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MIRETTE

A New Opera in Three Acts

WRITTEN EXPRESSLY FOR THE SAVOY THEATRE

The Book by

MICHEL CARRÉ

ENGLISH LYRICS BY

FREDERIC E. WEATHERLY



ENGLISH DIALOGUE BY

HARRY GREENBANK

NEW VERSION WITH NEW LYRICS BY

ADRIAN ROSS

THE MUSIC BY

ANDRÉ MESSAGER

VOCAL SCORE, COMPLETE, PRICE 5/- NET.

CHAPPELL & Co LTD.

50, NEW BOND STREET, LONDON, W.
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First performed at the Savoy Theatre, London, under the management of MR. D'OYLY CARTE,
on Tuesday, July 3, 1894.

MIRETTE.

Characters.

THE BARON VAN DEN BERG.....	MR RICHARD TEMPLE.
GERARD DE MONTIGNY (<i>Nephew of the Marquise</i>).....	MR SCOTT FISHE.
PICORIN)	(MR COURTICE POUNDS.
BOBINET)	(MR WALTER PASSMORE.
FRANCAL) (<i>Gipsies</i>).....	(MR JOHN COATES.
BERTUCCIO)	(MR SCOTT RUSSELL.
MIRETTE (<i>a Gipsy</i>).....	MISS FLORENCE ST. JOHN.
BIANCA (<i>Daughter of the Baron Van den Berg</i>).....	MISS FLORENCE PERRY.
ZERBINETTE (<i>a Gipsy</i>).....	MISS EMMIE OWEN.
THE MARQUISE DE MONTIGNY.....	MISS ROSINA BRANDRAM.
CHORUS OF GIPSIES, SOLDIERS, VILLAGERS, LADIES, and GENTLEMEN.	

The Opera produced under the stage direction of MR. CHARLES HARRIS, and under the personal supervision of the Author and Composer.

ACT I. — A FOREST GLADE IN FLANDERS. —	J. HARKER.
ACT II. — HALL IN THE CHATEAU OF THE MARQUISE. —	W. HARFORD.
ACT III. — A VILLAGE GREEN, NEAR THE CHATEAU. —	T. E. RYAN.

(An interval of one month is supposed to elapse between Act I. and II., and an interval of three weeks between Acts II. and III.)

Period: 1785.

Musical Director — MR. FRANÇOIS CELLIER.

Stage Manager — MR. W. H. SEYMOUR.

Acting Manager — MR. J. W. BECKWITH.

The Dances arranged by MR. JOHN D'AUBAN. The Costumes by M. ALIAS, Mdme. AUGUSTE, Mdme. LEÓN, MR. B. J. SIMMONS, and MESSRS. ANGEL & SON. Wigs by CLARKSON. Properties by MR. SKELLY. Stage Machinist, MR. PETER WHITE. Electrician, MR. LYONS.

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MIRETTE.

FOUNDED ON THE FRENCH OF
Michel Carré.

English Lyrics by **FREDERIC E. WEATHERLY.** English Dialogue by **HARRY GREENBANK.**

NEW VERSION, WITH NEW LYRICS BY
Adrian Ross.

MUSIC BY
André Messager.

—♦—
INTRODUCTION.

Tempo di marcia.

Piano.

The first system of musical notation for the introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The tempo is marked 'Tempo di marcia.' and the dynamics are marked 'Piano.' and 'ff'. The music begins with a piano introduction, followed by a series of chords and melodic lines.

The second system of musical notation for the introduction. It continues the two-staff format from the first system. The melody in the treble clef staff features a series of eighth and sixteenth notes, while the bass clef staff provides a steady accompaniment with chords and single notes.

The third system of musical notation for the introduction. This system introduces accents (marked with 'v' above notes) on the treble clef staff. The bass clef staff continues with its accompaniment. The dynamics remain consistent with the previous systems.

The fourth and final system of musical notation for the introduction. It concludes the piece with a double bar line. The notation includes various musical symbols such as accents and dynamic markings throughout the system.

Nº 1. CHORUS WITH SOLOS (Zerbinette, Francoal & Bertuccio).

Allegro.

Piano.

First system of the piano introduction. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a steady eighth-note accompaniment. The music is in 2/4 time and the key signature has three sharps (F#, C#, G#).

Second system of the piano introduction. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *cres:* marking is present in the right hand.

Third system of the piano introduction. The right hand features a more complex melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. A *f* marking is present in the right hand.

Fourth system of the piano introduction. The right hand has a rapid, repetitive melodic pattern. The left hand plays a series of chords in the bass.

CHORUS *p*

CHO: From E - gypt's roy - al line We sprang in a - ges old - - en: We

Chorus section with piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a strong, rhythmic accompaniment with a *ff* marking.

CHO ought to quaff the wine..... From gob-lets gemm'd and gold - en! But

CHO since our roy - al pe - di-gree And claims to E - gypt's land Are

CHO pro - ba-bly hid in a Py - fa-mid, Un - der the des - ert sand, As

CHO kings with - out a crown, We wan - der up and down, From

CHO
 Ca - diz to Ca - ta - ro, And now the drink we share, From

CHO
 Flem - ish earth - en - ware, Is on - ly Flem - ish fa -

CHO
 - ro!

BERTUCCIO.

B.
 Pass the li - quor, but be

B. wa - ry With the mer - ry, foam - ing cup,

B. Lest, by some ab - surd va -

B. - ga - ry, You should get us

B. ta - ken up. For the

FRANCAL.

dim. *p*

Poco più moderato.

F. *tru - ly mo - ral gip - sy Ought to keep in - dul - gence*

F. *un - der, And he ought not to be tip - sy When he's*

B. *BERTUCCIO.*
But ex - cuse my rash sug -

F. *go - ing out for plun - der!*

B. *- ges - tion, Have we a - ny right to do so?*

F. *That is*

poco rall.

F. prov'd be - yond a quest - ion By the learn - ed Jean Jacques Rous -

f poco rall.

a tempo ZERBINETTE.

F. - seau. Why should we ab - stain from rob - bing Wealth - y lord and no - ble

a tempo *p*

Z. mad - am? In their veins the pul - ses throb - bing Are the blood of Eve and

f

Z. A - dam.

ff WOMEN.

CHORUS. Down with loft - y sir and mad - am, We are all the sons of A - dam!

ff MEN.

ff *f*

SONG (Bertuccio) WITH CHORUS.

Tempo di marcia.

Piano introduction in G major, 2/4 time, marked 'Tempo di marcia'. The music consists of a rhythmic accompaniment in the right hand and a bass line in the left hand.

B. **BERTUCCIO.**

1. The good old earth in the age of gold Had
 2. (But) lords sprang up by right of birth To

First system of the song. The vocal line (Bass clef) begins with the lyrics. The piano accompaniment (Treble and Bass clefs) provides harmonic support. A piano dynamic marking 'p' is present.

B. space for all, her peo - ple, Ere e - ver a ba - ron
 waste the food of se - ven; They took the wa - ter

Second system of the song. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

B. built his hold, Or a priest had rear'd his stee - ple.
 and the earth, And the par - sons took the hea - ven.

Third system of the song. The vocal line concludes with the lyrics. The piano accompaniment concludes with a final chord.

B.

Ne - ver was hun - ger then to fear, Nor cold make men
There are three things they can - not bind, And four they rule not

poco rall:

B.

shi - ver; For free to all were the good red deer, And
o - ver, The sun, and the moon, and the roam - ing wind, And the

poco rall:

a tempo.

B.

free were the wood and ri - ver! All
heart of the gip - sy ro - ver! As

a tempo.

B.

A - dam's heirs could take their shares, With none to say them nay!
A - dam's heirs we take our shares, And do not wait to pay!

B. It was their right, by noon and night, In the by - gone gold - en
 We have our right by dark - est night, Tho' the lords may rule by

B. *ff*
 day!..... All A - dam's heirs could take their shares, With none to say them
 day!..... As A - dam's heirs we take our shares, And do not wait to

1. All A - dam's heirs could take their shares, With none to say them
 CHORUS. 2. As A - dam's heirs we take our shares, And do not wait to

ff

B. *Allargando.*
 nay! It was their right, by noon and night, In the
 pay! We have our right by dark - est night, Tho' the

CHO. *Allargando.*
 nay! It was their right, by noon and night, In the
 pay! We have our right by dark - est night, Tho' the

B. *by - gone gold - en day!*
lords may rule by

1. *2. But day!*

CHO. *by - gone gold - en day!*
lords may rule by *day!*

a tempo. *a tempo.*

DANCE.

Nº 2. SONG OF THE DUCK (Bobinet) WITH CHORUS.

Allegro.

Piano.

The piano introduction consists of two staves in 2/4 time, marked 'Allegro' and 'Piano'. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and eighth notes.

BOBINET.

Then a

BO. know a lit-tle farm-yard... nice-ly stock'd, But the chur-lish farm-er keeps it lock'd; And the way went the duck, and a-way went I, Un-der the gate, and in-to the sty, Till

The vocal line (BO.) is written in a single staff with lyrics. The piano accompaniment consists of two staves. The music is in 2/4 time and features a consistent eighth-note accompaniment in the right hand and a more varied bass line in the left hand.

BO. way that I go, when I pay a call is o-ver the top of the farm-yard wall. So I splash! in the pond, with a quack she fell, And splash! in the pond went I as well. It was

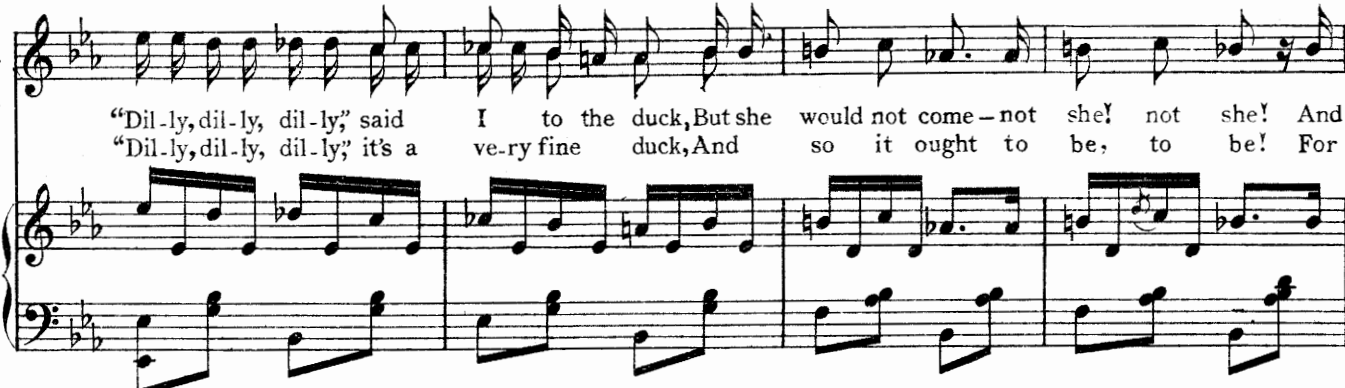
The vocal line (BO.) continues with lyrics. The piano accompaniment remains consistent with the previous section, providing a rhythmic foundation for the melody.

BO. climb'd to the top, And down with a flop, And in-to the yard, you see; When green with weed, Ve-ry green in-deed, And it's left me much as you see: But I

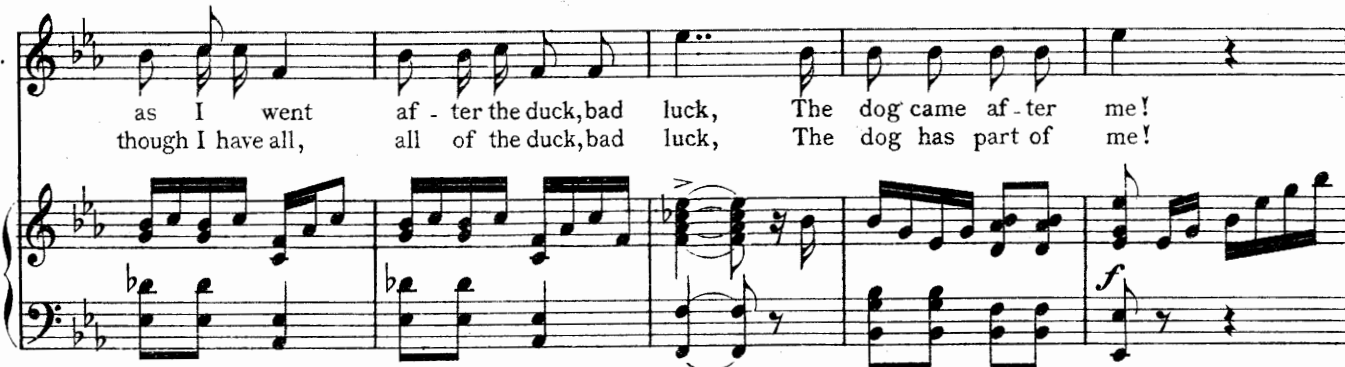
The vocal line (BO.) concludes the piece with lyrics. The piano accompaniment features a final cadence with a sustained chord in the left hand.

BO. 

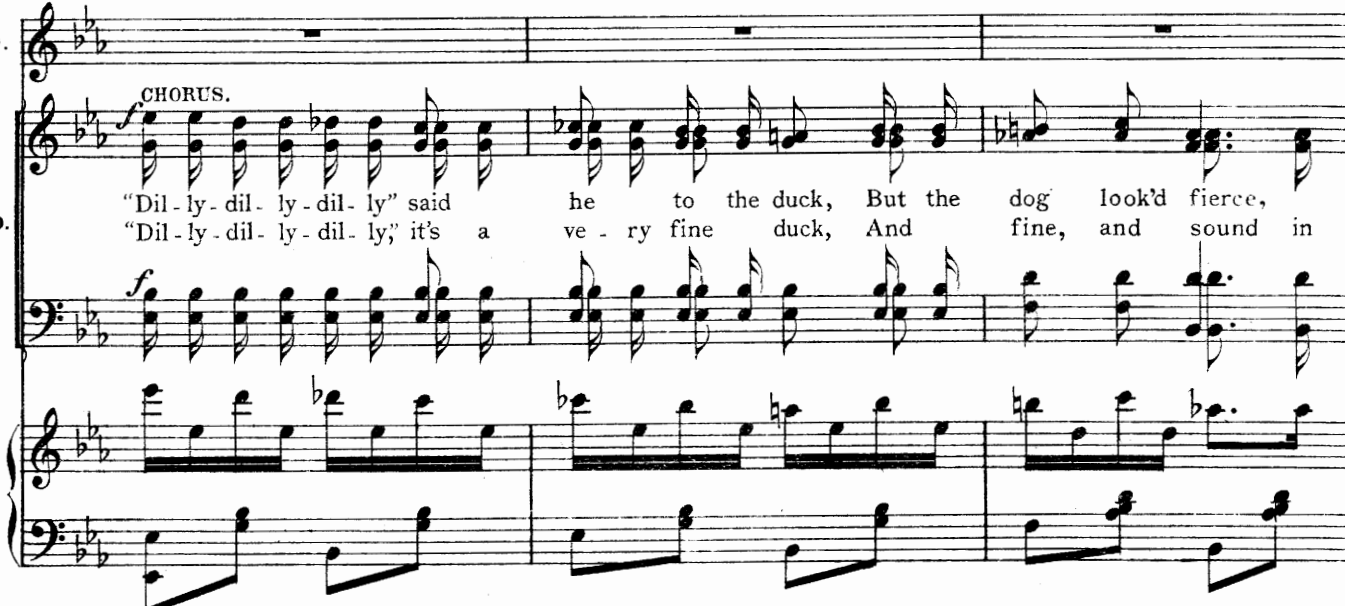
how-wow - wow Gr - r - row, row, A dog look'd out at me!
 stuck to my duck With con - si-de-ra-ble pluck, Tho' the dog had stuck to me!

BO. 

"Dil-ly, dil-ly, dil-ly," said I to the duck, But she would not come - not she! not she! And
 "Dil-ly, dil-ly, dil-ly," it's a ve-ry fine duck, And so it ought to be, to be! For

BO. 

as I went af - ter the duck, bad luck, The dog came af - ter me!
 though I have all, all of the duck, bad luck, The dog has part of me!

BO. 

CHORUS.
 "Dil-ly - dil-ly - dil-ly" said he to the duck, But the dog look'd fierce,
 "Dil-ly - dil-ly - dil-ly," it's a ve-ry fine duck, And fine, and sound in

BO. 

CHO. fierce and grim, And as he went af - ter the duck, bad luck, The
wind and limb; But though he has all, all of the duck, bad luck, The



VO. 

CHO. dog came af - ter him! dog has part of him!



