

PAUL JONES

Opera Comique in Three Acts.

WRITTEN BY

H. B. FARNIE.

COMPOSED BY

Robert Planquette

*Composer of "Les Cloches de Corneville," "Rip Van Winkle," "Nell Gwynne,"
"The Old Guard," Etc.*

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PAUL JONES.

DRAMATIS PERSONÆ:

(Original Cast.)

PAUL JONES. (the celebrated Nautical Hero).....Miss AGNES HUNTINGTON
 RUFINO DE MARTINEZ. (a Spanish Naval Officer).....Mr. GEORGE PRESTON
 BICOQUET (a St. Malo Ship Chandler).....Mr. HENRY ASHLEY
 DON TROCADERO. (Spanish Governor of the Island of Estrella).Mr. FRANK WYATT
 HARICOT. (Servant to Bicoquet).....Mr. J. FRANCIS
 KESLREL. (Skipper of a Yankee Privateer).....Mr. TEMPLAR SAXE
 BOULLABAISSE. (An Old Smuggler).....Mr. HARRY MONKHOUSE
 PETIT PIERRE. (Fisher Lad of St. Malo).....Mr. ALBERT JAMES
 YVONNE. (Niece of Bicoquet).....Miss WADMAN
 CHOPINETTE. (Wife of Bouillabaisse).....Miss PHYLLIS BROUGHTON
 MALAGUENA. (Niece of Don Trocadero).....Miss KATE CUTLER

Fishermen, Privateersmen, Spanish and American Man-o'-War-men,
Lassies of St. Malo, Ladies of the Chateau, Spanish Officers, Pages, Creoles, &c.

ACT I.

Harbour of St. Malo, France.

ACT II.

Chateau of Kerbignac-on-the-Bay.

ACT III.

The Governor's Palace at the Island of Estrella.

(Near the Mosquito Shore.)

7/11/47 E.D. Bollinger 909

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PAUL JONES.

R. PLANQUETTE.

OVERTURE.

Allegro deciso.

PIANO

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a dynamic marking of *ff* (fortissimo) and a tempo marking of *Allegro deciso.* The first system contains the initial rhythmic figures. The second system continues the texture with more complex chordal structures. The third system features a measure with a first ending bracket and a measure with a second ending bracket, both marked with an '8'. The fourth system shows a continuation of the rhythmic patterns. The fifth system concludes the page with a dynamic marking of *mf* (mezzo-forte) and a *dim.* (diminuendo) marking, ending with a *p* (piano) dynamic. The score is filled with various musical notations including notes, rests, slurs, and dynamic markings.

Allegretto mesurato.

con delicatezza.

Fl. p

rall. p tempo.

cresc.

Più animato.

TUTTI. ff

ff

poco riten.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music, including a half note followed by a quarter note, and a series of eighth notes. The bass staff begins with a bass clef and contains chords and single notes. A dynamic marking of *p* is present in the fifth measure of the bass staff.

All^o Tempo di Marcia.

The second system continues the piece. It features two staves with musical notation. The treble staff has a melodic line with some slurs. The bass staff provides harmonic support with chords and moving lines. A dynamic marking of *p* is visible in the fifth measure of the bass staff.

The third system shows more rhythmic complexity. The treble staff features eighth and sixteenth notes, some with accents. The bass staff continues with a steady accompaniment. A dynamic marking of *p* is present in the fifth measure of the bass staff.

TUTTI.

p^ù f

The fourth system is marked **TUTTI.** and *p^ù f*. It features two staves with more active musical lines. The treble staff has a series of eighth notes, and the bass staff has a more complex accompaniment with many beamed notes. A dynamic marking of *p* is present in the fifth measure of the bass staff.

p poco meno mosso.

The fifth system is marked *p poco meno mosso.* It features two staves with musical notation. The treble staff has a melodic line with some slurs. The bass staff provides harmonic support. A dynamic marking of *p* is present in the fifth measure of the bass staff.

tempo.

f

The sixth system is marked *tempo.* and *f*. It features two staves with musical notation. The treble staff has a melodic line with some slurs. The bass staff provides harmonic support. A dynamic marking of *f* is present in the fifth measure of the bass staff.

The seventh system concludes the page. It features two staves with musical notation. The treble staff has a melodic line with some slurs. The bass staff provides harmonic support. A dynamic marking of *f* is present in the fifth measure of the bass staff.

Ped.

cresc. f accel. **Piu animato.**

f

ff poco rall. p espressivo. (Strings.)

Andantino non troppo. rall. dolce. p

mf

a tempo. poco rit. p

Allegro.

poco cresc.

rall.

f

p

Ped.

Allegretto.

marcato.

poco cresc.

cres - cen

Ped.

Tempo primo.

do.

ff

ff

ff

cresc.

f

tr

f un poco rit.

Largamente.

marcato il canto.
ff

3 3 3

rit. **Animato.**
ff

Più presto.
ff

Più vivo.
ff *tr* **ff**

ACT I.

No. 1. (a) CHORUS.—“Come—shop there!” (b) RECIT.—“My men, of your money first.” (c) COUP LETS.—“Confidence.”

(CHOPINETTE & T. B.)

PIANO. *Vivace.*

TUTTI. sfz *sfz*

sfz *sfz* *f*

CHORUS. *TENORS.

ff

Come, shop— there! come, shop— Look a -

BASSES.

ff

Come, shop— there! come, shop— Look a -

(Sung behind the Curtain.)

ff

T. live and just give us a drop! Come

B. live and just give us a drop! Come

(CURTAIN RISES.)

(They hammer with empty glasses on the tables.)

ff

*If there are any fisher-boys (Soprani) introduced in this scene, they will sing in unison with the Tenors.

T. *serve out some grog! For we haven't got way by the log! A -*

B. *serve out some grog! For we haven't got way by the log! A -*

ff
Ped.

T. *hoy! there Cho-pin-ette, And don't be in a pet! We've cast our nets all*

B. *hoy! there Cho-pin-ette, And don't be in a pet! We've cast our nets all*

sf cresc. *p*

T. *night, Not a herring is left in the bay, Cod and ling, Ev'-rything, Have*

B. *night, Not a herring is left in the bay, Cod and ling, Ev'-rything, Have*

sfz

poco rall. *a tempo.*

T. *weigh'd and stowed a-way! It's true they've ta-ken their hook But it*

B. *weigh'd and stowed a-way! It's true they've ta-ken their hook But it*

poco rall. *a tempo.*

poco rit.

T. isn't the right hook for we — Our bait they took in, But nev-er a fin, Did our crews ere

B. isn't the right hook for we — Our bait they took in, But nev-er a fin, Did our crews ere

poco rit.

T. see!

B. see! (They hammer again, and cry "Chopinette! Chopinette!")

con brio. *sfz* *sfz*

CHOPINETTE.
meno mosso.

C. (Enter Chopinette from imm R.) My men, of your mon - ey first, The

meno mosso. *sfz* *p*

GOUJON.

C. col-or I fain would know — Be-lay! let us quench our thirst, And our coin we'll show.

CHOP.

T. *f* The li - quor first Let's set - tle our thirst, And our coin we'll show!

B. *f* The li - quor first Let's set - tle our thirst, And our coin we'll show!

C. *ad lib.* ask my con - fi - dence? The while you keep your pence? Then

(With closed mouth.)

T. (nodding.) Y'm! (nodding.) Y'm!

B. Y'm! Y'm!

colla parte

C. lis - ten what I think of con - fi - dence and drink!

T.

B.

rit. *rit.*

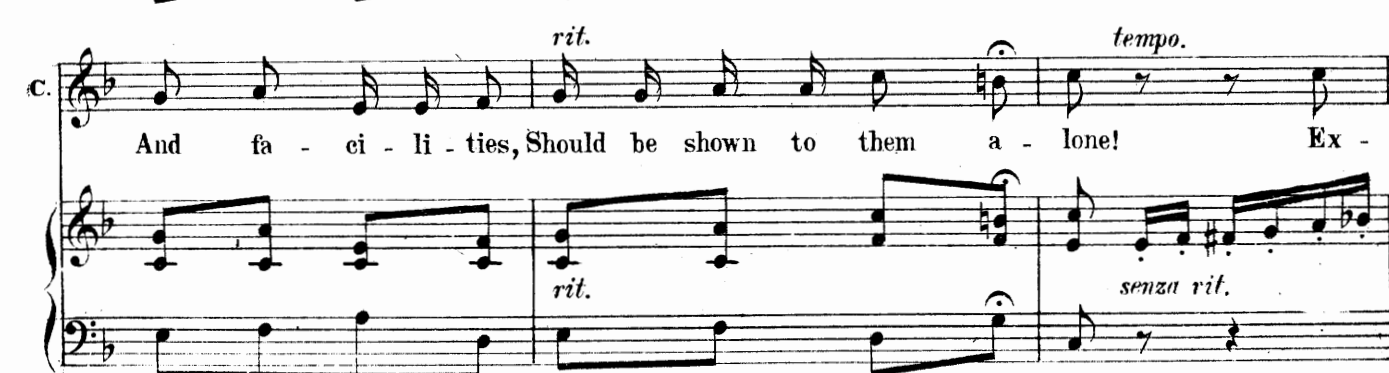
Allegretto non troppo.

c.  Some are fools, and some are ele-ver, But there's one thing strikes me ev-er,

c.  That one an-oth-er We should trust as a brother, Not as un-be-liev-ing Thomas-es, But

c.  tak-ing in his prom-is-es! I think that all should be well wish-ers,

c.  Ev'n to un-suc-cess-ful fish-ers, All ci-vil-i-ties,

c.  And fa-ci-li-ties, Should be shown to them a-lone! Ex-

C. *mf* *mf*

-cept in pub-lics be it understood! There the credit system isn't good! So my salts, you

face and folding arms get very melancholy.)

C. *piu f*

don't get here, No glass of wine nor jug of beer! No!

C. *f* *f*

'Tis no bet, With Chop-in-ette! So my salts you don't get here, No glass of wine or

C. beer!

T. *Religioso con melancholia.*

B. *Religioso.*

Mis - er - i - cor - di - a!

Mis - er - i - cor - di - a!

Ped. *Ped.* *Ped.*

No 1 $\frac{1}{2}$ EXIT. "This here is by chalks."

(CHORUS T. B.)

Allegretto vivo.

TENORS.

This here is by chalks—Just the ver-y worst day's fishing yet— So

BASSES.

This here is by chalks Just the ver-y worst day's fishing yet— So

PIANO.

T

off my mates we walks, For to go and re - bait the net!

B

off my mates we walks, For to go and re - bait the net!

No 2— MELOS. American Chanty.

(ARRIVAL OF THE SHIP.)

Andante mesurato.

PIANO.

(Second Cue, repeat a little more forte, at the arrival of the boat.)

N^o 3. — MELOS.

ENTRANCE OF BOUILLABAISSE, ETC.

Moderato non troppo.

PIANO.

N^o 4. — TRIO. "Heave Ho!"

PAUL, PIERRE AND BOUILLABAISSE.

Vivace.

PAUL. (off) *ad lib.*

PAUL JONES.

PIANO.

(Paul enters.)

riten.

P.

Ah! Here I am!

Tempo di Barcarolle.

P. *mp*

Up - on a May - day morn - ing, To dance a - long the
 White is the feath - ry bil - low, And blue the deep be -

mf *p*

P.

sea, ——— A weather - ly craft, The wind blowing aft, That's the height of delight for
 low, ——— But her hand is as white And her blue eye as bright, That is wait - ing for me I .

mf *p* *ad.*

P. *p*

me. ——— There's sea - bloom on our fa - ces, A per - fume of the
 know. ——— And on this fair May morn - ing, I'll hand not net or

poco rit. * *a tempo.*

P.

foam, ——— And mer - ry our song, As we're darting a - long, O'er the harbour bar to our
 line, ——— For un - der the tree, Shell whisper to me, Of the love that makes her

cresc. *ad lib.*

cresc. *mf colla parte.*

PAUL. (pulling on rope.)

home! mine! Yo ho, ah! ah! ah! Ah! ah!

PIERRE. *p*

(at windlass) Yo ho, yo ho, heave lads yo ho! Out - side, the breez-es merri-ly blow, Yo

BOUILL. *p*

Yo ho, yo ho, heave lads yo ho! Out - side, the breez-es merri-ly blow, Yo

dolce. a tempo.

PAU.

yo ho, ah! ah! ah! Oh! yo ho mer-ri - ly,

PIE.

ho, heave ho, heave lads yo ho! Our las-sies are waiting I know!

B.

ho, heave ho, heave lads yo ho! Our las-sies are waiting I know!

un poco animato.

PAU.

Oh! yo ho mer-ri - ly, Oh! yo ho mer-ri - ly, Oh!

PIE.

p rit. Ho yo, ho yo, ho!

B.

p rit. Ho yo, ho yo, ho!

f Ped.

p

D.C.

No. 5. — ROMANCE. The Lee Shore.

(PAUL JONES.)

Andante.

PAUL JONES.

PIANO.

Up-

Pizz.

on a lee shore when a sou' wester swept Our hooker to wreck o'er the bil - low, Thro' my

sempre dolce.

watch be - low I tran - quilly slept, Nor knew death stood by my pil - low!

dim.

cresc.

dim.

What was 'it brighten'd my lot, As the sun on the rag - ing foam? What charm, that

pp poco lento.

dolcissimo.

pp poco lento.

ad lib.

rit.

came hope-fraught, If 'twas not a thought of home? A thought of home, of home?

colla voce.

rit.

Più mosso.

Aye! when aloft quick climbing, Trimming a sail, Bells on my ear came chiming,

marcato il canto.

Faint thro' the gale! And in more tender cadence fall-ing, Loving accents my home re-

rit.

Ped. *rit.* *Ped.*

stent.

dim.

2d. Ver.

- call-ing, Bright tho' was the seem-ing, I woke to find it dream-ing! My

lunga.

Ped. colla parte. *Ped.*

P. *heart, like a wreck by the wild waters toss'd, Is hith-er and thither now dri-ven; For my*

sempre dolce.

P. *helm is gone, my reck'ning is lost, I have not a friend 'neath hea - ven!*

dim. cresc. dim.

P. *How have fair visions but pain'd, That once to my heart bright shone, And woman's*

dolcissimo. pp poco lento

P. *love may befeign'd, And pass like a dream at dawn! and pass at dawn, at dawn!*

ad lib. rit. colla voce. rit.

Più mosso.

P. No! come what tempest ev - er, La - dy of mine; My heart shall doubt thee

marcato il canto.

P. ne - ver, Thine, on - ly thine! If they tell me that thou hast bro - ken Thy love

rit.

Ped. * *rit.*

P. vow, all too light - ly spo - ken, False I'll know the

stent.

