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VOCAL SCORE

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THE OLD GUARD

Opera Comique

IN 3 ACTS

WRITTEN BY

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COMPOSED BY

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Ent. Sta. Hall.

Closed sheet

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# THE OLD GUARD.

## OVERTURE.

PIANO.

*Tempo di Marcia.*

*f*

*Allegro.*

*pp*

*cres.* *f*

*mf* *f*

*dim.*

First system of a piano score. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. A *rit.* (ritardando) marking is present in the right hand.

Second system of a piano score. The tempo is marked *Moderato*. The right hand continues the melodic development with slurs and ties. The left hand maintains a steady accompaniment.

Third system of a piano score. The right hand features a more active melodic line with slurs and ties. The left hand accompaniment continues with chords and moving bass lines.

Fourth system of a piano score. The right hand continues the melodic line with slurs and ties. The left hand accompaniment remains consistent.

Fifth system of a piano score. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes a *cres.* (crescendo) marking. The system concludes with a *Più lento.* (ritardando) marking and a *f* (forte) dynamic marking.

Sixth system of a piano score. The right hand features a melodic line with slurs and ties. The left hand accompaniment continues with chords and moving bass lines.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, ending with a trill. The left hand plays a steady eighth-note accompaniment. Performance markings include *cres.* and *rit.* with a trill symbol.

Second system of a piano score. The right hand has a more active melodic line with trills. The left hand continues with a rhythmic accompaniment. Performance markings include *Allegretto.*, *rit.*, *a tempo.*, and trill symbols.

Third system of a piano score. The right hand features several trills. The left hand has a consistent accompaniment. Performance markings include *tr* and *f*.

Fourth system of a piano score. The right hand has a complex melodic texture with many sixteenth notes. The left hand provides a steady accompaniment.

Fifth system of a piano score. The right hand continues with a dense melodic texture. The left hand accompaniment remains consistent.

Sixth system of a piano score. The right hand has a melodic line with some trills. The left hand accompaniment is steady. Performance marking *f* is present.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the piece. The upper staff shows a melodic line with a trill (tr) in the final measure. The lower staff includes a dynamic marking of *p* (piano) in the fifth measure. The key signature changes to one flat (F) in the final measure of this system.

The third system features a melodic line with a trill (tr) in the first measure. The lower staff has a dynamic marking of *f* (forte) in the final measure. The key signature remains one flat (F).

The fourth system shows a melodic line with trills (tr) in the first and third measures. The lower staff has a dynamic marking of *ff* (fortissimo) in the final measure. The key signature remains one flat (F).

The fifth system consists of two staves with chords and melodic fragments. The upper staff has a key signature change to two flats (Bb) in the final measure. The lower staff continues with harmonic accompaniment.

The sixth system features a melodic line with triplets (3) in the second and third measures. The lower staff includes a dynamic marking of *p* (piano) in the final measure. The key signature remains two flats (Bb).

First system of musical notation. The upper staff (treble clef) features a melodic line with several trills marked 'tr'. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking 'f' is present at the end of the system.

Second system of musical notation. The upper staff continues the melodic line with trills. The lower staff maintains the accompaniment. A dynamic marking 'f' is present at the end of the system.

Third system of musical notation. The upper staff shows a more active melodic line with slurs. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff features a complex melodic passage with many sixteenth notes. The lower staff continues the accompaniment. A dynamic marking 'f' is present at the end of the system.

Fifth system of musical notation. The upper staff continues the complex melodic line. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

*f Animato.*

First system of a piano score. The right hand features a rapid, ascending sixteenth-note scale. The left hand provides a steady accompaniment of chords and single notes.

Second system of the piano score, continuing the rapid sixteenth-note scale in the right hand and the accompaniment in the left hand.

*Marseillaise.*

Third system of the piano score. The right hand has a more melodic line with some rests, while the left hand continues with a rhythmic accompaniment. A key signature change to one sharp and a time signature change to 2/4 are indicated.

Fourth system of the piano score, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*Animato.*

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand provides a rhythmic accompaniment. The tempo marking *Animato.* is present.

Sixth system of the piano score, concluding the piece with a melodic line in the right hand and a rhythmic accompaniment in the left hand.



# No. 1. CONSCRIPTION CHORUS—"In there, our Young Men Draw."—(S.S.T.B.)

*Allegro con moto.*

SOPRANOS.

TENORS.

BASSES.

PIANO.

*p* *cres.* *Sva.*

In there, our young men draw,

In there, our young men draw,

*(curtain rises.)* In there, our young men draw,

*f*

From the urn and by the law, Lots, who shall con-script be, Shoul-der gun and ser-vice see!

From the urn and by the law, Lots, who shall con-script be, Shoul-der gun and ser-vice see!

From the urn and by the law, Lots, who shall con-script be, Shoul-der gun and ser-vice see!

No more for re - nown we burn! . . . Let the young men take their turn!

Were it you we would not care, . . . You old folk mai - dens well could spare! To be  
 Yes! no doubt, us you well could spare! To be  
 Yes! no doubt, us you well could spare! To be

*dim.*

con - - scripts, to be con - - scripts, And to bat - tle march a - way!  
 con - - scripts, to be con - - scripts, And to bat - tle march a - way!  
 con - - scripts, to be con - - scripts, And to bat - tle march a - way!

*p* *cres.* *p*

Here comes Jack - fly - by-night ! ' By his grin, why, he's all right ! Ah ! Ah ! Ah !

Ah ! Ah ! Ah ! Ah ! Here comes Joe - drain-the-jug, Not so luck - y,

Here comes Joe - drain-the-jug, Not so luck-y,

*(Enter conscripts with numbers from the Mairie.)*

Ah ! Here comes that la - zy Steve, He's a conscript we be-lieve ! We be . . .

by his mug ! Ah ! Ah ! Ah ! Ah ! Ah ! Ah ! Steve's a con-script, we be

by his mug ! Ah ! Steve's a con-script, we be

- lieve ! . . . All the nice young fel - lows ta'en, And all the ug - ly ones re - main !

- lieve ! . . . All the nice young fel - lows ta'en, And we the ug - ly ones re - main !

lieve ! . . . All the nice young fel - lows ta'en, And we the ug - ly ones re - main !

In there, our young men draw, From the urn and by the law,  
 In there, our young men draw, From the urn and by the law,  
 Come, girls, not to tease you, We will do our best to please you! In there, our young men draw, From the urn and by the law,

Lots, who shall con-script be, Shoul-der gun and ser-vice see! And in - to the ranks quick fall, Rea-dy  
 Lots, who shall con-script be, Shoul-der gun and ser-vice see! And in - to the ranks quick fall, Rea-dy  
 Lots, who shall con-script be, Shoul-der gun and ser-vice see! And in - to the ranks quick fall, Rea-dy

at their coun-try's call, In their ha-vre-sack may-hap, Bâ-ton of a mar-esch-al! And in -  
 at their coun-try's call, In their ha-vre-sack may-hap, Bâ-ton of a mar-esch-al! And in -  
 at their coun-try's call, In their ha-vre-sack may-hap, Bâ-ton of a mar-esch-al! And in -

to the ranks quick fall, Rea - dy at their coun - try's call, In their ha - vre - sack may - hap, Bâ - ton

to the ranks quick fall, Rea - dy at their coun - try's call, In their ha - vre - sack may - hap, Bâ - ton

to the ranks quick fall, Rea - dy at their coun - try's call, In their ha - vre - sack may - hap, Bâ - ton

of a mar - esch - al! Who knows to whom the lot may fall, To be a mar - esch - al? Who knows to

of a mar - esch - al! Who knows to whom the lot may fall, To be a mar - esch - al? Who knows to

of a mar - esch - al! Who knows to whom the lot may fall, To be a mar - esch - al? Who knows to

whom the lot may fall, One day to be a mar - - - esch - - - al?

whom the lot may fall, One day to be a mar - - - esch - - - al?

whom the lot may fall, One day to be a mar - - - esch - - - al?

## No. 2.

## (a) CHORUS—"Fraisette! just look alive!"

## (b) SONG—"I've Only One!"—(Fraisette &amp; Chorus, S.S.T.B.)

*Allegro.*

SCFRANOS.  
TENORS.  
BASSES.

Frais - ette! just look a - live! Lit - tle care for us is shown, True 'tis, in ev - 'ry

PIANO.

hive, There is sure to be a drone! At last! and cry - ing too? Well!

hive, There is sure to be a drone! (Enter FRAIS.)

hive, There is sure to be a drone! Mam'selle Fraisette, look a - live!

FRAIS.

SOPRANOS.

what is that to you? E - mo - tion in a ser - vant - lass!

E - mo - tion in . . . a ser - vant - lass! . . . My word! things

E - mo - tion in . . . a ser - vant - lass! . . . My word! things

*dim.* *mf* *p*

FRAIS.

A pret - - ty pass! Ah! yes, I'm in a tak-ing, For my heart is break -

reach a pret - - ty pass!

reach a pret - - ty pass!

SOPRANOS. *f*

TENORS. *p*

BASSES. *p*

ing! Oh dear, oh dear, what is the mat-ter? The smashing of some kitch-en plat-ter? Oh dear, oh dear! what is the

Oh dear, oh dear, what is the mat-ter? The smashing of some kitch-en plat-ter? Oh dear, oh dear! what is the

Oh dear, oh dear, what is the mat-ter? The smashing of some kitch-en plat-ter? Oh dear, oh dear! what is the

FRAIS.

matter? The smashing of some kitchen platter? Ha! ha! ha! ha! ha! ha! Laugh on, but let me cry!

matter? The smashing of some kitchen platter?

matter? The smashing of some kitchen platter?

FRAIS. *meno mosso.*  
 (Sob, sob, sob, sob!) (Sob, sob, sob, sob!) No, no, no, no! at me you'd laugh! . . .

SOPRANOS.  
 We'd like to know . . . what ails you so?

*mf* *p* *meno mosso.*

FRAIS. *(snaps fingers.)*  
 In a - ny case *that* for your chaff! *That* for your chaff!

SOPS.  
 Tut! tut! ab - surd! . . . We give our word. . . .

*p*

FRAIS. *Affettuoso.*  
 Can I light-heart - ed be, . . . Can I be gay and free, . . .

*dolce.*

FRAIS. *rall.* *Tempo Imo.*  
 When he I love a - lone, When he I love a - lone, to the wars is gone!

SOPRANOS. *f*  
 Ha! ha! ha!

*Tempo Imo.*  
*mf*

*suivex*



SOPRANOS.  
ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! ha!

TENORS.  
A con-script lo-ver? poor Frais-ette! An-o-ther

BASSES.  
A con-script lo-ver? poor Frais-ette! An-o-ther

*a tempo.* FRAIS.  
No! not I! No! not I!

*rit.* *a tempo.* SOPS.  
sweet-heart you must get! An-o-ther sweet-heart you must get! Tell us why? Tell us

sweet-heart you must get! An-o-ther sweet-heart you must get!

*l'istesso tempo.*  
Ve-ry well, ve-ry well, I'll tell you why! For my lov-er is

why?

*l'istesso tempo.*  
*allar-gan-do.* R.H. *p*  
L.H.

*rall.*  
oh! so dear to me, Far a-way he will still be near to me; Whom need I more, Than

*suivrez.*

FRAIS.

*Allegretto.*

him I a - - dore? *Allegretto.* 1. How of-ten at the vil-lage fille, I've

*ff* (The girls laugh and mock at her.) *p* *ff* *p*

en - vied rich girls their at - tire, As proud they stepp'd with heart e - late, For all the young men to ad-mire! The sil - ken robe, the

well-furr'd gown, In turn their grace-ful fi-gure clad, And rar-est lace or soft-est down, Help'd ve-ry much to win, yes win, the

*rit.*

*suivo.*

*ad lib.* *poco rit.*

lad! But dress-es, you see, Are ve-ry scarce with me! I've on-ly one! I've on-ly one! Win-ter-time and sum-mer,

*ad lib.* *p colla parte.*

rain or sun! But be the wea-ther bright or dun, I mean to keep fast to that one!