No. 3.

VALSE CHORUS.

Tempo di Valse.

Piano. 




1st & 2nd SOPRANOS. *dolce*
 We have missd the voice, of our lit - tle Queen,
 TENORS. *dolce*
 When you stray'd a -

Why do you wan - der far a - lone?.....
 way thro' the for - est green;

Do you not care to share your throne?..... For we long to
 To share..... your throne?

re-vel and dance and sing, His
 TENORS.
 When the Queen we worship shall choose a King!

CHO. luck we'd hail with - out re - gret *dim:* Were you

CHO. on - ly hap - py, dear *p* Mi - - rette!

F. **FRANCAL.** Sing to us, child, a Gip - sy song! **BERTUCCIO.** We have not

B. **FRANCAL.** heard, your voice so long. On - ly sing, our

F. own Mi - rette, Help us a lit - - tle

F. to for - get The dri - ving rain, the

F. hea - vy sun, To think our end - - less

F. march is done, Home a - gain with for - tune

F. won!.....

CHO. CHORUS.

Sing ere we go! Sing ere we

Moderato.

MIRETTE.

Poco più mosso.

CHO. *so!* Ah!.... So ma-ny songs I know, What shall I sing you?

The song of old, the song we

Moderato.

Poco più mosso.

CHORUS.

M. Yes! Yes! the marching song!

F. sing To cheer our hearts in way-far- ing!

No 3a BOHEMIAN SONG (Mirrette) with CHORUS.

Moderato

MIRETTE.

M. 1. Roam - ing on with ne - ver a rest, For - est and hill and lawn, Ah!.....
2. Fire may fail in win - try frost, Winds may be keen and chill, Ah!.....

CHO. Ah!.....

M. *la..... la la la la la la la tra la..... la la la la la!*

CHO. *la la la la la la la la la la!*

M. From the sun set in the west, On to the east - ern dawn! Ah!.....
But our free-doms worth its cost, They may be slaves who will! Ah!.....

CHO. ah.....

M. *la..... la la la la la la la tra la..... la la la la la!*

CHO. *la la la la la la la la la la!*

M. Tak - ing all the days may bring, Sun and rain and snow,
Camp - ing night - ly in our ring, Round the watch fire's glow,

CHO.

M. Who cares? Mer - ri - ly we sing, On - ward still we go!.....
Who cares? Mer - ri - ly we sing, Till the flame is low!.....

CHO.

M. Sor - row to the winds we fling, Care we ne - ver know,
Like the swal - lows on the wing. Like the winds that blow,

CHO. La la la la la la la la la la la la la

rall:
cres:

M. Who cares? Mer-ri - ly we sing, On - ward still..... we..... go!.....
Who cares? Mer-ri - ly we sing, On - ward still..... we..... go!.....

CHO. la la la la la la la la la la la!

cres:
f

rall:
cres:

a tempo
f

M. For - ward, then, our way we wend Down the road that has no end,

CHO.

a tempo
f

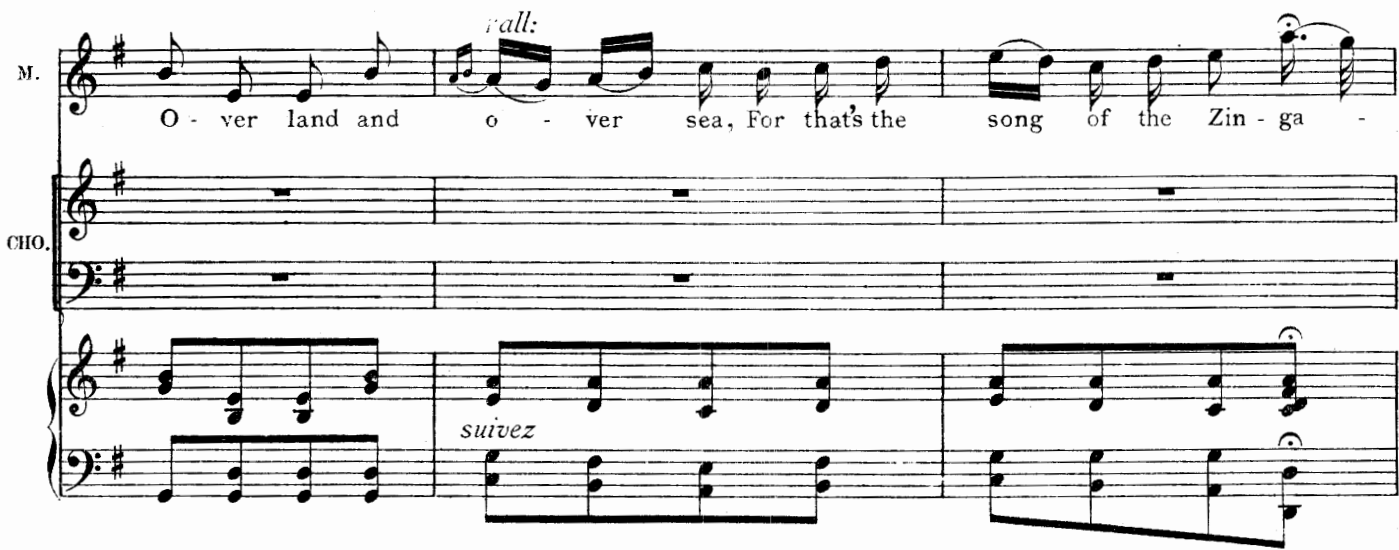
M. O - ver land and o - ver sea, For this is the song of the Zin - ga-ri!".....

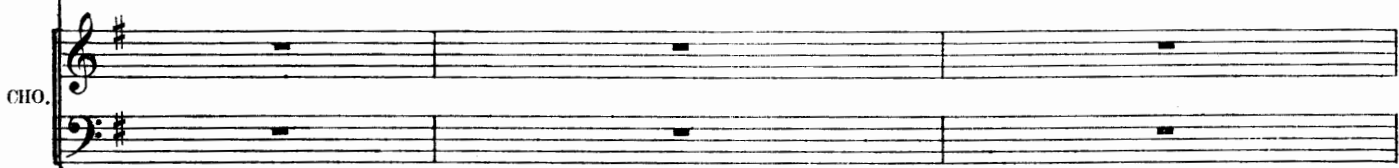
CHO.

M. 

CHO. For - ward, then, our way we wend Down the road that has no end,

f

M. 

CHO. 

O - ver land and o - ver sea, For that's the song of the Zin - ga -

rall:

suivez

M. 

ri!

ff

M. 

1.  2. 

dim:

No. 4.

SONG (Franca) WITH CHORUS.

Andantino.

FRANCA.

dolce

1. When win - ter gales were loud and win - ter snows were fly -
 2. And since that day gone by, that old and dead De - cem -

F. - ing, We found a wo - man dy - ing up - on the fro - zen way:
 ber, Your place be side the em - ber in win - ter time was made.

F. And at rest, on her breast her lit - tle child was ly - ing; We took you and
 Was Ju - ly hot and dry, we e - ver would re - mem - ber To give you for

F. *f.* reared you to be our Queen, our Queen to day!
dim: shel - ter the deep - est bit of for - est shade!

F. 

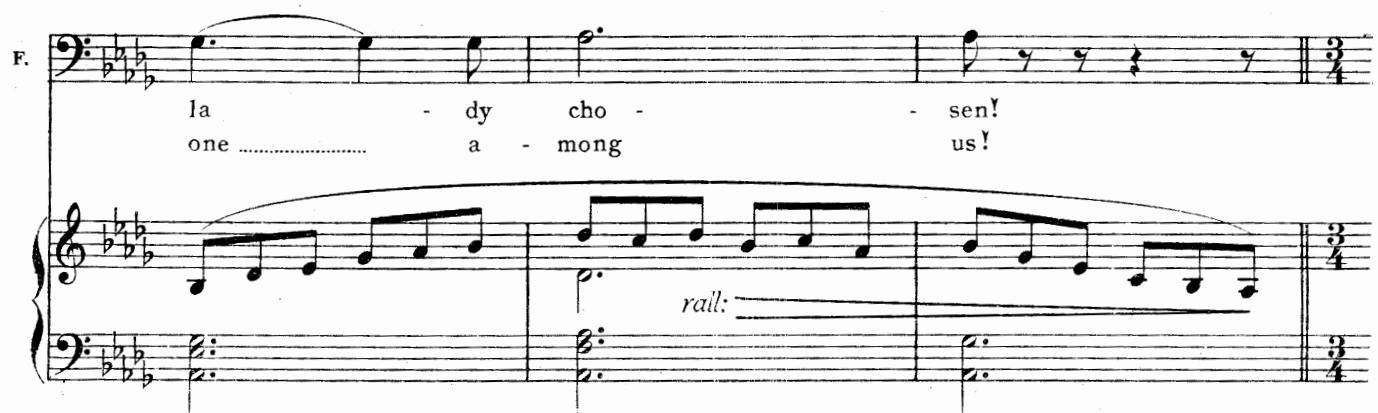
Do you think of that, or no? It was six - teen years a - go
 Luck has come to us, my child, Since the day when first you smiled;

F. 

When I took you in my hand From her bo - som fro - zen,
 Like a ma - gic am - u - let, Were the lays you sung us;

F. 

To be child of all our band, Queen and
 Live with us and love us yet, Wed - ding

F. 

la - dy cho - sen!
 one a - mong us!

rall:

Tempo di Valse.

F. *pp*
 Still with your smile the way be - guile Sing to en - chant us

F. *f* *pp*
 yet! You that have been our child and Queen, Our

F. *cres:*
 own, our own Mi - rette! You, you are our

F. *f*
 child and our Queen, our own, our own Mi - rette!

CHORUS.

HO. *pp* *unis:*
 Still with your smile the way be guile, Sing to en - chant us

CHO. *f* yet! *pp* You that have been our child and Queen, Our

CHO. own, our own Mi - rette! You, you

cres:

CHO. are our child and our Queen, Our own, our own Mi - rette!

rall: *f* *ff* *a tempo*

1. 2.

Moderato.

Più animato.
Allegro pastorale.

M. MIRETTE.

It is my du - ty to help you still!

F. FRANCAL.

We would not try to force your will, Or give your maid-en

F. beau - ty, Our lit - tle Queen, our..... ma - gic girl,

F. To some un - lovèd, and love - less churl! Choose whom you will, but

MIRETTE. FRANCAL.

choose this night! This ve - ry night? Can that be right? See

F. all of them be - fore you, You know how they a - dore you, They

piu f

F. wran - gle, And they jan - gle, And fight and quar - rel for you! For

F. you they all re - veal Their long and deep af - fec - tion; Be -

cres:

F. hold them, how they kneel And wait for your se - lec -

f

F. CHORUS OF YOUNG MEN. (TENORS.)
tion! Ah! let your choice on me be

mf

CHO
 set!..... I love you best; more than the rest, Mi - ret - te! Mi -

The first system shows a vocal line for a choir (CHO) and piano accompaniment. The vocal line begins with a fermata over the word 'set!' followed by the lyrics 'I love you best; more than the rest, Mi - ret - te! Mi -'. The piano accompaniment consists of chords and moving lines in both hands.

N^o 4a SONG (Mirette).

CHO
 ret - te! Ha! ha! ha! ha!

MIRETTE.

The second system continues the vocal line with 'ret - te! Ha! ha! ha! ha!' and includes the instruction 'MIRETTE.' above the vocal staff. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

M.
 Ha!

The third system shows a vocal line for Mirette (M.) with the word 'Ha!' and piano accompaniment. The piano part includes a dynamic marking of *ff* (fortissimo).

M.
 ha! it's so a - - mus - - ing, my laugh - ter pray ex - - cuse! You've

The fourth system continues the vocal line for Mirette (M.) with the lyrics 'ha! it's so a - - mus - - ing, my laugh - ter pray ex - - cuse! You've'. The piano accompaniment includes a dynamic marking of *p* (piano).

M.
 ask'd me but this moment, but this moment; how am I to choose? For

ad lib.

suivez

The fifth system shows the final part of the vocal line for Mirette (M.) with the lyrics 'ask'd me but this moment, but this moment; how am I to choose? For'. It includes the instruction '*ad lib.*' above the vocal staff and '*suivez*' below the piano staff.

M. when one is with lo - vers... so - so... ve - ry well pro -

M. vi - - ded, Why, one's na - tu - ral - ly - - ra - ther - - just a

M. lit - tle, - - a lit - tle un - de - - ci - - ded! Ah! Then

M. *ritenuto* lis - ten to me, one and *a tempo* all, And, oh, par - don my speaking so

ritenuto *p*

M. plain - - ly, You, *rit:* sir, are a lit - tle too tall, And you, *a tempo*

rit:

M. sir,..... too short and un- gain - ly! You're too shy, sir, and you are too

M. bold,..... You're too.... young,..... you... too....

M. old!..... Ex - - cuse.... me, pray, ex - - cuse.... me, pray, If I re -

M. *rall:* fuse when such a choice.... is pro - - vi - ded,..... But, if the truth I

M. now must say, — I'm un - de - ci - ded, Still un - de - ci - ded! I

Presto.

M. 

M. 

CHORUS OF WOMEN. 

No 4b

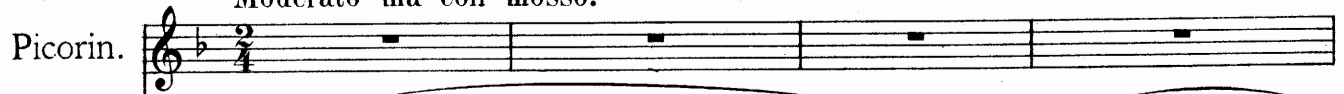
(FOR EXIT).

Piano. 

SONG (Piccorin).

N^o 5.

Moderato ma con mosso.

Piccorin. 

Piano. 

P. 

Now stars a -

P. 

bove the for - est glim - - mer, And earth lies dream - ing un - der - neath their

P. 

light; Your star - ry eyes grow dim and dim - mer,

P. 

'Tis time to say "good-night, good - night!"

P. Oh, bird - song thro' the still - ness throb - - - - - bing, And brook - let



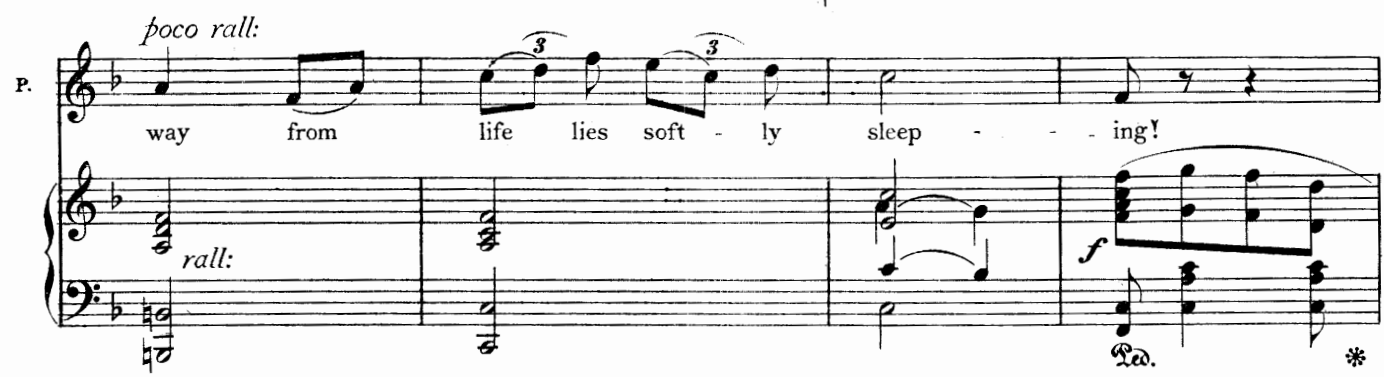
P. sob - bing, Down the wood - land way, Wake



P. *f* not my love, till dawn of day, My love that in my keep - ing, A -



P. *poco rall:* way from life lies soft - ly sleep - - - - ing!



P. *rall:*



P. *p*
 When night has

P. drawn her veil a - bove you, And gold - en dust of

P. sleep has shut your eyes, Then I may

P. dare to say "I love you," When on - ly night.....

P. re - - plies. Then dreams of

P. *hap - py love de - ceive me, To leave me When the dawn is*

P. *grey,..... For all my vis - ions fade a - way, And you seem*

P. *far - a - bove me. I dare not ask, I dare not*

dim:

P. *hope..... that you.... Mi - rette may love..... me!*

rall:

mf

ped.

P.

Allegro. (Tempo di marcia.)

Bobinet.

Piano.

