WHITE, SMITH & CO.'S LATEST AND MOST COMPLETE ACTING EDITION.

WITH LIBRETTO, COSTUMES, STAGE DIRECTIONS, &c.

MADAME

LA FONT.

A

Melodramatic Opera

IN THREE ACTS.

1 2 3

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

MUSIC BY

Charles Albert White and Charles Dupee Blake.

An Act supplementary to an Act entitled "An Act to amend the several acts respecting Copyright," Approved February third, eighteen hundred and thirty-one.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That any copyright hereafter granted under the laws of the United States to the author or proprietor of any dramatic composition, designed or suited for public representation, shall be deemed and taken to confer upon the said author or proprietor, his heirs or assigns, along with the sole right to print and publish the said composition, the sole right also to act, perform, or represent the same, or cause it to be acted, performed or represented, on any stage or public place during the whole period for which the copyright is obtained; and any *manager, actor, or other person, performing or representing* the said composition, without or against the consent of the said author or proprietor, his heirs or assigns, shall be liable for damages to be sued for and recovered by action on the case or other equivalent remedy, with costs of suit in any court of the United States, such damages in all cases to be rated and assessed at such sum *not less* than one hundred dollars for the first, and fifty dollars for every subsequent performance as to the court having cognizance thereof shall appear to be just: *provided nevertheless*, that nothing herein enacted shall impair any right to act, perform, or represent a dramatic composition as aforesaid, which right may have been acquired, or shall in future be acquired by any manager, actor, or other person, previous to the securing of the copyright for the said composition, or to restrict in any way the right of such author to process in equity in any court of the United States for the better and further enforcement of his rights.

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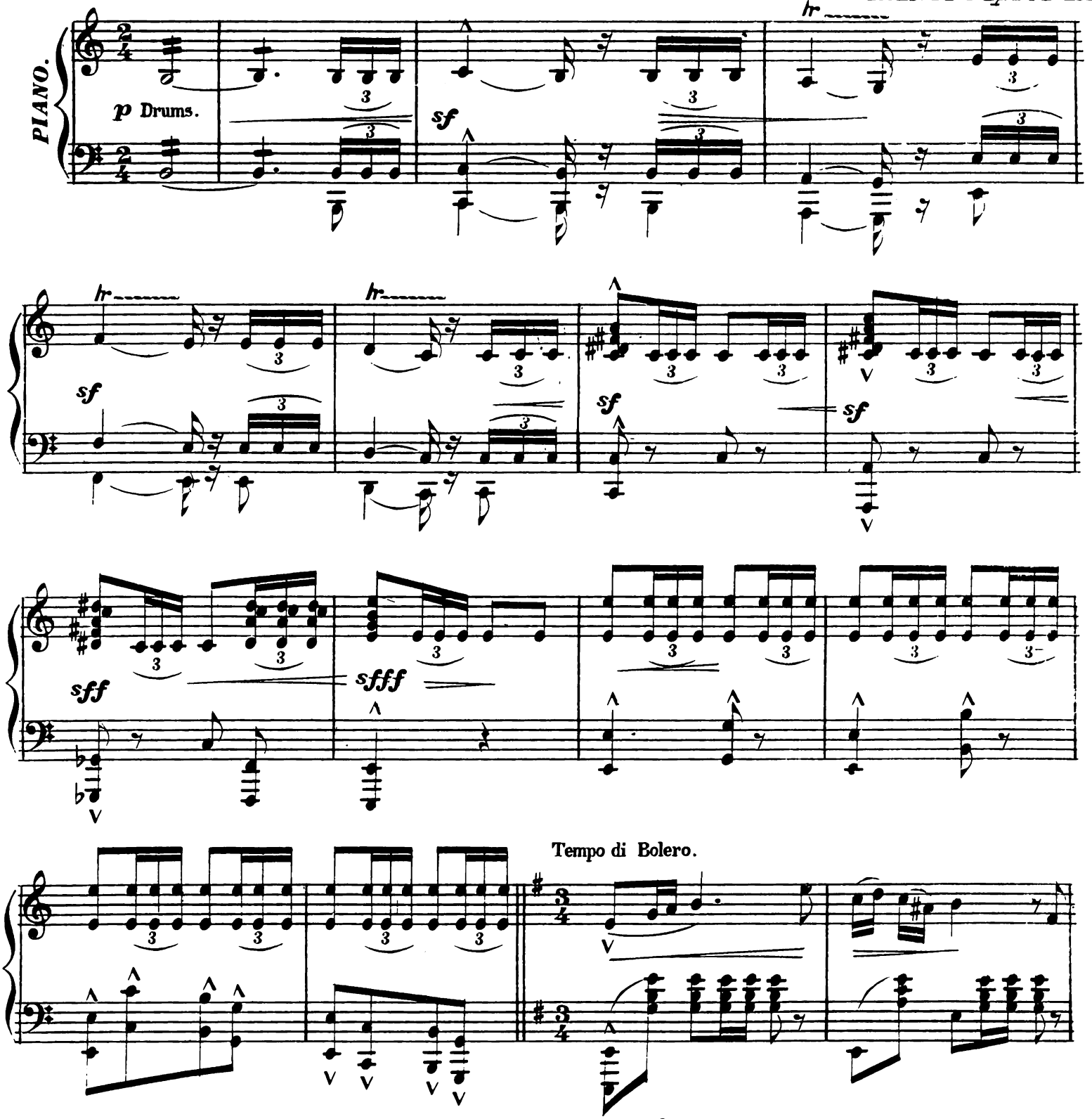
OVERTURE.

Madame La Font.

Charles Albert White.
Charles Dupee Blake.

Moderato, Misterioso.



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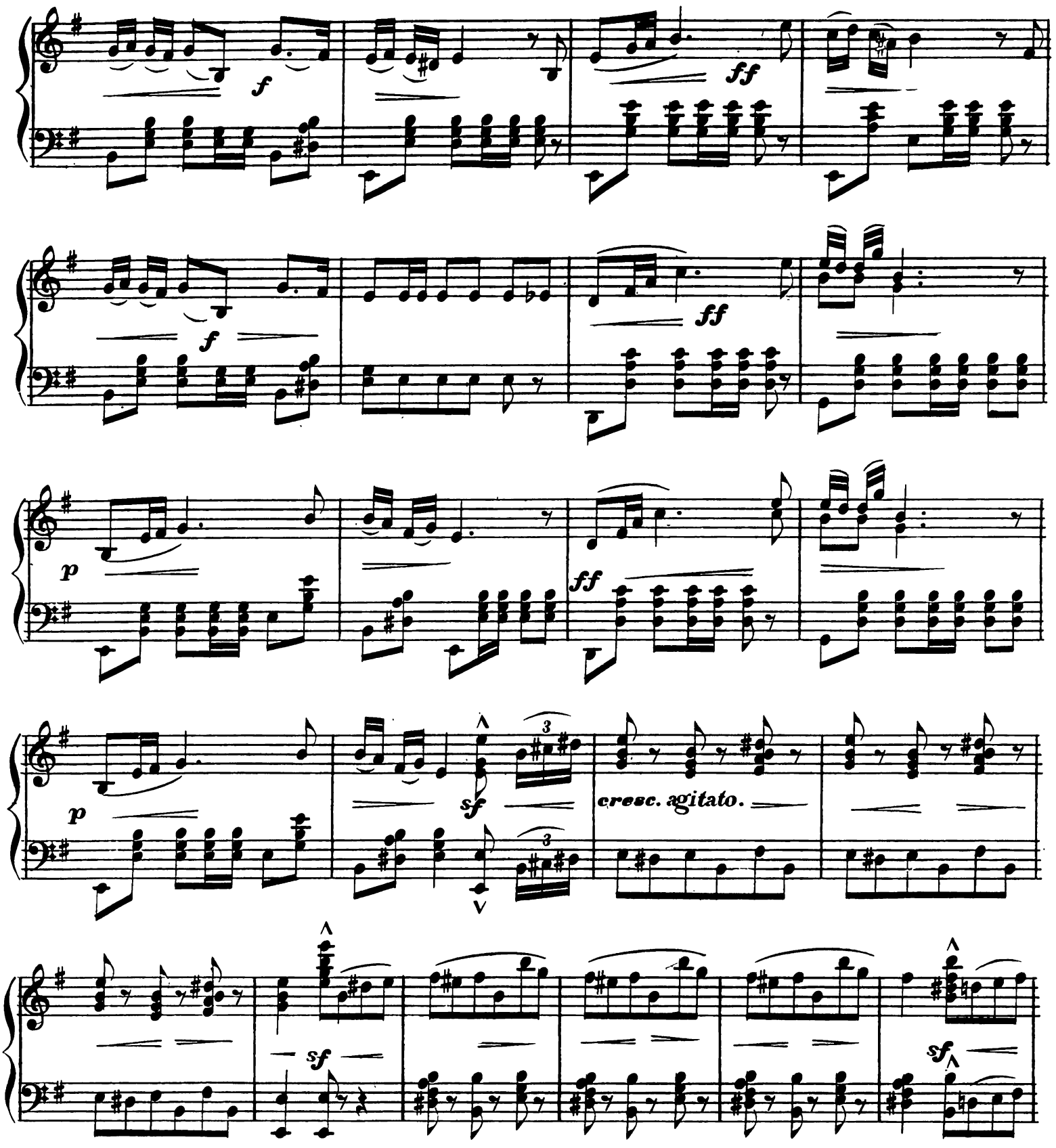
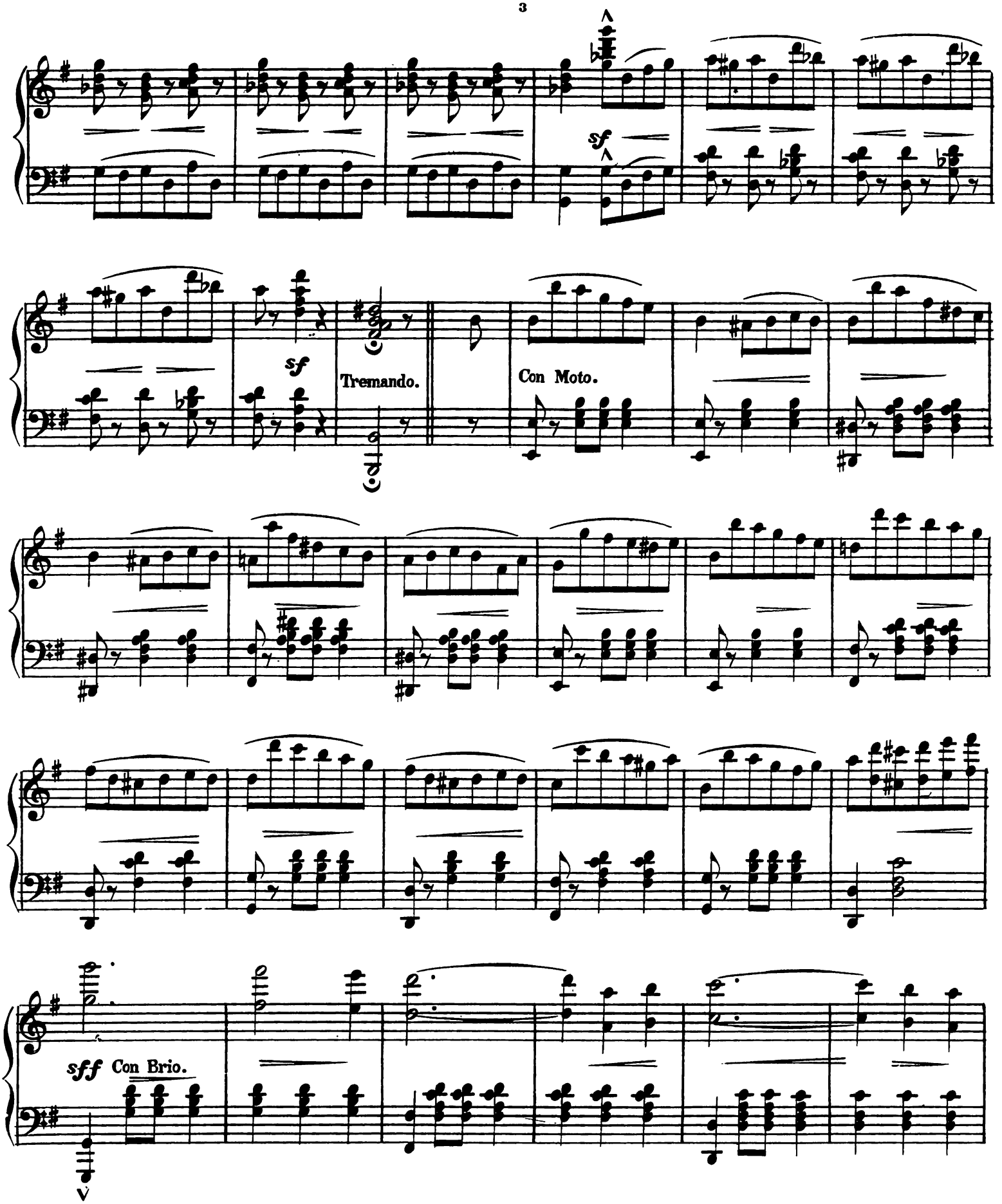
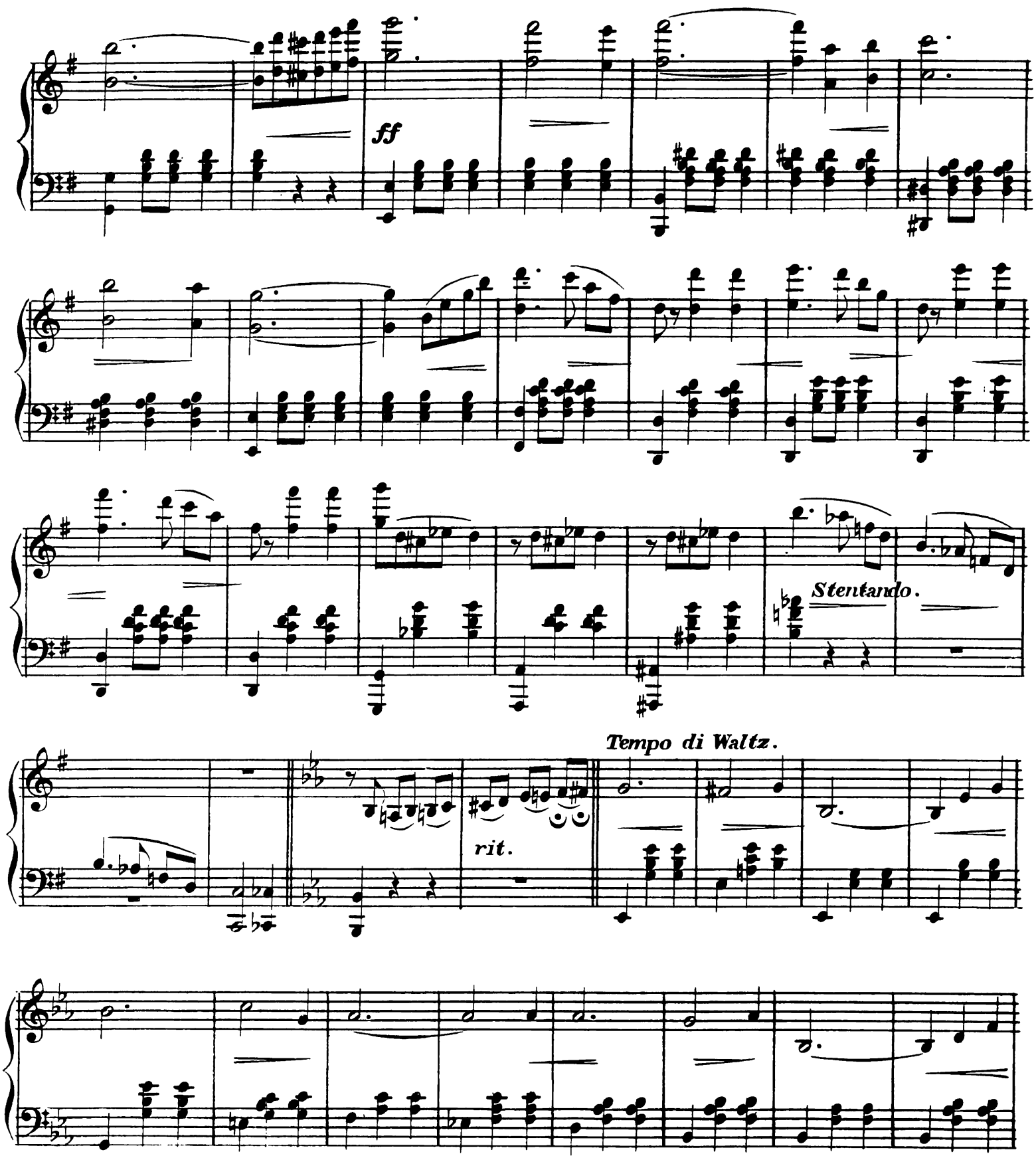
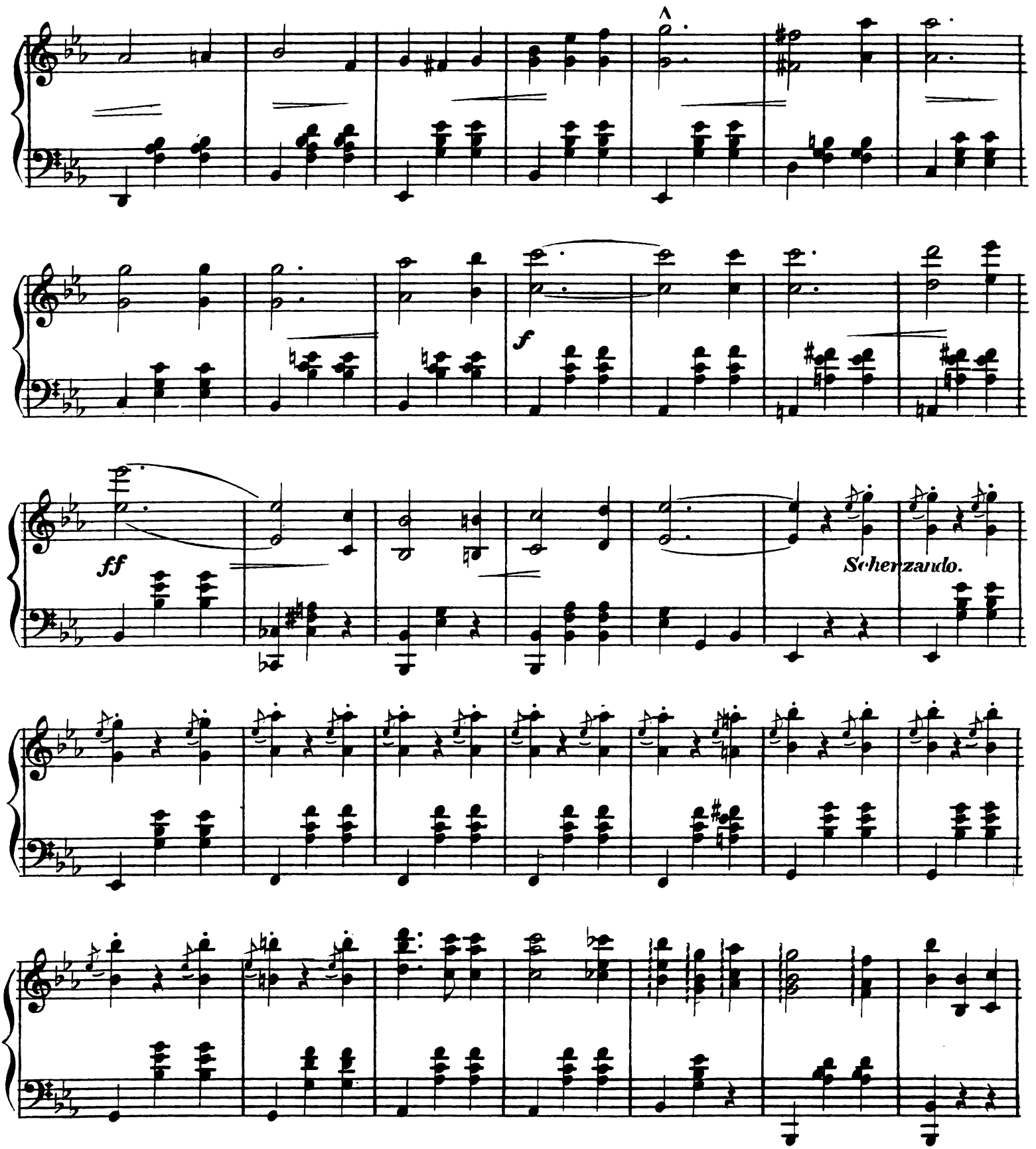
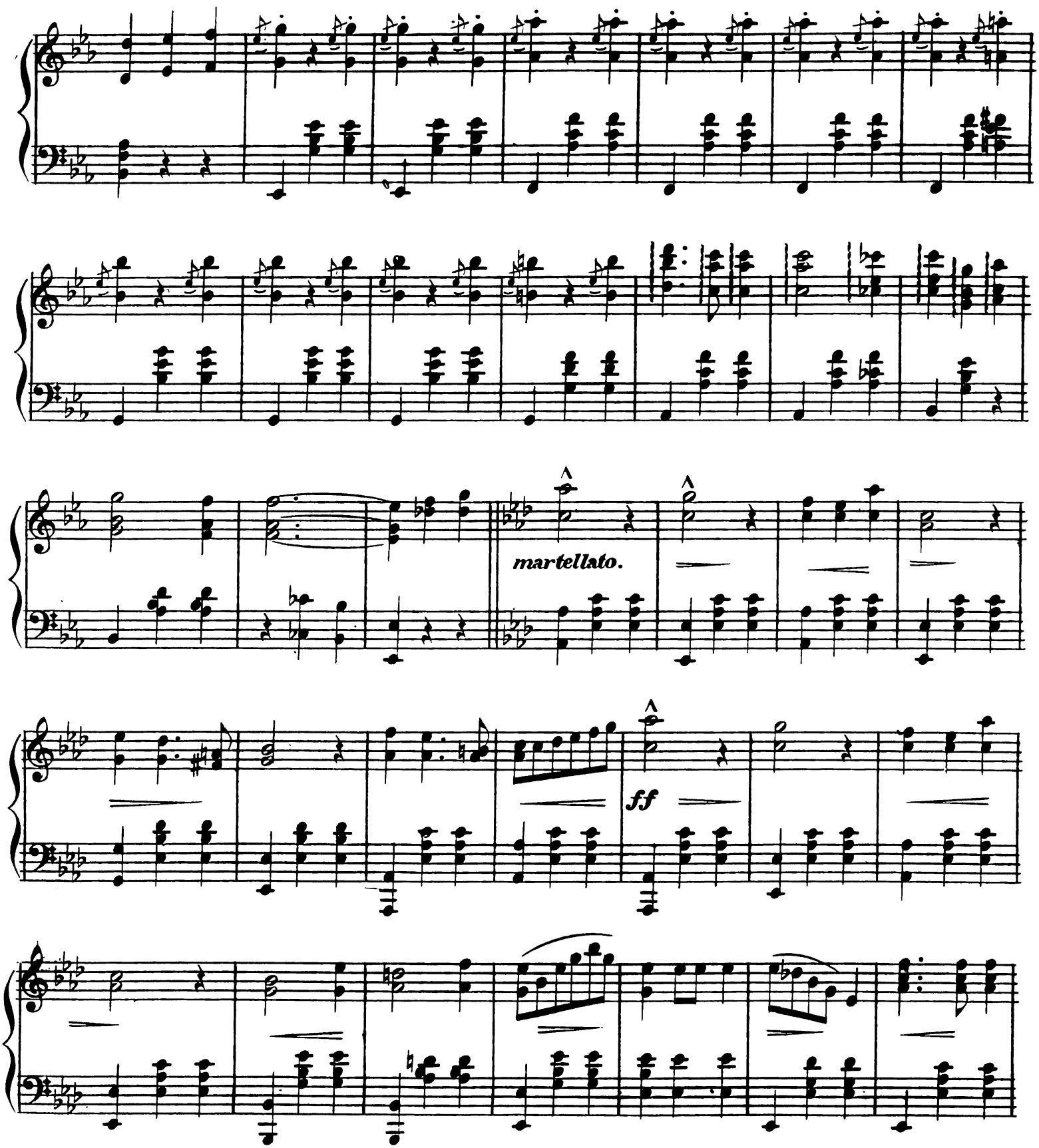
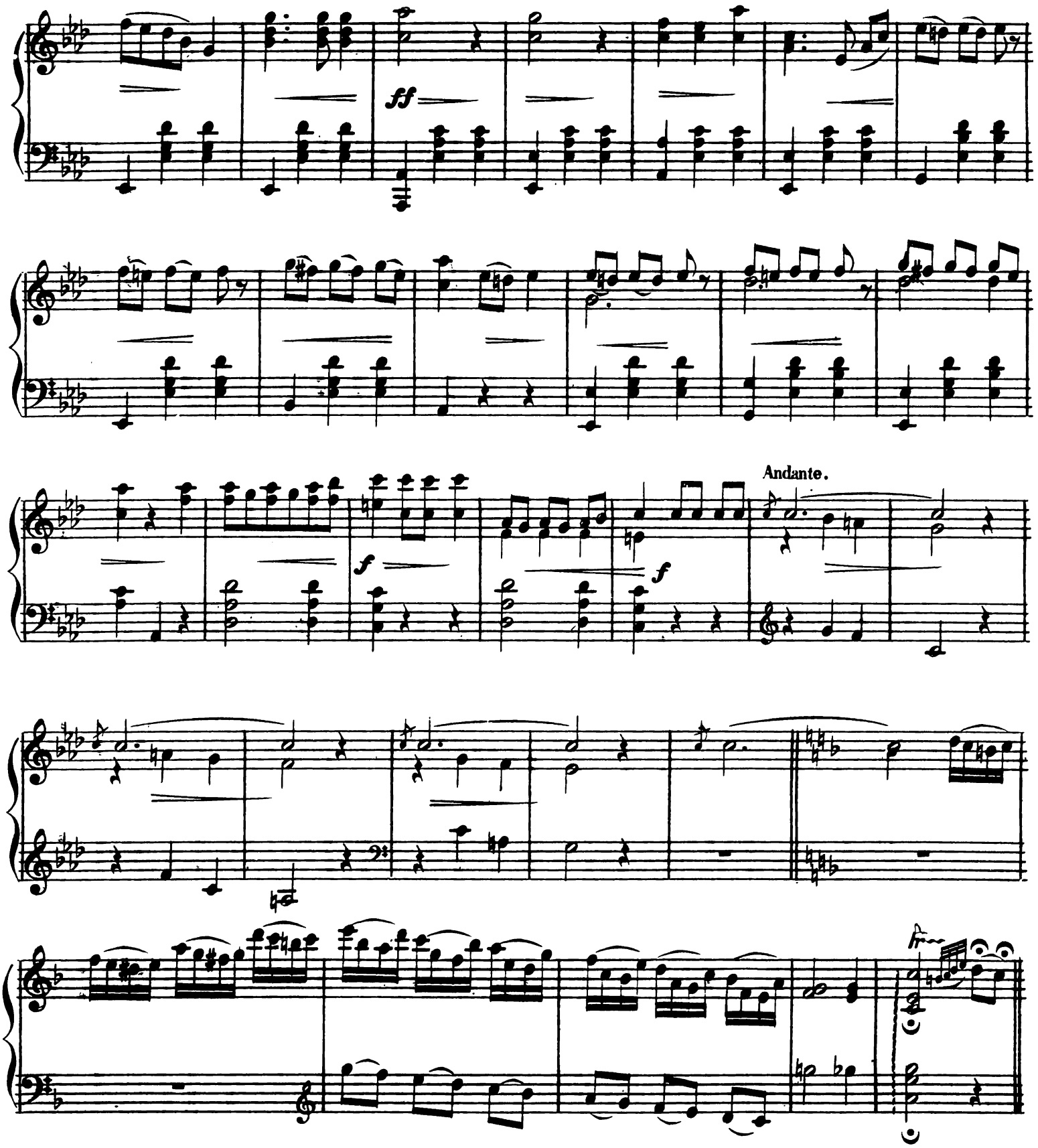

f
ff
f
ff
p
ff
p
sf
cresc. agitato.
sf
sf


sf
sf
Tremando.
Con Moto.
sff Con Brio.


ff
Stentando.
Tempo di Waltz.
rit.


f
ff
Scherzando.


martellato.
ff


ff
f
f
Andante.

Legato.

Cornet Solo.

Andante.

Pizz.

Cadenza, ad lib.

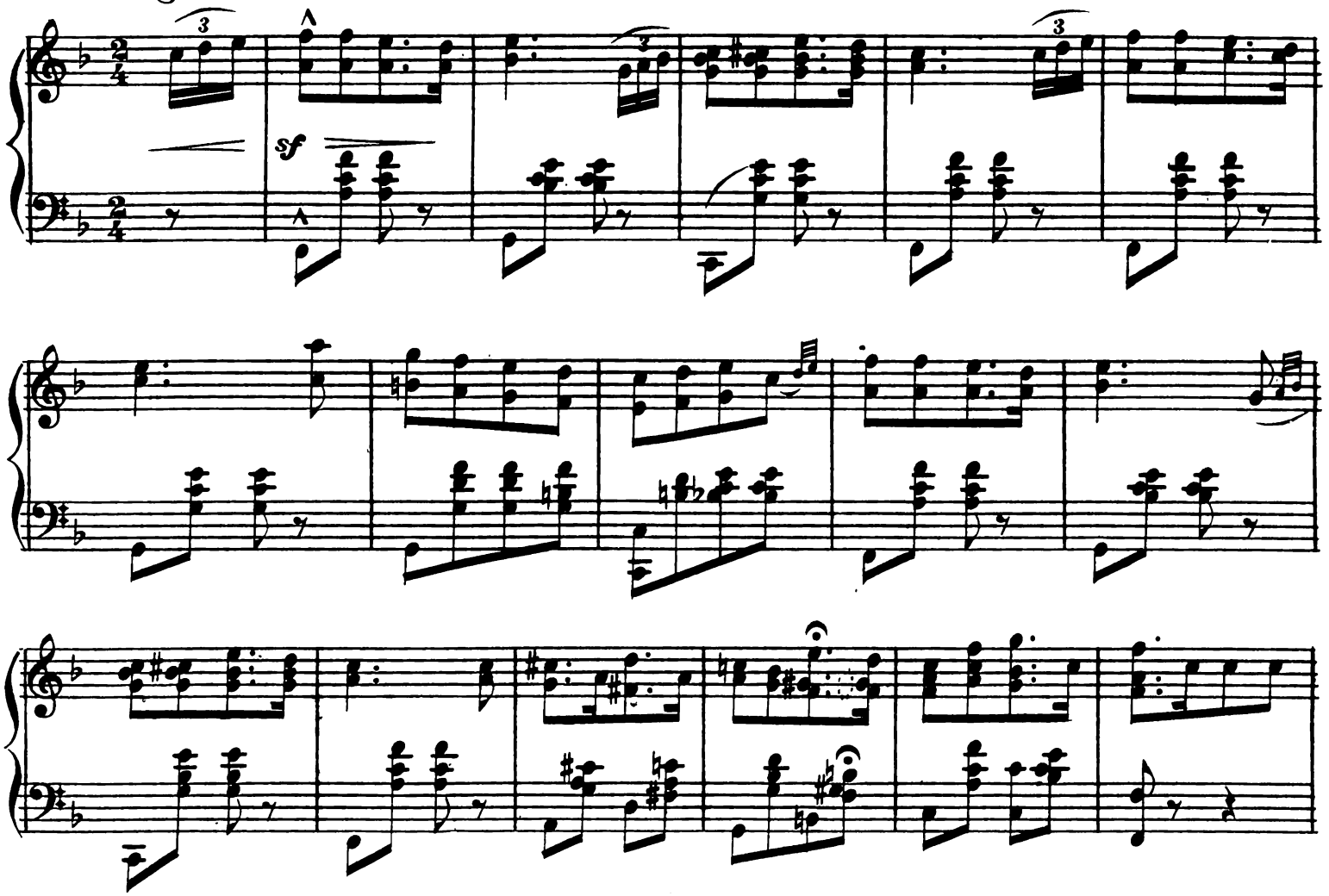
Quartette for Horns.

p

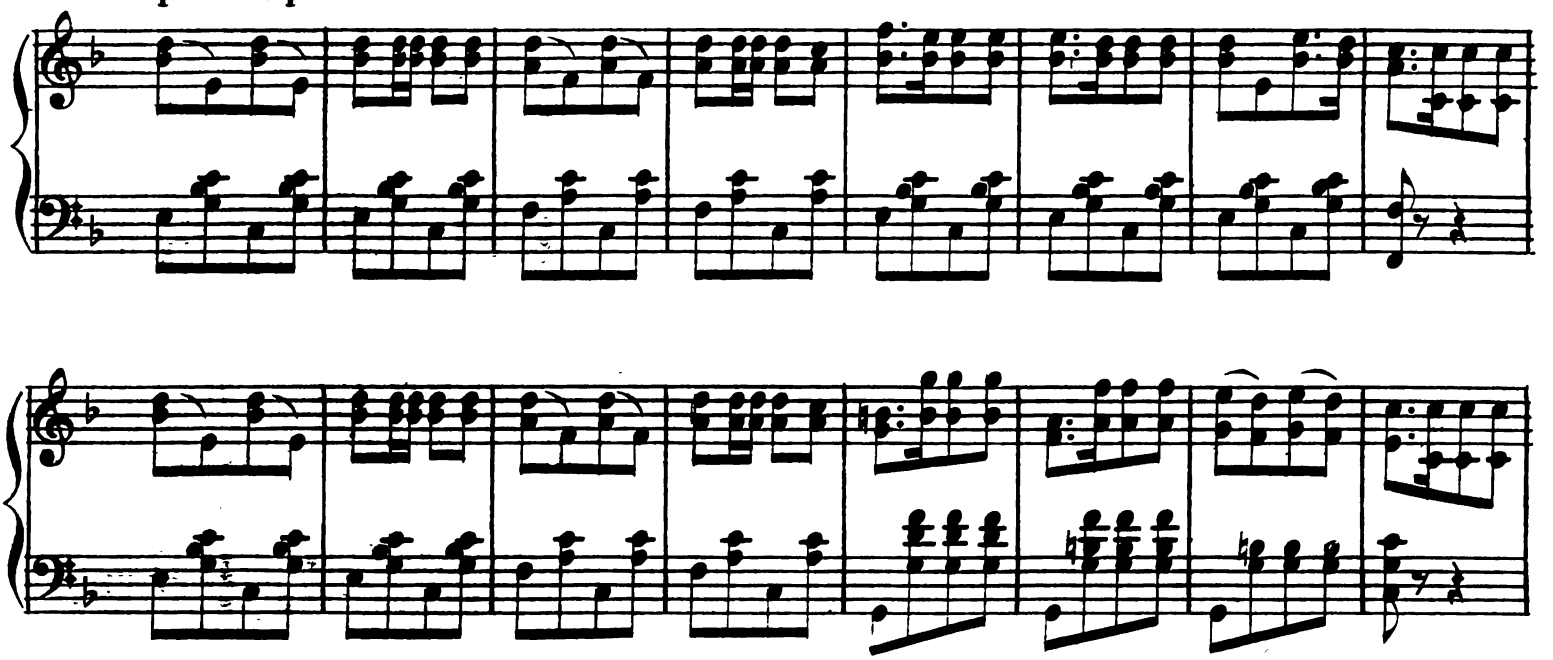
f

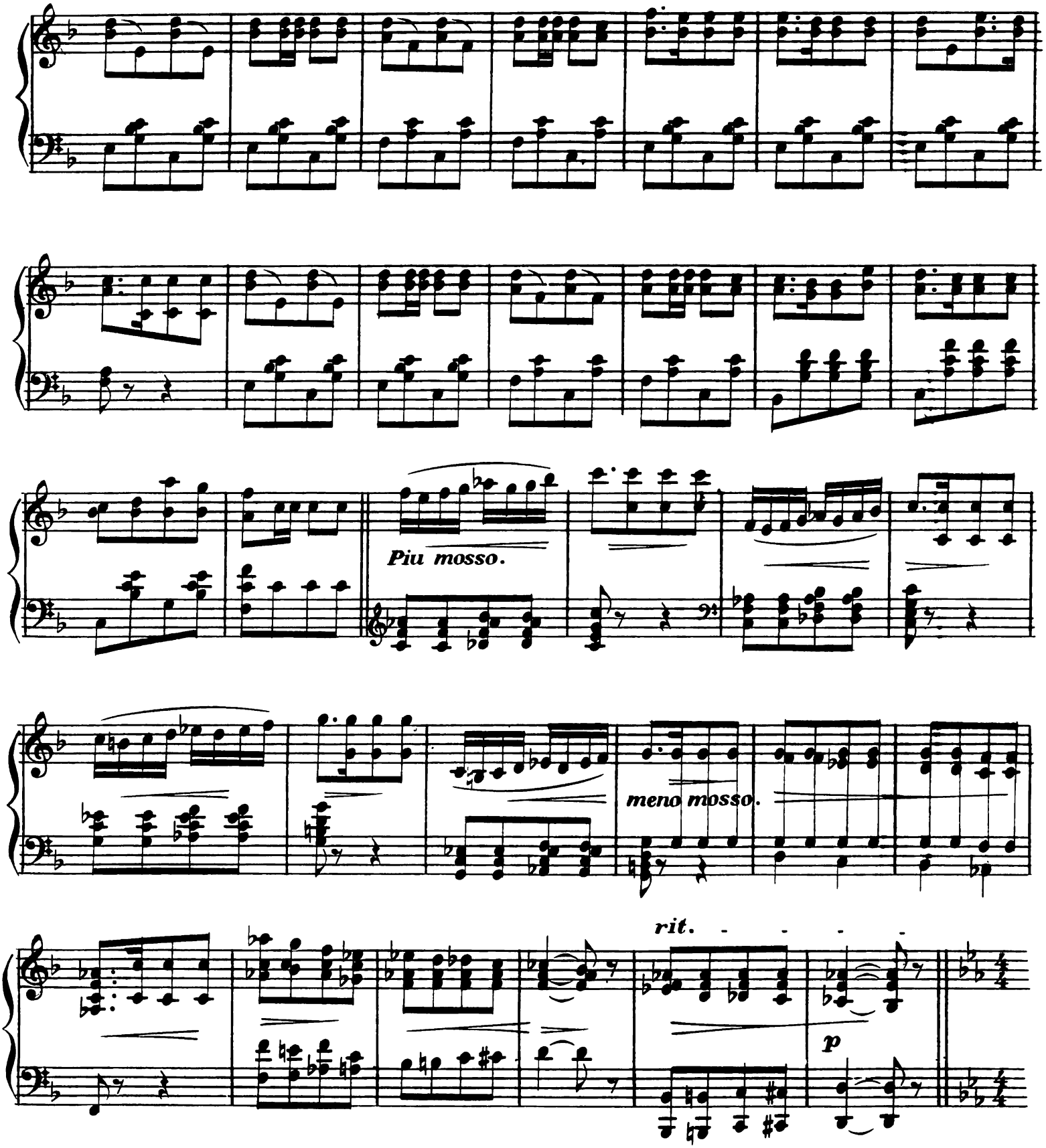
p

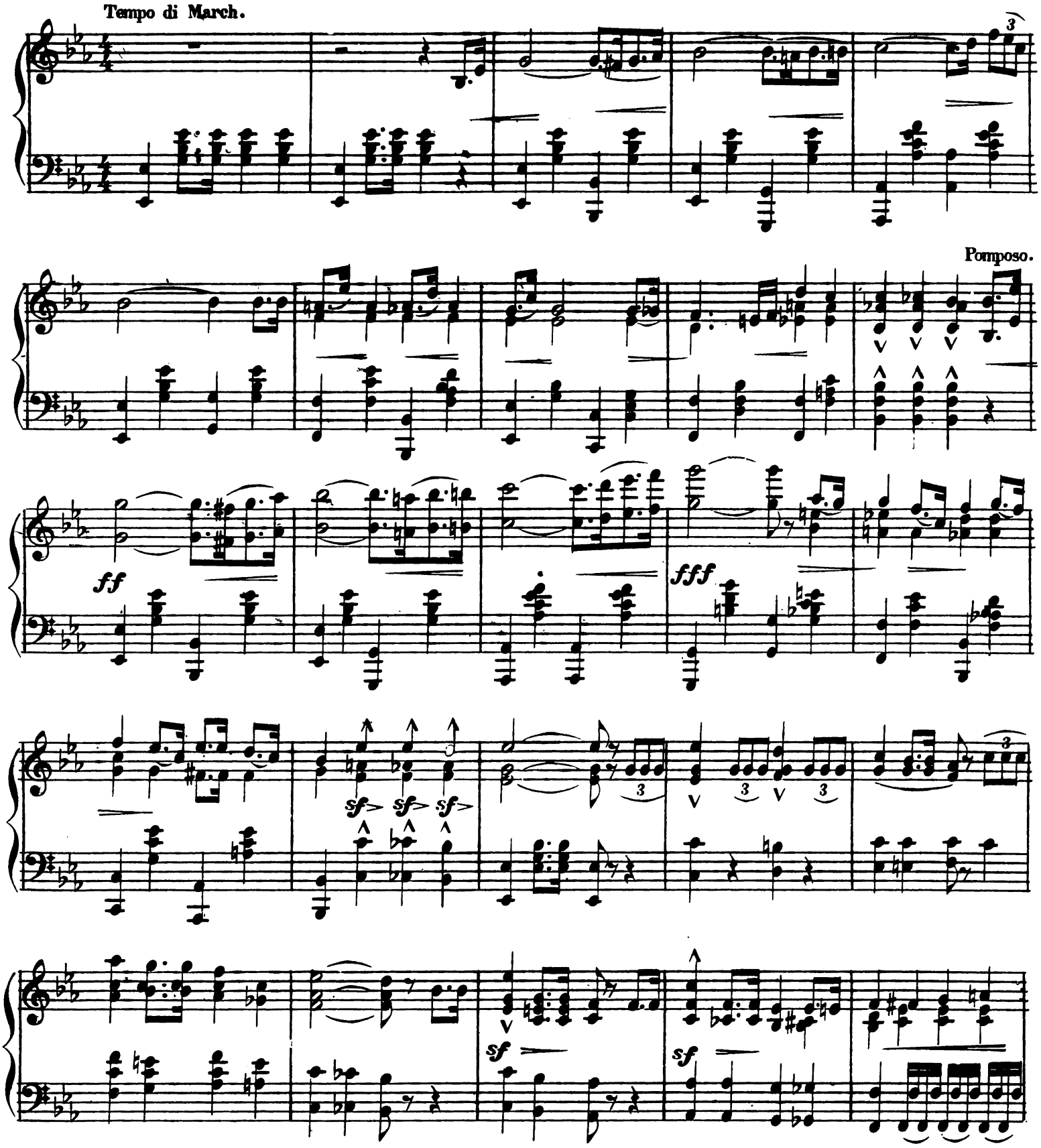
Allegro.



Tempo di Galop.




Piu mosso.
meno mosso.
rit.
p


Tempo di March.
Pomposo.
ff
fff
sf
sf
sf

Madame La Font.

Act 1st

Libretto by
Geo. M. Vickers.

Music by
Charles Albert White.
Charles Dupee Blake.

SCENE.

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—Shrubbery, 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

To night we're in for a jol-ly good time, Come join our ju - bi - lee, We'll

Altos.

We'll

Tenors. ff

To night we're in for a jol-ly good time, Come join our ju - bi - lee, We'll

Basses.

We'll

(Curtain up.) ff

cresc - sff

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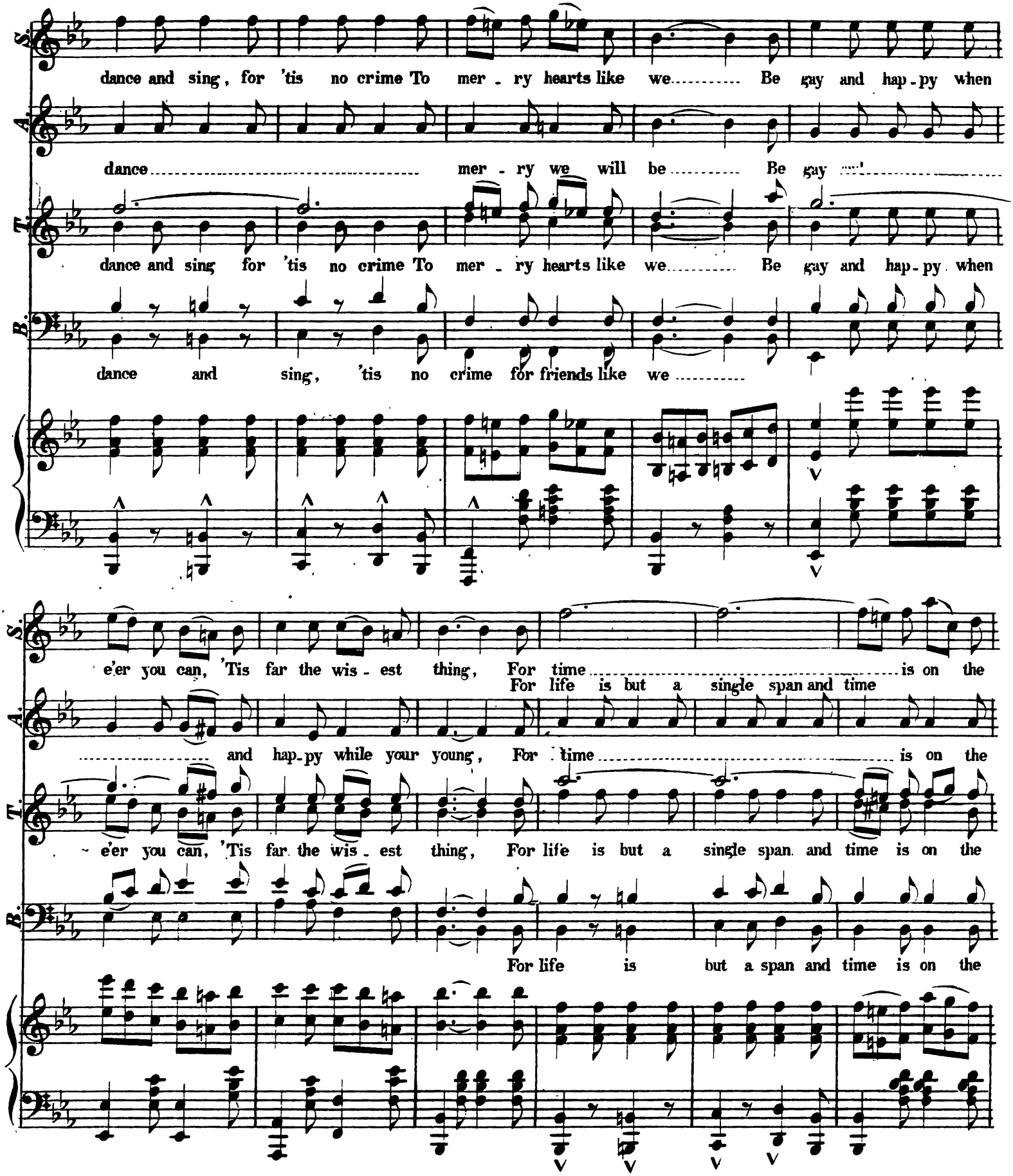

S.
dance and sing, for 'tis no crime To mer - ry hearts like we..... Be gay and hap - py when
A.
dance..... mer - ry we will be..... Be gay .....
T.
dance and sing for 'tis no crime To mer - ry hearts like we..... Be gay and hap - py when
B.
dance and sing, 'tis no crime for friends like we .....
S.
e'er you can, 'Tis far the wis - est thing, For time..... is on the
For life is but a single span and time
A.
..... and hap - py while your young, For time..... is on the
T.
e'er you can, 'Tis far the wis - est thing, For life is but a single span and time is on the
B.
For life is but a span and time is on the

Quintette: Madame and Flitch
Shaking hands and greeting company.

