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# MADAME

# LA FONT.



## Melodramatic Opera

IN THREE ACTS.

1 2 3

Libretto by George M. Vickers, Esq., of Philadelphia.

MUSIC BY

**Charles Albert White** & **Charles Dupee Blake.**

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1  
**OVERTURE.**  
**Madame La Font.**

Moderato, Misterioso.

*Charles Albert White.*  
*Charles Dupée Blake.*

**PIANO.**

*p* Drums.

*sf*

*sff*

*sfff*

**Tempo di Bolero.**

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, marked with *f* and *ff*. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and accents, marked with *f* and *ff*. The left hand accompaniment remains consistent.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand begins with a *p* (piano) dynamic and later features a *ff* (fortissimo) dynamic. The left hand accompaniment continues.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a *p* dynamic and a triplet of eighth notes marked with a *sf* (sforzando) dynamic. The left hand accompaniment includes a triplet of eighth notes. The instruction *cresc. agitato.* is written across the system.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, marked with *sf* (sforzando) dynamics. The left hand accompaniment continues with eighth notes and chords.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *sf* is present in the left hand.

Second system of musical notation. The right hand continues with melodic phrases. The left hand includes a section marked *Tremando.* and another marked *Con Moto.* A dynamic marking of *sf* is also present.

Third system of musical notation. The right hand plays a melodic line with slurs. The left hand features a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The right hand continues with melodic phrases. The left hand features a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* and the instruction *Con Brio.* are present.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures. The bass clef staff contains a rhythmic accompaniment of chords. A dynamic marking of *ff* is placed above the bass staff in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line with various slurs and accents. The bass clef staff continues the chordal accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment. A dynamic marking of *Stentando.* is placed above the bass staff in the fifth measure.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *rit.* is placed above the bass staff in the second measure. The tempo marking *Tempo di Waltz.* is centered above the system.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a sharp sign above the final note. The bass clef staff contains a series of chords. The key signature has two flats.

Second system of musical notation. The treble clef staff features a long slur over several notes. The bass clef staff continues with chords. The key signature has two flats.

Third system of musical notation. The treble clef staff begins with a *ff* dynamic marking and a slur. The word *Scherzando.* appears in the right margin. The bass clef staff contains chords. The key signature has two flats.

Fourth system of musical notation. The treble clef staff contains a complex melodic line with many notes. The bass clef staff contains chords. The key signature has two flats.

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The key signature has two flats.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

Third system of musical notation, featuring a *martellato* marking in the treble staff. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment. The *martellato* marking is placed above the treble staff.

Fourth system of musical notation, featuring a *ff* (fortissimo) marking in the treble staff. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment. The *ff* marking is placed below the treble staff.

Fifth system of musical notation, concluding the piece with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the chordal accompaniment. The texture is consistent with the first system.

Third system of musical notation. The right hand has a more active melodic line with sixteenth-note patterns. The left hand accompaniment includes some chords with a *f* (forte) dynamic marking. The tempo marking *Andante.* is placed above the right hand staff.

Fourth system of musical notation. The right hand features a melodic line with some rests, and the left hand has a simpler accompaniment. A double bar line is present in the middle of the system.

Fifth system of musical notation. The right hand has a complex, fast-moving melodic line with many sixteenth notes. The left hand has a more active accompaniment. The system concludes with a final cadence.



*Legato.*  
Cornet Solo.

*Andante.*  
*Pizz.*

This system contains the first system of music. The top staff is a single treble clef line for the Cornet Solo, marked *Legato.* The piano accompaniment consists of two staves (treble and bass clefs) with a *Pizz.* (pizzicato) marking. The tempo is marked *Andante.* The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature.

This system continues the piano accompaniment from the first system. It features the same two-staff piano part with *Pizz.* markings. The Cornet Solo part is not present in this system.

*Cadenza, ad lib.*

This system includes a *Cadenza, ad lib.* section for the Cornet Solo, indicated by a bracket above the staff. The piano accompaniment continues with *Pizz.* markings. The tempo remains *Andante.*

Quartette for Horns.  
*p*

This system features a *Quartette for Horns* part, marked *p* (piano). The music is written for four horns in a single staff. The piano accompaniment continues with *Pizz.* markings. The tempo remains *Andante.*

*Allegro.*

The first system of the 'Allegro' section consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a triplet of eighth notes (F4, G4, A4) marked with a '3' above it. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) later in the system. The lower staff is in bass clef and features a steady eighth-note accompaniment, starting with a quarter rest followed by eighth notes (F3, G3, A3, B3, C4, D4, E4, F4). A dynamic marking of *sf* (sforzando) is placed above the first measure of the lower staff.

The second system continues the 'Allegro' section. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) in the final measure. The lower staff maintains the eighth-note accompaniment pattern, with some chords in the right hand of the piano part.

The third system of the 'Allegro' section shows the continuation of the melodic and accompanimental lines. The upper staff has a melodic line with various intervals and a triplet of eighth notes (G4, A4, B4) in the final measure. The lower staff continues with the eighth-note accompaniment.

*Tempo di Galop.*

The first system of the 'Tempo di Galop' section consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It features a rhythmic melody of eighth notes, often beamed in pairs. The lower staff is in bass clef and features a steady eighth-note accompaniment, similar to the 'Allegro' section.

The second system of the 'Tempo di Galop' section continues the rhythmic melody and accompaniment. The upper staff has a melodic line with eighth notes, and the lower staff continues with the eighth-note accompaniment.

The first system of music consists of two staves. The treble staff begins with a series of chords, followed by a melodic line with eighth notes. The bass staff provides a steady accompaniment with chords and a simple melodic line.

The second system continues the musical piece with similar rhythmic patterns. The treble staff features a melodic line with eighth notes and chords, while the bass staff provides a consistent accompaniment.

The third system includes the instruction *Piu mosso.* in the middle of the treble staff. The music continues with a more active melodic line in the treble and a steady accompaniment in the bass.

The fourth system includes the instruction *meno mosso.* in the middle of the treble staff. The tempo is reduced, and the melodic line in the treble becomes more spacious.

The fifth system includes the instruction *rit.* (ritardando) and a dynamic marking *p* (piano). The music concludes with a final chord in the treble and a simple accompaniment in the bass.

Tempo di March.

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The bass line includes a triplet of eighth notes at the end of the system.

Pomposo.

Second system of musical notation, featuring a treble and bass clef. The bass line includes accents on several notes.

Third system of musical notation, featuring a treble and bass clef. Dynamic markings *ff* and *fff* are present in the bass line.

Fourth system of musical notation, featuring a treble and bass clef. Dynamic markings *sf* and *sf>* are present in the bass line, along with triplet markings.

Fifth system of musical notation, featuring a treble and bass clef. Dynamic markings *sf* are present in the bass line.

# Madame La Font.

## Act 1<sup>st</sup>

Libretto by  
Geo. M. Vickers.

**SCENE.**

Music by  
Charles Albert White.  
Charles Dupee Blake.

Grand Fancy Dress Ball at La Font Hall. Large Chandelier. Lounges, Chairs &c. at Wings, placed so as not to interfere with the dancers, Double door C. F. pract. open — Windows R. & L. pract. open — Shrubby, fountains, vases and statuary visible through door and windows. Time evening. -----

Madame La Font disc. seated on lounge 1. E. L. reading book, Military officers, Chorus, singers and dancers disc. half way up stage advancing, Madame La Font rises and joins chorus.

### Opening Chorus.

CHORUS.

Sopranos. *Allegro.*  
*ff*



Altos.



Tenors.



Basses.



(Curtain up.)

Piano accompaniment for the Opening Chorus. The score is in 6/8 time with a key signature of two flats. It features a piano introduction with a *cresc* marking and a *ff* dynamic. The accompaniment consists of chords and arpeggiated figures in both hands. The lyrics "To night we're in for a jol-ly good time, Come join our ju-bi-lee, We'll" are written below the piano part.

dance and sing, for 'tis no crime To mer - ry hearts like we..... Be gay and hap - py when  
 dance..... mer - ry we will be..... Be gay .....  
 dance and sing for 'tis no crime To mer - ry hearts like we..... Be gay and hap - py when  
 dance and sing, 'tis no crime for friends like we .....

e'er you can, 'Tis far the wis - est thing, For time..... is on the  
 For life is but a single span and time  
 ..... and hap - py while your young, For time..... is on the  
 e'er you can, 'Tis far the wis - est thing, For life is but a single span and time is on the  
 For life is but a span and time is on the

*Quintette: Madame and Fitch*  
Shaking hands and greeting company.

*S.* wing .....

*A.* wing .....

*T.* *Tenor.* All wel - come, wel - come here .....

*T.* *Fitch.* All wel - come, wel - come here ..... A hap - py time will

*B.* wing .....

*S.* *Nora.* All wel - come, wel - come here .....

*M.* *Mad.* All wel - come here ..... a hap - py

*F.* be ..... Let guest with guest now min - gle free, And share our so - cial

*B.*

S. come For we are gay and free ..... a hap - py greet - ing

M. time we'll have, For we are gay ..... and free, a hap - py greet - ing

T. Oh hap - py may you be, There's

F. mirth - some glee, Oh hap - py may you be ..... There's pleas - ure here for

B. We welcome you all, We

S. all, For now be - gins the ball, We'll dance and sing and prom - e - nade.

M. all We'll dance ..... and sing and prom - e - nade.

T. pleas - ure here for all ..... Come join | our pleas - ures all .....

F. all. And now be gins the ball We'll dance and sing and prom - e - nade .....

B. wel. come you all, We wel. come you all, Wel - come .....





Chorus.

Let's be hap - py, hap - py while we can..... Life at

Let's be hap - py, hap - py while we can..... Life at

best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis

best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis

Be gay ..... and happy 'Tis

Be gay ..... and happy 'Tis

S. far the wis - est plan..... For life is but a sin - gle span and

A. far the wis - est plan.....

T. far the wis - est plan..... For life is but a sin - gle span and

B. far the wis - est plan.....

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff has its lyrics written below it. The Soprano and Tenor parts have lyrics that continue across the system, while the Alto and Bass parts end with an ellipsis. The fifth staff is for piano accompaniment, with a grand staff (treble and bass clefs) showing chords and melodic lines.