Ped. * *Ped.* *colla parte.*

P. seeming, I'll wake to find it dream - ing. Ah! to find I dream!

dim.

a piacere. *pp*

Ped. *

N^o 6. (a) CHORUS. "Maidens of St Malo." (b) SCENE. "Well, Girls!" (c) AIR.

"The Merman's Cave."

(YVONNE, DELPHINE & CORO S.S.)

Allegretto.

Maestoso.

s.s. 

PIANO. 


Maidens of St.

s.s. *con delicatezza.* 

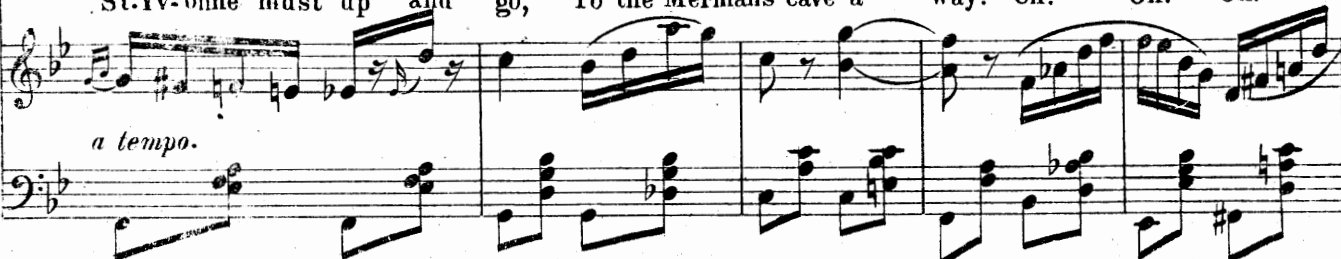
Ma-lo who would like to know Who will marry them some day, On the fete of

PIANO. 

pp *rall.*

s.s. 

St.Yv-onne must up and go, To the Merman's cave a - way! Oh! Oh! Oh!

PIANO. 

a tempo.

s.s. 

Oh! None must dare, To en - ter there, But on - ly peep! Oh! Oh! Oh!

PIANO. 

sempre *p*

rall.

s.s. Oh Thro' a crev-ice in the roof, far up the steep, Down in the dark

tempo I?

s.s. wa-ter, then, if maid-en stare, So at least the old folk tell, She in-fal-li-

s.s. -bly will see her fu-ture there, By St Yvonne's po-tent spell!

a tempo.

s.s. Not to the left, Not to the right, But straight down you have to gaze; Then it is said,

stacc.

poco meno mosso.

s.s. You'll see a sight, That will ve-ry much a-maze! Well, girls, what did you see?

poco meno mosso. *f* *f*

DELPH.

CORO.

DELPH. Animato.

s.s. Nothing! Nothing! I've ev'-ry con-fi - dence in Saints But think this one's a -

stacc. stacc. p

CORO.

(Enter Yvonne R. U. E.)

YV.

D. - do! It may be ve - ry wrong but we Are quite with you! Not

f meno mosso.

CORO.

YV. a piacere.

CORO.

Y. I! Y - vonne! I've seen my fate to - day! You've seen your fate to -

mf stacc. p stacc. Ped. *

(Yv. nods.)

di - - mi - nu - endo.

YVONNE.

s.s. - day? Then tell us in what way? Yes in what way? 1. When I

stacc. lunga.

Moderato semplice.

Y. *rit.* *a tempo.* *rit.*

look'd and found no other body present, Then thinks I, I'll have one more peep on the sly, Down the
own I am a little superstitious, And I shudder'd when I thought what he might be! Some false

p *rit.* *a tempo.* *rit.*

Y. *tempo.* *ad lib.* *portando.*

dark cave and its water phosphorescent, Oh! my heart went pit a pat, for what did I des - cry? Ah! A
Merman or Sea goblin in - aus - picious, Then farewell to matrimo - ny and all love for me Ah! Then

tempo. *colla parte.*

Tempo di Valse.

Y. *p*

youth in the a - zu - rine sea, _____ A youth that my soul straight a - dored, _____ When I
kiss'd her that vis - ion di - vine, _____ A ring - let of ha - zel brown hair _____ And I

Y. saw who my husband would be, _____ My faith in our Saint was re - stored! _____
knew it at once, it was mine, _____ Ah nev - er a gob - lin was there! _____

S.S. _____

And
The

Y. Ah! Ah! Ah! Ah!

S.S. how was the gen - tle - man called? His name you have *not* mention'd
youth with the lock then you know? You *must*, my dear, since you have

poco più f

Y. The fact is, I was so ap - pall'd, That his
No doubt, but 'twas some weeks a - go, Such a

S.S. yet!
met!

p

Y. name I quite for - get! 2. Now I
time I quite for - get!

S.S. for - get!
for - get!

Ped. * * * *Ped.* *

D.C.

N^o 6¹ EXIT. "Maidens of St. Malo."

(CHORUS. S. S.)

L'istesso tempo.

s. s.

Maidens of St. Ma-lo whowouldlike to know Who will marry them some

PIANO.

f *grazioso.* *pp*

s. s.

day, On the *fete* of St. Yvonne must up and go, To the Merman's cave a -

s. s.

- way! Not to the left, Not to the right, But straight down you

stacc.

s. s.

have to gaze; Then it is said, You'll see a sight, That will ve-ry much a-maze!

di - - mi - nu - - endo.

colla parte.

pp

N^o 7. DUETT. "A little bird on weary wing."

(YVONNE & PAUL.)

Andante espressivo quasi Allegretto.

YVONNE.

YV.&P.

PIANO.

lit - tle bird on wea - ry wing, Fell at my feet to - day, — It could not fly, it

could not sing, And trembling there it lay — I could but think my self that bird, When

thou art on the parting main, No more thy dear voice heard, Per - haps ne'er seen a -

poco rall.

PAUL.

YV. gain! For I a-las! can never, never go, Where billows roll and wild winds blow Ah!

Moderato assai.

P. Chase that sor-row from thy brow, Let who quail, so shalt not thou!

P. Many and many a league of foam, Birds cross to seek their home. Love bears up their

P. pin-ions frail, Shields them from the o-c-ean blast,

P. So shall love for thee a-vail, And bring thee home, Bring thee to me my love at

P. *YVONNE.*
 last! For-give me! for'tishard to part my love, And in the world I have no one but

YV. *con tristezza.*
 thee. And fas for my poor,trembling heart my love, It goes with thee a- cross the

YV. *PAUL. con fuoco.*
 sea! Yet but one heart goes out with me, But one hearttempts the

P.
 brine, For as thou giv - est thine to me, So with thee leave I

P. *YVONNE.*
 mine! Oh say, oh say those words once more! For love knows nei - ther sea nor

con tutta la forza.

senza rit.

Moderato con fuoco.

YV. shore! Yes I am thine, And thou art mine — Ma - ny a moon will
 PAUL. Yes I am thine, And thou art mine — Ma - ny a moon will

ff *senza rit.* *Ped.*

YV. wax and wane, Ere we twain may meet a gain,
 P. wax and wane, Ere we twain may meet a gain,

YV. But tho' storms a round us blow, Our plighted troth no change shall know, our troth no
 P. But tho' storms a round us blow, Our plighted troth no change shall know, our troth no

stent. *stentato.* *stent.* *cresc.* *colla parte.* *Ped.* *colla parte.*

YV. change shall know!
 P. change shall know!

fff *sempre f* **Piu vivo.** *stacc.*

N^o 8. FINALE TO ACT I. "So your boats and your nets."

(TUTTI e CORO. SS. T. B.)

PIANO. *Allegretto.*

f *cre - scen - do.*

accel. *tempo I!*

mf *Ped.* *

SOPRANI.
So your boats — and your nets you have left, For the cut - lass, pis - tol and pike — Ver - y

TENORS.
Come! don't pout do ye see?

BASSES.
Come! don't pout do ye see?

Ped. *

S. swag - gering fel - lows, and af - ter the girls out there! — O pray

T. On our beam ends are we —

B. On our beam ends are we, .Come! don't an - gry be, d'ye see?

Ped. *

S. go! if an e - bo - ny girl, Is the sort of thing that you like — It is

T. Silks we'll bring you to wear

B. Silks we'll bring you to wear

S. cer - tainly true 'tis a kind of com - plexion will wear — will wear. *(The sailors make it*

T. Show - ing you as how it's for you on - ly — we care.

B. Show - ing you as how it's for you on - ly we care.

piu animato.

ff

up with the girls — enter Chopinette R from inn.)

C. **CHOPINETTE.** Bouillabaisse! Bouillabaisse! Bouillabaisse! Bouillabaisse!

senza rit.

p

C. *(to crowd.)* Pray — can you tell where my hus - band can be? — No!

ALL.

p

MERLAN.

CHOP.

C. Oh! very good, but the scamp's got to reck-on with me! Bah! Madam

Musical score for Chopin's first part, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *fz* (forzando).

M. Chopi-nette, don't make a fuss! There comes your man, and he seems one of us. Ah!

ALL. Ah!

Musical score for Merlan's first part, including vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff. Dynamics include *fz* (forzando).

(Enter Bouilli and Pierre as Pirates.) Moderato mesurato.

PIERRE.

M. And I'm Petit Pierre! Suppose we say a

Musical score for Pierre's first part, including vocal line in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature.

BOUILL.

B. CHOP. "What's this?" I'm Bouilla - - baisse An old scapegrace

Musical score for Bouilli's first part, including vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature.

pair! There right you are, old sieve! It's un-der-stood he did-n't ought to

B. I aint no good. It's un-der-stood I did-n't ought to

Musical score for Bouilli's second part, including vocal line and piano accompaniment. The piano accompaniment is in grand staff. Dynamics include *p* (piano).

P. pair! There right you are, old sieve! It's un-der-stood he did-n't ought to

Musical score for Pierre's second part, including vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature.

B. I aint no good. It's un-der-stood I did-n't ought to

Musical score for Pierre's third part, including vocal line in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature.

Piano accompaniment for the final part of the scene, in grand staff with a key signature of two sharps (F# and C#) and a 2/4 time signature.

P. live! Up-on the quarter deck And now he is a

B. live! I spliced with she To con-vert me

P. wreck! O no! it did-n't work Hes still a Heath-u-en and she's a

B. It did-n't work Im still a Heath-u-en and she's a

P. Turk!

B. Turk!

S. *pp* Sad! it did - n't work, For he's a Heath - u - en, and she's a Turk!

T. Sad! it did - n't work, For he's a Heath - u - en, and she's a Turk!

B. Sad! it did - n't work, For he's a Heath - u - en, and she's a Turk!

8

BOUIL.

B. *She's stopp'd my grog to keep me sober, Yet somehow I are-n't grate . . . ful!*

S. *(smiling and shaking head.)* *p* Ah!

T. *p* Ah!

B. *p* Ah!

p *Pizz.*

B. *She's chuck'd' my bacey in the fire, And somehow mates I finds it hate . . . ful!*

S. *(nodding.)* *p* Ah!

T. *p* Ah!

B. *p* Ah!

p *Pizz.*

B. I ne-ver see a Parson yet, Was half so good as Chopin - ettè!

S. *(knowingly.) p*
Ah!

T. *p*
Ah!

B. *p*
Ah!

B. *rit.*
I are-n't worthy of her se, Un - to the In-gies off I go!

S. *(laughing.)*
Ha!

T.

B.

CHOP.
 C. Don't you think I wish you not to go?
 S. *(Closed mouth.)*
 T. *(Closed mouth.)* ha! *(laughing.)* H'm!
 B. H'm! Ha, ha! *(Closed mouth.)*
 H m! H'm!

CHOP.
 C. Pray who are you a - ny-way? I would know! Who?
 B. *f* *PIERRE.* Who? I'm Bouilla -
 S. *BOULL.* Who?
 T. Who?
 B. Who?
p tempo I?

P. *And I'm Pe-tit Pi-erre* *Suppose we say a pair!*

B. *baisse.* *An old scape-grace.* *I aint no*

S. *La la la la la la la la*

T. *La la la la la la la la*

B. *La la la la la la la la*

P. *There right you are, old sieve* *It's un-derstood he did-n't ought to live!*

B. *good.* *It's un-derstood I did-n't ought to live!*

S. *la la la la* *He did-n't ought to live!*

T. *la la la la* *He did-n't ought to live!*

B. *la la la la* *Should-n't live!*

f *Ped.*

(Chopinette in rage rushes at Bouillabaisse whilst all laugh and deride her. Enter Captain Kestrel R from inn who separate them and drags down Chopinette.)

KESTREL. *Vivace.*

K. *Vivace.*
Come! don't you kill my crew! — A

K. *p Vivace.*
pret-ty girl like you For all fill up a part - ing glass, 'Tis I stand treat, my

lass!

T. Oh thank your hon - or's grace — Come girls splice the main - brace — And

B. Oh thank your hon - or's grace — Come girls splice the main - brace — And

ff

(groups formed at tables R and up stage whilst Chopinette and waiters enter from inn and serve drink; no more movement.)

T. fill - ing up their glass Each tar will drink now to his pret-ty lass! *(enter from house L) I*
(Yvonne, as if looking for some one.)

B. fill - ing up their glass Each tar will drink now to his pret-ty lass!

Tranquillo.

*(Bicoquet enters and listens.)**BIC. (mocking.)*

YV. must see Paul a - gain! You must see Paul a - gain! He's off my Allegretto.

Musical score for YVONNE (YV.) in G major, 2/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff (treble and bass clefs). The tempo is marked 'Allegretto'. The lyrics are: 'must see Paul a - gain! You must see Paul a - gain! He's off my Allegretto.'

*(Enter Paul in Pirates dress.)**YVONNE.**BIC.*

B. girl, to which "a - men!" No! he is here! No! he is here! (Ay he's here, but to

Musical score for YVONNE (YV.) in G major, 2/4 time. The vocal line is on a bass clef staff, and the piano accompaniment is on grand staff. The tempo is 'Allegretto'. The lyrics are: 'girl, to which "a - men!" No! he is here! No! he is here! (Ay he's here, but to

B. me he must speak my dear!) Mas-ter! I have come to ask her hand, (kneels)

Musical score for PAUL (PAUL.) in G major, 2/4 time. The vocal line is on a bass clef staff, and the piano accompaniment is on grand staff. The tempo is 'Andante sostenuto'. The lyrics are: 'me he must speak my dear!) Mas-ter! I have come to ask her hand, (kneels)

P. See! I kneel to you, who ne'er knelt be - fore! For her sake I sail to a

Musical score for PAUL (PAUL.) in G major, 2/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff. The tempo is 'Andante sostenuto'. The lyrics are: 'See! I kneel to you, who ne'er knelt be - fore! For her sake I sail to a

P. far distant strand, Let me have your prom - ise Till I bring back gold from a for - eign

Musical score for PAUL (PAUL.) in G major, 2/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff. The tempo is 'Andante sostenuto'. The lyrics are: 'far distant strand, Let me have your prom - ise Till I bring back gold from a for - eign

YVONNE (kneeling and taking Paul's hand.)
piu animato.

