

# "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.

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							S.	D.
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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 Truffeboom	... ..	Miss JULIE COUTEUR AND
Marton	... ..	Miss GERALDINE ULMAR
Juliette Griscnach	... ..	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.

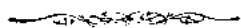
FAIR AND MARKET PLACE (at Bruges).

Act III.

INTERIOR OF THE DUCAL PALACE.

2/6,  
AT  
1/6

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("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 first system of musical notation for the piano introduction. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 6/8. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

(Curtain.)

The second system of musical notation. It continues the grand staff from the first system. The dynamic changes to piano (*p*). The melodic line in the upper staff continues with similar rhythmic patterns, and the accompaniment in the lower staff remains consistent.

The third system of musical notation. The dynamic is marked *cres:* (crescendo). The melodic line continues to rise in intensity, and the accompaniment supports this with sustained chords.

The fourth system of musical notation. The dynamic reaches fortissimo (*ff*). The melodic line is more active, and the accompaniment features thicker chords and some sustained notes.

The fifth and final system of musical notation. It begins with a piano (*p*) dynamic and concludes with a forte (*f*) dynamic. The melodic line ends with a final flourish, and the accompaniment provides a solid harmonic base.

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 *cres:* (crescendo) marking. The notation consists of a treble and bass staff joined by a brace.

Second system of musical notation, measures 6-10. The piano continues with a rhythmic accompaniment in the bass staff and a melodic line in the treble staff.

Third system of musical notation, measures 11-15. The first measure is marked *f* (forte). The bass staff features bell-like sounds indicated by *Bell.* markings and vertical strokes. The treble staff has a melodic line with slurs.

Fourth system of musical notation, measures 16-20. The piano accompaniment continues. The bass staff includes *Bell. ff* (fortissimo) markings and vertical strokes. The treble staff has a melodic line with a *cres:* marking in measure 17.

Fifth system of musical notation, measures 21-25. The piano accompaniment continues. The bass staff includes *Bell.* markings and vertical strokes. The treble staff has a melodic line with slurs.

# ACT. I. — N<sup>o</sup> 1. OPENING CHORUS.

WORDS BY GILBERT A BECKETT.

MUSIC BY E. AUDRAN.

*Allegro moderato.*

PIANO:

Bells.

*ff*

*p*

*cres - cen -*

*ff*

*do.*

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*

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

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

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: "Who trusts the gifts the years may yield them, From harm will". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "shield them, At last the deed is done, At". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

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.

*p* feet there lies a fu - ture Bright and fair, *cres:* Neer a bet - ter

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

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

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

*cres:* suited pair . . . See stretching out before this man and wife, *f* A fu - ture fair . . .

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

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

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

*cres:*

## N<sup>o</sup> 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.

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

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

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

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

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 2/4 time signature and a key signature of one flat (B-flat). The first vocal line starts with a piano (*p*) dynamic and includes a crescendo (*cres:*) marking. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand.

*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!

The second system of the score continues with two vocal staves and piano accompaniment. The vocal staves have lyrics and dynamics. The piano accompaniment is in a grand staff. The music is in a 2/4 time signature and a key signature of one flat. The second vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand.

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!

The third system of the score consists of two vocal staves and piano accompaniment. The vocal staves have lyrics and dynamics. The piano accompaniment is in a grand staff. The music is in a 2/4 time signature and a key signature of one flat. The first vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand.

10 Tempo di Valse.

*p* tres rythme.

The first system of the piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords. The tempo is marked 'Tempo di Valse' and the dynamic is 'p' (piano).

The second system continues the piano accompaniment with similar melodic and harmonic patterns.

The third system continues the piano accompaniment, leading into the vocal entry.

BASSES.

Come fill this mug with good

The first system of the vocal part features a single staff with lyrics. The piano accompaniment continues below. The dynamic is 'mf' (mezzo-forte).

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

The second system of the vocal part continues the melody with lyrics. The piano accompaniment provides harmonic support.

so - - - ber the best I know.

The third system of the vocal part concludes the phrase with lyrics. The piano accompaniment ends with a final chord.

TENORS.

BASSES.

Come drain this mug of good

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 system of music for Charlotte. It features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "The chain shall be of gold By which we may be tied." Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a vocal line labeled "w. bride!" with a fermata over the first measure.

## WILLIAM.

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

This block contains the second system of music for William. It features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "For thee my own sweet wife, I'll heav'n and earth be mov - - - ing." Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs).

## CHARLOTTE.

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

*rall.*

This block contains the third system of music for Charlotte. It features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "And I too of thy home Fit mistress will be prov - - -". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a vocal line with a fermata over the first measure and a *rall.* marking at the end of the system.

-ing.

*a tempo.*

This block contains the fourth system of music for Charlotte. It features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "-ing.". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a vocal line with a fermata over the first measure and an *a tempo.* marking at the beginning of the system.



# N<sup>o</sup> 3. — SONG. "THE GOLDEN HARVESTER."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro moderato.

CHARLOTTE.

VOICE.

PIANO.

*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 - - tie.

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 -

*rit.*

*rit.*

*3*

*3*

*rall.*

*a tempo.*

*ralli*

*pp*

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<sup>o</sup>* *rall:* *2<sup>o</sup>* *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.

2nd SOP.

TENORS.

BASSES.

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

The wedding's done, Ah!

Bells.



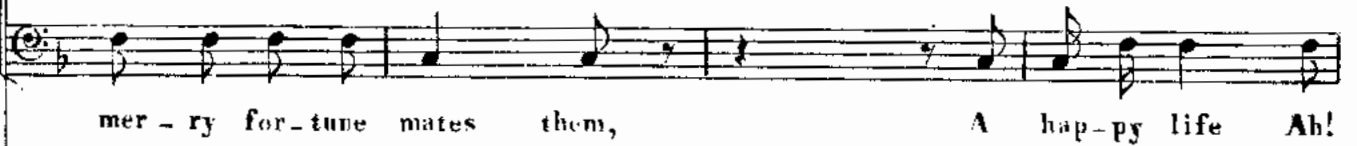
mer - ry for - tune mates them, A hap - py life As man and wife...



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!




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.



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

For them is stor'd a future 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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line, with lyrics written below. The piano accompaniment is in the right and left hands, with a *cres:* marking in the right hand.

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

*rall:*

The second system consists of four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line, with lyrics written below. The piano accompaniment is in the right and left hands, with a *rall:* marking in the right hand.



# Nº 4. — QUARTETT. (STRINGS.)

MUSIC BY IVAN CARYLL.

PIANO.

ppp pp

p cresc:

mf ff

TUTTI.

f accel: cresc: ff

# N<sup>o</sup> 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 rhythmic pattern, while the left hand provides a simple harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

MARTON. *tr*

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

*a tempo.*

The first system features a vocal line for Marton and a piano accompaniment. The vocal line begins with a trill and is followed by the lyrics 'Ah!.... la, la, la, la, la, la, la, la!.....'. The piano accompaniment supports the vocal line with chords and moving lines. A dynamic marking of *f* is present, and the tempo changes to *a tempo.*

M. *tr*

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

*a tempo.*

The second system features a vocal line for M. and a piano accompaniment. The vocal line begins with a trill and is followed by the lyrics 'Ah!... la, la, la, la, la, la, la, la!.....'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *f* is present, and the tempo is marked *a tempo.*

M. *tr*

Ah! Ah! lis-ten to the Summer

The third system features a vocal line for M. and a piano accompaniment. The vocal line begins with a trill and is followed by the lyrics 'Ah! Ah! lis-ten to the Summer'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is present.

