

The Little Corporal

A Comic Opera
in three Acts.

Libretto by Harry B. Smith.

Music by

Ludwig Engländer.

As Presented by the
Francis Wilson Opera Co.



(New York and London
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THE STORY OF THE OPERA.

THE scene is laid in a Breton fishing village in the year 1797. Near this village is the Château de St. André. Henri de St. André, the last of the family, is proscribed by the French Republic, and has become a leader of the Royalist peasants of Brittany and La Vendée. His château and estates are confiscated, and when they are sold by order of the Republic they are bought by Pierre Petitpas, Henri's valet. In order to protect the St. André property and preserve it for his old master, Petitpas pretends to be a ferocious Republican, and brings upon himself the hatred of his fellow-villagers. He was brought up by the St. André family and owes everything to them. He is despised alike by the Republicans and the Royalists as a traitor and an ingrate; but he accepts the contempt of all and keeps his secret, guarding the château, in the hope that Henri may come again to his own. Petitpas has secreted the portable treasures of the château in a tower which he pretends is haunted, this being for the purpose of keeping away inquisitive intruders. The sweetheart of Henri de St. André is Mlle. Adele de Tourville, who has fled from Paris, Barras having charged her with being a Royalist spy. At about the same time Jaqueline, Adele's foster-sister, comes to the Breton village to visit her uncle. To protect Adele, Jaqueline takes the name of Adele de Tourville and Adele takes the name of Jaqueline. The latter assumes aristocratic airs and Mlle. de Tourville affects rustic simplicity. The uncle has never seen Jaqueline, so the deception succeeds perfectly. Petitpas falls in love with Jaqueline, but thinks her an aristocrat and his master's sweetheart; considers his case, therefore, hopeless. Henri as a Chouan leader visits his château, with the hope of finding money for his peasant army. He is surprised by a detachment of Republican troops, and Petitpas conceals him in the tower alleged to be haunted. Grognard, Sergeant of Grenadiers, is not afraid of ghosts, and wishes to search the tower. Petitpas then invents a new story to the effect that he is pursuing astronomical studies in that tower, and that he has an assistant up there. Petitpas and St. André both pretend to be scientific men, and Grognard, who has been sent to the village to drum up recruits, compels them to join the army. Napoleon is just about to start for Egypt, and wishes to take some scientific men with him. Petitpas thinks there could be no safer way to protect St. André. Jaqueline has learned of Petitpas's real character, and has fallen in love with him. She and Adele, to be with Petitpas and St. André, go with the army to Egypt as cantineers. At the end of the first act the Château de St. André is looted by the Republican soldiers, the transports stop at the village for recruits and the army embarks for Egypt.

The scene of the second act is laid in Egypt. Napoleon is seen departing from Alexandria on one of his expeditions into the surrounding country, amid the cheering of the soldiers and the execrations of the conquered Egyptians. As soon as he is gone a regimental tailor, Gilet, enters and laments loudly that the General has gone without his new suit. He is cheered by the information that the General will return, has not given up his quarters; so Gilet places the newly made uniform in the General's room. Petitpas and St. André are obliged to keep up their characters as scientific men, but St. André's hatred of the Republic and of Bonaparte is such that he writes a song lampooning the General. A reward is offered for the detection of the author of this song. St. André is heard singing it, is suspected and arrested. Evidence is against him; he finally confesses and he is sentenced to be shot. Before departing for his desert expedition, Bonaparte has left orders for the execution of the author of this lampoon. As the Grenadiers are about to shoot St. André, Petitpas, who has gotten into Bonaparte's quarters and found the new uniform left by Gilet, enters in the uniform, and his likeness to Bonaparte is so striking that the soldiers take him for the General. He commands the release of St. André, says that he wrote the song himself, and merely pretended to go away in order to test the vigilance of his garrison. Petitpas is taken for Bonaparte, and is much puzzled by the military situations with which he is confronted. Several of Bonaparte's officers return from the desert. Bonaparte has ridden off and has been lost in the desert. Petitpas confronts them, and they, too, are deceived. As Petitpas is in the midst of his successful masquerade, the camp is invaded by Mamelukes, and they carry him off, taking him for the great Frankish chief, Bonaparte. The act ends with the capture of Petitpas, St. André, Jaqueline and Adele by the Mamelukes.

In the third act the scene is a Bedouin camp in an oasis. Petitpas is a prisoner, and the Mamelukes consider that, in having the great chief Bonaparte, they have the control of the war in their own hands. They compel Petitpas to write for an enormous ransom. This letter is sent to the French headquarters. If the money is not forthcoming and the French do not agree to evacuate Egypt at once, the supposed Bonaparte is to be killed. The chief, Amulet Bey, has decided to add Jaqueline and Adele to his harem. The four wives of Amulet are jealous of new wives, and they make love to Petitpas in order to get even with their lord and master. In reply to Petitpas's note about the ransom comes a letter from Bonaparte, refusing the money and stating that the captive is an impostor. Bonaparte is safe among his men. Petitpas is about to be killed, when he succeeds in escaping, and takes refuge in the statue of Memnon, which, according to old superstitions, spoke at sunrise. By speaking for the statue as an oracle, he succeeds in terrifying the Arabs to the extent that they release him. St. André and Grognard lead an expedition of French soldiers to the camp, and all the captives are rescued.

CAST OF CHARACTERS.

On first representation in New York, September 19, 1898.

PIERRE PETITPAS, Servant of the Marquis de St. André	FRANCIS WILSON
THE MARQUIS DE ST. ANDRÉ, a proscribed Nobleman	DENIS O'SULLIVAN
JACQUES GROGNARD, Sergeant of Grenadiers	LOUIS CASAVANT
AMULET BEY, a Mameluke Chieftain	JOHN BRAND
GILET, a Regimental Tailor	A. M. HOLBROOK
JEAN PLANCHE, a Village Cobbler	AMBROSE DAILY
URBAN, the Village Blacksmith	SAM'L CHADWICK
RIGER NICOLE, a Tavern Keeper	GEORGE STEVENS
CORPORAL VIGNON	J. T. CHAILLEE
CORPORAL RENARD	GEORGE PELZER
JEAN FALCON, a Chouan Leader	W. LAVERTY
OFFICERS OF	GEORGE PELZER
BONAPARTES	HENRY MOREY
STAFF	F. STANTON HECK
JAQUELINE, Belle of Breton Village	LULU GLASER
ADELE DE TOURVILLE, an aristocrat	MAUD LILLIAN BERRI
BABETTE	} ALLENE CRATER
AGENOR	
SULTANETTA	} Village Girls, Drummer Boys and Wives of Amulet Bey,
MARTON	
MUSARON	
NEPHITALI	
CLAIRETTE	
KASSIME	
YVONNE	
BERTRAND	
GOUCHALE FLORENCE RELDA

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Nº 1. Prelude and Opening Ensemble.

Moderato pesante.

The musical score is written for piano and consists of four systems. The first system begins with a treble clef and a bass clef, marked 'mf'. The tempo is 'Moderato pesante'. The second system continues the piece. The third system features a key signature change to two sharps (D major) and includes a 'ff' dynamic marking. The fourth system concludes the piece with a final chord and a fermata.

First system of musical notation, measures 1-3. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a bass line with eighth-note triplets and slurs.

Second system of musical notation, measures 4-6. The right hand continues with eighth-note triplets. The left hand has a steady bass line. At the end of the system, there is a dynamic marking *poco rit.* and a fortissimo *ff* marking over a series of accented chords.

Alla marcia.

Third system of musical notation, measures 7-10. The tempo and style change to a march. The right hand has a melody with dotted rhythms and slurs. The left hand has a bass line with dotted rhythms and slurs.

Fourth system of musical notation, measures 11-14. The right hand continues with a melodic line featuring slurs and ties. The left hand has a bass line with slurs and ties.

Fifth system of musical notation, measures 15-18. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties.

Sixth system of musical notation, measures 19-22. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The treble staff features a series of chords and some melodic lines, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score, continuing from the first. It maintains the same two-staff structure and key signature. The musical texture is dense with many chords and some melodic fragments in both staves.