S. wing

A. wing

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

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

B. wing

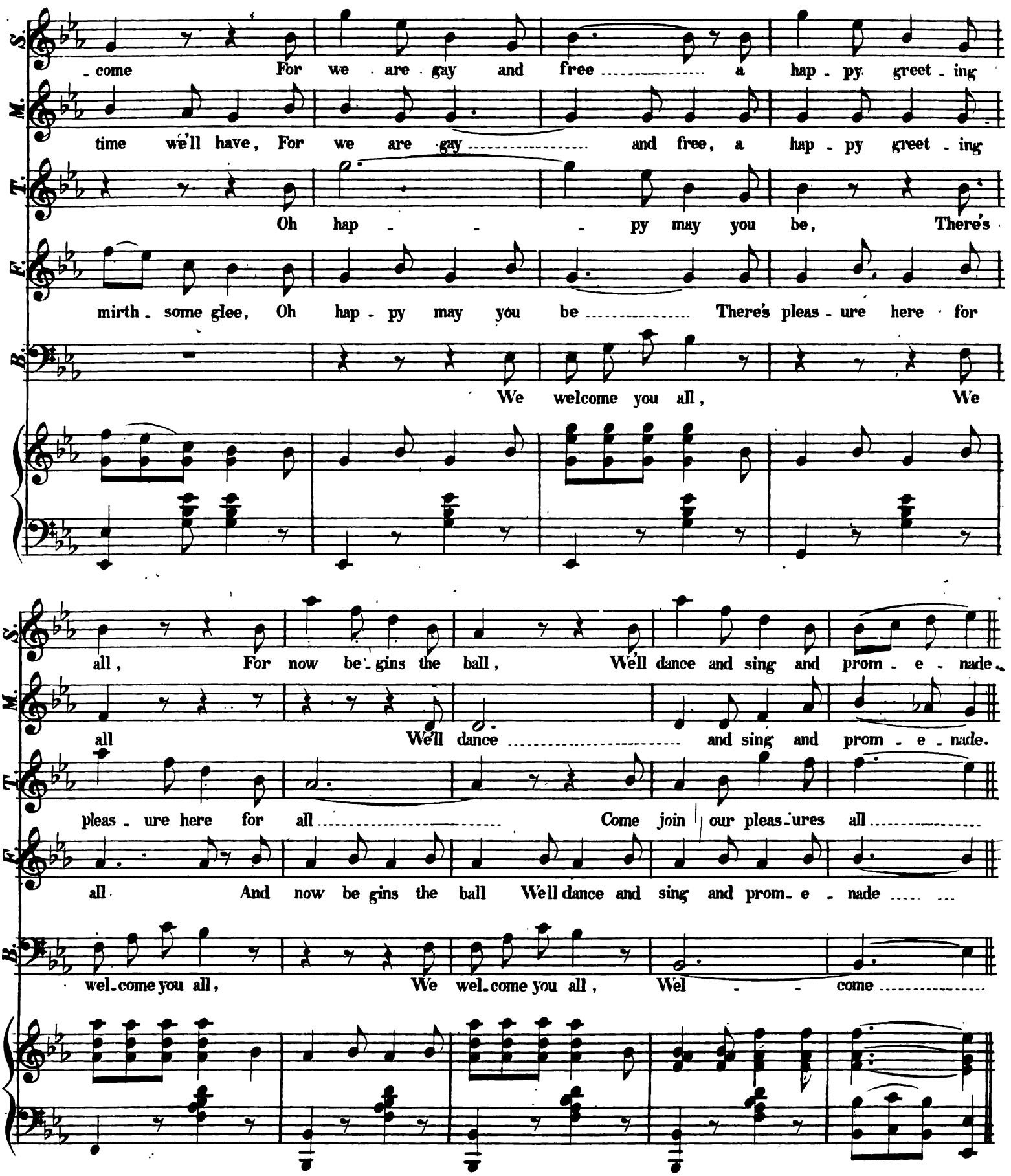
Nora. All wel - - - come, wel - come here

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

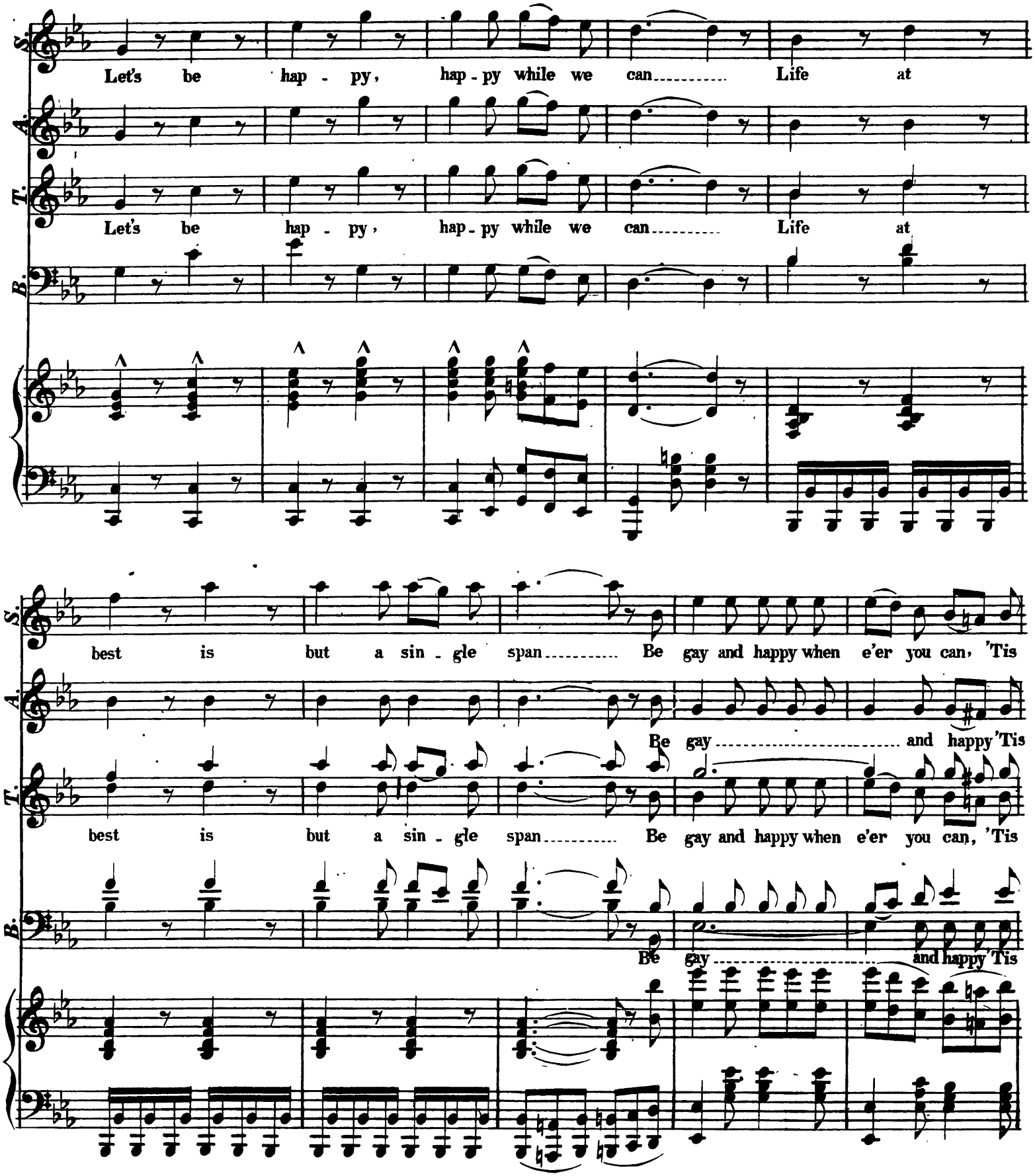
T.

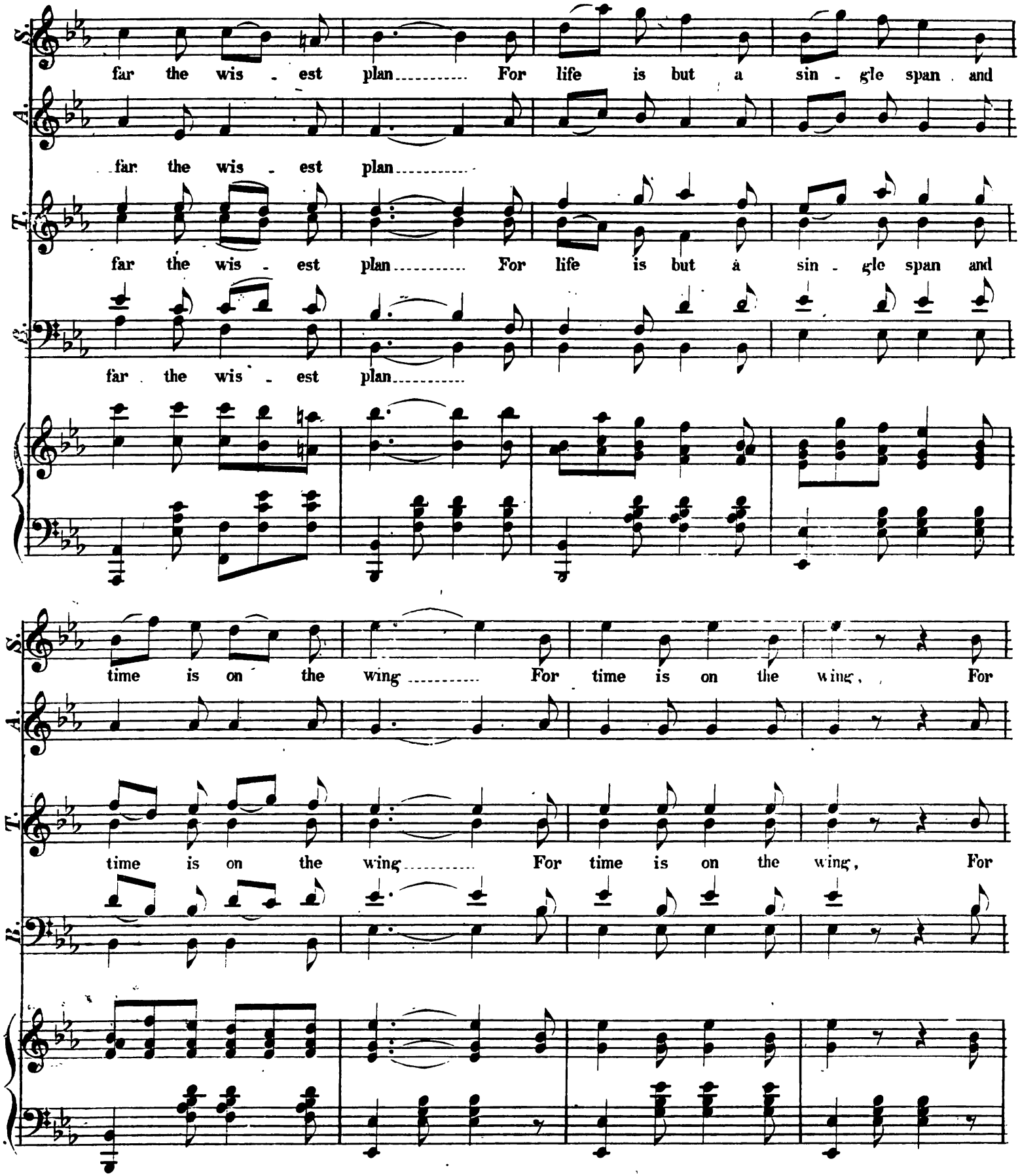
F. be Let guest with guest now min - gle free, And share our so - cial

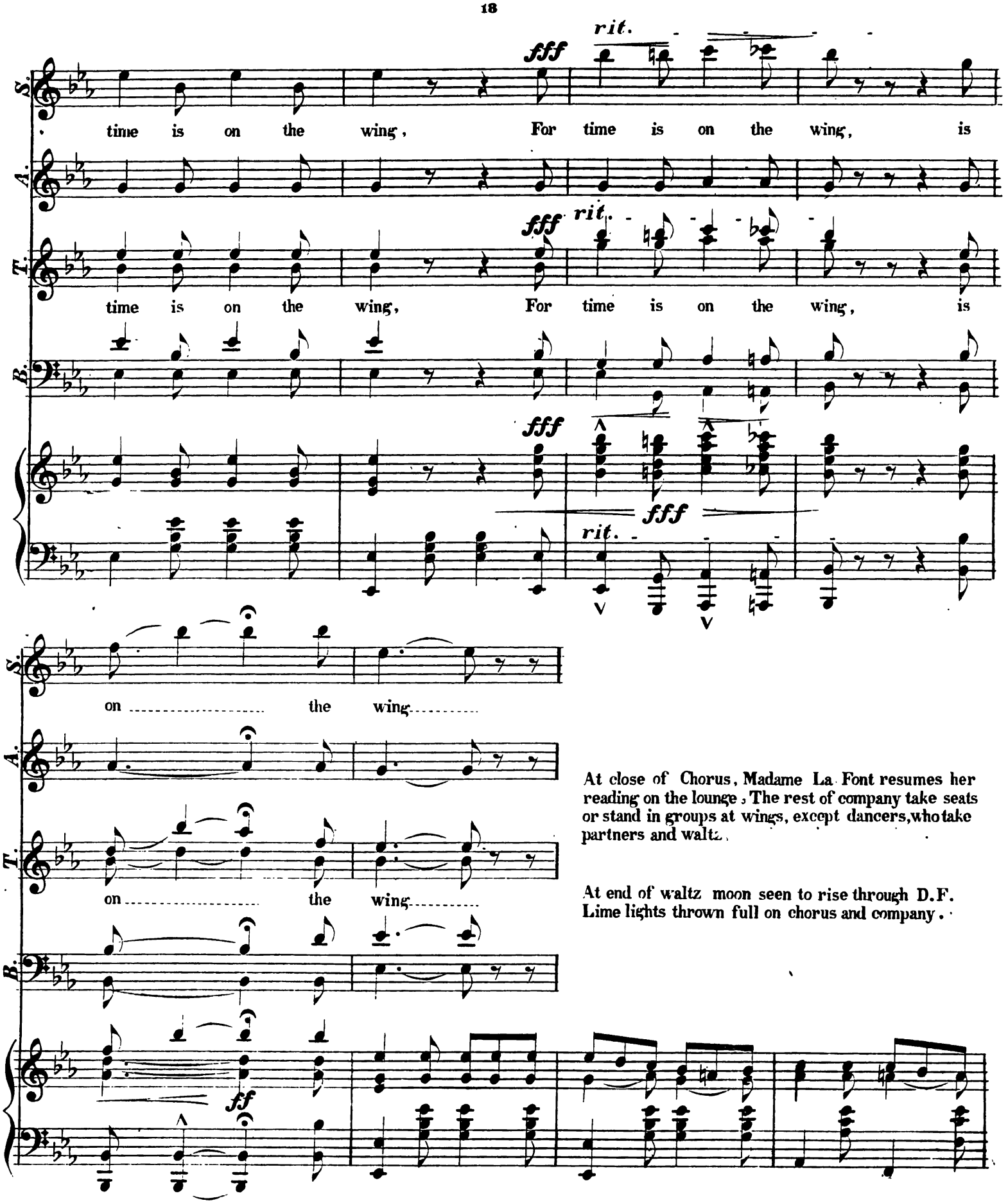
B.


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.

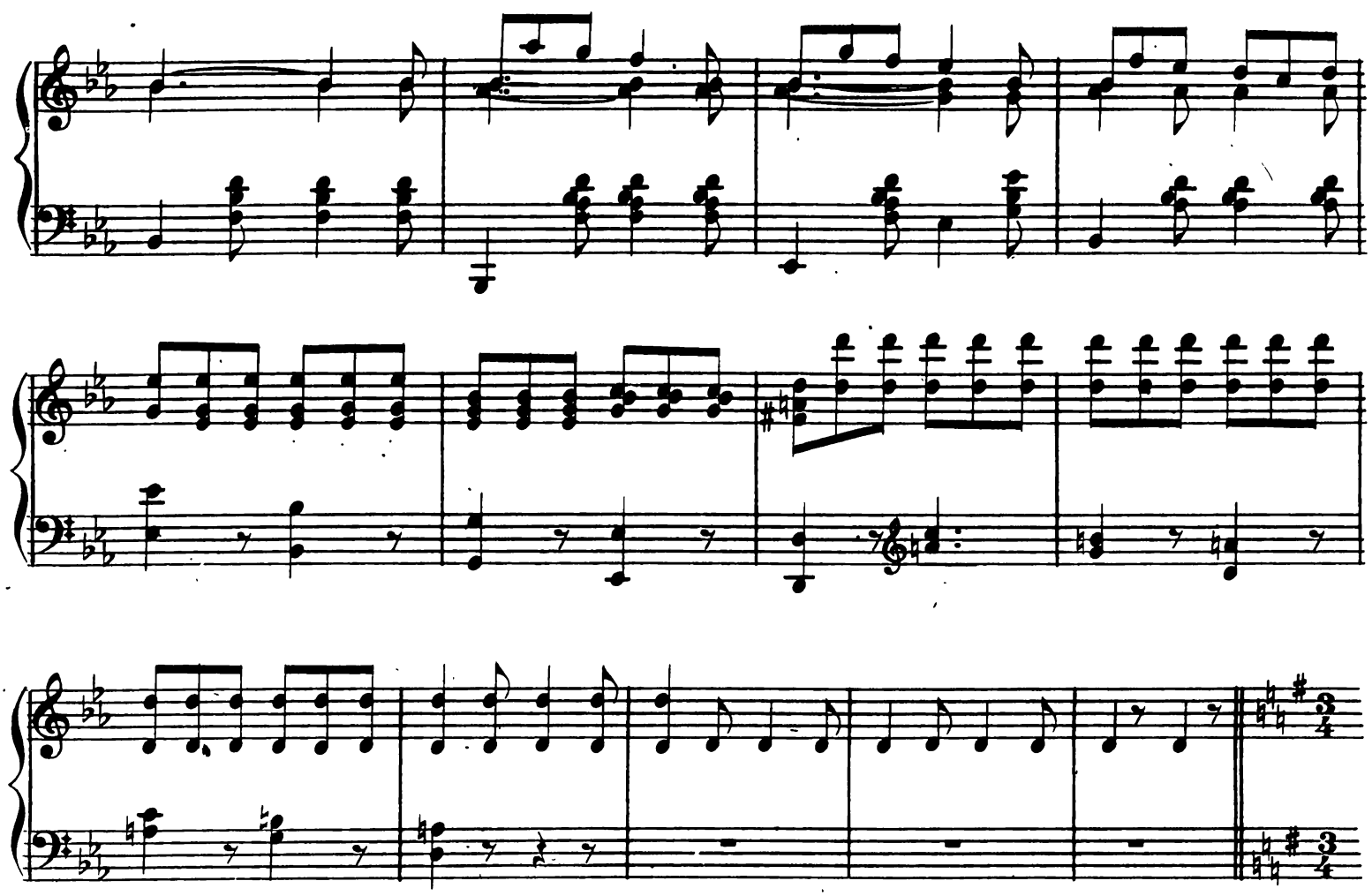

S.
Let's be hap - py, hap - py while we can..... Life at
A.
T.
Let's be hap - py, hap - py while we can..... Life at
B.
S.
best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis
A.
Be gay..... and happy 'Tis
T.
best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis
B.
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.....
S.
time is on the wing..... For time is on the wing, For
A.
T.
time is on the wing..... For time is on the wing, For
B.



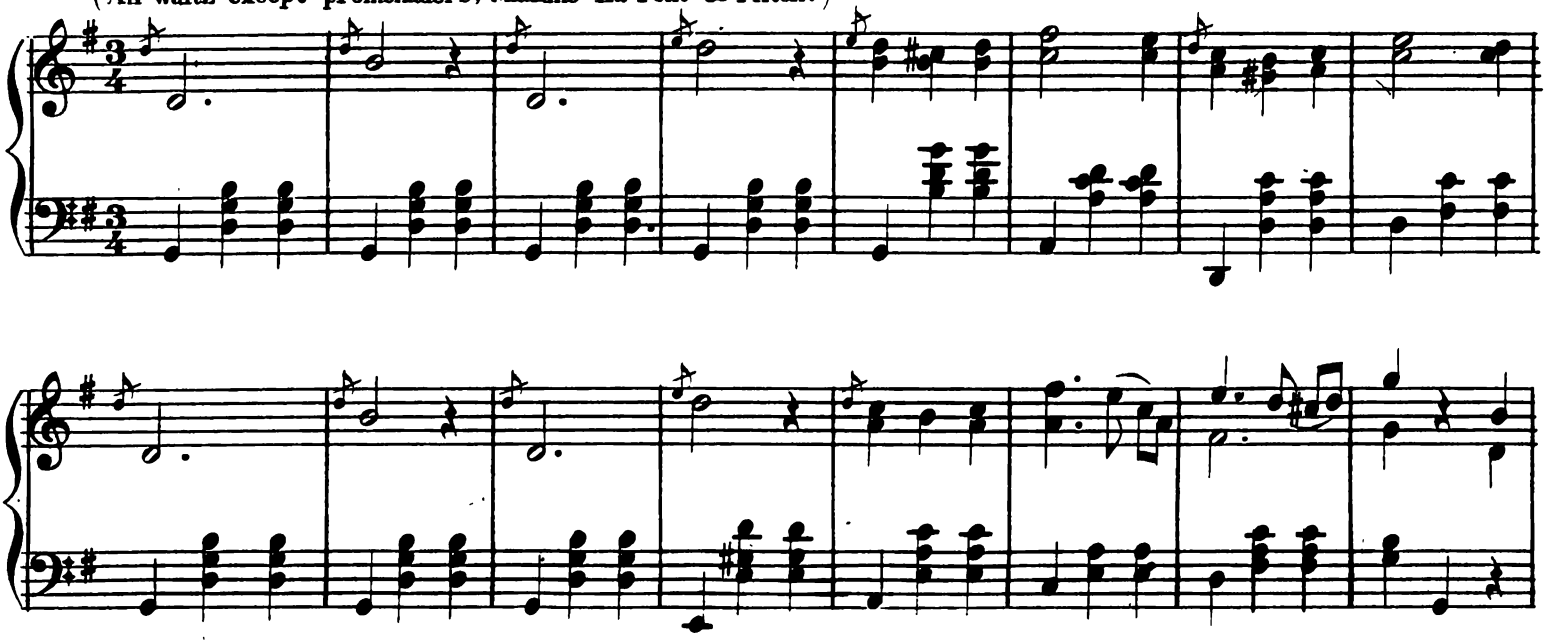
At close of Chorus, Madame La Font resumes her reading on the lounge, The rest of company take seats or stand in groups at wings, except dancers, who take partners and waltz.

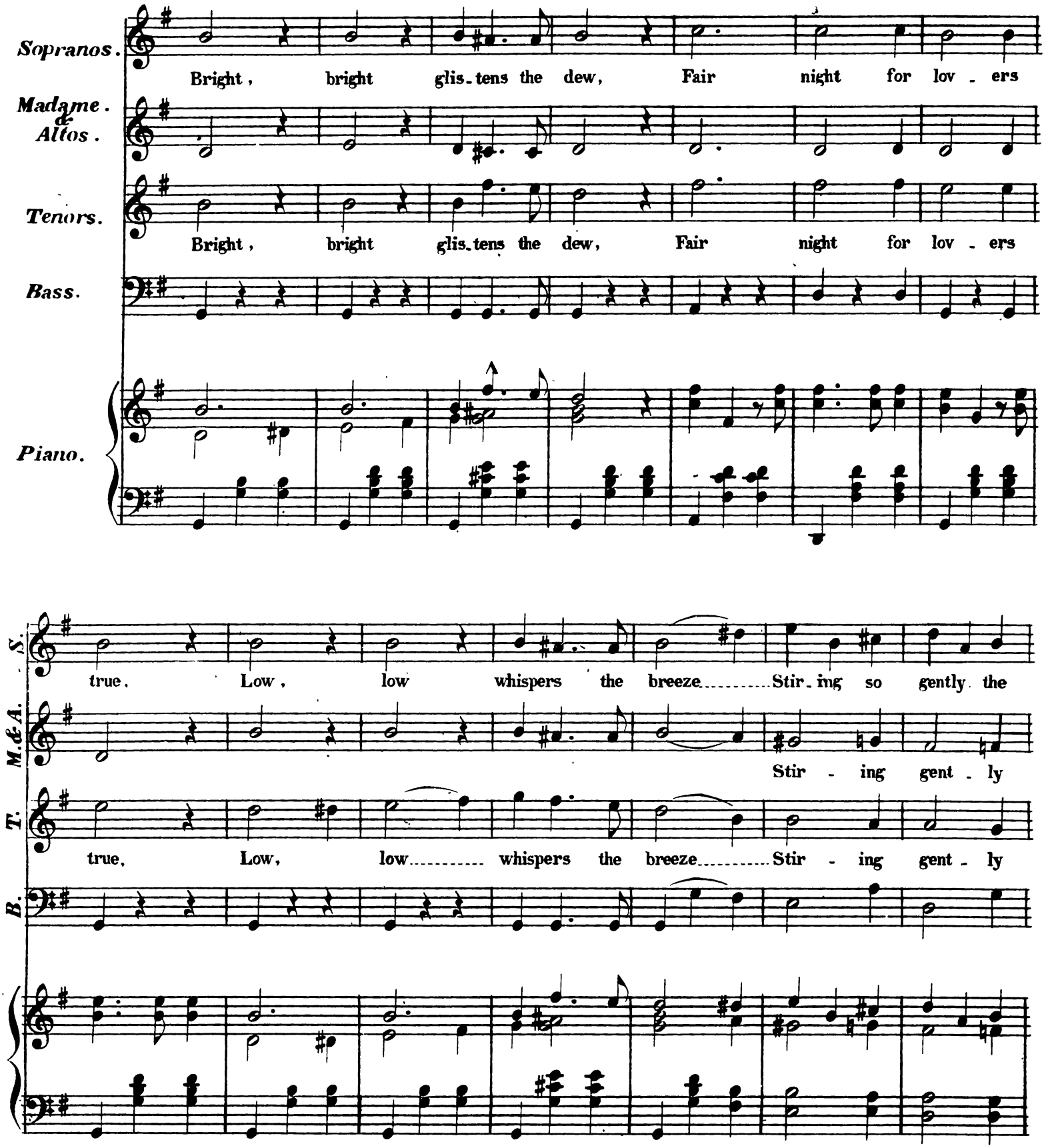
At end of waltz moon seen to rise through D.F. Lime lights thrown full on chorus and company.

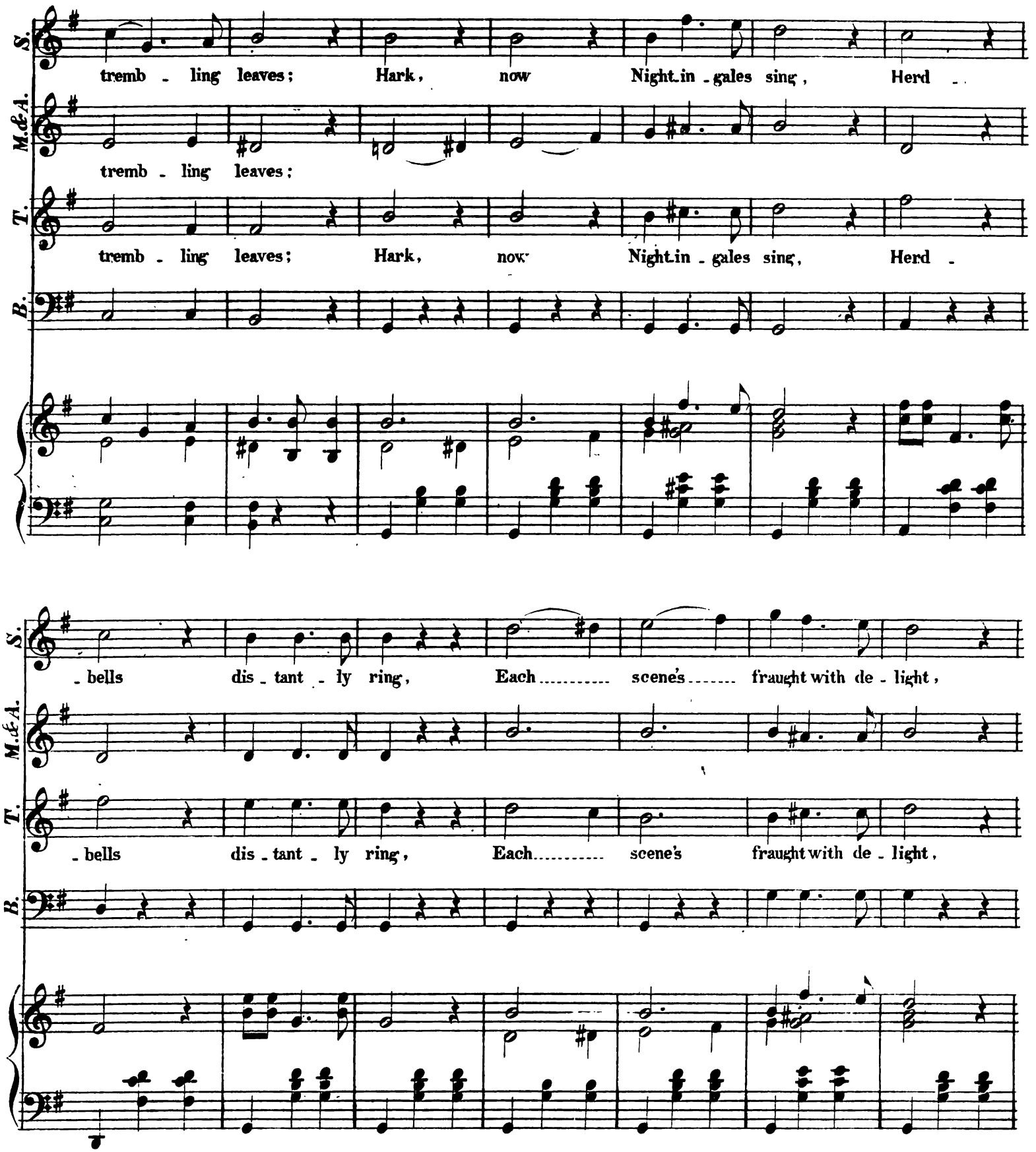


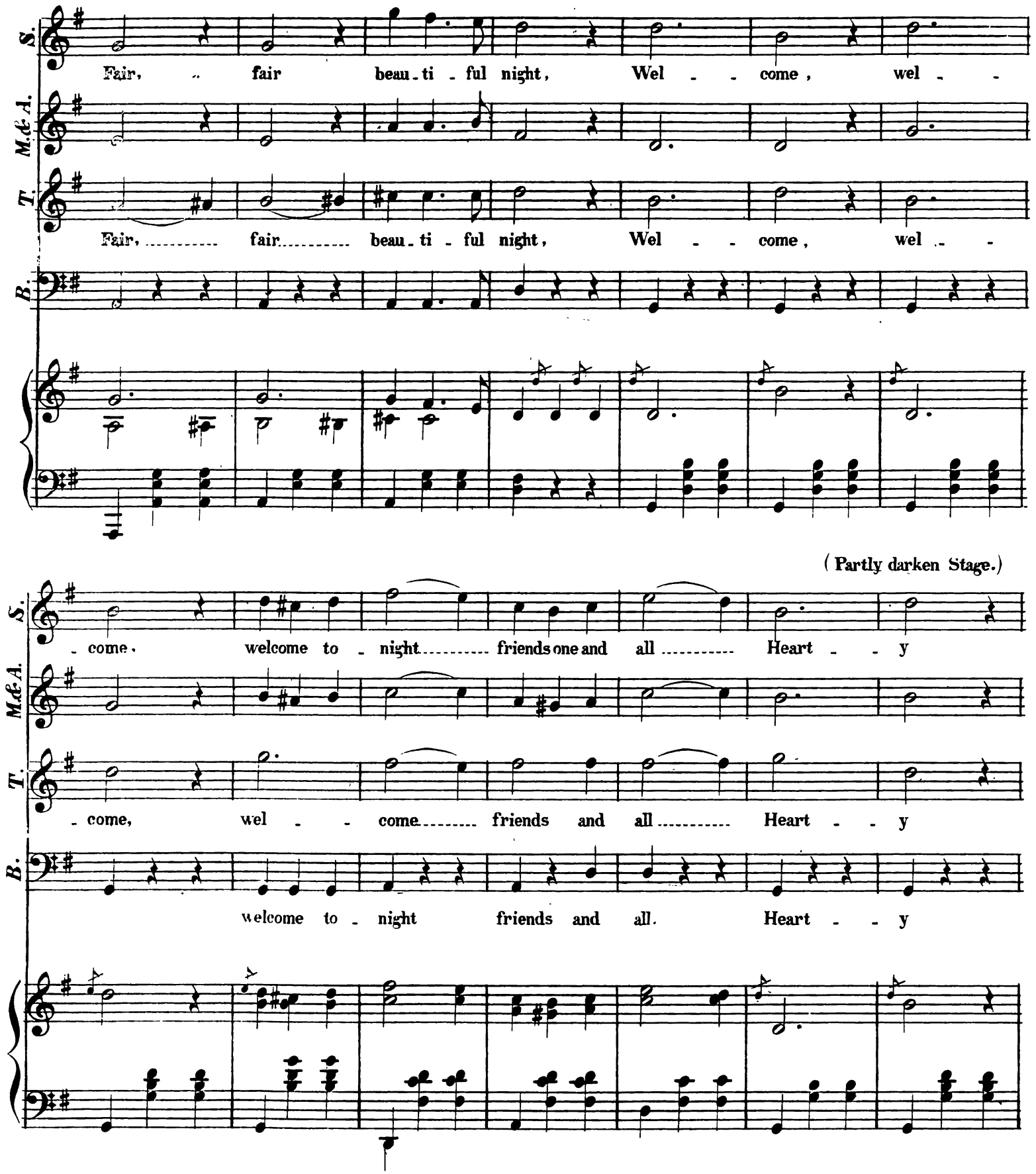
Tempo di Waltz.

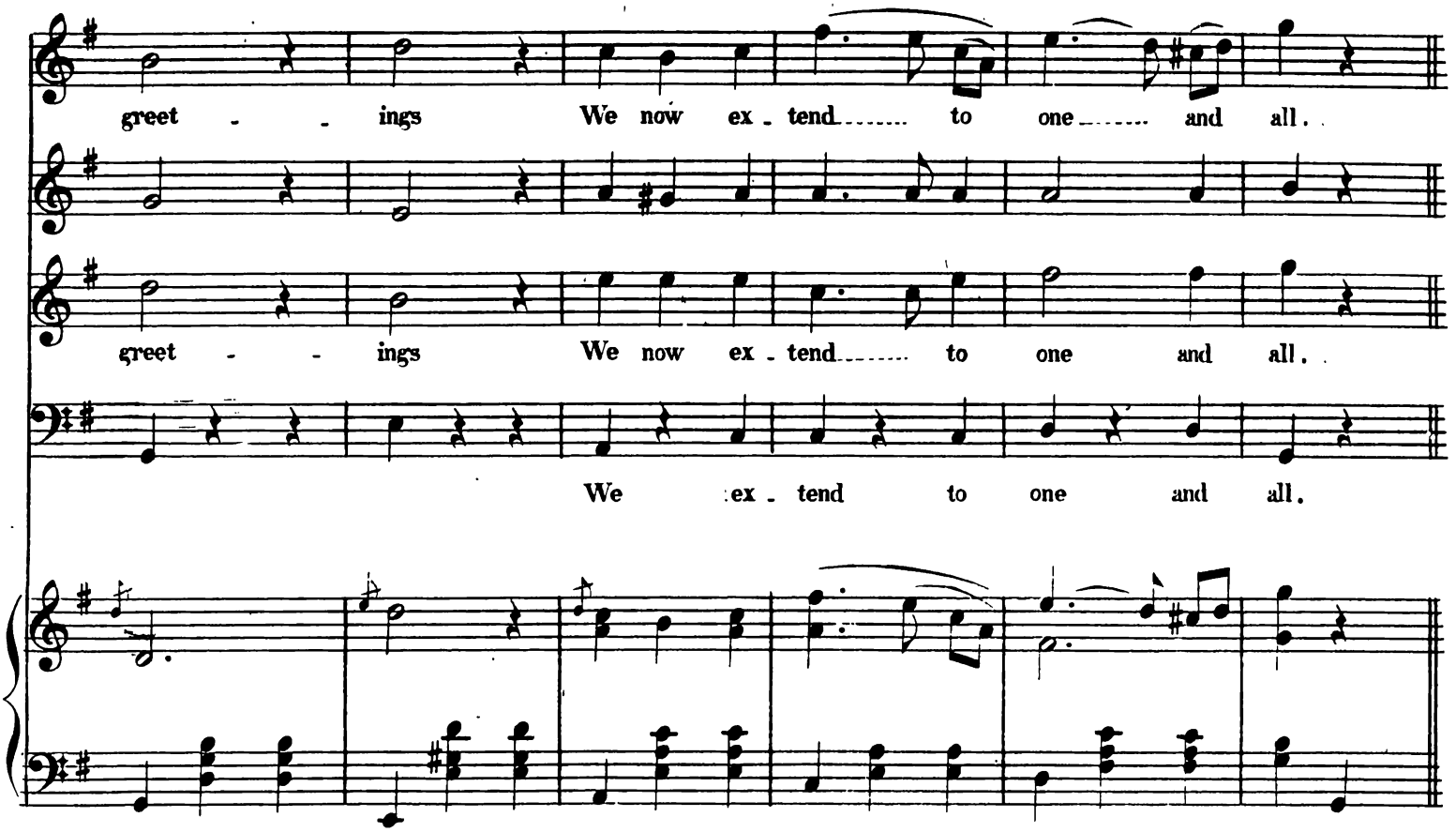
(All waltz except promenaders, Madame La Font & Flitch.)

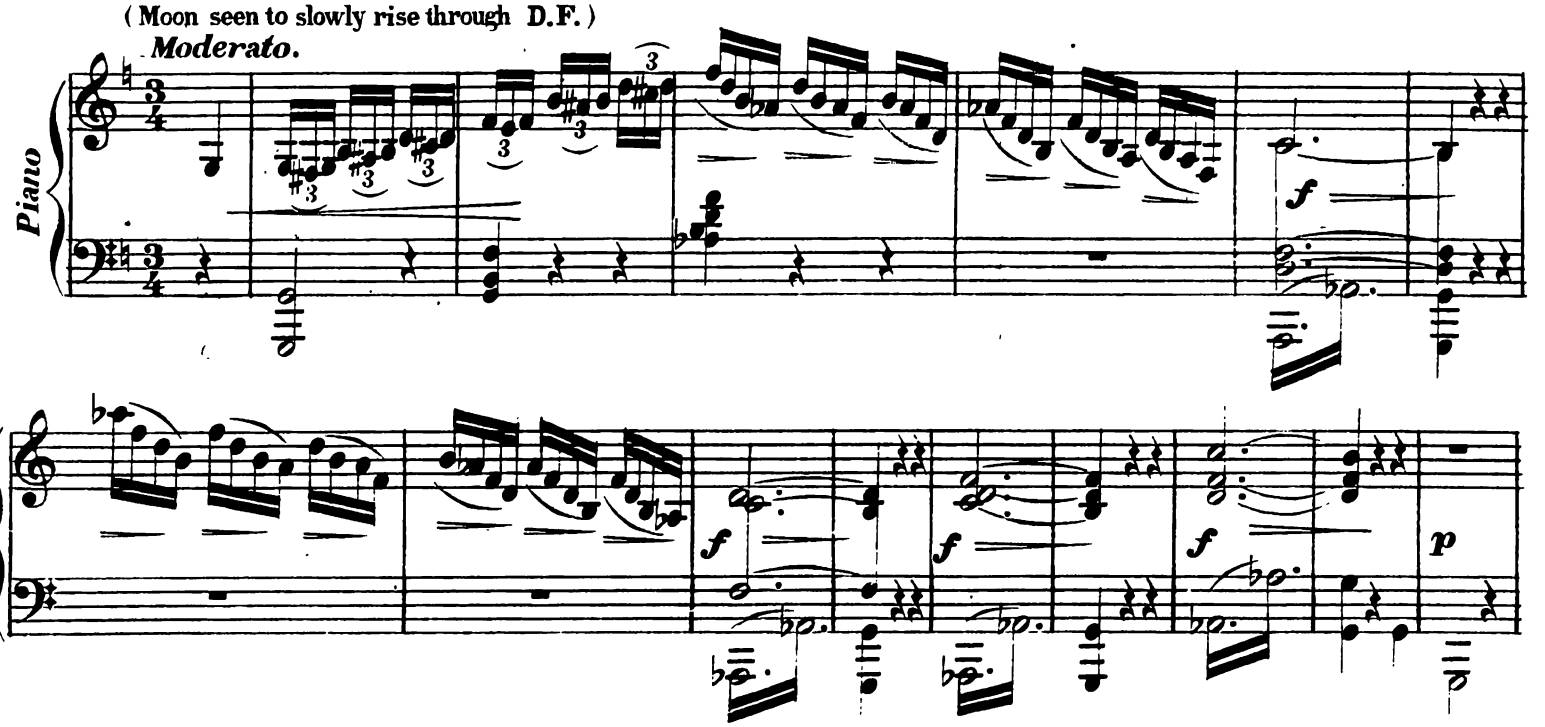



Sopranos.
Bright, bright glis-tens the dew, Fair night for lov-ers
Madame. & Altos.
Tenors.
Bright, bright glis-tens the dew, Fair night for lov-ers
Bass.
Piano.
S.
true. Low, low whispers the breeze Stir-ing so gently the
M.&A.
Stir-ing gent-ly
T.
true. Low, low whispers the breeze Stir-ing gent-ly
B.


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


S.
M.&A.
T.
B.
Fair, fair beau-ti-ful night, Wel - - come, wel - -
Fair, fair beau-ti-ful night, Wel - - come, wel - -
(Partly darken Stage.)
- come, welcome to - night friends one and all Heart - - y
- come, wel - - come friends and all Heart - - y
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.

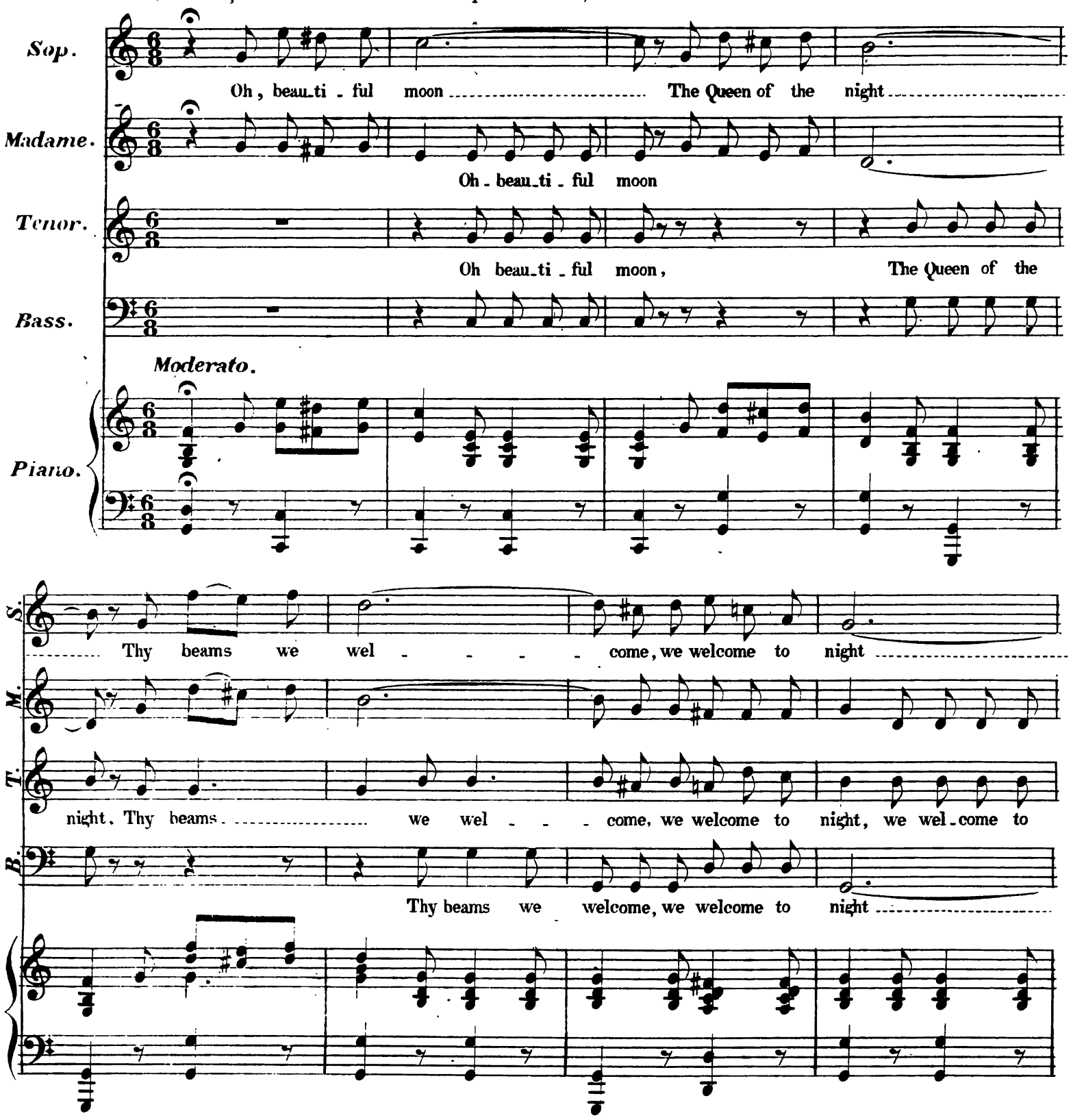

(Moon seen to slowly rise through D.F.)
Moderato.
Piano
f
f
f
f
p

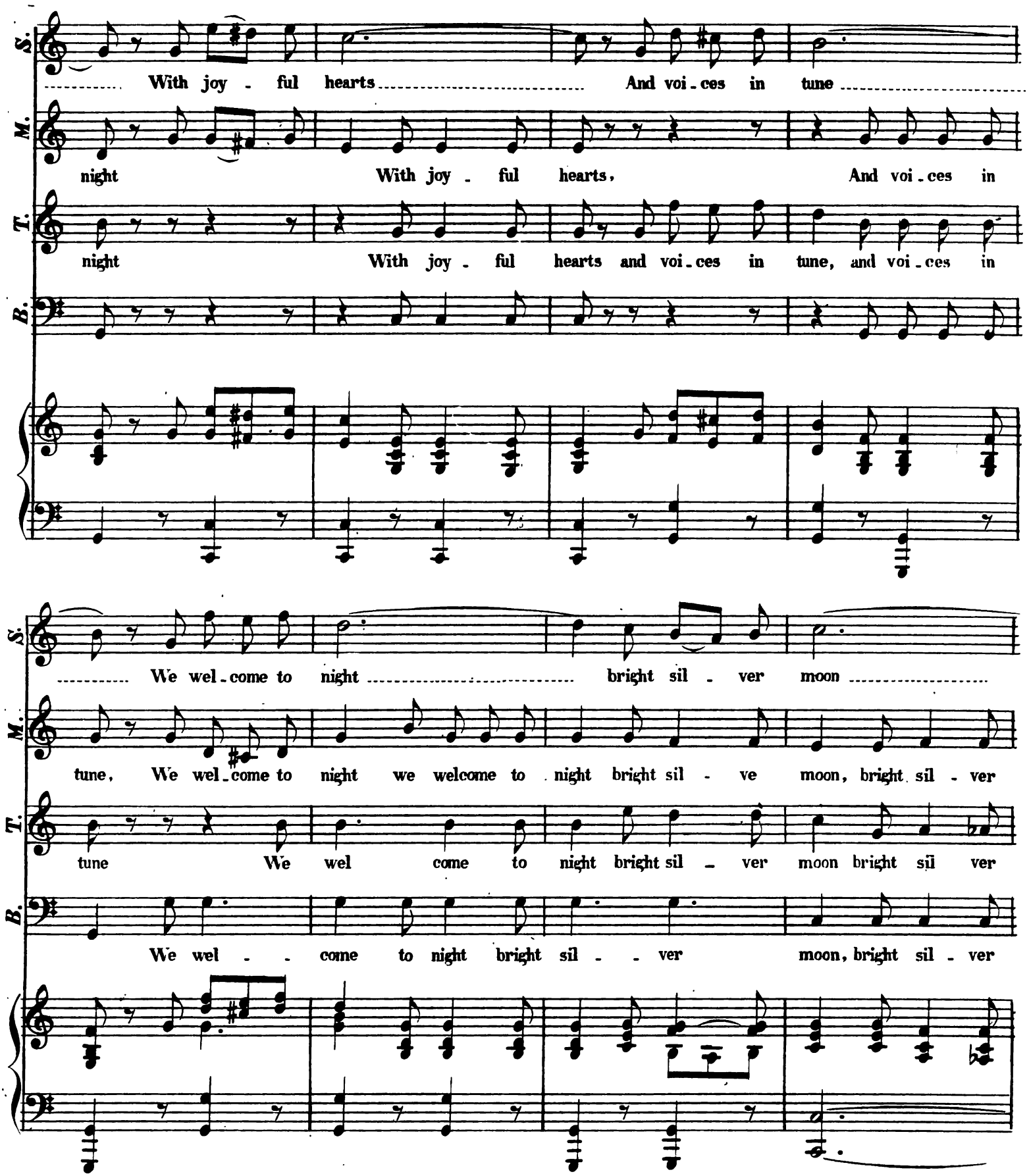
OH BEAUTIFUL MOON.