YV. *dim.*
Do not be for my sake, his suit spurn - ing, Pa - tient I'll wait for his re -
P. shore!

piu animato.

YV. *BIC. (aside)* *(aloud.)*
turn - - ing! To hu - mor them's the bet - ter way! Well, well, 'tis on - ly
P. *pp.* *fz.*

B. *(they rise.)* *meno mosso.*
bus' - ness lis - ten what I say! Three years Yv - onne will wait for
P. *stacc.* *ben sostenuto meno mosso.*

B. *(Yvonne starts.)* *PAUL.*
you And for your gold! I ac - cept! what is the

P. *BIC. (sneering)*
sum that in your hands must then be told? Sweet
sfz

B. Sir a bag-a-telle no thanks, no thanks! — One million

(turns up chuckling.)

YVONNE. (Yvonne is horror struck. During her Solo Paul stands brooding.)

B. francs! Cru-el words! 'twas but a mocker - y — He knew that

YV. this could ne-ver be — It shall be! Mine own a load - star

PAUL. rit. *L'istesso Tempo.*

P. leads me on, Where gold and thou shall both be won!

P. And with that I'll con - quer fame, So love and thou be still — the

colla parte.

Ped.

(Malaguena enters L. followed by Guava and servants with luggage; simultaneously Rufina enters R. Groups break up and Chorus forms semicircle for last picture.)

Allegro moderato:

P. *BIC.* **PAUL.** **MAL.** **RUF.** **KESTREL.**

same! Is it a-greed? It is in-deed! The coach is due? It waits for you! On board, my

poco a poco crescen

pp

K. *CHOP. to HAR.* **SOPRANI.**

men! I real-ly think it's on a-gain! Now good-bye! You will come

TENORS.

Good-bye! Good-

BASSES.

Good-bye! Good-

do.

f

S. back by and by?

T. -bye We'll come back by and by!

B. -bye We'll come back by and by!

f

accel.

Vivace.**MAL. (to Bic.)**

M. Musical score for MAL. (to Bic.) featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Vivace'. The vocal line begins with the lyrics 'Though we part, I'll think of thee, the while that I am far a - way!'. The piano accompaniment includes dynamic markings 'fz' and 'p'.

Though we part, I'll think of thee, the while that I am far a - way!

PAUL (to Yv.)

P. Musical score for PAUL (to Yv.) featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Vivace'. The vocal line begins with the lyrics 'If I am a - live I'll claim thee dar - ling, three years from this day!'. The piano accompaniment includes dynamic markings 'fz' and 'p'.

If I am a - live I'll claim thee dar - ling, three years from this day!

RUE (to Yv.)

R. Musical score for RUE (to Yv.) featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Vivace'. The vocal line begins with the lyrics 'Thee I'll win and wear, Yvonne, but give me hope or ere we part!'. The piano accompaniment includes dynamic markings 'fz' and 'p'.

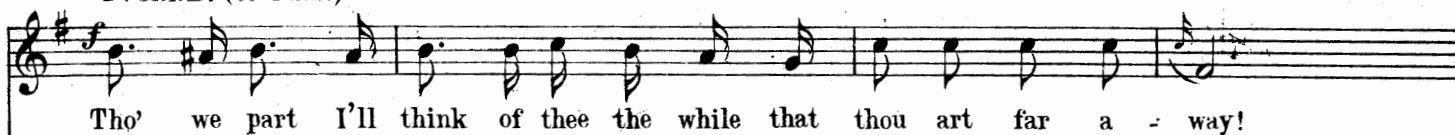
Thee I'll win and wear, Yvonne, but give me hope or ere we part!

YVONNE.
poco rit.

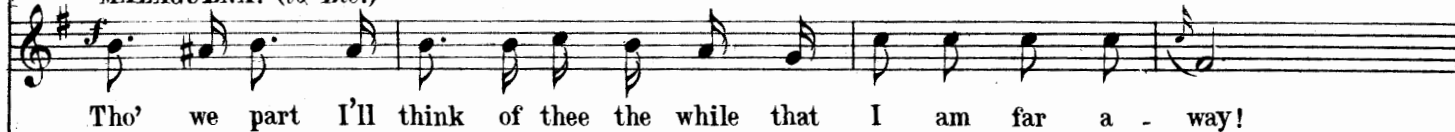
YV. Musical score for YVONNE. featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'poco rit.'. The vocal line begins with the lyrics 'Oh! how can a young girl answer for her heart, her heart!'. The piano accompaniment includes the marking 'poco rit.'.

Oh! how can a young girl answer for her heart, her heart!

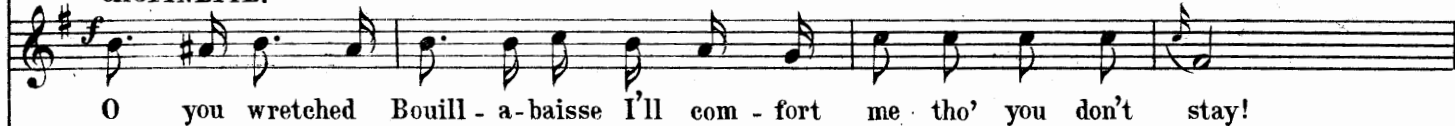
YVONNE. (to Paul.)



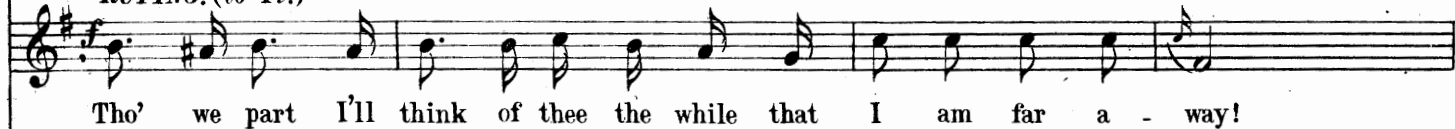
MALAGUENA. (to Bic.)



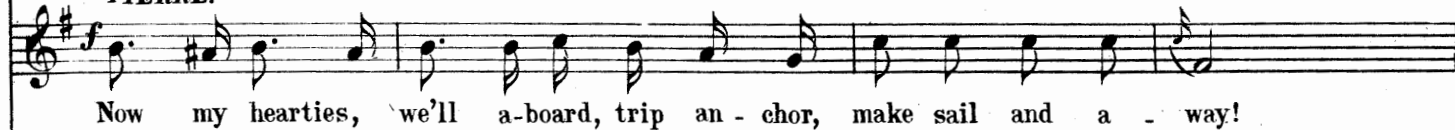
CHOPINETTE.



RUFINO. (to Yv.)

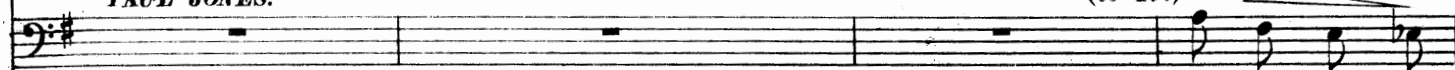


PIERRE.



PAUL JONES.

(to Yv.)



I will soon re -

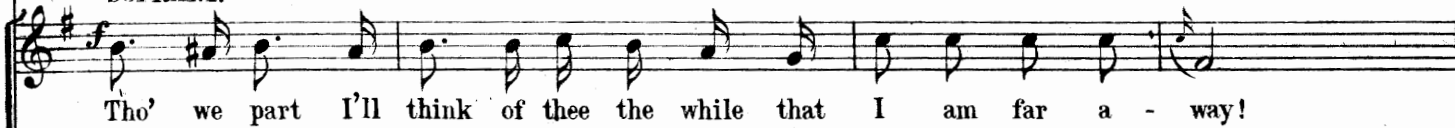
BICOQUET.

(to Mal.)

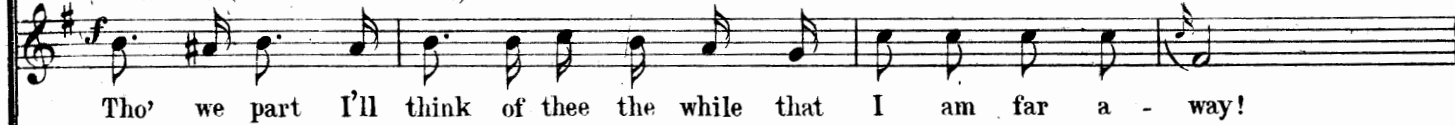


He will ne'er re -

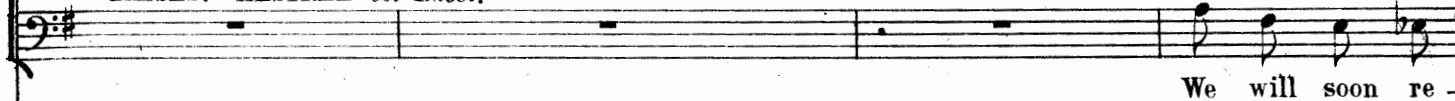
SOPRANI.



TENORS. (BOUILLABAISSE.)



BASSES. KESTREL col Bassi.



CORO.



YV. If you are a - live you'll claim me, dear - est, three years from to - day!

MAL. With the pros - pect of a spouse in frag - ments, I do not feel gay!

CH. Har - i - cot's stiff in the joints, but then he can - not run a - way!

RUF. When I've won my e - pau - lets, you'll lis - ten to the suit I pray!

PIE. On the Span ish main, are pri - zes ly - ing for you in each bay!

PAU. turn! Oth - ers thou wilt

BIC. turn! My choice she'll not

S. If we are a - live, we'll keep the prom - ise that we make this day!

T. If we are a - live, we'll keep the prom - ise that we make this day!

B. turn! Oth - ers you will

YV. I am thine for ev - er, let me swear it once more ere we part,

MAL. Should the fragments last not, it is un - der - stood be - fore we part,

CH. I - dle, smok - ing, drinking fel - low, I am glad that you de - part,

RUF. I'll be thine for ev - er, let me swear it once more ere we part,

PIE. One good cruise and we'll di - vide, a thou - sand dol - lars each man's part

PAU. spurn! _____ Hop - ing, I de -

BIC. spurn! _____ At last he'll de -

S. I am thine for ev - er, let me swear it once more ere we part,

T. I am thine for ev - er, let me swear it once more ere we part,

B. spurn! _____ Hop - ing we de -

YV. *rit.*
O'er the sea, goes out with thee my heart, my heart!

MAL. *rit.*
Thou shalt take to thee my heart, my wid - ow'd heart!

CH. *rit.*
One thing you don't take with you, is my heart, my heart!

RUF. *rit.*
Soon I will re - turn, my own, to claim thy heart, thy heart!

PIE. *rit.*
There - fore don't look glum, and kiss a last time your sweet - heart!

PAU. *rit.*
part! I have her heart, her heart!

BIC. *rit.*
part! I'll change her heart, her heart!

S. *rit.*
O'er the sea, goes out with thee my heart, my heart!

T. *rit.*
No girl else will have our heart, shall have our heart, our heart!

B. *rit.*
part! We have their heart, their heart!

Maestoso.

rit. *ff* *ff*

(CURTAIN.)

un poco rit.

ACT II.

ENTR' ACT.

PIANO.

sostenuto. mf

più

con delicatezza.

poco rit.

Allegretto grazioso.

pp leggermente.

a tempo.

rall.

staccato.

rit.

a tempo.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Second system of musical notation, including performance instructions: *poco rit. e dim.*, *p leggieramente.*, and *rall.*

Third system of musical notation, including the instruction *a tempo.* and *stacc.*

Fourth system of musical notation, showing a continuation of the complex rhythmic patterns.

Fifth system of musical notation, including the instruction *più animato e staccatissimo.*

Sixth system of musical notation, including the instruction *poco rit.* and *ff*.

No 9. (a) CHORUS. "Capitan! Ola!"

(b) SOLO. "You're welcome, friends"

(c) SERENADE. "Lull'd by waves."

(RUFINO, RAMEZ, & CORO T.B.)

Moderato.

Curtain rises. Early dawn. Limelight.

Enter at back the

PIANO.

Naval officers in boat - cloaks.

They come down as if looking for some one.

CORO.

T. *p* Cap - i - tan! O - la! O - la! Cap - i - tan! O -

B. *p* Cap - i - tan! O - la! O - la! Cap - i - tan! O -

Allegretto.

RUFINO.

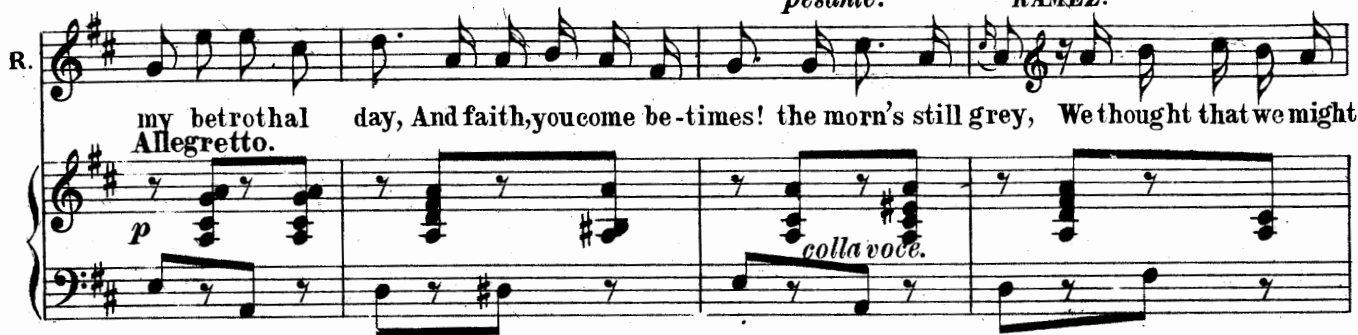
T. la! O - la! You're welcome friends on

B. la! O - la!

Enter from Chateau, Rufino, Omnes (spoken) "Ah! Capitan!"

pesante.

RAMEZ.

R. 

