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VOCAL SCORE

ERMINIE

COMIC OPERA



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Overture to "Erminie."

ED. JAKOBOWSKI.

Allegretto marziale.

Piano.

p stacc.

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music is marked *p stacc.* and features a rhythmic pattern of eighth and sixteenth notes with rests.

The second system continues the piano accompaniment. It features a melodic line in the right hand with eighth notes and a more rhythmic bass line in the left hand. A crescendo hairpin is visible in the right hand.

The third system continues the piano accompaniment with similar rhythmic patterns in both hands, maintaining the *p stacc.* character.

The fourth system shows a change in dynamics and tempo. The right hand has a *cres.* (crescendo) hairpin leading to a *rall.* (rallentando) marking. The left hand continues with a steady bass line.

The fifth system begins with the tempo marking *a tempo.* The right hand has a melodic line with some grace notes. The left hand has a bass line with some chords. The system ends with a double bar line and a repeat sign.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. The bass clef part includes a dynamic marking *f* (forte) and a series of sixteenth-note patterns.

Third system of musical notation, continuing the melodic and harmonic development.

Fourth system of musical notation, featuring triplet markings (*3*) over the treble clef notes.

Fifth system of musical notation, with more complex rhythmic patterns and triplet markings.

Sixth system of musical notation, showing further rhythmic complexity and melodic movement.

Seventh system of musical notation, concluding the piece with a final cadence and a 3/4 time signature.

Andante.

p

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a final whole note chord. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and a final whole note chord. A piano (*p*) dynamic marking is placed in the first measure of the upper staff.

Allegretto.
Unaccompanied Chorus behind the Curtain.

p

mf *p* *rall.*

This system consists of three systems of two staves each. The first system is in common time (C) with a key signature of one sharp (F#). The upper staff has a melodic line with eighth notes and rests, while the lower staff has a bass line with eighth notes and rests. A piano (*p*) dynamic marking is in the first measure of the upper staff. The second system continues the melodic and bass lines. The third system includes a mezzo-forte (*mf*) dynamic in the first measure, a piano (*p*) dynamic in the second measure, and a *rall.* (rallentando) marking in the third measure. The system concludes with a change in time signature to 2/4 and then 3/4.

Moderato.

p

accel. *cres.*

a tempo.

This system consists of three systems of two staves each. The first system is in 3/4 time with a key signature of one sharp (F#). The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with eighth notes. A piano (*p*) dynamic marking is in the first measure of the upper staff. The second system includes an *accel.* (accelerando) marking in the first measure and a *cres.* (crescendo) marking in the second measure. The third system includes an *a tempo.* marking in the first measure. The system concludes with a change in time signature to 2/4.

6

6

mf

rall. *cres.* *mf*

p *dim.* *ppp*

mf *f* *cres.*

ff *p*

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and contains similar rhythmic patterns, including some rests.

The second system continues the piece. The treble staff features a melodic line with some accidentals (flats). The bass staff has a more rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed at the beginning of the system.

The third system shows further development of the musical themes. The treble staff has a more active melodic line with slurs. The bass staff provides a steady accompaniment with chords and moving lines.

The fourth system is marked with a *cres.* (crescendo) in the bass staff, indicating a gradual increase in volume. The treble staff has a more complex melodic line with some chromaticism. The system concludes with a *f* (forte) dynamic marking.

The fifth system features a more dense texture, particularly in the bass staff, with many chords and some sixteenth-note patterns. The treble staff continues with a melodic line that interacts with the harmonic background.

The sixth system maintains the established rhythmic and melodic patterns. The treble staff has a melodic line with some grace notes. The bass staff continues with a rhythmic accompaniment of chords and moving lines.

The seventh and final system on the page concludes the piece. The treble staff has a melodic line that ends with a flourish. The bass staff provides a final accompaniment. A dynamic marking of *p* (piano) is placed at the end of the system.

8

8.....

Valse Allegretto.

p

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning. The bass clef staff contains a harmonic accompaniment of chords. A long slur covers the top half of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A long slur covers the top half of the system.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A long slur covers the top half of the system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *f* (forte) appears in the bass staff towards the end of the system. A long slur covers the top half of the system.

Fifth system of musical notation. The treble clef staff features a more active melodic line with many beamed notes. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *p* (piano) appears in the bass staff towards the end of the system. A long slur covers the top half of the system.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *f* (forte) appears in the bass staff towards the end of the system. A long slur covers the top half of the system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a melodic line with slurs and ties, while the bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble clef part has a melodic line with a trill-like figure at the beginning. The bass clef part continues with a steady accompaniment.

Third system of musical notation. It includes dynamic markings: *rall.* (rallentando) and *f a tempo.* (forte, return to tempo). The treble clef part has a melodic line with a fermata, and the bass clef part has a rhythmic accompaniment.

Fourth system of musical notation. The treble clef part features a melodic line with a fermata and a trill-like figure. The bass clef part continues with a steady accompaniment.

Fifth system of musical notation. It includes the dynamic marking *a tempo.* (return to tempo). The treble clef part has a melodic line with a fermata, and the bass clef part has a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. The treble clef part has a melodic line with a fermata, and the bass clef part has a rhythmic accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, some with slurs. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes. The time signature is 2/4.

Allegro.

The second system continues the piece. The upper staff features a melodic line with slurs and accents. The lower staff provides a steady accompaniment. A dynamic marking of *p* (piano) is placed at the beginning of the system.

The third system shows the continuation of the musical themes. The upper staff has a more active melodic line. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the system.

The fourth system continues with the same musical material. A dynamic marking of *f* (forte) is placed in the middle of the system.

The fifth system shows a change in key signature, indicated by a sharp sign (#) on the treble clef staff. The musical notation continues with chords and single notes.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a sharp sign (#). The lower staff has a rhythmic accompaniment. A dynamic marking of *rit.* (ritardando) is placed at the end of the system.

Allegro.

f

ff

fz



ACT I.

NO 1.—INTRODUCTION, CHORUS & ENSEMBLE.

Allegro.

PIANO.

p *poco* *a poco.*

cresc. *mf* *molto.*

8

cresc. *f* *cresc.* *ff*

SOPRANO. *f*

CONTRALTO. A - round in a whirl, we skip, dance and twirl, Let

TENOR.

BASS. *f*



each boy and girl make mer - - ry, Old men in a string may

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "each boy and girl make mer - - ry, Old men in a string may". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and a more active treble line with eighth and sixteenth notes.

seorn at mirth's fling, Young men in a ring make mer - ry, Old

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "seorn at mirth's fling, Young men in a ring make mer - ry, Old". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is present in the vocal line and the piano accompaniment.

wives in a row may flirt-ing fore-go, But maid-ens cry no, make

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "wives in a row may flirt-ing fore-go, But maid-ens cry no, make". The piano accompaniment features a more complex texture with sixteenth-note runs in the treble clef. A dynamic marking of *mf* is also present.

mer-ry, Let griev - ing go bor - row its fare from to - mor - row, A -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are "mer-ry, Let griev - ing go bor - row its fare from to - mor - row, A -". The piano accompaniment starts with a bass clef and a 7/8 time signature, marked with a forte *f* dynamic. It consists of a steady eighth-note bass line and chords in the right hand.

way with all sor - row, make mer - ry. From your path trou - bles fling, Let us

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "way with all sor - row, make mer - ry. From your path trou - bles fling, Let us". The piano accompaniment continues with the same rhythmic pattern, marked with a forte *f* dynamic.

join in a ring, Let us dance, let us sing, make mer - - ry. Ha, ha,

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are "join in a ring, Let us dance, let us sing, make mer - - ry. Ha, ha,". The piano accompaniment continues, marked with a mezzo-forte *mf* dynamic.

ha, ha, ha, ha, ho, ho, ho, ho, ho, ho, Come sport while we may, while we

ha,

may. Make mer - ry ha, ha, make mer - ry ho, ho, En -

joy - ing to - day our mirth while we may. Ha

p *f*

MARIE.

Ah!

Musical score for Marie's vocal introduction and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long note value and a fermata. The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of chords and eighth notes.

M

Musical score for the first vocal line with lyrics. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a dynamic marking of *mf*. The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of chords and eighth notes.

here comes Ja - votte, here comes Ja - votte! She sure some gos - sip

Piano accompaniment for the first vocal line. The piano part is in bass clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic pattern of chords and eighth notes, with a dynamic marking of *mf*.

Musical score for the second vocal line with lyrics. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a dynamic marking of *mf*. The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of chords and eighth notes.

will have got. Yes, yes, oh! yes, no doubt, no doubt, She'll quick - ly tell us

Piano accompaniment for the second vocal line. The piano part is in bass clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic pattern of chords and eighth notes, with a dynamic marking of *mf* and a *cresc.* marking.

accel.

all a - bout The Cha - teau and its guests, the fun, the fun What's

accel.

accel.

f

do - ing, and what will be done. ——— Ja-votte, Ja-votte, You wont re-fuse to

f

will be done.

f

cresc. *accelerando.*

tell us all the la - test news, you wont re-fuse the news, the news, the

cresc. *accelerando.*

Allegro.

mf

Im - pa - tient, la do give one breath, Don't crush and pes - ter me to
news.

ff *mf*

death. Some lit - tle moder - a - tion show, Now tell me what you wish to

Allegro con moto.

know.

The news, the news, you can't re - fuse; the news, the news, you can't re - fuse. You
The news, the news, you can't re - fuse. You

f

JAVOTTE.

In-deed I've not_ Ex-cept_

must have some_ Oh what a shame! What? what?

This system contains the first two systems of a musical score. The top system is a vocal line in treble clef with lyrics. The middle system is a piano accompaniment in bass clef. The bottom system is a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 6/8.

Allegretto.

riten.

a tempo.

Ex - - cept that shortly here you'll see The Mar-quis, Mamsell Ermi -

We here shall see_

riten. *a tempo.* *mf*

nie, Che-va - lier de Bra - ba - zon_ Of our dis -

The old Mar-quis!

This system contains the second two systems of a musical score. The top system is a vocal line in treble clef with lyrics. The middle system is a piano accompaniment in bass clef. The bottom system is a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4.

J
 tin - guish'd guests, the one You most should see; Of high de -

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "tin - guish'd guests, the one You most should see; Of high de -". The piano accompaniment consists of chords and moving lines in both the right and left hands.

J
 gree; A beau of beaux, In oh such clothes! They're
 Of high de - gree. In oh such clothes!

The second system continues the musical score. The vocal line has lyrics: "gree; A beau of beaux, In oh such clothes! They're Of high de - gree. In oh such clothes!". The piano accompaniment continues with similar harmonic support.

J
 com - ing here to view the fair.
 Oh how nice, oh here's ex - cite - ment

The third system concludes the musical score on this page. The vocal line has lyrics: "com - ing here to view the fair. Oh how nice, oh here's ex - cite - ment". The piano accompaniment provides a final harmonic setting for the lyrics.