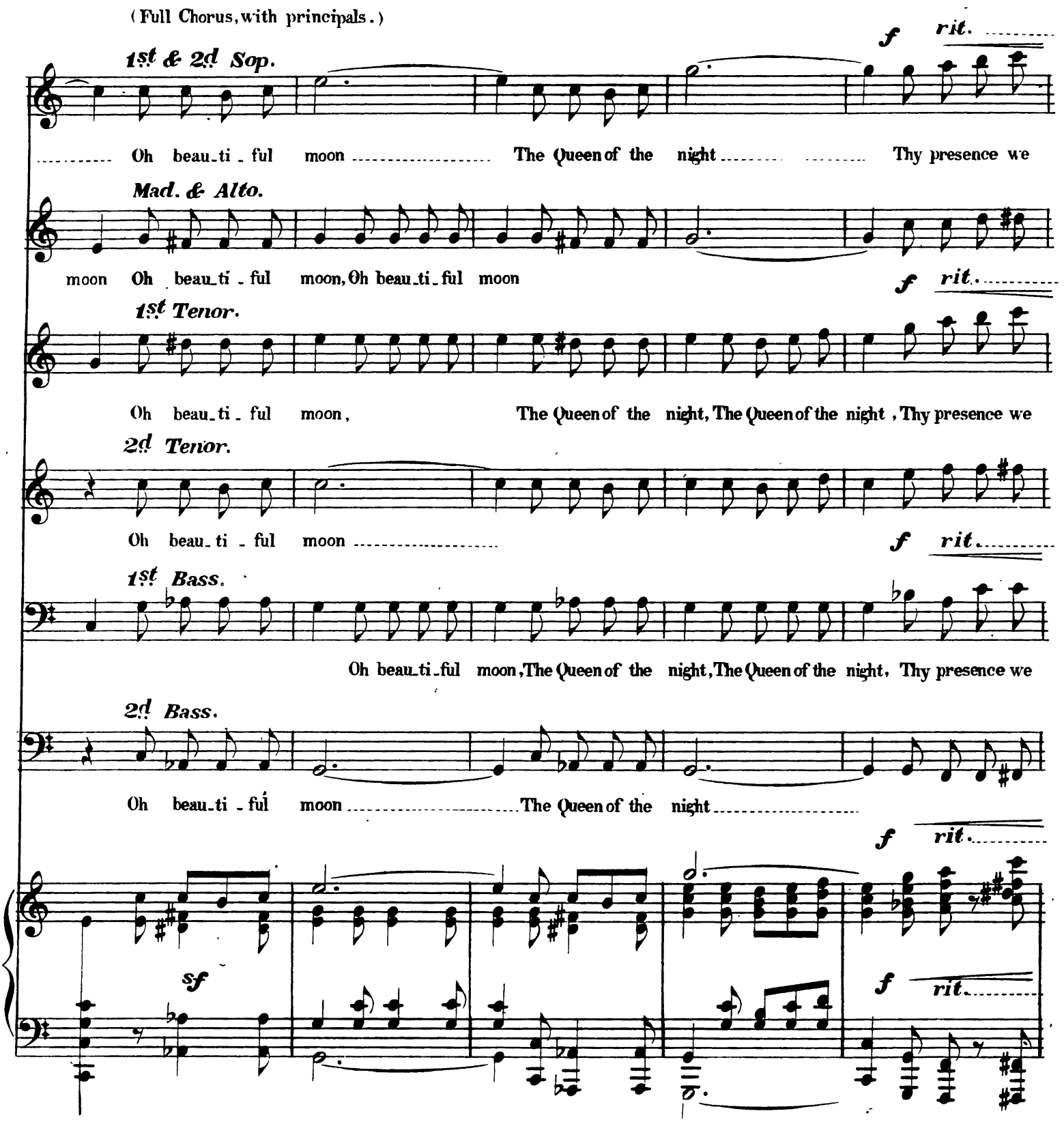
Quartette and Chorus.

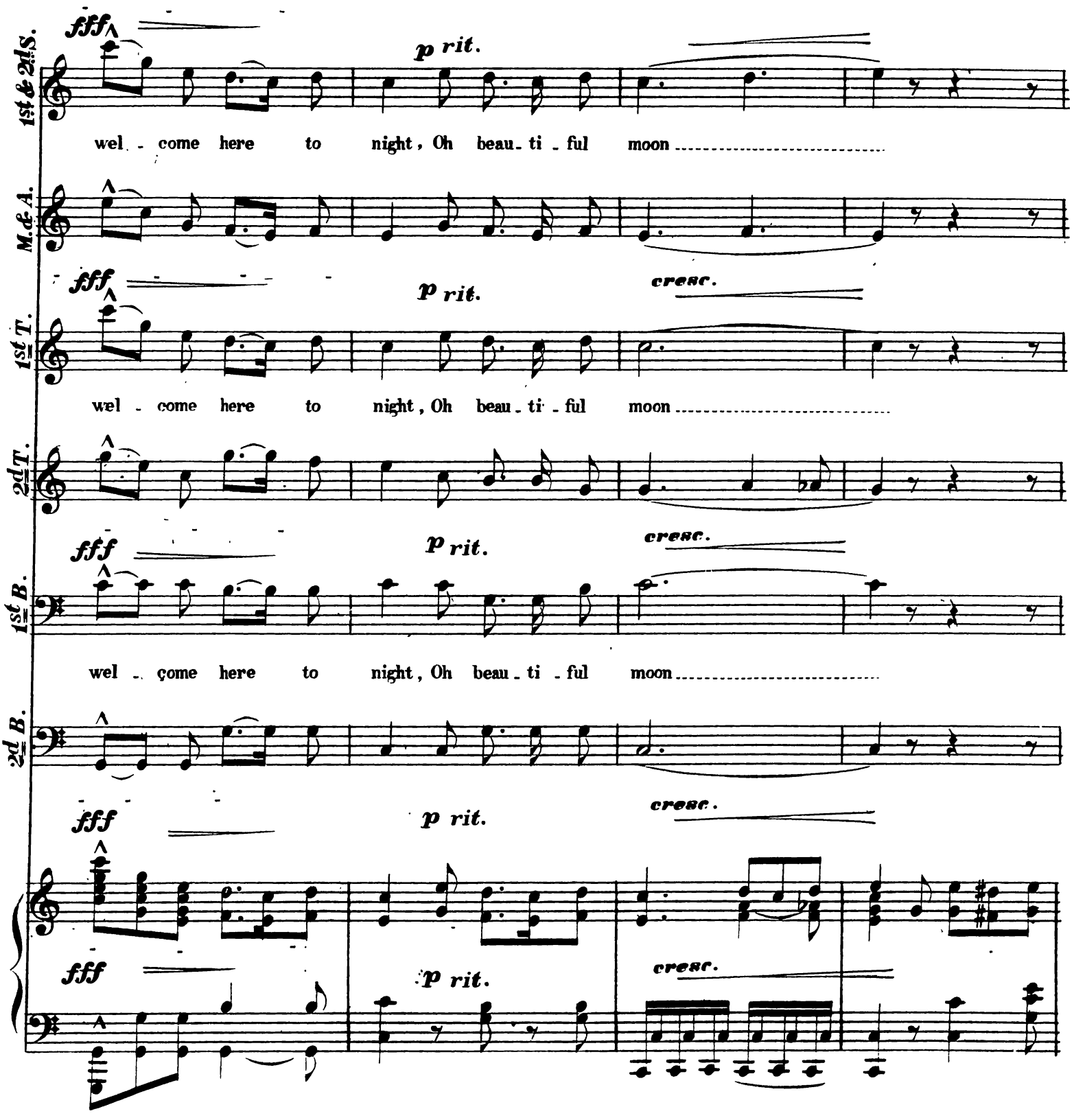
Moderato.

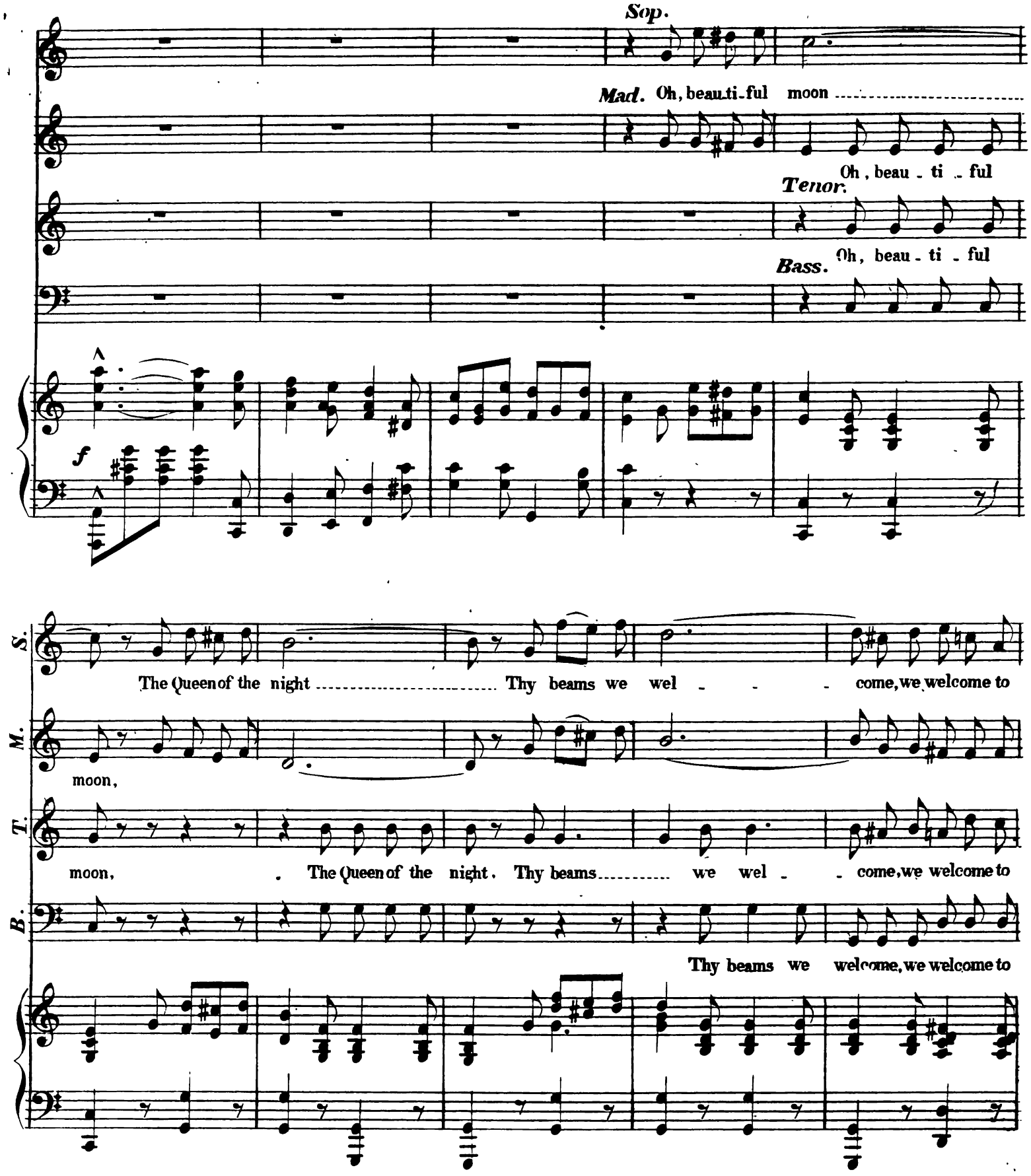
(Lime lights thrown full on chorus and promenaders.)

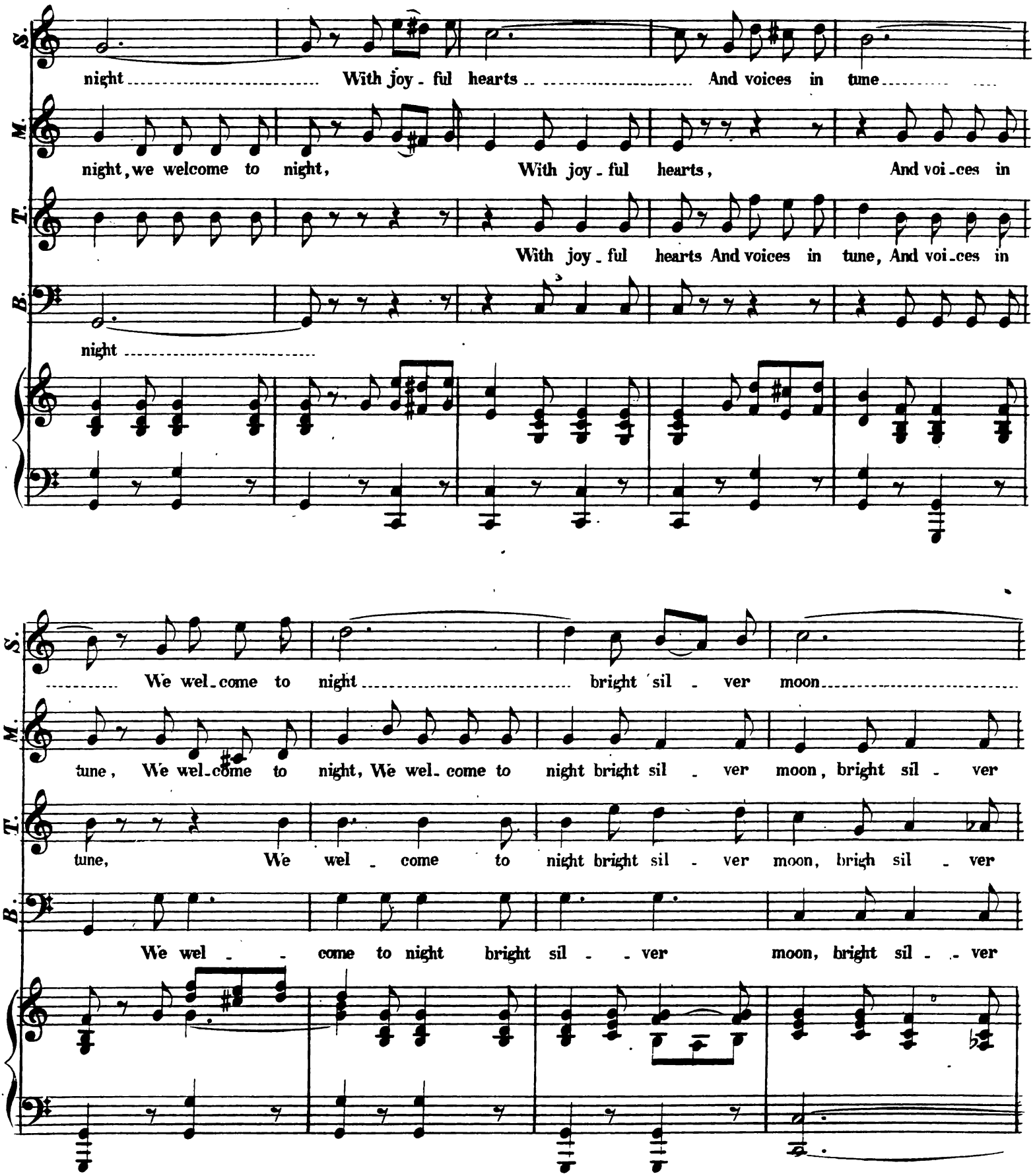


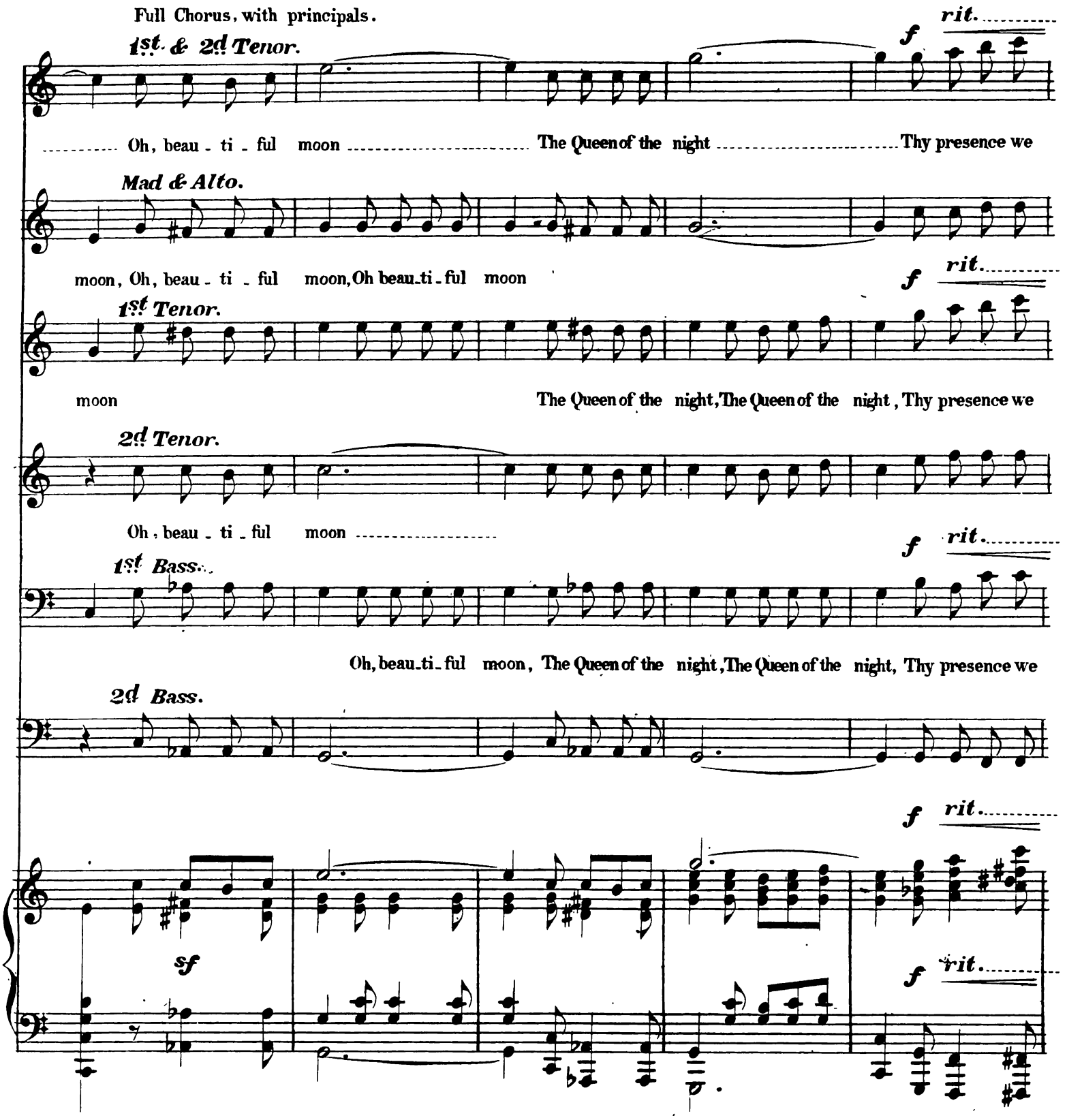

S.
With joy - ful hearts And voi - ces in tune
M.
night With joy - ful hearts, And voi - ces in
T.
night With joy - ful hearts and voi - ces in tune, and voi - ces in
B.
S.
We wel - come to night bright sil - ver moon
M.
tune, We wel - come to night we welcome to night bright sil - ve moon, bright sil - 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

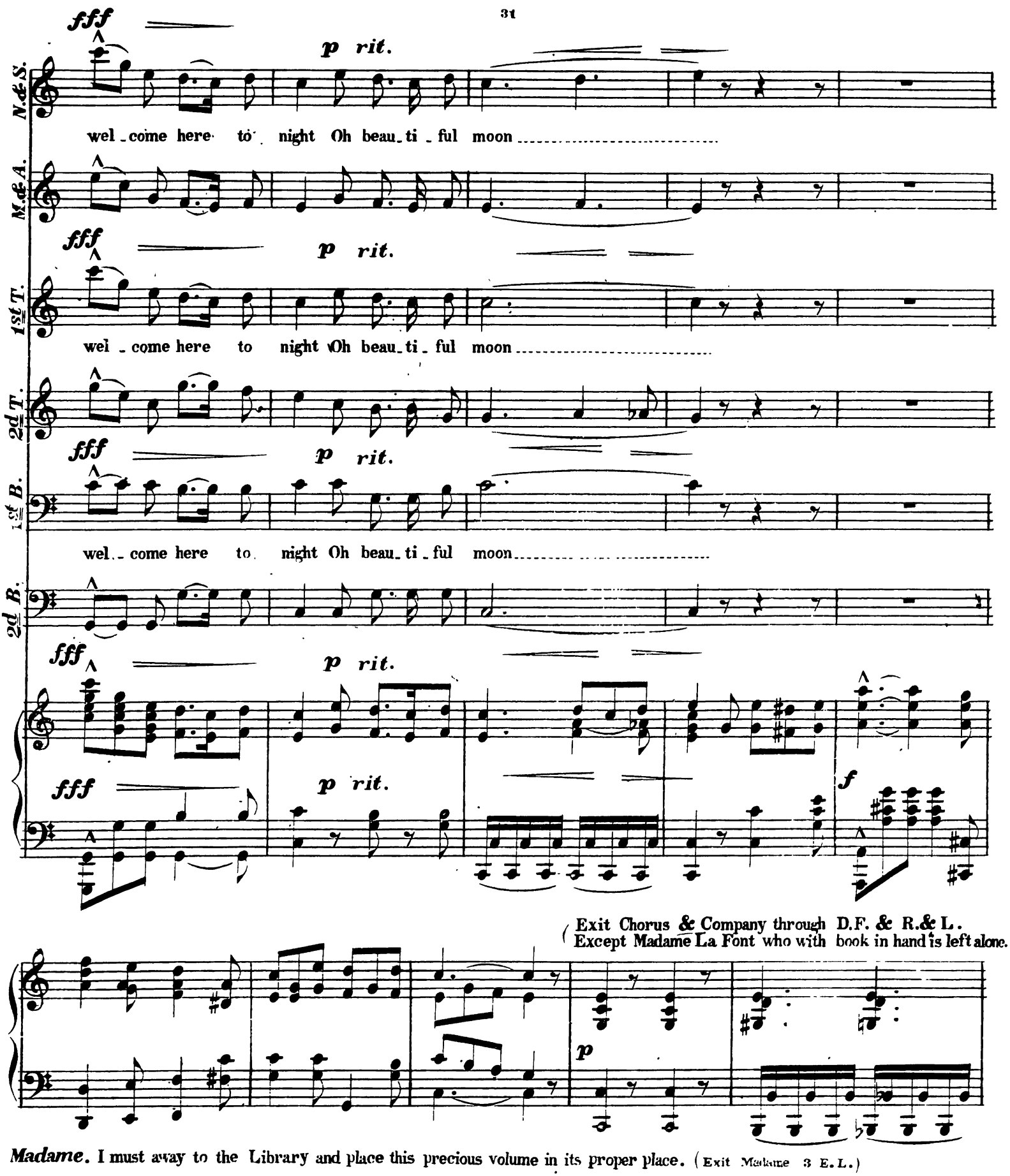

(Full Chorus, with principals.)
1st & 2d Sop.
f rit.
Oh beau_ti_ful moon The Queen of the night Thy presence we
Mad. & Alto.
moon Oh beau_ti_ful moon, Oh beau_ti_ful moon
f rit.
1st Tenor.
Oh beau_ti_ful moon, The Queen of the night, The Queen of the night, Thy presence we
2d Tenor.
Oh beau_ti_ful moon
f rit.
1st Bass.
Oh beau_ti_ful moon, The Queen of the night, The Queen of the night, Thy presence we
2d Bass.
Oh beau_ti_ful moon The Queen of the night
f rit.
sf
f rit.


1st & 2nd 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.
fff
p rit.
cresc.
wel - come here to night, Oh beau - ti - ful moon
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.
Oh, beau - ti - ful
Bass.
f
S.
The Queen of the night
Thy beams we wel - come, we welcome to
M.
moon,
T.
moon,
The Queen of the night. Thy beams
we wel - come, we welcome to
B.
Thy beams we welcome, we welcome to

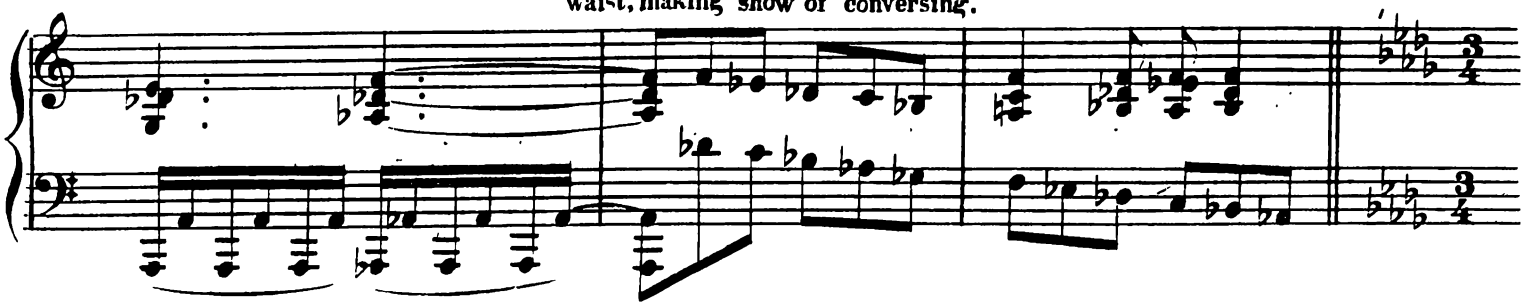

S.
night With joy - ful hearts And voices in tune
M.
night, we welcome to night, With joy - ful hearts, And voi - ces in
T.
With joy - ful hearts And voices in tune, And voi - ces in
B.
night
We wel - come to night bright sil - ver moon
tune, We wel - come to night, We wel - come to night bright sil - ver moon, bright sil - ver
tune, We wel - come to night bright sil - ver moon, brigh sil - ver
We wel - come to night bright sil - ver moon, bright sil - ver


Full Chorus, with principals.
1st. & 2d Tenor.
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.
1st Tenor.
moon The Queen of the night, The Queen of the night, Thy presence we
2d Tenor.
Oh, beau - ti - ful moon
f
rit.
1st Bass.
Oh, beau-ti-ful moon, The Queen of the night, The Queen of the night, Thy presence we
2d Bass.
f
rit.
sf
f
rit.



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.

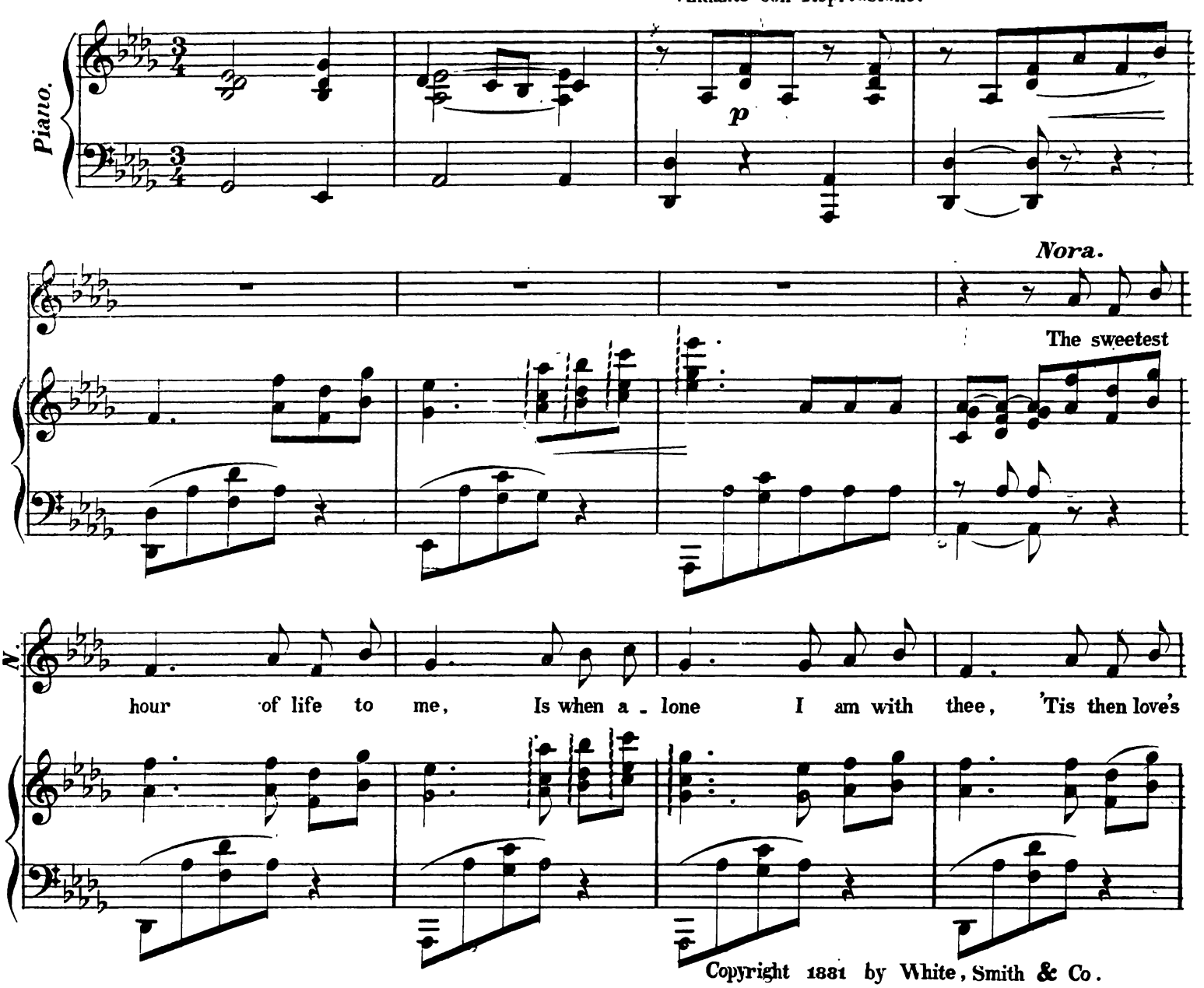


THINE ALONE.

DUETT.

NORA And CAPTAIN.

Andante con Espressione.



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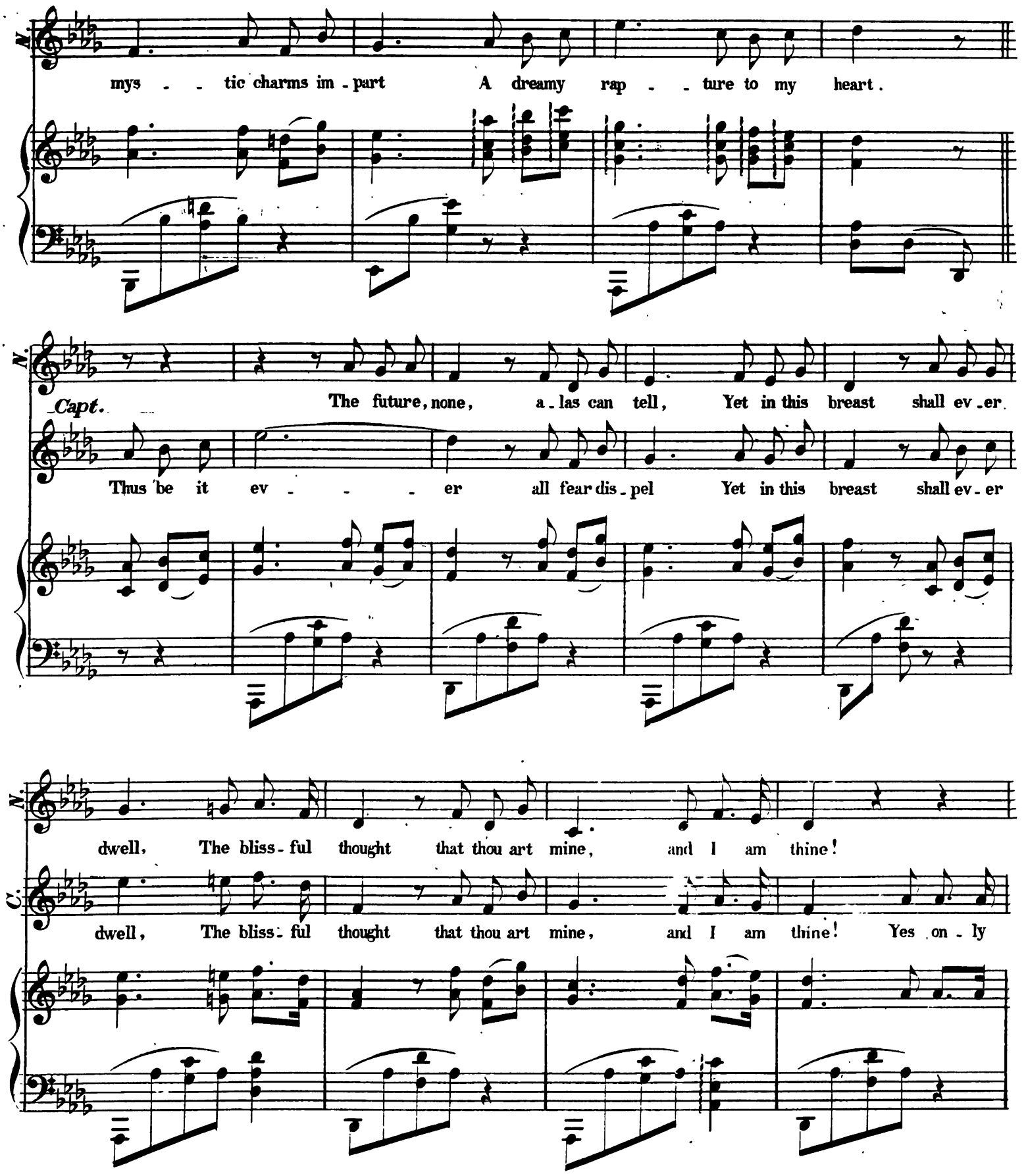
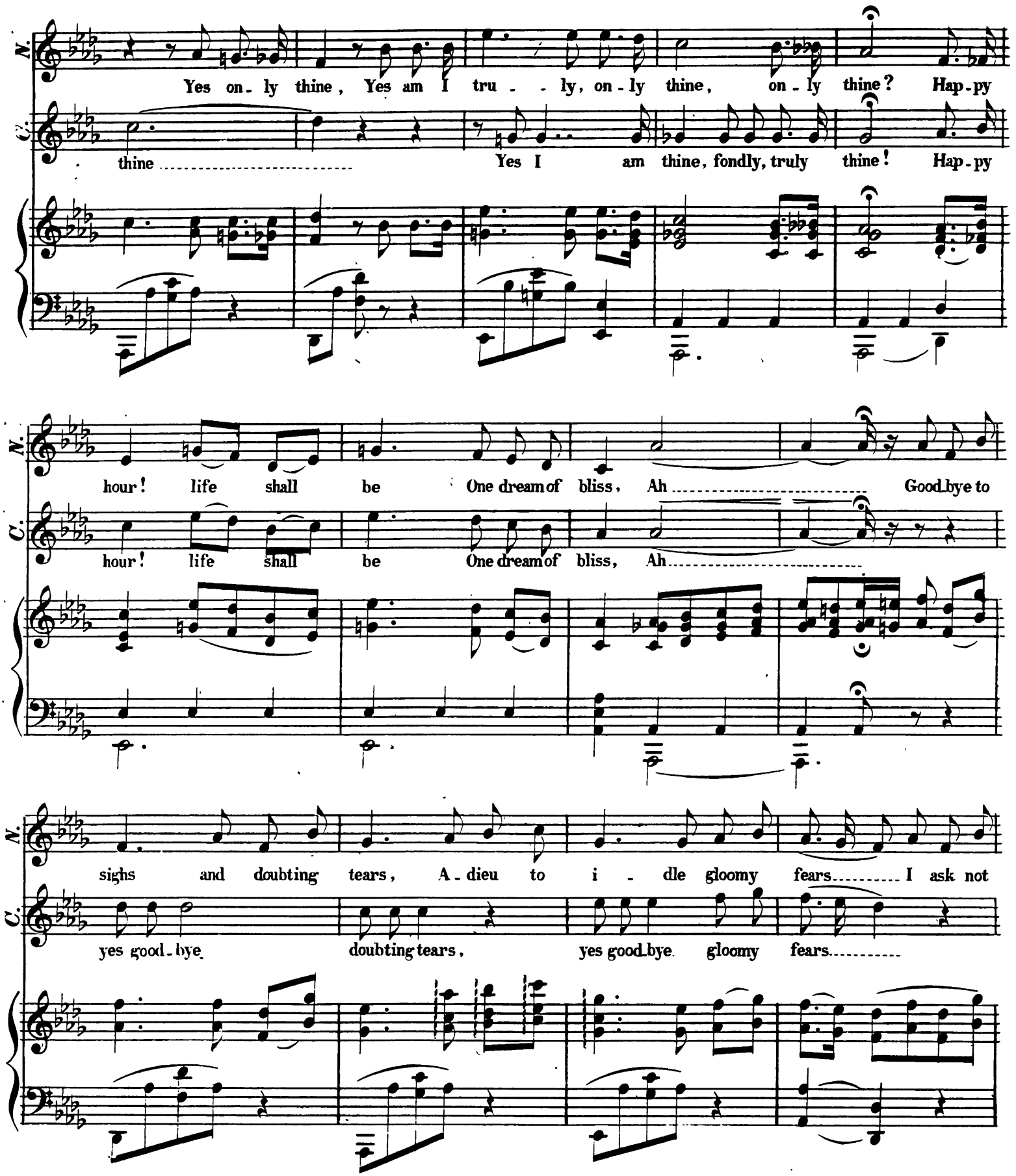

N.
mys - - tic charms im - part A dreamy rap - - ture to my heart.
N.
Capt.
The future, none, a - las can tell, Yet in this breast shall ev - er
Thus be it ev - - - er all fear dis - pel Yet in this breast shall ev - er
N.
dwell, The bliss - ful thought that thou art mine, and I am thine!
C.
dwell, The 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
C.
thine ..... Yes I am thine, fondly, truly thine! Hap - py
N.
hour! life shall be One dream of bliss, Ah ..... Good-bye to
C.
hour! life shall be One dream of bliss, Ah .....
N.
sighs and doubting tears, A - dieu to i - dle gloomy fears..... I ask not
C.
yes good - bye doubting tears, yes good-bye gloomy fears.....

(Enter Flitch 3d E. L. He pauses and listens to Capt. and Nora, unobserved by them.)

N. what thy fate may be, While I am tru-ly, tru-ly loved by thee.

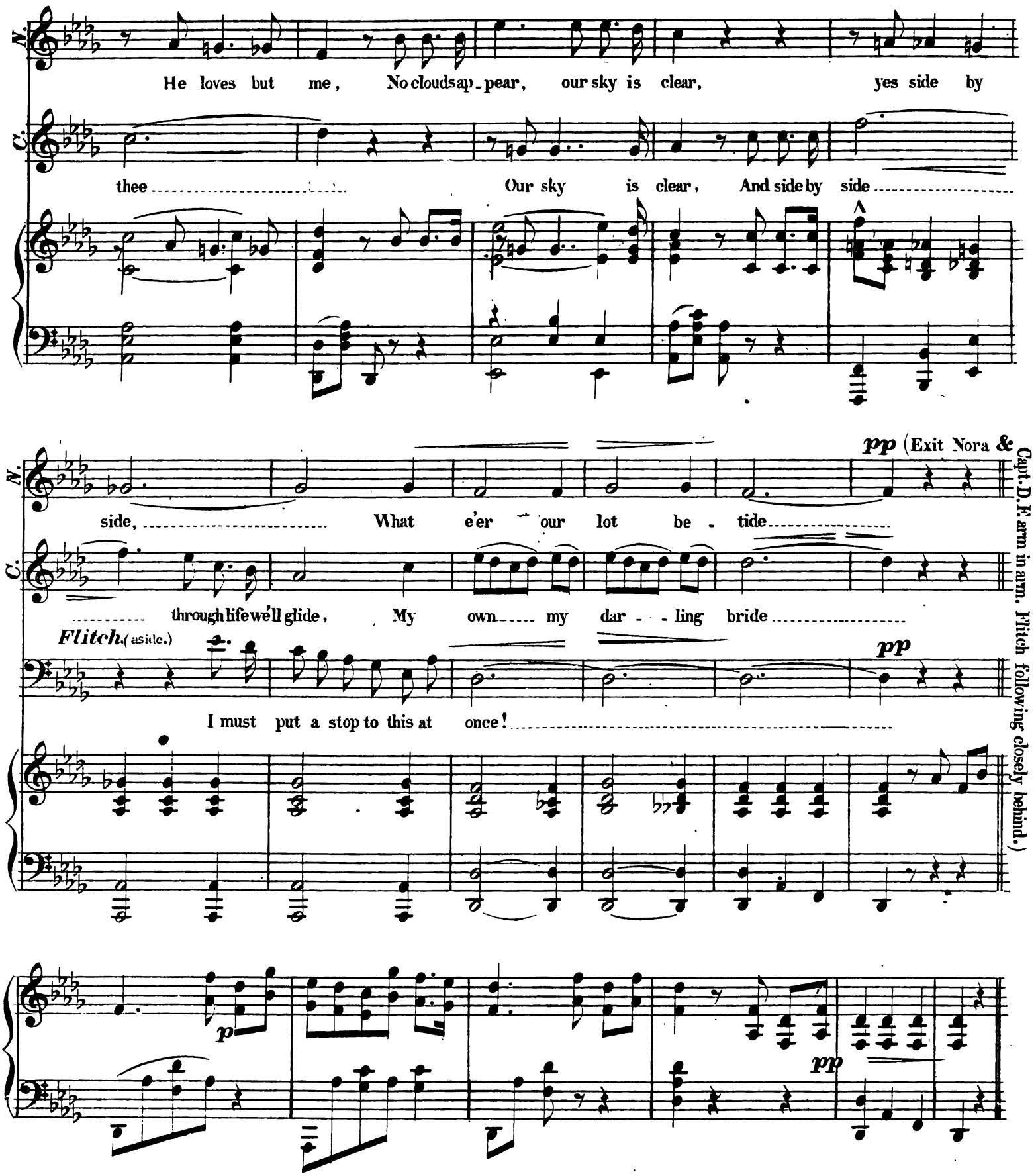
C. may thy life ev-er be From all trib-u-la-tion free; The sweetest

N. The sweetest hour in life to me, Is when a-lone I am with

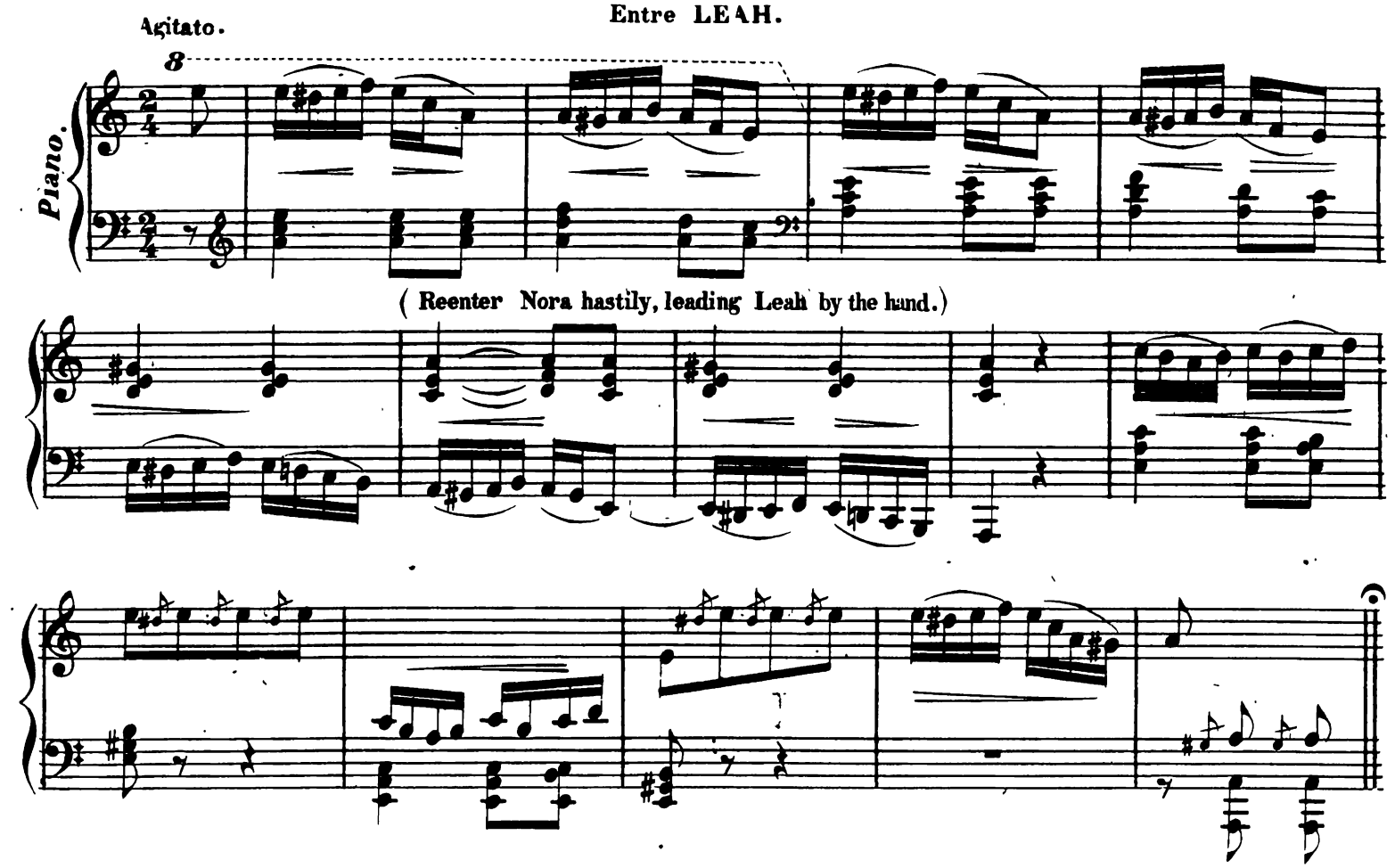
C. hour ..... in life to me, Is when a-lone I am with

N. thee, Is when a-lone, Is when a-lone I am with thee!

C. thee, Is when a-lone, Is when a-lone I am with thee! I love but


N.
He loves but me, No clouds ap-pear, our sky is clear, yes side by
C.
thee Our sky is clear, And side by side
N.
pp (Exit Nora &
side, What e'er our lot be - tide
C.
through life we'll glide, My own my dar - - ling bride
Flitch. (aside.)
pp
I must put a stop to this at once!
Capt. D. F. arm in arm. Flitch following closely behind.)
p
pp

Entre LEAH.