M. *rit:* *a tempo.*

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

M. *rit:* *a tempo.*

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

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

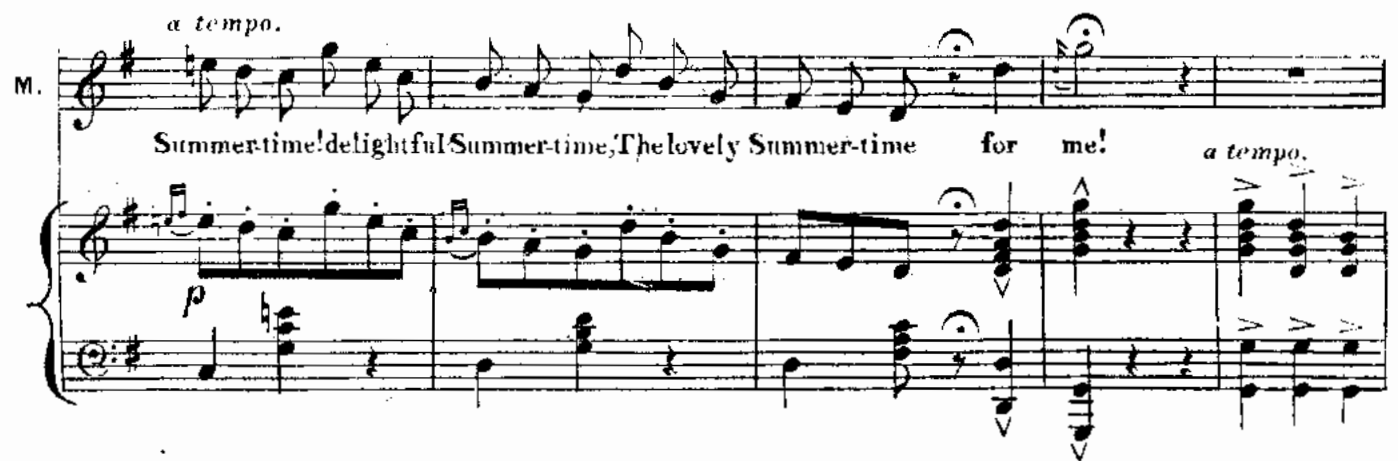
trill - ing, Sweet Summer time, Delightful Summertime, The Summer - time for me!

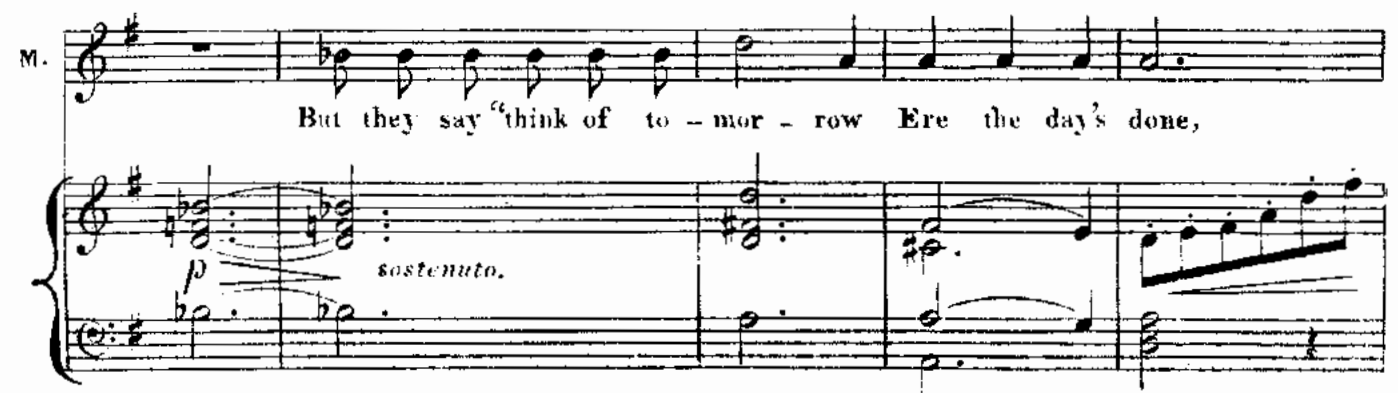
M. *rit:* *a tempo.*

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

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

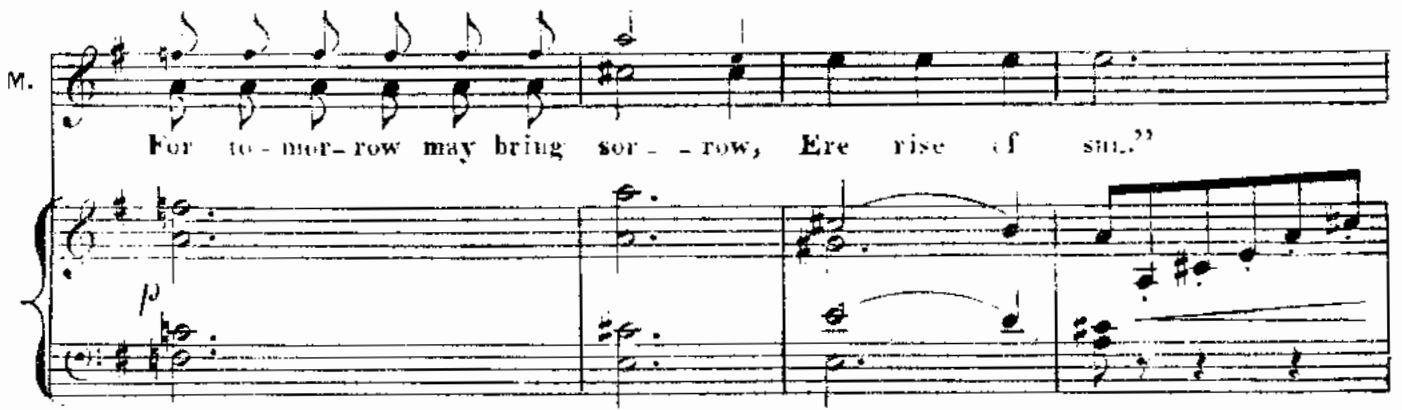
M.  Joy - ous and clear, Sum - mer is here, Oh! the

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,

*p* *sostenuto.*

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-



*sostenuta.*

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



*rit. a tempo.*

*suivo.*

*p*

M. I laugh . . . . dance and sing . . . The



*tempo primo.*

*f rall: ff > p*

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 - phyr's 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<sup>o</sup> 6. — DUET. "THE BASHFUL SUITOR."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Tempo di Valse.

MARTON.

VOICE.

Why not be - gin at the be -

PIANO.

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 - ting, 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 treble clef with a key signature of one flat (B-flat major or D minor). 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. *p* will she at - tend? **MARTON.** Commence! Commence!

The second system of music features a vocal line (V.) and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics: "will she at - tend? **MARTON.** Commence! Commence!". The piano accompaniment includes a *p legg.* marking. The piano part continues with a similar rhythmic pattern to the first system.

M. **VINCENT. aside.** It must be now or ne - ver, **MARTON.** You have some sense,

The third system of music features a vocal line (M.) and a piano accompaniment. The vocal line includes the lyrics: "**VINCENT. aside.** It must be now or ne - ver, **MARTON.** You have some sense,". The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system of music features a vocal line (M.) and a piano accompaniment. The vocal line includes the lyrics: "**VINCENT.** To speak pray do en - dea - - - your. Oh, yes! Oh, no! 'Tis like this, -". The piano accompaniment includes a *suivez.* marking. The piano part continues with the same rhythmic pattern.

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* *ratt:*  
L.H.

N<sup>o</sup> 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 future brighter*

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

*rall:*

*suivez.* *mf* *rit:*

V. *In truth my friend, for you*

1<sup>o</sup> 2<sup>o</sup> MARTON.

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<sup>o</sup> 8. — SONG. "TRAGEDY AND COMEDY."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

*Allegro vivo.* MARTON.

VOICE. Un - - cle

PIANO. *f* *p* 3 3

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:*

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features three systems of music. The first system includes a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line starts with a whole rest followed by a half note 'Un' and a dotted half note 'cle'. The second system continues the piano accompaniment with a piano (*p*) dynamic and includes triplet markings (3) over the eighth notes in the right hand. The vocal line consists of two staves: the first staff has the lyrics 'mine! pray do not doubt me, From my heart these' and the second staff has 'words I mean, Sure - ly the stage can - not do with -'. The third system also has two vocal staves: the first has '- out me, I mean to be of the Op' - - ra' and the second has 'Queen. .'. The piano accompaniment continues with a *rit:* (ritardando) marking at the end of the system.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Mel - - po - me - ne would most in - - spire me, In that". The piano accompaniment is in a bass clef and features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are "line... I wish to shine; But... let a com - ie". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are "scene re - - quire me In a new way, the... part you'll see me". The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system of music features a vocal line and piano accompaniment. The lyrics are "play. See here's". The piano accompaniment includes a dynamic marking of *f* (forte) and a tempo marking of *poco riten:* (poco ritardando). The piano part has a more complex texture with chords and moving lines.

