

“LA CIGALE”

Comic Opera in Three Acts.

ENGLISH LIBRETTO BY

F. C. BURNAND

(FOUNDED ON THE FRENCH OF MESSRS. CHIVOT AND DURU).

SONGS & CONCERTED PIECES BY

MESSRS. F. C. BURNAND & GILBERT À BECKETT.

MUSIC BY

E. AUDRAN

With additions and alterations for the English Stage by

IVAN CARYLL.

							NET.	
							S.	D.
Vocal Score	...	...	...	...	...	...	5	0
Ditto (Bound Cloth)	...	...	...	...	...	...	7	6
Pianoforte Solo	...	...	...	...	...	...	3	0
Lyrics	...	...	...	...	...	...	0	6

London :

HOPWOOD & CREW, 42, NEW BOND ST., W.

Closed book

All Performing Rights in this Opera are reserved. Single detached numbers may be sung at Concerts, not more than two at one Concert, but they must be given without Costume or Action. In no case must such performance be announced as a "Selection" from the Opera. Applications for right of performing the above Opera must be made to "HOPWOOD & CREW, 42, New Bond Street, W."

M
1503
A91c

JOHN SCOTT,
143 & 145, CHURCH ROAD,
BRIGHTON, W.

PERFORMED AT THE LYRIC THEATRE, LONDON.

.....

❁ “LA CIGALE.” ❁

.....

DRAMATIS PERSONÆ.

Chevalier Franz de Bernheim	... ..	CHEVALIER SCOVEL
Matthew Vanderkoop	... (<i>Uncle to Marton and Charlotte</i>) ...	Mr. LIONEL BROUGH
William	... ..	Mr. E. W. GARDEN
Vincent Knapps	... ..	Mr. MICHAEL DWYER
The Duke of Fayensberg	... ..	Mr. ERIC LEWIS
Cavalier	... ..	Mr. JOHN PEACHEY
Curfew Watch	... ..	Mr. FRANCIS BARNARD
Mendicant	... ..	Mr. GEORGE MUDIE
Charlotte	... (<i>Cousin to Marton</i>) ...	Miss EFFIE CLEMENTS
Catherine	... (<i>her Aunt</i>) ...	Miss ADELAIDE NEWTON
The Duchess of Fayensberg	... ..	Miss ANNIE ROSE (Mrs. HORACE NEVILL)
La Frivolini	... ..	Miss M. ST. CYR
Rosina	... ..	Miss FLORENCE MELVILLE
Manetta	... ..	Miss ELLIS JEFFREYS
Camille Duburri	... ..	Miss MAY SINCLAIR
Gervaise Truffleboom	... ..	Miss JULIE COUTEUR AND
Marton	... ..	Miss GERALDINE ULMAR
Juliette Grisenach	... ..	Miss ETHEL CARLINGTON
Françoise	... ..	Miss MABEL LOVE
Alizia	... (<i>Dancers from the Opera at Bruges</i>) ...	Miss GWYNNE
Zitanello	... ..	Miss LILLIE COMYNS
Tamburina	... ..	Miss BRENHARD
Cecilia de Monti	... ..	Miss JANNETTE DESBOROUGH

PEASANTS, COURTIERS, &C.

Act I.

THE OLD HOME (near Bruges).

Act II.

FAIR AND MARKET PLACE (at Bruges).

Act III.

INTERIOR OF THE DUCAL PALACE.

2/14/33
 H Reeves
 3/6

CONTENTS.



NO	Art I.	PAGE.
	INTRODUCTION	1
1.	OPENING CHORUS	3
2.	CHILDREN'S CHORUS	8
3.	SONG—"The Golden Harvester"	13
4.	QUARTETT—(Strings)	21
5.	SONG—"The Merry Cricket"	22
6.	DUET—"The Bashful Suitor"	28
7.	SONG—"Bird Voices"	31
8.	SONG—"Tragedy and Comedy"	35
9.	SONG—"Too Late"	44
10.	CHORUS—"Picnic"	48
11.	CHORUS—"Dance and Sing"	56
12.	SONG—"One day Margot;" or, "Three to One"	62
13.	FINALE—"Farewell"	68
14.	"La Gloria"	81

Art II.

15.	MARKET CHORUS	93
16.	SONG—"Trifle not with Love"	110
17.	CONCERTED PIECE	115
18.	GAVOTTE SONG—"Mother dear"	126
19.	DUET—"Petit Noël"	133
20.	QUARTETT—	138
21.	DUET—"Doubt not"	156
22.	TRIO—	161
23.	FINALE	169

Art III.

24.	PASSE PIED	203
25.	GAVOTTE	210
26.	ROMANCE—"List to me"	214
27.	CONCERTED PIECE AND SONG—"The Grasshopper and the Butterfly"	217
28.	DREAM	226
29.	CHORUS—"Santa Claus"	230
30.	FINALE	234

("La Cigale"—Vocal.)

LA CIGALE.

COMIC OPERA IN THREE ACTS.

Words by F. C. BURNAND & GILBERT à BECKETT. Music by E. AUDRAN.
with additions by IVAN CARYLL.

INTRODUCTION — MUSIC BY IVAN CARYLL.

Allegretto.

PIANO:

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *f* (forte). The second system ends with the instruction *(Curtain.)* and a dynamic marking of *p* (piano). The third system includes a *cres:* (crescendo) marking. The fourth system features a *ff* (fortissimo) dynamic marking. The fifth system concludes with a *p* marking followed by a *f* marking. The score is in 6/8 time and the key signature has one flat (B-flat).

Allegro.

First system of musical notation, measures 1-5. The piece is in 2/4 time with a key signature of one flat. The first measure starts with a piano (*p*) dynamic. The fifth measure includes a crescendo (*cres:*) marking. The notation consists of a treble and bass staff joined by a brace.

Second system of musical notation, measures 6-10. The music continues with a treble and bass staff. The bass line features a steady eighth-note accompaniment.

Third system of musical notation, measures 11-15. The first measure is marked *f* (forte). The bass line includes two instances of a bell sound effect, labeled "Bell.", with a wedge-shaped symbol indicating the attack.

Fourth system of musical notation, measures 16-20. The first measure is marked *cres:*. The final measure of the system is marked "Bell. *ff*" (bell fortissimo) with a wedge-shaped symbol.

Fifth system of musical notation, measures 21-25. The first measure is marked "Bell." with a wedge-shaped symbol. The second, third, and fourth measures each contain a bell sound effect, labeled "Bell.", with a bell icon above the notes. The fifth measure is marked "Bell." with a wedge-shaped symbol.

ACT. I.— N^o 1. OPENING CHORUS.

WORDS BY GILBERT A BECKETT.

MUSIC BY E. AUDRAN.

Allegro moderato.

PIANO.

Bells. *ff* *p*

cres - - - cen -

- do. *ff*

Detailed description: This section contains the piano accompaniment for the opening chorus. It is written for piano and consists of four systems of music. The first system includes a bell sound effect and a fortissimo (ff) dynamic. The second system features a crescendo (cres - - - cen -) and a piano (p) dynamic. The third system includes a 'do.' marking and another fortissimo (ff) dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some chords and rests.

1st SOPRANOS.

The wedding's done, These two are one, A mer-ry for-tune mates them, A

2nd SOPRANOS.

The wedding's done, These two are one, A mer-ry for-tune mates them, A

TENORS.

The wedding's done, These two are one, A mer-ry for-tune mates them, A

BASSES.

The wedding's done, A mer-ry for-tune mates them,

mf

Detailed description: This section contains the piano accompaniment for the vocal parts. It is written for piano and consists of two systems of music. The first system starts with a mezzo-forte (mf) dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some chords and rests.



happy life As man and wife... Veri-ly now a - waits them. For them is stor'd a future

happy life As man and wife... Veri-ly now a - waits them. For them is stor'd a future

happy life As man and wife... Veri-ly now a - waits them. For them is stor'd a future (enter children.)

A happy life Ah! tru-ly now a - waits them. For




fair Ne'er yet was better suit-ed pair,

fair Ne'er yet was better suit-ed pair,

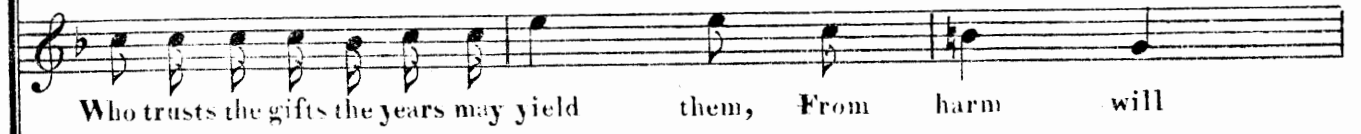
them is stor'd a fu-ture fair, Ne'er yet was better suit-ed

them is stor'd a fu-ture fair, Ne'er yet was better suit-ed

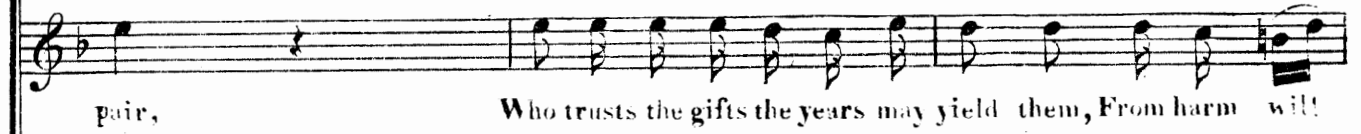




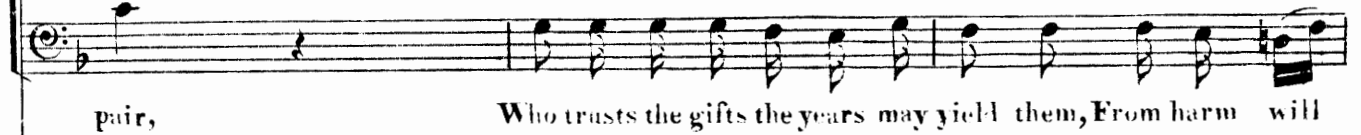
Who trusts the gifts the years may yield them, From harm will



Who trusts the gifts the years may yield them, From harm will



pair, Who trusts the gifts the years may yield them, From harm will



pair, Who trusts the gifts the years may yield them, From harm will



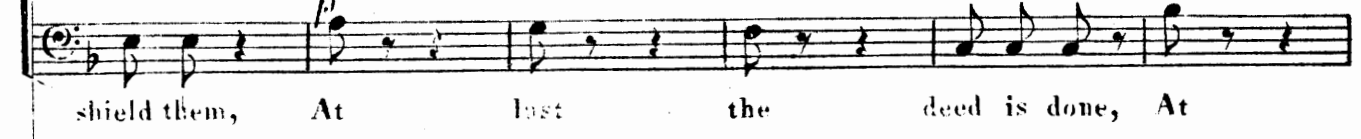

shield them, At last the deed is done, At



shield them, At last the deed is done, At



shield them, At last the deed is done, At



shield them, At last the deed is done, At



length these two are one, Wish them joy! Let merry fortune

length these two are one, Wish them joy! Let merry fortune

length these two are one, Wish them joy! Let merry fortune

length these two are one, Wish them joy! Let merry fortune

The piano accompaniment consists of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* and *p*.

mate them, Sure long life and joyous days a - wait them. At their

mate them, Sure long life and joyous days a - wait them. At their

mate them, Sure long life and joyous days a - wait them. At their

mate them, Sure long life and joyous days a - wait them. At their

The piano accompaniment continues with two staves, maintaining the rhythmic and dynamic structure from the first system, with dynamic markings of *f* and *p*.

feet there lies a fu - ture Bright and fair, Neer a bet - ter

feet there lies a fu - ture Bright and fair, bright and fair, suited

feet there lies a fu - ture Bright and fair, bright and fair, suited

feet there lies a fu - ture Bright and fair, bright and fair, suited

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "feet there lies a fu - ture Bright and fair, Neer a bet - ter" for the soprano; "feet there lies a fu - ture Bright and fair, bright and fair, suited" for the alto; "feet there lies a fu - ture Bright and fair, bright and fair, suited" for the tenor; and "feet there lies a fu - ture Bright and fair, bright and fair, suited" for the bass. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include piano (p) and crescendo (cres:).

s suited pair . . . See stretch - - - ing before this man and wife, A fu - ture fair . . .

pair See stretch - - - ing before this man and wife, A fu - ture fair . . .

pair See stretch - - - ing before this man and wife, A fu - ture fair . . .

pair See stretch - - - ing before this man and wife, A fu - ture fair . . .

The second system of the musical score continues the vocal and piano parts. The lyrics are: "s suited pair . . . See stretch - - - ing before this man and wife, A fu - ture fair . . ." for the soprano; "pair See stretch - - - ing before this man and wife, A fu - ture fair . . ." for the alto; "pair See stretch - - - ing before this man and wife, A fu - ture fair . . ." for the tenor; and "pair See stretch - - - ing before this man and wife, A fu - ture fair . . ." for the bass. The piano accompaniment continues with the same rhythmic patterns, now including a crescendo (cres:) and a forte (f) dynamic. The piano part features a mix of chords and moving lines in both hands.

The third system of the musical score shows the piano accompaniment for the final part of the piece. It features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a steady bass line in the left hand. The dynamics include piano (p), crescendo (cres:), and forte (f). The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

N^o 2. — CHILDRENS CHORUS.

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Hey boys! gay boys, shout hur - rah! Wed - ding day, boys, Hip! hur - rah!

Hey boys! gay boys, shout hur - rah! Wed - ding day, boys, Hip! hur - rah!

Bless the wedding days we sing, That lol - li - pops and sweet - ies bring.

Bless the wedding days we sing, That lol - li - pops and sweet - ies bring.

p Soft - ly ev - ry o - - ther bar Now then loud - er, Hip hur - rah!

p Soft - ly ev - ry o - - ther bar Now then loud - er, Hip hur - rah!

p Soft - ly ev - ry o - - ther bar Now then loud - er, Hip hur - rah!

cres:

p Soft - ly ev - ry o - - ther bar Lit - tle voi - ces car - ry far. *cres:*

p Soft - ly ev - ry o - - ther bar Lit - tle voi - ces car - ry far. *cres:*

f Sound on bells a wed - ding ring, Wed sing, ding dong! ding, dong ding!

f Sound on bells a wed - ding ring, Wed sing, ding dong! ding, dong ding!

Ring - ing sing - ing Hip hur - rah! Ring - ing, sing - ing Hip hur - rah!

Ring - ing sing - ing Hip hur - rah! Ring - ing, sing - ing Hip hur - rah!

10 Tempo di Valse.

p tres rythme.

The first system of the piano accompaniment consists of three staves. The top staff is the treble clef, and the bottom two are the bass clef. The music is in 3/8 time and features a waltz-like melody with a steady accompaniment of chords.

BASSES.

Come fill this mug with good
Oc - - - - to - - - ber drink, For the
so - - - ber the best I know.

mf

The second system includes a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Come fill this mug with good Oc - - - - to - - - ber drink, For the so - - - ber the best I know." The piano part features a melody in the treble clef and a chordal accompaniment in the bass clef.

TENORS.

Come drain this mug of good

BASSES

Come drain this mug of good

Oc - - - to - - - ber drink, For the

Oc - - - to - - - ber drink, For the

so - - - ber the best we know.

so - - - ber the best we know.

WILLIAM.

Thee mine at length I hold, My sweet Char - lotte my

CHARLOTTE.

The chain shall be of gold By which we may be tied.

w. bride!

This block contains the first musical system. It features a vocal line for Charlotte with the lyrics "The chain shall be of gold By which we may be tied." and a piano accompaniment. A vocal line for William is also present, starting with the word "bride!". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

WILLIAM.

For thee my own sweet wife, I'll heav'n and earth be mov - - - ing.

This block contains the second musical system. It features a vocal line for William with the lyrics "For thee my own sweet wife, I'll heav'n and earth be mov - - - ing." and a piano accompaniment. The piano accompaniment continues with two staves, maintaining the harmonic and melodic structure.

CHARLOTTE.

And I too of thy home Fit mistress will be prov - - -

rall:

This block contains the third musical system. It features a vocal line for Charlotte with the lyrics "And I too of thy home Fit mistress will be prov - - -". The piano accompaniment includes a "rall:" marking. The system concludes with a double bar line.

c.

-ing.

a tempo.

This block contains the fourth musical system, which is a continuation of the piano accompaniment from the previous system. It starts with the word "-ing." and includes an "a tempo." marking. The piano accompaniment continues with two staves, ending with a double bar line.

N^o 3. — SONG. "THE GOLDEN HARVESTER."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro moderato.

CHARLOTTE.

VOICE.

PIANO.

pp

rit:

rit:

3

rall: *a tempo.*

pp

In days of . . . yore the in - sect world had speech,
And this is . . . why I think, my hus - band dear,

The sto - - ry's true, though you may not be lieve it, And ev' - - ry . .
I see bright days that seem with joy to greet . . . us; Our lit - - tle . .

. gol - - den word the world to teach Each age has che - - rish'd
. bark to - - ge - ther we will steer, What - e - - ver storms, or

ea - ger to be - - lieve it, The lit - tle ant creeps by up -
winds, or waves, may meet us. For as the ant creeps by up -

c. *- on her ho--nest way, And trot-ting gen-tly on thus*
- on her ho--nest way, So fol-low her shall I, and

c. *chants her sim-ple lay... Work! work!... a brave heart keep--ing...*
chant her sim-ple lay...

c. *..... 'Tis thus gold har-vest you'll be reap- - - - - ing.*

1^o *rall:* *2^o* *f*

WILLIAM.
And I will chant it too.

w. I am not afraid of working With so sweet a help as you Ne-ver

w. a - ny la-bour shirk - - - ing I in storm and strife Would no bet-ter

w. wife. The wedding's done, These two are one, A

1st SOP. *f*

2nd SOP. *f*

TENORS. *f*

BASSES. *f*

The wedding's done, These two are one, A

The wedding's done, Ah!

Bells. *f*

mer - ry for - tune mates them, A hap - py life As man and wife...

mer - ry for - tune mates them, A hap - py life As man and wife...

mer - ry for - tune mates them, A hap - py life As man and wife...

mer - ry for - tune mates them, A hap - py life Ah!

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Ve - ri - ly now a - - waits them. For them is stord' a fu - ture

Ve - ri - ly now a - - waits them. For them is stord' a fu - ture

Ve - ri - ly now a - - waits them.

tru - - ly now a - - waits them.