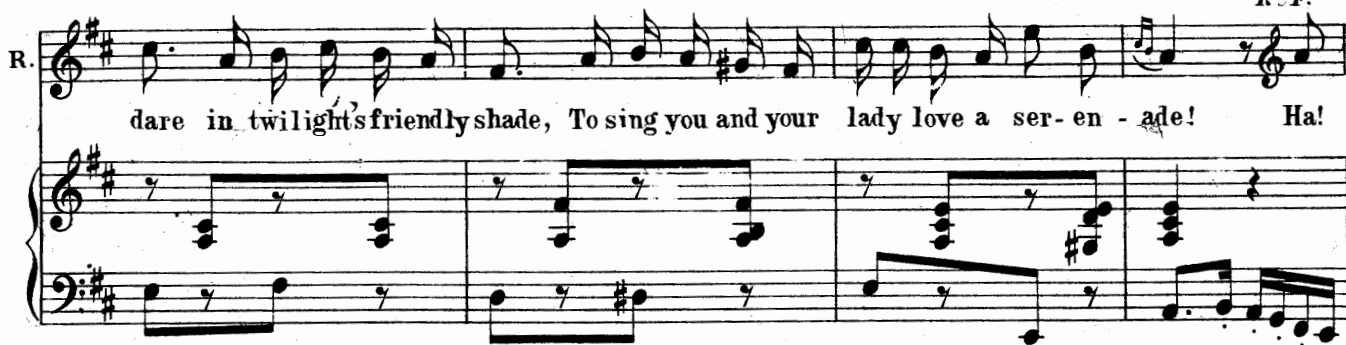
my betrothal day, And faith, you come be-times! the morn's still grey, We thought that we might

Allegretto.

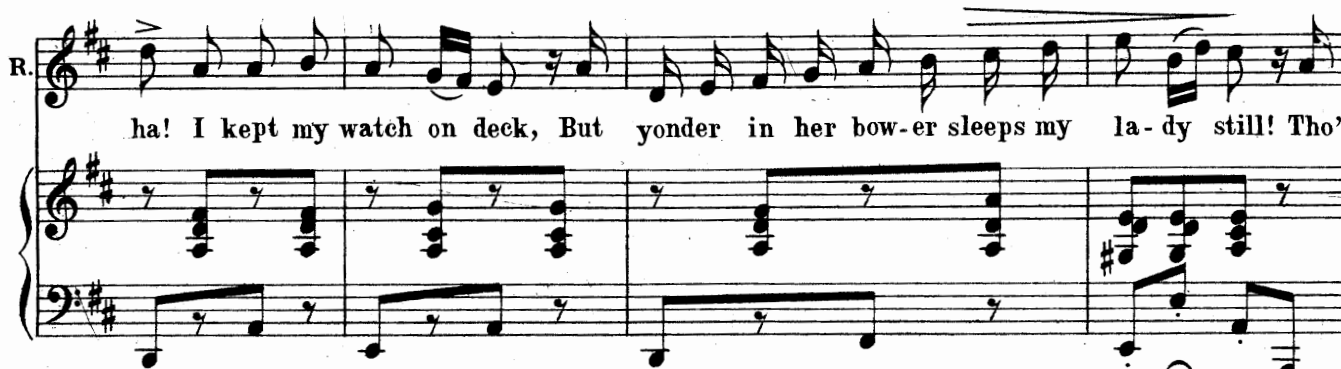
p

colla voce.

RUF.

R. 

dare in twilight's friendly shade, To sing you and your lady love a ser-en-ade! Ha!

R. 

ha! I kept my watch on deck, But yonder in her bow-er sleeps my la-dy still! Tho'

R. 

lit-tle of our strain she reck, Let's mingle mu-sic with her dreaming if you will!

T. 

B. 

Ay!

Ay!



cresc.

de cres cen - do.

T.
to the maid A ser - en - ade!

B.
to the maid A ser - en - ade!

Ped.

dim.

RUF. dolce.

R.
Lull'd by waves that round thy slum - bers play, (Fit lul-la-by for her who'll

pp dolce.

R.
be the sail - or's bride)..... Dost thou dream it is the

R.
hap - py day, That bringeth him over the foam to rest by thy side? Lo! the

marcato.

poco animando.

R. *morn- ing creeps o'er the bil - low, And the shadows of night now are gone Yet*

a piacere.

R. *till thy fair heads left the pil - low, How slowly, slowly, slowly, slowly, slow-ly comes the*

T. _____

B. _____

poco rit.

colla parte.

(col tenori.)

R. *dawn!*

T. *Ah!..... Wake! Wake, la - dy,*

B. *Ah!..... Wake!*

tempo senza rit.

rit.

p

T. wake to know Lover and friend be-low From foreign

B. Wake thee, to know Lover be - low

T. foam And to wel - come him home, ah! home! *rit.*

B. A - wake! la - dy, wel - come him home, ah! home!

T. *mf* *tempo.* Wake! wake, la - dy wake to know Lov - er and

B. Wake! wake! Wake thee, to know

stent.

T. friend be-low..... From far..... o-ver for-eign foam... Oh

B. Lover be-low! From far..... o-ver for-eign foam... Oh

T. *rit.* welcome him home! Au-ro-ra opes her dew-y

B. welcome him home! her dew-y

p meno mosso.

T. eyes, A-rise! A-rise! *smor-zan-do.*

B. eyes, A-rise! A-rise!.....

p un poco rit. *pp*

No 10. — DUETT. "The shipping news?"

(YVONNE & BICOQUET.)

(aside.) *p rit. molto.*

YVONNE. *Alla recit.* Is he alive in very

BICOQUET. *Allegro.* The shipping news myself I'll read!

PIANO. *ff* *colla parte.* *p rit. molto.*

Andante non troppo.

Y. deed? In my bosom brighter hopes are ri - sing now!

B.

(reading his paper aside.) *Andante non troppo.*

pp sempre.

"There is a heavy fall in

PIANO.

Y. Cha - sing doubt and sorrow from my wea - ry brow! Do I

B. jutes,"

"The crops are better, also roots,"

PIANO.

Y. dream? or is it tru-ly what I read! Yes! my

B. Pork is re-port-ed ea-si - er

Y. dar - ling lives, 'tis written there in - deed!

B. (turning page.) In coffee there's a lit-tle stir, There is a drop in ribs, Al-

p stacc.

Y. *ad lib.* My dar-ling sai - lor is near me!

B. so in co-coa nibs! Ah! sugar's looking brown, And

dim. *p*

Ped.

Y. *If on-ly now he might hear me!*

B. *ostrich feathers down!* *Oh! yes I hear you Madmoi-*

dim. *risoluto. stacc. sempre.*

Ped.

(Yvonne comes three steps towards audience.)

Y. *dim.*

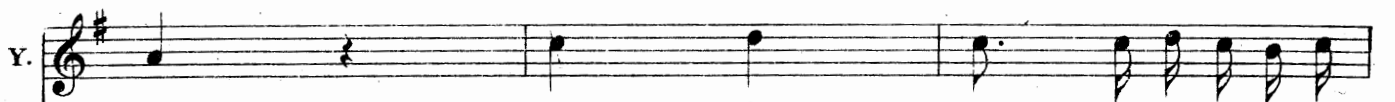
B. *mf* *mf* *dim.*

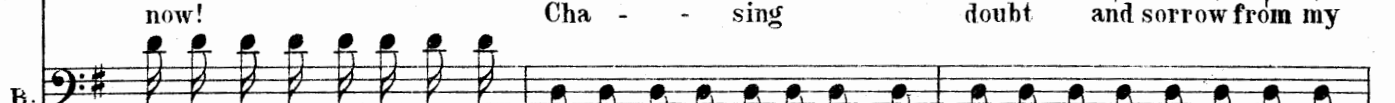
selle, But perfect silence would be well! Instead of list'ning to your lips, I want to read about my

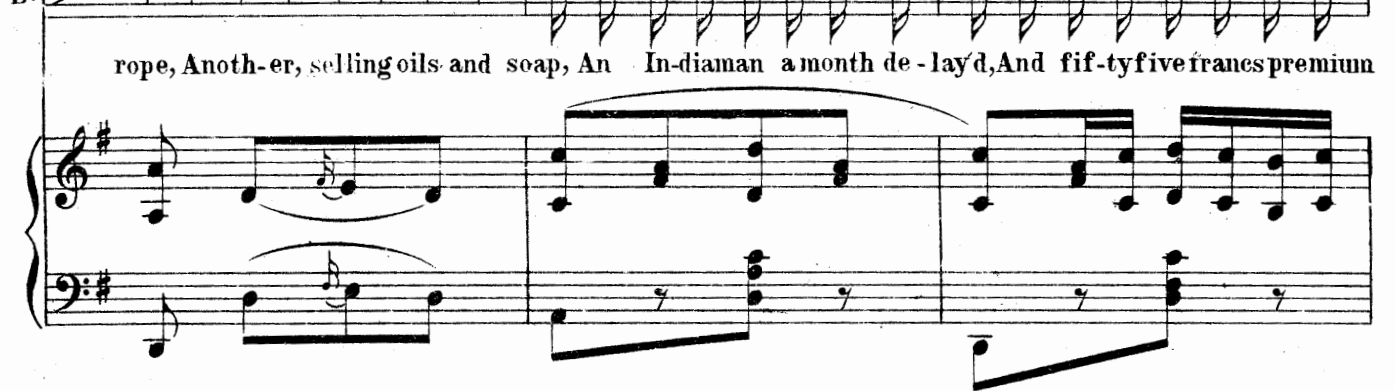
Y. *tempo.* *p* *In my bo - som brighter hopes are ri - - - sing*


B. *ships, How many have come in-to dock, And here is all the Council talk, A new firm's started making*


pp tempo.

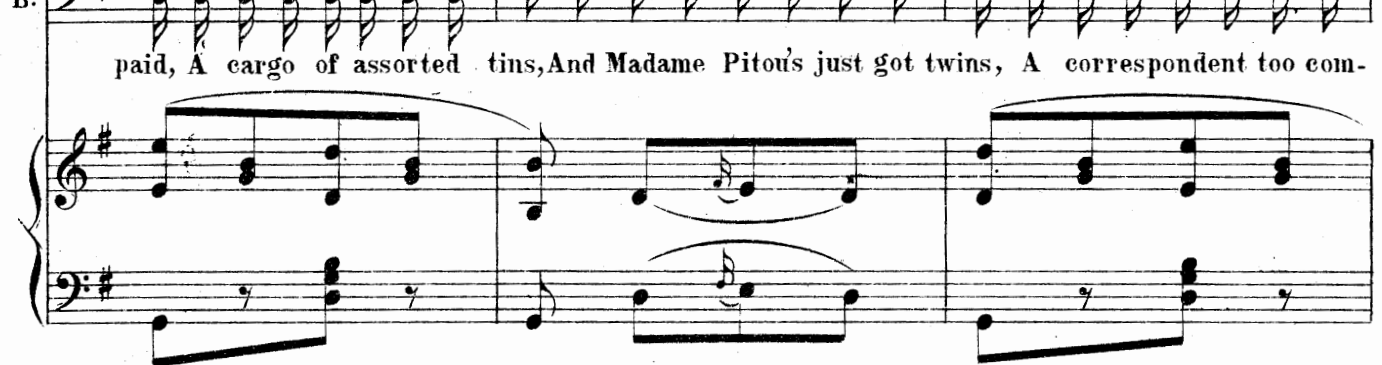
Y.  now! Cha - - sing doubt and sorrow from my

B.  rope, Anoth-er, selling oils and soap, An In-diaman a month de-lay'd, And fif-ty five francs premiun

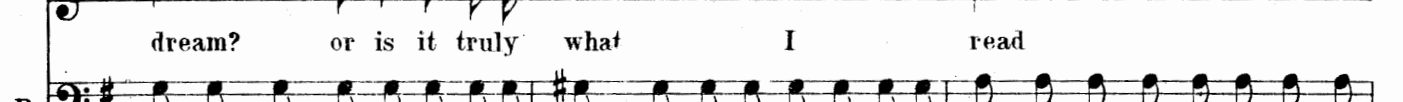


Y.  wea - - ry brow! Do I

B.  paid, A cargo of assorted tins, And Madame Pitou's just got twins, A correspondent too com-



Y.  dream? or is it truly what I read

B.  plains, Somethings the matter with the drains, The leather market's rather slack, And coals are looking somewhat



Y. Yes! my dar - ling lives, 'tis written there in - deed! O

B. black, The glass is high but then a - gain, The weather's very much like rain, like rain! Ah!

Y. heart! a - way with doubt and

B. My grandeur's ve-ry weary, And rich-es are all vain, I find it ve-ry cheery,
(Bicoquet pushes up spectacles and lays paper in lap.)

Y. pain! My faith - ful lov - er will come back to

B. To come to shop a - gain! How dear to re - col - lec - tion, The bargains in the street,

Y. *dim. poco rit.* *tempo.*
 thee a - gain! A - way..... with
poco rit.

B.
 How sweet in re-trospection The price of meat! In spite of all my pleasure,

poco rit. *tempo.*

Y. *meno mosso.* *sfz*
 doubt with doubt and pain, For thy faith - - ful
(drowzes.)

B.
 And even of my wife, This is the only pleasure, Left me in life! To think I trade

meno mosso. *sfz*

Y. *de - - cres - - cen - - do.* *rall. molto.* *pp*
 lo - - - ver will come back a - gain!.....
pp *rall. molto.* *pp*

B.
 To think I scheme, To think I trade, to think I scheme? Tis but a dream, but let me dream...
(sleeps.)

sfz *sfz* *sfz* *p rall. molto.* *pp*

No 11. — CHORUS. "How bright the day!"

(S.S. T.B.)

Allegretto.

SOPRANI.

TENORS.

BASSES.

PIANO.

ff pomposo.

trium

dolce.

p

p

S.
T.
B.

day! Waves in cadence rhyth - mic glancing, La, la, la, la, all na - ture's

day! Waves in cadence rhyth - mic glancing, na - ture's

day! Waves in cadence rhyth - mic glancing, na - ture's

S.
T.
B.

gay! Light and shade up - on the sward are dancing, Light and shade up - on the sward now

gay! Light and shade up - on the sward are dancing, Light and shade up - on the sward now

gay! Light and shade up - on the sward are dancing, Light and shade up - on the sward now

S. dance! Light - ly pass, Up - on the

T. dance! Light - ly pass, Up - on the

B. dance! (Salutations.) Light - ly pass, Up - on the

p *mf*

S. grass! Light-ly pass, Up - on the grass! Nor crush'd be

T. grass! Light-ly pass, Up - on the grass! Nor crush'd be

B. grass! (Salutations.) Light-ly pass, Up - on the grass!

ff
senza rit.

S. laid, The quiv'-ring blade! Nor crush'd be laid, The quiv'-ring blade!.....

T. laid, The quiv'-ring blade! Nor crush'd be laid, The quiv'-ring blade!....

B. The quiv'-ring blade! Nor crush'd be laid, The quiv'-ring blade!.....

mf *Ped.*

No 12. — (a) LILT. — “He look’d at my Sabots.” (b) MONTAGNARDE.

(c) BOURRÉE.

(MALAGUENA, CHOPINETTE, CORO SS. T. B.)

(a) LILT. — “He look’d at my Sabots.”

