

The Jolly Musketeer.

Comic Opera in 2 Acts.



As produced by the

Jefferson De Angelis Opera Company.

Book by
Stanislaus Stangé.
Music by
Julian Edwards.

Published by
M. Witmark & Sons.
The Witmark Building, 8 W. 29th. Street, New York.
Schiller Theatre Building, Chicago.

11101

Vocal Score

Price 2.00

from

THE JOLLY MUSKETEER.



Comic Opera in Two Acts.



Libretto by

STANISLAUS STANGE,

MUSIC BY

JULIAN EDWARDS.

M. WITMARK & SONS,

NEW YORK CHICAGO
LONDON PARIS LEIPZIG

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Entered at Stationers Hall, London, Eng.

The Jolly Musketeer.

A Comic Opera in Two Acts.

As performed by the JEFFERSON DE ANGELIS OPERA CO.

At the Broadway Theatre, N. Y., November 14th, 1898.

BOOK BY STANISLAUS STANGÉ.

MUSIC BY JULIAN EDWARDS.

Produced under the Stage direction of Mr. Richard Barker.

CAST OF CHARACTERS.

Francois, Marquis de Chantilly, Captain of the "King's Own Musketeers?"

VAN RENSELAER WHEELER.

Henri, Count de Beaupret, Lieutenant of "King's Own Musketeers?"

JEFFERSON DE ANGELIS.

Capote, Corporal of the "King's Own Musketeers?" WINFIELD BLAKE.

Antoine, }
Gaston, } Musketeers. { JOSEPH SMILEY.
OLE NORMAN,

Didot Blanc, Proprietor of the "Café Richelieu?" HARRY MACDONOUGH.

Yvette, his daughter. MAUD HOLLINS.

Verve, his niece. BERTHA WALTZINGER.

Jacqueline, }
Marie, . . . } Flower Girls. { HELENA FREDERICK.
EDITH HENDEE.

Chorus of Musketeers, Flower Girls, Ladies of the Court, etc.

SYNOPSIS OF SCENES.

ACT I. The Flower Market. A Morning in June.

ACT II. Ball-Room in Chateau, Chantilly. Evening of the same day.

The scenes of the opera are laid in Amiens, France, during the siege of that City by the Spaniards in 1634.

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The Jolly Musketeer.

Comic Opera in 2 Acts.

ACT I.

Prelude.

Words by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Moderato.

The musical score is written for piano in 6/8 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass, with a forte (ff) dynamic marking. The melody in the treble consists of eighth and sixteenth notes, while the bass provides a steady accompaniment of eighth notes. The score is divided into five systems, each with a grand staff (treble and bass clefs). The key signature changes to two sharps (D major) in the second system. The piece concludes with a final cadence in the fifth system.

Andante.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains several measures of music, including a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking. The lower staff begins with a bass clef and contains accompaniment. A fermata is placed over the final measure of the system.

The second system continues the piece with two staves. The upper staff features a piano (*p*) dynamic marking. The lower staff provides accompaniment. A fermata is placed over the final measure of the system.

The third system consists of two staves. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains accompaniment. A fermata is placed over the final measure of the system.

The fourth system consists of two staves. The upper staff contains a melodic line. The lower staff contains accompaniment. A crescendo (*cresc.*) dynamic marking is present in the lower staff. A fermata is placed over the final measure of the system.

The fifth system consists of two staves. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains accompaniment. A fermata is placed over the final measure of the system.

The sixth system consists of two staves. The upper staff features a melodic line with triplet markings (*3*) over groups of notes. The lower staff contains accompaniment. A forte (*f*) dynamic marking is present. A fermata is placed over the final measure of the system.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, some beamed together. The left hand (bass clef) plays a steady accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

Second system of musical notation. The right hand continues the melodic line. The left hand features a prominent *ff* (fortissimo) dynamic marking. It includes triplet markings (3) over groups of notes in the bass line.

Third system of musical notation. The right hand has a more active melodic line with eighth notes. The left hand accompaniment consists of chords and some moving lines, including a flat (b) marking.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand features a complex accompaniment with many chords and some sixteenth-note patterns.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand features triplet markings (3) and a fermata (8) over a chord in the final measure.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand features triplet markings (3) and a fermata (8) over a chord in the final measure.

Introduction.

No 1.

Allegro.

The first system of the introduction features a treble clef with a key signature of two flats and a 2/4 time signature. The melody begins with a whole rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of a steady eighth-note pattern of chords: G2-Bb2, A2-Bb2, Bb2-C3, C3-D3, D3-E3, E3-F3, F3-G3, G3-A3, A3-Bb3, Bb3-C4, C4-D4, D4-E4, E4-F4, F4-G4, G4-A4, A4-Bb4, Bb4-C5, C5-Bb4, Bb4-A4, A4-G4.

The second system continues the melody in the treble clef with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. The bass clef accompaniment continues with the same eighth-note chordal pattern.

The third system features a treble clef melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. A dynamic marking of *fff* is present in the final measure. The bass clef accompaniment continues with the eighth-note chordal pattern.

The fourth system features a treble clef melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. A dynamic marking of *un poco rit.* is present in the first measure, and *a tempo.* is present in the fifth measure. The bass clef accompaniment continues with the eighth-note chordal pattern.

The fifth system features a treble clef melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. The bass clef accompaniment continues with the eighth-note chordal pattern.

Jacqueline.

Marie. When the birds com-mence to twit-ter, And the sun be-gins to

SOPRANO.

ALTO. When the birds com-mence to twit-ter, And the sun be-gins to

CHORUS.

lit-ter All the earth with rud-dy patch-es of a ro-sy gold-en

lit-ter All the earth with rud-dy patch-es of a ro-sy gold-en

hue. Then the gar-den is the Ai-den of each pret-ty flow-er

hue. Then the gar-den is the Ai-den of each pret-ty flow-er

maiden, There we pluck the wak-ing flow-ers All be - di - amond with dew. We

maid-en, There we pluck the waking flowers All be - di - a-mond with dew. We

Tempo di Valse.

pluck the flow'rs, be - di - - a - mond with dew.

pluck the flow'rs, all be - di - amond with dew, with dew.

Jacq.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their

Marie.

od - or, fair to the view. Gar-lands of pos - ies, Bou-quets of

ros - es, Daf - fo-dils, li - lies, sweet vi - o - lets blue

Jacq.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fair _____ to the

Marie.

SOPR.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their od - or,

ALTO.

ff

view. Gar - lands of pos - ies, Bou - quets of

Fair to the view. Gar - lands of pos - ies, Bou - quets of

fff

Tempo I.

ros - es, Daf - fo-dills, li - lies, sweet vi - o-lets blue.

ros - es, Daf - fo-dills, li - lies, sweet vi - o-lets blue.

Tempo I.

Jacq.

When the birds are sing-ing light-ly, And the sun is shin-ing bright-ly, A -

rous-ing sleep-y mor-tals, wak-ing them to earth-ly cares:

Then the

Rous - ing mor - tals to earth - ly cares:

Marie.

mark-et is the Ai-den Of each pret-ty flow-er maid-en. With the

We come to

sun we come to of-fer you our dew-y flo-ral wares! We come to

We come to of - fer you our wares! We come to

Tempo di Valse.

of - fer you our flo - - ral wares.

of - fer you our dew-y flo - - ral wares.

The score consists of two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The vocal lines are in a simple, lyrical style. The piano accompaniment features a light, waltz-like melody in the right hand and a steady bass line in the left hand. The piece concludes with a double bar line and repeat signs.

Jacq

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fra - grant their

The score for 'Jacq' features a vocal line and piano accompaniment. The key signature is B-flat major. The time signature is 3/4. The vocal line is marked with accents and slurs. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Jacq.

od - or; fair to the view.

Marie.

Gar - lands of pos - ies,

The score continues with 'Marie.' and includes a vocal line and piano accompaniment. The key signature remains B-flat major. The time signature is 3/4. The vocal line for 'Marie.' is marked with accents and slurs. The piano accompaniment continues with chords and a bass line.

Marie.

Bouquets of ros - es, Daf- fo-dils, li - lies, sweet vi - o - lets blue.

The score for Marie's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Bouquets of ros - es, Daf- fo-dils, li - lies, sweet vi - o - lets blue." The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Jacq.

Sweet scent-ed flow - ers, Fresh from the bow - ers, Fair _____ to the

The score for Jacq's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "Sweet scent-ed flow - ers, Fresh from the bow - ers, Fair _____ to the". The piano accompaniment continues with chords and a bass line.

Marie.

Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;

The score for Marie's second line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;". The piano accompaniment continues with chords and a bass line.

SOPR.

Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;

The score for the Soprano part consists of a single vocal line in a treble clef with a key signature of two flats. The lyrics are: "Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;".

ALTO.

Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;

The score for the Alto part consists of a single vocal line in a treble clef with a key signature of two flats. The lyrics are: "Sweet scent-ed flow - ers, Fresh from the bow - ers, Fra-grant their od - or;".

ff

The piano accompaniment for the second system features a strong dynamic marking of *ff* (fortissimo). It consists of a treble and bass clef with chords and a bass line.

view. _____ Gar-lands of pos - ies, Bo - quets of ros - es,

fair to the view. Gar-lands of pos - ies, Bo - quets of ros - es,

The score for the third system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "view. _____ Gar-lands of pos - ies, Bo - quets of ros - es, fair to the view. Gar-lands of pos - ies, Bo - quets of ros - es,". The piano accompaniment features a strong dynamic marking of *fff* (fortississimo) and consists of a treble and bass clef with chords and a bass line.

rit.

Daf-fodills, li - lies, sweet vi - olets blue. Not a cus-tum-er to - day.

Our

Daf-fodills, li - lies, sweet vi - olets blue.

Marie.

un poco rit.

flow'rs fade a - way. We may find a guest or two With-

in the "Caf-é Rich-el - ieu." At-tract the boys, Let's make a

a tempo.

noise, Raise a "how d'ye do!"

Jacq. *ff*

Sweet scent - ed flow - ers, Fresh from the bow - ers, Fra - grant their

Marie. *ff*

SOPR. *ff*

Sweet scent - ed flow - ers, Fresh from the bow - ers, Fra - grant their

ALTO. *ff*

od - or; Fair to the view. Gar - lands of pos - ies,

od - or; Fair to the view. Gar - lands of pos - ies,

Bouquets of ros - es. Daf - fodils, li - lies, sweet vi - o - lets blue.

Bouquets of ros - es, Daf - fodils, li - lies, sweet vi - o - lets blue.

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fair

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fra - grant their

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fair

Fra - grant their

ff

to the view. Gar - lands of pos - ies,

od - or; fair to the view.

to the view. Gar - lands of pos - ies,

od - or; fair to the view.

fff

Bouquets of ros - es, Daf - fo-dils, li - lies, sweet vi - o-lets blue.

Bouquets of ros - es, Daf - fo-dils, li - lies, sweet vi - o-lets blue.

p

Hear the flow'r girls cry Who'll buy? who'll buy?

Hear the flow'r girls cry, Who'll buy? who'll buy?

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "Hear the flow'r girls cry Who'll buy? who'll buy?". The second staff has the lyrics "Hear the flow'r girls cry, Who'll buy? who'll buy?". The piano accompaniment is written for the right and left hands, starting with a piano (*p*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Li - lies, ros - es, Sweet scent - ed pos - ies, Hear the flow'r girls

Li - lies, ros - es, Sweet scent - ed pos - ies. Hear the flow'r girls

The second system of music continues the vocal line and piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "Li - lies, ros - es, Sweet scent - ed pos - ies, Hear the flow'r girls". The second staff has the lyrics "Li - lies, ros - es, Sweet scent - ed pos - ies. Hear the flow'r girls". The piano accompaniment continues with the right and left hands.

cresc.

cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll

cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll

cresc.

The third system of music continues the vocal line and piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll". The second staff has the lyrics "cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll". The piano accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a *b* (basso) marking in the bass line.

buy? who'll buy? Who'll buy? who'll buy? Who'll buy?

buy? who'll buy? Who'll buy? who'll buy?

buy? who'll buy? Who'll buy? who'll buy? Who'll buy?

buy? who'll buy? Who'll buy? who'll buy?

f

8-----

who'll buy? Who'll buy? who'll

who'll buy? Who'll buy? who'll

who'll buy? Who'll buy? who'll

who'll buy? Who'll buy? who'll

ff

8-----

buy? who'll buy?

buy? who'll buy?

8-----

Blanc. Moderato.

Such a clit-ter, clut-ter, clat-ter, Such a chit-ter, chut-ter, chat-ter. Oh

p

Blanc.

hush! Oh hush!

Jacq.

Well, "old man that's grow-ing

Jacq.

fat-ter" Are you dead? or what's the mat-ter?

SOPR.

Ha! ha! ha! ha!

ALTO.

Ha! ha! ha! ha! ha! ha!

f

Blanc.

Hush! She sleeps.

Jacq. & Marie.

She sleeps! Ha! ha!

ha! She sleeps! Ha! ha!

ha!

p.

Hush! She sleeps! She sleeps, Ha! ha! Hush!

She sleeps, ha! ha!

She sleeps! ha! ha!

p.

Blanc. *p*

She sleeps, my child, my sweet Yv - ette; 'Tis most im -

pp

port - ant, don't for - get! I be - seech you all to si - lence

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

keep, Don't wake her from her beau - ty sleep; If she re -

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and rhythmic patterns as the first system. The piano accompaniment's right hand continues with eighth-note figures, while the left hand provides harmonic support with a mix of eighth and quarter notes.

tain her looks, her health, She'll mar - ry rank, she'll mar - ry

The third system of the score shows the vocal line and piano accompaniment. The piano accompaniment's right hand continues with a consistent eighth-note accompaniment, and the left hand features a melodic line with some rests.

wealth; Aye, this I have on good re - port, She has been

The fourth and final system of the score on this page. The vocal line and piano accompaniment conclude the phrase. The piano accompaniment's right hand continues with eighth-note accompaniment, and the left hand has a melodic line with some rests.

spok - en of at court! So, hush! So, hush!

ppp

Bl. Jacq. (*mockingly.*)

Yes, hush! 'Tis our du - ty Not to dis - turb

Marie.

SOPR. *p*

ALTO. Yes, hush! 'Tis our du - ty Not to dis - turb

— this sleep - ing beau - ty. So, hush!

So, hush! ha, ha, ha,

— this sleep - ing beau - ty. So, hush!

So, hush! ha, ha, ha,

ppp *Allegretto.*

Hush! hush! hush! hush!

ha! hush! hush!

Hush! hush! hush! hush!

ha! hush! hush!

ppp *ff*

Verve.

La, la, la, la, la, la, la, la, la! Tra, la,

la, Tra, la, la, Tra, la, la. Un-cle 'twas a beau-ti-ful crash,

mp

Verve.