The piano accompaniment continues with a similar texture to the first system, featuring chords in the right hand and a steady bass line in the left hand.

fair, Ne'er was there better suit-ed pair,
 fair, Ne'er was there better suit-ed pair,
 For them is stor'd a fu-ture fair, Ne'er was there better suit-ed
 For them is stor'd a fu-ture fair, Ne'er was there better suit-ed

Who trusts the gifts the years may yield them, From harm will shield
 Who trusts the gifts the years may yield them, From harm will shield.
 pair, Who trusts the gifts the years may yield them, From harm will
 pair, Who trusts the gifts the years may yield them, From harm will

shield them. At last the deed is done,

shield them. At last the deed is done,

shield them. At last the deed is done,

shield them. At last the deed is done,

At length these two are one, Wish them joy! Let

At length these two are one, Wish them joy! Let

At length these two are one, Wish them joy! Let

At length these two are one, Wish them joy! Let

mer-ry for-tune mate.... them, Sure long life and joy-ous days a -

mer-ry for-tune mate them, Sure long life and joy-ous days a -

mer-ry for-tune mate them, Sure long life and joy-ous days a -

mer-ry for-tune mate them, Sure long life and joy-ous days a -

- wait... them. At their feet there lies a fu-ture, Bright and fair,

- wait them. At their feet there lies a fu-ture, Bright and fair, Bright and

- wait them. At their feet there lies a fu-ture, Bright and fair, Bright and

- wait them. At their feet there lies a fu-ture, Bright and fair, Bright and

Ne'er a better suited pair..... See stretching out before this man and wife, A
cres:
fair, Ne'er was there better pair. See stretching at their feet there lies, A
cres:
fair, Ne'er was there better pair..... Ah! at their feet there lies, A
cres:
fair, Ne'er was there better pair..... Ah! at their feet there lies, A

cres:

fu - - ture fair.....
fu - - ture fair.....
fu - - ture fair.....
fu - - ture fair.....
fu - - ture fair.....

rall:

N^o 4. — QUARTETT. (STRINGS.)

MUSIC BY IVAN CARYLL.

PIANO.

ppp *pp*

The first system of the piano part consists of four measures. The music is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The first measure is a whole rest. The second measure begins with a piano (*ppp*) dynamic and features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The third and fourth measures continue this pattern, with the third measure marked *pp*.

The second system of the piano part consists of four measures (measures 5-8). It continues the rhythmic and harmonic patterns established in the first system, with chords in the treble clef and eighth-note accompaniment in the bass clef.

The third system of the piano part consists of four measures (measures 9-12). The first measure is marked *p*. The music continues with similar textures. The twelfth measure is marked *cres:*, indicating a crescendo.

The fourth system of the piano part consists of four measures (measures 13-16). The first measure is marked *mf*. The music continues with similar textures. The fourth measure is marked *ff*, indicating a fortissimo dynamic.

TUTTI.

f accel: *cres:* *ff*

The fifth system of the piano part consists of four measures (measures 17-20). The first measure is marked *f accel:*. The music continues with similar textures. The second measure is marked *cres:*, and the fourth measure is marked *ff*.

N^o 5. — SONG. "THE MERRY CRICKET."

WORDS BY F. C. BURNAND. & GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 3/4 time signature, while the left hand provides a simple harmonic accompaniment.

MARTON. *tr*

Ah!.... la, la, la, la, la, la, la, la!.....

a tempo.

The first vocal system features a vocal line with a trill and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and a tempo change to *a tempo*.

M. *tr*

Ah!... la, la, la, la, la, la, la, la!.....

a tempo.

The second vocal system continues the vocal line with a trill and piano accompaniment, maintaining the *a tempo* marking.

M. *tr*

Ah!. Ah! lis - ten to the Summer

The final system shows the vocal line concluding with the lyrics "Ah!. Ah! lis - ten to the Summer" and a piano accompaniment that ends with a dynamic marking of *p* (piano).

M. *rit:* *a tempo.*


song, With new life all is thrill - ing, Sum - mer en - tra - - ing,

M. • Sets Na - ture dancing, With ev' - ry lit - tle winged thing, I in cho - rus am

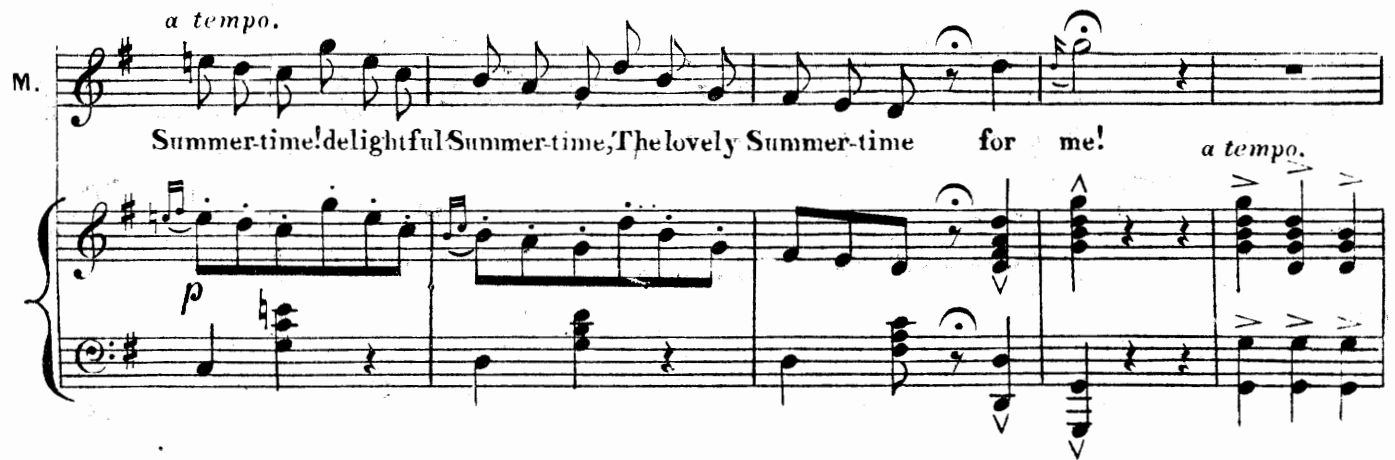
M. *rit:* *a tempo.* *rit:* *a tempo.*

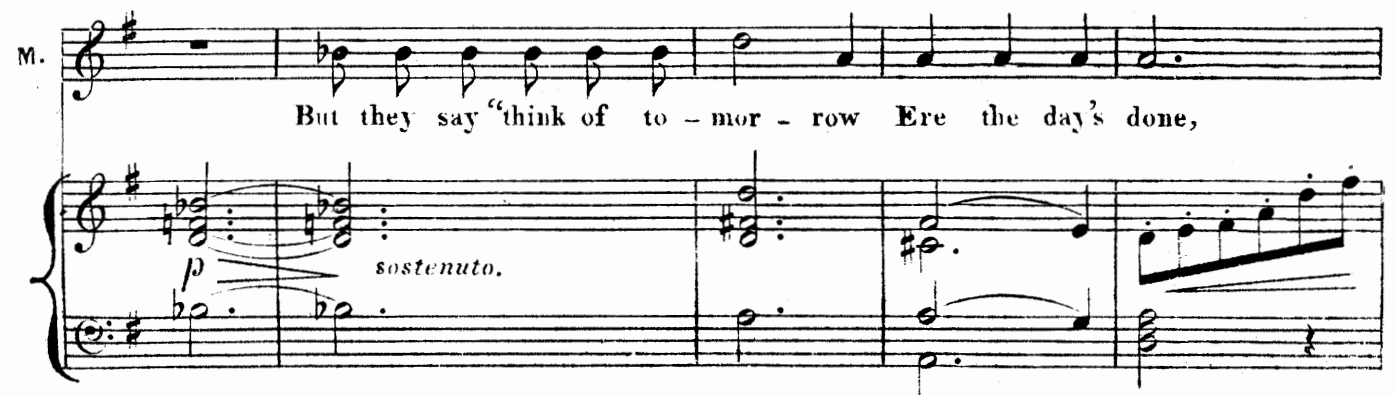
trill - ing, Sweet Sum - mer - time, Delightful Sum - mer - time, The Sum - mer - time for me!

M. Hark! hark! the voice of the bird and the bee,

M.  Sing - ing and hum - ming in flow'r and in tree,

M.  Joy - ous and clear, Sum - mer is here, Oh! the

M. *a tempo.*  Summer-time! delightful Summer-time, The lovely Summer-time for me! *a tempo.*

M.  But they say "think of to - mor - row Ere the day's done,

M. For to-mor-row may bring sor-row, Ere rise of sun."

Più lento.

M. Think up-on the Winter season, And of the sad and rain-y days... To-

M. -mor-row! Sor-row! When Summer-time has pass'd a-way,

tempo primo.

M. I laugh dance and sing . . . The

M. *rit:* *a tempo.*

grass-hop-per's merry lay, With whirling wings,.... All the sun-ny

M. day!.. With-out a care, I dance a-long, My hours like theirs as

M. *rit:* *a tempo.* *rit:* *a tempo.*

fleet-ing, Thus I will live, like them re-peating, "Let's fling all care a-way."

M. Say, hear'st thou not strains of sweet Sum-mer song,

M.  On ze - phyrs light o'er the mead borne a -

M.  - long? Fair Sum - - mer day

M.  so sweet - ly fleet - - - ing, Then let me live for aye re - peat - ing, "Let's

M.  fling all care a - - way!

N^o 6. — DUET. "THE BASHFUL SUITOR."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Tempo di Valse.

MARTON.

VOICE.

PIANO:

f *p*

Why not be - gin at the be -

M.

- gin - ning, That is the way I recom - mend; If you would win

M.

what is worth winning, Start! and you may get to the end.

VINCENT, aside.

How to be - gin? I feel like stut'ring, What can I say, yet not of -

V. - fend? Stupid to grin, worse to keep muttering, Say what I may,

The first system of music consists of a vocal line (V.) and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "- fend? Stupid to grin, worse to keep muttering, Say what I may,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes.

V. will she at - tend? Commence! Commence!

MARTON.

The second system of music features a vocal line (V.) and a piano accompaniment. The vocal line has two parts: the first part has the lyrics "will she at - tend?" and the second part has "Commence! Commence!". Above the second part of the vocal line is the name "MARTON.". The piano accompaniment includes the instruction "p legg:" (piano, leggiero).

M. It must be now or ne - ver,

VINCENT. aside.

MARTON. You have some sense,

The third system of music features a vocal line (M.) and a piano accompaniment. The vocal line has two parts: the first part has the lyrics "It must be now or ne - ver," and the second part has "You have some sense,". Above the second part of the vocal line is the name "MARTON.". Above the first part of the vocal line is the name "VINCENT. aside.".

M. To speak pray do en - dea - - - - - your. Oh, yes! Oh, no! 'Tis like this, -

VINCENT.

The fourth system of music features a vocal line (M.) and a piano accompaniment. The vocal line has the lyrics "To speak pray do en - dea - - - - - your. Oh, yes! Oh, no! 'Tis like this, -". Above the vocal line is the name "VINCENT.". The piano accompaniment includes the instruction "suivez." (follow).

M. Why not be - gin! At the be - ginning? That is the way I re - com -

V. How to be - gin! At the be - ginning? That is the way I re - com -

M. -mend; If you would win What is worth win - ning, Start! and you

V. -mend; If you would win What is worth win - ning, Start! and you

M. *f* may at - tain the end.

V. *f* may at - tain the end.

p rall: L.H.

N^o 7.— SONG. "BIRD VOICES."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

VINCENT.

PIANO.

In cho-rus join'd all the birds from the glade,
Thus having heard the sweet song of the bird,

... The hill and the wood-land filling, With bright and mer-ry trill-ing;
... Our Charlotte is our William's bride, So hap-py they what-e'er be-tide,

suivrez.

a tempo.

I hear them sing The glad hymn of sweet Spring, From Heav'n a-bove,
As did these two Mar-ton let us now do, And lov-ing ev-

a tempo.

sweet song of ho-ly love. Thus a bird sang sweetly to his
-er, naught us shall se-ver.

ratt. *pp*

mate, As he wing'd his way o'er the wild hea-ther, "Dear-ie say,

V. *Say will you 'neath this tree, Your nest, love, build with me? Can fu-ture brighter*

V. *be Than this we face to - ge - - ther?"*

rall:

suivez. *mf* *rit:*

V. *In truth my friend, for you*

MARTON.

19 20

M. *I feel a friendship true; Should e - ver your way Some*

p

M. *ten - der thoughts stray, Why then I'll see what I can do.*

rall: *suivez.*

M. *But—* *No, I will wait, I'm in no*

V.

a tempo.
p

M. *hur-ry to mar - - ry.* *I do.*

V. *You bid me wait?* *Ah, cruel fate!..*

f

M. *rit:* *rit:* *a tempo.*
No, ere I mate, I'd rather some time tar - ry. *So a bird*

V. *So a*

p *suivez.* *rit:* *p* *a tempo.*

M. sang chirping to his mate. As they wing'd their way o'er the wild hea - ther,

V. bird sang chirping to his mate, As they wing'd their way o'er the wild hea - ther,

M. "Not to - day will I halt 'neath this tree, And build my nest with.

V. "Dearie say, say will you 'neath this tree, Your nest, love, build with

M. thee, Let us be friends, but free, And not chain'd thus to - ge - - ther." *rit:* *a tempo.*

V. me, Can fu - ture brighter be Than this we face to - ge - - ther." *rit:* *a tempo.*

N^o 8. — SONG. "TRAGEDY AND COMEDY."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro vivo. MARTON.

VOICE. Un - - - cle

PIANO. *f* *p*

M. mine! pray do not doubt me, From my heart these

M. words I mean, Sure - ly the stage can - not do with - -

M. - out me, I mean to be of the Op' - - ra Queen. .

rit:

rit:

The musical score is written for voice and piano. It features a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro vivo'. The score is divided into three systems. The first system shows the voice part with the lyrics 'Un - - - cle' and the piano accompaniment. The second system shows the voice part with the lyrics 'mine! pray do not doubt me, From my heart these' and the piano accompaniment. The third system shows the voice part with the lyrics 'words I mean, Sure - ly the stage can - not do with - -' and ' - out me, I mean to be of the Op' - - ra Queen. .'. The piano accompaniment includes dynamic markings of *f* and *p*, and a *rit:* marking. The piano part features a consistent eighth-note accompaniment pattern in the left hand and a more melodic line in the right hand.

M. Mel - - po - me - ne would most in - - spire me, In that

M. line.... I wish to shine; But.... let a com - ic

M. scene re - - quire me In a new way, the... part you'll see me

M. play. *poco riten:* See here's

M. something ve - ry tra - gic, If a spe - ci - men you'd like; Di - do am

M. I, the famous Queen of Af - ric, Ah at-ti - tude

M. see me strike. *And^{te} maestoso.* The

M. si - lence is en - tranc - - - ing. On the stage see I

M. stand, Be - hold the Queen ad - vanc - - -

M. - - - ing, Ah! 'tis fine! Ah! 'tis grand!

Più animato.

M.  *pp* *sostenuto.*

Now her some hidden mo-tive sway - - - ing, Her still sad

M. 

gaze, you un - - - der - stand? Ah! Some secret

M. 

voice she seems o - bey - - - ing, Ah! it is fine! ah! it is

M. 

grand! But you shall hear her famous scene, The song of Africa's Queen!

Maestoso.

M. 

Oh, Mi - - ner - - va! Oh, Ju - - no! Come to me and help the

rit:

M. Queen, The wretched Di - do I mean, . Of Car - thage, of Car - thage, the

Allegro.

M. proud Queen. Hark! the drum, the flute, the trumpets' sound, At her

a tempo.

M. name wake a - round, . On thee suf - fer to lean, Oh, Ju - - no!... poor Di -

rall:

M. - do! Your faith - - ful client - I have been, I have been! Mi - ner - va! oh, Ju -

suivez.

rit: f espress:

M. - no! oh, Mi - ner - - va! Oh, Mi - ner - - va! oh, . Ju - no!

Lento.

a tempo.

M. *a tempo.*

But in a lighter vein, I'll give my fan-cy reñ, A-ma-ryl-lis am

p *très léger.*

M. I, the Shepherd Cory-don, Would rob me of a flow'r, I feign to wish to

M. keep, ... To.. show my power; That

lunga *p*

Moderato. semplice.

M. rose must be mine, love! In vain you plead. He snatch-es it gai-ly; She

M. feigns not to heed. He'll sing and she'll dance, In brightest day dreams, Each



M. time they ad-vance A fresh joy it seems. This rose must be mine, love! In

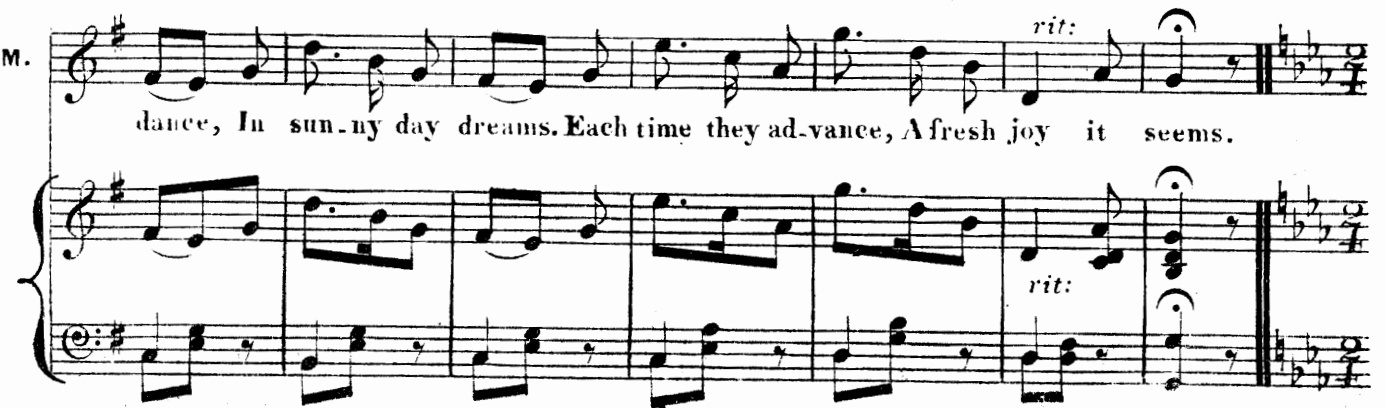


M. vain you plead, He snatches it gai-ly; She feigns not to heed. He'll sing and she'll



M. dance, In sun-ny day dreams. Each time they ad-vance, A fresh joy it seems.

rit:



Allegro vivo.

M.  *f* *p*
Un - - ele mine! pray

M. 
do not doubt me, From my heart these words I

M. 
mean, Sure - ly the stage can - not do with - - out me,

M.  *rit:* *a tempo.*
I mean to be of the Op' - - ra Queen!... Mel - - po-me -

M.  - ne will... most in - - spire me, In that line do I

M.  wish to shine; But... let a com - ic scene re - -

M.  -quire me In a new way, ev' - ry part you'll see me play!

ff

M. 

N^o 9.— SONG. TOO LATE."

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Moderato.

PIANO. *f*

The piano introduction is in 3/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord (F major), followed by a quarter note melody. The left hand provides a steady accompaniment with quarter notes and chords. The piece concludes with a *rit.* (ritardando) marking.