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

The fifth system of music continues the vocal line and piano accompaniment. The lyrics are "something ve - ry tra - gic, If a spe - ci - men you'd like; Di - do am". The piano accompaniment continues with the same rhythmic pattern.



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

M. see me strike. And<sup>te</sup> maestoso.  
The

M. si - lence is en - tran - - - - 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 Afrie'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. *a tempo.*

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

M. *a tempo.*

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

*lunga* *p*

*Moderato. semplice.*

M. *Moderato. semplice.*

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

The first system of music consists of a vocal line (marked 'M.') and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "feigns not to heed. He'll sing and she'll dance, In brightest day dreams, Each". The piano accompaniment is written for both the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support with chords and single notes.

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

The second system continues the vocal and piano parts. The lyrics are: "time they ad-vance A fresh joy it seems. This rose must be mine, love! In". The musical notation follows the same structure as the first system, with a vocal line and piano accompaniment.

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

The third system continues the vocal and piano parts. The lyrics are: "vain you plead, He snatches it gai-ly; She feigns not to heed. He'll sing and she'll". The musical notation follows the same structure as the previous systems.

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

The fourth system concludes the vocal and piano parts. The lyrics are: "dance, In sun-ny day dreams. Each time they ad-vance, A fresh joy it seems." The system ends with a double bar line and a key signature change to three flats (B-flat major). A *rit:* marking is present above the vocal line and below the piano accompaniment in the final measures.

## Allegro vivo.

M.  Un - - ele mine! pray

*f* *p*

3 3

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

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

M.  I mean to be of the Op' - - ra Queen!... Mel - - po-me -

*rit:* *a tempo.*

*rit:* *a tempo.*

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

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

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

*ff*

M. 

N<sup>o</sup> 9.— SONG: TOO LATE."

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Moderato.

PIANO.

The piano introduction is in 3/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music starts with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a *cresc.* marking and a final chord.

FRANTZ.

*mf*

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

The first vocal line is in the same key signature and time signature. It begins with a mezzo-forte (*mf*) dynamic. The lyrics are 'Bet - ter for her and me, Had we met ne - - ver, . . .'. The piano accompaniment is marked *p* (piano) and features a consistent eighth-note accompaniment in the left hand.

F.

*cresc.* . . . Than se - ver'd be, *dim:* Now and for ev - - er.

The second vocal line continues the melody. It includes a *cresc.* (crescendo) marking before the first phrase and a *dim:* (diminuendo) marking before the second phrase. The piano accompaniment is marked *mf* and includes a *dim:* marking in the second phrase.

F.

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

The third vocal line concludes the piece. It begins with a mezzo-forte (*mf*) dynamic. The lyrics are 'Dare I a false - hood tell, Would she be - - - lieve me?'. The piano accompaniment is marked *p* and continues with the same eighth-note accompaniment.



*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. *Ab! . . . . . 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 giddy fool will learn Too late!

*mf* *dim: e rall:*

F. *p* *mf*

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

*p* *mf*

F. *dim:* *p*

go, Leave thee for e - - ver! Far bet - ter had it been,

*dim:* *p*

F. *cres:* *meno mosso.*  
 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!

*a tempo.* *grd*

N<sup>o</sup> 10.— CHORUS. "PICNIC."

WORDS BY F. C. BURNAND.

MUSIC BY E. AUDRAN.

Allegro.

PIANO.

*pp*

*cres:*

*ff tutta forza.*

*p*

*fp*

*cres:*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes a dynamic marking of *ff tutta forza.* in the right hand.

Second system of musical notation, continuing the piece. It includes a *rit:* marking in the right hand.

Third system of musical notation, starting with the tempo instruction *Più lento.* and the dynamic marking *energico. f* in the left hand.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, concluding the piece with a final cadence.

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 - - lick,

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

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

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

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

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

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

Enjoy-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*

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

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

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<sup>o</sup> 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, Danc-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! Dance while we're singing.

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

# N<sup>o</sup> 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-cried' the young men three, "We will never grasping be; You shall be a willing

-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, O, pret-ty maid-en, thus we say, If you're pull'd out, What will you 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,

*p legg:*

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!....

*rall:*

*a tempo.*                      *a tempo.*

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

*p*

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

*rit:*                      *a tempo.*

*surtez:*

*a tempo.*

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  
 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<sup>o</sup> 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 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 . . . . . Do not 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

wou - 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? *mf* Ah! you are leav - ing,

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,

MATT.

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

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

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

*rit.*

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

*a tempo.*

*fp*

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

*pp*

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



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

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

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

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?

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,

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

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

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<sup>o</sup> 14. "LA GLORIA."

MUSIC BY IVAN CARYLL.

FRANTZ *f*

VOICE.

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

PIANO.

Cadenza.

Tempo di Valse.

F.

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

F.

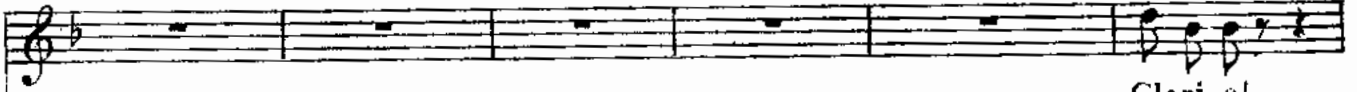
star! to La Glo - ri - a . . . . . *And.* to La Glo - ri - a . . . . .

MARTON.

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

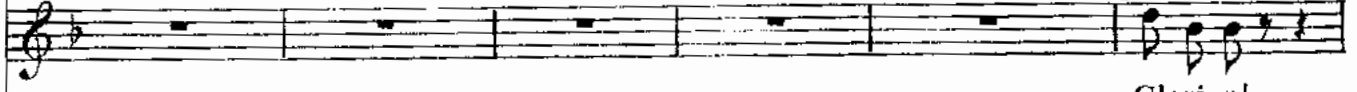
call Im La Glo - ri - a La Glo - - - ri - - - a . . . . .

MARTON.

*mf*

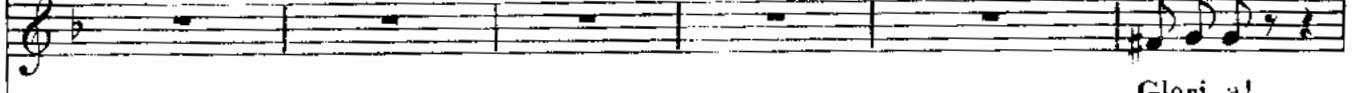
Glori-a!

CHARLOTTE.

*mf*

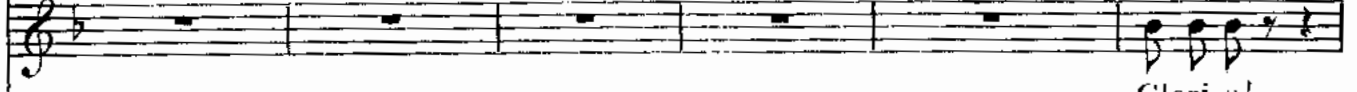
Glori-a!

FRIVOLINI.

*mf*

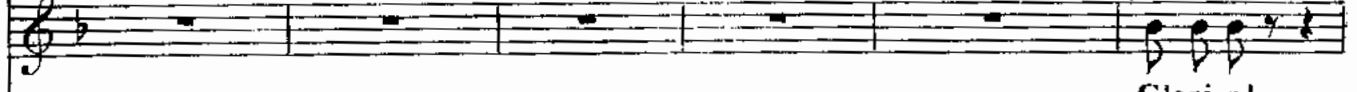
Glori-a!

FRANTZ.