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.)

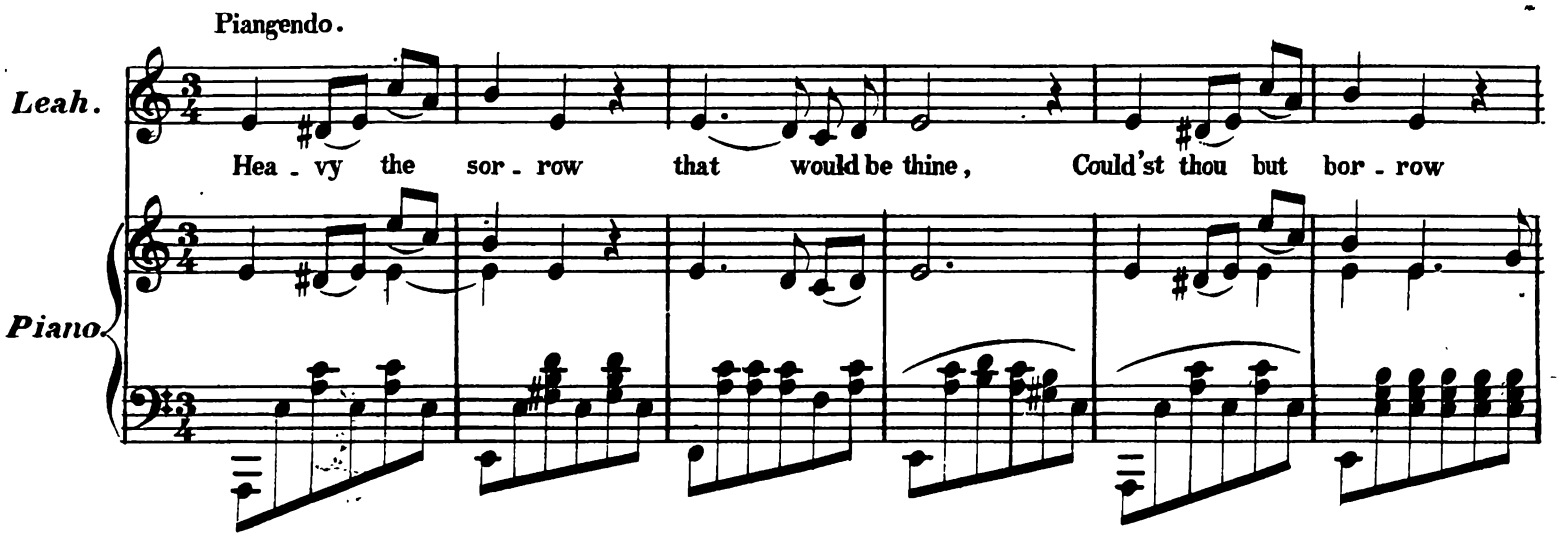
Madame. No, no, my fortune I already know.

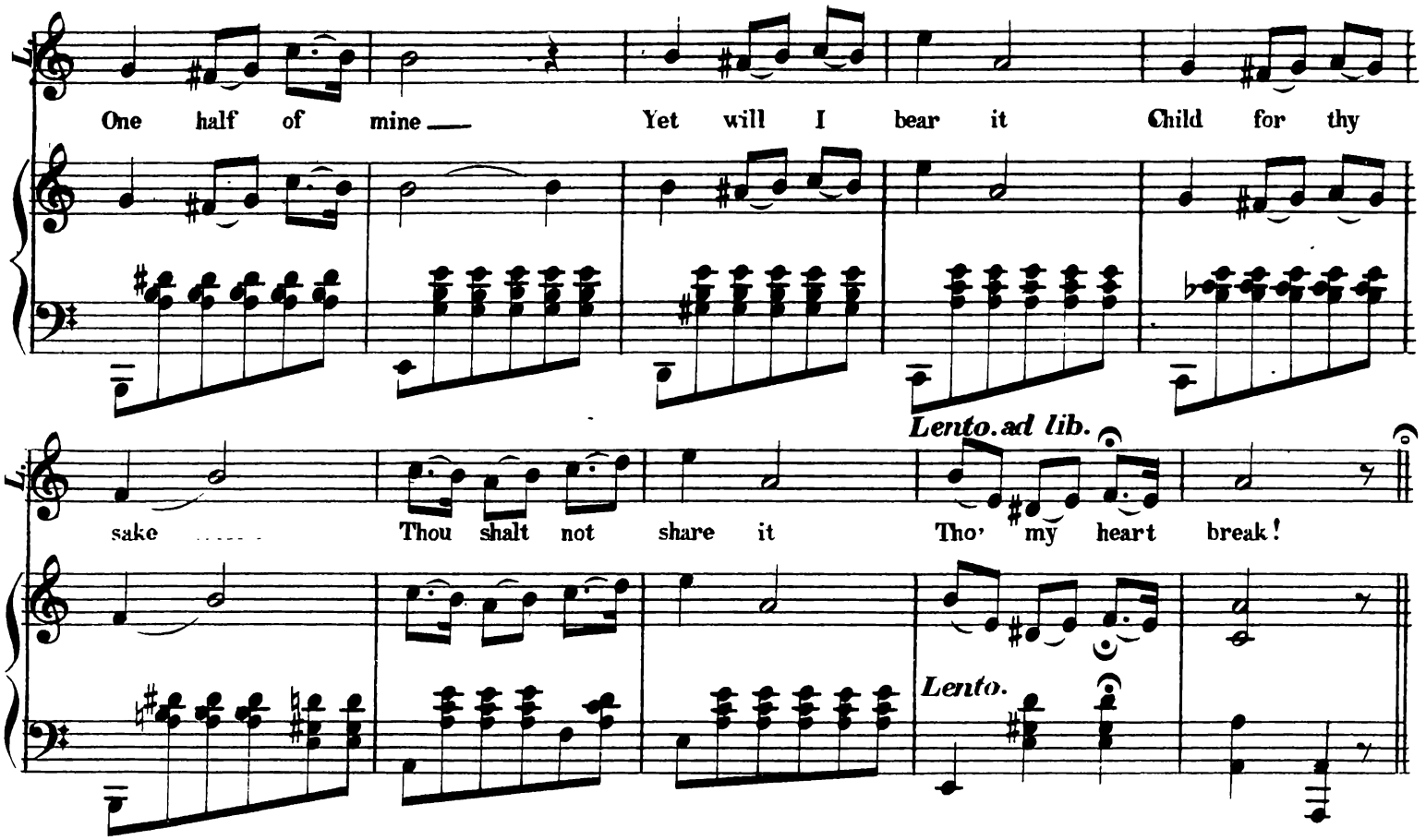
Nora. (Extends hand) Pray tell me mine; (Leah looks at Nora and starts back with the cry (aside) Oh heaven! where have I seen those eyes before?

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

HEAVY THE SORROW.

LEAH.

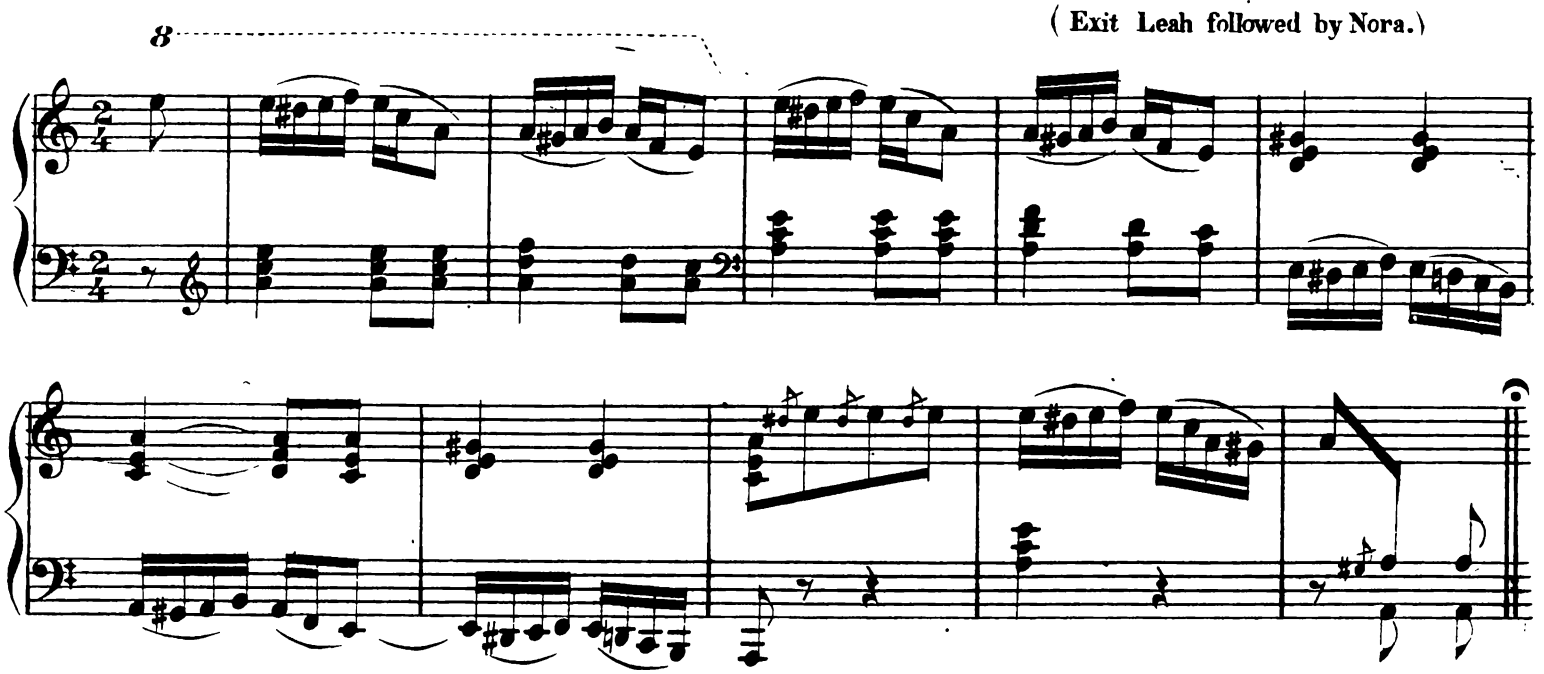




Nora. How I pity you!

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

(Exit Leah followed by Nora.)



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

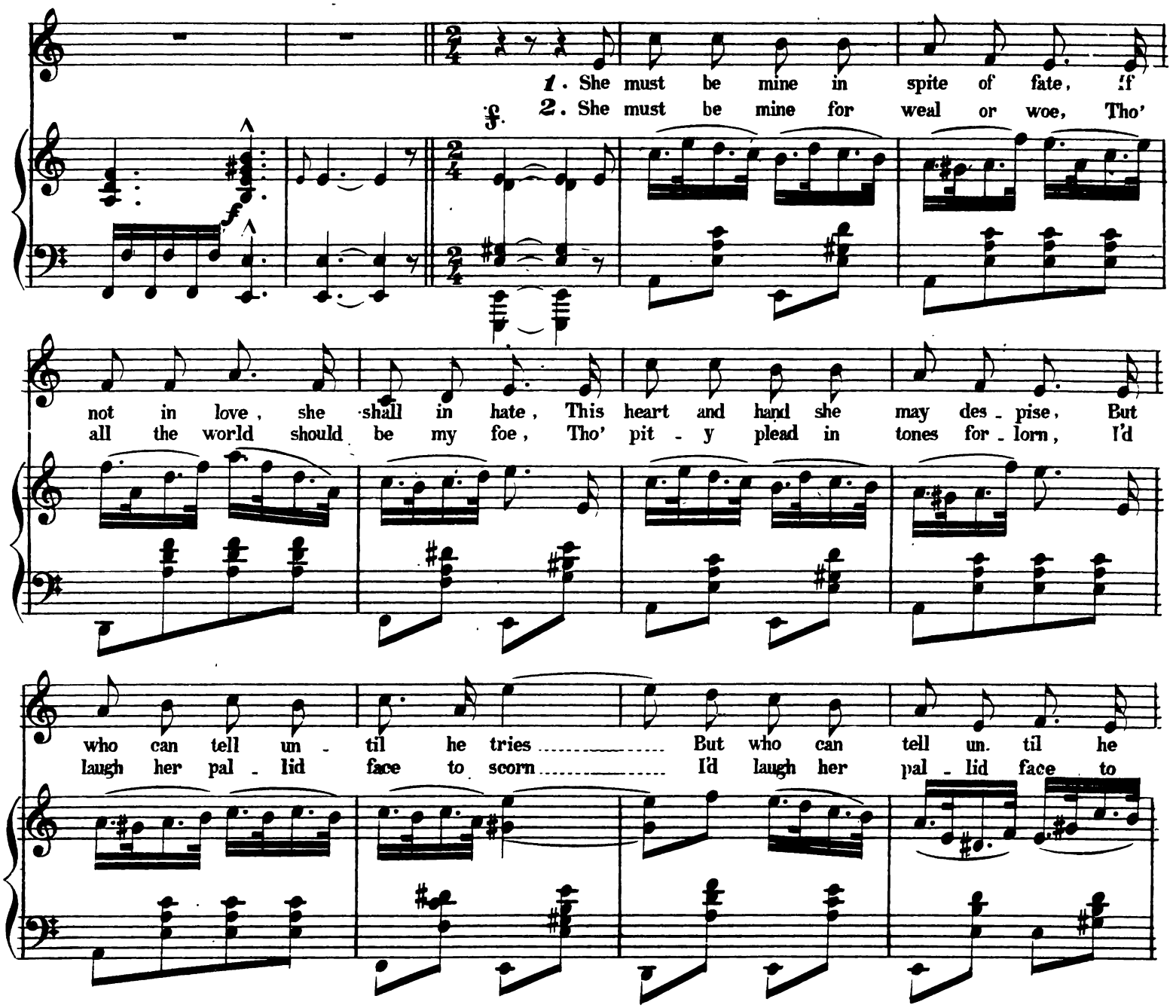
Flitch. (Excitedly) Madame, that coarse military man, with his whole regiment are ruining your choicest flowers, tramping down your flower beds, knocking over flower pots and making a mess generally.

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.*)



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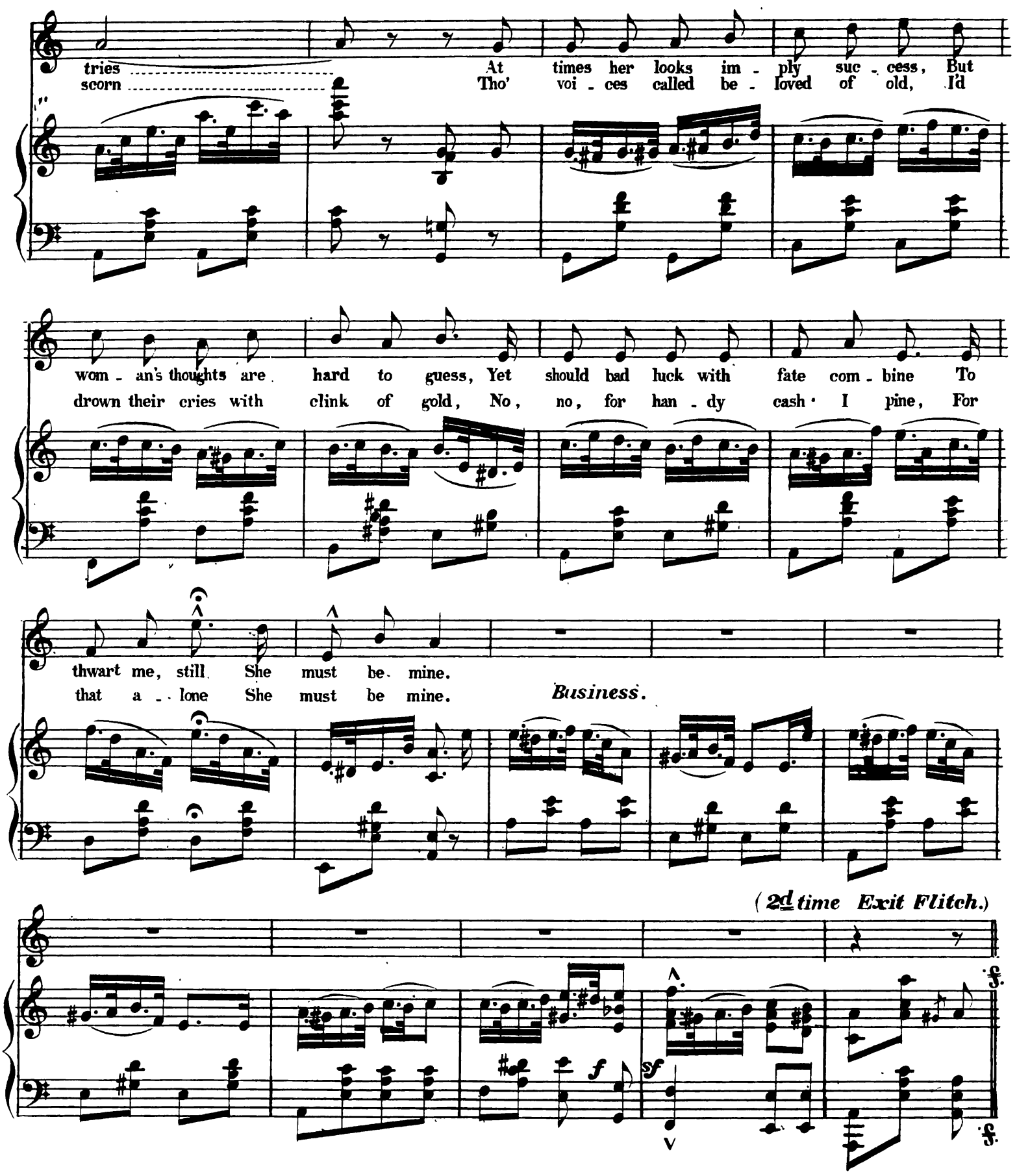

tries ..... At times her looks im - ply suc - cess, But
scorn ..... Tho' voi - ces called be - loved of old, I'd
wom - an's thoughts are hard to guess, Yet should bad luck with fate com - bine To
drown their cries with clink of gold, No, no, for han - dy cash I pine, For
thwart me, still She must be mine.
that a - lone She must be mine.
Business.
(2d time Exit Flitch.)
sf
f
sf
ff

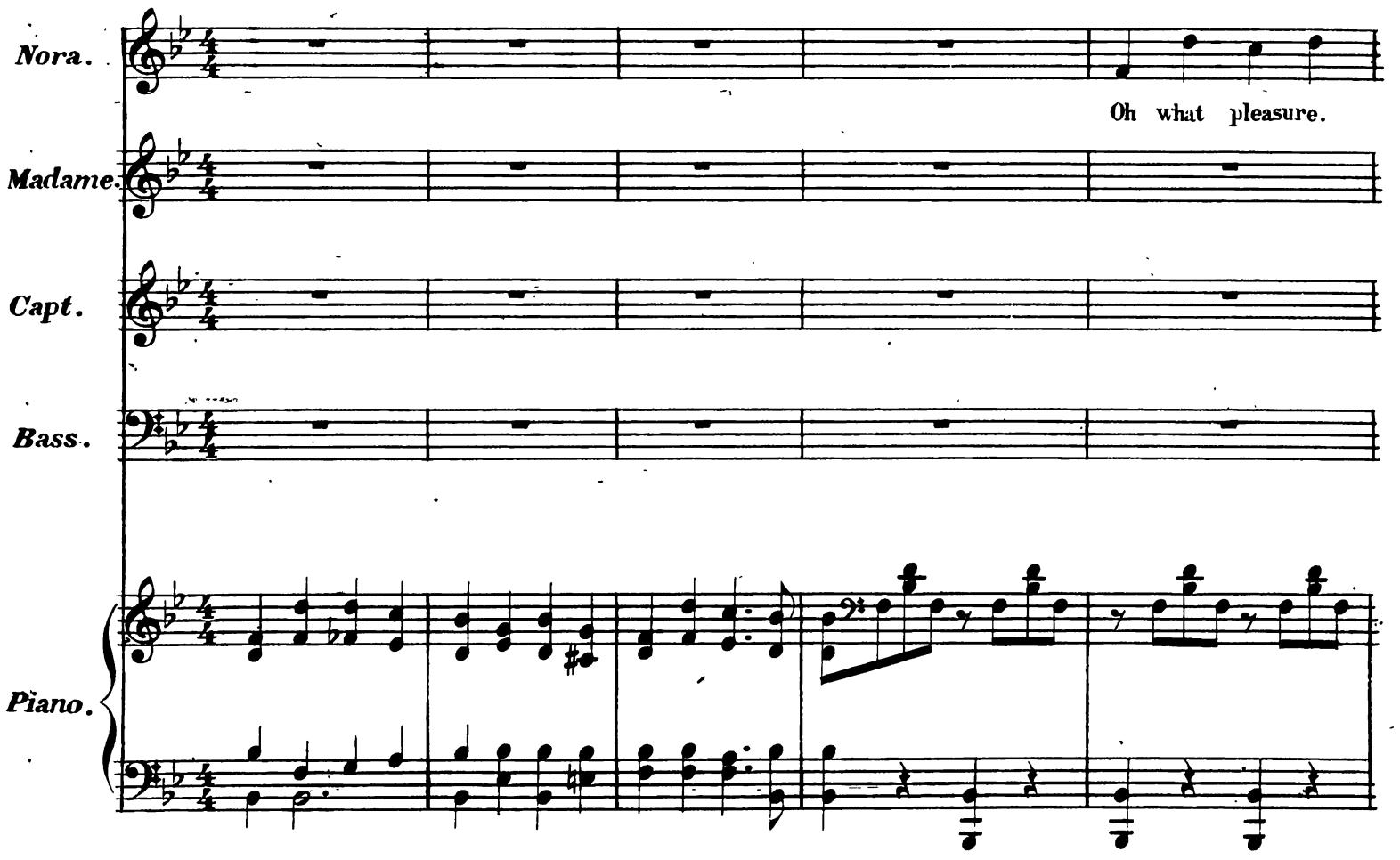
(Madame La Font takes seat and resumes reading.) (Enter Nora D.F.)

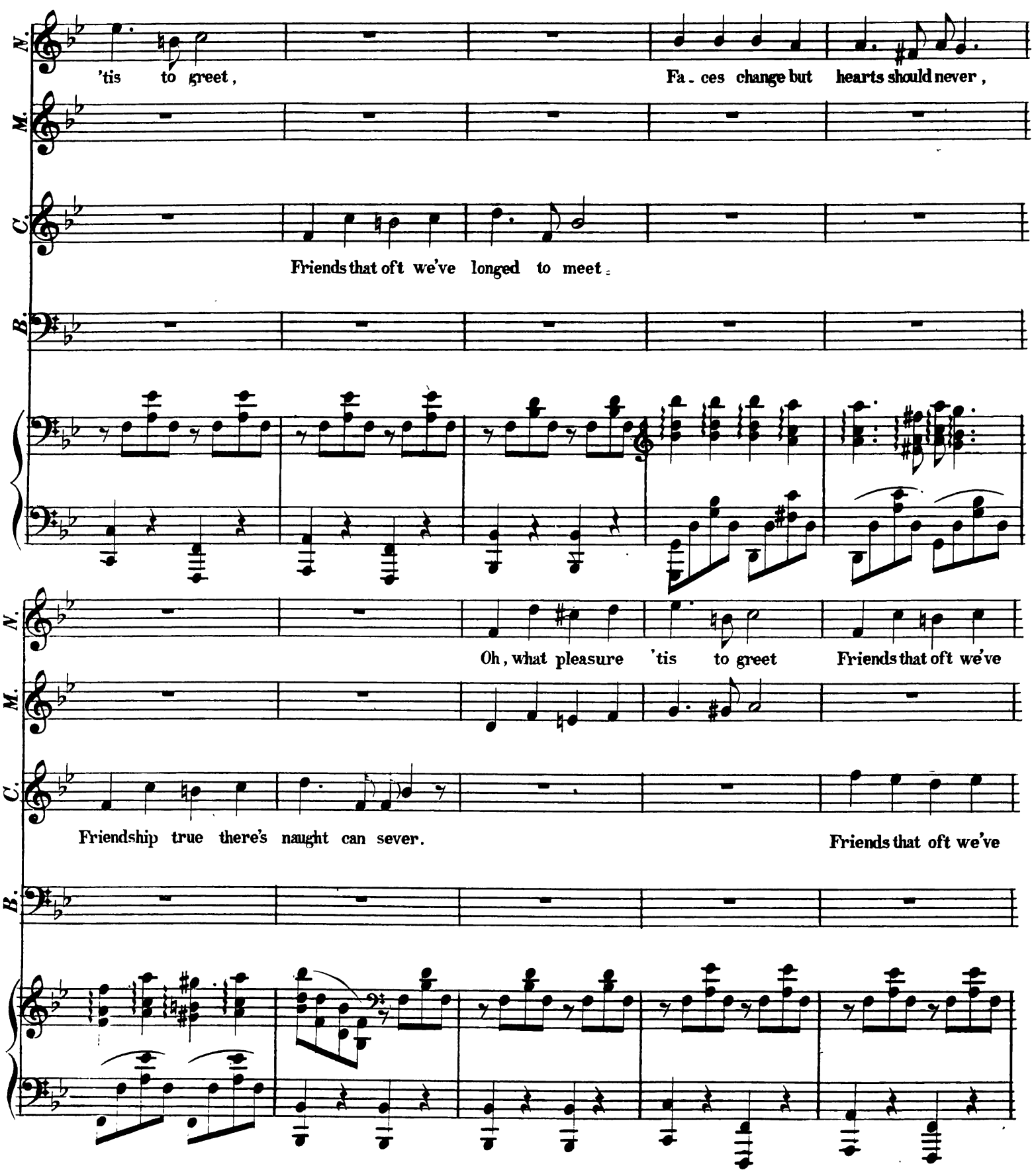
Madame. (sees Nora and closes book.) I know he will marry her. (Rises.)
Nora. Marry who?
Madame. (Taps book) The lovely heroine of this tale.
Nora. (aside) I wish some one I know would marry me. (aloud) Dear mamma, put aside your book, remember we have friends to entertain.
Madame. (holding book up) 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 recieve 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.

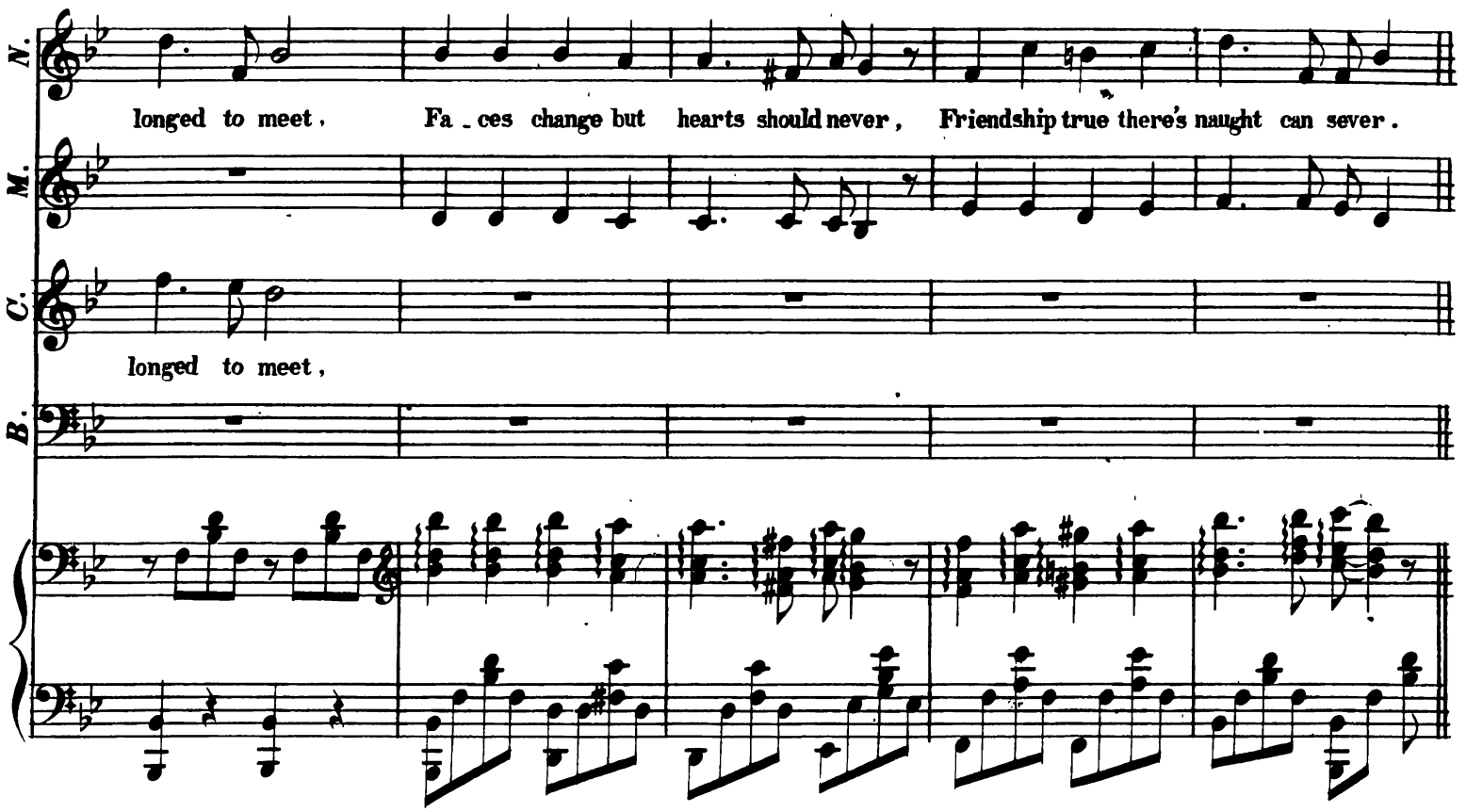
OH WHAT PLEASURE.

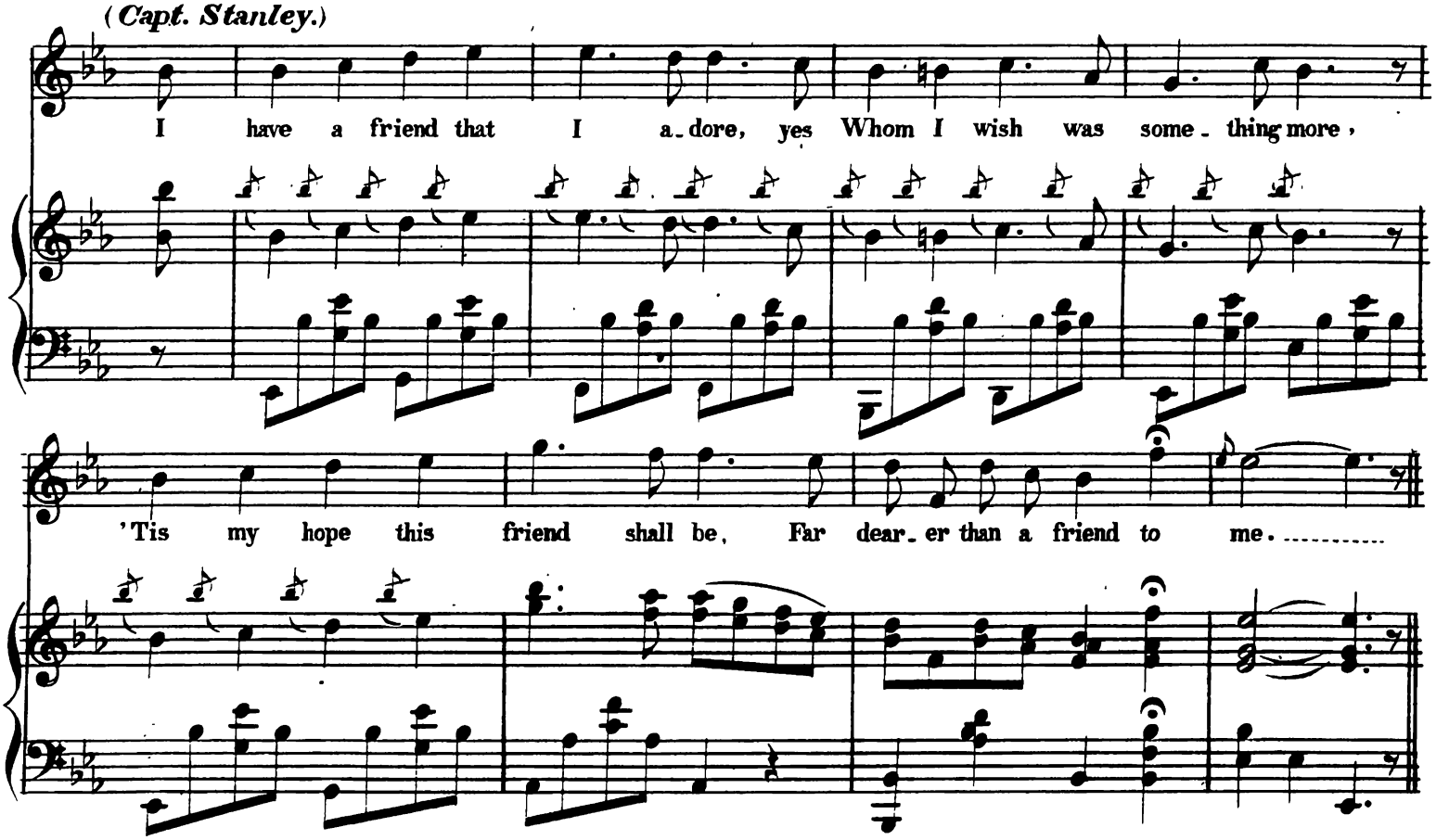
SOLO, DUETT AND QUARTETTE.

Nora. Capt. Madame. & Bass.




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.
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.

(Flitch peeps through window R.F.)

Nora.

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

rit.

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

rit.

Madame.

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

Flitch. (aside.)

A vain de - lu_sion.

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

M'me.

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

Bass.

Flitch.
In con - fu_sion!

Chorus.
p (All looking toward window where Flitch stands peeping in)

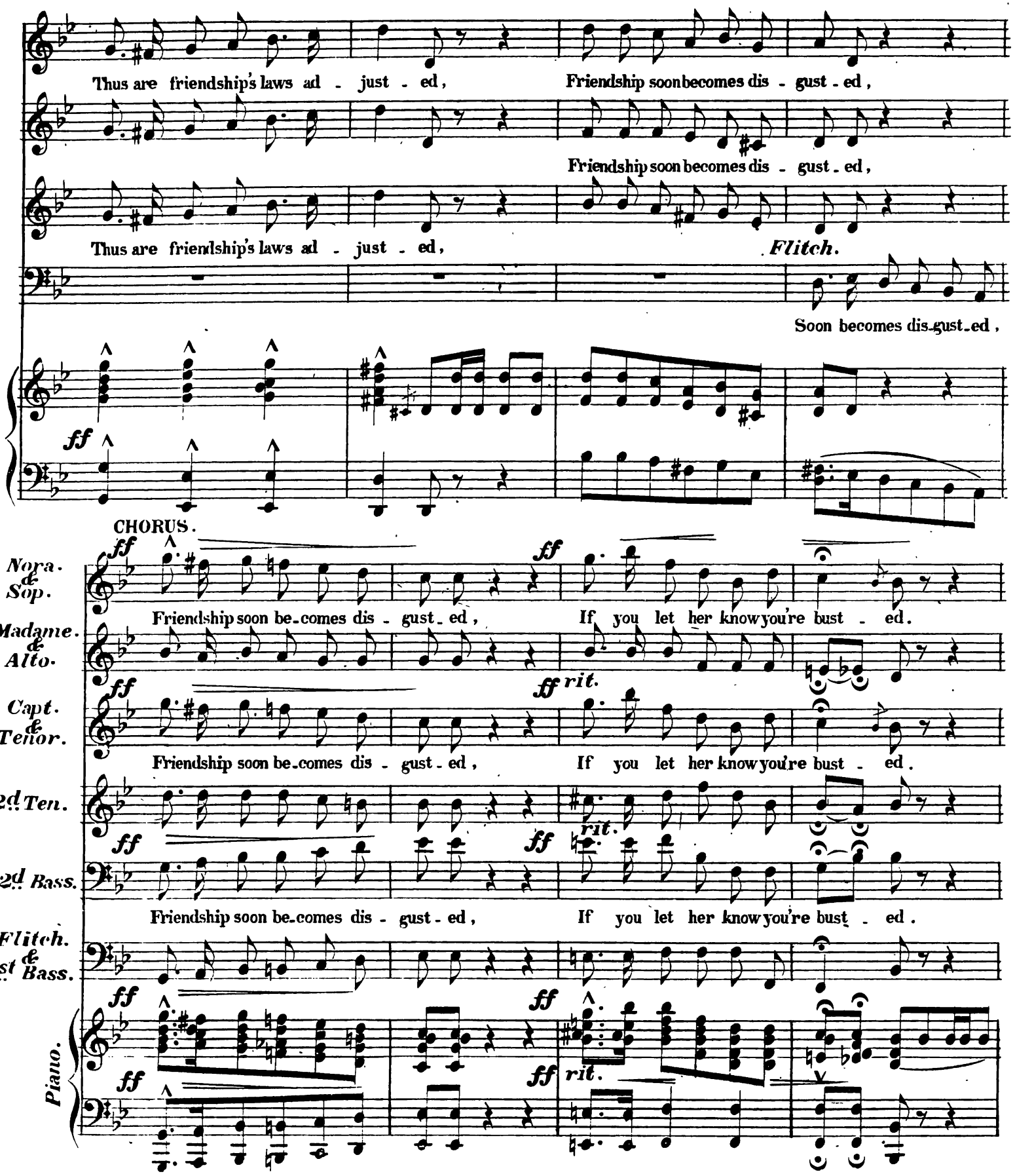
N.&S.
Hor_rid fel_low hear his song.

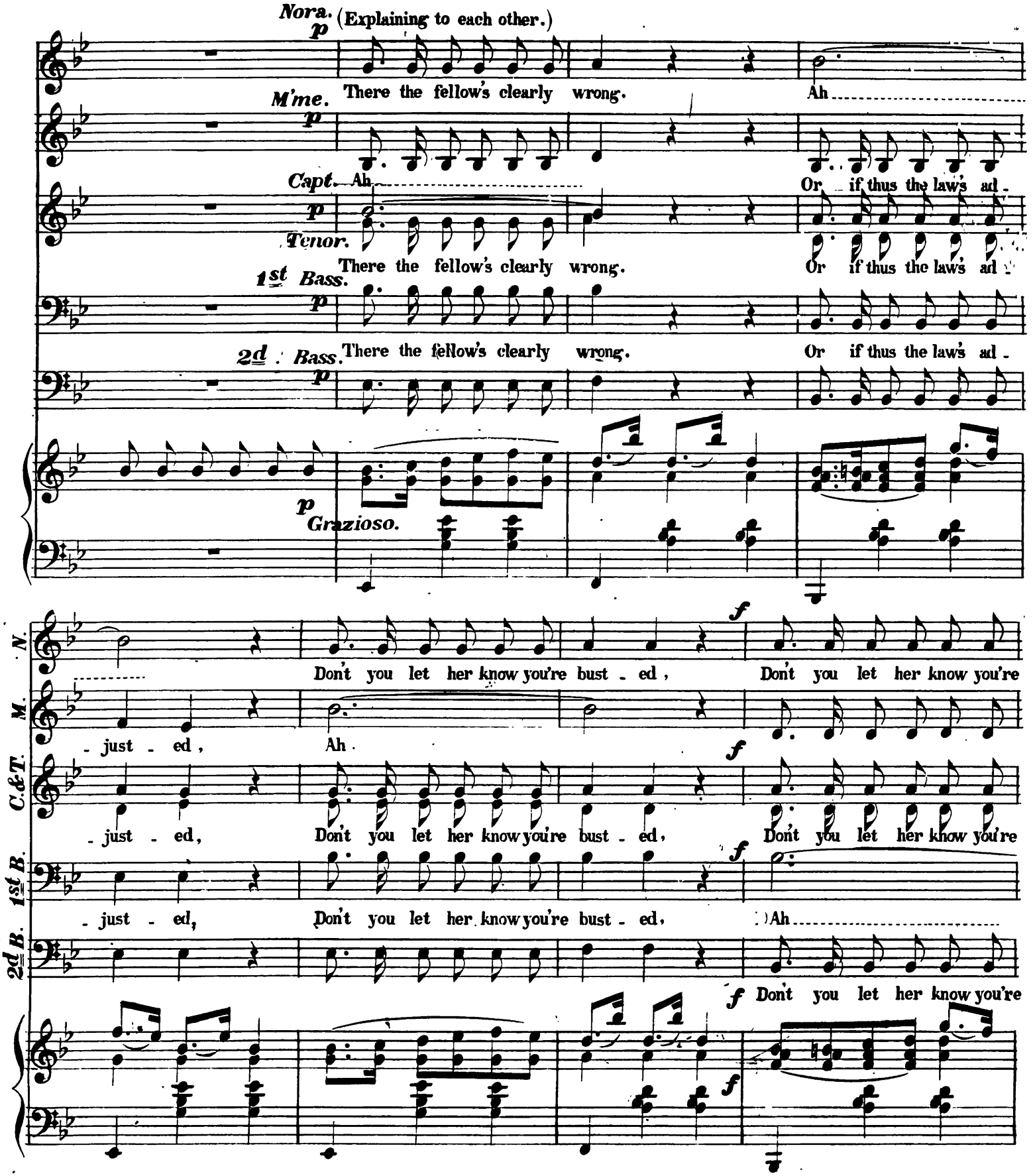
M.&A.

C.&T.
p
Hor_rid fel_low hear his song, *f* Friends are ev_er to be trust_ed.

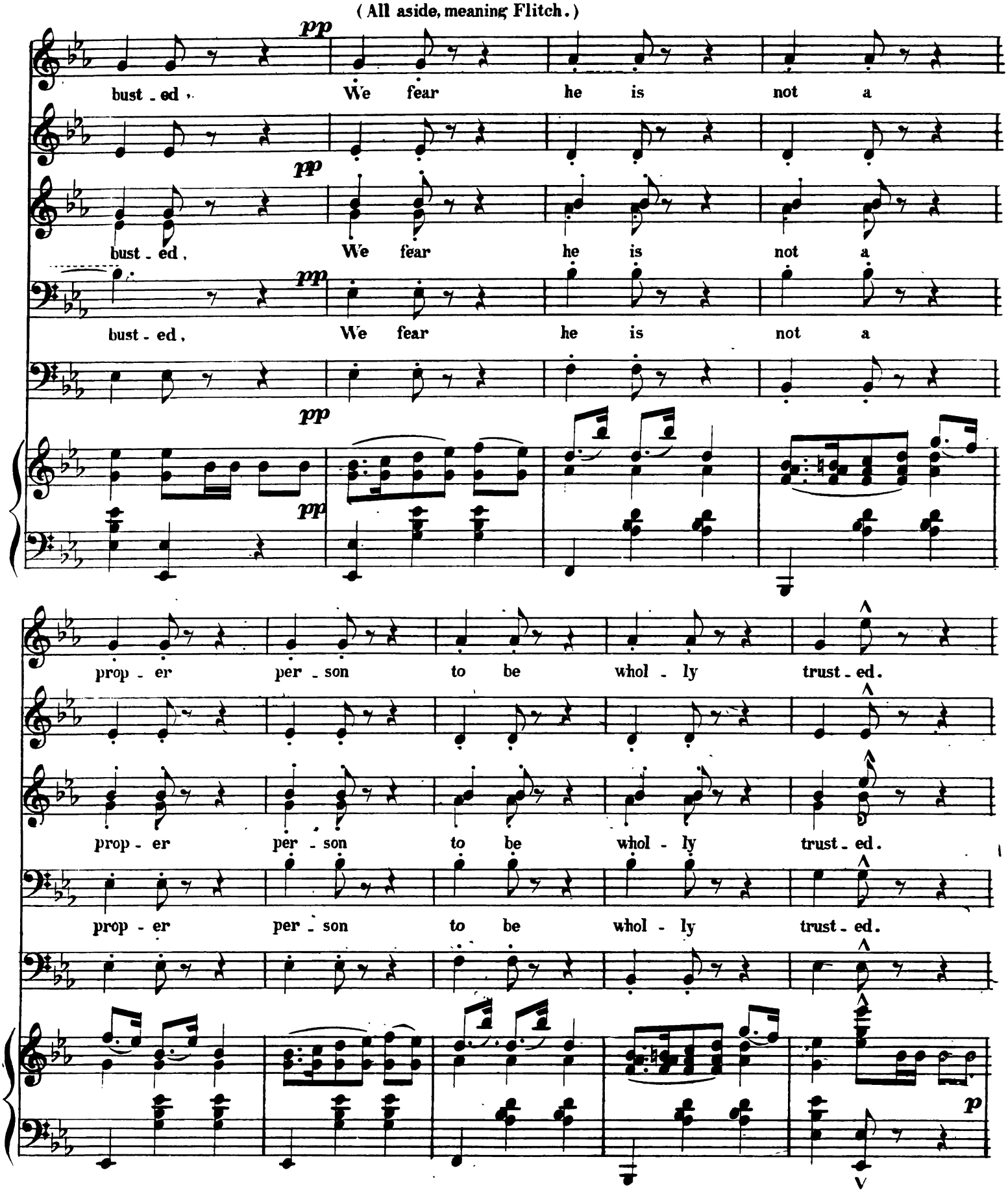
1st B.
p
Hor_rid fel_low hear his song, Friends are ev_er to be trust_ed.