FRANTZ. *mf*

Bet - ter for her and me, Had we met ne - - ver,

p

The first vocal line is marked *mf* (mezzo-forte) and is in 3/4 time. The lyrics are "Bet - ter for her and me, Had we met ne - - ver,". The piano accompaniment is marked *p* (piano) and features a melody in the right hand and a bass line in the left hand. The piano part includes a *cres.* (crescendo) marking.

F. *cres:* *dim:*

. . . Than se - ver'd be, Now and for ev - - er.

mf *dim:*

The second vocal line is marked *cres:* (crescendo) and *dim:* (diminuendo). The lyrics are ". . . Than se - ver'd be, Now and for ev - - er.". The piano accompaniment is marked *mf* (mezzo-forte) and *dim:* (diminuendo). The piano part includes a *cres.* (crescendo) marking.

F. *mf*

Dare I a false - hood tell, Would she be - - - lieve me?

p

The third vocal line is marked *mf* (mezzo-forte). The lyrics are "Dare I a false - hood tell, Would she be - - - lieve me?". The piano accompaniment is marked *p* (piano) and features a melody in the right hand and a bass line in the left hand.

cres: *dim: e rall:*

F. *Ab, no! Too greatly would it grieve me, Did I bid thee fare-well!*

p a tempo.

F. *All... in vain, Will reck-less swain, With.. love tri - - fle.*

a tempo.

cres: *f*

F. *Ah! Or con-science we must sti - - fle,*

cres: *f*

p

F. *Love... eries "Stay! while you may!" "Bet - ter with fire play,"*

F. *p* *cres:* *f*
 Ah! Ah, tempt not fate!

F. *dim: e rall:*
 How Cupid's torch can burn, The gid-dy fool will learn Too late!

F. *p* *mf*
 Bid me de - - ceive....thee? That can I ne - ver! Though I must

F. *dim:* *p*
 go, Leave thee for e - - ver! Far bet - ter had it been,

F. *cres:* *f* *meno mosse.*
 Thee had I never seen, Than false to play thee,

F. *agitato.*
 And now be - - tray thee! A - gain I'd ne'er de - - ceive thee,

F. *rall:* *f* *ad lib:*
 'Twill break my heart to leave thee, Ah! Than thee a falsehood tell, My love fare-thee-

F. *ff*
 -well! Fare - - well!

f *ff* *a tempo.* *gra*

N^o 10. — CHORUS. "PICNIC."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Allegro.

PIANO: *pp*

cres:

ff tutta forza.

p
fp

cres:

ff tutta forza.

rit:

Più lento.

energico. f

1st SOP.

At a pic - - nie We are so jol - ly! Jest - - ing,

2nd SOP.

At a pic - - nie We are so jol - ly! Jest - - ing,

TENORS

At a pic - - nie We are so jol - ly! Jest - - ing,

BASSES.

At a pic - - nie We are so jol - ly! Jest - - ing,

f très rythmé.

Rest - ing, In shade or sun; We can rol - - liek,

Rest - ing, In shade or sun; We can rol - - liek,

Rest - ing, In shade or sun; We can rol - - liek,

Rest - ing, In shade or sun; We can rol - - liek,

En-joy-ing fol-ly, Gam-bol, fro--lie, No end of

En-joy-ing fol-ly, Gam-bol, fro--lie, No end of

En-joy-ing fol-ly, Gam-bol, fro--lie, No end of

En-joy-ing fol-ly, Gam-bol, fro--lie, No end of

Tempo primo.

fun! And there are hap-py couples hi-ding, Down in cool grot and leaf-y

fun! And there are hap-py couples hi-ding, Down in cool grot and leaf-y

fun! And there are hap-py couples hi-ding, Down in cool grot and leaf-y

fun! And there are hap-py couples hi-ding, Down in cool grot and leaf-y

Tempo primo.

dell; We ne-ver search, we're so con-fi-ding, While singing

dell; We ne-ver search, we're so con-fi-ding, While singing

dell; We ne-ver search, we're so con-fi-ding, While singing

dell; We ne-ver search, we're so con-fi-ding, While singing

"Vive la Ba-ga-telle!"

"Vive la Ba-ga-telle!"

"Vive la Ba-ga-telle!" Ba-ga-telle! Ba-ga-telle! Ba-ga-telle! Ba-ga-

"Vive la Ba-ga-telle!"

pp

And so our glasses we'll chink, And mer-ri-ly drink A

pp

And so our glasses we'll chink, And mer-ri-ly drink A

pp

- telle

pp

And so our glasses we'll chink, And mer-ri-ly drink A

pp

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

bottle of the gay champagne; Call on our host, Give us a toast, Our noble

. Call on our host, Give us a toast, Our noble

bottle of the gay champagne; Call on our host, Give us a toast, Our noble

TUTTI.

selves we'll pledge a - gain! And so our glasses we'll chink, And mer-ri-ly drink A

selves we'll pledge a - gain! And so our glasses we'll chink, And mer-ri-ly drink A

selves we'll pledge a - gain! And so our glasses we'll chink, And mer-ri-ly drink A

selves we'll pledge a - gain! And so our glasses we'll chink, And mer-ri-ly drink A

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for a grand piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with a forte 'f' dynamic and the instruction 'TUTTI.' above the first vocal staff. The lyrics are repeated on each vocal staff.

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

bottle of the gay champagne, Call on our host, Give us a toast, Our noble

The second system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for a grand piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with a fortissimo 'ff' dynamic. The lyrics are repeated on each vocal staff.

selves we'll pledge a - gain! Pif! Paf! O - pen the champagne! Pif!

selves we'll pledge a - gain! Pif! Paf! O - pen the champagne! Pif!

selves we'll pledge a - gain! Pif! Paf! O - pen the champagne! Pif!

selves we'll pledge a - gain! Pif! Paf! O - pen the champagne! Pif!

Paf! Drink it once a - gain, Pif! Paf! Open the champagne!

Paf! Drink it once a - gain, Pif! Paf! Open the champagne!

Paf! Drink it once a - gain, Pif! Paf! Open the champagne!

Paf! Drink it once a - gain, Pif! Paf! Open the champagne!

N^o 11. CHORUS. "DANCE AND SING!"

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

PIANO.

SOPRANO.
Dance while we sing, la, la! Care off we

TENORS.
la, la! la, la, la, la,

BASSES.
la, la, la, la! la, la, la, la, la,

fling! la! la, la, la, la! la, la, la, la!

la, la! la, la, la, la! la, la, la, la!

la, la! Ah!

La, la! La, la! Dance while we're sing - ing.

La, la! La, la! Dance while we're sing - ing.

La, la, la! La, la, la! Dance while we're sing - ing.

Mer-ri - ly, Cheer-i - ly, Dance-ing light-ly, Sun to-day, As in

Ah!..... Ah!.....

Ah!..... Ah!.....

May, Shin-ing bright-ly! Dance so sprightly, Step-ping lightly,

..... Ah! Ah! As..... in May

..... Ah! sing and play, We'll be gay, As in May, as in

Dance so sprightly, As in May, Mer-ri-ly, Cheeri-
 Danc - - - ing so light - - ly, Ah!
 May, Dancing so light-ly, so light - - ly, Ah!

-ly, Dane-ing light-ly, Sun to-day, As in May, Shin-ing
 Ah!
 Ah!

bright-ly! Dance so sprightly, Step-ping light-ly,
 Ah! Ah! As in May!
 Sing and play, We'll be gay, As in May, As in
 Dance so sprightly, Step-ping light-ly,

Danc - ing light - ly, Danc - ing light - ly.
Danc - ing so light - ly, Danc - ing light - ly.
May!
Danc - ing light - ly, Danc - ing light - ly.

Dance while we sing, La, la! Care off we fling! 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!
Ah!

La, la! La, la! Dance while we're sing - ing.

La, la! La, la! Dance while we're sing - ing.

La, la, la! La, la, la! Dance while we're sing - ing.

So let our rule for to - day on - ly fol - ly be, With

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

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

laugh - ter and fro - lic we'll rol - lick and mer - ry be.

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

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

Dance while we sing, La, la! Care off we fling! 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! Ah!

La, la, la, la! La, la! La, la! La, la! Dance while we're singing.

La, la, la, la! La, la! La, la! La, la! Dance while we're singing.

La, la, la! La, la, la! Dance while we're singing.

Nº 12. SONG. ONE DAY MARGOT OR THREE TO ONE.

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Allegro.

PIANO.

f loure'.

MARTON.

V.1. One day Mar-got Went for a row,
V.2. Pay will Mar-got, Price, high or low,

p legg:

She fell right in - - to the ri - - - ver, Oh, Oh, Oh, Oh! Poor dear Mar-
"But save me.. from the ri - - - ver!" Oh, Oh, Oh, Oh! Poor dear Mar-

- got, River, ri-ver, oh! Such a cruel ri-ver, oh!... Oh!..... Three.
- got, River, ri-ver, oh! Such a cruel ri-ver, oh!... Oh!..... Then

rall: *a tempo.*

nice young men pass'd by, So she call'd out, "Hi! hi! hi!" "Come and use your best en-
eried the young men three, "We will never grasping be; You shall be a willing

p

-dea-vour, I am drowning in the ri-ver!" "We will try" So they cry, "We
giv-er If we save you from the ri-ver. You shall pay, Pretty Miss!" "How

rit: *a tempo.*

suivez. *a tempo.*

shall suc-ceed no doubt; What will you pay To be pull'd
much?" "we say a kiss! A sim-ple kiss! A lit-tle

out? Eh, eh, eh, eh! Pretty maid-en say, Eh, eh, eh, eh! Pretty maid-en
Kiss." Eh, eh, eh, eh! "Ah! must I pay?" Eh, eh, eh, eh! "Yes, you must

p

say, If you're pull'd out, What will you pay? If you're pull'd out, What will you
pay, O, pret-ty maid-en, thus we say, If you're pull'd out, A kiss you'll

pay?" Eh, eh, eh, eh! Pretty maiden say, If you're pull'd
 pay!" Eh, eh, eh, eh! "Yes, you must pay, Oh, pret - ty

Eh, eh, eh, eh! Pretty maiden say, Eh, eh, eh, eh! Pretty maiden say, If you're pull'd
 Eh, eh, eh, eh! Ah! must I pay? Eh, eh, eh, eh! "Yes, you must pay, Oh, pret - ty

Eh, eh, eh, eh! Pretty maiden say, Eh, eh, eh, eh! Pretty maiden say, If you're pull'd
 Eh, eh, eh, eh! Ah! must I pay? Eh, eh, eh, eh! "Yes, you must pay, Oh, pret - ty

Eh, eh, eh, eh! Pretty maiden say, Eh, eh, eh, eh! Pretty maiden say, If you're pull'd
 Eh, eh, eh, eh! Ah! must I pay? Eh, eh, eh, eh! "Yes, you must pay, Oh, pret - ty

out What will you pay? If you're pull'd out What will you pay?
 maid - en, thus we say, If you're pull'd out A kiss you'll pay!"

out What will you pay? If you're pull'd out What will you pay?
 maid - en, thus we say, If you're pull'd out A kiss you'll pay!"

out What will you pay? If you're pull'd out What will you pay?
 maid - en, thus we say, If you're pull'd out A kiss you'll pay!"

out What will you pay? If you're pull'd out What will you pay?
 maid - en, thus we say, If you're pull'd out A kiss you'll pay!"

3rd VERSE.

Ah, poor Mar - got Sin - - king low,

How this re - ply made her shi - - - ver, "Oh, oh, oh, oh!" Cried poor Mar -

- got, "I will do so, I will do so... Oh!..... Oh!....

... With a pull the young men three, Made her safe as safe could be; "We have

saved you from the ri-ver, So a kiss to each de-li-ver." "You a kiss ask'd of

p legg:

rall:

rall:

a tempo.

a tempo.

p

rit:

a tempo.

a tempo.

suitéz:

me, Here's one that you'll di- vide Between the three! Be- tween the

three!" Kiss! kiss! kiss! kiss! A right good kiss, Kiss! kiss! kiss! kiss! You ask'd of

p

me, So let it be, Between the three?" Then with "good-day" she ran a- way.

Kiss! kiss! kiss!

Kiss! kiss! kiss!

Kiss! kiss! kiss!

f

..... Kiss!kiss!kiss!kiss!A right good kiss,Kiss!kiss!kiss!kiss! You ask'd of
 kiss! A right good kiss,Kiss!kiss!kiss!kiss!A right good kiss,Kiss!kiss!kiss!kiss! You ask'd of
 kiss! A right good kiss,Kiss!kiss!kiss!kiss!A right good kiss,Kiss!kiss!kiss!kiss! You ask'd of
 kiss! A right good kiss,Kiss!kiss!kiss!kiss!A right good kiss,Kiss!kiss!kiss!kiss! You ask'd of

rall:
 me, So let it be Be-tween the three.
rall:
 me, So let it be Be-tween the three.
rall:
 me, So let it be Be-tween the three.
rall:
 me, So let it be Be-tween the three.
a tempo.
rall: *f*

N^o 13. FINALE. "FAREWELL!"

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN & IVAN CARYLL.

Allegro moderato.

1st SOP: Fare - - well!..

2nd SOP: Fare - - well!

TENORS: Fare - - well!..

BASSES: Fare - - well!..

PIANO. *f* *Allegro moderato.* Fare - - well!.. *cres:*

CHARLOTTE.

As I see you are bent on the

Fare - - well!

Fare - - well!

Fare - - well!

Fare - - well!

Fare - - well!

p

c. stage Ev'ry hope to dis - suade you I feel would be vain; You will

c. fly like a bird from the cage, And we may ne - ver see

VINCENT.

c. you a - - gain. Yes! I see you are bent on the stage Ev'ry

v. hope to dis - suade you I feel would be vain; You will fly like a bird from the

v. cage And we may ne - - ver see you a - -

V. 

-gain.

CHAR: with 1st SOP:

Yes I we see you are bent on the stage Ev'ry

Yes we see you are bent on the stage Ev'ry

Yes we see you are bent on the stage Ev'ry

Yes we see you are bent on the stage Ev'ry

f 

hope to dis - suade me I feel would be vain. I shall fly like a bird from the

you we feel would be vain. You will fly like a bird from the

hope to dis - suade you we feel would be vain. You will fly like a bird from the

hope to dis - suade you we feel would be vain. You will fly like a bird from the

hope to dis - suade you we feel would be vain. You will fly like a bird from the



eage And we say ne - ver see me you a - - - gain.

eage And we say ne - ver see you a - - - gain.

eage And we say ne - ver see you a - - - gain.

eage And we say ne - ver see you a - - - gain.

MATTHEW.

She'll a - - ston - ish the whole Flemish na - tion With her

won - der - ful vo - cal - i - - sa - tion. Fa - mi - ly ta - - - lent

there must be Which she must in - - he - rit from

M. me! Rea-dy I be.

A'rt rea - - dy?

A'rt rea - - dy?

A'rt rea - - dy?

A'rt rea - - dy? Ah! you are leav - - ing,

f *p* *mf*

MARTON with 1st SOP: Yes! I am leav-ing,

CHARLOTTE. with 2nd SOP: *cres:* We all are griev-ing, Leav-ing us griev-ing,

WILLIAM. with TEN: *cres:* We all are griev-ing, We all are griev-ing, Leav-ing us griev-ing,

VINC & MATT: with BASS. *cres:* No use in griev-ing, No use in griev-ing, Leav-ing us griev-ing,

f *cres:* *f*

MATT.

p
 No use, how - e - ver you may ser - mon - ise, 'tis ve - ry slow. My ad - vice is
tres léger.

M.

cle - ver, you, Wher - e'er her heart is, let her go!

p No use, how - e - ver we may
p No use, how - e - ver we may
p No use, how - e - ver we may
p No use, how - e - ver we may
p No use, how - e - ver we may

ser - mon - ise, 'tis ve - ry slow. Your ad - vice is cle - ver, for, Where - ver
 ser - mon - ise, 'tis ve - ry slow. Your ad - vice is cle - ver, for, Where - ver
 ser - mon - ise, 'tis ve - ry slow. Your ad - vice is cle - ver, for, Where - ver
 ser - mon - ise, 'tis ve - ry slow. Your ad - vice is cle - ver, for, Where - ver

her heart is she'll go. Leav - - - ing! As up-on my showing,

her heart is she'll go. Leav - - - ing! As up-on her showing,

her heart is she'll go..... Leav - - - ing! As up-on her showing,

her heart is she'll go. Leav - - - ing! As up-on her showing,

I am bent on go-ing. Griev - - ing! Where the use of grieving? Now I'm bent on leaving?

She is bent on go-ing. Griev - - ing! Where the use of grieving? Now she's bent on leaving?

She is bent on go-ing. Griev - - ing! Where the use of grieving? Now she's bent on leaving?

She is bent on go-ing. Griev - - ing! Where the use of grieving? Now she's bent on leaving?

leav - - - - ing As up - on my show_ing I am bent on go_ing

leav - - - - ing As up - on us leav_ing She is bent on grieving

leav - - - - ing As up - on us leav_ing She is bent on grieving

leav - - - - ing As up - on us leav_ing She is bent on grieving

f

It may not be for long So good-bye Mar-ton!

It may not be for long So good-bye Mar-ton!

It may not be for long So good-bye Mar-ton!

It may not be for long So good-bye Mar-ton!

pp *f* *p*

MARTON.

Hark to Na - ture's song chant note of bee

pp

M. They sing to me we are free, Gay and free Like a

rit:

M. grass - hop - per skipping on flow - er and tree... Merry merry merry

a tempo.

fp

M. we'll be but on - ly li - ber - ty for me! No use how - e - ver we may

pp

M. sermonise 'tis ve - ry slow! My advice is clever, you, Where'er her heart is, let her go.

p No.. use, how - e - ver we May sermon - ise, 'tis ve - ry slow. Your ad - vice is

p No.. use, how - e - ver we May sermon - ise, 'tis ve - ry slow. Your ad - vice is

p No use, how - e - ver we May sermon - ise, 'tis ve - ry slow. Your ad - vice is

p No use, how - e - ver we May sermon - ise, 'tis ve - ry slow. Your ad - vice is

cle - ver, for, Where - ver her heart is, she'll go. Leav - - - ing!

cle - ver, for, Where - ver her heart is, she'll go. Leav - - - ing!

cle - ver, for, Where - ver her heart is, she'll go..... Leav - - - ing!

cle - ver, for, Where - ver her heart is, she'll go. Leav - - - ing!

As up-on my showing, I am bent on going, Griev - - ing! Where the use of grieving?

As up-on her showing, She is bent on going, Griev - - ing! Where the use of grieving?

As up-on her showing, She is bent on going, Griev - - ing! Where the use of grieving?

As up-on her showing, She is bent on going, Griev - - ing! Where the use of grieving?