BO. Long a - go in

The first system shows the vocal line (BO.) with a rest followed by the lyrics "Long a - go in". The piano accompaniment features a rhythmic pattern in the right hand and chords in the left hand, with a dynamic marking of *f* at the beginning and *dim:* later in the system.

BO. Al - ca - la, Ta ra ra, ta ra ra ra ra ra! There dwelt a bold and

The second system continues the vocal line with the lyrics "Al - ca - la, Ta ra ra, ta ra ra ra ra ra! There dwelt a bold and". The piano accompaniment provides harmonic support with chords and a steady rhythm.

BO. bad gran-dee, Who used to sail up - on the sea, to sail up - on the sea, to sail up - on the

The third system continues the vocal line with the lyrics "bad gran-dee, Who used to sail up - on the sea, to sail up - on the sea, to sail up - on the". The piano accompaniment continues with harmonic accompaniment.

BO. sea, Ta ra ra, ta ra ra, ta ra ra, ta ra ra!

The fourth system concludes the vocal line with the lyrics "sea, Ta ra ra, ta ra ra, ta ra ra, ta ra ra!". The piano accompaniment features a *cres:* marking and ends with a *f* dynamic.

BO. He lov'd a maid of Al - ca - la, Ta ra

The first system of music features a vocal line for a Baritone (BO.) and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "He lov'd a maid of Al - ca - la, Ta ra". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a long horizontal line across the first two measures.

BO. ra, ta ra ra ra ra ra ra! For he was fine, and

The second system continues the vocal line with the lyrics "ra, ta ra ra ra ra ra ra!" and "For he was fine, and". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

BO. frank, and free, And she was fair as a maid could be, as a maid could

The third system features the lyrics "frank, and free, And she was fair as a maid could be, as a maid could". The piano accompaniment continues with a steady harmonic accompaniment.

BO. be! Tra la la, tra ta la, tra la la la la la!

The fourth system contains the lyrics "be! Tra la la, tra ta la, tra la la la la la!". The piano accompaniment features a forte (*f*) dynamic and includes a more active melodic line in the right hand.

BO.

The fifth system shows the vocal line with a whole rest and a fermata. The piano accompaniment features a piano (*p*) dynamic and includes a long horizontal line across the first two measures.

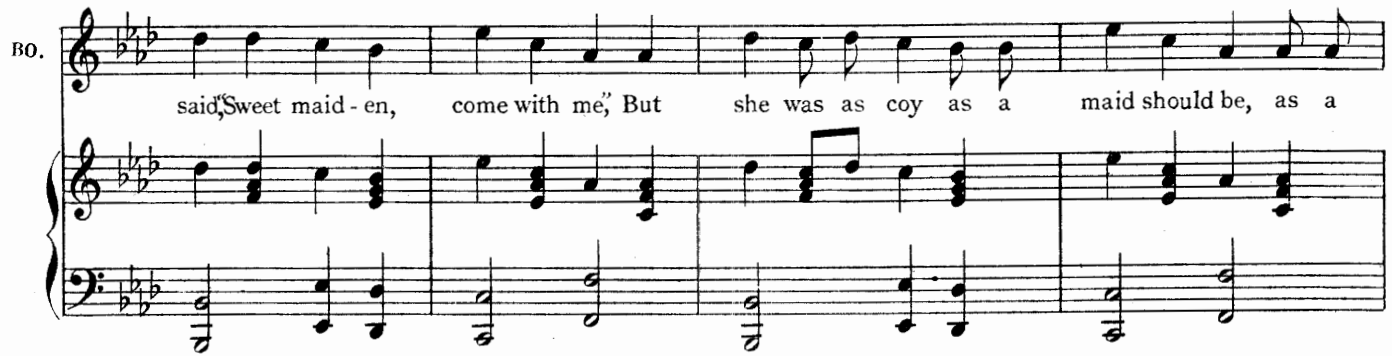
BO. He was a ter - ri - ble

BO. tall Al - ca - de, She was a love - ly.... la - dy, Al - cà, Al - cà, Al -

BO. cà - de - dà! The love - ly la - dy of Al - ca - la, the la - dy of Al - ca -

BO. la! Ta ra ra, ta ra ra, ta ra ra, ta ra ra! They

BO. met one eve in Al - ca - la, Ta ra ra, ta ra ra ra ra ra! He

BO.  said, 'Sweet maid - en, come with me,' But she was as coy as a maid should be, as a

BO.  maid, as a maid, as a maid should be, Tra la la, tra la

BO.  la, tra la la la la la!.....

BO.  So they sail'd a - way, both he and she, Ta ra

BO.  ra, *ta ra ra ra ra ra! Which was ra - ther odd, as it seem's to me, For

BO. Al - ca - la is - n't on the sea, It's no - where near the

BO. sea! Tra la la, tra la la, tra la la la la la!

cres.

BO. Still, that's the.... tale of the tall Al - ca - de, Who

f

BO. sail'd a - way with the love - ly la - dy, Al cà — Al

BO.

cà Al - cà - de - dà, Tra la la, tra la

BO.

rall. DANCE.

la, tra la la la la!

rall. *mf*

No. 7.

TRIO (Gerard. Bobinet & the Baron).

Allegro.

Bobinet. 

Baron. 

Gerard. 

Piano. 

BOB. 

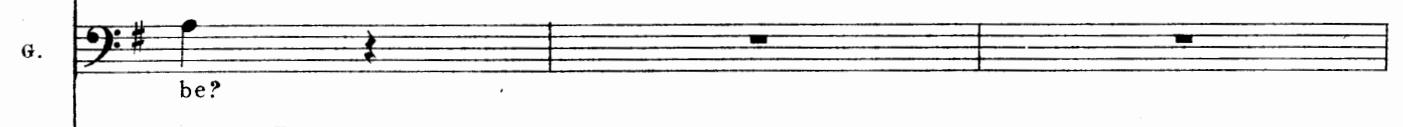
BAR. 

G. 

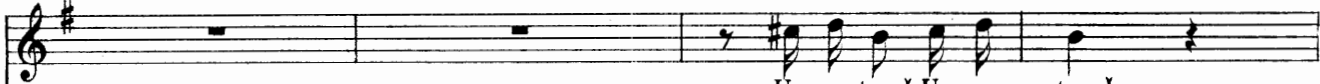
p 

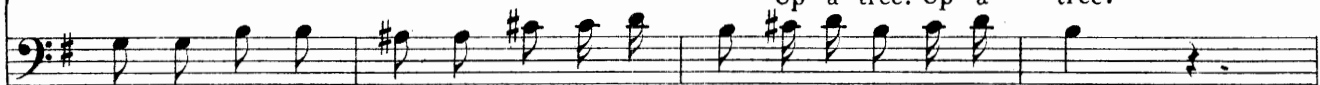
BOB. 

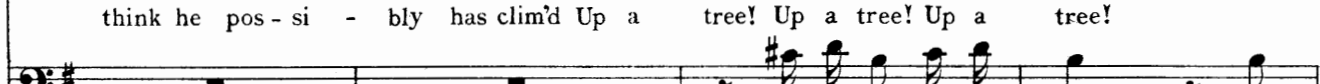
BAR. 

G. 



BOB. 


BAR. 

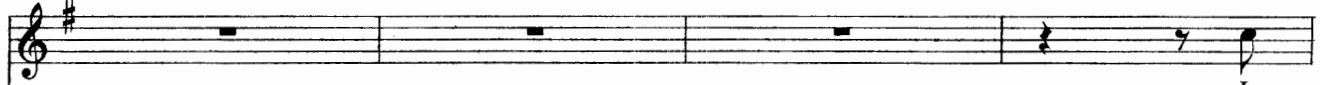
G. 

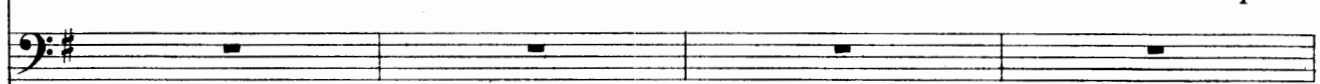
Up a tree! Up a tree!

think he pos - si - bly has clim'd Up a tree! Up a tree! Up a tree!

Up a tree! Up a tree! Then



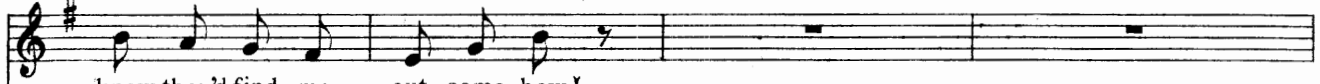
BOB. 

BAR. 

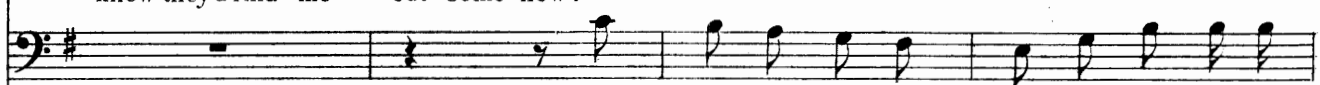
G. 

look in ev' - ry twig and bough; There's some-thing there, I see!

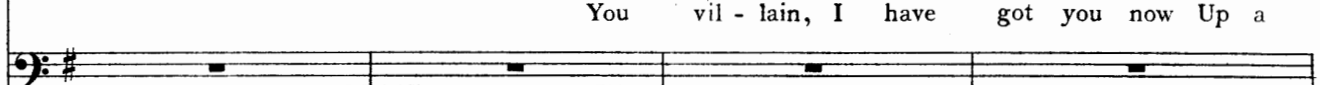



BOB. 

knew they'd find me out some-how!

BAR. 

You vil - lain, I have got you now Up a

G. 



BOB. Up a tree! Up a tree! Up a tree! Up a tree! Up a

BAR. tree! Up a tree! Up a tree! Up a tree! Up a

G. Up a tree! Up a tree! Up a tree! Up a tree! Up a

BOB. tree!

BAR. tree! Well, I say one, and I say two, And when I come to

G. tree!

BOB. I'd rath-er stay and

BAR. three —

G. Come down, or he will rid - dle you!

BOB. have the view Up a tree! Up a tree! Up a tree!

BAR. Up a tree! Up a tree! But I ob-ject; and

G.

BOB.

BAR. I have got The gun you left for me!

G. So come to us; if

BOB. I'm com-ing quick-er than a shot Down the tree! Down the

BAR. Down the tree!

G. you do not — Down the tree!

BOB.
tree! Down the tree! Down the tree! Down the tree!

BAR.
Down the tree! Down the tree! Down the tree!

G.
Down the tree! Down the tree! Down the tree!

DANCE.
Poco più animato.

Allegro vivo.

Mirette. *MIR: GERARD.* *MIR: GER:*
Ah! Nay, do not fly me! Ah! Come

Piano. *f* *sf*

G. *dim:*
near! Come near! I am no wolf to eat you,

p *mf* *espress:*

G. *MIRETTE.*
dear, No harm can come when I am here! I could not tell— It

cres:

M.
was so strange to see you by me, I thought no stran-ger knew our wood-land

Moderato.

GERARD.

dolce.

M. *dell!* Ah! Ah! say what name your peo - ple gave you? My for - est

The first system shows the vocal line for M. Gerard in a 6/8 time signature. The melody begins with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

G. nymph, my queen of song! Per - haps I have the pow - er to save you From grief and

The second system continues the vocal line for G. Gerard. The melody is more active, with many eighth and sixteenth notes. The piano accompaniment continues with a consistent rhythmic accompaniment.

G. *MIRETTE, poco più f*
 woe, from want and wrong. I am Mi - rette, or so they call me, Those who have

The third system introduces the character Mirette. Her vocal line starts with a half note, then moves to eighth notes. The piano accompaniment features a more complex harmonic structure with some chromaticism.

M. reared me till to - day! They will not let a grief be - fall me That they have

The fourth system continues M. Gerard's vocal line. The melody is characterized by a mix of quarter and eighth notes. The piano accompaniment provides a solid harmonic support.

M. power to keep a - way With them, with them I stay! So for -
 G. I.... shall

The fifth system concludes the piece. M. Gerard's line ends with a half note, while G. Gerard's line begins with a half note. The piano accompaniment features a final chord and a melodic flourish.

M. get this wood - land sha - dy, All we said let each for get; You, a
 G. love this wood - land sha - dy, As the spot where first we met: Fair as

M. lord, must woo a la - dy, I am the gip - sy girl, Mi - rette! I am the
 G. a - ny queen or la - dy, Is the gip - sy maid, Mi - rette! Yes, the

cres:

M. gip - sy girl, Mi - rette! You, a lord, must woo a la - dy, I am the
 G. gip - sy maid, Mi - rette! Fair as a - ny queen or la - dy, Is the

f poco rit:

M. gip - sy, gip - sy maid, Mi - rette!
 G. maid, the gip - sy maid, my sweet Mi - rette!

ff rit:

Nº 9.

CHORUS.

Allegro.

Piano.

p

cres:

ff

CHORUS OF GIPSIES.

CHO. We've call'd as pil-lagers On the Vil-la-gers, When they all were

CHO. out; We've open'd the doors Of barns and stores And left them a lit-tle bit thin -

CHO. - ner! So per - haps they're wondering Who's been plundering Ev - ry house a -

CHO. bout; But..... while they think, We'll eat and drink Their goods for supper and

CHO. din - ner!

No 9^a

PANTOMIME DANCE.

Allegro con moto.

Piano.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes and some triplets. The bass clef contains a simpler accompaniment with eighth and quarter notes.

Second system of musical notation. The treble clef continues the melodic line with some slurs. The bass clef has a more active accompaniment with many sixteenth notes. A dynamic marking *mf* is present in the bass clef.

Third system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a more active accompaniment with many sixteenth notes. A dynamic marking *f* is present in the bass clef.

Fourth system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a more active accompaniment with many sixteenth notes. A dynamic marking *mf* is present in the bass clef.

Fifth system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a more active accompaniment with many sixteenth notes. A dynamic marking *cres:* is present in the bass clef.

Sixth system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a more active accompaniment with many sixteenth notes. Dynamic markings *f* and *ff* are present in the bass clef.

Nº 10.

FINALE.

Tempo di Marcia.

Piano. *pp*

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It is marked 'Tempo di Marcia.' and 'Piano. pp'. The score consists of six systems of two staves each (treble and bass clef). The music features a steady bass line with eighth notes and chords, and a treble line with various melodic and harmonic patterns, including slurs and rests.

First system of piano introduction. Treble clef has a melodic line with slurs and accidentals. Bass clef has a rhythmic accompaniment with chords and slurs.

Second system of piano introduction. Treble clef continues the melodic line. Bass clef features a *f* dynamic marking and a long slur across several measures.

BARON. SOLDIERS.

Tho' the wood is ve - ry dark— And the night is

Vocal line for BARON and SOLDIERS. BARON's part is in bass clef, SOLDIERS' part is in treble clef. Piano accompaniment is in grand staff with *pp* dynamic marking.

BARON.

ve - ry damp— Yet I ven - ture to re - mark—

Vocal line for BARON. Piano accompaniment continues with *pp* dynamic marking.

SOLDIERS. BOBINET.

This must be the Gip - sy camp. Here's the tree where

Vocal line for SOLDIERS and BOBINET. BOBINET's part is in treble clef. Piano accompaniment continues with *mf* dynamic marking.

SOLDIERS.

BOB. I was caught_ What is that with - in the shade?

BOBINET. Here they are, sir, as you thought!

BARON. There they are, then, as I thought!

CHORUS (GIPSIES (starting up) Let us fly! We are be -

BARON. - tray'd! Ar - rest them! Ar - rest them all!

Allegro.

BAR. *Seize them! Seize them!*

BAR. *Seize each bold of - fen - der!*

CHORUS (GIPSIES.) *We sur - ren - der!*

BOBINET. *Oh! that's Mi - rette!* BARON. *Oh! that's Mi -*

BAR. *- rette! Al - though you have a pret - ty*

Più animato.

BAR.

name, You go to pri - son all the same!

The Baritone part consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The lyrics are "name, You go to pri - son all the same!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

CHORUS (GIPSIES)

CHO.

ff Shame!..... Shame! It is shame - - ful!

The Chorus (Gipsies) part features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "Shame!..... Shame! It is shame - - ful!". The piano accompaniment has a rhythmic pattern of eighth notes. A dynamic marking of *ff* is indicated.

CHO.

Shame!..... Shame! It is shame - - ful! E -

MIRETTE.

dim.

This section continues the Chorus (Gipsies) part with a vocal line and piano accompaniment. The vocal line includes the lyrics "Shame!..... Shame! It is shame - - ful! E -". The piano accompaniment concludes with a dynamic marking of *dim.* (diminuendo).

M.