Allegro.

rare, A - round in a whirl we skip, dance, and twirl, Let

f

f

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a rest followed by a quarter note 'r', then a quarter note 'A', and a quarter note 'round'. The lyrics 'rare, A - round in a whirl we skip, dance, and twirl, Let' are written below. The bottom two lines are the piano accompaniment in bass and treble clefs, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include a forte (*f*) marking at the beginning of the vocal line and another *f* marking in the piano accompaniment.

each boy and girl make mer - - ry; Old men in a string may

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics 'each boy and girl make mer - - ry; Old men in a string may'. The piano accompaniment continues with similar rhythmic patterns. The key signature has changed to one sharp (F#).

scorn at mirth's fling, Young men in a ring make mer - - ry. Old

mf

mf

mf

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics 'scorn at mirth's fling, Young men in a ring make mer - - ry. Old'. The piano accompaniment features a more complex texture with some chords. Dynamics include mezzo-forte (*mf*) markings in the vocal line and the piano accompaniment.

wives in a row may flirt - ing fore - go, But

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "wives in a row may flirt - ing fore - go, But". The piano accompaniment is written in a bass clef with the same key signature and time signature. It features a steady bass line with some chords and a melodic line in the right hand that includes some slurs and ties.

maid - ens cry no, make mer - ry; Let griev - ing go, bor - row its

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "maid - ens cry no, make mer - ry; Let griev - ing go, bor - row its". The piano accompaniment continues with similar harmonic support, including some dynamic markings like *f* (forte) and *fz* (forzando).

fare from to - mor - row, a - way with all sor - row, make mer - ry. From your

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "fare from to - mor - row, a - way with all sor - row, make mer - ry. From your". The piano accompaniment provides harmonic support throughout, ending with a final chord.

path trou - bles fling, let us join in a ring, Let us

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "path trou - bles fling, let us join in a ring, Let us".

rall. dance in a ring, in a ring. ——— *a tempo.*

rall. *a tempo.*

This system contains the next two staves of music. The top staff is a vocal line with lyrics and tempo markings. The bottom staff is a piano accompaniment. The lyrics are: "dance in a ring, in a ring. ———". Tempo markings include *rall.* and *a tempo.*. The piano accompaniment features a *rall.* section followed by an *a tempo.* section.

This system contains the final two staves of music. Both the top and bottom staves are piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

No 1^a. EXIT.

Allegro. *f* *poco* *a*

SOPRANO.
CONTRALTO.

A-round in a whirl we skip, dance and twirl, Let

TENOR
BASS.

PIANO.

f *poco* *a*

poco. *dim.* *p* *dim.*

each boy and girl make mer - - ry; Old men in a string may

poco. *dim.* *p*

scorn at nirth's fling, Young men in a ring make mer-ry.

pp

NO 2. — CHORUS & ENSEMBLE.

“Vive le Marquis!”

*SOPRANO.
CONTRALTO.*

CHORUS.

*TENOR.
BASS.*

PIANO.

mf

Vive le Marquis! vive le Marquis!

mf

mf

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for Soprano and Contralto, with a vocal line starting on a whole rest followed by a melodic phrase. The middle staff is for Tenor and Bass, with a vocal line starting on a whole rest followed by a similar melodic phrase. The bottom staff is for Piano, showing a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic marking *mf* (mezzo-forte) is present above the vocal staves and below the piano staff.

welcome, welcome to the fete, 'Tis of graciousness an act We thoroughly appreciate; At

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is for Soprano and Contralto, with a vocal line starting on a whole rest followed by a melodic phrase. The middle staff is for Tenor and Bass, with a vocal line starting on a whole rest followed by a similar melodic phrase. The bottom staff is for Piano, showing a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

vil - lage feast, here meet - ing you, With du - teous ser - vice greet - ing you, With

chee - ry voice re - peat - ing you Are wel - come to our fête. —

f vive le Mar - quis!

Vive le Marquis! *f* vive le Marquis!

Vive le Mar-quis! vive le Marquis! vive le Marquis! wel-come, welcome to our fete.

This system contains the first vocal phrase and its piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a bass clef. The music is in 7/8 time, as indicated by the '7' above the first measure. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

'Tis of gra-cious-ness a mark We tho-roughly ap-pre-ci-ate; At

This system contains the second vocal phrase and its piano accompaniment. The vocal line continues in the same treble clef and key signature. The piano accompaniment continues in the same bass clef. The music maintains the 7/8 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

vil-lage feast here meet-ing you, With du-teous ser-vice greet-ing you, With

This system contains the third vocal phrase and its piano accompaniment. The vocal line continues in the same treble clef and key signature. The piano accompaniment continues in the same bass clef. The music maintains the 7/8 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

chee - ry voice re - peat - ing you Are wel - come to our fête! — With

du - teous ser - vice greet - ing you, With chee - ry voice re - peat - ing you Are

MARQUIS.

Thanks dear

wel - come to our fête, our fête, Are wel - come to our fête.

M

child - ren, oh bless you, ah bless you, To re -

ERMINIE. *mf*

That it would dear pa -

M

spend would but dis - tress you,

E

pa, spare us Don't such a - - go - ny pre - pare us.

CERISE. *mf*

True in -

C
 deed ex - pe - - rience teach - - - es, **There's much**

ERMINIE.

Pa-pa's feel - ings you know

C
 an - guish in set speech - - es.

E
 well.

mf

We do, we do true, true mam - selle!

mf

mf *dim.*

parlando.

E Well, and what's the la - test tat - tle?

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef (E) and contains the lyrics "Well, and what's the la - test tat - tle?". The piano accompaniment is in a grand staff (treble and bass clefs) and begins with a piano (*p*) dynamic marking. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

E Is it cha - rac - ter, or cat - tle?

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef (E) and contains the lyrics "Is it cha - rac - ter, or cat - tle?". The piano accompaniment continues from the first system, maintaining the same key signature and time signature.

E Who is ail - ing? who is thiv - ing?

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef (E) and contains the lyrics "Who is ail - ing? who is thiv - ing?". The piano accompaniment continues, with an 8-measure rest indicated above the treble clef staff in the second measure of the system.

E Haye the bu - sy bees done hi - ving?

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef (E) and contains the lyrics "Haye the bu - sy bees done hi - ving?". The piano accompaniment continues, with an 8-measure rest indicated above the treble clef staff in the second measure of the system.

Allegretto.

P
D

Is the fodder cut and car-ried? Who is buried? who is mar-ried?

P
D

What's the la-test gos-sip, say? Tell me pray, come tell me pray.

MARIE.

Ah! mam-

M

selle your quizz-ing e-ver, Always merry, gloomy never.

Allegro.

Vive Mademoiselle! vive Mademoiselle!

vive Mademoiselle!

Vive le Marquis, — Vive le Marquis, vive le Marquis welcome, welcome to the fete.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "Vive le Marquis, — Vive le Marquis, vive le Marquis welcome, welcome to the fete." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and ties.

'Tis of gracious-ness a mark we thoroughly appre-ci-ate, At village feast here meeting you, With

The second system continues the musical score. The vocal line lyrics are "'Tis of gracious-ness a mark we thoroughly appre-ci-ate, At village feast here meeting you, With". The piano accompaniment continues with similar rhythmic patterns and chordal structures. The notation includes various note values and rests, maintaining the melodic and harmonic flow of the piece.

duteous service greeting you, With chee-ry voice re-peat-ing you Are welcome to the fête. With,

The third and final system of the page concludes the musical score. The vocal line lyrics are "duteous service greeting you, With chee-ry voice re-peat-ing you Are welcome to the fête. With,". The piano accompaniment provides a steady accompaniment throughout. The system ends with a final chord and a fermata over the last note of the vocal line.

du-teous ser-vice greet-ing you, With chee-ry voice re-peat-ing you Are

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "du-teous ser-vice greet-ing you, With chee-ry voice re-peat-ing you Are". The piano accompaniment is in a bass clef with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand.

wel-come to the fête, the fête, the fête, the fête.

The second system continues the musical score. The vocal line has the lyrics: "wel-come to the fête, the fête, the fête, the fête." The piano accompaniment includes a section with a 2/4 time signature, indicated by a double bar line and the new time signature. The music returns to 4/4 time after the repeated phrase.

The third system of the musical score shows the piano accompaniment. It begins with a rest in the vocal line. The piano part continues with a complex texture of chords and moving lines in both hands. A first ending bracket is present, starting at measure 8 and ending with a double bar line. The system concludes with a final cadence.

NO 2a - EXIT.

Allegro.

CHORUS.

f *poco* - - *a* - -

At village feast here meeting you, With duteous service greeting you, With

f *poco* - - *a* - -

f *poco* *a*

poco - - *dim.* *mf*

chee-ry voice repeating you Are welcome to the fête. With duteous service greeting you, With

poco - - *dim.* *mf*

poco - - *dim.* *mf*

pp

chee-ry voice re-peating you Are welcome to the fête, the fête, the fête.

pp

dim. - - *molto* *pp*

pp

No 3— SONG & CHORUS.


“When Love is young.”


ERMINIE.

Allegretto.

VOICE.  Ah, when

PIANO.  *p* *rall.* *a tempo.*

E  love is young, all the world seems gay! Tra la la la la la la

 *staccato.* *p*

E  la. He sips it's sweets as he goes his way, Tra



E

la là la la la la la la! His heart in the sun - shine of

legato.

E

life a - bides. No pang, not a thought of de - ceit, For

E

youth's ro-sy tint ev-'ry blem - ish hides, And the dream of young love is

E

sweet. Ha ha ha ha ha ha ha, Ha

E *rall.* *a tempo.*

ha ha ha ha ha ha ha! Ah! when love is young all the

colla voce.

E world seems gay! Tra la la la la la la la! He

E sips its sweets as he goes his way, Tra la la la la la la la

E *f* la! Ah!

1st. & 2d. SOPRANOS.

Ah! when love is young all the world seems gay!

TENORS & BASSES.

f

riten. *a tempo.*

E Tra la la la la la la la _____ He sips its sweets as he

Tra la la la la la la la la _____ He sips its sweets as he

riten. *f* *a tempo.*

E goes his way! Tra la la la la la la la la _____

goes his way! Tra la la la la la la la la _____

E _____ Ah! but

E

love hath sour'd with ad-vane-ing years. Tra la la la la la la la la He

staccato.
p

E

knows no joy for he's torn by fears. Tra la la la la la la la la

E

la His aim is foi-bles not charms to seek, His taste so fas-ti-dious

E

glows, He doubts and mis-gives if his Mate but speak, And the

E
 bliss of young love ne'er knows. Ha ha ha ha ha ha ha ha! Ha

E
 ha ha ha ha ha ha ha! — Ah, but love hath sour'd with ad-vanc-ing years.

rall. *a tempo.*

colla voce.

E
 Tra la la la la la la la! — He knows no joy for he's torn by fears, Tra

E
 la la la la la la la la la! — Ah!

1st. & 2d. SOPRANOS.

TEVORS & BASSES.

Ah! but love hath sour'd with ad

f

riten.

F

Tra la la la la la la la la! He

van-cing years. Tra la la la la la la la la! He

riten.

f

a tempo.

E

knows not joy, for he's torn by fears, Tra la la la la la la la la! _____

knows not joy, for he's torn by fears, Tra la la la la la la la la! _____

a tempo.

a tempo.

ff

Past and Future.

ERMINIE & EUGÈNE.

Moderato.

PIANO.

The piano introduction is in 3/4 time and B-flat major. It features a melody in the right hand starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand provides harmonic support with chords and single notes. Dynamics include *mf* and *dim.* leading to a *p* section.

p EUGÈNE.

There is a sweet re - men - brance of the past, A treas - ur'd dream, a

The piano accompaniment for Eugène's first line consists of chords in the right hand and a simple bass line in the left hand.

Eug.

dream I fond - ly store, A mem - 'ry that with - in my heart will last

The piano accompaniment continues with chords and a bass line, including some slurs over the right hand.

Eug.