The piano accompaniment consists of a treble and bass clef. The treble clef part has a melodic line with some slurs and accents. The bass clef part provides harmonic support with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

Now I'm bent on leaving? Leav - - ing! As up-on my showing, I am bent on going,

Now she's bent on leaving? Leav - - ing! As up-on her showing, She is bent on going,

Now she's bent on leaving? Leav - - ing! As up-on her showing, She is bent on going,

Now she's bent on leaving? Leav - - ing! As up-on her showing, She is bent on going,

The piano accompaniment continues with similar harmonic and melodic patterns as the first system, supporting the vocal lines.

It may not be for long, So "Good-bye, Mar-ton!"

It may not be for long, Say "Good-bye, Mar-ton!"

It may not be for long, So "Good-bye, Mar-ton!" Ah! her heart is set on

It may not be for long, So "Good-bye, Mar-ton!" Ah! her heart is set on

pp *pp* *pp* *pp* *p*

Yes, my heart is set on

So there is no use in griev - ing. As her heart is set on

leav - - ing, So there is no use in griev - ing. As her heart is set on

leav - - ing, So there is no use in griev - - ing. As her heart is set on

cres:

leaving, Let there be no grieving. Fare - well! I am leav - - ing!

leaving, Let there be no grieving. Fare - well! You are leav - - ing!

leaving, Let there be no grieving. Fare - well! You are leav - - ing!

leaving, Let there be no grieving. Fare - well! You are leav - - ing!

ff

N^o 14. "LA GLORIA."

MUSIC BY IVAN CARYLL.

FRANTZ. *f*

VOICE.

Ah let's drink to La Glo-ri-a The rising

Cadenza.

Tempo di Valse.

F.

star Let's drink to La Glo-ri-a Success to the ri-sing

mf

F.

star! to La Glo-ri-a... to La Glo-ri-a...

pnd.

MARTON.

I thank you both one and all, For the name that you me

call Im La Glo-ri-a La Glo-ri-a...

cres.

MARTON.

mf

Glori-a!

CHARLOTTE.

mf

Glori-a!

FRIVOLINI.

mf

Glori-a!

FRANTZ.

mf

Glori-a!

WILLIAM.

mf

Glori-a!

VINCENT.

mf

Glori-a!

MATTHEW.

mf

Glori-a!

DUKE.

mf

Glori-a!

SOP: *f*

Vi - va! Vi - va! Thus do we christen Glori-a!

TEN: *f*

Vi - va! Vi - va! Thus do we christen Glori-a!

BASS: *f*

Vi - va! Vi - va! Thus do we christen Glori-a!

M. *mf* Glo-ri-a! They drink to my

C. *mf* Glo-ri-a! Let us drink to her

F. *mf* Glo-ri-a! Let us drink to her

F. *mf* Glo-ri-a! Let us drink to her

W. *mf* Glo-ri-a! Let us drink to her

V. *mf* Glo-ri-a! Let us drink to her

M. *mf* Glo-ri-a! Let us drink to her

D. *mf* Glo-ri-a! Let us drink to her

See her eyes glis-ten! Glori-a! Let us drink to her

See her eyes glis-ten! Glori-a! Let us drink to her

See her eyes glis-ten! Glori-a! Let us drink to her

p *p* *f*

ff

M. health, Long life and wealth So merri-ly, mer-ri-ly,

C. health, Long life and wealth So merri-ly, mer-ri-ly,

F. health, Long life and wealth So merri-ly, mer-ri-ly,

F. health, Long life and wealth So merri-ly, mer-ri-ly,

W. health, Long life and wealth So merri-ly, mer-ri-ly,

V. health, Long life and wealth So merri-ly, mer-ri-ly,

M. health, Long life and wealth So merri-ly, mer-ri-ly,

D. health, Long life and wealth So merri-ly, mer-ri-ly,

health, Long life and wealth So merri-ly, mer-ri-ly,

health, Long life and wealth So merri-ly, mer-ri-ly,

health, Long life and wealth So merri-ly, mer-ri-ly,

health, Long life and wealth So merri-ly, mer-ri-ly,

ff *gr*

M.
hip! hip! hur - rah!

C.
hip! hip! hur - rah!

F.
hip! hip! hur - rah!

F.
hip! hip! hur - rah!

W.
hip! hip! hur - rah!

V.
hip! hip! hur - rah!

M.
hip! hip! hur - rah!

D.
hip! hip! hur - rah!

hip! hip! hur - rah! Vi - va! Vi - va! Thus do we christen

hip! hip! hur - rah! Vi - va! Vi - va! Thus do we christen

hip! hip! hur - rah! Vi - va! Vi - va! Thus do we christen

f

Detailed description: This is a musical score for a choral and instrumental piece. It features ten vocal parts (M., C., F., F., W., V., M., D.) and a piano accompaniment. The first section consists of a chorus of 'hip! hip! hur-rah!' repeated across all parts. The second section introduces the lyrics 'Vi - va! Vi - va! Thus do we christen'. The piano part includes a dynamic marking of *f* (forte) and features a melodic line with a trill-like figure. The score is written in a key with one flat (B-flat) and a common time signature.

M. Gloria! Glo-ri-a!

C. Gloria! Glo-ri-a!

F. Gloria! Glo-ri-a!

F. Gloria! Glo-ri-a!

W. Gloria! Glo-ri-a!

V. Gloria! Glo-ri-a!

M. Gloria! Glo-ri-a!

D. Gloria! Glo-ri-a!

Glo-ri-a! See her eyes glisten, Glo-ri-a! Glo-ri-a!

Glo-ri-a! See her eyes glisten, Glo-ri-a! Glo-ri-a!

Glo-ri-a! See her eyes glisten, Glo-ri-a! Glo-ri-a!

p *p* *f* *cres.*

M. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

C. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

F. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

F. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

W. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

V. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

M. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

D. Here's a health to La Glori-a! to La Glo - - ri - a! Let us

Here's a health to La Glo-ri-a! to La Glo - - ri - a! Let us

Here's a health to La Glo-ri-a! to La Glo - - ri - a! Let us

Here's a health to La Glo-ri-a! to La Glo - - ri - a! Let us

ff *accel:*

Musical score for a piece titled "Let's drink to La". The score is arranged for a vocal ensemble and piano accompaniment. It consists of 13 staves. The vocal parts are M (Male), G (Gospel), F (Female), W (Woman), V (Voice), M (Male), and D (Drum). The piano part is at the bottom, marked with *rall:* and *a tempo.*. The lyrics are: "cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La". The score includes dynamic markings such as *rall:* and *a tempo.*. The key signature is one flat (Bb), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The piano accompaniment consists of chords and arpeggiated figures.

M. cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La

G. cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La

F. cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La

F. cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La

W. cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La

V. cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La

M. cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La

D. cheer To her brilliant ca - reer, To her brilliant ca - reer, Let's drink to La *a tempo.*

cheer To her brilliant ca - reer To her brilliant ca - reer . . Let's drink to La

cheer To her brilliant ca - reer To her brilliant ca - reer . . Let's drink to La

cheer To her brilliant ca - reer To her brilliant ca - reer . . Let's drink to La

rall: *a tempo.*

f *f*

M. Ah! Ah!

C. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

F. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

F. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

W. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

V. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

M. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

D. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star To La Glori-

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star: To La Glori-

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. To La Glori-

ff

ff Ah! *ff* Ah!

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

- a! To La Glo-ri - a! Let's drink to La

M. Ah! Ah! She's La

C. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

F. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

F. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

W. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

V. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

M. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

D. Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

Glo - - - ri - - - a! Suc-cess to the ri - - - sing star. She's La

The piano accompaniment is written for a grand piano. It features a right-hand melody with a mix of eighth and sixteenth notes, and a left-hand accompaniment consisting of chords and single notes. The key signature has one sharp (F#), and the time signature is common time (C). The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

M.
Glo - ri - a! La Glo - ri - a!

C.
Glo - ri - a! La Glo - ri - a!

F.
Glo - ri - a! La Glo - ri - a!

F.
Glo - ri - a! La Glo - ri - a!

W.
Glo - ri - a! La Glo - ri - a!

V.
Glo - ri - a! La Glo - ri - a!

M.
Glo - ri - a! La Glo - ri - a!

D.
Glo - ri - a! La Glo - ri - a!

Glo - ri - a! La Glo - ri - a!

Glo - ri - a! La Glo - ri - a!

Glo - ri - a! La Glo - ri - a!

Glo - ri - a! La Glo - ri - a!

ff

f

END OF ACT I.

ACT. II. — N^o 15. MARKET CHORUS.

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegretto.

PIANO: *ff* très rythmé.

The musical score is written for piano and consists of five systems. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto' and the dynamics are 'ff très rythmé'. The music is characterized by a strong rhythmic accompaniment with frequent chords and melodic lines in both hands. The score concludes with a five-fingered chord in the right hand.

2nd SOP:

Bells for our fête are ring - ing, The bells for our fête are

BASSES.

Bells for our fête are ring - ing, The bells for our fête are

ring - ing, Gai - ly in steeples swing - - ing, Gai - ly in stee - ples

ring - ing, Gai - ly in steeples swing - - ing, Gai - ly in stee - ples

5

1st SOP:

Bells for our fête are ring - - ing, Bells for our fête are

2nd SOP:

swing-ing,

TENORS.

Bells for our fête are ring - - ing, Bells for our fête are

BASSES.

swing-ing,

5

ring-ing,

Gai-ly in steeples swing-ing, In the bel-fry hear them.

In the bel-fry hear them

ring-ing,

Gai-ly in steeples swing-ing, In the bel-fry hear them

In the bel-fry hear them

5

chime. Dull care behind us fling - ing, As the bells are all ring - ing, To

chime. Dull care behind us fling - ing, As the bells are all ring - ing, To

chime. Dull care behind us fling - ing, As the bells are all ring - ing, To

chime. Dull care behind us fling - ing, As the bells are all ring - ing, To

mark this festive time. Lis - ten now! how they're ring - ing! We..

mark this festive time. Lis - ten now! how they're ring - ing! We

mark this festive time. Lis - ten now! how they're ring - ing! We

mark this festive time. Lis - ten now! how they're ring - ing! We

hear the joy-ous chime, As the bells are a swinging, To

hear the joy-ous chime, As the bells are a swinging, To

hear the joy-ous chime, As the bells are a swinging, To

hear the joy-ous chime, As the bells are a swinging, To

mark the fes-tive time. Listen, boys— what a noise!.. The

mark the fes-tive time. Listen, boys— what a noise!.. The

mark the fes-tive time.. Listen, boys— what a noise!.. The

mark the fes-tive time. Listen, boys— what a noise!.. The

bells in steeples swing - - ing, Merry sound! gai - ly ringing; We

bells in steeples swing - - ing, Merry sound! gai - ly ringing; We

bells in steeples swing - - ing, Merry sound! gai - ly ringing; We


bells in steeples swing - - ing, Merry sound! gai - ly ringing; We

hear the joy - ous chime All a - round, gai - ly ring - ing To

hear the joy - ous chime All a - round, gai - ly ring - ing To

hear the joy - ous chime All a - round, gai - ly ring - ing To

hear the joy - ous chime All a - round, gai - ly ring - ing To



mark the fes - - tive time!

mark the fes - - tive time!

mark the fes - - tive time!

mark the fes - - tive time!

This section contains four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "mark the fes - - tive time!" are written below each staff. The music consists of a simple melody with a dotted quarter note followed by an eighth note, then a quarter rest, and finally a half note.



This piano accompaniment features a treble and bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line with quarter notes.



mf

This piano accompaniment continues with a treble and bass clef. The right hand has a more active melody with eighth and sixteenth notes, while the left hand continues with a steady bass line.

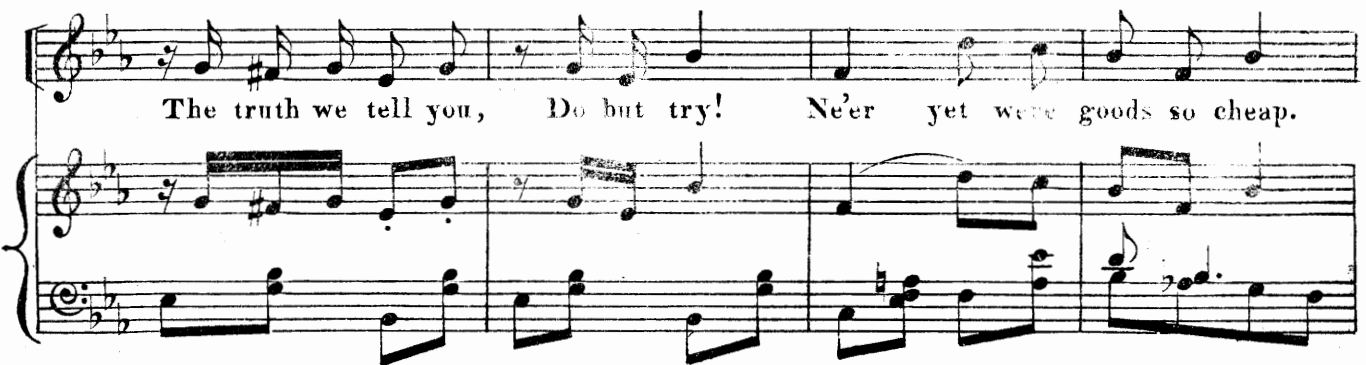
GIRLS.
1st & 2nd SOP:



Fine wares we sell you, Come and buy; See bar-gains in a heap..

p

This block contains the first line of the girls' duet. It includes a vocal staff with a treble clef and a key signature of two flats (Bb). The lyrics are "Fine wares we sell you, Come and buy; See bar-gains in a heap..". Below it is a piano accompaniment with a treble and bass clef, marked with a piano (*p*) dynamic.



The truth we tell you, Do but try! Ne'er yet were goods so cheap.

This block contains the second line of the girls' duet. It includes a vocal staff with a treble clef and a key signature of two flats (Bb). The lyrics are "The truth we tell you, Do but try! Ne'er yet were goods so cheap.". Below it is a piano accompaniment with a treble and bass clef.

If something please you, don't de - lay, Make haste to claim your prize,

For fear your treasure fly a - way Un - der your ve - ry eyes.

TENORS.

f
Hi! hi! see! walk up! Just a going to be - gin!

mf

Hi! hi! see! walk up! We a - wait your coming in.

BASSES.

Here's the beer for lads and lass-es - Light and bubbling - strong and clear;

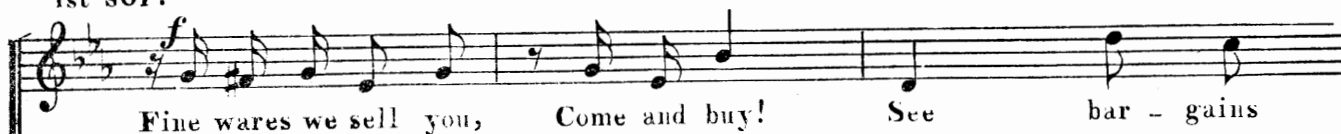
Foam-ing, froth-ing in your glasses, Try a bumper! have no fear.

TENORS.

See! see! see! A mermaid fresh caught and hardly dry,

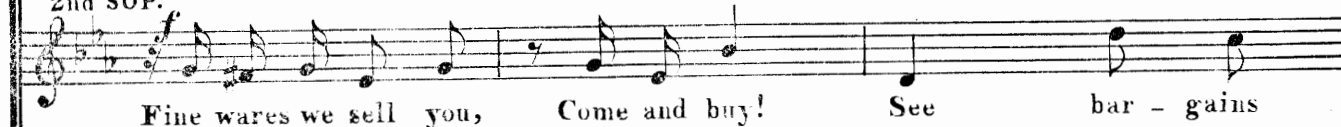
Walk up! Ho! a gi-ant, a gi-ant ten feet high.

1st SOP.



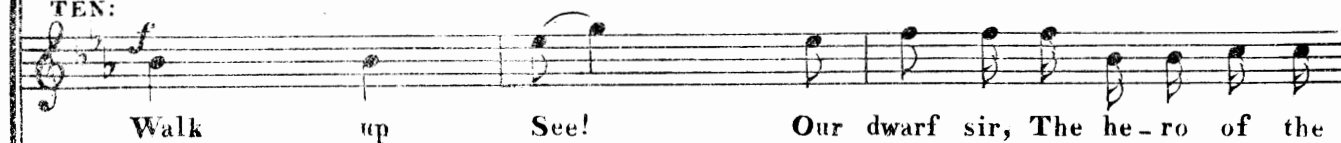
Fine wares we sell you, Come and buy! See bar - gains

2nd SOP.



Fine wares we sell you, Come and buy! See bar - gains

TEN:



Walk up See! Our dwarf sir, The he - ro of the

BASS.



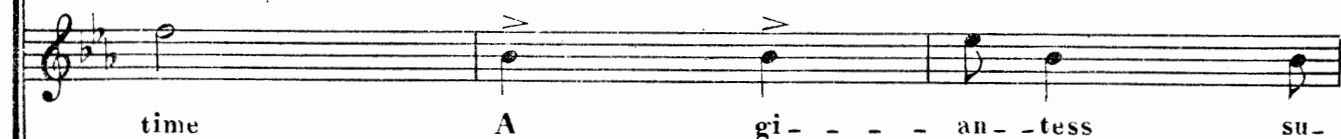
Here's the beer for lads and lass - es - Light and bub - bling -





in a heap, The truth we tell you; Test and try,



in a heap, The truth we tell you; Test and try,



time A gi - - - an - - tess su -



strong and clear; Foam - - - ing, froth - ing in your glass - es,



Ne'er yet were goods so cheap. If some-thing please you,
 Ne'er yet were goods so cheap. If some-thing please you,
 -perb sir, you'll find her in her prime Walk up
 Try a bump - - er! have no fear. Here's the beer for
 don't de - lay, Make haste to claim your prize,
 don't de - lay, Make haste to claim your prize,
 See! Our dwarf sir, The he - ro of the time.
 lads and lass-es- Light and bub - - bling- strong and clear;

For fear your treasure fly a-way, Un - - - der your ve-ry eyes.

For fear your treasure fly a-way, Un - - - der your ve-ry eyes.

A gi - - - an - tess su - perb, sir, you'll see her in her prime, her prime,

Foam - - ing, frothing in your glasses, Try a bump - - er! have no fear.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The lyrics are: "For fear your treasure fly a-way, Un - - - der your ve-ry eyes." (repeated), "A gi - - - an - tess su - perb, sir, you'll see her in her prime, her prime,", and "Foam - - ing, frothing in your glasses, Try a bump - - er! have no fear." The piano accompaniment is in the lower register, providing harmonic support for the vocal lines.

Oh, hou - ra is the fair. Ah!

Oh, hou - ra is the fair. Ah!

Oh, hou - ra is the fair. Ah!

Oh, hou - ra is the fair. Ah!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The lyrics are: "Oh, hou - ra is the fair. Ah!" (repeated four times). The piano accompaniment continues with a rhythmic pattern, supporting the vocal lines.

