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# MY NEW MAID.

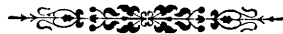
Operetta.

WRITTEN BY

H. B. FARNIE.

COMPOSED BY

CHARLES LECOCQ.



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## DRAMATIS PERSONÆ.

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LADY LUCY L'ESTRANGE..... A YOUNG WIDOW.  
COUNTESS GRASMERE ..... DISGUISED AS A LADY'S MAID.

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### Costumes.

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LADY LUCY.—Elegant deshabelle; shoes.

COUNTESS.—Plain French grey costume, high; plain collar and cuffs; smart apron; no jewellery or other ornaments. On entering, she wears shawl and plain black straw hat, afterwards replaced by soubrette's cap.

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TIME OF REPRESENTATION THIRTY-FIVE MINUTES.

# MY NEW MAID.

## OVERTURE.

PIANO.

*Andante.*

*Tutti ff*

*tr*

*sf*

*pp*

*pizz.*

*pizz.*

*tr*

*tr*

*pizz.*

*tr*

*pizz.*

*tr*

*tr*

*Allegro vivo.*

*cres*

*f*

*ff*

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental parts in the treble and bass staves.

Third system of musical notation, featuring a more active melodic line in the treble staff with slurs and a steady accompaniment in the bass staff.

Fourth system of musical notation, including dynamic markings such as *mf* and *f*, and a crescendo hairpin in the bass staff.

Fifth system of musical notation, featuring a *mf* dynamic marking and a consistent accompaniment pattern in the bass staff.

Sixth system of musical notation, concluding the page with a melodic line in the treble staff and a final accompaniment in the bass staff.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The bass clef part begins with the dynamic marking *piu f*. The notation includes eighth and sixteenth notes, with some notes beamed together.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The bass clef part features a mix of eighth and sixteenth notes, with some chords and rests.

Third system of musical notation. The bass clef part has a dynamic marking of *f*. The notation includes a double bar line with repeat dots, followed by a continuation of the rhythmic pattern.

Fourth system of musical notation. The bass clef part continues with a steady eighth-note accompaniment. The treble clef part has some notes with accents.

Fifth system of musical notation. The bass clef part has a dynamic marking of *ff*. The notation includes several chords in the bass clef, some with accents (^) above them.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line and repeat dots. The bass clef part has a few rests and notes, while the treble clef part has some chords and notes.

[SCENE—Boudoir of LADY LUCY in Half-moon Street. R., table with lamp lit, and writing materials. Small taper and matches. L., a Piano open. At back Escritoire with papers, &c., in drawers. Canterbury with music. Two ladies' trunks open, with dresses hanging over, as if in course of being unpacked. Chairs ranged.—Small fauteuil L., c., stool.—Doors c. at back and R. Time, evening.

N.B.—This set is easily arrangeable in any drawing-room. [Extra properties.—Box with high heeled ball shoes.—a sealed letter—a feather duster.

[Immediately the Curtain rises, Enter LADY LUCY, R., speaking as she comes on.

LADY. Oh, the little miseries of this world! No sooner do I return to London after an absence of two years, than my maid leaves me (*sits at table, R.*), and without the slightest warning—and here am I—that most melancholy sight—a helpless woman who can't dress herself by herself. However, I have been recommended another by Mrs. Armytage—and I hope she will be here at once—or I shall run to rags incontinently. (*Smiling.*) And that would be a pretty sort of toilette in which to receive my betrothed husband, Lord Hurlingham, after all his kindness to me in Italy, when I was left a widow amongst strangers. (*Rising.*) So I do wish my new maid would come. (*Tap at door back.*) Come in!

*Enter the COUNTESS, c. back.*

COUN. Lady Lucy L'Estrange?

LADY. Yes.

COUN. (*coming down jauntily, R., c.*) I come from Mrs. Armytage.

LADY. (*sitting in fauteuil, L., c.*) Ah! the new maid?

COUN. Precisely.

LADY. Mrs. Armytage recommended you highly to me.

COUN. Yes—and she recommended *you* highly to me.

LADY. (*after a stare.*) That was considerate!

COUN. (*calmly seating herself at table.*) Wasn't it?

LADY. (*aside.*) This is an odd style of ladies' maid!

COUN. You have rather a pretty room here?

LADY. (*stiffly.*) You are very good. Why did you leave your last place?

COUN. Why? Oh—because my mistress so far forgot herself as to make her own dresses.