Crock-er - y brok - en in one — fell smash!

Blanc.

Verve! Verve! You

Bot-tles and glas-ses, they're all — in piec-es. La, —

worst — of niec-es!

Verve.

— la, la, la, la, la, la, la, la, — La, la, la, —

Verve.

Moderato.

la, la, la, —

Blanc.

Si-lence! You prom-ised to be as

Oh she's not in the house
still as a mouse, Poor Yv - ette. Not in the

f

house? Where is she? I hate to tell.

SOPR.
ALTO. Yv - ette, where

p

At the "Wishing Well!"
is she? At the "Wishing

SONG "THE WISHING WELL."

Andante moderato.
Verve.

The first system of the musical score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics "'Neath for-est Well!'" are written under a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

The second system continues the musical score. The vocal line has the lyrics "shade,— In syl- van glade,— There is a "Wish- ing Well."— If in you". The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

The third system concludes the musical score. The vocal line has the lyrics "peep, — Its wa- ters deep, Your fu- ture will fore - tell. —". The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

Wish for a man, Then slow-ly scan, The wa - ter mir - ror's face. The

Verve.

mag-ic spell, With - in the well, Your for-tune there will trace.

Blanc.

Your

Jacq.

There will trace, there will

Marie.

SOPR.

There will trace, there will

ALTO.

Un poco piu mosso.

For should you chance to
for - - tune there will trace.
trace, there will trace, there will trace, there will trace, there will trace.
trace, there will trace, there will trace, there will trace, there will trace.
trace, there will trace, there will trace, there will trace, there will trace.
Piu mosso.

Verve.

see, The like - ness of a "he" In the wat - 'ry glass, 'twill

Verve.
come to pass your hus-band he will be. Ah!

Jacq.
For should you chance to

Marie

Blanc.
For

SOPR.
For should you chance to

ALTO.
For should you chance to

'twill come to pass, 'twill

see The like-ness of a "he" In the wat-'ry glass, 'twill

should you chance to see The like-ness of a "he" In the glass, 'twill

see The like-ness of a "he" In the wat-'ry glass, 'twill

Tempo I.

come to pass Your hus - band he will be. Now once I
 come to pass Your hus - band he will be.
 com to pass Your hus - band he will be.
 come to pass Your hus - band he will be.

The first system consists of six staves. The top four staves are vocal lines for different voices, each with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The tempo is marked 'Tempo I.'.

Verve.

went 'Twas time ill - spent, To test that "Wish - ing well?" As I drew
 near The wa - ter clear, I felt its wond - rous spell. I

The second system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'Verve.'.

wished to see A hand - some "he;" And then I looked with - in, I'll

The third system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

wished to see A hand - some "he;" And then I looked with - in, I'll

The fourth system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

Verve.

ne'er for-get The face I met, 'Twas ug-li-er than sin!

Blanc.

'Twas

Jacq. & Sopr.

'Twas ug-li-er than

Marie & Alto.

'Twas ug-li-er than

Un poco più mosso.

That le - gend has a flaw, For

ug - li - er than sin.

sin, than sin, than sin, than sin, than sin.

Un poco più mosso.

Verve.

this is what I saw, In the wat - 'ry glass, a long eared ass, Who

Verve

gave me the "Hee - haw," "Hee - haw;" "hee - haw, hee -

Jacq

Marie.

Blanc.

SOPR.

ALTO.

The le - gend has a flaw, For

The le - gend has a

The le - gend has a flaw, For

haw, hee - haw, hee - haw." I saw in the glass, a

this is what she saw. In the wat - 'ry glass, a

flaw, For this is what she saw In the glass, a

this is what she saw In the wat - 'ry glass, a

long eared ass, Who gave her the "Hee - haw."

long eared ass, Who gave her the "Hee - haw."

long eared ass, Who gave her the "Hee - haw."

long eared ass Who gave her the "Hee - haw?"

ff

Detailed description: This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment starts with a bass line and a treble line. A fortissimo (*ff*) dynamic marking is present in the piano part.

Detailed description: This system shows the piano accompaniment for the second system, consisting of a treble and bass staff. It features a rhythmic pattern of chords and moving lines.

Detailed description: This system shows the piano accompaniment for the third system, continuing the musical texture with chords and melodic fragments in both hands.

Detailed description: This system shows the piano accompaniment for the fourth system, concluding the piece with a double bar line. The music ends with a final chord in both hands.

The King's Own Musketeers.

Marziale.

ff

The piano accompaniment for 'Marziale' is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems of grand staff notation. The first system begins with a forte (*ff*) dynamic marking. The music features a mix of chords and melodic lines in both hands, with some triplet markings in the right hand.

Francois.

Then give three cheers and
one cheer more; Crow loud ye chan - ti - cleers; We

The 'Francois' section includes a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in grand staff notation. The lyrics are: "Then give three cheers and one cheer more; Crow loud ye chan - ti - cleers; We". The music is in 2/4 time with a key signature of one flat.

are the boys the girls a - dore, The "King's own Mus - ket -

Francois.

eers!"
Capote.
The "King's own Mus-ket - eers," Yes!

TENOR.

Chorus.

BASS.

The "King's own Mus-ket - eers," Yes!
The "King's own Mus-ket -

p *ff*

The men _____ to love, the men to fight; _____
The men to
eers," Yes!
The men to

ff

The men the foe - man fears,
 love, the men to fight, The men, the
 love, the men to fight, The men, the

Stern Mars, sweet Cu - pid, both u - nite
 men the foe - man fears.
 men the foe - man fears.

Franc.
 To praise the Mus - ket - eers!
un poco rit.

Franc.

Cap. *p*

TENOR. *pp*

BASS. *pp*

So praise the Mus-ket-eers, so praise the Mus-ket-eers, Then

So praise the Mus-ket-eers, so praise the Mus-ket-eers, Then

pp

Ah _____ We

praise, then praise, then praise the Mus-ket-eers.

praise, then praise, then praise the Mus-ket-eers.

cresc.

Franc. *Molto moderato.*

ff *p* *ff* *p*

are the King's own Mus-ket-eers, Un-known to us all qualms and fears; The

ff *p* *ff* *p*

clash and rat-tle, the roar of bat-tle, Are meat and drink to the Mus - ket - eers.

cresc.

Francois.

— We are the King's own Mus-keteers, Un-known to us all qualms and fears; The

Jacq.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

Marie.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

SOP.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

ALTO.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

TEN.

We are the King's own Mus-keteers, Un-known to us all qualms and fears; The

BASS.

We are the King's own Mus-keteers, Un-known to us all qualms and fears; The

ff

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

Franc.

When we come home the fight-ing done We're am'rous privat-

eers, No men on earth are "bet-ter fun;" At kiss-ing, we've no

Franc.

peers!—

At kiss - ing we've no peers! No!

TEN.

At kiss - ing we've no

BASS.

At kiss - ing we've no

With swords in sheath our hearts we ope

peers! No!

With sword in

With sword in

To all the "pret - ty dears,"

sheath our hearts we ope To all the

sheath our hearts we ope To all the

Though none may bind with marriage rope

pret - ty, pre - ty dears,"

pret - ty, pre - ty dears,"

Franc.

The King's own Mus - ket - eers!

un poco rit.

Franc.

Cap. *p*

TEN. *pp*

BASS. *pp*

Tho' none may bind with rope The King's own Mus - keteers, Tho'

rit.

Ah _____ We

none may bind the King's own Mus-ket - eers!

none may bind the King's own Mus-ket - eers!

cresc.

Franc. Molto moderato.

ff *p* *ff*

are the King's own Mus-ket-eers, Un-known to us — all qualms and fears; The

ff *p* *ff*

clash and rattle, The roar of battle, Are meat and drink to the Mus - ket - eers. —

cresc.

Franc.

_____ We are the King's own Mus-ket-eers, Un - known to us_ all

Jacq.

They are the King's own Mus-ket-eers, Un - known to them all

Marie.

SOP.

They are the King's own Mus-ket-eers, Un - known to them all

ALTO.

TEN.

We are the King's own Mus-ket-eers, Un - known to us all

BASS.

ff

qualms and fears, The clash and rat - tle, The roar of bat - tle, Are
qualms and fears, The clash and rat - tle, The roar of bat - tle, Are
qualms and fears, The clash and rat - tle, The roar of bat - tle, Are

The first system of the musical score consists of six staves. The top three staves are vocal parts, each with the lyrics "qualms and fears, The clash and rat - tle, The roar of bat - tle, Are". The bottom three staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

meat and drink to the Mus - ket - eers, To the
meat and drink to the Mus - ket - eers, To the
meat and drink to the Mus - ket - eers, To the
meat and drink to the Mus - ket - eers, To the

The second system of the musical score consists of six staves. The top three staves are vocal parts, each with the lyrics "meat and drink to the Mus - ket - eers, To the". The bottom three staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

rit.

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rollick-ing, frolick-ing Mus-ket-eers, the Mus-ket-eers. —

rit.

ff

Ensemble

"The Wishing Well."

No. 3.

Andante.

pp

The piano introduction is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a delicate melody in the right hand and a supporting bass line in the left hand, both marked *pp* (pianissimo).

Francois.

'Neath for - est shade, In syl - van glade, With - in the "Wishing

p

The first system of the vocal melody is in 3/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand, marked *p* (piano).

Well," By for - tune's grace I saw a face Whose beau - ty none may

The second system continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment in the right hand and a bass line in the left hand.

pressez.

tell, A face so fair it seemed di - vine, An an - gel from a -

The third system concludes the vocal melody and piano accompaniment. The piano part features a more active accompaniment in the right hand, marked *pressez.* (presser).

bove, — My heart was of-fered at its shrine, The shrine of my first

Franc. Cantabile.

love! — A wa - ter nymph; a for - est dream; A

SOPR. *pp*
The shrine of his first love!

ALTO *pp*
The shrine of his first love!

TENOR.
The shrine of his first love!

BASS.
The shrine of his first love!

pp

Franc.

breath; a ten-der sigh! Like all sweet things up - on this earth It

Franc.

passed too quick - ly by. A wa - ter nymph; a for - est dream; A

SOPR. *pp*
A wa - - ter nymph; a dream;

ALTO.
A wa - - ter nymph; a dream;

TENOR.
A wa - - ter nymph; a dream;

BASS.
A wa - - ter nymph; a dream;

breath; a ten - der sigh; Like all sweet things up - on this earth It

A breath; a ten - der sigh; Like sweet things up - on this earth It

A breath; a ten - der sigh; Like sweet things up - on this earth It

rit. **Allegretto.**

passed too quick-ly by.

passed too quick-ly by.

passed too quick-ly by.

Allegretto.

Yvette. *rit.* *a tempo.*

Something here whis-pers, "he is near."

Verve.

Yv - ette, pray tell, What saw you in the

Verve.

"Wish-ing Well?"

SOPR.

ALTO. Yv - ette, pray tell, What saw you in the Wish-ing Well?

TENOR.

BASS. Yv - ette, pray tell, What saw you in the Wish-ing Well?

Yvette.

rit. *rit.* Lento.

By fortune's grace A hand-some manly face.

A handsome man-ly face.

A handsome man-ly face.

Lento.

p rit. *p rit.* *p*

Yvette.

That "Wish - ing Well" In for - est dell, For - ev - er

I shall see; ——— Its wa - ters clear, That im - age

dear, Where - ev - er I may be. ——— A dream, per -

haps; a fan - cy strange, I would not with it

part. _____ For all that is I would not

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note followed by quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

change That vis - ion of my heart. _____
Franc.

A

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by quarter notes. The piano accompaniment continues with chords and a bass line. The tempo marking "Franc." is present.

Un poco meno.

A for - est dream; A
wa - ter nymph; A breath;

pp

The third system includes the tempo marking "Un poco meno." and continues the vocal line and piano accompaniment. The vocal line has a long note followed by quarter notes. The piano accompaniment continues with chords and a bass line. The dynamic marking "pp" is present.

ten - der sigh! _____ Like all sweet things up -

Like all sweet things up -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "ten - der sigh! _____ Like all sweet things up -" and "Like all sweet things up -".

Yvette.

on this earth It passed too quick - ly by. _____

The staff for Yvette is in treble clef with a key signature of three flats. The lyrics are: "on this earth It passed too quick - ly by. _____".

Franc.

on this earth It passed too quick - ly by. *pp*

The staff for Franc is in treble clef with a key signature of three flats. The lyrics are: "on this earth It passed too quick - ly by. *pp*".

SOPR.

pp
It _____

The staff for Soprano is in treble clef with a key signature of three flats. The lyrics are: "*pp*
It _____".

ALTO.

pp

The staff for Alto is in treble clef with a key signature of three flats. The lyrics are: "*pp*".

TEN.

pp
It _____

The staff for Tenor is in treble clef with a key signature of three flats. The lyrics are: "*pp*
It _____".

BASS.

pp

The staff for Bass is in bass clef with a key signature of three flats. The lyrics are: "*pp*".

The piano accompaniment for the second system is in grand staff (treble and bass clefs) with a key signature of three flats. It features chords and melodic lines in both hands.

Verve.
A — dream, a fan-cy strange.

Yvette.
A dream per - haps; a fan - cy strange, I

Jacq. *p*
A dream per - haps; a fan - cy strange, She

Marie.
A dream, ——— a fan - cy strange, She

Franc.

Gaston. *p*
A dream, a fan - - cy

Antoine. *p*
A dream, ——— a fan - cy

Capote.
A dream, ——— a fan-cy strange.

SOPR. passed	by,	Like	a	dream.
ALTO. passed	by,	Like	a	dream.
TEN. passed	by,	Like	a	dream.
BASS. passed	by,	Like	a	dream.

p dolce

Ah! For - est

would not with it part, For all that

will not with it part, She

will not with it part, For all that

She will not with it part, For all that

She will not with it part, For all that

She will not with it part, For

A breath, a sigh.

