

# OLIVETTE;

OPERA COMIQUE

IN THREE ACTS.

English Adaptation of Words to Music by

H. B. FARNIE.

COMPOSED BY

**AUDRAN.**

THE DIALOGUE AND BUSINESS TRANSLATED AND ADAPTED BY

T. L.

ORCHESTRAL PARTS TO BE HAD OF THE PUBLISHERS.

BOSTON:

OLIVER DITSON COMPANY.

NEW YORK:

C. H. DITSON & CO.

CHICAGO:

LYON & HEALY.

PHILADELPHIA:

J. E. DITSON & CO.

BOSTON:

JOHN C. HAYNES & CO.

Copyright, MDCCLXXXI, by OLIVER DITSON & Co.

Use in Public, Permitted.

# CAST OF CHARACTERS.

**CAPTAIN DE MERIMAC**, of the Man-o'-War "Cormorant".....*Baritone*.  
**VALENTINE**, officer of the Rousillon Guards, his nephew..... *Tenor*.  
**DUC DES IFS**, Cousin and heir presumptive to the Countess.....*Baritone*.  
**COQUIELICOT**, his foster brother and henchman.....  
**MARVEJOL**, local pluralist, Seneschal to the Countess and Maire of  
 Perpignan.....*Baritone*.

**OLIVETTE**, daughter of the Seneschal Marvejol.....*Mezzo-Soprano*  
**BATHIELDE**, Countess of Rousillon, in love with Valentine.....*Soprano*.  
**VELOUTINE**, the Seneschal's housekeeper.....*Soprano*.  
**MOUSTIQUE**,.....*Soprano*  
 Courtiers and Nobles; Citizens; Wedding Guests; Sailors and  
 Pages.

## SYNOPSIS OF SCENERY.

**ACT I.**—The Seneschal's House at Perpignan. Shore of the Mediterranean. **ACT II.**—Ballroom of the Palace of Rousillon. **ACT III.**—Interior of  
 Main-Brace Tavern. The "Cormorant" at Anchor.

The action in the opera passes at Perpignan, in the center of Rousillon, on the shore of the Mediterranean, under Louis XIII.

## ARGUMENT.

In the First Act of "Olivette," the people of the village of Perpignan are excited over the approaching marriage of the Seneschal's only daughter, *Olivette*, with an old sea captain, *De Mèrimac*. The young lady has just arrived from a convent, where she had fallen in love with a young officer, *Valentine*, nephew of *De Mèrimac*. The young Countess of Rousillon has, however, fallen in love herself with the young soldier, and comes to Perpignan to see him. In the house of the Seneschal the Countess has her solitude invaded by *Valentine*, who believes he is climbing the balcony of *Olivette*. Meanwhile the uncle, whose suit does not prosper with *Olivette*, writes the Countess a letter demanding the young lady's hand. *Valentine* contrives to pass himself off for the real *De Mèrimac*, and accordingly marries *Olivette* at the request of the Countess.

The Second Act opens with a ball given by the Countess, in honor of the wedding, and *Valentine* finds that he has to personate not only his uncle, but himself, by constant change of dress. The real *De Mèrimac* returns, and is greeted by everybody as the happy bridegroom. Finally his perplexity is resolved by the appearance of *Valentine* as the old man, and the result of the explanation is that *De Mèrimac* resolves to take the bride that *Valentine* has married in his

name. A conspiracy is formed, and *Olivette* gets rid for the moment of her elderly bridegroom. The love of the Countess for *Valentine* upsets the calculations of *Olivette*, for the sovereign lady of Rousillon announces her intention of marrying the loyal soldier who had quelled the conspiracy. As a last resource, *Valentine*, at the instigation of *Olivette*, joins the plot, and the Countess is ordered to be sent out of the kingdom.

The Third and last Act describes the partial success of the plot and the imprisonment of the Countess on the "Cormorant," the ship commanded by *De Mèrimac*. *Olivette* and her husband, disguised as sailors, seek a vessel to take them away. *Valentine* is detected and seized. *Olivette* manages to set the Countess free and assume her dress, her own place being taken by her maid, *Veloutine*, whom the near-sighted Duke courts. *De Mèrimac* returns, and is horrified to hear the Duke tell *Valentine* of his courtship of *Olivette*. Both nephew and uncle disown the bride until the return of the Countess and the unveiling of *Olivette*. *Valentine* at last is united to *Olivette*, the Countess accepts the Duc des Ifs, and *De Mèrimac* is advised to follow the example of the Doge of Venice and "marry the sea."

## INDEX.

<b>ACT I.</b>	
No.	Page.
OVERTURE.....	3
1. TIMID AND GRACEFUL. Gossip Chorus and Air....	10
1a. THE CONVENT SLEPT. Song.....	23
2. THE YACHT AND THE BRIG. Marine Madrigal....	27
3. FIRST LOVE. Valse-Song.....	34
4. O WOMAN'S FICKLE! Song.....	39
5. BOB UP SERENELY! Couplets.....	43
6. DARLING, GOOD NIGHT! Serenade.....	45
7. CONCERTED PIECE.....	48
8. { SPEAK, SIR CAPTAIN! Finale. (a) Scene.....	59
(b) O, MY FATHER! Sob Song.....	69
(c) MARRIAGE BELLS CHORUS.....	74
<b>ACT II.</b>	
ENTR' ACTE.....	83
9. (a) SOON THE BRIDE. Chorus.....	84
9. (b) THE MATRON OF AN HOUR. Air.....	86
10. IT IS HE. Quintette.....	88

No.	Page.
11. WAYWARD WOMAN. Air.....	99
12. WHAT! SHE YOUR WIFE? Duet.....	103
13. NOT WIFE, NOR MAID. Song.....	110
14. I LOVE MY LOVE SO WELL. Song and Refrain à due	113
15. WHAT JOY IN HONEY-MOONING. Finale to Act II	115
15. THE FARANDOLE.....	119

### ACT III.

ENTR' ACTE.....	134
16. JAMAICA RUM. Chorus and Song.....	135
16. JAMAICA RUM. A Grog-orian Chant.....	139
17. NEAREST AND DEAREST. Romance.....	143
18. THE TORPEDO AND THE WHALE. Legend.....	147
18½. EXIT OF SAILORS.....	150
19. WHERE BALMY GARLIC SCENTS THE AIR. Bolero	151
20. NO, NO!—'TIS YOU! Laughing Quartette.....	155
21. MARCHE MILITAIRE.....	164
22. ALL IS ENDED. Chorus Finale.....	165

# OLIVETTE.

## OVERTURE.

AUDRAN.

*Allegro.*

First system of musical notation, marked *Allegro*. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music includes a trill (*tr*) and a section marked *à volonté*. The system concludes with a double bar line and repeat signs.

*Allo. poco vivo.*

Second system of musical notation, marked *Allo. poco vivo*. It features a treble and bass clef with a key signature of three sharps and a 6/8 time signature. The music begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section.

Third system of musical notation, continuing the *Allo. poco vivo* section. It features a treble and bass clef with a key signature of three sharps and a 6/8 time signature. The music includes various melodic and harmonic developments.

Fourth system of musical notation, continuing the *Allo. poco vivo* section. It features a treble and bass clef with a key signature of three sharps and a 6/8 time signature. The music includes various melodic and harmonic developments.

Fifth system of musical notation, continuing the *Allo. poco vivo* section. It features a treble and bass clef with a key signature of three sharps and a 6/8 time signature. The music includes various melodic and harmonic developments.

First system of a piano score. The treble clef staff begins with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes in both hands, with some chords in the right hand.

Second system of a piano score, continuing the melodic and harmonic material from the first system.

Third system of a piano score, starting with a piano (*p*) dynamic. It features a prominent sixteenth-note arpeggiated pattern in the right hand and sustained chords in the left hand.

*Andantino.*

Fourth system of a piano score, marked *Andantino*. It begins with a fortissimo piano (*fp*) dynamic and includes the instruction *espress.* (espressivo). The tempo is slower than the previous sections.

*pressez.*

Fifth system of a piano score, marked *pressez.* (presto). The tempo is significantly faster than the *Andantino* section, featuring a more active right-hand melody.



rit. a tempo.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines. Above the first staff, the tempo markings 'rit.' and 'a tempo.' are present. The 'a tempo.' marking is underlined.

rit. f p

This system contains the second two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords and melodic lines. Above the first staff, the tempo marking 'rit.' is present. Dynamic markings 'f' and 'p' are placed below the first staff.

Allegretto. rit. pp

This system contains the third two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a more active melodic line in the upper staff. Above the first staff, the tempo marking 'Allegretto.' is present, followed by 'rit.'. A dynamic marking 'pp' is placed below the first staff.

This system contains the fourth two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords and melodic lines.

rit. tempo.

This system contains the fifth two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a final chord. Above the first staff, the tempo markings 'rit.' and 'tempo.' are present.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex, rhythmic melody in the treble clef with many beamed notes, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the bass staff. The treble staff continues with intricate melodic patterns, while the bass staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble staff features some notes marked with an 'x', possibly indicating natural harmonics or specific fingerings. The overall texture remains dense with many beamed notes in the upper register.

Fourth system of musical notation. The treble staff shows a change in melodic direction with some notes marked with an 'x'. The bass staff continues with a steady accompaniment of chords and single notes.

Fifth system of musical notation, the final system on the page. It begins with a *rit.* (ritardando) marking over a slur, followed by a *a tempo.* (allegretto) marking. The music concludes with a final cadence in both staves.

*1o. Tempo.*

*Tempo di Valse.*

First system of a piano score. The right hand features a melodic line with a trill on the first measure and a fermata on the second. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the final measure.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, featuring a dynamic marking of *f* (forte) in the final measure.

Fourth system of the piano score. It includes a *rit.* (ritardando) marking and a tempo change to *lo. Tempo.* (lento tempo). The right hand has a trill on the first measure of the new tempo section.

Fifth system of the piano score. It features a *cres.* (crescendo) marking in the left hand and a *tutta forza.* (tutto forza) marking above the right hand. A dynamic marking of *ff* (fortissimo) is present in the final measure.

The first system of music consists of two staves. The treble staff contains a series of chords and single notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece with similar notation to the first system, featuring chords and single notes in both the treble and bass staves.

The third system includes the instruction *piu mosso.* above the treble staff and *Ped.* below the bass staff. The treble staff shows a change in the melodic line, while the bass staff features a dense, rhythmic accompaniment.

The fourth system shows a continuation of the piece. The bass line becomes more active with a series of chords, while the treble staff continues with its melodic and harmonic elements.

The fifth system concludes the piece with the instruction *(CURTAIN RISES.)* above the treble staff and *segue.* below the bass staff. The notation includes a final chord in the treble and a sustained note in the bass.

ACT 1st.

SCENE I. *The Public Place at Perpignan, At the R the house of the Seneschal, Marvejol; with Practicable balcony. At the L an inn with a sign. Barbasson. Innkeeper and Wigmaker. Marvejol.*

JUST FANCY WHAT IS SAID.

No. 1. GOSSIP CHORUS. (ss) Air, Timid and graceful.

*Allegro non troppo.*

1st Sop.

1st & 2d Sop.

Just fancy what is said, Olivette's to be wed! Just fancy what is said, Olivette's to be wed! 'Tis all arranged we

3rd Sop. *p*

'Tis all arranged,

*Enter R & L second group of girls.*

*p*

know For we've seen the bride's trousseau, And who may be the happy man, We'll find out if we can. (*Marvejol enters L.*)

'Tis all ar - ranged we know, And who may be the happy man, We'll find out if we can.

Girls (spoken) "Ah! here's her father let's ask him." (surrounding him.) Discovered U surrounded by a crowd of people. At end of Chorus all go off after having saluted Marvejol who accompanies them to the back.

1st. SOP. *mf*

We hope we're not in -truding if, Monsieur Mar-ve -

2d. & 3d. SOP. *mf*

We hope we're not in -truding if, Monsieur Mar-ve -

*mf*

-jol, We ask you 'bout the bridegroom, and the bride, and all! We hope we're not in -trud-ing, Monsieur Mar - ve -

-jol, We ask you 'bout the bridegroom, and the bride, and all! We hope we're not in -trud-ing, Monsieur Mar - ve -

-jol, In asking 'bout the bridegroom, and the bride and all! You must know the town is quite sur -

-jol, In asking 'bout the bridegroom, and the bride, and all! You must know the town is quite sur -

- prised, That you hav - n't told them all! And we do feel ve - ry ex - er -

- prised, That you hav - n't told them all! And we do feel ve - ry ex - er -

- cised..... Monsieur Mar - ve - jol! Not the least part of your la - bours, Is to

- cised..... Monsieur Mar - ve - jol! Not the least part of your la - bours, Is to

sa - tis - fy your neigh - bors, There - fore we are come, and you On the

sa - tis - fy your neigh - bors, There - fore we are come, and you On the



spot will in - ter - view..... Then to spread the news we'll do all in our

spot will in - ter - view..... Then to spread the news we'll do all in our

*Meno mosso.*  
MARVEJOL.

pow'r, all in our pow'r! Ev'ry - bo - dy will know ev'ry - thing in half an hour! I

pow'r, all in our pow'r! Ev'ry - bo dy will know ev'ry - thing in half an hour!

think I've lived long e - nough round here, To know what's due to my

neigh-bors dear; And as this is a pri-vate af - fair..... You may hear it if you

Air, "TIMID AND GRACEFUL."

*rall.* care! Yes! O - li - vette mar - ries to - day! *a tempo.* Tim-id and grace-ful as a fawn, Tremb-ling, yet *a tempo.*

*p* *suivez.*

bright in mai - den - ly beau - ty, Like a young star as night comes on! Love she knows

not— but love's a du - ty, When I shall say, "Thou'lt wed to - day!" Ah! hap - py his

*con espress.*

*legato.*

heart who hears her sigh - ing, Soft as the tone of sum-mer-wind dy - ing, Ah!.....  
1st SOP.

2d. & 3d. SOP.

Yes! hap - py his  
Yes! hap - py his

Soft as when sum - mer - winds die.

heart who hears her sigh - ing *ppp* Soft as they die.....

heart who hears her sigh - ing *ppp* Soft as they die.....

Yes! my dear child leaves me to - day! Pure from the con - vent's qui - et

*a tempo.*

*p suivez.*

shade; Nev-er of love nor marriage dreaming, In truth and in - no-cence array'd! Yet lies the world be-fore her,

gleaming, Homage and state, Up-on her wait! Ah! happy his heart who hears her sighing, Soft as the tone of summer-wind

dy-ing Ah!..... Soft as when sum - mer - winds die!

1st. SOP.

Yes, hap-py his heart who hears her sigh-ing, Soft as they die.....

2d. & 3d. SOP.

Yes, hap-py his heart who hears her sigh-ing, Soft as they die.....

*f* *p* *tempo lo.* *fp*

*cres* - - - - - *cen* - - - - - *do.* . . . . .

So far, so good, but do you mean to say that is all? We cer-tain-ly ex-

So far, so good, but do you mean to say that is all? We cer-tain-ly ex-

**MAR.**

That is all!

- pect - ed more, Mon - sieur Marve - jol! No doubt you're right to

- pect - ed more, Mon - sieur Marve - jol! No doubt you're right to

(*aside.*) Not to you!

praise your daugh-ter as you do, But could you not have told us of the hus-band too? You must

praise your daugh-ter as you do, But could you not have told us of the hus-band too? You must

(*aside.*) Oh in-deed! Oh in -

know the town is quite sur - prised, That you hav - n't told them all, And we

know the town is quite sur - prised, That you hav - n't told them all, And we

- deen *p*  
(aside.) O dear me!

do feel ve - ry ex - er - cised ..... Mon-sieur Mar - ve - jol! Not the

do feel ve - ry ex - er - cised ..... Mon-sieur Mar - ve - jol! Not the

*p*

The first system of the musical score consists of three staves. The top staff is a bass line with a few notes and rests. The middle two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* and *p*.

least part of your la - - bours, Is to sat - is - fy your

least part of your la - - bours, Is to sat - is - fy your

*f* *p*

The second system of the musical score consists of three staves. The top staff is a bass line with a few notes and rests. The middle two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *p*.

(*aside.*) Yes I know! Not at all!

*p* *cres.*

neigh - bors, There - fore you wont think us rude, If you now we've in - ter -

neigh - bors, There - fore you wont think us rude, If you now we've in - ter -

*f* *p*

Not at all, Not at all! All in your

*f* *p*

- view'd..... Now to spread the news we'll do all in our

- view'd..... Now to spread the news we'll do all in our

*f* *p*



pow'r, All in your pow'r! Yes! now to spread the news, you will do all that's in your

pow'r, All in our pow'r! Yes! now to spread the news, we will do all that's in our

pow'r, All in our pow'r! Yes! now to spread the news, we will do all that's in our

*Andantino.*

pow'r, Ev'-ry - bo - dy will know ev'-ry - thing in half an hour!

pow'r, Ev'-ry - bo - dy will know ev'-ry - thing in half an hour!

pow'r. Ev'-ry - bo - dy will know ev'-ry - thing in half an hour!

*Andantino.*



VAL. (*Aside.*) Oh, the father! (*Aloud and quickly.*) Pardon, Monsieur, a thousand pardons. I am looking for the rue des Acacias,—the second street on the left,—very well. Thank you. [*Exit quickly.*]

MARV. (*Astonished.*) Who is that young man? This makes a number of times that I have met him around my house. (*Calling*) Say, Monsieur. Oh, he has disappeared! (*Looks at watch.*) The devil! It is time for the Captain to arrive: I promised to be there before him. I must hasten. (*About to go: comes back.*) But, before going, let me see. (*Calling.*) Onrika! Onrika!

ONRIKA. (*Coming from house, L.*) Here I am, master.

MARV. Listen. I am obliged to absent myself, in order to go and meet my future son-in-law. I recommend you to take particular care of the house, and watch over my daughter. You understand?

ONRIKA. Yes, master.

MARV. (*As he goes off.*) There; now I feel easy. [*Exit.*]

OLIVETTE. (*Coming out of house as soon as MARV. has disappeared, on tip-toe.*) Has he gone?

ONRIKA. Yes.

OLIV. At last! (*Runs quickly to look at the corners of the street.*)

ONRIKA. Well, well! What are you doing?

OLIV. Nobody! Nevertheless, he told me that he would come to-day

ONRIKA. Who?

OLIV. My lover.

ONRIKA. Your lover! How, Mademoiselle? You have only just left the convent; you are going to be married, and you have a lover?

OLIV. Such a good looking fellow! A young officer, with such lovely little moustaches—

ONRIKA. (*Imitating her.*) With such lovely little moustaches! Ah, mon dieu—and I believed you so innocent!

OLIV. One can be very innocent, and have, all the same, a little lover.

ONRIKA. But where have you known this young man?

OLIV. At the convent!

ONRIKA. Is it possible?

OLIV. You love me, my good Onrika; you are devoted to me, so I can confide all to you. Yes; this young man came to the convent to see a relative of his who, was, also, a friend of mine, and whom I often accompanied to the parlor. It commenced, at first, with some looks that we exchanged. Quietly, you know, like this—

ONRIKA. Yes, yes; I know. I have been through all that.

OLIV. Then followed some little notes that he slipped into my hand by stealth, and that I read in secret: and then,—ah! you understand—we had some meetings—

ONRIKA. How, Mademoiselle—

OLIV. Oh, they were not very dangerous. The window of my cell opened on the garden. In the evening, Valentine—his name is Valentine; a pretty name, isn't it?—Valentine climbed over the wall, and then aiding himself with his hands and feet, he climbed up to my window,—he is very active,—and we chatted there in the darkness.

ONRIKA. You chatted—is that all?

OLIV. (*Lowering her eyes.*) No; not all—

# "THE CONVENT SLEPT."

No. 1a. TYROLIENNE.

Olivette.

*Andante non troppo.*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic and includes a *Ped.* (pedal) marking. The vocal line includes lyrics in French and English. Dynamics for the piano part range from *pp* to *f*, with a *decres.* (decrescendo) marking at the end of the piece.

The

*mf*

*pp*

*Ped.*

*mf* *decres.*

*p* *pp*

con - vent slept all save I, I and the night - wind low murm'ring by, Full soft it

sang, but ah! sweet - er far, Came o'er my start - led ear, a light gui -

- tar!.... My lat - tice fain would I close, When from the

Olivette.

gar - den a voice up - rose "Oh white dove spread not thy

*Ped.* *pp*

tim' - rous wing, For not of love, I swear but thus "I'll sing!"

*a piacere.* *Ped.* *colla voce.*

Tra..... la la la la tra la la la tra la la.....

*dolce.* *pp* *a piacere.* *colla voce.*

tra..... la la la la tra la la la tra la la ... la la!

*a tempo.* *f* *Ped.*

*mf* *f* No!

*pp* *Ped.*

'twas not love 'tis quite clear, But still it had for me mean-ing dear; The strain was

*pp* *mf* *decre.*

word - less, like song of bird, And yet, oh! strange my list' - ning heart was

*p* *pp*

stirr'd! He plead - ed "oh! maid re - ply! By flow - er

*a piacere.*

whisper'd word, or 'by sigh!' Altho' my heart beat, still said I, Nay! And this is all that I can sing or say!

*Ped.* *dolce.* *pp* *colla voce.* *Ped.*

Tra..... la la la la tra la la la tra la la la tra la la.....

*pp* *dolce.* *colla voce.*

*a tempo.*

tra..... la la la la tra la la la tra la la ... la la!

*a tempo.* *Ped.* *f*

*mf* *f*

The convent slept.—4.

ONR. (*At end of song.*) I see it all. But during the eight days since you have left the convent, have you not seen this young man?

OLIV. Yes.

ONR. Ah!

OLIV. He often wanders around the house; he would like very much to be able to speak to me,—and I would like it too,—I have so many things to tell him. Is it not necessary that he should learn that they are going to make me marry, and that everything is ready for the ceremony?

ONR. It is true,—the veil and the boquet are there,—the church is only a few steps, the chaplain is notified, and your future husband will soon arrive.