Moderato.

Third system of the musical score. The tempo marking "Moderato." is placed above the treble staff. The music is in a key with one flat and common time. The treble staff has a melodic line with slurs and accents, while the bass staff has a steady accompaniment of chords. A dynamic marking "pp" (pianissimo) is present in the bass staff.

Fourth system of the musical score. It continues the melodic and harmonic development from the previous system. The treble staff features a prominent melodic line with slurs, and the bass staff provides a consistent accompaniment.

Fifth system of the musical score. The treble staff has a melodic line with slurs and a dynamic marking "p" (piano). The bass staff features a series of chords with a dynamic marking "p". The system concludes with a double bar line.

This page of musical notation is divided into six systems, each consisting of a treble and a bass staff. The first system begins with a treble clef and a key signature of one sharp (F#), with a 3/4 time signature. The second system starts with a bass clef and a key signature of two flats (Bb, Eb), with a 3/4 time signature. The third system continues with the same bass clef and key signature. The fourth system features a treble clef and a key signature of two sharps (F#, C#), with a 3/4 time signature. The fifth system begins with a bass clef and a key signature of one sharp (F#), with a 3/4 time signature. The sixth system starts with a treble clef and a key signature of two sharps (F#, C#), with a 3/4 time signature. Dynamic markings include *mf* (mezzo-forte) in the second system, *p* (piano) in the fourth system, and *ff* (fortissimo) in the sixth system. The notation includes various musical symbols such as slurs, accents, and fermatas.

First system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *mf* is present in the bass line.

Second system of musical notation, continuing the dense chordal texture. It includes several accents (*^*) over notes in both staves.

Third system of musical notation, showing a transition to a more rhythmic pattern with slurs. A *cresc.* marking is in the bass line, and a *ff* dynamic is indicated in the treble line.

Allegro.

Fourth system of musical notation, marked **Allegro.** The tempo is indicated by a metronome-like symbol. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. A *poco rit.* marking appears towards the end of the system.

a tempo

Fifth system of musical notation, marked **a tempo**. The music continues with a consistent eighth-note accompaniment and a melodic line. A *p* dynamic marking is present in the bass line.

Sixth system of musical notation, concluding the piece with a final melodic phrase in the treble and accompaniment in the bass.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and eighth notes. The key signature has three sharps (F#, C#, G#).

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The key signature changes to two sharps (F#, C#).

Third system of the piano score. The right hand has a more active melodic line with sixteenth notes, and the left hand accompaniment remains consistent. The key signature is two sharps (F#, C#).

Fourth system of the piano score. The right hand features a complex melodic line with many sixteenth notes. The left hand accompaniment includes a section marked *ff* (fortissimo) with dense chordal textures. The key signature changes to one sharp (F#).

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand accompaniment continues. The key signature changes to two sharps (F#, C#).

Sixth system of the piano score. The right hand features a melodic line with eighth notes, and the left hand accompaniment continues. The key signature changes to one sharp (F#).

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *ff* is present.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including a section with a 2/4 time signature change and a dynamic marking of *f*.

(Curtain.)

Fifth system of musical notation, marked "(Curtain.)" and featuring a dynamic marking of *ff*. The music consists of a melodic line and a bass line with chords.

Meno.

Sixth system of musical notation, marked "Meno." and featuring a dynamic marking of *pp*. The music consists of a melodic line and a bass line with chords.

Peasant Man.

Chorus.

Sopr. Saint Si - mon was a fish - er-man,
Sing ho yo ho! and a

Ten.

Bass.

Pt.

In - to his net - the fish - es ran, Sing
heave - a - ho! Yo - ho! Sing
Yo - ho!

Pt.

ho yo ho! and heave - a - ho! He
ho yo ho! and heave - a - ho! Yo - ho!
Yo - ho!
Yo - ho!

Moderato.

(The distant chiming of the Angelus is heard.)

ho! St.

Moderato. Oboe. *p*

Si - mon was so good a man, Sing ho yo ho! and a heave - a -
Sing ho yo ho! and a heave - a -

f *p*

ho! Yo - ho! Sing
ho! Yo - ho! He nev - er used a fry - ing-pan, Sing

Yo - ho!

Peasant Man.

He said a pray'r up-

ho yo ho! and heave-a-ho! A-hoy!

A-hoy!

A-hoy!

on the spot; Then hauled his net_ and found a lot.

Of fine fried fish all pip-ing hot. Sing

mar-ry good mas-ters his for-tune was rare, His for-tune was

mf

ff

ff

ff

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Be - yond com - pare,
 rare. Beyond all com - pare, His for - tune was rare, Sing cheeri - ly mer - ri - ly, chee - ri - ly

mer - ri - ly for - tune will come we know!

Let us see what luck to day.
 Come draw the seine and let us see what luck to day.

(at table rapping with tankards)

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Two Men.

Rap, Rap, Rap Rap rap-a-tap! Ba - bette come

2 M.

here! our cups are low. Fill up my dear!

Chorus.

Their

Peasant. (Bariton.)

Quasi Recit.

And when we drink, a —

Fill up my dear!

cups are low. Fill up my dear!

Quasi Recit.

Pt. *tr* toast the thing! I'll give you one, my friends, the king!

ff The king, The

ff

ff

An old peasant.

Hush, Hush, Hush! Not so loud!

king, The king, The king. *pp* The king, The

pp

pp

pp

(All drink the King's health.)

king!

ff

'Tis the cry of the

chouans! some dang - er is near. Hush, Hush, Hush!

A Girl.

'Tis a friend who's draw - ing near. There's naught to fear.

Friends! Friends!

pp

(Jean Falcon, a chouan leader, appears over the rocks.)

Friends!

Falcon. (speaking)

None of the Blues about! No spies? Speak, is the coast quite clear? Some-
None! None!
Ay, Ay!

E.

one, my friends, is here?

Some-one? then say who can this some-one

F.

Hush! 'tis a guest I

bu? (All gather around Jean Falcon.)

F.

dare not name; the Gars of the Cha - teau!

Our Lord!

F.

The same!

The Mar-quis? The Mar-quis Hail, The Mar-quis

(Entrance of the Marquis de St André.)

Hail!

ff

Quasi Recit.
St. André.

Friends! Comrades! Once again we meet, With joy your faith-ful hearts I

A. greet. Loyal souls, let us ad - vance, — Lets give a - gain a King to

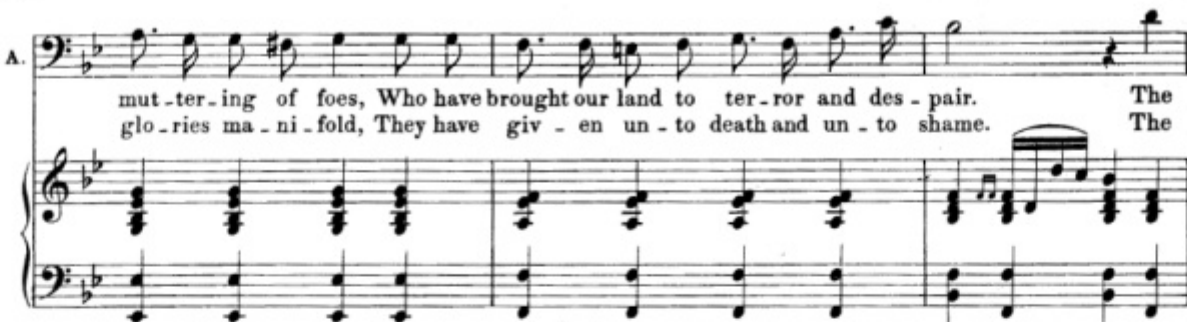
A. France! Do you

Chorus. *ff* Lead us, Lead us We'll give a King to France!