S. time is on the wing..... For time is on the wing, For

A. time is on the wing.....

T. time is on the wing..... For time is on the wing, For

B. time is on the wing.....

The second system of the musical score also consists of five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff has its lyrics written below it. The Soprano and Tenor parts have lyrics that continue across the system, while the Alto and Bass parts end with an ellipsis. The fifth staff is for piano accompaniment, with a grand staff (treble and bass clefs) showing chords and melodic lines.

*fff rit.*

S.  
time is on the wing, For time is on the wing, is

A.  
time is on the wing, For time is on the wing, is

T.  
time is on the wing, For time is on the wing, is

B.  
time is on the wing, For time is on the wing, is

*fff rit.*

*fff rit.*

*fff rit.*

S.  
on the wing...

A.  
on the wing...

T.  
on the wing...

B.  
on the wing...

*fff rit.*

At close of Chorus, Madame La. Font resumes her reading on the lounge. The rest of company take seats or stand in groups at wings, except dancers, who take partners and waltz.

At end of waltz moon seen to rise through D.F. Lime lights thrown full on chorus and company.

First system of a piano piece. The treble clef staff features a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of the piano piece. The treble clef staff continues the melodic line with some triplet-like patterns, and the bass clef staff maintains the accompaniment.

Third system of the piano piece. The treble clef staff shows a melodic line with a key signature change to one sharp (F#) and a time signature change to 3/4. The bass clef staff also reflects these changes.

***Tempo di Waltz.***

(All waltz except promenaders, Madanz La Font & Flicht.)

Fourth system of the piano piece, starting with the tempo change. The treble clef staff has a melodic line with dotted rhythms, and the bass clef staff has a steady accompaniment.

Fifth system of the piano piece. The treble clef staff continues the melodic line with eighth notes and rests, and the bass clef staff provides the accompaniment.

*Sopranos.*  
Bright, bright glis.tens the dew, Fair night for lov . ers

*Madame.  
&  
Altos.*

*Tenors.*  
Bright, bright glis.tens the dew, Fair night for lov . ers

*Bass.*

*Piano.*

*S.*  
true, Low, low whispers the breeze..... Stir . ing so gently the

*M. & A.*  
Stir - ing gent - ly

*T.*  
true, Low, low..... whispers the breeze..... Stir - ing gent - ly

*B.*

*Piano.*

S. tremb - ling leaves; Hark, now Night in - gales sing, Herd .

M.&A. tremb - ling leaves;

T. tremb - ling leaves; Hark, now Night in - gales sing, Herd .

B.

The first system of the musical score includes four vocal staves and a piano accompaniment. The Soprano (S.), Mezzo-Soprano & Alto (M.&A.), and Tenor (T.) parts all sing the lyrics: "tremb - ling leaves; Hark, now Night in - gales sing, Herd .". The Bass (B.) part has a corresponding melodic line. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

S. - bells dis - tant - ly ring, Each..... scene's..... fraught with de - light,

M.&A. - bells dis - tant - ly ring, Each..... scene's..... fraught with de - light,

T. - bells dis - tant - ly ring, Each..... scene's..... fraught with de - light,

B.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for all vocal parts are: "- bells dis - tant - ly ring, Each..... scene's..... fraught with de - light,". The Soprano (S.), Mezzo-Soprano & Alto (M.&A.), and Tenor (T.) parts have their respective melodic lines, while the Bass (B.) part provides a supporting bass line. The piano accompaniment continues with its right-hand melody and left-hand bass line.

S. Fair, fair beau-ti-ful night, Wel-come, wel-

M.&A. Fair, fair beau-ti-ful night, Wel-come, wel-

T. Fair, fair beau-ti-ful night, Wel-come, wel-

B. Fair, fair beau-ti-ful night, Wel-come, wel-

(Partly darken Stage.)

S. - come. welcome to night..... friends one and all..... Heart - - y

M.&A. - come, wel - - come..... friends and all..... Heart - - y

T. - come, wel - - come..... friends and all..... Heart - - y

B. welcome to night friends and all. Heart - - y

greet - - ings We now ex - tend..... to one..... and all..

greet - - ings We now ex - tend..... to one and all..

We :ex - tend to one and all.

This system contains vocal staves and piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "greet - - ings We now ex - tend..... to one..... and all.." for the first two staves, and "We :ex - tend to one and all." for the third staff.

(Moon seen to slowly rise through D.F.)  
*Moderato.*

Piano

This system contains piano accompaniment for the second system. It is written for piano and includes a tempo marking of *Moderato.* The music is in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The piece features a melodic line in the right hand with triplets and a bass line with chords and single notes. Dynamics include *f* (forte) and *p* (piano).



# OH BEAUTIFUL MOON.

*Quartette and Chorus.*

*Moderato.*

(Lime lights thrown full on chorus and promenaders.)

*Sop.*  
Oh, beau-ti - ful moon ..... The Queen of the night.....

*Madame.*  
Oh - beau-ti - ful moon

*Tenor.*  
Oh beau-ti - ful moon, The Queen of the

*Bass.*

*Piano.*  
*Moderato.*

*S.*  
Thy beams we wel - - - come, we welcome to night.....

*M.*

*T.*  
night. Thy beams ..... we wel - - - come, we welcome to night, we wel - come to

*B.*  
Thy beams we welcome, we welcome to night.....

S. With joy - ful hearts ..... And voi - ces in tune .....

M. night With joy - ful hearts, And voi - ces in

T. night With joy - ful hearts and voi - ces in tune, and voi - ces in

B.

S. ..... We wel - come to night ..... bright sil - ver moon .....

M. tune, We wel - come to night we welcome to night bright sil - ve moon, bright sil - ver

T. tune We wel come to night bright sil - ver moon bright sil ver

B. We wel - - come to night bright sil - - ver moon, bright sil - ver

(Full Chorus, with principals.)

**1<sup>st</sup> & 2<sup>d</sup> Sop.***f rit.*

Oh beau-ti-ful moon ..... The Queen of the night ..... Thy presence we

**Mad. & Alto.**

moon Oh beau-ti-ful moon, Oh beau-ti-ful moon

*f rit.***1<sup>st</sup> Tenor.**

Oh beau-ti-ful moon,

The Queen of the night, The Queen of the night, Thy presence we

**2<sup>d</sup> Tenor.**

Oh beau-ti-ful moon .....

*f rit.***1<sup>st</sup> Bass.**

Oh beau-ti-ful moon, The Queen of the night, The Queen of the night, Thy presence we

**2<sup>d</sup> Bass.**

Oh beau-ti-ful moon ..... The Queen of the night .....

*f rit.**sf**f rit.*

**1st & 2d S.**  
*fff* *p rit.*

wel - come here to night, Oh beau - ti - ful moon .....

**M. & A.**

**1st T.**  
*fff* *p rit.* *cresc.*

wel - come here to night, Oh beau - ti - ful moon .....

**2d T.**

**1st B.**  
*fff* *p rit.* *cresc.*

wel - come here to night, Oh beau - ti - ful moon .....

**2d B.**

*fff* *p rit.* *cresc.*

*fff* *p rit.* *cresc.*

Sop.

Mad. Oh, beau-ti-ful moon

Oh, beau-ti-ful

Tenor.

Bass. Oh, beau-ti-ful

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (Sop.), Mezzo-Soprano (Mad.), Tenor (Tenor.), and Bass (Bass.). The fifth staff is the piano accompaniment. The vocal parts begin with the lyrics "Oh, beautiful moon" and "Oh, beautiful". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The second system of the musical score continues the vocal and piano parts. The vocal staves are labeled S., M., T., and B. The lyrics for the Soprano part are "The Queen of the night" and "Thy beams we welcome, we welcome to". The Mezzo-Soprano part has the lyrics "moon,". The Tenor part has the lyrics "moon, The Queen of the night. Thy beams we welcome, we welcome to". The Bass part has the lyrics "Thy beams we welcome, we welcome to". The piano accompaniment continues with the same melodic and rhythmic patterns as in the first system.

S.  
night ..... With joy - ful hearts ..... And voices in tune .....

M.  
night, we welcome to night, With joy - ful hearts, And voi - ces in

T.  
With joy - ful hearts And voices in tune, And voi - ces in

B.  
night .....



S.  
..... We wel - come to night ..... bright sil - ver moon .....

M.  
tune, We wel - come to night, We wel - come to night bright sil - ver moon, bright sil - ver

T.  
tune, We wel - come to night bright sil - ver moon, bright sil - ver

B.  
We wel - come to night bright sil - - ver moon, bright sil - - ver



Full Chorus, with principals.

**1<sup>st</sup> & 2<sup>d</sup> Tenor.**

Musical staff for 1<sup>st</sup> & 2<sup>d</sup> Tenor. The staff contains a melodic line with a long note on the first measure, followed by eighth notes. Dynamics include *f* and *rit.*

Oh, beau - ti - ful moon ..... The Queen of the night ..... Thy presence we

**Mad & Alto.**

Musical staff for Mad & Alto. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

moon, Oh, beau - ti - ful moon, Oh beau.ti - ful moon

**1<sup>st</sup> Tenor.**

Musical staff for 1<sup>st</sup> Tenor. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

moon

The Queen of the night, The Queen of the night, Thy presence we

**2<sup>d</sup> Tenor.**

Musical staff for 2<sup>d</sup> Tenor. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

Oh, beau - ti - ful moon .....