*ff* *ff*

2. And as you girls your dress-es doff, Ac - cord - ing to the time of year, You

have a trick of throw - ing off Your lo - vers al - so, much I fear! Per - haps you're right, one ne - ver can Pre -

- dict how long a rose may last, And as with flow - ers, so with man, Maybe their sweetness soon, ay! soon, is

past! But lov - ers, you see, Are ve - ry scarce with me! I've on - ly one, I've on - ly one!

*ad lib.* *rit.* *ad lib.* *colla parte.*

Win - ter time and sum - mer, rain or sun! But, be the wea - ther bright or dun, I mean to keep fast to that one!

*pp* *f* *ff*

No. 2 $\frac{1}{2}$ .

*Moderato.*

EXIT. — (S.S.T.B.)

SOPRANOS.  
TENORS.  
BASSES.  
PIANO.

Who will in the ranks quick fall, Rea- dy at their country's call, In their ha- vre- sack may - hap, Bá - ton

Who will in the ranks quick fall, Rea- dy at their country's call, In their ha- vre- sack may - hap, Bá - ton

Who will in the ranks quick fall, Rea- dy at their country's call, In their ha- vre- sack may - hap, Bá - ton

of a mar - esch - al! Who knows to whom the lot may fall, To be a mar - esch - al? Who knows to

of a mar - esch - al! Who knows to whom the lot may fall, To be a mar - esch - al? Who knows to

of a mar - esch - al! Who knows to whom the lot may fall, To be a mar - esch - al? Who knows to

whom the lot may fall, One day to be a mar - - - esch - - - al?

whom the lot may fall, One day to be a mar - - - esch - - - al?

whom the lot may fall, One day to be a mar - - - esch - - - al?

(Exeunt omnes, R. & L.)

# No. 3. WALTZ SONG—"Only a Moment Love was Mine!"—(Marcel.)

VOICE. MARCEL.

PIANO. *Affettuoso.* *f* *ff* *p*

On - ly a

mo - ment love was mine, Yet drank I deep the draught di - vine!

On - ly a mo - ment, and no more, Yet she's my fate for e - ver - more!

Vain - ly that face I would for - get, Pale as the light of stars at night! . . .

The musical score is written for voice and piano. It features a 3/4 time signature and a key signature of one sharp (F#). The piano accompaniment is marked 'Affettuoso' and includes dynamic markings of *f*, *ff*, and *p*. The vocal line is marked 'MARCEL.' and contains the lyrics: 'On - ly a mo - ment love was mine, Yet drank I deep the draught di - vine! On - ly a mo - ment, and no more, Yet she's my fate for e - ver - more! Vain - ly that face I would for - get, Pale as the light of stars at night! . . .'. The score is divided into four systems, each with a vocal line and a piano accompaniment.

*rit. a tempo.*

Vain, all in vain, for it haunts me yet! Two lives are giv'n to man, . . . .

*rit. a tempo.*

*p*

Wo - man, and a sword, . . . . Know I not which by me . . . .

Is the best a - dored! . . . Fic - kle, may - hap, the fair; . . . And

from my side may se - - ver, But faith - less from my side . . . . .

*mf*

Part - eth my good sword ne - ver ! Vain ly thus I rea - son,

*p*

Pow'r - less fails my will, . . . Wo - man, in youth's sea - son,

Reign-eth and rul eth stil! . . . Yes! reigns, and rules me still! . . .

*rall.*

*animato.*

Reigns, and rules me still! . . . Reigns, and rules me still! . . .

*mf* *f* *piu animato.*

*portez la voix.*

Ah! . . . On - ly a mo - ment love was mine, Yet drank I

deep the draught di - vine! On - ly a mo - ment and no more, Yet she's my

fate for e - ver - more! Vain - ly that face I would for - get, Pale as the

light of stars at night! . . . Vain, all in vain, for it haunts me yet!

*rall.*

*suivo.* *f animato.*

*f*



# No. 4. DILIGENCE CHORUS—"From the Coach."—(S.S.T.B.)

SOPRANOS.  
&  
TENORS.

BASSES.

PIANO.

*Allegro non troppo. (whips and grelots.) "There's the diligence!" (Enter Chorus L. & R.)*

*f*

*f*

From the coach they're

*f*

From the coach they're

get - ting down, Now for news from Pa - ris town!

get - ting down, Now for news from Pa - ris town!

*8va.*

*f*

*(Entrance of passengers and coachman.)*

## No. 5.

## VALSE—"For ever Thine!"—(Murielle.)

MURIELLE.

VOICE. *Tempo di valse.*

Wild bri - gands creep - ing, Through

PIANO. *rall. p a tempo.*

thick - et sleep - ing, Lurk'd on our way, To make us their prey! . . . All round was

lone - ly, All still, save on - ly Laugh-ter and song, As we jolt - ed a - long. . . .

*rit.*

*suivcz.*

*a tempo.*

Through brake quick dash - ing, With knives bright flash - ing, Broke from their den, Wild,

*mf a tempo.*

gaunt, wolf - ish men. . . . On us they bound - ed, And the wood re - sound - . . .

*p* *crs.* *f*

*rall.* *a tempo.* *poco rit.* *a tempo.*

- ed, With shock of dead - ly fray! When all seem'd lost, as well it might, For mer - cy all be - gan to sue, And

*a tempo.*  
*p* *suivo.* *ff* *p* *poco rit.* *mf* *a tempo.*

*poco rit.* *a tempo.* *poco rit.* *a tempo.*

women scream'd in wild af - fright, (As wo - men al - most al - ways do,) For my own part, I shut my eyes, And al - so tried to

*p* *poco rit.* *mf* *a tempo.* *p* *poco rit.* *mf* *a tempo.*

*poco rit.* *a tempo.*

shut my ear, When, sudden, to my great sur - prise, A voice said "Do not fear!" Sav'd from my doom! . . .

*p* *poco rit.* *mf* *a tempo.* *f*

*rit.* *a tempo.*

Sav'd, ah! by whom? my heart! by whom? Who was that stran - ger,

*p* *rit.* *a tempo.*

Dar - ing in dan - ger, In whose em - brace a mo - ment I lay? . . . Tho'

*p*

*cres.* *rit* *tempo.*

I may ne - ver See thee, yet e - - ver, My heart's thine from to - day!

*cres.* *f dim.* *p colla voce.*

*rit.* *rit.* *Più animato.*

Oh, un-known love! ah, dream of mine, . . . My heart is thine, for e - - ver thine!

*a tempo.* *f colla voce.* *p* *f*

No. 5 1/2.

EXIT. (S.S.T.B.)

SOPS. & TENORS.

BASSES.

PIANO.

*Allegro non troppo.*

That we furth - er news may

That we furth er news may

*f*

hear, Coach - man! come and have some beer! (*excut.*)

hear, Coach - man! come and have some beer!

*D*

# No. 6. DUET—"All I Have to Give."—(Fraisette & Gaston.)

VOICE. FRAISETTE.

All I have to give's my heart,

PIANO. *Moderato.*

Take it, love, since we must part! Poor gift, I know, . . . Yet let it go, 'Twill on-ly

live wher - e'er thou art! . . . And the thought of what may be,

*dim.* *p*

FRAIS. *rit.*

The thought of what may be, Will cheer me far from thee!

*rit.*

Still shall cheer me far from thee! The thought of what may be, Will cheer me far from thee!

*dim.* *rit.*

FRAIS. Più animato.

Where you and I were wont to stray, . . . . The leaf - y

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo/mood is 'FRAIS. Più animato.'. The lyrics are 'Where you and I were wont to stray, . . . . The leaf - y'. The piano part includes dynamic markings 'dim.' and 'p'.

hedge is white with may, . . . . Ah me ! 'twill with-er on the bough, I will not care to pluck it now ! . . . .

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'hedge is white with may, . . . . Ah me ! 'twill with-er on the bough, I will not care to pluck it now ! . . . .'. The piano part includes dynamic markings 'dim.' and 'p'.

. . . . . The ve - ry bird up - on the spray, Will seem to mock me, seem to mock me, now my

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are '. . . . . The ve - ry bird up - on the spray, Will seem to mock me, seem to mock me, now my'. The piano part includes a dynamic marking 'p'.

love's a - way ! Thoughts of past de - light, are but pain, Will those

GAST. dolce. pp mf

Thoughts of past de - light, are but pain, Will those

p dolce. pp mf

The fourth system of the musical score. It features a vocal line and piano accompaniment. The lyrics are 'love's a - way ! Thoughts of past de - light, are but pain, Will those'. Below the vocal line, there is a section labeled 'GAST.' (Guitar) with dynamics 'dolce.', 'pp', and 'mf'. The piano part includes dynamic markings 'p dolce.', 'pp', and 'mf'.

*dim.* *cres.* *rit.*

hap - py days come a - gain? Will those days come a - gain? . . . .

hap - py days come a - gain? Will those days come a - gain?

*dim.* *cres.* *rit.*

*p Più lento.*

All I have to give's my heart, Take it, love, since we must part!

*Più lento.*

*p*

Poor gift, I know! . . . Yet, let it go, 'Twill on - ly live wher - e'er thou art. . . .

*dim.*

GAST. *Tempo mo.*

And the thought of what may be, Still shall cheer me, far from

*Tempo mo.*

*p*

FRAIS. *rit.*

The thought of what may be, Will cheer me, far from thee!

*rit.*

thee! The thought of what may be, Will cheer me, far from thee!

*dim.* *rit.* *dim.*

# No. 7. AIR—"Fare-thee-well! My Humble Home."—(Fraisette.)

*Lento espressivo.*

VOICE. *FRAIS.* 8

1. Fare - thee - well! my hum - ble home, Where I  
- well! my friends of yore, Tho' we

*Lento espressivo.*

PIANO.

*rit.* *a tempo.*

slept be - neath the eaves, It is no gild - ed dome . . My heart with sor - row leaves; Yet no dream of grief or  
quar - rell'd now and then, 'Twas sweeter all the more . . To make it up a - gain; All you girls have each a

*rit.* *pp a tempo.*

pain, Broke my sleep till dawn of day, Shall I slum - ber so a gain? In my new home, far a -  
lad, But as I'm a la - dy fine, Tho' a faith - ful one I had, I may have to give up

*cres.*

*1st time.* *D.C.* 8 *last time.*

- way, so far a - way?  
mine, to give up

2. Fare - ye - mine!

*rit.*



No. 8.

FINALE, ACT I.—“Here they Come!”

PIANO.

(Bugles off.)

(March in distance.)

*pp* *mf* *stent.* *pp*

SOPRANOS.

Here they come! Here they come!

*f* *pp*

Here they come! Here they come!

*f* *p* (March nearer.)

Hark! the bu - gle, Hark! the drum!

*f* *mf* (Nearer still.)

Here they come, yes, here they come! The brave old guard! ah, wel-come back a -

*affetuoso.*

(Entrance of the old guard; the girls bring them down and give them wine.)

- gain, And for a mo-ment all your toils for - get, . . . And drink with us, and

sing some old - en strain, Not si - lent in the roar of can - non yet, not yet!

TENORS,  
BASSES.

Tho' bronzed be-neath the burn-ing sun, On Af - ric's glow - ing sand, Tho' fro - zen by the ea - ger air of

Tho' bronzed be-neath the burn-ing sun, On Af - ric's glow - ing sand, Tho' fro - zen by the ea - ger air of

*pp*

i cy Al - pine land, Tho' used to war, and war's a - larms, In fough-ten field, . . . Yet still we

i - cy Al - pine land, Tho' used to war, and war's a - larms, In fough-ten field, . . . Yet still we

*p*

yield To love - - ly wo-man's charms! Ah! com-rades, un-der fire we're ve - ry

yield To love - - ly wo-man's charms! Ah! ah! ah! Ah! com-rades, un-der fire we're ve - ry

*(The girls take guns and havresacks.)*

well, Cool - ly we can stand both shot and shell, Ne - ver blench-ing all the while! . . . . .

well, Cool - ly we can stand both shot and shell, Ne - ver blench-ing all the while! . . . . .