To cheer and comfort ev - er, ev - er - more; A so - lace sweet, a bless - ing still,

The piano accompaniment for the final line includes *accel.* and *cresc.* markings in both hands.

a tempo. *p*

Eug. The hope which time can ne'er fulfil; A so-late sweet, a bless - ing still, The

a tempo. *p*

ERMINIE. *a tempo.*

Eug. The past has fond-est dreams that live, Which

rall. hope which time can ne'er ful - fil; The past has fond-est dreams that live,

rall. *a tempo.*

E in the fu-ture ne'er can be, Oh the pre - sent knows nor cannot give, Re -

Eug. Which in the fu-ture ne'er can be, Oh the pre - sent knows nor cannot give, Re -

E store the hap-py past to me: The past has fond-est dreams that live, Which

Eug. store the hap-py past to me. The past has fond-est dreams that live,

mf *mf*

E in the future ne'er can be, Oh the pre - sent knows nor cannot give, Re-store the *dim.*

Eug. Which in the future ne'er can be, Oh the pre - sent knows nor cannot give, Re-store the

E *rall.* hap - py past to me. *a tempo.*

Eug. hap - py past to me.

ERMINIE.

Our des-tinies the un-seen fu-ture hides, The coming gloom we can-not, cannot see

E

And cheering hope for e'er with us a - bides, Just tell - ing thoughts of

Detailed description: This system contains the first line of music. The vocal line (treble clef) begins with a series of eighth notes, followed by a dotted quarter note, and ends with another series of eighth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

E

joys, of joys to be; The past though blest may not com - pare

accel. cresc.

accel. cresc.

Detailed description: This system contains the second line of music. The vocal line continues with eighth notes and a dotted quarter note. The piano accompaniment includes chords and a bass line. Performance markings 'accel.' and 'cresc.' are placed above and below the piano part.

E

With fu - ture transports we may share, The past though blest may

a tempo.

p a tempo.

Detailed description: This system contains the third line of music. The vocal line features a dotted quarter note followed by eighth notes. The piano accompaniment includes chords and a bass line. Performance markings 'a tempo.' and 'p a tempo.' are present.

E

not com - pare With fu - ture transports we may share, The

rall.

p

Detailed description: This system contains the fourth line of music. The vocal line continues with eighth notes and a dotted quarter note. The piano accompaniment includes chords and a bass line. Performance markings 'rall.' and 'p' are present.

E
fu - - ture hath its gol - den showers, And stores of pleas - ing

Eug.
The fu - ture hath its gol - den showers, And stores of pleas - ing,

E
bright - est toys, Ah which hope de - clares may yet be ours; E -

Eug.
bright - est toys, Ah which hope de - clares may yet be ours; E -

E
clips - - ing past, and pres - ent joys. The fu - - ture hath its

Eug.
clips - - ing past, and pres - ent joys. The fu - ture hath its

mf

E
gol - den showers, And stores of pleas - ing, bright - est toys, Ah, which

Eug
gol - den showers, And stores of pleas - ing, bright - est toys, Ah, which

E
hope declares may yet be ours, E - clips - ing hap - py past to

Eug
hope declares may yet be ours, E - clips - ing hap - py past to

rall. cresc. f

rall. f

E
a tempo.
me.

Eug
me.

a tempo.

NO 5.—ENTRANCE OF SOLDIERS & CHORUS.

Tempo di Marcia.

SOPRANO.
CONTRALTO.

TENOR.
BASS.

CHORUS.

PIANO.

Musical score for Soprano, Contralto, Tenor, Bass, and Piano. The piano part features a rhythmic accompaniment with triplets and an 8-measure rest.

SOLDIERS.

Musical score for the Soldiers' entrance, including vocal lines and piano accompaniment. The piano part has a dynamic marking of 'p' and includes triplets.

All for

crescendo.

poco

glo - ry the sol - dier's life; From the con - flict scorning e'er to flee; The

crescendo.

poco

he - ro's fame, his aim in strife, In love, in war the victor he.

All for

a

poco.

cresc.

f

a

poco.

cresc.

f

glo-ry the sol-dier's life, From the con - flict scorning e'er to flee, The-

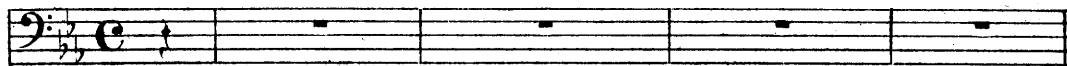
he - ros fame his aim in strife, In love, in war the vic-tor he.

No 6. — SONG.

A Soldier's Life.

Tempo di Marcia.

MARQUIS.



PIANO.

M

Dull is the life of the sol-dier in peace, With hateful routine un-til
Glad is the heart at the rough-est campaign, For we've nothing to lose and we've

M

war brings re-lease, Harsh dis-cip-line tram-mels the free-dom we know, What
plen - ty to gain, To rush midst the steel, midst the smoke and the flame, To

M

bet - ter than that in the face of the foe, The soldier has learnt he must
 carve with our sabres a path - way to fame, We've learnt to o - bey and un -

M

bri - dle his will, Sub - mit without murmur to vi - go - rous drill. But the
 til we are told We dream not of leaving the ports that we hold, We'd

M

cresc. *rall.* *mf* *a tempo.*

summons to war is the sol - dier's reward; Joy to bright - en his corslet, his
 fall where we stand till the warning sound comes, Of re - call in the music of

M

rall. *a tempo.* *mf*

hel - met and sword. All for glo - ry the soldier's life, From the
 bu - gles and drums.

M

con - flict scorn'ing e'er to flee. The he - roe's fame, his aim in strife, In

M

love, in war the vic - tor he. All for glo - ry the sol - dier's

All for glo - ry the sol - dier's

M

life, From the con - flict scorn'ing e'er to flee, The

life, From the con - flict scorn'ing e'er to flee, The

M

he - roe's fame, his aim in strife In love, in war the vic - tor

he - roe's fame, his aim in strife In love, in war the vic - tor

Detailed description: This system contains the first vocal entry. It features a vocal line in the bass clef (marked 'M') and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'he - roe's fame, his aim in strife In love, in war the vic - tor'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

M

he!

he!

Detailed description: This system contains the second vocal entry. It features a vocal line in the bass clef (marked 'M') and a piano accompaniment in the grand staff. The lyrics are 'he!'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. There are fermatas over the vocal notes.

1.

2.

p

Detailed description: This system contains the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The first ending is marked '1.' and the second ending is marked '2.'. A piano dynamic marking '*p*' is present. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

No 6a. EXIT.

Tempo di Marcia.

dim.

SOPRANO.
CONTRALTO.

TENOR.
BASS.

CHORUS.

PIANO.

All for glo - ry the soldier's life, From the

con - flict scorning e'er to flee, The he - ro's fame his

aim in strife, In love, in war, the vic - tor he.

The musical score is arranged in three systems. Each system contains vocal staves for Soprano/Contralto and Tenor/Bass, and a grand staff for the piano accompaniment. The tempo is marked 'Tempo di Marcia' and the key signature has two flats. The score includes various dynamic markings: *f* (forte), *dim.* (diminuendo), *poco* (poco), *a* (accanto), and *pp* (pianissimo). The piece concludes with the instruction 'Attacca.'

Nº 7.- Entrance of Ravannes & Cadeaux.

Allegro.

PIANO. *p*

Nº 7^a - DUETT.
 Downy Jail-Birds of a Feather:
 CADEAUX & RAVANNES.

Allegro.

CADEAUX.

RAVANNES.

PIANO. *mf*

R *mf*

1. We're a

CADEAUX.

R

philantropic cou-ple be it known, Light finger'd, sticking to whate'er we touch, In the
 mash-ers on the spree we often prig, From pocket ev'-ry stiver, nothing less, He would

RAVANNES.

CADEAUX.

R

intrest of hum-an-i - ty a - lone, Of wealth relieving those who have too much; The
 on-ly drink and fight and go the rig, His con-sti-tution ru-in by ex - cess; His

CADEAUX.

C

sour old gent whose worship vile is dross, We hate to see a wal-low-ing in tin, It
 rings and things and finery we ex - pect, For stuck up pride in such things is 'nt good, And

RAV.

CADEAUX.

R

ain't ease gain to us to him is loss; We eas-es him 'cause a - var-ice is sin,
 when his watch we careful - ly au - nex, 'Tis on - ly cause we know the Bobby would.

a tempo.

rall.

a tempo.

C
Down-y jail - birds of a fea - ther, We are shift - ers, we are shift-ers,

R
Down-y jail - birds of a fea - ther, We are shift - ers, we are shift-ers,

The first system of music consists of three staves. The top staff is for voice C, the middle for voice R, and the bottom for piano accompaniment. The piano part features a steady bass line with chords in the right hand. The vocal lines are in a 2/4 time signature with a key signature of two flats.

C
Work - ing skil - ful - ly to - ge - ther, Through the wick - ed world we roam;

R
Work - ing skil - ful - ly to - ge - ther, Through the wick - ed world we roam;

The second system of music consists of three staves. The top staff is for voice C, the middle for voice R, and the bottom for piano accompaniment. The piano part continues with a steady bass line and chords. The vocal lines are in a 2/4 time signature with a key signature of two flats.

C
Eas - ing ma - ny a mor - tal bur - den, Kin - der coves were nev - er heard on

R
Eas - ing ma - ny a mor - tal bur - den, Kin - der coves were nev - er heard on

The third system of music consists of three staves. The top staff is for voice C, the middle for voice R, and the bottom for piano accompaniment. The piano part continues with a steady bass line and chords. The vocal lines are in a 2/4 time signature with a key signature of two flats.

C
But a start you'll take our word on, Char-i-ty be-gins at home.

R
But a start you'll take our word on, Char-i-ty be-gins at home.

DANCE.

1. RAVANNES. 2.

When the

NO 8. DREAM SONG.

At Midnight on my Pillow lying.

ERMINIE.

Moderato.

ERMINIE.

PIANO.

The piano introduction consists of three staves. The top staff is for the vocal line (ERMINIE), which is mostly rests. The middle and bottom staves are for the piano accompaniment (PIANO). The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first two measures are marked *mf* (mezzo-forte), and the following two measures are marked *p* (piano). The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

E

p

At midnight on my pil - low ly - ing, By my dai - ly toil op - pressd,

The first vocal line (ERMINIE) begins with a piano (*p*) dynamic. The lyrics are: "At midnight on my pil - low ly - ing, By my dai - ly toil op - pressd,". The piano accompaniment consists of two staves (treble and bass clef) with chords and a steady bass line.

E

mf *p*

To me wea - ry care - de - ny - ing Deep profound that giv - eth rest;

The second vocal line (ERMINIE) begins with a mezzo-forte (*mf*) dynamic, then changes to piano (*p*). The lyrics are: "To me wea - ry care - de - ny - ing Deep profound that giv - eth rest;". The piano accompaniment consists of two staves (treble and bass clef) with chords and a steady bass line.

Allegretto.

E

Song of joy, song of cheer, Song of prom-ise, soft and clear.

E

Sweet sounds that fill the tranquil grove, Glad, joy-ous trill of hope and love.

E

Song of joy, song of cheer, Song of prom-ise soft and clear.

E

Sounds that fill the tran-quiet grove, Glad joy-ous trill of hope and love.

p *rall.* *a tempo.*

p *rall.* *a tempo.*

Moderato.

E

f *dim.* *mf*

E

How blissful was this wond'rous plea - sure, Ah such happi-ness was mine,

p *cresc.*

E

The re-membrance I will trea - sure In my bosom's inmost shrine;

p

E

But what grief was mine at find - ing, On a - wak - ing with a scream

mf

E
 Earth's sur-round - ings, all re-mind - ing Me 'twas but a hap-py dream;

mf

E
 Yes his joy - ous, mellow sing - ing, E - ches faintly, lingers still.

p

tr.

cresc. rall. f. molto dim. ritard. p

E
 In my ears with glad - ness ringing, Seems my heart with hope to thrill.

cresc. rall. molto dim. ritard. p

Allegretto.