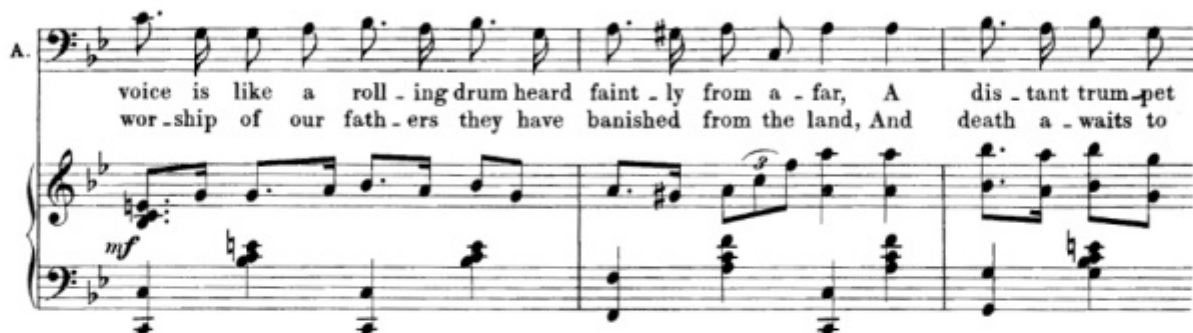
Allegro moderato.

A. hear the voice that's cal - ling you in ev' - ry breeze that blows? It is throbbing like a robbed us of the li - lies on the ban - ner white and gold, They have giv - en us a

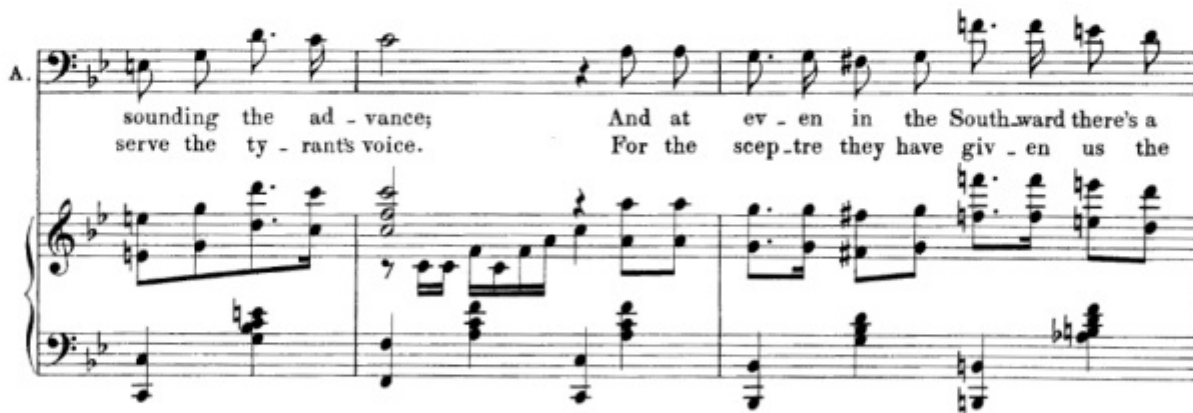
A. bug - le through the air, 'Tis whis - per - ing of treach - e - ry; 'tis stan - dard red as flame, And the souls that gave our na - tion all its

A. 

mut-ter-ing of foes, Who have brought our land to ter-ror and des-pair. The
glo-ries ma-ni-fold, They have giv-en un-to death and un-to shame. The

A. 

voice is like a roll-ing drum heard faint-ly from a-far, A dis-tant trum-pet
wor-ship of our fath-ers they have banished from the land, And death a-waits to

A. 

sounding the ad-vance; And at ev-en in the South-ward there's a
serve the ty-rant's voice. For the scep-tre they have giv-en us the

A. 

red and flam-ing star, 'tis a sig-nal to the loy-al sons of France. 2nd time to Coda
ba-yo-net and brand, Let us fight them with the weapons of their choice.

1.

A. Sons of France, A - wa - ken and a - rise Thro' all the land your steel shall

A. ring! Vic - to - ry your beacon and your prize! Fight for your faith and the

Steel to steel shall ring!

A. King! Sons of France, the fa - tal hour is nigh, Un - to our father's faith we'll

For our faith and King!

A.

cling! Rise in your might! Con-quer or die For the King, Sons of France, Sons of

To our faith we cling!

A.

France, for the King! Rise in your might

Rise in your might

A.

Con-quer or die For the King, Sons of France, Sons of France, for the

Con-quer or die For the King, Sons of France, Sons of France, for the

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1. Coda.

A. King! They have Sons of France, A - wa - ken and a - rise

King! Sons of France, A - wa - ken and a - rise

A. Thro' all the land your steel shall ring! Vic - to - ry your

Thro' all the land your steel shall ring! Vic - to - ry your

A. bea - con and your prize! Fight for your faith and the King!

bea - con and your prize! Fight for your faith and the King!

A.

Sons of France, the fa-tal hour is nigh. Un - to our father's faith we'll cling.

Sons of France, the fa-tal hour is nigh. Un - to our father's faith we'll cling.

The first system of music consists of four staves. The top two staves are vocal lines for Soprano and Alto, with lyrics: "Sons of France, the fa-tal hour is nigh. Un - to our father's faith we'll cling." The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

A.

Rise in your might! Con - quer or die For the King, Sons of France, Sons of

Rise in your might! Con - quer or die For the King, Sons of France, Sons of

The second system of music consists of four staves. The top two staves are vocal lines for Soprano and Alto, with lyrics: "Rise in your might! Con - quer or die For the King, Sons of France, Sons of". The bottom two staves are piano accompaniment. The tempo marking "Allegro molto." is placed below the piano part.

A.

France, for the King, for faith and King, for faith and King!

France, for the King, for faith and King, for faith and King!

The third system of music consists of four staves. The top two staves are vocal lines for Soprano and Alto, with lyrics: "France, for the King, for faith and King, for faith and King!". The bottom two staves are piano accompaniment. The tempo marking "Allegro molto." is placed below the piano part.

N^o 2. Gros Jean and p'tit Pierre.

Allegro.
Jaqueline.

Jaqueline. ^ Jean -

The first system shows the vocal line for Jaqueline and the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a rhythmic accompaniment with chords and eighth notes.

Allegretto.

Chorus.

ette the far - mer's daugh - ter Was ev - er so mer - ry and fair Sopr.

Ten. Sing

Bass.

The second system is a chorus setting. It includes vocal lines for Soprano, Tenor, and Bass, along with piano accompaniment. The tempo is marked Allegretto and the time signature is 6/8.

Allegretto.

J. Two

mar - ry come up, my dear - - ie for the far - mer's daugh - ter fair

The third system continues the chorus with a vocal line for Tenor and Bass, and piano accompaniment. The tempo remains Allegretto and the time signature is 6/8.

J. 

ri - val sui - tors sought her, Gros Jean and p'tit Pi - erre

Sing

J. 

mar_ry come up my dear - - y for Gros Jean and p'tit Pi - erre!

Gros

p

J. 

Jean was cold for Gros Jean was old ver - y old. But

O fie, fie

1. old Gros Jean had a good - ly store of gold, He

O my, my

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "old Gros Jean had a good - ly store of gold, He". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand.

1. came to her and his a - ged love he told, But

Poor old guy

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "came to her and his a - ged love he told, But". The piano accompaniment continues with similar harmonic support. The lyrics "Poor old guy" are positioned below the piano part.

1. bold black eyes and a rant - ing air had the fes - tive young Pi -

The third system of music shows the vocal line and piano accompaniment. The vocal line lyrics are "bold black eyes and a rant - ing air had the fes - tive young Pi -". The piano accompaniment concludes the system with sustained chords in the right hand and a moving bass line.

J. *erre!* *O*

O my! O my The fes - tive young Pi - erre!

O fie The fes - tive young Pi - erre!

J. *La la la la la la la You sad co - quette Jean - ette! O*

J. *(laughing)*

La la la la la la la, She made those lo - vers fret. Ha ha ho ho for

J. *poco rit.*

poor Pi - erre! she left him in the lurch, While with Jean the rich old

poco rit.

1. *a tempo*

sim-ple-ton, She trot-ted, trot-ted trot-ted off, she trot-ted off to

1. church! Jean-

O La la la, La la!

O La la la, La la!