LADY. (*smiling.*) The reason is satisfactory.

COUN. Why did your maid leave *you*?

LADY. Because she's going to be married.

COUN. The reason is satisfactory.

LADY. (*rising and curtseying.*) I am so glad!

COUN. (*rising and curtseying.*) Don't mention it.

LADY. (*aside.*) Well! I have been sometime out of England, and I suppose this is the latest style. But what an odd ladies' maid!

COUN. I think you will suit me.

LADY. I hope so—the other contingency of *your* suiting *me* is not worth considering. You are called —

COUN. Fanny.

LADY. And you are ready to begin —?

COUN. Now.

LADY. So much the better. They will show you your room, and then you can return.

[COUNTESS bows ceremoniously—walks off at back, and bangs door.

LADY. (*laughing heartily.*) Well! that is the oddest maid I ever had. The girl is wonderfully good style though, and I daresay I shall be able to break her in to my paces, which are not quite so fast as her own. There is only one being more difficult to manage than a husband, and that is a *femme de chambre*. Yet one must have both; one must love, and one must dress.

## No. 1.—SONG, "YES! LOVE HAS TURN'D QUITE MOODISH."

(LADY LUCY L'ESTRANGE.)

Allegro vivo.

VOICE.

1. Yes!  
2. With

PIANO.

*f* *Fine.*

The musical score is for a song in 2/4 time, marked 'Allegro vivo'. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics '1. Yes! 2. With'. The piano accompaniment starts with a forte dynamic and ends with a 'Fine' marking.



love has turn'd quite moodish in these days of ours, And dress is more ex - ten - sive than pri - shop - ping, call - ing, and with driv - ing in the park, With din - ing and with danc - ing till the

mæ - val flow'rs;..... Whit - est hand can't be lov'd If not by Jou - vin glov'd, If morn - ing lark;..... Call it fun? 'Pon my word, No - tion quite too ab - surd, A

not by Jou - vin glov'd,..... If not by Jou - vin glov'd..... no - tion quite ab - surd,..... A no - tion quite ab - surd,.....

..... Now when men plead their suit, They cri - ti cise one's boot..... No slave e'er work'd so well As Lon - don's pet - ted belle.....

..... Ah, poor wo - man!..... Ah, poor wo - man!..... What with ser - vants, and with

*leggiere.*

lov - ers, You are sad - ly put a - bout! 'Tis most in - hu - - man!..... 'Tis most in - hu - - man!...

..... Yes, af - ter all, we're slaves be - yond a doubt! All the same, if truth be told. Fashion's

chains are made of gold, And we would not fore - go Their plea - sant curb, No, No!

*f* TUTTI.

[Upon last symphony, enter at back the COUNTESS. with her cap and apron, and bearing a feather-duster. LADY LUCY sits at table, R., and begins to write letter.

LADY. Fanny.

COUN. My lady?

LADY. Dust the pictures, and put the furniture a little order, whilst I write this note.

COUN. Yes, my lady.

LADY. (still writing.) What are you particularly good at, Fanny.

COUN. All that a lady shouldn't know. [ranging chairs.

LADY. Ah! in a servant that is well. And your character?—

COUN. Have none. Adopt that of my mistress.

LADY. (smiling—aside.) This is the oddest maid I ever

had! (COUNTRESS brushes pictures, and makes a noise.) What are you doing?

COUN. Dusting the pictures. [L.

LADY. I thought you were playing wall dominoes. [Writes.

COUN. (aside.) She has intellect—I rather think she'll do.

LADY. Light the taper.

COUN. Where are the matches? [crosses R.

LADY. That is for you to find out.

COUN. (taking box from chimney.) Ah! here they are. (Striking them roughly on the wall.) Bad.

(Another.) Won't go. (Another.) Ridiculous.

LADY. Good gracious, Fanny, don't strike lights in that manner.

COUN. Then, why don't you have better vestas? (Lights candle on table.) There!

"Light, seeking light, doth light of light beguile."

LADY. (surprised) What is that?

COUN. Shakespeare. "Love's Labour Lost."

LADY. (sealing letter.) Ah! (Aside.) She quotes Shakespeare now! (Aloud.) Where is my seal?

COUN. (tossing things about on table.) Don't see it.

LADY. Provoking.

COUN. Take my ring. [Gives it.

LADY. (sealing with it.) Thanks — a pretty ring. (Suddenly.) Ha! The cipher of the Hurlinghams!

