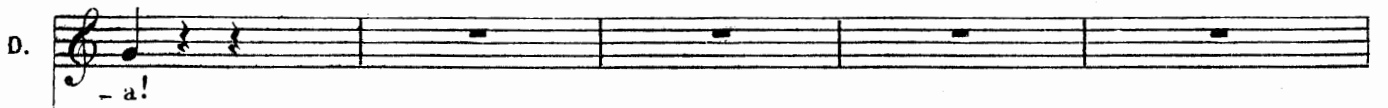
-fraid that she would not ap - pear.

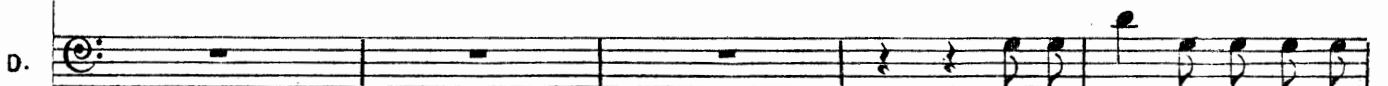
FRANTZ.

DUCHESS.

La Glo-ri - a!... La Glori-



D. 

D.  She 'tis sure - ly! this is sur -

fp
La Glori - a!

fp
La Glori - a!

fp
La Glori - a!

fp
La Glori - a!

fp


D. **1st SOP.**
-prising! Yes, she 'tis sure - ly! she is here,

2nd SOP.
Yes, she 'tis sure - ly! she is here,

TENOR.
Yes, she 'tis sure - ly! she is here,

BASS.
Yes, she 'tis sure - ly! she is here,



FRANTZ.

DUCHESS.

She comes here, 'Tis quite para - ly - - sing.

Close to

Musical score for the first system, featuring vocal lines for Frantz and Duchess and piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and melodic lines.

DUKE.
Plus lent.

me,

take your place just here...

You come my

Plus lent.

Musical score for the second system, featuring vocal lines for Duke and piano accompaniment. The piano part continues with chords and melodic lines.

D.

dear, our joy pro - vi - der, What glad some mes - sage do you bring?

Musical score for the third system, featuring vocal lines for Duke and piano accompaniment. The piano part continues with chords and melodic lines.

MARTON. *(aside.)*

(aloud.)

Franz there be side her! Yes, my dear Duke, I've come to sing.

Musical score for the fourth system, featuring vocal lines for Marton and piano accompaniment. The piano part continues with chords and melodic lines.

DUKE.

MARTON.

To some well known air you will treat us? No, a new song of my

Musical score for the fifth system, featuring vocal lines for Duke and Marton and piano accompaniment. The piano part continues with chords and melodic lines.

M. DUKE.
 own. New, and of your own, Handsomely you greet us, New, and your own, 'tis quite a

D. FRAN: (aside) *Più animato.* DUCHESS. (aside.)
 treat. With fear she my soul is in - spir - - - ing. A - bout

Più animato.
p *ffz*

D. DUKE.
 me is she now en - quiring. Come listen all, her song is sweet.

MARTÓN. *Moderato.*
 'Tis a poor little grasshopper's sto - - - ry, Of a rose and

Moderato.
p
sostenuto.

M. but.ter-fly's guile; It is a fa - - - ble that will touch you,

M. *rall:* And an i - - die moment be - guile. *Allegro.* The... grass -

Allegro.

pp *suivez.* *p dolce.*

M. hop - - per, gai - ly and bright - ly, Sings her mer - ry song... sweet and

M. clear; Her... voice tells in mea - sure spright - - ly, Summer

rit:

suivez.