- nough,..... my friends,..... we need..... not care,

The Mezzo-Soprano part consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "- nough,..... my friends,..... we need..... not care,". The piano accompaniment features a rhythmic pattern of eighth notes. A dynamic marking of *p* (piano) is present.

M. Tho' fate be hard, 'tis one for

M. *dim.* all; Your *espress:* joy, your luck I

* Red. * Red.

M. used to share, Why should I

* Red. * Red.

M. shrink if ill be - fall? Nay, we are

* *stip.* * Red. *

M. com - - rades still,

* Red. * *stip.* * Red. *

M. *cres:*
 Nay, we are com - rades still,

M. *rall:*
 Com - rades in good or ill, Ev - er and

M. ev - - ry where!

Moderato.

GERARD.

G. No, no! Her in - no - cence I can pro - claim,

G. She was with me, - - she's not to blame - - so set her free!

MIRETTE.

M. Thanks! Thanks! But if 'tis so,

M. Where shall I go? Where may I roam? I

GERARD.

M. can - not find a home! A home is yours at the Château,

BARON.

G. As maid! Then let her go!

CHORUS (GIPSIES).

CHO. Ha! Ha! Ha! Ha! Ha! He lets her go! Oh!

BAR. ho! She'll have a plea-sant task. Now

BAR. for her friend— What shall we do? Per-haps he'll

BAR. *ad lib.* suit as va-let, too! **Andante molto.** PICORIN. Let me come, I love her so!

P. Where she goes, I wish to go. I will serve you as you will

P. *cres: e poco animando* If I can but serve her still; To be near her all the day,

cres:

P. *a tempo* *rall:*

Grant me this for am - ple pay, And a debt I still shall owe,

dim:

Detailed description: This system shows the piano accompaniment for the first vocal line. It consists of a grand staff with treble and bass clefs. The music is in G major and 3/4 time. The tempo is marked 'a tempo' and 'rall:'. The lyrics are 'Grant me this for am - ple pay, And a debt I still shall owe,'. A 'dim:' marking is present in the right hand.

P. *Lento.* *dim:* *Più animato.* MIRETTE.

For... I love her, love her so! Sir, set him

pp *p*

Detailed description: This system shows the piano accompaniment for the second vocal line. It consists of a grand staff with treble and bass clefs. The tempo is marked 'Lento.' and 'Più animato.'. The lyrics are 'For... I love her, love her so! Sir, set him'. The first part is marked 'dim:' and 'pp', and the second part is marked 'p'.

M. BARON. MIRETTE.

free! It shall be as you please! He comes with me To serve the Marquise.

cres:

Detailed description: This system shows the vocal line for the Mezzo-Soprano (M.). It consists of a single staff with a treble clef. The lyrics are 'free! It shall be as you please! He comes with me To serve the Marquise.'. The characters 'BARON.' and 'MIRETTE.' are indicated above the staff. The piano accompaniment is shown in a grand staff below, with a 'cres:' marking in the right hand.

M. Friends, I will not for - get; All I can

dim:

Detailed description: This system shows the vocal line for the Mezzo-Soprano (M.). It consists of a single staff with a treble clef. The lyrics are 'Friends, I will not for - get; All I can'. The piano accompaniment is shown in a grand staff below, with a 'dim:' marking in the right hand.

M. GIPSIES. (Girls only)

do I will! Mirette! Good - bye!

Detailed description: This system shows the vocal line for the Mezzo-Soprano (M.). It consists of a single staff with a treble clef. The lyrics are 'do I will! Mirette! Good - bye!'. The characters 'GIPSIES. (Girls only)' are indicated above the staff. The piano accompaniment is shown in a grand staff below.

Allegro.
BOBINET.

BOB.

Well, what of me? Yes, what of me? I, sir, gui - ded you o - ver the trail!

The musical score for Bobinet consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of eighth and sixteenth notes with accents. The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature, starting with a piano (*p*) dynamic. It includes chords and a steady eighth-note bass line.

Moderato.

BAR.

As a re - ward you will go to jail! Comethen! Quick march!

The musical score for Bar consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of one sharp and a 2/4 time signature. It features a series of eighth notes and rests. The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature, starting with a piano (*p*) dynamic. It includes chords and a steady eighth-note bass line.

CHORUS. (SOLDIERS.)

CHO.

Come a - long! Come a - long! Quick march!

The musical score for the Chorus (Soldiers) consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of one sharp and a 2/4 time signature. It features a series of eighth notes and rests. The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature, starting with a piano (*p*) dynamic. It includes chords and a steady eighth-note bass line.

CHORUS (GIPSIES.)

CHO.

Good bye, Mi - rette! Good bye, Mi - rette!

The musical score for the Chorus (Gipsies) consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. It features a series of eighth notes and rests. The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature, starting with a piano (*p*) dynamic. It includes chords and a steady eighth-note bass line.

MIRETTE.

M. *p*

Good-bye! Some day— who knows?.....

CHO.

CHORUS.

CHO.

Come a-long, then! So let it be!

CHO.

So let it be!.....

cres: *ff rall:*

Più lento.

CHO. Where we sleep we do not care Pri - son - cell or o - pen air;

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef, and the piano accompaniment is written in a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo marking is *Più lento.* The lyrics are: "Where we sleep we do not care Pri - son - cell or o - pen air;"

CHO. Both a - like are giv - en free? And both are a home for the Zin - ga - ri!

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef, and the piano accompaniment is written in a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Both a - like are giv - en free? And both are a home for the Zin - ga - ri!"

CHO. On - ward, then, with foe..... or..... friend Down the road that has..... no..... end;

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef, and the piano accompaniment is written in a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "On - ward, then, with foe..... or..... friend Down the road that has..... no..... end;"

CHO. Still we sing our me - lo - dy, The marching song of the Zin - ga - ri!

rall. *molto*

rall. *molto* *ff*

ped.

*

ped.

Act II.

No. 11.

OLD BALLAD (Mirette).

Andante molto.

espress:

Piano.

The musical score is written for piano and consists of five systems. The key signature is G-flat major (three flats) and the time signature is 2/4. The tempo is marked 'Andante molto.' and the expression is 'espress:'. The score begins with a piano dynamic and a forte 'f' dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various articulations and dynamics throughout. The score concludes with a double bar line and repeat signs.

MIRETTE.

M. *p*

1. So for - ward thro' the fad - ing light, Her faith - less lov - er
 2. Bro - ken - heart - ed at the door, The lit - tle mai - den

M. *f* *p*

rode a - way, For - gett - ing her he wooed last night, And all the vows of
 pined a - way, Re - mem - bering all the love he swore, The gol - den dreams of

M. *pp*

yes - ter - day. "Ah stay! she loves thee so, Sir Knight!" But ev - er still he
 yes - ter - day! "Come back! she loves thee ev - er - more! Come back, Sir Knight, come

poco f *pp*

M. *rall:*

rode a - way. And
 back and stay!

rall: *pp* *p*

red. *

M. all the birds were mute o'er head, And all the stars grew then, ah! then, the word was said, And then, ah! then, the

And. * *And.* * *And.* * *And.* * *And.* * *poco f* * *And.* *

M. dark in Heav'n, kiss was gi-ven; And all the birds sang Just for a word that

And. * *And.* * *poco f* * *And.* * *And.* *

M. was not said, Just for a kiss that was not gi-ven! o-ver head, And earth was Heav'n, was Heav'n!

And. * *And.* * *poco rall: dim:* * *pp* * *a tempo* * *And.* *

M. And

mf * *rall:* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

Nº 12.

SONG (Gerard).

Allegro.

Gerard.

Piano.

dolce.

G.

In qui - et
A - bove the

G.

con - vent clo - ses The rose - bud maid - ens grow;.....
hedge of bri - ar That walls the wood - land ways,.....

G.

..... The fair - est of the ro - ses Is
..... High as my head and high - er A

G. mine from long a - go..... Mine is the
 lone - ly blos - som sways:..... A rose that

G. right and pow - er To win and wear her
 none has plan - ted, A va - grant for est

G. soon;..... My pure and per - fect flow - er, The
 maid;..... To give one hour en - chant - ed, And

rit: gar - den rose of June..... Oh, my rose,.....
 then to fail and fade..... Oh, child rose,.....

dolce espress:

G.

shy rose,..... Pu - rest pink and white;..... What
wild rose,..... Ro - ses fade and fall;..... But

G.

joy to think the white and pink Is all for my de -
till they're thinnd by Au - tumn wind, I love, I love them

G.

- light,..... Is all for my de - light!
all,..... I love, I love them all!

a tempo.

mf

G.

2.

pp

N^o13.

TRIO (Gerard, Mirette & Picorin).

Allegretto moderato.

espress:

Gerard.

Piano.

Maid - en with the

G. wa - vy tres - ses, And the look that is a spell,

G. Do not shrink from my ca - res - ses, Hear me vow I love you

MIRETTE:
G. well. You are born so far a - bove me, That I can - not hold you

M. true, For I know you must not love me, And I can - not stay with

M. MIRETTE. *dolce.*
 you. Words are soft and glances ten - der, And our
 Once a - gain re - new the rap - ture, Once a -

G. GERARD.

M. pul - ses leap and fall; Can we make the sweet sur - ren - der, Each to
 - gain our love re - peat, And re - co - ver and re - cap - ture All the

G.

M. each be all in all? Words are soft and glances ten - der, And our
 bliss of lips that meet. Once a - gain re - new the rap - ture, Once a -

G.

M. pul - ses leap and fall; Can we make the sweet sur - ren - der, Each to
 - gain our love re - peat, And re - co - ver and re - cap - ture All the

G.

cres: *dim:*

Poco più animato.

M. each be all in all?
 bliss of lips that meet.

G. **PICORIN.**
 Beg your par - don, if you please, sir, But my
 Sir, I hum - bly beg you par - don, But there's

p

P. la - dy, the Mar - quise, sir, Wants to have the sa - lon rea - dy For the
 some one from the gar - den, Brought this ve - ry nice bou - quet, sir, That I

(to MIRETTE)

P. no - ble com - pa - ny. You can stay there as you are, pet, And as -
 thought you'd bet - ter see. Then I'll put it here in wa - ter, For the

cres:

P. *- sist me with the car - pet. Kind - ly hold it firm and no - ble Ba - ron's daugh - ter, And it won't be in my*

P. *stea - dy, And you won't mind me! way, sir, If you won't mind me.*

MIRETTE.
Oh, it's ve - ry dis-con-cer-ting To be spied up-on when flirting, And we won-der what the use is
It is vain to seek se-clu-sion From con-tin-u-al in-tru-sion; We had best adjourn the meeting

PICORIN.
If they find me dis-con-cer-ting, They have proba - bly been flirting, And I wonder what the deuce is
I can see, from their con-fu-sion They ob-ject to my in-tru-sion, For a pair of lov-ers meeting

GERARD.
Oh, it's ve - ry dis-con-cer-ting To be spied up-on when flirting, And we won-der what the use is
It is vain to seek se-clu-sion From con-tin-u-al in-tru-sion; We had best adjourn the meeting

M. Of a ser-vant such as he! Till the time and place are free. For he's on - ly more an-noy-ing For the words that might be spo-ken By in-ces-sant-ly em-ploy-ing Are ir - re - par - a - bly bro-ken

P. The re-sult of this to be! Do not want a Num-ber Three; But I'll stop his dain-ty toy-ing, But, be-fore their love is spo-ken, By in-ces-sant-ly em-ploy-ing Their em-bra-ces shall be bro-ken

G. Of a ser-vant such as he! Till the time and place are free. For he's on - ly more an-noy-ing For the words that might be spo-ken By in-ces-sant-ly em-ploy-ing Are ir - re - par - a - bly bro-ken

M. Such con-ven-tion-al ex-cu-ses As "Oh don't mind me!" 1. 2. By his im-be-cile re-peat-ing Of "Oh don't mind me!" me!"

P. Such con-ven-tion-al ex-cu-ses As "Oh don't mind me!" 1. 2. By my entrance and re-peat-ing Of "Oh don't mind me!" me!"

G. Such con-ven-tion-al ex-cu-ses As "Oh don't mind me!" 1. 2. By his im-be-cile re-peat-ing Of "Oh don't mind me!" me!"

N^o 14.

DUET (Marquise & Bobinet).

Moderato.

Marquise.

Piano.

MAR. The programme I'll dis - cuss with you, So kind - ly..... take me.....

MAR. through it. I want to know what you can do, And how you mean to.....

MAR. do it; For, though it must be up to date, My friends and my..... re -

MAR.

la - - tions Of course will on - ly to - le - rate Res - pec - ta - ble gy - ra

MAR. BOBINET.

tions. Ma - dame has made it clear as day, She wants a most re - fined dis -

BO. MARQUISE.

play. I beg you won't by a - ny chance Per - form an un - be -

MAR.

com - ing dance, You might, per - haps, sug - gest it so -

MAR.

But no - thing more than that, you know, no - thing more than that, you

MAR. know! I beg you won't by a - ny chance Per - form an un - be -

BO. She begs I won't by a - ny chance Per - form an un - be -

MAR. com - ing dance, You might, per-haps, sug - gest it so - But

BO. com - ing dance, I might, per-haps, sug - gest it so - But

MAR. no - thing more than that you know, Nothing more than that, you know!

BO. no - thing more than that you know, Nothing more than that, you know! We've

BO. got the champion Pu - gi - list, And ev - ry - bo - dy backs him; Cui - rass - es that a

BO. shot re-sist By, Do-we and by Ma - xim. Of co-mic songs you'll hear the gem, And

BO. when our audience wea - ries, We wake them up by show - ing them Our *Ta-bleau Vivants* se -

rall:

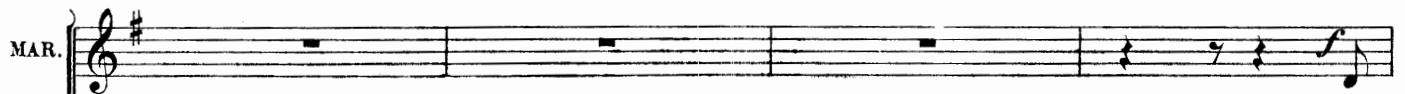
MARQUISE.


BO. ries! Oh! hush! my wor - thy fel - low, hush! You wouldn't like to see me

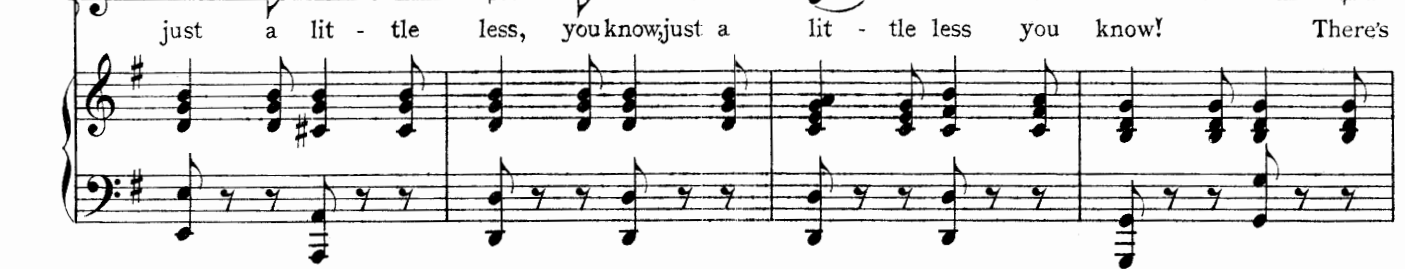
BOBINET.

MAR. blush! There's no - thing that will make you start, We on - ly deal in

BO. works of art, And re - a - lize a pic - ture, so - With

MAR. 

BO.  There's
just a lit - tle less, you know, just a lit - tle less you know! There's



MAR.  no - thing that will make me start, They on - ly deal in works of art, And

BO.  no - thing that will make you start, We on - ly deal in works of art, And



MAR.  re - a - lize a pic - ture, so - With

BO.  re - a - lize a pic - ture, so - With



MAR.  just a lit - tle less, you know, just a lit - tle less, you know!


BO.  just a lit - tle less, you know, just a lit - tle less, you know!



MARQUISE.

M.  Al - though I've danc'd the

M.  Mi - nu - et, So state - ly, grave and haugh - ty, I've ne - ver tried a dance as yet That

M.  a - ny one call'd naugh - ty. Skirt dancing now is all the rage, I'd learn it in a

M. *rall:*  mi - nute; But do you think at mid - dle age It's pru - dent to be - gin

BOBINET.

M.  it? Ma - dame would look ex - treme - ly sweet when tripping on those dain - ty

MARQUISE.