1. ette went flaunt-ing gai-ly In vel-vet and sa-tin so rare,

Sing

J.

Gros

mar-ry come up, my dear - ie for her rust-ling silk so rare

J.

Sing

Jean to mar - ket dai - ly Drove his old dod - d'ring mare.

J.

So

mar-ry come up, my dear - y for that old back num - ber mare.

p

J. long the way to the town 't would take him all day, To

O fie, fie,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains the lyrics 'long the way to the town 't would take him all day, To' and 'O fie, fie,'. The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand.

J. drive so far with that poor old mare so grey. Jean-

O my, my

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'drive so far with that poor old mare so grey. Jean-' and 'O my, my'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

J. ette all day was a - fraid a - lone to stay And

She was shy

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics 'ette all day was a - fraid a - lone to stay And' and 'She was shy'. The piano accompaniment continues with the same rhythmic and harmonic pattern.

J.  so her lo - ne - li - ness, to share, she would send for gay Pi -

J.  erre!
 O my O my She'd send for gay Pi - erre! O
 O fie She'd send for gay Pi - erre! O

J.  La la la la la la la, You sad co - quette Jean - ette! O La la la la
 La la la la la la la, You sad co - quette Jean - ette! O La la la la

J. *la la la Gros Jean is guess.ing yet Ha ha ho ho that old grey nag was*

The first system of music consists of four staves. The top two staves are vocal lines with lyrics: "la la la Gros Jean is guess.ing yet Ha ha ho ho that old grey nag was". The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simple bass line.

J. *far a - cross the hills, Pi - erre, he pays her com-pliments, Gros Jean has naught to*

poco rit. *a tempo*

The second system of music consists of four staves. The top two staves are vocal lines with lyrics: "far a - cross the hills, Pi - erre, he pays her com-pliments, Gros Jean has naught to". The bottom two staves are piano accompaniment. The tempo marking "poco rit." is placed above the second staff, and "a tempo" is placed above the third staff.

J. *pay but bills, has naught to pay but bills. O La la la La la!*

The third system of music consists of four staves. The top two staves are vocal lines with lyrics: "pay but bills, has naught to pay but bills. O La la la La la!". The bottom two staves are piano accompaniment. The tempo marking "a tempo" is placed above the third staff, and "poco rit!" is placed above the fourth staff.

N^o 3. Duet.

Adele and Marquis St^t André.

Molto moderato.

St^t André.

An

st A

e - xile is my heart, Com - pelled to roam In lone - ly lands and

st A

strange A - far from home, And as my eyes turn home - ward still, Wher -

st A

ev - er I may rove, This banished heart of mine doth turn to

Ad. *St Andre*
 com - ing of the dawn. One love is true What - ev - er fate for thee is
 One love is true What - ev - er fate for thee is

Ad. *St A.*
 keeping of joy or weeping, Thro' all the storms... of life I'd guide thee And ev - er
 keeping of joy or weeping, Thro' all the storms... of life to guide me An an - gel

Ad. *St A.*
 glad - ly watch be - side thee, oh dear first love... If I but know... that thou art
 pure... to watch be - side me oh dear first love... If I but know... that thou art

Ad. *St A.*
 true... for aye to me, My courage then shall nev - er fail me, But in the
 true... for aye to me, My courage then shall nev - er fail me, But in the

Ad.

fight For truth and right I'll ev_er faith - - - ful be!

8^{va} A.

fight For truth and right I'll ev_er faith - - - ful be!

Nº 3ª Entrance of Petitpas.

P.

down the street Es - - pied the luck - less knave, And
lost an ear Of teeth he'd half a set, At
ho - nored spouse And in the moon - light dim They

P.

then and there in - sis - ted that He seek a sol - dier's grave.
last he wan - dered homeward and He hun - ted up Ba - bette.
saw the ghost of Jean Ni - gaud Or what was left of him. A Girl.
He
To
A

G.

Un poco più vivo.

cried I'm ve - ry bu - - sy And
his old shop a hob - bling An -
pair of bro - gans mak - ing He

Sopr.

Chorus.

Ten.

Bass.

Un poco più vivo.

1. With my rap a tap a tap tap tap
2. Then he heard a rap a tap tap tap
3. With a rap a tap a tap tap tap

Petitpas.

G.

march - ing makes me diz - zy In
o - ther chap sat cob - bling That
set them quak - ing shak - ing He

1. I would rath - er rap a tap tap tap
2. With his rap a tap a tap tap tap
3. With his rap a tap a tap tap tap

p

P.

vain did poor Jean fume and fret A scant ten mi - nutes he could get To
cob - bler said: I'm glad we've met A he - ro and my wife shall get A
grimmed and gib - bered with de - light I - ma - gine if you can their fright, He

P.

say good bye to his Ba - bette.
 drink for you, come here Ba - bette.
 came there aft - er ev - ry night.

1. Rap a tap tap tap tap tap tap tap Rap a
 2. What a rap a tap tap tap tap tap Rap a
 3. With his rap a tap tap tap tap tap Rap a

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with the lyrics 'say good bye to his Ba - bette.' and continues with 'drink for you, come here Ba - bette.' and 'came there aft - er ev - ry night.' The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a dynamic marking of *mf* (mezzo-forte).

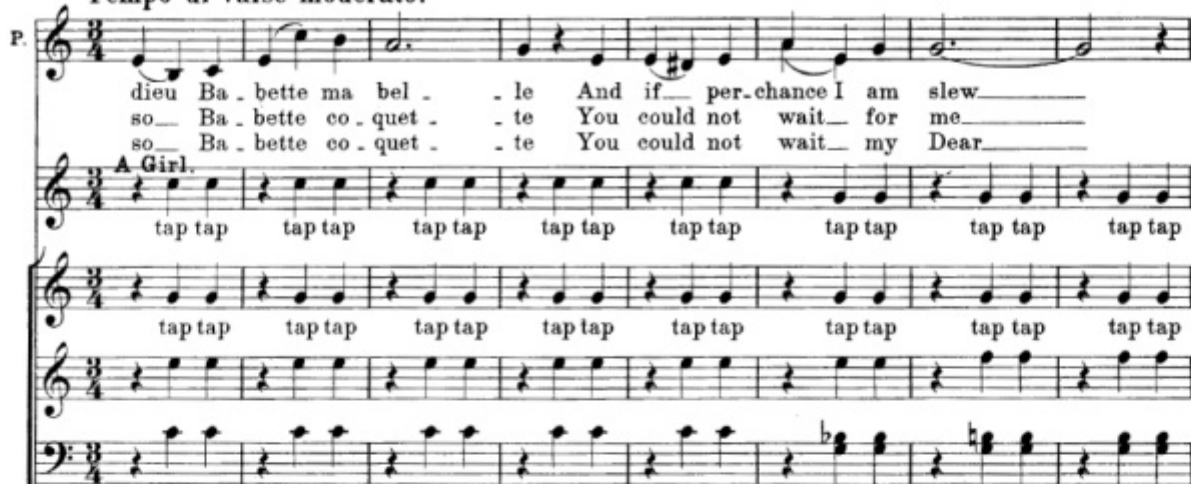
P.

A -
 So
 So

1-3. tap tap tap tap Rap a tap tap tap tap Rap a tap tap tap tap tap tap tap Rap tap!

The second system of music continues the vocal line and piano accompaniment. The vocal line ends with the words 'A -', 'So', and 'So' on separate lines. The piano accompaniment continues with the rhythmic pattern '1-3. tap tap tap tap Rap a tap tap tap tap Rap a tap tap tap tap tap tap tap Rap tap!'. The key signature remains one sharp (F#) and the time signature is 3/4. The piano part includes a dynamic marking of *mf* (mezzo-forte).

Tempo di valse moderato.

P. 

dieu Ba - bette ma bel - - le And if - - per - chance I am slew - -
 so - Ba - bette co - quet - - te You could not wait - - for me - -
 so Ba - bette co - quet - - te You could not wait - - my Dear - -

A Girl.
 tap tap tap tap tap tap tap tap tap tap tap tap tap tap

tap tap tap tap tap tap tap tap tap tap tap tap tap tap

Tempo di valse moderato.