COUN. Yes.

LADY. Where did you get this ring?

COUN. Oh—oh—from a lady—my last mistress.

LADY. (trying to laugh it off.) Of course. Yes. I see. (Aside.) If he gave it! No, no, absurd.

COUN. (aside.) Jealous. I don't think she'll suit.

LADY. (rising.) Finish arranging the room. (COUNTRESS curtsies.) I will return presently. (Going R.)

COUN. And my ring?

LADY. I had forgotten. (Gives it.) (Aside.) What a very odd ladies' maid. [Exit R.

COUN. (setting in fauteuil, L., c.) Well! if Mrs. Armytage could see me now, I think she would severely repent of recommending Lady Grasmere as maid to my brother's intended! My brother's intended. Dear Hurlingham! my pet brother—with as little notion of women as he has of Confucius. But I have always looked after him—the number of serious flirtations I have knocked over—the number of aspiring damsels whom I have blighted—all in his interest (laughs), and so he's single still. But this time it is serious, he even refused to let me meet this Lady Lucy L'Estrange, saying, "Dear Flora, I know your talents for spoiling a match, and this one is bound to come off." (rising.) Is it? Not unless she satisfies me, and to that end I am here, a model maid.

No. 2.—ARIA, "THE MODEL MAID."

(COUNTRESS.)

Musical score for piano accompaniment. It features a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro.' The piece begins with a forte (f) dynamic and includes several accents (sf) and a piano (p) section towards the end.

Vocal line for the aria. The melody is written on a single treble clef staff with a key signature of one sharp (F#). The lyrics are: "A mo - del maid, a ve - ry mo - del maid am I..... For no life guards - man or po -". The piano accompaniment continues below the vocal line.

- lice-men do I sigh! I do not fuss a - bout, I don't want to go out, My

This system contains the first line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "- lice-men do I sigh! I do not fuss a - bout, I don't want to go out, My".

grammar is cor - rect, And of my H - 's I've no doubt. Ah!..... ah!..... ah!

This system contains the second line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "grammar is cor - rect, And of my H - 's I've no doubt. Ah!..... ah!..... ah!".

ah!..... ah!..... ah! Oh, I'm the mo-del maid,..... Yes, I'm the mo-del maid,..... I'll

This system contains the third line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "ah!..... ah!..... ah! Oh, I'm the mo-del maid,..... Yes, I'm the mo-del maid,..... I'll". Dynamic markings *p* and *sf* are present in the piano part.

not dis-grace a - ny va - cant place. For I'm the mo-del maid.

This system contains the fourth line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "not dis-grace a - ny va - cant place. For I'm the mo-del maid.". A dynamic marking *f* is present in the piano part.

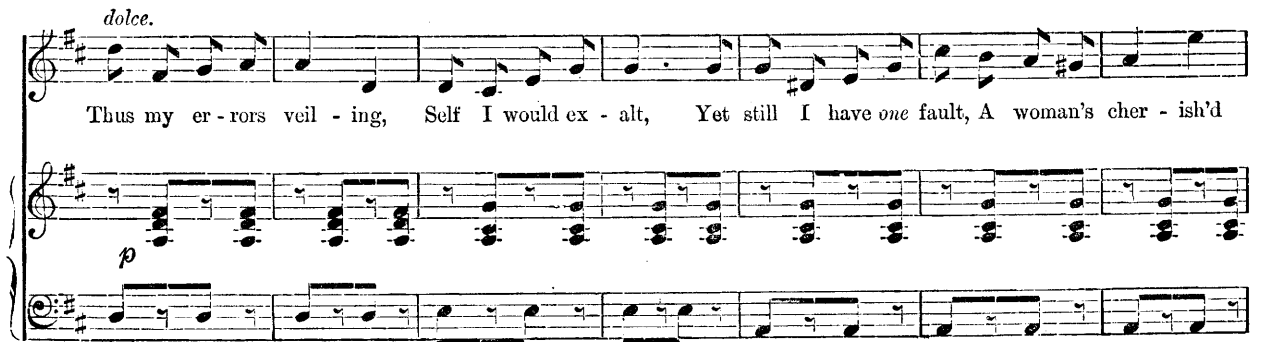


8va.....

*sf* *sf* *sf*

Detailed description: This block shows the beginning of a piano introduction. It consists of three staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and two bass staves. The music features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *sf* (sforzando) is used three times. A marking '8va.....' with a dotted line indicates an octave shift in the upper right portion of the piece.