BO. feet! You've no i - dea what la - dies do! I've seen them dance the

MAR. gay Chahût, And fling their lit - tle feet up so— But

MAR. ra - ther more than that, you know! Rather more than that, you know! You've

BO. I've

MAR. no i - dea what la - dies do! I've seen them dance the gay Chahût, And

BO. no i - dea what la - dies do! She's seen them dance the gay Chahût, And

MAR. fling their lit - tle feet up so - But

BO. fling their lit - tle feet up so - But

MAR. ra - ther more than that, you know, rather more than that, you know!

BO. ra - ther more than that you know, rather more than that, you know!

N^o 15.

SONG (Bianca).

Moderato.

Bianca.

Piano.

BIA. *simplice*

But yes - ter-day, in con-vent gray, By gloom-y walls en -

legato

BIA. fold - - ed, I was at stu-dies all the day, And some-times -

BIA. of - ten - well ol - ways scold - - ed..... 'Twas les - sons on an

BIA. end - less plan, And mis-call'd re - cre - a - - tion, And not a sight of

BIA. *rall:*

a - ny man, Ex - cept some near re - la - tion! To

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "a - ny man, Ex - cept some near re - la - tion! To". The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked "rall:". The system ends with a double bar line.

BIA.

day the sky is bright on high, To

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "day the sky is bright on high, To". The piano accompaniment is in bass clef with the same key signature and time signature. The system ends with a double bar line.

BIA.

day..... the world un - clo - ses,..... I

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "day..... the world un - clo - ses,..... I". The piano accompaniment is in bass clef with the same key signature and time signature. The system ends with a double bar line.

BIA.

see un - fold its gates of gold, And

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "see un - fold its gates of gold, And". The piano accompaniment is in bass clef with the same key signature and time signature. The system ends with a double bar line.

BIA.

all..... the way..... is ro - ses! To -

The fifth system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "all..... the way..... is ro - ses! To -". The piano accompaniment is in bass clef with the same key signature and time signature. The system ends with a double bar line.

BIA. day, to - day..... my dream' comes true, And all,.... through you, and

BIA. all.... through you! To - day, to - day my dream comes true;.....

rall: *p*

BIA. comes true!

f

BIA. And when a ho - li day would come I

Tempo I. *p*

BIA. gain'd but lit - tle by it, Be - neath the stern pa - ter - nal thumb I was de - mure and

BIA. *qui - et. He talk'd of ge - ne - a - lo - gies, But I could not dis - co - ver, In*

BIA. *all those dead old pe - di - gres A sin - gle liv - ing lov - er! Good*

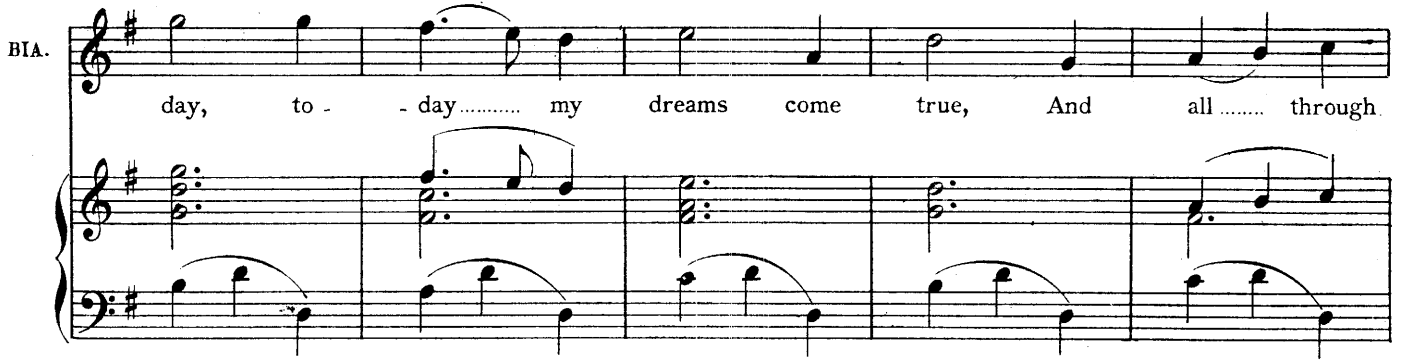
rall:

BIA. *bye to wars of an - ces - tors I hear..... my*

Tempo di Valse.

BIA. *bride - bells ring - ing, "Thou art a wo - man*

BIA. *now,' they cry, And love..... is all..... they're sing - ing! To -*

BIA.  day, to - - day..... my dreams come true, And all..... through.

BIA.  you, and all..... through you! To - day, to - day..... my

BIA.  dreams come true,..... come true!




Nº 16.

TRIO (Bobinet, Picorin & Grand)

Allegro moderato.

Bobinet. 

Piano. *ff* 

BOB. 

P. 

G. 

mf 

BOB. 

P. 

G. 

And 

BOB. like the an-cient ma - ri - ner It was wa - ter, wa - ter

P. He was very, very sad to think

G.

BOB. And ne-ver a - ny drop to drink dry!

P. ev - ry where, And ne-ver a - ny drop to drink dry!

G. And ne-ver a - ny drop to drink dry!

PIC. So when he came to Ararat,
 GER. Tique - tique, tique - tin, tin, tin!
 BOB. He thought he'd had enough of that,
 GER. Tique - tique, tique - tin, tin, tin!
 PIC. He planted half a mile of vine
 BOB. On a sunny mountain shelf,
 PIC. And he brewed a barrel - (BOB) of good, strong wine,
 ALL. And finished up the lot himself!

ALL. Then by came Ham, his thirsty son,
 Tique - tique, tique - tin, tin, tin!
 And found the liquor all was done,
 Tique - tique, tique - tin, tin, tin!
 It's written by a learned monk
 That this is the reason why
 Good wine will make you very, very drunk,
 And ham is sure to make you dry!

Tempo di minuetto.

Piano.

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

1st SOPRANOS. *mf*

2nd SOPRANOS. *mf*

CHO. TENORS. *mf*

BASSES. *mf*

O - be-dient to your kind com-mand, Your court - eous in - vi - ta - tions,

dim:

We come to give with heart and hand Our true con-gra-tu-la-tions!
 CHO. We come to give Our true con-gra-tu-la-tions!
 We come to give Our true con-gra-tu-la-tions!
 We come to give Our true con-gra-tu-la-tions!

Long life to you, O hap-py pair, We sing to you, we sing to you,
 CHO. Long life to you, O hap-py pair, We sing to you,
 Long life to you, O hap-py pair, We sing to you, we sing to you,
 Long life to you, O hap-py pair, We sing to you,

cres.
Warm hearts of love and hope - ful pra - yer We bring to you, we

cres.
Warm hearts of love and hope - ful pra - yer

cres.
Warm hearts of love We bring to

cres.
Warm hearts of love We bring to

bring to you; May all..... your day Be blithe and....

We bring to..... you; May all..... your.... day Be blithe and....

cres.
you;..... May all your day Be blithe and

cres.
you; May all your day Be blithe and

CHOR.

gay, With ro - ses, ro - ses all the way.

gay, With ro - ses, ro - ses all the way.

gay, With ro - ses all the way.

gay, With ro - ses all the way.

p (Dialogue)

Segue Fan Song.

No. 17^a

FAN SONG (Marquise & Chorus)

Allegro.

Marquise.

Piano. *ff*

MAR.

When Eve was mis - tress. A - dam, And liv'd in E - den
And mo - ther Eve's in - ven - tion Her daugh - ters all can

p

MAR.

Square,..... As far as we know, She had - n't a clo', Or a - ny - thing fit to
use;..... They put it like this When ask - ing a kiss, A hint that you can't re -

MAR.

wear..... But like a mo - dern Mad - am, Who flirts with mo - dern
- fuse..... It draws a man's a - ten - tion, Re - sist you how he

MAR. man,..... Though she'd e - ven less Than an ev' - ning dress, She car - ried a palm leaf
can,..... When he sees your eyes In a shy sur - prise Peep ov - er a plu - my

MAR. fan!..... A fan, a fan, a fan!..... Since ev - er the world be -
fan!..... A fan, a fan, a fan!..... From I - ta - ly to Ja -

MAR. - gan, The sword and shield that the wo - men wield, Is the sway - ing, play - ing
- pan, None can re - sist the skil - ful twist Of the danc - ing, glanc - ing

MAR. fan!..... A fan, a fan, a fan!..... Since
fan!..... A fan, a fan, a fan!..... From

CHO. A fan, a fan, a fan!..... {Since
From

MAR. ev - er the world be - gan,..... The sword and shield that the wo - men wield Is the
It - a - ly to Ja - pan,..... none can re - sist The skil - ful twist of the

CHO. ev - er the world be - gan,..... } Is the
It - a - ly to Ja - pan,..... } fan, A fan, of the

MAR. sway - ing, play - ing fan!
danc - ing, glanc - ing fan!

CHO. sway - ing, play - ing fan!
danc - ing, glanc - ing fan!

MAR. If some one woos too bold - ly, Your fan you shut and

MAR. swing, You give him some taps That stop him, per-haps, (They don't, as a gen'-ral

MAR. thing!) But if he lin - gers cold - ly, You try a - no - ther

MAR. *poco rall.* plan:..... For you spread it wide, As a hint to hide Two fa-ces be-hind a

MAR. *a tempo* fan..... A fan, a fan, a fan!..... When spread to its wid - est

MAR. span,..... A beau-ti-ful blind to kiss be-hind, Is the screen - ing, mean - ing

MAR. *f* fan!..... A fan, a fan, a fan!..... When spread to its wid - est

CHO. A fan, a fan, a fan!..... When spread to its wid - est

MAR. span,..... A beauti-ful blind to kiss behind,Is the screen-ing,mean-ing fan!

CHO. span,..... A fan, A fan,Is the screen-ing,mean-ing fan!

Nº 18.

FINALE.

Allegretto.

Piano.

pp

The first section of the musical score is marked 'Allegretto' and 'Piano'. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*pp*) dynamic. The music features a steady bass line with chords and a treble line with eighth and sixteenth notes, including some triplets. The second system continues the melodic and harmonic development. The third system shows a change in the treble line's texture. The fourth system concludes the section with a final cadence in the treble clef.

Tempo di Marcia.

The second section of the musical score is marked 'Tempo di Marcia'. It consists of one system of music with a grand staff. The key signature changes to two sharps (F# and C#), and the time signature is 2/4. The music is marked with a forte (*f*) dynamic. The bass line features a prominent, rhythmic march pattern with accented notes. The treble line consists of chords and some melodic fragments, following the march's tempo.

CHORUS OF GIPSIES.

CHO.

We come, Ma-da - me la Mar- quise; Here to - night, at

CHO.

your com - mand, You and all your guests to please With the song, song and dance of

CHO.

gip - sy - land, Song and dance, Song and dance, And we hope that they may please.

ff *sempre f*

CHO. Song and dance, Song and dance, Song and dance of gip - sy - land.

MARQUISE.

MAR. 'Tis well! But

MAR. stay! Ere you be - gin, Where is Mi - rette?

CHORUS. MARQUISE.

CHO. Mi - rette! She will

MAR. CHORUS.

dance to - night And sing for you a gip - sy song. Bra - vo!

CHO. MIRETTE. CHORUS.

Bra - vo! I will sing for you to - night! Bra - vo!

CHO. Allegro.

Bra - vo! Sing on, Mi - rette!

Segue Song.

Nº 18^a

SONG (Mirette) with Chorus.

Mirette.

Once a ca - va - lier of Spain
But the no - ble Spanish Don

Piano.

mf

M.

Lov'd a maid of low de - gree;
Could not brook a slight like this,

He was come of roy - al strain,
So he would not yet him gone,

She was
And he

cres:

M.

of the Zin - ga - ri! So he offer'd house and land,
tried to snatch a kiss! Then a dagger bright he drew,

Jew - els, gold, or a - ny
Held it up before his

M.

- thing;
eye,

On - ly on her lit - tle hand,
And no more he cared to woo -

No ring! no ring!
Good bye! Good bye!

cres:

Più mosso.

p CHORUS OF ZINGARI.

CHO. *p* La la la la la la la la la la la la la la la

CHO. la la la la la la la la la la la la la la la

CHO. la la la la la la la la la la la la la la la *cres:*

CHO. la la la la la la la la la la la la la la la

CHO. la la la la la la la la la la la la la la la

CHO. la la la la la la la la la la la la la la la *cres.*

CHO. la la la la la la la la la la la la la la la la la

CHO. la la la la la la la la la la la la la la la **MIRETTE.**
Ha!

M. *ha!*

M. *marcato molto*

No, said she, no! Go, let me go! Take a-way your purse of gold!
 No, said she, no! Go, coward go! Take the kiss, you feel the blade!

M.

Cost - ly dresses Win Princesses, Gip - sies love is ne - ver sold!
 Till the trusty Steel is rusty, None shall wrong the gip - sy maid!

M.

No, said she, no! Go, let me go! Take a-way your purse of gold! Gip - sies' love is
 No, said she, no! Go, coward go! Take the kiss, you feel the blade! None shall wrong a

M.

ne - ver sold! Love can-not be bought, Not bought, nor sold!
 gip - sy maid! She is not a fraid, The gip - sy maid!

CHO. *ff*
 No, said she no! Go, let me go! Take a way your purse of gold!
 No, said she no! Go, cow-ard, go! Take the kiss, you feel the blade!

ff

CHO.
 Cost - ly dress es Win Prin - ces - ses Gip - sies' love is ne - ver sold!
 Till the trus - ty Steel is rus - ty, None shall wrong the Gip - sy maid!

ff

CHO.
 No, said she no! Go, let me go! Take a - way your purse of gold!
 No, said she, no! Go, cow-ard, go! Take the kiss you feel the blade!

ff

CHO.
 Cos - tly dress - es Win Prin - ces - ses! Gip - sies' love is ne - ver sold!
 Till the trus - ty Steel is rus - ty, None shall wrong the gip - sy maid!

ff

Allegro.

GUE. *ff* Bra - va, Mi - rette! Bra - va! Bra - va!

Più animato.

GUE. Bra - va! **BARON.** Though the songs ab - surd fe -

BAR. ro - ci - ty Much of - fends me, I con - fess, My an - cest - ral ge - ne - ro - si - ty For - ces

BAR. **GERARD.** me to give lar - gesse! Cast a - way the dross they fling to you, Gold and gems are

G. all too mean; Take and wear the gift I bring to you, Roy - al

G. ros - es for my queen. MARQUISE. Ge - rard, this is real - ly

MAR. scan - da - lous, Are you mad, or are you tip - sy? Do you dare to treat and

BAR. han - dle us Worse than a - ny com - mon gip - sy? BIANCA. Ge - rard why are

BIA. - you dis - gra - cing me? Tell me, why are

BIA. **BARON.**

you so cruel? He'll ex - plain when he is fa - cing me In a

BAR. **GERARD.**

sword or pis - tol duel! For you feeb - le sword or gun - ne - ry I have

G.

neith - er care nor dread; Take your daugh - ter to a nun - ne - ry, You your -

G.

self go home to bed!..... To a nun - ne - ry, nun - ne - ry, go!

BIA. **GERARD.**

No, no nun - ne - ry, nun - ne - ry, no! To a nun - ne - ry, nun - ne - ry, go!

G. To a nun-ne-ry, nun-ne-ry, go! To a nun-ne-ry! No, no nun-ne-ry!

CHO. To a nun-ne-ry, nun-ne-ry, go! To a nun-ne-ry!

GERARD. To a nun-ne-ry! No, no nun-ne-ry! To a nun-ne-ry, nun-ne-ry, nun-ne-ry,

BIANCA. No, no nun-ne-ry!

CHO. To a nun-ne-ry! To a nun-ne-ry, nun-ne-ry, nun-ne-ry,

go! To a nun-ne-ry go!