P. 

Don't wed with no o - ther fel - - low Or my ghost will wor - ry of you - -
 I would not be - the bet - ter half Of half - a man said she - -
 How do you like a one eyed ghost Who's lost - his lar - board ear - -

G. tap tap tap tap tap tap tap tap tap tap tap tap tap tap

tap tap tap tap tap tap tap tap tap tap tap tap tap tap

P.
 — My spec - tre will haunt you night - - ly And mar you nup - ti - al
 — † You have one foot in the grave Sir She said my poor old
 — At twelve o' clock each night maam I'll come and spoil your

G.
 tap tap tap tap tap tap tap tap tap tap tap tap tap tap

The first system of music features a vocal line (P.) with lyrics, a guitar line (G.) with 'tap tap' rhythmic notation, and a piano accompaniment consisting of three staves (treble, middle, and bass clefs).

P.
 nap ——— By mak - ing ghost - ly boots and shoes With a gha - st - ly
 chap ——— I could no stand that wood - en peg With its Rap a tap
 nap ——— A dis - mal spook with Peg and hook And an un - can - ny

G.
 tap tap tap tap tap tap tap tap tap tap tap tap tap tap

The second system of music continues the vocal line (P.) with lyrics, the guitar line (G.) with 'tap tap' rhythmic notation, and the piano accompaniment with three staves.

N^o 5. Rustic Duet.

Jaqueline. Petitpas.

Moderato.

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.

Jaqueline.

Jaqueline's vocal entry begins with a treble clef and a key signature of one flat. The lyrics are: "1. With - in a cote our door a - bove, We'll keep full man.y a pon our lit - tle farm we'll keep A lit - tle flock of". The piano accompaniment is in the bass clef, starting with a *p* dynamic.

The vocal line continues with the lyrics: "sno - wy dove, Whose plain - tive, pen - sive Coo coo coo Will tell us tales of lit - tle sheep, To sing to us their Baa baa baa And soothe to bal - my". The piano accompaniment includes a *poco rit.* marking.

Petitpas.

Petitpas's vocal entry begins with a treble clef and a key signature of one flat. The lyrics are: "love. We will not think it in - fra dig, To al - so keep a sleep. We'd keep a - mid those scenes of peace, A lit - tle flock of". The piano accompaniment is in the bass clef, featuring a triplet in the first measure.

P. 

lit - tle pig, Me thinks I hear its Ugh ugh ugh, A clean one not too
lit - tle geese To war - ble to us quack quack quack, Un - til we bid them

Jaqueline.

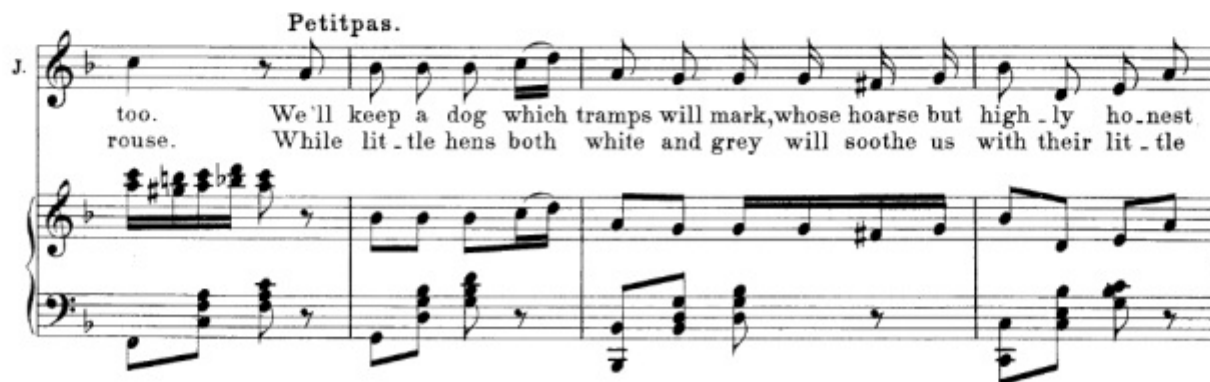
P. 

big. Of turkeys we must have a few, They are such ten - der friends and
cease. Up - on our lit - tle field will browse a lit - tle co - te - rie of

J. 

true; Their mer - ry glad - some glou glou glou Is love - ly mu - sic
cows, To cheer us with their moo moo moo As gai - ly they ca -


Petitpas.

J. 

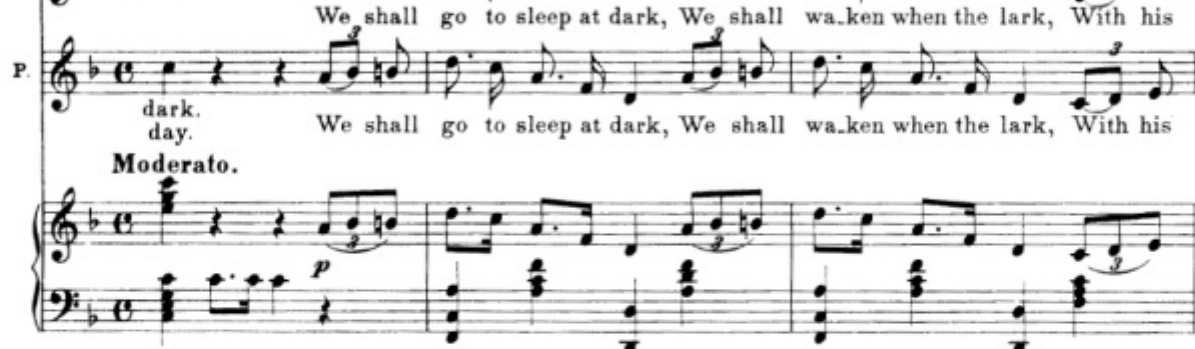
too. We'll keep a dog which tramps will mark, whose hoarse but high - ly ho - nest
rouse. While lit - tle hens both white and grey will soothe us with their lit - tle

P. 

bark Will by its sa - vage Wow wow wow Scare pro - ters af - ter
lay We'll hear their live - ly cluck cluck cluck Through all the live - long

J. **Moderato.** 

We shall go to sleep at dark, We shall wa - ken when the lark, With his

P. 

dark. We shall go to sleep at dark, We shall wa - ken when the lark, With his
day.


Moderato.

J. 

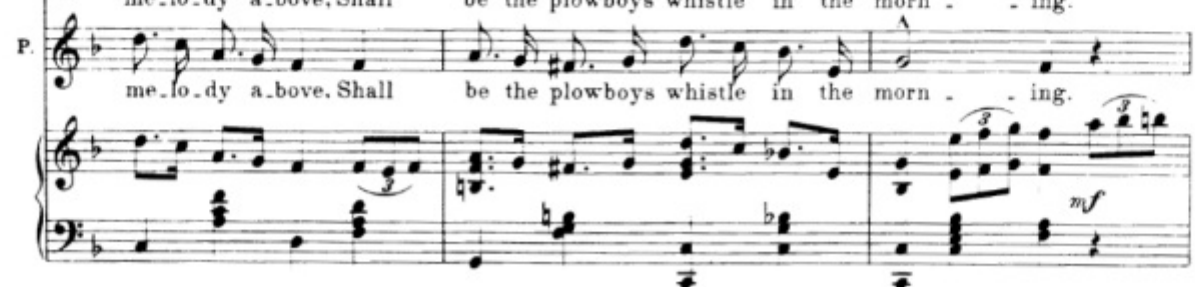
ver - y ear - ly ca - rol gives us warn - ing And the mu - sic we shall love, Ev - er - y

P. 

ver - y ear - ly ca - rol gives us warn - ing And the mu - sic we shall love, Ev - er - y

J. 

me - lo - dy a - bove, Shall be the plowboys whistle in the morn - ing.

P. 

me - lo - dy a - bove, Shall be the plowboys whistle in the morn - ing.