PIANO

Vivace. *Louré.*

MALAGUENA.

1. Thinks I “a pea-sant I will be, Such as they sel-dom see!?”.....
 2. Go-go the far-mer pass-ing by, “Dye want a girl?” says I!.....
 3. “How shall I learn the corn to reap? I’m ig-nor-ant a heap!?”.....
 4. If, girls, you’d fas-ci-nate a swain, Leave silk and sat-in train!.....

S.

1. Thought she “a pea-sant I will be, Such as they sel-dom see?.....
 2. Go-go the far-mer pass-ing by, “Dye want a girl?” says I!.....
 3. How shall I learn the corn to reap? I’m ig-nor-ant a heap!.....
 4. If, girls, you’d fas-ci-nate a swain, Leave silk and sat-in train!.....

T.

1. Thought she “a pea-sant I will be, Such as they sel-dom see?.....
 2. Go-go the far-mer pass-ing by, “Dye want a girl?” says I!.....
 3. “How shall I learn the corn to reap? I’m ig-nor-ant a heap!?”.....
 4. If, girls, you’d fas-ci-nate a swain, Leave silk and sat-in train!.....

B.

MAL.

p

1. Kirtle cut high and bodice low, I flatter my-self I was a show, And oh! oh!
 2. What are your qual-i-ties I'd know, I look at my mind, remark'd Go-go. But oh! oh!
 3. Oh! says he, "I'll teach you to mow, And how you should hold the rake and hoe," But oh! oh!
 4. O'er rustic frock, make *comme il faut*, The gentleman's sure to am'rous grow Then oh! oh!

M. *p* *f*

oh!..... Just look at my sa-bots! Just look at my sa-bots! ...
 oh!..... He look'd at my sa-bots! He look'd at my sa-bots! ...
 oh!..... He look'd at my sa-bots! He look'd at my sa-bots! ...
 oh!..... Just show him your sa-bots! Just show him your sa-bots! ...

S. Oh! oh! oh! Just look at her sa-bots! ...
 Oh! oh! oh! He look'd at my sa-bots! ...
 Oh! oh! oh! He look'd at my sa-bots! ...
 Oh! oh! oh! Just show him your sa-bots! ...

T. Oh! oh! oh! Just look at her sa-bots! ...
 Oh! oh! oh! He look'd at my sa-bots! ...
 Oh! oh! oh! He look'd at my sa-bots! ...
 Oh! oh! oh! Just show him your sa-bots! ...

B. *f*

marcato. *p* *ff* *ff*

(b) MONTAGNARDE.

(Dialogue..... Places for Bourrée.)

Allegretto. *Attacca.*

Red. * Red. * Red. * Red. *

(c) BOURREE.

Allegro.
Louré.
ben mesurato.

tr

tr

ff

8

ff *p*

ff *p*

First system of musical notation, consisting of a treble and bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff contains a melodic line with eighth and sixteenth notes, and a final measure with a slur and accent. The bass staff contains a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation, identical in structure to the first system, showing the continuation of the melodic and accompaniment lines.

Third system of musical notation, identical in structure to the first system, showing the continuation of the melodic and accompaniment lines.

Fourth system of musical notation, identical in structure to the first system, showing the continuation of the melodic and accompaniment lines.

Fifth system of musical notation. The treble staff features chords with accents (^) above them. The bass staff features chords with accents (^) above them. Dynamic markings *ff* and *p* are present. The system concludes with a double bar line.

Sixth system of musical notation. The treble staff features chords with accents (^) above them. The bass staff features chords with accents (^) above them. Dynamic markings *ff* and *p* are present. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and accents. The bass staff contains a rhythmic accompaniment with eighth-note chords and accents.

Second system of musical notation. The treble staff continues the melodic line, ending with a fermata. The bass staff continues the accompaniment, also ending with a fermata. The word *triumm* is written above and below the final notes.

Third system of musical notation. The treble staff features a complex melodic line with many beamed notes and accents. The bass staff features a rhythmic accompaniment with eighth-note chords and accents.

Fourth system of musical notation. The treble staff begins with a first ending bracket labeled '8' over the first two measures. The bass staff continues the accompaniment with eighth-note chords and accents.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. The dynamic marking *ff* (fortissimo) is present in the final measure of the bass staff.

No 12¹/₂. EXIT. REPRISÉ. "How bright the day."

SOPRANO. Light - ly pass, Up - on the

TENORS. Light - ly pass, Up - on the

BASSES. Light - ly pass, Up - on the

PIANO. *p* *p* *mf*

S. grass! Light - ly pass, Up - on the grass! Nor crush'd be

T. grass! Light - ly pass, Up - on the grass! Nor-crush'd be

B. grass! Light - ly pass, Up - on the grass!

PIANO. *senza rit.*

S. laid, The quiv'ring blade! Nor crush'd be laid, The quiv'-ring blade!.....

T. laid, The quiv'ring blade! Nor crush'd be laid, The quiv'-ring blade!.....

B. The quiv'ring blade! Nor crush'd be laid, The quiv'-ring blade!.....

PIANO. *mf* *mf* *mf*

No 13. ROMANCE. "Before the Altar."

Moderato. *pp morendo.*

PIANO

(Bells.)

rall.poco a poco.

Andante religioso. YVONNE.

Y.

1. Be-fore the al - - tar now I'm kneel - ing In white ar -
 2. High names and haugh - - ty round are bend - ing The wedding

Y.

ray.... It is my marriage day! A tuneful strain..... the organ's
 train... Lights up the ol-den fane And murmur'd pray'rs are now as-

Y.

peal - ing, And for my hap-pi-ness they pray! And shall I swear to
 cend - ing, In vain, a - las! all are in vain! And in the light of

poco più.

Y.

love where love is not? And is the vow I gave so soon for-got? Ah!
 jew-el and of gold Shall I for-get the humble love of old? Ah!

dim. *rit.*

Allegretto.

Y. No!..... forgotten nev - er, Within my bo - som, I keep it ev - er!

Y. And..... the vow then spo - ken, In sacred fane... shall ne'er be bro - ken! No!

Y. All now fades a - way..... I can - not hear.... the or - gan

Y. play... Far o'er the main..... Love! oh my

Y. love! Come back a - - gain! love! Come back a - gain!..

No 14. — MORCEAU D'ENSEMBLE. "True to thy troth."

(TUTTI e CORO.)

Andante maestoso.

YVONNE. Ha! True to thy troth..... True to thine

MALAGUENA. Ha! It cannot be!

CHOPINETTE. Ha! It cannot be!

RUFINO. Ha! It cannot be!

PAUL.

BICOQUET. Ha! It cannot be!

1st. LIEUT. Ha! It cannot be!

SOPRANI. Ha!

TENORS. Ha!

BASSES. Ha!

PIANO. *ff* *p*

Y.V. *rit.*
 oath ?Tis thou indeed, oh love I see? That after long years art come back to me!

M. *p* *p* *rit.*
 He fell at sea! It cannot be! That after long years he's come back to thee!

C. *p* *p* *rit.*
 He fell at sea! It cannot be! That after long years he's come back to thee!

R. *p* *p* *rit.*
 He fell at sea! It cannot be! Can - - not be!

P.

B. *p* *p* *rit.*
 He fell at sea! It cannot be! No! it can-not be No!

1L. *p* *p* *rit.*
 He fell at sea! It cannot be! Can - - not be! No!

S.

T.

B.

poco cresc. *dim.* *p* *rit.*

Y. *'Tis thou indeed oh love I see? Come after long years back to*

M. *p tempo.*
It cannot be, He fell at sea! It cannot be, He fell at

C. *p*
It cannot be, He fell at sea! It cannot be, He fell at

R. It can - not be! He fell at

P. *(Piano accompaniment)*

B. no!..... It can - not be! He fell at

1.L. no!..... It can - not be! He fell at

S. Ah!..

T. Ah!..

B. Ah!..

tempo.
(Piano accompaniment)

Y. me? Come back a - gain..... to me!.....

M. sea, How could he then come back to thee? How could he then come back, come back to thee! rit.

C. sea, How could he then come back to thee? How could he then come back, come back to thee! rit.

R. sea, How could he then come back to thee!..... rit.

P.

B. Ah rit.

B. sea, How could he then come back come back to thee? rit.

I.L. sea, How could he then come back to thee? Come back to thee!..... rit.

S. Ah!... Poor Yvonne! it can-not be! rit.

T. Ah!... No! No!..... rit.

B. Ah!... No! No!..... rit.

Piano accompaniment with dynamic marking *ff*.

Con moto.

Y. Can it be? It is

M. Can it be? It is

C. Can it be? It is

R. Can it be? It is

P. Doubt it not, oh love of mine, Safe from battle and the brine,

B. Can it be? It is

1.L. Can it be? It is

S. Can it be? It is

T. Can it be? It is

B. Can it be? It is

Con moto.

Ped.

Y.
he! Safe from sea! My hand!

M.
he! Safe from sea! Her hand!

C.
he! Safe from sea! Her hand!

R.
he! Safe from sea! Her hand!

P.
Come I from a foreign strand, Safe from sea! I claim thy hand!.....

B.
he! Safe from sea! Her hand!

AL.
he! Safe from sea! Her hand!

S.
he! Safe from sea! Her hand!

T.
he! Safe from sea! Her hand!

B.
he! Safe from sea! Her hand!

Y.
No more doubt, oh love of mine! Safe from bat-tle

M.
Who could ev-er this di-vine? Safe from bat-tle

C.
Who could ev-er this di-vine? Safe from bat-tle

R.
Who could ev-er this di-vine? Safe from bat-tle

P.
No more doubt, oh love of mine! Safe from bat-tle

B.
Who could ev-er this di-vine? Safe from bat-tle

1.L.
Who could ev-er this di-vine? Safe from bat-tle

S.
Who ev-er could di-vine?

T.
Who ev-er could di-vine?

B.
Who ev-er could di-vine?

ff

Y. and the brine. Thou art come from for - eign strand, To claim her *ff* *stent.*

M. and the brine. Comes he from a for - eign strand, To claim her *ff*

C. and the brine. Comes he from a for - eign strand, To claim her *ff*

R. and the brine. Comes he from a for - eign strand, To claim her *ff*

P. and the brine. Come I from a for - eign strand, To claim her *ff*

B. and the brine. Comes he from a for - eign strand, To claim her *ff*

1.L. and the brine. Comes he from a for - eign strand, To claim her *ff*

S. Safe from the fight he comes. from for - eign strand, To claim her *ff*

T. Safe from the fight he comes. from for - eign strand, To claim her *ff*

B. Safe from the fight he comes. from for - eign strand, To claim her *ff*

ff *stent.*

stent. *ff* *Meno mosso.*

Y. hand, Thou'rt come from foreign strand to claim my... hand!

M. hand, He's come from foreign strand to claim her hand! She must not

C. hand, He's come from foreign strand to claim her hand! She must not

R. hand, He's come from foreign strand to claim her hand! She must not

P. hand, He's come from foreign strand to claim her hand! *rit.* She must not

B. hand, Come I from foreign strand to claim thy hand! Then keep thy troth!

1.L. hand, He's come from foreign strand to claim her hand!

S. hand, He's come from foreign strand to claim her hand!

T. hand, He's come from foreign strand to claim her hand!

B. hand, He's come from foreign strand to claim her hand!

sten ta to. *ff* *ff p rit.* *p* *Meno mosso.*

rit.
p *pp* *ff* *rall.*
 Y. Doubt not, love, I'll keep my troth! Ah!..... e-ver thine!..

pp *p* *ff* *rall.*
 M. keep her foolish childhood troth! Despite that oath she will be e-ver thine!..

pp *p* *ff* *rall.*
 C. keep her foolish childhood troth! Despite that oath she will be e-ver thine!..

pp *p* *ff* *rall.*
 R. keep her foolish childhood troth! Despite that oath she will be e-ver thine!..

poco rit. *ff* *rall.*
 P. ... Our vow, our oath!..... e-ver mine!..

ff *rall.*
 B. Ne-ver thine!..

ff *rall.*
 1.L. Not thine!..

ff *rall.*
 S. Not thine!..

ff *rall.*
 T. Not thine!..

ff *rall.*
 B. Not thine!..

poco rit. *p* *ff* *rall.*
 8.....

No 14 $\frac{1}{2}$ — ROMANCE. "Ever and ever thine?"


(PAUL JONES.)

Moderato.

PAUL. 

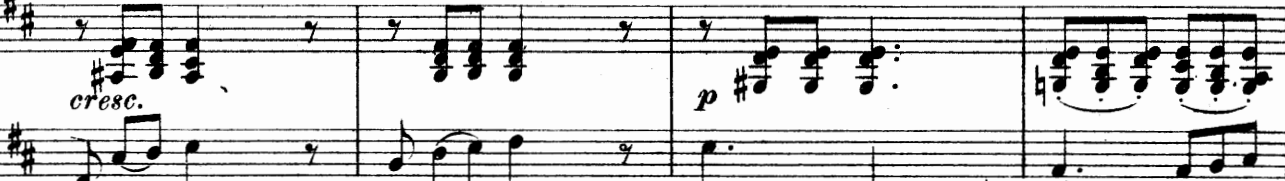
PIANO. 

1. Part - ed for aye?... Is my dream of love then o'er?...
 2. When melts a star... in the bright-ness of the day.....

P. 

cresc. *p* *ad lib.*


Hast thou for - got - ten the vow of the days gone by?.....
 Know..... I full well..... 'tis not lost to the glitt'- ring train.....



P. 

Are..... thy low tones now si - lent ev - er - more?.....
 In win-ter cold when the ro - ses fade a - way,.....




P. 

a piacere.

That breath'd thy love, were it but in a sigh....! a sigh?.....
 'Tis but a slumber, the flowers will bloom.... a - gain!.....

colla voce. *p*



Valse lente. *p*

No! no! mine own! Vi - -

dolce.

p marcato il canto.

sion di - vine! E - ver, e - ver,

mf poco più animato.

e - ver, and e - ver mine! Though for - tune be

poco più animato.

frown-ing, yet will I 'not doubt thee, What were my life, dar - ling,

ad lib.

1st. Verse.

P. were it with - out thee? And I know that heart of thine! ...



P. E - ver, and e - ver mine!



2nd Verse.

P. And I know that heart of thine!.....

D.C.



P. E - ver and e - ver mine! Ah!..... e - ver mine!.....

Cadenza ad lib.



No 15. — DUETT. "For lack of gold."

(YVONNE & PAUL.)

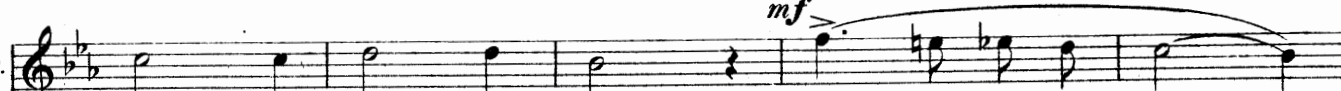
VOICE. 