*dolce.*



Thus my er - rors veil - ing, Self I would ex - alt, Yet still I have one fault, A woman's cher - ish'd

*p*

Detailed description: This block contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a treble staff with a key signature of one sharp and a common time signature. The lyrics are: "Thus my er - rors veil - ing, Self I would ex - alt, Yet still I have one fault, A woman's cher - ish'd". The piano accompaniment is on two bass staves, featuring a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present at the start of the piano part.



fail - ing, One fault, one fault, Please to bear in mind, And to that one fail - ing be a

*f* *f*

Detailed description: This block contains the second line of the vocal melody and its piano accompaniment. The vocal line continues on the treble staff with the lyrics: "fail - ing, One fault, one fault, Please to bear in mind, And to that one fail - ing be a". The piano accompaniment is on two bass staves. Dynamic markings of *f* (forte) are placed above the vocal line and below the piano part.



lit - - tle kind! In - quis - i - tive am I, And dear - ly love to pry, And

*tr* *tr*

Detailed description: This block contains the third line of the vocal melody and its piano accompaniment. The vocal line continues on the treble staff with the lyrics: "lit - - tle kind! In - quis - i - tive am I, And dear - ly love to pry, And". The piano accompaniment is on two bass staves, featuring trills (*tr*) in the right hand. A fermata is placed over the piano part at the end of the line.

watch my la - dy on the sly! If she rage and fumie, Then the cause I'll know; If she

sulk and gloom, Then I'll coax her so, O don't! Pray don't! You won't! Ha! ha! ha! ha!

A mo - del maid, A ve - ry mo - del maid am I!..... For no life - guardsman, nor po -

- mee-man do I sigh. I do not fuss a - bout, I don't want to go out, My

grammar is cor - rect, And of my H - 's I've no doubt. Ah!..... ah!..... ah!

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics "grammar is cor - rect, And of my H - 's I've no doubt. Ah!..... ah!..... ah!". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ah!..... ah!..... ah! Oh, I'm the mo - del maid,..... Yes, I'm the mo - del maid,..... I'll

The second system continues the musical score. The vocal line begins with "ah!..... ah!..... ah!" followed by "Oh, I'm the mo - del maid,..... Yes, I'm the mo - del maid,..... I'll". The piano accompaniment includes dynamic markings: *p* (piano) and *sf* (sforzando).

not dis - grace a - ny va - cant place, For I'm the mo - del maid. Oh, I'm the mo - del maid!..... Yes,

The third system continues the musical score. The vocal line contains the lyrics "not dis - grace a - ny va - cant place, For I'm the mo - del maid. Oh, I'm the mo - del maid!..... Yes,". The piano accompaniment features a dynamic marking of *f* (forte).

I'm the mo - del maid!..... I'll not dis - grace a - ny va - cant place, For I'm the mo - del maid!

*Sua*.....

The fourth system concludes the musical score. The vocal line contains the lyrics "I'm the mo - del maid!..... I'll not dis - grace a - ny va - cant place, For I'm the mo - del maid!". The piano accompaniment includes dynamic markings of *sf* (sforzando) and a fermata over the final chord.

COUN. If my husband only knew I was on this expedition. Oh! But he doesn't—and I think I can trust Mrs. Armytage not to tell. (*goes to piano and turns over music.*) What taste has she in music? Songs without words—Book second—Mattei's Valse—Heller—not a bad selection—and of course the irrepressible Angot thing.  
[*Tucks duster in below arm, and begins playing piano standing—"Tournez" Valse.*

*Enter LADY LUCY, R., in astonishment.*

LADY. (*aside.*) This is the oddest ladies' maid! (*Aloud.*) Fanny!

COUN. (*With a wild chord—and beginning to dust piano.*) My lady?

LADY. (*advancing, c.*) You were playing.

COUN. No—dusting. (*Makes notes sound.*)

LADY. Because if you wish to practice your piano, I would make arrangements to be out.

[*Sits at table.*

COUN. Not at all, my lady. (*Aside.*) Sarcastic—I don't think she'll do.

[*Bell off.*

LADY. See who that is.

COUN. Yes, my lady. [*Exits at back.*

LADY. (*rising.*) She was distinctly playing the piano—she quotes Shakespeare—and wears a ring with armorial bearings. The oddest—ah, here she is.