1. Jaqueline.

2. U.

The first system consists of a vocal line and piano accompaniment. The vocal line is mostly rests, with a few notes at the end. The piano accompaniment features a rhythmic pattern with triplets and slurs. The key signature has one flat (B-flat).

2. Dance.

p

The second system is titled 'Dance' and features piano accompaniment. It includes a piano dynamic marking (*p*). The piano part is characterized by a complex rhythmic pattern with many triplets and slurs. The key signature has one flat (B-flat).

Nº 6. The Song of the Grenadier.

Moderato.

Piano introduction in G major, 2/4 time, marked Moderato. The piece begins with a forte (ff) dynamic. The right hand features a melody with triplets and a final triplet flourish. The left hand provides a steady accompaniment of eighth notes.

Grognard.

1. Ho Mas - ter Tay - lor perch on your mar - row bones, Patch
 Mas - ter Blacksmith blow me a migh - ty blast, Blow
 Mas - ter Bo - ni - face fill me a cup or two And

Vocal line and piano accompaniment for the first line of the song. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part includes a piano (p) dynamic marking.

Gr. up the coat where the bul - let tick - led me. Sew up the seams so the
 me a blast till the forge is in a flame. Mend me the sword that was
 mind the best wine is none too good my man. Don't speak of cash you are

Vocal line and piano accompaniment for the second line of the song. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs.

Gr. coat will last a year or - two. Charge it to France and a
 bro - ken on the e - ne - my. Charge it to France you will
 ho - nored when I drink with you. Charge it to France she will

Vocal line and piano accompaniment for the third line of the song. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part concludes with a sustained chord in the right hand and a final bass note in the left hand.

Gr. 

pa - tri - ot you'll be. See Mas - - - ter Cob - bler, no
 get your pay in fame. Strike me a blow there and
 pay you when she can. You lit - - - tle girl with the

Gr. 

boots could be sor - ri - er; Bad at the heels ay and
 strike me a lus - ty one; Swing that big arm Do the
 star - ry eyes and e - bon hair Lend me your waist for a

Gr. 

worse at the toes, Come make 'em so strong they can
 best that you know, The sa - bre you hold there has
 mo - ment or two, Pay France brave sol - - diers with

Gr. 

car - - ry a war - ri - or. Half round the world if the
 e'er been a trus - ty one. The edge that you shar - pen was
 smiles sweet and de - bo - nair. Give me a kiss; it's the

poco rit.

Gr.

tri - co - lor goes. Oh a tai - lor is meek, And a
blun - ted on the foe. Let the strong arm - swing, And the
least that you can do. For its on - ly - fair So it

Gr.

cob - bler is weak, Like a cou - ple of gran - dams old. Its
ham - mer - ring, Till the sa - bre's done for me Each
is I - swear That the men who fight for France Should

Gr.

right they should work For a bold gre - na - dier, For the
blow that you strike Is a blow for our France And shall
drink of her best And make love to her girls For it's

Gr.

men - who are brave and - bold. Peg a -
help - to - make us free. For that
rare - ly he has the chance. So

Gr. way and sew, For the work you know, Is for one of your bold de -
 steel I swear, It shall win its share Of our new Re - pub - lics
 give a kiss To a sol - dier, Miss, To one of your bold de -

Gr. fen - - - ders Coat and boots shall share In the fame of the guard That
 splen - - - dors It shall share in the fame Of the brave old guard That
 fen - - - ders It's all for the sake Of the brave old guard That

Gr. dies but never sur - ren - - ders!
 dies but never sur - ren - - ders!
 dies but never sur - ren - - ders!

1. 2.

Gr. Fine.

2. Ho
 3. Ho

p *f*

N^o. 7. Drill Scene and Song.

Grognard, Petitpas, and Male Chorus.

Moderato.

Petitpas.

Left a wife and se-ven chil-dren,

Tenors.
Hay-foot, Straw-foot! Left, left, left, right,

Basses.

Chorus.

P
Left my lov-ing aunts and cou-sins On my 'list-ing day.

left, right, left, right, left, right, left, right,

P.

Left my weep-ing friends by do-zens,
 Hay-foot, Straw-foot! Left, left, left, right,

P.

Left a hap-py home be-hind me When I marched a-way.
 left, right, left, right. Hay-foot, Straw-foot!

Moderato.

Left, left, right, left, right, left, right!

Moderato.

3

Grognard.

Bu-gles are a-bray-ing, champ-ing steeds are neigh-ing. Here's your mus-ket rea-dy,
Let us go and pe-rish, Fame our names shall che-rish. E-pi-taphs and mon-u-

Petitpas.

you must take it. I would sure-ly plague you For I've got the a-gue.
ments de-light us. I am ve-ry sick It's house-maid's knee and ri-ckets,

Grognard.

If I joined the ar-my I would shake it. Ev'-ry heart is thril-ling
Al-so I've a soup-çon of Saint Vi-tus. When you die in glo-ry

With the zeal for kil-ling. War-ri-ors of France there is no-matching.
We-shall tell your sto-ry, Weep-ing with e-mo-tion pa-ro-xys-mal.

Petitpas.

I don't feel the thrill - ness, But I've several kinds of ill - ness, And
Please to let me off, sir, I ha - ve a nas - ty cough, sir.

2nd time to Coda

ev' - ry bles - sed one of 'em is catch - ing.
Lis - ten, sir, to this, now! Ain't it dis - mal?

1. Grognard.

March a - - way to bat - tle! On to do or die.

Petitpas.

Cri - key! How I hate to leave my mo - - ther.

Grognard.

Charge up - - on the foe - man! Ty - ran - ny de - fy.

Petitpas.

Wish - es I could send my lit - tle bro - - - ther.

Grognard.

Vic - - to - - ry or death, boys! Glo - ry or the grave!

Petitpas.

Hang the luck! home cook.ing I shall miss, boys And I

wish - es I may die if a - no - ther scrape I try If so

be - as I should once get out of this!

Petitpas. *f*
Grognard. *f*

And I wish - es I may die if a - no - ther scrape I
 And he wish - es he may die if a - no - ther scrape he
 And he wish - es he may die if a - no - ther scrape he

Chorus.

P.
 try If so be as I should once get out of this.

Gr.
 trys If so be as he should once get out of this.

trys If so be as he should once get out of this. Hay-foot, Straw-foot!

P. 1.
Gr.

Left, left, right, left, right, left, right!

Coda.

P. March a - way to bat - tle! On to do or die. Cri - key how I

Gr. March a - way to bat - tle! On to do or die. Cri - key how he

March a - way to bat - tle! On to do or die. Cri - key how he

P. ate to leave my mo - ther. Charge u - pon the foe - man! Ty - ran - ny de -

Gr. hates to leave his mo - ther. Charge u - pon the foe - man! Ty - ran - ny de -

hates to leave his mo - ther. Charge u - pon the foe - man! Ty - ran - ny de -

P. ly. Wish - es I could send my lit - tle bro - ther. Vic - to -

Gr. ly. Wish - es he could send his lit - tle bro - ther. Vic - to -

ly. Wish - es he could send his lit - tle bro - ther. Vic - to -

P.
ry or death, boys! Glo - ry or the grave! Hang the luck home cooking I shall

Gr.
ry or death, boys! Glo - ry or the grave! Hang the luck home cooking he shall

ry or death, boys! Glo - ry or the grave! Hang the luck home cooking he shall

P.
miss boys, And I wish - es I may die if a - no - tler scrape I

Gr.
miss boys, And he wish - es he may die if a - no - ther scrape he

miss boys, And he wish - es he may die if a - no - ther scrape he

P.
try If so be as I should once get out of this.

Gr.
trys If so be as he should once get out of this.

trys If so be as he should once get out of this.

N^o 8. Finale of the first Act.

Allegro.

4 Girls (hauling nets at back)

Yo

4 G. ho, yo ho, yo ho, ————— St. Si. mon was a fish - er. man, Sing

4 G. ho yo ho and heave a ho ————— In - to his net the

(Grognard in terrupts angrily.)

Man Peasant.

4 G. fish - es ran Hel. -

Grognard.

Stop that racket! Stop it peasants, or I'll make ye!