**1<sup>st</sup> Bass.**

Musical staff for 1<sup>st</sup> Bass. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

Oh, beau.ti - ful moon, The Queen of the night, The Queen of the night, Thy presence we

**2<sup>d</sup> Bass.**

Musical staff for 2<sup>d</sup> Bass. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

Piano accompaniment. The left hand plays a steady bass line with chords, and the right hand plays chords and moving lines. Dynamics include *sf* and *f rit.*

*fff* *p rit.*

N.&S.

wel . come here to night Oh beau . ti . ful moon .....

*fff* *p rit.*

M.&A.

wel . come here to night Oh beau . ti . ful moon .....

*fff* *p rit.*

1st T.

wel . come here to night Oh beau . ti . ful moon .....

*fff* *p rit.*

2d T.

wel . come here to night Oh beau . ti . ful moon .....

*fff* *p rit.*

1st B.

wel . come here to night Oh beau . ti . ful moon .....

*fff* *p rit.*

2d B.

wel . come here to night Oh beau . ti . ful moon .....

*fff* *p rit.*

(Exit Chorus & Company through D.F. & R.& L.  
Except Madame La Font who with book in hand is left alone.

*p*

**Madame.** I must away to the Library and place this precious volume in its proper place. (Exit Madame 3 E.L.)



( Enter Nora and Captain slowly through D.F. Captain's arm around Nora's )  
waist, making show of conversing.

Piano introduction for the duet. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with grace notes, while the left hand provides a steady accompaniment of eighth notes.

## THINE ALONE.

### DUETT.

NORA And CAPTAIN.

Andante con Espressione.

Piano accompaniment for the first system. The tempo is marked 'Andante con Espressione'. The music is in 3/4 time with a key signature of three flats. The right hand has a melodic line with a dynamic marking of *p* (piano). The left hand has a steady accompaniment.

Nora.

Vocal line for Nora. The melody begins with a rest, followed by the lyrics 'The sweetest'. The music is in 3/4 time with a key signature of three flats.

Vocal line for Captain. The lyrics are: 'hour of life to me, Is when a lone I am with thee, 'Tis then love's'. The music is in 3/4 time with a key signature of three flats.

mys - tic charms im - part      A dreamy rap - ture to my heart .

*Capt.*      The future, none,      a - las can tell,      Yet in this breast shall ev - er .  
 Thus be it ev - er      all fear dis - pel      Yet in this breast shall ev - er

dwell,      The bliss - ful thought      that thou art mine,      and I am thine !  
 dwell,      The bliss - ful thought      that thou art mine,      and I am thine !      Yes on - ly

N. 

Yes on - ly thine, Yes am I tru - - ly, on - ly thine, on - ly thine? Hap - py  
 thine ..... Yes I am thine, fondly, truly thine! Hap - py

N. 

hour! life shall be One dream of bliss, Ah ..... Good bye to  
 hour! life shall be One dream of bliss, Ah.....

N. 

sighs and doubting tears, A - dieu to i - dle gloomy fears..... I ask not  
 yes good - bye doubting tears, yes good bye gloomy fears.....

Enter Fitch 3<sup>d</sup>. E. L. He pauses and listens to Capt. and Nora, unobserved by them.

what thy fate may be, While I am truly, truly loved by thee.  
 may thy life ever be From all tribulation free; The sweetest

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "what thy fate may be, While I am truly, truly loved by thee." The middle staff continues the vocal line with lyrics: "may thy life ever be From all tribulation free; The sweetest". The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of three flats. The piano part features a steady accompaniment with some melodic lines in the right hand.

The sweetest hour in life to me, Is when alone I am with  
 hour..... in life to me, Is when alone I am with

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "The sweetest hour in life to me, Is when alone I am with". The middle staff continues the vocal line with lyrics: "hour..... in life to me, Is when alone I am with". The bottom two staves are the piano accompaniment, with a grand staff and a key signature of three flats. The piano part continues with a similar accompaniment style to the first system.

thee, Is when alone, Is when alone I am with thee!  
 thee, Is when alone, Is when alone I am with thee! I love but

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "thee, Is when alone, Is when alone I am with thee!". The middle staff continues the vocal line with lyrics: "thee, Is when alone, Is when alone I am with thee! I love but". The bottom two staves are the piano accompaniment, with a grand staff and a key signature of three flats. The piano part continues with a similar accompaniment style to the previous systems.

He loves but me, No clouds appear, our sky is clear, yes side by  
 thee ..... Our sky is clear, And side by side .....

side, ..... What e'er our lot be - tide ..... *pp* (Exit Nora &  
 through life we'll glide, My own my dar - ling bride .....  
*Fitch* (aside.) *pp*  
 I must put a stop to this at once! .....

*p* *pp*

Capit. D. F. arm in arm. Fitch following closely behind.)

Agitato.

8

*Piano.*

( Reenter Nora hastily, leading Leah by the hand.)

*Nora.* Mamma here is a poor woman I found seated by the fountain.

*Leah.* I merely stopped to quench my thirst, I am a Gipsy, may I tell your fortune? (Reaches for Madame's hand.)

*Madame.* No, no, my fortune I already know.

*Nora.* (Extends hand) Pray tell me mine; (Leah looks at Nora and starts back with the cry (aside) Oh heaven! where have I seen those eyes before?

*Nora.* Poor creature tell me what makes you act so strangely?

## HEAVY THE SORROW.

LEAH.

Piangendo.

*Leah.*

Hea - vy the sor - row that would be thine, Could'st thou but bor - row

*Piano.*

One half of mine — Yet will I bear it Child for thy

sake Thou shalt not share it Tho' my heart break!

*Lento. ad lib.*

*Lento.*

*Nora.* How I pity you!

*Leah.* May your young heart never know the bitterness of mine. I must go my weary way.

8

(Exit Leah followed by Nora.)

( Enter Flitch D.F. advancing to Madame.)

**Flitch.** (Excitedly) Madame, that coarse military man, with his whole regiment are ruining your choicest flowers, tramping down your flower beds, knocking over flower pots and making a mess generally.

**Madame.** ( Drops book on lounge) Oh horror! (Goes to window and looks out.)

**Flitch.** (Aside) I must turn the Madame against him. He is my rival for the lovely Nora. Oh, how her face takes me back to the dreamy past, and calls up forms and memories long since dead to me. But money! she will inherit, the Madame's fortune, and she must be mine.

## SONG ( SHE MUST BE MINE.)

( FLITCH.)

1. She must be mine in spite of fate, if  
 2. She must be mine for weal or woe, Tho'

not in love, she shall in hate, This heart and hand she may des - pise, But  
 all the world should be my foe, Tho' pit - y plead in tones for - lorn, I'd

who can tell un - til he tries ..... But who can tell un. til he  
 laugh her pal - lid face to scorn ..... I'd laugh her pal - lid face to



tries scorn At times her looks im - ply suc - cess, But Tho' voi - ces called be - loved of old, I'd

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'tries scorn' and continues with 'At times her looks im - ply suc - cess, But Tho' voi - ces called be - loved of old, I'd'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords in the left hand.

wom - an's thoughts are hard to guess, Yet should bad luck with fate com - bine To drown their cries with clink of gold, No, no, for han - dy cash - I pine, For

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'wom - an's thoughts are hard to guess, Yet should bad luck with fate com - bine To drown their cries with clink of gold, No, no, for han - dy cash - I pine, For'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

thwart me, still. She must be mine. *Business.*  
that a - lone She must be mine.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are 'thwart me, still. She must be mine. *Business.* that a - lone She must be mine.'. The piano accompaniment continues with the same style, ending with a fermata over the final chord.

(2<sup>d</sup> time Exit Fitch.)

The fourth system of the musical score is a piano accompaniment for the 'Exit Fitch' section. It begins with the instruction '(2<sup>d</sup> time Exit Fitch.)' and consists of a single system of piano music with a complex rhythmic pattern and a key signature change to one flat.

(Madame La Font takes seat, and resumes reading.) (Enter Nora D.F.)

**Madame.** (sees Nora and closes book.) I know he will marry her. (Rises.)

**Nora.** Marry who?

**Madame.** (Taps book) The lovely heroine of this tale.

**Nora.** (aside) I wish some one I know would marry me. (aloud) Dear mamma, put aside your book, remember we have friends to entertain.

**Madame.** (holding book up) My books are my friends. Oh, how I love them!

**Nora.** (aside) And I despise them. (aloud) Mamma will that dreadful Editor be here this evening?

**Madame.** (Severely) Mr. Galley, the Editor of the "Windy Bugle" is a gentleman for whom I entertain the fondest — ahem! — a sincere friendship. I see you have invited Capt. Stanley this evening without consulting me, it is singular how infatuated you are with him, when you know he has no taste for literature. (Enter Capt. Officers and Dancers D.F.)

**Nora.** Hush, mamma he is coming!

**Madame.** I dislike to receive and entertain a man who detests my books. (Goes to greet Company) I hope you are enjoying yourselves. Those of you who prefer books will find a goodly stock in the library.

**All.** Thanks.

**Capt. Stanley.** You are exceedingly kind.

## OH WHAT PLEASURE.

SOLO, DUETT AND QUARTETTE.

*Nora. Capt. Madame. & Bass.*

**Nora.**

**Madame.**

**Capt.**

**Bass.**

**Piano.**

Oh what pleasure.

N. 'tis to greet, Fa - ces change but hearts should never,  
 M.  
 C. Friends that oft we've longed to meet.  
 B.  
 N. Oh, what pleasure 'tis to greet Friends that oft we've  
 M.  
 C. Friendship true there's naught can sever. Friends that oft we've  
 B.

N.  
longed to meet. Fa . ces change but hearts should never, Friendship true there's naught can sever.

M.  
longed to meet,

C.  
longed to meet,

B.

(Capt. Stanley.)

I have a friend that I a . dore, yes Whom I wish was some . thing more .

'Tis my hope this friend shall be, Far dear . er than a friend to me . . . . .

(Fitch peeps through window R.F.)

*Nora.*

So ... cial ties are sweet and strong, Friends will nev - er do us wrong,

This system contains the first line of music for Nora. It features a vocal line in G major with a 6/8 time signature and a piano accompaniment. The piano part consists of a steady eighth-note bass line and a treble line with chords and arpeggios.