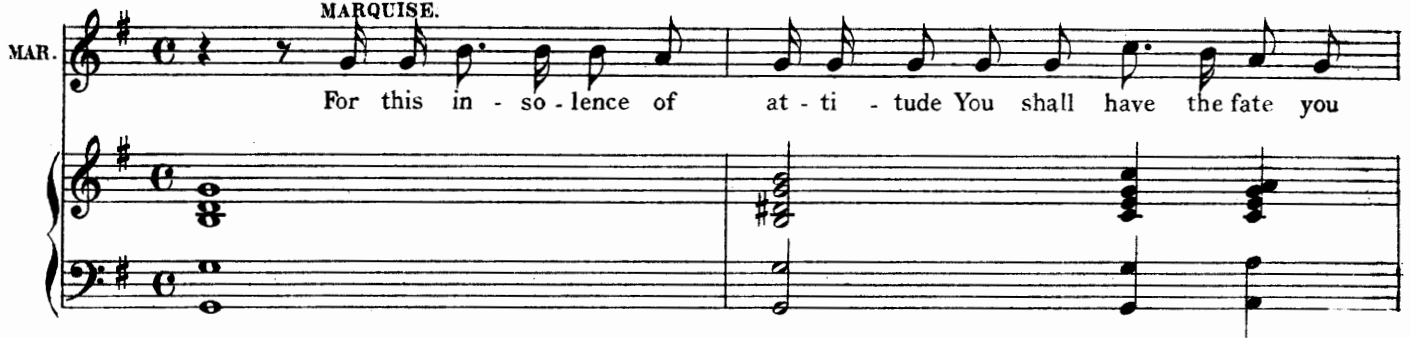
go! To a nun-ne-ry go!

p

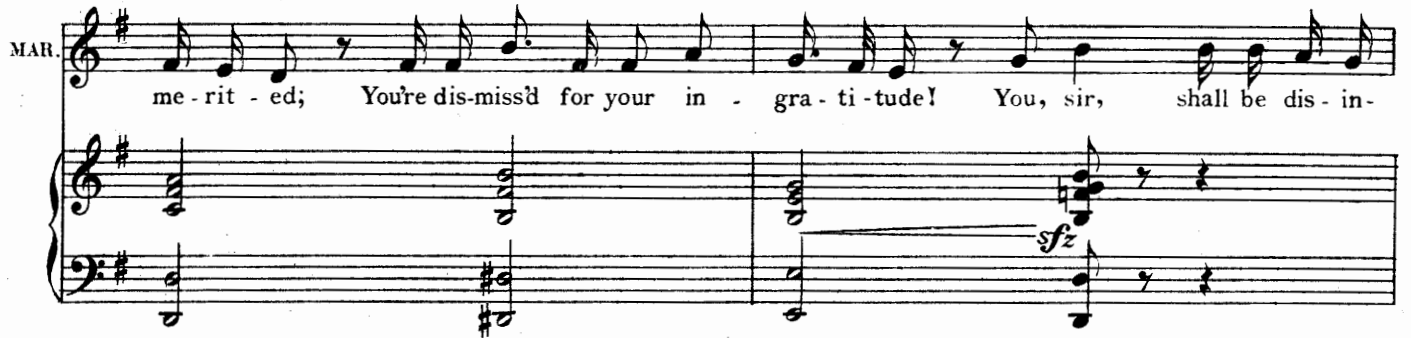
f *ff*

Recit. Moderato.

MARQUISE.

MAR. 

For this in - so - lence of at - ti - tude You shall have the fate you

MAR. 

me - rit - ed; You're dis - miss'd for your in - gra - ti - tude! You, sir, shall be dis - in -

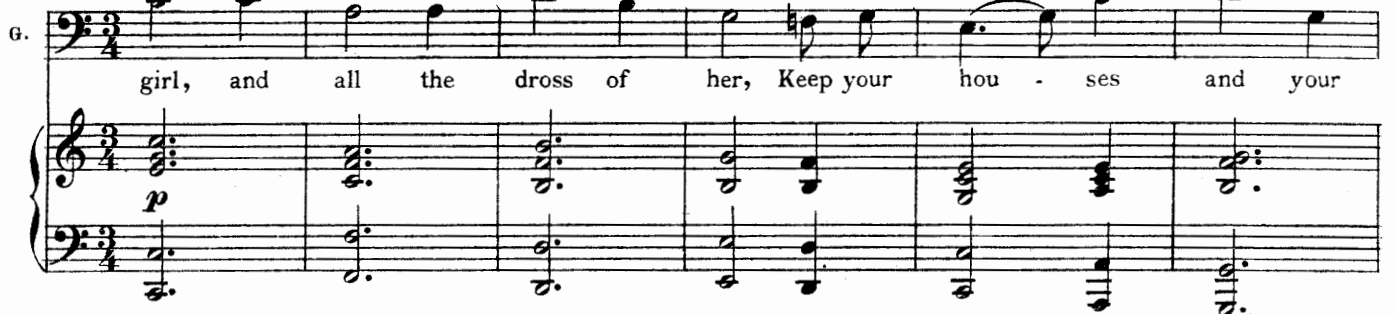
Allegro.

GERARD.


MAR. 

he - ri - ted! Keep your

B Tempo di Valse.

G. 

girl, and all the dross of her, Keep your hou - ses and your

G. 

land; I a pen - ni - less phi - lo - so -

G. pher, Join the mer - ry gip - sy band!

G.

G. For the wind of night comes wan - der - ing, And forth with the

G. wind we wan - der; We're queen and king of the birds that

M. We'll seek the

G. sing In the lands of morn - ing yon - - der! We'll seek the

M. shore of a south - ern sea, We'll take the path of the swal - low;

G. shore of a south - ern sea, We'll take the path of the swal - low;

M. Who would be free with him and me, Fol - low, fol - low

G. Who would be free with her and me, Fol - low, fol - low

M. us, fol - low, fol - - low! Who would be free with him and

G. us, fol - low, fol - - low! Who would be free with her and

M. me, Fol - low us, fol - low, fol - low, fol - - low!

G. me, Fol - low us, fol - low, fol - low, fol - - low!

ff

GIP. Hail to gip - sy mirth and jol - li - ty, As we wan - der to and fro!

ff

ff

GUE. Out on this ab - surd fri - vo - li - ty! How can he be mad - den'd so,

ff

ff

GIP. Free - dom, bro - ther-hood, e qua - li - ty, Those are all the laws we know!

GUE. As to leave a bride of qua - li - ty, And a - gip - sy - ing to go!

E

M.

BIA. All my in - no - cent fri - vo - li - ty, Turns to bit - ter grief and

MAR. Such in - con - se - quent fri - vo - li - ty, Will re - sult in bit - ter

P. When a man of no - ble qua - li - ty, Tries a - gip - sy - ing to

BOB. Won't we - all have mirth and jol - li - ty, Won't our stalls and box - es

BAR. It's these no - tions of e - qua - li - ty, That up - set the coun - try

GIP. Hail to gip - sy mirth and jol - li - ty, As we wan - der to and

GUE. Out on this ab - surd fri - vo - li - ty, How can he be mad den'd

M.

BIA. woe!..... Why does he, a man of qua - li - ty, With a

MAR. woe!..... Tho' he is a man of qua - li - ty, That is

P. go!..... He will find it won't be jol - li - ty, Or I

BOB. go!..... When we have a man of qua - li - ty, Play - ing

BAR. so!..... All our Eu - ro - pe - an po - li - ty, Will to

GIP. fro!..... Free - dom, broth - er - hood, e - qua - li - ty, Those are

GUE. so!..... As to leave a bride of qua - li - ty, And a

M. We'll seek the shore of the south - ern sea,

BIA. gip - sy mai - den go?..... This blend of high and of low de-gree

MAR. what he does not know..... This blend of high and of low de-gree

P. hope to teach him so..... We'll seek the shore of the south - ern sea,

BOB. in our splen - did show!..... We'll seek the shore of the south - ern sea,

BAR. rack and ru - in go..... This blend of high and of low de-gree

GIP. all the laws we know!..... We'll seek the shore of the south - ern sea,

GERARD with Basses.

GUE. gip - sy - ing to go!..... This blend of high and of low de-gree

M. We'll take the path of the swal - low; Who would be free and

HIA. Is far too sil - ly to swal - low; All who will be such

MAR. Is far too sil - ly to swal - low; All who will be such

P. We'll take the path of the swal - low; Who would be free and

BOB. We'll take the path of the swal - low; Who would be free and

BAR. Is far too sil - ly to swal - low; All who will be such

GIP. We'll take the path of the swal - low; Who would be free and

GERARD with Basses.

GUE. Is far too sil - ly to swal - low; All who will be such

The musical score is written for a large ensemble. It features ten vocal parts: Soprano (M.), Alto (HIA.), Mezzo (MAR.), Tenor (P.), Baritone (BOB.), Bass (BAR.), and a group of voices (GIP., GERARD with Basses., GUE.). The lyrics are: "We'll take the path of the swallow; Who would be free and far too silly to swallow; All who will be such". The score includes a piano accompaniment at the bottom. The key signature has one sharp (F#), and the time signature is 4/4. The music is in a major mode and features a mix of eighth and quarter notes, with some melodic lines having slurs and ties.

M. glad as we, Fol - low, fol - low us, fol - low, fol - low! Who would be

BIA. fools as he, Fol - low, fol - low him, fol - low, fol - low! All who will

MAR. fools as he, Fol - low, fol - low him, fol - low, fol - low! All who will

P. glad as we, Fol - low, fol - low. us, fol - low, fol - low! Who would be

BOB. glad as we, Fol - low, fol - low us, fol - low, fol - low! Who would be

BAR. fools as he, Fol - low, fol - low him, fol - low, fol - low! All who will

GIP. glad as we, Fol - low, fol - low us, fol - low, fol - low! Who would be

GERARD with Tenors.

GUE. fools as he, Fol - low, fol - low him, fol - low, fol - low! All who will

M. free and glad as we, Fol - low, fol - low us, fol - low, fol -

BIA. be such fools as he, Fol - low, fol - low him, fol - low, fol -

MAR. be such fools as he, Fol - low, fol - low him, fol - low, fol -

P. free and glad as we, Fol - low, fol - low us, fol - low, fol -

BOB. free and glad as we, Fol - low, fol - low us, fol - low, fol -

BAR. be such fools as he, Fol - low, fol - low him, fol - low, fol -

GIP. free and glad as we, Fol - low, fol - low us, fol - low, fol -

GUE. be such fools as he, Fol - low, fol - low him, fol - low, fol -

Più Allegro (quasi presto.)

M. low! We'll seek the shore of a south - ern sea, We'll take the path of the

BIA. low! This blend of high and of low de - gree Is far too sil - ly to

MAR. low! This blend of high and of low de - gree Is far too sil - ly to

P. low! We'll seek the shore of a south - ern sea, We'll take the path of the

ROB. low! We'll seek the shore of a south - ern sea, We'll take the path of the

BAR. low! This blend of high and of low de - gree Is far too sil - ly to

GIP. low! We'll seek the shore of a south - ern sea, We'll take the path of the

GUE. low! This blend of high and of low de - gree Is far too sil - ly to

ff

M. swal - low; Who would be free and glad as we, Fol - low

BIA. swal - low; All who will be such fools as he, Fol - low

MAR. swal - low; All who will be such fools as he, Fol - low

P. swal - low; Who would be free and glad as we, Fol - low

BOB. swal - low; Who would be free and glad as we, Fol - low

BAR. swal - low; All who will be such fools as he, Fol - low

GIP. swal - low; Who would be free and glad as we, Fol - low

GUE. swal - low; All who will be such fools as he, Fol - low

M. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

BIA. him, fol - low, fol - low, fol - low him, fol - low, fol - low,

MAR. him, fol - low, fol - low, fol - low him, fol - low, fol - low,

P. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

BOB. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

BAR. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

GIP. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

GUE. him, fol - low, fol - low, fol - low him, fol - low, fol - low,

MIRETTE & BIANCA.

M. BIA. *fff*
 fol - low!

MAR. *fff*
 fol low!

P. BOB. *fff* PICORIN & BOBINET.
 fol - low!

BAR. *fff*
 fol - low!

GIP. *fff*
 fol - low!

GUE. *fff*
 fol - low!

fff

fff

End of Act II.

Act III.

Nº 19

CHORUS.

Allegro pastorale.

Piano.

ff

rall.

CHO. *ff* Oh! the light of the gol - den sum - mer, Mirth and mer - ri - ment ev' - ry - where

CHO. Join our re - vel - ry, ev' - ry com - er, This is the hap - py vil - lage fair!

CHO. Sum - mer pass - es, Lads and glass - es, Fad - ed soon is the rose of June;

CHO. Then in ca - dence Men and maid - ens, Beat the time to ev' - ry tune!...

CHO. Oh the light of the gol - den sum - mer, Mirth and mer - ri - ment ev' - ry - where,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics "Oh the light of the gol - den sum - mer, Mirth and mer - ri - ment ev' - ry - where,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

CHO. Join our re - vel - ry ev' - ry com - er, Haste to the fair; the fair,..... the

rall:

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Join our re - vel - ry ev' - ry com - er, Haste to the fair; the fair,..... the". A *rall:* (rallentando) marking is placed above the vocal line. The piano accompaniment also features a *rall:* marking in the right hand.

CHO. fair!

ff

The third system of music shows the vocal line with the word "fair!" and a *ff* (fortissimo) marking in the piano accompaniment. The piano accompaniment features a more active melodic line in the right hand.

CHO.

The fourth system of music shows the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

DRINKERS. (BASSES)

CHO. *f*
So drink, my lads, and drink a - gain, And

CHO. make the glass - es clink a - gain! And cast a glance. At girls that dance, Un -

CHO. - til they blush and wink a - gain! We will not stop to think a - gain, To

CHO. see the li - quor shink a - gain, But chalk the score, and call for more, And drink a

PEDLARS. (TENORS.)

CHO. - gain! Come, buy my jew - els, Buy my la - ces, Pret - ty things for Pret - ty fa - ces.

CHO. Fea - thers, slip - pers, Fans and gloves, Meant for you, My pret - ty loves.

CHO. Good and cheap, And use - ful too, Come and buy, They're all for you!

CHO. Good and cheap, And use - ful too, Come and buy, They're all for

GIRLS. (SOPRANOS.)

CHO. you! Come, show your jew - els, Show your la - ces, Pret - ty things to

CHO. Suit our fa - ces. Fea - thers, slip - pers, Fans and gloves, Oh! what beau - ties!

CHO. Oh! what loves! Take the mo - ney, Take it do; If you cheat us,

CHO. Woe to you! Take the mo - ney, Take it do; If you cheat us, Woe to

CHO. you! (PEDLARS) Come, buy my jew - els, Come, buy my
 (DRINKERS) Then drink my lads, drink a - gain,

CHO. Come, show your jew - els, Show your la - ces.
 la - ces, Come, buy my la - ces.
 and drink a - gain!.....

ff Poco meno mosso.

CHO. Come, show your jew - els, Show your la - ces, Pret - ty things to
Come, buy my jew - els, Buy my la - ces, Pret - ty things for

So drink, my lads, and drink a - gain, And make the glass - es

CHO. Suit our fa - ces. Fea - thers, slip - pers, Fans and gloves, Oh! what beau - ties!
Pret - ty fa - ces. Fea - thers, slip - pers, Fans and gloves, Meant for you, My

clink a - gain! And cast a glance At girls that dance, Un - til they blush and

CHO. Oh! what loves! Take the mo - ney, Take it do; If you cheat us,
pret - ty loves! Good and cheap, And use - ful, too, Come and buy, They're

wink a - gain! So drink, my lads, and drink a - gain, And cast a glance At

CHO. Woe to you! Come, show your jew - els, Show your la - ces, Pret - ty things to
 all for you! Come, buy my jew - els, Buy my la - ces, Pret - ty things for
 girls that dance, Un - til they blush and wink a - gain, So drink, my lads, and

CHO. Suit our fa - ces. Show your jew - els, your la -
 Pret - ty fa - ces. Buy my jew - els, my la -
 drink a - gain, un - til the glass - es clink a -

CHO. ces!
 ces!
 gain!

No. 20. LONG BOW SONG (Bobinet) WITH CHORUS.

Allegro.

Bobinet.

Piano.

Good Wil - liam Tell was a

BOB.

CHORUS.

BOB.

migh - ty one, In the days of long a - go; In the days of long a - go; He

BOB.

CHORUS.