Fine wares they of - fer, Come and buy;
Fine wares we sell you,

Bells for our fête are ring - - - - ing, Bells for our..... fête are

Bells for our fête are ring - - - - ing Bells for our..... fête are

ff

See bar-gains in a heap The truth we tell you Test and try Ne'er
The truth they tell us

ringing, Gai-ly in steeples swing - - ing, Gai-ly in..... steeples

Here's the beer for lads and lasses-- Light and bubbling-- strong and clear;

ringing, Gai-ly in steeples swing - - ing, Gai-ly in..... steeples

ff

yet were goods so cheap. Bells for our fete are ring-ing, Bells for our fete are
 swing-ing. Walk up, and see our
 foam-ing, frothing. Bells for our fete are ring-ing, Bells for our fete are
 swing-ing. Walk up, and see our

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. A fermata is placed over a chord in the right hand of the piano part in the second measure of the second system.

ringing, Gaily from steeples swinging, Merri-ly let's weave a
 show, sir, A giant-ess su-perb, sir, Come, we'll merri-ly weave a
 ringing, Gaily from steeples swinging, Merri-ly weave a
 show, sir, A giant-ess su-perb, sir, Come, we'll merri-ly weave a

The second system also consists of four staves, following the same layout as the first system. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over a chord in the right hand of the piano part in the second measure of the second system.

All^o con moto.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: crown; The air is full of glad-ness, Joy-bells clanging loud,

crown; The air is full of glad-ness, Joy-bells clanging loud,

All^o con moto.

Piano accompaniment for the first system, featuring a forte (*f*) dynamic and triplet markings.

Four vocal staves with lyrics: Drive far off all sad-ness, From the noi-sy, hap-py crowd,

Drive far off all sad-ness, From the noi-sy, hap-py crowd,

Piano accompaniment for the second system, continuing the musical accompaniment.

Hearts are full of joy and glad-ness, Joy-bells clanging loud.

Hearts are full of joy and glad-ness, Joy-bells clanging loud.

Hearts are full of joy and glad-ness, Joy-bells clanging loud.

Hearts are full of joy and glad-ness, Joy-bells clanging loud.

Drive a-way all sad-ness, From the noi-sy, hap-py crowd. O hap-py

Drive a-way all sad-ness, From the noi-sy, hap-py crowd. O hap-py

Drive a-way all sad-ness, From the noi-sy, hap-py crowd. O hap-py

Drive a-way all sad-ness, From the noi-sy, hap-py crowd. O hap-py

fête, cease toil and stress, From night till morn, for each true Flem - - ing

fête, cease toil and stress, From night till morn, for each true Flem - - ing

fête, cease toil and stress, From night till morn, for each true Flem - - ing

fête, cease toil and stress, From night till morn, for each true Flem - - ing

born.

born.

born.

born.

tempo primo.

f

mf *dim:* *rit:* *lento.*

N^o 16. — SONG. "TRIFLE NOT WITH LOVE."

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Moderato.

FRANTZ.

VOICE.

mf *cres:* *dim:*

Tri-ble not with love, For love that's born of

PIANO.

p *cres:*

F.

cres:

Hea - ven Descends from realms a - bove.... To mortals freely giv - en!

cres:

F.

mf *cres:* *mf* *cres:*

Dare not pro-fane the shrine, The shrine of love di - vine,

F.

rall:

A word..... can chill, A look..... can kill,.....

rall:

a tempo. *rall:* *a tempo.*

F. ... In twain a heart is riv - - en! Tri - fle not,

rall: *f*

F. tri - fle not, Ah! Tri - - fle not with love! Ah!

F. tempt.. not... fate! Or learn... the cost Of

F. love... once lost, Too late! Too late! Ah!

cres:

F. *ff.* Tri - - fle not with love! Tri - fle not with *dim: e rall:*

F. love! *mf* Tri - fle not with love! Its *cres:*

F. *dim:* jea - lous na - ture scorn - ing, Be - ware the garb of dove,.... *cres:*

F. The serpent form a - dorn - - ing, *mf* *cres:* Where spell of love entralls,

F. *mf* *cres:*

The hand of Jus_tice falls And morn - - - ing light

F. *rall:* *a tempo.*

Is chang'd... to night..... With-out a sign of

rall: *a tempo.*

F. *rall:* *a tempo.*

warn - - - ing. Tri - fle not,

rall: *a tempo.*

F. *rall:* *f*

tri - fle not, Ah! Tri - - - fle not with

rall: *cres:* *f*

E. love! Ah! tempt... not... fate! Or

F. learn... the cost Of love... once lost, Too late! Too

F. late! Ah! Tri - - fle not with love!

cres: *ff*

Tri - - fle not with love!

rall: *f* *ff*

N^o 17. — CONCERTED PIECE.

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro. Con moto.

PIANO.

1st SOP.

Hearts are full of joy and gladness, Joy-bells ringing loud;

2nd SOP.

Hearts are full of joy and gladness, Joy-bells ringing loud;

TENORS

Hearts are full of joy and gladness, Joy-bells ringing loud;

BASSES.

Hearts are full of joy and gladness, Joy-bells ringing loud;

Drive far off all sad-ness From the noi-sy, hap-py crowd, O, day set

Drive far off all sad-ness From the noi-sy, hap-py crowd, O, day set

Drive far off all sad-ness From the noi-sy, hap-py crowd, O, day set

Drive far off all sad-ness From the noi-sy, hap-py crowd, O, day set

MEN
Allegro non troppo.

Come all, hearken as I go along, For a
free from toil and stress.

free from toil and stress.

free from toil and stress.

free from toil and stress.

Allegro non troppo.

M. rare old Gavotte is my song. La, la, la, la! La, lu, la, la!

M. Come all, heark-en to my rare old song.

rall:

Allegro con brio.

1st TEN.
Mir - li - tons who rule the fair, Going ev'-ry-where; Going ev'ry-

2nd TEN.
Mir - li - tons who rule the fair, Going ev'-ry-where; Going ev'ry-

1st BASS.
Mir - li - tons who rule the fair, Going ev'-ry-where; Going ev'ry-

2nd BASS.
Mir - li - tons who rule the fair, Going ev'-ry-where; Going ev'ry-

mf

-where; Court the fair-est of the fair,. Make way for the Mir - - li - -

-where; Court the fair-est of the fair,. Make way for the Mir - - li - -

-where; Court the fair-est of the fair,. Make way for the Mir - - li - -

-where; Court the fair-est of the fair,. Make way for the Mir - - li - -

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "-where; Court the fair-est of the fair,. Make way for the Mir - - li - -".

MIRLITONS. *bouche fermé.*

- tons.

- tons.

- tons.

- tons.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "- tons.", "- tons.", "- tons.", "- tons.". The piano part includes a dynamic marking of *p* (piano).

The first system consists of four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music is an instrumental introduction, featuring a melody in the upper staves and a supporting bass line in the lower staves. The melody consists of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with eighth and quarter notes.

MARTON.
Più animato.

The second system features a vocal line on a single treble staff and piano accompaniment on two staves (treble and bass). The key signature is G major and the time signature is 3/4. The tempo is marked *Più animato*. The lyrics are: "I am their Queen, by... me they're led, I have a". The piano accompaniment includes a *p* (piano) dynamic marking. The vocal line is melodic and expressive, with some slurs. The piano accompaniment provides a rhythmic and harmonic support.

The third system continues the vocal and piano accompaniment. It features a vocal line on a single treble staff and piano accompaniment on two staves (treble and bass). The key signature is G major and the time signature is 3/4. The lyrics are: "Court that flits a - - bout... me, 'Tis.. their crown they place up -". The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active melody in the treble.

M. *on my head, Ah, they could not ex - ist with -*

M. *- - out. me, On your way. Merli - tons. come, up, and on your*

cres:

a tempo. MIRLITONS. bouche ferme.

M. *way!*

M.

These peo-ple seem of the right kind, To try I've half a

MEN.
Plus lent.

mind. La, la, la, la! La, la, la, la! Ah!...

MARTON.

M.

mind. La, la, la, la! La, la, la, la! Ah!...

*Recitando.**Tempo primo.*

M. this old man in-deed, Some kind help seems to need. Your labour is in
très léger.

M. vain, Your notes should be much strong-er. Ah! my poor voice is no

MED:

MARTON.

If your voice is no use, I'll see what I can

M. use a-ny long-er.

(all surprised.)

M. do; I at least can try mine, And sing a song for

M. ("What?") DUKE. MARTON.
 you. What! you mean that you would? Yes, al-though you may smile,. For

meno mosso.

M. this old man I'll sing In my ve - - ry best style... *a tempo.*

1st SOP.

La Glo-ri - a we all would hear, And she will

2nd SOP.

La Glo-ri - a we all would hear, And she will

TEN:

La Glo-ri - a we all would hear, And she will

BASS.

La Glo-ri - a we all would hear, And she will

sing a song de - light - ful, Come all of you, come all draw near,
 sing a song de - light - ful, Come all of you, come all draw near,
 sing a song de - light - ful, Come all of you, come all draw near,
 sing a song de - light - ful, Come all of you, come all draw near,

DUKE.

But just consider my fair Queen
 ... La Glo - ri - a come all and hear.
 ... La Glo - ri - a come all and hear.
 ... La Glo - ri - a come all and hear.
 La Glo - ri - a come all and hear.

ad lib:

D. ... Where you are—in the Square. Of that

MARTON.

pp *tres léger.*

M. I'm quite a-ware, But cha-ri-ty my friend has entrée ev'ry-

rit:

suivez.

M. -where; Your fiddle take old man—we'll trot a-long, Strike up and I will

a tempo.

p sostenuto.

M. sing, Known to me..... is your song.....

largo.

sfz *f*

N^o 18.— GAVOTTE. SONG — “MOTHER DEAR.”

WORDS BY GILBERT, À BECKETT.

MUSIC BY E. AUDRAN.

Allegro.

PIANO.

ff

MARTON.

V.1. Mo-ther dear, the vi - o - lin I hear, Now to dance the Gavotte — us in -
 V.2. Mo-ther dear, if I must married be, Of my spouse I should like the re -
 V.3. Mo-ther dear, a spouse I've chosen now, But I fear that his brain's somewhat

p

(falsetto.)

M.

- vi - - ting, No, my child no! 'tis the Min - u - et I know
 - fus - - ing! No, my daugh - ter, leave it all to me; Trust to
 ai - - ry! My child, to this truth you'll have to bow, Married

M. well-time and time so ex-ci-ting. You have not quite caught the air aright, Prithee,
me the right man to be choosing. Mother dear, you may not choose aright; You
life of-ten proves most con-tra-ry. Mother dear, they tell me in this fix, I should

M. *(fusetto.)*
heark - - en once more just to please me; No, my child; I'm
might your own taste be con-sult - - ing. Child, your tone too
start an ad-mi-er! 'tis the fash - - ion. Child, take care; lest

M. certain I am right, To in - - sist fur-ther would much dis-please me.
flippant is, and light! I might ve - ry well call it in - sult - ing.
when you play with tricks, You should find yourself cap - tive to pas - sion.

M. Well I would not thus you de - fy Mo-ther dear, and one can but try,

rall:

suivrez.

a tempo.

M. Keeping time and tune with precision; Perhaps one might a Minuet, I don't see why!

a tempo.

M. Dance to the Gavotte's gay and sparkling measure? At least one might try, Dear

M. Mother, dear Mother. At least one might try,

1st & 2nd time.
rall:

rall: *a tempo.*
f

M. one might try.

3rd time.
rall:

1st SOP.
a tempo.

Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va,

2nd SOP.

Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va,

TENORS.

Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va,

BASSES.

Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va,

a tempo.

f

Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va!

Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va!

Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va!

Bra - vo, bra - vo, la Di - va, Bra - vo, bra - vo, la Di - va!

f

Più animato.

When aid is sought by your own bright star,

Più animato.

p

M. Give.. with.. o - - - - pen hand La Glo - - ri - a!

MARTON.

M. Old man this

Give all, give all to La Glo - - ri - - - - a!

Give all, give all to La Glo - - ri - - - - a!

Give all, give all to La Glo - - ri - - - - a!

Give all, give all to La Glo - - ri - - - - a!

f *p*

rall: MEND:

purse be-hold, See sil-ver here, and gold! Bless you

M. my dear, you have been my good an-gel

here.

f

MARTON. Exit.

Well, I would not you thus de-fy, Mo-ther dear, and one can but try,

f

M.  *M.* *Keep - ing time and tune with pre - cision; Pr'haps one might a Min - u -*

dim:  *M.* *- et I don't see why! Dance to the Ga - votte's gay and sparkling measure?*

M.  *At least one might try.*



N^o 19.— DUET. "PETIT NOËL."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro moderato.

MARTON.

CHARLOTTE

PIANO.

Allegro moderato.

M.

C.

PIANO.

M.

C.

PIANO.

a tempo.

rit:

a tempo.

rit:

pp

M. *- day we haste to greet you, Cry-ing, what gifts, what joy, what*

C. *- day we haste to greet you, Cry-ing, what gifts, what joy, what*

M. *cheer! Well do we know when thus we meet you, Bless + ed*

C. *cheer! Well do we know when thus we meet you, Bless - ed*

M. *rit: pp* *mf a tempo.*
Christ - - mas tide is here; Christmas to all, great and
Light with your smiles the dark

C. *pp*
Christ - - mas tide is here;

f suivez. pp mf a tempo.

M. 

small, Bringeth bless - ing,
gloom of De - - cem - ber,

C. 

Vi - sits rich pa - lace and low - ly - est
Good San - ta Claus, he can naught you re -

M. 

Though splen - dour reign, or ill for - tune is press - ing
Mind that to - night you the chim - ney re - - mem - - ber

C. 

cot.
- fuse.

MARTON.

M. 

Brings ev' - ry child - ish heart joy for its lot.
And see you place there your smart lit - - tle shoes.

C. 

rit:

a tempo.

M. *a tempo.*
 Good San - ta Claus, our needs dis - cern - - ing, Choic - est gifts to

C. *a tempo.*
 Good San - ta Claus, our needs dis - cern - - ing, Choic - est gifts to

pp

M. us you bring; Child - ren we, best thanks re - turn - - ing,

C. us you bring; Child - ren we, best thanks re - turn - - ing,

M. *rit:* Hail you this right our cho - - sen king. Glad - ly to - day we

C. *rit:* Hail you this right our cho - - sen king... Glad - ly to - day we

a tempo.

rit: *pp*

M. haste to greet you, Cry-ing, what gifts what joy, what cheer! Well do we

C. haste to greet you, Cry-ing, what gifts what joy, what cheer! Well do we

M. know when thus we meet you, Bless-ed Christ-mas tide is here.

C. know when thus we meet you, Bless-ed Christ-mas tide is here.

M. here

C. here

N^o 20.— QUARTETT.

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro poco agitato.

CHARLOTTE.

VOICE. Too lit-tle foresight you are show-ing,

PIANO. *p léger.*

C. Pray put by for a rain-y day.

MARTON.

What is it? What have you to say?

M. Tra, la, la! Tra, la, la! Tra, la, la!

WILLIAM.

M.  I fear 'tis true that you are throw - - ing

W.  Your gold with reck - less haste a - - way.

MARTON.

 I will come back a - - no - ther day,

M.  Tra, la, la! Tra, la, la! Tra, la,

M. *la!* *Tra, la, la, la,*

W. *Ex-cuse us this re-monstance ma-king,*

leger.

M. *la!* *Tra la la la*

W. *Lest there should come a bit-ter wa-king,*

Allegretto.

M. *la!* *Tra, la,*

C. *la! 'Tis your af-fair, But pray take care.*

W. *la! 'Tis your af-fair, But pray take care.*

V. *la! 'Tis your af-fair, But pray take care.*

mf

M. *la, la, la, la, la, la, Tra,*

The first system consists of a vocal line (M.) and a piano accompaniment. The vocal line begins with a series of 'la' notes, followed by a long rest and then the word 'Tra'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

M. *la, la, la, la, la, la, la, Ah! now I have caught the*

presez. *rall:*

colla voce.

The second system continues the vocal line with 'la' notes and the phrase 'Ah! now I have caught the'. It includes performance directions: 'presez.' (press forward) above the first few notes, 'rall:' (rallentando) above the 'Ah!' note, and 'colla voce.' (with the voice) above the final notes. The piano accompaniment features a prominent melodic line in the right hand.

M. *air. Tra, la, la, la, la, la, la, Tra, la,*

C. *O Mar - - - - ton! to our coun-sel take*

W. *O Mar - - - - ton! to our coun-sel take*

V. *O Mar - - - - ton! to our coun-sel take*

a tempo.

The third system features four vocal parts (M., C., W., V.) and piano accompaniment. The vocal parts enter with the word 'air.' and a series of 'la' notes. The lower vocal parts (C., W., V.) then sing the phrase 'O Mar - - - - ton! to our coun-sel take'. The piano accompaniment includes the direction 'a tempo.' and provides a steady harmonic foundation.

pressez.

iii. *la! . . Ah! now I have it, yes, 'tis there, Ah! what a charming, lovely air.*

G. heed, take heed, pray take heed.

W. heed, take heed, pray take heed.

V. heed, take heed, pray take heed.

f *pressez.* *suivez.* *p*

Allegro poco agitato.

CHARLOTTE.

Dame For-tune mis-chief oft is

léger.

f *pp*

C. brew - - ing, To - day up on your path her

3 *3*

c. flow'rs she's strew-ing; Ah! trust her not, the fic-kle.

c. jade, To - mor - row's moon may see them

rall:

c. fade. The lit - tle ant creeps by up - on her ho - - nest

Plus lent.

pp

c. way, And as she trots a - long she chants her sim - ple

C. lay; Work, work, ... a brave heart keep - - ing . . . 'Tis thus gold

Allegretto. MARTON.

M. Tra, la,

C. har-vest you'll be reap - - - - ing.

rall:

rall:

p

M. la, la, la, la, la, la, Tra,

M. *pressez.* la, la, la, la, la, la, la! And now I have caught the *rall:*

colla voce.

M. *la, 'Tra, la, la, la, la, la, la, la! Tra, la,*

C. *O Mar - - - ton! To our coun-sel take*

W. *O Mar - - - ton! To our coun-sel take*

V. *O Mar - - - ton! To our coun-sel take*

M. *la. Ah, now I have it, yes, 'tis there! Ah! what a charming lovely air.*

C. *heed, take heed, pray take heed.*

W. *heed, take heed, pray take heed.*

V. *heed, take heed, pray take heed.*

rit: pressez. rall: p

f suitez. p

Animato. VINCENT.

I something yet graver must say,..... You will not so flippant-ly

f *p*

V. treat,... The truth I must tell you to-day,..... Though an-ger and scorn I may

MARTON.

Ah! ah! What is this in - - for - - ma - -

V. meet...

M. -tion? Come, speak, I wait for your nar - ra - -

VINCENT.