But what we can-not stand a-gainst at all, What kills more than cannon ball, Is a pret - ty mai-den's glance, and her smile!

But what we can-not stand a-gainst at all, What kills more than cannon ball, Is a pret - ty mai-den's glance, and her smile!

MARCEL (presenting GASTON).

SERGEANT. — "The Captain! 'Tention, old guard!" (Enter MARCEL & GASTON.) OMNES. — "Vive le Capitaine!"

Here, men, I bring to you A heart both staunch and true, And

*dim.* *pp*

fired by France's mar - tial sto - ry, Hence-forth, with you, old guard, He will be made or marr'd, With

*sf* *cres.*

GAST.

you he'll march to death or glo - ry! One guid - ing star I've yet, When o - ther lights have set, And

*pp*

on the earth my path is lone - ly, That star is far a - bove, The pass - ing dream of love, It

*sf*

TENORS. *rall.*  
is my coun - try's fame, that on - ly! (aside.) Wo - man's work, I vow! Just as we said

BASSES. *rall.*  
(aside.) Wo - man's work, I vow!

*ff* *p* *rall.*

*a tempo.*

now! . . . . . Tho' bronz'd beneath the burn-ing sun, On Af - ric's glow-ing sand, Tho' fro - zen by the

Just as we said now! . . . . . Tho' bronz'd beneath the burn-ing sun, On Af - ric's glow-ing sand, Tho' fro - zen by the

*pp*

*pp a tempo.*

ea - ger air Of i - cy Al - pine land, Tho' used to war and war's a - larms, In foughten field, . . . yet still we

ea - ger air Of i - cy Al - pine land, Tho' used to war and war's a - larms, In foughten field, . . . yet still we

*p*

yield To love . . . ly wo-man's charms! Ah! com-rades, un - der fire we're ve - ry

yield To love . . . ly wo-man's charms! Ah! ah! ah! Ah! com-rades, un - der fire we're ve - ry

*pp*

*f*

*pp*

well, Cool - ly we can stand both shot and shell, Ne - ver blench-ing all the while! . . . . .

well, Cool - ly we can stand both shot and shell, Ne - ver blench-ing all the while! . . . . .

*p* *Λ* But what we can-not stand a-gainst at all, What kills more than cannon ball, Is a pret - ty mai-den's glance, and her smile ! *p dolce.*

*p* *Λ* But what we can-not stand a-gainst at all, What kills more than cannon ball, Is a pret - ty mai-den's glance, and her smile ! *p dolce.*

*p* *f* *p*

One stir-rup cup, ere the

One stir-rup cup, ere the

One stir-rup cup, ere the

*f* SERG.—“One more glass to the new recruit.” OMNES.—“Hurrah !” *f*

wea - ry road tak - ing, Clink each glass, lad and lass !

wea ry road tak - ing, Clink each glass, lad and lass !

wea - ry road tak - ing, Clink each glass, lad and lass !

One lit - tle dream ere the dread - ed a - wak - ing, When we'll tell, . . . Our last fare -

One lit - tle dream ere the dread - ed a - wak - ing, When we'll tell, Our last fare -

One lit - tle dream ere the dread - ed a - wak - ing, When we'll tell, Our last fare -

*Sva.*

*Più vivo.*

well! Fill up a cup! a cup! Ere the wea - ry road you're tak - -

- well! Fill up a cup! a cup! Ere the wea - ry road we're tak . .

- well! Fill up . . . a cup! . . Fill up . . . a cup! Ere the wea - ry road we're tak . .

*ff Più vivo.*

ing! Clink glass, clink glass, clink glass, Dream, ere

ing! Clink glass, each lass, each lass! Dream, ere

ing! Clink glass, . . . each lass! . . Clink glass, . . . each lass! Dream, ere

comes the dread - ed wak - ing, Fill up! Fill

comes the dread ed wak - ing, Fill up! Fill

comes the dread - ed wak - ing, Fill up! Fill

The piano accompaniment consists of two staves. The right hand features a complex texture with many triplets and chords, while the left hand provides a steady bass line. Dynamics include *ff* (fortissimo).

up!

up!

up!

The piano accompaniment continues with a similar texture of triplets and chords in the right hand and a steady bass line in the left hand.

The piano accompaniment concludes with a final cadence, featuring a descending melodic line in the right hand and a steady bass line in the left hand.

END OF ACT I.



## ACT II.

## ENTR'ACTE.

## No. 9.

*Moderato.*

PIANO.

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It is divided into seven systems, each with a treble and bass staff. The tempo is marked *Moderato*. The piece begins with a series of arpeggiated chords in the right hand and a steady bass line in the left hand. As the piece progresses, the texture becomes more complex with more frequent block chords and melodic fragments. A dynamic marking of *p* (piano) appears in the fourth system, and *ff* (fortissimo) appears in the seventh system. The piece concludes with a final chord and a *Sua...* marking above the staff.

# No. 10. RECRUITING SONG—"Now Ladies!"—(Patatout & S.S.T.B.)

VOICE. *Allegro marziale.* *Tempo di marcia.* PATATOUT.

PIANO. *Allegro marziale.* *Tempo di marcia.* *ff* *p*

Now la - dies, whom there's no re -

sist - ing, Just list to me, whilst you I'm 'list - ing, If so ye all would guards - men

be ; And if you can, be all at - ten - tion, Whilst I your drill and du - ties

men - tion, So now, eyes front, and gaze on me! I am not ve - ry much to look at, But this slight

*affettuoso.* *p dolce.*

(SPOKEN.—“Tention, men—ya-hoop !”)

yet he - ro - ic frame, The boldest of our foe - men shook at, And, la - dies, you may do the same !

March, marchaway ! March, marchaway ! Shouldertoshoulder, ah ! it is gay, To be of the old guard !

Hark the lad, hark the lad, what a card, what a

Hark the lad, hark the lad, what a card, what a

SOPRANOS with PATATOUT.

March, march a - way ! March march a - way, Shoul - der to shoul - der, ah ! it is gay,

card. . . . . March a - way, March a - way, Shoul - der to shoul - der, ah ! it is gay,

card. . . . . March a - way, March a - way, Shoul - der to shoul - der, ah ! it is gay,

Would we were marching thus al-way, thus al-way, thus al-way! Shoul-der to shoul-der all the day, . . .

Would we were marching thus al-way, thus al-way, thus al-way! Shoul-der to shoul-der all the day, . . .

Would we were marching thus al-way, thus al-way, thus al-way! Shoul-der to shoul-der all the day, . . .

Shoul-der to shoul-der all the day!

Shoul-der to shoul-der all the day!

Shoul-der to shoul-der all the day!

PAT. (LADIES.—“Ah!” going.)

Now then, dress up! Stop, don't be go - - ing, I don't mean dress of sa - tin flow - - ing; But dress up,

stiff and prim and starch! Your fi-gure dis-cip-line strict man-gles, You're all too round; you should be

an-gles, And yet with you through life I'd march! Where is the foe-man of male

*affettuoso.*

*tr*

*p dolce.*

gen-der, Who conscious of those daz-zling charms, Would not him-self at once sur

(SPOKEN.—“'Tention— eyes front—Hoop-la!”)

-ren-der, Not to your swords, but to your arms? March, march a-way, March, march a-way, Shoul-der to shoulder,

*f* *pp*

ah! it is gay, To be of the old guard!

Hark the lad, hark the lad, what a card, what a card.

Hark the lad, hark the lad, what a card, what a card.

*cres.* *f*

*cres.* *f*

*cres.* *f*

SOPRANOS with PATATOUT.

*p* March, march a-way! march, march a-way! Shoul-der to shoul-der, ah! it is gay! Would we were marching thus al-way, thus al-way,

*p* March, march a-way! march, march a-way! Shoul-der to shoul-der, ah! it is gay! Would we were marching thus al-way, thus al-way,

*p* March, march a-way! march, march a-way! Shoul-der to shoul-der, ah! it is gay! Would we were marching thus al-way, thus al-way,

*p*

*f* thus al-way, Shoulder to shoulder all the day, . . . Shoulder to shou-der all the day!

*f* thus al-way, Shoulder to shoulder all the day, . . . Shoulder to shoulder all the day!

*f* thus al-way, Shoulder to shoulder all the day, . . . Shoulder to shoulder all the day!

*f* *ff*

No. 10 $\frac{1}{2}$ .

## REPRISE OF CHORUS. EXIT.—(S.S.T.B.)

SOPRANOS.

TENORS.

BASSES.

PIANO.

*p*

March, march a-way! march, march a-way! Shoul-der to shoul-der, ah it is gay!

*f* *p*

Would we were marching thus al-way, thus al-way, thus al-way, Shoul-der to shoul-der all the day, . .

Would we were marching thus al-way, thus al-way, thus al-way, Shoul-der to shoul-der all the day, . .

Would we were marching thus al-way, thus al-way, thus al-way, Shoul-der to shoul-der all the day, . .

Shoul-der to shoul-der all the day!

Shoul-der to shoul-der all the day!

Shoul-der to shoul-der all the day!

*ff*

## No. 11.

## ROMANCE—"A Life and a Love."—(Marcel.)

*Moderato marziale.*

PIANO.

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Moderato marziale' and the dynamic is 'mf'.

MARCEL.

i. A sol-dier I, yet ne-ver knew heart-ach-ing, Tho' on hard earth I've laid my wea-ry head, Not ve-ry

*p* *p*

The vocal line begins with the lyrics 'i. A sol-dier I, yet ne-ver knew heart-ach-ing, Tho' on hard earth I've laid my wea-ry head, Not ve-ry'. The piano accompaniment is in the left hand, featuring chords and a steady rhythm. Dynamics are marked 'p'.

sure, *ma foi!* of e-ver wak-ing, For oft our grave was what we thought our bed! March! went the bu-gles

*dim.* *dim.* *f p*

The vocal line continues with 'sure, *ma foi!* of e-ver wak-ing, For oft our grave was what we thought our bed! March! went the bu-gles'. The piano accompaniment continues with chords and a steady rhythm. Dynamics include 'dim.', 'f', and 'p'.

ring-ing, And to war from our dreams we rose,... Charge! and'mong bul-lets sing-ing, Eag-er

*f p*

The vocal line concludes with 'ring-ing, And to war from our dreams we rose,... Charge! and'mong bul-lets sing-ing, Eag-er'. The piano accompaniment continues with chords and a steady rhythm. Dynamics include 'f' and 'p'.



*Affettuoso.*

swoop'd on our foes, Eager swoop'd we on our foes! Why went we to death so e - late? . . . .

. . . . France! to thee our lives . . . were con - - se - crate! Still in dan - - ger and

*più mosso.*

death, . . With our lat - - est breath, 'Tis for thee, . . for thee . . we fall, On thee we

*cres.* *rit.* *rit.*

*cres.* *colla parte.*

call! . . . . . 2. I've slept se - rene - ly 'mid the rush and clat - ter, Of charging

*pp* *ff* *p*

horse, 'mid cannons' sul - len roar, But now, I can't im - a - gine what's the mat - ter, Although at peace, night brings repose no

*dim.* *dim.*

more! Wake! says a low voice e - ver, Yet it thrills me like bu - gle blown,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a fermata and a dynamic marking of *mf*. The lyrics are "more! Wake! says a low voice e - ver, Yet it thrills me like bu - gle blown,". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment, with dynamic markings of *f* and *p*.

Come! but, a - las! I ne - ver See the dream that is flown, I can ne'er see her that's gone! . . . Ah!

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "Come! but, a - las! I ne - ver See the dream that is flown, I can ne'er see her that's gone! . . . Ah!". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment, with dynamic markings of *f*, *p*, *f*, and *rit.*.