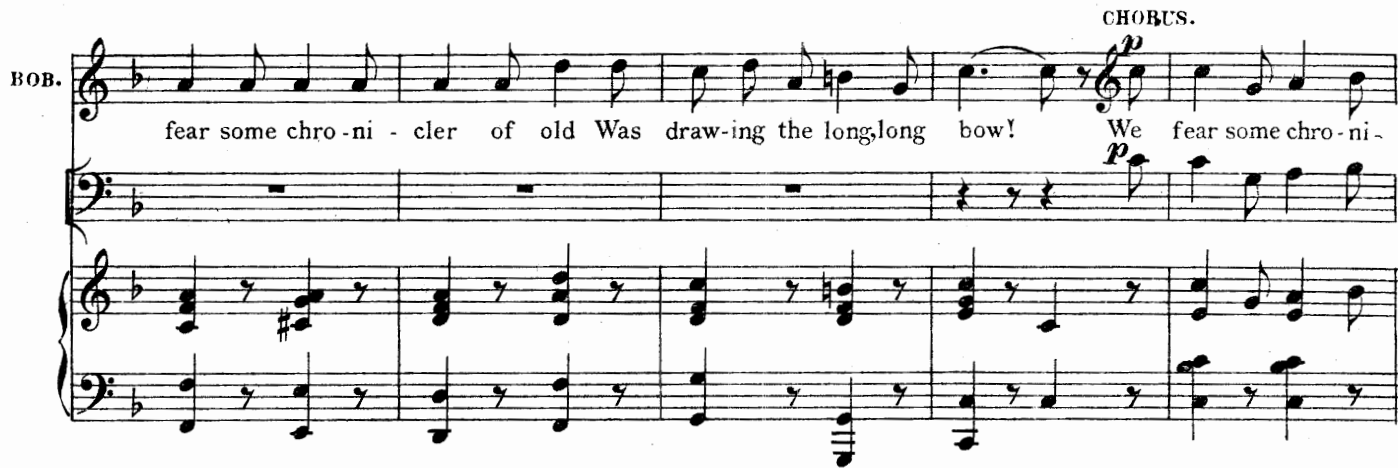
shot an ap - ple off his son, At a thou - sand yards or so; At a thou - sand yards or

BOBINET.

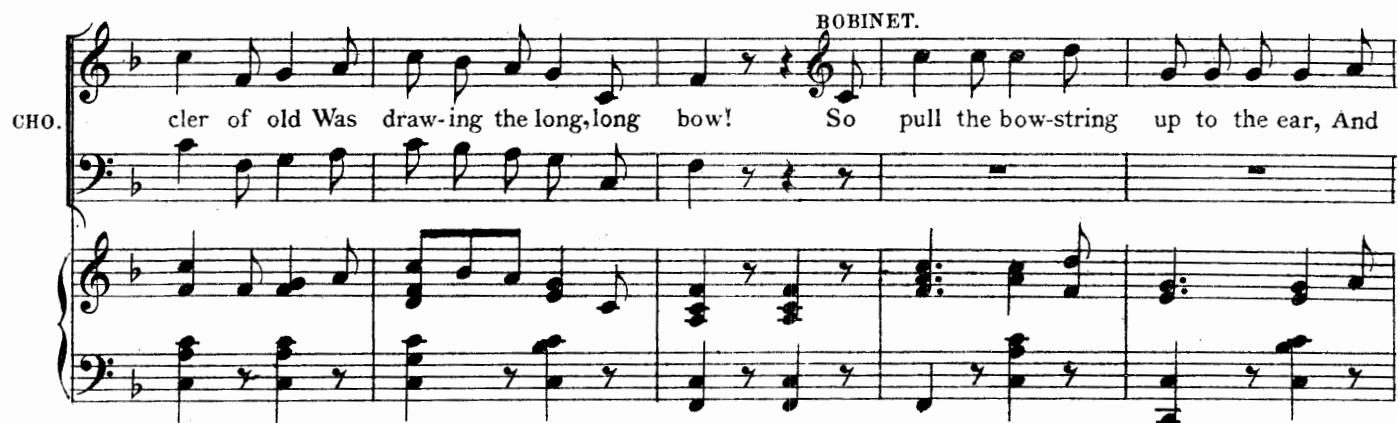
CHO.

so. But since the self - same tale is told Of each and ev - ry bow - man bold, I

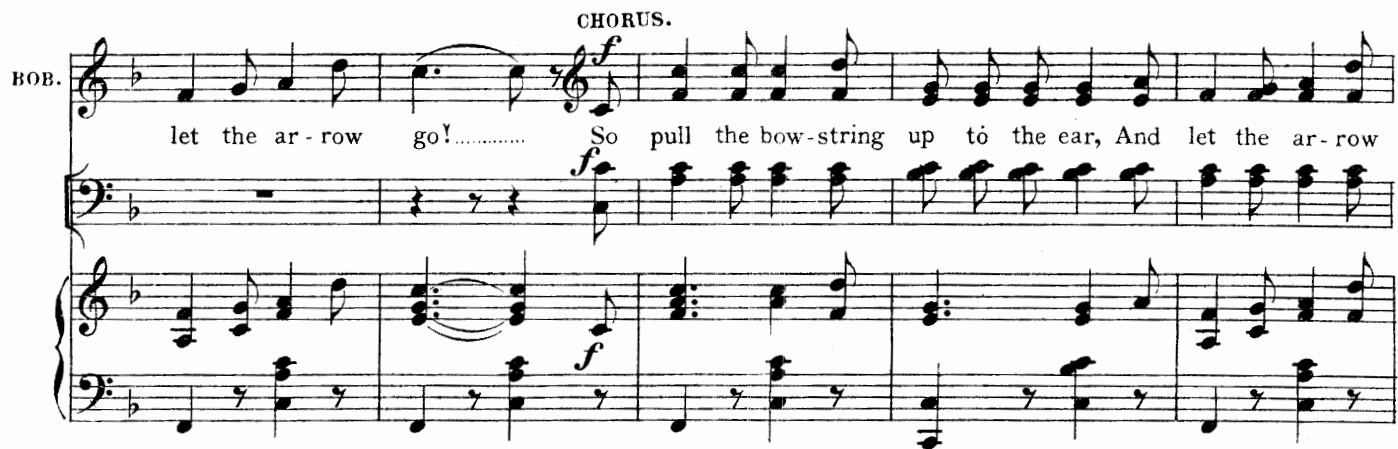
CHORUS.

BOB.  fear some chro-ni - cler of old Was draw-ing the long, long bow! We fear some chro-ni-

ROBINET.

CHO.  cler of old Was draw-ing the long, long bow! So pull the bow-string up to the ear, And

CHORUS.

BOB.  let the ar-row go!..... So pull the bow-string up to the ear, And let the ar-row

ROBINET.

CHO.  go!..... And if you miss the tar-get clear, Youll hit some neigh-bor in the rear; So

CHORUS.

G. shoot a-way, and have no fear Of draw-ing the long, long bow! And if you miss the

CHO. tar - get clear, You'll hit some neigh-bour in the rear; So shoot a - way, and

CHO. have no fear Of draw - ing the long, long bow! bow!

1. & 2. 3.

- ZER.* If you are a maker of patent pills,
Or a salt that's good eno;
CHORUS. Or a salt that's good eno;
ZER. Of course you cure all human ills,
From a cold to lumbago.
CHORUS. From a cold to lumbago.
ZER. And nobleman and noble wives
Will say your drugs have saved their lives—
A needy noble often thrives
By drawing the long, long bow!
CHORUS. A needy noble often thrives
By drawing the long, long bow!
- ZER.* Then bill your nostrums everywhere,
Let handbills fly like snow!
CHORUS. Then bill your nostrums everywhere,
Let handbills fly like snow!
ZER. And get some lovely dame to swear
She owes to you her wealth of hair.
For none can match a lady fair
In drawing the long, long bow!
CHORUS. And get some lovely dame to swear, &c.

- BOB.* If you're a great financial man,
And you want to start a Co.;
CHORUS. And you want to start a Co.;
BOB. You'll find the most succesful plan
Is to gas, and puff, and blow.
CHORUS. You must gas, and puff, and blow!
BOB. You'll scoop the curate's little store,
And ruin widows by the score,
And bag the half-pay man of war,
By drawing the long, long bow!
CHORUS. You bag the half-pay man of war,
By drawing the long, long bow!
- BOB.* Then put the money into a mine
Away in Mexico!
CHORUS. So put the money into a mine
Away in Mexico!
BOB. And then, with booty large and fine,
You seek the distant Argentine;
Like other men who used to shine
In drawing the long, long bow!
CHORUS. And then, with booty large and fine, &c.

No. 21. QUINTET, (Zerbinette, Marquise, Picorin, Bobinet & Baron.)


Vivace. MARQUISE.

Zerbinette. 


I'm a lit-tle gipsy dancer, tho' my dress is rather Flemish; I'm a

Piano. 

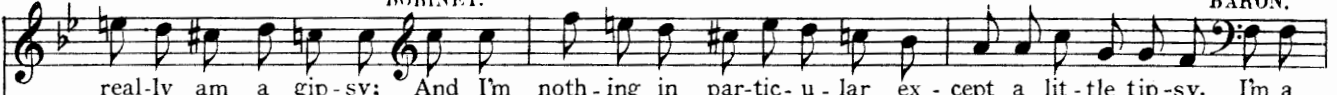
PICORIN.

MAR. 


ve-ry lof-ty la-dy with a scutcheon void of blemish; I am pos-ing as a jug-gler, tho' I



BARON.

P. 

real-ly am a gip-sy; And I'm noth-ing in par-tic-u-lar ex-cept a lit-tle tip-sy. I'm a



BARON.

BAR. 

ve-ry no-ble Ba-ron with a ve-ry charming daughter, Who was jilt-ed by a vil-lain I would



Z. *mp* But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

MAR. *mp* But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

P. *mp* But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

BOB. *mp* But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

BAR. *mp* dear-ly like to slaughter. But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

Z. *(♩ = ♪)* think we will not re-cog-nize each o-ther just at pre-sent.

MAR. think we will not re-cog-nize each o-ther just at pre-sent. Well I should pre-fer To

P. think we will not re-cog-nize each o-ther just at pre-sent.

BOB. think we will not re-cog-nize each o-ther just at pre-sent.

BAR. think we will not re-cog-nize each o-ther just at pre-sent.

mf

Z. And they

MAR. have it thus

P. And they

BOB. I don't know her _

BAR. And, al - though my wrath I smo - ther,

Z. won't know us, And we none of us know each o - ther!

MAR. And we none of us know each o - ther!

P. won't know us, And we none of us know each o - ther!

BOB. And we none of us know each o - ther!

BAR. And we none of us know each o - ther!

Tempo I. (♩-♩)

ZERBINETTE.

Z. I had

MARQUISE.

Z. ra - ther not as - so - ci - ate with no - bles proud and haugh - ty; I ob -

BOBINET.

MAR. ject to lit - tle dan - cers, who are u - su - al - ly naugh - ty; She's a

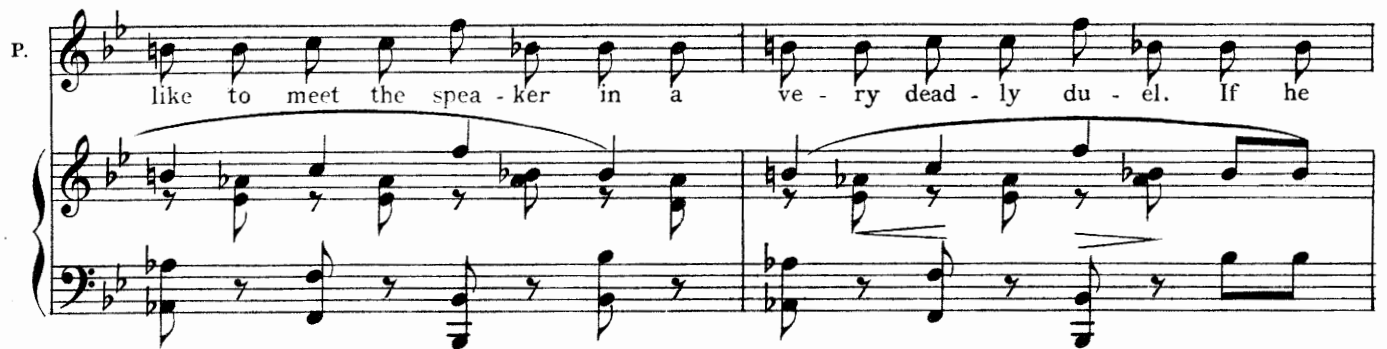
BARON.

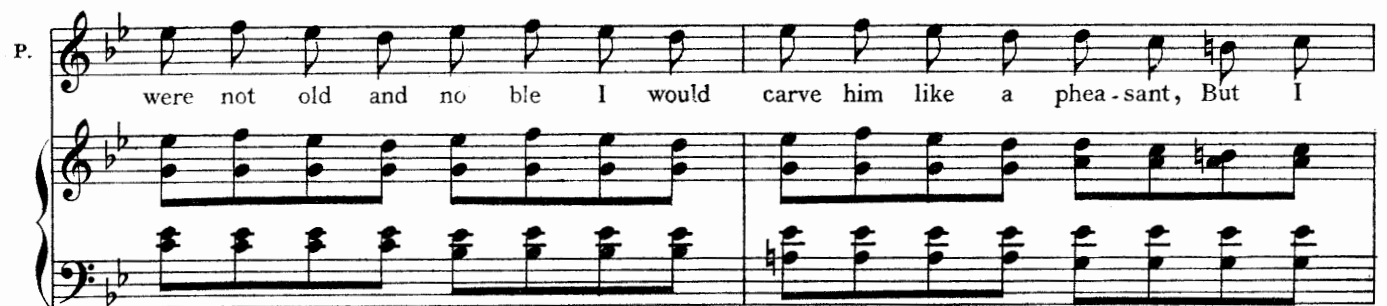
BOB. real - ly splen - did wo - man, but a lit - tle bit too fus - sy, And her

PICORIN.

BAR. ne - phew left my daugh - ter for a name - less gip - sy hus - sy. That re -

P.  mark is quite un call'd for, and as false as it is cru - el, And I'd


P.  like to meet the spea - ker in a ve - ry dead - ly du - el. If he

P.  were not old and no ble I would carve him like a pheasant, But I

P.  mustn't cut him liv - ing, so I'll cut him dead at pre - sent. You are young and slim, And a

ZERINETTE. MARQUISE.

mf

MAR.  lord is he, And you're not the la - dy's bro - ther; So I can't fight him, And you

BOBINET. PICORIN. BOBINET.

Z. And we none of us fight each o - ther!

MAR. And we none of us fight each o - ther!

P. And we none of us fight each o - ther!

BOB. can't fight me, And we none of us fight each o - ther!

BAR. And we none of us fight each o - ther!

Tempo I. ZERBINETTE.

Z. So there's real-ly noth-ing for it but to

MARQUISE. PICORIN.

Z. part without a greeting, And I'll take ex-treme precautions to a - void a - no-ther meeting; I will

P. **BOBINET**

go and play the jes-ter and re - peat the an-cient wheezes, And I'll steel my man - ly bo - som to the

BOB. **BARON.**

charms of fair Marquises. And al - though this nob - le dame was once the pret - ti - est of la - dies, If her

Z. *pp*

MAR. *pp*

P. *pp*

BOB. *pp*

BAR. *pp*

ne - phew jilts my daughter, she may go to well to Ha - des! So the dan - cer, la - dy, gip - sy, no - ble

So the dan - cer, la - dy, gip - sy, no - ble

So the dan - cer, la - dy, gip - sy, no - ble

So the dan - cer, la - dy, gip - sy, no - ble

So the dan - cer, la - dy, gip - sy, no - ble

Z.
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

MAR.
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

P.
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

BOB.
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

BAR.
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

Meno mosso. (♩=♩)

Z.
o - ther dead at pre - sent. And I'll

MAR.
o - ther dead at pre - sent.

P.
o - ther dead at pre - sent. So I'll cough, A - hem!

BOB.
o - ther dead at pre - sent. And I'll shout, Yah, boo!

BAR.
o - ther dead at pre - sent.

Z. say that you're a - no - ther! And we'll

MAR. Then I'll cut them - And we'll

P. And we'll

BOB. And we'll

BAR. And she'll cut you. And we'll

f

Z. all of us cut each o - ther!

MAR. all of us cut each o - ther!

P. all of us cut each o - ther!

BOB. all of us cut each o - ther!

BAR. all of us cut each o - ther!

ff

No 22

SONG (Mirette.)

Allegro moderato.

Mirette.

1. There was

Piano. *f*

Detailed description: This block contains the first system of the score. It features a vocal line for Mirette and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte dynamic and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

M. once a pret - ty pea - sant, And she had a gip - sy swain, (With a
tried to ape the fash - ion Of a girl of no - ble rank (With a

Detailed description: This block contains the second system of the score. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

M. heigh, ho! heigh, ho! sum - mer days are fair!) And his
heigh ho! heigh ho! so a lass pre - tends!) And the

Detailed description: This block contains the third system of the score. The vocal line concludes with the lyrics. The piano accompaniment concludes with a final chord.

M.

woo - ing was as plea - sant As the sun - shine af - ter rain (With a
no - ble in his pas - sion Turn'd a gip - sy moun - te - bank (With a

M.

heigh, ho! heigh, ho! lit - tle birds will pair!) But a
heigh, - ho! heigh, ho! plea - sant for his friends!) But the

rall. *a tempo*

M.