M. *- tion. It is a se - - cret, a chance quite un - - ex -*

MARTON.

V. *Tell it quick! . . . What a nice bit of*

M. *- peet - - ed, Re - veald to us this morn.*

MARTON.

M. *news. Oh, heav'n! What are you*

V. *The Cheva - lier de - ceives you.*

M. *saying? What are you saying? What are you say - - - ing? What are you*

VINCENT.

M. say - - - ing? Yes, this is the game he is play - - ing. And

V. wherefore and how you shall know; His orders are from a great la - - dy, Who

V. thinks thus to save her fair name;... For you he pre - tends a de -

V. - vo - - - tion, A pre - tence but to mask and

MARTON.

No, no! I'll not be-lieve it- he
 cov - - er her shame....

loves.. me, he loves me, he loves me!

VINCENT.

He is false- his love a de -

MARTON.

Ah, in vain you've wo-ven this plot, Yes, 'tis
 - cep - - - - - tion.

rall: *a tempo.*

f. suivez. *p* *a tempo.*

M. plain-you're jealous-I know it.

CHARLOTTE.

Mar-ton, my dear Mar-ton, I pray you

VINCENT.

I?

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal line for 'M.' begins with the lyrics 'plain-you're jealous-I know it.' The vocal line for 'CHARLOTTE.' follows with 'Mar-ton, my dear Mar-ton, I pray you'. The vocal line for 'VINCENT.' has the lyrics 'I?'. The piano accompaniment is written in a grand staff with treble and bass clefs, featuring a mix of chords and melodic lines.

M. Scorning your base falsehood, I trust you

C. hearken, trust him not..

WILL:

O, trust him not!

VINC:

O, trust him not!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal line for 'M.' has the lyrics 'Scorning your base falsehood, I trust you'. The vocal line for 'C.' has the lyrics 'hearken, trust him not..'. The vocal line for 'WILL:' has the lyrics 'O, trust him not!'. The vocal line for 'VINC:' has the lyrics 'O, trust him not!'. The piano accompaniment includes a 'cres:' marking and features a mix of chords and melodic lines.

M. not! It is false, it is false, it is false, it is

C. Oh! Mar-ton!

W. Trust him not.

V. Trust him not.

f

M. false, it..... is false! Out of my sight, leave me, be-gone!

C. You bid us

W. You bid us

V. You bid us

mf

Detailed description: This is a page of a musical score, page 151. It features five vocal parts (M., C., W., V.) and a piano accompaniment. The music is in a minor key, indicated by the key signature of one flat. The vocal parts have lyrics in English. The piano part includes dynamic markings such as *f* and *mf*. The score is arranged in a system with five staves for the vocalists and two staves for the piano. The lyrics are: M. not! It is false, it is false, it is false, it is; C. Oh! Mar-ton!; W. Trust him not.; V. Trust him not.; M. false, it..... is false! Out of my sight, leave me, be-gone!; C. You bid us; W. You bid us; V. You bid us.

All^o mosso.

M. Yes, be With scorn your coun - sel I re - pel - -

C. go?... Though now our coun - sel she's re - pel - -

W. go?... Though now our coun - sel she's re - pel - -

V. go?... Though now our coun - sel she's re - pel - -

All^o mosso.

M. - ling,.. From my house you ex - pel - ling, From my house you ex - pel - ling. With

C. .. ling,.. From her house us ex - pel - ling, From her house us ex - pel - ling. Her

W. - ling,.. From her house us ex - pel - ling, From her house us ex - pel - ling. Her

V. - ling,.. From her house us ex - pel - ling, From her house us ex - pel - ling. Her

M. an-ger hot I burn, With an-ger hot I burn, Our friendship

C. fol-ly she will learn, Her fol-ly she will learn, Our friendship

W. fol-ly she will learn, Her fol-ly she will learn, Our friendship

V. fol-ly she will learn, Her fol-ly she will learn, Our friendship

f

M. we must sev - - - er,.... You'll quit this roof for ev - - er, You'll

C. we must sev - - - er,.... We quit this roof for ev - - er, We

W. we must sev - - - er,.... We quit this roof for ev - - er, We

V. we must sev - - - er,.... We quit this roof for ev - - er, We

M. quit this roof for ev - - er, Yes, nev-er to re-turn, Yes, nev-er to re - -

C. quit this roof for ev - - er, Yes, nev-er to re-turn, Yes, nev-er to re - -

W. quit this roof for ev - - er, Yes, nev-er to re-turn, Yes, nev-er to re - -

V. quit this roof for ev - - er, Yes, nev-er to re-turn, Yes, nev-er to re - -

M. -turn. With scorn your coun - - sel re - - pel - - ling, From

C. -turn. Since now our coun - - sel re - - pel - - ling, From

W. -turn. Since now our coun - - sel re - - pel - - ling, From

V. -turn. Since now our coun - - sel re - - pel - - ling, From

M. my house you ex - - - pel - - - ling,

C. her house us ex - - - pel - - - ling,

W. her house us ex - - - pel - - - ling,

V. her house us ex - - - pel - - - ling,

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (M.), Alto (C.), Tenor (W.), and Bass (V.). Each vocal line has lyrics underneath. The piano accompaniment is on the bottom staff, with a treble and bass clef. The music is in a minor key and 4/4 time. The lyrics for all parts are: 'my house you expelling', 'her house us expelling', 'her house us expelling', and 'her house us expelling'. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

M. ... You must be - - - gone!

C. ... We must be - - - gone!

W. ... We must be - - - gone!

V. ... We must be - - - gone!

The second system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (M.), Alto (C.), Tenor (W.), and Bass (V.). Each vocal line has lyrics underneath. The piano accompaniment is on the bottom staff, with a treble and bass clef. The lyrics for all parts are: '... You must be gone!', '... We must be gone!', '... We must be gone!', and '... We must be gone!'. The piano part continues with the eighth-note accompaniment in the bass and chords in the treble. There are some dynamic markings like 'ff' and 'gva' in the piano part.

N^o 21. — DUET. "DOUBT NOT."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegretto. MARTON.

VOICE. 'Tis said that you have

PIANO: *mf* *p*

M. *rall:*
play'd me false, Nay listen first to me, and then you can re - - ply.

f suivez.

M. *Moderato.*
espress:
Sweet hope would fly my heart, Light shine no more a -

M. *f*
-bove me, Joys one by one de-part,

M. *f* *pressez.*
 If thou should cease to love me. Ah, tell me
pp *f* *suivez.*

M. yet a - gain, Have I no cause to doubt thee?

M. *f* Speak and ease my heart's dull pain, Ah, what were life with-
f *pp*

M. - out thee? Oh, speak! I will not doubt thee.. *a tempo.*
f *rall:* *a tempo.*
f *suivez.*

FRANTZ.
espress.

Why doubt, when thee I claim, My cho-sen one, my dear - - est!

F. When I thus bless thy name, Say, what is it thou fear - - est?

F. *pressez.*
Thy own sweet speech be mine, What would life be with-out thee?

suivez.

F. Oh, dar-ling, I.... am thine! You will not lon-ger doubt me.

MARTON.

f p.

Ah!

F. You will... not lon-ger doubt..... me. Ah!...

cresc.

M. Sweet hope would leave my heart, And light shine no more a...

F. Why doubt, when thee I claim, My dar - - - ling, ... my

accel.

M. -bove me, Joys one by one de-part,

F. dar - - - ling, My cho - - - sen

M. If thou should cease to love me. Ah! tell me
 F. one, my dear - - - est!

The first system of the musical score features three staves. The top staff is for the male voice (M.), the middle for the female voice (F.), and the bottom for the piano accompaniment. The key signature has two sharps (F# and C#). The piano part consists of a continuous stream of triplets in the right hand, with a steady bass line in the left hand.

M. yet a - gain, Have I no cause to doubt thee? My
 F. You will no lon - - - ger doubt me. My

The second system continues the musical score. It maintains the same three-staff structure. The piano accompaniment continues with its characteristic triplet patterns, providing a rhythmic foundation for the vocal lines.

M. dar - - - ling I *ff* love you!
 F. dar - - - ling I *ff* love you!

cresc. e rall.

The third system concludes the page. It includes dynamic markings such as *cresc. e rall.* and *ff*. The piano accompaniment features more complex triplet patterns and some sustained chords in the right hand. The vocal lines end with a final note on a half note.

N^o 22. — TRIO.

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

VOICE. *All^o moderato.* *mf* DUKE.

Ex-cuse me La Diva, I pray For ta-king this soldier a-

PIANO. *sfz*

MARTON. (*indignant.*)

You take him a - way! You take him a - - way! . . .

FRANTZ. *f*

He takes me a - way! He takes me a - - way! . . .

DUKE. *f*

way I take him a - way! I take him a - - way! . . .

cres: *f*

M. Franz you're leav - ing me, O, say you're not de - ceiv - ing me.

F.

D. *f*

De - ceiv - ing

gva *mf* *cres:*

M. What can you say?

F. De- ceiv - ing you! What can I say? This

D. me! De- ceiv - ing you! What can he say?

gva

M. That let-ter! who sent it?

F. let - ter sum-mons me a - way!

D.

mf

M. let me see! Why?

F. I can - not! I

D. He can - not! He

cres:

M. *f* By you? From

F. can-not!

D. can-not! 'Twas brought by me

ff

M. whom? By you? From whom?

F.

D. This mandate was

ff

M. *p* The Col' - -

F. *p* The Col' - -

D. sent By the Colonel of his re - - - gi - ment The Col' - -

mf *p*

M. *- nel The Col' - nel of his re - - gi - - ment*

F. *- nel The Col' - nel of his re - - gi - - ment*

D. *- nel The Col' - nel of his re - - gi - - ment His in -*

meno mosso.
DUKE.

- structions must to none be known, Save to the Che - va - lier and him a -

meno mosso.

fz

Andantino.

mf

D. *lone. Andantino. He.*

lone.

Andantino.

He.

D. *summoned a - way, Must quit, no de - lay; And e - - ven fascina - ting beau - ty, Per -*

cres:

cres:

D. *- force must yield, When the soldier to the field is summoned for mi-li-ta-ry*

M. *He!*

F. *I!*

D. *du-ty A soldier bold, a soldier blunt, To love and beau-ty must be*

DUKE. *a tempo.*

blind... And when command-ed to the front

D. *. . . . He can-not lag be-hind So a-way! so a--way!*

Moderato.

M. *f* He gives no sign, no to - - ken, . . . As promis - es are

F.

D.

mf *f* *mf*

M. *accel:* (with sudden change of manner.)
bro - - ken So breaks my heart Let him depart

F. *accel:*
Thus to de - part Nigh breaks my

D.

cres: *mf* *accel:* *cres:* *dim:* *cres:*

M. *rall:* *f* And not a word be . . . spo - - - ken! He

F. *f* heart! my . . . heart! She

D.

rall: *f* I

a tempo.

M. summoned him a-way, will quit, no de-lay; And gives no sign nor

F. summoned him a-way, will quit, no de-lay; And gives no sign nor

D. summoned him a-way, will quit, no de-lay; And gives no sign nor

a tempo.

M. to - - - ken As promis-es are bro-ken So breaks my heart, Let

F. to - - - ken Thus to de - -

D. to - - - ken Let him de - -

M. him de-part, So a - - way! He gives no sign, no

F. -part, Nigh breaks my heart, Nigh breaks my

D. -part, I'll win her heart, I'll win her

M. to - - - ken As pro - - - mis - es are bro - - - ken.

F. heart. My pro - - - mise is not bro - - - ken.

D. heart. His pro - - - mise shall be bro - - - ken.

M. Let him de-part and not a word *ff* Spo-ken And

F. Thus to de-part you not a word *ff* Spo-ken Now

D. He must de-part and not a word *ff* Spo-ken

M. so a - - way!

F. so a - - way!

D. Now a - - way!

rall:

sfz

f

ff

cres:

ff

Nº 23. — FINALE.

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes.

The second system continues the piano introduction. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides harmonic support with chords and single notes.

The third system concludes the piano introduction. The upper staff has a melodic line that ends with a wavy line indicating a fermata. The lower staff continues with chords and single notes.

SOP:

TEN: Early the fete, the children wait, A - gain we are girls, we are girls and boys, With

Early the fete, the children wait, A - gain we are girls, we are girls and boys, With

BASS:

Early the fete, the children wait, A - gain we are girls, we are girls and boys, With

The piano accompaniment for the vocal section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of two sharps and a 2/4 time signature. The music features chords and single notes, with a dynamic marking of *f* (forte) at the beginning.

dolls and toys, and plen-ty of noise, Which ev'ry child, ev'ry child en-joys, With
 dolls and toys, and plen-ty of noise, Which ev'ry child, ev'ry child en-joys,
 dolls and toys, and plen-ty of noise, Which ev'ry child, ev'ry child en-joys,

trumpets, fifes, and drums, with trumpets, fifes, with fifes and drums, The
 Ah The

With trumpets, fifes, with fifes and drums, The

eve. of St. Ni-cho-las comes. With
 eve of St. Nic-o-las comes With trumpets, fifes and drums, With
 eve of St. Nic-o-las comes With trumpets, fifes and drums, With

eve of St. Nic-o-las comes With trumpets, fifes and drums, With

trum-pets, fifes and drums, With trum-pets, fifes and drums, The
 trum-pets, fifes and drums, With trum-pets, fifes and drums, The
 trum-pets, fifes and drums, With trum-pets, fifes and drums, The

cres:

eve of St. Ni-cho-las comes Early the fete, the
 eve of St. Ni-cho-las comes Early the fete, the
 eve of St. Ni-cho-las comes Early the fete, the

ff

child-ren wait, A-gain we are girls, we are girls and boys, With dolls and toys, and
 child-ren wait, A-gain we are girls, we are girls and boys, With dolls and toys, and
 child-ren wait, A-gain we are girls, we are girls and boys, With dolls and toys, and

plen-ty of noise, Which ev'-ry child, ev'ry child en - joys, Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Car - ni - val! Just as in Car - ni - val time. Car - ni - val!

Allegro.

mf

Detailed description: This is a musical score for a piece titled "Car-ni-val!". It consists of eight systems of music. Each system includes a vocal line (soprano, alto, and tenor parts) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: "plen-ty of noise, Which ev'-ry child, ev'ry child en - joys, Car - ni - val!". The first system has three vocal lines. The second system has three vocal lines. The third system has three vocal lines. The fourth system has three vocal lines. The fifth system has three vocal lines. The sixth system has three vocal lines. The seventh system has three vocal lines. The eighth system has three vocal lines. The tempo is marked "Allegro." and the dynamic is marked "mf".

MARTON.

mf

Gen - tlemen and la - - -

dim:

p

dies, where are you bound for? Fete or

SOPRANOS.

fair? At the Du - - cal Pa - lace we, ere Cur - few

A CAVALIER.

sounds Are bound to be. And like a

cres:

dim:

p

queen at the Court of France, The Du - - chess gay will

CHARLOTTE.

lead the dance The Du- chess and Duke we un - - - der -

CAVALIER.

MARTON.

- stand. No the Che-va-lier takes her hand. Chevalier Frantz.

CAVALIER.

SOPRANOS.

Yes, he a - - lone, He is the fa - - vour - - ite -

MARTON.

Mod^{to} CHARLOTTE.

Ah! so 'tis known! . . . Mar - ton, I
Moderato.

c.

pray, for what they say, for what they say, O,

MARTON.

C. *p* *rall:* *Tempo primo.*

do not care. No! no! no!

TENORS.

May we es-cort you on the way!

BASSES.

May we es-cort you on the way!

Tempo primo.

rall: *mf* *cres:*

M. no! I will be there!

f *ff*

ff
 Ear-ly the fete, the child-ren wait, A-gain we are girls, we are
 Ear-ly the fete, the child-ren wait, A-gain we are girls, we are
 Ear-ly the fete, the child-ren wait, A-gain we are girls, we are
ff
 girls and boys, With dolls and toys, and plen-ty of noise, Which
 girls and boys, With dolls and toys, and plen-ty of noise, Which
 girls and boys, With dolls and toys, and plen-ty of noise, Which
 ev'-ry child, ev'-ry child en-joys, Car-ni-val! Car-ni-val!
 ev'-ry child, ev'-ry child en-joys, Car-ni-val! Car-ni-val!
 ev'-ry child, ev'-ry child en-joys, Car-ni-val! Car-ni-val!

Just as in Car - ni - val time. Car - ni - val! Car - ni - val!

Just as in Car - ni - val time. Car - ni - val! Car - ni - val!

Just as in Car - ni - val time. Car - ni - val! Car - ni - val!

The first system consists of three vocal staves and a grand staff for piano. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Just as in Car - ni - val time. Car - ni - val! Car - ni - val!".

Just as in Car - ni - val time.

Just as in Car - ni - val time.

Just as in Car - ni - val time.

Andante.

The second system continues the vocal and piano parts. The lyrics are: "Just as in Car - ni - val time." repeated on three staves. The tempo marking "Andante." appears in the piano part. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

Allegro.

The third system is primarily piano accompaniment. It features a grand staff with a key signature of two sharps. The tempo marking "Allegro." is present. The piano part includes a dynamic marking of *f* (forte) and various musical notations such as slurs and accents.

MARTON.

f Allegro agitato.

There before her spouse and lover, I'll confront her face to face; Her in famy disclosing
Allegro agitato.

Musical score for Marton's first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on a grand staff with treble and bass clefs. The tempo is marked 'Allegro agitato' and the dynamic is 'f'. The lyrics are: 'There before her spouse and lover, I'll confront her face to face; Her in famy disclosing'.

M. All her treache-ry ex-posing, Never more shall she re - - co - - - ver

Musical score for Marton's second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on a grand staff. The tempo is 'Allegro agitato'. The lyrics are: 'All her treache-ry ex-posing, Never more shall she re - - co - - - ver'. The piano part includes a 'cres:' marking.

M. From the well de - - served dis - grace Ah!

Musical score for Marton's third vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on a grand staff. The tempo is 'Allegro agitato'. The lyrics are: 'From the well de - - served dis - grace Ah!'. The piano part includes 'cres:' and 'f' markings.

CHARLOTTE.

M. I'll denounce her, make her worth less, Gro - vel at my feet! What of your lover,

Musical score for Charlotte's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on a grand staff. The tempo is 'Allegro agitato'. The lyrics are: 'I'll denounce her, make her worth less, Gro - vel at my feet! What of your lover,'. The piano part includes 'dim:' and 'mf' markings.

Andante.
MARTON.

O, Frantz, my heart!

CHARLOTTE.

Frantz? She loves him still.

WILLIAM.

She loves him still.

VINCENT.

She loves him still.

MATTHEW.

She loves him still.

Andante.

MARTON.