*mf*

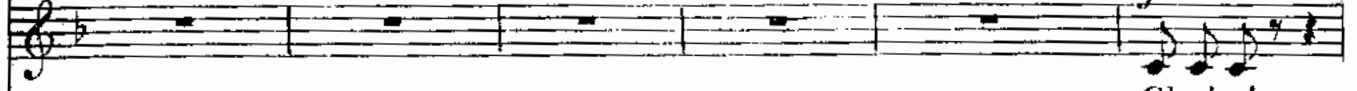
Glori-a!

WILLIAM.

*mf*

Glori-a!

VINCENT.

*mf*

Glori-a!

MATTHEW.

*mf*

Glori-a!

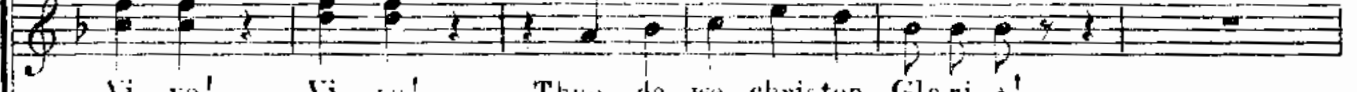
DUKE.

*mf*

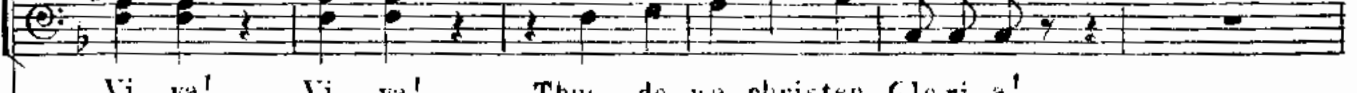
Glori-a!

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,

G. 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,

*gr*

*ff*



M.  
hip! hip! hur-rah!

G.  
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

The musical score is arranged for a large ensemble. The first eight staves are for vocal parts: Soprano (M.), Alto (G.), Tenor (F.), Bass (F.), Soprano (W.), Alto (V.), Tenor (M.), and Bass (D.). Each vocal part begins with the lyrics "hip! hip! hur-rah!". The bottom three staves are for piano accompaniment. The piano part features a rhythmic accompaniment with chords and melodic lines. The lyrics "hip! hip! hur-rah! Vi - va! Vi - va! Thus do we christen" are repeated across the vocal staves and piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.

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* *cresc.*

M. *[Musical notation]*

S. *[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

A. *[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

T. *[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

B. *[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

M. *[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

D. *[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

*[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

*[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

*[Musical notation]*  
Here's a health to La Glori-a! . . . . to La Glo - - ri - a! Let us

*[Musical notation]*  
*ff* *[Musical notation]* *mf* *[Musical notation]*



*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* *ff*

M. Ah! . . . . . Ah! . . . . .

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

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

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

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

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

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

D. - 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, with the right hand in the treble clef and the left hand in the bass clef. It features a steady, rhythmic accompaniment with chords and moving lines in both hands, supporting the vocal parts. The key signature has one sharp (F#), and the time signature is common time (C).





ACT. II. — N<sup>o</sup> 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 a grand staff with a treble clef on the upper staff and a bass clef on the lower 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 features a rhythmic accompaniment with various melodic lines and ornaments. A 'V' marking is present above the right hand in the first system, and a '5' marking is present above the right hand in the first system of each of the five systems. The score ends with a final cadence in the fifth system.

2nd SOP:

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

BASSES.

*f* 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

1st SOP:

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

2nd SOP:

swing-ing,

TENORS.

BASSES.

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

swing-ing,

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

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.

Piano accompaniment for the second system, featuring a treble and bass clef with various chords and melodic lines.

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!

GIRLS.  
1st & 2nd SOP:

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

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

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,

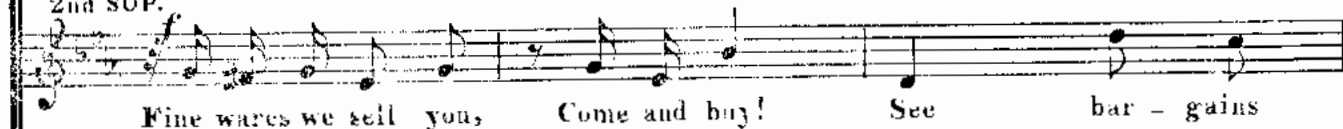
Walk up! Ho! a gi-ant, a gi-ant ten feet high.

1st SOP.



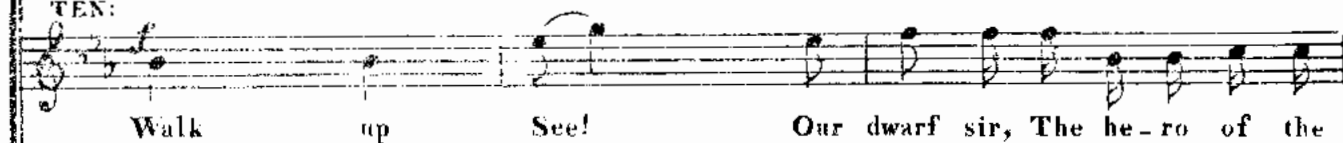
Fine wares we sell you, Come and buy! See bar - gains

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,



Neer yet were goods so cheap. If some-thing please you,  
 Neer 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 in a 2/4 time signature with a key signature of one flat (B-flat). 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 features a rhythmic pattern of eighth and sixteenth notes.

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 in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are: "Oh, hou - ra is the fair. Ah!" (repeated four times). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

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

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;

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

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

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  
 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

All<sup>o</sup> con moto.

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

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

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

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

All<sup>o</sup> con moto.

*f*

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

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

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

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

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.

The piano accompaniment consists of a treble clef staff with a melody and a bass clef staff with chords. The melody includes a triplet of eighth notes and a fermata over the final note.

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

The piano accompaniment continues with a treble clef staff and a bass clef staff. The melody features a triplet of eighth notes and a fermata over the final note.



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.*

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

# N<sup>o</sup> 16. — SONG. "TRIFLE NOT WITH LOVE."

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Moderato.

FRANTZ.

VOICE.

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

PIANO.

F.

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

F.

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

F.

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

*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!

*rall:* *cres:* *f*

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

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

*cres:* *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, Where spell of love enthalls, *mf* *cres:*

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:*

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

*rall:* *cres:*

*f*

C. 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<sup>o</sup> 17. — CONCERTED PIECE.

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

Allegro. Con moto.

PIANO.

1st SOP.

2nd SOP.

TENORS

BASSES.

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

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

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

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

The piano accompaniment consists of a right-hand melody and a left-hand accompaniment of chords and eighth notes.

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.

The piano accompaniment features a right-hand melody and a left-hand accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present in the lower right section.



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

MIRLITONS. *bouche fermé.*

- tons.

- tons.

- tons.

- tons.

MARTON.  
*Più animato.*

I am their Queen, by... me they're led, . . . . . I have a

M. Court that flits a - - bout. . . . . me, 'Tis.. their crown they place up -

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!*

*a tempo.*

*f*

M.

MEN.

*Plus lent.*

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

MARTON.

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

*Recitativo.**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.

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

(all surprised.)

M. *DUKE.* ("What?") *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





*ad lib:*

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

MARTON.

*tres léger.*

*pp*

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*

N<sup>o</sup> 18.— GAVOTTE. SONG — "MOTHER DEAR."

WORDS BY GILBERT, À BECKETT.

MUSIC BY E. AUDRAN.

Allegro.

PIANO.

First system of piano introduction, marked *ff*. It consists of two staves in 2/4 time, with a key signature of two flats (B-flat and E-flat).

Second system of piano introduction, continuing the melody from the first system.

MARTON.

Vocal line for Marton, consisting of a single staff with a treble clef and a key signature of two flats.

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

Piano accompaniment for Marton's vocal line, marked *p*. It consists of two staves in 2/4 time, with a key signature of two flats.