*Affettuoso.*  
dream of my soul, thee I wait, . . . For to thee my love . . . is

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "dream of my soul, thee I wait, . . . For to thee my love . . . is". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment, both marked *Affettuoso.*

*più mosso.* con - se - crate, And in dan - ger and death, . . . With my lat - - est breath, 'Tis for

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "con - se - crate, And in dan - ger and death, . . . With my lat - - est breath, 'Tis for". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment, with dynamic markings of *più mosso.* and *cres.*.

*rit.* thee, . . . for thee . . . I sigh, For thee I'd die! . . .

The fifth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "thee, . . . for thee . . . I sigh, For thee I'd die! . . .". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment, with dynamic markings of *colla parte.*, *pp*, and *f*.

# No. 12. SONG—"A Lowly Servant Lass am I."—(Murielle.)

MURIELLE.

VOICE. *Allegretto.*

PIANO. *Allegretto.* *mf* *f* *p*

1. A low-ly ser- vant

lass am I, All in the house sup-posed to do, To dust, sew, milk, wash, boil and fry, As well as put things in a

stew! But, *en - tre nous*, my cooking's a mistake, The but - tons that I sew on always break, And if you're in a

*Risoluto.*

hurry, 't would be well, If some one else attend the bell! Pray do not fume or fret At poor Suzette, Though little she may seem to know, She's

ve - ry good as servants go! If frankness can for faults a - tone, Then mine has earn'd it you must own, you must

own!

2. But 'tis the work - ing class - es' day, And

so I keep up with the times, Up - on the harp - si - chord I play, And no - vels read and po - ets' rhymes! And

tho' I mayn't know how to make a dress, Oh don't I know just how to put one on! And when my la - dy's fit me, I confess, I

*Risoluto.*

wear them out when she is gone! Pray do not fume or fret, At poor Suzette, Though little she may seem to know, She's very good as servants go! If

frankness can for faults atone, Then mine has earn'd it you must own, . . . . you must own!

No. 13. CI-DEVANT CHORUS.—“To the Rabble Rout!”—(T.T.B.B.)

*Allegretto non troppo.* *p*

TENORS. To the rab-ble rout who rule our land,

BASSES.

PIANO. *Allegretto non troppo.* *p marcato.*

Vow we ha-tred cor-dial and heart - y, Not for-getting him who heads the band, Cor-si-can *canaille*—Buo-nà-part - e!

*(snuffing.)* Ah! . . . . *(snuffing.)* Ah! . . . . So when mu-sic thrills that court - ly throng,

*pp*

And the fel-low tries to have a Court, Fash-ion'd out of camp and out of fort!

*pp*

'Tis the *Ça ira* gives them plea - sure, And when dance suc - ceeds to song, The Carmagnole will give the mea - - sure !  
Then dance the Car - ma - gnole's gay mea - - sure !

And when dance suc - ceeds to song, The Car - ma - gnole's gay mea - - sure !

No ! by Saint Lou - is,  
Yet with all that, 'tis be - yond their pow'rs, Ere to mix their gut - ter - blood with ours ! No ! . . . . .

Yet with all that, 'tis be - yond their pow'rs, Ere to mix their gut - ter - blood with ours ! Though we

*p* *p*

we may per - ish, But name and hon - our still we'll cher - ish, *rall.*

we may per - ish, But . . . . . still we'll cher - ish, Mar - tyrs, but not *Sans - cu - lottes !* No !

per - ish, Hon - our cher - ish, Mar - tyrs, not *Sans - cu - lottes !* No !

*rall.* *ff*

No. 13½.

MELODRAME.

*Tempo di marcia.*

PIANO.

*mf* *pp*

*p* *pp*

No. 14. CONCERTED NUMBER. (a) CHORUS—"Ah! She's Very Pretty."

(b) SCENE & AIR—"I Feel—I don't know how!"—(Fraisette, Marquis, & S.S.T.B.)

*Andante mesurato.* *un poco animato.*

PIANO.

*a tempo.* *fp* *fp*

^TENORS.  
Ah! she's ve ry pret - ty! Ah! she's ve - ry pret - ty!

^BASSES.  
Ah! she's ve - ry pret - ty! Ah! she's ve - ry pret - ty!

Tho' the girl seems ill at ease, be - diz - en'd thus! Ah! it is a pi - ty,

Tho' the girl seems ill at ease, be - diz - en'd thus! Ah! it is a pi - ty,

*f* *fp*

SOPRANOS.

Fair, yes

Ah! it is a pi - ty, That the fair ple - bei - an is not one of us!

Ah! it is a pi - ty, That the fair ple - bei - ian is not one of us!

*fp* *dolce.*

fair the vil - lage mai - den, (Tho' a lit - tle lack - ing



style!) With her lus - trous eye, and lip rose - la - den, She her

up - start bride-groom will be - guile! Ve - ry pret - ty,

<sup>^</sup>TENORS.  
Ah! she's ve - ry pret - ty! Ah! she's ve - ry

<sup>^</sup>BASSES.  
Ah! she's ve - ry pret - ty! Ah! she's ve - ry

ve - ry pret - ty, Tho' the girl seems ill at ease, be - diz - en'd thus!

pret - ty! Tho' the girl seems ill at ease, be - diz - en'd thus! Ah! it is a

pret - ty! Tho' the girl seems ill at ease, be - diz - en'd thus! Ah! it is a

'Tis a pi - ty, 'Tis a pi - ty, That the fair ple - bei - an is not one of us!  
 pi - ty, Ah! it is a pi - ty, That the fair ple - bei - an is not one of us  
 pi - ty, Ah! it is a pi - ty, That the fair ple - bei - an is not one of us!

*Moderato.* MARQUIS (*feigning emotion.*)  
 You will ex - cuse a pa - rent's tears, His hopes . . . . . and

*Moderato.*  
 Ped. \* *pp leggiero.*

(*Presenting FRAISETTE.*) (*She curtsies awkwardly.*)  
 fears! My daugh - ter, My daugh - ter!  
 TENORS. *pp*  
 (*bowing.*) All our  
 BASSES. *pp*  
 All our  
*pp*

MARQUIS (*aside to her*).

hom - age, dear Mad' - moi - selle ! Do not bob a - bout like that ! Say something

The musical score for the Marquis consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'hom - age, dear Mad' - moi - selle !' and continues with 'Do not bob a - bout like that ! Say something'. The piano accompaniment provides a steady harmonic and rhythmic foundation.

FRAISETTE (*frightened*).

ci - vil, Just mind' what you're at ! Ah ! Ah ! I feel, I

The musical score for Fraisettes features a vocal line and piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The vocal line starts with 'ci - vil, Just mind' what you're at !' followed by 'Ah ! Ah ! I feel, I'. The piano accompaniment includes a 'p' (piano) dynamic marking and a 'vcllo' (violoncello) marking, indicating a change in the lower register of the piano part.

*pesante.*

don't quite know how, See - ing all you grand folk as - sem - ble. Ah ! Ah ! You'll

*colla voce.*

This section of the musical score for Fraisettes continues the vocal line and piano accompaniment. The key signature is two flats, and the time signature is 4/4. The vocal line includes the lyrics 'don't quite know how, See - ing all you grand folk as - sem - ble. Ah ! Ah ! You'll'. The piano accompaniment is marked with 'pesante.' (heavy) and 'colla voce.' (with the voice), indicating a change in tempo and performance style.

*senza rit.* . . . . . *poco rall.* . . . . .

be : kind to me, won't you now ? For I'm all of a trem - ble, yes, of a trem - .

*colla voce.*

The final section of the musical score for Fraisettes shows the vocal line and piano accompaniment. The key signature is two flats, and the time signature is 4/4. The vocal line contains the lyrics 'be : kind to me, won't you now ? For I'm all of a trem - ble, yes, of a trem - .'. The piano accompaniment is marked with 'senza rit.' (without tempo change), 'poco rall.' (slightly slower), and 'colla voce.' (with the voice).

*Tempo rmo.*

ble!

TENORS.  $\wedge$

Ah! she's ve - ry pret - ty! Ah! she's ve - ry pret - ty! Tho' the girl seems

BASSES.  $\wedge$

Ah! she's ve - ry pret - ty! Ah! she's ve - ry pret - ty! Tho' the girl seems

*Tempo rmo.*  $\wedge$

*fp*  $\wedge$  *fp*

ill at ease, be - diz - en'd thus! Ah! it is a pi - ty, Ah! it is a

ill at ease, be - diz - en'd thus! Ah! it is a pi - ty, Ah! it is a

*fp*  $\wedge$  *fp*

SOPRANOS.

That the fair ple - bei - an is not one of us!

pi ty, That the fair ple - bei - an is not one of us!

pi ty, That the fair ple - bei - an is not one of us!

No. 14 $\frac{1}{2}$ .

## MELODRAME. EXIT.—(S.S.T.B.)

TENORS.

BASSES.

PIANO.

Ah! she's ve - ry pret - ty! Ah! she's ve - ry pret - ty!

Ah! she's ve - ry pret - ty! Ah! she's ve - ry pret - ty!

*fp* *fp*

Tho' the girl seems ill at ease, be - diz - en'd thus! Ah! it is a pi - ty,

Tho' the girl seems ill at ease, be - diz - en'd thus! Ah! it is a pi - ty,

*fp*

SOPRANOS.

That the fair ple - bei - an is not one of us!

Ah! it is a pi - ty, That the fair ple - bei - an is not one of us!

Ah! it is a pi - ty, That the fair ple - bei - an is not one of us!

*fp* *f*

# No. 15. DUET—"Young, and Divinely Fair!"—(Fraisette and Marcel.)

MARCEL. *Andante non troppo.* MARCEL (*aside*).  
 PIANO. *Andante non troppo.*  
 Young, and di-vine-ly fair, To her trembling

now, Feign-èd love and vow, Shall I false-ly swear? No! I'd ra-ther break Mysword for hersweet sake! . . . . .

FRAISETTE (*aside*).  
 For this young girl's sake! Ah! when he'll plead his suit, When his vows he'll pay, Shall I an-swer

nay, Or in tears be mute? Know I nought but this, That I shall ne'er be his, . . . . .

*p* MAR. (to her).

I shall ne'er be his! Oh! gen-tle la - dy, 'neath the sun, There's nought I well can un - der - stand Can e - qual

*p* *suivez le chant.* *cres.* *f*

FRAIS.

love when love is one, And heart meets heart as hand meets hand; And nought there is be - neath that heav'n, So sad as

*p* *cres.*

troth where love is not, When hand with - out the heart is giv'n, And with the old love ne'er for - got.

*rall.*

MARCEL (aside). *Imo. tempo.* (to her.)

Strange lan - guage! can it be, She is of my mind, And like me in - clin'd, To re - main heart - free? No - ble girl! I

*Imo. tempo.* *p*

pray, That you will say me nay! . . . That you'll say me nay! Oh won - der and sur -

*cres.* *f* *rit.* *p*

FRAIS.

(to him.)

prise, Can such for-tune be, That he thinks like me! There my sole hope lies! Sir, you may di-vine, An-o-ther love is

mine! . . . . An-o-ther love is mine!

MARCEL. *più mosso.*  
O joy, an-o-ther love is thine, Just as an-

FRAÏSETTE.  
- o - ther love is mine! O rap-ture, say those words once more, I'm not the per-son you a-dore? De-light of

all de-lights a-bove, To think that me you do not love, I am so pleased, I tell you what, I'll love you

that you love me not! Ah! joy, we're of one mind! We've some-one else to

You're cru-el, yet you're kind, And rap-ture all a-bove,

*Appassionata* *cre* *scen* *do.*



love, How sweet - ly fall, "The words" I love you not at all, Ah! joy, we're of one  
love, How sweet - ly fall, "The words" I love you not at all,

*rit.* *accel.* *rit.* *accel.*

*sf* *p* *rit.* *accel. e cres.*

mind, We've someone else to love, Ah! Ah! say a - gain, There's  
You're cru-el, yet you're kind, Oh, rapture all a - bove, Ah! say a - gain, There's

*f* *f*

*Più animato.* *Largo.*  
naught be - tween us twain, be - tween us twain.  
naught be - tween us twain, be - tween us twain.