E
 Song of hope, song of cheer, Song of pro - mise soft and clear,

pp

E

Sweetsounds that fill the tranquil grove, Glad, joy-ous trill of hope and love.

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment includes chords and a melodic line in the bass clef.

E

mf

Song of hope, song of cheer, Song of pro-mise, soft and clear,

mf

Detailed description: This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment includes chords and a melodic line in the bass clef. The dynamic marking *mf* is present at the beginning and in the piano part.

E

p *rall.* *a tempo.*

Sounds that fill the tran-quil grove, Glad, joyous trill of hope and love.

rall. *a tempo.*

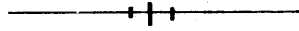
Detailed description: This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment includes chords and a melodic line in the bass clef. The dynamic marking *p* and tempo markings *rall.* and *a tempo.* are present in both the vocal and piano parts.

E

f

Detailed description: This system contains the fourth line of music. It features a piano accompaniment on two staves. The piano part includes chords and a melodic line in the bass clef. The dynamic marking *f* is present at the beginning.

No 9.— CONCERTED PIECE.



Allegretto.

ERMINIE.

CERISE.

EUGENE.
RAVANNES.

CADEAUX.

MARQUIS.

CHEVALIER.

Allegretto.

PIANO.

RAVANNES.

The bliss-ful plea - sure I pro - fess

R

Of such a meet-ing o-ver - joys me. I have not lan-guage to ex-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

R

press The joy I feel, and that an - noys me; Though with

The second system continues the vocal and piano parts. The vocal line has a long note on 'press' followed by a melodic phrase. The piano accompaniment features a more active right hand with sixteenth-note patterns.

R

accel.

bles - - sings be - set, As I roam the world through, I can

accel.

The third system includes the tempo marking 'accel.' above the vocal line and below the piano accompaniment. The vocal line has a dotted quarter note on 'bles' followed by a melodic line. The piano accompaniment has a more complex texture with chords and moving lines in both hands.

R

a tempo.

nev - - er for - get my first meet - ing with you.

a tempo.

The fourth system includes the tempo marking 'a tempo.' above the vocal line and below the piano accompaniment. The vocal line has a long note on 'nev' followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ERMINIE.

I beg, I beg that you'll not now, Some oth-er day when more col-

The first system of the musical score for 'ERMINIE.' consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are 'I beg, I beg that you'll not now, Some oth-er day when more col-'. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

lec - ted, You may decline, pro- test and vow With met - aphors you've recol -

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'lec - ted, You may decline, pro- test and vow With met - aphors you've recol -'. The musical notation follows the same format as the first system, with a vocal line and a piano accompaniment in a grand staff.

lec - ted, Though with wor - - ries be - set, It is e - - - qually

accel.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'lec - ted, Though with wor - - ries be - set, It is e - - - qually'. Above the vocal line, the tempo marking '*accel.*' is present. The piano accompaniment features a more rhythmic and driving pattern in the right hand, with the left hand providing harmonic support.

true, I shall ne - - - ver for - get — My first meet - ing with

a tempo.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'true, I shall ne - - - ver for - get — My first meet - ing with'. Above the vocal line, the tempo marking '*a tempo.*' is present. The piano accompaniment returns to a more steady, accompanimental style.

ERMINIE. *mf*
 you — Though with bles - sings be - set, It is e - qual - ly

CERISE. *mf*
 Though with bles - sings be - set, It is e - qual - ly

EUGENE. *mf*
RAVANNES. Though with bles - sings be - set, As I roam the world

CHEVALIER. *mf*
 Though with bles - sings be - set, It is e - qual - ly

MARQUIS.
 With what - e - - - ver be - set, be - set, It is e - - - qual - ly

accel. *a tempo.*
E true, I shall ne - ver for - get. — My first meet - ing with you. Though with

C true, He will ne - ver for - get. — His first meet - ing with you.

Eug.
R through I can ne - ver for - get. — My first meet - ing with you.

C true, She can ne - ver for - get. — Her first meet - ing with you.

M true, so true, I can ne - ver for - get. — My first meet - ing with you.

accel. *cresc.* *a tempo.*

E
bles - sings be - set, — It is e - - qual-ly true I shall nev - er for -

C
Tho' with blessings be - set, It is e - qually true She will nev - er for -

Eug.
R
Tho' with blessings be - set, It is e - qually true I shall nev - er for -

C
Tho' with blessings be - set, It is e - qually true She will nev - er for -

M
Tho' with blessings be-set, be set, It is e - qually true,so true I shall nev - er for -

p

mf *rall.* *a tempo.*

E
get My first meeting with you. —

C
get Her first meeting with you. —

Eug.
R
get My first meeting with you. —

C
get Her first meeting with you. —

M
get My first meeting with you. —

mf *rall.* *a tempo.* *dim.* *poco a poco.*

Allegro con moto.

p *cresc.*

CADREUX.

Hal-

(Cadreaux enters, slightly intoxicated.)

C

Io! what's the row, what's the rumpus?

Stow it, don't you thumpus!

RAVANNES.

(Striking Cadreaux.)

Silence!

We've a

C

Fly, all right.

R

bold game on to - night!

Be mum, be steady!

Since

Allegro.

R

hos - pi - ta - bly you ex - tend Your fa - vours, I'll pre - sent my

p

R

friend. My friend the Ba - ron, you will find him quite an od - di - ty;

R

Strange in his hab - its, in his manner and ad - dress, Priz'd as a cu - ri - o, a

accel.

accel.

R

sale - a - ble com - mo - di - ty, Er - ra - tie and o - ri - gin - al you see; Yes,

cresc.

riten.

cresc.

riten.

a tempo.

L'istesso tempo.

R *p*

yes, My friend the Ba - ron's quite a feast, Of

a tempo. *p*

R phrase and cus-toms of the East; Ac - quir'd the A - rab tribes among; Ex -

ERMINIE & CERISE.

His friend the Baron's quite a feast, Of

CADEAUX & EUGÈNE.

His friend the Baron's quite a feast, Of

R pres - sive, what one might call strong. My friend the Baron's quite a feast, Of

CHEVALIER.

His friend the Baron's quite a feast, Of

MARQUIS.

His friend the Baron's quite a feast, Of

E Cer. phrase and cus.toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

Eug. C phrase and cus.toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

R phrase and cus.toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

Ch. phrase and cus.toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

M phrase and cus.toms of the East, Ac - quir'd the A - rab tribes a - mong; Ex -

E Cer. pres - sive, what one might call strong.

Eug. C pres - sive, what one might call strong.

R pres - sive, what one might call strong.

Ch. pres - sive, what one might call strong.

M pres - sive, what one might call strong.

CADREUX.

8..... I'm proud to meet yer, how d'ye do, Old Cocka -

CERISE.

Some-what

lo - rum how are you?

CHEVALIER.

Cock - a - lo - rum, Cock - a - lo - rum.

riten.

a tempo.

wul - gar, scarce de - co - rum.

RAVANNES.

My friend the Bar-on's quite a feast, Of

riten.

p a tempo.

phrase and customs of the East;

Ac - quir'd the A - rab tribes a - mong, Ex -

ERMINIE & CERISE.

f
 His friend, the Bar-on's quite a feast, Of

CADEAUX & EUGENE.

f
 His friend, the Bar-on's quite a feast, Of

R
 pres-sive, what one might call strong. My friend, the Bar-on's quite a feast, Of

CHEVALIER & MARQUIS.

f
 His friend, the Bar-on's quite a feast, Of

f

E Cer.
 phrase and customs of the East, Ac-quir'd the A-rab tribes a-mong; Ex-

Eug. C
 phrase and customs of the East, Ac-quir'd the A-rab tribes a-mong; Ex-

R
 phrase and customs of the East, Ac-quir'd the A-rab tribes a-mong; Ex-

Ch. M
 phrase and customs of the East, Ac-quir'd the A-rab tribes a-mong; Ex-

f

E Cer. pres - sive, what one might call strong.

Eug. C pres - sive, what one might call strong.

R pres - sive, what one might call strong.

Ch. M pres - sive, what one might call strong.

DANCE.

No 10. FINALE.

Allegro.

mf

SOPRANO.
CONTRALTO.

CHORUS.

TENOR.
BASS.

PIANO.

f *mf*

A - way to the cha -

- teau, a - way from the throng, Where the bride - groom and bride will be

plight - ed ere long; Where wel - come shall meet them, where cheer - ing shall

greet them, Where freinds shall en - treat them all bless - ings in song. A -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "greet them, Where freinds shall en - treat them all bless - ings in song. A -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

way to the cha - teau, a - way from the throng Where the bride - groom and

cresc.

The second system continues the musical score. The vocal line lyrics are "way to the cha - teau, a - way from the throng Where the bride - groom and". A *cresc.* (crescendo) marking is placed above the vocal line. The piano accompaniment continues with similar harmonic support, and a *cresc.* marking is placed above the right-hand piano part.

bride will be plight - ed ere long; Where wel - come shall meet them, where

f

The third system concludes the musical score. The vocal line lyrics are "bride will be plight - ed ere long; Where wel - come shall meet them, where". A *f* (forte) dynamic marking is placed above the vocal line. The piano accompaniment features more complex chordal textures, with a *f* marking also present in the right-hand part.

cheer - ing shall greet them, Where friends shall en - treat them all bless - ings in

song; Where wel - come shall meet them, where cheer - ing shall greet them, Where

friends shall en - treat them all bless - ings in song.

Cantabile.
ERMINIE.

p

Mar - - riage is a ho - - ly u - - nion,

rall. *a tempo.*

An - - - gel gui - - - ded from a - - - bove,

colla voce.

Mar - - riage should be sweet com - mu - nion,

rall. *a tempo.*

Go - - - vern'd by the God of love.

colla voce.

p CERISE.
 Though there may be oceans roll - ing, Storm - i -

p EUGENE.
 When the fates are black as ra - ven, When the

ly be - tween two lives, Some re - men - ber'd

sun of hope has set, Oft the shipwreck'd

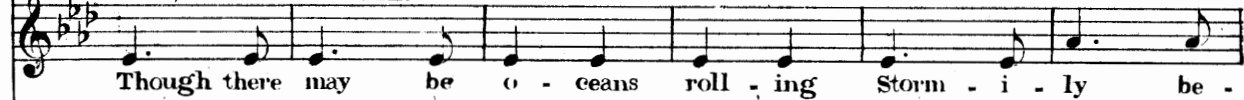
rall. *a tempo.*
 word con - troll - ing, Oft - - en hope re - vi - vi - fies.

rall. *a tempo.*
 gain a ha - ven, Why not love, it may be yet.