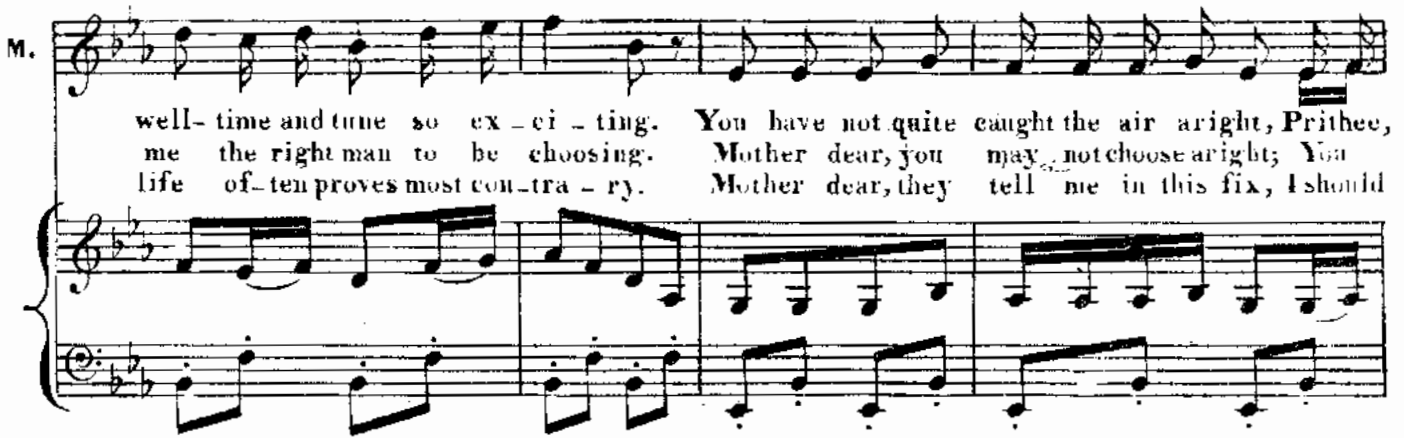
(falsetto.)

M.

Vocal line for Mother, marked (falsetto.). It consists of a single staff with a treble clef and a key signature of two flats.

- 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

Piano accompaniment for Mother's vocal line, consisting of two staves in 2/4 time, with a key signature of two flats.

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.  *(falsetto.)*

heark - - en once more just to please me; No, my child; I'm  
 might your own taste he 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.  *rall:*

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

*suivrez.*

*a tempo.*

M. Keeping time and tune with precision; Perhaps one might a Minu - et, 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.*

M. one might try.

*3rd time.*  
*rall:*

1st SOP.  
*u 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,

*u 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*

MARTON.

*Piu animato.*

When aid is sought by your own bright star,

*Piu animato.*

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!

MEND:

rall:

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

M.

my dear, you have been my good an-gel

here.

MARTON.

Exit.

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

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

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

M.  At least one might try.





N<sup>o</sup> 19.— DUET. "PETIT NOËL."

WORDS BY GILBERT À BECKETT.

MUSIC BY E. AUDRAN.

*Allegro moderato.*

MARTON.

CHARLOTTE

PIANO.

Good San - ta Claus, our needs dis - cern - - ing, Choi - - cest

Good San - ta Claus, our needs dis - cern - - ing, Choi - - cest

*pp*

M.

C.

PIANO.

gifts, to us you bring; Child - ren we, best thanks re -

gifts, to us you bring; Child - ren we, best thanks re -

M.

C.

PIANO.

- turn - - ing, Hail you this night our cho - - sen king. Glad - ly to -

- turn - - ing, Hail you this night our cho - - sen king. . . Glad - ly to -

*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 - li - 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.



*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. *a tempo.*  
 Hail you this right our cho - - sen king. Glad - ly to - day we

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

*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 . . . . .

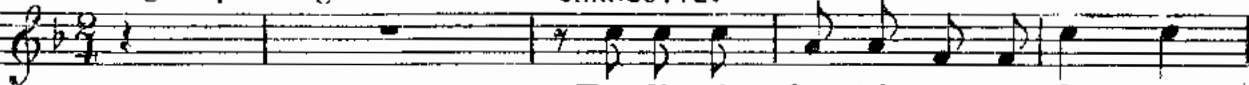
N<sup>o</sup> 20.— QUARTETT.

WORDS BY GILBERT À BECKETT.

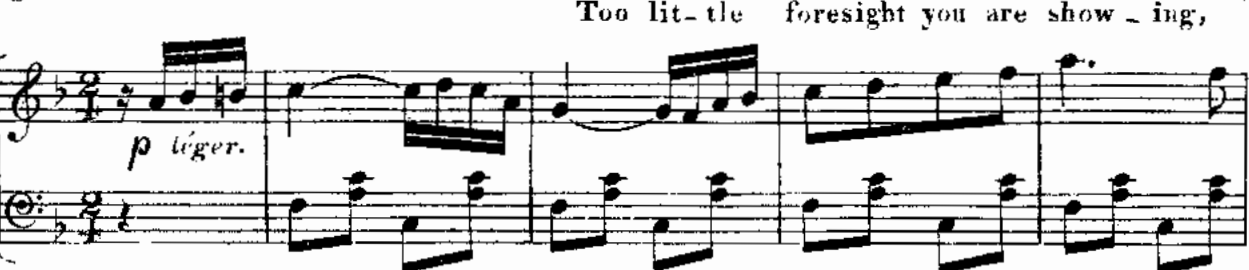
MUSIC BY E. AUDRAN.

Allegro poco agitato.

CHARLOTTE.

VOICE. 

Too lit-tle foresight you are show-ing,

PIANO. 

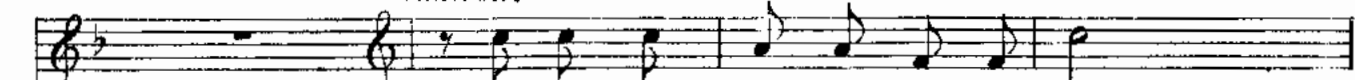
*p léger.*

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!



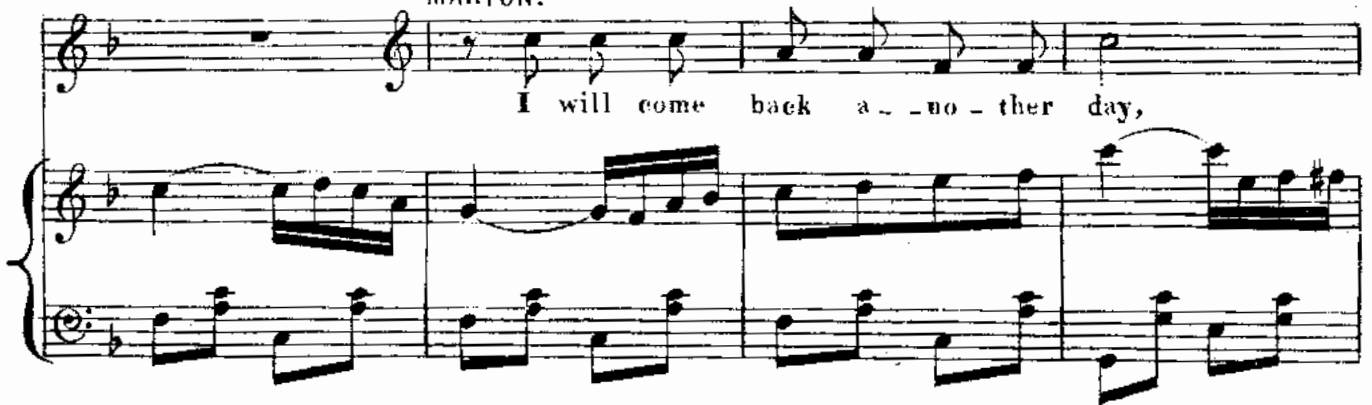
*f p*

## 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-mon-stance 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,*

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

*pressez.* *rall:*

*colla voce.*

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.*

*pressez.*

III. *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.

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

*Allegro poco agitato.*

CHARLOTTE.

Dame For-tune mis-chief oft is  
 brew - - ing, To - day up on your path her

*léger.*  
*f* *pp*

3 3

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

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

*rall:*

*rall:*

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

*Plus lent.*

*pp*

*h*

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

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 - -

meet...