*Enter COUNTESS at back with letter—which she looks at furtively as she comes down.*

COUN. (*aside.*) My husband's writing—I'll swear it is my husband's writing—I know his pothooks!

LADY. Well?

COUN. A letter, my lady—in a great hurry.

LADY. In a great hurry?

COUN. Yes.

[*Looks at it aside.*

LADY. Then give it me.

COUN. Presently.

LADY. What!

COUN. Take it then—

LADY. (*taking it aside.*) A white hand that for a servant. And what an odd manner!

[*pause.*

COUN. (*impatient.*) Well?

LADY. I beg your pardon?

COUN. You don't open it?

LADY. I will—immediately—

COUN. Ah!

[*Joyously.*

LADY. You are gone.

COUN. Oh!

[*Disappointed.*

LADY. Leave the room.

COUN. I have not finished the furniture.

LADY. Leave the room.

COUN. (*going up a step.*) Perhaps there is an answer?

LADY. Possibly.

COUN. (*going up another step.*) So I had better—

LADY. (*severely.*) Leave the room!

COUN. (*sharply.*) I'm going. (*Aside at doorback.*) My husband knows that woman. Oh! I will—

[*LADY LUCY turns and stamps foot. Exit COUNTESS at back.*

LADY. (*laughing and subsiding into arm chair.*) Ha! ha! ha! that is the strangest girl. (*Looking at letter.*) I do not know the hand writing. (*Opens it and turns to signature.*) Grasmere! From Lord Grasmere—brother in law of my future husband. (*Rises.*) Strange. What can he have to say to me. (*Reads.*) "Madame—I have just learned to my extreme displeasure and annoyance that my wife, Lord Hurlingham's sister, has seen fit to play a little masquerade in your establishment, disguised as a ladies' maid. What her motive can be I know not, but I trust to your good nature to overlook this silly freak, and bring it to an end as quickly as possible." Ah! no wonder I thought my maid a little strange. Very well—my Countess Grasmere—meanwhile I will play the game out. You would be my servant? You *shall* be it! You wish to find out my character, no doubt! You shall find, at least, that I can make you jealous! Ah! now I think of it—she recognised her husband's writing. She would give her diamonds for the letter—so I must keep it well. (*Put it in bosom.*) There! (*Crossing r.*) Now, my new maid, enjoy a little suspense. [*Exit r.*

*Enter cautiously at back the COUNTESS.*

COUN. She's gone to her room! Now for that letter. I will have that letter. It must be somewhere!

[*Looks over tables—piano—escritoire—pulls drawers out, scatters papers, books, etc., over stage, finally drags everything out of trunks and litters them out.*

*Enter LADY LUCY, R. She speaks at door.*

LADY. Heaven's! What are you doing.

COUN. (*panting.*) Tidying up!

LADY. (*advancing.*) Tidying up, eh?

COUN. Yes.

LADY. Well. I think you had better not tidy up any more. (*Aside.*) She's been looking for the letter.

[*Sits at table.*

COUN. (*coming down.*) Any answer to that letter?

LADY. What letter?

COUN. Lord Grasmere's?

LADY. How do you know it was from Lord Grasmere?

COUN. The postman said so—

LADY. The postman?—

COUN. I mean the footman.

LADY. Oh!

COUN. Well?



LADY. (*cooly.*) Give me my fan.

[COUNTESS takes it from side table, marches down with it, and thrusts it into LADY LUCY'S hand.]

COUN. There!

LADY. (*aside.*) She's beginning to be exasperated. (*Aloud.*) Stand away from me, please.

COUN. Why? [*Moving off.*]

LADY. Well—it is very bad style for a servant to ask the why of anything—but I don't mind

telling you. Fact is you're warm, and a little oppressive.

COUN. My lady. (*Aside.*) Oh! If I only knew about that letter.

LADY. In short, Fanny, the sooner you leave your position the better. (*Rises.*) I don't mind teaching you—see that you obey.

COUN. You are too good. (*Aside.*) I will have that letter.

### No. 3.—DUETT, "YOU ARE AWKWARD AND RUDE."

(LADY LUCY and COUNTESS.)

*Moderato.* LADY LUCY.


VOICE. 