Pt. lo! What's this? A fleet at anchor yon-der. And

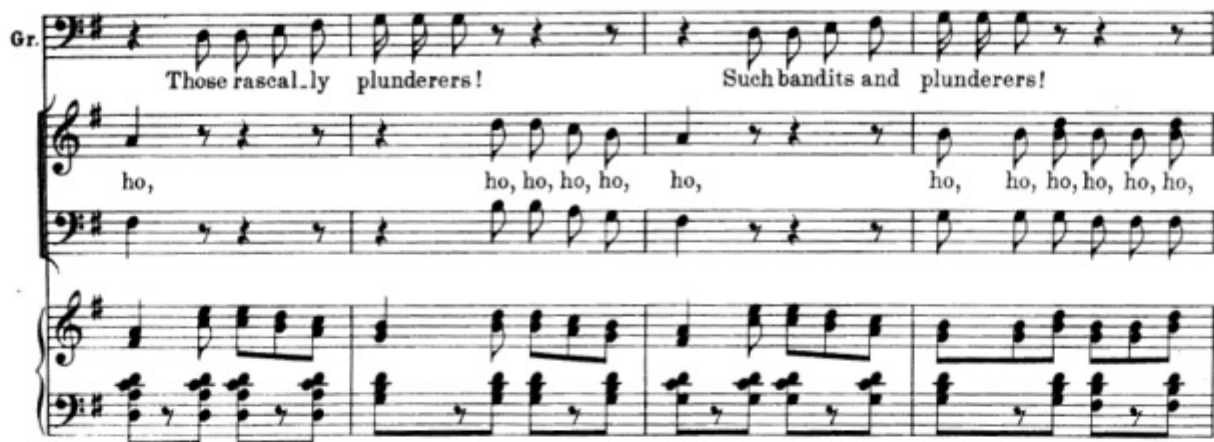
Pt. Grog-nard.
one ship drawing near. What does it mean, I won-der? The fleet is near. Sound the

Gr. roll on the drum! Bid the men hi-ther come we must em-bark Ere it is

Drum rolls. Laughter of the soldiers is heard off in the castle.

Gr. dark.

Chorus.
Tenors. Ho, ho, ho, ho,
Basses.

Gr. 

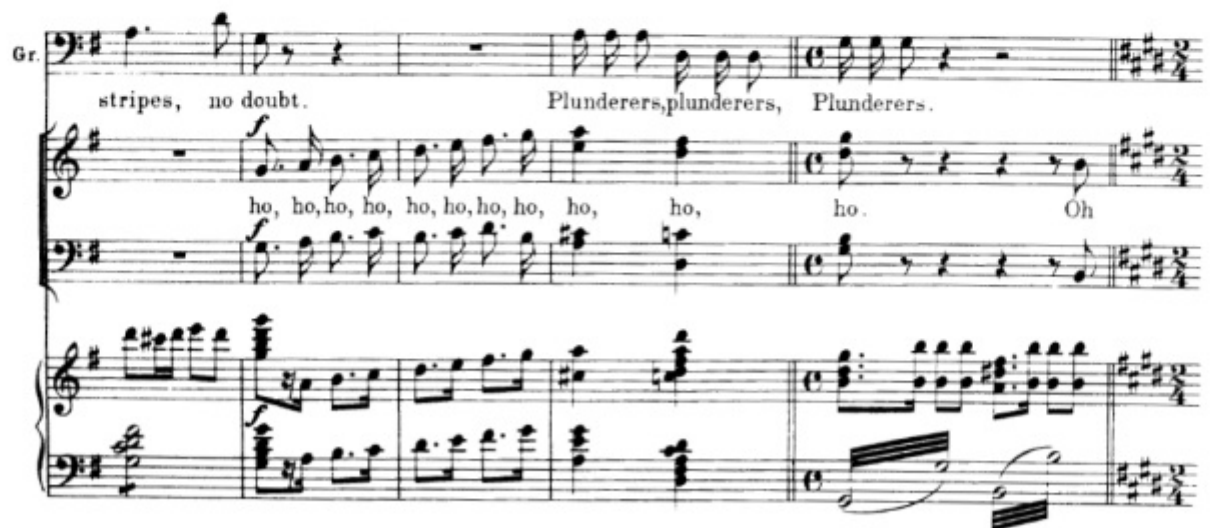
Those rascal. ly plunderers! Such bandits and plunderers!

ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho,

Gr. 

If the Ge - neral finds this out I, shall lose my

ho, ho, ho, ho, ho, ho, ho, ho, ho.

Gr. 

stripes, no doubt. Plunderers,plunderers, Plunderers.

ho, ho,ho, ho, ho, ho,ho, ho, ho, ho. Oh

march a - way to bat - tle. On to do or die. Cri - key, how I

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics: "march a - way to bat - tle. On to do or die. Cri - key, how I". The second staff is the bass line in bass clef. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a dynamic marking of *mf*.

'ates to leave my mo - - - ther, Charge up - - on the foe - man! Ty - ran - ny de -

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics: "'ates to leave my mo - - - ther, Charge up - - on the foe - man! Ty - ran - ny de -". The second staff is the bass line in bass clef. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

fy. Wish - es I could send my lit - tle bro - - - ther. Vic - to -

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics: "fy. Wish - es I could send my lit - tle bro - - - ther. Vic - to -". The second staff is the bass line in bass clef. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

ry or death, boys! Glo - ry or the grave! Hang the luck home cooking we shall

The fourth system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics: "ry or death, boys! Glo - ry or the grave! Hang the luck home cooking we shall". The second staff is the bass line in bass clef. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

miss boys. And we wish - es we may die if a - no - ther scrape we try If so

Allegro molto.

be as we should once get out of this. (With burst of laughter.)

Allegro molto.

(Shouting Vive la Republique.) (Soldiers drag the Marquis from the Castle.)

(A corporal follows dragging Petitpas.)

Dialogue.

Jaqueline. Adele.

Petitpas. The brig, the brig is

S^t André. Grogard. The brig, the brig is

Sopranos. The brig, the brig is

Tenors. *mf*

Basses. (Sailors of stage.) A - hoy, A . hoy. *mf*

Chorus.

p *pk.* *mf*

J. Ad. near! *ff* A - hoy, A - hoy there is good land . ing

P. near! *ff* A - hoy, A - hoy there is good land . ing

S^tA. Gr. near! *ff* A - hoy, A - hoy there is good land . ing

Chorus on the stage. *ff* A - hoy, A - hoy there is good land . ing

A - hoy, A . hoy. *ff*

J. Ad. here.

P. here.

St. A. here.

Gr. here.

(Entrance of the ship at back.) (As the ship comes on.)

here.

J. Ad. A - hoy, A.hoy. Huz - za! A - hoy, A.hoy Huz.

P. A - hoy, A.hoy. Huz - za! A - hoy, A.hoy Huz.

St. A. Gr. A - hoy, A.hoy. Huz - za! A - hoy, A.hoy Huz.

A - hoy, A.hoy. Huz - za! A - hoy, A.hoy Huz.

poco rit. *p* **Moderato.**

J. Ad. za, Huzza! fare.well!

P. za, Huzza! fare.well!

St A. Gr. za, Huzza! And now fare . well_ to friends and home, fare.well! A last fare . well!

za, Huzza!

p poco rit. **Moderato.**

Jaqueline. Adele.

Fare - well, Bid a fond A.dieu to our well loved land of

pp

J. Ad. France! We leave now our hearts with thee In...
Petitpas.

We bid a fond A.dieu to France.

St André.

Grognard. Fare - - well, Bid a fond A - dieu our
We bid a fond A.dieu to France.