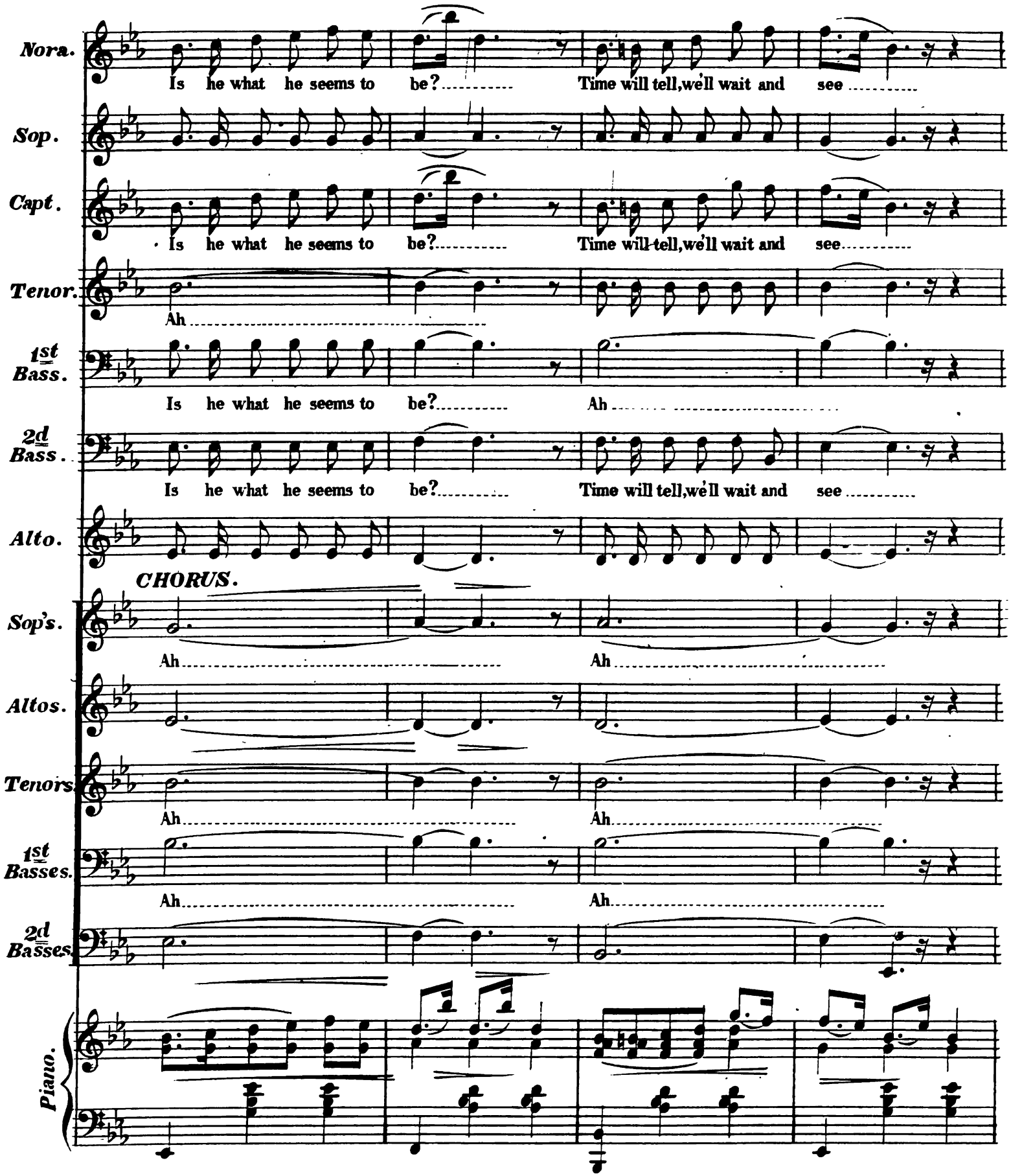
2d B.
p *f*

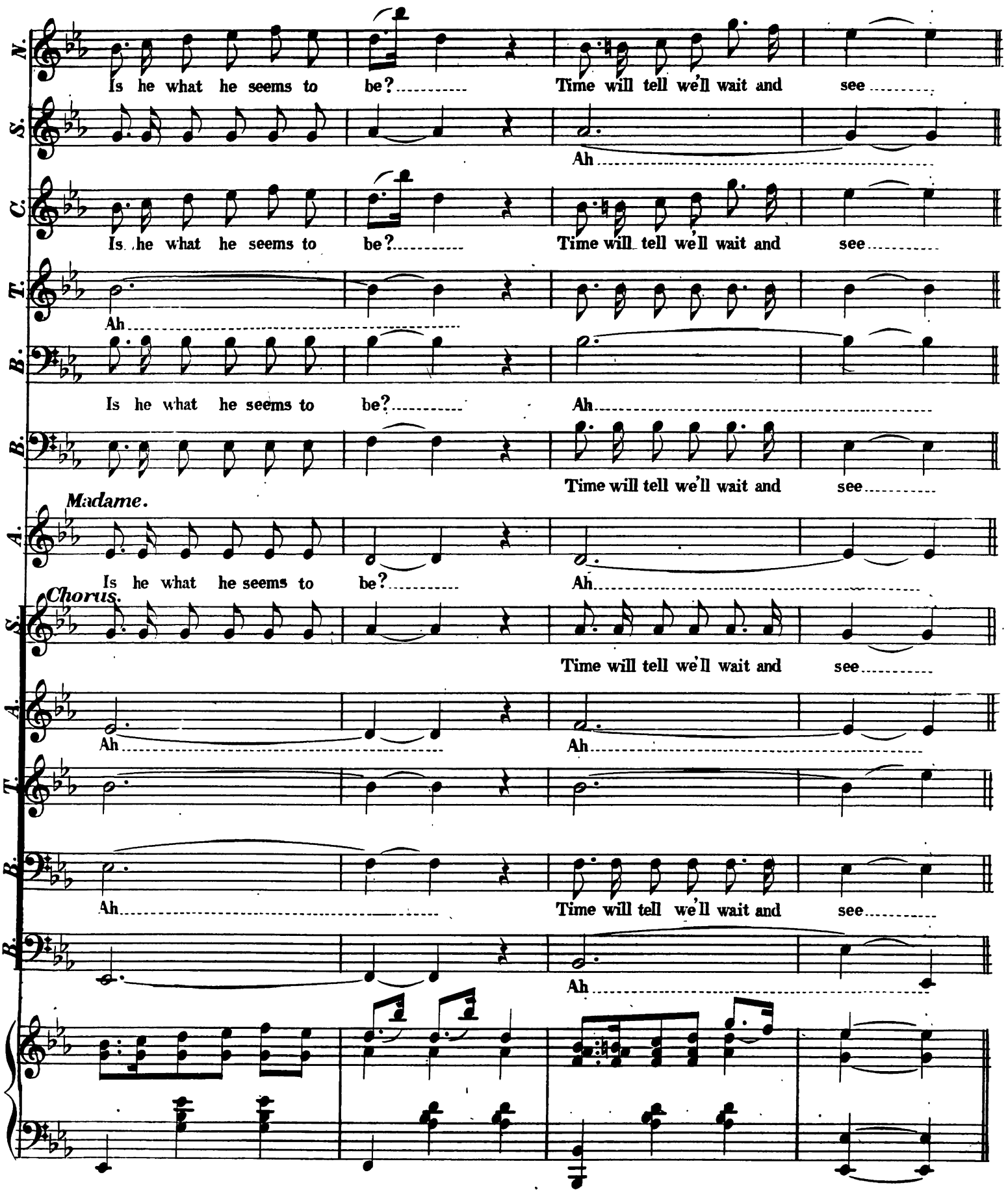

Thus are friendship's laws ad - just - ed,
Friendship soon becomes dis - gust - ed,
Friendship soon becomes dis - gust - ed,
Thus are friendship's laws ad - just - ed,
Flitch.
Soon becomes dis-gust-ed,
ff
CHORUS.
Nora. & Sop.
Friendship soon be-comes dis - gust - ed,
If you let her know you're bust - ed.
Madame. & Alto.
Capt. & Tenor.
rit.
2d Ten.
2d Bass.
Flitch. & 1st Bass.
Piano.

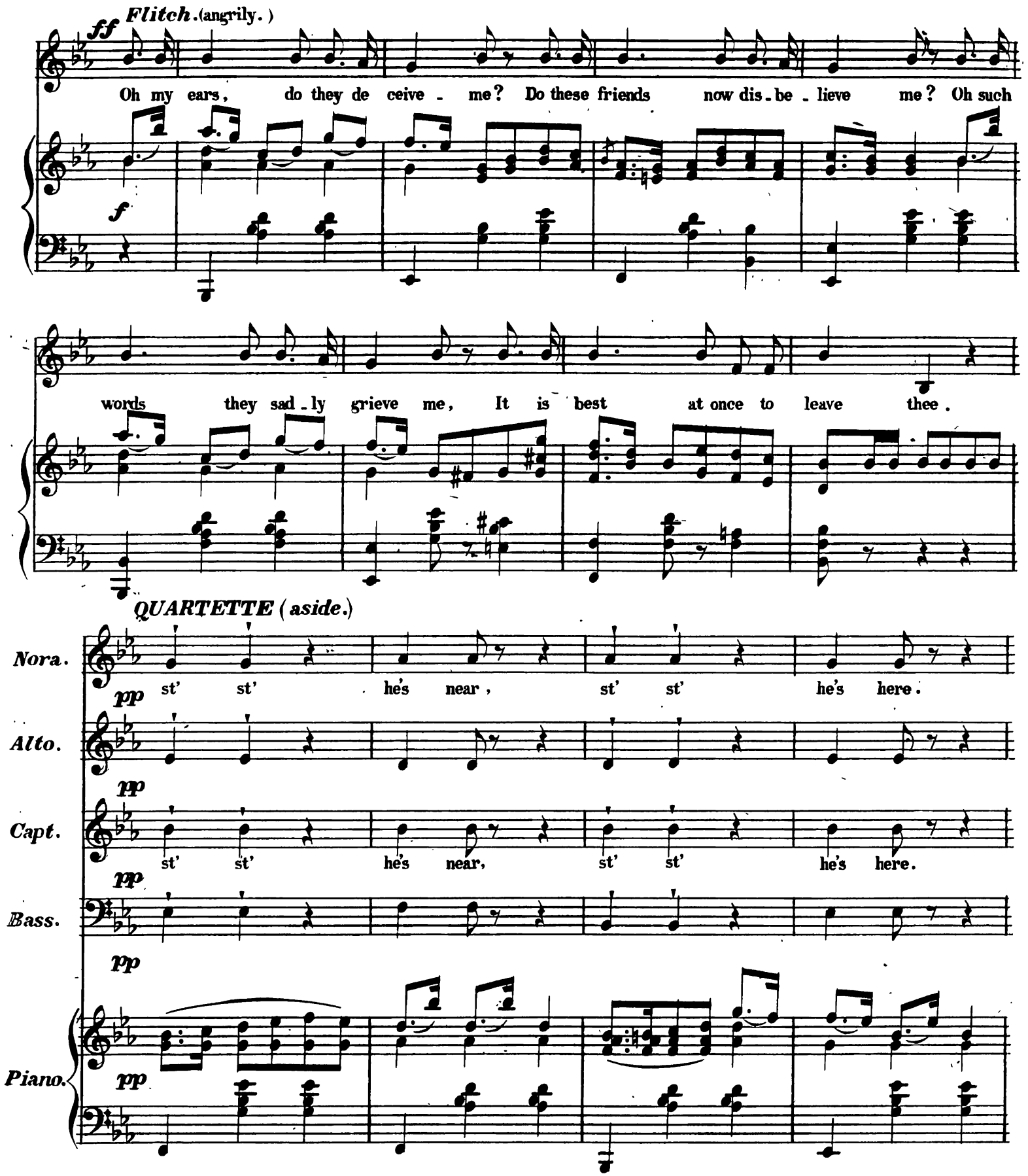

Nora.
(Explaining to each other.)
p
There the fellow's clearly wrong.
Ah
M'me.
p
Capt.
Ah
Or if thus the law's ad -
p
Tenor.
There the fellow's clearly wrong.
Or if thus the law's ad -
1st Bass.
p
There the fellow's clearly wrong.
Or if thus the law's ad -
2d Bass.
p
p
Grazioso.
f
N.
Don't you let her know you're bust - ed,
Don't you let her know you're
M.
- just - ed,
Ah.
f
C.&T.
- just - ed,
Don't you let her know you're bust - ed,
Don't you let her know you're
f
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
f
f

(All aside, meaning Flitch.)




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.
Is he what he seems to be? Time will tell we'll wait and see
S.
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.
B.
Ah Time will tell we'll wait and see
B.
Ah


Flitch. (angrily.)
ff
Oh my ears, do they de ceive - me? Do these friends now dis - be - lieve me? Oh such
f
words they sad - ly grieve me, It is best at once to leave thee.
QUARTETTE (aside.)
Nora.
pp
st' st' he's near, st' st' he's here.
Alto.
pp
Capt.
pp
st' st' he's near, st' st' he's here.
Bass.
pp
Piano.
pp

Full Chorus and principals (aside.)

Soprano: 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 Flitch)

pp

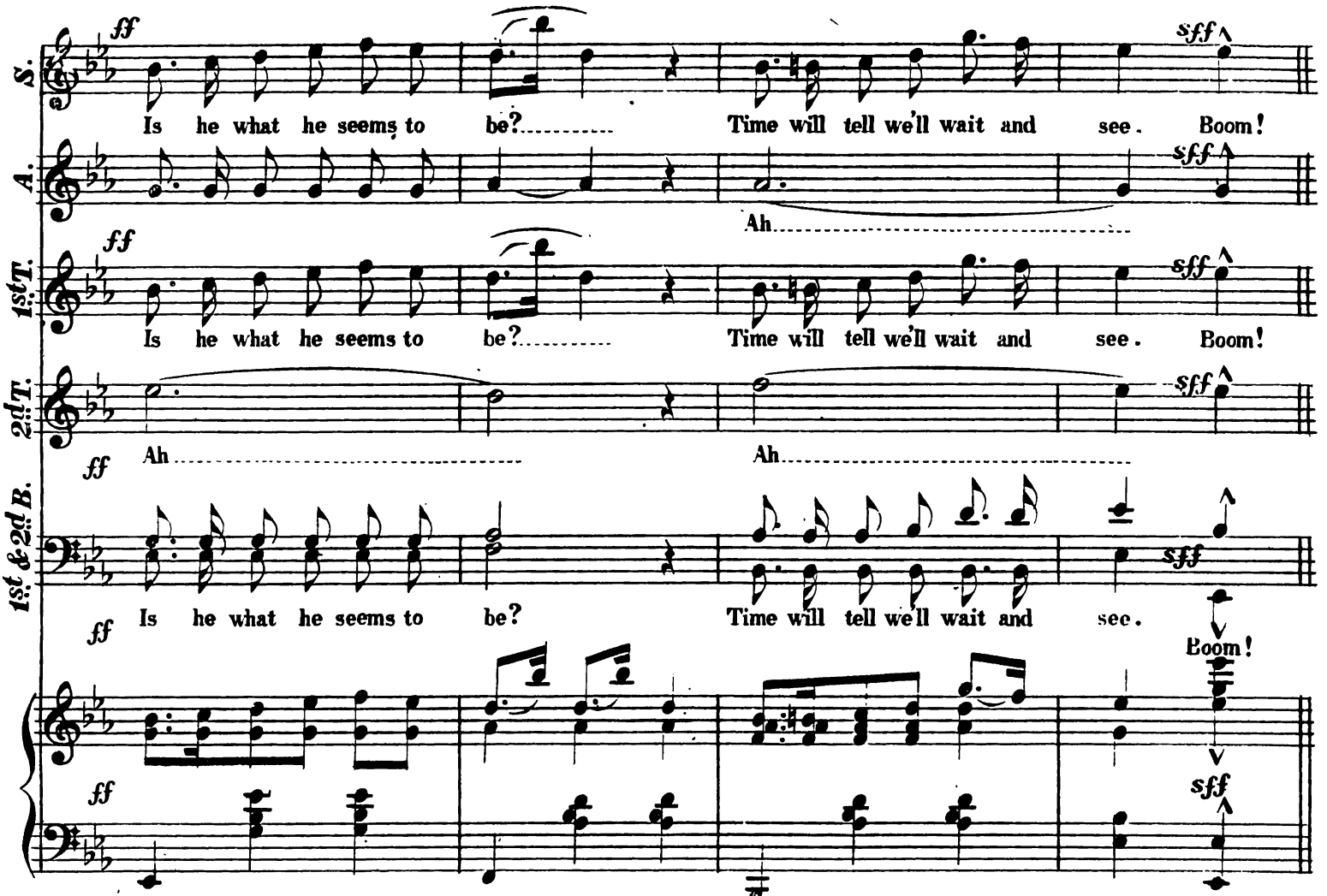
S.: st' st' He's near st' st' He's here.

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.

pp



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?

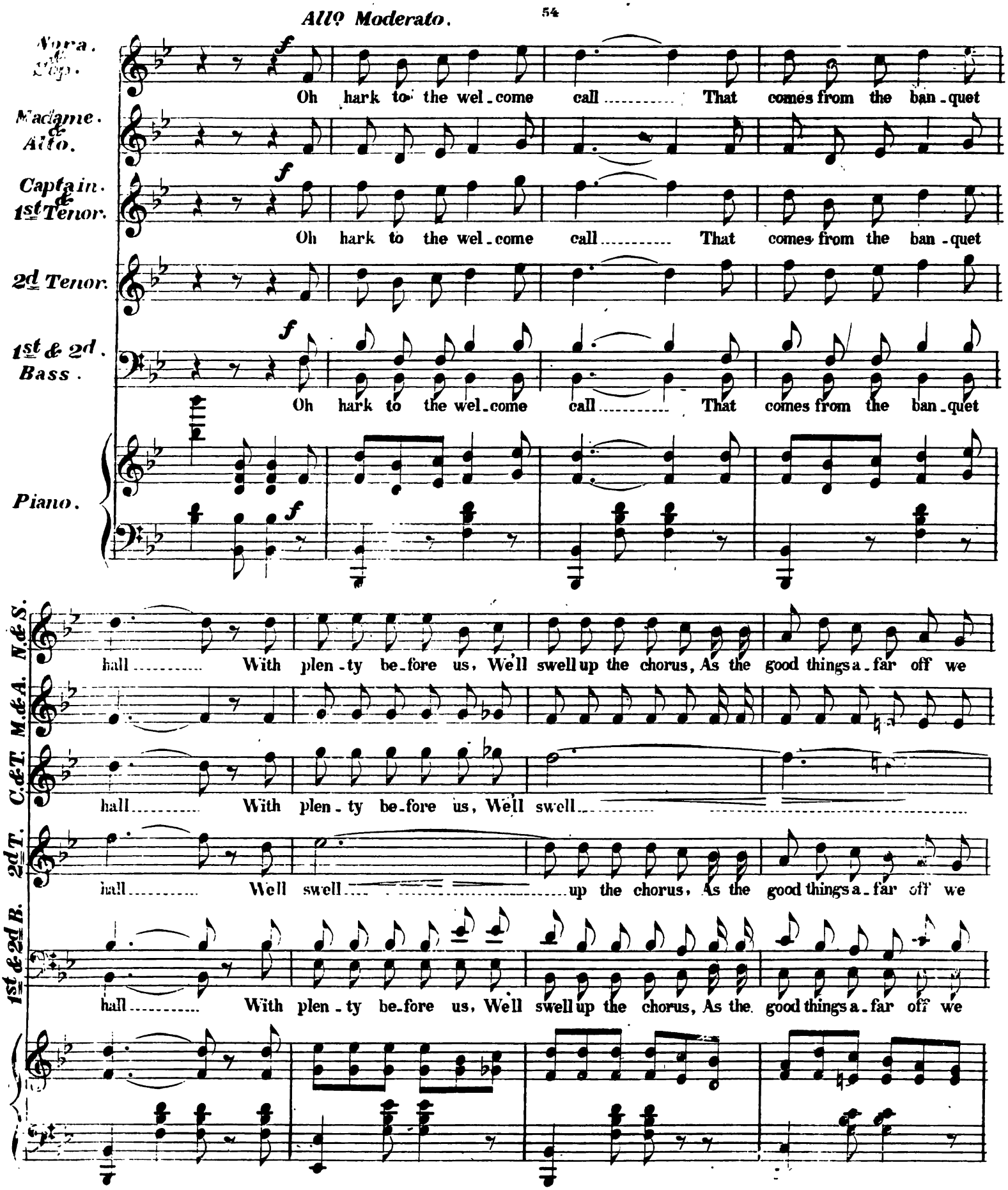
Madame. (Contemptuously and not noticing Captain's arm) Presently (tapping book) I have an engagement that will detain me yet awhile. (Supper bell rings.)

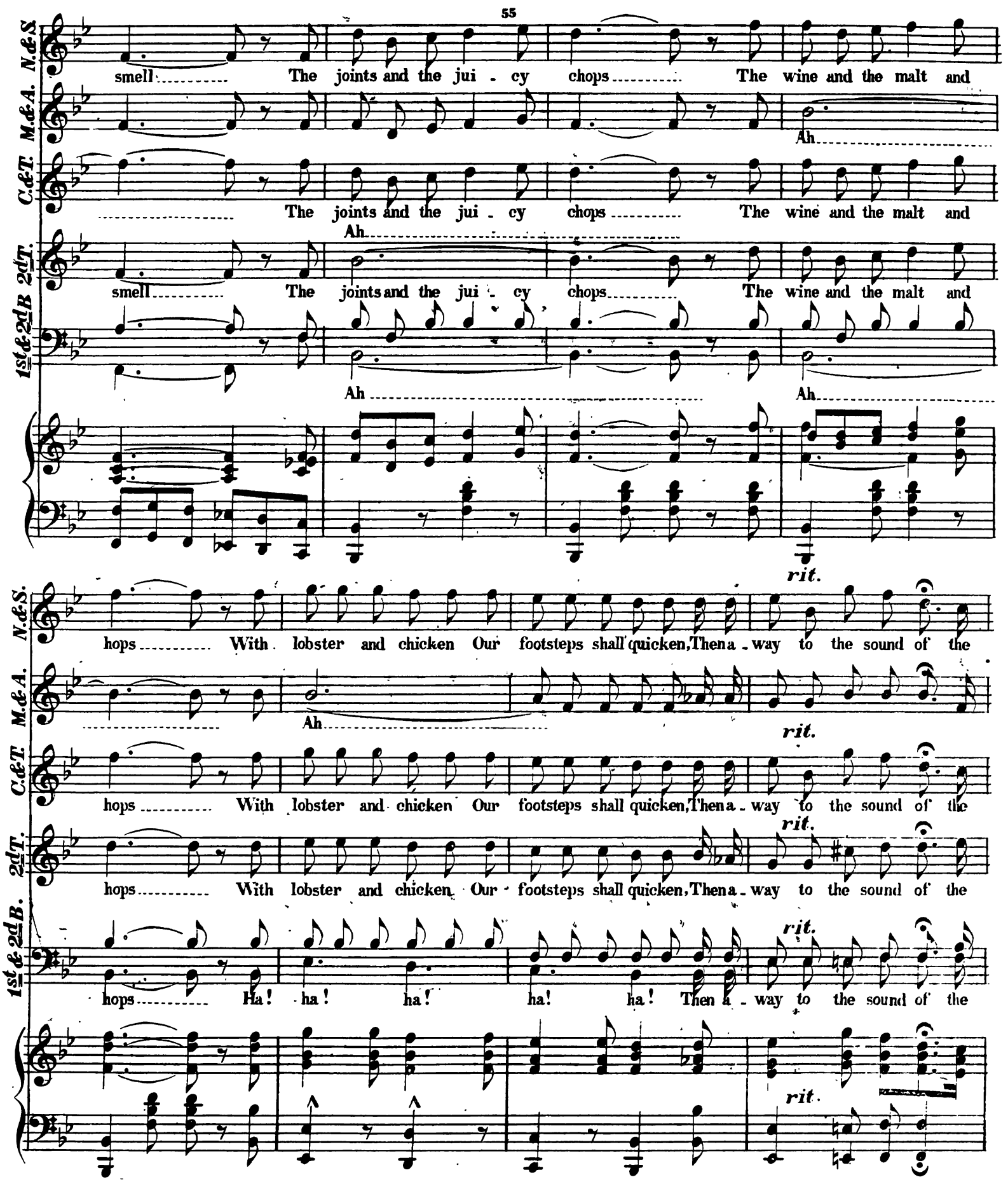
Nora. When he comes, mamma, pray join us even if you have to bring him along.

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

Nora, Madame, Captain & Chorus.

All? Moderato.


Allo Moderato.
Nora. & Kap.
Madame. & Alto.
Captain. & 1st Tenor.
2d Tenor.
1st & 2d. Bass.
Piano.
Oh hark to the wel-come call ..... That comes from the ban-quet
hall ..... With plen-ty be-fore us, We'll 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.
2d T.
1st & 2d B.


N.&S.
M.&A.
C.&T.
1st&2dT.
1st&2dB.
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
smell The joints and the jui - cy chops The wine and the malt and
Ah
Ah
Ah
hops With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the
Ah
rit.
hops With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the
rit.
hops With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the
rit.
hops Ha! ha! ha! ha! ha! Then a - way to the sound of the
rit.
rit.

bell.

bell.

bell.

GRAND BANQUET MARCH.

Piano.

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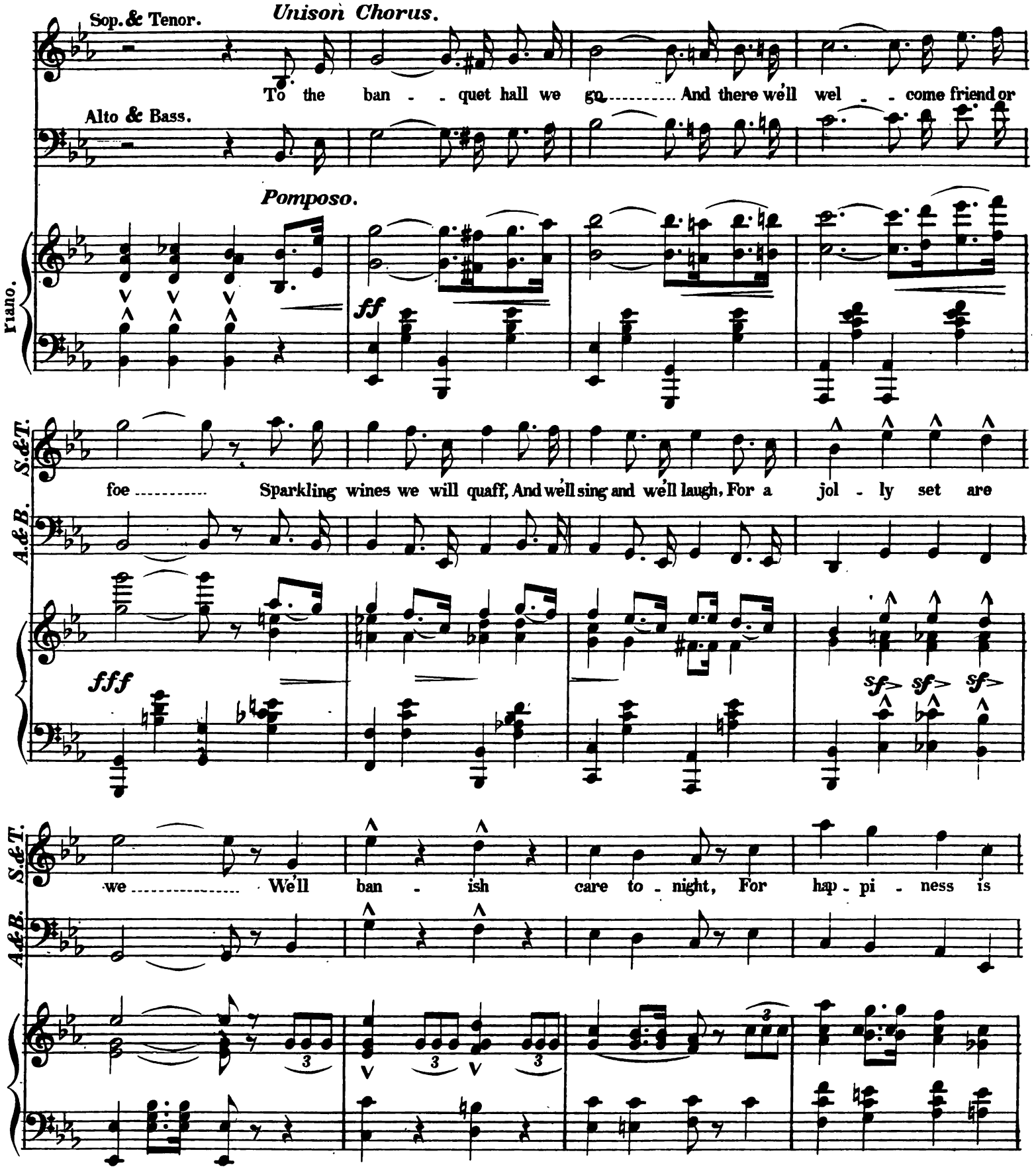
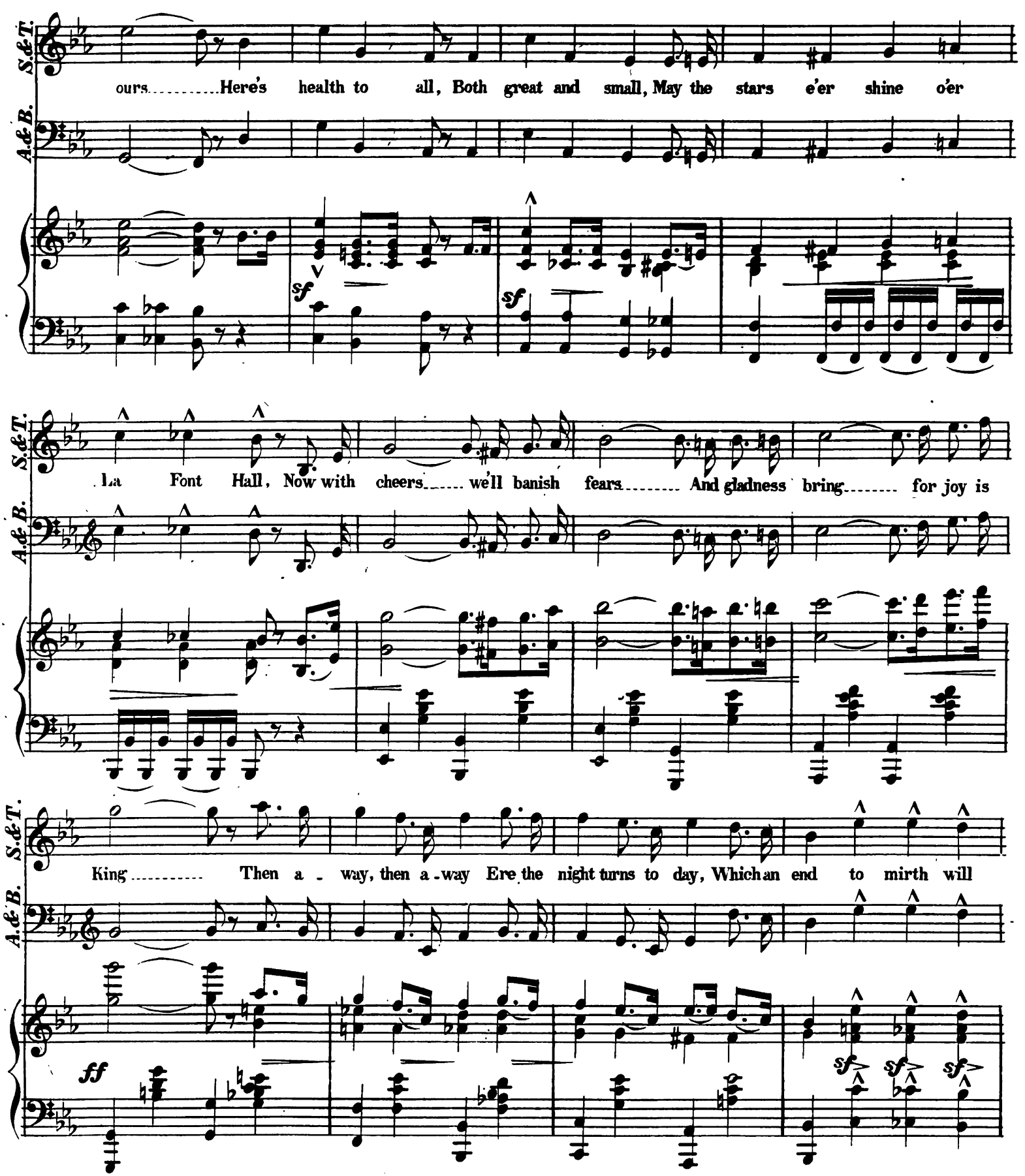

Sop. & Tenor.
Unison Chorus.
To the ban - - quet hall we go..... And there we'll wel - - come friend or
Alto & Bass.
Pomposo.
Piano.
ff
S.&T.
foe ..... Sparkling wines we will quaff, And we'll sing and we'll laugh, For a jol - ly set are
A.&B.
fff
sf> sf> sf>
S.&T.
we ..... We'll ban - ish care to - night, For hap - pi - ness is
A.&B.
3
3
3
3


S.&T.
A.&B.
ours.....Here's health to all, Both great and small, May the stars e'er shine o'er
sf
sf
S.&T.
A.&B.
La Font Hall, Now with cheers..... we'll banish fears..... And gladness bring..... for joy is
S.&T.
A.&B.
King..... Then a - way, then a - way Ere the night turns to day, Which an end to mirth will
ff
sf
sf
sf

(Exit all C, D.F. except Madame who is waiting for Gailey and goes to I. 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.

sf

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

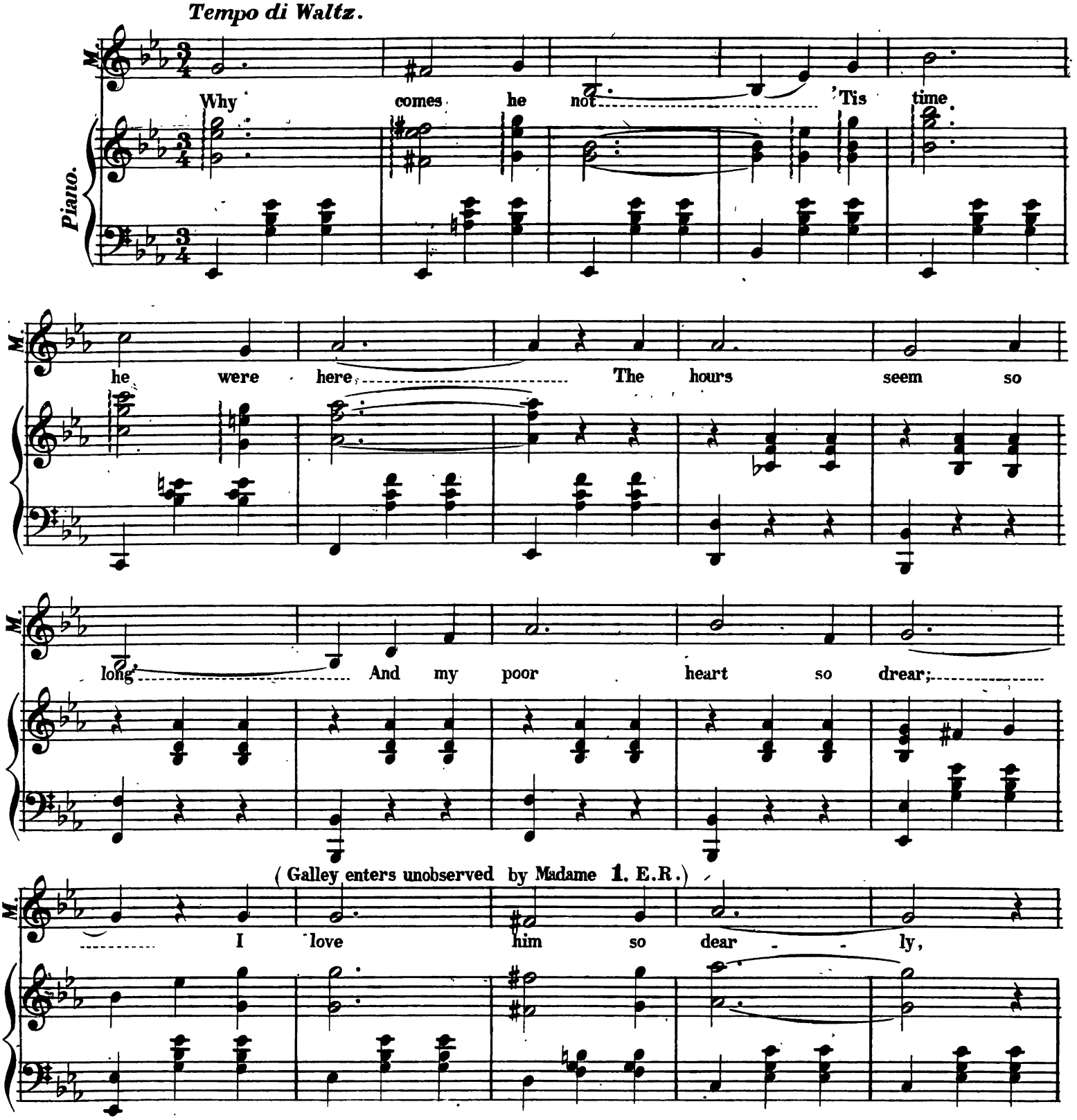
sf rit.

3/4 3/4

WHY COMES HE NOT.

MADAME LA FONT.

Tempo di Waltz.



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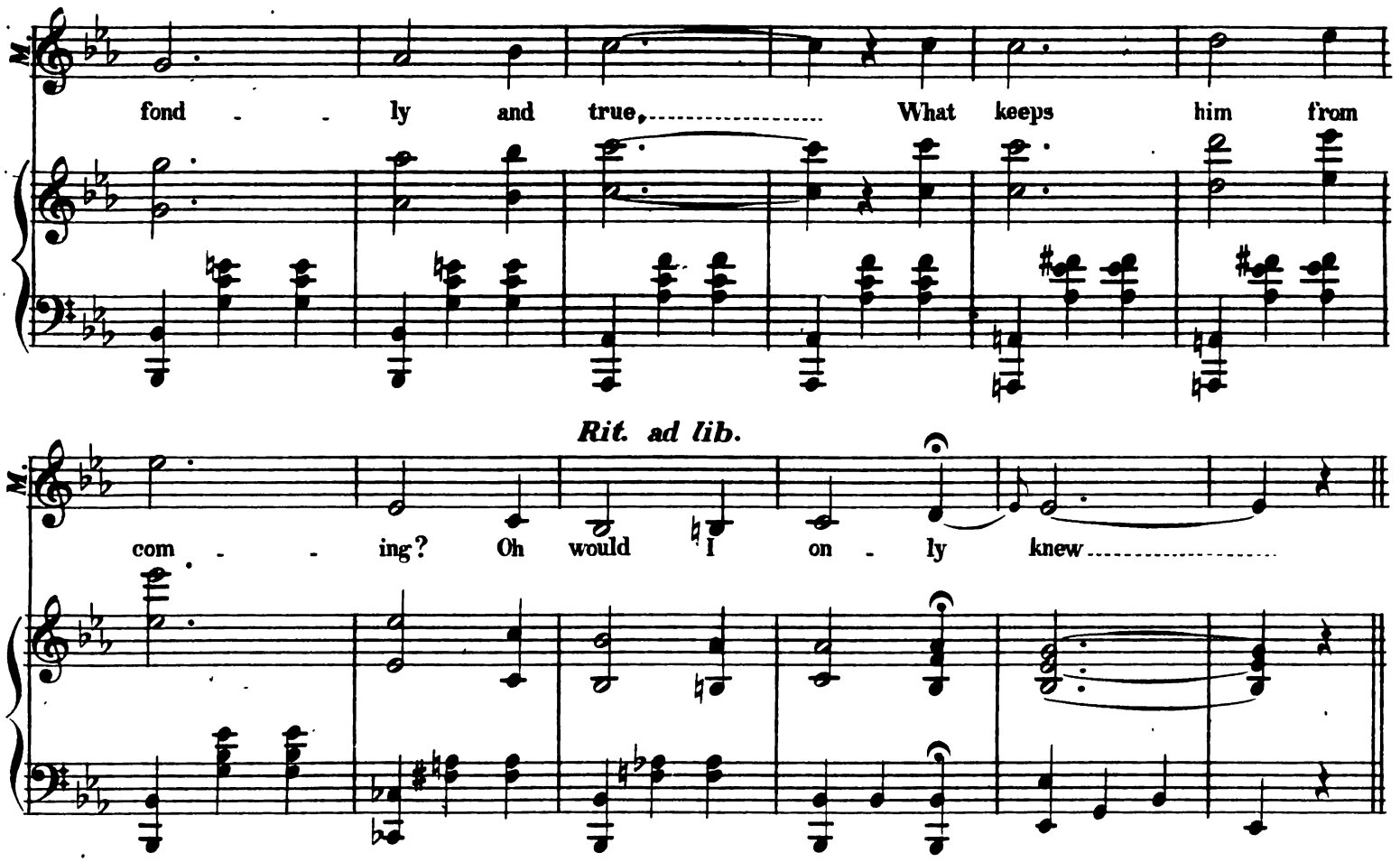
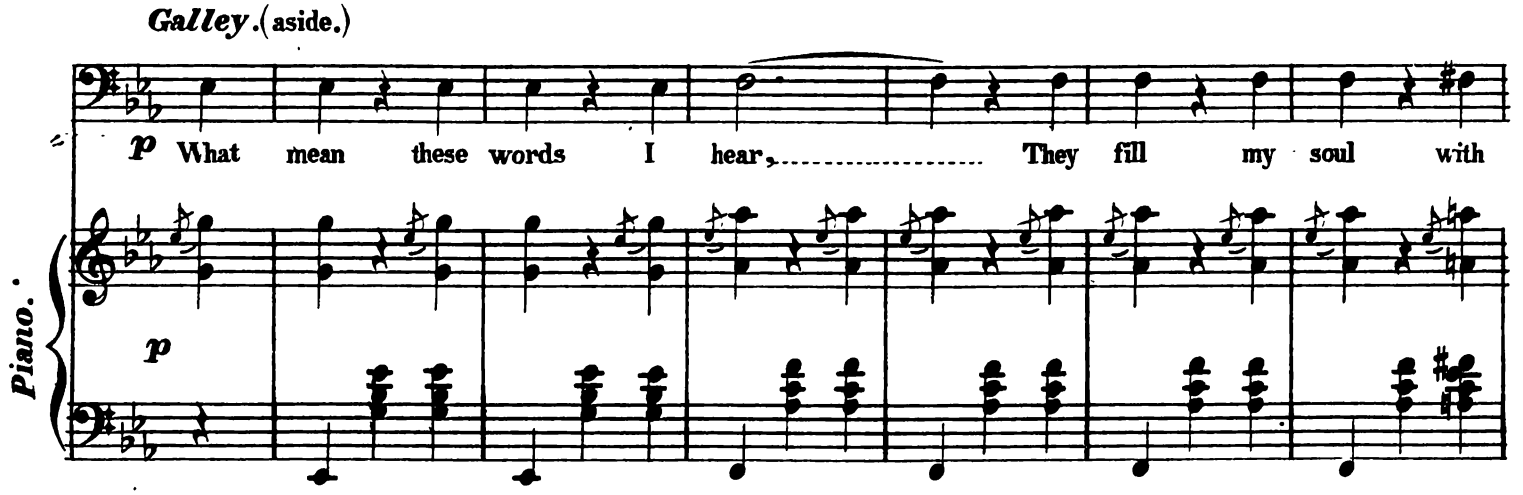


WHAT MEAN THESE WORDS.

(Madame La Font And Galley.)