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

VINCENT.

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

MARTON.

V. *- pect - - ed, Re - veal'd to us this morn.*

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

MARTON.

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

VINCENT.

*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....

The first system of music features a vocal line for Marton and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "No, no! I'll not be-lieve it- he". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

loves.. me, he loves me, he loves me!

The second system continues the vocal line for Marton with the lyrics "loves.. me, he loves me, he loves me!". The piano accompaniment continues with similar harmonic support.

VINCENT.

He is false- his love a de -

The third system introduces Vincent's vocal line with the lyrics "He is false- his love a de -". The piano accompaniment provides a rhythmic and harmonic foundation.

MARTON.

Ah, in vain you've wo-ven this plot, Yes, 'tis  
 - cep - - - - - tion.

*rall:* *a tempo.*

*f* *suivez.* *p*

The final system shows Marton's concluding vocal line with the lyrics "Ah, in vain you've wo-ven this plot, Yes, 'tis - cep - - - - - tion.". The piano accompaniment includes performance markings such as *rall:*, *a tempo.*, *f*, *suivez.*, and *p*.

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." Charlotte's line follows with "Mar-ton, my dear Mar-ton, I pray you" and Vincent's line with "I?". The piano accompaniment consists of two staves with chords and melodic lines.

M. Scorning your base falsehood, I trust you

G. hearken, trust him not..

WILL:  
O, trust him not!

VING:  
O, trust him not!

The second system of the musical score continues the vocal parts and piano accompaniment. M. sings "Scorning your base falsehood, I trust you". G. sings "hearken, trust him not..". Will and Vincent both sing "O, trust him not!". The piano accompaniment includes a "cres:" marking and various chordal textures.

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*

All<sup>o</sup> 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<sup>o</sup> 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

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, . . . . .



M. ... You must be - - - gone!

C. ... We must be - - - gone!

W. ... We must be - - - gone!

V. ... We must be - - - gone!

*gva*

*ff*



N<sup>o</sup> 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. play'd me false, Nay listen first to me, and then you can re - - ply.

*rall:* *f* *suivez.*

M. *Moderato.* *espress:* Sweet hope would fly my heart, Light shine no more a -

M. -bove me, Joys one by one de-part,



M. *f* *pressez.*  
 If thou should cease to love me. Ah, teli me

*pp* *f* *suivez.*

M. yet a-gain, Have I no cause to doubt thee?

M. *f* *p*  
 Speak and ease my heart's dull pain, Ah, what were life with-

*f* *pp*

M. *f* *rall:* *a tempo.*  
 -out thee? Oh, speak! I will not doubt thee..

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



M. If thou should cease to love me. Ah! tell me  
 F. one, my dear - - - est!

The first system of the musical score features a vocal line (M.) and a piano accompaniment. The vocal line begins with the lyrics "If thou should cease to love me. Ah! tell me" and continues with "one, my dear - - - est!". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment of triplets. The key signature has two sharps (F# and C#), and the time signature is 3/4.

M. yet a - gain, Have I no cause to doubt thee? My  
 F. You will no lon - - - ger - - - doubt me. My

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "yet a - gain, Have I no cause to doubt thee? My" and "You will no lon - - - ger - - - doubt me. My". The piano accompaniment continues with the same rhythmic pattern of triplets in the left hand and a melodic line in the right hand.

M. dar - - - ling I love you!  
 F. dar - - - ling I *ff* love you!

*cresc. e rall.*

The third system of the musical score concludes the piece. The vocal line lyrics are "dar - - - ling I love you!" and "dar - - - ling I *ff* love you!". The piano accompaniment features a crescendo and a rallentando, indicated by the marking "*cresc. e rall.*". The piece ends with a final chord in the piano part.

# N<sup>o</sup> 22. — TRIO.

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

VOICE. *All<sup>o</sup> moderato.* *mf* DUKE.

Excuse me La Diva, I pray For taking this soldier a -

PIANO. *sfz*

MARTON. (*indignant.*)

You take him a - way! You take him a - way! . . .

FRANTZ.

He takes me a - way! He takes me a - way! . . .

DUKE.

way I take him a - way! I take him a - way! . . .

*cres:*

M. Franz you're leav - ing me, O, say you're not de - ceiv - ing me.

F.

D. De - ceiv - ing

*p* *cres:*

M. What can you say? . . . . .

F. De-ceive-ing you! What can I say? . . . . . This

D. me! De-ceive-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*

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*

D. *summoned a - way, Must quit, no de - lay; And e - - ven fascina - ting beau - ty, Per -*

*p cresc:*

*cresc:*



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:* 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:*

(with sudden change of manner.)

M. And not a word be... spo - - - - ken! He

F. heart! . . . . . my... heart! . . . . . She

D.

*rall:* *f* *rall:*

*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.

*rall:*

M. Let him de-part and not a word . . . . . Spo-ken And  
 F. Thus to de-part you not a word . . . . . Spo-ken Now  
 D. He must de-part and not a word . . . . . Spo-ken

*ff* *(to Franz.)*

*sfz* *f* *ff*

M. so a - - way!  
 F. so a - - way!  
 D. Now a - - way!

*res:* *ff*

# Nº 23. — FINALE.

WORDS BY F. C. BURNAND.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO.



The piano introduction is written for a grand piano in 2/4 time, with a key signature of two sharps (F# and C#). It begins with a treble clef and a forte dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.



The second system of the piano accompaniment continues the melodic and harmonic themes established in the first system, maintaining the 2/4 time signature and key signature.



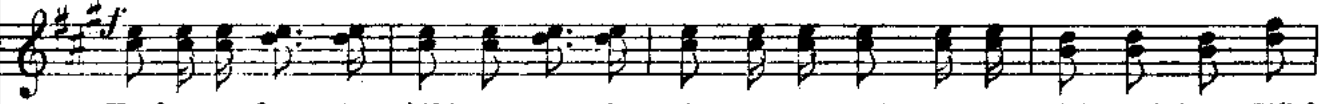
The third system of the piano accompaniment concludes the instrumental introduction with a final cadence.

SOP:



The soprano vocal line begins with a treble clef and a forte dynamic marking. It features a melodic line with eighth and sixteenth notes, corresponding to the lyrics.

TEN: Early the fete, the children wait, A - gain we are girls, we are girls and boys, With



The tenor vocal line begins with a treble clef and a forte dynamic marking. It features a melodic line with eighth and sixteenth notes, corresponding to the lyrics.

Early the fete, the children wait, A - gain we are girls, we are girls and boys, With

BASS:



The bass vocal line begins with a bass clef and a forte dynamic marking. It features a melodic line with eighth and sixteenth notes, corresponding to the lyrics.

Early the fete, the children wait, A - gain we are girls, we are girls and boys, With



The final system of the piano accompaniment concludes the piece with a final cadence, matching the tempo and key signature of the introduction.

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

*mf*

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

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





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. *cres:* *fs* MARTON. *f*  
- stand. No the Che-va-lier takes her hand. Chevalier Frantz.

CAVALIER. *mf* SOPRANOS. *f*  
Yes, he a - - lone, He is the fa - - your - - ite -

MARTON. *mf* Mod<sup>to</sup> CHARLOTTE. *mf*  
Ah! . . . so 'tis known! . . . Mar - ton, I  
Moderato.

c. *dim:*  
pray, for what they say, for what they say, O,  
*dim:*

MARTON.

*p* *rall:* *Tempo primo.*

C. 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:*

*p*

M. no! I will be there! . . . . .

*f* *ff*

*ff*  
 Ear-ly the fe-te, the child-ren wait, A-gain we are girls, we are  
 Ear-ly the fe-te, the child-ren wait, A-gain we are girls, we are  
 Ear-ly the fe-te, 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

*ff*  
 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!

Just as in Car - ni - val time.

Just as in Car - ni - val time.

Just as in Car - ni - val time.

Andante.

Allegro.

MARTON.