J. Ad. one last par - ting glance. Ac - - cept from us
 Clairette. Ac - - cept we

P. Our hearts we leave in one last glance Fare - - -

St. A. well loved land of France. Ac - - cept fatherland, our fond A -

Gr. Our hearts we leave in one last glance Fare - - -

mf

J. Ad. now our fond A - dieu For we go to leave thy shores and we may
 Cl. pray our fond A - dieu For we go to leave thy shores and we may

P. well We may ne'er re - - -

St. A. dieu We may nev - er more re - - -

Gr. well We may no more re - -

J. Ad. ne'er re.turn perchance; Ac - cept from us now our fond A - dieu Our

Cl. ne'er re.turn perchance; Ac - cept pray now our fond A - dieu Our

P. turn Fare - well, We may not re - -

St. A. turn Fare - well, We may nev.er more re - turn Take our hearts we

Gr. turn Fare - well dear land of

J. Ad. last fond fare - well, For

Cl. last fond fare - well, For

P. turn So A - dieu we bid a fond A - dieu to

St. A. pray you in this one last par - ting glance, For

Gr. France fare - - - well we bid a fond A - dieu to

J. Ad. thy glo - ry we'll strive, For thee dear land of

Cl. thy glo - ry we'll strive, For thee dear land of

P. France, yes we will strive to win thee glo - ry and re - nown dear land of

St. A. thy glo - ry we'll strive For thee dear land of

Gr. thee, yes we will strive to win thee glo - ry and re - nown dear land of

J. Ad. France.

Cl. France.

P. France. Farewell to thee - dear France thy sons shall love thee ev - er -

St. A. France.

Gr. France, dear land of France!

J.
Ad.

Now bid a fond A.dieu to our well loved land of France. With

Cl.

Now bid a fond A.dieu to our well loved land of France. With

P.

Now bid a fond A.dieu to our well loved land of France. With

S^t.A.

Now bid a fond A.dieu to our well loved land of France. With

Gr.

Now bid a fond A.dieu to our well loved land of France, of France. With

Chorus.

Now bid a fond A.dieu to our well loved land of France. With

of France. With

The musical score is written in a single system with five vocal staves and a piano accompaniment. The vocal parts are labeled J. Ad., Cl., P., S^t.A., and Gr. The lyrics are: "Now bid a fond A.dieu to our well loved land of France. With". The piano part consists of a right-hand melody and a left-hand accompaniment of chords and moving lines. The key signature has one flat (B-flat), and the time signature is common time (C).

J.
Ad.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

Cl.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

P.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

St. A.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

Gr.

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

thee we leave our faith-ful hearts, Take our hearts in this one par-ting

J. Ad. glance. Now we sing to thee a last A - dieu, a - dieu, Well ne'er re - turn, per -

Cl. glance. Now we sing to thee a last A - dieu, a - dieu, Well ne'er re - turn, per -

P. glance. Now we sing to thee a last A - dieu, Well ne'er re - turn, per - - -

St A. glance. Now we sing to thee a last A - dieu, Well ne'er re - turn, per - - -

Gr. glance. Now we sing to thee a last A - dieu, Well ne'er re - turn, per - - -

glance. Now we sing to thee a last A - dieu, for aye per - - -

J. Ad. chance, Where e'er we may be, Each

Cl. chance, Where e'er we may be, Each

P. chance, Where e'er we may be, Each

St. A. chance, Where e'er we may be, Each

Gr. chance, Where e'er we may be, Each

chance we nev. er shall re. turn, Where e'er we may be, where ev. er we may be each

mf

J. Ad. heart turns to thee dear na.tive land A fond A . dieu dear na.tive

Cl. heart turns to thee dear na.tive land A fond A . dieu dear na.tive

P. heart turns to thee dear na.tive land A fond A . dieu dear na.tive

St A. heart turns to thee dear na.tive land A fond A . dieu dear na.tive

Gr. heart turns to thee dear na.tive land A fond A . dieu dear na.tive

heart turns to thee dear na.tive land A fond A . dieu a fond A .

J. Ad. *Jaquel.*
 land a fond A - dieu! *Now*

Cl. *land a fond A - dieu!*

P. *land a fond A - dieu!*

St. A. *land a fond A - dieu!*

Gr. *land a fond A - dieu!*

dieu! Ah!

Na - tive land A - dieu!

Na - tive land A - dieu, fare.well, fare - well!

Allegro.

J. haul the an - chor up my lads And hoist the spread.ing sail! Yo

1. *ff*
 ho, yo ho! There is a fav'-ring gale. Come

Adele. *ff*
 Come

Petitpas. *ff*
 Come

St André. *ff*
 Come

Grognard. *ff*
 Come

Yo ho, yo ho! *ff*
 Come

mf

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled 'Adele.', 'Petitpas.', 'St André.', and 'Grognard.'. The piano part is at the bottom. The score includes lyrics and dynamic markings like 'ff' and 'mf'.

poco rit. **a tempo**

J. all a-board, Ay all a-board there is a fav'ring gale.

Ad. all a-board, Ay all a-board there is a fav'ring gale.

P. all a-board, Ay all a-board there is a fav'ring gale.

St. A. ail a-board, Ay all a-board there is a fav'ring gale.

Gr. all a-board, Ay all a-board there is a fav'ring gale.

poco rit. **a tempo**

all a-board, Ay all a-board there is a fav'ring gale.

ff *poco rit.* **a tempo**

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Tempo di valse.

Petitpas.

St. André.
O'er the world we'll bear the flag of France

I would like to back

Tempo di valse.

p

Adele.

Adele.
And her glo - - - ry we ev - - er shall ad -
out,

p

Jaqueline.

Jaqueline.
vance That flag shall be un - - - furled
but they'd shoot me no doubt.

mf

J.
In the far East - - - ern world. Shining a - far,

p

J. fair as a star Leading our great he - - ro on

St André.
Grognard. O'er the world we'll bear the
Come he.roes and conquer for France.

Adele.
Petitpas. And her glo - - ry we ev - er
I'll be sea.sick I know.
St A. flag of France.

Ad. Adele.Jaquel. shall ad - vance Hon.or and no - - ble fame
P. I would rath.er not go.
St A. Hon.or and no - - ble fame

Ad. J. ev - er shall be our aim. Heed ye the call War - ri - ors

St A. ev - er shall be our aim.

Ad. J. all Heed ye our own na - tions call. This war - ri - or

Petitpas.

P. business is not in my line, I feel creep - y chills pro - me - nad - ing my

Jaqueline.

P. Come, cou - rage! take heart lad, and do not be glum, I'll tone up your spine.

J. nerves with a roll of my drum. Rat - a - plan, Rat - a - plan, Rat - a - plan plan plan

3. *plan!*

Rat.a - plan, Rat.a - plan, Rat.a - plan plan plan, plan plan, plan plan

Adele. Jaqueline.
 Petitpas.
 St André. Grognard.

O'er the world we'll bear the flag of France—

O'er the world we'll bear the flag of France—

O'er the world we'll bear the flag of France—

plan plan plan. O'er the world we'll bear the flag of France—

Ad. J. And her glo - - ry we ev - er shall ad - vance.

P. And her glo - - ry we ev - er shall ad - vance.

St. A. Gr. And her glo - - ry we ev - er shall ad - vance.

Ad. J. That flag shall be un - - furled In the far East - - ern

P. That flag shall be un - - furled In the far East - - ern

St. A. Gr. That flag shall be un - - furled In the far East - - ern

Ad. J. world. Ev. er our aim Hon. or and fame, War. ri - ors all we

P. world. Ev. er our aim Hon. or and fame, War. ri - ors all we

St. A. Gr. world. Ev. er our aim Hon. or and fame, War. ri - ors all we

world. Ev. er our aim Hon. or and fame, War. ri - ors all we

Ad. J. heed the na. tions call, Ay one and all for hon. or and vic. tor. y

P. heed the na. tions call, Ay one and all for hon. or and vic. tor. y

St. A. Gr. heed the na. tions call, Ay one and all for hon. or and vic. tor. y

heed the na. tions call, Ay one and all for hon. or and vic. tor. y

heed the na. tions call, Ay one and all for hon. or and vic. tor. y

Ad. J. Hon. or and glo. ry, Go all _____ all _____ for France.

P. Hon. or and glo. ry, Go all _____ all _____ for France.

St A. Gr. Hon. or and glo. ry, Go all _____ all _____ for France.

Hon. or and glo. ry, Go all _____ all _____ for France.

End of Act first.