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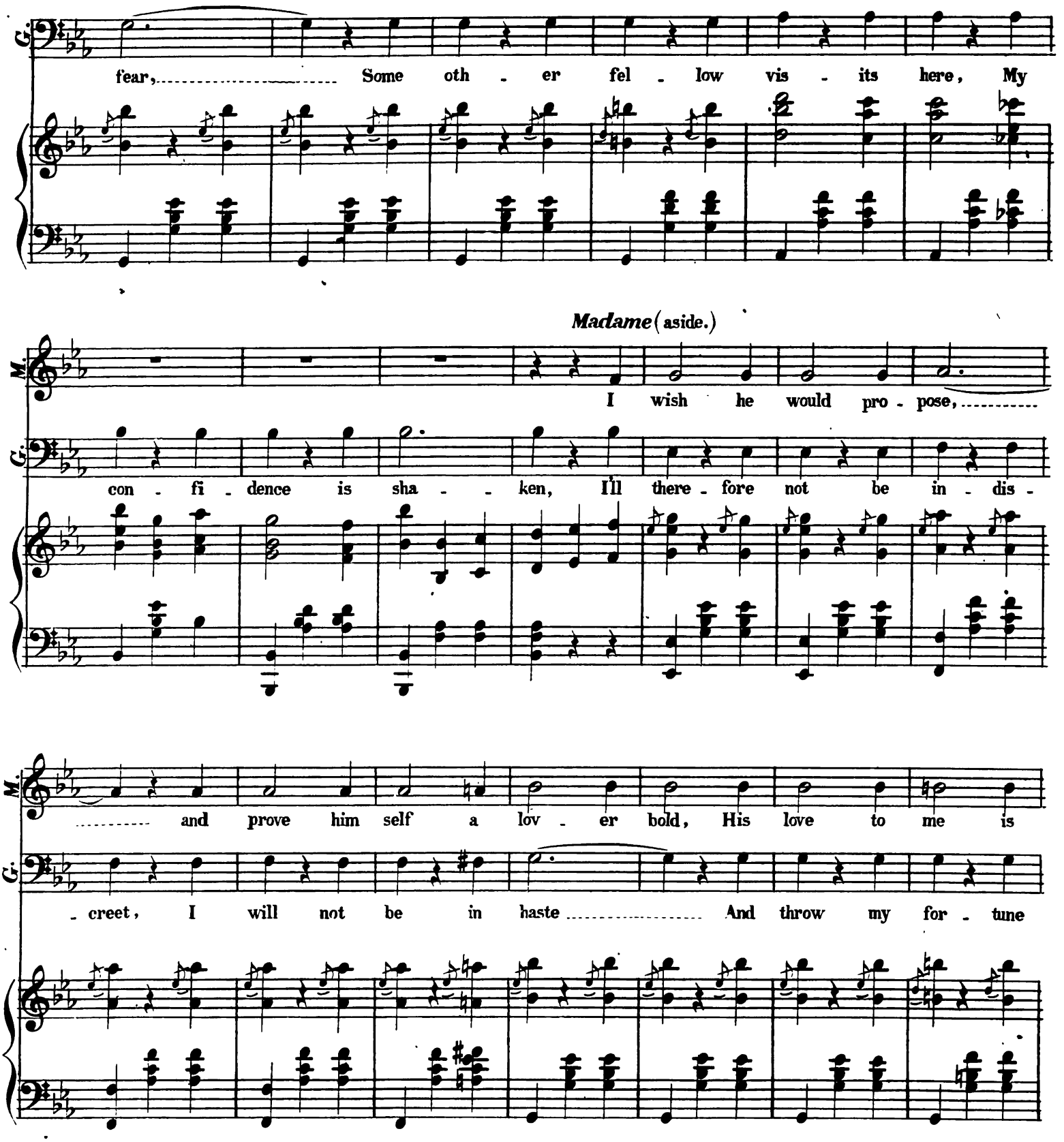
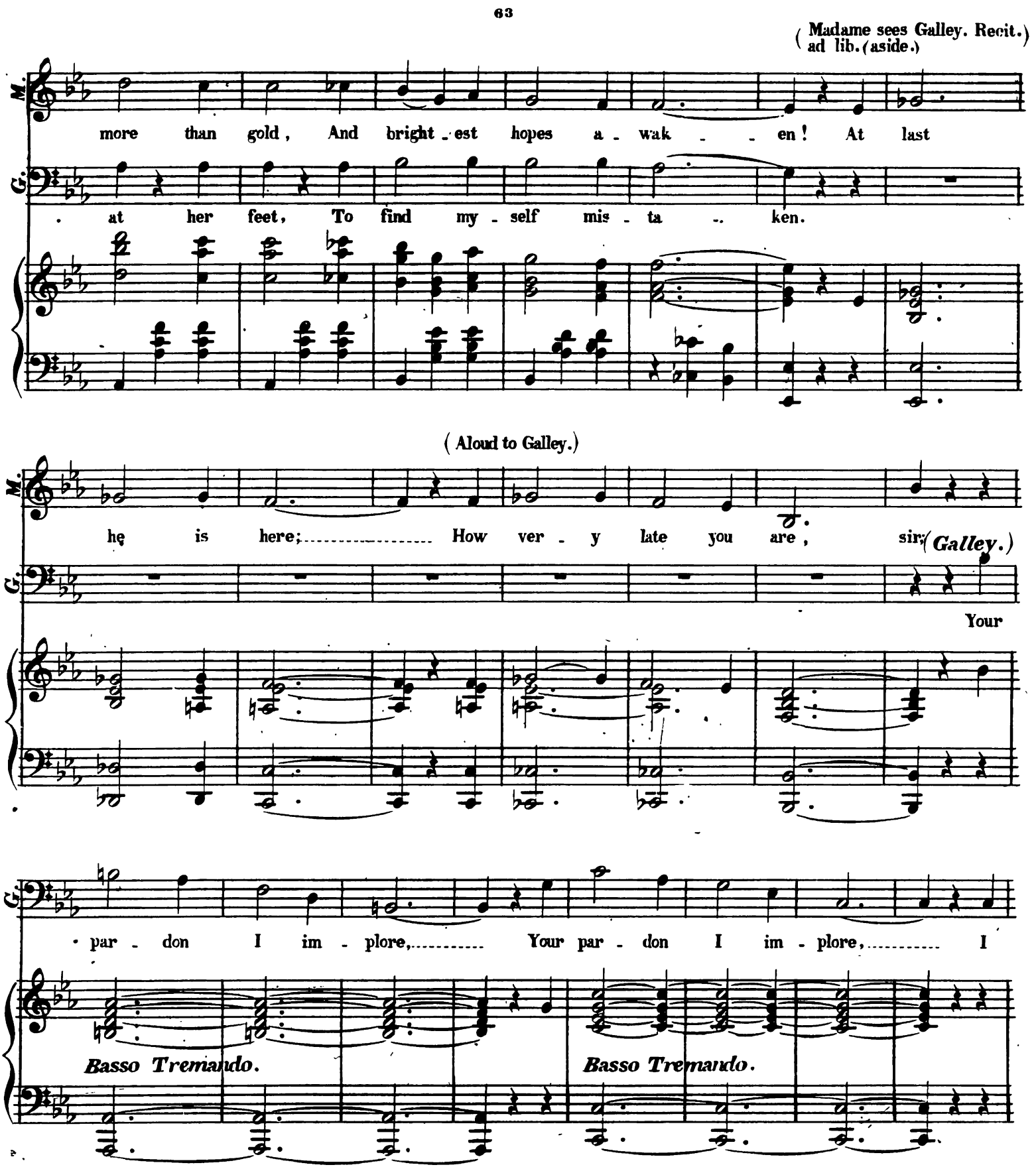
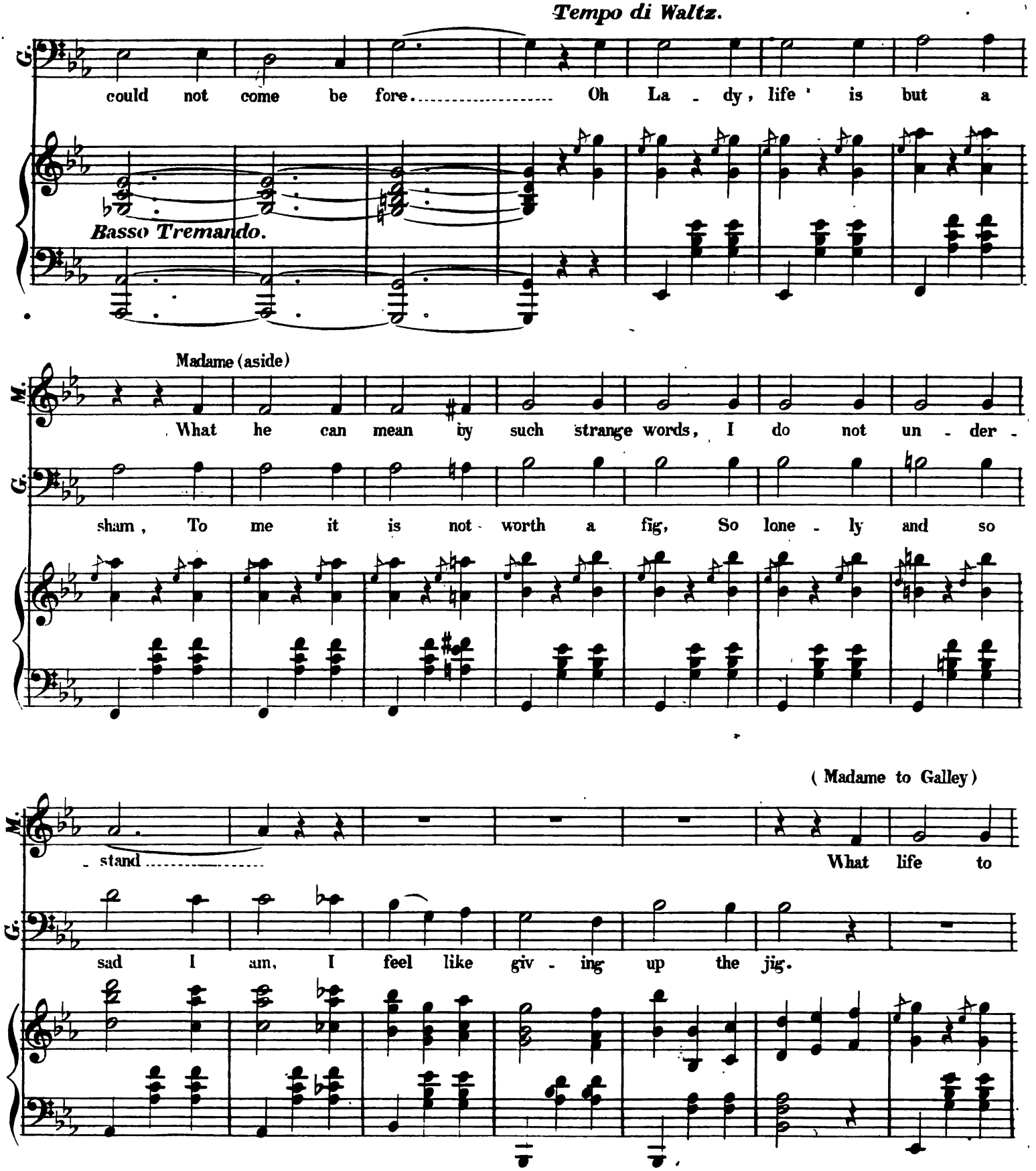
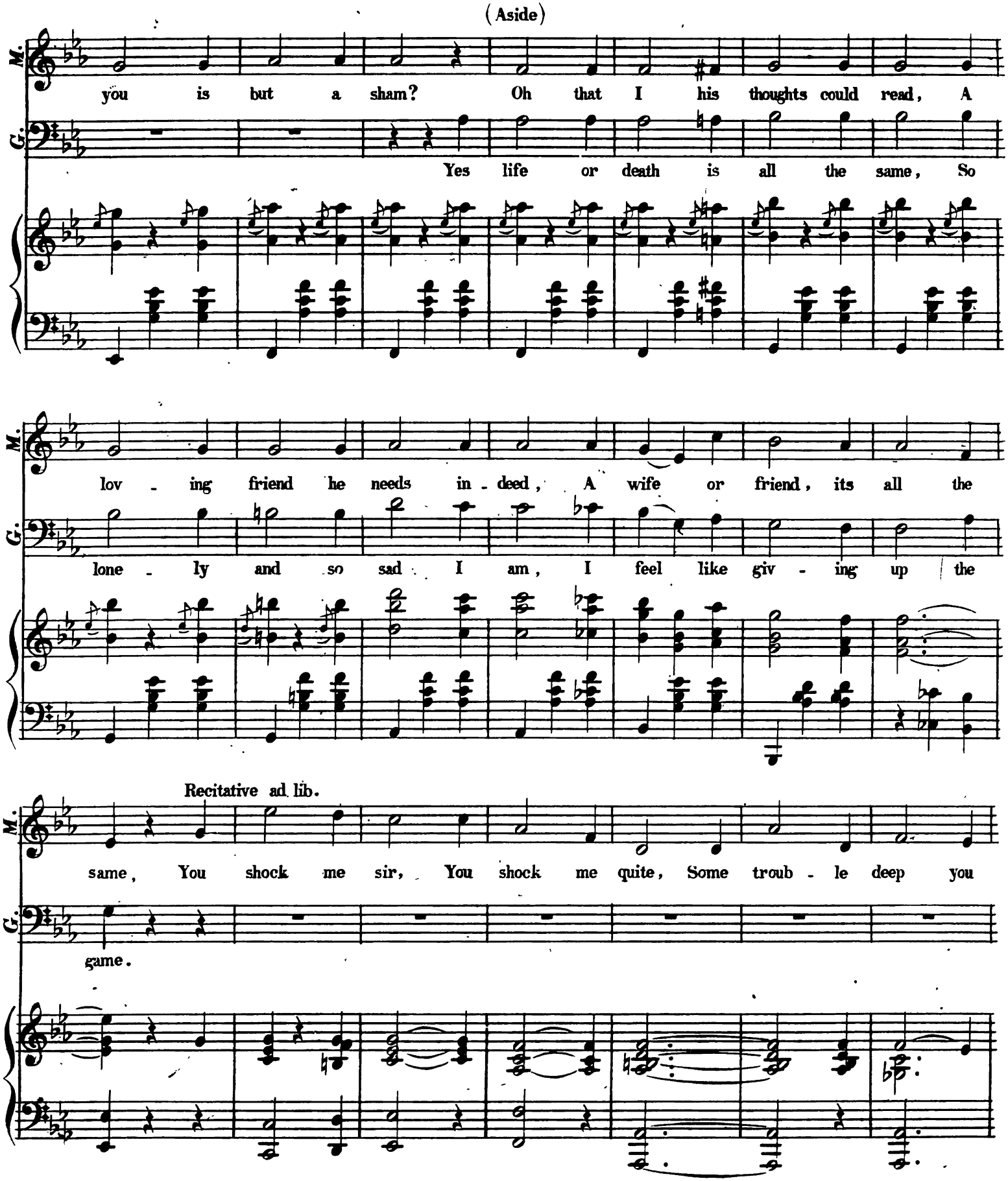
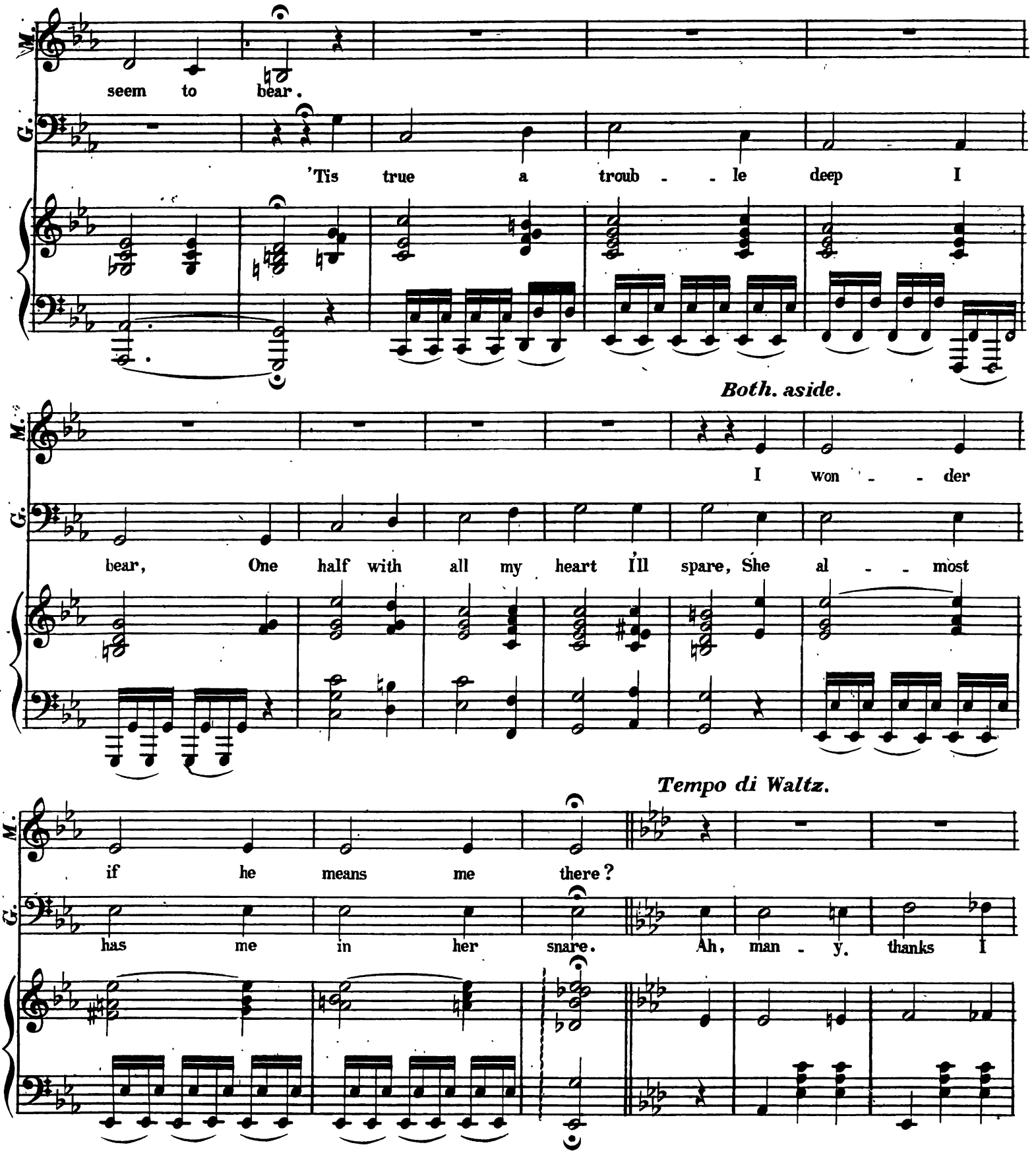

G.
fear, Some oth - er fel - low vis - its here, My
Madame (aside.)
M.
I wish he would pro - pose,
G.
con - fi - dence is sha - ken, I'll there - fore not be in - dis -
M.
and prove him self a lov - er bold, His love to me is
G.
- creet, I will not be in haste And throw my for - tune


(Madame sees Galley. Recit. ad lib. (aside.)
M.
more than gold, And bright - est hopes a - wak - - en! At last
G.
. at her feet, To find my - self mis - ta - - ken.
(Aloud to Galley.)
M.
he is here; How ver - y late you are, sir; (Galley.)
G.
Your
· par - don I im - plore, Your par - don I im - plore, I
Basso Tremando.
Basso Tremando.

Tempo di Waltz.




(Aside)
M.
you is but a sham? Oh that I his thoughts could read, A
G.
Yes life or death is all the same, So
M.
lov - ing friend he needs in - deed, A wife or friend, its all the
G.
lone - ly and so sad I am, I feel like giv - ing up the
Recitative ad lib.
M.
same, You shock me sir, You shock me quite, Some troub - le deep you
G.
game.


M.
seem to bear.
G.
'Tis true a troub - - le deep I
Both. aside.
M.
I won - - der
G.
bear, One half with all my heart I'll spare, She al - - most
Tempo di Waltz.
M.
if he means me there?
G.
has me in her snare. Ah, man - y. thanks I

Both aside.

M. 'Tis on - ly

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

rit.

M. pit - - y moves his breast, He will not ven - ture to pro -

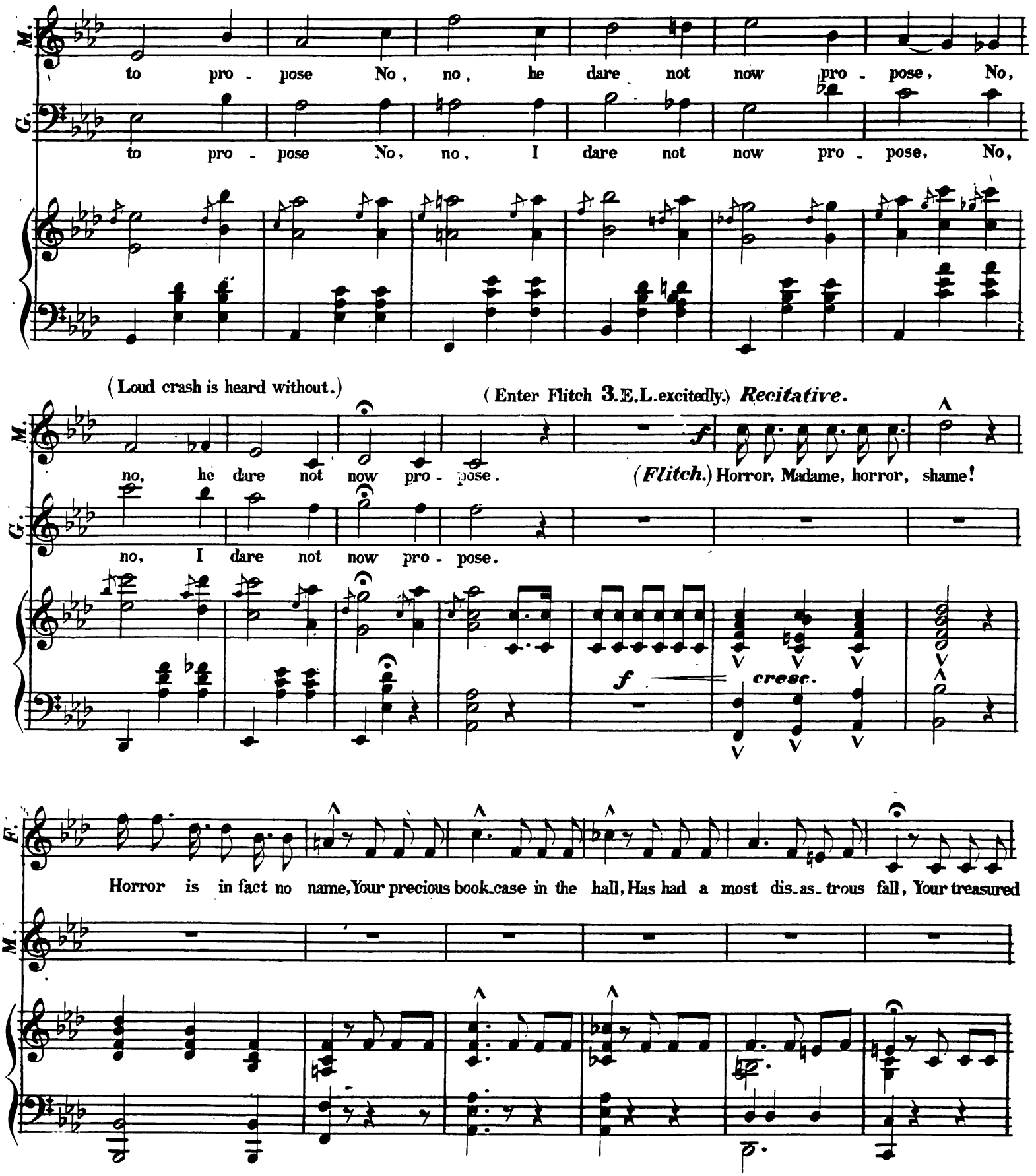
G. pit - - y moves her breast, I dare not ven - ture to pro -

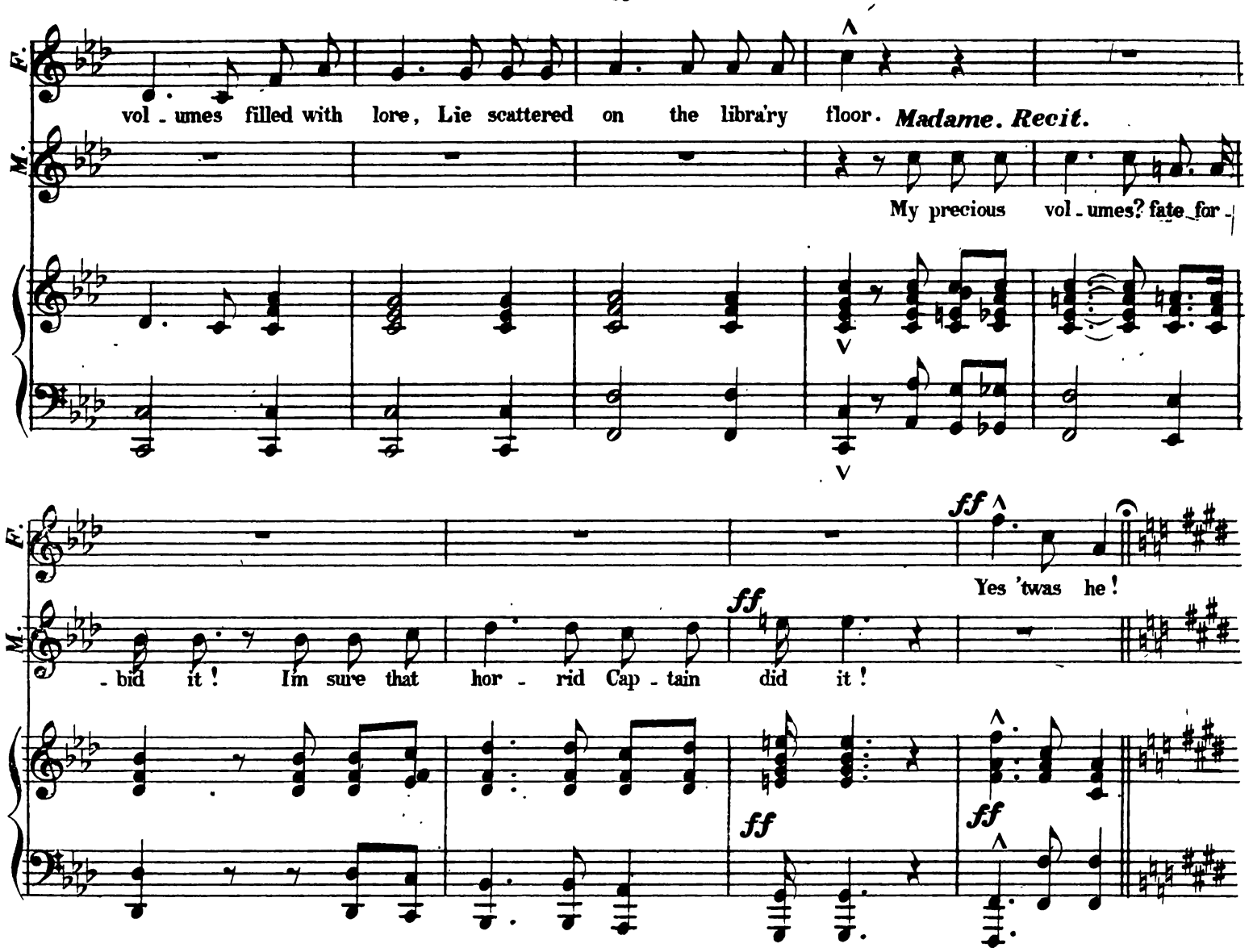
rit.

a tempo.

M. - pose, His ac - tions now his thoughts dis - close, He real - ly wish - es

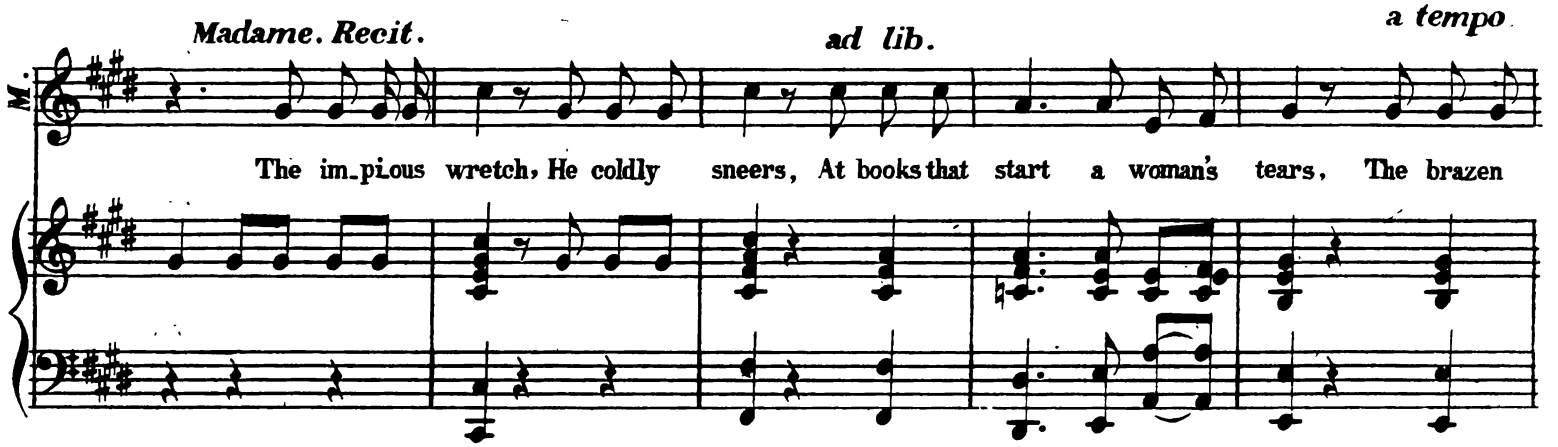
G. - pose, Her ac - tions now her thoughts dis - close, She real - ly wants me

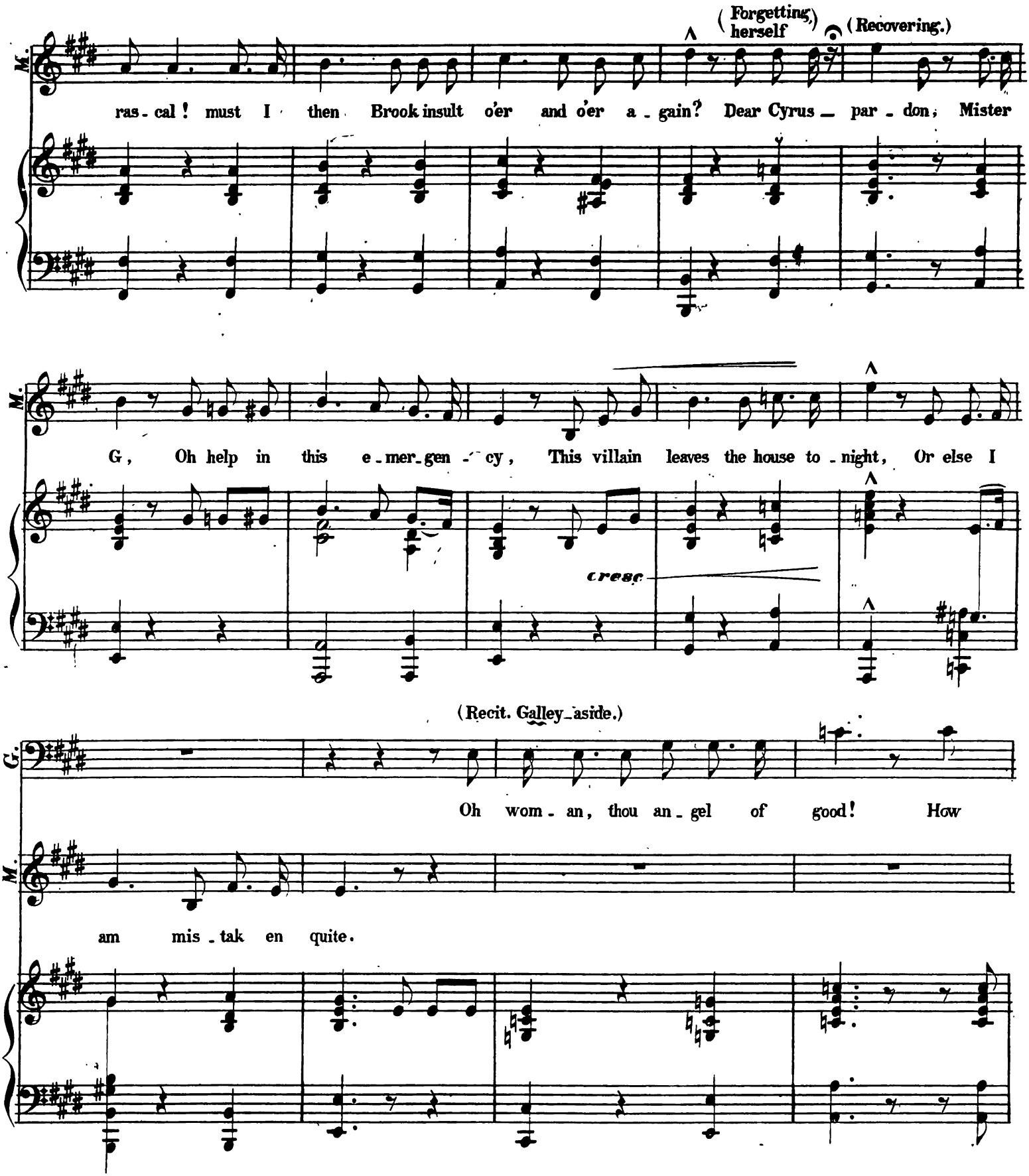

M.
to pro - pose No, no, he dare not now pro - pose, No,
G.
to pro - pose No, no, I dare not now pro - pose, No,
(Loud crash is heard without.)
(Enter Flitch 3.E.L.excitedly.) Recitative.
no, he dare not now pro - pose.
(Flitch.) Horror, Madame, horror, shame!
no, I dare not now pro - pose.
f
cresc.
F.
Horror is in fact no name, Your precious book-case in the hall, Has had a most dis-as-trous fall, Your treasured

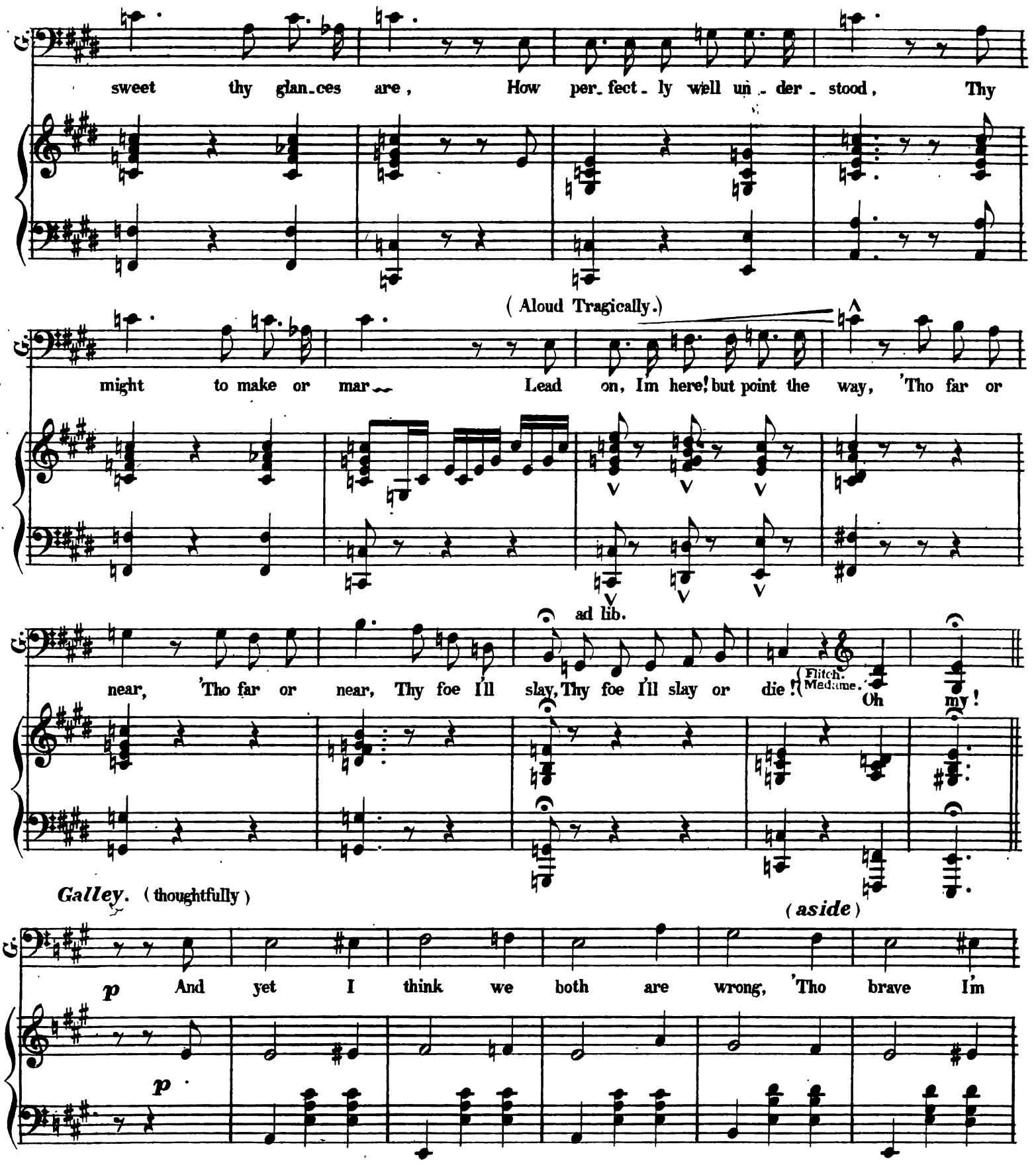


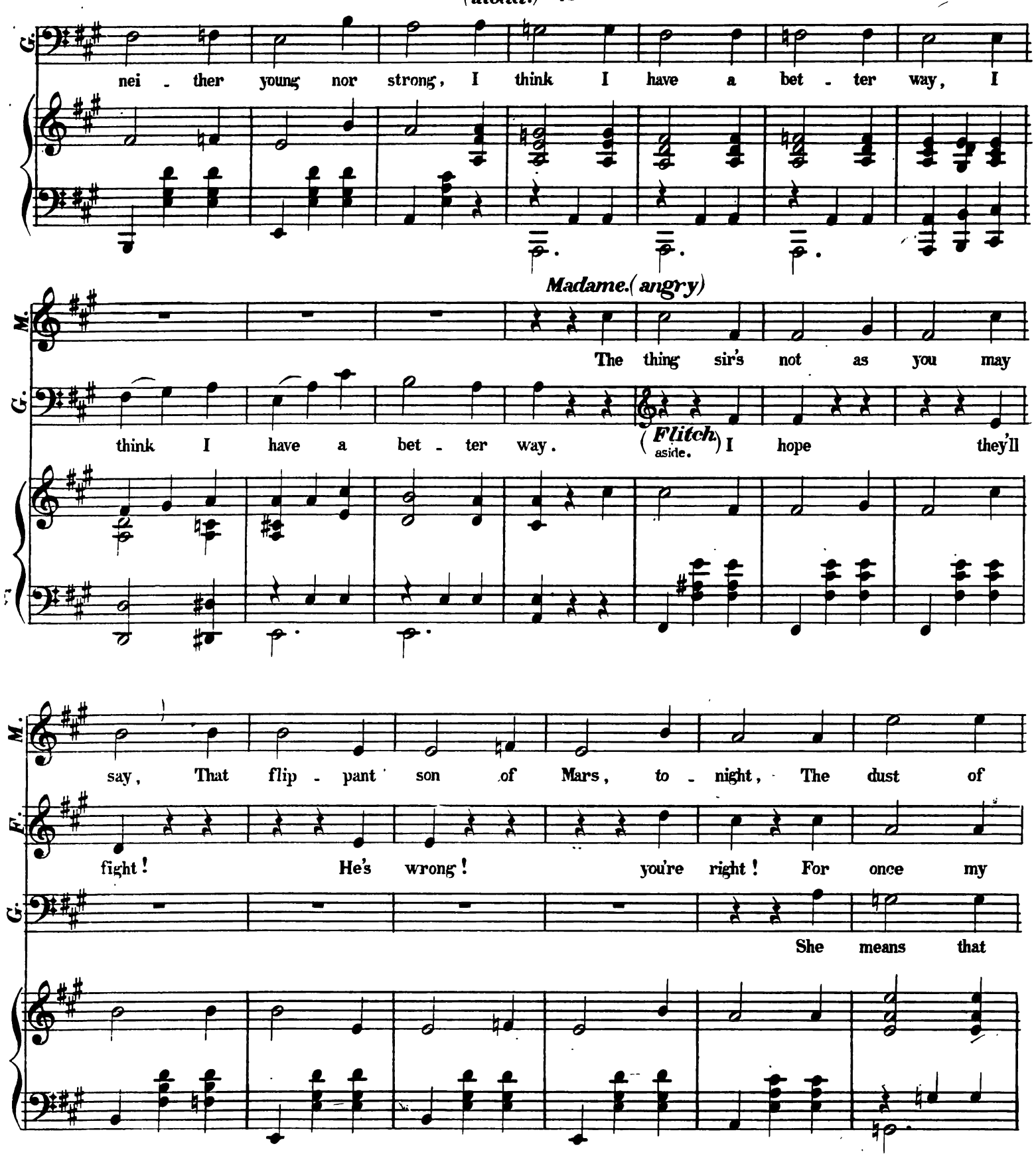
(Madame starts toward D.F. Flitch detains her.)

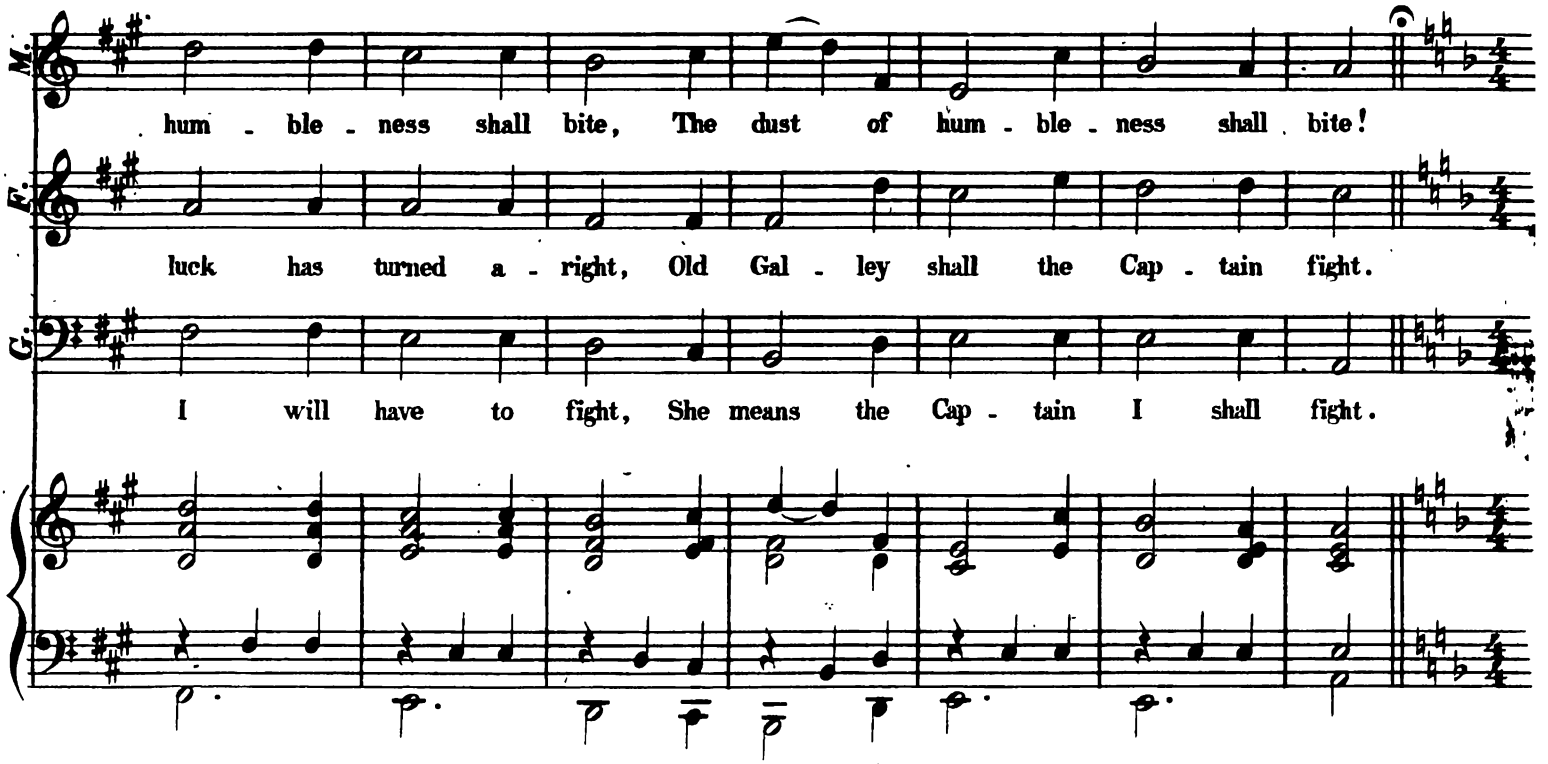
Flitch. They gathered up all the books and — and — (hesitatingly) the Captain told Miss Nora such trash was only fit for the coal bin anyhow (aside) What a fib!




(Forgetting herself)
(Recovering.)
M.
ras - cal! must I then Brook insult o'er and o'er a - gain? Dear Cyrus — par - don; Mister
M.
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.