*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 two staves (treble and bass clefs). The tempo is marked *Allegro agitato*. The lyrics are: "There before her spouse and lover, I'll confront her face to face; Her in famy disclosing". The piano part begins with a dynamic marking of *mf*.

Musical score for Marton's second 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 two staves (treble and bass clefs). 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.

Musical score for Marton's third 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 two staves (treble and bass clefs). 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.

Musical score for Charlotte's 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 two staves (treble and bass clefs). 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 *f*, *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 ne-ver met, Thy crime I

CHARLOTTE.

may for-give But ne'er can I for-get . . . But all heart

M.

c. *cres:* *dim:* *mf*  
burn - ing at once will cease, To home re - turn - ing . . . . . to home returning, seek

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase, followed by a long note with a fermata. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings include *cres:*, *dim:*, and *mf*.

c. *dim:* *p* *mf*  
rest, seek rest and peace. Our

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "peace" and then a new phrase starting with "Our". The piano accompaniment features a *p* dynamic marking and a change in the bass line. Dynamic markings include *dim:*, *p*, and *mf*.

**Audante Moderato.**

c. *p*  
dear old home our home so sweet Our dear old home of by-gone years, At  
**Audante Moderato.**

The third system is marked **Audante Moderato**. The vocal line begins with the phrase "dear old home our home so sweet". The piano accompaniment is characterized by a *p* dynamic and a steady accompaniment. The system concludes with the instruction **Audante Moderato.**

c.  
home we'll meet and dry your tears. At home we'll meet and dry your

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "tears". The piano accompaniment remains consistent with the previous system.



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





*piu mosso.*

M. tears,

G. *mf* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row *cres:*

W. *mf* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row *cres:*

V. *mf* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row *cres:*

M. *mf* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row *cres:*

*mf* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row *cres:*

*mf* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright the mor-row *cres:*

*mf* tears, Shall fade away, All grief and sor-row Of sad to-day, Ah! bright, the mor-row *cres:*

*piu mosso.*

*mf* *cres:*



M. 

C. 
  
fade a-way, All grief and sor-row Of sad to-day Ah! bright the mor-row *cres:*

W. 
  
fade a-way, All grief and sor-row Of sad to-day Ah! bright the mor-row *cres:*

V. 
  
fade a-way, All grief and sor-row Of sad to-day Ah! bright the mor-row *cres:*

M. 
  
fade a-way, All grief and sor-row Of sad to-day Ah! bright the mor-row *cres:*


  
fade a-way, All grief and sor-row Of sad to-day Ah! bright the mor-row *cres:*


  
fade a-way, All grief and sor-row Of sad to-day Ah! bright the mor-row *cres:*


  
fade a-way, All grief and sor-row Of sad to-day Ah! bright the mor-row *cres:*


  
*cres:*

M. *ff* *dim:*

S. come home come home Our dear old home shall dry your tears, Ah! Our

A. come home come home Our dear old home shall dry your tears, Ah! Our

T. come home come home Our dear old home shall dry your tears, Ah! Our

B. come home come home Our dear old home shall dry your tears, Ah! Our

P. *ff* *dim:* *p/p*

S. go home go home Your dear old home shall dry her tears, Ah! Her

A. go home go home Your dear old home shall dry her tears, go home Her

T. go home go home Your dear old home shall dry her tears, Ah! Her

P. *ff* *dim:* *rall:*

*Tempo primo.*

*pp*

M. 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* Bell. *mf*

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

*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 right-hand melody and a left-hand accompaniment. The lyrics are: "then, two hours af - ter Cur - few sounds The". The piano part includes dynamic markings such as *ff* and *sf*.

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 -

*rall:*

*rall:*

*rall:*

*rall:*

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 steady accompaniment with some melodic lines. The tempo marking *rall:* (rallentando) is present at the end of the system. The piano part includes dynamic markings such as *sf* and *ff*.

Allegro.

night . . . . .

night . . . . .

night . . . . .

Allegro.

The third system begins with the tempo marking *Allegro.* The vocal parts have long, sustained notes for the word "night". The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics are: "night . . . . .". The piano part includes dynamic markings such as *f* and *ff*.

Allegro.

First system of piano introduction. Treble clef, key signature of two flats (B-flat and E-flat), 8/8 time signature. 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 features a rhythmic accompaniment of chords. A *cres:* (crescendo) marking is present in the right hand.

Third system of piano introduction. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment of chords. The music concludes with a final chord in the left hand.

First vocal line. Treble clef, key signature of two flats, 8/8 time signature. The lyrics are: "See we, Merry-men be, Ready to act a play,"

Second vocal line. Treble clef, key signature of two flats, 8/8 time signature. The lyrics are: "See we, Merry-men be, Ready to act a play,"

Third vocal line. Bass clef, key signature of two flats, 8/8 time signature. The lyrics are: "See we, Merry-men be, Ready to act a play,"

Piano accompaniment for the vocal lines. Treble clef, key signature of two flats, 8/8 time signature. 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,

*mf* *cres:*

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

... 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.

(w:ldly.)

MARTON

3

3

'Tis true, 'tis true,

*ad lib:*

M.

I'm one of you.

*a tempo.*

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.

*rall:*

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...

Lar-gesse, Lar-gesse! To feed.. the Ker-messe! "I'm one of...

Lar-gesse, Lar-gesse! To feed the Ker-messe! "I'm one of...

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! *ff*

feed the Ker-messe. We'll drink, we'll drink to her suc-cess! *ff*

feed the Ker-messe. We'll drink, we'll drink to her suc-cess! *ff*

*ff*

M. true 'tis true I'm one of you, To the Palace with a merry heart I'll make them pay To

*mf*

M. see me play! A fear-fully tra-gic part..

*rall:*

C. To her be true, What will she do? To the

*f a tempo.*

W. To her be true, What will she do? To the

*f a tempo.*

V. To her be true, What will she do? To the

*f a tempo.*

M. 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 a tempo.*

Make way! make way! La Glo-ri-a! She'll

*f a tempo.*

*rall:*

*f*

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:*

*ff*

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*

Maestoso.

- messe! Make way! Make way! . . . . .

- messe! Make way! Make way! . . . . .

- messe! Make way! Make way! . . . . .

Maestoso.

*fff* *sfz*

3 3 3

ACT III. N<sup>o</sup> 24. - PASSE PIED.

MUSIC BY IVAN CARYLL.

Allegro.

PIANO

*f*

*dim:* *p*

*cresc:*

*f* *dim:* *p*

*cresc:* *f*

*cresc:*

First system of a piano score. The right hand plays a continuous eighth-note melody. The left hand plays a steady accompaniment of eighth-note chords. A dynamic marking of *ff* (fortissimo) is placed above the first measure of the left hand.

Second system of the piano score. The right hand continues with eighth-note patterns. The left hand features a sequence of chords. Dynamic markings include *dim:* (diminuendo) above the first measure and *p* (piano) above the fifth measure.

Third system of the piano score. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment. A *cres:* (crescendo) marking is placed above the right hand in the fourth measure.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings include *f* (forte) above the first measure, *dim:* above the fourth measure, and *p* above the fifth measure.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings include *cres:* above the right hand in the third measure and *f* above the left hand in the fourth measure.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings include *rall:* (rallentando) above the right hand in the third measure, *cres:* above the left hand in the fourth measure, and *ff* above the right hand in the fifth measure. The system concludes with the tempo marking *Largo.* and a fermata over the final notes.



*Tempo primo.*

*f*  
 Dance and let all in these halls be gay,  
 Dance and let all in these halls be gay,  
 Dance *Tempo primo.* and let all in these halls be gay,  
*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! . . . .  
 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!.....

....., *cres:* Banish all care till to - mor - - - row,  
 ....., *cres:* Banish all care till to - mor - - - row,  
 ....., *cres:* Banish all care till to - mor - - - row,

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!...