*Più animato.* *ff tutta forza.* *f Largo.*

No. 16. VALSE CHANTÉE.—“'Neath the Lamp-light.”—(Fraisette, Murielle,  
Gaston, Marcel, & S.S.T.B.)

VOICE.

PIANO.

*Tempo di valse.*

*ff*

*p*

*rit.*

FRAIS.

'Neath the lamp - light warm - ly glow - ing,

*a tempo.*

*f risoluto.*

*p*

All too soon the night is go - ing, Sing its dirge in ca - dence flow - ing,

Mu - sic be its lat - est sigh! O - d'rous falls the breath of flow - ers,

With the foun - tain's sil - v'ry show - ers, Care! be - gone, and all that low - ers

SOPRANOS. *p stacc.*  
Un - der the star - ry sky! . . . . 'Neath the lamp - light warm - ly glow - ing,

TENORS. *p stacc.*  
'Neath the lamp - light warm - ly glow - ing,

BASSES. *p stacc.*  
'Neath the lamp - light warm - ly glow - ing,

*p*

*stacc.*  
All too soon the night is go - ing, Sing its dirge in ca - dence flow - ing,

*stacc.*  
All too soon the night is go - ing, Sing its dirge in ca - dence flow - ing,

*stacc.*  
All too soon the night is go - ing, Sing its dirge in ca - dence flow - ing,

Mu - sic be its lat - est sigh ! O - d'rous falls the breath of

Mu - sic be its lat - est sigh ! O - d'rous falls the breath of

Mu - sic be its lat - est sigh ! O - d'rous falls the breath of

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Mu - sic be its lat - est sigh ! O - d'rous falls the breath of".

flow - ers, With the foun - tain's sil - v'ry show - ers, Care ! be - gone, and

flow - ers, With the foun - tain's sil - v'ry show - ers, Care ! be - gone, and

flow - ers, With the foun - tain's sil - v'ry show - ers, Care ! be - gone, and

The second system of the musical score continues with the same vocal and piano parts. The lyrics are: "flow - ers, With the foun - tain's sil - v'ry show - ers, Care ! be - gone, and".

all that low - ers Un - der the star - ry sky !

all that low - ers Un - der the star - ry sky !

all that low - ers Un - der the star - ry sky !

The third system of the musical score concludes the piece. The lyrics are: "all that low - ers Un - der the star - ry sky !". The piano accompaniment ends with a *rall.* and *dim.* marking.

## FRAISETTE (to MAR.),

All my hope is in thee now, Thou wilt not de - ceive me?

*a tempo.*

This musical system features a vocal line for Fraisetto and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "All my hope is in thee now, Thou wilt not de - ceive me?". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The tempo marking "a tempo." is placed below the piano part.

## MARCEL.

La - dy, I will keep my vow, Come what will, be - lieve me!

This musical system features a vocal line for Marcel and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are "La - dy, I will keep my vow, Come what will, be - lieve me!". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef.

## MURIELLE (to GASTON).

Oh! 'tis sure that la - dy ne'er Will be my loved one's bride? . . .

*8va.*

*no Ped.*

This musical system features a vocal line for Murielle and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are "Oh! 'tis sure that la - dy ne'er Will be my loved one's bride? . . .". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The tempo marking "no Ped." is placed below the piano part. A wavy line above the piano part indicates an 8va. (8th octave) effect.

## GASTON.

Fear it not, oh mai - den fair, . . . She is mine what-e'er be - tide! . . .

*rit.* *a piacere.*

*8va.*

*rit.* *colla parte.*

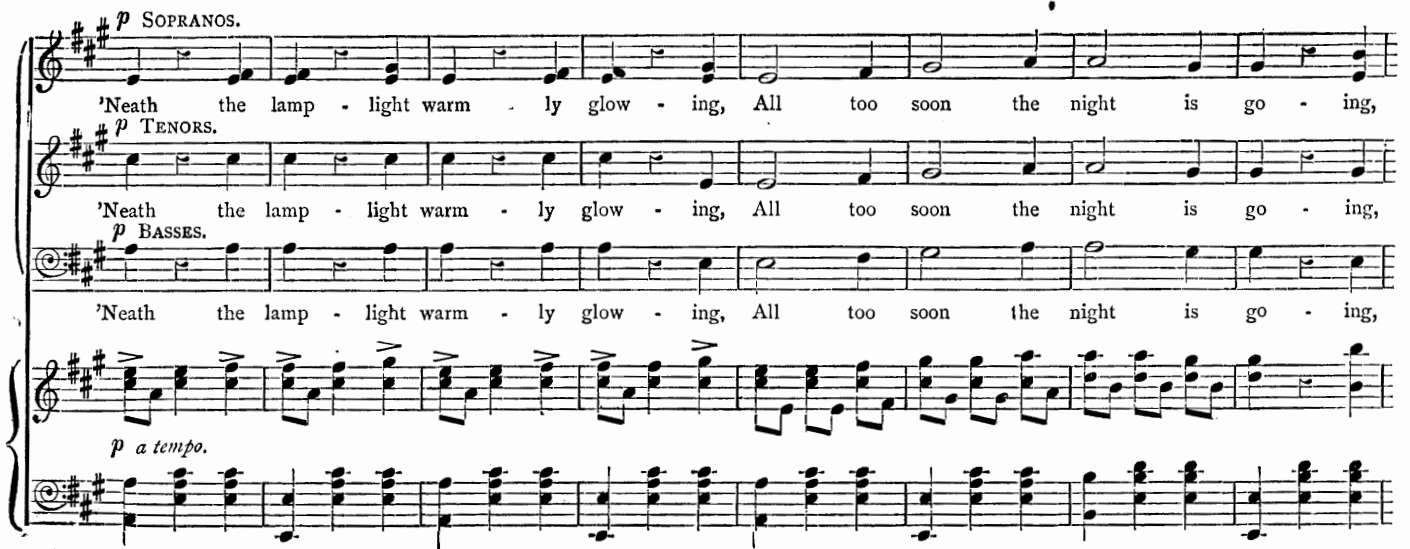
This musical system features a vocal line for Gaston and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are "Fear it not, oh mai - den fair, . . . She is mine what-e'er be - tide! . . .". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The tempo markings "rit." and "a piacere." are placed above the vocal line. A wavy line above the piano part indicates an 8va. (8th octave) effect. The tempo markings "rit." and "colla parte." are placed below the piano part.

*p* SOPRANOS.  
 'Neath the lamp - light warm - ly glow - ing, All too soon the night is go - ing,

*p* TENORS.  
 'Neath the lamp - light warm - ly glow - ing, All too soon the night is go - ing,

*p* BASSES.  
 'Neath the lamp - light warm - ly glow - ing, All too soon the night is go - ing,

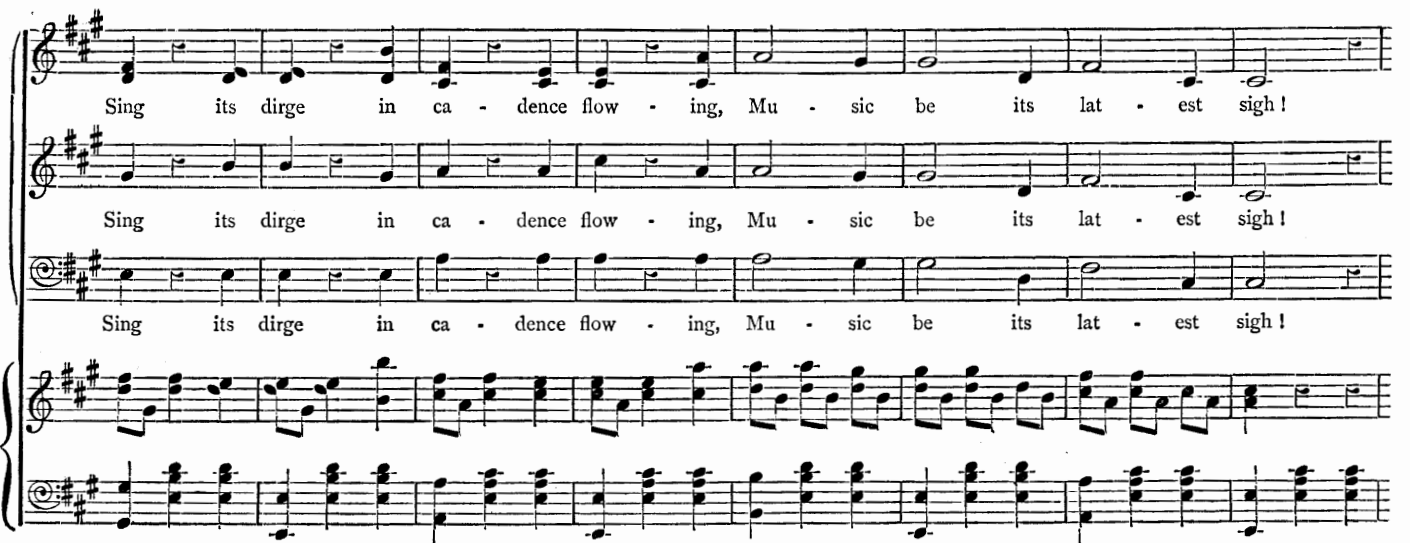
*p a tempo.*



Sing its dirge in ca - dence flow - ing, Mu - sic be its lat - est sigh!

Sing its dirge in ca - dence flow - ing, Mu - sic be its lat - est sigh!

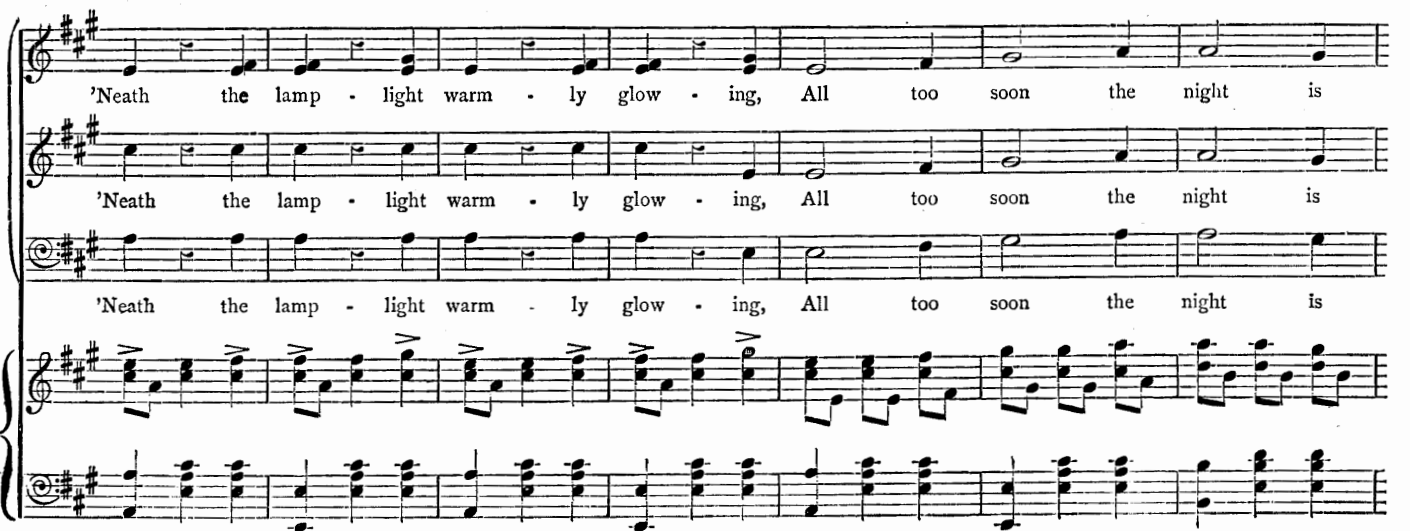
Sing its dirge in ca - dence flow - ing, Mu - sic be its lat - est sigh!