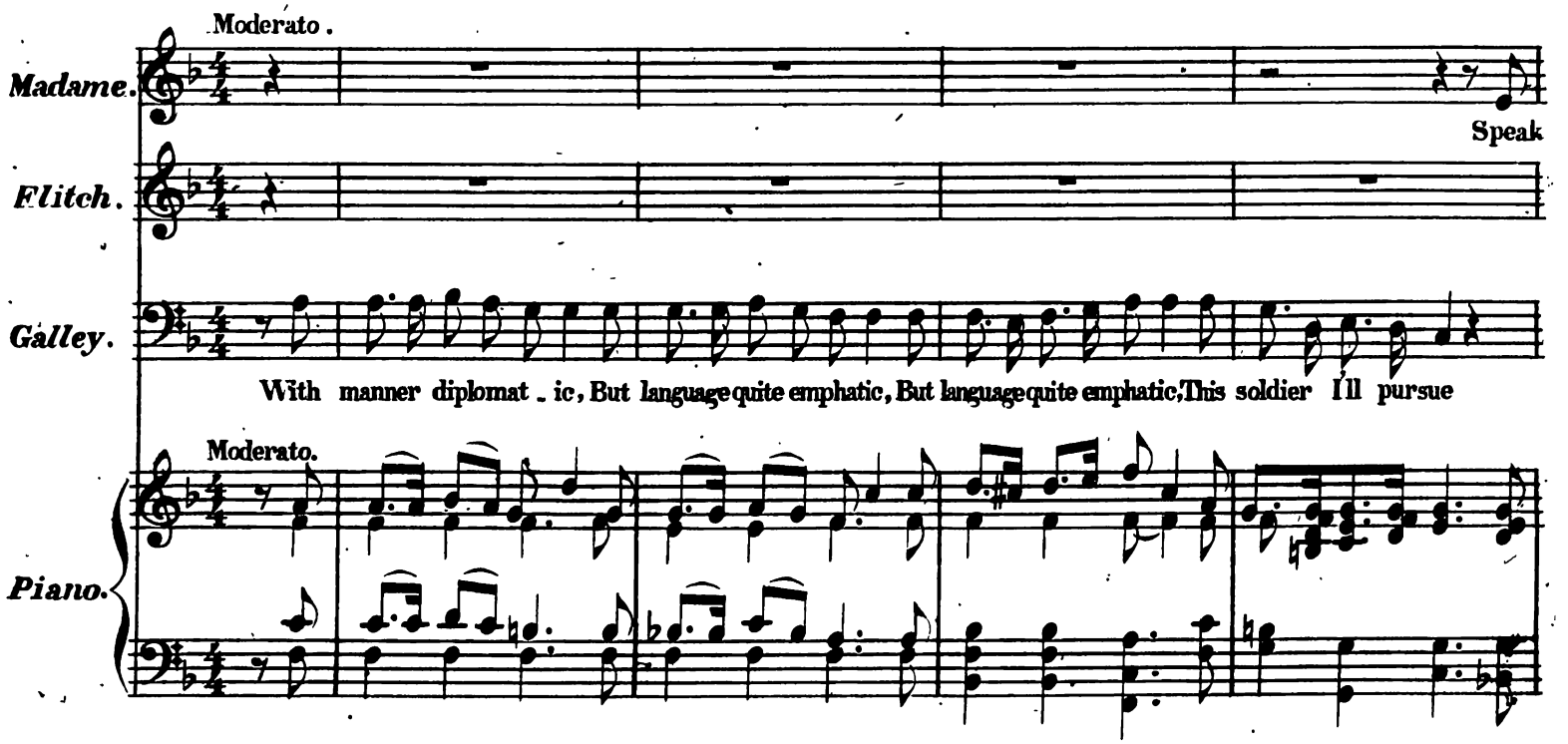

sweet thy glan_ces are, How per_fect_ly well un_der_stood, Thy
(Aloud Tragically.)
might to make or mar Lead on, I'm here! but point the way, 'Tho far or
ad lib.
near, 'Tho far or near, Thy foe I'll slay, Thy foe I'll slay or die!
(Flitch. Madame.
Oh my!
Galley. (thoughtfully)
(aside)
p And yet I think we both are wrong, 'Tho brave I'm
p

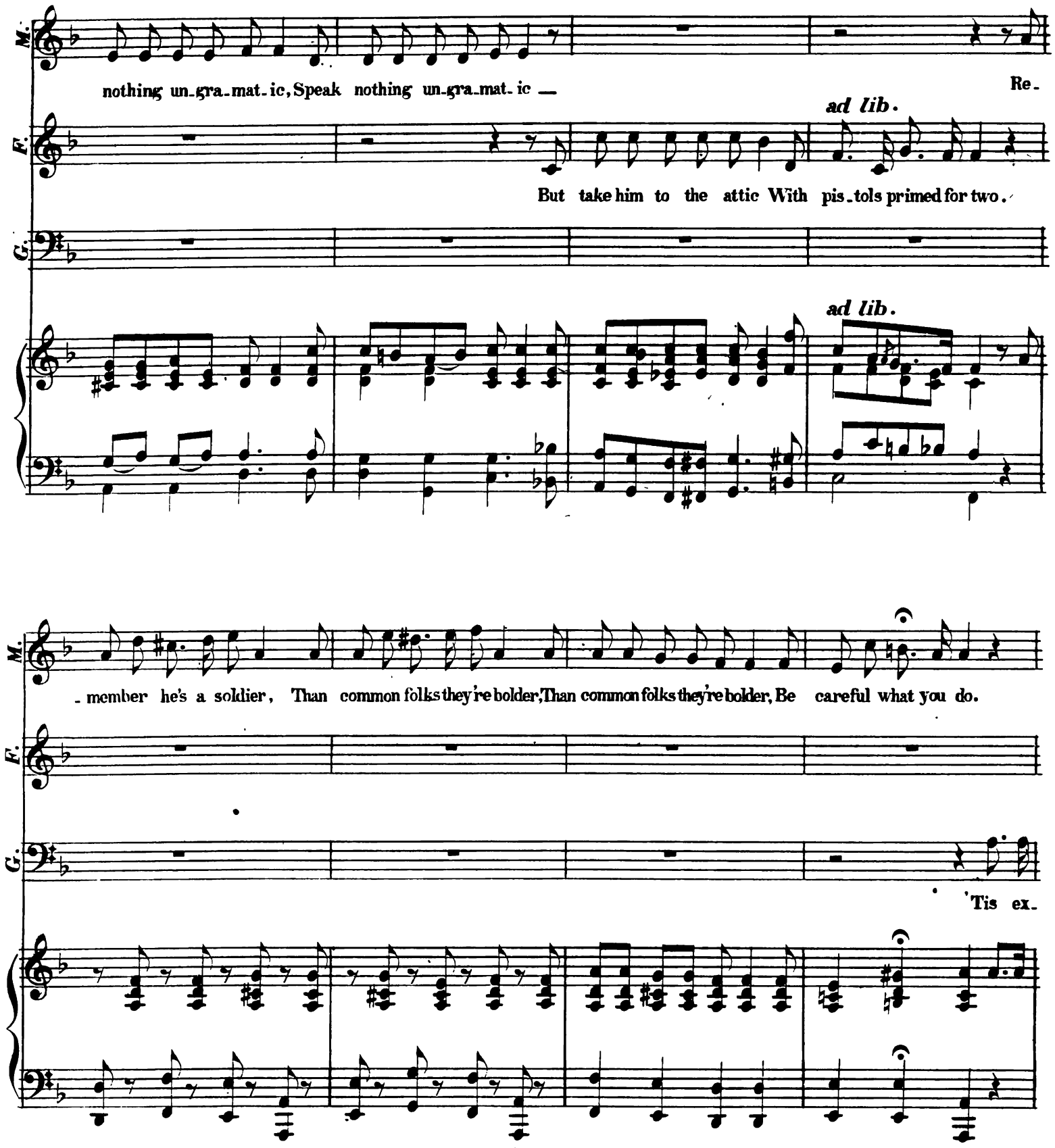

G.
nei - ther young nor strong, I think I have a bet - ter way, I
Madame.(angry)
M.
The thing sir's not as you may
G.
think I have a bet - ter way. (Flitch aside.) I hope they'll
M.
say, That flip - pant son of Mars, to - night, The dust of
F.
fight! He's wrong! you're right! For once my
G.
She means that

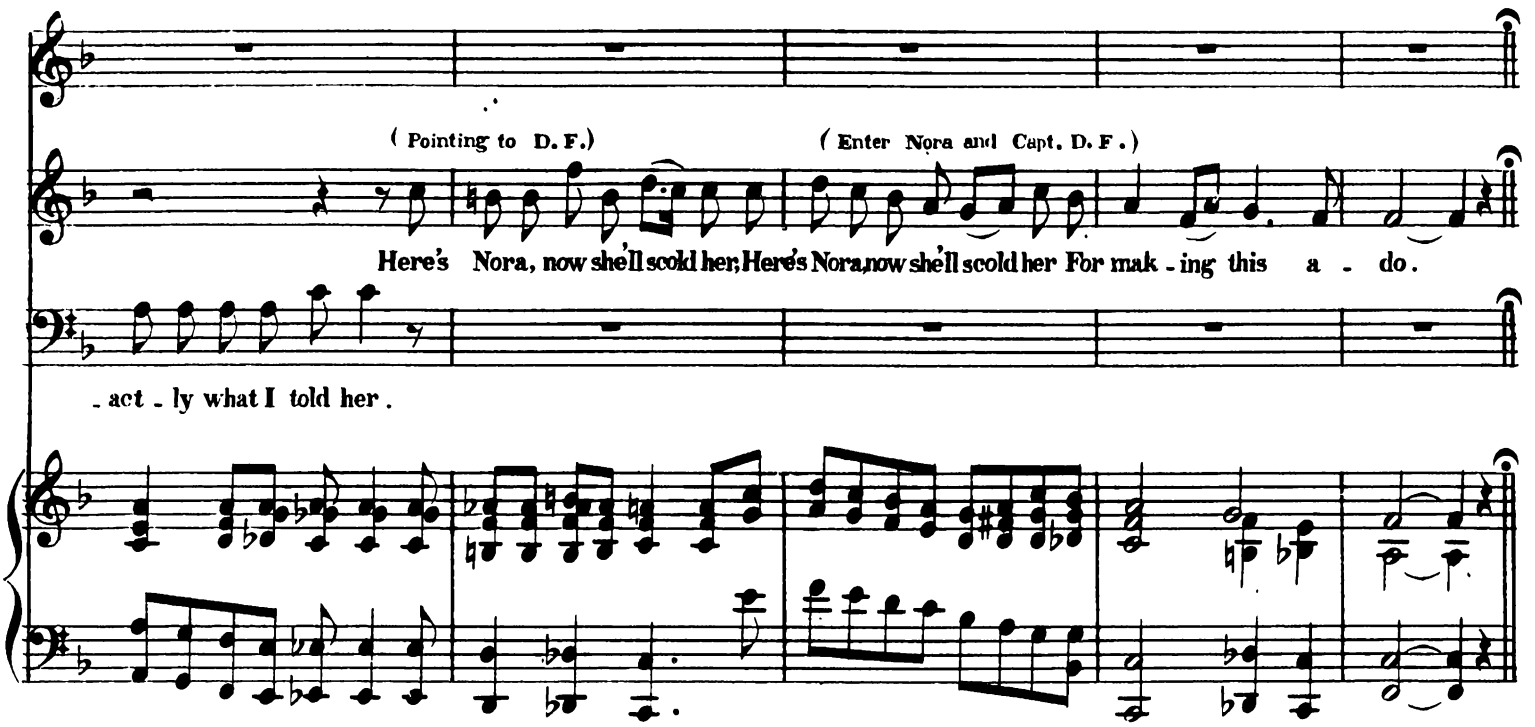


TRIO (*WITH MANNER DIPLOMATIC.*)

Madame, Galley and Flitch.




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.
ad lib.
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-



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 stealthi- - ly, 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! Flitch!

Capt. (Defiantly) Let them beware! (Flitch 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 ar- - rival 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)

Recit. Nora.

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

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

Recit. Madame.

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

NORA.

N. Her words no ray of hope im - part, Oh ad lib. hea - vy, hea - vy is my rit.

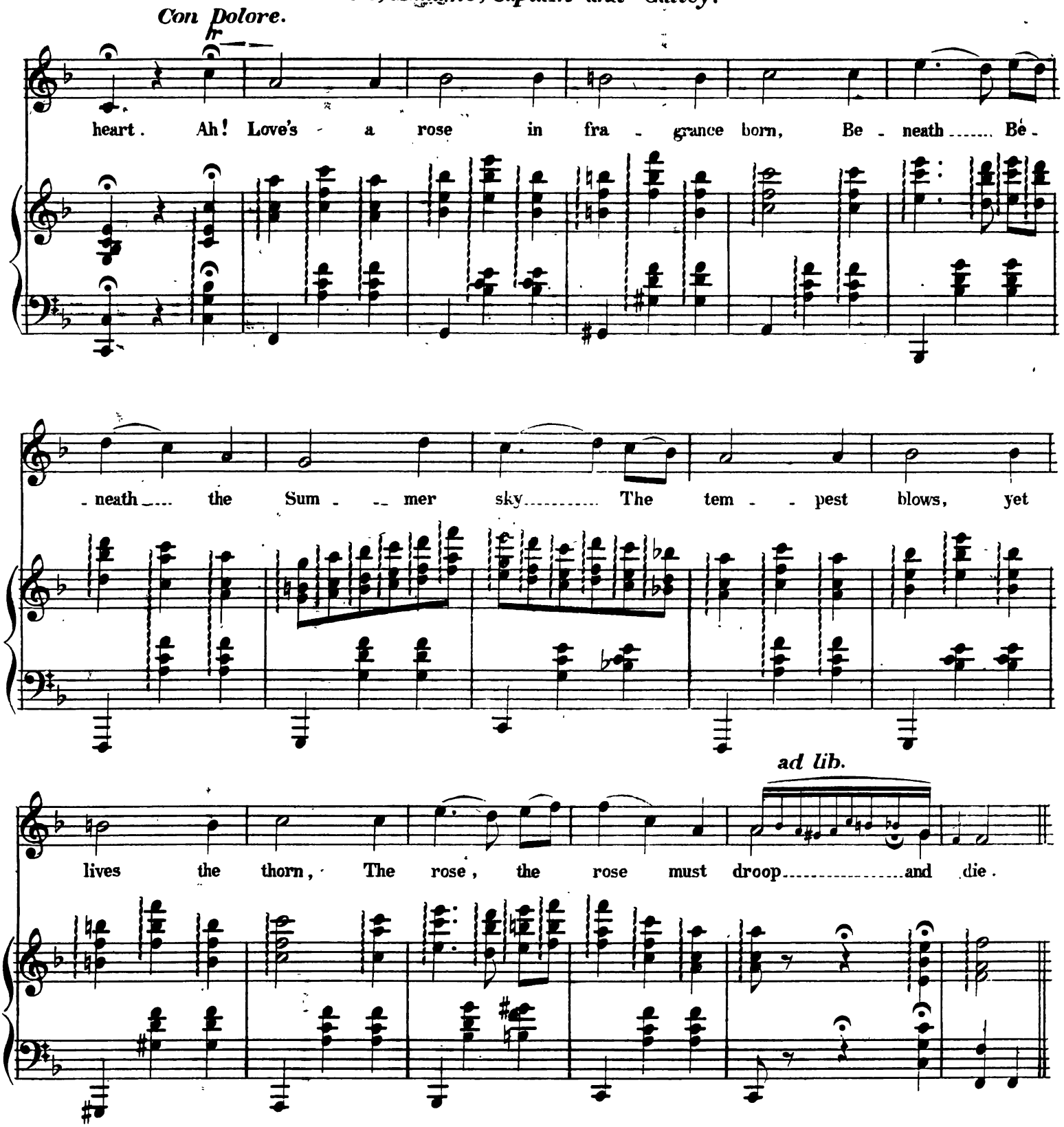
M. say!

LOVE'S A ROSE.

SOLO QUARTETTE And FULL CHORUS.

Nora, Madame, Captain and Galley.

Con Dolore.



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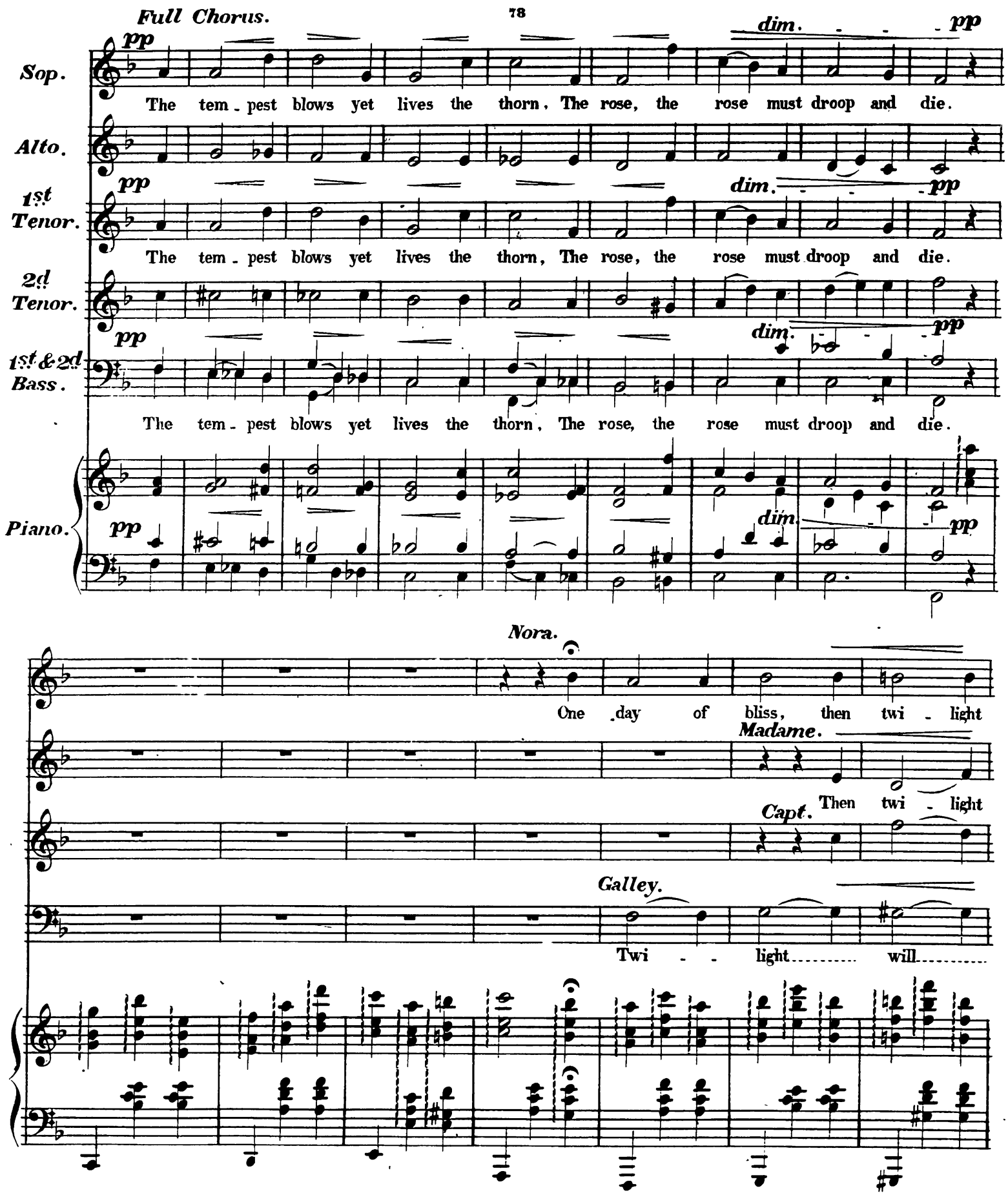
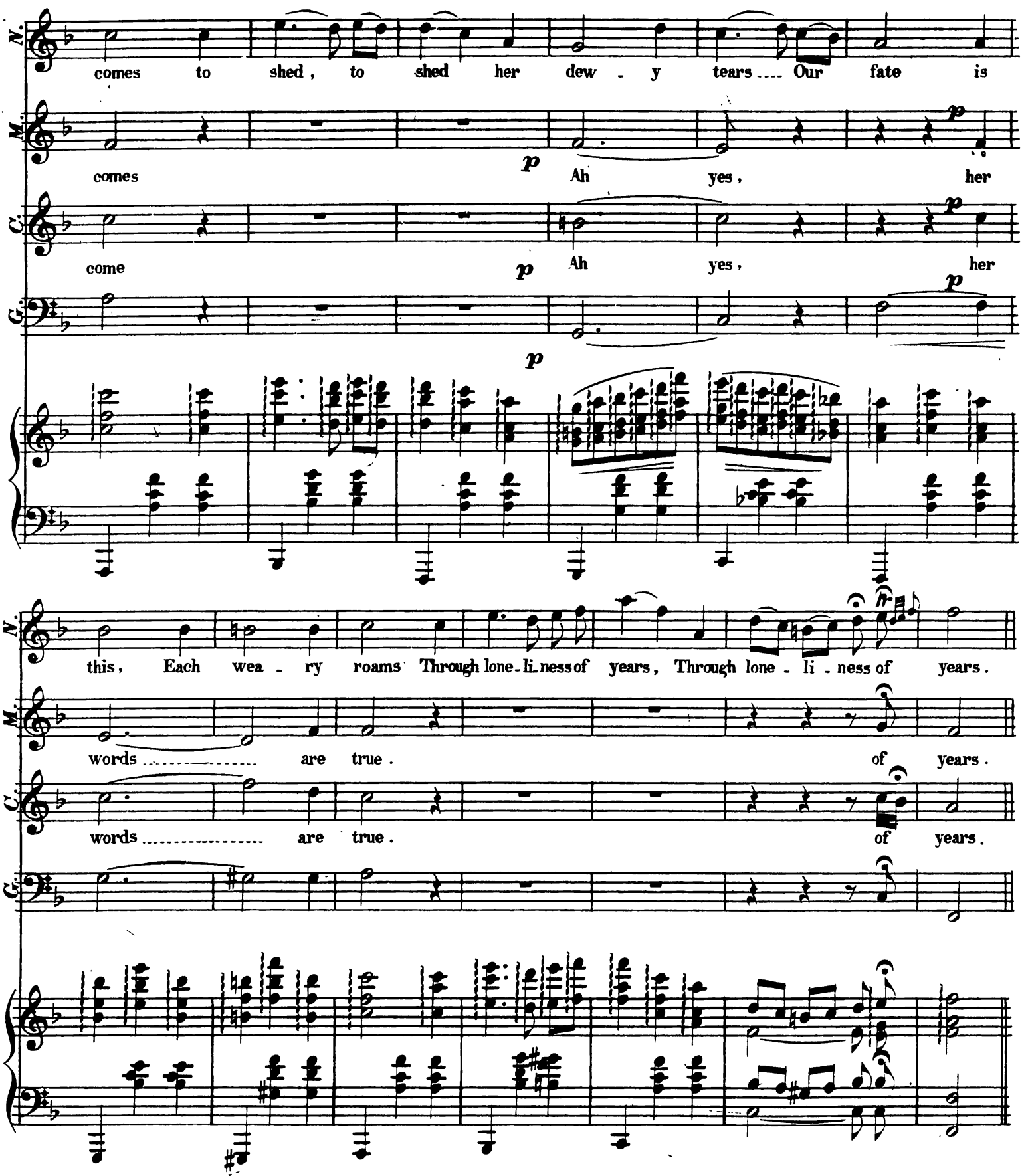
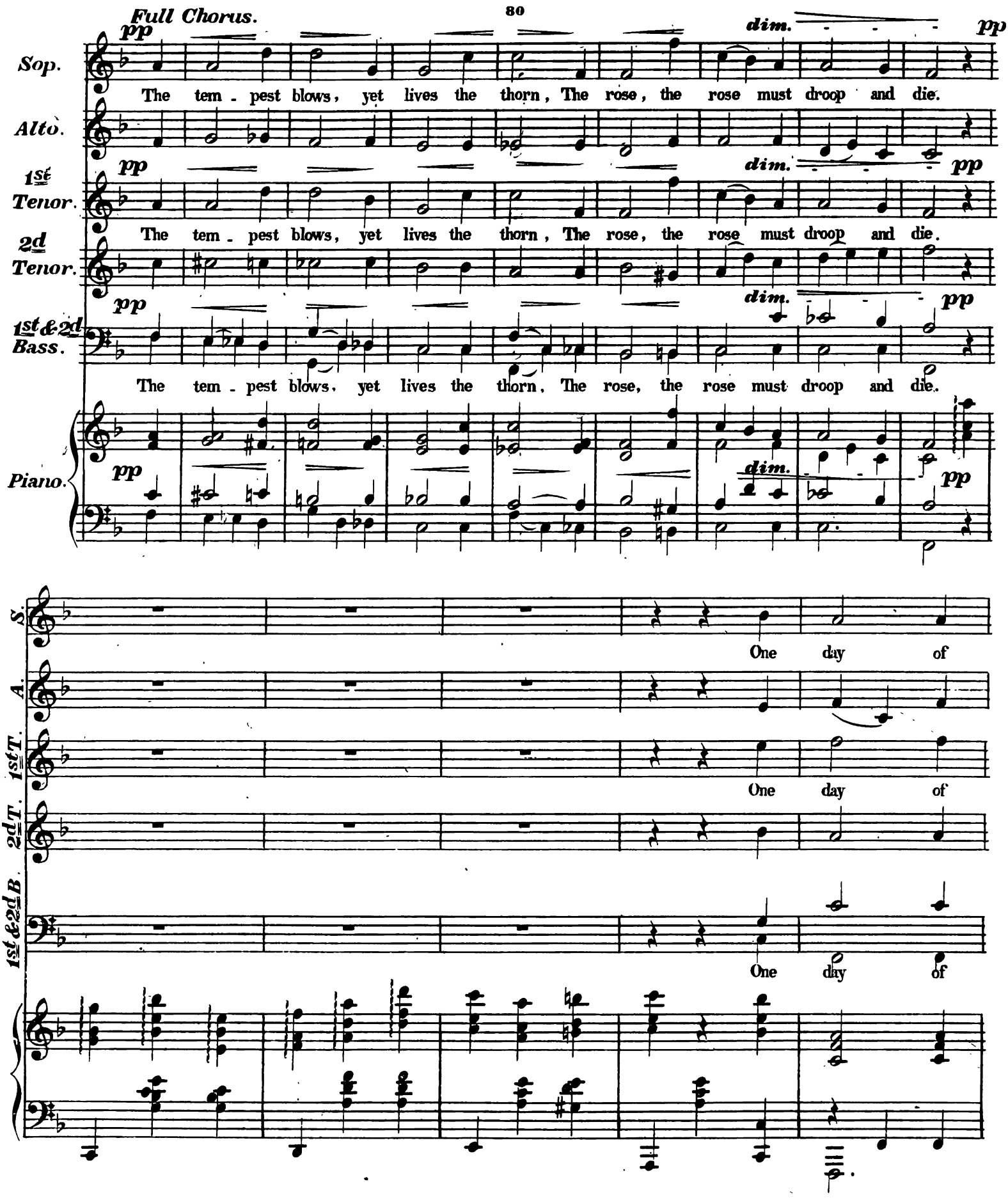
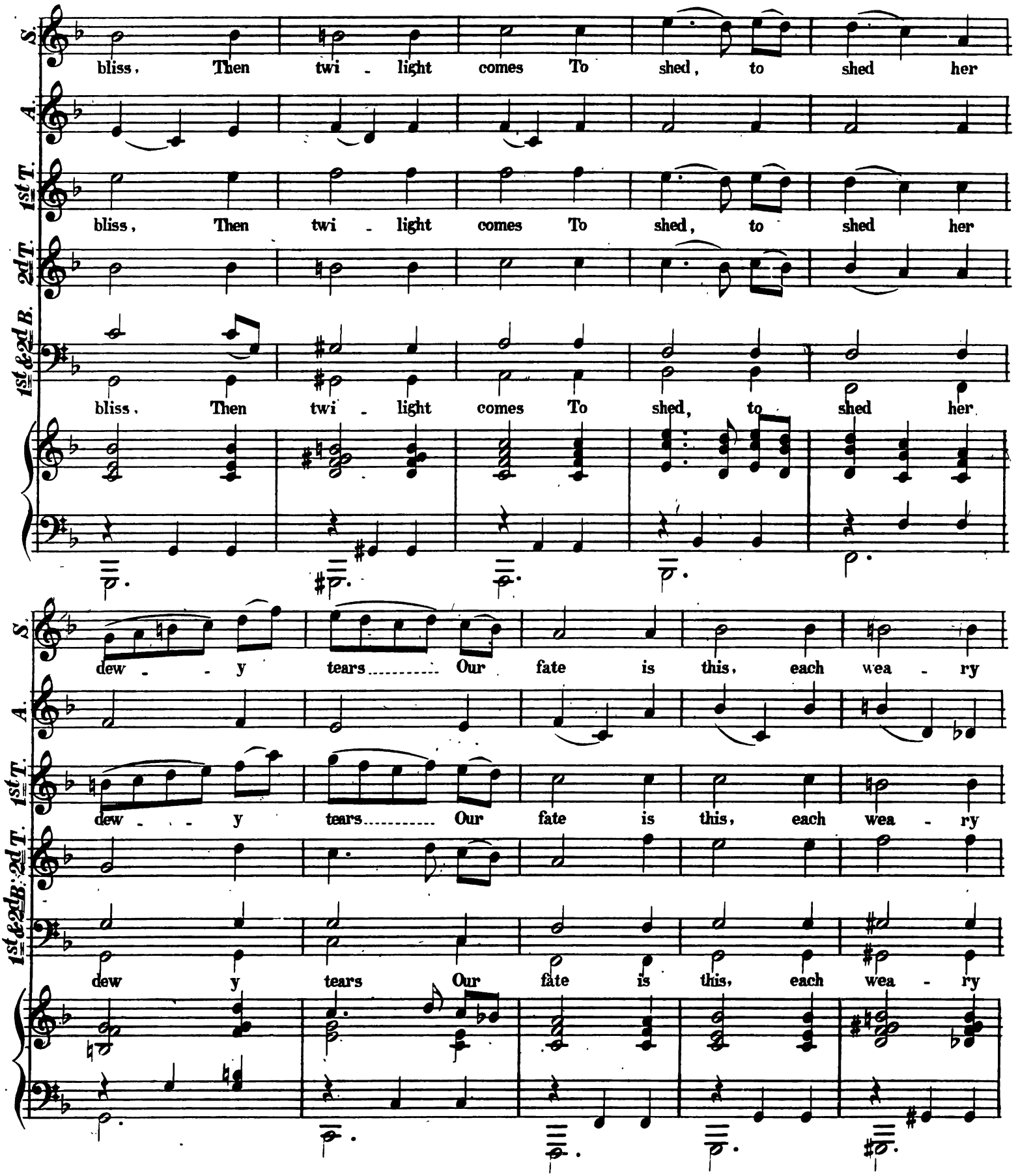
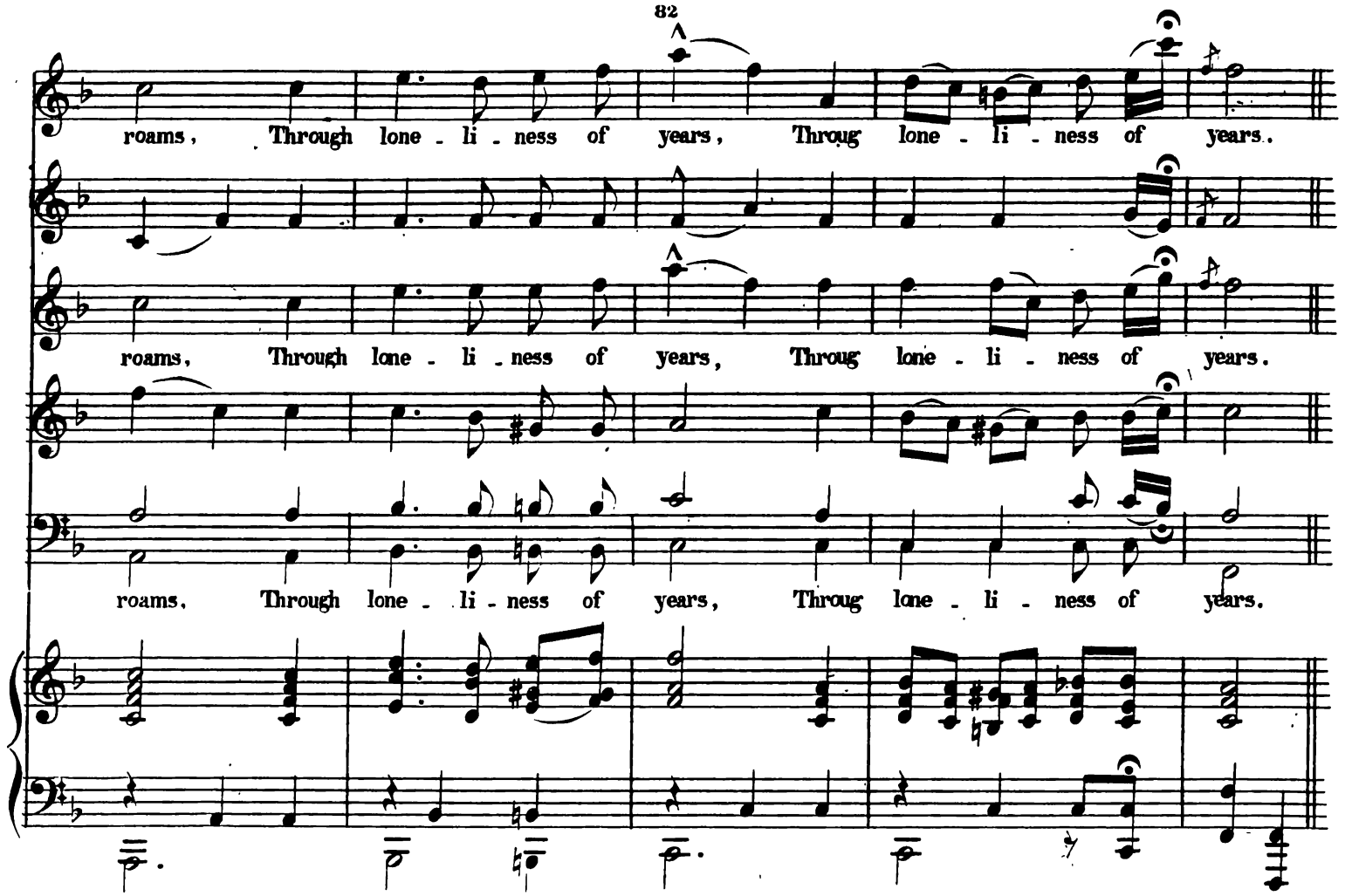

Full Chorus.
pp
dim.
pp
Sop.
The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.
Alto.
1st Tenor.
The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.
2d Tenor.
1st & 2d Bass.
The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.
Piano.
Nora.
One day of bliss, then twi - light
Madame.
Then twi - light
Capt.
Galley.
Twi - - light 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
G.
p
p
this, Each wea - ry roams Through lone - li - ness of years, Through lone - li - ness of years.
words ..... are true. of years.
words ..... are true. of years.


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.
The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.
2d Tenor.
1st & 2d Bass.
The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.
Piano.
S.
One day of
A.
One day of
1st T.
One day of
2d T.
1st & 2d B.
One day of


S.
A.
1st T.
2d T.
1st & 2d B.
bliss, Then twi - light comes To shed, to shed her
bliss, Then twi - light comes To shed, to shed her
bliss, Then twi - light comes To shed, to shed her
dew - - y tears..... Our fate is this, each wea - ry
dew - - y tears..... Our fate is this, each wea - ry
dew y tears Our fate is this, each wea - ry



(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.	***Nora.***	***Captain.***
R.	***C.***	***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.*

M. child — then daughter know, Yon caitiff, straight-way hence must go. Oh wretched fate, To be the

f *f*

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

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Madame
(furiously.)

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

sf

Risoluto. *Impetuoso.* *cresc. accel.*

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

Impetuoso. *cres* - -

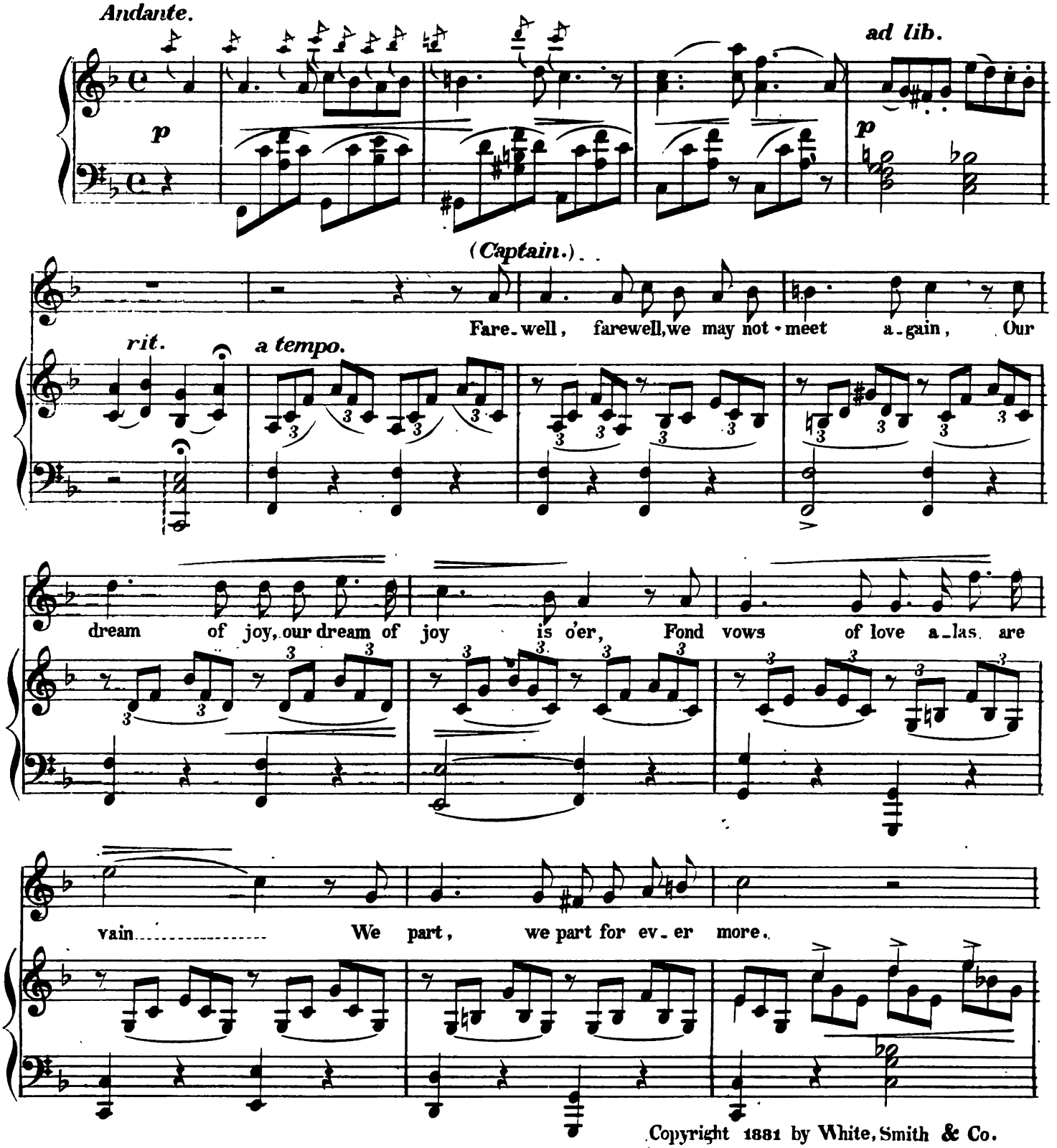
M. name, My hate shall ev - - er be the same.

- *cen* - - *do.* *sff*

DUETT-NORA AND CAPTAIN.

Quartette-Nora Captain La Font & Galley.

— WITH CHORUS. —



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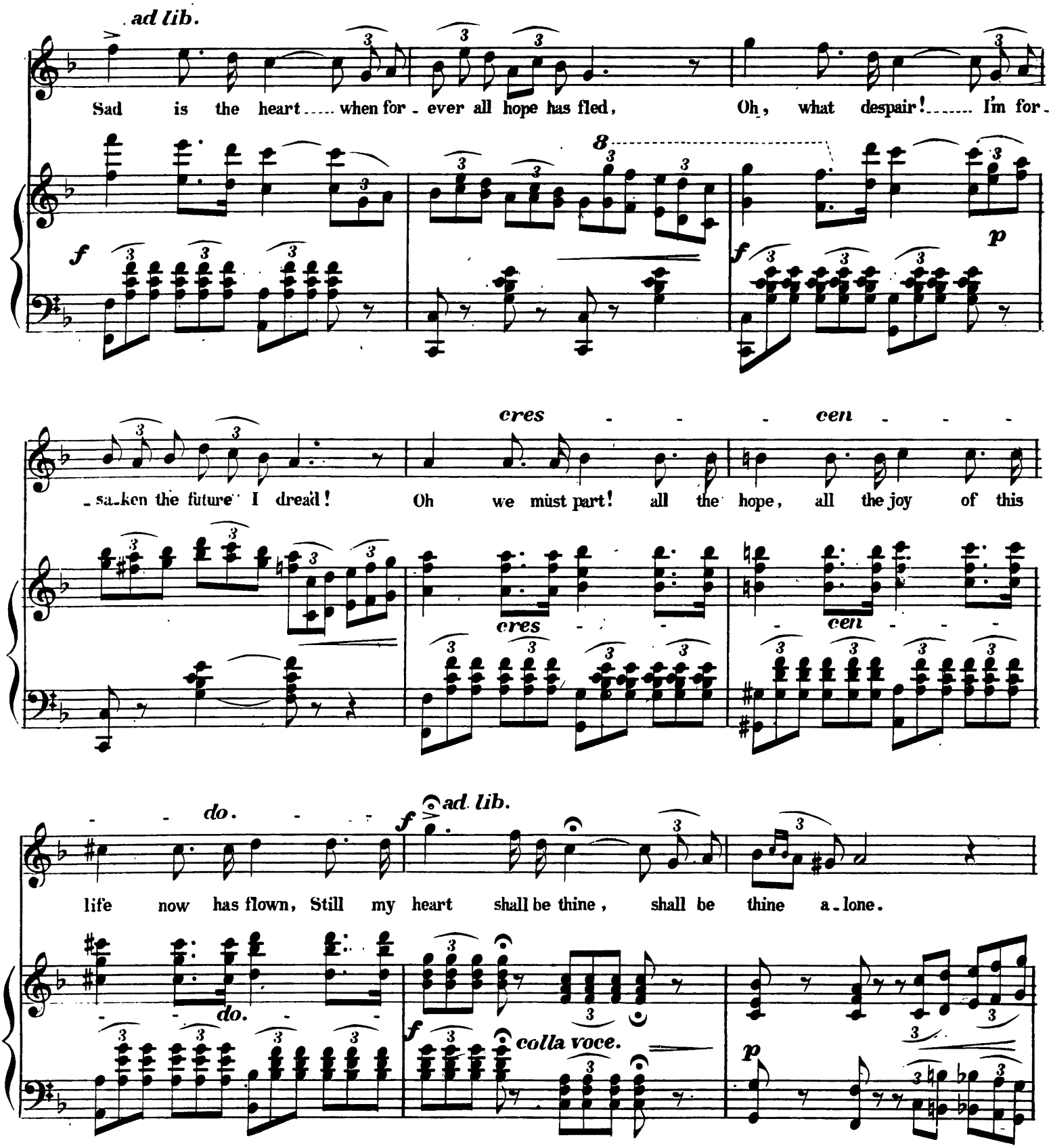
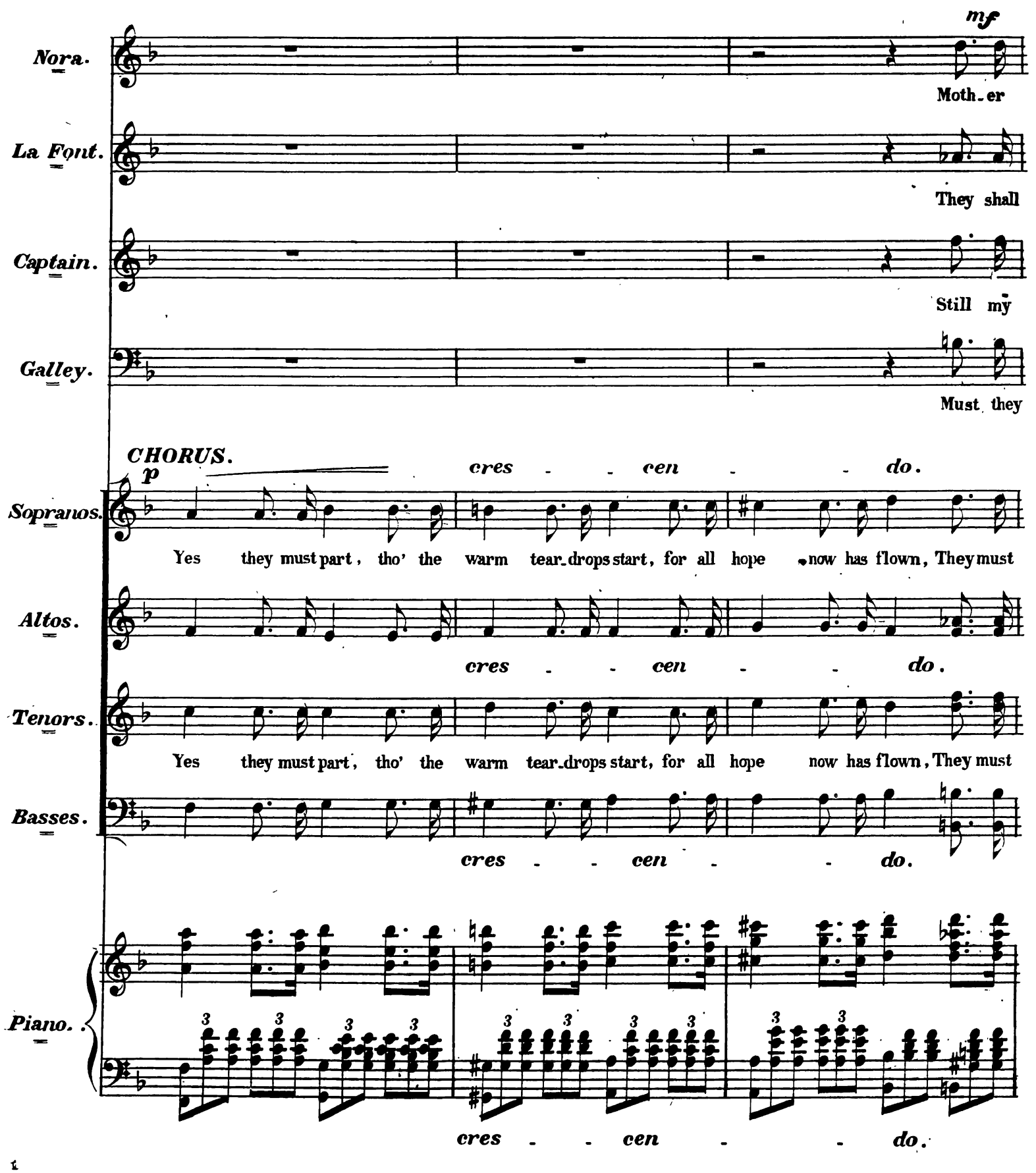

ad lib.
Sad is the heart..... when for - ever all hope has fled, Oh, what despair!..... I'm for-

- sa-ken the future I dread! Oh we must part! all the hope, all the joy of this
cres - - - cen - - -
cres - - - cen - - -
- - do. - - -
life now has flown, Still my heart shall be thine, shall be thine a-lone.
ad lib.
do.
colla voce.


mf
Nora.
Moth-er
La Font.
They shall
Captain.
Still my
Galley.
Must they
CHORUS.
p
cres - - cen - - do.
Sopranos.
Yes they must part, tho' the warm tear-drops start, for all hope now has flown, They must
Altos.
cres - - cen - - do.
Tenors.
Yes they must part, tho' the warm tear-drops start, for all hope now has flown, They must
Basses.
cres - - cen - - do.
Piano.
cres - - cen - - do.

ad - - lib.

a Tempo.

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

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

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

G. part yes hope has flown must it be?

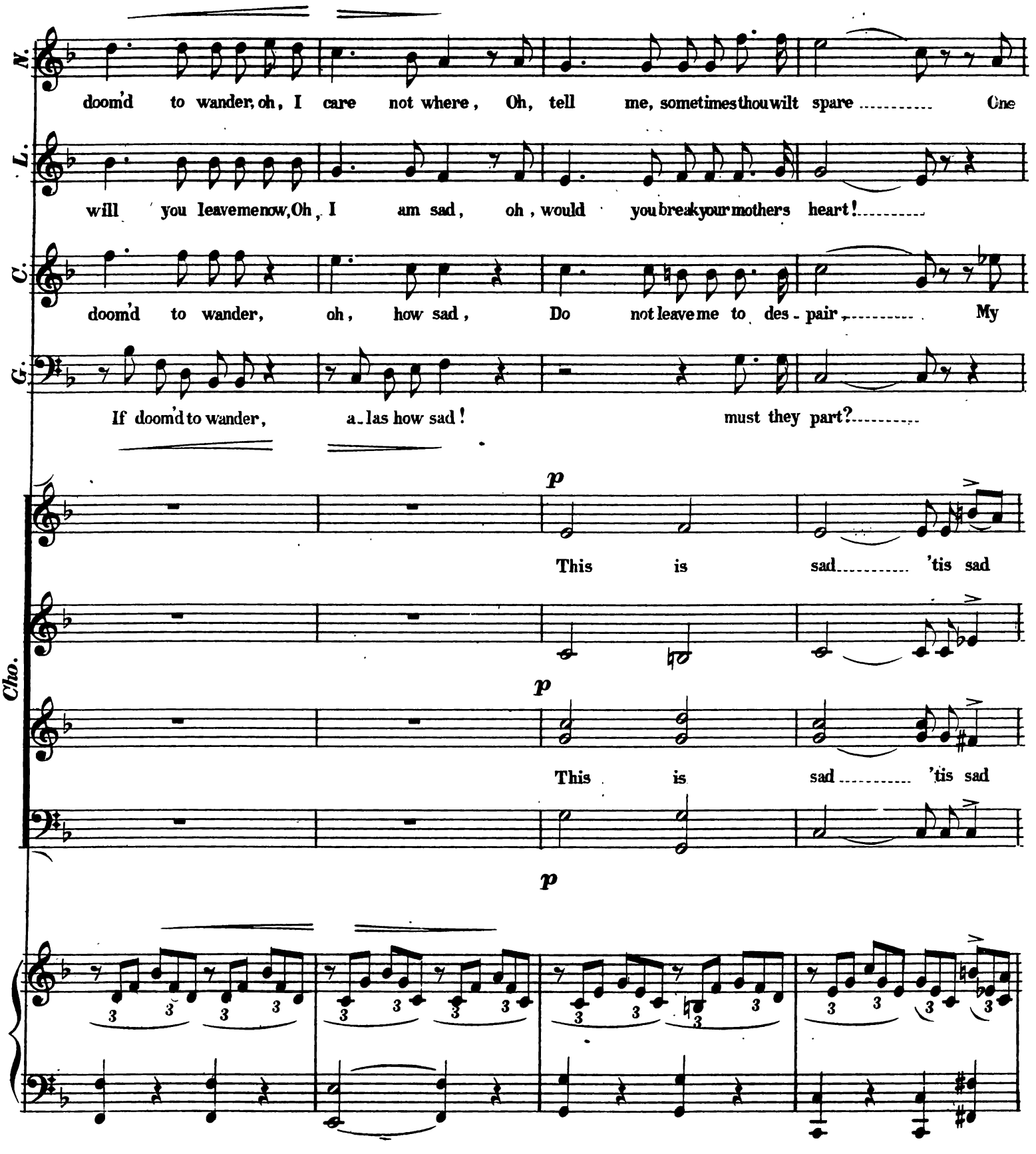
Cho. *f* part..... *p* They must part.