PIANO. 


PAUL. 

For lack of gold, dear la - dy mine, Far from my
Ma - ny a tale of fear and death, Dar - ling! Thou'lt



P. 

home I cross'd the brine. Far from home and thee,
list with ba - ted breath, Of the wreck a - shore,



p *ad lib.*

P. Past the stormy sea,.... Un-der fate's frown - ing sky!.....
 Of the battle's roar, I'll tell in the gloaming to thee!.....
colla parte.

YVONNE.

Poor is that gold - en ore to me, That thou hast
 Ah! no, for since thou wert a - way, These, fan - cy

tempo. *delicatissimo.*

Y. brought from o'er the sea..... Wait-ed I lone - - ly,
 paint - ed day by day,..... Such mem'ries ban - - ish,

Y. One trea - sure on - - ly, That was the love of the days gone
 Let sor - row van - - ish, But if thou wilt, dar - ling, tell to

a piacere. *colla voce.*

p un poco animato.

Y. *by!..... me!.....* Tell me the tale that once you

P. *Animato. poco più.* Tell me the tale that once you

Red. *p dolce.*

Y. told..... And love me, ah! love me as of old..... The whisper'd

P. told..... And love me, ah! love me as of old.....

marcato.

poco cresc.

Y. vow..... The tender sigh..... They thrill a - gain, Like some for-got-ten

P. *poco cresc.* I'll breathe it now Of days gone by, They thrill a - gain, Like some for-got-ten

poco cresc.

Y. strain! Come to my heart, Be - - lov'd thou...

P. strain! Come to my heart, Be - - lov'd thou

Y. *pp non troppo lento.* art. Come to my heart, Belov'd thou art, Be - lov'd... thou art. *rit.* 1^o

P. *pp* art. Come to my heart, Belov'd thou art, Be - lov'd... thou art.

pp *rit.* *Pizz.* *D.C.*

Y. 2^o art.

P. art.

No 16. STAVE. "The Lassies!"

(BOULLABAISSE.)

VOICE. *Allegretto vivace.* *BOULL.*

I can
It was

PIANO. *f* *ff*

B. *Andante.*

heave the deep lead, run the log off the reel Can lay out and reef with the
on - ly when mar-ried I ev - er did know, The peace and the joys of the

p

B.

best..... I can fudge a day's work, take a trick at the wheel, Know my
deep.... There are sharks I'm a - ware, and it blows high and low, But at

f *Red.* *

B. *mf*

du - ty as well as the rest!.... No mat - ter to me how the
least they al - low you to sleep!.... When "land ho!" the look out will

f

B. winds may veer... I ne'er put a ves - sel in ir - ons yet... But cheer' - ly hail,... I feel all a - broad and am quite up - set,... I

B. there's a ten tonner I nev - er could steer, And her name is Chopin - ette!.... Oh! the sweep the ho - ri - zon for en - emy's sail, And that sail is Chopin - ette!....

rit.

rit. *f p*

Allegretto vivace.

B. lass - ies! the lass - ies! You may think 'em pretty dears, But they're worse than privat -

B. dears, They're a nest o' bucc - neers!... They'll rake you, For - sake you, Out -

f

ff

B. sail you, Blackmail you! No matter what your age, They'll get the weath - er gage!...

più vivo.

più vivo. *f* *ff*

D.C.

No 17. FINALE Act II. — "They say the Pirate."

(TUTTI - CORO.)

(All guests etc. enter hurriedly and form wide semicircle with centre back open.)

Allegro agitato

PIANO.

The piano introduction for the first system consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The bass staff begins with a bass clef and contains a rhythmic accompaniment of chords and single notes. Dynamic markings include 'p' (piano) and 'cres' (crescendo).

They look off as if in expectancy.)

The piano introduction for the second system continues the accompaniment from the first system. It features two staves with similar melodic and rhythmic patterns. Dynamic markings include 'mf' (mezzo-forte).

CORO.

The chorus section includes vocal parts for Soprano (S.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The lyrics are: "They say the pirate's been arrested, Before the poor girl is molested". The piano part provides accompaniment with dynamic markings like 'mf'.

The second part of the chorus includes vocal parts for Soprano (S.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The lyrics are: "ed, By what right does a buccaneer Presume to show his hateful presence here?". A stage direction indicates "(enter Bicoquet followed by Vr.)". The piano part continues with accompaniment and dynamic markings like 'mf'.

BIC. MAL (*aside to Ruf.*) YVONNE. *accel.*

B. *poco meno mosso.* What is the matter? The game is won! Where is he? What have they done? My

RUF. *tempo.* (*Enter sailors at back dragging on Paul.*)

Y. brave, my own, Where is he gone? His life is forfeit to our King, And see! the pirate here they

disarmed.) **Allegro con fuoco.** PAUL.

R. bring! To a du-el was I bid-den, By that pal-try Spaniard

S. He is here! . . .

T. He is here! . . .

B. He is here! . . .

Allegro martellato.

P. there. . . But his coward hirelings, hidden, Seiz'd me un - a - ware!

MAL.

'Tis not o - cean thief or pi - rate, That a Spanish Don will meet, 'Tis

CHOP.

'Tis not o - cean thief or pi - rate, That a Spanish Don will meet, 'Tis

RAMEZ.

'Tis not o - cean thief or pi - rate, That a Spanish Don will meet, 'Tis

RUF.

'Tis not o - cean thief or pi - rate, That a Spanish Don will meet, 'Tis

BIC.

'Tis not o - cean thief or pi - rate. That a Spanish Don will meet, 'Tis

1st LIEUT.

'Tis not o - cean thief or pi - rate, That a Spanish Don will meet, 'Tis

S.

'Tis not o - cean thief or pi - rate, That a Spanish Don will meet, 'Tis

T.


'Tis not o - cean thief or pi - rate, That a Spanish Don will meet, 'Tis

B.

'Tis not o - cean thief or pi - rate, That a Spanish Don will meet, 'Tis

The piano accompaniment consists of two staves. The right hand plays chords with accents (^) and some melodic movement. The left hand plays a steady bass line with chords. Dynamics include *ff* and *sfz*.

M. 
 not a trai - tor he will fire at, Or in hon - or greet! . . .

C. 
 not a trai - tor he will fire at, Or in hon - or greet! . . .

RA. 
 not a trai - tor he will fire at, Or in hon - or greet! . . .

RU. 
 not a trai - tor he will fire at, Or in hon - or greet! . . . From his

RUFINO.
(*alla Recit.*)

B. 
 not a trai - tor he will fire at, Or in hon - or greet! . . .

LL. 
 not a trai - tor he will fire at, Or in hon - or greet! . . .

S. 
 not a trai - tor he will fire at, Or in hon - or greet! . . .

T. 
 not a trai - tor he will fire at, Or in hon - or greet! . . .

B. 
 not a trai - tor he will fire at, Or in hon - or greet! . . .



Pcolla parte.

(They tear off Paul's sash and fling on ground) **Andante con tristezza.** PAUL.

R. *breast, tear the sash he has de - gra - - - ded! Em - blem of*

P. *hon - or, I wore thee proudly on my throbbing heart, Fare - well! our day is*

P. *o - ver.. You and I for - ev - er part! No! No!... For on my*

YVONNE. (*picks up scarf.*) **Moderato assai.**

(Winds sash round her.) (She goes

Y. *heart.. This heart of mine... for - ev - er thine... Wear I thy*

to Paul's embrace.)

Y. *colors, See! Honor, love and constan - cy, Ay! Honor love and con - stan -*

PAUL.

P. *Honor, love and constan - cy, Ay! Honor love and con - stan -*

Y. ey! . . .

P. ey! . . .

(laughing) *(Malagueña tears Yvonne from Paul's embrace. Two sailors endeavour*

S. Ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha!

(laughing.)

T. Ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha!

(laughing.)

B. Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha!

Allegro.

leggiero.

f

to hold Paul, but he throws them off, and comes down C. for his Song.)

S. ha! ha! We would be more than stoics, To stand such mock he - - roies!

T. ha! ha! We would be more than stoics, To stand such mock he - - roies!

B. ha! ha! We would be more than stoics, To stand such mock he - - roies!

PAUL.

In Your

ff. stacc.

§ Moderato molto.

P. glad my glorious cap-ture, Gives you all such rapture, Is it so?
 Captain might have shot me, Now he may garotte me, Spanish way,

P. Then, a girls de-vo-tion, Seems a fun-ny no-tion, As times go?
 Or your In-qui-si-tion, May make quick transi-tion, From lifes day!

S. It is so!
 Spanish way,

T. It is so!
 Spanish way,

B. It is so!
 Spanish way,

P. One and all a-rail-or, At her and her sail-er Ve-ry low!
 For your charming nation, Loves as-sas-sin-a-tion, Twilight grey!

S. As times go?
 From lifes day, Ve-ry low!
 Twilight grey!

T. As times go?
 From lifes day, Ve-ry low!
 Twilight grey!

B. As times go?
 From lifes day, Ve-ry low!
 Twilight grey!

P. *ad lib.*

Strange, that ve - ry love for me, Fills my raptured heart with joy and glee!...
 A - ny style in Spain is right, That's to say ex - cepting in fair fight!...

colla parte. *ad lib.*

P. *tempo.* *poco - rit - - e - - -*

Ay! I am gay, Tho' this ve - ry day, May see me a slave, In dungeon
 When falls my star, Give me a ci - gar, My errors I'll own And thus I'll

tempo

P. *- nuto. port? vivace.*

or... a grave... Yet tra, la, la, tra, la, la, la, For her heart is mine
 make my last moan... Tra, la, la, la, tra, la, la, la, For her heart is mine

scherzando.

P.

own!... Ah! tra, la, la, la, la, la, la, la, She loves me a -
 own!... Tra, la, la, la, la, la, la, la, She loves me a -

1.

P. lone! *(Officers draw swords and threaten Paul.)*

S. *ff* Rob-ber! be thy pun-ish-ment condign! Ne-ver shall her love be ev-er thine!

T. *ff* Rob-ber! be thy pun-ish-ment condign! Ne-ver shall her love be ev-er thine!

B. *ff* Rob-ber! be thy pun-ish-ment condign! Ne-ver shall her love be ev-er thine!

ff

2.

P. Your - lone!

(sheathing swords.)

S. *pp meno.* Bah! him we scout! Let us hear him out!

T. *pp* Bah! him we scout! Let us hear him out!

B. *pp* Bah! him we scout! Let us hear him out!

meno.

pp *stacc.* *ff*

DC.

(1st Lieut. enter at back
dismounted with drawn sword.)

1st LIEUT.

RUFINO.

Where are your pris-ners, eh? Es - cap'd! got clean a - way! They

S. Ha! Ha!

T. Ha! Ha!

B. Ha! Ha!

Agitato molto.
sfz ff p ff

1st L. knock'd the Guard a - bout, And ran our ship's boat out! They make for St. Ma -
(Groups separate, leaving back open.)

S. Ha! Ha!

T. Ha! Ha!

B. Ha! Ha!

p ff p ff poco meno mosso

1st L. PAUL.
 lo! Ah! there my heroes go!
 (*Distant shots off. Boat appears rowed by Bouillabaisse and Pierre.*) BOUILL.
 In Bouilla-
 rit.

PIERRE.
 P. And in Pe-tit Pi-erre! Suppose you say a pair!
 B. baisse A hard old case Though mister
 Allegretto mesurato.

RUFINO.
 P. You cross the o-cean wide, You'll find us wait-ing on the other side! The frigate
 B. Don You'll find us wait-ing on the other side!
 (*The boat disappears,*)

alla recit.

R. hail! We must set sail!

T. The frigate hail! We must set sail! PAUL.
con fuoco.

B. The frigate hail! We must set sail! Set ev-'ry

Agitato alla recit.

P. cloth! A - cross the wa - ters flee hat

P. 'ware ay! 'ware the blood-hound of the sea!

rit.

S. To the

T. To the

B. To the

tempo.

rit.

tempo.

3 cres

RUFINO. *alla marcia.*

S. On to Las Palm - as,
west! to the west! to the west!

T. west! to the west! to the west!

B. west! to the west! to the west!

3 - scen - 3 - - - 3 - - do. 3 *alla marcia.*

R. friend and foe with me, Set in the sap - phire Ca-rib-be-an/

R. sea! Love and re - venge a - wait the Spaniard there,

R. Ven - geance on buc - ca-neer, and love for fair - est fair!

tempo.

senza rit.

ff senza rit.

Musical notation for the first vocal line (Soprano). The lyrics are: "On to Las Palm - as, o'er the o - cean free, Set in the Sapphire".

CHOPINETTE.

Musical notation for the second vocal line (Soprano). The lyrics are: "On to Las Palm - as, o'er the o - cean free, Set in the Sapphire".

RUFINO.

Musical notation for the third vocal line (Soprano). The lyrics are: "On to Las Palm - as, o'er the o - cean free, Set in the Sapphire".

RAMEZ.

Musical notation for the fourth vocal line (Soprano). The lyrics are: "On to Las Palm - as, o'er the o - cean free, Set in the Sapphire".

BICOQUET.

Musical notation for the fifth vocal line (Soprano). The lyrics are: "On to Las Palm - as, o'er the o - cean free, Set in the Sapphire".

1st LIEUT.

Musical notation for the sixth vocal line (Soprano). The lyrics are: "On to Las Palm - as, o'er the o - cean free, ... Set in the Sapphire".

S. Musical notation for the Soprano part. The lyrics are: "On to Las Palm - as, o'er the o - cean free, Set in the Sapphire".

T. Musical notation for the Tenor part. The lyrics are: "On to Las Palm - as, o'er the o - cean free, Set in the Sapphire".

B. Musical notation for the Bass part. The lyrics are: "On to Las Palm - as, o'er the o - cean free, ... Set in the Sapphire".

Piano accompaniment for the Malaguena. It features a dynamic marking of *ff* (fortissimo) and consists of two staves (treble and bass clef) with chords and melodic lines.

M.
Ca - ribbe - an sea, Love and re - venge, a - wait the Spāniard there,

C.
Ca - ribbe - an sea, Love and re - venge, a - wait the Spāniard there,

R.
Ca - ribbe - an sea, Love and re - venge, a - wait the Spāniard there,

RA
Ca - ribbe - an sea, Love and re - venge, a - wait the Spāniard there,

B.
Ca - ribbe - an sea, Love and re - venge, a - wait the Spāniard there,

1.L
Ca - ribbe - an sea, . . . Love and re - venge, a - wait the Spāniard there,

S.
Ca - ribbe - an sea, Love and re - venge, a - wait the Spāniard there,

T.
Ca - ribbe - an sea, Love and re - venge, a - wait the Spāniard there,

B.
Ca - ribbe - an sea, . . . Love and re - venge, a - wait the Spāniard there,

Piano accompaniment with triplets in the right hand.

stent. *più vivo.* YVONNE.