A breath, a sigh.

dream, ten - der sigh, It passed too

is I would not change, That vision of

would not change, That vis - ion

is She would not change, That vis-ion of

is she would not change, That vis - - ion

is She would not change, That

all that is she would not change, That vis-ion of her heart,

It passed

It passed

cresc.

quick - ly by. A

my heart. A

of her heart. A

her heart. A

A dream, a fan - cy, A

of her heart. A

vis-ion of her heart. A

of her heart. A

quick-ly by. A

quick-ly by. A

quick-ly by. A

quick-ly by. A

pp

The image shows a musical score for a song, likely a hymn or a church song, in a minor key (three flats). The score is arranged in a system of staves. The lyrics are: "dream, a fan - cy strange. I would not with". The music is written in a style typical of 19th-century hymnals, with a focus on the vocal line and a simple piano accompaniment. The score is divided into several systems, with the lyrics appearing below the vocal staves. The piano part consists of a simple harmonic accompaniment, often using a broken chord pattern. The overall mood is solemn and reflective.

dream, a fan - cy strange. —
dream, a fan - cy strange. —
dream, a fan - cy strange. —
dream, a fan - cy strange. —
strange. I would not — with
dream, a fan - cy strange.
dream, a fan - cy strange. —
dream, a fan - cy strange. —
dream, a fan - cy strange. —

She would not with it part, ——— She would not

I would not with it part, ——— For all that is, ———

She would not with it part, For all that is She would not

She would not with it part, For all she'd not

it part,

She would not with it part, For all that is, She would not

She would not with it part, She would not

She would not with it part, She would not

She would not with it part, A *f*

She would not with it part, A

change That vis - ion of her heart.

I would not change That vision of my heart.

change That vis - ion of her heart.

change That vis - ion of her heart.

For all

change That vis - ion of her heart

change A for - est dream.

change A for - est dream.

dream. —

A for-est dream,

dream. —

A for-est dream,

p

p

p

pp

A dream, ——— A —
A dream, a fan - cy strange, ———
For all that is She'd not change
For all that is She'd not change
that — is I would not change That
For all that is She'd not change
For all that is She'd not change
For all that is She'd not change
For all that is She'd not change
For all that is She'd not change

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line of eighth notes and chords in the right hand. The vocal line has lyrics that repeat across several staves, with some lines containing dashes indicating breath marks or pauses. The lyrics are: "A dream, ——— A —", "A dream, a fan - cy strange, ———", "For all that is She'd not change", "For all that is She'd not change", "that — is I would not change That", "For all that is She'd not change", "For all that is She'd not change", "For all that is She'd not change", "For all that is She'd not change".

dream, A ten - der sigh!

A breath, a ten - der sigh! Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

vis - ion of my heart.

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal line and a piano accompaniment. The lyrics are: "Like all sweet things It passed all sweet things up - on - this earth It passed too quick-ly by, all sweet things up - on this earth It passed too quick-ly by, all things up - on this earth It passed too quick-ly by, all things up - on this earth It passed too quick-ly by, all sweet things up - on this earth It passed too quick-ly by, all things up - on this earth It passed too quick-ly by, all things up - on this earth It passed too quick-ly by." The score includes dynamic markings such as *cresc.*, *ff*, and *p*. The piano part features chords and arpeggiated figures.

un poco rit.
ppp

p too quick-ly by. Sweet for-est dream!

ppp quick - ly by. Sweet for-est dream!

ppp too quick-ly by. Sweet for-est dream!

ppp too quick-ly by. Sweet for-est dream!

p A — dream, A — dream,

p too quick-ly by. *ppp* Sweet for-est dream!

p too quick-ly by. *ppp* Sweet for-est dream!

p too quick-ly by. *ppp* Sweet for-est dream!

ppp too quick-ly by. *ppp* Sweet for-est dream!

ppp too quick-ly by. *ppp* Sweet for-est dream!

ppp too quick-ly by. *ppp* Sweet for-est dream!

ppp too quick-ly by. *ppp* Sweet for-est dream!

rall. p *pp*

The musical score is arranged in a system of ten staves. The top seven staves are vocal parts, each with the lyrics "Sweet for-est dream! Sweet dream!" written below. The vocal lines are written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Dynamic markings include *pp* (pianissimo), *f* (forte), and *ff* (fortissimo), with crescendo and decrescendo hairpins. The bottom three staves are piano accompaniment. The first two are in treble clef, and the third is in bass clef. The piano part features chords and melodic lines, with dynamic markings *p* (piano) and *pp* at the beginning and end, and *f* and *ff* in the middle. The score is divided into measures by vertical bar lines.

Allegro.

Verve.

a tempo primo.

For should you chance to see The

like-ness of a "he" In the wat - 'ry glass, 'twill come to pass, your

Verve.

hus-band he will be Ah!

SOPR. For should you chance to see The

ALTO. For should you chance to see The

TEN. For should you chance to

BASS. For should you chance to

For should you chance to see The

crese. *f*

"he" In the wat - 'ry glass, 'twill
 like - ness of a "he" In the wat - 'ry glass, 'twill
 like - ness of a "he"
 see The like - ness of a "he" In the glass, 'twill
 like - ness of a "he" In the wat - 'ry glass, 'twill
 come to pass your hus - band he will be.
 come to pass your hus - band he will be.
 come to pass your hus - band he will be.

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features five vocal staves and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts. The piano accompaniment provides harmonic support with chords and melodic lines.

Entrance of Henri.

No 4.

Allegro.

A piano introduction in 3/4 time, marked *f*. The music is in B-flat major (two flats). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a sustained chord in the right hand.

SOPR.

Sweet scent - ed flow - ers, Fresh from the bow - ers,

ALTO.

The vocal parts (Soprano and Alto) enter with the lyrics. The piano accompaniment consists of a steady eighth-note bass line and a right hand with chords and occasional melodic fragments. The tempo is *f*.

Fra-grant their od - or, fair to the view. Gar-lands of

The vocal parts continue with the lyrics. The piano accompaniment remains consistent with the previous section, providing harmonic support for the vocal lines.

pos - ies; bou - quets of ros - es; Daf - fo - dills,

li - lies, sweet vi - o - lets blue. Sweet scent - ed flow - ers,

Fresh from the bow - ers, Fair _____ to the view. _____

Fra - grant their od - or; Fair to the

Gar - lands of pos - ies; bou - quets of
view.

8-----

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bottom two staves) starts with a piano dynamic marking and a dotted quarter note G3, followed by a series of chords. A first ending bracket labeled '8' spans the first two measures of the piano part.

ros - es; Daf - fo - dills, li - lies, sweet vi - o - lets

Detailed description: This system contains the next four measures. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

blue. Come and buy!

Detailed description: This system contains the final four measures. The vocal line has a melisma on the word 'buy!' with a long note and a fermata. The piano accompaniment concludes with a series of chords and rests.

Song and Chorus.

No 5.

"Just to pass the time away."

Allegro non troppo.

Henri.

I'm my pa - pa's on - ly son, Out for frolic
Youth and maid - en, side by side, Watched the ev - er

out for fun, Mis - chief lures with - in my eye,
flow - ing tide, Sit - ting on the moon - lit sand,

Wom - en nev - er pass me by, I'm a fas - ci -
 Hold - ing each the oth - ers hand, Si - lent long, at

- nat - ing beau All the la - dies tell me so,
 last she said, Lift - ing up her droop - ing head,

I was made, so they all say, Just to pass the
 "Lov - ers buss" I've heard folks say, Just to pass the

time a - way. Just to
 time a - way. Just to

pass the time a - way Just to pass the time a - way, I was
pass the time a - way Just to pass the time a - way, The

born to please the la - dies so they say, _____ On the
youth he kiss'd the maid - en night and day, _____ Kiss'd and

earth my mis - sion this, Each and ev - 'ry girl to
kiss'd 'till they were wed, Now they wish each oth - er

kiss, Just to pass the time a - -
dead, Just to pass the time a - -

- way. _____
 - way. _____
 SOPR.

ALTO.

TENOR.

BASS.

Just to pass the time a - way, Just to
 Just to pass the time a - way, Just to

Just to pass the time a - way, Just to
 Just to pass the time a - way, Just to

ff

pass the time a - way, He was born to please the la - dies so they
 pass the time a - way, The youth he kiss'd the maid - en night and

pass the time a - way, He was born to please the la - dies so they
 pass the time a - way, The youth he kiss'd the maid - en night and

say, On the earth his mis-sion this, Each and
day, Kissed and kiss'd till they were wed, Now they

ev - 'ry girl to kiss, Just to pass the time a way.
wish each oth-er died, Just to pass the time a way.

Duet.

"The Dancing Lesson."

No 6.

Moderato.

Henri.

Of Terp-si-chore a de-vo-tee; Fair

la - dy, pray, my— pu-pil be; Nay, do not frown, nor look as-kance, Come,

Yvette.

Kind sir, your of - fer pleas-es me, To

Henri.

let me teach you how to dance,

tread a measure I agree. If slow to learn, I'll not forget, Pray

Yvette.

teach me then the mi-nu-et.

Henri.

Your part-ner he will go just so.

Just so?

Just so! Then you to him will curt-sey low.

Tempo di Minuetto.

Just so?

Just so! Then give to him your dimpled hand,

Yvette.

Your meth-od's some-what ob-so-lete,

Henri.

The dear-est, fair-est in the land.

The first system of the musical score. It consists of three staves. The top staff is for Yvette, the middle for Henri, and the bottom for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth notes in the right hand and chords in the left hand.

We mod-erns ed-u-cate the feet.

These lit-tle ad-juncts much en-hance

The second system of the musical score. It consists of three staves. The top staff continues the vocal line from the first system. The middle staff has a vocal line that begins with the lyrics 'These lit-tle ad-juncts much en-hance'. The piano accompaniment continues with the same rhythmic pattern as in the first system.

These ad-juncts much enhance The

the pleasures of the maz-y dance.

The third system of the musical score. It consists of three staves. The top staff continues the vocal line. The middle staff has a vocal line with the lyrics 'the pleasures of the maz-y dance'. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

pleas-ures of the dance.

pp

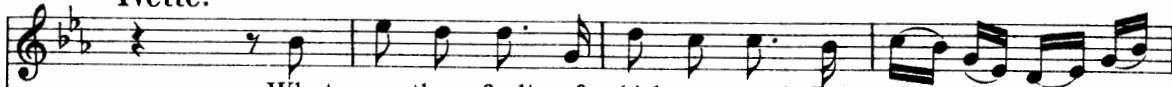
Tempo I. Henri.

There is a dance we call the waltz, Which like all oth - ers

ff

has its faults; But faults that wom - en all con-done, When once its pleas-ures

Yvette.



Henri.

they have known.

Yvette.

girl-ish cheek? 'Tis well to know this in ad-vance, I might be asked a

Yvette.

waltz to dance.

Just so?

Henri.

Your part-ner he will take you so.

Just so?

Just so! His arm a-round you thus will go.

Just so! Then

Tempo di Valse.
Henri.

comes the fault that most does please This ten - der lit - tle

Yvette.

To tell the truth; des - pite its faults, I

Henri.
play - ful squeeze.

think that I shall like the waltz.

These lit - tle ad - junct

These

much en - hance The pleas - ures of the maz - y dance! These

lit - tle ad - junct much en - hance The pleas - ures of the

lit - tle ad - junct much en - hance The pleas - ures of the

cresc

maz - y dance! _____

maz - y dance! _____

ff

Henri.

I know a dance, 'tis all my own, 'Twould move to love a—

heart of stone. Em - bo - di - ment of dain - ty grace, There's naught on earth can

Yvette.

You know, full well, the fe - male mind, Is ev - er cu - rious -

Henri.

take its place!

Yvette.

ly in - clined, This wond - 'rous dance, I long to test, Un - til I do, I

Yvette.
shall not rest. Just so?

Henri.
Then turn to me your right cheek so.

Just so?

Just so! Your left cheek slowly to me show. Just so! Kiss

Allegro.
Henri.
right or left, what shall I do? I find the answer

Yvette.

Henri.
'tween the two!

Though 'twas a rather cheek-y kiss, I

rath - er like a dance like this, These ad-juncts much en - hance The pleasures
These ad-juncts much en - hance The pleasures

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "rath - er like a dance like this, These ad-juncts much en - hance The pleasures" on the first staff, and "These ad-juncts much en - hance The pleasures" on the second staff. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

of the dance.
of the dance.

The second system continues the vocal and piano parts. The lyrics are: "of the dance." on the first staff, and "of the dance." on the second staff. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the bass line.

The third system shows the piano accompaniment for the third system, featuring a treble and bass clef staff with chords and melodic lines.

The fourth system shows the piano accompaniment for the fourth system, featuring a treble and bass clef staff with chords and melodic lines.

No 7

Ensemble.

"The Letter From Papa"

Allegro non troppo.

Jacq. & Soprano.

Marie & Alto. Here's the let - ter! Here's the

Gaston & Tenor. Here's the let - ter! Here's the

Antoine & Bass. Here's the let - ter! Here's the

let - ter! Here's the let - ter from pa - pa

let - ter! Here's the let - ter from pa - pa

let - ter! Here's the let - ter from pa - pa

Yvette. 'Tis the

Henri. 'Tis the

Verve.

'Tis the let - ter from his pa -
let - ter!
let - ter!

Ah! Ha! ha! ha! ha! ha! 'Tis a let - ter

Verve.

from his pa. Ha! ha! ha! ha! 'Tis a let - ter from his pa

Jacq. Ha! ha! ha! ha! 'Tis a let - ter from his pa

Marie.

Henri.

SOPR. Ex -

ALTO. Ha, ha, ha, ha, ha, ha, ha, ha, Tis a let - ter from his pa.

TENOR.

BASS. Ha, ha, ha, ha, ha, ha, ha, ha, Tis a let - ter from his pa.

ff *pp*

Henri.

-cuse me if I fail to see, Why all should in - ter -

- est - ed be, In me and my af - fairs!

Verve.

No one real-ly cares!

Yvette.

They do for

Henri.

They do for

Soprano.

We do for love af - fairs! We do for

Alto.

We do for love af - fairs! We do for

Gaston & Tenor.

We do for love af - fairs! We do for

Antoine & Bass.

We do for love af - fairs! We do for

Yvette.

love af - fairs!

Jacq.

Here's the let - ter! Here's the let - ter!

Marie.

Henri.

Blanc.

love af - fairs!

Yes, the

love af - fairs!

love af - fairs!

Verve.

Fate - ful let - ter!

Yvette.

Fate - ful

Jacq.

Blanc.

let - ter from pa - pa!

Henri.

Bless - ed let - ter

Verve.

Ah! _____
 let - ter from his pa _____
 Pleas - ing let - ter from his pa.

Ha ha ha! ha ha! Joy - ful let - ter
 Jacq.
 Ha, ha, ha, ha, ha, ha, ha, Joy - ful let - ter
 Marie.
 Ha, ha, ha, ha, ha, ha, ha, Joy - ful let - ter
 Antoine.

Verve.
 from his pa. Ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Yvette.
 Ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Jacq.
 from his pa. Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Marie.
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Blanc.
 Pleas-ing let-ter from his pa!

Henri.
 Bless-ed let-ter from my pa! With

Gaston.
 from his pa. Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Antoine.
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

SOPR.
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

ALTO.
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

TENOR.
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

BASS.
 Ha, ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

ff

Moderato.
Henri.

joy I'm half de-ment - ed, I know he has con-

- sent - ed. Let me em-brace you twice! Let me embrace you

Blanc.