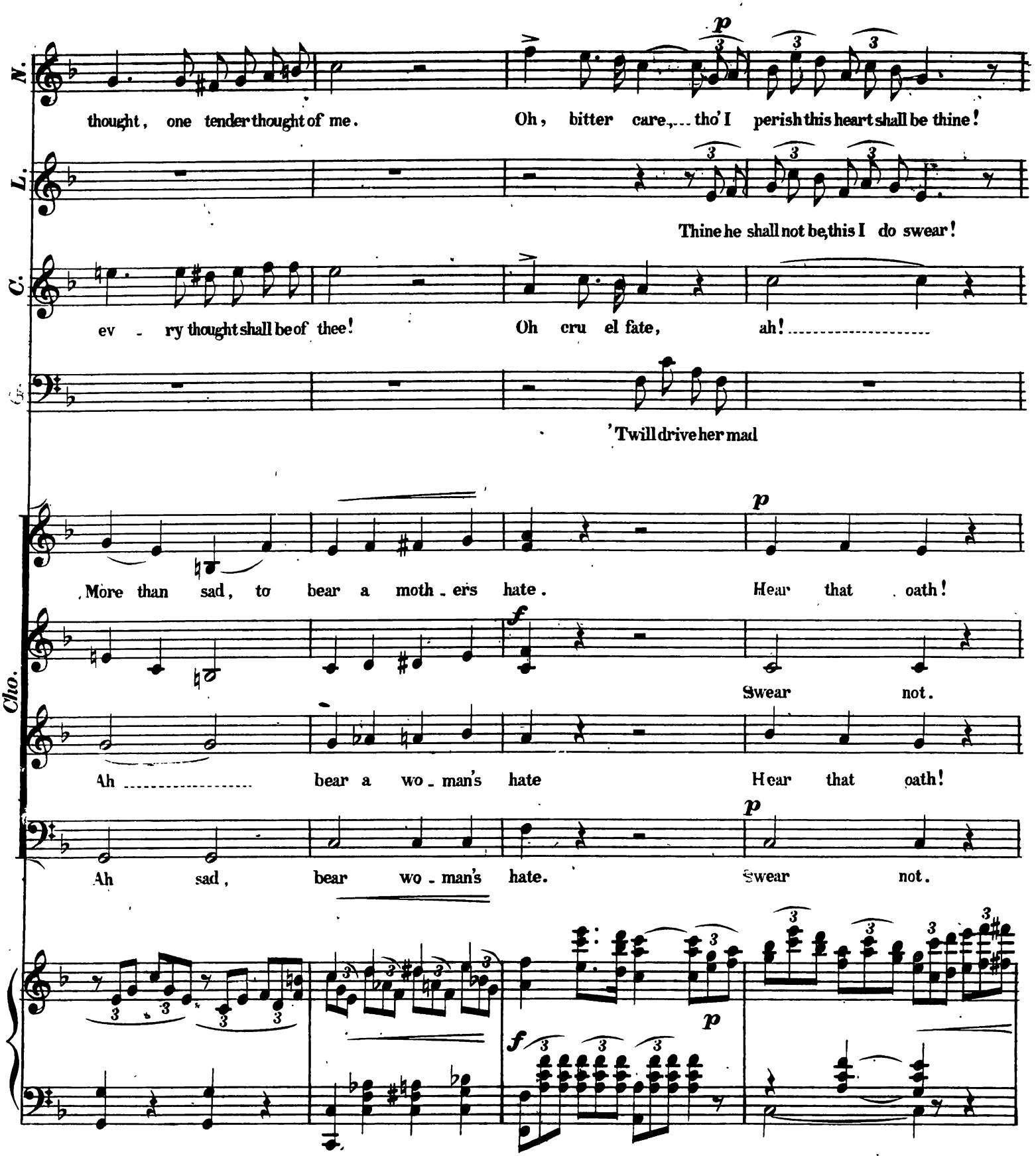
f part..... *p* They must part.

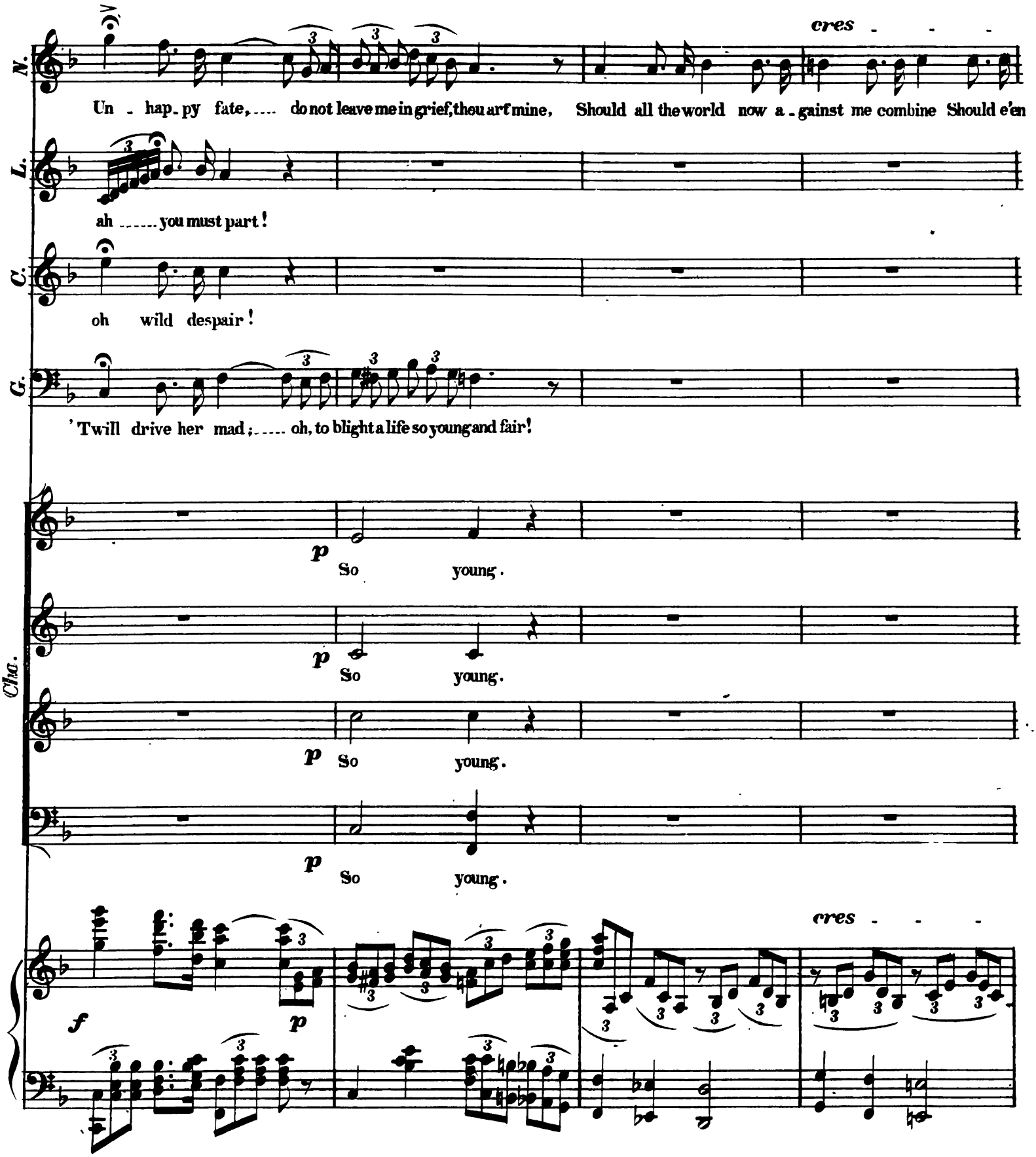
f *p*

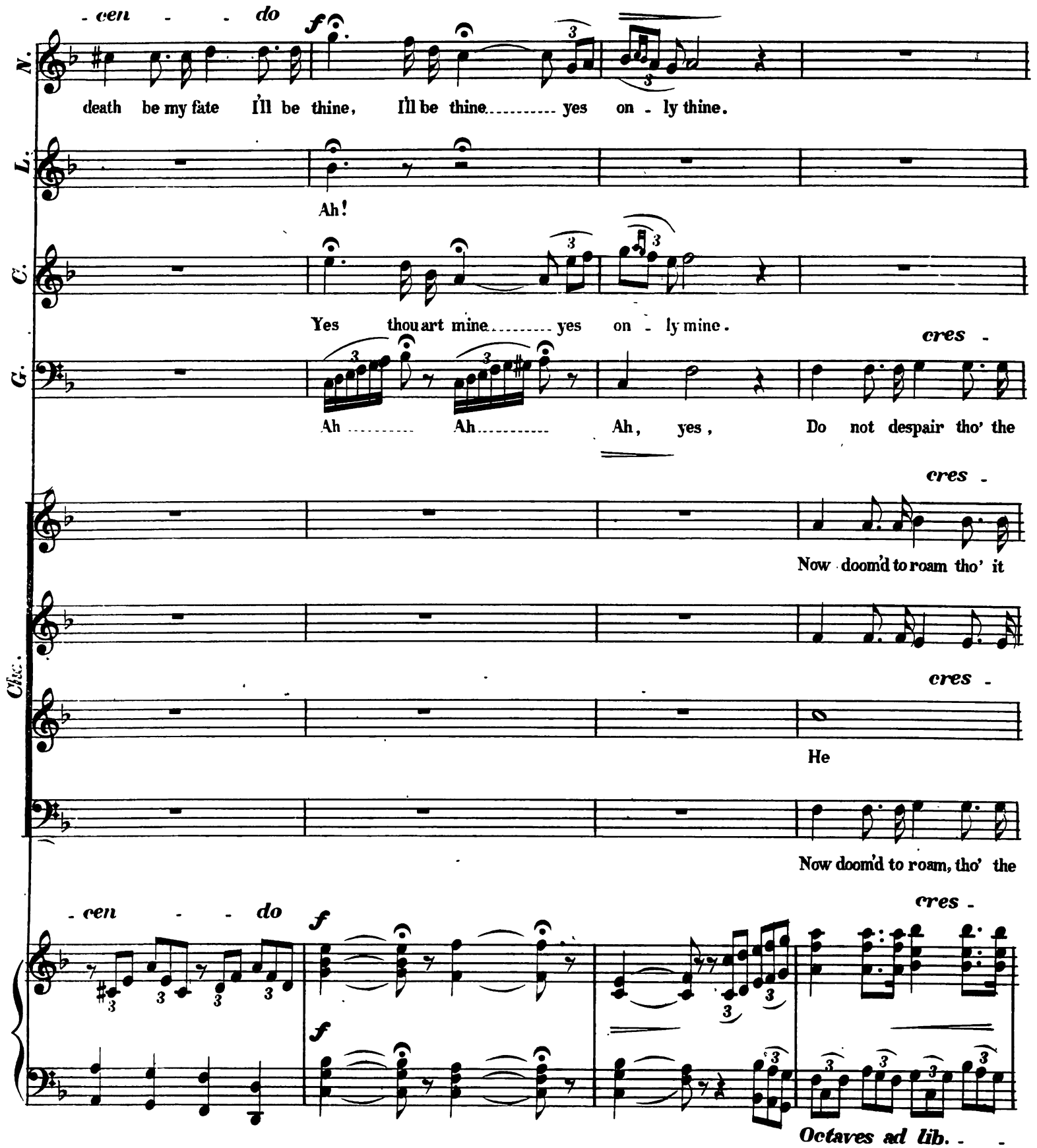
a Tempo.

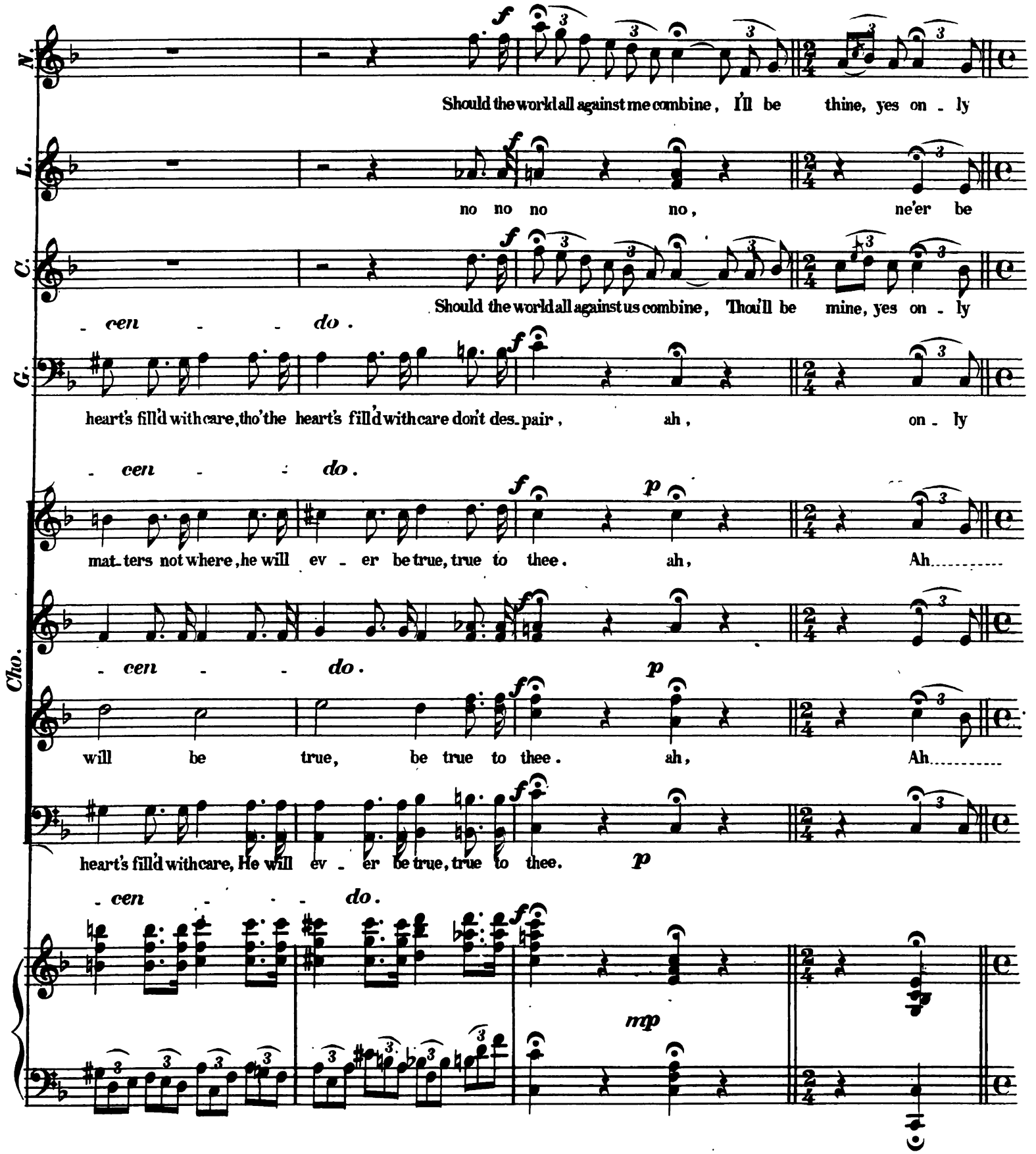
f *p* *p* *p*

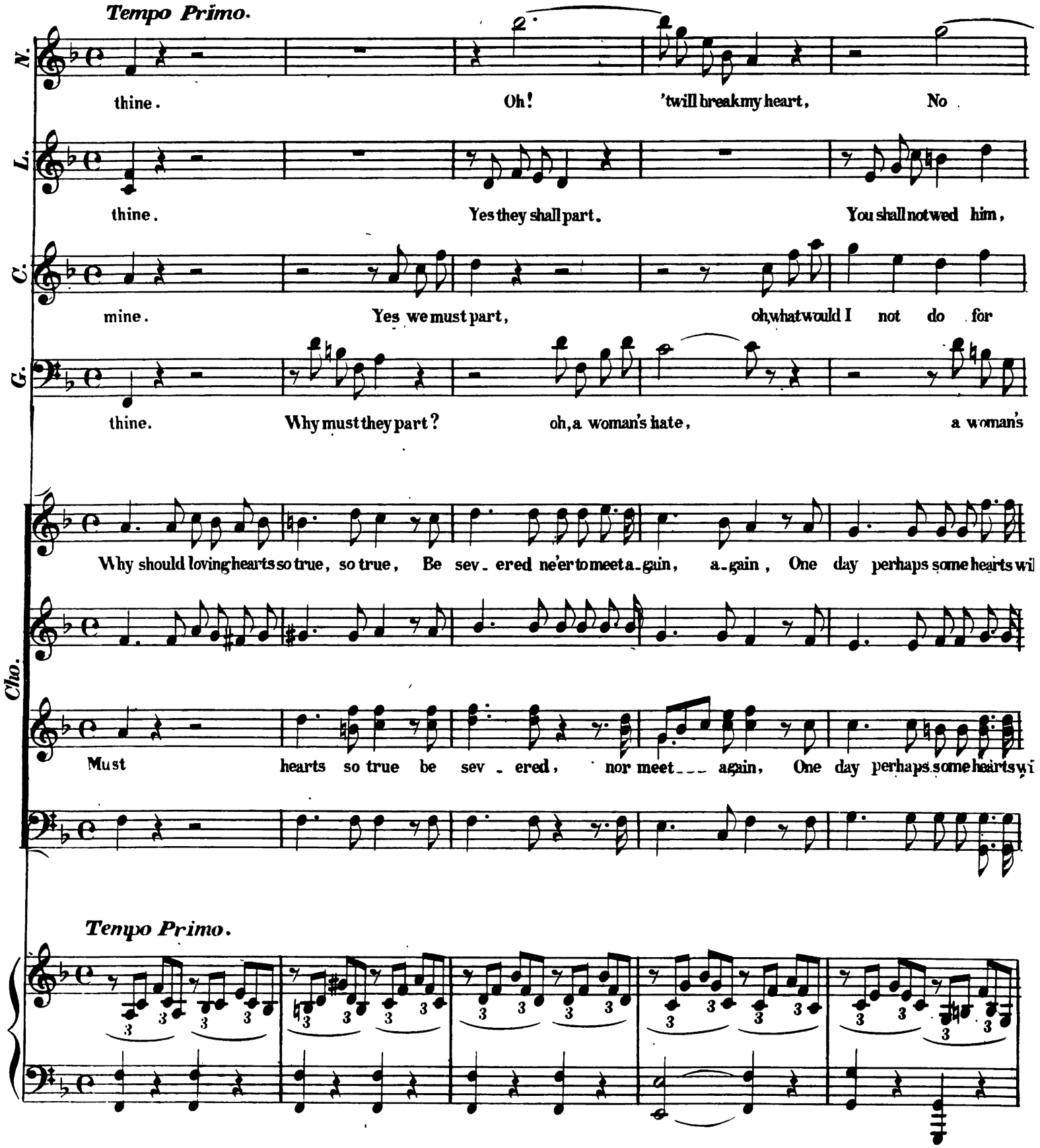

N.
doom'd to wander, oh, I care not where, Oh, tell me, sometimes thou wilt spare ..... One
L.
will you leave me now, Oh, I am sad, oh, would you break your mothers heart! .....
C.
doom'd to wander, oh, how sad, Do not leave me to des - pair ..... My
G.
If doom'd to wander, a - las how sad! must they part? .....
Cho.
p
This is sad ..... 'tis sad
p
This is sad ..... 'tis sad
p

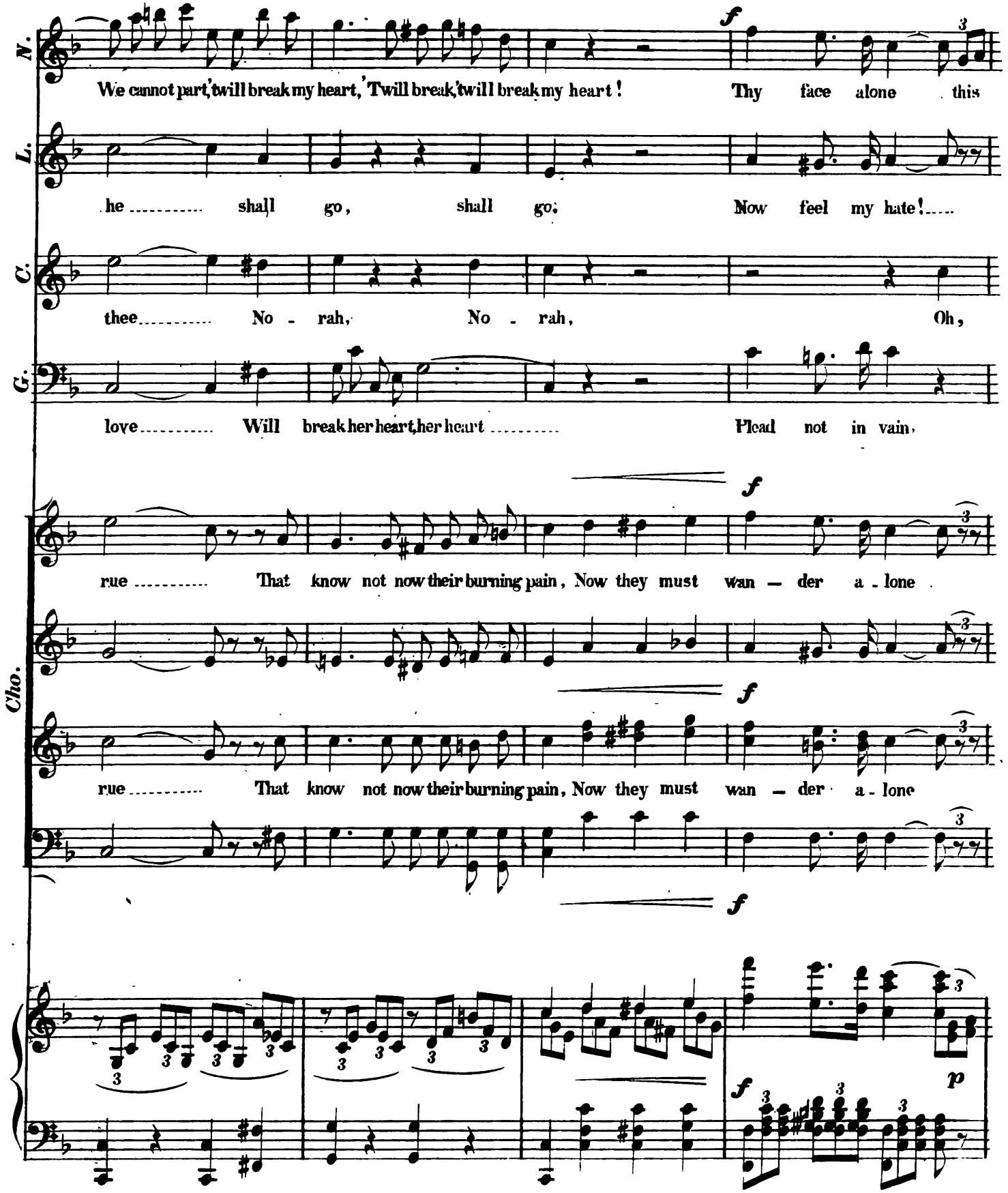

N.
thought, one tender thought of me.
Oh, bitter care,... tho' I perish this heart shall be thine!
L.
Thine he shall not be, this I do swear!
C.
ev - ry thought shall be of thee!
Oh cru el fate, ah!.....
'Twill drive her mad
More than sad, to bear a moth - ers hate.
Hear that oath!
Cho.
Swear not.
Ah ..... bear a wo - man's hate
Hear that oath!
Ah sad, bear wo - man's hate.
Swear not.

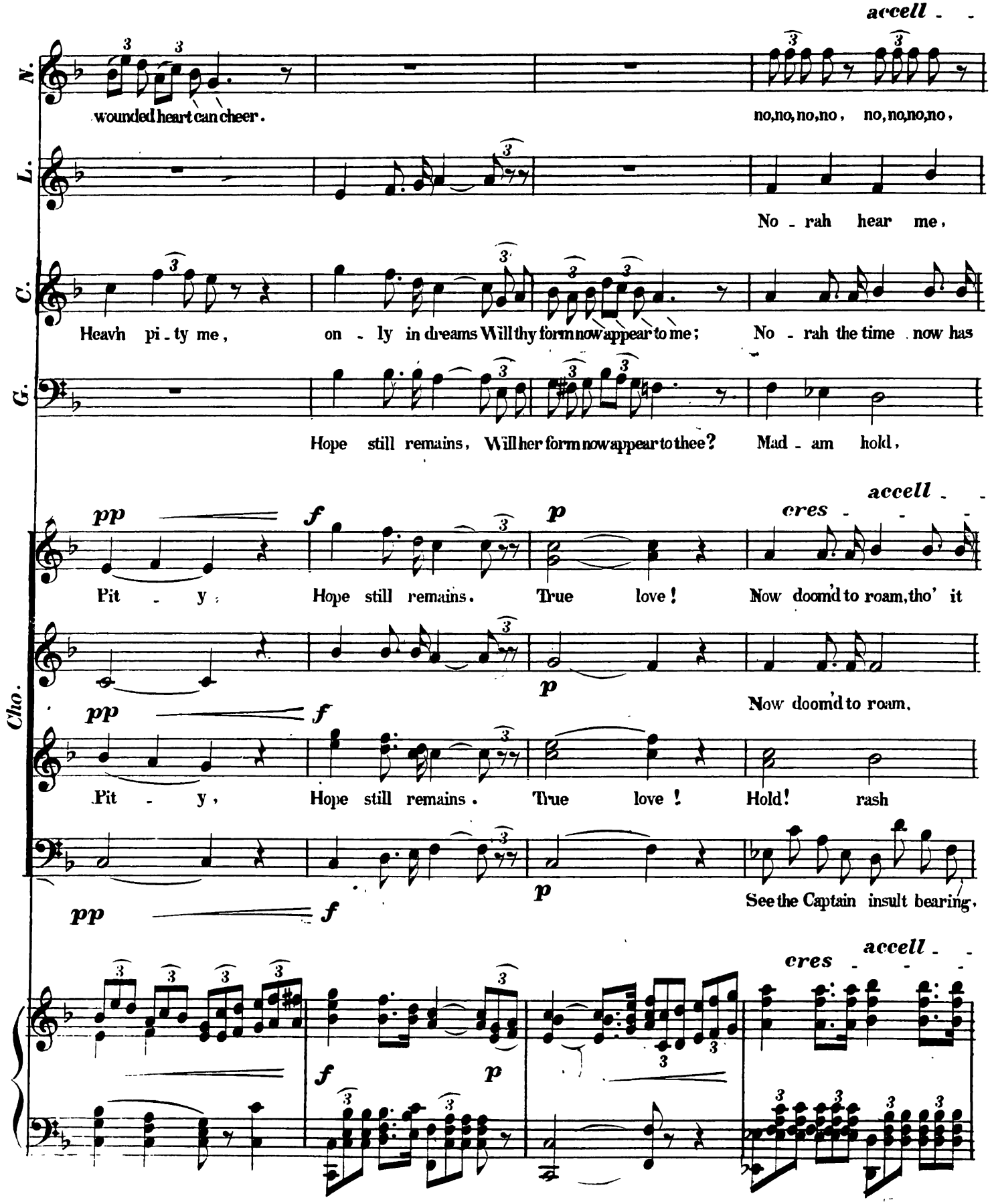

cres
N.
Un - hap - py fate, ... do not leave me in grief, thou art mine, Should all the world now a - gainst me combine Should e'en
L.
ah ..... you must part!
C.
oh wild despair!
G.
'Twill drive her mad; ..... oh, to blight a life so young and fair!
Cha.
p
So young.
p
So young.
p
So young.
p
So young.
cres
f
p


- cen - - do
f
N.
death be my fate I'll be thine, I'll be thine..... yes on - ly thine.
L.
Ah!
C.
Yes thou art mine..... yes on - ly mine.
cres -
G.
Ah..... Ah..... Ah, yes, Do not despair tho' the
cres -
Now doom'd to roam tho' it
cres -
Cbs.
He
Now doom'd to roam, tho' the
cres -
- cen - - do
f
f
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
- cen - - do.
G.
heart's fill'd with care, tho' the heart's fill'd with care don't des-pair, ah, on - ly
- cen - - do.
mat-ters not where, he will ev - er be true, true to thee. ah, Ah.....
Cho.
- cen - - do.
will be true, be true to thee. ah, Ah.....
- cen - - do.
heart's fill'd with care, He will ev - er be true, true to thee.
- cen - - - do.
f
p
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
Cho.
Why should loving hearts so true, so true, Be sev - ered ne'er to meet a - gain, a - gain, One day perhaps some hearts wil
Must hearts so true be sev - ered, nor meet - - - again, One day perhaps some hearts wi
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
f
p


accell - -
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,
accell - -
pp
f
p
cres - - -
Pit - y; Hope still remains. True love! Now doom'd to roam, tho' it
Cho.
Now doom'd to roam,
Pit - y, Hope still remains. True love! Hold! rash
See the Captain insult bearing,
accell - -
cres

- er - - an - - do.

Allº Moderato. rit. a tempo.

N. no,no,no,no, no,no,no,no, no,no,no, no, no,no,no,no, Do not leave me, do not leave me, Do not leave me, do not leave me, no, no,

L. I com-mand thee! You sir, leave this house! No - rah hear me,

C. come, We must part, we must part, we must part, so fare-well. Oh, what sorrow, oh, what sorrow,

G. you are wrong, You are wrong, are you mad? Help! help!

- er - - an - - do.
- - cen - - - do.

Allº Moderato.

Cho. mat-ters not where, He will ev - er be true true to thee. Oh what sorrow, oh what sorrow,

no matter where, He will be true true to thee. Oh what an - guish,

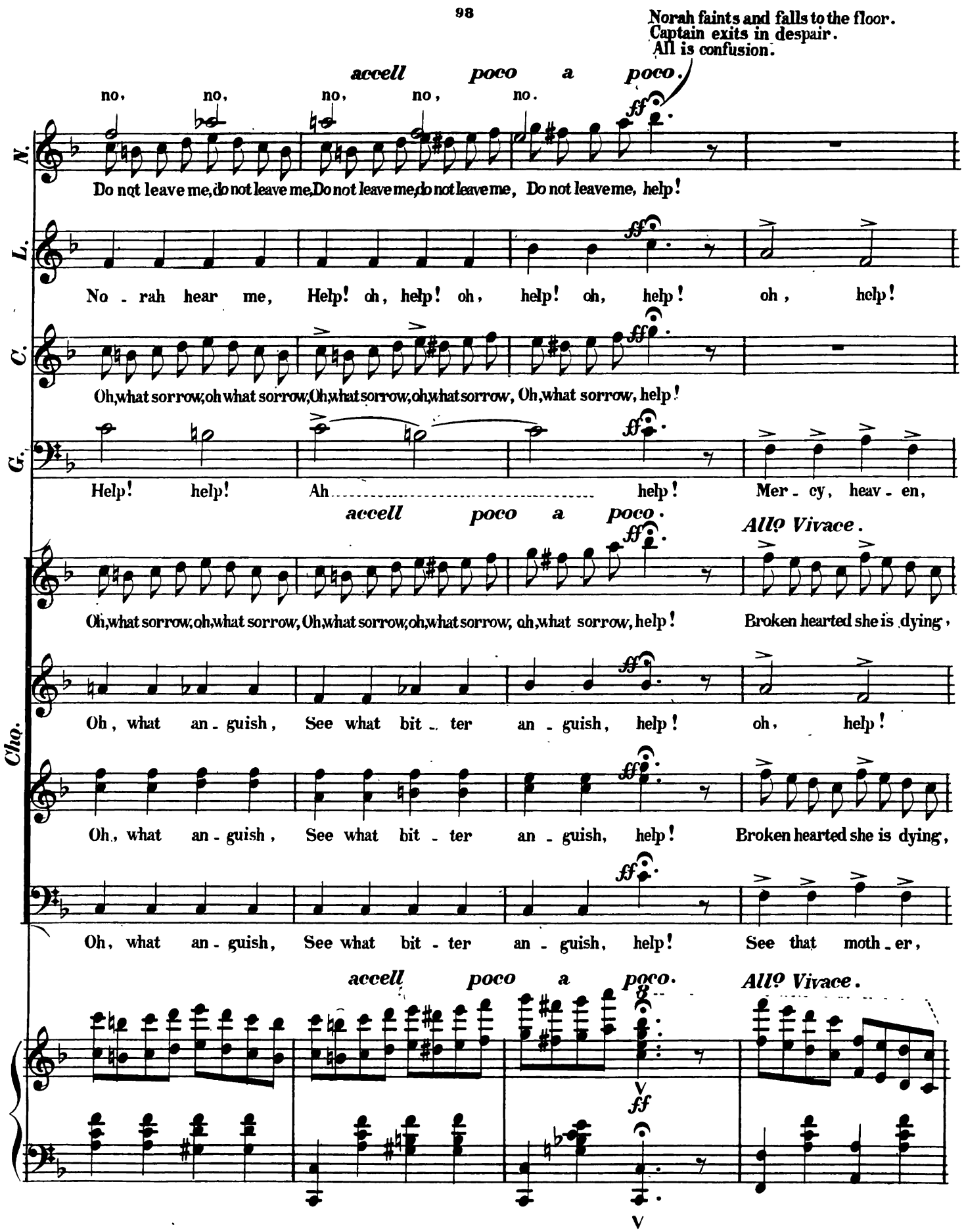
wo - man are you mad? Oh what an - guish,

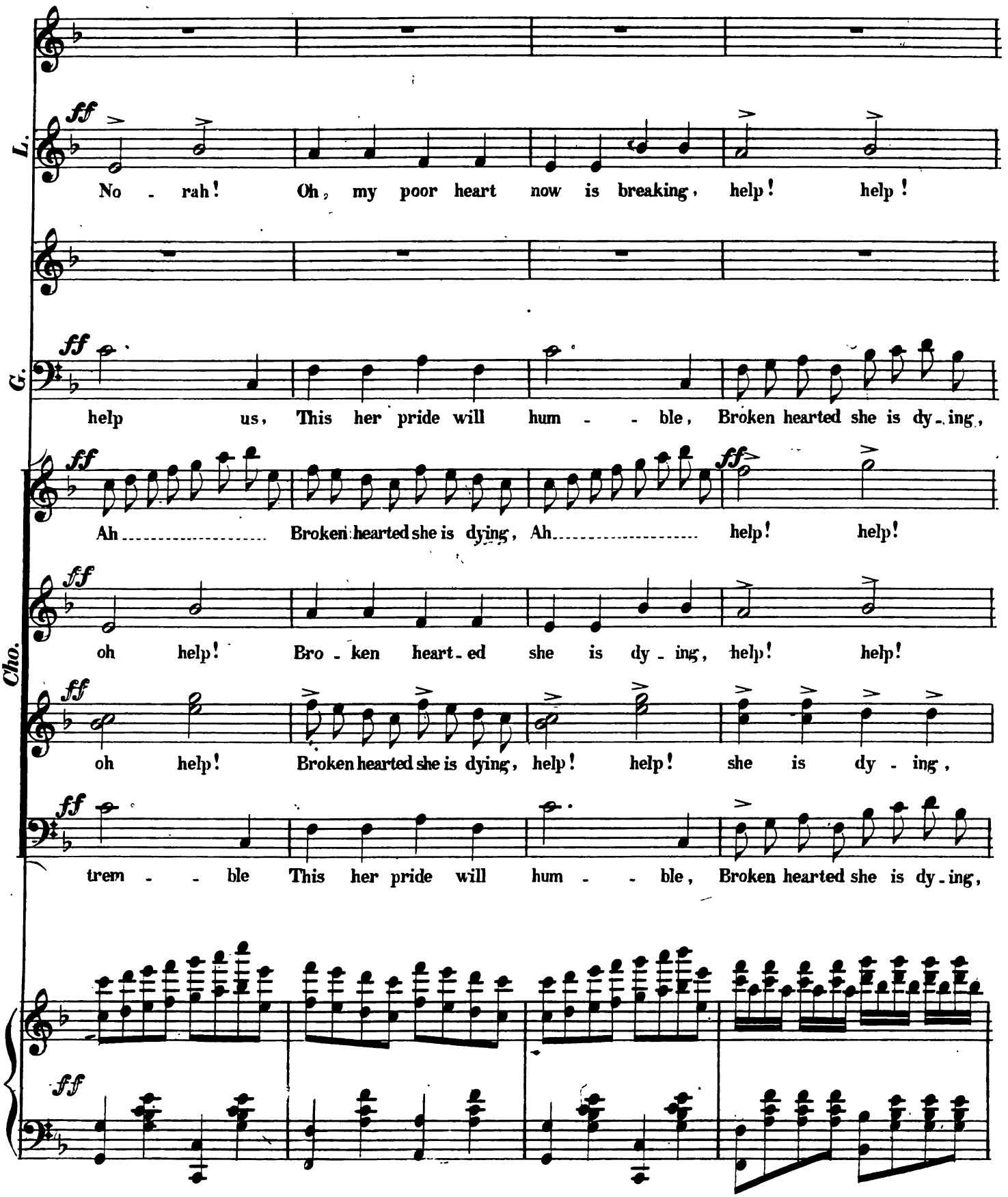
Madam's eyes with fury glareing, Horrid woman, o-ver-bear-ing, see! Oh, what an - guish,

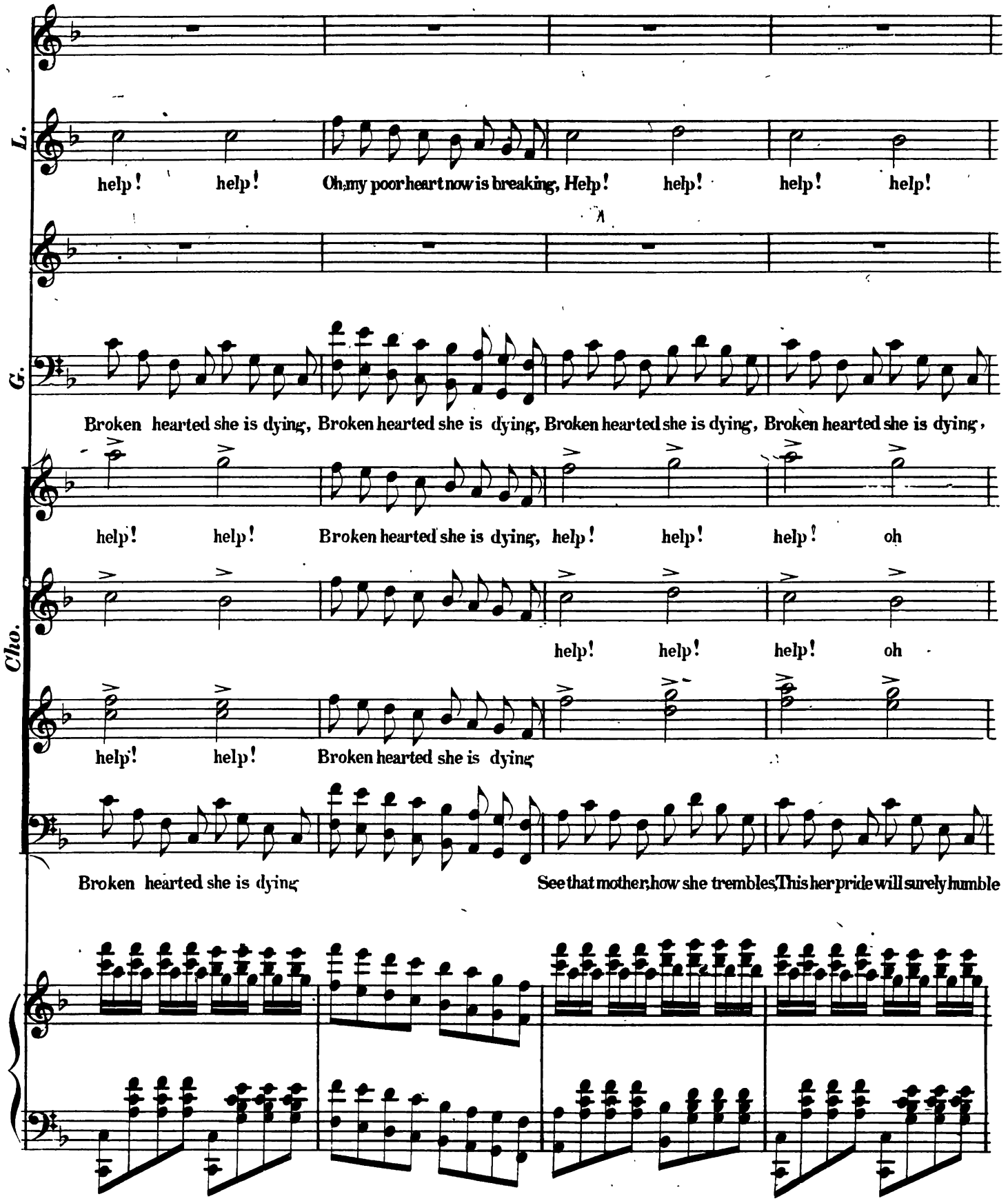
- er - - an - - do.
- - cen - - - do.

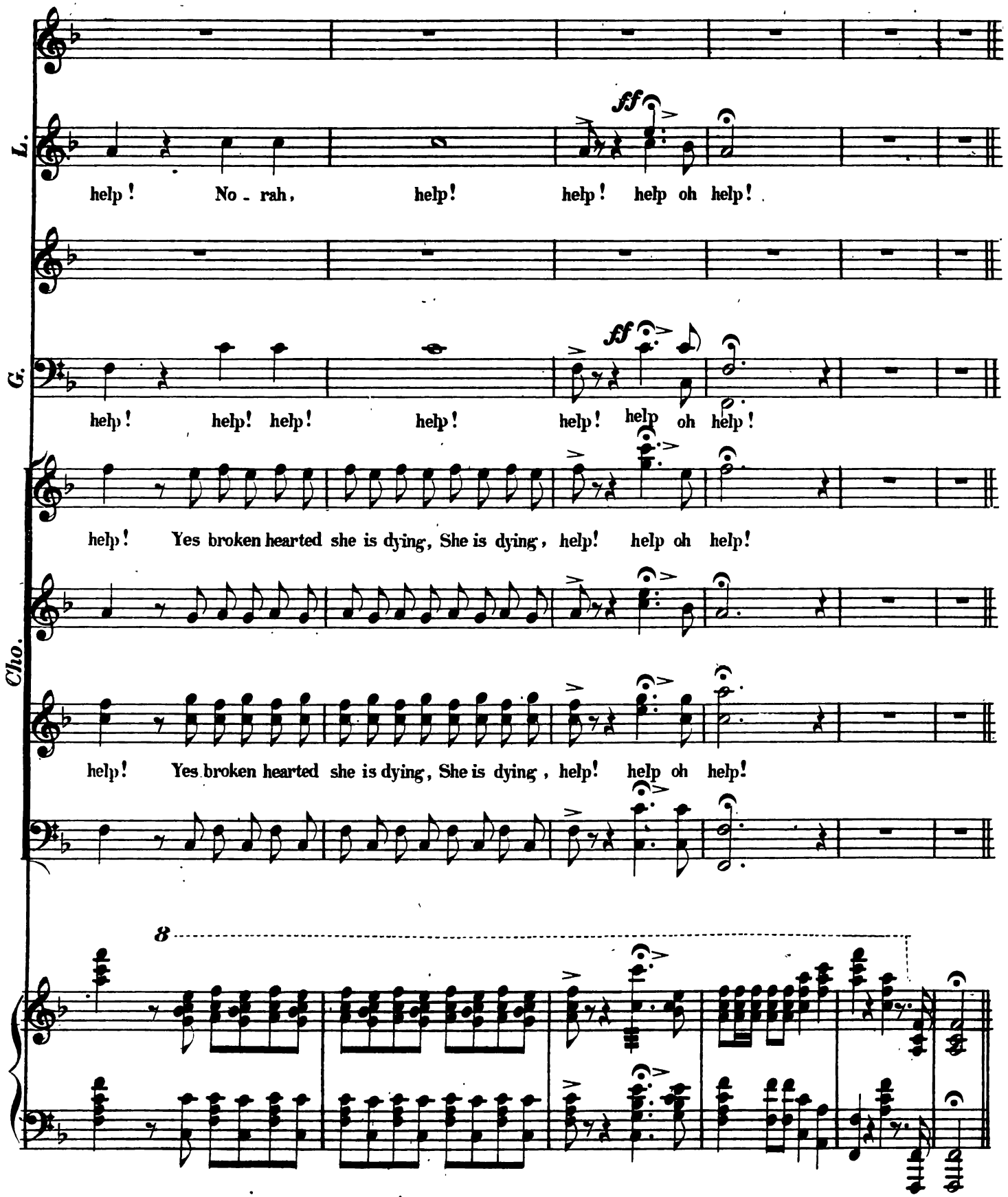
Allº Moderato.

rit. a tempo.


Norah faints and falls to the floor.
Captain exits in despair.
All is confusion.
accell poco a poco.
no, no, no, no, no.
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.
Allo Vivace.
Cho.
Oh, what sorrow, oh, what sorrow, Oh, what sorrow, oh, what sorrow, oh, what sorrow, help! Broken hearted she is dying,
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.
Allo Vivace.
ff
V


L.
ff
No - rah! Oh, my poor heart now is breaking, help! help!
G.
ff
help us, This her pride will hum - - ble, Broken hearted she is dy-ing,
ff
Ah..... Broken hearted she is dying, Ah..... help! help!
Cho.
ff
oh help! Bro - ken heart-ed she is dy - ing, help! help!
ff
oh help! Broken hearted she is dying, help! help! she is dy - ing,
ff
trem - - ble This her pride will hum - - ble, Broken hearted she is dy-ing,
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,
Cho.
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



END OF ACT 1st