M. Vengeance on buc-caneer, and love to the fair! Oh'

stent. MAL. & JEANNE.

C. Vengeance on buc-caneer, and love to the fair! A -

stent. RUF.

R. Vengeance on buc-caneer, and love to the fair! A

stent. RAM.

RA. Vengeance on buc-caneer, and love to the fair! A -

stent. PAUL.

B. Vengeance on buc-caneer, and love to the fair! Trust

stent. BIC. & 1st LIEUT.

LL. Vengeance on buc-caneer, and love to the fair! Now no de - lay, A -

stent. *più vivo.*

S. Vengeance on buc-caneer, and love to the fair! A -

stent.

T. Vengeance on buc-caneer, and love to the fair! A -

stent.

B. Vengeance on buc-caneer, and love to the fair! Now no de - lay, A -

mar - tel - lato. *più vivo.* *f*

Y. stay! oh, stay! Oh, stay! oh, stay! For the 'venging

MA. & JE. -way! a - way! A - way! a - - way! For the 'venging

R. -way! a - way! A - way! a - - way! For the 'venging

RA. -way! a - way! A - way! a - - way! For the 'venging

P. -fate al - way! Trust fate al - way! For the 'venging

BIC. & I.L. -way! a - way! Now no de - lay, A - way! a - - way! For the 'venging *presto.*

S. -way! a - way! A - way! a - - way! For the 'venging

T. -way! a - way! A - - way! a - - way! For the 'venging

B. -way! a - way! Now no de - lay, A - - way! a - - way! For the 'venging

Y. bark will fol - low fast, With a swelling sail and bending mast. Oh! stay!

MA. & J.E. bark will fol - low fast, With a swelling sail and bending mast. A - - way!

R. bark will fol - low fast, With a swelling sail and bending mast. A - - way!

RA. bark will fol - low fast, With a swelling sail and bending mast. A - - way!

P. bark will fol - low fast, With a swelling sail and bending mast. To - - day!

BIC. & I.L. bark will fol - low fast, With a swelling sail and bending mast. A - - way!

S. bark will fol - low fast, With a swelling sail and bending mast. A - - way!

T. bark will fol - low fast, With a swelling sail and bending mast. A - - way!

B. bark will fol - low fast, With a swelling sail and bending mast. A - - way! *Curtain.*

ff *ff mesurato.*

cresc. *ff*

ACT III.

ENTR' ACT.

Tempo di Marcia.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The upper staff features a rhythmic melody with eighth and sixteenth notes. The lower staff has a simple accompaniment. The system concludes with a piano (*p*) dynamic marking and a fermata over the final notes.

The second system continues the piano introduction. It features a more complex texture with sixteenth-note patterns in both staves. The upper staff has a forte (*f*) dynamic, while the lower staff is marked mezzo-forte (*mf*). The tempo instruction *ben mesurato.* is placed above the system.

The third system continues the piano introduction with a steady accompaniment in the bass and a melodic line in the treble. The dynamics are consistent with the previous system.

The fourth system introduces triplet figures in both staves, marked with a '3' above the notes. The upper staff has a forte (*f*) dynamic, and the lower staff has a fortissimo (*ff*) dynamic.

The fifth system continues the piano introduction with a complex texture of chords and moving lines in both staves. The dynamics remain consistent.

dolce.

senza rit.

mf *ff*

mf *ff* *cresc.*

sfz *dolce.*

cresc. *cen* *do.*

ff *ff* *ff*

martellato.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key. The dynamic marking *mf* is present. The system contains four measures of music.

Second system of musical notation, featuring a treble and bass clef. The music is in a minor key. The system contains four measures of music.

Third system of musical notation, featuring a treble and bass clef. The music is in a minor key. It includes triplet markings (3) in both staves. The dynamic marking *ff* is present. The system contains four measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a minor key. The system contains four measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a minor key. It includes triplet markings (3) in both staves. The dynamic marking *marcato il canto.* is present. The system contains four measures of music.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a minor key. It includes triplet markings (3) in both staves. The dynamic marking *marcato il canto.* is present in the first measure, and *ff* is present in the third measure. The system contains four measures of music.

No 18. (a) CHORUS. "For affairs of State"

(b) AIR BOUFFE. "Open the Council"

(DON TROCADERO & CORO S.T.B.)

Allegretto marziale.

(curtain.) Enter Officers

PIANO. *f*

T. *f*
 For affairs of State we meet a-gain, There's al-ways
 B. *f*
 For affairs of State we meet a-gain, There's al-ways

and Ministers.

T. something wrong, up-on the Spanish Main!.. But it seems our Gover -
 B. something wrong, up-on the Spanish Main!.. But it seems our Gover -

(Enter military pages.)

T. -nor has found, A di-plo - ma - tic means to set - tle things all round!

B. -nor has found, A di-plo - ma - tic means to set - tle things all round!..

S. *ff* Lo! the great Don Tro-ca - de - ro comes! Clash Cymbals, Bu - gle blow, and beat the

T. *ff* Lo! the great Don Tro-ca - de - ro comes! Clash Cymbals, Bu - gle blow, and beat the

B. *ff* Lo! the great Don Tro-ca - de - ro comes! Clash Cymbals, Bu - gle blow, and beat the

S. *ff* *stentato.* warlike Drums!.. For the great Don Tro-ca - de - ro comes!....

T. *ff* *stentato.* warlike Drums!.. For the great Don Tro-ca - de - ro comes!....

B. *ff* *stentato.* warlike Drums!.. For the great Don Tro-ca - de - ro comes!.....

S. Lo! the great Don Tro-ca - de - ro comes! Clash Cymbals, Bu - gle blow, and beat the

T. Lo! the great Don Tro-ca - de - ro comes! Clash Cymbals, Bu - gle blow, and beat the

B. Lo! the great Don Tro-ca - de - ro comes! Clash Cymbals, Bu - gle blow, and beat the

S. warlike Drums!.. For affairs of State we meet a-gain, There's always

T. warlike Drums!.. For affairs of State we meet a-gain, There's always

B. warlike Drums!.. For affairs of State we meet a-gain, There's always

S. some - thing wrong, up - on the Span - ish Main!

T. some - thing wrong, up - on the Span - ish Main!

B. some - thing wrong, up - on the Span - ish Main! (*enter Troc.Omnes, viva the Governor.*)

Alla Fandango.

TROCADERO.

(with fandango motions.)

O - pen the Coun - cil now, *A la* Es - pag - nol! Sing a gay tol
 If a - ny one has a motion ve - ry long, Turn it in a

DT. lol, Do, re, mi, fa, sol!
 song, Give it on the gong!

S. O - pen the Coun - cil now
 If a - ny one has a

T. O - pen the Coun - cil now
 If a - ny one has a

B. O - pen the Coun - cil now
 If a - ny one has a

(motion of playing the castagnets.)
 (motion of playing the guitar.)

S. *A la* Es - pag - nol! Sing a gay tol - lol, Do, re, mi, fa, sol!
 motion ve - ry long, Turn it in a song, Give it on the gong!

T. *A la* Es - pag - nol! Sing a gay tol - lol, Do, re, mi, fa, sol!
 motion ve - ry long, Turn it in a song, Give it on the gong!

B. *A la* Es - pag - nol! Sing a gay tol - lol, Do, re, mi, fa, sol!
 motion ve - ry long, Turn it in a song, Give it on the gong!

As a rule Par - lia - ments aren't ve - ry gay, Prosing,
 If mem - bers ar - gu - ments seem to me too thin. Gagging,

D.T. Dozing, is their common way, But here we dance and we
 Lagging, have the la - dies in! Set them a talk - ing or

D.T. strike the light gui - tar, Twinkle, Tinkle, Tra la, there you are!
 tripping on the floor, Chatter, Clatter, that will stop the bore!

S. **ff** Dance and gui - tar, Tra la, la! there you are!
 Then ne - ver more, You will hear Se - nor Bore!

T. **ff** Dance and gui - tar, Tra la, la! there you are!
 Then ne - ver more, You will hear Se - nor Bore!

B. **ff** Dance and gui - tar, Tra la, la! there you are!
 Then ne - ver more, You will hear Se - nor Bore!

ff *senza ritard. e martellato.*

DT. *p*
 None can re - sist 'em! 'Tis splen - did, my sys - tem! Then *vi - va*

DT. *(shouted.)*
vi - va! Tro - ca - de - ro! Ah!

S. *f*
 None can re - sist 'im! 'Tis

T. *f*
 None can re - sist 'im! 'Tis

B. *f*
 None can re - sist 'im! 'Tis

(with the tenors.)

S. *f*
 splen - did his sys - tem, Then *vi - va!* *vi - va!* Tro - ca - de - ro!

T. *f*
 splen - did his sys - tem, Then *vi - va!* *vi - va!* Tro - ca - de - ro!

B. *f*
 splen - did his sys - tem, Then *vi - va!* *vi - va!* Tro - ca - de - ro!

No 18½ EXIT. "Viva! Viva Trocadero!"

(TROCADERO & SS.T.B.)

TROC. *f* Praise me, ac - claim me, and shout ere you go, This way,

PIANO. *p*

T. *f* vi - va! vi - va! Tro - ca - de - ro!

S. *f* Praise we, ac - claim we, and

T. *f* Praise we, ac - claim we, and

B. *f* Praise we, ac - claim we, and

S. shout ere we go, This way, *f* vi - va! vi - va! Tro - ca - de - ro!

T. shout ere we go, This way, *f* vi - va! vi - va! Tro - ca - de - ro!

B. shout ere we go, This way, *f* vi - va! vi - va! Tro - ca - de (ro! *ff* *excunt R&L.*)

Nº 19. TRIO. 'O'er Ocean gleaming'

(YVONNE, MALAGUENA, CHOPINETTE.)

YVONNE.

O'er ocean gleaming,

MALAGUENA.

Have we

CHOPINETTE.

PIANO.

Moderato grazioso.

f *p*

Y.

Where Nature dreaming,

M.

wander'd, Yet is smiling,

C.

To this isle. All the

Y. *mf* O'er ocean gleaming, . . . Have we wan-der'd, . . . To this

M. *mf* O'er ocean gleaming, . . . Have we wan-der'd, . . . To this

C. *mf* while! . . . O'er ocean gleaming, . . . Have we wan-der'd, . . . To this

Y. *cresc.* isle! Bright as a beam, Sweet as a dream, And soft as a maid-en's smile!

M. *cresc.* isle! Bright as a beam, Sweet as a dream, And soft as a maid-en's smile!

C. *cresc.* isle! Bright as a beam, Sweet as a dream, And soft as a maid-en's smile!

Y. *mf* Ah! ah! . . . Ah! ah! . . . Hark! from the orange grove, music sighing, dying!

M. *mf* Ah! ah! . . . Ah! ah! Hark! from the orange grove, music sighing, dying!

C. *mf* Ah! ah! . . . Ah! ah! Hark! from the orange grove, music sighng, dying!

Y. *O-la!... O-la!... While flowers rich and rare, Perfume the am'rous air!*
poco rit.

M. *O-la!... O-la! While flowers rich and rare, Perfume the am'rous air!*
poco rit.

C. *O-la!... O-la! While flowers rich and rare, Perfume the am'rous air!*
poco rit.

colla parte

Y. *O-la!... O-la!... Hark! from the orange grove, music, sighing, dying!*
tempo. fp

M. *O-la!... O-la! Hark! from the orange grove, music, sighing, dying!*
tempo. fp

C. *O-la!... O-la! Hark! from the orange grove, music, sighing, dying!*
tempo. fp

f

Y. *O-la!... O-la!... While flowers rich and rare, Perfume the am'rous air!*
fp *ppp poco rit.*

M. *O-la!... O-la! While flowers rich and rare, Perfume the am'rous air!*
fp *poco rit.*

C. *O-la!... O-la! While flowers rich and rare, Perfume the am'rous air!*
fp *poco rit.*

ppp colla parte.

f animato. *p rit.*

Y. Land and sea below And heav'n a - bove, Here surely form the Par-a-dise of Love! Ah!..

M. Land and sea below And heav'n a - bove, Here surely form the Par-a-dise of Love! Ah!..

C. Land and sea below And heav'n a - bove, Here surely form the Par-a-dise of Love! Ah!..

f animato. *p rit.*

tempo.

Y. O'er . . . ocean gleaming, . . . Have we wan-der'd, . . . To this isle

M. O'er . . . ocean gleaming, . . . Have we wan-der'd, . . . To this isle

C. O'er . . . ocean gleaming, . . . Have we wan-der'd, . . . To this isle

tempo.

rit. *f Vivo.*

Y. Sweet . . . as a dream, . . . And enchanting as a maiden's smile!

M. Sweet . . . as a dream, . . . And enchanting as a maiden's smile!

C. Sweet . . . as a dream, . . . And enchanting as a maiden's smile!

Vivo. *p*

NO. 20. CHORUS AND SCENE. "Till the light fades?"

(YVONNE, MALAGUENA, ALVA, FERNANDO & SS. T. B.)

Tempo di Valse.

SOPRANO. Till the light - - - fades a way, And the

TENORS. Till the light fades away, And the

BASSO. Till the light fades away, And the

PIANO. *(Enter guests from all entrances— they form groups, seated and standing.)* Till the light fades away, And the

S. dews of eve - ning fall, Till the bright orb of day, Holds no

T. dews of eve - ning fall, Till the bright orb of day, Holds no

B. dews of eve - ning fall, Till the bright orb of day, Holds no

PIANO.

cresc. *poco rit.* *p tempo.* *f*

S. longer earth in thrall... Let us glide... passing slow,... Thro' the maz - es of the

cresc. *p* *p*

T. longer earth in thrall... Let us glide... passing slow, Thro' the maze of the

cresc. *p* *p*

B. longer earth in thrall... Let us glide... passing slow, Thro' the maze of the

cresc. *poco rit.* *p tempo.* *f*

(*Exeunt half of guests at back.
Rest seated with fans etc.*)

poco rit.

S. dance,.. While bright thro' the dark grove, The orioles flit and glance!

T. dance,.. While bright thro' the dark grove, The orioles flit and glance!

B. dance... While diamond bright, Thro' grove at night, Orioles flit and glance!

colla parte. rit.

(*Enter Yvonne and Malaguena.*)

(MAL.) Well, my dear! Now you're here, Do a - vow 'tis the lov - li - est place!

dolce.

M. *Now, do try Not to sigh, For these pirates have giv'n up the chase!*

Musical score for Malcolme (M.) featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part consists of chords and moving lines in both hands.