OLIV. M. de Mèrimac, an old scar-face that I can't bear.

ONR. No more can I,—he is too ugly.

OLIV. While as for the other, you would love him immediately.

ONR. I love him already.

VAL. (*Appears at the back, sees Olivette and runs quickly to her.*) Olivette, dear Olivette,—at last I see you again.

OLIV. It is he.

ONR. (*Aside.*) He is very good looking.

OLIV. (*To Onrika.*) Keep on the watch, and if you see my father,—

ONR. I understand. (*Taking a necklace from her bosom, to which is attached a little image.*) I will pray to my little Maniton that you shall not be disturbed. (*Goes to the back.*)

VAL. (*Astonished.*) Her little Maniton?

OLIV. A charm of her own country. But we have not a

moment to lose, dear Valentine,—if you only knew what was going to happen.

VAL. What?

OLIV. They wish me to marry.

VAL. (*Quickly.*) Refuse.

OLIV. That is my intention. But it is necessary for you to tell me—

ONR. (*Coming down.*) Your Father, here is your father!

OLIV. (*To Val.*) We must separate,—go quickly, and return here by and bye.

VAL. I will be here. (*Runs off R. as Marvejol appears at back, L.*)

MAR. Come, come, my dear Mèrimac, they are waiting for you.

MER. (*Entering.*) Here I am. (*Dressed in the uniform of a captain of a ship; a rough, disordered wig, heavy black eyebrows, grizzled moustache and beard, and a scar on his face. Speaks in the dialect of Marseilles; carries a valise and cane.*)

MAR. My daughter, Captain Mèrimac. (*To Mer.*) Put down your valise.

MER. Mademoiselle. (*Admiring her.*) Oh, oh,—she has become still handsomer since my last voyage, such freshness, such a velvety skin,—

MAR. And an excellent education,—She has just left the convent, Captain. She is an angel of sweetness and obedience,—put down your valise.

MER. Yes. (*Puts it on bench in front of house.*) I have inside there a new uniform, a complete suit that I have had made expressly for the ceremony. I intend, my charming fiancée, to shine at your side. (*To Marvejol.*) Wait, I am going to discharge at her a little compliment that I have prepared.

## THE YACHT AND THE BRIG.

Olivette, Valentine, Merimac, Marvejol, &c.

### No. 2. MARINE MADRIGAL.

*Allegretto.* MERIMAC.

(*During which they imitate the rolling of a ship.*)

You shall be a clip-per-built yacht, clean in the

run and ra-kish and taut! I will remain a bluff, hon-est brig, Broad in the

beam, square in the rig! But when tem - pests rage o'er the sea, Then shall my

yacht come un - der my lee .... For the rude gale, care not a fig, When near her

hus - band (I mean her brig!) All will ad - mire, from king to cot - ter, And we will

*poco rit.* *a tempo.*  
steer the whole world round, Sail ev'ry sea (ex-cept hot wa - ter,) Where will like con - sorts e'er be

*poco rit.* *a tempo.*



OLIVETTE & 1st Sop. (With mouths closed.)

h'm..... Where will like con - sorts e'er be

VALENTINE & 2d Sop.

h'm..... Where will like con - sorts e'er be

found? h'm..... Where will like con - sorts e'er be

MARVEJOL.

*p*

(With mouths closed.)

Lunga.

found? h'm..... Where will like con - sorts ev - er be found?

found? h'm..... Where will like con - sorts ev - er be found?

found? h'm..... Where will like con - sorts ev - er be found?

*ff*

*pp*

*ff*

*rit. pp*

Still no doubt, my clip - per-built wife, Sail - ing a -

*f* *mf*

lone is wear - i - some life If on the vast ex - pane of sea -

blue, There be no craft sav - ing us two! I would

cut a shuf - fle with glee. If some fine morn - ing watch I might

see .... From the old block, some lit - tle twig, Min - ia - ture

yacht, or a min - ia - ture brig! All will ad - mire, from king, to

*poco rit.* cot - ter, And we will steer the whole world round, *a tempo.* Sail ev' - ry

*poco rit.* *a tempo.*

sea (ex - cept hot wa - ter,) Where will like con - sorts e'er be

OLIVETTE & 1st Sop. (With mouths closed.)

h'm..... Where will like con - sorts e'er be

VALENTINE & 2d Sop.

h'm..... Where will like con - sorts e'er be

found? h'm..... Where will like con - sorts e'er be

MARVEJOL.

*p*

(With mouths closed.)

*Lunga.*

found? h'm..... Where will like con - sorts ev - er be found?

found? h'm..... Where will like con - sorts ev - er be found?

found? h'm..... Where will like con - sorts ev - er be found?

*ff*

*pp*

*ff*

*rit. pp*

*f*

OLIV. It is very nice; but I am sorry that you have been to such an expense for this new uniform, as it is all thrown away.

MER. How?

MAR. What do you say?

OLIV. (*Resolutely.*) I say that M. de Merrimac appears to me to be very much too old for me—

MER. Old! Allow me—I am in the prime of life!

OLIV. (*Looking at him.*) I say that you are far from being handsome.

MER. On account of this scar?

MAR. Glorious souvenir of some combat!

MER. No; I did it falling on the deck, one day, when the ship was rolling.

OLIV. I say, at length, that he does not please me at all; and that never in my life will I marry him!

ONRIKA. (*Aside.*) Good! That's the way to do it!

MER. Eh?

MAR. (*Furious.*) Here is something new, How, Mademoiselle?

MER. Restrain yourself, Marvejol.

MAR. She shall not mock thus at my parental authority. I have decided that this marriage should take place!

OLIV. (*Resolutely.*) And I have decided, papa, that it shall not take place. Consequently, my dear M. de Merrimac, you can pick up again your valise and your new uniform, return to your ship, and go and make a little tour of China or Japan. As for me, I have the honor to wish you good day. Come, Onrika.

(*Goes into house, followed by ONRIKA.*)

MER. (*Dismayed.*) Is that what you call an angel of sweetness and obedience?

MAR. I don't understand anything about it. So that is how they educate them at the convent! Oh, be easy: it shall not pass like that. I will impose my will, and she must yield.

MER. It appears very doubtful to me—with a little head like that!

MAR. How? Do you renounce it, then?

MER. The marriage? Not at all. The marriage shall take place; for I have a sure means for that.

MAR. Ah, bah!

MER. Yes; thanks to an adventure which happened to me. One day, I was promenading quietly on the deck of my ship, when, suddenly, I perceived, far off on the cliff, a little man who was fleeing as fast as his legs could carry him, after whom ran some other individuals, who were crying out.

MAR. A robber, doubtless.

MER. You will see. When he arrived at the edge of the cliff, the man threw himself into the sea.

MAR. Ah, mon dieu!

MER. I saw him fall. Then I did not do one thing or the other, but, slap-dash, I threw myself into the waves, and brought him out to the beach.

MAR. What a good deed, to save your fellow-man!

MER. No, my friend, that man was a monkey!

MAR. (*Surprised.*) A monkey?

MER. The chimpanzee of your sov'reign, the Countess de Roussillon

MAR. What, that animal of which she is so fond?

MER. Precisely. He had escaped from the palace, and the servants were running after him. I placed him in their hands, and the next day I received a charming little note from the Countess de Roussillon, saying: "Thanks, Captain; in exchange for the service that you have rendered me, ask me anything you wish; I give it to you in advance."

MAR. Good!

MER. You see that I am strong now; and if the Countess de Roussillon, for instance, orders my marriage with your daughter, I do not see how she can disobey.

MAR. It is true.

MER. And I tell you that she will order it.

MAR. Yes, yes; I understand.

MER. Consequently, let me work. Go back into your house, and do not utter a word of all this to Olivette. I am going to the palace of the Countess. By and by—father-in-law!

MAR. By and by—son-in-law. (*Going into house.*) Ah, ah, mademoiselle, my daughter! we will have some reason in your bad head. The paternal authority will triumph, thanks to a monkey. It is marvellous! (*Exit into house.*)

MER. Let me see. I must lose no time. The palace, it is there. (*About to go, returns.*) Ah, my valise! (*Goes to get it.*)

LARTIMON. (*Entering quickly.*)

LAR. Ah, Captain, I was looking for you.

MER. (*Stopping.*) Why?

LAR. Here is a letter which has been brought, addressed to you; very pressing. (*Giving him a large letter.*)

MER. (*Looking at it.*) From the Commandant; let us see. [*Reads* "An order to go immediately on board, and to set sail immediately for Cape Verde." (*Furious.*) A journey of three months, and I must leave at once.

LAR. To leave? Oh, thunder, what good luck!

MER. Idiot! (*To himself.*) But I will not go without taking my precautions. (*To LAT.*) Return to the ship as fast as you can, and notify the crew, that before an hour, I shall be on board. (*Taking valise, and going towards inn, L.*) A letter to the Countess; yes, that is the only means. But, by the belly of a whale, who would have had an idea of such a contre-temps! May the devil take Cape Verde, and those who invented it! [*Goes into inn.*]

LAR. Ha, ha! that 's funny. The Captain looks furiously in anger.

(*Noise and shouts outside.*) What is that? [*A crowd of men and women comes on, shouting and waving hats.*] What a crowd [*Runs off as the Chorus enters.*]

(*During the chorus, the COUNTESS DE ROUSSILLON enters at the back followed by COQUELICOT some Ladies of Honor and several officers* MAR., OLIV., and ONRIKA enters from house, R.)

34  
FIRST LOVE.

No. 3. VALSE-SONG.

The Countess.

*Tempo di Valse.*

rit.

The piano introduction consists of four measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Tempo di Valse' and the piece concludes with a 'rit.' (ritardando) marking.

O heart! wherefore so light, Tell me, wherefore so gay?

*p*

The first line of the song features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The piano part consists of a steady eighth-note accompaniment. The lyrics are: "O heart! wherefore so light, Tell me, wherefore so gay?" The piano part begins with a piano (*p*) dynamic.

If I read thee a - right, Not so art thou al - way!.....

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "If I read thee a - right, Not so art thou al - way!....." The piano accompaniment remains consistent with the first line.

*rit.*

Na - ture seemeth to be, Laugh - - ing as if in glee,

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Na - ture seemeth to be, Laugh - - ing as if in glee,". The piano part ends with a 'rit.' (ritardando) marking.

Heart, heart! 'tis the fair sea - son, That is the rea - son, Thou'rt

now fan - cy free! No, no, no! no, no, no! And I feel 'tis not so, No more

*p leggiero.*

blue is the sky, Than in days.... gone by! No, no, no! no, no, no! Fair the

summer - tide glow, But was it not so, In the days long a - go? When at e - ven the

*a tempo. poco rit.*

*f* *pp*

*a tempo.*

sun o'er the bil - low is gleam - ing, And all..... is hush'd save the

*poco rit.*

bird on the spray, Then a strange thrill comes o'er me, ha'f wa - king, half

*a tempo.*

*rit.*

dream - ing, And earth with all it's sor - row pass - eth light - ly a - way, Ah!

*colla parte.*

*a tempo.*

Strange, strange! yet know I now, What wierd power thou art!

*p a tempo.*



Love, Love! Love it is thou, Reign - - ing deep in my heart,....

Ex - ile from fair - er skies, Bathe dull earth in thy glow,

To thee hath.... been giv - en, One gleam of heav - en, For

mor - tals be - low! Now I know, now I know! Heart, my heart, it is so, For I

*p leggiero.*

own that I love, And I bow to love's sway; Yes, I know, yes, I know. Heart, my

heart, it is so, And 'tis thus that the world and my heart, my heart are gay!

*dim.*

*p* *pp*

• This symphony is cut in performance.  
First Love. 5.

## COUNTESS' SONG.

(*End of Song* COQUELICOT makes a sign and the people go off shouting.)

MARVEJOL. (*bowing.*) Your Highness.

COUNTESS. Good day, my dear Seneschal, I come to make a little pilgrimage to the neighboring chapel. The heat is overpowering, I am tired, and I did not wish to pass before your house without stopping a moment at it.

MARVEJOL. Your highness is too good; it is an honor for me—an unhopèd-for honor.

COUNTESS. Well, well, Seneschal (*looking around*),—but where is my good cousin, the Duke des Iîs? I thought he had accompanied us.

COQUELICOT. Why, yes, he was with us—I cannot explain, I—ah, there is Monseigneur.

DUKE. (*entering quickly.*) Here I am, dear Batilde, here I am, I ask a thousand pardons—an affair of State—I was talking with the Captain of the Halberdiers. (*low to COQUELICOT*) A little peasant girl I met. (*to COUNTESS thoughtlessly.*) An angel, a jewel.

COUNTESS. (*astounded.*) What! the Captain of the Halberdiers a jewel?

DUKE. No, no, no!—what did I say?—a slip of the tongue. When I see you I am so agitated that my head—(*seeing OLIVETTE*)—oh, that little one is adorable.

MARVEJOL. That is my daughter.

COUNTESS. Ah, really! Approach, my child; my compliments Seneschal, she is charming.

OLIVETTE. (*bowing.*) Your Highness.

DUKE. (*ogling her.*) Ravishing! (*low to COQUELICOT*) That would be a pretty conquest to make.

COQUELICOT (*low.*) Still another!

MARVEJOL. We are going to prepare for your Highness the best room in the house—that of my daughter. (*showing the Balcony, R.*)

OLIVETTE. And your Highness can repose there at your ease.

MARVEJOL. Come, Olivette. (*Exit with her into house.*)

DUKE. (*following her with his eyes and glass.*) Delicious; an angel, a jewel.

COUNTESS. Eh, there, my good Cousin, it seems to me that you look at that child in a singular fashion.

DUKE. I—my dear cousin, not at all. Do you think when you are there that I am able to look at any other woman but you. Do I not love you to madness?

COUNTESS. You say so, but I do not believe a word of it.

DUKE. You are wicked to me, Batilde, it appears to me, since I aspire to your hand—

COUNTESS. Yes, yes! I know that before a month I must make a choice of a husband; you have placed yourself in the ranks—that is all right. But if you believe that you will become my husband, you deceive yourself. Do not count upon it, my good cousin.

DUKE. And why?

COUNTESS. Why? I have already told you: because you are not serious.

## "O WOMAN'S FICKLE."

## No. 4. SONG.

## Countess.

*Moderato non troppo.* COUNTESS.

O wo-man's fic - kle let me own, And con - stant but in

trea - son, She's loy - al to ca - price a - lone, That knows nor rhyme nor rea - son! For

*mf* L.H. *p* *senza rit.*

you may be a pro - di - gy, In sci - ence math - e - ma - tic, Your con - ver - sa - tion

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, with lyrics 'you may be a pro - di - gy, In sci - ence math - e - ma - tic, Your con - ver - sa - tion'. The piano accompaniment provides harmonic support with chords and moving lines.

fla - vor'd be, With salt that's pure - ly At - tic! Still she will dis - like you all the more,

The second system continues the musical piece. The vocal line has lyrics 'fla - vor'd be, With salt that's pure - ly At - tic! Still she will dis - like you all the more,'. The piano accompaniment includes a dynamic marking 'p.' (piano) in the bass line.

Vote you and your learning a dread - ful bore! *Mais que vou - lez vous?* Were we to reason true,

The third system features the vocal line with lyrics 'Vote you and your learning a dread - ful bore! *Mais que vou - lez vous?* Were we to reason true,'. The piano accompaniment continues with a steady rhythmic pattern.

*ri - - tard.* *tempo.* *poco accel.*  
Men would come to win, But not to woo! Men would come to win, But not to woo!

The fourth system includes tempo markings above the vocal line: '*ri - - tard.*', '*tempo.*', and '*poco accel.*'. The vocal line has lyrics 'Men would come to win, But not to woo! Men would come to win, But not to woo!'. The piano accompaniment features a more active and rhythmic accompaniment.

A stea - dy man is nought to her, With wild oats sown and

*f Ped.* \*

*p*

grow - ing, In fact I think she'd much pre - fer, To help him in the sow - ing! Youth

*senza rit.*

ra - ther than grave mid - dle age, I doat on (*Cul - pa me - a!*) Pre - fer - ring much to

cul - tur'd sage, young men with one i - de - a! Aid - ed by this max - im we get a - long

*p.*

Tho' by ev-'ry sys-tem of log-ic wrong, *Mais que vou-lez vous?* Were we to reason true,

Men would come to win, But not to woo! Men would come to win, But not to woo!

**DUKE.** (*at end of song.*) All pure calumnies; they have blackened me in your eyes. You will get over your prejudices.

**COUNTESS.** Never.

**OLIVETTE.** (*appearing at door, followed by ONRIKA.*) If your Highness will take the trouble to enter—everything is ready to receive you.

**COUNTESS.** Very well. Your hand, Seneschal.

**MARVEJOL.** Your Highness (*giving her the tip of his fingers*), truly, it is too much honor.

**COUNTESS.** (*turning.*) Never; do you understand? (*goes into house.*)

**DUKE.** I love you so much. (*admiring OLIVETTE from the time she comes on.*) She is positively delicious, that little one—positively delicious. (*finds himself face to face with ONRIKA, who goes in last.*) (*recoiling quickly.*) No, not her; I do not love this shadow. *ONRIKA follows OLIVETTE into house.*

**COQUELICOT** (*aside.*) Now that there are no more women, I shall be able to talk reason to him. (*aloud.*) Pardon, Monseigneur, a word.

**DUKE.** What is it, Lanfuseau?

**COQ.** It is, Monseigneur, that I can no longer come to an understanding with your creditors; they claim their money.

**DUKE.** Well, you are my treasurer, you have the keys of the cash-box, give it to them from it.

**COQ.** The cash-box! There is no longer anything in it.

**DUKE.** Nothing at all?

**COQ.** Not a pistole; play has swallowed up a part of our finances, and the rest has been taken by your mistresses.

**DUKE.** (*looking L.*) Be quiet. Love! I am formed for that. I have an astonishing organization. They talk a good deal about the butterflies—what is a butterfly compared to me? An insect. But it is very dear, fluttering about;—and I counted upon recovering myself by my marriage with the Countess, but you heard what she just said to me.

**COQ.** Yes, she refuses you, flat.

**DUKE.** It is a whim.

**COQ.** No, it is logic.

**DUKE.** I tell you it is a whim; and I shall not be at all astonished but that my beautiful cousin had a secret love. Certain signs, certain looks that I have surprised make me almost suppose that she loves in secret a young officer of her guards.

**COQ.** It is not possible! Do you believe it?

**DUKE.** I believe nothing; it is a vague idea. But that which vexes me above everything is, that I am the heir of the Count de Roussillon, and if my loving cousin was in power, it is I who would be there.

**COQ.** Yes, and out of decency you cannot say anything to her. Take yourself away and let me place myself there.

**DUKE.** She wouldn't have it. But I think I shall be able to get her consent. It is my dream. I have already plotted sixteen conspiracies for this end—I am formed for conspiracies—I have an astonishing organization; only they have all missed fire.

**COQ.** All;—the conspirators have been seized and sent to work in the slate quarries.

**DUKE.** While I, prudently holding myself in the background, in pushing the others to the front, have never been uneasy.

**COQ.** You are a malicious—

**DUKE.** My dear friend, it is the same in love as in politics; the whole thing is to know how to get out of the way at the proper moment.

SONG.

# BOB UP SERENELY.

No. 5. COUPLETS.

The Duke.

*Allegro.*

DUKE.

1. If in a state of ex-hil-a-tion, You come home  
 2. So should it be with a po-li-ti-cian, When all his

late and dim-ly saw Two la-dies wait-ing an ex-pla-na-tion, Your wed-ded  
 measures go a-wry, With pa-pers blam-ing his wrong am-bi-tion, And vo-ters

wife and your moth-er-in-law; *That* is the time for dis-ap-pear-ing! Just take a  
 ask-ing the wherefore and why? *That* is the time for dis-ap-pear-ing! Just take a

*colla voce.*

head - er, down you go; Then when the sky a - bove is clear - ing, Then when the  
head - er, &c.

sky a - bove is clear - ing, Bob up se - rene - ly, bob up se - rene - ly, Bob up se -

- rene - ly from be - low!

*a tempo.*

*rit.*

*piu mosso.*

*colla parte.*

*pp*

*f a tempo.*

1o. 2o.

- DUKE.** It is as simple as "good day." I tell you I have an astonishing organization.
- COQUELICOT.** True. (*suddenly.*) Ah, I have an idea.
- DUKE.** Let us hear it!
- COQ.** If you should start a 17th conspiracy,—
- DUKE.** Yes! I jump in all my senses; we must start it immediately!
- COQ.** Recruit the discontented!
- DUKE.** Stir up the masses, and act vigorously! I do not like things that drag.
- COQ.** Good! but there is one thing wanting.
- DUKE.** What?
- COQ.** The sinews of war,
- DUKE.** Money!
- COQ.** I know an old usurer living a few steps from here, who will lend it to you.
- DUKE.** Let us go and find him.
- COQ.** Let us go there.
- DUKE.** It is necessary, this time, that we should succeed.
- COQ.** Absolutely necessary.
- DUKE.** Come. (*going R.*) I have an astonishing organization—perfectly astonishing! (*exit.*)
- COQ.** At last he can pay me my salary. (*follows him off.*)
- VALENTINE.** (*as soon as they go off, enters cautiously.*) Nobody here! I feared they never would go. "Return by and by," said Olivette to me. If she **only has refused** this marriage;—I am a little uneasy.



# SERENADE. "Darling! good Night!"

No. 6.

VALENTINE.

*Semplice.*

In quaint..... and in mys - tic word, Light and shade on the

sword, Love! are now in - ter - twin - ing, O come!..... and the le - gend with

me, By the stars be di - vi - ning, What fate ours may be! O my

true love, if thou art sleep - ing, Still love's watch keep - ing, Wait I till morn - ing

*Olivette.*

*poco agitato.*

light! Dar - - ling good - night, good - night! Dar - - - ling

*poco agitato. Ped. \**

good - - night! Oh!