Tho' they of - ten leave us long, They of - ten leave us long.....

*rit.*

This system contains the second line of music for Nora. The vocal line continues with the lyrics. The piano accompaniment includes a *rit.* (ritardando) marking over the final measures. The piano part features a consistent eighth-note bass line and a treble line with chords and arpeggios.

*Madame.*

*Capt.* So ... cial ties are sweet and strong, Friends will nev - er do us wrong,

This system contains the musical score for Madame's line. It features a vocal line in G major with a 6/8 time signature and a piano accompaniment. The piano part consists of a steady eighth-note bass line and a treble line with chords and arpeggios.

*Fitch. (-aside.)*

A vain de - lusion.

This system contains the musical score for Fitch's aside. It features a vocal line in G major with a 6/8 time signature and a piano accompaniment. The piano part consists of a steady eighth-note bass line and a treble line with chords and arpeggios.

*Nora.*  
They of - ten leave us long.....

*M'me.*

*Capt.*  
Tho' they of - ten leave us long, They of - ten leave us long.....

*Bass.*

*Fitch.*  
In con - fu.sion!

*Chorus.*  
*p* All looking toward window where Fitch stands peeping in)

*N.&S.*  
Hor. rid fel - low hear his song.

*M.&A.*

*C.&T.*  
*p* Hor. rid fel - low hear his song, Friends are ev - er to be trust - ed.

*1st B.*  
*p* Hor. rid fel - low hear his song, Friends are ev - er to be trust - ed.

*2d B.*

Thus are friendship's laws ad - just - ed, Friendship soon becomes dis - gust - ed,  
 Friendship soon becomes dis - gust - ed,  
 Thus are friendship's laws ad - just - ed, *Flitch.*  
 Soon becomes dis - gust - ed,

**CHORUS.**

*Nora & Sop.*  
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

*Madame & Alto.*  
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

*Capt. & Tenor.*  
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

*2d Ten.*  
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

*2d Bass.*  
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

*Flitch. & 1st Bass.*  
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

*Piano.*

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It features five vocal staves and a piano accompaniment. The vocal parts are: *Nora & Sop.*, *Madame & Alto.*, *Capt. & Tenor.*, *2d Ten.*, *2d Bass.*, and *Flitch. & 1st Bass.*. The piano part is marked with *ff* (fortissimo) and includes a *rit.* (ritardando) section. The lyrics are: "Thus are friendship's laws ad - just - ed, Friendship soon becomes dis - gust - ed, Friendship soon becomes dis - gust - ed, Thus are friendship's laws ad - just - ed, *Flitch.* Soon becomes dis - gust - ed, CHORUS. Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed." The score includes various musical notations such as notes, rests, and dynamic markings.

Nora. (Explaining to each other.)  
*p*

M'me. There the fellow's clearly wrong. Ah.....

Capt. Ah.....

Or if thus the laws ad -

Tenor.

There the fellow's clearly wrong.

Or if thus the laws ad -

1st Bass.

There the fellow's clearly wrong.

Or if thus the laws ad -

2d Bass.

There the fellow's clearly wrong.

Or if thus the laws ad -

*p*  
Grazioso.

N.

Don't you let her know you're bust - ed, Don't you let her know you're

M.

- just - ed, Ah.

C.&T.

- just - ed,

Don't you let her know you're bust - ed, Don't you let her know you're

1st B.

- just - ed,

Don't you let her know you're bust - ed, Ah.....

2d B.

*f* Don't you let her know you're



(All aside, meaning Flicht.)

*pp*

bust - ed , We fear he is not a

*pp*

bust - ed , We fear he is not a

*pp*

bust - ed , We fear he is not a

*pp*

prop - er per - son to be whol - ly trust - ed .


*pp*

prop - er per - son to be whol - ly trust - ed .

*pp*

prop - er per - son to be whol - ly trust - ed .

*p*

**Nora.**  Is he what he seems to be?..... Time will tell, we'll wait and see.....

**Sop.** 

**Capt.**  Is he what he seems to be?..... Time will tell, we'll wait and see.....

**Tenor.**  Ah.....

**1st Bass.**  Is he what he seems to be?..... Ah.....


**2d Bass.**  Is he what he seems to be?..... Time will tell, we'll wait and see.....

**Alto.**  **CHORUS.**

**Sop's.**  Ah..... Ah.....

**Altos.** 

**Tenors.**  Ah..... Ah.....

**1st Basses.**  Ah..... Ah.....

**2d Basses.** 

**Piano.** 

N.  
 S. Is he what he seems to be? Time will tell we'll wait and see  
 Ah  
 C. Is he what he seems to be? Time will tell we'll wait and see  
 T. Ah  
 B. Is he what he seems to be? Ah  
 B. Time will tell we'll wait and see  
 Madame.  
 A. Is he what he seems to be? Ah  
 Chorus.  
 S. Time will tell we'll wait and see  
 A. Ah Ah  
 T. Ah  
 B. Ah Time will tell we'll wait and see  
 B. Ah  
 P.

***Flitch.*** (angrily.)

***ff***

Oh my ears, do they de ceive - me? Do these friends now dis - be - lieve me? Oh such

The first system of music features a vocal line with a forte (ff) dynamic and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

words they sad - ly grieve me, It is best at once to leave thee.

The second system of music continues the vocal line and piano accompaniment. The vocal line ends with a fermata over the final note. The piano accompaniment continues with the same chordal structure.

**QUARTETTE** (*aside.*)

***pp*** st' st' he's near, st' st' he's here.

***pp***

***pp*** st' st' he's near, st' st' he's here.

***pp***

***pp***

***pp***

The quartette section features four vocal parts: Nora (Soprano), Alto, Capt. (Tenor), and Bass, along with a Piano accompaniment. All parts are marked piano (pp). The vocal lines are in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

*Sopranos*  
Is he what he seems to be?..... Time will tell, we'll wait and see.

*Altos.*  
Ah.....

*1st Tenors.*  
Is he what he seems to be?..... Time will tell, we'll wait and see.

*2d Tenors.*  
Ah..... Ah.....

*1st & 2d Bass.*  
Is he what he seems to be?..... Time will tell, we'll wait and see.

*Piano.*

(Exit Flicht)

*S.*  
st' st' He's near st' st' He's here.

*1st & 2d T. A.*  
st' st' He's near st' st' He's here.

*1st B.*  
st' st' He's near st' st' He's here.

*2d B.*

*Piano.*

*S.*  
Is he what he seems to be?..... Time will tell we'll wait and see. Boom!

*A.*  
Ah.....

*1st T.*  
Is he what he seems to be?..... Time will tell we'll wait and see. Boom!

*2nd T.*  
Ah.....

*1st & 2nd B.*  
Is he what he seems to be?..... Time will tell we'll wait and see. Boom!

*Piano*  
ff sff

**Madame La Font.** Ladies and Gentlemen the house is at your disposal, make yourselves perfectly at home; Remember the library is stocked with books.

**Nora.** Oh mamma, put aside that horrid book and join us at lunch. (Takes Captain's arm.)

**Capt. Stanley.** (Offering Madame his other arm) Shall I have the honor?

**Madame.** (Contemptuously and not noticing Captain's arm) Presently (tapping book) I have an engagement that will detain me yet awhile. (Supper bell rings.)

**Nora.** When he comes, mamma, pray join us even if you have to bring him along.

## SUPPER CHORUS (HARK TO THE WELCOME CALL.)

*Nora, Madame, Captain & Chorus.*

All<sup>o</sup> Moderato.

*Piano*

*Andante.*  
*Alto.*  
*Macame.*  
*Alto.*  
*Captain.*  
*1st Tenor.*  
*2d Tenor.*  
*1st & 2d Bass.*  
*Piano.*

Oh hark to the wel . come call ..... That comes from the ban . quet

Oh hark to the wel . come call ..... That comes from the ban . quet

Oh hark to the wel . come call ..... That comes from the ban . quet

*N. & S.*  
*M. & A.*  
*C. & T.*  
*2d T.*  
*1st & 2d B.*

hall ..... With plen . ty be . fore us, Well swell up the chorus, As the good things a . far off we

hall ..... With plen . ty be . fore us, Well swell .....

hall ..... Well swell ..... up the chorus, As the good things a . far off we

hall ..... With plen . ty be . fore us, Well swell up the chorus, As the good things a . far off we

*N.&S.*  
*M.&A.*  
*C.&T.*  
*1st & 2d B.*

smell..... The joints and the jui - cy chops..... The wine and the malt and  
 Ah.....  
 The joints and the jui - cy chops..... The wine and the malt and  
 Ah.....  
 smell..... The joints and the jui - cy chops..... The wine and the malt and  
 Ah..... Ah.....

*N.&S.*  
*M.&A.*  
*C.&T.*  
*1st & 2d B.*

hops..... With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the  
 Ah.....  
 hops..... With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the  
 hops..... With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the  
 Ha! ha! ha! ha! ha! Then a - way to the sound of the

*rit.*  
*rit.*  
*rit.*  
*rit.*



bell.....

bell.....

bell.....

bell.....

This section contains five staves of music. The top four staves are vocal parts, each with a 'bell.....' marking. The fifth staff is a grand staff for piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes and rests.

## GRAND, BANQUET MARCH.

Piano.

This section contains two grand staves of piano accompaniment. The first staff is marked 'Piano.' and shows a melodic line in the right hand and a bass line in the left hand. The second staff continues the accompaniment with similar melodic and bass lines.

Sop. & Tenor.

Unison Chorus.

Alto & Bass.

To the ban - - quet hall we go..... And there we'll wel - - come friend or

Pomposo.

Piano.

ff

foe ..... Sparkling wines we will quaff, And we'll sing and we'll laugh, For a jol - ly set are

S. & T.

A. & B.

fff

sf

sf

sf

we ..... We'll ban - ish care to - night, For hap - pi - ness is

S. & T.

A. & B.

3

3

3

2

S.&T. *ours.....Here's health to all, Both great and small, May the stars e'er shine o'er*

A.&B.