Now wait a while, You may not smile When thrice!

I have read pa's let-ter, To me he wrote, This lit - tle note, 'Tis

brief so much the bet-ter.

Henri.
Read to me his let-ter!

Yes,

Yes,

This system contains the first vocal entry and piano accompaniment. The vocal line for Henri begins with the lyrics 'brief so much the bet-ter.' followed by a rest and then 'Henri. Read to me his let-ter!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Blanc. meno mosso.

Then list to the let-ter of your a-ged sire.

let us hear pa's let-ter!

let us hear pa's let-ter!

This system continues the vocal and piano parts. The vocal line for Blanc begins with the lyrics 'Then list to the let-ter of your a-ged sire.' followed by a four-measure rest and then 'let us hear pa's let-ter!'. The piano accompaniment continues with a similar rhythmic pattern, featuring a four-measure rest in the vocal line.

Spoken: "My son has informed me, his heart is on fire, with love
Blanc. for your daughter with whom he would wed. I have no objection?"

"Your daughter I know not, the matter must rest in your hands entirely, Do what you think best, Should you let them marry."

Henri.

You heard what pa said!

"I'll gaol you for life in the awful Bastile!"

My pa's true as steel!

Blanc. *rit.*

In the gruesome Bas-

pp Hèll gaol him for life in the aw-ful Bas - tile! *ff*

pp Hèll gaol him for life in the aw-ful Bas - tile! *ff*

Tempo I.
Verve.

What a

Jacq.

What a let-ter! What a let-ter!

Marie.

Blanc

tile

Gaston.

What a let-ter! What a let-ter!

Antoine.

SOPR.

What a let-ter! What a let-ter!

ALTO.

TENOR

BASS.

What a let-ter! What a let-ter!

Tempo I.

f

Verve.

let - ter from pa - pa!

Yvette.

Bless - ed let - ter

Blanc

Pleas - ing let - ter

Henri.

Damn that let - ter from my

Verve.

Ha, ha, ha, ha Ah! ————— ha, ha, ha, ha, ha,

Jacq.

Ha, ha, ha, ha Ha, ha, ha, ha, ha, ha, ha, ha,

Marie.

Henri.

pa!

Gaston.

Ha, ha, ha, ha, ha, ha, ha, ha,

Antoine.

Verve.

Jol - ly let - ter from his pa! Ha, ha, ha, ha,

Yvette.

ha, ha, ha, ha,

Jacq.

Jol - ly let - ter from his pa! Ha, ha, ha, ha, ha,

Marie.

Blanc.

Ha, ha, ha, ha, ha,

Gaston.

Jol - ly let - ter from his pa! Ha, ha, ha, ha, ha,

Antoine.

SOPR.

Ha, ha, ha, ha, ha,

ALTO.

TENOR.

Ha, ha, ha, ha, ha,

BASS.

rit.

ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, Jol - ly let - te from his pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

hr, ha, ha, ha, Pleas - ing let - ter from your pa!

Henri.

Bless - ed let - ter from my pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

rit.

Un poco meno mosso.

Yvette.

Our af - fair is fin - ished, no more_ to be said;_

p *fp*

It is quite e - nough, no wo - man would wed The

fp

son of a fa - ther who would thus con - ceal, Her

own dar - ling pa - pa with - in the Bas - tile._

Allegro.**Verve.**

Your pa-pa's too clev-er, too clev-er, too clev-er!

This musical score for Verve consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line features a rhythmic melody with eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both the right and left hands.

Blanc.

Say fare-well for - ev - er for - ev - er, for - ev - er.

This musical score for Blanc features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line has a more melodic and expressive quality than Verve's. The piano accompaniment includes some chordal textures and moving bass lines.

Yvette.

Lov - ing hearts must sev - er, must sev - er, must sev - er!

This musical score for Yvette includes a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line is characterized by a strong, rhythmic melody. The piano accompaniment supports the vocal line with consistent harmonic patterns.

Henri.

Lose Yvette I'll nev-er, no nev-er, no nev-er.

This musical score for Henri features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line has a plaintive and expressive quality. The piano accompaniment includes some chordal textures and moving bass lines.

Piu mosso.

Henri.

Damn pa-pa Damn pa-pa

Jacq.

f Ha, ha, ha! ha, ha, ha! Bless-ed, pleas-ing

Marie.

f

Gaston.

f Ha, ha, ha! ha, ha, ha! Bless-ed, pleas-ing

Antoine.

f

SOPR.

f Ha, ha, ha, ha, ha, ha, Bless-ed, pleas-ing

ALTO.

f

TENOR.

f Ha, ha, ha, ha, ha, ha, Bless-ed, pleas-ing

BASS.

f

ff *p* *ff* *p*

Damn pa-pa!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

ff

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has a vocal line with the lyrics "Damn pa-pa!" and a piano accompaniment. The second system has two vocal lines, both with the lyrics "Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.", and a piano accompaniment. The third system has two vocal lines, both with the lyrics "Ha, ha, ha! Blessed, pleaing let-ter, Jol-ly let-ter from his pa.", and a piano accompaniment. The piano part features a steady bass line and a treble line with chords and melodic fragments.

Damn pa-pa!

Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.

Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.

Ha, ha, ha! Blessed, pleaing let-ter, Jol-ly let-ter from his pa.

Ha, ha, ha! Blessed, pleaing let-ter, Jol-ly let-ter from his pa.

... pals with Chorus.

SOPR.

Your pa-pa's too clev-er, too clev-er, too clev-er

ALTO.

TENOR.

Your pa-pa's too clev-er, too clev-er, too clev-er

BASS.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of a piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics for the vocal parts are: "Your pa-pa's too clev-er, too clev-er, too clev-er". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Say fare-well for-ev-er, for-ev-er, for-ev-er.

Say fare-well for-ev-er, for-ev-er, for-ev-er.

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of a piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics for the vocal parts are: "Say fare-well for-ev-er, for-ev-er, for-ev-er.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Lov - ing hearts must sev - er, must sev - er, must sev - er,
 Lov - ing hearts must sev - er, must sev - er, must sev - er,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is A major (three sharps) and the time signature is 4/4. The music is in a simple, rhythmic style.

Wed Yv - ette you'll nev - er, you'll nev - er, you'll nev - er, Long
 Wed Yv - ette you'll nev - er, you'll nev - er, you'll nev - er, Long

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is A major (three sharps) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

live, ha, ha, Long live, ha, ha, Long live, his pa! Long

live, ha, ha, Long live, ha, ha, Long live, his pa! Long

live, long live his pa!

live, long live his pa!

"Sweet, sweet the birds were singing." QUINTETTE.

Allegro non troppo.
Verve.

Yvette.

Blanc. 'Tis he! What de-light!

Francois.

Capote. 'Tis she! What de-

ff

No, 'tis second sight!

'Tis love At first sight!

- light!

'Tis secondsight

'Twas at the
By chance.
How met you two be-fore, pray tell?

This system contains the first three vocal staves and the piano accompaniment. The piano part features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *p* (piano) is present.

"Wish - ing Well!"
Yes, at the "Wish - - ing Well."
Yes, at the "Wish - ing Well?"

This system contains the next three vocal staves and the piano accompaniment. The piano part continues with similar rhythmic patterns, including a *f* (forte) dynamic marking in the right hand.

rit.

They met by chance, The us - ual way. Oh, hap - py chance! Oh, happy day!

Oh, hap - py chance! Oh, happy day!

Oh, happy day!

Detailed description: This system contains six staves. The top staff is the vocal line with lyrics. The second and third staves are vocal staves with rests. The fourth and fifth staves are piano accompaniment. The sixth staff is the grand staff (treble and bass clefs) for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking is *rit.*

Allegretto quasi moderato.

mf Sweet! Sweet the birds were sing - ing! Sing - ing of this hap - py

Sweet the birds were sing - - ing of this hap - py

Sweet the birds were sing - ing of this

sing - ing! Sing - ing

Sweet the birds were sing - ing of this

p

Detailed description: This system contains seven staves. The top staff is the vocal line with lyrics and a dynamic marking of *mf*. The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment. The sixth staff is the grand staff (treble and bass clefs) for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking is *Allegretto quasi moderato.* and the dynamic marking is *p*.

pp

meet - - ing, Sweet, sweet the - bells were ring - ing,

meet - - ing, Sweet the bells were ring - ing,

meet - - ing, Sweet the bells were ring - ing,

of this hap - py meet - ing, Sweet the bells were ring - ing,

meet - - - ing, Sweet the bells were ring - ing,

pp

Sweet the bellswere ring - ing out, a mer - ry greet - ing.

out a mer - ry greet - ing, Ring - ing out a

out a mer - ry greet - ing, Ring - ing out a mer - ry

ring - ing, ring - ing out greet - - ing.

ring - ing, ring - ing out, ring - ing out a mer - - ry

Mer - ry greet - - ing.
 greet - ing. Yes, ring - ing out a mer - ry greet -
 greet - ing. A greet -
 Sweet the bells were ring - ing, ring -
 greet - ing. Bells were ring - - ing, ring - ing

f Sweet, sweet the ear - ly morn - ing!
 ing. Sweet, sweet, sweet the ear - ly morn - ing!
 ing, A greet - ing. Sweet the ear - ly morn - ing!
 ing out a mer - ry greet - ing. Sweet the ear - ly morn - ing!
 A greet - ing. Sweet the ear - ly morn - ing!

Sweet, sweet the gold - en dawning! 'Twas in - deed a hap - py

Sweet, sweet the gold - en dawning! 'Twas in - deed a hap - py

Sweet the gold - en dawning! 'Twas in - deed a hap - py

Sweet the gold - en dawning! 'Twas in - deed a hap - py

Sweet the gold - en dawning!

chance, ————— That be-gan this fair ro - mance. —————

chance, That be-gan, be gan this fair ro - mance. Though it

chance, ————— That be-gan this fair ro - mance. —————

chance, ————— That be-gan this fair ro - mance. —————

'Twas a hap - py chance, be-gan this fair ro mance.

Though it was the us-ual way, ————— Twas a mer-ry mer-ry
 was, it was the us-ual way, It was a
 Though it was the us-ual way, It was a
 Though it was the us-ual way, It was a
 It was the us-ual way, a

p

day. ————— Oh, hap-py chance! Oh, hap-py day, Oh,
 mer-ry, mer-ry day. Oh, hap-py chance! Oh,
 mer-ry, mer-ry day. Oh, hap-py chance! Oh, hap-py day, Oh,
 mer-ry, mer-ry day. Oh, hap-py chance! hap-py day, Oh,
 mer-ry day, Oh, hap-py chance! hap-py, Oh,

cresc.

hap - py, hap - py day! — Sweet, sweet the — birds were sing - ing,

hap - py, hap - py day! Sweet the birds were sing - - ing

hap - py, hap - py day! Sweet the birds were

hap - py, hap - py day! — Sweet the birds were

hap - py, hap - py day! Sweet the birds were

f

pp

Sing - ing of this hap - py meet - - ing. Sweet, sweet the —

of this hap - py meet - - ing. Sweet the bells were

sing - ing of this meet - - ing. Sweet the

sing - ing, sing - ing of this hap - py meet - ing. Sweet the

sing - ing of this meet - - - ing. Sweet the

pp



bells were ring - ing, Ring - ing out a mer - ry greet - ing.
 ring - ing, out a mer - ry greet - ing. 'Twas in - deed a
 bells were ring - ing out a mer - ry greet - ing.
 bells were ring - ing out a mer - ry greet - ing.
 bells were ring - ing out a mer - ry greet - ing.



ff 'Twas in - deed a hap - py chance, *pp* That be - gan this fair ro -
 hap - py chance, That be - gan this fair ro -
 'Twas in - deed a hap - py chance, That be - gan this fair ro -
 'Twas in - deed a hap - py chance, That be - gan this fair ro -
 'Twas in - deed a hap - py chance, That be - gan this fair ro -

-mance. Oh, hap - py chance! Oh hap-py day! —

-mance. Oh, hap - py chance! Oh hap-py day! —

-mance. Oh, hap - py chance! Oh hap-py day! —

-mance. Oh, hap - py chance! Oh hap-py day! —

-mance. Oh, hap - py chance! Oh hap-py day! — Oh! hap-py

p *f rit.* *pp*

Oh! hap - py day!

pp Hap - py, hap - py day! Oh! hap - py day!

Hap - py, hap - py day! Oh! hap - py day!

Oh! hap - py day!

day! — Oh! hap - py day!

pp

That Sweet Oblivion— Drink.

DUET.

(BLANC and HENRI.)

Henri.

When a

Blanc.

When she's

Henri.

lov - er's girl has left him, Of all hap - pi - ness be - rept him,

left him all a - lone, — bit - ter, cru - el thoughts to think.

When his

'Tis
 life has lost all gladness And his heart is full of sadness,

good to drown re - mem - brance in that sweet ob - liv - ion-

drink! They both make you fris-ky. There's
 There's gin and there's whis-key, There's

bran-dy and cock-tails ga - lore, Milk punch-es, gold fizz,
 bran - dy and cock-tails ga - lore, Dry

Then drink till you can drink no more. La la la
 Champagne, "Gee Whizz" Then drink till you can drink no more. La la la

la la la la la la la la la la la la la la la la la!
 la la la la la la la la la la la la la la la la la!

When your

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are mostly empty, with the lyrics 'When your' appearing at the end of the first staff. The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords.

wife is sad - ly sigh-ing, For a new hat near - ly dy-ing,

And you

The second system continues the musical score. The vocal line includes the lyrics 'wife is sad - ly sigh-ing, For a new hat near - ly dy-ing,'. The piano accompaniment continues with a consistent rhythmic pattern.

Should she

tell her'tis ex - tra - vagance of which she must not think.

The third system concludes the musical score. The vocal line includes the lyrics 'Should she tell her'tis ex - tra - vagance of which she must not think.' The piano accompaniment continues until the end of the system.

learn that you're re-gretting Fif-ty dol-lars lost on bet-ting,

Why 'tis

good to drown re - mem-brance in that sweet ob - liv - ion - drink. There's

They both make you fris-ky, There's bran-dy and cocktails ga-

gin and there's whiskey, There's bran-dy and cocktails ga-

lore, — Milk punches, gold fizz, Then drink till you can drink no
 lore, — Dry Champagne, "Gee Whizz," Then drink till you can drink no

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of one flat (B-flat) and a 4/4 time signature. The piano accompaniment is in the same key signature and time signature, featuring a steady eighth-note bass line and chords in the right hand.

more. La la la la la la la la la la la la la la la la la
 more. La la la la la la la la la la la la la la la la la

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves feature a melodic line with a key signature change to two flats (B-flat and E-flat) for the 'La la' section. The piano accompaniment continues with a similar rhythmic pattern.