*mf*

sure - - ly thou'rt wa - - king yet, For thou wilt not for -

*pp*

- get; 'Tis the hour of our meet - ing One rap - - tu - rous mo - ment be



She does not come. Perhaps they have shut her up in her room. (*pointing to window of balcony.*) That is her room. If I could only see her. I must climb up over the balcony,—but I have done more difficult things than that at the Convent. (*looking around.*) No one, absolutely no one, I am alone. Come! (*puts his foot in a crack in the wall, and climbs up to balcony.*)

Here I am, let's see if she is there, (*peers through the curtain at window.*) yes, I can distinguish the shadow of a woman with her back turned towards me,—it is she! (*pushing open the window a little.*) And this window is not fastened. I can, if I wish, but shall I? Come, Valentine, do you hesitate,—you, a soldier? Come! (*goes into the room cautiously as the Duke enters at back.*)

## CONCERTED PIECE.

### No. 7. Olivette, Veloutine, Valentine, Duke, Marvejol, Coquelicot, and Chorus.

*Animato.* (*Valentine mounts to balcony.*)

*Entrance of Duke and Coquelicot.*

DUKE. (*Slapping his pocket, which sounds filled with money.*) The affair is arranged, I am in funds. (*sound of kissing heard in room on balcony.*) Eh! what is going on there? (*scream from room.*)

VAL. (*Appears on balcony without his hat, comes down quickly.*) It is the Countess,—and I have dared to embrace her.

DUKE. A man,—Valentine!

VAL. (*Coming to the ground,*) I am lost! (*tries to run off at back, Duke bars his passage.*)

DUKE. Halt, Mr. Officer! (*Marvejol, Olivette, Onrika, Lords, Ladies and Servants enter from house.*)

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

*cue. "Ho! there, the patrol!"* *Entrance of patrol and Citizens.*

Piano accompaniment for the second system, starting with a cue. The music includes a dynamic marking of *p* (piano).

*cres - - - - - cen - - - - - do. . . . .*

Piano accompaniment for the third system, featuring a crescendo indicated by a hairpin symbol and the text *cres - - - - - cen - - - - - do. . . . .*

**Sopranos.** *f*  
 Your par - ti - sans, brave soldiers, han - dle; And seize the au - thor of this

**Tenors.** *f*  
 Your par - ti - sans, brave soldiers, han - dle; And seize the au - thor of this

**Basses. DUKE, Coq.**  
 Your par - ti - sans, brave soldiers, han - dle; And seize the au - thor of this

Vocal staves for Sopranos, Tenors, and Basses, and piano accompaniment for the fourth system. The vocal parts are marked with a forte *f* dynamic.

scan - dal! To scale the bal - co - ny 'twas wrong, Of our lov'd Countess Roussil - lon!

scan - dal! To scale the bal - co - ny 'twas wrong, Of our lov'd Countess Roussil - lon!

scan - dal! To scale the bal - co - ny 'twas wrong, Of our lov'd Countess Roussil - lon!

MAR.

But first, as Maire I'll take the charge, Altho' his

DUKE.

crime's.... to me prov'd clear - ly. You will not, Sir, let him go at

OLI. (*aside.*) VAL. (*aside.*)

large ? 'Twas Va - len - tine! ( I will rue this dear - - - ly ! ..... )

The first system of the score features two vocal lines and a piano accompaniment. The OLI. part is in bass clef, and the VAL. part is in treble clef. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'large'.

Soprano.

Tenors.

Basses. DUKE, MAR.

His guilt is prov'd, so says the Maire! What *he* may an - swer, we don't

His guilt is prov'd, so says the Maire! What *he* may an - swer, we don't

The second system of the score features three vocal lines and a piano accompaniment. The Soprano part is in treble clef, the Tenors part is in treble clef, and the Basses part is in bass clef. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: 'His guilt is prov'd, so says the Maire! What he may answer, we don't care!..... So let him speak, if speak he will, We'll hold the same opinion still!'.

care!..... So let him speak, if speak he will, We'll hold the same o - pin - ion still!

care!..... So let him speak, if speak he will, We'll hold the same o - pin - ion still!

The third system of the score continues the vocal lines and piano accompaniment from the previous system. The lyrics are: 'care!..... So let him speak, if speak he will, We'll hold the same opinion still!'.

VAL.

*meno mosso.*

Permit me —

Si - lence ! tell me who It might be, if it wasn't

*poco rall.*

*meno mosso.*  
*fp*

Yes ! but I —

Allow me —

DUKE.

you ?      Silence ! and declare, Where were you, if you were n't there ?      Silence ! did we see, Some person

Excuse me —

If you would

on that bal - co - ny ?      Si - lence ! for we did ! Nought but your pur - pose now is hid !



VAL. (*aside.*)

(O happy

MAR.

Si - lence ! you have dared to sing a song, And pay your trait'rous vows to the Countess Roussil - lon.

(*aloud.*)(*aside.*)

thought) I did!

be - cause I thought it was— yet no! Poor Ol - i - vette, be - fore her

DUKE.

He owns it!

fa - ther! expose her love? I'd per - ish, ra - ther! Glad - ly then to pri - son wilt I go!

**VAL.**

I thought it was what she'd de - sire!

**DUKE.**

—was what?

**MAR.**

You thought it was? He thought it

**Sops. & Tenors.**

—was what?

**Basses.**

—was what?

**OLI. (to Val.)**

If you won't speak, I will—

**DUKE.**

**VAL. (aside.)**

With laugh - ter I could now ex - pire, Be

**MAR.**

was what she'd de - sire!

si - - lent! Thus far I can count the cost, But own our love, and all is

*p*

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a series of chords in the right hand, with a dynamic marking of *p* (piano).

lost! Yes! own our love, and all is lost! No!

MAR.

You've nothing further now to add!

*f*

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The piano part features a series of chords in the right hand, with a dynamic marking of *f* (forte). The vocal line includes the lyrics "lost! Yes! own our love, and all is lost! No!" and "MAR. You've nothing further now to add!".

DUKE.

*Tutti.*

Then to the station take the lad! Run him in!.....

This system contains a vocal line and piano accompaniment. The vocal line is in bass clef. The piano accompaniment is in grand staff. The piano part features a series of chords in the right hand, with a dynamic marking of *Tutti.* (all). The vocal line includes the lyrics "DUKE. Then to the station take the lad! Run him in!.....".

**OLI. VEL.** *f*

His guilt is prov'd, so says the Maire! What he may an - swer they don't

**VAL.** *f*

My guilt is prov'd, so says the Maire! What I may an - swer they don't

**Sopranos.** *f*

His guilt is prov'd, so says the Maire! What he may an - swer, we don't

**Tenors.** *f*

His guilt is prov'd, so says the Maire! What he may an - swer, we don't

**Basses. DUKE, MAR. COO.** *f*

His guilt is prov'd, so says the Maire! What he may an - swer, we don't



care! .... So let him talk, if talk he will, They'll hold the same o - pin - ion still! Run him in, Run him

care! .... So let me talk, if talk I will, They'll hold the same o - pin - ion still! Run him in, Run him

care! .... So let him talk, if talk he will, We'll hold the same o - pin - ion still! Run him in, Run him

care! .... So let him talk, if talk he will, We'll hold the same o - pin - ion still! Run him in, Run him



in..... Ah!..... run him in!

in..... Ah!..... run him in!

in..... Ah!..... run him in! (exeunt.)

(At end, Valentine is led off L. by Duke and Marvejol, followed by Chorus.)

**OLIV.** (looking off L.) They have arrived before the prison; they shut him up there, poor boy. (looks off.)

**MERI.** (coming from Inn, followed by Innkeeper, to whom he gives a letter.) You understand, you are to take that letter to the Palace of the Countess of Roussillon.

**INNKEEPER.** (taking letter.) Be easy.

**MERI.** Now quickly to my ship. (going R. sees Olivette, who is coming down sadly.) Ah! Mademoiselle, I was going to notify your father that I am obliged to go to sea again.

**OLIV.** (with a gesture of joy.) Truly?

**MERI.** Oh, don't rejoice so soon. Instead of being married to-day, we will be married on my return,—you see? I am sure now of your consent.

**OLIV.** I do not believe it,—and I wish to be frank with you; M. de Mèrimac, I love another.

**MERI.** What,—it is not possible.

**OLIV.** A young Officer of the guards of the Countess of Roussillon, M. Valentine.

**MERI.** Valentine,—my nephew!

**OLIV.** Your nephew,—is Valentine your nephew?

**MERI.** Yes, a scamp of a nephew, with whom I have been embroiled for a long time. That brigand has played me a heap of tricks, for which he deserves hanging, and now it is he who thrusts himself between you and I, to take me out of your heart.

**OLIV.** It is not his fault,—it is mine,—he is so handsome.

**MERI.** And you say this to me?

**OLIV.** To whom do you want me to say it? Wouldn't you rather know everything,—before?

**MERI.** (making a face.) Oh, but this is agreeable news, so funny.—

**OLIV.** I pray you not to go on like that,—if you only know what has happened to him, poor young man.

**MERI.** What?

**OLIV.** They have thrown him into prison.

**MERI.** Prison,—what has he done?

**OLIV.** A crime,—he has failed in respect,—he has dared to embrace her.

**MERI.** Ah, bah!

OLIV. (*Quickly.*) By mistake; he believed that it was I.

MER. (*Making a grimace.*) Well, I am full of crosses! It is so nice to have a family—to have some nephews! Go, serpent!

VAL. (*Appearing at back.*) Olivette! (*Runs down to her, frightened.*)

OLIV. It is he!

MER. (*Turning.*) He?

VAL. I escaped from the prison at the risk of breaking my neck; but all the streets are guarded; it is impossible to fly!

MER. (*Delighted.*) Very well! It is all right!

VAL. (*Turning.*) Uncle! You here! Ah, heaven has sent you!

MER. What does he say?

VAL. Olivette, thank Providence! (*Pointing to MERIMAC.*) Behold my saviour.

MER. Me! Are you losing your head?

VAL. Not at all. I know the promise that the Countess de Roussillon has made to you. You have but to ask my pardon of her, and she cannot refuse you.

OLIV. (*Quickly.*) True.

MER. True, is it? And do you believe that I am going to foolishly employ my credit to prepare some rods for myself? And you are ignorant that this young girl whom you love, I am going to marry.

VAL. You! It was you?

MER. In person. Consequently, if you have got into a scrape get yourself out as best you can. As for my credit, my good friends, that I reserve for myself, and you will soon know what use I make of it.

VAL. What do you mean?

OLIV. Explain yourself!

MER. I say only that to you, and you shall see that I am not quite a sturgeon. With that I shall embark very tranquilly. I set out to-day for a three month's voyage. Good evening.

VAL. Uncle!

OLIV. Monsieur!

MER. Good luck and *au revoir!* (*Exit L.*)

VAL. Intractable old pirate, it was so easy for him to draw me out of this bad step.

OLIV. What shall we do now?

VAL. Ah! I don't know of anything.

SERVANT. (*Coming from Inn with Valise which MERIMAC has left.*) Yes, master, I will run after the old captian and give him back his valise, if I can overtake him.

OLIV. (*Struck with an idea.*) That valise,—which contains a complete uniform!

SERV. (*Putting valise on his shoulder.*) It is heavy.

OLIV. And he has gone for three months. Valentine, you are saved!

VAL. What do you say?

OLIV. You will obtain your pardon.

VAL. Who will ask it?

OLIV. You will.

VAL. Me?

OLIV. Listen. (*Whispers to him.*)

SERV. (*At back L.*) Which way did he go? I do not see him,—oh! for a little luck.

VAL. Yes, the costume is all right, but the head?

OLIV. Why, the Innkeeper is a { hairdresser.  
wigmaker.

VAL. It is true. (*Running after the SERVANT, who is going off.*) Hello! my girl.

SERV. (*Stopping.*) Monsieur!

VAL. Hold out your hand! (*Taking money from his pocket and putting it in her hand.*) That is for you.

SERV. Gold!

VAL. Yes, and I promise 50 pistoles if you consent to do what I shall ask of you.

SERV. 50 pistoles,—why, it is a fortune, for such a prize as that I will do anything you wish.

VAL. (*Quickly.*) Come, then. (*They go into the Inn.*)

OLIV. The means were risky, but then we had no choice. (*Goes up a little. Duke enters with MAR., and the suite of the COUNTESS.*)

DUKE. She is late. It is time to return to the Palace. [*Opening door, R.*] Countess!

COUNTETS. (*Entering.*) We will leave. I am ready. Well, Seneschal, has that man been found?

MARV. Yes, your Highness. We've got him,—he is under lock and key.

COUNTESS. Such an insult to me. Oh! that merits exemplary chastisement. I maintain that the culprit should be punished with the utmost severity of the laws.

DUKE. Do not be alarmed, cousin; he will be.

COUNTESS. And such temerity! Some country clown, doubtless?

DUKE. Not precisely. (*Aside.*) Let us observe the effect. (*Watching closely.*) An officer of your guards.

COUNTESS. (*Very much surprised.*) An officer of my guards!

DUKE. Young Valentine.

COUNTESS. (*Agitated.*) Valentine!

DUKE. The effect is produced!

COUNTESS. (*Aside.*) He!

DUKE. (*Looking at her.*) She is embarrassed—the dear cousin!

COUNTESS. (*To MAR.*) And what excuse does he give?

MAR. Oh, an absurd one;—a moment of madness!

COUNTESS. Madness? Yes; it can be explained in that manner. A moment of rashness—of forgetfulness. Good heavens! I must have been dreaming, to have considered it such a great crime. It is very pardonable; and I believe I shall be able to show clemency.

DUKE. (*Aside*) Really! (*Aloud.*) You did not dream, cousin. Did you not say, just now, that the culprit merited an exemplary punishment?

COUNTESS. Did I say that?

DUKE. Without doubt; and you were perfectly right. To show weakness under such circumstances would have a most deplorable effect. Is it not so, Seneschal?

MAR. That is my opinion.

DUKE. (*To COUNTESS.*) You see—

COUNTESS. (*Angrily.*) Very well; we will say no more about it. Let us return to the palace, gentlemen.

DUKE. (*Aside.*) She is furious. (*Offering arm.*) Will you permit me? (*She takes his arm, and they go towards the back.*)

INNKEEPER. (*Coming from Inn with letter in his hand, runs to her.*) Pardon me, your highness—

COUNTESS. [*Stopping.*] What do you wish with me?

INNKEEPER. A letter that M. de Mérrimac charged me to carry to the palace.

OLIV. [*Uneasily, aside.*] A letter!

COUNTESS. [*Taking letter.*] Captain de Mérrimac! Ah, let us see! [*Opens letter and reads, casting a glance at OLIV.*] Poor little one! It is too bad; but my word is engaged.

SERVANT. (*Running to the back.*) Your highness!

COUNTESS. What is it now?

SERV. Pardon me, your highness! it is Captain de Mérrimac, who desires to speak to you.

COUNTESS. (*Very much astonished*) How? He writes to me, and then presents himself. I do not understand it. But let him come; let him come. [*VAL. Enters in his uncle's uniform, made up for MER.—wig, eyebrows, moustache, wig and scar. Speaks in the same dialect.*]

## SPEAK! SIR CAPTAIN.

No. 8. FINALE TO ACT I.

TUTTI E CORO.

*Allegro.*

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with a trill in the second measure. The left hand plays a steady accompaniment of chords. Dynamics include *p* and *cres*.

COUNTESS.

Vocal and piano accompaniment for the Countess. The vocal line begins with the lyrics "Speak! Sir Cap - tain, you've our per -". The piano accompaniment includes dynamics *cres*, *do.*, and *p*.

Vocal and piano accompaniment for the Countess. The vocal line continues with the lyrics "- mis - sion, Tho' the na - ture of your pe - ti - - tion, We think we well". The piano accompaniment features triplet markings (*3*) in the right hand.

VAL.

Vocal and piano accompaniment for the Countess. The vocal line begins with the lyrics "know! Oh, Ma - dam! Your prom - ise once you gave, To grant a boon which now I". The piano accompaniment includes a *VAL.* (ritardando) marking.

## COUNT.

crave, Quite so, quite so! And we will now, Forth-with re-deem our plight-ed vow! Sir Cap-tain say, What thou dost

## VAL. RECIT.

pray, If your High-ness will but al-low, A fa-mi-ly grief,

## rit.

I'll tell now! A neph-ew I have got, . . . Whose life is one

*colla parte.* *p* *piu mosso.*

blot, . . . A per-fect young dog! . . . Thro' him I have to



bear, Much sor - row and care, As con - victs a log! . . . . .

This system contains the first line of music. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "bear, Much sor - row and care, As con - victs a log! . . . . ."

E - ven now the scamp, To your High - ness must vamp, A reckless ser - e - nade . . . . .

This system contains the second line of music. The vocal line continues with the lyrics: "E - ven now the scamp, To your High - ness must vamp, A reckless ser - e - nade . . . . ."

'Tis most mel - an - cho - ly, And just - ly for his fol - ly, In pri - son he's laid! . . . . .

This system contains the third line of music. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The lyrics are: "'Tis most mel - an - cho - ly, And just - ly for his fol - ly, In pri - son he's laid! . . . . ."

Still, I can't for - get, He's my ne - phew yet, Tho' a spend - thrift and rake! . . . . .

This system contains the fourth line of music. The piano accompaniment includes a dynamic marking of *p* (piano). The lyrics are: "Still, I can't for - get, He's my ne - phew yet, Tho' a spend - thrift and rake! . . . . ."

..... Therefore now I pray, That your High - ness may Look o - ver his mistake, For an

*rall.*

*a tempo.* COUNT. (*aside.*)  
old servant's sake! I sought some cause to set him free, .. And lo! they find it me!... Nay, Sir

*p a tempo.*

Captain, pray do not kneel; All thy de - vo - tion now we feel! And

*poco*

*rit.* *rit.* *a tempo.*  
that shall for thy nephew's fault a - tone, His treason so we do con - done.....

*rit.* *rit.*

COUNT.

I will mer - cy show, From pri - son he'll go,.... Free, hap - py once

OLI. VEL. VAL.

She will mer - cy show, From pri - son he'll go,.... Free, hap - py once

DUKE. MAR. COQ.

She will mer - cy show, From pri - son he'll go,.... Free, hap - py once

SOP.

She will mer - cy show, From pri - son he'll go,.... Free, hap - py once

TENORS.

She will mer - cy show, From pri - son he'll go,.... Free, hap - py once

BASSES.

*p*

more!..... Would that I might hear His

more!..... But she'll nev - er hear His

more!..... But she'll nev - er hear His

more!..... But she'll nev - er hear His

more!..... But she'll nev - er hear His

*f* *rit.*

voice a - gain, near, In dul - cet num - bers, tell - ing, His tale of love o'er.

voice a - gain, near, In dul - cet num - bers, tell - ing, His tale of love o'er.

voice a - gain, near, In dul - cet num - bers, tell - ing, His tale of love o'er.

voice a - gain, near, In dul - cet num - bers, tell - ing, His tale of love o'er.

voice a - gain, near, In dul - cet num - bers, tell - ing, His tale of love o'er.

voice a - gain, near, In dul - cet num - bers, tell - ing, His tale of love o'er.

*f* *rit.* *f*

*Allo. moderato.* COUNT. (to Val.)

But why so tim - id here, a - shore, You, who so un

*Allo. moderato.*

*pp*

daun - ted, when a - float? . . . What of the la - dy you a - dore.

And the re - quest to me you wrote? . . . I? I? What

VAL. (surprised.) *aside.*

*senza rit.*

was it? But now a note, I did re ceive, This is it, I be - lieve,

COUNT.

And it is from you. The boon thou

VAL. Oh, that let - ter? true! Ah! Ah! yes, true!

RECIT.

then did'st crave, is thine, For love should be by val - our's side, And 'tis her wish I can di - vine! Ol - i -

*a piacere.*

*molto rit.*

*a tempo.*

vette, I give thee for thy bride!

VAL.

My bride!

MAR.

Ve - ry

SOP. OLI. VEL.

His bride! . . . .

TENORS.

His bride! . . . .

BASSES. DUKE. COQ.

His bride! . . . .

*a tempo.*

*p colla parte.*

*mf*

*f*

VAL. *con espress.*

good.

Mar - ried if not woo'd!

Mine! oh maid in beau - ty

*poco agitato.*

beam - ing,

Mine to leave me ne'er in life!

Al - most

would I think it dream - ing.

But no dreams so fair, sweet

*Io. tempo.*

DUKE. (to Countess.)

wife!

An old man, a girl - ish

wife . . . He's lay - ing in . . . a wretched life!

MAR. (to Olivette.)

'Tis true your hus - band's a lit - tle old . . . .

OLI. (aside.)

My rap - ture, my  
But you must do . . . as you are told!

*rall.*

joy I must not let ap - pear, But for pro - pri - e - ty squeeze out a tear!

*rall.*



# SOB SONG. "O, MY FATHER."

*ANDANTINO.*

O, my fa - ther! my school-days I'll regret,

*f* *p*

Scarce a wo - man, don't let me mar - ry yet! They

told me at the con - vent, good folk nev - er, nev - er wed, And

marriage is a dread - ful thing, the nuns all said.

(Sobbing.)

Ah! ah! ah! (And cer-tain-ly nuns ought to know!) Ah! ah!

ah! At least, the girls all told me so. Yet I'll not say

*rit.* *crescendo.*

nay, Yet I'll not say nay; . . . . No, I'll o - bey, Ah!

*rit.* *ad lib.*

Yes, I'll obey, Ah! Pa - pa, Ah! I will o - bey! Ah!

*lento.*

O, my fa - ther! he's rath - er past his prime,

*p*

And two fa - thers I don't want at a time! They

taught me at the con - vent, men were ver - y wicked things, But

that young la - dies were but an - gels, with - out wings!

(Sobbing.)

Ah! ah! ah! (And cer-tain-ly nuns ought to know!) Ah! Ah!

ah! At least, the girls all told me so. Yet I'll not say

*rit.* *crescendo.*

ay, Yet I'll not say nay; . . . . No, I'll o - bey, Ah!

*rit.* *ad lib.*

Yes, I'll obey, Ah! Pa - pa, Ah! I will o - bey! Ah!