S.&T. *La Font Hall, Now with cheers..... well banish fears..... And gladness bring..... for joy is*

A.&B.

S.&T. *King..... Then a way, then a way Ere the night turns to day, Which an end to mirth will*

A.&B.

(Exit all C. D. F. except Madame who is waiting for Galley and goes to L. E. R. and looks off.)

bring ..... A - way ! a - way !

*p* *pp*

*p* *p* *pp*

(Recitative. Madame La Font.)

Why comes he not, Why comes he not? This ach - ing heart will on - ly know des -

*rit.*

- pair un - til ..... I hear his wel - come footsteps on the stair .....

*sf* *rit.*

# WHY COMES HE NOT.

MADAME LA FONT.

*Tempo di Waltz.*

*Piano.*

Why comes he not. 'Tis time

he were here. The hours seem so

long. And my poor heart so drear;

(Galley enters unobserved by Madame 1. E.R.)

I love him so dearly,

fond ly and true, What keeps him from

*Rit. ad lib.*

com ing? Oh would I on ly knew

## WHAT MEAN THESE WORDS.

(Madame La Font And Galley.)

*Galley.* (aside.)

*p* What mean these words I hear, They fill my soul with

*Piano.*

fear,..... Some oth - er fel - low vis - its here, My

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Madame* (aside.)

I wish he would pro - pose,.....

con - fi - dence is sha - ken, I'll there - fore not be in - dis -

The second system continues the musical score. The vocal line starts with a rest, then enters with a series of notes. The piano accompaniment maintains its rhythmic pattern. The lyrics are split across two lines of the vocal staff.

..... and prove him self a lov - er bold, His love to me is

- creet, I will not be in haste ..... And throw my for - tune

The third system concludes the musical score. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with consistent chords and bass line.

(Madame sees Galley. Recit.)  
ad lib. (aside.)

more than gold, And bright - est hopes a - wak - - en! At last  
at her feet, To find my - self mis - ta - - ken.

The first system consists of a vocal line (Soprano and Bass) and a piano accompaniment. The vocal line is in a recitative style with a melodic contour that rises and then falls. The piano accompaniment features chords and moving lines in both hands.

(Aloud to Galley.)

he is here;..... How ver - y late you are, sir (Galley.)  
Your

The second system continues the vocal line and piano accompaniment. The vocal line has a more pronounced melodic line with some rests. The piano accompaniment provides harmonic support with chords and moving lines.

par - don I im - plore..... Your par - don I im - plore..... I

*Basso Tremando.* *Basso Tremando.*

The third system features a vocal line and piano accompaniment. The vocal line is in a recitative style with a melodic contour that rises and then falls. The piano accompaniment features chords and moving lines in both hands. The instruction *Basso Tremando* is written below the piano part.



*Tempo di Waltz.*

could not come be fore..... Oh La - dy, life is but a

*Basso Tremando.*

Detailed description: This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'could not come be fore.....' followed by a dotted line and 'Oh La - dy, life is but a'. The piano accompaniment features a 'Basso Tremando' section with a tremolo effect on the bass notes.

Madame (aside)

What he can mean by such strange words, I do not un - der -  
sham, To me it is not worth a fig, So lone - ly and so

Detailed description: This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'What he can mean by such strange words, I do not un - der - sham, To me it is not worth a fig, So lone - ly and so'. The piano accompaniment continues with a steady accompaniment.

(Madame to Galley)

stand ..... What life to  
sad I am, I feel like giv - ing up the jig.

Detailed description: This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'stand ..... What life to sad I am, I feel like giv - ing up the jig.'. The piano accompaniment continues with a steady accompaniment.

(Aside)

M.  
 you is but a sham? Oh that I his thoughts could read, A  
 Yes life or death is all the same, So

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with the lyrics 'you is but a sham?' followed by 'Oh that I his thoughts could read, A'. The piano accompaniment consists of chords and moving lines in both hands.

M.  
 lov - ing friend he needs in - deed, A wife or friend, its all the  
 lone - ly and so sad I am, I feel like giv - ing up the

The second system continues the vocal line with 'lov - ing friend he needs in - deed, A wife or friend, its all the' and 'lone - ly and so sad I am, I feel like giv - ing up the'. The piano accompaniment continues with similar harmonic support.

Recitative ad lib.

M.  
 same, You shock me sir, You shock me quite, Some troub - le deep you  
 game.

The third system is marked 'Recitative ad lib.' and contains the lyrics 'same, You shock me sir, You shock me quite, Some troub - le deep you' and 'game.'. The vocal line is more rhythmic and less melodic than the previous sections. The piano accompaniment features sustained chords and some melodic fragments.

seem to bear.

'Tis true a trouble deep I

*Both. aside.*

Detailed description: This system contains the first two systems of music. The first system has a vocal line with the lyrics 'seem to bear.' and a piano accompaniment. The second system continues the vocal line with 'Tis true a trouble deep I' and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

I won - - der

bear, One half with all my heart I'll spare, She al - - most

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics 'I won - - der' and a piano accompaniment. The fourth system continues the vocal line with 'bear, One half with all my heart I'll spare, She al - - most' and the piano accompaniment. The piano part continues with the same eighth-note accompaniment and chords.

*Tempo di Waltz.*

if he means me there?

has me in her snare. Ah, man - y. thanks I

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with the lyrics 'if he means me there?' and a piano accompaniment. The sixth system continues the vocal line with 'has me in her snare. Ah, man - y. thanks I' and the piano accompaniment. The piano part features a waltz-like accompaniment with a dotted quarter note and eighth note pattern in the left hand.

*Both aside.*

M. *rit.*

'Tis on - ly  
 seek but rest, My mind I'll ver - y soon com - pose 'Tis on - ly

The first system of the musical score. It consists of three staves: a vocal line (marked 'M.'), a bass line, and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking 'rit.' is placed above the vocal line. The lyrics are: 'Tis on - ly seek but rest, My mind I'll ver - y soon com - pose 'Tis on - ly.

M. *rit.*

pit - - y moves his breast, He will not ven - ture to pro -  
 pit - - y moves her breast, I dare - not ven - ture to pro -

The second system of the musical score. It consists of three staves: a vocal line (marked 'M.'), a bass line, and a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The tempo marking 'rit.' is placed above the vocal line. The lyrics are: pit - - y moves his breast, He will not ven - ture to pro - pit - - y moves her breast, I dare - not ven - ture to pro -.

*a tempo.*

M. *a tempo.*

- pose, His ac - tions now his thoughts dis - close, He real - ly wish - es  
 - pose, Her ac - tions now her thoughts dis - close, She real - ly wants me

The third system of the musical score. It consists of three staves: a vocal line (marked 'M.'), a bass line, and a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The tempo marking 'a tempo.' is placed above the vocal line. The lyrics are: - pose, His ac - tions now his thoughts dis - close, He real - ly wish - es - pose, Her ac - tions now her thoughts dis - close, She real - ly wants me.

M.  
to pro - pose No, no, he dare not now pro - pose, No,

C.  
to pro - pose No, no, I dare not now pro - pose, No,

(Loud crash is heard without.)

(Enter Fitch 3.E.L.excitedly.) *Recitative.*

M.  
no, he dare not now pro - pose. (Fitch.) Horror, Madame, horror, shame!

C.  
no, I dare not now pro - pose.

*f* *cresc.*

F.  
Horror is in fact no name, Your precious book case in the hall, Has had a most dis-as-trous fall, Your treasured

M.

F. *vol - umes filled with lore, Lie scattered on the libra'ry floor. Madame. Recit.*

M. *My precious vol - umes? fate for -*

F. *Yes 'twas he!*

M. *- bid it! I'm sure that hor - rid Cap - tain did it!*

( Madame starts toward D.F. Fitch detains her. )

*Fitch.* They gathered up all the books and — and — (hesitatingly) the Captain told Miss Nora such trash was only fit for the coal bin anyhow. (aside) What a fib!

*Madame. Recit.* *ad lib.* *a tempo.*

M. *The im - pi - ous wretch, He coldly sneers, At books that start a woman's tears, The brazen*

(Forgetting)  
herself (Recovering.)

ras - cal ! must I then Brook insult o'er and o'er a - gain? Dear Cyrus - par - don, Mister

G, Oh help in this e - mer - gen - cy, This villain leaves the house to - night, Or else I

*cresc.*

(Recit. Galley - aside.)

G. Oh wom - an, thou an - gel of good! How

M. am mis - tak en quite.

sweet thy glances are, How perfectly well understood, Thy

(Aloud Tragically.)

might to make or mar ~ Lead on, I'm here! but point the way, 'Tho far or

near, 'Tho far or near, Thy foe I'll slay, Thy foe I'll slay or die! (Eliche Madame. Oh my!

ad lib.