'Neath the lamp - light warm - ly glow - ing, All too soon the night is

'Neath the lamp - light warm - ly glow - ing, All too soon the night is

'Neath the lamp - light warm - ly glow - ing, All too soon the night is



go - ing, Sing its dirge in ca - dence flow - ing, Mu - sic be its lat - est

go - ing, Sing its dirge in ca - dence flow - ing, Mu - sic be its lat - est

go - ing, Sing its dirge in ca - dence flow - ing, Mu - sic be its lat - est

sigh! While we gai - ly dance on! Till the

sigh! While we gai - ly dance on! Till the

sigh! While we gai - ly dance on! Till the

mor - row will dawn!

mor - row will dawn! . . .

mor - row will dawn! . . .

*Sva.* *loco.*

*fff*

## No. 17.

## MELODRAME.

PIANO.

*Andante assai.*

*marcato la melodia.*

*pp*

*cres. poco.*

*pp*

*p*

*ppp*

No. 17 $\frac{1}{2}$ .

## MELODRAME.

PIANO.

*(cannon.) p*

*(cannon.) f*

*(cannon.) ff*

*Sva.*

*Sva.*

*Sva.*



No. 18. FINALE ACT II.—(a) "Hail! the welcome Danger."—(Tutti & Coro, S.S.T.B.)  
 (b) Song—"For our Country, Right or Wrong!"—(Fraisette & Chorus.)

*Andante quasi allegretto.*

MARCEL.  
 Hail! the wel - come dan - ger that re - calls me!

PIANO.  
*f* *f* *f*

MURIELLE.  
 (For a time, at least, the tempest's o'er) . . .

MARQUIS.  
 (What a curs-ed ac - ci - dent be - falls me!)

GASTON.  
 (Kind - ly for - tune, thee I'll doubt no

FRAISSETTE.  
 I hear the guns with heart e - late. . .

PATATOUT.  
 When trumpets sound, the bride must wait! . . .

GASTON.  
 When trumpets sound, the bride must

MARQUIS.  
 When trumpets sound, the bride must

MARCEL.  
 I hear the guns with heart e - late.

more.) . . .

*f* *p*

FRAISETTE. *rit.* *a tempo.*  
*mf*

F When trumpets sound, the bride must wait! . . . . . Ah! hap - py day! . . . . .

MURIELLE.

M When trumpets sound, the bride must wait! . . . . . Ah! hap - py day! . . . . .

P wait! . . . . . Why hap - py day?

G wait! . . . . . Ah! hap - py day!

M wait! . . . . . 'Tis so al - way,

M Ah! hap - py day, Thrice happy day!

*rit.* *p rit. molto.* *f* *mf a tempo.*

F Glad - some and gay! . . . . . Bu - gles call my bride - groom a - way! . . .

M Glad - some and gay! . . . . . Bu - gles call her bride - groom a - way! . . .

P And why so gay? Bu - gles call her bride - groom a - way! . . .

G Glad - some and gay! Bu - gles call her bride - groom a - way!

M When I'd be gay! Some - thing spoils what I plan al - way!

M Glad - some and gay, To me so gay! Bu - gles call me from her a - way!

*p* *p* *p* *p* *p* *p*

*mf*

F War, be our friend, . . . . Aid to us send, . . . . So that all be well

M War, be our friend, . . . . Aid to us send, . . . . So that all be well

P How be her friend? How aid her send? Still let's hope all's well

G War, be our friend, Aid to us send, So that all be well

M War's not my friend, Still I de - pend That my plot be well

M War! be my friend, yes, be my friend, Aid to me send, Ay! to me send! So that all be well

*mf*

F in the end! We may not breathe the bri - dal vow, A - lone is heard the cannon now, We may not

M in the end! They may not breathe the bri - dal vow, A - lone is heard the cannon now, They may not

P in the end! They may not breathe the bri - dal vow, A - lone is heard the cannon now, They may not

G in the end! They may not breathe the bri - dal vow, A - lone is heard the cannon now, They may not

M in the end! They may not breathe the bri - dal vow, A - lone is heard the cannon now, They may not

M in the end! We may not breathe the bri - dal vow, A - lone is heard the cannon now, the can - non

*p* *f* *p* *f* *p*

*rit. poco a poco.* *rit. molto.* *a tempo.*

F  
breathe the bri - dal vow, A - lone is heard, a - lone is heard the can-non now!

M  
breathe the bri - dal vow, A - lone is heard, a - lone is heard the can-non now!

P  
breathe the bri - dal vow, A - lone is heard, a - lone is heard the can-non now!

G  
breathe the bri - dal vow, A - lone is heard, a - lone is heard the can-non now!

M  
breathe the bri - dal vow, A - lone is heard, a - lone is heard the can-non now!

M  
now, Ah! . . . . . Hail! the welcome dan-ger that re - calls me.

*rit. poco a poco.* *dim.* *rit. molto.* *a tempo.* *pp*

## MURIELLE.

(For a time, at least, the tempest's o'er!) . .

## MARQUIS.

(What a cur-sed ac-ci-dent be-falls me!)

## GASTON.

(Kind-ly for-tune, thee I'll doubt no

FRAISETTE.

I hear the guns with heart e - late!

PATATOUT.

When trum-pets sound, the bride must wait! . . .

more.)

MARCEL.

I hear the guns with heart e -

Per . . . . . den . . . . .

*rit. poco a poco.*

When trum-pets sound, the bride must wait! . . .

When trum-pets sound, the bride must wait! . . .

*rit. poco a poco.*

When trum-pets sound, the bride must wait! . . .

When trum-pets sound, the bride must wait! . . .

MARQUIS.

When trum-pets sound, the bride must wait! . . .

late! . . . . .

*rit. poco a poco.*

*p - doso.*

*p rit.*

*Più mosso.*

MARCEL (*aside to MURIELLE*).

MURIELLE.

And thy love, it is all my own? Ah! fear not! It is

GASTON (*aside to FRAIS.*).

thine, and thine a - lone! . . . Be brave till we meet a - gain! . . .

FRAISETTE (*aside*).

(*aloud.*)

*rit.*

Ah! trust me still . . . Their marching song . . . to sing I'm fain, . . . If so you

MARQUIS (*aside*).

*ad lib.*

MARQUIS (*spoken*).—

"Confound the Song!"

will? I'm sore per-plex'd What will the wench do next?

(Clapping hands.)

Yes, the Song! Now the Song!

Yes, the Song! Now the Song!

Yes, the Song! Now the Song!

*Moderato marcato.*

*colla parte.* *f* *dim.*

## (b) "For our Country, Right or Wrong!"

FRAISETTE.

I. For our coun - try, right or wrong! Be the bur - den of our song; Ne - ver mind the

fac-tion of the hour, Wheth - er friend or foe may be in pow'r, When the war - clouds round a - bout us low'r, To

one par - ty let us all be - long! Shoulder, then, to shoul-der, march a - long; Bat-tle for your coun - try, right or

wrong, Ne-ver let a doubt dis - turb your might, Sim-ple be your creed, you're in the right! Shoulder, then, to shoul-der march a -

SOPRANOS.  
TENORS.  
BASSES.

Shoul - der to  
Shoul - der to

- long, Bat-tle for your coun - try right or wrong! Not a doubt dis-turb your might, Be-lieve you're in the right!

shoul - der let's march right a - long, Not a doubt of our might; For we're in the right!

shoul - der let's march right a - long, Not a doubt of our might; For we're in the right!

MARCEL.

2. If our land is grow - ing grey, If it's true she's had her day, All the more let's

love our mo-ther earth, All the more, in sor-row as in mirth, Ral - ly round the land that gave us birth, She's

FRAISETTE.

not so bad as peo-ple seem to say! Shoulder then to shoul-der, march a - long, Bat-tle for your coun - try, right or



SOPRANOS.  
TENORS.  
BASSES.

wrong. Ne-ver let a doubt dis-turb your might, Sim-ple be your creed, you're in the right! Shoul-der, then, to shoul-der march a -

Shoul - der to  
Shoul - der to

*ff*

- long, Bat-tle for your coun-try, right or wrong! Not a doubt dis-turb your might, Be-lieve you're in the

shoul - der let's march right a - way, Not a doubt of our might, we are in the

shoul - der let's march right a - way, Not a doubt of our might, we are in the

*più mosso.*

right! The sounds of bat - tle near - er come, No more de - lay, The blare of trump and roll of

right! The sounds of bat - tle near - er come, No more de - lay, The blare of trump and roll of

right! The sounds of bat - tle near - er come, No more de - lay, The blare of trump and roll of

(The shabos and bayonets of the Old Guard are seen passing below terrace at back.)

*più mosso.*

*f*

drum An - nounce the fray! No more de - lay! On to the

drum An - nounce the fray! No more de - lay! On to the

drum An - nounce the fray! No more de - lay! On to the

(Cannon.)

The first system of the score consists of five staves. The top three staves are vocal lines, each with the lyrics "drum An - nounce the fray! No more de - lay! On to the". The bottom two staves are piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays chords. A double bar line with a repeat sign is placed above the piano part, with the word "(Cannon.)" written below it.

fray! On, on, now to the fray!

fray! On, on, now to the fray!

fray! On, on, now to the fray! *Maestoso.*

(Cannon.) *f* *ff*

The second system continues the vocal and piano parts. The vocal lines have the lyrics "fray! On, on, now to the fray!". The piano accompaniment features a more complex rhythmic pattern. A double bar line with a repeat sign is placed above the piano part, with the word "(Cannon.)" written below it. The dynamic markings *f* and *ff* are present, along with the instruction *Maestoso.*

*Più animato.*

The third system shows a more active piano accompaniment. The right hand plays a rapid sequence of eighth notes, while the left hand plays chords. The instruction *Più animato.* is written above the right hand.

*ff*

The fourth system concludes the page with a powerful piano accompaniment. The right hand plays a rapid sequence of eighth notes, while the left hand plays chords. The dynamic marking *ff* is present.

## ACT III.

## No. 19.

## ENTR'ACTE.

*Allegro con brio.*

PIANO.

*ad lib.*  
Clar. cadenza.

*Tempo di Valse.*

*pp*

*f*

*poco rit.*

*a tempo.*

*Sva.*

*con Ped.*

8va.  
rit.

a tempo.

*più mosso.*

*ff*  
8va.

## No. 20.

## CHORUS—"Hang the Kettle up!"—(S.S.T.B.)

*Allegro moderato.*

PIANO.

TENORS.

BASSES.

Here the vil - lage lass - es swarm, With  
 Hang the ket - tle up to warm, And stir the brush - wood fire! . . . Here the vil - lage lass - es swarm, With

*(Entrance of peasant girls with provisions.)*

SOPRANOS (*aside*).

all that we re - quire! Soldiers have such an air! 'Tis more fun than a fair, Or a mar ket, this bi - vou - ac gay!

all that we re - quire, my men, so Hang the ket - tle up to warm, And stir the brush - wood fire! . . .

Trip - ping here beats by far, Jolting home in a car, a car! . . . And they don't want things cheap, For they're struck of a

Here the vil - lage lass - es swarm, With all that we re - quire! re - quire!

Here the vil - lage lass - es swarm, With all that we re - quire! re - quire! Hang the ket - tle up to warm, And

*(to men.)*

heap, By our in - no - cent way, so they say ! All who have chink - a - chink, Here there is meat and drink, Buy, brave sol - diers, buy !

Now then, show us what you've got, Per - haps we'll buy the lot !

stir the brush - wood fire ! . . . Now then, show us what you've got, Per - haps we'll buy the lot !