*mf* *p* *lento. crescendo.* *f*

MAR.

(Veloutine enters with bridal veil, etc., and attires Olivette.)

The maid - ens now are bring - ing The white veil of the

*mf*

bride; The mer - ry bells are ring - ing, And all for 'hee, my pride! And

COUNTESS.

when the rite is o - ver, I in - vite all—(don't for - get!) Wife and hus - band, maid and

*lento.* *a piacere.*

*lento.* *colla parte.*

lov - er, We will fête our Ol - i - vette!

*Tempo <sup>m</sup>lo.* *ff*

# ENSEMBLE. MARRIAGE BELLS' CHORUS.

COUNTESS.

*Allegro non troppo.*

Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

OLI. VEL.



Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

VAL.



Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

DUKE. MAR. COQ.



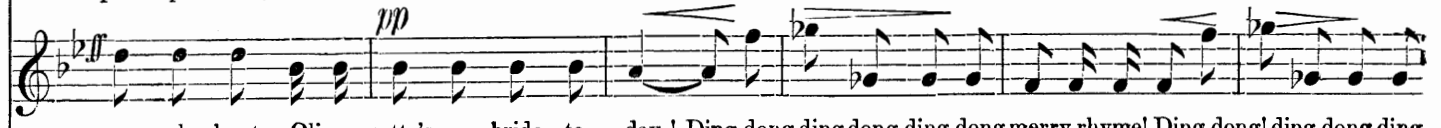
Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

*pp Allegro non troppo.*

peo - ple shout, Oli - vette's a bride to - day! Ding dong,ding dong,ding dong merry rhyme! Ding dong!ding dong,ding



peo - ple shout, Oli - vette's a bride to - day! Ding dong,ding dong,ding dong merry rhyme! Ding dong! ding dong,ding



peo - ple shout, Oli - vette's a bride to - day! Ding dong,ding dong,ding dong merry rhyme! Ding dong! ding dong,ding



peo - ple shout, Oli - vette's a bride to - day! Ding dong,ding dong,ding dong merry rhyme! Ding dong! ding dong,ding



dong, Hark the chime! Come a-long!      Come a - long!      Come a - long!      The lit - tle  
 dong, Hark the chime !      Come along !      Come along !  
 dong, Hark the chime! Come along !      Come a - long !      Come a - long ! Ding dong! ding dong, ding  
 dong, Hark the chime !      Come along !      Come along !

stars are wink - ing up a - bove, They know it is a night of joy and love, And all the voi - ces on the  
 Ding dong, ding dong,      ding dong,      ding dong,      ding dong,  
 dong, ding dong, ding dong, ding dong,      ding dong, ding dong, ding dong,      ding dong, ding dong, ding  
 Ding dong, ding dong,      ding dong,      ding dong,      ding dong,

With 1st SOPRANOS.

ev'n - ing air, Breathe blessings on the hap - py pair! . . . . The lit - tle

With 2nd SOPRANOS.

ding, dong, Breathe blessings on the hap - py pair! . . . .

With TENORS.

dong, ding, dong, Breathe blessings on the hap - py pair! Ding, dong ding,

With BASSES.

ding, dong, Breathe blessings on the hap - py pair! . . . .

1st SOPRANOS.

The lit - tle stars are wink - ing

2nd SOPRANOS.

Ding, dong,

TENORS.

Ding, dong, ding, dong, ding, dong, ding,

BASSES.

Ding, dong,



up a - bove, They know it is a night of joy and love, And all the

ding, dong, ding, dong, ding, dong,

dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,

ding, dong, ding, dong, ding, dong,

The first system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "up a - bove, They know it is a night of joy and love, And all the". The second staff continues the vocal line with lyrics: "ding, dong, ding, dong, ding, dong,". The third staff continues with lyrics: "dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,". The fourth staff is a vocal line in bass clef with lyrics: "ding, dong, ding, dong, ding, dong,". The fifth staff is a piano accompaniment in G major, featuring a melody in the right hand and chords in the left hand.

voi - ces on the ev'n - ing air, Breathe bless-ings on the hap - py pair! . . . .

ding, dong, ding, dong, Breathe bless-ings on the hap - py pair! . . . .

dong, ding, dong, ding, dong, ding, dong, Breathe bless-ings on the hap - py pair! . . . .

ding, dong, ding, dong, Breathe bless-ings on the hap - py pair! . . . .

The second system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "voi - ces on the ev'n - ing air, Breathe bless-ings on the hap - py pair! . . . .". The second staff continues the vocal line with lyrics: "ding, dong, ding, dong, Breathe bless-ings on the hap - py pair! . . . .". The third staff continues with lyrics: "dong, ding, dong, ding, dong, ding, dong, Breathe bless-ings on the hap - py pair! . . . .". The fourth staff is a vocal line in bass clef with lyrics: "ding, dong, ding, dong, Breathe bless-ings on the hap - py pair! . . . .". The fifth staff is a piano accompaniment in G major, featuring a melody in the right hand and chords in the left hand.

DUKE. (*aside.*)

Re - vel - ry up at the cas - tle, Sup - per, danc - ing, and what not;

*p*

Deep po - ta - tions, or - gies, was - sail, All the bet - ter for my plot!

*poco rit.*

COUNTESS.

Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

OLI. VEL. *pp*

Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

VAL. *pp*

Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

DUKE. MAR. COQ. *pp*

Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

*f* *p*

peo - ple shout, Ol - i - vette's a bride, to - day. Ding,dong,ding,dong,ding,dong,merry rhyme,Ding,dong,ding,dong,ding

peo - ple shout, Ol - i - vette's a bride, to - day. Ding,dong,ding,dong,ding,dong,merry rhyme,Ding,dong,ding,dong,ding

peo - ple shout, Ol - i - vette's a bride, to - day. Ding,dong,ding,dong,ding,dong,merry rhyme,Ding,dong,ding,dong,ding

peo - ple shout, Ol - i - vette's a bride, to - day. Ding,dong,ding,dong,ding,dong,merry rhyme,Ding,dong,ding,dong,ding

dong, Hark the chime, Come a-long, Come a - long, Come a - long, The lit - tle

dong, Hark, the chime, Come a - long, Come a - long,

dong, Hark, the chime, Come a - long, Come a - long, Come a - long, Ding, dong, ding, dong, ding, dong, ding,

dong, Hark, the chime, Come a - long, Come a - long,

stars are wink - ing up a - bove, They know it is a night of joy and love, And all the

Dong, ding, dong, ding, dong, ding, dong, ding,

dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,

Dong, ding, dong, ding, dong, ding, dong, ding,

voi - ces on the ev - 'ning air, Breathe blessings on the hap - py pair . . . . The lit - tle

dong, ding, dong, dong, Breathe blessings on the hap - py pair . . . .

dong, ding, dong, ding, dong, ding, dong, Breathe blessings on the hap - py pair, Ding, dong, ding,

dong, ding, dong, dong, Breathe blessings on the hap - py pair. . . .

SOP.

TENORS.

BASSES.

The lit - tle

Ding, dong, ding,

## 1st. SOPRANO.



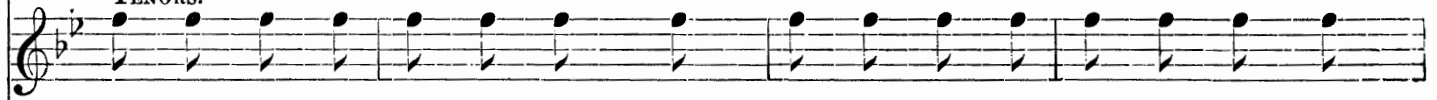
stars are wink - ing, up a - bove, They know it is a night of joy and love, And all the

## 2d. SOPRANO.



dong, ding, dong, ding, dong, ding, dong, ding,

## TENORS.



dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,

## BASSES.



dong, ding, dong, ding, dong, ding, dong, ding,



voi - ces on the ev - 'ning air, Breathe blessings on the hap - py pair! Breathe bless - ings



dong, ding, dong, dong, Breathe blessings on the hap - py pair! Breathe bless - ings



dong, ding, dong, ding, dong, ding, dong, Breathe blessings on the hap - py pair! Breathe bless - ings



dong, ding, dong, dong, Breathe blessings on the hap - py pair! Breathe bless - ings



1st and 2nd SOPRANO:

on the hap-py pair, Breathe blessings on the hap-py pair! . . . . .

on the hap-py pair, Breathe blessings on the hap-py pair! . . . . .

on the hap-py pair, Breathe blessings on the hap-py pair! . . . . .

*The procession begins to move.**(curtain.)*

*fff*

# ACT II. ENTR'ACTE.

*Allegro non troppo.*

*leger.*

PIANO.

*ff*

The musical score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system is marked 'PIANO.' and 'ff'. The second system has a 'p' dynamic. The third system has an 'mf' dynamic. The fourth system has an 'f' dynamic. The fifth system has an 'ff' dynamic. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

## ACT 2d.

Room in the palace of the Countess. C. & two side arches with curtains. Doors, R. & L. I. E. Couch, L. Round tables, R. H. A large gothic arm chair, with high back, near table, R.

## SOON THE BRIDE.

No. 9. (a) CHORUS. (ss) (b) Air, "The Matron of an Hour." (Olivette.)

*ALLEGRO MODERATO.*

Piano introduction in 2/4 time, key of B-flat major. The music is marked *p* (piano) and consists of a simple, rhythmic melody in both hands.

*mf* 1st SOPRANO.

1st Soprano vocal line, marked *mf*. The melody is simple and follows the lyrics.

Soon the bride we'll be ad - mir - ing, Fair - est on her

*mf* 2d SOPRANO.

2nd Soprano vocal line, marked *mf*. The melody is simple and follows the lyrics.

Piano accompaniment for the first system, featuring a melody in the right hand and chords in the left hand. The music is marked *mf* and includes a *Sra* (Soprano) marking.

1st Soprano vocal line, marked *mf*. The melody is simple and follows the lyrics.

wed - ding night! In her bow'r she is at - tir - ing, Come! sweet maid, nor

2nd Soprano vocal line, marked *mf*. The melody is simple and follows the lyrics.

Piano accompaniment for the second system, featuring a melody in the right hand and chords in the left hand. The music is marked *mf* and includes a *Sra* (Soprano) marking.



*cres.*

*pp*

fear the light! Ere the past thou leave for - ev - er, One more

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "fear the light! Ere the past thou leave for - ev - er, One more". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support with chords and arpeggios.

song and one..... more dance! Give us, ere from us thou sev - er,

The second system continues the vocal line with the lyrics "song and one..... more dance! Give us, ere from us thou sev - er,". The piano accompaniment includes a section marked *Sva* (Sforzando) with a wavy line above the notes, indicating a dynamic shift.

*p* Lov - ing word and lov - ing glance! *pp rit.* Ma - tron not yet, Thou art still Ol-i - vette!

The third system concludes the vocal line with the lyrics "Lov - ing word and lov - ing glance! Ma - tron not yet, Thou art still Ol-i - vette!". The piano accompaniment includes dynamic markings *p* and *pp rit.* (pianissimo ritardando), and ends with the word *segue*.

## THE MATRON OF AN HOUR.

Air.

(Olivette.)

OLIVETTE. (*Discovered in bridal dress at door, L., which she holds half open, and speaks to some one outside.*) Yes, that's it,—take care. Change your costume, and return as soon as possible. (*coming down.*) If he only has time. Ah! our situation is full of danger.

ANDANTE NON TROPPO.

OLIVETTE.

1. The ma - tron of an hour, I scarce know what to  
2. A - bove all, there's one thing I should do, well I

say, Tho' long in maiden bow'r, I've read up for this day!..... I know I should pre-  
know,— A - bout my pa - rents cling, When call'd up - on to go!..... To seem to have a

-pare Both a tear and a sigh, As if all that is fair In life were fleet - ing by!  
doubt That my mar - riage was wise, Then tremble, blush and pout, In turn, with down - cast eyes!

*piu mosso.*

1. Ah! } no, no, no! No, no, no, no! I'm too hap - py to  
2. But } no, no, no! No, no, no, no! I'm too hap - py to

feign.... doubt so!..... Ah! no, no, no! No, no, no, no,.....

..... I'm too hap - py to feign doubt so! a tempo.

OLIV. [*Seeing curtain open at back.*] Some one is coming, I must keep myself up. [*Countess enters, followed by Duke.*]  
DUKE. [*To Countess.*] I repeat to you, that if you wish—  
COUNTESS. I have already told you no,—leave me. [*Seeing Olivette, and going to her.*] How, my dear child,—you are here all alone.  
OLIV. Yes, madame.  
COUNTESS. And your husband,—I thought he was with you.  
OLIV. [*A little embarrassed.*] He left me just a moment ago.  
COUNTESS. Where has he gone?  
OLIV. I don't know.  
DUKE. To leave his wife on her wedding day! Oh, fie, he is not very gallant. By Cupid, if it were me—  
COUNTESS. [*Serenely.*] Des Ifs!  
DUKE. Pardon me, Cousin, it is my blood,—it is so lively.  
COUNTESS. And your head, which turns with every wind.  
DUKE. [*Vexed.*] Do you take me for a weather cock?  
COUNTESS. No, I do not take you.  
DUKE. Thanks. [*Aside.*] Go on, go on, mock at me,—my conspiracy is on the fire,—it is simmering.  
COUNTESS. [*To Olivette.*] Has your father not yet returned?  
OLIV. Not yet.  
COUNTESS. [*Impatiently.*] It is singular, I find he has been a long time performing the mission I confided to him; he ought to have been here long ago.  
DUKE. [*Aside.*] Oh, oh, she appears impatient to see this Valentine again.

SERVANT. [*At back.*] M. the Seneschal.  
COUNTESS. [*Joyously.*] At last. Let him enter. [*Marvejol enters pale and distressed.*] What does this mean,—you are alone?  
MARV. Pardon me, your highness, I have just returned from the prison. I opened the door of the room where they had shut up this officer, and— [*Stops,*]  
COUNTESS. And— Speak!  
MARV. There was nobody there!  
COUNTESS. Nobody? Then the prisoner confided to your care—  
MARV. Fled,—disappeared.  
COUNTESS. [*Angrily.*] Disappeared?  
DUKE. [*Aside, smiling.*] My cousin is not pleased.  
COUNTESS. [*Stamping her foot.*] Disappeared,—and is it thus that you serve me?  
MARV. [*Supplicating.*] Your Highness—  
OLIV. Madame. [*Aside.*] How long he is changing his dress.  
COUNTESS. You shall be punished, M. Seneschal,—you shall be punished, I swear to you. And since you have allowed your prisoner to escape, you shall take his place. [*Ringingly violently.*] The officer of the guard!  
VAL. [*Appearing at back in his uniform.*] Here I am.  
COUNTESS. [*Uttering a cry.*] He!  
OLIV. [*Joyfully.*] At last.  
DUKE. [*Surprised.*] What!  
MARV. [*Overcome.*] Phew!

# "IT IS HE!"

Countess, Olivette, Valentine, Duke, Marvejol.

## No. 10. QUINTETTE.

COUNTESS.  
*Allegro moderato.*

It is he! It is he! It is he!.....

OLIVETTE.

It is he! It is he! It is he!.....

VALENTINE.

It is I! It is I! It is I!.....

DUKE.

It is he! It is he! It is he!.....

MARVEJOL.

*f* *mf*

*pp Andante.*

Yes! 'tis him - self a - gain! Chang'd now my way - ward mood,

Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,

Yes! 'tis my - self a - gain! Chang'd now her way - ward mood,

Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,

*pp Andante.*

Frown? nay, the thought were vain, I could not if I would!....

Frown? nay, the thought were vain, She would not if she could!....

Frown? nay, a smile she'll deign, As gra - cious la - dy should!....

Oh! 'tis a - gainst the grain, When girls act as they should!....

The first system of the musical score consists of six staves. The top three staves are vocal lines in treble clef, and the bottom three staves are piano accompaniment in bass clef. The music is in a minor key (two flats) and 4/4 time. The lyrics are: "Frown? nay, the thought were vain, I could not if I would!....", "Frown? nay, the thought were vain, She would not if she could!....", "Frown? nay, a smile she'll deign, As gra - cious la - dy should!....", and "Oh! 'tis a - gainst the grain, When girls act as they should!....".

Yes! 'tis him - self a - gain! Chang'd now my way - ward mood,

Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,

Yes! 'tis my - self a - gain! Chang'd now her way - ward mood,

Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,

The second system of the musical score consists of six staves. The top three staves are vocal lines in treble clef, and the bottom three staves are piano accompaniment in bass clef. The music continues in the same key and time signature. The lyrics are: "Yes! 'tis him - self a - gain! Chang'd now my way - ward mood,", "Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,", "Yes! 'tis my - self a - gain! Chang'd now her way - ward mood,", and "Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,".

*cres.* *dim.* *piu mosso.*

Frown? nay, the thought were vain; I could not, if I would! So 'tis you, sir, at last?

Frown? nay, the thought were vain; She could not, if she would!

Frown? nay, a smile she'll deign, As gra - cious la - dy should! VAL

Oh! 'tis a - gainst the grain, When girls act as they should! From your

*cres.* *dim.* *piu mosso.* *p*

wrath fly - ing fast, I own I thought of ex - ile, yes! for - ev - er and aye! But then your

*p*

cle - men-cy sweet, Came to stay my fly - ing feet, And bring me back where I would be al -

*pp a tempo.*

Ah! Yes! 'tis him - self a - gain! Chang'd now my way - ward mood,

Ah! Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,

way,.... Ah! Yes! 'tis my - self a - gain! Chang'd now her way - ward mood,

Ah! Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,

*pp*

*a tempo.*

Frown? nay, the thought were vain, I could not, if I would!....

Frown? nay, the thought were vain, She would not, if she could!....

Frown? nay, a smile she'll deign, As gra - cious la - dy should!....

Oh! 'tis a - gainst the grain, When girls act as they should!....



Yes! 'tis him - self a - gain! Chang'd now my way - ward mood,  
 Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,  
 Yes! 'tis my - self a - gain! Chang'd now her way - ward mood,  
 Yes! 'tis him - self a - gain! Chang'd now her way - ward mood,

*cres.* Frown? nay, the thought were vain; I could not if I would! 'Tis he! 'tis he!  
*dim.* Frown? nay, the thought were vain; She could not if she would! 'Tis he! 'tis he!  
*pp* Frown? nay, a smile she'll deign, As gra - cious la - dy should! 'Tis I! 'tis I!  
*pp* Oh! 'tis a - gainst the grain, When girls act as they should! 'Tis he! 'tis he!  
*pp* *colla parte.*



COUNTESS. RECIT.

Break our laws and our jail! 'Tis no won - der you

quail! Yet no! one must be kind, .... And to your

*pp* *rit.* *dolce.*

fault, like Jus - tice, blind!..... (Aside.)

To fa - vor re - stored in a

Now say something aw - ful - ly nice! Ah! my la - dy!

trice!

VAL. *fb*

*Tempo di Valse non troppo.*

Sunshine of life, thou art ra - di - ant, queen - ly; 'Neath thy sweet in flu - ence, shadows de-

*pp*

part! And not a gem shines more purely, se - rene - ly, In your ti - a - ra, than your

heart!... Hear me, swear it with heart-felt e - mo - tion; Ev - er for thee this heart's de-

*mo - - ren - - do. poco a*

*p colla parte.*

*OLIV. (Aside to Val.) rit en - - - - - uto. piu mosso.*

Not warm enough! your words don't pick; But lay it on, yes, lay it on a lit - tle thick!

*poco. VAL.*

vo - tion, Did not thy

*colla parte. p piu mosso.*

crown, oh queen, to thee de - scend - ing, From an old line, now deck thy fair

brow, Still wert thou re - gal, And all, low - ly bend - ing, Thee as their queen would

COUNTESS. *fp*

OLIVETTE. *fp*

VAL.

DUKE. *fp*

MAR. *fp*

hail, as now!

Ah! how his language thrills me, Court phra - ses a -

Ah! how his language thrills, her, Court phra - ses a -

Ah! how his language thrills her, Court phra - ses a -

*fp*

bove,..... What strange e - mo - tion fills me, Ad - mi - ra - tion, or love?

bove,..... What strange e - mo - tion fills her, Ad - mi - ra - tion, or love?

bove,..... What strange e - mo - tion fills her, Ad - mi - ra - tion, or love?

VAL. *appassionato.*

All my de - vo - tion, Would thou didst know it, But, sim - ple sol - dier, What can I say!

*p* *appassionato.*

Were I a min - strel, were I a po - et, Thou wert my theme, and..... thou my

OLIVETTE. (Aside to Val.)  
*Piu Animato.*

lay! You were at first a lit - tle cold, But now I

*pp* *piu animato.* *cres*

find you are too bold! Your lan - guage is by far too

*cen* *do.*

*presto.*

bold!  
VAL.

Beat - eth no heart, from the hut to the cas - - tle,

*f* *p* *presto.*

Near - er, my queen, than mine is to thee!

V.

On - ly to serve thee, thy sol - dier and vas - sal, Till my last

*fp*

COUNTESS.

OLIV. bliss for me!

VAL. bliss for me!

breath, DUKE. is bliss for me!

MAR. bad for me!

good for me!