Galley. (thoughtfully)

(aside)

*p* And yet I think we both are wrong, 'Tho brave I'm

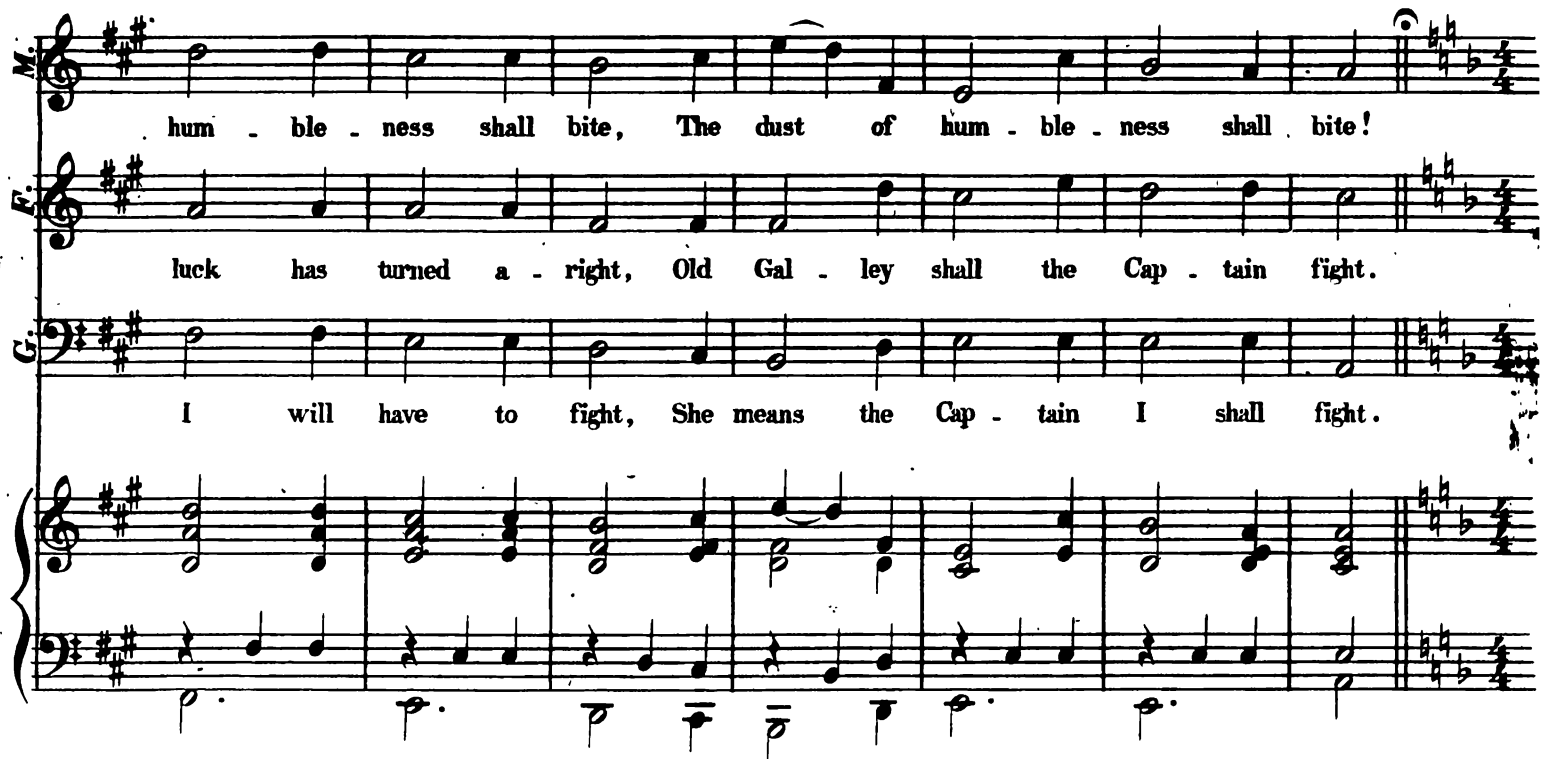


nei - ther young nor strong, I think I have a bet - ter way, I

Madame. (angry)

The thing sir's not as you may  
think I have a bet - ter way. (Flicht) I hope they'll  
aside.

say, That flip - pant son of Mars, to - night, The dust of  
fight! He's wrong! you're right! For once my  
She means that



hum - ble - ness shall bite, The dust of hum - ble - ness shall bite!  
 luck has turned a - right, Old Gal - ley shall the Cap - tain fight.  
 I will have to fight, She means the Cap - tain I shall fight.

### TRIO. (WITH MANNER DIPLOMATIC.)

*Madame, Galley and Flitch.*

*Moderato.*

*Madame.*  Speak

*Flitch.* 

*Galley.*   
 With manner diplomat - ic, But language quite emphatic, But language quite emphatic, This soldier I'll pursue

*Piano.* 

M.  
nothing un-gra-mat-ic, Speak nothing un-gra-mat-ic — Re.

F.  
*ad lib.*  
But take him to the attic With pis-tols primed for two.

G.

M.  
- member he's a soldier, Than common folks they're bolder, Than common folks they're bolder, Be careful what you do.

F.

G.

*'Tis ex.*

( Pointing to D. F.) ( Enter Nora and Capt. D. F.)

Here's Nora, now she'll scold her; Here's Nora, now she'll scold her For mak - ing this a - do.

act - ly what I told her.

**Nora.** Dear mamma we've had such a splendid time, such a delightful walk in the mellow moonlight ( Noticing Madame's angry countenance ) Why what's the matter mamma?

**Madame.** ( Points at Capt. Stanley ) That viper, that burnished bayonet has often sneered upon my books, though stealthily, but to night — Oh horror!

**Capt.** ( In surprise ) I madame? I do not comprehend you.

**Galley.** ( Aside, looking at Capt. ) Shurely, I know that face!

**Nora.** Dear mamma you do but jest, behold your future son-in-law.

**Madame.** Never, never! Will no one drive the serpent hence? Mr. Galley! Flicht!

**Capt.** ( Defiantly ) Let them beware! ( Flicht starts back )

**Galley.** ( aside ) Something must be done or Madame will brand me a coward I have it, strategy! ( aloud with fierce tone and gesture ) Captain! One word!

**Nora.** ( to Capt. ) Oh, don't!

**Capt.** ( drops Nora's arm and advances to Galley ) Well, sir!

**Galley.** ( Confidentially ) Don't mind me, women will be women, I am Editor of the "Windy Bugle." I'll notice your arrival in town, editorially, in tomorrow's edition ( pulls out pencil and note book ) Your name is—?

**Capt.** Walter Stanley U. S. Army at your service. ( snaps fingers under Galley's nose ) That for your notice jack-a-napes! ( Crosses to Nora )

**Galley.** ( aside ) I'll write it anyhow to prove my neutrality. ( Writes )

Hear me ma - ma, pray, A no - ble

man to - day you wrong, re - lent! re - lent! He loves me.

Recit. Madame.

Si - lence, fool ish girl..... You know not what you

NORA.

*ad lib.*

*rit.*

Her words no ray of hope im - part, Oh hea - vy, hea - vy is my  
say!

# LOVE'S A ROSE.

SOLO QUARTETTE And FULL CHORUS.

Nora, Madame, Captain and Galley.

*Con Dolore.*

heart. Ah! Love's a rose in fragrance born, Beneath ..... Be -

neath the Summer sky. The tempest blows, yet

lives the thorn, The rose, the rose must droop.....and die.

*ad lib.*

Full Chorus.

*pp* *dim.* *pp*

Sop. The tem - pest blows yet lives the thorn. The rose, the rose must droop and die.

Alto.

1st Tenor. *pp* *dim.* *pp*

2d Tenor.

1st & 2d Bass. *pp* *dim.* *pp*

Piano. *pp* *dim.* *pp*

The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.

The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.

Nora.

One day of bliss, then twi - light  
 Madame.

Capt. Then twi - light

Galley.

Twilight will

N.  
comes to shed, to shed her dew - y tears .... Our fate is

M.  
comes *p* Ah yes, her

C.  
come *p* Ah yes, her

B.  
*p*

N.  
this, Each wea - ry roams Through lone - li - ness of years, Through lone - li - ness of years.

M.  
words ..... are true . of years .

C.  
words ..... are true . of years .

B.



Full Chorus.

*pp* *dim.* *pp*

Sop. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

Alto. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

1<sup>st</sup> Tenor. *pp* *dim.* *pp*

2<sup>d</sup> Tenor. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

1<sup>st</sup> & 2<sup>d</sup> Bass. *pp* *dim.* *pp*

Piano. *pp* *dim.* *pp*

S. One day of

A. One day of

1<sup>st</sup> T. One day of

2<sup>d</sup> T. One day of

1<sup>st</sup> & 2<sup>d</sup> B. One day of

S:  
bliss, Then twi - light comes To shed, to shed her

A:  
bliss, Then twi - light comes To shed, to shed her

1st T.  
bliss, Then twi - light comes To shed, to shed her

2d T.  
bliss, Then twi - light comes To shed, to shed her

1st & 2d B.  
bliss, Then twi - light comes To shed, to shed her.

S:  
dew - y tears..... Our fate is this, each wea - ry

A:  
dew - y tears..... Our fate is this, each wea - ry

1st T.  
dew - y tears..... Our fate is this, each wea - ry

2d T.  
dew - y tears..... Our fate is this, each wea - ry

1st & 2d B.  
dew y tears Our fate is this, each wea - ry

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

(Madame and Nora go to wing, take seats and make show of conversation. Captain goes to window R.F. and returns slowly.)

**Galley.** Flitch!

**Flitch.** (Flitch goes to Galley) Yours to command sir.

**Galley.** (Privately to Flitch) I have written a brief notice of the Captains arrival which I desire to appear in to-morrow's paper, Take it to the Bugle office, upstairs to the foreman. Here is a dollar for your trouble.(Gives paper and money to Flitch)

**Flitch.** (Pockets dollar) All right.

**Galley.** Lose no time. (Goes to C.D.F.)

**Flitch.** (Opens paper and reads) (Aside) Ha! ha! ha! Old Galley won't know his article in the morning. The Captain's a gallant is he? I'll alter that opinion to suit my views. (Exit 1.E.R.)

**Nora.**  
**Madame.** { Rise. Captain joins them. }

**POSITION.**

**Madame.**  
**R.**

**Nora.**  
**C.**

**Captain.**  
**L.**

(Recitative.) *Madame.*

Me change, not I. your words are chaff, No not for Shak - speare bound in calf, You are my

*Capt. (aside)* *Nora.*  
child - then daughter know, Yon caitiff, straight - way hence must go. Oh wretched fate, To be the

ob - ject of such hate. Re - mem - ber mam - ma days gone by, Their mem - o - ries plead for

**Madame**  
(furiously.)

M. *me, Will not the past call forth a sigh or change your cruel de - cree? You ask, you*

*sf*

**Risoluto.**  $\wedge$

**Impetuoso.**  $\wedge$  *cresc. accel.*

M. *plead, but all in vain, He never shall return a - gain. No, no, while Stan - - ley is his*

**Impetuoso** *cres*

M. *name, My hate shall ev - - er be the same.*

*cen* *do.* *sf*

# DUETT-NORA AND CAPTAIN.

Quartette - Nora Captain La Font & Galley.