*(Showing their provisions.)*

Ve - ry best cab - ba - ges ! Sau - sa - ges, but - ter and cheese, from the dai - ry, They're sure to please !

What is that ? Ra - ther not !

What is that ? Ra - ther not !

Bot - tle of bran - dy old ! With it to - bac - co too !

*rit. poco. (sorrowfully.)* Sad on the whole, Is the war - ri - or's soul ! *f a tempo.* What is that ? *f* Give the lot !

Sad on the whole, Is the war - ri - or's soul ! What is that ? Give the lot !

*rit.*

And if you that way in - cline, Here is ex - cel - lent wine, Here is ex - cel - lent wine!

Give us all the wine!

*rit.*

Give us all the wine!

DANCE.

*rit.* *a tempo.*

TENORS.

BASSES.

Here the vil - lage lass - es swarm, With

Hang the ket - tle up to warm, And light the brush - wood fire! . . . Here the vil - lage lass - es swarm, With

*Ben mesurato.*

SOPRANOS (*asiatic*).

all that we re-quire! Soldiers have such an air! 'Tis more fun than a fair, Or a mar-ket, this bi-you-ac gay,  
all that we re-quire, my men, so Hang the ket-tle up to warm, And stir the brush-wood fire! . . .

Trip-ping here beats by far, Jolt-ing home in a car, a car! . . . And they don't want things cheap, For they're struck of a  
Here the vil-lage lass-es swarm, With all that we re-quire! re-quire!  
Here the vil-lage lass-es swarm, With all that we re-quire! re-quire! Hang the ket-tle up to warm, And

(*to men.*)  
heap, By our in-no-cent way, so they say! All who have chink-a-chink, Here there is meat and drink, Buy, brave sol-diers, buy!  
Now then, show us what you've got, Per-haps we'll buy the lot!  
stir the brush-wood fire! . . . Now then, show us what you've got, Per-haps we'll buy the lot!



## No. 21. SONG—"The Short Cut Home!"—(Patatout &amp; Chorus, S.S.T.B.)

VOICE. PAT. I. A

*Sva. Allegretto.* *leggero.*

PIANO.

pru-dent girl, at fall of night, The shortcut homeshould al - waystake; A - bove all, if some vil - lage wight, Should see her in for

*p*

friend-ship's sake: Why then, 'tis good, To take the wood (Be - cause the path's de - sert - ed there), And each one knows, How

*mf* *p* *mf*

*rit.* *a tempo.*

slow one goes, A - long a crowd - ed tho - rough - fare! And so, and so, Just two and two we go, And we are good and qui - et, Im -

SOPRANOS. *pp*

Im -

*Sva.*

*rit.* *dolce. p a tempo.*

prov - ing walk, Im - prov - ing too the talk, You'd say so if you try it! And yet, ha! ha! And still, ha! ha! The

TENORS.

BASSES.

Yet, ha! ha! Still, ha! ha! The

*Sva.*

Yet, ha! ha! Still, ha! ha! The

old folk fret and foam! . . . They say, ha! ha! They swear, ha! ha! It's long, that shortcut home! Ah! 2. The

old folk fret and foam! . . . Say, ha! ha! Swear, ha! ha! It's long, that shortcut home! Ah!

old folk fret and foam! Say, ha! ha! Swear, ha! ha! It's long, that shortcut home! Ah!

*ad lib.*

*p*

short cut is so po - pu - lar, So ma - ny peo - ple find it good, That now the main road is by far Less tra - velled than the

*p*

wind - ing wood! So sweet the way, (Whilst on the spray The doves, soft mur - mur - ing, complain) That when it ends, We

*mf* *p* *mf*

*rit.* *a tempo.*

and our friends Con-clude we'll walk it o'er a-gain! And so, and so, Just two and two we go, And we are good and qui-et, Im-

SOPRANOS. *pp*

Im-

*rit.* *dolce. p a tempo.* *Sva.*

- prov-ing walk, Im-proving too the talk, You'd say so if you try it! And yet, ha! ha! And still, ha ha! The

TENORS.

BASSES.

Yet, ha! ha! Still, ha! ha! The

*Sva.*

Yet, ha! ha! Still, ha! ha! The

old folk fret and foam! They say, ha! ha! They swear, ha! ha! It's long, that short cut home! Ah!

old folk fret and foam! Say, ha! ha! Swear, ha! ha! It's long, that short cut home! Ah!

old folk fret and foam! Say, ha! ha! Swear, ha! ha! It's long, that short cut home! Ah!

*ad lib.*

No. 22. DUET—"Soldier! Alerte!"—(Marcel & Gaston.)

*Andante assai.*

MARCEL.

Sol - dier! a - lerte! Nor

*Alla marcia.*

PIANO.

GASTON.

That will be hard, but, cap - tain, it is well!

dream of home and beau - ty! Sen - ti - nel! 'tis well! Think a - lone of

Coun - try and du - ty! If comes a

Fa - ther-land and du - ty! Good! my sen - ti - nel!

com - rade with can of good li - quor?  
 Drink not! and let him be off all the quick - er!

How then from friend shall a foe - man I know?  
 Why, he who is not your friend is your foe!

*poco agitato.*  
 Sha-dows may creep a - round me, from the rock and brake?  
 Sha - dow or sub - stance, just the same your challenge

*rit.* *Tempo Imo.*  
 Qui vi - ve! Qui vi - - - - - ve! So a -  
 make! Qui vi - ve! Qui vi - ve! Qui vi - - - - - ve! Sol - dier! a -

- *lerte!* Nor dream of home and beau - ty! That will be hard, but, cap - tain, it is well...

- *lerte!* Nor dream of home and beau - ty! That may be hard, but, sen - ti - nel, ay! sen - ti - nel, 'tis

I'll think a - lone of Fa - ther - land and du - ty, That be the watch - word of the sen - ti - nel!...

well! Think a - lone of Fa - ther - land and du - ty, That be the watch - word of the sen - ti - nel!...

*Alla marcia.*

MARCEL.

2. One more ad - vice,... for sol - diers are but hu - man,

*Alla marcia.*

GASTON.

2. Speak! what you say, my cap - tain, will be well!

Sen - ti - nel, 'tis well! 'Mong your foes in -

(Porting arms.)

Halt! pret - ty wo - man!

- clude a pret - ty wo - man!

Bra - vo, sen - ti - nel!

Should I then fear maid - en beau - teous and smil - ing?

Yes! trust her not! she is

Yet Mars him - self bow'd to Ve - - nus - 's charms?

full of be - guil - ing!

*poco agitato.*

If then a la - dy comes, what

Yes! and the jade in re - turn stole his arms!

*poco agitato.*

or - ders do I take?

La - dy, or o - ther - wise, the same your chal - lenge make!

*rit.* *Qui*

*Tempo Imo.*

*Qui vi - ve!* *Qui vi . . . ve!* so a - lerte! Nor

*vi - ve!* *Qui vi - ve!* *Qui vi . . . ve!* Sol - dier! a - lerte! Nor

*Tempo Imo.*

dream of home and beau - ty, That will be hard, but, cap - tain, it is well . . . I'll think a -

dream of home and beau - ty, That may be hard, but, sen - ti - nel, ay! sen - ti - nel, 'tis well! Think a -

- lone of Fa - ther - land and du - ty, That be the watch - word of the sen - ti - nel!

- lone of Fa - ther - land and du - ty, That be the watch - word of the sen - ti - nel!



*più mosso.*  
*f* Who . . . . . goes there? *p* Who . . . . . goes there? *f* That my  
*f* Who . . . . . goes there? *p* Who . . . . . goes there? *f* Yes, that thy  
*più animato.*  
*f più mosso.*

on - ly watch - word be, it is well ! *f* Who . . . . . goes there?  
 on - ly watch - word be, sen - ti - nel ! *f* Who . . . . . goes there?  
*f*

*p* Who . . . . . goes there? *f* That my on - ly watch - word be, it is  
*p* Who . . . . . goes there? *f* Yes, that thy on - ly watch - word be, sen - ti -  
*f*

well !  
 - nel.  
*Vivo.* *ff*

# No. 23. TRIO—"You Give Consent?"—(Murielle, Marquis, & Marcel.)

*Allegro.*  
MURIELLE.

*Andante.* *pp*

You give consent? No room for doubt!

MARQUIS.

Yes! yes!

MARCEL.

'Tis your in-tent? I

*Allegro.* *f* *Andante.* *pp*

PIANO.

*Allegretto.*

No low-ly bride is thine, The match thou shalt not rue, Canst

may not doubt, Yet can-not make it out!

*rit.* *mf* *Allegretto.*

PIANO.

not di - vine? This is my daughter true!

My wife! your daughter, she! What may this mys-t'ry

PIANO.

MURIELLE (to MARQUIS).

You gave me life, but  
 be? Yet lass or de-moi-selle, I swear I love her well! . . . . .

Ped. \* Ped. \*

(MARQUIS goes up.)

*Allegro appassionato.*

ev'n that gift a - bove . . . Thou giv-est love!

*dolce.*

Now I know thee la - dy

*Allegro appassionato.*

*rit.* *p*

*rit.* *a tempo.*

Love turn to scorn? O no! that were not love, not ev'n in  
 born, Fear I love may turn to scorn, may turn to scorn.

*poco rit.*

*colla parte.* *a tempo.*

*Moderato.*

name, Trust me that my heart is aye the same!

MARQUIS (*coming down*).

Yes! my plot-ting's cle-ver, ve-ry,

*Moderato.*

*pp stacc.*

Won't the Roy-al - ists be mer-ry? Ha, ha, ha, ha! Ha, ha, ha, ha! Tra la la, tra la la la la la la, I've o-bey'd the

*dolce.*

*poco rit.*

*a tempo.*

Such a

*colla voce.*

*p a tempo.*

won - der does it seem, That I think I do but dream. . . . .

Con-sul's fi - at, He him - self can - not de - ny it, But his Cap - tain, (*I - o Pa - an!*) Is no sans cu - lotte pie - bei - an,

won - der does it seem, That I think I do but dream. . . . .

*poco rit.* *meno mosso.*

But my beat - ing heart can swear, Ne - ver dream was half so fair! . . . . .

*poco rit.*

So by all 'twill be ad - mit - ted, This time I have been quick wit - ted, Now the marriage knot to tie, Then France a long good - bye. Now she is

*poco rit.* *meno mosso.*

But my beat - ing heart can swear, Ne - ver dream was half so fair! . . . . .

*ritard.*

Ah, love, my love, for e - ver mine, for e - ver mine. Ah, love, my

thine! Yes! take my daugh - ter, she is thine! Now she is thine! Yes! take my

Ah! thou art mine, my love, for e - ver mine! Ah! thou art mine, . . . . .

*decrescendo.* *colla parte.*

love, for e - ver mine!

daughter, she is thine!

. . . . . for e - ver mine!

*f a tempo.* *f*

No. 24. RUSTIC AIR—"My Heart, my Hand, are now my own!"--  
(Fraisette & Coro, S.S.)

*Allegretto non troppo.* FRAISETTE.  
Tho' poor Fraisette in fine bro-cade and silk ar -

PIANO. *mf* *pp*

- ray'd . . . he, And tho' he bade the ser-vants all to call me "la . . . dy!"

Still 'twould seem 'Twas a dream, I'm a low - born maid. Yet for hum-ble far - ing, Lit-tle was I car-ing,

*poco rit.* *Andante semplice.*  
For un - to my - self I said. . . My heart, my hand, are now my own, I'll wed the lad I love a - lone, And

*poco rit.* *Andante semplice.* *pp*

love it seems to me, For lack of pe - di-gree, Will more than a - tone! Are all my own!

SOPRANOS.

Her heart, her hand, are all her own. . . . She'll

I love a - lone! And love it seems to me, For lack of pe - di-gree, Will more than a -

wed the lad she loves a - lone! . . . . Love for rank will a -

- tone! I own 'tis nice to hear gallants their vows re - peat . . . ing, Champagne is aw - ful

- tone!