*f* *ff prestissimo.*

**DUKE.** (*Looking at VAL.*) I will keep a sharp look-out on you.  
**OLIV.** (*Aside quickly to VAL.*) I did not ask as much as that of you.  
**COUNTESS.** (*To VAL.*) Very well, Monsieur; I accept your devotion, and count upon you. Take again your guard close to my person, and let there be no more question of what has happened. Do not forget, however, that it is to your uncle you owe your liberty.  
**VAL.** I know it. My good uncle! I shall hasten to thank him.  
**COUNTESS.** While waiting, and on the subject of his marriage, you can always compliment your aunt.  
**VAL.** My aunt?  
**OLIV.** I am your aunt!  
**VAL.** Oh, yes, yes! (*To OLIV.*) My dear little aunt! (*Aside.*) That makes a funny effect to me, to call you like that.  
**DUKE.** What the devil is this worthy Merimac doing, that he does not come?  
**VAL.** (*Aside.*) Oh!  
**COUNTESS.** Perhaps some accident has happened to him. Olivette, don't you feel uneasy?  
**OLIV.** (*Quickly*) Yes, yes; I really do begin to feel very uneasy!  
**VAL.** (*Aside.*) I too.  
**OLIV.** (*Looking significantly at VAL.*) Some one ought to look for him.  
**VAL.** (*Aside.*) I understand! (*Aloud.*) Do not be alarmed; we will find him.  
**COUNTESS.** Look everywhere! Try to put your hand on him, and return together.  
**VAL.** (*Thoughtlessly.*) Together? That is impossible!  
**COUNTESS.** (*Astonished.*) How impossible?  
**DUKE.** Why?  
**OLIV.** Hem! Hem!  
**VAL.** (*Recovering quickly*) On account of my duty, which claims me. But I assure you that Merimac shall be here in a moment; I charge myself with sending him to you. (*Exit at back.*) Now for the uncle! What work!  
**COUNTESS.** Des Ifs,—Marvejol,—search in your turn also.  
**MAR.** Yes, your highness; I run, I run! [*Exit.*]

**DUKE.** Immediately, cousin. (*Aside, going.*) Ah, decidedly, I believe it is time to act. The conspiracy is burning! Now to stir up the masses! [*Exit.*]  
**COUNTESS.** (*Sitting thoughtfully on couch, &c.*) This young officer is charming, isn't he!  
**OLIV.** Yes; very!  
**COUNTESS.** Such a lovely figure! Such a distinguished air! The woman who will have him for a husband ought not to be unhappy. Is not that your opinion?  
**OLIV.** Yes; without doubt. (*Aside.*) Why does she talk like that to me? (*Aloud.*) I think exactly as your highness does.  
**COUNTESS.** (*After a moment's silence.*) Olivette.  
**OLIV.** Madame.  
**COUNTESS.** Come, sit near me. (*OLIV. sits on footstool near couch; COUNTESS takes her hands.*) I want you to be my friend; my confidant!  
**OLIV.** Your confidant!  
**COUNTESS.** (*In a low tone.*) Yes. Listen, my child; I have a secret to confide to you,—a great secret!  
**OLIV.** Speak.  
**COUNTESS.** (*Lowering her voice.*) I believe that Valentine loves me!  
**OLIV.** (*Forgetting herself*) You, madame! It is impossible! (*Recovering.*) I mean it is very possible. But what makes you suppose so?  
**COUNTESS.** In the first place, on account of that act of foolishness, for which he rendered himself culpable, in entering that chamber and daring to kiss me.  
**OLIV.** (*Aside.*) She believes that it was for her!  
**COUNTESS.** And then, just now, again—his joy in the expression of his gratitude and devotion. Did you not remark it?  
**OLIV.** Oh, perfectly! (*Aside.*) He has gone too far. (*Aloud.*) And I understand that your highness should be shocked, as he is only a simple officer—  
**COUNTESS.** No; you deceive yourself.  
**OLIV.** (*Stupefied.*) Ah!  
**COUNTESS.** Olivette, what would you say if I should confess to you that I also love him?  
**OLIV.** (*With a cry.*) You love him? (*Aside.*) Ah, mon dieu! and it is to me that she says such things!

## WAYWARD WOMAN.

No. 11. AIR.

The Countess.

*Allegretto.* **COUNTESS.**

1. When lov - ers a - round wo - man thron, And vows of  
 2. When, loud thro' the qui - et of dreams, The bu - gle

hom - age and pas - sion are heard,..... Her way - ward heart,.... mayhap, will long.... For  
 calls to the morn - ing pa - rade,..... Mask'd by my blind,.... I try to find.... That

Copyright, 1881, by O. DITSON & Co.

one that nev - er speak - eth word; And so have I, with reb - el heart, look'd  
oth - er dream that love has made! And so, through-out the live - long, wea - ry

*poco meno mosso.*

low, 'Mid paus - es of the mu - sic and the dan - ces; And thrill'd lest he my love might  
day, When he's not there, the hours ap - pear like a - ges; I hate my maids, if they be

*Ped.*

know, From quiv'ring voice or sto - len glan - ces. Ah! then I'd glad - ly  
gay, And frown them down, and scold my pa - ges. Ah! then, &c.

*a tempo.*

*pp*

have thrown by All the pomp that I was ar - ray'd in, For one love - smile, or



one love - sigh, Like sim - ple maid - - en! For one love - smile, or

*rit.* *1st.*  
one love - sigh; one smile or sigh, Like simple maid - en!

*colla voce.* *mf*

*2d.*  
maid - - en!

*mf*

OLIV. (*Aside.*) How amusing it is for me to hear such things!  
COUNTESS. Unhappily, I am still uncertain of his true sentiments in regard to me. Does he love me a little, much, passionately, or not at all? That is what I must find out. Then, I have thought of you.

OLIV. Of me?

COUNTESS. It is a service that I ask of you, and one which can be done between women. You must question him adroitly; know all his thoughts, and come and tell me all you have learned.

OLIV. Yes, yes; I understand!

COUNTESS. (*Joyfully.*) Then I can count upon you, can I not? You will plead my cause?

OLIV. As if it were my own!

COUNTESS. (*Taking her hands.*) Thanks! Try and see him as soon as possible. I leave you. Be adroit! (*At door R., making a last gesture of friendship.*) And, once more, thanks! [*Exit.*]

OLIV. (*Looks after her, stupefied, then falls into arm-chair, R.*) Well, here I am, charged with an agreeable commission! I must pay court to my husband on another woman's account! Let me see—let me reflect a little. It racks my temples! I must try to assemble my ideas. (*Puts her head in her hands and reflects.*)

DUKE (*Raising curtain at back, and looking in.*) There is no one here. (*To COQ., who appears behind him.*) Come in. (*They come down a little.*) We can talk here. Now, it is getting along?

COQ. It is getting along.

DUKE. The conspirators are ready?

COQ. All ready! Here is the list.

OLIV. (*Concealed in the arm-chair.*) What are they saying there? [*Listens.*]

COQ. There is nothing wanting now but the captain of a ship, who will place his vessel at our disposal. That is an article that we have not yet been able to find.

DUKE. We will find it. So everything is well arranged?

COQ. Yes.

DUKE. At midnight?

COQ. At midnight.

DUKE. (*Shaking his handkerchief in the air.*) When I shall shake my handkerchief like this—

COQ. *Haupt-la!* We will carry off the Countess.

OLIV. (*Jumping up.*) The Countess?

DUKE. Some one—it is the third time that infernal chair has played me the same trick; and I always allow myself to be taken in!

OLIV. So, monseigneur, you are conspiring?

DUKE. I don't do anything else; it is one of my habits. You can denounce me,—that is all right. I deny everything,—that is also one of my habits! (*Struck with an idea.*) But—no; wait! You can do something better than that. It was my cousin who ordered your marriage with that frightful Merimac; consequently, you ought not to love this dear cousin very much.

OLIV. Oh, no! (*Aside.*) Let us speak as he does.

DUKE. Speak out! You ought to cordially hate her, and have a furious desire to avenge yourself upon her.

OLIV. Yes, yes? (*Aside.*) What is he coming at?

DUKE. Very well; the opportunity is excellent; seize it! I relieve you of the Countess. Naturally, I take her place. I have power and fortune; I place it all at your little feet; for you know that I adore you! No; you didn't know it? Well, I tell you that I do! And, better still,—at the same blow, we will relieve ourselves of your old husband. We need a captain of a ship for taking her away,—a captain who will leave this evening, and conduct the Countess to Spain. It will be he. You go and speak to him; instruct him, and decide him.

OLIV. But will he wish to do it?

DUKE. That is your lookout. Make the rank and honors dance before his eyes. It is a combat between his love and his ambition; at his age ambition will carry it. The plan is magnificent; well put together; all complete. It will go along as if on wheels, and we will adore each other like two little turtle-doves. It is understood,—you are one of us; let us go to work immediately. Ah, I am truly well formed! To work! To work!

C. IV. Eh! What a pace you go at.

L. KE. Like a shot! Conspiracies should be placed quickly. To work then. By and bye I will come to know the result of your interview with Merimac.

OLIV. But I have not said that—

DUKE. Yes, yes, it is understood; do not let us return to that now, but by and bye. Come, Coquelicot. (*About to go, comes back.*) However, if you would rather denounce me, I repeat to you that it is all right. I deny everything, and you can take your scar-face. Come, Coquelicot. (*About to go, comes back.*) If it should happen on the contrary, we will love each other. Ah, that is a little thing to say, but you shall see it. Come, Coquelicot. *Mon dieu, how I am formed.* (*Exit, followed by COQUELICOT.*)

OLIV. He has left me all in a muddle. — I do not know any more where I am.

MARV. (*Entering at back.*) Olivette—ah, there you are. Valentine has come to tell the Countess that your husband has been found.

OLIV. Well?

MARV. And that he is coming. While waiting for him he begs that they will all place themselves at table. Come, come, take your place at the banquet.

OLIV. (*Being led away by MARV.*) Yes, (*Aside.*) I do not know anything any more, or where I am. (*Exit, L.*)

MER. (*Enters at back. Looks about.*) Nobody here? Where, then, are all the servants? I lose myself in this Palace where I have never before set my feet. (*Coming down.*) *Ma foi*, I did not believe that I should come here this evening, but the wind changed suddenly to nor', nor-east, and I received a counter order. My departure being put off, I took my courage in both hands, and came to ask the Countess for a reply to my letter. Will she order my marriage with Olivette? I believe it. I am sure of it. She cannot refuse that to the man who has preserved the life of her—monkey. (*Looking around.*) But there is really nobody here.

COQ. (*Entering at back.*) The Duke is occupied with our friends; he has charged me to excuse his absence. (*Goes towards door which leads to banquet hall*)

MER. (*Seeing him.*) Ah, here is some one. I say, my friend!

COQ. (*Turning.*) Why, it is M. de Merimac! You are here at last. They are impatiently waiting for you!

MER. They are waiting for me?

COQ. The bride has been uneasy. MER. What bride?

COQ. *Parbleu*,—why, your wife! MER. My wife—

COQ. Come quickly,—they are still at the soup. I am going to tell your father-in-law that you are found! (*Exit, L.*)

MER. My wife,—my father-in-law,—the soup,—that man has something disturbed in his brain!

MARV. (*Entering, napkin round his neck.*) Why, yes,—there you are! (*Going to him.*) It is polite then to make them wait like that. (*Aloud.*) Nothing disagreeable has happened to you, I hope?

MER. Nothing at all.

MARV. Good, good; I understand,—a simple indisposition. Listen, I am very glad of that, for at a certain age a shaking gives a shock.

MER. I do not know at all what you are driving at,—the wind has turned nor', nor-east.

MARV. Never mind about nor', nor' east,—It is generally remarked that you are not very much impressed with your wife.

MER. My wife,—he, too? Oh, I am married then?

MARV. (*Aside.*) He asks me if he is married! What a shock he must have received. (*Aloud.*) Why, yes,—with my daughter!

MER. Olivette?

MARV. There is no doubt of it. Ah, my poor friend, my poor friend, it is your good luck which has made you lose your memory. Do you not remember that you have married Olivette?

MER. Oh, yes, yes! (*Aside.*) There is some mystery here that I must clear up. (*Aloud.*) Only, sometimes I am forgetful,—when the moon is full. Just recall to my mind a few of these things?

MARV. Willingly. (*Aside.*) Upon my word, he afflicts me. (*Aloud.*) Now, then, don't you remember presenting yourself before the Countess and asking her for your nephew's pardon?

MER. Ah! Ah!

MARV. And for the hand of my daughter. She accorded you everything you asked, and the marriage took place immediately.

MER. Oh, yes, yes! (*Aside.*) I understand now. It is another trick of my scamp of a nephew. (*Aloud.*) I am all right now. (*Taking his hand.*) Excellent father-in-law! dear Olivette, my little wife! Go and announce me; I will rejoin you. I just want time enough to arrange myself a little. (*Stands before mirror.*)

MARV. Yes, my friend; yes, my good captain. (*Aside.*) Notwithstanding, he must have received some terrible shock! *Mon dieu*, such a shock! (*Exit, at back.*)

MER. (*Fixing himself at glass.*) Well I arrived just in time. Ah, my dear nephew, you take my name, and my person to carry off Olivette from me. It is well, we shall see.

VAL. (*Enters, dressed exactly like MER., arranging his clothes as he enters quickly.*) Here I am; here I am,—ask a thousand pardons—

MER. [*Turning.*] Some one; it is he!

VAL. My uncle! My uncle here! [*Starts to go.*]

MER. One moment, monsieur; I want to speak to you. [*They come down*] Good day, nephew!

VAL. (*Aside.*) He has recognized me! (*Aloud.*) Ah, it is you, uncle?

MER. Yes; as for me, it is me; but as for you, it is you without being you! I need not believe I was as ugly as that!

VAL. Would it be indiscreet to ask what you came here to do?

MER. (*Forcibly.*) I come to recover my wife! VAL. Eh, his wife!

# WHAT! SHE YOUR WIFE?

No. 12.

DUET.—(Valentine, Merimac.)

*ALLEGRO NON TROPPO.*

VALENTINE.

What! she your wife! you do but chaff!

MERIMAC.

No! no! Ol-i-vet I have

*f p Allegro non troppo.*

Not at all! she's my bet-ter half!

wed - ded!

Pooh! pooh, my lad! you are wrong headed!

- haps! but what I say is true.

My view is quite an-tag-o-nis-tic!

[Olivet]

good enough to prove it, do! Put them square and  
 In pro - po - si - tion syl - lo - gis - tic, Put them square and

true, Views an - tag - o - nis - tic! Reas - on out the two, In fashion syl - lo - gis - - tic!  
 true, Views an - tag - o - nis - tic! Reas - on out the two, In fashion syl - lo - gis - - tic!

*VAL. Andante moderato.* (touches breast.)  
 Who of us two led the maid To the saint - ly shrine and old - en? Up - on her

*Andante p moderato.*

*(touches breast.)*

fin - ger so slim Who put the cir - cle golden? Who sup - port - ed her slight form, When

trembling at the al - tar? And who said with her the "yes," When her tim - id lips did

*agitato.*

fal - ter? Of course 'twas I!..... Of course 'twas I! Of course 'twas I!..... Of course 'twas

*agitato. mf*

*f piu vivo.*

*p allegro.*

I! 'Twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! Come! come, be

*f piu vivo* *p*

just, Your ver - dict must Give her to me, That all can see, So clear the case, A bra - zen

MER. (*spoken.*) Now for my turn.

face, Ashamed of oth - er view would be.

*ff*

*Andante moderato.*

Her gen - tle hand who received, This mor - ning from her fath - er? Who was the

*Andante p moderato.*

hus - band believed By the par - son, but I rath - er? Yet to show you how ab - surd Is your

What! She Your Wife? 7.

sense - less ab - er - a - tion, Who had the Countess' word, Her con-sent and ap - pro -

*agitato.*

- ba - tion! Of course 'twas I!..... Of course 'twas I! Of course 'twas I!..... Of course 'twas

*agitato.* *f*

*f piu vivo.* *p allegro.*

I! 'Twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! 'twas I! Come! come, be just, Your ver - dict

*f piu vivo.* *p allegro.*

must, Give her to me, That all can see, So clear the case, A brazen face, ashamed of oth - er view would



*senza rit.*

O what a sil - ly jin - gle jan - gle! Sir, your log - ic I de - ride, And let me tell you tho' you  
 be! Yes Sir, your log - ic I de - ride, And let me tell you tho' you

*p* *senza rit.* *cres* *cen*

wran - gle, Still I'll call the la - dy, "bride!" Your sil - ly lo - gie I de -  
 wran - gle, Still I'll call the la - dy, "bride!" Your sil - ly lo - gie I de -

*do.*

- ride, And still will call the la - dy "bride!" Come, come be just, Your ver - diet  
 - ride, And still will call the la - dy "bride!" Come, come be just, Your ver - diet

*f animato.* *f* *f animato.*

What! She your Wife? ;



must, Give her to me, *That* all can see! So clear the case, A bra - zen  
 must, Give her to me, *That* all can see! So clear the case, A bra - zen

face, Ashamed of o - ther view would be, You I de - ride, she is my  
 face, Ashamed of o - ther view would be, You I de - ride, she is my

bride, You I deride, she is my bride!  
 bride, You I deride, she is my bride!

*Sra*  
*ff*

## NOT WIFE NOR MAID.

No. 13. SONG.

Olivette.

*Allegretto.*

The piano introduction is in 2/4 time, marked *mf*. It consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

OLIVETTE.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 2/4 time and begins with a repeat sign. The piano accompaniment is in 2/4 time, marked *p*, and consists of five measures. The lyrics are:

1. I do think Fate (up - on my life) Has treat - ed us in man - ner scrub - by, For  
 2. A ma - tron's rôle I can - not play, Spite of my mar - riage in the min - ster, Nor

The second system continues the vocal line and piano accompaniment. The vocal line is in 2/4 time and continues from the first system. The piano accompaniment is in 2/4 time, marked *p*, and consists of five measures. The lyrics are:

wed - ded, still I am no wife, And you are mar - ried, but no hub - by! While  
 cau I lapse to con - duct gay, Be - cause I am no long - er spin - ster! You

hun - gry for one dear ca - ress, I must pre - tend that for you, love, I care not! In my  
must al - low it is no fun, To feel one's - self not mar - ried, nor yet sin - gle, To my

*pp*

arms,.... you would I press,.... But prudence nudg - es, and I dare not!  
eyes.... the tear-drops run,.... And with an - noy - ance my ears tin - gle!

*rit.*

*rit.* *pp*

Still, still, I think I know what we will do, In - stead of

one kiss, we'll have two! In - stead of one kiss, we'll have two!

*rit.* *a tempo.*

*rit.* *sfz* *f*

**OLIV.** (*Resolutely.*) Well, we must brave the storm, and surmount all obstacles. The first thing to do, and the most important, is to relieve ourselves of your uncle.

**VAL.** Yes; but how?

**OLIV.** I charge myself with that.

**VAL.** You?

**OLIV.** (*Looking R.*) I hear some one. It is the Countess! Quick! quick! (*Opening door, L. E.*) There, in that room! and wait till I tell you to come out.

**VAL.** I obey. [*Exit.*]

**OLIV.** Come, courage! That ought to succeed.

**COUNTESS.** (*Entering quickly, and going to her.*) Ah, Olivette! Have you seen him? Have you spoken to him?

**OLIV.** Yes; he has just left me.

**COUNTESS.** Well, speak out! Do not be afraid of telling me the truth.

**OLIV.** I will tell you the whole truth;—he adores your highness!

**COUNTESS.** (*Foefully.*) Ah!

**OLIV.** It is a passion! A delirium! He is half mad over it!

**COUNTESS.** It would be too bad to have him become wholly so. But speak, speak! Tell me some of his words; but very few, for Des Ifs must not hear.

**OLIV.** The Duke? (*Struck with an idea*) I have it! (*Aloud, with affected fear.*) The Duke des Ifs? Ah, madame! why have you pronounced that name?

**COUNTESS.** Why, what has happened? I wish to know.

**OLIV.** Do not ask me! I should be obliged to strike your highness a very cruel blow!

**COUNTESS.** What do you mean to say?

**OLIV.** I mean to say that you are surrounded by enemies, and that you run the greatest danger!

**COUNTESS.** I? And the Duke des Ifs—speak out!

**OLIV.** Impossible!

**COUNTESS.** How?

**OLIV.** I must keep silent, and—(*Seeing the DUKE in room at back.*) there is the Duke! (*Quickly.*) and I have promised to say nothing; (*Low tones.*) but I can, all the same, make you understand. (*Opening door, R., I. E.*) Enter here.

**COUNTESS.** Well, so be it! So I am surrounded by enemies! I run the greatest danger! Aha, cousin! (*Exit, R. E.*)

**OLIV.** (*C.*) There is the second. (*Looking at back.*) Now then, for the third.

**DUKE.** It is rolling along! It is rolling along! but there is still the Captain that we lack.

**OLIV.** (*Going to him, and in a low voice.*) Monseigneur!

**DUKE.** Ah, it is you?

**OLIV.** Hush! (*Very low, and quickly.*) It is all right. I have spoken to my husband, and he consents.

**DUKE.** (*Foefully.*) Bravo!

**OLIV.** (*Feigns being frightened.*) Hush!

**DUKE.** Hush?

**OLIV.** (*Pointing L.*) He is there, awaiting your orders.

**DUKE.** (*Low.*) Tell him to come here.

**OLIV.** Yes. (*Opening door, L.*) Come, captain; here is the Duke.

**VAL.** (*Entering.*) The Duke!

**OLIV.** I leave you to talk together. (*Low and quickly, to VAL.*) Consent to all he asks, and reply "Yes" to all his questions. [*Aloud.* I shall return to the table [*To DUKE*], in order to throw off any suspicions [*To VAL.*] and to retain the other. [*Going L. E.* Come, I believe that we shall get out of it, after all.

**COUNTESS.** [*At half-opened door.*] Captain de Mérimac! let us see. [*Listens.*]

**DUKE.** So, captain, you are one of us?

**VAL.** (*Not understanding.*) One of you? (*Aside.*) I must not forget my instructions. (*Aloud.*) Oh, yes, yes, yes!

**DUKE.** You are all decided then, are you not?

**VAL.** Yes, yes, yes! (*Aside.*) Decided for what?

**DUKE.** Your ship is all ready?

**VAL.** My ship— (*Aside.*) It appears that I have a ship.

**DUKE.** What do you call your ship?

**VAL.** (*Embarrassed.*) I,—I call it—the Crocodile.

**DUKE.** What a pretty name. As for the crew, it is no use telling them of our design, it is more prudent. Do not tell them anything of what you know.

**VAL.** There is no danger.

**DUKE.** Do you approve of our plan?

**VAL.** Your plan? (*Quickly.*) Yes, yes, yes!

**DUKE.** Good. Now then, listen to what you have to do.

**VAL.** Ah, let us hear that!

**COUNTESS.** Let us listen!

**DUKE.** This evening, in the midst of the fête, while they are dancing the farandole, and at the moment it strikes twelve,—“dinn, dinn, dinn!”—I raise my handkerchief like this. (*Shakes handkerchief*) That is the signal. My men appear, and we carry off the person in question!