Last time.

la! —
 la! —

The third system of the musical score is marked 'Last time.' and features two vocal staves and a piano accompaniment. The vocal staves end with a long note labeled 'la!'. The piano accompaniment concludes with a final chord and a double bar line.

Finale.

ACT I.

No 10.

p cresc

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Verve.

Should you chance to see, The like-ness of a "he," In the

Jacq.

Should you chance to see, The like-ness of a

Marie.

Should you chance to see, The like-ness of a "he," In the

Piano accompaniment for the vocal entries of Verve and Marie. The right hand plays a steady eighth-note accompaniment, and the left hand provides a harmonic base with chords and single notes.

wat - 'ry glass, 'twill come to pass your hus-band he will be! Ah

"he," In the glass, 'twill come to pass your hus-band he will be!

wat - 'ry glass, 'twill come to pass your hus-band he will be!

Piano accompaniment for the end of the scene. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic base. The piece concludes with a *cresc.* marking.

Verve.

In the

Jacq & Sop.
Marie & Alto.

She has chanced to see, The like-ness of a "he" In the

wat - 'ry glass, 'twill come to pass, her hus - band he will be!

wat - 'ry glass, 'twill come to pass, her hus - band he will be!

TEN.

BASS.

We

Marziale.

TEN.
BASS.

are the king's own mus-ket-eers. Un-known to us— all qualms and fears, The

ff

clash and rat-tle, The roar of bat-tle, Are meat and drink to the mus-ket - eers.—

SOPR.
ALTO.
TEN.
BASS.

To— the roll-ick-ing, fro-lick-ing mus-ket-eers, the mus-ket - eers.

To— the roll-ick-ing, fro-lick-ing mus-ket-eers, the mus-ket - eers.

Blanc.

Allegro moderato.

My friends, you may con-gra - tu -

late My child on her ap-proach-ing state, Of

mar - i - tal fe - li - ci - ty. Yv - ette a mar - chion-

Blanc.

ess will be.

SOPR.

ALTO.

TEN.

BASS.

Yv - ette a Mar-chion-ess will be. Oh my! Yv -

Yv - ette a Mar - chion - ess shall be. Yv -

Henri.

No! No! Nev-er!

SOPR.

ette a Mar-chion-ess will be. Oh, my!

ALTO.

TEN.

ette a Mar - chion - ess will be.

BASS.

Up - on my life she shall not be The

Did you ev - er?

Did you ev - er?

Did you ev - er?

wife of an-y man but me, none but me.

Ha! Ha! Ha!

Ha! Ha! Ha!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "wife of an-y man but me, none but me." and concludes with a three-measure rest. The piano accompaniment consists of two staves. The right hand has a melodic line with a five-measure rest followed by a five-note eighth-note run. The left hand provides a harmonic accompaniment with a three-measure rest followed by a rhythmic pattern. The system concludes with a three-measure rest in the vocal line and a rhythmic pattern in the piano accompaniment.

We can plain - ly see, For - got - ten is that let - ter, That

We can plain - ly see, For - got - ten is that let - ter, That

The second system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "We can plain - ly see, For - got - ten is that let - ter, That" and continues with the same lyrics in the second measure. The piano accompaniment consists of two staves. The right hand has a melodic line with a sharp sign in the second measure. The left hand provides a harmonic accompaniment with a rhythmic pattern. The system concludes with a rhythmic pattern in the piano accompaniment.

ve - ry pleasing letter, That blessed, blessed letter from his pa.
 ve - ry pleasing letter, That bless - ed letter from his pa, from his pa.

Henri.

My heart will nev - er set her free, While I love her and

Henri.

she . loves me! Damn that let - ter from my pa.
SOPR. But the let - ter, yes, the let - ter? How he
ALTO. How he
TEN. How he
BASS. How he

Franc.

Meno mosso.

Dear Hen - ri I re -
 damns the let - ter of his dear pa - pa!
 damns his dear pa - pa!

The first system of music includes a vocal line for 'Franc.' and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Dear Hen - ri I re - damns the let - ter of his dear pa - pa!'. The piano accompaniment consists of chords and moving lines in both hands.

gret, Our com - pact, you for - get, In vain is all this

The second system continues the vocal line with the lyrics 'gret, Our com - pact, you for - get, In vain is all this'. The piano accompaniment features a prominent bass line with a crescendo leading to a piano (*p*) dynamic.

Franc.

a tempo.

strife. Yv ette must be my wife.
 SOPR.
 ALTO. Yv - ette must be his
 TEN. Yv - ette must be his
 BASS. Yv - ette must be his

The third system is a choral setting. It features vocal lines for Soprano (SOPR.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.), along with piano accompaniment. The lyrics are 'strife. Yv ette must be my wife.' for the Soprano and 'Yv - ette must be his' for the other voices. The tempo is marked *a tempo*.

Henri.

A-vaunt, you vile, per-fid-ious friend. You'd break my
wife.
wife.

The first system of the score features a vocal line for Henri and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics are: "A-vaunt, you vile, per-fid-ious friend. You'd break my wife." The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand, including a prominent chordal texture.

Henri.

heart to gain your end. Yv - ette, to you I now ap - peal, The
truth I pray, do not con-veal, But tell all here what

The second system continues the musical score. The vocal line for Henri starts with a treble clef and the same key signature and time signature. The lyrics are: "heart to gain your end. Yv - ette, to you I now ap - peal, The truth I pray, do not con-veal, But tell all here what". The piano accompaniment continues with the same two-staff structure, maintaining the eighth-note bass line and the melodic accompaniment in the right hand.

you have said That I a - lone you choose to wed. _____

Yvette.

I have no choice; _____ There's naught to say, A

daugh - ter must her sire o - bey.

SOPR.

ALTO.

TEN.

BASS.

A daugh - ter must her

Henri.

Ha! ha! Deceived, be-trayed by all, I
 sire o - bey.
 sire o - bey.

The first system of the score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'Ha! ha! Deceived, be-trayed by all, I'. The second and third staves are vocal lines in treble clef with lyrics 'sire o - bey.' and 'sire o - bey.' respectively. The bottom staff is a piano accompaniment in bass clef.

p cresc.

The piano accompaniment for the first system, shown in grand staff notation. It features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *p cresc.* is present.

will your ev - il schemes fore-stall. With-

ff

The second system of the score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'will your ev - il schemes fore-stall. With-'. The second and third staves are vocal lines in treble clef. The bottom staff is a piano accompaniment in bass clef. The dynamic marking *ff* is present.

in the church forbid the banns — If this does not up-set your plans,

p cresc

The third system of the score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'in the church forbid the banns — If this does not up-set your plans,'. The second and third staves are vocal lines in treble clef. The bottom staff is a piano accompaniment in bass clef. The dynamic marking *p cresc* is present.

By the saint-ed Lord Tom Noddy, I'll run ev-'ry bod-y, through

Franc. *There's but one course to pur - sue.*

Henri. *ev - 'ry bod-y's bod - y.*

ff

Henri. *To life, sir, say a - dieu!*

Franc. *un poco rit.* *Mon - sieur, you are un - der ar - rest.*

fp *ff*

Henri.

Un-der ar-rest!
Capote.

Monsieur le Comte de Beauprêt your

SOPR.

Un-der ar- rest!

ALTO.

TEN.

Un-der ar- rest!

BASS.

My sword?

sword.

To draw your sword upon
your superior officer is

SOPR.

His sword?

ALTO.

TEN.

His sword?

BASS.

Verve. *f*

Yvette. Treason! Death!

Jacq.

Marie. Treason! Death!

Blanc.

Henri. Treason! Death!

Gast.

Ant. Treason! Death!

Cap. *b*

trea - son.

Aye! the punishment is death!—

SOPR. *ff*

ALTO. Treason! Death!

TEN. Treason! Death!

BASS. Treason! Death!

Yvette.

pray you, sir, his fault for-give, Per - mit this poor young

Verve.

I pray you, sir, his fault for-give, Per -

Yvette.

man to live, I pray you, sir, his fault for-give, Per -

Verve.

mit this poor young man to live.

Yvette.

mit this poor young man to live.

Franc.

For your sweet sake I'll

pp

Franc.

set him free, As soon as you have mar - ried me!

The musical score for the Franc. section consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features triplet figures in the right hand and block chords in the left hand.

Henri.

Andante sostenuto.

mezza voce.

To lose my love, my

The musical score for the Henri. section consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante sostenuto' and the dynamic is 'mezza voce'. The piano part features a steady accompaniment with some harmonic changes.

wife! All hap - pi - ness in life, Yv -

The musical score continues the Henri. section. The vocal line and piano accompaniment are shown. The piano part features a steady accompaniment with some harmonic changes.

ette, I'll ne'er for - get. Would we had nev - - er

The musical score continues the Henri. section. The vocal line and piano accompaniment are shown. The piano part features a steady accompaniment with some harmonic changes.

Verve. *mezza voce.* *f* *pp*

Yvette. When they are wed, he'll mar - - ry me, And

Jacq.

Marie. Cru-el fate! A - las!

Blanc. Cru-el fate! A - las!

Franc. My daugh ter she will wed, *pp* *f* *pp*

Henri. If I her heart could own, a - lone! If

met. Gast. *p* *f*

Ant. Cru-el fate! A - las!

Cap. Cru-el fate! A - las!

SOPR. *pp* His daugh - ter, she will wed, Ah me! *f*

ALTO. Cru-el fate! A - las! *f*

TEN. *pp* Cru-el fate! A - las! *f*

BASS. Cru-el fate! A - las! *f*

pp *pp* *ff* *pp*

I shall yet a coun - tess be. In my love he shall

A - las!

A - las!

Be to the al - tar led, By a man of high de -
she my love would be, Ah me! If I her heart could

A - las!

A - las!

Be to the al - tar led, Ah me! By a man of high de -

A - las!

A - las!

A - las!

ff p

then for-get, The false - - ness of the fair Yv - I

That he con - demned should

That he con - demned should be, Ah, -

gree. Ah me! Ah,

own a - lone, If she my love would

That he condemned should be, To

That he con - demned should be, To

gree. Ah me! Ah me! Ah

That he con - demned should

That he con - demned should be.

ff *pp*

ette.

love him so, I love him

be, To lose his love, his

cru - - - el fate! Ah stern,

me! My

be, No joy on earth or heav'n a -

lose my love, my wife,

lose his love, his wife,

lose his love, his wife,

me! With joy.

be. Remember that the sweetest wooing

Remember that the sweetest wooing

Oft proves its own, its own un-

p cresc.

A Countess I shall
 so. Oh, Would that he my
 wife. All
 re-lent-less fate. To lose his
 daugh-ter she will wed.
 bove Could e-equal that of
 All hap-pi-ness in
 All hap-pi-ness in
 All hap-pi-ness in
 he's wild to
 Off proves its own, its own un-do-ing. For love has bliss, but love has
 do-ing. For love has bliss, but love has ruing.

be, No joy on
heart. could know. His love is
hap - pi - ness in life. No joy
love his wife,
Be to the al - tar led, By
her dear love, Ah,
life. To lose
life. No joy on
life. No joy on
think his child A
ru - ing. Remember this a - mid your sigh - ing,
Remember this a - mid your sighing, Love has a way of quickly

earth, or heav'n a - bove, Could
 worth All else on earth, I
 on earth or heav'n a - bove, Could
 To lose all hap - pi - ness in
 a man of
 me! If she my love would be,
 my love, To lose my wife,
 earth, or heav'n a - bove, Can
 earth, or heav'n a - bove, Can
 March - ion - ess will be. Ah,
 Love has a way of quick-ly dy - ing, When knot is tied past all un-
 dy - ing, When knot is tied past all un-ty-ing.

e - qual that of his dear love. In
 love, I love him so, I
 e - - - qual that of his dear love. Cru'l fate to
 life, Ah, re - lent - less fate, Cru'l fate to
 high, of high de - gree With
 Ah me! If she my love would be,
 All hap - pi - ness, all hap - pi - ness in
 e - - - qual his dear love. No
 e - qual that of his dear love. No
 me! A march - ion - ess will be.
 ty-ing. When knot is tied past all un - ty-ing. Ah, me!
 When knot is tied past all un - ty-ing. Ah, me!
 When knot is tied past all un - ty-ing. Ah, me!

my love
love him so.
lose his love,
lose his love,
joy I'm near - ly
No joy on earth,
life. No joy on earth, or heav'n a -
joy on earth, or heav'n a -
With joy he's wild, To think his
Love's a sweet and tender flow'r,
Love's a sweet and ten-der flow'r, In its weakness lies its

he shall for - -

Would he could -

To lose his -

To lose his -

wild, To think -

Could e - qual her -

bove, Could e - qual that

bove, Could e - - - - - qual

bove, Could e - - - - - qual

child, A March - ion - ess

In its weakness lies its pow'r. All must bow, to love sub

pow'r. All must bow, to love submitt - ing.

get know wife. wife. this fa-ther's child, love. of my dear love, that of his dear love, will sure ly be mit-ting. Slaves are we tho' all un-wit-ting; Slaves of love,

The false-ness of the His love is worth All No joy on earth, or No joy on earth, or A March-ion If I her heart could of my dear of his dear of his dear Ah, me! Ah, Slaves are we tho' all un-wit-ting; Slaves of love,

ff *fff*

fair Yv-ette. Ah, me!

else on earth, I love him so,

heav'n above Could e - - qual her love.

heav'n above Could e - - qual her love.

ess shall be. Ah, me! Ah, me, with joy I'm

own, a-lone. If she my love could be, No joy on

love. Oh cru - - el, cru - el fate, No joy on

love. Oh cru - - el fate, cru'l fate, To lose his

love. Oh cru - - el fate, cru'l fate, To lose his

me! Ah, me! Ah, me, with joy he's

- - ting. Slaves of love, who reigns su-preme.

Slaves of love, who reigns su-preme.

A Coun-*tess* I yet shall be.

I love him, I love him, his love, his love is worth all

To lose love, To lose wife, All hap-*pi-ness* in life, all

To lose love, To lose all, hap - - pi - ness in

near - ly wild, Yes, I'm near - ly wild, To think this fa - ther's

earth, or heav - en, No joy a - bove, Could e - qual her dear

earth, or heav - en, No joy a - bove, Could e - qual

love to lose wife, to lose his wife, all hap - pi - ness in

love to lose wife, All hap - pi - ness in

near - ly wild, yes, To think his child, A

To lose wife, To lose all hap - pi - ness in

To lose wife, To lose all hap - pi - ness in

All hap - pi - ness in

Ah yes, I shall a Coun - tess
 else, all else on earth. I love him
 hap - pi - ness in life, Ah, cru - - - el
 life, Ah, cru - - - el
 child, A March - ion - ess will be. Ah!
 love. If she my love could be. Ah!
 that of my dear love. Ah, cru - - - el
 life, All hap - pi - ness in life, Ah,
 life, Ah, cru - - - el
 March - - - ion - - - ess will
 life, Ah, cru - - - el
 life, Ah, cru - - - el

be, a Coun - tess be!
so, I love him so!
fate, re - lent - less fate!
fate, re - lent - less fate!
me! Ah me! Ah me!
me! Ah me! Ah me!
fate, re - lent - less fate!
fate, Ah, cru - el fate!
fate, Ah, cru - el fate!
be, Ah me! Ah me!
fate, Ah, cru - el fate!
fate, Ah, cru - el fate!