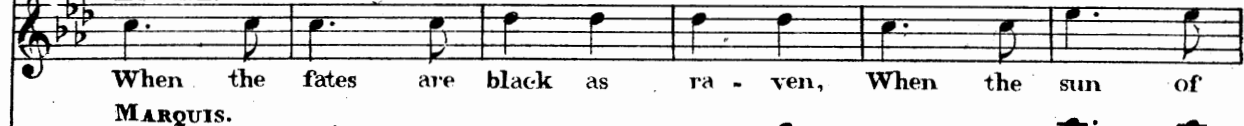
rall. *a tempo.*



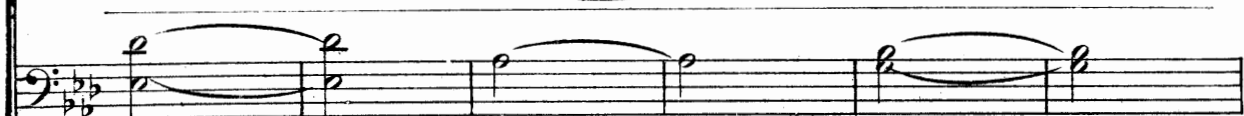
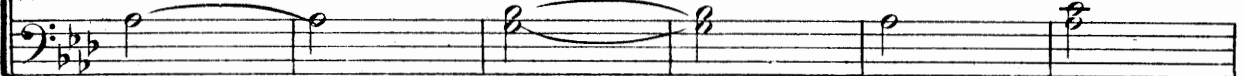
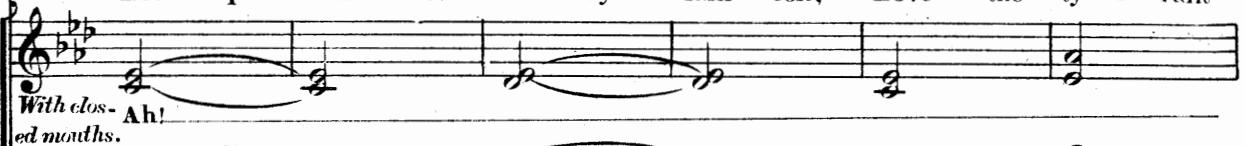
CERISE, JAVOTTE & MARIE.



EUGENE.



MARQUIS.



Go - vern'd by the God of love. *mf* Mar - riage
 Of ten hope re - vi - vi - fies. *mf* Though there
 Why not love, it may be yet. *mf* When the
 Love pre - do - mi - nates the soul. *mf* Love pre-

mf Love pre-
mf

mf

is a ho - ly u - nion, an - gel gui - ded
 may be o - ceans roll - ing Storm - i - ly be -
 fates are black as ra - ven, When the sun of
 vails in ev' - ry fash - ion, Love the ty - rant

vails in ev' - ry fash - ion, Love the ty - rant

from a - bove, Mar - riage should be sweet com -
 tween two lives, Some re - mem - ber'd word con -
 hope has - set, Oft the ship - wreck'd gain a
 may con - trol, Love re - mains the ru - ling
 may con - trol, Love re - mains the ru - ling

mu - nion, Go - vern'd by the God of love.
 troll - ing, Of - ten hope re - vi - vi - fies.
 ha - ven, Why not love it may be yet.
 pas - sion, Love pre - dom - i - nates the soul.
 pas - sion, Love pre - dom - i - nates the soul.

8 *f* 3 3

Hark the sol - diers here a - gain re -

turn! Hark, what may it

mf *f*

CAPTAIN DELAUNAY.

All for
mean we soon shall learn!
SOLDIERS. *p*
All for

p

Allegretto. (tempo di Marcia.)

C.D.

glo - ry the sol - dier's life, From the con - flict scorning e'er to

cresc.

glo - ry the sol - dier's life, From the con - flict scorning e'er to

cresc.

D

flee, The he - ro's fame, his aim in strife, In

cresc. - poco - a - poco.

flee, The he - ro's fame, his aim in strife, In

cresc. - poco

D

love, in war, the vic-tor he! All for glo - ry the sol - dier's

All for glo - ry the sol - dier's

love, in war, the vic-tor he! *f*

mf cresc. f

C.D.

life, From the con - flict scorn-ing e'er to flee. The

life, From the con - flict scorn-ing e'er to flee. The

Allegro.

C.D.

he - ro's fame his aim in strife, In love, in war the vic - tor he. Be

he - ro's fame his aim in strife, In love, in war the vic - tor he.

dim.

C.B.

not a-larm'd, be not a-larm'd, We're of two thieves in chase, From

p

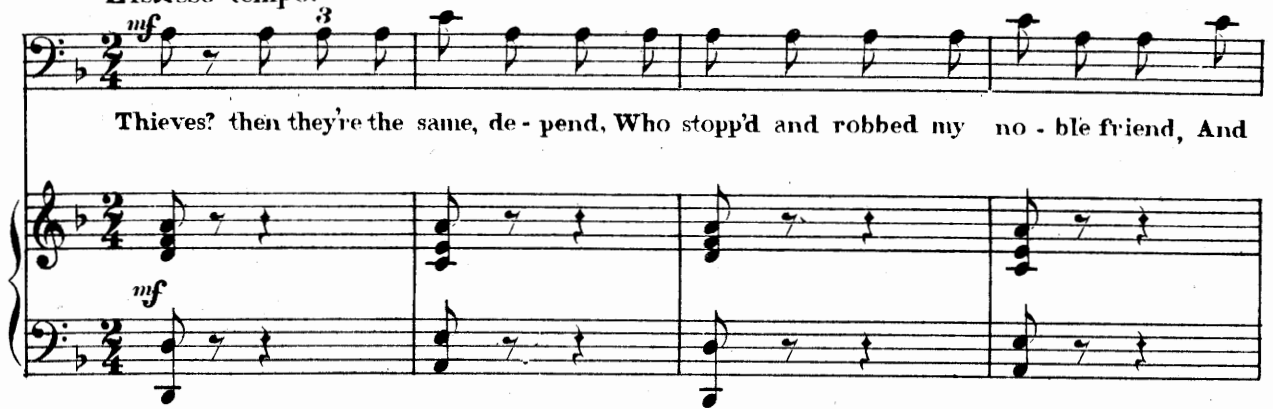
C. D.



pri - son 'scaped, from pri - son 'scaped, We've track'd them to this place.

MARQUIS.

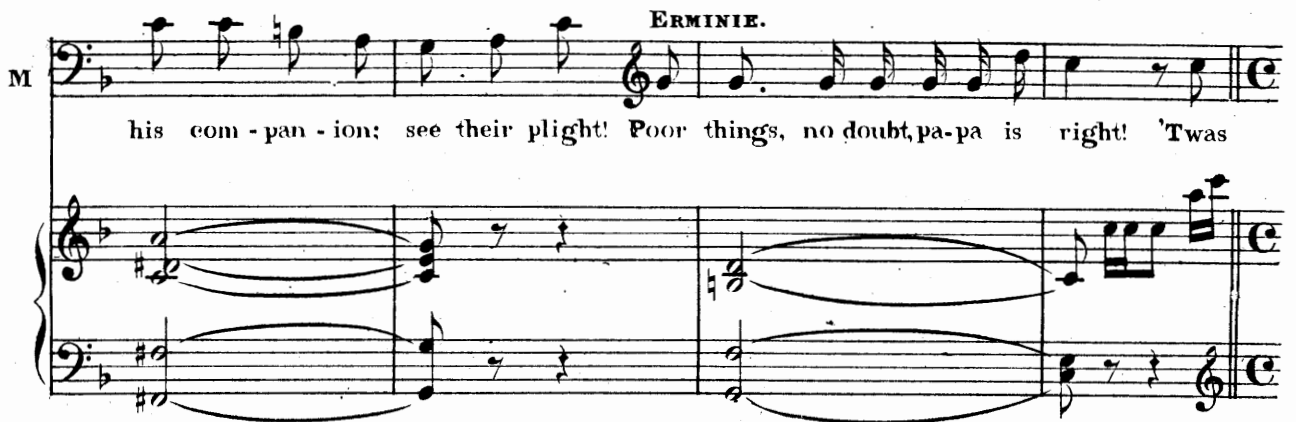
Listesso tempo.



Thieves? then they're the same, de - pend, Who stopp'd and robbed my no - ble friend, And

M

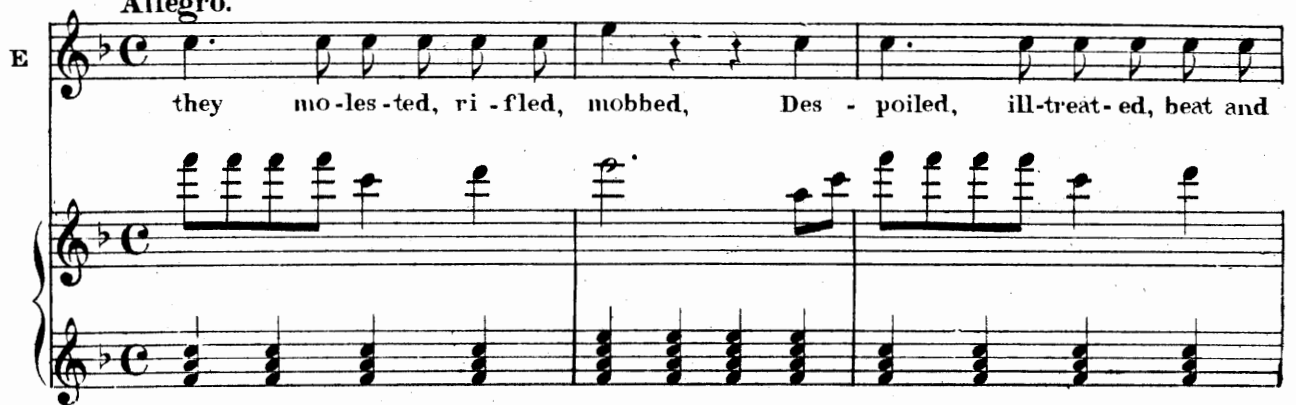
ERMINIE.



his com - pan - ion: see their plight! Poor things, no doubt, pa - pa is right! 'Twas

Allegro.

E



they mo - les - ted, ri - fled, mobbed, Des - poiled, ill - treat - ed, beat and

CAPTAIN DELAUNAY.

E

robbed. They are doubt - - less the men, Should you

RAVANNES. L'istesso tempo.

C.D.

know them a - gain? Oh yes, oh yes, the one is a

CAPTAIN DELAUNAY. CADEAUX.

R

gen - tle - man quite; He's the worst of the two, Quite so, that's right.

Allegro con moto. ERNEST. (Entering.)

Thank fate, at length I've

Er: found my way, Is this the Li - on D'or, I

Er: **RAVANNES.** pray? Quick Sergeant, seize the villians pray! **CADEAUX.** Be care-ful hedon't

C **ERNEST.** get a - way! No, no, be - lieve me,

MARQUIS. Seize the thief! **RAVANNES & CADEAUX.** Yes, seize the thief!

CHORUS.

f Seize him, seize him! bind the thief! Make secure the rob-ber chief! Seize him, seize him!

MARQUIS.

mf

With that vile wretch to gaol be-
bind the thief! Make se-cure the rob-ber chief!

M

gone, And to the Cha - teau now lead on.
A - way, a -

rit.

way, a - way, a - way, a - way, a - way to the Cha -

rit.

a tempo.

mf (The Principals with their respective voices.)

teau. A - way to the Cha-teau, a - way from the

a tempo. *mf*

throng, Where the bride - groom and bride will be plight - ed ere long, Where

welcome shall meet them, Where cheer-ing shall greet them, Where friends shall en-treat them all

This system contains the first two lines of music. The top line is the vocal melody in a treble clef with a key signature of two flats. The lyrics are written below the notes. The bottom two lines are the piano accompaniment, with a treble clef for the right hand and a bass clef for the left hand. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

bles-sings in song. A-way to the Cha-teau, A-way from the throng, Where the

This system contains the second two lines of music. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system, providing harmonic support for the vocal melody.

cresc. *f*
 bridegroom and bride will be plight-ed ere long, Where wel-come shall meet them, Where

cresc. *f*

cresc. *f*

This system contains the final two lines of music. The vocal line concludes with the lyrics. The piano accompaniment features a crescendo leading to a fortissimo (f) section, indicated by the dynamic markings. The piano part uses a variety of chord textures, including block chords and moving lines, to create a dramatic ending.

cheer-ing shall greet them, Where friends shall en - treat them, all bless-ings in song; Where

welcome shall meet them, Where friends shall entreat them, all bless-ings, all blessings in song,

in song, in song.