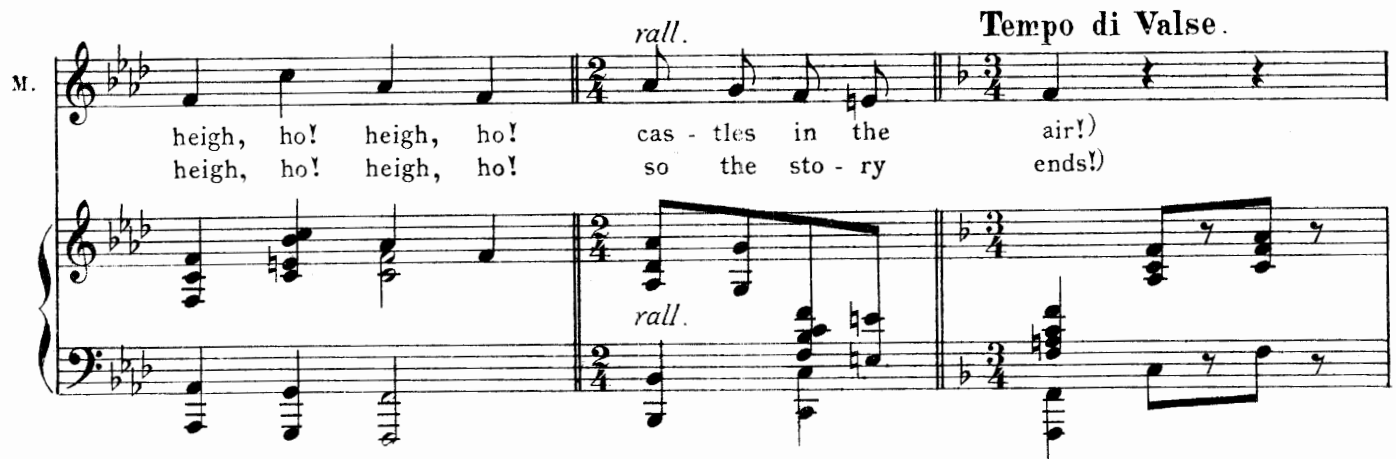
no - ble high and migh - ty, Came to court the pea - sant girl, And her
dres - ses did n't fit her, And the man - ners would - n't come, And the

M.

lit - tle heart was fligh - ty. And her head, was in! a whirl, So she
no - ble found it bit - ter to be beat - ing of a drum, Till she

M. 

left the wood - land sha - dy, In the hope to be a la - dy (With a
man - aged to dis - co - ver the pre - ferr'd her gip - sy lo - ver (With a

M. 

heigh, ho! heigh, ho! cas - tles in the air!)
heigh, ho! heigh, ho! so the sto - ry ends!)

rall. **Tempo di Valse.**

M. 

Sing, ho! Sing, heigh! for the rea - - son
Sing, ho! Sing, heigh! for a fool - - ish

M. 

why A lass is bold, or a lad is
sigh, For the old loves live, and the new loves

M. shy. Sing heigh! sing ho! for a maid should
die. Sing heigh! sing ho! for the dreams..... that

M. know, The high to the high, and the low to the
go, And that is the end of the tale, you

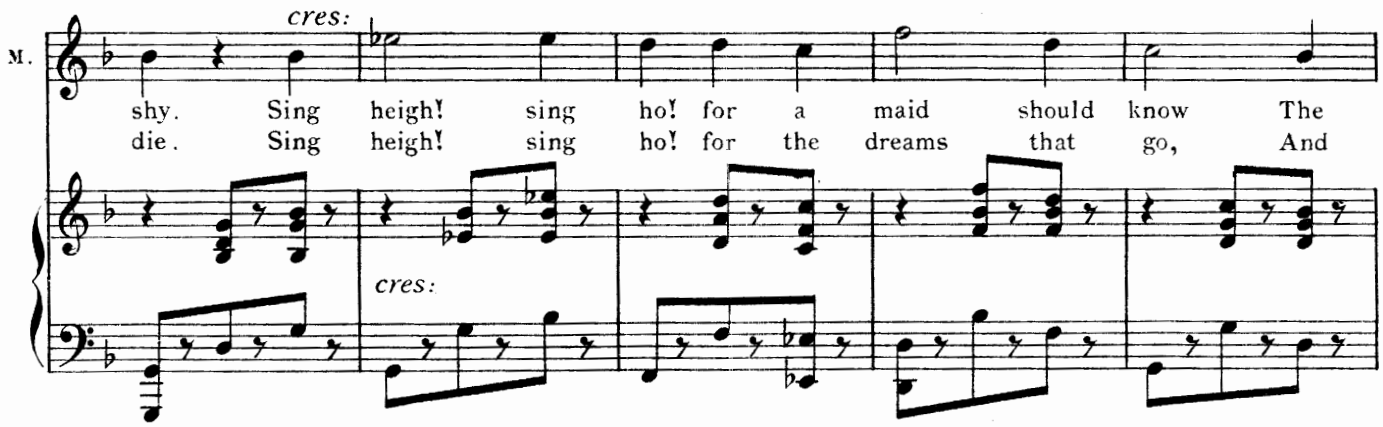
poco rall.

M. low! Sing heigh! sing ho! for the rea - - son
know! Sing ho! sing heigh! for a fool - - ish

a tempo

M. why A lass is bold, or a lad is
sigh, For the old loves live, and the new loves

M. *cres:*
shy. Sing heigh! sing ho! for a maid should know The
die. Sing heigh! sing ho! for the dreams that go, And



M.
high to the high, and the low to..... the low!
that is the end of the tale, you know!



M.



M. 1. 2.
2. So she



Nº 23.

CHORUS.

Allegro vivace.

Piano.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. The music begins with a rest followed by a series of eighth and sixteenth notes. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of *p* is present.

Second system of piano introduction. The treble clef part continues with eighth notes, and the bass clef part continues with eighth notes. A dynamic marking of *cres:* is present.

Third system of piano introduction. The treble clef part continues with eighth notes, and the bass clef part continues with eighth notes. A dynamic marking of *cres:* is present.

First system of the chorus. The vocal line (CHO.) enters with the lyrics "Hur-rah! Hur-rah! for the mer-ry". The music is marked *ff*. The piano accompaniment continues with eighth notes.

Fourth system of piano accompaniment. The treble clef part continues with eighth notes, and the bass clef part continues with eighth notes. A dynamic marking of *ff* is present.

Second system of the chorus. The vocal line (CHO.) continues with the lyrics "yeo - men Farmers of Flanders, her bone and mar - row, Come to con - tend with the bow and". The piano accompaniment continues with eighth notes.

Fifth system of piano accompaniment. The treble clef part continues with eighth notes, and the bass clef part continues with eighth notes.

CHO. ar - row! Herè's to the bow-men, the bow - men bold, Un - rivall'd for planting a shot in the



CHO. gold! Herè's to the ar - che - ry fes - ti - val! And drink to the bow - men, now,



CHO. one and all



CHO. Halt, there! At - ten - tion!



CHO. Do stay..... still!..... Here comes the danc - ing girl, to

The first system of music consists of two staves for the choir and two staves for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The choir part begins with the lyrics 'Do stay..... still!..... Here comes the danc - ing girl, to'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *f* and *p*.

CHO. show her skill, her skill! Halt, there! At - ten - tion!

The second system of music continues the choir and piano accompaniment. The choir part has the lyrics 'show her skill, her skill! Halt, there! At - ten - tion!'. The piano accompaniment continues with a dynamic marking of *p*.

CHO. Halt, there! at - ten - tion!

The third system of music concludes the choir and piano accompaniment. The choir part has the lyrics 'Halt, there! at - ten - tion!'. The piano accompaniment features a dynamic marking of *ff* and ends with a double bar line.

No 23^a

DANCE.

Moderato.

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning of the system.

Second system of musical notation. The right hand continues the melodic line with triplets and slurs. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *f* (forte) in the lower register. The left hand accompaniment includes chords and single notes.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and single notes.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and single notes.

Sixth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and single notes. A dynamic marking of *dim.* (diminuendo) is present at the end of the system.

First system of musical notation. Treble clef, three sharps (F#, C#, G#). Bass clef. Dynamic marking *p* (piano) is present in the second measure of the bass staff.

Second system of musical notation. Treble clef, three sharps. Bass clef. Includes a triplet of eighth notes in the first measure of the treble staff.

Third system of musical notation. Treble clef, three sharps. Bass clef. Includes a triplet of eighth notes in the first measure of the treble staff.

Fourth system of musical notation. Treble clef, three sharps. Bass clef. Instruction *Più animato.* (More animated) is written above the first measure. Includes multiple triplet markings in the treble staff.

Fifth system of musical notation. Treble clef, three sharps. Bass clef. Instruction *accelerando e crescendo* (accelerating and crescendo) is written in the middle of the system. Includes triplet and sextuplet markings in the treble staff.

Sixth system of musical notation. Treble clef, three sharps. Bass clef. Dynamic marking *ff* (fortissimo) is present in the second measure of the bass staff. Includes sextuplet markings in the treble staff.

Allegro vivace.

CHO.

Then shoul - der

ff

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Allegro vivace'. The dynamic marking 'ff' (fortissimo) is present in both the vocal and piano parts.

CHO.

bows and march a - way, And let our ban - ners gai - ly

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'bows and march a - way, And let our ban - ners gai - ly'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

CHO.

swing, And he who wins at ar - chers play, Shall rule us through our ho - li -

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics 'swing, And he who wins at ar - chers play, Shall rule us through our ho - li -'. The piano accompaniment continues with the same rhythmic pattern.

CHO. day, And be our no - ble arch - er King! Yes, he shall rule the ho - li -

CHO. day, And be. our no - - ble arch - - er King!

CHO.

Moderato.

Marquise.  Ah,
Baron. 
Piano. 

MAR.  Mon - sieur le Ba - ron!..... Quel -
BAR.  Ma - da - me la Mar - quise!.....


MAR.  - le froi - deur de ton!..... A
BAR.  And why not, if you please?


MAR.  man - ner so chil - ly is hard - ly in sea - son.
BAR.  Ma -


MAR.  So

BAR.  -dame, this is sil - ly, You must know the rea - son.

 *cres:*

MAR.  cold..... is your car - riage, As cold as De - cem - ber!

BAR.  The



MAR. 

BAR.  cause..... is a mar - riage, You *poco rit:* doubt - less re - mem - ber; So my *a tempo.*

 *rit:* *a tempo.*

MAR.  Qui, comme un vrai gla - çon!

BAR.  man - ner must freeze..... Ma -



MAR. *rall:* Ah, Mon-sieur le Ba - ron! *a tempo.*

BAR. - da - me la Mar - quise!

rall: *a tempo.* *f*

MAR. 2. Ah, Mon-sieur le Ba - ron!.....
3. Ah, Mon-sieur le Ba - ron!.....

BAR. 2. Ma -
3. Ma -

p

MAR. Mon a - mi, so - yez bon!
Puis - je di - re, Gas - ton?

BAR. - da - me la Mar - quise!.....
- da - me la Mar - quise!.....

Ex - cu - sez ma sur -
Puis - je di - re, Lou -


MAR. My ne - phew, I own it, Has jilt - ed your daugh - ter.
Ah, do you re - mem - ber The pas - sion you che - rished?

BAR. - pri - se.
- i - se? I
Though

MAR. 

BAR. 

can - not con - done - it - He's fic - kle as wa - ter.
 sunk to an em - ber, The flame has not pe - rished.


cres: 


MAR. 

BAR. 


craves..... for your par - don And vows re - for - ma - tion.
 real - ly so pres - sing, I can - not re - sist you.



MAR. 

BAR. 

won't..... be too hard bless - on A young a - ber - ra - tion! If he
 - call..... the old bless - ing The day..... when I kiss'd you. Quel -



MAR. 

BAR. 

falls..... on his knees - Ma -
 - le dou - ceur ex - quise! (*kisses MARQUISE.*)

*Il au - ra son par - don?
 Je ne peux di - re non!*



MAR. *rall.* Oh, Mon-sieur le Ba - ron! *a tempo.*

BAR. - da - me la Mar - quise!

DANCE.

No. 25.

FINALE.

Allegro pastorale.

Piano.

ff

CHO.

Oh! the pride of the Bel gain bow - men,

ff

rall: ff a tempo

CHO.

He's the best of us, young and old! Hail him king of the vil - lage yeo - men,

CHO.

One of his shafts has hit the gold! Fill your glasses, Lads and lass - es,

CHO. Dance a - round him and gai ly sing! Drain a rum - mer, To the mum - mer,

This system contains the first two lines of music. The vocal line (CHO.) has a treble clef and a bass clef. The lyrics are: "Dance a - round him and gai ly sing! Drain a rum - mer, To the mum - mer,". The piano accompaniment consists of two staves, treble and bass clef, with various chords and melodic lines.

CHO. He's the no - ble arch - er king!... Fill the beak - er with gold - en Rhen - ish,

This system contains the second two lines of music. The vocal line (CHO.) has a treble clef and a bass clef. The lyrics are: "He's the no - ble arch - er king!... Fill the beak - er with gold - en Rhen - ish,". The piano accompaniment consists of two staves, treble and bass clef, with various chords and melodic lines.

CHO. Fill the mug to the froth - ing brim! Ev' - ry gob - let and glass re - plen - ish,

This system contains the third two lines of music. The vocal line (CHO.) has a treble clef and a bass clef. The lyrics are: "Fill the mug to the froth - ing brim! Ev' - ry gob - let and glass re - plen - ish,". The piano accompaniment consists of two staves, treble and bass clef, with various chords and melodic lines.

CHO. *rall:* Here's to our king, a health..... to him!

This system contains the final two lines of music. The vocal line (CHO.) has a treble clef and a bass clef. The lyrics are: "Here's to our king, a health..... to him!". The piano accompaniment consists of two staves, treble and bass clef. The first staff has a *rall:* marking, and the second staff has a *ff* marking. The system ends with a double bar line and a repeat sign.

Tempo di Valse.

M. *p* MIRETTE.
 Still as your wife I'll share your life, Wan - der be -

P. *p* PICORIN.
 Still as my wife You'll share my life, Wan - der be -

F. *p* FRANCAL.
 Still as his wife You'll share our life, Wan - der be -

M.
 - side.... you yet, I that have been your gip - sy

P.
 - side.... me yet, You that have been my gip - sy

F.
 - side.... us yet, You that have been our gip - sy

M. queen Am still your own Mi - rette!

P. queen Are still my own Mi - rette!

F. queen Are still our own Mi - rette!

M. *cres:* I that have been *rall.* your gip - sy queen Am still your

P. *cres:* You that have been *rall.* my gip - sy queen Are still my

F. *cres:* You that have been *rall.* our gip - sy queen Are still our

M. *f* own Mi - rette!

P. *f* own Mi - rette!

F. *f* own Mi - rette!

ZEBINETTE *f*

ZER. Then ring the bells and rat - tle the drum, And blow the fla - geo -

BOBINET. *f*

BOB. Then ring the bells and rat - tle the drum, And blow the fla - geo -

CHORUS.

ZER. - let! Then ring the bells and rat - tle the drum, And blow the fla - geo -

BOBINET. Then ring the bells and rat - tle the drum, And blow the fla - geo -

ZEBINETTE

CHO. let! Let ev' - ry one that is not dumb Pro - claim with shouts to

BOBINET.

ZER. all and some The joy - ous wed - ding day has come, Good luck to dear Mi -

BOB. all and some The joy - ous wed - ding day has come, Good luck to dear Mi -

CHORUS.

ZER. *rette!* Let ev-ry one that is not dumb Pro-claim with shouts to all and some The

BOB.

Detailed description: This system contains the vocal parts for Zercho and Bob, and the piano accompaniment. Zercho's part is in the upper staff, and Bob's part is in the lower staff. The piano accompaniment is shown in grand staff notation. The lyrics for Zercho are: "rette! Let ev-ry one that is not dumb Pro-claim with shouts to all and some The".

CHO. joy-ous wed-ding day has come, Good luck to dear Mi-rette!

rall.

rall.

rall.

ff

Detailed description: This system contains the vocal part for the Chorus and the piano accompaniment. The Chorus part is in the upper staff, and the piano accompaniment is in grand staff notation. The lyrics are: "joy-ous wed-ding day has come, Good luck to dear Mi-rette!". There are dynamic markings: *rall.* (ritardando) and *ff* (fortissimo).

Detailed description: This system shows the piano accompaniment for the Chorus section, continuing from the previous system. It features a complex rhythmic pattern with many beamed notes in both the treble and bass staves.

Detailed description: This system continues the piano accompaniment for the Chorus section. It features a complex rhythmic pattern with many beamed notes in both the treble and bass staves.

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MIRETTE	5	0				
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