8.

8.

Introduction.

ACT II.

Tempo di Gavotte.

The musical score is written for piano and bass. It begins with a treble clef and a 4/4 time signature. The first system includes a dynamic marking of *f* and a triplet of eighth notes in the treble. The second system continues with complex chordal textures and a triplet in the treble. The third system features a change in the bass line with a dynamic marking of *f 2d time pp*. The fourth system shows a melodic line in the treble and a steady bass accompaniment. The fifth system concludes with a *ten* (ritardando) marking and the instruction *(Curtain.)* above the final chord.

The first system of music consists of two staves. The upper staff is in treble clef and contains a triplet of eighth notes followed by a quarter note, then a half note with a fermata, and another triplet of eighth notes. The lower staff is in bass clef and contains a quarter note, a quarter rest, and a quarter note, followed by a quarter note, a quarter rest, and a quarter note, and finally a quarter note, a quarter rest, and a quarter note. The dynamic marking *p* is placed below the first measure of the upper staff.

The second system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The lower staff is in bass clef and contains a quarter note, a quarter rest, and a quarter note, followed by a quarter note, a quarter rest, and a quarter note, and finally a quarter note, a quarter rest, and a quarter note. The dynamic marking *cres* is placed below the first measure of the lower staff, and *rit* is placed below the fourth measure of the lower staff. The time signature $\frac{3}{4}$ is shown at the end of the system.

Tempo di Valse.

The third system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The lower staff is in bass clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The dynamic marking *pp* is placed below the first measure of the upper staff. The time signature $\frac{3}{4}$ is shown at the beginning of the system.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The lower staff is in bass clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The time signature $\frac{3}{4}$ is shown at the beginning of the system.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The lower staff is in bass clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The time signature $\frac{3}{4}$ is shown at the beginning of the system.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The lower staff is in bass clef and contains a half note with a fermata, followed by a half note with a fermata, and a half note with a fermata. The dynamic marking *f* is placed below the first measure of the lower staff. The time signature $\frac{3}{4}$ is shown at the beginning of the system.

Yvette.
Lento.

Cease,

Franc.

Dear Jove, this is en - tran - cing!

The first system of the musical score. It consists of three staves. The top staff is for Yvette's vocal line, starting with a whole rest followed by a half note G4. The middle staff is for Franc's vocal line, starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, and a whole rest. The bottom staff is for the piano accompaniment, featuring a series of chords and moving lines in both hands.

sir, you are ro - man - cing.

I mean the

The second system of the musical score. It continues the vocal and piano parts from the first system. Franc's vocal line continues with a quarter note D5, followed by quarter notes C5, B4, A4, and a whole rest. Yvette's vocal line has a whole rest. The piano accompaniment continues with its characteristic chordal texture.

Real - ly? That is

waltz we are dan - cing. Real - ly, That is

The third and final system of the musical score on this page. It concludes the vocal and piano parts. Franc's vocal line continues with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, and a whole rest. Yvette's vocal line has a whole rest. The piano accompaniment concludes with a final chord.

un poco piu

so. Brighteyes glanc - ing, Most en - tranc - ing, Grace-ful danc - ing,

so. Brighteyes glanc - ing, Most en - tranc - ing, Grace-ful danc - ing,

The first system of music consists of four staves. The top two staves are vocal lines, both starting with a 'so.' marking. The lyrics are 'Brighteyes glanc - ing, Most en - tranc - ing, Grace-ful danc - ing,'. The bottom two staves are piano accompaniment, with a forte 'f' dynamic marking at the beginning.

Glid-ing smooth - ly so, Hearts re - veal - ing, Soft ap - peal - ing

Glid-ing smooth - ly so, Hearts re - veal - ing, Soft ap - peal - ing

The second system of music consists of four staves. The top two staves are vocal lines with the lyrics 'Glid-ing smooth - ly so, Hearts re - veal - ing, Soft ap - peal - ing'. The bottom two staves are piano accompaniment.

Mu - sic steal - ing, Ten - der low.

Mu - sic steal - ing, Ten - der low.

The third system of music consists of four staves. The top two staves are vocal lines with the lyrics 'Mu - sic steal - ing, Ten - der low.'. The bottom two staves are piano accompaniment. The system concludes with a double bar line and a key signature change to two flats.

Gastone.

Henri "To valtz is to loaf."

There is but one girl who lives within my heart.

Jacq.

I love but one boy from him I'll nev - er part,

Henri. "I loaf to loaf, Ach!"

Antoine.

My love may a

Henri. "Ach! du lieber Himmel!"

peasant be, or maid of high de - gree.

Marie.

Henri. "I'd rather pe a

I care not what my love may be, if he loves me.

loafer as a fiter?"

Verve.

Ah! 'tis pleasure, all may treas-ure,

Be-yond meas - ure, Thus to dance! Soft-ly gliding, Love de-

- cid - ing, Sweet, a - bid - ing, Hap - py chance! La, la, la, la,

la, — la, la, la, la, — la, la, la, la, la, la, la, —

La, la, la, la, la, la, la, la,

p

La, la, la, la, la, la, la, la,

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano line with a dynamic marking of *p* and lyrics. The fifth staff is a bass line. The key signature has two flats, and the time signature is 4/4. The system concludes with a fermata over the final note.

Ah!

la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la,

The second system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and the exclamation "Ah!". The second and third staves are vocal lines with lyrics. The fourth staff is a piano line. The fifth staff is a bass line. The key signature has two flats, and the time signature is 4/4. The system concludes with a fermata over the final note.

3

la, la, la, la, la, la, la,

la, la, la, la, la, la, la,

pp

Henri. He ees maging loaf to her! Now he ess paddling mit her hand, Ach! Gott

in Himmel, he ess kissing her hant.

cres

ff

Capote.

Cap-tain, the news I bring will you sur-prise, The Count de Beau-prêt has es-

The first system of the musical score for 'Capote.' features a vocal line in the bass clef and a piano accompaniment in grand staff. The piano part begins with a *pp* dynamic marking and consists of chords and moving lines in both hands.

-caped in dis-guise, Where he is hid-ing, or who set him free, Re-

The second system continues the vocal line and piano accompaniment. The piano part includes various chordal textures and melodic fragments.

Franc.

Un-til you have found him, go,

-mains at this mo-ment a mys-ter-y.

The third system, marked 'Franc.', shows the vocal line continuing. The piano accompaniment features a more active bass line and sustained chords in the right hand.

search high and low, Yet wait but an in-stant and I too will go, Yv-

The fourth system concludes the musical score on this page. The piano accompaniment continues with its characteristic textures.

-ette, I must leave you, Nay take not of- fence, For du-ties im- port-ant are

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

call- ing me hence.

This system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, and then a half rest. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is present in the piano part.

Henri "Gut! She does not loaf her loafer?"

This system shows the vocal line and piano accompaniment for the character Henri. The vocal line is mostly a whole rest. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

This system shows the vocal line and piano accompaniment. The vocal line is mostly a whole rest. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamic markings of *cres* (crescendo) and *mf* (mezzo-forte) are present in the piano part.

Yvette.

Cease,

Henri.

Du! du! Du bist en - tranc - ing!

The first system of the musical score features three staves. The top staff is for Yvette, with a single note and a rest. The middle staff is for Henri, with lyrics "Du! du! Du bist en - tranc - ing!". The bottom staff is the piano accompaniment, consisting of two staves with chords and melodic lines.

sir, cease your wild pranc - ing!

Come, tear,

The second system continues the musical score. The top staff has lyrics "sir, cease your wild pranc - ing!". The middle staff has lyrics "Come, tear,". The bottom staff is the piano accompaniment.

Nev - er! Nev - er!

let us pe tanc - ing!

Ach Gott, ja!

The third system of the musical score features three staves. The top staff has lyrics "Nev - er! Nev - er!". The middle staff has lyrics "let us pe tanc - ing!". The bottom staff has lyrics "Ach Gott, ja!". The bottom staff is the piano accompaniment.

Yvette.

Let me go!

Henri.

Come, tear, let us be

f SOP.

f ALTO.

f TEN.

f BASS.

Ah what ex-quis-ite pleas-ure, Yes, tis

Ah, what ex-quis-ite pleas-ure, Yes, tis

Piano accompaniment for the first system, featuring chords and a melodic line with an 8-measure rest.

Let me go! Let me go!

tanc-ing.

No! no!

joy be-yond meas-ure, Mel-o-dies sigh-ing, Swelling and dy-ing

joy be-yond meas-ure, Mel-o-dies sigh-ing, Swelling and dy-ing

Piano accompaniment for the second system, including a 'loco.' marking and an 8-measure rest.

accl.

Cease your wild prancing, Let me go! Let me
 No! No! No!
 Throbbing, sobbing, soft and low, Throb - bing,
 Throbbing, sobbing, soft and low, Throb - bing,

go! Let me go! Let me go! Let me go! Let me Let me
 No! No! No! No! No! No! No! No! No! No!
 sob - - bing, Soft and low, Soft and low,
 sob - - bing, Soft and low, Soft and low,

Ah! 'Tis the Count de Beau - prêt!

Ah!

Ah!

Ah!

Verve.

'Tis the Count de Beau - prêt, Ha, ha,

'Tis the Count de Beau prêt Yes 'tis he!

'Tis the Count de Beau prêt Yes 'tis he!

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

Yes, 'tis the Count de Beau - - - pret.

Yes, 'tis the Coun de Beau - - - pret.

Yes, 'tis the Coun de Beau - - - pret.

f 8va

loco

Piano accompaniment for the second system, including the *f 8va* and *loco* markings.

piu mosso

Piano accompaniment for the third system, including the *piu mosso* marking.

Wilful Woman.

Allegretto.

The piano introduction consists of two staves in G major and 6/8 time. It begins with a repeat sign. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Henri.

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "1. A la - dy who lived in the Ja - pa - nese land Was 2. This maid of Ja - pan she was counselled to wed, 'I

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "home - ly of fea - ture, No man sought her hand; Her will, when I've danced for the King," the girl said; His

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "limbs though were mar - vels but she had no chance To Ma - jes - ty smiled, 'Give the la - dy a chance, This

show that they were, so she learned a French dance. It
gold - cup is hers if she please with the dance." She

proved a most ex-cell-ent plan, _____ From Pa - ris she brought the Can-
stopped not to sleep nor to sup, _____ She danced for her king and the

p

can _____ She won with great ease All the male Ja - pa - nese By
cup. _____ She wound up with the "splits" Then she had fif - ty fits, She would

us ing her foot as a fan, fan, fan, By us - ing her foot as a
neith-er get down nor get up, up, up, She could neith er get down nor get

Henri.

fan. _____
up. _____

SOP. & ALTO.

TENOR.

BASS.

By us - ing her foot as a
She could neith er get down nor get

Oh,

fan, fan, fan, By us - ing her foot as a fan.
up, up, up, She could neith-er get down nor get up.

fan, fan, fan, By us - ing her foot as a fan.
up, up, up, She could neith-er get down nor get up.

Moderato.

wom - an, wom - an Source of all our bliss,

Wom - an, wom - an, Heav - en in your kiss, But the

queen up - on her throne, The maid - en in her dai - ry, In

this are much a - like, They're both con - tra - - ry.

Henri.

SOP. & ALTO.
Wom-an, wom-an, Source of all our bliss, Woman, wom-an,

TENOR.
Wom-an, wom-an, Source of all our bliss, Woman, wom-an,

BASS.
Wom-an, wom-an, Source of all our bliss, Woman, wom-an,

But the queen up - on her throne, The

Heav - en in your kiss, But the queen up - on her throne, The

Heav - en in your kiss, But the queen up - on her throne, The

maid - en in her dai - ry, In this are much a - like, They're both con -
maid - en in her dai - ry, In this are much a - like, They're both con -
maid - en in her dai - ry, In this are much a - like, They're both con -

The score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are repeated across the three vocal parts. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Last time.

tra - ry.
tra - ry.
tra - ry.

pp

The score continues with three vocal staves and piano accompaniment. The lyrics are "tra - ry." and are repeated across the three vocal parts. A "Last time." instruction is placed above the first vocal staff. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand. The key signature remains one sharp (F#) and the time signature is 4/4.

No 3

Song and Chorus.

“Friends!”

Andante moderato.

Franc.

Of all the joys this

life can give, Friendships best of all, _____

Love a lit - tle while may live, But strong - est pas - sions

pall. _____ Noth - ing more on earth we need, _____ Than

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'pall.' followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

friend - ships heart - y grasp. _____ Life is ren - dered

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'friend - ships heart - y' followed by a quarter note 'grasp.' and a half note 'Life is ren - dered'. The piano accompaniment maintains the eighth-note texture in the right hand.

sweet, in-deed When friend-ly hands we clasp. _____

The third system concludes the vocal line with a half note 'sweet, in-deed' and a quarter note 'When friend-ly hands we clasp.' followed by a half note. The piano accompaniment includes a triplet of eighth notes in the right hand. The system ends with a double bar line and a 3/4 time signature.

Not too fast.

Friends, friends, best of friends, In fair or storm - y

The fourth system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line starts with a half note 'Friends,' followed by quarter notes 'friends, best of friends, In fair or storm - y'. The piano accompaniment is marked 'mf' and features a more active eighth-note pattern in the right hand. The system ends with a double bar line and a 3/4 time signature.

weath - - er, Friends, friends, Dear old friends, Well

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

stand or fall to - geth - er, Though weal and woe, We

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment maintains the eighth-note pattern with some chordal changes.

both must know, Well e'er be staunch and true, ——— Un -

The third system shows the vocal line with a dotted quarter note, a quarter note, and a half note. The piano accompaniment features a more complex rhythmic pattern with some longer notes and rests.

-til life ends, The best of friends, I and

f colla voce.

The fourth system concludes the piece. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment features a steady eighth-note pattern. The system ends with a double bar line and a 4/4 time signature. The instruction *f colla voce.* is written below the piano part.

a tempo.

you. 'Tis friend - ship grasps your falt - ring hand, When

The first system of the musical score features a vocal line in 4/4 time. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a series of quarter notes.

trou - bles thick - en fast, ——— Friendship's strong, en -

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar rhythmic patterns.