Oh, Frantz, 'tis hard to live, Would we had never met, Thy crime I

CHARLOTTE.

may for-give But ne'er can I for-get . . . But all heart

c. *cres:* *dim:* *mf*
burn - ing at once will cease, To home re - - turn - ing to home returning, seek

cres:

c. *dim:* *p* *mf*
rest, seek rest and peace. Our

dim: *p* *mf*

Andante Moderato.

c. *Andante Moderato.*
dear old home our home so sweet Our dear old home of by-gone years, At

Andante Moderato. *p*

c.
home we'll meet and dry your tears. At home we'll meet and dry your

MARTON.



My dear old home of by-gone years Shall I at home for -

CHARLOTTE.



tears.. Our dear old home, our home so sweet, Our dear old home of

WILLIAM.



Our dear old home, our home so sweet, Our dear old home of

VINCENT.



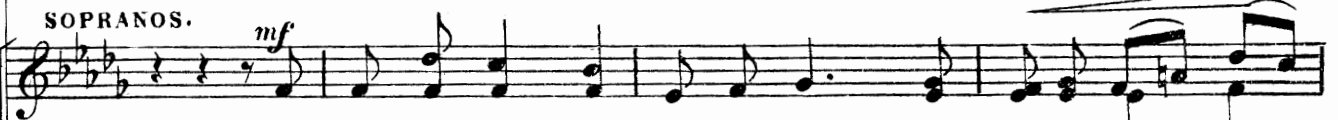
Our dear old home, our home so sweet, Our dear old home of

MATTHEW.



Our dear old home, our home so sweet, Our dear old home of

SOPRANOS.



Her dear old home, her home so sweet, Her dear old home of

TENORS.



Her dear old home, her home so sweet, Her dear old home of

BASSES.



Her dear old home, her home so sweet, Her dear old home of



M. -get my tears, My home so sweet my dear old home Shall I at home for-get my
G. by-gone years, At home we'll meet and dry your tears, At home we'll meet and dry your
W. by-gone years, At home we'll meet and dry your tears, At home we'll meet and dry your
V. by-gone years, At home we'll meet and dry your tears, At home we'll meet and dry your
M. by-gone years, At home we'll meet and dry your tears, At home we'll meet and dry your
by-gone years, At home they'll meet and dry her tears, At home they'll meet and dry her
by-gone years, At home they'll meet and dry her tears, At home they'll meet and dry her
by-gone years, At home they'll meet and dry her tears, At home they'll meet and dry her
by-gone years, At home they'll meet and dry her tears, At home they'll meet and dry her

cres:

cres:

cres:

cres:

cres:

cres:

cres:

The musical score consists of five vocal staves (M., G., W., V., M.) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: '-get my tears, My home so sweet my dear old home Shall I at home for-get my by-gone years, At home we'll meet and dry your tears, At home we'll meet and dry your by-gone years, At home we'll meet and dry your tears, At home we'll meet and dry your by-gone years, At home we'll meet and dry your tears, At home we'll meet and dry your by-gone years, At home they'll meet and dry her tears, At home they'll meet and dry her by-gone years, At home they'll meet and dry her tears, At home they'll meet and dry her by-gone years, At home they'll meet and dry her tears, At home they'll meet and dry her by-gone years, At home they'll meet and dry her tears, At home they'll meet and dry her'. The piano accompaniment features a melody in the right hand and a harmonic accompaniment in the left hand, with dynamic markings such as *cres:* (crescendo) appearing throughout.

piu mosso.

M. *mf* *cres:*

tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

C. *mf* *cres:*

tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

W. *mf* *cres:*

tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

V. *mf* *cres:*

tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

M. *mf* *cres:*

tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

mf *cres:*

tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

mf *cres:*

tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row

mf *cres:*

tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright, the mor-row.

piu mosso.

mf *cres:*

M.
S.
A.
T.
B.
P.

come home, come home, Our dear old home of by-gone years. Shall
 come home, come home, Our dear old home of by-gone years. Shall
 come home, come home, Our dear old home of by-gone years. Shall
 come home, come home, Our dear old home of by-gone years. Shall
 go home, go home, Your dear old home of by-gone years. Shall
 go home, go home, Your dear old home of by-gone years. Shall
 go home, go home, Your dear old home of by-gone years. Shall

f *dim:* *mf*
f *dim:* *mf*
f *dim:* *mf*
f *dim:* *mf*
f *dim:* *mf*
f *dim:* *mf*

M. *ff* *dim:*

C. come home come home Our dear old home shall dry your tears, Ah! Our

W. *ff* *dim:*

come home come home Our dear old home shall dry your tears, Ah! Our

V. *ff* *dim:*

come home come home Our dear old home shall dry your tears, Ah! Our

M. *ff* *dim:*

come home come home Our dear old home shall dry your tears, Ah! Our

ff *dim:* *pp*

go home go home Your dear old home shall dry her tears, Ah! Her

ff *dim:*

go home go home Your dear old home shall dry her tears, go home Her

ff *dim:* *p*

go home go home Your dear old home shall dry her tears, Ah! Her

ff *dim:* *rall:*

Tempo primo.

M. *pp*
My home, my home, my home,

C. *pp*
dear old home our home so sweet Our dear old home of by-gone years, At

W. *pp*
dear old home our home so sweet Our dear old home of by-gone years, At

V. *pp*
dear old home our home so sweet Our dear old home of by-gone years, At

M. *pp*
dear old home our home so sweet Our dear old home of by-gone years, At

dear old home her home so sweet Her dear old home of by-gone years, Her

dear old home her home so sweet Her dear old home of by-gone years, Her

dear old home her home so sweet Her dear old home of by-gone years, Her

Tempo primo.

pp

M. dear home, my dear old home

C. home we'll meet and dry your tears, At home we'll meet and dry your tears.

W. home we'll meet and dry your tears, At home we'll meet and dry your tears.

V. home we'll meet and dry your tears, At home we'll meet and dry your tears.

M. home we'll meet and dry your tears, At home we'll meet and dry your tears.

rall: e dim:
 dear old home shall dry her tears, Her dear old home shall dry her tears.

rall: e dim:
 dear old home shall dry her tears, Her dear old home shall dry her tears.

rall: e dim:
 dear old home shall dry her tears, Her dear old home shall dry her tears.

rall: e dim:
ppp

WATCHMAN.

Moderato.

For the fete of San-ta Claus, Keep o-pen ev'-ry

f *mf*

f Bell.

W. house Till then, two hours af-ter Curfew sounds The

f *mf*

W. ei-ty watch will go their rounds, And then "good - - night."

For the fete of San-ta Claus, Keep o-pen ev'-ry house Till

f *ff*

then, two hours af - ter Cur - few sounds The

then, two hours af - - ter Cur - few sounds The

then, two hours af - - ter Cur - few sounds The.

The first system of the score features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a grand staff with a treble and bass clef. The music is in a minor key and common time. The lyrics are: "then, two hours af - ter Cur - few sounds The". The piano accompaniment includes dynamic markings such as *ff* and *ff*.

ei - ty watch will go their rounds, And then "good -

ei - ty watch will go their rounds, And then "good -

ei - ty watch will go their rounds, And then "good -

The second system continues the vocal and piano parts. The lyrics are: "ei - ty watch will go their rounds, And then 'good -". The piano accompaniment features a *rall:* marking and a *ff* dynamic. The system concludes with a double bar line.

Allegro.

night

night

night

Allegro.

The third system begins with the tempo marking *Allegro.* The vocal parts have a long note for the word "night" followed by a dotted line. The piano accompaniment features a *f* dynamic and a rhythmic pattern of eighth notes. The system concludes with a double bar line.

Allegro.

First system of piano introduction. Treble clef, bass clef, 6/8 time signature. Key signature: two flats (B-flat, E-flat). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano introduction. The right hand continues with a melodic line, and the left hand provides harmonic support. A *cres:* (crescendo) marking is present in the right hand towards the end of the system.

Third system of piano introduction. The right hand continues with a melodic line, and the left hand provides harmonic support. The system concludes with a final chord in the left hand.

First vocal line. Treble clef, 6/8 time signature. Key signature: two flats. The lyrics are: "See we, Merry-men be, Ready to act a play,". The music begins with a forte (*f*) dynamic.

Second vocal line. Treble clef, 6/8 time signature. Key signature: two flats. The lyrics are: "See we, Merry-men be, Ready to act a play,". The music begins with a forte (*f*) dynamic.

Third vocal line. Bass clef, 6/8 time signature. Key signature: two flats. The lyrics are: "See we, Merry-men be, Ready to act a play,". The music begins with a forte (*f*) dynamic.

Piano accompaniment for the vocal lines. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Laughing, frowning, Ranting, clowning, Slaves or Kings, Or

Laughing, frowning, Ranting, clowning, Slaves or Kings, Or

Laughing, frowning, Ranting, clowning, Slaves or Kings, Or

sprites with wings, Ev'ry part for pay. See we, Merry men be, Ready to

sprites with wings, Ev'ry part for pay. See we, Merry men be, Ready to

sprites with wings, Ev'ry part for pay. See we, Merry men be, Ready to

act a play, Suffer'd by State, Pets of the great, Trolling, Strolling,

act a play, Suffer'd by State, Pets of the great, Trolling, Strolling,

act a play, Suffer'd by State, Pets of the great, Trolling, Strolling,

Slaves or kings, Bohemians we As you may see, Fortune may flout,

Slaves or kings, Bohemians we As you may see, Fortune may flout,

Slaves or kings, Bohemians we As you may see, Fortune may flout,

We skip a-bout. Fortune may flout, We skip a-bout, Fortune may flout..

We skip a-bout. For - - - tune may flout, We skip, we

We skip a-bout. For - - - tune may flout, We skip, we.

Ah!

. . . . We skip a-bout. See we, Mer-ry men be, Ready to

skip a - - - bout. See we, Mer-ry men be, Ready to

skip a - - - bout. See we, Mer-ry men be, Ready to

act a play. Laughing! Frowning! Ranting! Clowning!

act a play. Laughing! Frowning! Ranting! Clowning!

act a play. Laughing! Frowning! Ranting! Clowning!

Slaves or kings, Or sprites with wings, Ev'-ry part for

Slaves or kings, Or sprites with wings, Ev'-ry part for

Slaves or kings, Or sprites with wings, Ev'-ry part for

cres: pay! See we merry men be, Ready to act a play! *ff* Allegro.

cres: pay! See we merry men be, Ready to act a play! *ff* Allegro.

cres: pay! See we merry men be, Ready to act a play! *ff* Allegro.

cres: *ff* *f*

(wildly.)

MARTON.

3

'Tis true, 'tis true,

ad lib: **f**

M. I'm one of you.

a tempo. **f**

La Glo - ri - a! La Glo - ri - a! We've

La Glo - ri - a! La Glo - ri - a! We've

La Glo - ri - a! La Glo - ri - a! We've

a tempo. **f**

M. Ah!...

seen her on the stage. We bow!

seen her on the stage. We bow!

seen her on the stage. We bow!

rall:

Allegro moderato.

M. *f*

Duchess, Prince or Page, I vow 'Tis all the same, What's in the name? Of a

Allegro moderato.

mf

M. *rall:* *a tempo.*

part we play? 'Tis all... for.. pay! Grass-hop-per of the sum-mer. For-

a tempo.

rall:

M.

-tune may flout, Skip we a-bout, Our short life done, Well that's all

M. *cres:*

me! No -- bo -- dy... weeps for the mum -- mer!

cres: *f*

M. Lar - gesse, Lar - gesse! To feed.. the Ker - messe! 'Tis true, 'tis..

C. Lar - gesse, Lar - gesse! To feed.. the Ker - messe! "I'm one of...

W. Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

V. Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

M. Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

f Lar - gesse, Lar - gesse! To feed.. the Ker - messe! "I'm one of...

f Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

f Lar - gesse, Lar - gesse! To feed the Ker - messe! "I'm one of...

ff

M. true, I'm one of you! . . .

C. you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

W. you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

V. you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

M. you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

cres: e rall: *f a tempo.*

you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

cres: e rall: *f a tempo.*

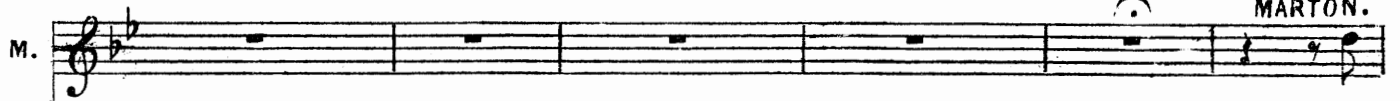
you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

cres: e rall: *f a tempo.*

you" she says 'tis true; . . . Lar - gesse! Lar - gesse! To

cres: e rall: *ff a tempo.*

MARTON.

M. 

'Tis

C. 

feed the Ker-messe. They drink, they drink to her suc-cess!

W. 

feed the Ker-messe. They drink, they drink to her suc-cess!

V. 

feed the Ker-messe. They drink, they drink to her suc-cess!

M. 

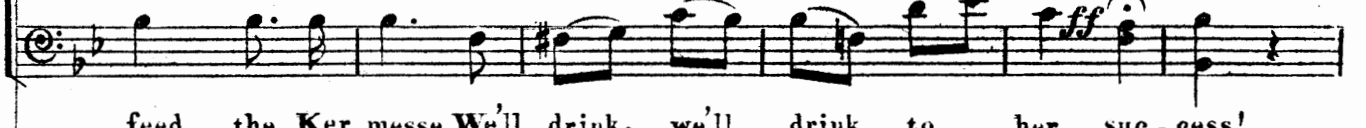
feed the Ker-messe. They drink they drink to her suc-cess!



feed the Ker-messe. We'll drink, we'll drink to her suc-cess!



feed the Ker-messe. We'll drink, we'll drink to her suc-cess!



feed the Ker-messe. We'll drink, we'll drink to her suc-cess!



feed the Ker-messe. We'll drink, we'll drink to her suc-cess!

M. *mf*

true 'tis true I'm one of you, To the Palace with a merry heart I'll make them pay To

M. *rall:*

see me play! A fear-fully tra-gic part..

C. *f a tempo.*

To her be true, What will she do? To the

W. *f a tempo.*

To her be true, What will she do? To the

V. *f a tempo.*

To her be true, What will she do? To the

M. *f*

To her be true, What will she do? To the

f a tempo.

Make way! make way! La Glo-ri - a! She'll

f a tempo.

Make way! make way! La Glo-ri - a! She'll

f

rall: *f*

Make way! make way! La Glo-ri - a! She'll

a tempo.

C. Palace with a ach - ing heart, We'll her o - bey, We'll guard her, A - way!

W. Palace with a ach - ing heart, We'll her o - bey, We'll guard her, A - way!

V. Palace with a ach - ing heart, We'll her o - bey, We'll guard her, A - way!

M. Palace with a ach - ing heart, We'll her o - bey, We'll guard her, A - way!

make them pay To see her play, She'll make the pay! make way, make way! See

make them pay To see her play, She'll make the pay! make way, make way! See

make them pay To see her play, She'll make the pay! make way, make way! See

Allegro.

we, Merry men be, Ready to act a play, Shouting, Flouting,

we, Merry men be, Ready to act a play, Shouting, Flouting,

we, Merry men be, Ready to act a play, Shouting, Flouting,

Allegro.

Banging, Clanging, Tear - ing, Swearing, Push and press! Cheeri -

Banging, Clanging, Tear - ing, Swearing, Push and press! Cheeri -

Banging, Clanging, Tear - ing, Swearing, Push and press! Cheeri -

ly, Chee - ri - ly, Mer - ri - ly Keep our grand Ker -

ly, Chee - ri - ly, Mer - ri - ly Keep our grand Ker -

ly, Chee - ri - ly, Mer - ri - ly Keep our grand Ker -

rall: *ff*

rall: *ff*

rall: *ff*

rall: *cres:* *ff*

- messe! Make way! Make way!

- messe! Make way! Make way!

- messe! Make way! Make way!

Maestoso.

fff *sfz*

ACT III. N^o 24. - PASSE PIED.

MUSIC BY IVAN CARYLL.

Allegro.

PIANO.

f

dim:

p

cres:

f

dim:

p

cres:

f

cres:

ff

dim: *p*

cres:

f *dim:* *p*

cres: *f*

rall: *cres:* *ff* *Largo.*

Tempo primo.

f
 Dance and let all in these halls be gay,
 Dance and let all in these halls be gay,
 Dance and let all in these halls be gay,
Tempo primo.
f

Let us be gay!...
 Night we'll turn in - to day, Ah!
 Night we'll turn in - to day, Ah!
 Night we'll turn in - to day, Ah!
f

Let us be gay!...
p *cres:*
 Van-ish all darkness and sor - - - row,
cres:
 Van-ish all darkness and sor - - - row,
cres:
 Van-ish all darkness and sor - - - row,
pp *cres:*

Hark to the tune, and the time o - - bey,
 Hark to the tune, and the time o - - bey,
 Hark to the tune, and the time o - - bey,
 Dance till dawn shall be grey,.... Ah!.....
 Dance till dawn shall be grey, Ah!.....
 Dance till dawn shall be grey, Ah!.....
 Banish all care till to - mor - - - row,
 Banish all care till to - mor - - - row,
 Banish all care till to - mor - - - row,
 Banish all care till to - mor - - - row,

f
 Splen - - - - dour and lus - tre are all a - - round,
 Splen - - - - dour and lus - tre are all a - - round,
 Splen - - - - dour and lus - tre are all a - - round,

Let us be gay!...
 Mu - - sic, laughter re - - sound, ... Ah!
 Mu - - sic, laughter re - - sound, Ah!
 Mu - - sic, laughter re - - sound, Ah!

Let us be gay!...
 Drain we the gob.let of plea - - - sure,
 Drain we the gob.let of plea - - - sure,
 Drain we the gob.let of plea - - - sure,

f
 Ev' - - - ry sense shall the joy en - - hance,
 Ev' - - - ry sense shall the joy en - - hance,
 Ev' - - - ry sense shall the joy en - - hance,

The first system of the score features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the left hand, providing a rhythmic and harmonic foundation. The key signature is one sharp (F#) and the time signature is common time (C).

cres:
 Mirth en - - li - ven the dance, ... *ff* Let us be gay!...
 Mirth *cres:* en - - li - ven the dance, *ff* Let us be gay!
 Mirth *cres:* en - - li - ven the dance, *ff* Let us be gay!

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *cres:* (crescendo) and *ff* (fortissimo). The vocal parts also feature *ff* markings. The lyrics are repeated for different voice parts.

Let us be gay!... Tripping-ly trip we the mea - - - sure.
 Let us be gay! Tripping-ly trip we the mea - - - sure.
 Let us be gay! Tripping-ly trip we the mea - - - sure.

The third system concludes the page with the final vocal and piano parts. The piano accompaniment starts with a *ff* marking. The lyrics are repeated for different voice parts. The score ends with a double bar line.

ff

dim: *p*

cres:

f *dim:*

p *cres:* *f*

Largo. *rall:* *cres:* *ff*

Nº 25 – GAVOTTE.