M. days are here. Take good care of thy heart, O

M. dear - - - est, Sigh'd soft - ly the heav'n's ten - der tone, Take

M. heed no o - ther voice thou hearest - But this a - - - lone. A

M. rose who - as fan - cy might seize her, Her loves took up or let them

pp *p*

M. go, To a gay but - ter - fly that did please. her,

p *rall:*

M. Thus whisper'd low. a tempo. Lest... scandal's tongue

a tempo. *f* *ppp*

M. wound me a - wak - ing, 'Twere wise for that day to... pre - pare.

M.  *To the grass - hop - - per ar - dent court mak - - -*

M.  *- ing, Her true heart en - snare! And thus the poor thing all be -*

M.  *- liev - - - ing, Her heart gives, not counting the cost, And*

M.  *wakes from her dream de - ceiv - - - ing, To find it lost.*

rit: *rall:*
suivez. *rall:*

a tempo.

M. *a tempo.*

Of this fine plot, so

f *pp*

M. base and shame-less; See the he-ro- mark his fear-

M. And this la-dy, who fain would be name-less, She stands re-

M. -veal'd! She stands re-veal'd! And is.....

ad lib:

f *pp*

Allegro.

FRAN:

M.

here! Mar - - ton! Fare -

Ah! what a dread-ful re-ve-la - tion! Away, a-way!

Ah! what a dread-ful re-ve-la - tion! Away, a-way!

Ah! what a dread-ful re-ve-la - tion! Away, a-way!

Allegro.

ff

Allegro.

F.

- well! You will neer see my face a - - gain!

Allegro.

Allegro.

ff

N^o 28.— DREAM.

MUSIC BY E. AUDRAN & IVAN CARYLL.

Andante.

SOPRANOS
(bouche fermée.)

TENORS.
(bouche fermée.)

BASSES.
(bouche fermée.)

PIANO.
ppp

Andante.

cres:

cres:

cres:

cres:

1^o 2^o

dim: *p* *p*

dim: *p* *p*

dim: *p* *p*

dim: *p* *p*

2/4 2/4 2/4 2/4

Allegretto.

ppp *ppp*

2/4 2/4 2/4 2/4 2/4 2/4

Andantino.

rall: *p*

2/4 2/4 2/4 2/4 2/4 2/4

hr *hr*

2/4 2/4 2/4 2/4 2/4 2/4

2/4 2/4 2/4 2/4 2/4 2/4

Larghetto.

MARTON.

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is marked *Larghetto*. The piano part begins with a dynamic marking of *mf*. The vocal line starts with the word "My" and a fermata.

Musical score for the second system, including vocal and piano parts. The vocal line contains the lyrics: "dear old home of by-gone years, Shall I at home for-get my tears, My". The piano accompaniment features a dynamic marking of *p*.

Musical score for the third system, including vocal and piano parts. The vocal line contains the lyrics: "home so sweet, my dear old home, Shall I at home forget my tears." The piano accompaniment includes tempo markings of *rall.* and *tempo.*

(bouche fermée.)

Musical score for the fourth system, featuring vocal parts for Soprano (SOP.), Tenor (TEN.), and Bass (BASS.), along with piano accompaniment. The vocal parts are marked *pp* and include the exclamation "Ah!" followed by a dotted line. The piano part is marked *pp*. The instruction "(bouche fermée.)" is repeated for the vocal parts.

This musical score consists of six systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system features two piano accompaniment staves with dynamic markings *cres.*, *f*, *dim.*, and *cres.*. The third system continues with two piano accompaniment staves, including a *ff* marking. The fourth system shows two piano accompaniment staves with *dim.* and *p* markings. The fifth system features two piano accompaniment staves with *dim.*, *pp*, *smorzando.*, and *dim.* markings. The sixth system concludes with two piano accompaniment staves, including a *pp* marking and a final double bar line.

N^o. 29.— CHORUS. "SANTA CLAUS."

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO: *f*

dim: e rall:

Tempo primo.

San-ta Claus— To the house Re-ward-ing girls and boys—

San-ta Claus— To the house Re-ward-ing girls and boys—

San-ta Claus— To the house Re-ward-ing girls and boys—

Tempo primo.