**COUNTESS.** (*Aside.*) I am that person!—I understand.

**DUKE.** And once in our hands we will carry her off on the thing—the machine,—what do you call your ship?

**VAL.** The Cayman.

**DUKE.** On the Cay—Why, no; you told me the Crocodile!

**VAL.** It belongs to the same family,—it is called Cayman in the southern seas.

**DUKE.** That is different. I would not have known it; but then I have never navigated. Then you will set sail immediately, and conduct to Spain the person in question. Have you any suggestions to make?

**VAL.** (*Mechanically.*) Yes, yes, yes!

**DUKE.** Speak!

**VAL.** Pardon me, I am mistaken, — I meant to say, no, no, no!

**DUKE.** Very well, we understand each other,—let us separate. Leave here; they may remark your absence. This evening—midnight—the handkerchief.

**VAL.** (*Repeating.*) This evening—midnight—the handkerchief. (*Aside, at back.*) I haven't understood a word. [*Exit.*]

**DUKE.** He looks like a good sailor; not very eloquent, but a good sailor. As for me, I must go out the other way,—cunning as a serpent. Oh, my 17th will succeed; how well it is managed. I have truly an extraordinary organization—extraordinary. [*Exit, at back.*]

**COUNTESS.** [*Coming out.*] What infamy! And I never suspected anything. Ah, my dear cousin, you wish to take my place; but you do not hold it yet. And this Mérimac who conspires against me—this Mérimac whom I have overwhelmed with benefits—see in what a fashion he thanks me. Oh! [*To OLIV., who enters.*] I will revenge myself.

**OLIV.** [*Aside.*] It has taken. [*Aloud.*] And what does your Highness propose to do?

**COUNTESS.** It is very simple. To wait till midnight, and at the moment they burst the conspiracy, have the Duke and Captain arrested.

**OLIV.** [*Affecting fright.*] The Captain? [*Aside, joyously.*] Good!

**COUNTESS.** Yes, my poor child, at the hour when he should lead you to the nuptial chamber, he will be led away to prison.

**OLIV.** [*Putting handkerchief to eyes.*] Ah! [*Aside.*] It is a good deal better than I counted upon.

**COUNTESS.** It is necessary,—you understand.

**OLIV.** [*Affecting to cry.*] The safety of your highness above everything.

**COUNTESS.** Ah, I shall never forget that it was thanks to your zeal and your devotion—

**OLIV.** Do not speak of that.

**COUNTESS.** Yes, yes; let us speak of it.

## I LOVE MY LOVE SO WELL.

Countess and Olivette.

## No. 14. SONG AND REFRAIN À DUE.

*Andantino.*

COUNTRESS. 1. Like car - rier dove I'll swift be fly - ing, To where he  
OLIVETTE. 2. O white-robed maid who me re - mind - est Of Cu - pid's

*mf* *p*

waits for love and me.... As hope of life to spi - rit dy - ing, So sweet to  
mes - sen - ger the dove,.... Spread now thy wings, and when thou find - est him I long

him my words shall be, I'll spare not look, nor word, nor tone, I'll speak of love as 'twere mine,  
for, then tell my love! Spare neither look, nor word, nor tone, And tell my love as 'twere thine

*poco rit.* *poco rit.*

## COUNTRESS, 2d time Olivette.

COUNTRESS. We must take our measures promptly. But surrounded by unknown enemies, I really do not know where to turn. I must search—

OLIV. Truly, I do not see—

COUNTRESS. (*quickly.*) Stay! I have it; ring. (OLIV. rings, servant appears at back.) Monsieur Valentine, immediately.

OLIV. Valentine?

COUNTRESS. He loves me—you have told me so; he will defend me against my enemies.

OLIV. (*embarrassed.*) No doubt, no doubt. (*aside.*) I did not foresee this complication. (*Enter VAL.*)

COUNTRESS. Approach, Monsieur. Do you know what is going on in my own palace?

VAL. (*embarrassed.*) I—I—

OLIV. (*quickly aside to him.*) A conspiracy.

VAL. I know, Madame, a conspiracy.

COUNTRESS. And do you know all the details?

OLIV. (*aside to him.*) Everything—the carrying off—

VAL. Everything—the carrying off. (*aside.*) I believe I understand. (*aloud.*) Midnight, the handkerchief, the crocodile.

COUNTRESS. Very good. Have you taken all your measures for arresting the culprits, the Duke des Iles—Monsieur de Merimac?

VAL. (*after consulting OLIV. by a look.*) Certainly; I answer for the safety of your Highness.

COUNTRESS. Very well, Monsieur, I shall never forget the service that you have rendered me, never. (*holding out her hand.*)

OLIV. (*from the back.*) The Duke.

COUNTRESS. Silence.

DUKE. (*sarcastically.*) Still together. Decidedly, it is a love affair.

COUNTRESS. What has become of you, my good cousin? They did not see you at the banquet.

DUKE. An affair which greatly occupied me

COUNTRESS. Ah, an affair!

DUKE. Very important; and before concluding it, I must have a word with you. (*leads her a little R. VAL. and OLIV. talk L. in a low tone, and you can see by his gestures OLIV. is explaining things.*)

COUNTRESS. (*to DUKE.*) Speak.

DUKE. Ah, if you had only accepted me, cousin! What a pretty pair we would have made! Batilde, reflect; there is still time.

COUNTRESS. (*coldly.*) No, it is better that we should remain as we are. (*goes to VAL. and OLIV.*)

DUKE. (*furious.*) Silly woman! You have brought it on yourself—forward my 17th. (*seeing MER. entering.*) Ah, here is the brave Captain. (MARVEJOL and MERIMAC enter R. 2. E., arm-in-arm, both a little tipsy, followed by ladies and gentlemen.)

MER. (*to MARV.*) You are right, father-in-law, that little wine of Juraçon was excellent.

MARV. Exquisite, son-in-law, exquisite.

DUKE. (*uneasily looking at MER.*) Supposing he should be drunk.

MER. (*seeing VAL.*) My nephew! I must laugh. (*approaching OLIV.*) Ah, there you are, my treasure. (*goes to take her hand.*)

OLIV. (*trying to repulse him*) Monsieur—before, her Highness—what are you thinking of?

MER. Why not? Since her Highness married us, the spectacle of our mutual tenderness cannot fail in being agreeable to her. Is it not so, your Highness?

COUNTRESS. Without doubt, without doubt. (*aside to OLIV.*) Let him do it; he hasn't a long time.

OLIV. (*uneasily to herself.*) Yes, but Valentine, who is here—

MER. What beautiful eyes! (*looking at VAL.*) He ought to be jealous. What lovely hair! (*caresses her hair, looking at VAL. who can hardly control himself.*) He is jealous.

VAL. (*ready to jump at him.*) I do not know what holds me back.

DUKE. (*pulling MERIMAC'S sleeve.*) Come, be serious. What in the devil is amusing to you in that? The least you could do would be to ward off suspicions.

MER. (*not understanding.*) What suspicions?

DUKE. (*quickly.*) Silence! they are looking at us. (*moves away.*)

MER. What is the matter with him? He disturbs me in my effusions. (*returning to OLIV.*) And, since her Highness authorizes it, I wish to pluck a kiss—

DUKE. (*pulling his sleeve.*) Are you mad? What is the good of all these monkey tricks? You ought to be getting ready; the hour approaches.

MER. What hour?

DUKE. Midnight. Would you have forgotten it?

MER. (*looking lovingly at OLIV.*) No; you see well enough that I am beginning.

DUKE. I hope that you will rise to the grandeur of the situation.

MER. Do not be alarmed.

DUKE. I fear, however, that at the last moment you will show weakness.

MER. Me? You don't know me! I have shown proofs.

DUKE. So much the better. Silence! they are looking at us. (*moves away.*)

MER. What is the matter with him? It was her father who charged me to make this little speech.

(FINALE.—during which the clock strikes 12—DUKE raises his handkerchief—Soldiers appear at all doors—VAL. enters, sword in hand—DUKE and MER. are seized—Music—Curtain.)

## WHAT JOY IN HONEY-MOONING.

FINALE TO ACT 2d.

No. 15. (Tutti and Chorus.)

*Allegretto.*

*ffp*

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The dynamic marking is *ffp* (fortissimo piano).

SOPRANO.

What joy in hon - ey - moon - ing ! The minstrels now are tun - ing We've drank well and well fed, And

TENORS.

What joy in hon - ey - moon - ing ! The minstrels now are tun - ing ; We've drank well and well fed, And

BASSES.

The vocal parts (Soprano, Tenors, and Basses) enter with the lyrics. The piano accompaniment continues with a dynamic marking of *mf* (mezzo-forte). The piano part features a complex texture with many beamed notes in the right hand and chords in the left hand.

now a dance we'll tread! What - - ev - er comes to - mor - row, Of hap - pi - ness or

now a dance we'll tread! What - - ev - er comes to - mor - row, Of hap - pi - ness or

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "now a dance we'll tread! What - - ev - er comes to - mor - row, Of hap - pi - ness or".

DUKE. (*to the COUNTESS.*)

Fair

sor - - row, This night, at least, we may, For once, be mad - ly gay!

sor - - row, This night, at least, we may, For once, be mad - ly gay!

The second system of the score consists of four staves. The top staff is a bass line in bass clef. The second and third staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "Fair sor - - row, This night, at least, we may, For once, be mad - ly gay!".



(aside.) (aloud.)

Countess, and fair charmer, (It won't do to a-larm her!) We do thysmite but wait, Then

COUNTESS. (aside to VAL.) VALENTINE. DUKE. (aside to MER.)

"en a-vant" the fête! Your men are there? Out on the lawn! The

MERIMAC. COUNTESS.

great e-vent is on. What's on? Ah! Hark that strain gai-ly beating, 'Tis the

OLIVETTE. COUNTESS. *meno mosso.*

witching far-an-dole. Yes! and its notes like a greeting come a-cross my raptured soul! 'Twas in infan-cy its

*meno mosso.*

OLIVETTE. *con tristezza.*

numbers First up - on my spir-it fell, 'Twas the song that lull'd my slumbers Long a - go, I know it

*colla parte.*

OLIVETTE.  
*Piu lento.*

well! Let us sing that old - en rhyme, As once we did in child - hood's

COUNTESS-

time!

*brillante.*

*tr*

*ff*

## THE FARANDOLE.

*Allegro.* COUNTESS.

The vin - tage o - - ver, Then maid and lov - er,

*Allegro.*

Laugh'd, danc'd and play'd,..... Beneath the shade! Love is a draught di - vine, Rar - er than

COUNTESS, OLIVETTE.

rar - - est wine..... Then fled the girls, with laugh - ter; As if frighten'd of the

men..... But the lads they followed af - ter, And then, and then.....

*f* COUNTESS.

Ah! ah! ah! ah! Then would they be miss - ing; Sure - ly the girls went

round a - bout, So long it took find - ing them out!.... Ah! ah! ah! ah! Till something like

kiss - ing Told as plain - ly as could be,.... Where were He and She!

*f* Sops. COUNTESS, OLIVETTE.

Ah! Ah! ah! ah! Then would they be miss - ing, Sure - ly the girls went

*f* Tenors. MERIMAC.

Ah! Ah! ah! ah! Then would they be miss - ing, Sure - ly the girls went

*f* Basses. DUKE, MAR. COQ.

round a - bout, So long it took find - ing them out!.... Ah! Ah! ah! ah! Till something like

round a - bout, So long it took find - ing them out!.... Ah! Ah! ah! ah! Till something like

kiss - ing Told as plain - ly as could be,.... Where were He and She!

kiss - ing Told as plain - ly as could be,..... Where were He and She!

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "kiss - ing Told as plain - ly as could be,.... Where were He and She!"

OLIVETTE.

Then squeak the fid - - - dle, And down the mid - dle,

*p* *mf* *p* *mf*

This system contains two vocal staves and two piano accompaniment staves. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "Then squeak the fid - - - dle, And down the mid - dle,". Dynamic markings *p* and *mf* are present in the piano part.

They romp'd a - main,..... Then set a - gain; All who saw were a - greed That was a

*p* *mf*

This system contains two vocal staves and two piano accompaniment staves. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "They romp'd a - main,..... Then set a - gain; All who saw were a - greed That was a". Dynamic markings *p* and *mf* are present in the piano part.

## OLIVETTE, COUNTESS.

dance, in - deed!..... But ere the dance was end - ed, There were few - er girls and

men..... Matters, too, got rath - er blend - ed, And then, and then.....

*f* OLIVETTE.

Ah! ah! ah! ah! Then would they be miss - ing; Sure - ly the girls went

round a - bout, So long it took find - ing them out!.... Ah! ah! ah! ah! Till something like

kiss - ing Told as plain - ly as could be,.... Where were He and She!

*f* Sops. COUNTESS, OLIVETTE.  
Ah! ah! ah! ah! Then would they be miss - ing, Sure - ly the girls went

*f* Tenors. MERIMAC.  
Ah! ah! ah! ah! Then would they be miss - ing, Sure - ly the girls went

*f* Basses. DUKE, MAR. COQ.  
Ah! ah! ah! ah! Then would they be miss - ing, Sure - ly the girls went

*ff*

round a - bout, So long it took find - ing them out!.... Ah! ah! ah! ah! Till something like

round a - bout, So long it took find - ing them out!.... Ah! ah! ah! ah! Till something like



kiss - ing Told as plain - ly as **could** be,.... Where were He and She!

kiss - ing Told as plain - ly as could be,.... Where were He **and** She!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "kiss - ing Told as plain - ly as **could** be,.... Where were He and She!" and "kiss - ing Told as plain - ly as could be,.... Where were He **and** She!".

*morendo.* DUKE. (*aside.*)

Sing, laugh, and dance! but soon, I rather think you'll change your tune

*morendo.*

*p*

This system features a vocal line for the Duke in bass clef and piano accompaniment in bass clef. The tempo/mood is marked *morendo.*. The lyrics are: "Sing, laugh, and dance! but soon, I rather think you'll change your tune". The piano part includes a dynamic marking *p*.

*Allegro vivo.* RECIT. DUKE.

(clock chimes midnight.) Now the sig - - nal to our band,.....

*p*

This system features a recitative vocal line for the Duke in bass clef and piano accompaniment in bass clef. The tempo is marked *Allegro vivo.*. The lyrics are: "(clock chimes midnight.) Now the sig - - nal to our band,.....". The piano part includes a dynamic marking *p*.

*(He waves handkerchief, Merimac to*

Me - ri - mac..... will un - der - stand!

*mystified—business—finally takes out his, and offers it to DUKE.)**( Enter VAL. and Soldiers )*

*cres* *cen*

DUKE.

VAL.

Off with dis - guise, And seize her, al - lies! No! trai - tors, hold!

*do.*

MER.

And, sol - diers, seize them! Me! No! Come, come! get a - long!

COUNTESS.

DUKE.

In - no - cent lambs! if I'd on - ly be - lieve them! That makes an - oth - er

This system contains the vocal line for the Countess and Duke, and the piano accompaniment. The Countess's line is in the upper staff, and the Duke's line is in the lower staff. The piano accompaniment is in the grand staff below.

*Adagio.*

COUNTESS.

good plot gone wrong! This gen - tle - man no - ble and loy - al, To - night has

This system contains the vocal line for the Countess and the piano accompaniment. The Countess's line is in the upper staff, and the piano accompaniment is in the grand staff below.

(to VAL.)

RECIT.

saved my crown and me. And thy re - ward shall be right roy - al; Thou my

This system contains the recitativo vocal line and the piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the grand staff below.

*Allegro.*

(turns up.) VAL.

OLIV. (to VAL.)

VAL. (to COUNT.)

con - sort to - mor - row shalt be! I! Nay, thou shalt not! Toc

*a tempo.*

*Allegro. f cres - cen - do. pp*

This system contains the vocal line for the Duke and the piano accompaniment. The Duke's line is in the upper staff, and the piano accompaniment is in the grand staff below. The piano part includes dynamic markings and a tempo change.

*meno mosso.*

(aside to DUKE.)

much for my an - bi - tion, What, la - dy, can I say? I will free you on con - di - tion,,

*meno mosso.*

DUKE.

(to MER.)

You carry the Countess away! 'Tis exact - ly my scheme, Sir, My plans are laid there-for! Don't

COUNTESS. Now then—the farandole!  
*Ommes.* The farandole!

look so in a dream, Sir, We'll need your Man-o'-war!

*ff*

COUNTESS.

OLIV. (aside.)

'That lit - tle matter past, Let's laugh, and let's be gay ;... They laugh best who laugh

*1o tempo.*

*f*

last, So the wise folk say!

Ah! ah! ah! ah! Then would they be

OLIV.

*f*

Ah! ah! ah! ah! Then would they be

VAL.

*f*

Ah! ah! ah! ah! Then would they be

MAR.

*f*

Ah! ah! ah! ah! Then would they be

COQ.

*f*

Ah! ah! ah! ah! Then would they be

SOP.

*f*

TEN.

*f*

Ah! ah! ah! ah! Then would they be

BASSES.

*f*

*1o tempo.*

*ff*

The musical score is arranged in a standard format with vocal staves and a piano accompaniment. The vocal parts are arranged from top to bottom: OLIV., VAL., MAR., COQ., SOP., TEN., and BASSES. Each vocal part has a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is at the bottom, with a grand staff (treble and bass clefs). The score includes lyrics for the vocal parts and dynamic markings such as *1o tempo.*, *f*, and *ff*. The lyrics are: "last, So the wise folk say! Ah! ah! ah! ah! Then would they be". The piano accompaniment features a rhythmic pattern in the bass line and a more melodic line in the treble.





*piu mosso.*  
(With Sop.)

plain - ly as could be,.... Where were He and She! (With Sop.)

plain - ly as could be,.... Where were He and She! (With Bases.)

plain - ly as could be,.... Where were He and She! *ff* Bri - dal fete cut in

plain - ly as could be,.... Where were He and She! *ff* Bri - dal fete cut in

*piu mosso.*

*ff*

two by po - li - ti - cal plot, This in - deed is a - musement not ea - si - ly

two by po - li - ti - cal plot, This in - deed is a - musement not ea - si - ly

\* Cut to end in representation.



got! Bridal fete cut in two by po - li - ti - cal plot, This in - deed is a - musement not ea - si - ly

got! Bridal fete cut in two by po - li - ti - cal plot, This in - deed is a - musement not ea - si - ly

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "got! Bridal fete cut in two by po - li - ti - cal plot, This in - deed is a - musement not ea - si - ly".

got!.....

got!.....

(Picture and Curtain.)

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef with a key signature of three sharps. The lyrics are: "got!.....". The piano accompaniment is in bass clef. The section is marked "(Picture and Curtain.)".

*Sya*

This system contains two piano accompaniment staves in bass clef with a key signature of three sharps. It features a wavy line above the staff labeled "Sya". The system concludes with a double bar line and a final chord.

ACT III.  
ENTR'ACTE.

*Tempo di Valse.*

The musical score is written for piano and consists of five systems of music. The first system begins with a dynamic marking of *f* and includes a *2.* marking above the first measure. The second system features a *f* marking at the end. The third system includes a *3* marking above the final measure. The fourth system is marked *Sya* above the staff and *mf* below the staff. The fifth system is divided into two parts: the first part is marked *Sya* above and *mf* below, and includes a *1o.* marking above the first measure and a *3* marking below the staff; the second part is marked *Sya* above and *2o.* above the first measure. The score is in 3/4 time with a key signature of one flat.

# JAMAICA RUM!

Midshipmen and Chorus.

## No. 16. CHORUS AND SONG.

*The large common room of an Inn. Large opening C. through which is seen the sea, and a ship at anchor. Doors R. & L. tables, benches and stools. Lartimon, the master of the crew, Mistigris, L' Ecuveil, and Moustique, Small sailor boys, servants and sailors discovered drinking, the servants pouring out wine.*

*Allegro.*

First system of piano introduction. Treble and bass clefs, 6/8 time signature. Dynamics include *f* (forte) in the first measure.

Second system of piano introduction. Dynamics include *p* (piano) in the third measure.

Sopranos.

*f*

Soprano vocal line. Rests for the first four measures, then begins with the lyrics "Hil - lo! Hil - lo! just".

Hil - lo! Hil - lo! just

Tenors.

*f*

Tenor vocal line. Rests for the first four measures, then begins with the lyrics "Hil - lo! Hil - lo! just".

Hil - lo! Hil - lo! just

Basses.

Bass vocal line. Rests for the first four measures, then begins with the lyrics "Hil - lo! Hil - lo! just".

Piano accompaniment for the song. Dynamics include *f* (forte) in the fifth measure.

tum - ble up in the old ca - boose! You lubbers don't see our an - chor's tripp'd, and fore-tau'-sail

tum - ble up in the old ca - boose! You lubbers don't see our an - chor's tripp'd, and fore-tau'-sail

You lubbers don't see our an - chor's tripp'd, and fore-tau'-sail

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "tum - ble up in the old ca - boose! You lubbers don't see our an - chor's tripp'd, and fore-tau'-sail". The first two vocal staves have identical lyrics. The third vocal staff has the lyrics: "You lubbers don't see our an - chor's tripp'd, and fore-tau'-sail".

loose! Which means, d'ye see, my pret - ty wench, our hooker will slip and run, And leave you

loose! Which means, d'ye see, my pret - ty wench, our hooker will slip and run, And leave you

loose! Which means, d'ye see, my pret - ty wench, our hooker will slip and run, And leave you

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "loose! Which means, d'ye see, my pret - ty wench, our hooker will slip and run, And leave you". The first two vocal staves have identical lyrics. The third vocal staff has the lyrics: "loose! Which means, d'ye see, my pret - ty wench, our hooker will slip and run, And leave you".

lass - es and the land, at sound of the sig - nal gun! Still .... the main-brace let's be spli - cing, So

lass - es and the land, at sound of the sig - nal gun! Still .... the main-brace let's be spli - cing, So

lass - es and the land, at sound of the sig - nal gun! Still .... the main-brace let's be spli - cing, So

be our cares for - got! None.... of your drinks that want i - cing, Bring something strong and hot!

be our cares for - got! None.... of your drinks that want i - cing, Bring something strong and hot!

be our cares for - got! None.... of your drinks that want i - cing, Bring something strong and hot!