- dur - ing hand, Sus - tains you to the last, ———

The third system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar rhythmic patterns.

Treas - ures may take wing and fly, ———

The fourth system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar rhythmic patterns.

Throw you in for-tune's ditch; ——— If but one friend is

stand - ing by, The poor-est man is rich. ———

Not too fast.

Friends, friends, Best of friends, In fair and storm - y

weath - er. Friends, friends, Dear old friends We'll

stand or fall to - geth - er, Though weal and woe We

both must know, We'll e'er be staunch and true, Un -

-til life ends the best of friends I and

colla voce

Franc.

you. _____

TENOR.

BASS.

friends, Best of friends, In fair and storm-y weath - er

Though

Friends, friends, Dear old friends, We'll stand or fall to - geth - er, Though

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Though". The middle staff is another vocal line with lyrics: "Friends, friends, Dear old friends, We'll stand or fall to - geth - er, Though". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

weal and woe, We both must know, We'll e'er be staunch and true, — Un-

weal and woe, We both must know, We'll e'er be staunch and true, — Un-

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "weal and woe, We both must know, We'll e'er be staunch and true, — Un-". The middle staff is another vocal line with lyrics: "weal and woe, We both must know, We'll e'er be staunch and true, — Un-". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

rit.

- til life ends, The best of friends, I and you. —

- til life ends, The best of friends, I and you. —

rit.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- til life ends, The best of friends, I and you. —". The middle staff is another vocal line with lyrics: "- til life ends, The best of friends, I and you. —". The bottom staff is a piano accompaniment with chords and moving lines in both hands. The word "rit." is written above the first and last staves of this system.

No 4

Trio

"An explanation I demand?"

Allegretto.

Yvette.

An

ex - plan - a - tion I de - mand, My
left me, sir, with scarce a word, Your

Franc.

Speak, my dear Yv - ette,
For give - me, dear Yv - ette,

fa - ther gave to you my hand.
con - duct has been most ab - surd!

A
A

Henri.

Our wife! Don't you for - get! _____
Our wife! Don't you for - get! _____

Yvette.

I de-mand an ex-plan - a-tion!
Come, sir, your ex-plan - a-tion!

Franc.

some-what mixed re - la-tion!
some-what strained re - la-tion!

I
What

Franc.

will ex-plain all that I may.
shall I do? what shall I say?

Henri.

She is our wife! You keep a -
She is our wife! You keep a -

Yvette.

Ah! His

Franc.

Weak

Henri.

- way! She is our wife, You keep a - way! For
- way! She is our wife, You keep a - way!

wife am I. He loves not me, Why should I sigh, For such as he? His
 fool am I, She loves not me, My death is nigh, 'Twill set her free, Weak
 naught care I, While she loves me, Soon he will die, Then she'll be free, For

mf stacc

wife am I, He loves not me, He loves — not me, Why should I
 wife am I, She loves not me, She loves not me, My death is
 naught care I, While she loves me, While she loves me, Soon he will

senza rit

sigh, For such, for such as he? You he? Please
 nigh, 'Twill set, 'twill set her free? free?
 die Then she, then she'll be free. free.

1 2

Yvette.

un - der-stand, your wife am I. You

Franc.

And I your slave Yv - ette.

shall not slight nor pass me by!

Henri.

Franc.

Our wife! Don't you for- get! My

Yvette.

Your con-duct needs ex-plain-ing.

heart she's sore-ly pain-ing! Yv -

-ette, I have but this to say
Henri.
 She is our wife? You keep a -

Yvette.
 Ah, ————— His
Franc.
 Weak
Henri.
 - way! She is our wife; You keep a - way! ————— For

wife am I, He loves not me, Why should I sigh, For such as he His
 fool am I, She loves not me, My death is nigh, 'Twill set her free, Weak
 naught care I, While she loves me, Soon he will die, Then she'll be free, For

mp stacc

wife am I, He loves not me, He loves not me, Why should I
 fool am I, She loves not me, loves not me, My death is
 naughtcare I While she loves me, While she loves me, Soon he will

sigh, For such ae he? He loves not me.
 nigh, 'Twill set her free, 'Twill set her free.
 die, Then shall be free, Then shall be free.

ff

Ensemble

No 5.

This is most exciting.

Allegro non troppo.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: three flats (B-flat, E-flat, A-flat). Dynamics: *ff*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of piano introduction, continuing the rhythmic pattern from the first system.

Franc.
Ex - cit - ing!

Vocal line for Franc. The melody is simple, with a few notes and rests.

Henri.
Ex - cit - ing!

Vocal line for Henri. Similar to Franc., with a few notes and rests.

SOPR.
This is most ex - cit - ing!

Vocal line for Soprano. The melody is more active than the other vocal parts.

ALTO.
This is a most ex -

Vocal line for Alto. The melody is more active than the other vocal parts.

TEN.
This is most ex - cit - ing!

Vocal line for Tenor. The melody is more active than the other vocal parts.

BASS.
This is a most ex -

Vocal line for Bass. The melody is more active than the other vocal parts.

Piano accompaniment for the vocal parts. It features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics: *mf* and *ff*. Trills are marked in the treble.

Franc.

Not Hen-ri! Where is he?
 cit-ing, Ex-cit-ing wedding day! —

This system contains the first vocal entry. The top staff is for the vocal line, starting with a rest followed by the lyrics "Not Hen-ri! Where is he?". Below it are two more vocal staves, each with the lyrics "cit-ing, Ex-cit-ing wedding day!". The piano accompaniment is shown in the bottom two staves, with a treble and bass clef.

Franc.

My wife in the arms of Beau-pret! —

This system contains the second vocal entry. The top staff is for the vocal line, starting with a rest followed by the lyrics "My wife in the arms of Beau-pret!". The piano accompaniment is shown in the bottom two staves.

Blanc.

Look and you may plain-ly see.

This system contains the third vocal entry. The top staff is for the vocal line, starting with a rest followed by the lyrics "Look and you may plain-ly see.". The piano accompaniment is shown in the bottom two staves.

His

His

This system contains the final vocal entries. The top two staves are for vocal lines, each starting with a rest followed by the lyrics "His". The piano accompaniment is shown in the bottom two staves.

Yvette.

Francois! Ah! You! — This
wife in the arms of Beau - pret!

wife in the arms of Beau - pret!

The first system shows Yvette's vocal line with lyrics "Francois! Ah! You! — This" and piano accompaniment. The second system continues with the lyrics "wife in the arms of Beau - pret!" and piano accompaniment.

Yvette.

in - sult to your wife a - venge, Let your good sword this slight revenge.

Franc. De -

The second system shows Yvette's vocal line with lyrics "in - sult to your wife a - venge, Let your good sword this slight revenge." and piano accompaniment. The third system shows Franc's vocal line with the lyric "De -" and piano accompaniment.

Franc.

Beaupret this shall cost your life!

Henri. Re - member, sir, — She is our wife!

The third system shows Franc's vocal line with lyrics "Beaupret this shall cost your life!" and piano accompaniment. The fourth system shows Henri's vocal line with lyrics "Re - member, sir, — She is our wife!" and piano accompaniment.

Verve.

Our wife?

Yvette.

Our wife?

Blanc.

Our wife?

SOPR.

Our wife?

ALTO.

Our wife?

TEN.

Our wife?

BASS.

Our wife?

Our wife?

Verve.

We — need an ex-plan - a - tion, Of this some-what mixed re-

-la-tion. A rath - er ris - ky thing to do, For an-y girl to mar - ry

un poco rit.

colla voce.

Verve.

two. We need an ex-plan - a-tion, Of this some-what mixed re -

SOPR.
We need an ex-plan - a-tion, Of this some-what mixed re -

ALTO.

TEN.

BASS. We need an ex-plan - a-tion, Of this some-what mixed re -

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

un poco rit.

two. For an - y girl to mar - ry two.

two. For an - y girl to mar - ry two.

two. For an - y girl to mar - ry two.

Yvette.

I de-mand an ex-plan - a - tion, Of my ma - ri-tal re - la-tion.

Blanc.

You

Franc.

Your oath! Your

Henri.

I will explain, yes, I will explain.

Blanc.

say my daughter mar-ried both?

Verve.
Ex - plain! Ex - plain!

Yvette.

Jacq.
Ex - plain! Ex - plain!

Marie.
Ex - plain! Ex - plain!

Franc.
oath! Your oath! Your oath!

Blanc.
Ex - plain! Ex - plain!

Henri.
My oath!

Gast.
Ex - plain! Ex - plain!

Ant.
Ex - plain! Ex - plain!

Capote.
Ex - plain! Ex - plain!

SOPR.
Ex - plain! Ex - plain!

ALTO.
Ex - plain! Ex - plain!

TEN.
Ex - plain! Ex - plain!

BASS.
Ex - plain! Ex - plain!

Andante.

Yvette.

Why do you si-lence thus main-tain, Must I in ig - no - rance re -

main, And know not if my love you test, Or if this be a

Yvette.

cru - el jest?

Franc.

To your wish I may not yield, Till midnight strikes my lips are

Why

cresc.

sealed! Then you shall hear, but not from me, I know not where I then shall be.

cresc.

Verve.

Yvette. Must
do you si - - lence thus main - tain?_____

Jacq.
Why does he si - lence thus main - tain,

Marie.

Franc.

Blanc.
Why does he si - lence thus main - tain,

Henri.
He si - lence must main - tain.

Gast.
Why does he si - lence thus main - tain, Must

Ant.
Why does he si - lence thus main - tain,

Cap.

SOPR.
Why does he si - lence thus main - tain,

ALTO.
Why does he si - lence thus main - tain,

TEN.
Why does he si - lence thus main - tain,

BASS.
Why does he si - lence thus main - tain,

Andante sostenuto.

she in ig - - nor - ance re - main?

If you

Must she in ig - - nor - ance re - main?

Must she in ig - - nor - ance re - main?

He si - lence must main - tain.

she in ig - - nor - ance re - main?

Must she in ig - - nor - ance re - main?

Must she in ig - - no - rance re - main?

Must she in ig - - no - rance re - main?

Andante sostenuto.

Yvette.

leave me thus we part for - ev - er! The ties that bind us I will

sev - er, Be - neath your roof no lon - ger dwell, We

part for - ev - er, fare thee well, Ah! Be -

Yvette.

un poco rit.

neath your roof no lon - ger dwell, We part for - ev - er, 'tis fare -

Franc.

p

Un -

Henri.

p

Un -

Verve.

p
Should he leave her thus they part for - ev - er! The

Yvette.

well!

Jacq.

Marie.

Franc.

wit - ting - ly I've done you wrong, — But fate will set you free ere

Blanc.

If he leave her thus

Henri.

wit - ting - ly he's done her wrong, — But fate will set her free ere

Gast.

The last is said, Their

Ant.

Cap.

The last is said, Their love is

SOPR.

The last is said, Their

ALTO.

TEN.

The last is said, Their

BASS.

ties that bind them she will sev - er.

The ties that bind us I will

The ties that bind us she will sev - er.

long. _____ This

They part for - ev - er.

long. _____ This

love is dead. The ties that bind them she will

dead, Their love is dead.

love is dead. _____

love is dead. _____

1485

sev - er.

is in-deed fare well for - ev - er, This ends our sor - ry wed - ding
This ends their sor - ry, sor - ry wed - ding

is in-deed fare well for - ev - er, This ends their wed-ding

sev - er.

'Twere use - less pain, — To meet a -

The ties that bind them she will sev - - -

p
'Twere use - less pain, — To meet a -

'Twere use - less pain, — To meet a -

'Twere use - less pain, — To meet a -

Fare well 'twere use-less pain,

We part for - ev - er,

Fare well 'twere use-less pain,

day. Fare well, Yv-ette for aye.

Thus ends our wed-ding

day.

Fare well 'twere use-less pain,

day.

Thus ends their wed-ding day.

Fare well 'twere use-less pain,

gain.

pain, To meet, to meet a -

er.

Fare well 'twere use-less pain,

gain.

Fare well, 'twere use-less pain,

gain.

Fare well, 'twere use-less pain,

pain, To meet, to meet a -

To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -

We part for - ev - er, Fare thee well.

to meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -

day. Yv - ette, fare well for aye, Thus ends our wed - ding

To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -

Then say fare well for aye, Then say fare well for aye, Thus ends their wed - ding

To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -

gain. Fare well, 'twere use-less pain, To meet, to meet a -

To meet, to meet a - gain. Fare well, 'twere use-less pain, To meet, to meet a -

gain.

To meet, to meet a - gain. Fare well, 'twere use-less pain, To meet, to meet a -

gain.

ev - er! The ties that bind us she will sev - er, Be-
 ties that bind us I will sev - er, Be-neath his roof no lon - ger
 ev - er! The ties that bind him she will sev - er, Be-
 Her love is dead. —
 right Yes, — it is your right. Now
 said Their love is dead.
 said Their love is dead.
 love is dead. Their
 No lon-ger dwell, They part for -
 roof No lon - ger dwell, They part for -
 No lon-ger dwell, They part for -
 No lon-ger dwell, They part for -

neath his roof no lon - ger dwell, They part for-ev - er, 'tis fare-
 dwell. We part for-ev - er, fare thee well.
 neath his roof no lon - ger dwell, They part for-ev - er, 'tis fare-
 Her love is dead.
 all, now all is night. Fare-
 This is in - deed, fare - well! Fare-
 This is fare - well! Fare-
 love is dead, Fare - well!
 ev - er, 'tis in - deed, fare - well! Fare-
 ev - er, 'tis in - deed, fare - well! Fare-
 ev - er, 'tis in - deed, fare - well! Fare-
 ev - er, 'tis in - deed, fare - well! Fare-
 ev - er, 'tis in - deed, fare - well! Fare-
 ev - er, 'tis in - deed, fare - well! Fare-

well! The last is said, Their love is dead. Fare-well, 'twere use-less

Ah The last is said, Our love is dead. 'Twere use - less

well! The last is said, Our love is dead. Fare-well, 'twere use-less

The last is said. 'Twere use-less

well! The last is said. Fare-well, 'twere use-less

well! The last is said. Fare-well, 'twere use-less

well! The last is said. 'Twere use-less

well! The last is said. 'Twere use-less

well! The last is said. Fare-well, 'twere use-less

well! The last is said. 'Twere use-less

well! The last is said, their love is dead. Fare-well, 'twere use-less

The last is said. 'Twere use-less

well! The last is said. Fare-well, 'twere use-less

The piano accompaniment is in the bass clef, featuring chords and moving lines that support the vocal melody.

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

fff

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a larger slur over the last two measures. The bass clef staff contains a bass line with chords and a melodic line. The key signature has one flat.

Second system of musical notation. Similar to the first system, it features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has one flat.