Ev-er brings, Love-ly things, De-light-ful dolls and toys!

Ev-er brings, Love-ly things, De-light-ful dolls and toys!

Ev-er brings, Love-ly things, De-light-ful dolls and toys!

San-ta Claus In the house Re-maining but a day. We'd de-

San-ta Claus In the house Re-maining but a day.

San-ta Claus In the house Re-maining but a day.

-lay him, Stay him, Beg him, Pray him not to go a - - way! And we will

Pray him not to go a - - - way!

Pray him not to go a - - - way!

mf

Ah!

deck each fai - ry dol - ly With kissing mis - tle - toe and hol - ly;

Ah! Joy - ful

Ah!

Joyful band Side by side! Hand in hand! Seek and

band, Joyful band Side by side! Hand in hand, Hand in hand! Seek and

Joyful band Side by side! Hand in hand! Seek and

cres:

hide! To Fa - ther Christmas praise him, sing - ing, Good San - ta

hide! Ah! To Father

hide! Ah! To Father

mf *cres:*

Christmas praise him, singing,

Claus with him for bringing,

Christmas, Christmas,

Christmas praise him, singing,

Christmas, Christmas,

Christmas praise him, singing,

Christmas, Christmas,

wel - come Christmas - tide!

cres:

cres:

'Tis Christ - mas - tide, Christ -

wel - come Christmas - tide!

cres:

'Tis Christ - mas - tide, Christ -

wel - come Christmas - tide!

cres:

'Tis Christ - mas - tide, Christ -

- mas!

- mas!

- mas!

N^o 30.— FINALE.

Allegro. MAR:

VOICE. Oh, day of joy— of summer bloom,

PIANO. *p* *f* *p*

M. Ro - ses a - round flinging per - fume, Sing - ing a lay,

M. sorrow has flown; Dreams of bliss are now our own. Brightness

M. our fu - ture il - - lumes, Swiftly a - way flies all past love, ... Despair has

M.  *vanish'd from my heart,.. And bliss all o-ther joys a - bove.*
 TEN.
 Ev-er-more, ev-er-

M.  *Life should be ev-er-more bright and gay, No sigh or*
-more, ev-er-more, ev-er - more!

M.  *tears-never end-ing day, Your voices raise in rapt'rous glee, And sing a - loud with estra-*
 ...

- ey Life should be ev-er-more bright and gay, No sigh or tears— never ending
 Life should be ev-er-more bright and gay, No sigh or tears— never ending
 Life should be ev-er-more bright and gay, No sigh or tears— never ending

day, Your voices raise in rapt'rous glee, And sing a - loud with ec - sta - ey. Piff!
 day, Your voices raise in rapt'rous glee, And sing a - loud with ec - sta - ey. Piff!
 day, Your voices raise in rapt'rous glee, And sing a - loud with ec - sta - ey. Piff!

Paff! open more champagne! Piff! paff! Drink it once a - gain! Piff! paff!
 Paff! open more champagne! Piff! paff! Drink it once a - gain! Piff! paff!
 Paff! open more champagne! Piff! paff! Drink it once a - gain! Piff! paff!

To her great suc-cess, And greater may it be each day, La Glo-ri -

To her great suc-cess, And greater may it be each day, La Glo-ri -

To her great suc-cess, And greater may it be each day, La Glo-ri -

- a! La Glo-ri - a! La Glo - - ri - a! . . .

- a! La Glo-ri - a! La Glo - - ri - a! . . .

- a! La Glo-ri - a! La Glo - - ri - a! . . .

rall:

rall:

rall:

rall:

a tempo

ff

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"AVANT LE BAL" VALSE

VALSE. *mf*



"FANTASIE" VALSE

PERFORMED BY COOTE & TINNEY'S BAND.

VALSE. *p*



"OFF WE GO" POLKA

PERFORMED BY COOTE & TINNEY'S BAND.

POLKA. *mf*