Still .... the main-brace be spli - cing, Still .... the main-brace— cares ..... for - got! .....

Still .... the main-brace be spli - cing, Still .... the main-brace cares for - - got! .....

Still .... the main-brace be spli - cing, Still .... the main-brace cares for - - got! .....

Still .... the main-brace be spli - cing, cares for - - got! .....

Still .... the main-brace be spli - cing, cares for - - got! .....

*p* *mf* *f*

..... Bring us none of your drinks that want i-cing, But something strong and hot!

..... Bring us none of your drinks that want i-cing, But something strong and hot!

..... Bring us none of your drinks that want i-cing, But something strong and hot!

..... Bring us none of your drinks that want i-cing, But something strong and hot!

*f*

# JAMAICA RUM.

## A GROG-ORIAN CHANT.

*Allegretto.*

ff

f

Two staves of piano music in 2/4 time, featuring a treble and bass clef. The music is marked with dynamics *ff* and *f*.

§

Single staff of music in treble clef, corresponding to the first system of lyrics.

1. Give milk to babes, to peasants beer, Let landsmen sip thin - blood - ed  
 2. And when the en' - my heavens in sight, (A case, my lads, of do or  
 3. And when your lass will prove un - kind, And pout and shrug, and say you

*p*

Two staves of piano music in treble and bass clef, corresponding to the first system of lyrics. The music is marked with dynamics *p*.

Single staff of music in treble clef, corresponding to the second system of lyrics.

wine, The Rech - a - bite drink wa - ter clear, But for the  
 die!) D'ye think to make us bet - ter fight, Our Cap - tain  
 no, Don't let her hang long in the wind, Or, ten to

Two staves of piano music in treble and bass clef, corresponding to the second system of lyrics.

Olivette.

*rit.*

lads that cross the brine, And bat - tle with the storm - y gale, Bring stronger  
then would ar - gu - fy? "Oh no!" says he, "Boys, there they come! But, d— it  
one, 'twill hard - er blow! Just make some punch, and give her some, And see you

*rit.*

*a tempo.*

food than wine or ale! Rum! Rum! Jamaica Rum! Who in thy praise is  
all, let's have some rum!" Rum! Rum! Jamaica Rum! Who in thy praise is  
do not spare the rum!" Rum! Rum! Jamaica Rum! Who in thy praise is

*a tempo.*

*mf*

dumb? The strong, the weak, The gay the glum, All call thee good, Jamaica Rum!



*f* **SOPR.**  
 Rum! Rum! Jamaica Rum! Who in thy praise is dumb? The strong, the

*f* **TENOR.**  
 Rum! Rum! Jamaica Rum! Who in thy praise is dumb? The strong, the

*f* **BASS.**  
 Rum! Rum! Jamaica Rum! Who in thy praise is dumb? The strong, the

*f*

**1ST. & 2D.** **LAST TIME.**

weak, The gay, the glum, All call thee good, Jamaica Rum! good, Jamaica Rum!

weak, The gay, the glum, All call thee good, Jamaica Rum! good, Jamaica Rum!

weak, The gay, the glum, All call thee good, Jamaica Rum! good, Jamaica Rum!



**DUKE.** (*Appearing at back, and speaking off.*) This way! This way!

**SAILORS.** (*Rising, and taking off hats*) The Duke des Ifs!

**DUKE.** (*Still speaking off.*) Gently, my friends; with the greatest care! [**COQ.** and several gentlemen enter at back, conducting the **COUNTESS**, who is veiled.)

**COQ.** (*With a very low bow.*) Your pardon, madame; will you take the trouble to enter?

**DUKE.** Very well. (*With marked courtesy.*) Quick! quick! A good seat for my dear cousin!

**COQ.** [*Going to a chair.*] Here is one.

**DUKE.** Do you wish to sit down, my dear Batilde? Are you all right? Coquelicot, I cannot chat before everybody.

**COQ.** [*To Sailors.*] My friends, the Duke desires—he wishes that—in a word, you would be very agreeable to—

**MOUSTIQUE.** To get out—eh?

**COQ.** Yes; you have said it;—to get out!

**MOUS.** All right; we will go. [*Exit.*]

**COUNTESS.** [*Raising her veil.*] Very well, very well done, my good cousin! I admire you; you are superb! But there was a time when you did not speak in this tone.

**DUKE.** When you had me arrested? That is very possible! I feared for a moment that my discomfiture was complete. Happily, you had forgotten to seize this worthy Coquelicot. [*Gives him the tips of his fingers.*] He was able to set me free. I was placed at the head of my friends, and—

**COUNTESS.** And it is *I* who am now *your* prisoner!

**DUKE.** You see how it is with politics? Up to-day, down to-morrow! Political life is a see-saw!

**COUNTESS.** Yes; but—who knows?—*my* situation may change.

## NEAREST AND DEAREST.

No. 17.

ROMANCE.

*Andante espressivo.*

Piano introduction in B-flat major, 2/4 time. The music is marked *p* (piano) and *Andante espressivo*. It features a simple harmonic accompaniment with a melody in the right hand. The piece concludes with a *Ped.* (pedal) marking and a final chord marked with an asterisk.

COUNTESS.

First line of the Countess's song. The vocal line is in B-flat major, 2/4 time, with lyrics: "Near - est and dear - est, from ye I sev - er, But time nor o - cean". The piano accompaniment is marked *p* and features a simple harmonic accompaniment.

Second line of the Countess's song. The vocal line continues with lyrics: "can..... di - vide; If fate shall will I..... come back....". The piano accompaniment is marked *legg.* (leggiero).

Third line of the Countess's song. The vocal line concludes with lyrics: "nev - er, Still mem - 'ry keeps those i love by my side!". The piano accompaniment is marked *dolce.* (dolce) and *ad lib.* (ad libitum). The piece ends with a *a piacere.* (a piacere) marking.

*cres*

By oth - er shores..... now must I roam,..... Fare-well, a

*dolce.*

*Ped. cres*

*cen* - - *do.* *ad lib.*

long fare - well,..... my childhood's home, my hap - py, nap - py child - hood's home.

*cen* - *do.* *colla voce.* *p* *Ped.*

*p* *Ped.*

White - breast - ed shore, where oft - time de - lay - ing, Fond - ly I've dream'd my

*p*

love's..... young dream, No more by thee shall.... I be.....

*legg.*

stray - ing, No more for me shall thy sum - mer - - wave gleam!

*dolce.* *ad lib.*

*dolce.* *a piacere.*

By oth - er shores..... now must I roam,..... Fare-well, a

*dolce.* *cres*

*Ped. cres*

long fare - well,..... my childhood's home, my hap - py, hap - py child - hood's home.

*cen do.* *ad lib.*

*cen do.* *colla voce.* *p* *Ped.* *f*

**DUKE.** Upon whom do you count, then?

**COUNTESS.** Upon my friends.

**DUKE.** They will arrive too late! Before an hour, my dear cousin, you will be en route for Spain!

**COUNTESS.** (*Bantering.*) An hour? But do you know that it is something to have an hour before you?

**DUKE.** (*Bantering.*) It is an enormous amount of time; I do not contradict you; only, I shall conceal you during that whole time—we shall watch you as misers do their treasures.

**COUNTESS.** (*Bowing graciously.*) That is very flattering for me.

**DUKE.** (*Bowing.*) Both flattering and uncomfortable.

**COUNTESS.** (*Bantering.*) I see that I am to be treated with severity!

**DUKE.** (*Bantering.*) Extreme severity! but marked by exquisite gallantry. You shall want for nothing. Do you desire anything? Are you hungry or thirsty? Speak!

**COUNTESS.** I will confess that this rapid journey, and with the air so keen —

**DUKE.** Has given you an appetite?

**COUNTESS.** If I should say no, you would believe, perhaps, that it was from anger, so I had better say yes!

**DUKE.** (*Quickly.*) They are now going to serve you your breakfast. I will give the orders, and be in waiting, if you will pass into the room I have prepared for you — (*COQUELICOT opens door, R, I. E.*)

**COUNTESS.** Willingly. (*DUKE offers arm and leads her.*) I shall not be sorry to rest a little; and the breakfast as soon as possible. I have need to take some refreshment. (*Bantering.*) One never knows what may happen.

**DUKE.** (*Bantering.*) No doubt, no doubt! and to think that all this might have turned out differently if you had wished it.

**COUNTESS.** (*At door.*) Yes, that is true! But then I should have been obliged to marry you.

**DUKE.** Well?

**COUNTESS.** (*Coldly.*) That would have been worse than this! (*Exit.*)

**DUKE.** (*To COQ.*) Eh? How vexed she is!

**COQ.** That is all right. She sees that we hold her fast.

**DUKE.** Let us hasten the departure! Where are they all?

**COQ.** We can do nothing before the arrival of Captain Mèrimac!

**DUKE.** Ah, yes!—Mèrimac. Haven't they gone to set him at liberty?

**COQ.** Yes, they have gone; and I have given orders to have him brought here. (*Noise at back.*)

(*Shouts outside.*) Vive le Capitaine!

**COQ.** There, do you hear? It is he! it is he!

(*SAILORS Enter, surrounding MER.*)

**CHORUS.—SAILORS.** Vive le Capitaine!

**MER.** (*Muddled.*) Yes, my children, it is me, your Captain; but the devil take me if I can understand a word of all that has happened to me.

**DUKE.** (*Opening his arms.*) Captain, in my arms!

**MER.** (*Astonished.*) The Duke here?

**DUKE.** (*With emotion.*) In my arms!

**MER.** (*Throwing himself into his arms.*) Willingly! (*Embracing him.*)

But why?

**DUKE.** (*Gushingly.*) Ah, ancient man! I wish to express to you before your whole crew, that official recognition of my satisfaction at your good conduct.

**MER.** (*Surprised.*) What have I done then?

**DUKE.** He asks what he has done! Oh, but you are deep!

**MER.** Deep?—I—

**DUKE.** Deep and stoical! You allowed yourself to be arrested without uttering a single word!

**MER.** I was unable to utter much of anything.

**DUKE.** You could have compromised us—could have revealed what you knew?

**MER.** But since I know nothing!

**DUKE.** (*Admiringly.*) He knows nothing! Even in the midst of us he shuts himself up in his shell. They might cut him in quarters before they could make him say a single thing,—there is a true conspirator!

**MER.** What! we are conspiring?

**DUKE.** Oh, don't play the innocent, since it has succeeded.

**MER.** Ah, bah!

**DUKE.** It is now your turn to act. Is the *Crocodile* ready?

**MER.** (*Surprised.*) What crocodile?

**DUKE.** The *Cayman*, if you prefer it. It is well that we should not be in Southern seas.

**MER.** (*More and more surprised.*) The *Cayman*!

**DUKE.** (*Impatiently.*) In a word, your ship!

**MER.** Oh, yes;—the *Cormoran*.

**DUKE.** The *Cormoran*, now! We are trifling. No matter. (*Pointing R.*) She is there.

**MER.** What she?

**DUKE.** How! What she? The person in question. (*MER. is about to speak.*) Hush! Do not name her!

**MER.** It was not my intention.

**DUKE.** You will conduct her to Spain, and, on your return, I name you Admiral.

**MER.** Admiral! My dream! Give your orders, M. le Duc, I am ready to set out.

**DUKE.** Very well.

**MER.** Only, I must find my wife again; I have weighty reasons for taking her away with me.

**DUKE.** M. de Mèrimac, the only reason that I admit is the reason of State. As for your wife, you can find her, later on. A wife can always be found.

**MER.** But, allow me! It is because she is so young and pretty that I should be sorry to—

**DUKE.** Not another word; duty before all! Private affairs afterwards.

**MER.** Very well; I obey. I will go and inspect my ship.

**DUKE.** Good! I will go with you.

**MER.** (*To SAILORS.*) Drink a last glass, and in ten minutes let everybody be on deck.

**DUKE.** (*Repeating.*) Everbody on deck! (*Throwing purse to SAILORS.*) There is something for you to wash down your throats with.

**SAILORS.** Vive the Duke des Ifs!

**DUKE.** (*Delighted.*) I am making myself popular! (*To MER.*) Come! (*They go off at back.*)

**OMNES.** Vive the Duke des Ifs!

**LAR.** The purse is well filled. Let us absorb the liquids quickly. Hello, waiter!

**OMNES.** Waiter! Waiter! [*Several servants enter.*]

**SERV.** What is wanted?

**MISTIGRIS.** Some wine! by the thunder of Brest!

**L'ECUREUIL.** Some wine!—and of the best!

**2d SERV.** The best? We have no other kind! (*Taking a jug, and serving.*) Here we are! (*Pours out, R. while another serves, L. OLIV. appears at back, dressed as a sailor-boy; looks around.*)

**OLIV.** This is the place. (*Making a sign to the back.*) Come, come. (*VAL. enters as a sailor, ONR. as a sailor-boy. OLIV. advances, hat in hand.*) Pardon, my friends, we can come in?

**MOUSTIQUE.** *Pardieu!* the inn is open to all.

**OLIV.** (*Resolutely.*) Then we'll come in. Good day, comrades!

**VAL. & ONR.** Good day, comrades.

**SAILORS.** Good day.

**LAR.** (*Examining them.*) Where have they come from?

**OLIV.** (*To VAL. & ONR.*) Come, attention; be natural!

**ONR.** (*To LAR., taking pipe from pocket.*) I say, old fellow, will you give me a little fire?

**MOUSTIQUE.** (*Looking at her.*) How he must have smoked to be colored like that! (*All laugh.*)

**LAR.** But what do you wish?

**VAL.** (*Pointing to back.*) To speak to the master of the crew of that ship.

**LAR.** I am he. Spit out your affair, and make haste, for we set sail in half an hour.

**OLIV.** (*Looking at VAL.*) In half an hour! (*To LAR.*) *Mon dieu!* it is very simple, my friend. They told us that you wanted people, and we came to offer ourselves as part of the crew.

**LAR.** You, my little man! (*Examining him.*) You don't appear to me to be very solid.

**OLIV.** The looks have nothing to do with it. By the name of a boat-hook! I know the work, and a pile of songs. Just listen to me for a moment,—a thousand starboards!

## THE TORPEDO AND THE WHALE.

Olivette and Chorus.

## No. 18. LEGEND: A "SHELL" OF OCEAN.

*Allegro non troppo.*

Piano introduction in 2/4 time, marked *f*. The music consists of a series of chords and single notes in the right hand, and a bass line in the left hand.

OLIVETTE. *p*

1. In the North Sea liv'd a whale!
2. All went well, un - til, one day--
3. "Just you make tracks," cried the whale.

Musical score for Olivette's first vocal entry, marked *p*. It includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

CHORUS. Sop.

OLIVETTE.

In the North Sea liv'd a whale! In the North Sea liv'd a whale! Big in bone, and large in tail,  
 All went well, un - til, one day: All went well, un - til, one day: Came a strange fish in the bay,  
 "Just you make tracks," cried the whale, "Just you make tracks," cried the whale, Then he lash'd out with his tail,  
 Ten.

In the North Sea liv'd a whale!  
 All went well, un - til, one day:  
 "Just you make tracks," cried the whale,  
 Baseses.

In the North Sea liv'd a whale!  
 All went well, un - til, one day:  
 "Just you make tracks," cried the whale,

Musical score for the chorus and piano accompaniment, marked *f*. It includes a vocal line for the chorus and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

( Closed mouth. )

OLIV.

*f* CHORUS.

Big in bone and large in tail; Oh!..... This  
 Came a strange fish in the bay; Ah!..... This  
 Then he lash'd out with his tail; Oh!..... The

Big in bone and large in tail; Oh! .....  
 Came a strange fish in the bay; Ah!.....  
 Then he lash'd out with his tail; Oh!.....

Oh!.....  
 Ah!.....  
 Oh!.....

whale used, un - du - ly, To swag - ger and bul - ly; And oh! and oh! The la - dies loved him  
 fish was in - deed, oh! A Woolwich Tor - pe - do! But oh! but oh! The big whale did not  
 fish, be - ing load - ed, Then and there ex - plod - ed; And oh! and oh! That whale was seen no



CHORUS. Sop.

1st & 2d.

OLIVETTE.

OLIV. & CHO.

so! This whale used, un - du - ly, To swag - ger and bul - ly; And oh! and oh! The  
 know. This fish was in - deed, oh! A Wool - wich Tor - pe - do! But oh! but oh! The  
 mo'! The fish, be - ing load - ed, Then and there ex - plod - ed; And oh! and oh! That

Ten. *mf*

This whale used, un - du - ly, To swag - ger and bul - ly; The  
 This fish was in - deed, oh! A Wool - wich Tor - pe - do! The  
 The fish, be - ing load - ed, Then and there ex - plod - ed; That

Basses.

*mf*

la - dies loved him so!  
 big whale did not know.  
 whale was seen no mo'!

la - dies loved him so!  
 big whale did not know. (Symphonies cut in representation.)  
 whale was seen no mo'!

LAR. This little sailor boy is very interesting, and—  
 OLIV. (*quickly*.) Then you will take us?  
 LAR. Oh, that is a different thing. It is impossible, my little man;  
 we have no need of any one.  
 VAL. But—

OLIV. My good sir—  
 LAR. It is useless; the crew is complete, and our duty calls us  
 Come, comrades, on board, and be lively. (*Exit with sailors,*  
*singing.*)

# EXIT OF SAILORS.

No. 18½.

MELOS.

*Allegro non troppo.*

1st Sop.

1st & 2d Sop.

Ten.

Basses.

The fish, be - ing load - ed, Then and there ex-

The fish, be - ing load - ed, Then and there ex-

- plod - ed! And oh! and oh! The whale was seen no mo'!....

- plod - ed! And oh! and oh! The whale was seen no mo'!....

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It features four vocal staves and a piano accompaniment. The vocal parts are: 1st Soprano, Tenor, Basses, and 1st & 2nd Soprano. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "The fish, be - ing load - ed, Then and there ex- plod - ed! And oh! and oh! The whale was seen no mo'!....". The score includes dynamic markings such as *f* and *ff*.

OLIV. There, it is a failure.  
ONRI. And I had made a prayer to my little fetish. (*Taking out necklace and image.*) Oh, you wretched Maniton.  
OLIV. (*Quickly.*) Hide that necklace.  
VAL. You will discover us. (*ONRIKA hides it again.*) Decidedly, fate is against us. When I arrested my uncle at midnight yesterday, I believed surely that we were saved. Not at all,—the Countess had to declare that she takes me for a husband,—it was to fall from Charybdis into Scylla.  
OLIV. And then to finish with it all, we fled as soon as possible. We hoped to find on the coast a ship which would take us to some foreign land.  
VAL. And only one ship was waiting to sail, the Cormoran.  
OLIV. We bought these clothes and came to offer ourselves as part of the crew,—that has not taken. What shall we do now?  
VAL. Stay,—perhaps in scouring the beach we may find a ship and a captain who will consent to take us. OLIV. Yes.  
VAL. I will hasten, and will take Onrika with me. If I find what we want she will come back to find you. (*To ONRIKA.*) Come, come quickly. (*They go off together.*)  
OLIV. Oh, if they should succeed! Time presses, and the danger increases every moment. The Countess has discovered our flight, and will have us pursued. (*Loud noise at back; cries, etc.*) Eh, *mon Dieu*, whence comes that noise? I should say there was a quarrel.  
DUKE. (*Appearing at back.*) Hold him tight,—don't let him go.  
OLIV. (*Stupefied.*) The Duke des lfs,—he here,—When I believed him—  
DUKE. (*Coming down.*) Come, everything succeeds with us today,—it is a series of—(*Sees OLIV.*) Hello, a sailor-boy loitering! (*Going to her.*) Here, you, get aboard quickly, do you hear? (*She turns.*) Olivette,—in this costume!  
OLIV. (*A little embarrassed.*) *Mon Dieu*, M. le Duc, it is very simple. Seeing the conspiracy fail, and being one of your party, I was afraid, and saved myself in the first disguise that came to hand.  
DUKE. Good, good, I understand, but it is useless to hide yourself now. Luck has turned, and we are now the victors along the whole line. (*Pointing R.*) The Countess is there, in my power.  
OLIV. Is it possible?  
DUKE. Yes, and what is more, I have just made an important capture.  
OLIV. Whom?  
DUKE. The officer of the guards, little Valentine, who was prowling around disguised as a sailor, with the evident intention of setting the Countess free. We have just seized him.  
OLIV. (*With a cry.*) Ah. (*Aloud.*) And what do you propose to do with him? DUKE. A delicious idea has just occurred to me.  
OLIV. That does not astonish me,—And this idea?  
DUKE. Here it is. Since my cousin wished to make him her husband, and since they love each other like two turtle doves, I am going to give them the same cage.  
OLIV. (*Very uneasy.*) The same cage,—how?  
DUKE. In embarking them together on the Cormoran.  
OLIV. (*Aside.*) Together;—Oh, *Mon Dieu*!  
DUKE. And they can go and be whining lovers on Spanish ground, with the Castanets,—it is adorable. And stay,—in looking at you another delicious idea comes to me.  
OLIV. (*Frightened.*) Still another?  
DUKE. When I do a thing I do not do it by halves,—You know that I love you,—is it by chance that I have not told you so?  
OLIV. I believe that you did.  
DUKE. Yes, I thought I had,—but I have so many things in my head, you understand,—I might have forgotten it. Well, I will take you away with me to Perpignan. But before we go, listen. Close to here, on the left hand side, there is a cabin belonging to the Coast Guards, and here is the key,—take it. OLIV. (*Refusing.*) I?  
DUKE. (*Forcing her to take the key.*) Take it, take it. OLIV. But why?  
DUKE. She asks why! Hide your blushes,—you will wait for me in that cabin, and presently I will join you,—hide your blushes, you angel! (*Going.*) Ah, it is true, everybody is not permitted to have such an organization. Oh, you angel! She asks why! [*Exit.*]  
OLIV. Worse and worse,—Valentine leaving with the Countess,—I on the other side of the water with the Duke,—that would be nice! (*Struck with an idea.*) Oh! (*Pointing R.*) The Countess is there, they have just told me so,—if I could take her place,—they would embark me with my husband,—yes, but to make that happen it is necessary above everything to make it impossible for the Duke to act.  
ONRI. (*Entering quickly.*) Ah, Mistress, you know that poor M. Valentine—  
OLIV. Is arrested,—Yes, yes, I know. (*Aside, looking at her.*) Onrika is devoted to me. (*Aloud.*) Listen, you can save us both.  
ONRI. I can? Speak, what must I do?  
OLIV. (*Very rapidly.*) Take this key, and go to the cabin of the Coast Guards, close by.  
ONRI. I know, I have seen it,—a little obscure hut.  
OLIV. Yes, that is it. A person will come there to find you.  
ONRI. A person? (*Surprised.*)  
OLIV. As soon as he has entered, without saying a word, you understand,—without saying a single word,—you will slip in behind him close the door, double lock it, and throw the key into the sea. You have understood? ONRI. Yes.