— WITH CHORUS. —

*Andante.*

*p* *ad lib.*

(Captain.)

*rit.* *a tempo.*

Fare-well, farewell, we may not meet a-gain, Our

dream of joy, our dream of joy is o'er, Fond vows of love a-las are

vain... We part, we part for ev-er more.

*ad lib.*

Sad is the heart ..... when for - ever all hope has fled, Oh, what despair! ..... I'm for -

*f* *p*

*cres**cen*

- sa - ken the future I dread! Oh we must part! all the hope, all the joy of this

*cres* *cen*

*do.**ad lib.*

life now has flown, Still my heart shall be thine, shall be thine a - lone.

*do.* *colla voce.* *p*

*mf*

Nora.

Musical staff for Nora, showing a melodic line with a fermata and a final note.

Moth-er

La Font.

Musical staff for La Font, showing a melodic line with a fermata and a final note.

They shall

Captain.

Musical staff for Captain, showing a melodic line with a fermata and a final note.

Still my

Galley.

Musical staff for Galley, showing a melodic line with a fermata and a final note.

Must they

**CHORUS.**

*p*

*cres - - - cen - - - do.*

Sopranos.

Musical staff for Sopranos, showing a melodic line with lyrics.

Yes they must part, tho' the warm tear-drops start, for all hope now has flown, They must

Altos.

Musical staff for Altos, showing a melodic line with lyrics.

*cres - - - cen - - - do.*

Tenors.

Musical staff for Tenors, showing a melodic line with lyrics.

Yes they must part, tho' the warm tear-drops start, for all hope now has flown, They must

Basses.

Musical staff for Basses, showing a melodic line with lyrics.

*cres - - - cen - - - do.*

Piano.

Musical staff for Piano, showing a complex accompaniment with triplets and chords.

*cres - - - cen - - - do.*



*a Tempo.*

pity, oh pity me now. Oh, I cannot say fare-well to thee, Tho'

part. No, they shall part no they shall part. I am sad, oh,

heart shall be thine, shall be thine, . . . shall be thine a-lone, a . . . lone. Tho'

part yes hope has flown must it be?

part . . . . . They must part.

part . . . . . They, must part.

part . . . . . They, must part.

part . . . . . They, must part.

*a Tempo.*

Cho.

*N.*  
doom'd to wander, oh, I care not where, Oh, tell me, sometimes thou wilt spare ..... One

*L.*  
will you leave me now, Oh, I am sad, oh, would you break your mothers heart!.....

*C.*  
doom'd to wander, oh, how sad, Do not leave me to des - pair, ..... My

*G.*  
If doom'd to wander, a - las how sad! must they part?.....

*Choro.*

*p*  
This is sad ..... 'tis sad

*p*  
This is sad ..... 'tis sad

*p*

The piano accompaniment consists of two staves. The right hand features a continuous pattern of eighth-note triplets, with some triplets marked with a '3' and a slur. The left hand provides a steady accompaniment with quarter and eighth notes, including some chords.

N.  
 thought, one tender thought of me. Oh, bitter care, ... tho' I perish this heart shall be thine!

L.  
 Thine he shall not be, this I do swear!

C.  
 ev - ry thought shall be of thee! Oh cru el fate, ah!.....

Cr.  
 'Twill drive her mad

More than sad, to bear a moth - ers hate. Hear that oath!

Swear not.

Ah ..... bear a wo - man's hate Hear that oath!

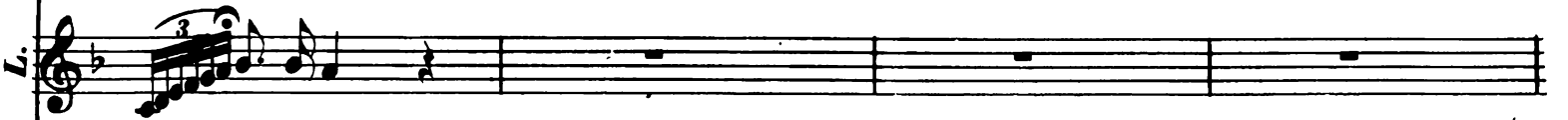
Ah sad, bear wo - man's hate. Swear not.

Piano accompaniment with triplets and dynamic markings (p, f).

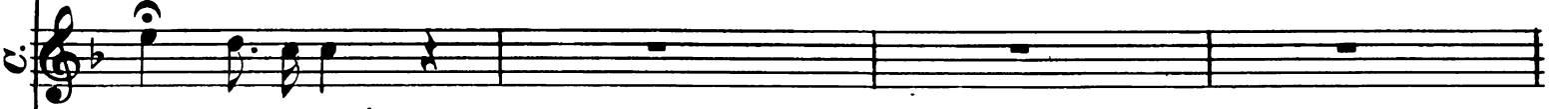
*cres*

N.  

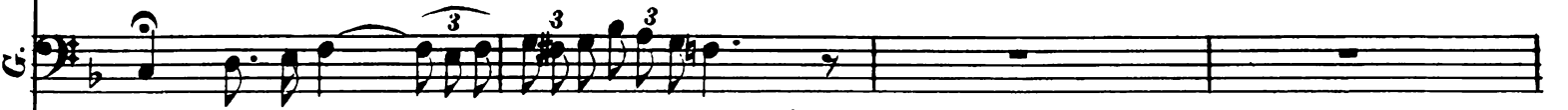

Un - hap - py fate, .... do not leave me in grief, thou art mine, Should all the world now a - gainst me combine Should e'en

L.  


ah ..... you must part !

C.  


oh wild despair !

G.  


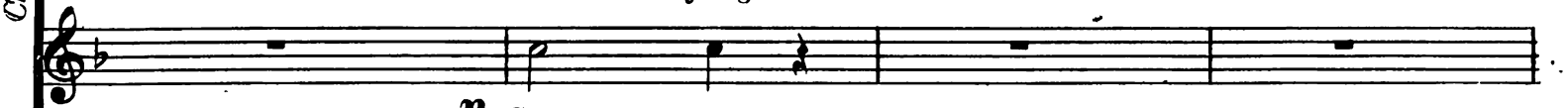
'Twill drive her mad ; .... oh, to blight a life so young and fair !

*Cha.*  


*p* So young .

*Cha.*  


*p* So young .

*Cha.*  


*p* So young .

*Cha.*  


*p* So young .

*cres*  


*- cen - - do* *f*

N.  
death be my fate I'll be thine, I'll be thine..... yes on - ly thine.

L.

C.  
Ah!

G.  
Yes thou art mine..... yes on - ly mine.

G.  
Ah..... Ah..... Ah, yes, Do not despair tho' the

Clc.  
Now doom'd to roam tho' it

Clc.  
He

Clc.  
Now doom'd to roam, tho' the

Clc.

*- cen - - do* *f*

P.  
Now doom'd to roam, tho' the

P.  
Octaves ad lib.

*N.*  
Should the world all against me combine, I'll be thine, yes on - ly

*L.*  
no no no no, ne'er be

*C.*  
Should the world all against us combine, Thou'll be mine, yes on - ly

*G.*  
heart's fill'd with care, tho' the heart's fill'd with care don't des. pair, ah, on - ly

mat. ters not where, he will ev - er be true, true to thee. ah, Ah.....

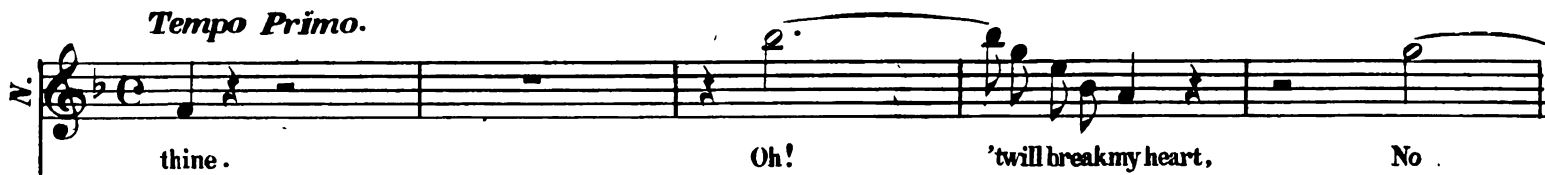
*Cho.*  
will be true, be true to thee. ah, Ah.....