*p* Drain we the gob.let of plea - - - sure, *cres:*

*p* Drain we the gob.let of plea - - - sure, *cres:*

*p* Drain we the gob.let of plea - - - sure, *cres:*

*mp* Drain we the gob.let of plea - - - sure, *cres:*

Ev' - - - ry sense shall the joy en - - hance,  
 Ev' - - - ry sense shall the joy en - - hance,  
 Ev' - - - ry sense shall the joy en - - hance,  
 Mirth en - - li - ven the dance, ... Let us be gay!...  
 Mirth en - - li - ven the dance, Let us be gay!  
 Mirth en - - li - ven the dance, Let us be gay!  
 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.

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. Dynamics such as *f*, *cres:*, and *ff* are indicated throughout the score. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

*ff*

*dim:* *p*

*cres:*

*f* *dim:*

*p* *cres:* *f*

*Largo.* *rall:* *cres:* *ff*

N<sup>o</sup> 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 marking. 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 fifth system.

This page of musical notation, numbered 211, contains six systems of piano music. The key signature is one sharp (F#) and the time signature is 2/4. The notation is as follows:

- System 1:** Treble clef with a melodic line starting with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The bass clef provides harmonic support. A *cres:* marking is present in the final measure.
- System 2:** Features a *gva* (ritardando) marking in the treble. The treble line continues with a melodic line, while the bass clef has a more active accompaniment. Dynamics include *f*.
- System 3:** Continues the melodic and harmonic development. Dynamics include *f*.
- System 4:** Shows dynamic fluctuations between *mf* and *f*. The treble line has many notes with accents (*v*).
- System 5:** Dynamics range from *f* to *mf*. The treble line continues with accented notes.
- System 6:** The final system, starting with *cres:* and *ff* dynamics. It concludes with a double bar line and a 2/4 time signature.

*mf*

*mf*

*mf*

*mf*

*f* *mf*

*f* *cres:*

2/4 4/4



*ff* *f*

*f* *mf* *cres:*

*gva* *f*

*ff*

N<sup>o</sup> 26.— ROMANCE. "LIST TO ME."

WORDS BY F.C.BURNAND.

MUSIC BY E. AUDRAN.

Andante.

PIANO

*pp* *legato espress:*

The piano introduction is in 2/4 time, marked Andante. It begins with a piano (*pp*) dynamic and a *legato espressivo* instruction. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

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.*

The first system of the vocal score features two vocal parts (V.1 and V.2) and piano accompaniment. The piano part is marked *pp* and *legato*. The vocal lines are in a soprano and alto register, with a melodic line and lyrics. The piano accompaniment consists of chords and moving lines in both hands.

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 second system of the vocal score continues the vocal lines and piano accompaniment. The piano part continues with chords and moving lines in both hands. The vocal lines are in a soprano and alto register, with a melodic line and lyrics.

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.* *rit:*

can - not, can - not live. . . . . My wond there is no  
 shall I break the chain? . . . . . My wond there is no

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

*p* *rall:*

*p* *pp* *rall:*

pray.

*a tempo.* *mf*

# N<sup>o</sup> 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,

O.

I trusted our great songstress would come and meet you here;

O.

But now your grace I crave, forgive me I entreat you, But I was much a -

O.

-fraid that she would not ap - pear.

FRANTZ.

DUCHESS.

La Glo - ri - a!... La Glori -

D. *- a!*

D. *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!* **1<sup>st</sup> SOP.** Yes, she 'tis sure - ly! she is here,

**2<sup>nd</sup> 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

The first system of music includes a vocal line for Frantz and a vocal line for the Duchess. The Duchess's line begins with the lyrics "Close to". Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef).

DUKE.

*Plus lent.*

me,

take your place just here...

You come my

*Plus lent.*

The second system of music features a vocal line for the Duke with lyrics "me, take your place just here... You come my". The tempo marking "*Plus lent.*" appears above the Duke's line. Below the vocal line is a piano accompaniment with two staves.

dear, our joy pro - vi - der, What glad some mes - sage do you bring?

The third system of music shows a vocal line with the lyrics "dear, our joy pro - vi - der, What glad some mes - sage do you bring?". Below the vocal line is a piano accompaniment with two staves.

MARTON. *(aside.)*

*(aloud.)*

Franz there be side her! Yes, my dear Duke, I've come to sing.

The fourth system of music features a vocal line for Marton with lyrics "Franz there be side her! Yes, my dear Duke, I've come to sing.". Below the vocal line is a piano accompaniment with two staves.

DUKE.

MARTON.

To some well known air you will treat us? No, a new song of my

The fifth system of music features two vocal lines: one for the Duke with lyrics "To some well known air you will treat us?" and one for Marton with lyrics "No, a new song of my". Below the vocal lines is a piano accompaniment with two staves.

DUKE.

M. *own. New, and of your own, Handsomely you greet us. New, and your own, 'tis quite a*

FRAN: (aside) *Più animato.*

DUCHESS: (aside.)

D. *treat. With fear she my soul is in - spir - - - ing. A - bout*

*Più animato.*

*p* *ffz*

DUKE.

D. *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.*

*sostenuto.*

M. *butter-fly's guile; It is a fa - - - ble that will touch you,*





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

*pp*

M. go, . . . . . To a gay but - ter - fly that did please. . . . . her,

*p*

*rall:*

M. Thus whisper'd low. a tempo. Lest... scandal's tongue

*a tempo.*

*f*

*ppp*

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. Of this fine plot, so

*a tempo.*

*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. -veal'd! She stands re-veal'd! And is.....

*ad lib:*

*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*

F.

- well! You will neer see my face a - - gain! . . . . .

*3 rall:* *Allegro.*

*Allegro.*

*ff*

# N° 28.— DREAM.

MUSIC BY E. AUDRAN & IVAN CARYLL.

Andante.

SOPRANOS  
(bouche fermée.)

TENORS.  
(bouche fermée.)

BASSES.  
(bouche fermée.)

PIANO.  
ppz

cres:

cres:

cres:

cres:

19 20 27

*dim:* *p* *p*

*dim:* *p* *p*

*dim:* *p* *p*

*dim:* *p* *p*

**Allegretto.**

*ppp* *ppp*

**Andantino.**

*rall:* *p*

*acc* *acc*

*p*

Larghetto.

MARTON.

My

M. dear old home of by-gone years, Shall I at home for-get my tears, My

M. home so sweet, my dear old home, Shall I at home forget my tears.

rall. tempo.

rall. tempo.

(bouche fermée.)

SOP. pp Ah! Ah!

TEN. pp (bouche fermée.) Ah! Ah!

BASS. pp (bouche fermée.) Ah! Ah!

pp



This musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many chords and moving lines. The vocal line is melodic and expressive, with various dynamics and phrasing. The score includes several dynamic markings: *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *smorzando.* (ritardando), and *ppp* (pianississimo). The piece concludes with a double bar line and a final dynamic marking of *ppp*.

N<sup>o</sup>. 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:*

Ah! . . . . . To Father

hide! 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 -

*ff*

*ff*

wel - come Christmas - tide!

*cres:*

'Tis Christ - mas - tide, Christ -

*ff*

wel - come Christmas - tide!

*cres:*

'Tis Christ - mas - tide, Christ -

*ff*

- mas!

- mas!

- mas!

N<sup>o</sup> 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 ecsta-*  
 ...

- 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.

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# "AVANT LE BAL" VALSE

VALSE. *mf*

Musical score for "AVANT LE BAL" Valse. It consists of two systems of piano accompaniment. The first system is in 3/4 time, marked *mf*. The second system continues the piece. The music features a light, waltz-like melody in the right hand and a rhythmic accompaniment in the left hand.

# "FANTASIE" VALSE

PERFORMED BY COOTE & TINNEY'S BAND.

VALSE. *p*

Musical score for "FANTASIE" Valse. It consists of two systems of piano accompaniment. The first system is in 3/4 time, marked *p*. The second system continues the piece. The music features a delicate, waltz-like melody in the right hand and a rhythmic accompaniment in the left hand.

# "OFF WE GO" POLKA

PERFORMED BY COOTE & TINNEY'S BAND.

POLKA. *mf*

Musical score for "OFF WE GO" Polka. It consists of two systems of piano accompaniment. The first system is in 2/4 time, marked *mf*. The second system continues the piece. The music features a lively, rhythmic melody in the right hand and a rhythmic accompaniment in the left hand.