*dim.* *pp*

good to drink, and oh! the eat - - - ing! But such fun Soon is done, And I'm bound to

*poco rit.* *Andante semplice.*

say... Fine folks' i - dle chatter When they fawn and flatter, Like their wine seems stale next day. . . . My heart, my hand, are now my

*poco rit.* *Andante semplice.* *pp*

own, I'll wed the lad I love a - lone, And love it seems to me, For lack of pe - di - gree, Will more than a -

*SOPRANOS.* tone! Are all my own! I love a - lone! And

Her heart, her hand, are all her own. . . . She'll wed the lad she loves a - lone! . . .

love it seems to me, For lack of pe - di - gree, Will more than a - tone!

Love for rank will a - tone!



No. 25.

MELODRAME.

*Andante assai.*  
*marcato la melodia.*  
*pp*

*eres. poco.*  
*pp*

*p*  
*ppp*

No. 26.

MELODRAME.

*Tempo di marcia.*  
*mf*  
*f*

*f*  
*p*  
*ff*  
*ff*

No. 27. FINALE.—“Duty bids me March away!”—(Tutti e Coro.)

MARCEL.

Du-ty bids me march a - way, Love's too true to bid me stay! Think not, comrades, that my dearer life,

PIANO.

FRAISETTE.

Ere shall make me fal-ter in the strife, No! the thought of love and fa-ther-land, Will fire my cour-age, and will nerve my hand! Shoul-der then to

shoul-der, march a - long, Bat-tle for your coun-try, right or wrong, Ne-ver let a doubt dis-turb your might, Sim-ple be your

SOPRANOS & PRINCIPALS.

creed, you're in the right! Shoulder, then, to shoul-der march a - long, Bat-tle for your coun-try, right or wrong! Not a

TENORS & PRINCIPALS.

Shoul-der to shoul-der let's march right a - way, Not a

BASSES & PRINCIPALS.

Shoul-der to shoul-der let's march right a - way, Not a

*più mosso.* *f*

doubt dis-turb your might, Be-lieve you're in the right! No more de - lay!

doubt of our might, we are in the right! No more de - lay!

doubt of our might, we are in the right! No more de - lay!

*più mosso.* *f*

*f*

On to the fray! On, on, now to the fray!

*f*

On to the fray! On, on, now to the fray!

*f*

On to the fray! On, on, now to the fray! (Curtain.)

*f* *ff*

*Più animato.*

*ff*

(A) MAIRE'S SONG—(Poupart & Chorus). "The Local Swell."

*Allegretto.*

MAIRE.  
I. I am a

PIANO.

CHORUS.  
He is a  
When roy - al  
He is a  
When roy - al  
He is a  
When roy - al

most tre - men - dous lo - cal swell, Who ad - mi - ra - tion must com - pel.  
per - sons to our vale di - gress, I al - ways read them an ad - dress!

MAIRE.  
As ma - gis -  
Up - on their

most tre - men - dous lo - cal swell, Who ad - mi - ra - tion must com - pel!  
per - sons to our vale di - gress, We al - ways read them an ad - dress!

most tre - men - dous lo - cal swell, Who ad - mi - ra - tion must com - pel!  
per - sons to our vale di - gress, We al - ways read them an ad - dress!

most tre - men - dous lo - cal swell, Who ad - mi - ra - tion must com - pel!  
per - sons to our vale di - gress, We al - ways read them an ad - dress!

- trate I'm down up - on il - le - gal tricks, I vin - di - cate the glo - ry of the law ; No man can say I let old wo - men  
roy - al pates a blessing I in - voke, And ne - ver mind if peo - ple call me bore ; Then, hungry pau - pers yearning for their

ga - ther sticks, Or lit - tle boys en - joy themselves at  
 dai - ly toke, I lec - ture them a good two hours or  
 more! Your heads all bare, To greet the Maire, Or else be -  
 For I'm a Mayor— All men de - clare-- Beyond com -

*rit.*  
 - ware! The chil - dren cheer, or get the birch; I'm pray'd for spe - cial - ly in church, For I'm a  
 - pare! Be - ne - vo - lence my great - est bump; Who gave his na - tive land a pump? Who but this }

*rit.*

most tre - men - dous lo - cal swell, Who ad - mi - ra - tion must com - pel!

**CHORUS.**  
 He is a  
 He is a  
 He is a

*a tempo.*

*rit.* Pause in 2nd verse only. MAIRE. *D.S.*  
 most tre - men - dous lo - cal swell, Who ad - mi - ra - tion must com - pel. 2. When roy - al  
 most tre - men - dous lo - cal swell, Who ad - mi - ra - tion must com - pel.  
 most tre - men - dous lo - cal swell, Who ad - mi - ra - tion must com - pel.

*rit.* *f* *D.S.*

Pause in 2nd verse only.

## (B) \* "WHEN WE WERE YOUNG"—(Marquis &amp; Poupart).

*Allegretto non troppo.*

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with trills (tr) and a dynamic marking of *p*. The left hand provides a harmonic accompaniment with chords and moving lines.

1. It seems to me but yes - ter - day, Al - though so ve - ry long a - go, That  
2. Friends al - ways then re - turn'd a loan, So al - ways cheer - ful - ly we lent it; A

The vocal line is in a soprano or alto register. The piano accompaniment continues with a steady accompaniment pattern.

you and I (I blush to say) Were look'd up - on as far from slow. Girls smil'd and said, "What sad young dogs!" Old  
when a girl said, "I'm thine own!" Well, ve - ry fre - quent - ly she meant it. To rec - ti - tude was rac - ing prone, Straight

The vocal line continues with the lyrics. The piano accompaniment features some melodic flourishes in the right hand.

fo - gies called us wick - ed men; We'd feast or fight, our day was night, But we were both young ras - cals then.  
were the joc - keys and the ring, And all de - fault - ing was un - known, Or a - ny o - ther wick - ed thing.

The vocal line concludes the piece. The piano accompaniment ends with a final chord.

REFRAIN. *Più vivo.*

With a ha! ha! ha! and a ho! ho! ho! Mer - ri - ly the time it seem'd to go; In  
 With a hup - gee - hup! and a cluck, cluck, cluck! Ah! in those days we were in luck; Our

D.C. 8

praise of the girls we gai - ly sung, Those mer - ry days when we were young, When we were young.  
 wi - thers then were quite unwrung, The turf was green when we were young, When we were young.

3.

A. The world was surely better then,  
 Wines were not made from drugs abstruse,  
 Champagne to us seemed good champagne,  
 And not the berry of the goose!

B. We never thought girls could be plain,  
 We never knew we had a liver,  
 Then summers were not always rain,  
 Or life made up of chill and shiver!

Both. With a ha! ha! ha! and a ho! ho! ho!  
 Ah *bigre!* how old age goes slow,  
 Youth has its fling—and ours is flung,  
 The merry, merry days, when we were young—  
 When we were young!

*Tableau.*—During symphony, business of drinking.

4.

A. Our statesmen always held aloof,  
 Nor pandered to the rabble rout;

B. They did not climb a carriage roof,  
 And from it fume, and foam, and spout.

A. No matter whether blue or red,  
 They were polite in days gone by;

B. They did not punch each other's head,  
 Or in the House give each the lie.

Both. With a hear! hear! hear! and a chair! chair! chair!  
 An M.P. then was not a bear;  
 No honourable gent, too free of tongue,  
 The Speaker named when we were young—  
 When we were young!

*Tableau.*—During symphony make threatening gestures and finish with "striking" attitude for tableau.

5.

A. Folks often quarrell'd, as folks do,  
 But seldom went to law indeed,

B. To fill the columns of the press  
 With scandals quite unfit to read;  
 We asked no court to interfere,  
 For we'd a different system then (*touches his sword*).

A. We sent a friend, the thing was done,  
 And fought it out like gentlemen.

REFRAIN.

B. No hullabaloo, but seconds for two,  
 A. We crossed our rapiers in the dew,  
 Both. A "touch" in the arm, or near the lung,  
 Our damages were when we were young—  
 When we were young.

*Tableau.*—During symphony pantomime two or three passes with foils, finishing with defeat and victory tableau.

6.

B. How well I recollect the day,  
 When through the park you took to flight,  
 Pursued by someone all the way—  
 A. The jealous husband? B. Yes, you're right.  
 A. And when he caught me with his staff,  
 The sport I did not like at all,  
 I kept my bed for fear of chaff,  
 B. I gave it out you'd had a fall!

Both. With a ha! ha! ha! and a ho! ho! ho!  
 Our quips and cranks were far from slow,  
 But with ladies near we curbed our tongue,  
 We studied them when we were young—  
 When we were young.

*Tableau.*—Business of whispering a story, and finish with realising picture of "the good story."

7.

A. In days gone by our heroes fought,  
 And for their country would have died,  
 For, honours which could not be bought  
 Were worn on soldiers' breasts with pride.

B. To wear a decoration then  
 Was every hero's proudest boast,  
 They were not handed out to men  
 Who had the cash to pay the most.

Both. Let cannon roar and beat the drums,  
 For, see the conquering hero comes,  
 Pay honour to the warrior bold,  
 Whose medals were all won with gold—  
 Yes, won with gold.

*Tableau.*—Business of A receiving cash from B, and being decorated with medals in return.

## (C) THE DASHING MILITAIRE—(Poupart).

*Allegro Vivo.*

PIANO. *f*

*Vivace.*

*Sza.*

*p*

1. At the first I was ner- vous, On en- t'ring the ser-vice, With  
2. But if there be a bat- tle, And if can-nons rat- tle, And

goose-step and barrack-drilling, one, two, three! All my hope was at ze- ro, But now I'm a he- ro, I think that it's quite the life for me!  
if cav- al-rie come cutting, one, two, three! And if self- pre- ser-va-tion Should be my sensation, How then will honour stand with me?

*f* *p*

No base re- ward is mine, I my life throw a- way, All for nine-pence a day; And a pint of wine!  
E'en if I run a- way, De-co- ra-tions I'll buy, Now they're sold on the sly, For I need not stay!

*f* *p*

*ben marcato.*

*f* *p* *rit.* *p a tempo.*

REFRAIN.

To life and love, a- dieu! For the drums rub- a - dub, And the fifes too- tle - too! Oh, the  
French rib- bons bought. can be, Which is quite good e- nough For a war- rior like me!



dash - ing mi - li - taire! How the la - dies at us stare, And the fel - lows they de - clare, "By  
 Jove! we are no - where!" We o - gle then each pret - ty lit - tle miss, And in re - turn they blow a lit - tle kiss, Oh, the  
 miss - es, the kiss - es, 'Tis nyum y - nyum - y - num! For the dash - ing mi - li - taire, How the  
 la - dies at us stare, And the fel - lows they de - clare, "By Jove! we are no - where!" Then the girls they wave their  
 hand, As we march past with the band, With a tootle tootle tum, And a pa, pa, pa, pa, pa, And a zim - zim - zim.

3. From the hot fight returning,  
 With intense ardour burning,  
 I will take on the darlings one, two, three,  
 Much I well know there worse is  
 Than those nice little nurses,  
 Out in the park, below the tree!  
 Past then all war alarms,  
 Even Mars can forget  
 All his worry and fret  
 In Venus' arms!  
 No one can us resist,  
 For a soldier must conquer,  
 And maid must be kiss'd!  
 REFRAIN.—Oh! the dashing militaire, &c.

4. If in papers you're taunted  
 That great gen'als be wanted,  
 I'll find 'em ere you're counting one, two, three,  
 There is one always ready,  
 Who is martial and steady,  
 Need I remark that one is me?  
 Don't fret, my country dear,  
 Apprehensive don't feel,  
 Rather *soyez tranquille*,  
 For your leader's here,  
 Call on him, he will come,  
 At the sound of the fife,  
 And the roll of the drum.  
 REFRAIN.—Oh! the dashing militaire, &c.

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