YVONNE. *Indeed, indeed I cry, And yet my heart will sigh! And grief's not the mother of*

Musical score for Yvonne (YV.) featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part consists of chords and moving lines in both hands.

YV. *mirth; Yet your isle seems Born of dreams, Star that hath fallen from heav'n to earth!*

Musical score for Yvonne (YV.) featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes markings for *rit.* and *tempo.*

(Alva and Fernando. advance Rank I.) ALVA. (bowing to Mal.) MAL. (takes his arm
La-dy fair May I dare? Cab-all-er-o! con mucho gusto!

Musical score for Alva and Malcolme (MAL.) featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes the marking *p sempre*.

(The guests come in gradually from the garden, the others and moves off.) FERD. (bowing to Yvonne.) rise and get quietly into position for waltz.) YV. (aside.) *rit.*
You as well? Mad'moi-selle? Si, sen-or! Were it he I a-

Musical score for Fernando (FERD.) and Yvonne (YV.) featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes the marking *colla voce.*

Tempo.

(takes his arm.)

rit.

YV. *rit. tempo!* (The Military pages, creoles etc. dance. The others are grouped.)

S. Ah! Ah! Ah! the dance! Till the light . . . fades a way, And the

T. The dance! the dance! the dance! Till the light fades away, And the

B. The dance! the dance! the dance! Till the light fades away, And the

f *rit. tempo!*

S. dews of ev'-ning fall, Till the bright orb of day, Holds no

T. dews of ev'-ning fall, Till the bright orb of day, Holds no

B. dews of ev'-ning fall, Till the bright orb of day, Holds no

f *p*

S. *cresc.* lon-ger earth in thrall. Let us glide passing slow, Thro'the

T. *cresc.* lon-ger earth in thrall. Let us glide. passing slow,

B. *cresc.* lon-ger earth in thrall. Let us glide. passing slow;

cresc. *poco rit. p tempo.*

S. *f* maz - es of the dance, ... While bright thro' the dark grove, The o - riales

T. Thro' the maze of the dance, ... While bright thro' the dark grove, The o - riales

B. Thro' the maze of the dance, ... While diamond bright, Thro' grove at night, O - riales

S. flit and glance!...

T. flit and glance!...

B. flit and glance!...

(Dialogue... Exit Chorus slowly R. and L. to Garden.)

pp poco più lento.

№21. DUO BERCEUSE-RECIT. "It cannot be!"

DUO. "On my heart"

(YVONNE & PAUL.)

YVONNE. *Allegro.* *(alla Recit.)*

It can not be! yet, doubting heart Can I my own love be mis-

PIANO. *ff*

YV. *meno mosso.* *rit.* *pp*

tak - ing? But if il - lusions sweet thou art, Oh! let me dream still ere a - wak - - -

Ped. *f* *colla voce.*

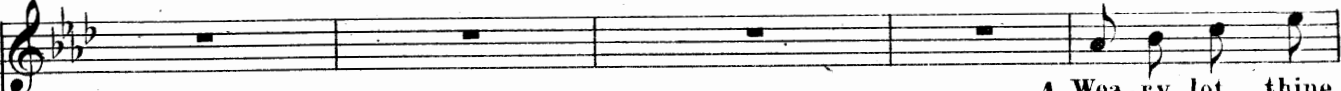
YV. ing!

PAUL. *p* *Moderato.*


By these arms that thee en-fold, By this heart that throbs with thine,
Who knows what our lot may be, Tran-quil peace or love's un-rest,

Moderato. *p*

tempo.


YV. 

poco rit.

P. 

1. Wea-ry lot thine
2. Fortune's wave may

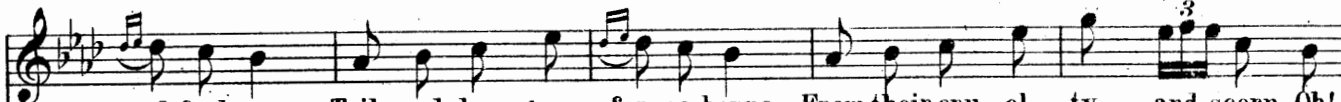
By our plighted troth of old, I'm here to claim thee mine!...
Fate is like thin-constant sea, And fick-le at the best!...




poco rit.


tempo.

poco rit.

YV. 

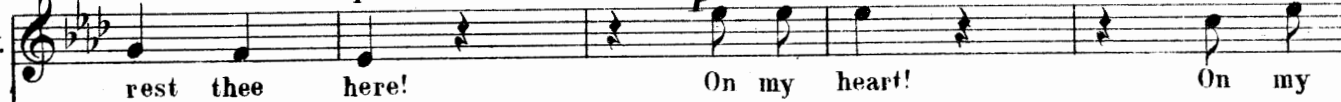
and forlorn, Toil and dan-ger for me borne, From their cru-el-ty and scorn, Oh!
bear thee down. Still take heart and do not fear, And if fate up-on thee frown, Oh!

P. 




colla parte.

poco ritard. - - - *p* - - - *tempo.*

YV. 

rest thee here! On my heart! On my
rest thee here! On thy heart On thy heart On thy

P. 



poco ritard. - - - *p* - - - *p* - - - *p* - - - *tempo.*

Andante non troppo.

YV. *pp*
heart, mine own, That is thine a - - lone! Lull'd from all thy care, Oh! slumber there, ay-

P. *pp*
heart, mine own, That is thine a - - lone! Lull'd from all my care, I'd slumber there, ay

pp *poco rit.*

Andante non troppo.

YV. *pp*
there! Dream on! fan - cy free, Love will watch o'er thee, Who knows?

P. *pp*
slum - ber there And dream fan - cy free, Love will watch o'er me, Who knows?

pp

YV. *senza rit.* 1. me! *lunga.*

P. *senza rit.* me! *lunga.*

Moderate. *pppp!*

senza rit. *P* *pppp!*

D.C.

No. 22. (a) CHORUS "The King of the Mosquitos."

(b) INDIAN SONG. "Ah-Wah-Ik-To-Man!"

(PETIT PIERRE & CORO SS.T.B.)

PIANO.

Maestoso. *ff* *Allto* *p* *tam-tam.* Cymbal. Cymbal.

Maestoso. *ff* *(dialogue)* *p* *Allegretto.* (Enter R & L. all the ladies pages and chorus and forming semicircles, come down to sing.) Cymb. Cymb.

S. *pp* *ff* *ff*
The King of the Mos-qui-tos here? Oh! we will stare! Oh!

T. *ff*
Oh! wont the don-nas

B. *ff*
Oh! wont the don-nas

(The Tenors and Basses enter R & L.)

Allegretto non troppo. *p*

S. we will peer! Per-haps he will our hearts enthrall, The darling can-ni-bal!

T. stare and peer! Per-haps he will their hearts enthrall, They like a can-ni-bal! We tremble

B. stare and peer! Per-haps he will their hearts enthrall, They like a can-ni-bal! We tremble

S. What will he eat when to sup-per we go?... Something delightful! - ly her-rid we know! Per-

T. when we think, what he may drink! what will he eat when to supper we go?..

B. when we think, what he may drink! what will he eat when to supper we go?

S. -haps he will shock us, Praps tom-a-hawk us, Ah! it is charming, but shudd'ry al-so

T. Praps he will shock us, Praps tom-a-hawk us, Tis charming, but shudd'ry al-so!

B. Praps he will shock us, Praps tom-a-hawk us, Tis charming, but shudd'ry al-so!

ff *p* *ff* *p*

S. Praps he will shock us, Praps tomahawk us, Ah! he's a charming foe!

T. Praps he will shock us, Perhaps tomahawk us, A charming foe!

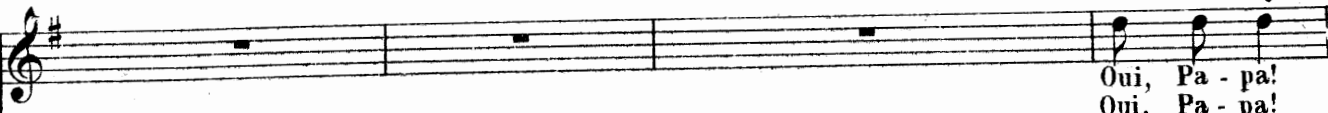
B. Praps he will shock us, Perhaps tomahawk us, A charming foe!

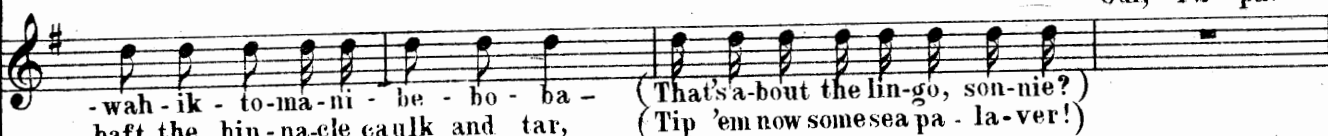
(enter Bouillabaisse and Pierre as Indian Chiefs.)


BOUIL. A -

Indian music. (Cymbal.)

PIERRE.

P. 

B. 

P 

Bassoon.

P. 

B. 

Picc. 

Bassoon.

P. 

B. 

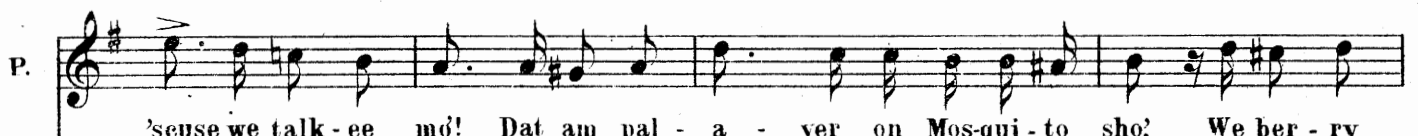
Picc. 

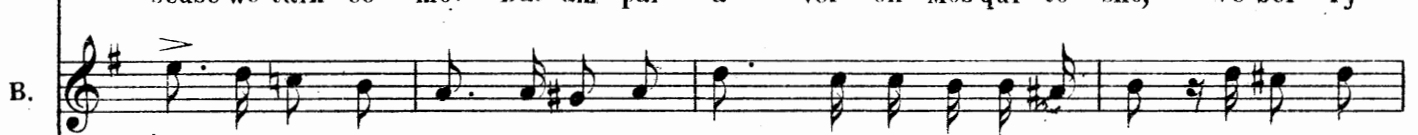
Bassoon.


P.  Wagh!..... Señor - as
Wagh!.....

B.  Kid - o - quid - o - grog - o - prog - o Fast - o - sinz - o - eight - o - bell - o Wagh!..... Señor as
Banyan, trunnion, trices, splices, Fogs and hazes, lift and braces Wagh!.....

 Picc.
Bassoon.

P.  'seuse we talk - ee mó! Dat am pal - a - ver on Mos - qui - to sho', We ber - ry

B.  'seuse we talk - ee mó! Dat am pal - a - ver on Mos - qui - to sho', We ber - ry

 *p mesurato.*

P.  fam - ish, ber - ry dry, More talkee, talk - ee, talkee, talkee, talkee, by am

B.  fam - ish, ber - ry dry, More talkee, talk - ee. talkee, talkee, talkee, by am



col tenori.

P. 

B. 

S. 

T. 

B. 

f 

S. 

T. 

B. 

ff 

No. 22 $\frac{1}{2}$. EXIT. "Praps he will shock us?"

(SS. T. B.)

Allegretto non troppo.

SOPRANOS.

Praps he will shock us, Praps tomahawk us, Ah! it is charming, but

TENORS.

Praps he will shock us, Praps tom-a-hawk us, 'Tis charming, but

BASSES.

Praps he will shock us, Praps tom-a-hawk us, 'Tis charming, but

PIANO.

ff

p

S. shudd'ry al-so! Praps he will shock us, Praps tomahawk us, Ah! he's a charming foe!

T. shudd'ry al-so! Praps he will shock us, Praps tom-a-hawk us, A charming foe!

B. shudd'ry al-so! Praps he will shock us, Praps tom-a-hawk us, A charming foe!

p *ff*

№ 23. SCENE & MELOS. "Arrest him!"

(PAUL, RUFINO et CORO S.S.T.B.)

Agitato molto.

(Two officers draw and lay hold of Paul.)

RUFINO.

Ar-rest him! Arrest him!

(PAUL.) Not yet! Hal - lo my men, Hal-

SOPRANI.

(Ladies frightened cling to each other with pages in groups R & L.)

Ah!

TENORS.

Ah!

BASSES.

Ah!

PIANO.

ben marcato e forte.

(struggle with officers.)

P.

- lo!

S.

(almost screamed.)

Ah!

T.

Ah!

B.

Ah! (crash off - shouts. Enter garden at back R&L. Bouill. & Pierre.)

Allegro.

ff martellato.

followed by the T.T. & BB. as American man-o-warsmen. They carry cutlasses and rush down stage.)

(For business and picture see piece.)

№24. FINALE ACT III. "The Lovers united."

(PAUL, YVONNE, TUTTI E CORO S.S.T.B.)

Tempo di Valse.

PAUL JONES. PAUL.

The lov-ers u - ni - ted once

PIANO. *ff* *p*

P. YVONNE.

more True heart un-to heart, hand in hand Will leave now our

Y. CORO. in unison.

In - di - an shore For their home in a far off land The

lov-ers u - ni - ted once more True heart un-to heart, hand in hand Will

poco più f

leave now our In - di - an shore For their home in a far off

p

Red.

Y. land!

S. Soon a - gain our gal - - lant sail - ors will up

T. *f* Soon a - gain our gal - - lant sail - ors will up

Allegro maestoso.

f

S. an - chor and to sea, But the breath of pub - lic fa - vor is the

T. an - chor and to sea, But the breath of pub - lic fa - vor is the

B. Weigh and get to sea

S. best wind that can be! For all mis - de - meanours let us hope that
 T. best wind that can be! For all mis - de - meanours let us hope that
 B. Best wind that can be!

poco re - te - nuto.

S. Love at least a - tones, Kind - ly grant in - dul - gence, and par - don
 T. Love at least a - tones, Kind - ly grant in - dul - gence, and par - don
 B. Love at least a - tones, And, par - don

colla voce.

S. to Paul Jones, For mis - de - meanours let us hope that love a - tones, And
 T. to Paul Jones, For mis - de - meanours let us hope that love a - tones, And
 B. to Paul Jones, For mis - de - meanours let us hope that love a - tones, And

S. pardon grant and grace un - to Paul Jones, ay! grate grant to Paul Jones!

T. pardon grant and grace un - to Paul Jones, ay! grace grant to Paul Jones!

B. pardon grant and grace un - to Paul Jones, ay! grace grant to Paul Jones!

(curtain.)

ff

S.

T.

B.

ff