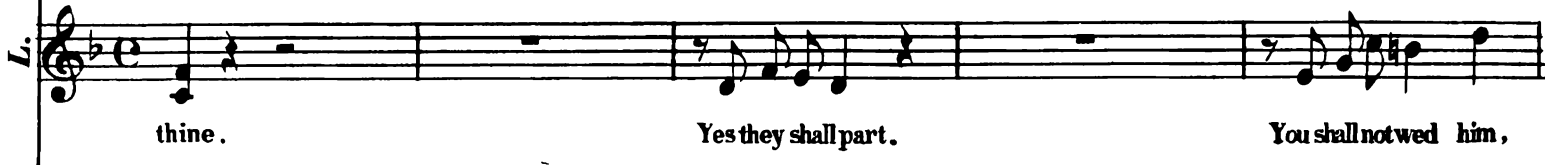
heart's fill'd with care, He will ev - er be true, true to thee. *p*

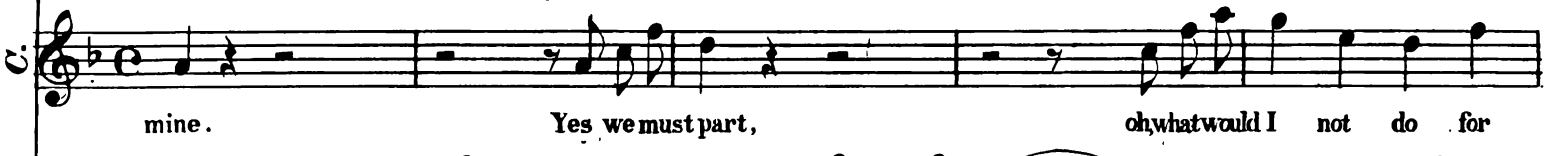
*mp*

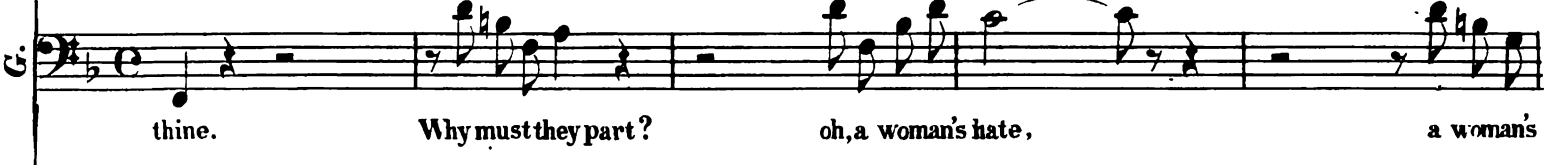
*mp*

*Tempo Primo.*

N.  *thine. Oh! 'twill break my heart, No*

L.  *thine. Yes they shall part. You shall not wed him,*

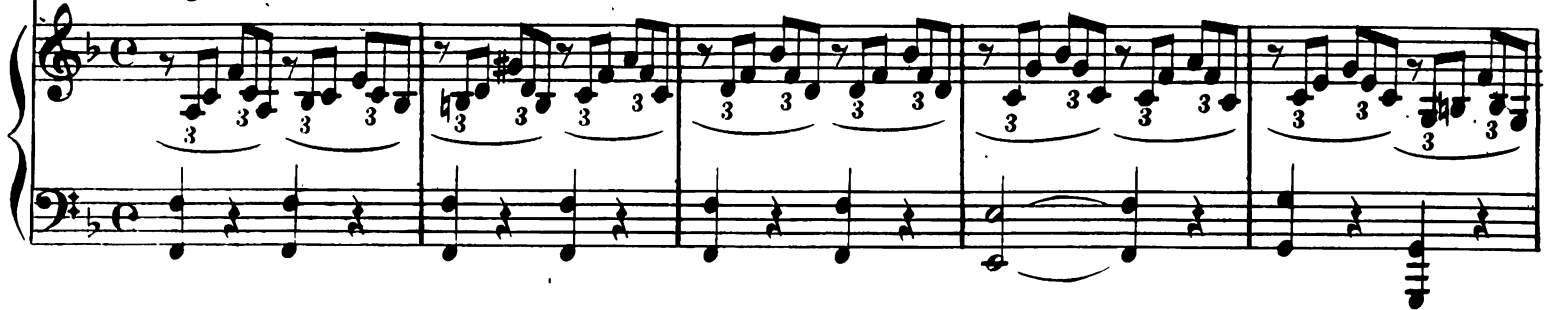
C.  *mine. Yes we must part, oh, what would I not do for*

G.  *thine. Why must they part? oh, a woman's hate, a woman's*

Why should loving hearts so true, so true, Be severed ne'er to meet a gain, a gain, One day perhaps some hearts will

Cho.  *Must hearts so true be severed, nor meet again, One day perhaps some hearts will*

*Tempo Primo.*



*N.*

We cannot part, 'twill break my heart, 'Twill break, 'twill break my heart! Thy face alone this

*L.*

he ..... shall go, shall go: Now feel my hate!.....

*C.*

thee ..... No - rah, No - rah, Oh,

*G.*

love ..... Will break her heart, her heart ..... Plead not in vain,

*Cho.*

rue ..... That know not now their burning pain, Now they must wan - der a - lone .

rue ..... That know not now their burning pain, Now they must wan - der a - lone

*p*

The musical score is written for five vocal parts and piano accompaniment. The vocal parts are labeled N. (Soprano), L. (Alto), C. (Tenor), G. (Bass), and Cho. (Chorus). The piano part is at the bottom. The music is in a minor key and 3/4 time. Dynamics include *f* (forte) and *p* (piano). There are several triplets and slurs throughout the score.



*accel . .*

N.  
 wounded heart can cheer. no, no, no, no, no, no, no, no,

L.  
 No - rah hear me,

C.  
 Heav'n pi - ty me, on - ly in dreams Will thy form now appear to me; No - rah the time now has

G.  
 Hope still remains, Will her form now appear to thee? Mad - am hold,

*pp* *f* *p* *cres* *accel . .*  
 Pit - y; Hope still remains. True love! Now doom'd to roam, tho' it

*pp* *f* *p*  
 Now doom'd to roam.

*pp* *f* *p*  
 Pit - y, Hope still remains. True love! Hold! rash

*pp* *f* *p*  
 See the Captain insult bearing.

*cres* *accel . .*  
 Musical accompaniment for piano with triplets and dynamic markings.

er an do.

Allo Moderato.

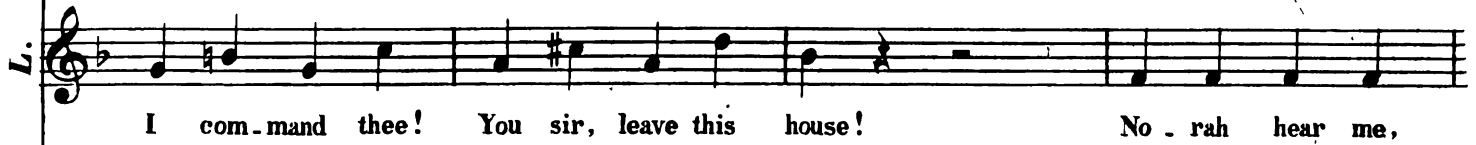
a tempo.

rit.

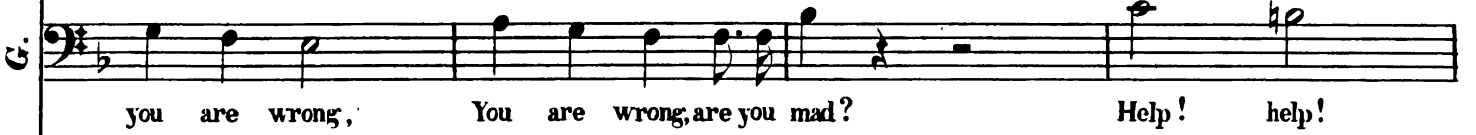
no,

no,

N. 

L. 

C. 

G. 

er cen an do do. Allo Moderato.



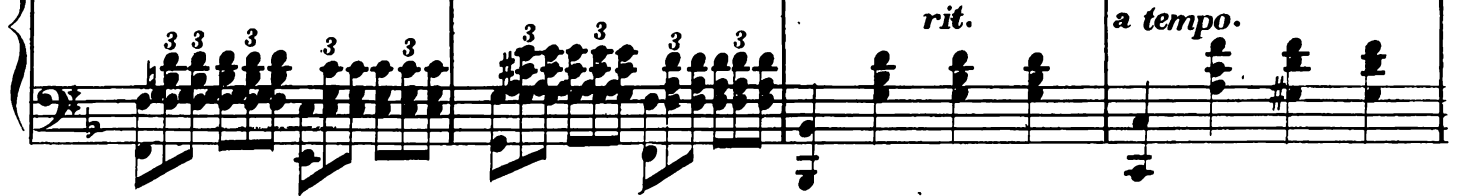






er cen an do do. Allo Moderato.





Cho.

Norah faints and falls to the floor.  
Captain exits in despair.  
All is confusion.

*no. no. no. no. no. accell poco a poco. ff.*

**N.**  
Do not leave me, do not leave me, Do not leave me, do not leave me, Do not leave me, help!

**L.**  
No - rah hear me, Help! oh, help! oh, help! oh, help! oh, help!

**C.**  
Oh, what sorrow, oh what sorrow, Oh, what sorrow, oh what sorrow, Oh, what sorrow, help!

**G.**  
Help! help! Ah..... help! Mer - cy, heav - en,

*accell poco a poco. ff. All? Vivace.*

Oh, what sorrow, oh, what sorrow, Oh, what sorrow, oh, what sorrow, oh, what sorrow, help! Broken hearted she is dying,

**Cho.**  
Oh, what an - guish, See what bit - ter an - guish, help! oh, help!

Oh, what an - guish, See what bit - ter an - guish, help! Broken hearted she is dying,

Oh, what an - guish, See what bit - ter an - guish, help! See that moth - er,

*accell poco a poco. ff. All? Vivace.*

L.  
 No - rah! Oh, my poor heart now is breaking, help! help!

C.  
 help us. This her pride will hum - - ble, Broken hearted she is dy - ing,  
 Ah..... Broken hearted she is dying, Ah..... help! help!

Cho.  
 oh help! Bro - ken heart - ed she is dy - ing, help! help!  
 oh help! Broken hearted she is dying, help! help! she is dy - ing,  
 trem - - ble This her pride will hum - - ble, Broken hearted she is dy - ing,

Piano accompaniment (ff)

L.  
 help! help! Oh, my poor heart now is breaking, Help! help! help! help!

G.  
 Broken hearted she is dying, Broken hearted she is dying, Broken hearted she is dying, Broken hearted she is dying,

Chorus.  
 help! help! Broken hearted she is dying, help! help! help! oh  
 help! help! help! oh  
 help! help! Broken hearted she is dying

Broken hearted she is dying See that mother, how she trembles, This her pride will surely humble

L.  
 help! No - rah, help! help! help oh help!

G.  
 help! help! help! help! help! help oh help!

help! Yes broken hearted she is dying, She is dying, help! help oh help!

Cho.  
 help! Yes broken hearted she is dying, She is dying, help! help oh help!

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**END OF ACT 1<sup>st</sup>**