Nº 10a — ENTR'ACTE.

Allegretto.

PIANO.

The musical score is written for piano and consists of six systems of two staves each. The tempo is marked 'Allegretto'. The first system is marked 'PIANO.' The second system is marked 'mf'. The third system includes trills marked 'tr'. The score features a variety of musical notations including eighth and sixteenth notes, chords, and trills.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has one flat, and the time signature is 4/4.

Second system of the piano score. The right hand continues with a melodic line, incorporating some slurs and ties. The left hand accompaniment remains consistent with quarter notes.

Third system of the piano score. The right hand has a more active melodic line with some grace notes. The left hand accompaniment continues with quarter notes.

Fourth system of the piano score. The right hand features a complex melodic line with many slurs and ties. The left hand accompaniment continues with quarter notes.

Fifth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment continues with quarter notes. Dynamic markings *mf* and *dim.* are present.

Sixth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment continues with quarter notes. Dynamic markings *p*, *morendo.*, and *pp* are present.

ACT II.

SCENE I.

Nº 11. INTRODUCTION, CHORUS, ENSEMBLE & SONG.



Allegro.

MARIE.

SOPRANO.

CONTRALTO.

CHORUS.

Allegro.

PIANO.

Allegretto moderato.

SOPRANOS. *mf*

CONTRALTOS. Here on lord and la - dy wait - ing,

The first system of the musical score. It features a Soprano line and a Piano accompaniment. The Soprano line begins with a whole rest for two measures, followed by a melodic line. The Piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The key signature has two flats, and the time signature is 2/4.

Court gallants and no - bles all, Ev - ry one im - por - tu - na - ting,

The second system of the musical score. The Soprano line continues with a melodic line. The Piano accompaniment maintains the same rhythmic pattern. The lyrics are: "Court gallants and no - bles all, Ev - ry one im - por - tu - na - ting,"

To and fro at beck and call; Here on lord and la - dy wait - ing,

The third system of the musical score. The Soprano line continues with a melodic line. The Piano accompaniment maintains the same rhythmic pattern. The lyrics are: "To and fro at beck and call; Here on lord and la - dy wait - ing,"

Court gallants and no - bles all, Ev - ry one im - por - tu - na - ting,

The fourth system of the musical score. The Soprano line continues with a melodic line. The Piano accompaniment maintains the same rhythmic pattern. The lyrics are: "Court gallants and no - bles all, Ev - ry one im - por - tu - na - ting,"

MARIE.

No intermis - sion, give exhi - bition What good
 To and fro at beck and call!

The first system of music for Marie. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "No intermis - sion, give exhi - bition What good To and fro at beck and call!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

tu - i - tion, though hur - ried has brought, And com - pen - sa - tions,
 re - mu - ner - a - tions, Pay for the pa - tience with which you've been taught.

The second system of music for Marie. It continues the vocal line and piano accompaniment from the first system. The lyrics are "tu - i - tion, though hur - ried has brought, And com - pen - sa - tions, re - mu - ner - a - tions, Pay for the pa - tience with which you've been taught.". The piano accompaniment maintains its rhythmic pattern.

CONTRALTO.
Allegro molto.

May we take your hat, your stick, sir? Brush your clothes, sir? tie your shoes?

staccato.

The musical score for the Contralto. It features a vocal line and a piano accompaniment. The lyrics are "May we take your hat, your stick, sir? Brush your clothes, sir? tie your shoes?". The piano accompaniment is marked *staccato.* and consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

You will find we're ve - ry quick, sir, Not a mo - ment do we lose,

SOPRANOS.

May we start to fetch or ear - ry? Stitch or fas - ten, tie and lace?

Ev - 'ry toi - let ne - ces - sa - ry, Pow - der puff for arms and face.

cresc. *rall.* *f*

cresc. *rall.*

Here on lord and la - dy wait - ing, Court gallants and no - bles all,

mf

mf

Ev-ry one im-por-tu-na-ting, To and fro at beck and call.

Here on lord and la-dy wait-ing, Court gallants and no-bles all,

Ev-ry one im-por-tu-na-ting, To and fro at beck and call.

rall. *a tempo.*

rall. *a tempo.*

mf

attacca.

SONG.
"Woman's Dress."

Allegro grazioso.

accel.

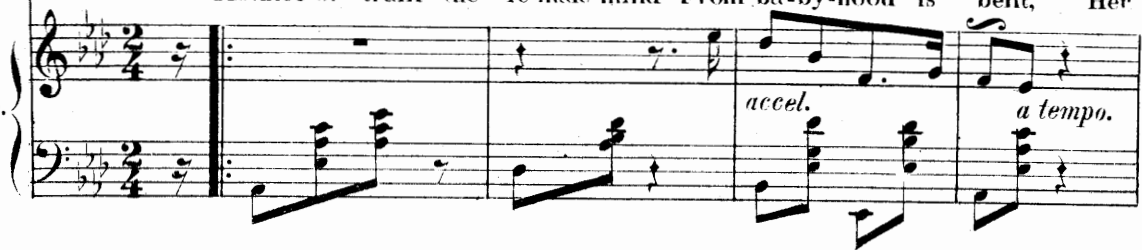
a tempo.

MARIE.



The sim-ple maid from vil-lage green Un-used to rich at-tire, Is
flounce or train the fe-male mind From ba-by-hood is bent, Her

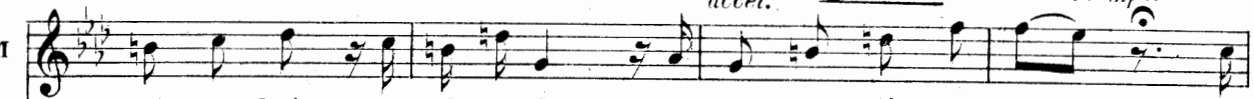
PIANO.



M

accel.

a tempo.



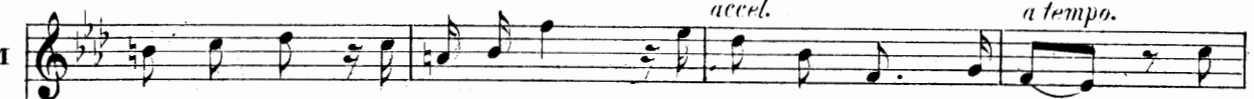
not a-fraia of sil-ken sheen, To con-quest shell as-pire. Her
in-fant brain be sure you'll find On dress-ing dolls in-tent. A



M

accel.

a tempo.



fin-gers deft are nev-er slow To fash-ion a suc-cess, From
wo-man's will to change less apt Than fash-ion's way-ward-ness, But



M

rall.

a tempo.

f



fin-est weft who does not know A wo-man's forte is dress.
dext'rous skill will soon a-dapt It-self to change of dress. Ah



M

SOPRANOS. *f* Ah! *p* Ah!

CONTRALTOS. Ah! Ah!

f *p*

M *mf*

Yes though fashion of - ten ranges, We are e - qual to its changes,

f *p*

M

Though the waist pre - vail - ing's high up, Or the skirt ac - cep - ted short;

f *p*

M

Al - ter bonnets, cap or head - dress, Tuck or lace, con - fine, or spread dress,

f *p*

M

Branch-ing pull back, puff or tie up, And im-prov-ing quick as

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a melodic line of eighth and quarter notes. The bottom two staves are piano accompaniment in grand staff, featuring chords and moving lines in both hands.

M

thought.

Ah!

f

Ah!

p

Ah!

Ah!

Detailed description: This system contains the next two staves. The vocal line has a rest for the first measure, then an 'Ah!' with a forte (*f*) dynamic. The piano accompaniment features chords and moving lines. The second measure of the vocal line has another 'Ah!' with a piano (*p*) dynamic. The piano accompaniment continues with similar textures.

M

Ah!

mf

Ah! Yes though fa-shion of - ten ran-ges,

mf

Detailed description: This system contains the final two staves. The vocal line has a long 'Ah!' with a fermata. The piano accompaniment features a long, sweeping melodic line in the right hand. The second measure of the vocal line has an 'Ah!' with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with similar textures.

M

Ah

We are e - qual to its chan - ges, Though the waist pre - vail - ing's

Detailed description: This system contains a vocal line (marked 'M') and a piano accompaniment. The vocal line begins with a long, sustained note on the syllable 'Ah'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The lyrics are 'We are e - qual to its chan - ges, Though the waist pre - vail - ing's'.

M

high up, Or the skirt ac - cep - ted short.

Detailed description: This system continues the musical score. The vocal line (marked 'M') has a long note. The piano accompaniment continues with chords and moving lines. The lyrics are 'high up, Or the skirt ac - cep - ted short.'

M

Al - ter bon - net, cap or head - dress, Tuck or lace, con - fine, or

Al - ter bon - net, cap or head - dress, Tuck or lace, con - fine, or

Detailed description: This system contains the final part of the musical score. The vocal line (marked 'M') has a long note. The piano accompaniment continues with chords and moving lines. The lyrics are 'Al - ter bon - net, cap or head - dress, Tuck or lace, con - fine, or' repeated on two lines.

M

spread-dress, Branch-ing pull back, puff or tie up

spread-dress, Branch-ing pull back, puff or tie up

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

M

1.

And im-proving quick as thought!

And im-proving quick as thought!

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. A first ending bracket is shown above the first staff.

M

2. *cresc.*

On And im-proving quick as thought!

And im-proving quick as thought!

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. A second ending bracket is shown above the first staff.

Nº 113. — EXIT.

SOPRANOS.
CONTRALTOS.

Here on I - rd and la - dy

PIANO. *mf*

Detailed description: This system contains the first two staves of music. The top staff is for Soprano and Contralto, and the bottom staff is for Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, followed by a series of eighth notes in the bass and chords in the treble.

wait - ing, Court gal - lants and no - bles all,

Detailed description: This system contains the next two staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar rhythmic pattern of eighth notes in the bass and chords in the treble.

Ev' - ry one im - por - tu - na - ting, To and fro, at beck and call.

dim.

dim. *pp*

Detailed description: This system contains the final two staves of music. The vocal line concludes with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a *dim.* marking and ends with a *pp* (pianissimo) marking. The final chord is a B-flat major triad.

No 12. — SONG.

Darkest the Hour.

Moderato.

EUGENE.

1. Dark-est the hour ere light of dawn
 2. How shall I cheer my heart's sad re-

PIANO.

beam-eth, Deepest the gloom ere the storm clouds di - vide; Be that my faith in the adage there
 pining? Where seek the trust in my bosom should dwell, Where will ap - pear the clouds silver

seem-eth, Hope, to be che - rish'd what e'er may be - tide. Vain, vain the
 lin - ing? Where come the ra - diance my grief to dis - pel? Life's light has

E

dream — my lov'd one can e - ver Mine be: as vain is the once plighted
gone — my path-way is lone - ly, Dreary. The star of my life's brightness

E

vow. — No pow'r can change the doom, we must se - ver, Oh! could the
gone — Set ne'er to rise, 'Twould seem my hope on - ly Rests in the

cresc. molto.

E

fu - ture look blacker than now! — Darkest the hour — ere day - light
thought, the be-lief there is none! —

f. *dim. molto.* *p*

E

beam - eth, Deepest the gloom ere the clouds di - vide, Be it my faith in that alone

E *mf*
 seem - eth, Hope what - e - - ver may be - tide! Darkest the hour ere daylight

E
 beam - eth, Deepest the gloom ere the clouds di - vide, Be it my faith in that there

E *dim.* *rall. 1.* *p* *tempo.*
 seem - eth, Hope what - e - - ver may be - tide! -----

dim. *rall.* *p* *tempo. cresc. f*

E *rall. cresc.* *tempo.*
 2. How shall I e - ver may be - tide.

dim. *p* *rall. cresc.* *f* *tempo.*

Nº 13.—CHORUS & SONG.