Third system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures and another slur over the last two measures. The bass clef staff has a bass line with chords. The key signature has one flat.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff has a bass line with chords. The key signature has one flat.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur over the last two measures. The bass clef staff has a bass line with chords. A dynamic marking of *pp* is present in the second measure. The key signature has one flat.

Song.

No 6.

“Love for an Hour.”

Andante.
Verve

1. Man loves a - las for a day
2. Men wed a - las it is true

Woos, wins then rides far a - way, Love, of his life's but a part,
When they have naught else to do, Wed, when all pleas-ure and fun,

Nor lives it long in his heart. To all maids in turn he'll de-clare: "For-
Youth's joys and fol-lies are done. His wife then will hear him de-clare: "For-

ev - er, For - ev - er I swear, I love you, my dar - ling my
ev - er, For - ev - er I'll swear That you are my first love and

own dear-est dear." _____ For - ev - er to him means some
life of my life." _____ I nev - er knew love till I

part of a year. _____ Ah, ha, ha, ha, ha, ha, ha, ha, ha, ha!
met you dear wife. _____

Tempo di Valse.

Love for an hour, Love for a day, Love and a flow'r

With-er a - way. The hearts of all men Are like un-to these, They

love where they can and when - ev - er they please. Ha! ha! ha!

ha! 'Tis bet - ter to be a bach - el - or maid - en, Heart

whole and free, Bet - ter be hap - py and free,

and free. free.

Duet.

"Courtship."

No 7.

Allegro moderato.

Blanc

1. In diff-'rent ways, in diff-'rent lands, Fair
2. The Frenchman's fa-ther woos the bride, His

wom-en yield their hearts and hands, I've stud-ied well the fe - male mind And
son re-spect-ful stands a - side, His love must nev-er be be-trayed Un-

Blanc.

know as much as at the start.
til the set-tle-ments are made.

Henri.
In diff'rent ways, in diff'rent lands Men
For all im - port - ant is her "dôt" What

Henri.

woo and win their ladies' hands,— You play the wom-an, act her part, I'll show you
he must give is not for-got These must be "fixed" what-e'er be-tide, When all is

Blanc.

Dialogue.

All court-ship has its bliss, its rue, No
'Tis— thus they woo and wed in France, If
how to win her heart.
done he woos his bride.

Dialogue. *mf*

mat-ter where and how you woo, Un - til they wed, young Cu-pid rules, The
all is well it is by chance, Love ne'er was held by le-gal ties, When

wis - est men, the dull - est fools. Oh love, _____ sweet love, oh
 forced to stay, he quick - ly flies. Oh oh love, sweet love. oh

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It includes a *cresc.* marking and a *v* (accent) marking over a long note.

1. 2. Dance.

love, sweet love. _____ love. _____

The second system continues the vocal and piano parts. It features two vocal staves and a piano accompaniment. The piano part includes a first ending (marked '1.') and a second ending (marked '2.'). The lyrics 'love, sweet love. _____ love. _____' are written below the vocal staves. The piano accompaniment is in a grand staff with a key signature of one sharp.

The third system shows the piano accompaniment in a grand staff with a key signature of one sharp. It consists of continuous eighth-note patterns in both the treble and bass staves.

The fourth system continues the piano accompaniment in a grand staff with a key signature of one sharp. It features a *f* (forte) dynamic marking and continues with eighth-note patterns.

The fifth system shows the final part of the piano accompaniment in a grand staff with a key signature of one sharp. It includes a *ff* (fortissimo) dynamic marking and concludes with a final chord.

Wicked Man.

QUARTETTE.

Tempo di Mazurka.

Verve.

Yes

men are men Then all is said, Small of heart and large of

head! Men should be what they are not; In fact, they are a sor-ry

Verve.

lot. ————— They are a sor - ry lot.

Yvette.

In fact, they are a sor - ry lot, a sor - ry lot.

Jacq.

In fact, they are a sor - ry lot, a sor - ry lot.

Marie.

Marie.

Wom - en should no man be - lieve, — Men for - ev - er

will de - ceive; Wom - en are their nat' - r - al prey, They changetheir'me - nu' ev' - ry

They change their me-nu' ev'-ry day. Yes, ev' - - ry day.

They change their me-un' ev'-ry day. Yes, ev' - - ry day.

day. Yes, ev' - - ry day. They change their me-nu' ev'-ry day.

Verve Leggiero.

There's is not a pret - ty way, A - bus - ing us; ill - us - ing us.

mf

Love's a game they play.

Choos - ing us; re - fus - ing us. Love's a game they play.

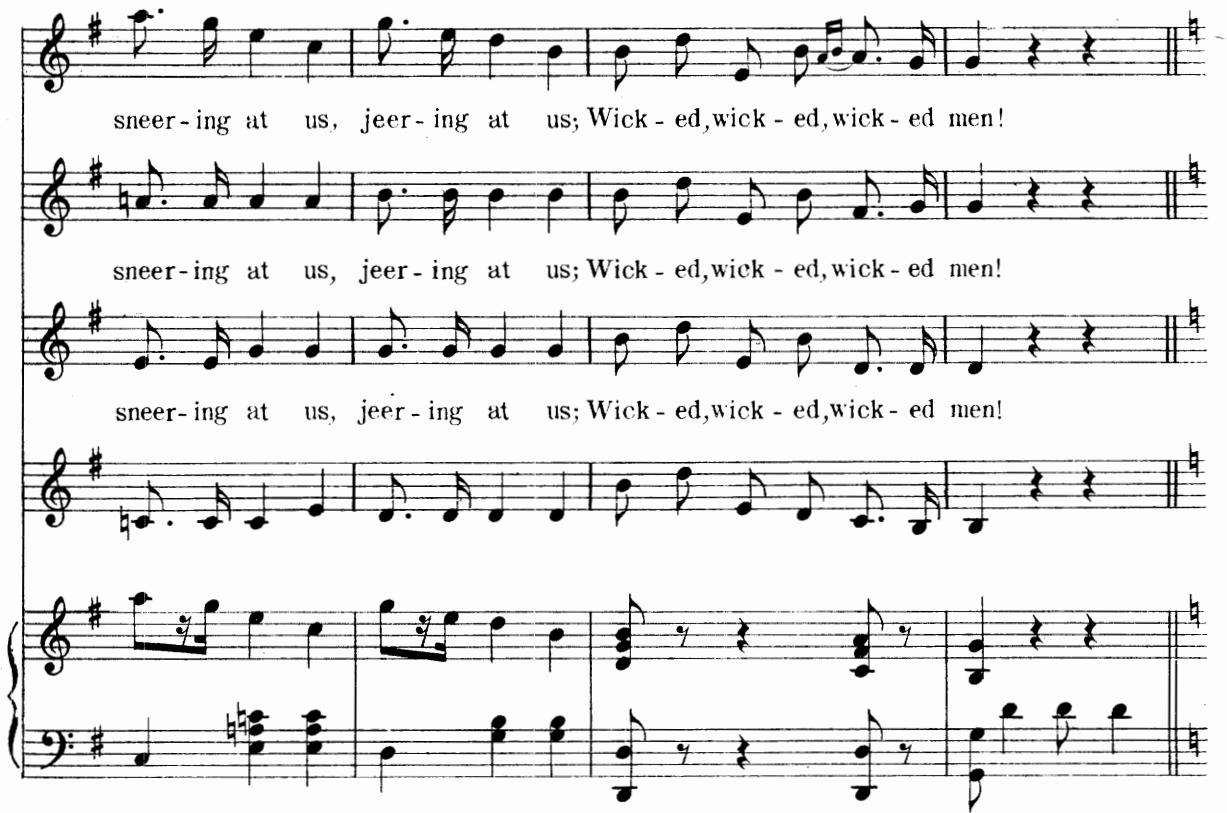
Yvette.

When they should be sigh - ing for us, Cry - ing for us, dy - ing for us,

Ly - ing for us, Buy - ing for us, Lov - ing all they can. — In -
 Lov - ing all they can. In -

cresc.

stead of sweet - ly cheer - ing us, Re - ver - ing us, en - dear - ing us, They're
 en - dear - ing us, They're
 stead of sweet - ly cheer - ing us, Re - ver - ing us, en - dear - ing us, They're
 Re - ver - ing us, en - dear - ing us, They're



sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

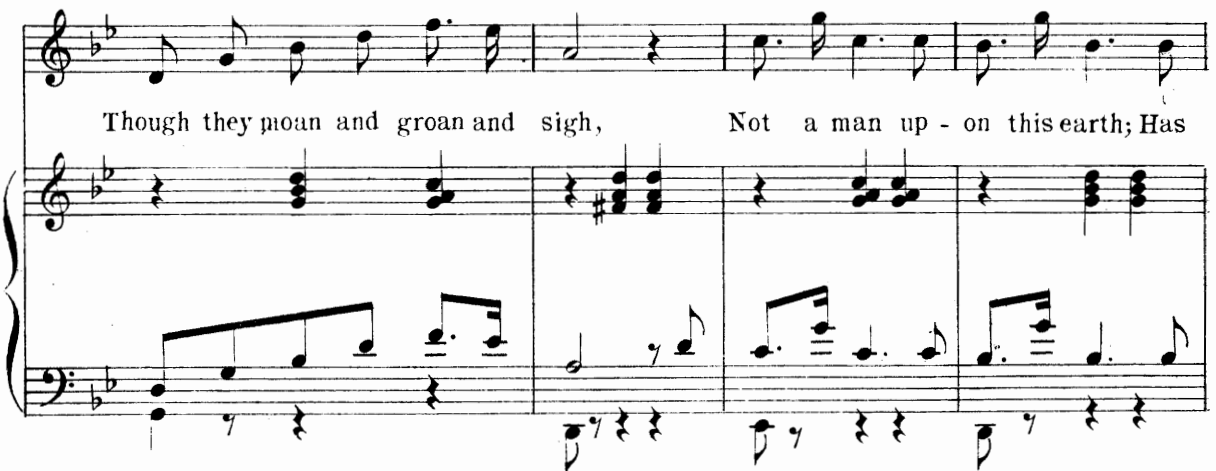
sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

Jacq.



Men for love pre-tend to die;



Though they moan and groan and sigh, Not a man up-on this earth; Has

No man has died for love, No man has died for love.

died for love since A-dam's birth, No man has died for love.

love

Yvette.

Men are bad, but then 'tis true, What shall we with - out them do?

Should the men move to the sky, You'd pret - ty soon see wom - en

We'd ver - y soon see women fly, see wom - en fly.

fly.

We'd ver - y soon see women fly, see wom - en fly.

We'd ver - y soon see women fly.

Verve.

There's is not a pret-ty way, A - bus - ing us Ill us - ing us.

mf

Love's a game they play.

Choos - ing us, re - fus - ing us. Love's a game they play.

Yvette.

When they should be sigh - ing for us, Cry - ing for us, dy - ing for us.

Ly - ing for us, buy - ing for us, Lov - ing all they can. — In -

Lov - ing all they can, In -

cres.

- stead of sweet-ly cheer-ing us, Re - ver-ing us, en-dear-ing us, They're

en - dear, ing us, They're

- stead of sweet-ly cheer-ing us, Re - ver-ing us, They're

Re - ver-ing us, en-dear-ing us.

sneer - ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed man. Wick-ed, wick-ed

sneer - ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed man. Wick-ed wick-ed

man, Love us all you can, Wick-ed, wick-ed, wick-ed,

man, Love us all you can, Wick-ed, wick-ed, wick-ed,

wick - ed man!

wick - ed man!

rit *decres.* *pp*

3

Detailed description: This musical score is for a piece titled "Wick-ed, wick-ed, wick-ed". It features two vocal parts and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal lines are in a simple, rhythmic style, with lyrics: "man, Love us all you can, Wick-ed, wick-ed, wick-ed,". The piano accompaniment includes chords, arpeggios, and a triplet in the final measure. Performance markings include *rit* (ritardando), *decres.* (decrescendo), and *pp* (pianissimo).

Finale.

ACT II.

No 9.

Henri.

Woman! Woman! Source of all our bliss,

Woman! Woman! Heav-en in your kiss, But the queen up-on her throne, The

maid-en in her dai-ry, In this are much a-like, they're both con-tra - ry.

SOPR.
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

ALTO.
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

TEN.
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

BASS.
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

Heav - en in your kiss, But the queen up - on her throne, The

Heav - en in your kiss, But the queen up - on her throne, The

maid-en in her dai-ry, In this are much a like, They're both contra - ry. They

maid-en in her dai-ry, In this are much a like, They're both contra - ry. We

Marziale.

are the king's own mus-ket-eers, Un - known to us_ all qualms and fears, The

are the king's own mus-ket-eers, Un - known to us all qualms and fears, The

Marziale.

ff

clash and rat - tle, The roar of bat - tle are meat and drink to the

clash and rat - tle, The roar of bat - tle are meat and drink to the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has lyrics: "clash and rat - tle, The roar of bat - tle are meat and drink to the". The bottom pair of vocal staves has lyrics: "clash and rat - tle, The roar of bat - tle are meat and drink to the". The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a simple bass line.

Mus - ket - eers. To the roll - ick - ing, fro - lick - ing

Mus - ket - eers. To the roll - ick - ing, fro - lick - ing

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has lyrics: "Mus - ket - eers. To the roll - ick - ing, fro - lick - ing". The bottom pair of vocal staves has lyrics: "Mus - ket - eers. To the roll - ick - ing, fro - lick - ing". The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a simple bass line.

Mus - ket - eers, The Mus - ket - eers! The Mus - ket -

Mus - ket - eers, The Mus - ket - eers! To the roll - ick - ing Mus - ket -

Detailed description: This system contains the first four measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Mus - ket - eers, The Mus - ket - eers! The Mus - ket -" on the top staff and "Mus - ket - eers, The Mus - ket - eers! To the roll - ick - ing Mus - ket -" on the bottom staff. The piano accompaniment consists of chords and moving lines in both hands.

Detailed description: This system shows the piano accompaniment for the second system of the score. It includes the right and left hand parts, featuring chords and melodic lines.

eers! The Mus - ket - eers! The Mus - ket -

eers! To the fro - lick - ing Mus - ket - eers! The Mus - ket -

Detailed description: This system contains the next four measures. The lyrics continue: "eers! The Mus - ket - eers! The Mus - ket -" on the top staff and "eers! To the fro - lick - ing Mus - ket - eers! The Mus - ket -" on the bottom staff. The musical notation includes vocal lines and piano accompaniment.

Detailed description: This system shows the piano accompaniment for the third system of the score. It includes the right and left hand parts, featuring chords and melodic lines.



eers! The Mus - ket - eers!

eers! The Mus - ket - eers!



ff



accel.




End of Opera.