MUSIC BY MISS LILA CLAY.

Moderato.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The piece begins with a *p* (piano) dynamic. The first system includes a *p* dynamic marking. The second system includes a *f* (forte) dynamic marking. The third system includes a *f* dynamic marking. The fourth system includes a *f* dynamic marking. The fifth system includes a *mf* (mezzo-forte) dynamic marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final chord in the bass clef.

This page of musical notation is for a piano piece, likely in the key of D major (one sharp) and 2/4 time. It consists of six systems of staves, each with a treble and bass clef. The dynamics range from *f* (forte) to *ff* (fortissimo), with *mf* (mezzo-forte) also used. Performance markings include *cres:* (crescendo), *gva* (ritardando), and various accents. The piece ends with a double bar line and a 2/4 time signature.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. It features various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *f*, and *cres:*. There are also some unusual markings like '7' in a box and '11' in a box.

This page of musical notation is a grand staff for piano, consisting of six systems. Each system contains a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The music is characterized by intricate rhythmic patterns and dynamic contrasts. The first system begins with a fortissimo (*ff*) dynamic. The second system continues with a forte (*f*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a crescendo (*cres:*) marking. The fifth system is marked *gva* (gracefully) and *f* (forte). The sixth system concludes with a fortissimo (*ff*) dynamic. The notation includes various note values, rests, and articulation marks.

N^o 26. — ROMANCE. "LIST TO ME."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Andante.

PIANO

pp *legato espress:*

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a simple bass line. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The piece is in 2/4 time and the key signature has three sharps (F#, C#, G#).

FRANTZ.

V.1. List to me, the truth for - - give My heart is

V.2. Let not thy slave ap - - peal in vain, Hap - pi - ness re -

pp legato.

speaking, 'Tis so un - - ru - - ly La Glo - ri - a I

- store.... to us, Ah, I im - plore you! For one that you sur -

The vocal parts (V.1 and V.2) are written in a soprano and alto range. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamics are 'pp legato'. The piece concludes with a final chord in the piano part.

love..... fond - - ly and tru - - ly. Los - ing her
 - ren - - der Ma - ny will a - - dore you. Bid me be

pp

love, I can - not, can - not live, With - out her love, I
 free, Bid me be free, Bid me be free, or

cres: *f suivez.*

rall: *a tempo.* *espress:*
 can - not, can - not live. My wond there is no
rall: *a tempo.*
 shall I break the chain? My wond there is no
a tempo.

dim: e rall: *mf* *pp*

heal - ing, While I from her am far a - way, Yes, her I'll find to -

rall:

- day; And then be - fore her

a tempo. *f*

a tempo. *mf*

kneel - ing, I will for par - don pray, To her I'll

rall:

p *pp* *rall:*

pray.

a tempo. *mf*

N^o 27. — CONCERTED PIECE & SONG.

“THE GRASSHOPPER AND THE BUTTERFLY.”

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

DUKE.

VOICE.

My good friends, I had hoped with a surprise to greet you,

D.

I trusted our great songstress would come and meet you here;

D.

But now your grace I crave, forgive me I en-treat you, But I was much a -

D.

-fraid that she would not ap - pear.

FRANTZ.

DUCHESS.

La Glo-ri - a!... La Glori-

- a!

She 'tis sure - ly! this is sur -

fp
La Glori - a!

fp
La Glori - a!

fp
La Glori - a!

fp
La Glori - a!

fp

D. -prising!

1st SOP. Yes, she 'tis sure - ly! she is here,

2nd SOP. Yes, she 'tis sure - ly! she is here,

TENOR. Yes, she 'tis sure - ly! she is here,

BASS. Yes, she 'tis sure - ly! she is here,

FRANTZ.

DUCHESS.

She comes here, 'Tis quite para - ly - - sing.

Close to

Musical score for the first system, featuring vocal lines for Frantz and Duchess and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs.

DUKE.
Plus lent.

me,

take your place just here...

You come my

Plus lent.

Musical score for the second system, featuring vocal lines for Duke and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs.

D.

dear, our joy pro - vi - der, What glad some mes - sage do you bring?

Musical score for the third system, featuring vocal lines for Duke and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs.

MARTON. *(aside.)*

(aloud.)

Franz there be side her! Yes, my dear Duke, I've come to sing.

Musical score for the fourth system, featuring vocal lines for Marton and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs.

DUKE.

MARTON.

To some well known air you will treat us? No, a new song of my

Musical score for the fifth system, featuring vocal lines for Duke and Marton and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs.

M. DUKE.
 own. New, and of your own, Handsomely you greet us, New, and your own, 'tis quite a

D. FRAN: (aside) *Più animato.* DUCHESS. (aside.)
 treat. With fear she my soul is in - spir - - - ing. A - bout
Più animato. *p* *ffz*

D. DUKE.
 me is she now en - quiring. Come listen all, her song is sweet.

MARTÓN. *Moderato.*
 'Tis a poor little grasshopper's sto - - - ry, Of a rose and
Moderato. *p* *sostenuto.*

M.
 but.ter-fly's guile; It is a fa - - - ble that will touch you,

M. *rall:* And an i - - die moment be - guile. *Allegro.* The... grass -

Allegro.

pp *suivez.* *p dolce.*

M. hop - - per, gai - ly and bright - ly, Sings her mer - ry song... sweet and

M. clear; Her... voice tells in mea - sure spright - - ly, Summer

rit:

suivez.

M. days are here. Take good care of thy heart, O

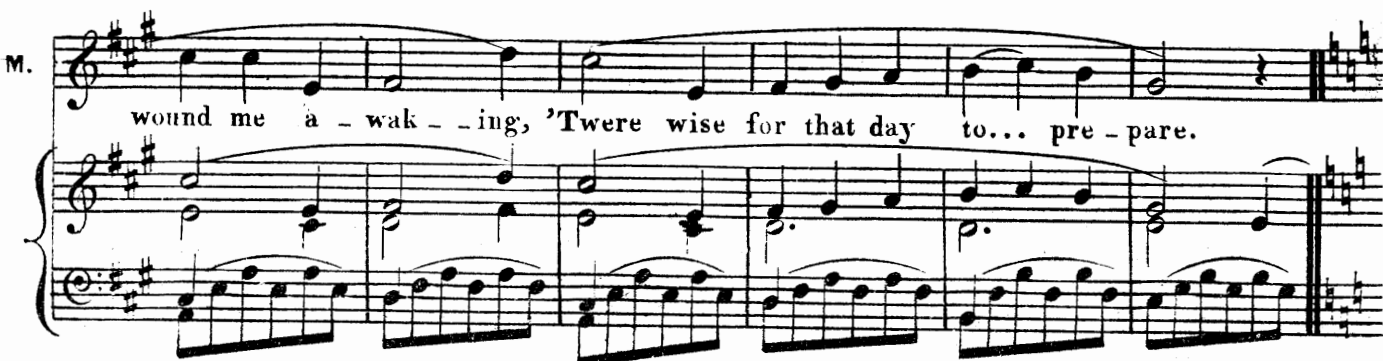
M. dear - - - est, Sigh'd soft - ly the heav'n's ten - der tone, Take

M.  heed no o - ther voice thou hearest - But this a - - - lone. A

M.  rose who - as fan - cy might seize her, Her loves took up or let them

M.  go, To a gay but - ter - fly that did please. her, *rall:*

M.  Thus whisper'd low. *a tempo.* Lest... scandal's tongue

M.  wound me a - wak - ing, 'Twere wise for that day to... pre - pare.

M.  To the grass - hop - - per ar - dent court mak - - -

M.  - ing, Her true heart en - snare! And thus the poor thing all be -

M.  - liev - - - ing, Her heart gives, not counting the cost, And

M.  wakes from her dream de - ceiv - - - ing, To find it lost.

rit: *rall:*
suivez. *rall:*

a tempo.

M. *a tempo.*

Of this fine plot, so

f *pp*

M.

base and shame-less; See the he-ro- mark his fear-

M.

And this la-dy, who fain would be name-less, She stands re-

M. *ad lib:*

-veal'd! She stands re-veal'd! And is.....

f *pp*

Allegro.

FRAN:

M.

here! Mar - - ton! Fare -

Ah! what a dread-ful re-ve-la - tion! Away, a-way!

Ah! what a dread-ful re-ve-la - tion! Away, a-way!

Ah! what a dread-ful re-ve-la - tion! Away, a-way!

Allegro.

ff

Allegro.

F.

- well! You will neer see my face a - - gain!

3 *rall:*

ff

Allegro.

N^o 28.— DREAM.

MUSIC BY E. AUDRAN & IVAN CARYLL.

Andante.

SOPRANOS
(bouche fermée.)

TENORS.
(bouche fermée.)

BASSES.
(bouche fermée.)

PIANO.
ppp

Andante.

cres:

cres:

cres:

cres:

1^o 2^o

dim: *p* *p*

2/4

Allegretto.

ppp

2/4

Andantino.

rall: *p*

hr *hr*

3/4

2/4

Larghetto.

MARTON.

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is marked *Larghetto*. The piano part begins with a dynamic marking of *mf*. The vocal line starts with the word "My" and a fermata.

Musical score for the second system, including vocal and piano parts. The vocal line contains the lyrics: "dear old home of by-gone years, Shall I at home for-get my tears, My". The piano accompaniment features a dynamic marking of *p*.

Musical score for the third system, including vocal and piano parts. The vocal line contains the lyrics: "home so sweet, my dear old home, Shall I at home forget my tears." The tempo markings *rall.* and *tempo.* are present above and below the vocal line.

(bouche fermée.)

Musical score for the fourth system, featuring vocal parts for Soprano (SOP.), Tenor (TEN.), and Bass (BASS.), along with piano accompaniment. The vocal parts are marked *pp* and include the exclamation "Ah!" followed by a dotted line. The piano part is marked *pp*. The instruction "(bouche fermée.)" is written above the vocal lines.

This musical score consists of six systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system features a grand staff with piano accompaniment, marked with *cres.*. The third system continues the piano accompaniment, marked with *f*, *dim.*, and *cres.*. The fourth system shows the piano accompaniment with a *ff* dynamic. The fifth system features piano accompaniment with *dim.* and *p* markings. The sixth system concludes with piano accompaniment marked with *dim.*, *pp*, *smorzando.*, and *dim.*, ending with a double bar line and a *del* marking.

N^o. 29.— CHORUS. "SANTA CLAUS."

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO: *f*

dim: e rall:

Tempo primo.

San-ta Claus— To the house Re-ward-ing girls and boys—

San-ta Claus— To the house Re-ward-ing girls and boys—

San-ta Claus— To the house Re-ward-ing girls and boys—

Tempo primo.

Ev-er brings, Love-ly things, De-light-ful dolls and toys!

Ev-er brings, Love-ly things, De-light-ful dolls and toys!

Ev-er brings, Love-ly things, De-light-ful dolls and toys!

San-ta Claus In the house Re-maining but a day. We'd de-

San-ta Claus In the house Re-maining but a day.

San-ta Claus In the house Re-maining but a day.

-lay him, Stay him, Beg him, Pray him not to go a - - way! And we will

Pray him not to go a - - - way!

Pray him not to go a - - - way!

mf

Ah!

deck each fai - ry dol - ly With kissing mis - tle - toe and hol - ly;

Ah! Joy - ful

Ah!

Joyful band Side by side! Hand in hand! Seek and

band, Joyful band Side by side! Hand in hand, Hand in hand! Seek and

Joyful band Side by side! Hand in hand! Seek and

cres:

hide! Ah! To Father

To Fa - ther Christmas praise him, sing - ing, Good San - ta

hide! Ah! To Father

hide! Ah! To Father

mf *cres:*

Christmas praise him, singing,

Claus with him for bringing,

Christmas, Christmas,

Christmas praise him, singing,

Christmas, Christmas,

Christmas praise him, singing,

Christmas, Christmas,

wel - come Christmas - tide!

cres:

cres:

'Tis Christ - mas - tide, Christ -

wel - come Christmas - tide!

cres:

'Tis Christ - mas - tide, Christ -

wel - come Christmas - tide!

cres:

'Tis Christ - mas - tide, Christ -

- mas!

- mas!

- mas!

N^o 30.— FINALE.

Allegro. MAR:

VOICE. Oh, day of joy— of summer bloom,

PIANO. *p* *f* *p*

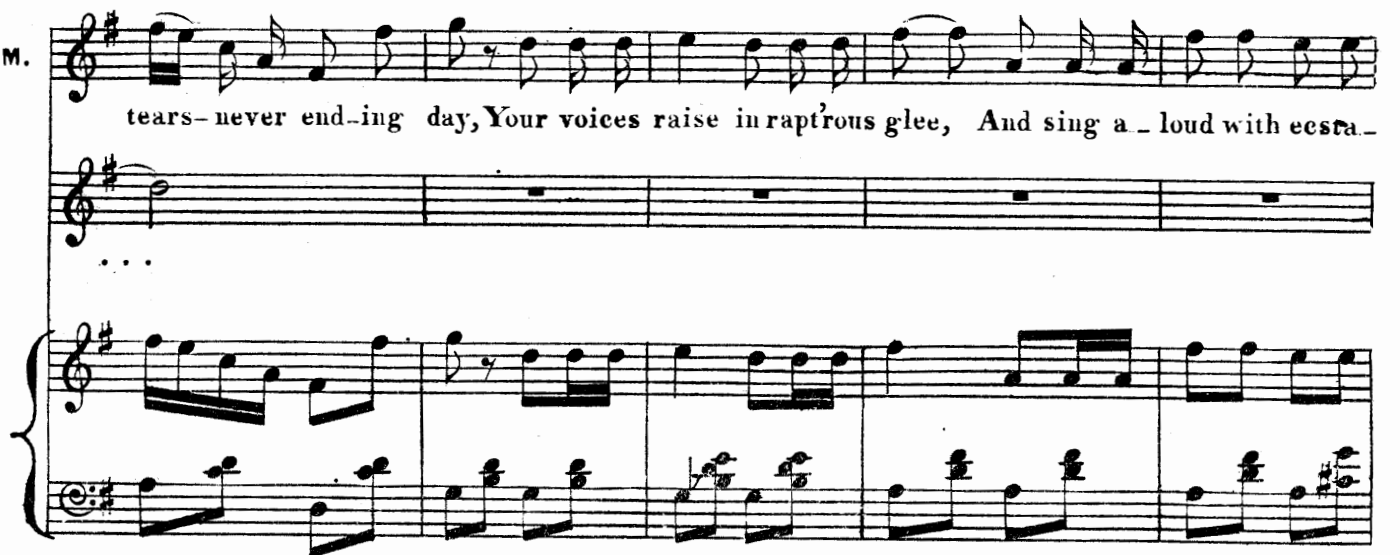
M. Ro - ses a - round flinging per - fume, Sing - ing a lay,

M. sorrow has flown; Dreams of bliss are now our own. Brightness

M. our fu - ture il - - lumes, Swiftly a - way flies all past love, ... Despair has

M.  *vanish'd from my heart,.. And bliss all o-ther joys a - bove.*
 TEN.
 Ev-er-more, ev-er-

M.  *Life should be ev-er-more bright and gay, No sigh or*
-more, ev-er-more, ev-er - more!

M.  *tears-never end-ing day, Your voices raise in rapt'rous glee, And sing a - loud with estra-*
 ...

- ey Life should be ev-er-more bright and gay, No sigh or tears— never ending
 Life should be ev-er-more bright and gay, No sigh or tears— never ending
 Life should be ev-er-more bright and gay, No sigh or tears— never ending

day, Your voices raise in rapt'rous glee, And sing a - loud with ec - sta - ey. Piff!
 day, Your voices raise in rapt'rous glee, And sing a - loud with ec - sta - ey. Piff!
 day, Your voices raise in rapt'rous glee, And sing a - loud with ec - sta - ey. Piff!

Paff! open more champagne! Piff! paff! Drink it once a - gain! Piff! paff!
 Paff! open more champagne! Piff! paff! Drink it once a - gain! Piff! paff!
 Paff! open more champagne! Piff! paff! Drink it once a - gain! Piff! paff!

To her great suc-cess, And greater may it be each day, La Glo-ri -

To her great suc-cess, And greater may it be each day, La Glo-ri -

To her great suc-cess, And greater may it be each day, La Glo-ri -

- a! La Glo-ri - a! La Glo - - ri - a! . . .

- a! La Glo-ri - a! La Glo - - ri - a! . . .

- a! La Glo-ri - a! La Glo - - ri - a! . . .

rall:

rall:

rall:

rall:

a tempo

ff

HOPWOOD & CREW'S

First Book of

Banjo Songs,

ARRANGED BY
R. H. DAVIES.

Contents

A VERY DIFFERENT PLACE	Page 2
A DREAM OF THE ALBERT HALL	4
THE MASHER KING	6
I'M GOING TO DO WITHOUT 'EM	8
NOBODY KNOWS IT BUT ME	10
SIGNOR MAC STINGER	12
SENTIMENTAL SONGS	14
I BORROWED IT	16
ALWAYS THE SAME	18
THE ONE WE LOVED SO WELL	20
THE WRONG WAY	22
ONE MORE POLKA	24
IT'S ALL OVER NOW WITH THE LADIES	26
IT'S ALL EXPLAINED IN THIS	28
ONLY ONE	30
PRETTY LIPS	32
A LA FRANÇAISE	34
WHAT A BIT O'LUCK	36
TUT TUT TUT WHO'D HAVE THOUGHT IT	38
ALL RIGHT MARY ANN	40
ONE LITTLE KISS	42
LITTLE ROBIN TAPPING ON THE WINDOW PANE	44
OH GENTLY BREATHE	46
PHILLIS DEAR PHILLIS	48
ONE LITTLE STAR	50
ESTUDIANTINA	52

ONE SHILLING & SIXPENCE.

42, NEW BOND STREET, LONDON, W.

HOPWOOD AND CREW'S

Fourth Album OF POPULAR COMIC SONGS

Contents

A DREAM OF THE ALBERT HALL	Page 2
UP COMES JONES	5
I BORROWED IT	8
WILD, WILD WEST OF LONDON	10
ALWAYS THE SAME	14
PARDONNEZ MOI	16
DID YOU EVER HEAR A GIRL SAY NO?	20
SENTIMENTAL SONGS	24
MAY QUEEN VICTORIA REIGN	26
THAT'S WHAT THE COUNTRY WANTS TO KNOW	28
TI HI TIDDELLY HI	32
SO HE DID	35
OH !!!	38
SIGNOR MAC STINGER	40
NOT REALLY DUET	44
I'M SO FLY!	46



77

"AVANT LE BAL" VALSE

VALSE. *mf*

"FANTASIE" VALSE

PERFORMED BY COOTE & TINNEY'S BAND.

VALSE. *p*

"OFF WE GO" POLKA

PERFORMED BY COOTE & TINNEY'S BAND.

POLKA. *mf*