SOPRANO.
CONTRALTO.

CHORUS.

Joy at - tend on Er - min - ie. Her's be

TEOR.
BASS.

PIANO.

ev - ry earthly bliss, May her di - rest sor - row be, Oft re - turn - ing days like

this. *p* Be she weal - thy, be she weal - thy, As such na - tal day re -

p

114

turns Time while fly - ing gra - ti - fy - ing Ev - ry hope for which she

Time while fly - - ing gra - ti - fy - ing Ev - ry hope for which she

yearns, Let our poor - est wishes be Joy at - tend on Er - min - ie,

yearns, *mf* *cresc.*

Let our poorest wish - es be Joy at - tend on Er - min - ie,

Let our poorest *f* *mf*

Let our poorest wish - es be, Joy at - tend on Er - min - ie. *ff* 1. *a tempo.*

Let our poorest *f* *rall. cresc.* *rall. cresc.* *a tempo.*

SOLO. ERMINIE.

Thanks dear friends, my thanks re - ceive, With good wish-es you con - fuse.

That I'm grate-ful, pray be - lieve, But at loss what words to use. I con -

accel.
fess to ex - 'press how your wishes my heart touch, But I

Tempo primo. 2.
thank you, thanks so much, But I thank you, thanks so much. - ie.

a tempo.

No 14. — SONG.

The Sighing Swain.

Allegretto.

ERMINIE.

PIANO.

mf

p

1. A
2. De -

Detailed description: This block contains the beginning of the piece. It features a vocal line for ERMINIE and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegretto'. The piano part starts with a mezzo-forte (*mf*) dynamic and includes a first ending marked '1. A' and a second ending marked '2. De -'. The vocal line begins with a piano (*p*) dynamic.

E

lo - ver in his mir - ror gaz'd, With vis - age wan, and glare half
press'd his spir - its low - er sink, As wand'ring near the lake - let

P

Detailed description: This block contains the first vocal line and its piano accompaniment. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment is marked with a piano (*P*) dynamic. The lyrics are: 'lo - ver in his mir - ror gaz'd, With vis - age wan, and glare half / press'd his spir - its low - er sink, As wand'ring near the lake - let'. The piano part features a melodic line in the right hand and a bass line in the left hand.

E

craz'd To see if thinner he had grown, With love to hope a - las un -
brink, And in its surface gaz - ing on Once more his vis - age woe be -

rall.

rall.

Detailed description: This block contains the second vocal line and its piano accompaniment. The vocal line is marked with a *rall.* (rallentando) dynamic. The piano accompaniment also includes a *rall.* marking. The lyrics are: 'craz'd To see if thinner he had grown, With love to hope a - las un - / brink, And in its surface gaz - ing on Once more his vis - age woe be -'. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

a tempo.

E
known He brush'd his un-kempt locks a-side, With
gone He brush'd a-way the si-lent tear, But

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked 'a tempo.'. The piano accompaniment consists of chords and single notes, also marked 'a tempo.'. The lyrics are: 'known He brush'd his un-kempt locks a-side, With' on the first line, and 'gone He brush'd a-way the si-lent tear, But' on the second line.

accel.

E
care-less haste and view'd with pride, And mor-bid joy the lines of
nèer look'd up to see quite near, The god-less hope, with smile of

The second system continues the musical score. The vocal line is marked 'accel.'. The piano accompaniment also has an 'accel.' marking. The lyrics are: 'care-less haste and view'd with pride, And mor-bid joy the lines of' on the first line, and 'nèer look'd up to see quite near, The god-less hope, with smile of' on the second line.

a tempo.

E
care, That blight-ed dreams had plant-ed there. With
fire O bade the hope-less swain as-pire. He

The third system of the musical score. The vocal line is marked 'a tempo.'. The piano accompaniment is marked 'a tempo.'. The lyrics are: 'care, That blight-ed dreams had plant-ed there. With' on the first line, and 'fire O bade the hope-less swain as-pire. He' on the second line.

rall. *a tempo.* *pp*

E
sigh, and groan his bo-som heaves, De-spair-ing plaint a-lone re-lieves. Ah,
groan'd, and moan'd, nor look'd a-round, But drooping still fell in and drown'd.

The fourth and final system of the musical score. The vocal line is marked 'rall.' and 'a tempo.' with a 'pp' dynamic marking. The piano accompaniment is marked 'rall.'. The lyrics are: 'sigh, and groan his bo-som heaves, De-spair-ing plaint a-lone re-lieves. Ah,' on the first line, and 'groan'd, and moan'd, nor look'd a-round, But drooping still fell in and drown'd.' on the second line. The system ends with a double bar line and a 2/4 time signature.

E me, ah woe! The deep drawn sigh; — a-lack, heigho, of

pp

E love I die, Heigh-o, ah woe, ah woe — Ah me, ah woe! The deep drawn

p

E sigh, — a-lack, heigho, of love I die, Heigh-o, ah woe, ah woe. —

rall. 1. *a tempo.*
rall. *a tempo.* *mf*

E

2. De
p

E o, ah woe, ah woe.

2. *rall.* *a tempo.*
rall. *f a tempo.* *accel.* *p*

Nº 15 - SONG AND WHISTLING CHORUS.

What the Dicky Birds say.

Allegretto.

CADEAUX.

PIANO.

mf

I'm not a free a - gent, like a - ny of you, There's
When brought a - fore his beak - ship. my e - vidence to give, I'm

them as looks ar - ter my fate, I arsk their ad - vice when I've
al - lus in a dread - ful state, For fear I'll have to go to a

C

sum - mat to do, Their care and at - ten - tion is great; When -
set - tlement to live, A pen - al one is sure to be my fate; Now

pausa.

C

e - ver I wish - es to steal from the night A few hours for use in the
ju - ries ain't ve - ry well up to their job, They for fear of confinement all

C

day, Be - fore that I knows I'm do - in' what's right, I
day The ver - diet a - gree on by spin - nin' a bob, At

C

see what the dick - y birds say.
least, so the dick - y birds say.

mf

Chirp, chirp, chirp, chirp, in the shrill - est tone,

(Whistling.)

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Chirp, chirp, chirp, chirp, in the shrill - est tone,". The middle staff is a whistling line in treble clef with the instruction "(Whistling.)" below it. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features eighth and sixteenth notes with accents.

Chirp, chirp, chirp, chirp, in a tongue of their own; What their

(Whistling.)

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Chirp, chirp, chirp, chirp, in a tongue of their own; What their". The middle staff is a whistling line in treble clef with the instruction "(Whistling.)" below it. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features eighth and sixteenth notes with accents.

war-bles and twit - ters con - vey, Ta-king stu - dy and thought for a

The third system of music consists of two staves. The top staff is a vocal line in treble clef with lyrics: "war-bles and twit - ters con - vey, Ta-king stu - dy and thought for a". The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features eighth and sixteenth notes with accents.

rit. *accel.*

c mind can be brought To de-fine what the dick-y birds, the dick-y birds say.

rit. *accel.*

o Chirp, chirp, chirp!

(Whistling.)

f

1st time. Last time.

c

Nº 16.—VOCAL GAVOTTE.

Join in Pleasure.

Allegretto.

SOPRANO.
CONTRALTO.

CHORUS.

TENOR.
BASS.

PIANO:

mf

1. Join in
2. Stepping

f

mf

plea - sure, dance a mea - sure, Fondly trea - sure hours so bright; Prim se -
sprightly, laughing lightly, Noi - sy chat - ter fills the throng; A - ni -

date-ly, Not too state-ly, Cold-ness great-ly mars de-light. Lightly
ma-tion, Cloaks flir-ta-tion, Fes-tive joys we'll still pro-long. When the

step with graceful bear-ing, Sui-ta-ble pre-ci-sion show, Fin-ish
mu-sic din is loud-est, Sigh-ing swains may dare their fate, Plead with

comes of long pre-pa-ring, "Vis-a-vis" and "dos a dos". O
meek-est, dare the proud-est, In the ma-zy tête-a-tête.

fair - est belle with bra-vest beau, State-ly, but with hearts a - glow, In

thrall sub-lime but meas-ured time, Ma-ted all e - la - ted go! ——— O
all e - la-ted go!

fair - est belle with bravest beau, State-ly, but with hearts a - glow, In

thrall sub - lime, but meas - ured time, Ma - ted all e - la - ted go!

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "thrall sub - lime, but meas - ured time, Ma - ted all e - la - ted go!". The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs, showing a variety of chordal textures and melodic fragments.

The third system of the piano accompaniment shows more complex rhythmic patterns and chordal structures. A fermata is placed over a measure in the right hand, and a dynamic marking of *f* (forte) is present in the left hand.

The fourth system continues the piano accompaniment with further development of the harmonic and melodic material. The grand staff shows intricate chordal work in both hands.

The fifth system concludes the piano accompaniment with two endings. The first ending is marked with a "1." and the second ending with a "2.". The first ending leads back to an earlier part of the piece, while the second ending provides a final resolution. The system ends with a double bar line.

No 17. — SOLO & CHORUS.

Lullaby.

Moderato.

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a 7-measure rest. The second system shows the piano accompaniment starting with a treble clef staff and a bass clef staff. The treble staff begins with a *mf* dynamic and a series of eighth notes, while the bass staff provides a steady accompaniment. Dynamics change to *p* in the second measure of the second system.

The vocal line begins with a treble clef staff in a key signature of two flats and a 6/8 time signature. It starts with a whole rest followed by a 7-measure rest, then begins with a melody starting on a half note G4. The dynamic is marked *p*.

Dear moth-er, in dreams I see her, With
 Ah! e'en when her life was eb - bing, Her

The piano accompaniment for the first vocal line consists of a treble and bass clef staff. It begins with a *p* dynamic and features a steady accompaniment of chords and eighth notes.

The vocal line continues with a treble clef staff. It begins with a melody starting on a half note G4. The dynamic is marked *p*.

lov'd face sweet and calm, And hear her voice With love re-joyce When
 words were all of me; My fu - ture years Were all her fears, Her

The piano accompaniment for the second vocal line consists of a treble and bass clef staff. It continues the accompaniment from the first system, with dynamics marked *p*.

nest - ling on her arm. I think how she soft - ly
 fate 'twas not to see. My fa - ther, I heard you

press'd me, Of the tears in each glist' - ning eye, As her
 weep - ing, As in sor - row you stand - ing by, And my

watch she'd keep, When she rock'd to sleep Her child with this lul - la - by. *mf*
 mo - ther's plaint In her ac - cents faint, This ten - der, sweet lul - la - by. Bye

bye bye bye bye bye bye bye bye bye bye bye. *p*

Bye, bye, drow-si-ness o'er-ta-king, Pret-ty lit-tle eye-lids sleep.

p

Bye, bye, Watch-ing till thou'rt wak-ing, Dar-ling be thy slumber deep. ———

mf
Bye, bye, ——— drow-si-ness o'er-ta-king, Pret-ty lit-tle eye-lids

mf
Bye, bye, bye, bye, bye, bye,

mf

sleep. Bye, bye, watch- ing till thou'rt wa - king.

bye, bye, bye, bye, bye, bye,

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics: "sleep. Bye, bye, watch- ing till thou'rt wa - king." The middle staff is a vocal line in treble clef with lyrics: "bye, bye, bye, bye, bye, bye,". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

rall. dim. Dar- ling be thy slum - bers deep! *pp* bye, bye, bye, bye.

rall. dim. bye, bye, bye, bye, bye, bye, *pp* bye.

rall. dim. *pp*

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Dar- ling be thy slum - bers deep! bye, bye, bye, bye." It includes performance markings: *rall. dim.* and *pp*. The middle staff is a vocal line in treble clef with lyrics: "bye, bye, bye, bye, bye, bye, bye." It includes performance markings: *rall. dim.* and *pp*. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. It includes performance markings: *rall. dim.* and *pp*.