OLIV. (*Seeing Coquelicot entering.*) Somebody is coming; go quickly, and shut him in tight.  
ONRI. Rest easy, Mistress; you shall be obeyed. (*Exit running.*)  
OLIV. And now, how to get near the Countess. (*Going to door, R.*)  
COQ. (*Entering L. with a tray.*) Quick, quick! we must hasten.  
OLIV. (*Aside.*) Coquelicot! If I could only be of service to him. (*Aloud.*) Where are you carrying that tray?  
COQ. What is that to you? (*Recognizing her.*) Why, how stupid I am; it is Madame Olivette. I am carrying it to the Countess's room; it is her breakfast; and I am going to tell her to hasten, for it will not be long before setting sail. (*About to exit, R. Noise heard at back.*)  
OLIV. (*Retaining him.*) Wait a moment; don't you hear that noise?  
COQ. It is nothing; only some quarrel. (*Going.*)  
VOICE. (*At back.*) Monsieur Coquelicot!  
COQ. What is the matter?  
LARTIMON. (*Appearing at back.*) It is the prisoner, who refuses to embark. He is breaking everything. Come and speak to him.  
COQ. (*Embarrassed.*) Don't you see I'm busy?  
OLIV. (*Taking the tray.*) Give me the tray; I will carry it to the Countess; it will amuse me to see the figure she cuts.  
COQ. Well, if it will be any pleasure to you, I accept. (*Noise at back.*) Enter quickly, (*Opens door R.*) and tell her to eat in double-quick time.  
OLIV. All right. (*Aside.*) Here I go. (*Exit COQ. Shuts the door carefully.*) COQ. Now I must run. (*Goes up.*)  
VAL. (*Appears at back struggling with SAILORS.*) Let me alone, let me alone. (*Breaks from them and comes down.*) I will not sail!  
DUKE. (*Entering from the other side.*) What is the matter here?  
COQ. It is M. Valentine, who refuses to go on board.  
DUKE. Very well, leave us. I undertake to make him listen to reason. COQ. Ah!  
DUKE. And tell Captain Mèrimac to let me know when everything is ready for the departure.  
COQ. Yes, Monseigneur. (*Bows and goes off with LARTIMON and SAILORS.*)  
DUKE. My dear friend, there is one thing which I am certain will calm you in a moment. VAL. What do you mean?  
DUKE. I mean to say that you shall not set out alone, and that I will give you a companion that you love for the voyage.  
VAL. (*Foefully.*) Is it possible—my wife?  
DUKE. (*Astonished.*) What, the Countess is already your—  
VAL. The Countess?  
DUKE. (*Aside.*) A clandestine marriage—there is no doubt of it.  
MER. (*Appearing at back.*) Ah, the Duke! And with my nephew. (*Stops and listens.*)  
DUKE. Well, you will pass your honeymoon in Spain. You will dance boleros. Now, confess that it is very thoughtful on my part not to separate you. VAL. Pardon me, I—  
DUKE. There, never mind; don't thank me. I am happy, I am gay, and I wish that everybody should be happy. (*Rubbing his hands.*) As happy as I shall be with the charming Olivette.  
MER. (*At back.*) Olivette!  
VAL. (*Raising his head.*) What do you mean?  
DUKE. (*Quickly.*) Nothing, nothing,—everybody must not know, if that unhappy Mèrimac suspects. Ah, ah, poor idiot of a captain.  
MER. (*Aside.*) Idiot,—me?  
VAL. (*To DUKE.*) Speak, speak.  
DUKE. Well, you see a man crowned with the wreaths of victory.—Olivette has just this moment accorded me a rendezvous.  
VAL. She? MER. What?  
DUKE. I have just left her. At first she wanted to fly,—it was the last effort of expiring virtue,—but I was quicker than she was and closed the door upon her, cric-crac. She did not say another word. (*Rolling his eyes.*) What shall I add,—you have understood me? VAL. (*Forcibly.*) Oh, it is impossible.  
DUKE. (*Conceitedly.*) Upon my word of honor.  
VAL. (*Falling overwhelmed on a chair.*) What infamy!  
MER. (*Advancing quickly and menacingly.*) Monsieur le Duc!  
DUKE. (*Aside.*) The husband! VAL. (*Aside.*) My uncle!  
DUKE. (*Uneasily.*) Could he have heard! What do you want, captain?  
MER. (*Aside.*) What good would it do? She is not worth the trouble. (*Aloud and very mildly.*) I come to announce to M. le Duc, that we are ready to set sail.  
DUKE. Ah, very well,—I will go and notify the Countess. (*Aside, going.*) He suspects nothing,—What a canary-bird! (*Opens door R.*) VAL. (*Aside, furious.*) It is infamous!  
MER. (*Same.*) It is monstrous,—and you may well believe that after what has passed that I don't want any more of your Olivette.  
DUKE. (*Leads out OLIV. dressed in the Countess' clothes, and veiled.*)  
VAL. My Olivette? Say yours—I give her to you.  
OLIV. (*Disguised.*) You are speaking of Olivette,—what did you say about her? VAL. (*Quickly.*) Nothing, madame, nothing.  
OLIV. (*Aside.*) As for myself, I want to know. (*To MER.*) Speak, Captain.  
MER. (*Resolutely.*) Well, yes, I will speak,—that will give me some consolation. Olivette, madame, has no longer any right to claim your sympathy. She has failed in her whole duty.

# WHERE BALMY GARLIC SCENTS THE AIR!

No. 19. BOLERO.

Merimac.

MERIMAO.

*Allegretto.*

Where

*f*

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) is mostly rests, with the word 'Where' appearing at the end of the fourth measure. The piano accompaniment (grand staff) features a 3/4 time signature, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *f* (forte). The piano part consists of a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

balm - y gar - lic scents the air, (For much 'tis eat - en by the ma - ny,) And

*p*

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'balm - y gar - lic scents the air, (For much 'tis eat - en by the ma - ny,) And'. The piano accompaniment continues with the same rhythmic pattern, now with a dynamic marking of *p* (piano).

where on or - an - ges you fare, As low, I'm told, as twelve a pen - ny, That

Detailed description: This system contains measures 9 through 12. The vocal line continues with the lyrics 'where on or - an - ges you fare, As low, I'm told, as twelve a pen - ny, That'. The piano accompaniment continues with the same rhythmic pattern.

is the land for which we pray, Who have to live up - on half-

Detailed description: This system contains measures 13 through 16. The vocal line continues with the lyrics 'is the land for which we pray, Who have to live up - on half-'. The piano accompaniment continues with the same rhythmic pattern.

*dolce.*

pay!..... We'll dance by star - ght on the green, To mer - ry

cas - tag - net and tam - bour - ine! Stroll in the Ve - gas, Fre - quent Bo -

*rit.* *f*

- de - gas, Then let us go, To An - da - lu - sia ho!..... My

sword I'll sheathe, forswearing war, And high up - on a nail I'll hang it, Thence

*p*

tak - ing down a big gui - tar, I'll learn to tune it, and to twang it! Yes,



thats the no-tion! there you are! A life of gar - - lic and gui - tar!..... We'll



dance by star-light on the green, To merry cas - tag - net and tam-bou - rine! Stroll in the



Ve - gas Frequent Bo-de - gas, Then let us go to Anda-lu - sia, ho!.....



## NO, NO! 'TIS YOU!

(Olivette, Valentine, Merimac, Duke.)

## No. 20. LAUGHING QUARTET.

*ANIMATO.* OLIVETTE.

Voice. No, no! 'tis you are the de - ceiv - er!

*ANIMATO.*

Piano. *crescendo.* *fp*

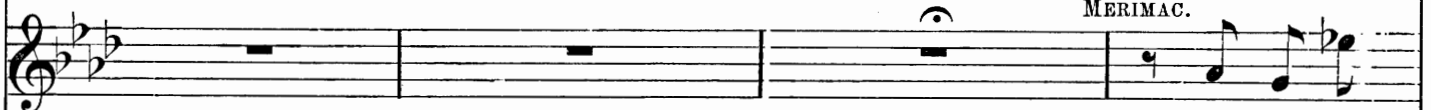
For Olivette's no tricky elf! And I'm, for one, an un - be -

- liev - er, I'll answer for her, as for my - self! Yes, I'm for

*meno mosso.*



one, an un - be - liev - er, I'll answer for her, as for my - self!



MERIMAC.

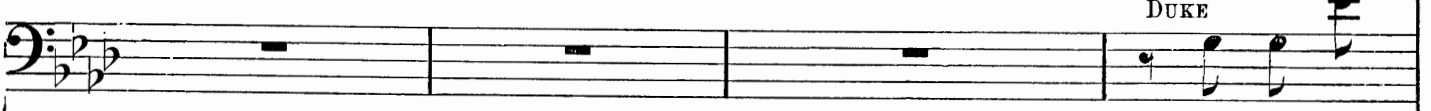
I'm so o'er -



*p meno mosso.*



- come, that—but no matter—She de - serves your wrath con - dign.



DUKE

I . do not



wish, my - self, to flat - ter, But she's mine! . . . . . O - li - vette is





OLIVETTE.  
*Tempo primo.*

'Tis false! your in - u - en - do, sir, So much I'll say in her be-  
mine!

- hoof.  
DUKE.  
In order that you may in - fer How far she went, . . . . I'll give you

*Tempo di Valse.*  
proof! From his mis - tress, when a lov - - er, A

badge of vic - to - ry gleans, Such as I now dis - cov - er! Well, you

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "badge of vic - to - ry gleans, Such as I now dis - cov - er! Well, you". The piano accompaniment features a steady bass line and chords in the right hand.

VALENTINE. MERIMAC.

That bracelet! why, 'tis Vel - ou - tine's! Vel - ou -

know what it means! Vel - ou - tines!

The second system features two vocal lines and piano accompaniment. The top vocal line is for Valentine, and the bottom vocal line is for Merimac. The lyrics are: "That bracelet! why, 'tis Vel - ou - tine's! Vel - ou - know what it means! Vel - ou - tines!". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

OLIVETTE. VALENTINE. MERIMAC. DUKE.

Vel - ou - tine's! *f* Vel - ou - tine's! Vel - ou - tine's! Ha, ha,

Vel - ou - tine's! *f* Vel - ou - tine's! Vel - ou - tine's! Ha, ha,

-tine's! *f* Vel - ou - tine's! Vel - ou - tine's! Ha, ha,

Vel - ou - tine's! Vel - ou - tine's!

*f* *dim - in - u - en - do.* *ff*

The third system features four vocal lines and piano accompaniment. The vocal lines are for Olivette, Valentine, Merimac, and Duke. The lyrics are: "Vel - ou - tine's! *f* Vel - ou - tine's! Vel - ou - tine's! Ha, ha, Vel - ou - tine's! *f* Vel - ou - tine's! Vel - ou - tine's! Ha, ha, -tine's! *f* Vel - ou - tine's! Vel - ou - tine's! Ha, ha, Vel - ou - tine's! Vel - ou - tine's!". The piano accompaniment includes dynamic markings of *f* (forte), *dim - in - u - en - do.* (diminuendo), and *ff* (fortissimo).

ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha, ha, ha, ha, ha! *ad lib.*

A chamber-maid courted! a lady's-maid won! Oh, won't the So - ci - e - ty

*p ad lib.*

OLIVETTE. *pp*

*tempo.* Ha, ha, ha! How mel - an - cho - ly his moan is, And

VALENTINE. *pp*

*tempo.* Ha, ha, ha! How mel - an - chol - y his moan is, And

MERIMAC. *pp*

*tempo.* Ha, ha, ha! How mel - an - chol - y his moan is, And

papers make fun! Oh! . . . . .

*tempo.*

*p* *pp*



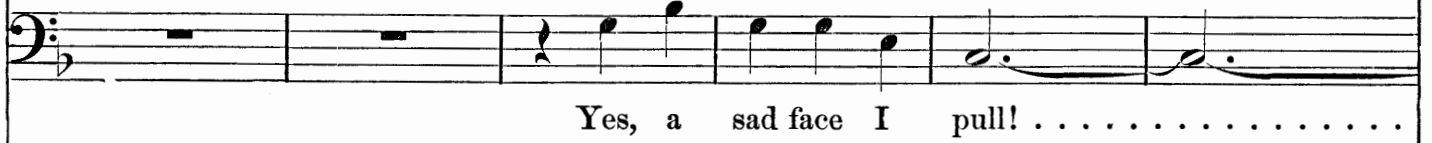
what a face he pulls; Ha, ha, ha, He looks, this



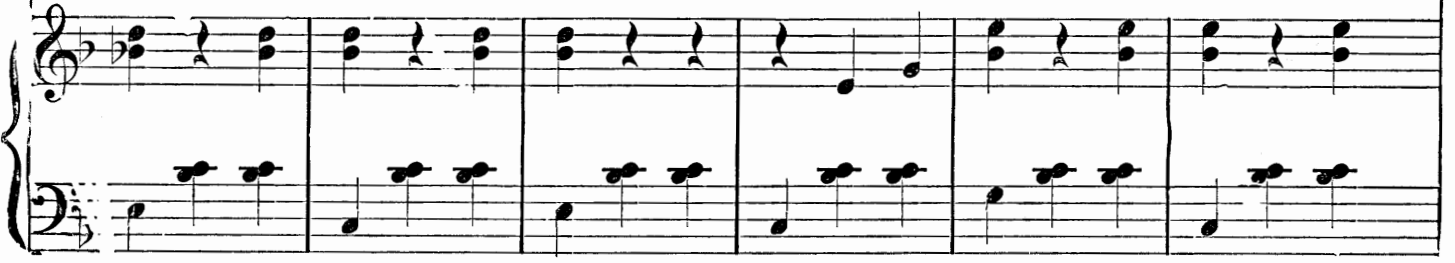
what a face he pulls; Ha, ha, ha, He looks, this



what a face he pulls; Ha, ha, ha, He looks, this



Yes, a sad face I pull! .....



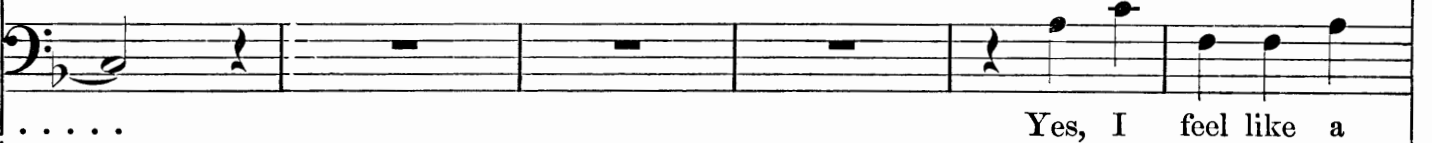
ancient A - don - is, The sil - li - est of fools!



ancient A - don - is, The sil - li - est of fools!



ancient A - don - is, The sil - li - est of fools!



..... Yes, I feel like a



Ah! old A - don - is, You most cer - tain - ly look a  
 Ah! old A - don - is, You most cer - tain - ly look a  
 Ah! old A - don - is, You most cer - tain - ly look a  
 fool; . . . . . Yes, I cer - tain - ly look a

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Ah! old A - don - is, You most cer - tain - ly look a fool; . . . . . Yes, I cer - tain - ly look a". The piano accompaniment features a steady bass line and chords in the right hand.

fool! Ha, ha, ha! How mel - an - chol - y his moan is, And  
 (laughing.) pp  
 fool! Ha, ha, ha, ha, ha, ha, ha, ha, ha!  
 fool! Ha, ha, ha! How mel - an - chol - y his moan is, And  
 fool! Oh! . . . . .

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "fool! Ha, ha, ha! How mel - an - chol - y his moan is, And (laughing.) pp fool! Ha, ha, ha, ha, ha, ha, ha, ha, ha! fool! Ha, ha, ha! How mel - an - chol - y his moan is, And fool! Oh! . . . . .". The piano accompaniment includes a *pp* dynamic marking and features a melodic line in the right hand and a bass line in the left hand.

dim. p pp

The third system shows the piano accompaniment for the final part of the piece. It consists of two staves (treble and bass clef). The dynamics are marked as *dim.*, *p*, and *pp*. The right hand has a melodic line with slurs, and the left hand has a bass line with chords.

what a face he pulls; Ha, ha, ha, He looks, this  
(*laughing.*)

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

what a face he pulls; Ha, ha, ha, He looks, this

Yes, a sad face I pull; . . . . .

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "what a face he pulls; Ha, ha, ha, He looks, this (laughing.)", "ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha,", "what a face he pulls; Ha, ha, ha, He looks, this", and "Yes, a sad face I pull; . . . . .". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

ancient A - don - is, The sil - li - est of fools!

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ancient A - don - is, The sil - li - est of fools!

..... Yes, I feel like a

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "ancient A - don - is, The sil - li - est of fools!", "ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!", "ancient A - don - is, The sil - li - est of fools!", and "..... Yes, I feel like a". The piano accompaniment continues with the same eighth-note pattern as in the first system.

Ah! old A - don - is, You most cer - tain - ly look a  
 Ah! old A - don - is, You most cer - tain - ly look a  
 Ah! old A - don - is, You most cer - tain - ly look a  
 fool; . . . . . Yes, I cer - tain - ly look a

(Laugh on Symphony.)

*Presto.*

fool! Ha, ha, ha!  
 fool! Ha, ha, ha!  
 fool! Ha, ha, ha!  
 fool! Ha, ha, ha!

*Presto.*

DUKE. I have fallen into the trap, like a goose; and it is that little Olivette who has baffled me. But I will avenge myself! Oh, yes; I will avenge myself! [*Military march heard at back.*]

## MARCH MILITAIRE.

No. 21.

OLIV. [*Aside, joyfully.*] We are saved!

DUKE. [*Surprised.*] What is that?

OLIV. [*Raising her veil.*] I will tell you.

JMNES. Olivette!

DUKE. You—you! And the Countess?—

OLIV. Has escaped! thanks to my dress, which I gave her in exchange for hers.

DUKE. Escaped! We must run after her! Run, this instant!

COUNTESS. [*Court dress. Appearing at back with soldiers.*] It is useless.

DUKE. [*Overwhelmed.*] Oh, my Seventeenth!

COUNTESS. [*Advancing.*] Well, Cousin, I told you that it still remained to play for the stake. Which of us has won it? [*MAR. enters with COUNTESS.*]

DUKE. It is an overthrow.

COUNTESS. Complete! And to crown it, [*Going to VAL.*] I am going to marry to-day, he whom I have chosen.

VAL. and OLIV. Heavens!

MER. [*Aside, looking at VAL.*] I have it. [*Aloud.*] Impossible, your highness, he is already married!

COUNTESS, DUKE, MAR. Married?

MER. *Mon dieu*, yes! This dear boy took my place in the chapel, and it is he who has married Olivette.

MAR. [*Surprised*] So, then, I have another son-in-law.

COUNTESS. [*Angrily.*] Is it possible? Or are they mocking at me! Reply, Monsieur. What, you remain quiet? [*Furiously. It is true!*]

VAL. and OLIV. [*Kneeling.*]

FINALE.



# "ALL IS ENDED!"

No. 22. FINALE.

Tutti e Coro.

COUNTRESS. *p*

All is end - ed *comme il faut*,

1ST. SOPR. *f* PRINCIPALS WITH CHORUS.

TENORS. *f*

BASSES. *f*

All is end - ed *comme il faut*,

All is end - ed *comme il faut*,

2D. SOPR. *f*

Don't then, say, as home you go,

All is end - ed *comme il faut*,

*f*

All is end - ed *comme il faut*,

*f* 1st.  
Don't then, say, as home you go, Oh! . . . . .  
*f*  
Don't then, say, as home you go, Oh! . . . . .  
*pp*  
*pp*

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The music is in a common time signature. The first vocal line starts with a forte (*f*) dynamic and includes the lyrics "Don't then, say, as home you go, Oh!". The second vocal line is identical. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *pp* (pianissimo) and *f* (forte).

. . . . . If it pleases the la - dies, and  
*p*

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The music continues from the first system. The first vocal line includes the lyrics ". . . . . If it pleases the la - dies, and". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A piano (*p*) dynamic is indicated.

you, gen - tle - men, I'll marry, I'll marry to - mor-row-night, a -

The third system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The music continues from the second system. The first vocal line includes the lyrics "you, gen - tle - men, I'll marry, I'll marry to - mor-row-night, a -". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

- gain! *mf* I'll marry, I'll marry To - *f*

*mf* If it pleases the ladies, and you, gen-tle - men, *f* To -

If it pleases the ladies, and you, gen-tle - men, *mf* *f* To -

and you, gen-tle - men, *f* To -

*mf*

- morrow night, a - gain!

- morrow night, a - gain!

- morrow night, a - gain!

- morrow night, a - gain! (Curtain.)

*f* *ff*