NO 18. — SUPPER CHORUS.

Allegro moderato.

SOPRA VO.
ALTO.

TENOR.
BASS.

CHORUS

PIANO.

mf

Come to sup - per let's re - pair, Dan - cing gives a zest, a

mf

mf

zest, For the vi - ands rich and rare, Nim - ble feet must rest, must

rest, Gai - ly have the hours flown, Im - per, im - per - cep - ti -

bly, Light, fan - tas - tic bliss un - known, Light fan - tas - tic bliss un -

known. Sweet - est mel - o - dy The ta - ble gay,

O with jus - tice claim Our mor - tal frames. A - way, a -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "O with jus - tice claim Our mor - tal frames. A - way, a -". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

way, a - way, a - way, a - way, a - way, a - way, a -

The second system continues the vocal line with the lyrics "way, a - way, a - way, a - way, a - way, a - way, a -". The piano accompaniment maintains its rhythmic pattern, with the bass line providing a consistent accompaniment and the treble line adding harmonic texture.

way, a - way, a - way. O sweet - est mel - o - dy, The ta - ble

The third system concludes the vocal line with the lyrics "way, a - way, a - way. O sweet - est mel - o - dy, The ta - ble". The piano accompaniment continues until the end of the system, with the bass line and treble line providing a final harmonic resolution.

gay, — O with jus - tice claims Our mor - tal frames, — A -

way, — a - way, — a - way, — a - way, — a - way, — a -

way, a - way, a - way, a - way, a - way, — The ta - - - ble gay — With

jus - - - tice claims, — Our mor - - - tal frames a - way, a -

way, a - way. —

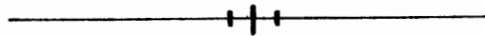
dimin. *poco*

a *poco* *p*

attaca.

SCENE II.

NO 19.—MUSIC FOR CHANGE OF SCENE.



Moderato.

PIANO.

The first system of musical notation for the piano piece. It consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'Moderato.' and the dynamic is 'PIANO.' The music begins with a whole rest in the treble staff and a half note in the bass staff. The treble staff then plays a melodic line of eighth notes, while the bass staff provides a simple harmonic accompaniment.

The second system of musical notation. The treble staff continues with a melodic line of eighth notes, some beamed together. The bass staff continues with a simple accompaniment of quarter notes.

The third system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff has a more active accompaniment with eighth notes and some beaming. There are some markings like 'COCO' in the bass staff.

The fourth system of musical notation, which concludes the piece. The treble staff has a melodic line that ends with a final cadence. The bass staff has a simple accompaniment that also concludes with a final cadence. There are some markings like 'COCO' and 'COCO' in the bass staff.

N^o 20.—CONCERTED PIECE.

Good Night.

Allegretto moderato.

ERMINIE & MARIE with SOPRANO I.

SOPRANO 1.
SOPRANO 2.

'Tis growing late, yes 'tis growing late, And time to end the

CERISE & JAVOTTE with CONTRALTO I.

CONTRALTO 1.
CONTRALTO 2.

'Tis growing late, yes tis growing late, And time to end the

EUGENE with TENORS.

TENOR.
BASS.

'Tis growing late, yes tis growing late, And time to end the

MARQUIS, RAVANNES & CADEAUX with BASSES.

PIANO.

(Unaccompanied.)

ERMINIE.

fête, Or we shall see the morn-ing light, Be-fore we say good-

fête, Or we shall see the morn-ing light, Be-fore we say good-

cresc.

E night, good-night, good - night, May dreams be bright, good-night, good-

cresc.

night, Good-night, good-night, good - night, good - night,

cresc.

E night; May dreams be bright, good-night, good - night, good-

May dreams be bright, may dreams be bright, yes, good-

dim. night, May dreams be bright, may dreams be bright, good-night, good - night, 'Tis

dim. night, May dreams be bright, may dreams be bright, good-night, good - night, 'Tis

dim. *pp*

E

grow.ing late, yes 'tis grow.ing late, And time to end the fête, Or
 grow.ing late, yes 'tis grow.ing late, And time to end the fête, Or

E

we shall see the morn - ing light, Be - fore we say good -
 we shall see the morn - ing light, Be - fore we say good -

we shall see the light, the light be - fore

ERMINIE & MARIE. *mf*

Ah!
EUGENE. *mf*
 night. Ah!
 night. *mf* 'Tis grow - ing late, yes 'tis grow - ing late, And
mf
mf
 so late

E M ah Or we shall see the *dim.*

Eug. ah Or we shall see the *dim.*

time to end the fete. Or we shall see the *dim.*

the fete we'll see *dim.*

E M morn-ing light be-fore we say good-night, good-night, good-

Eug. morn-ing light be-fore we say good-night, good-night, good-

morn-ing light be-fore we say good-night,

E M night, May dreams be bright, Good- *mf*

Eug. night, May dreams be bright, Good- *mf*

good-night good-night, May dreams be bright, Good- *mf*

p *mf*

dim.

E M
night, good - night, May dreams be bright, Good -

Eug
night, good - night, May dreams be bright, Good -

night, good - night, May dreams be bright, Good -

dim.

rall. *a tempo.*

E M
night, good - night, good - night, good - night, good -

Eug
night, good - night, good - night, good - night, good -

rall. *a tempo.*

night, good - night, good - night, good - night, May dreams be bright,

rall. *a tempo.*

dim. *pp* *ppp*

E M
night, good - night.

Eug
night, good - night.

good - night, good - night.

ppp

good - night, good - night.

ppp

good - night, good - night.

ppp

good - night, good - night, good - night.

good - night, good - night, good - night.

N^o 21. — FINALE.

Allegretto moderato.

ERMINIE.

Should we

PIANO.

mf *p* *rall.* *a tempo.*

E gain your favours, ev'ry heart is gay, Tra la la la la la la la, And

E all re-joic-ing we shall go our way, Tra la la la la la la la

EUGENE.

E

la. Let grace, not ire in your heart a-bide, Let your

Eug.

smiles all our ef-forts guide, In counsels mild your de-cis-ion guide, For the

ERMINIE.

Eug.

taste of suc-cess is sweet. Tra la la la la la la

E

la, Tra la la la la la la

Allegretto. (quasi Tempo di Marcia.)

PRINCIPALS, with SOPRANOS & CONTRALTOS.

CHORUS.

Deign, pray, to cheer each heart Kind - ly, ere you de-part. A

TENORS & BASSES.

This system contains the first vocal line for Principals, Sopranos, and Contraltos, and the first vocal line for Tenors and Basses. It also includes the piano accompaniment for the first system, featuring chords and melodic lines in both hands.

weight of care dis - may - ing, al - lay - ing, al - lay - ing,

This system continues the vocal lines and piano accompaniment from the first system, with the lyrics "weight of care dis - may - ing, al - lay - ing, al - lay - ing,".

Say with our ef - forts we gain Here a vie - to - ry, And

This system concludes the vocal lines and piano accompaniment for this page, with the lyrics "Say with our ef - forts we gain Here a vie - to - ry, And".

Er - mi - nie tri - um - phant - ly may long con - trive to reign!

ff

cresc.

ff

This system contains the vocal melody and piano accompaniment for the first system. The vocal line is in a soprano register, with lyrics 'Er - mi - nie tri - um - phant - ly may long con - trive to reign!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo).

This system contains the vocal melody and piano accompaniment for the second system. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

This system contains the vocal melody and piano accompaniment for the third system. The vocal line concludes with a final note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

END OF OPERA.

A new and charming song with exquisite text.

The Gift of Pan



The words by
Delta Ellen Champlin
The music by
Warren Story Smith

Price 60 cents
SONG—TWO KEYS
F (c-E) G (d-F)

Pan came to my garden gate,
Came last night as the dusk was
falling,
Sweetly fluting upon his pipes,
And calling, calling.

I went down to the garden gate,
Down to the gate as the sun
was sinking,
And found a poor little trem-
bling god,
Timid and shrinking.

"Men have cast me out," he
cried,
"Made of my name a shameful
mocking,
Shelter me in your garden close,
When I come knocking."

Pan danc'd through the garden
path,
Fluted and danc'd till the night
was gone,
Trampled on lillies and colum-
bine,
And fled with the dawn.

Crushed and broken the lillies
now.
The garden is tangled and wild
thorn grows;
But deep in the heart of a with-
ered vine
Gleams a red rose.

Delta Ellen Champlin

VOICE *Lento* *con moto semplice*

Pan came to my gar - den gate, —

PIANO *p* *pp* *p* *pp* *pp*

cresc. *rall.* *pp a tempo*

Came last night as the dusk was fall - ing, Sweet - ly flut - ing up - on his pipes, And

rall. *a tempo*

cresc. *pp*

mf *pp rall.* *p a tempo*

call - ing, call - ing. I went down to the gar - den gate, —

mf *pp rall.* *a tempo*

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Usual Discount. State Key Desired

WHITE-SMITH MUSIC PUBLISHING CO
BOSTON. NEW YORK. CHICAGO.

This song, with its quiet and refined sentiment, will please everyone.

**DUSK, WITH ITS
MYSTIC CHARM**

SONG
by
Robert Brooks Finch

PRICE
50
CENTS

Low Voice B \flat (b-D) Medium Voice D (d-F)
High Voice E \flat (E-g)

WHITE - SMITH
MUSIC PUBLISHING CO.

Dusk, with its mystic calm,
The day's work done;
Peace, and your love once
more,
With the setting sun.
Swift, with the veil of night,
The moments fly,
Fraught with their memories
dear
Just you and I.

Yet, from the gath'ring gloom,
A thought comes, chill!
What of the parting hour
When one lies still?
Dear heart, your strength is
mine,
What need of fear?
Dusk, and its quiet charm
Your love, your cheer.

SONG — 3 KEYS

B \flat (b-D) D (d-F) E \flat (E-g)

Price 50 cents

Andante sostenuto

VOICE *pp* Dusk, — with its

PIANO *pp*

mys-tic calm, — The day's work done; Peace, — *cresc.*

and your love once more, — With the set-ting sun. *rall.*

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Boston New York Chicago

The beauty of the lyric has inspired a result satisfactory to singer,
and listener.

THE HIDDEN SONG

— Song —



The Words by

BLANCHE GARBETTE GIBSON

The Music by

CHARLES WAKEFIELD
CADMAN

One day I sang a little song,
That gently glided off my lips,
As a dewdrop from a flower
slips
And falls the flowers among.

'Tis o'er, but in my bosom deep
The echo of it doth remain,
And, oft-times 'tis a golden
rain,
Dim memory clouds will keep.

My heart once sang a little song,
That it will never sing again,
For mingled words of joy and
pain
Were meshed in one tongue.

Not sadder than a flower's death,
So soft an elfin's sigh was heard
Above the melting measures
made
With mild melodious breath.

Blanche Garbette Gibson.

SONG — THREE KEYS

F \flat (b-D) C \flat (d-F) A \flat (E-g)

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The first system includes the lyrics: "One day I sang a lit-tle song — That gently". The second system includes: "glid - ed off my lips As a dew - drop from a". The third system includes: "flower slips — And falls the grass a - mong My". The piano accompaniment features a flowing, arpeggiated pattern in the right hand and a steady bass line in the left hand. Performance markings include "p" (piano) and "molto legato".

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