PIANO.  *f*

You are awk-ward and rude, I must

COUNTESS. LADY LUCY.

give you a les-son, That al-so is my own im-pres-sion, To teach me you are quite too good. First



 *sf*

COUNTESS.

cul-ti-vate de-mean-our qui-et, Casting down your eyes just so. Ah! La-dy Lu-cy, I will



*leggiero.* 

*(aside.)* LADY LUCY.

try it, But I'll not succeed, I know. If my foot - stool you'd bring right-ly, You must not fetch it with a

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "try it, But I'll not succeed, I know. If my foot - stool you'd bring right-ly, You must not fetch it with a". The piano accompaniment is in a grand staff with treble and bass clefs.

*ad lib.*

haugh-ty air, But bear it noise-less-ly, And put it down light-ly ; I'll show how ; just take that chair !

*sostenuto.* *ff*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "haugh-ty air, But bear it noise-less-ly, And put it down light-ly ; I'll show how ; just take that chair !". The piano accompaniment includes markings for *sostenuto.* and *ff*. There are also some accents (^) over the notes in the vocal line.

*(Gravely motions COUNTESS to arm chair, L.C., then takes stool, R., and carries it deferentially across, L., and places it, kneeling at COUNTESS'S feet, during next music.)* LADY LUCY. *tr*

So I gent - ly pace it,.....

*tr* *p*

The third system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "So I gent - ly pace it,.....". The piano accompaniment includes markings for *tr* and *p*. There is a fermata over the first few notes of the vocal line.

*(COUNTESS rises and takes stool sits, L. COUNTESS crosses immediately, R.)* LADY LUCY. *tr*

So I soft - ly place it ; And now, Miss Fan-ny, try your hand,..... My les-son do you un-der-

*tr*

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "So I soft - ly place it ; And now, Miss Fan-ny, try your hand,..... My les-son do you un-der-". The piano accompaniment includes markings for *tr*.

COUNTESS. *tr* *tr*

- stand? Thus I gent - ly pace it,..... And if I must place it, I

*f* *p* *tr* *tr*

(COUNTESS throws stool to LADY LUCY, who immediately rises and pretends to be in a passion.)  
LADY LUCY (rising.)

don't think I can bend the knee, ... And so ac - cept it thus from me! This is in - so - lence that I

*f*

can - not bear, can - not bear,..... Your call - ing, miss, is to o - bey here, Or

else you need not long - er stay here, For such a stu - pid maid I real - ly do..... not

*legato.* *rall.*

*tr*

COUNTESS (*aside*).

care! I boil! I burn! But shall not yet re - turn.....

*sf cres.* *ff*

This block contains the first system of music for the Countess. It features a vocal line in 2/4 time and a piano accompaniment. The piano part includes dynamic markings *sf cres.* and *ff*.

..... No! not un - til I shall my che-rish'd end at - tain; But af - ter that a

This block contains the second system of music for the Countess, continuing the vocal line and piano accompaniment.

LADY LUCY.

la-dies'-maid I'll ne-ver play a - gain. Ha, ha! my mas-que-rad-ing friend, You do not know how this will

*cres.*

This block contains the first system of music for Lady Lucy. It features a vocal line in 2/4 time and a piano accompaniment with a *cres.* marking.

COUNTESS.

To this state de - scend - ing. To a ser - vant

end..... To this state de - scend - ing, To a ser - vant

*ff*

This block contains the second system of music for the Countess. It features a vocal line in 3/4 time and a piano accompaniment with a *ff* marking.

bend - ing, How will I be end - ing this mas-que - rade? To this state de - scend - ing,  
bend - ing, How will she be end - ing this mas-que - rade?..... To this state de - scend - ing,

To a ser-vant bend - ing, How will I be end - ing this mas-que - rade? Ah!.....  
To a ser-vant bend - ing, How will she be end - ing this mas-que - rade? This mas-que -

..... how will I end? Ah!..... how will I end?  
- rade, how will she end? This mes-que - rade, how will she end?  
*ff*

(LADY LUCY seats herself, laughing, in arm chair, L.C. COUNTESS turns angrily up stage, and stands with her back to audience.)

The piano introduction consists of three staves. The right hand plays a series of eighth-note chords in the right hand and a similar pattern in the left hand. The music is in a minor key, indicated by the key signature of one flat. The tempo is marked 'mf' (mezzo-forte).

LADY LUCY.

COUNTESS.

Now, my new shoes

I fain would try!

Fit on your shoes!

The musical notation for the first vocal exchange shows the vocal lines and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction.

LADY LUCY.

Oh no! not I!

Your in - so - lence makes me quite

ner-vous, Just bring them, miss,

The musical notation for the second vocal exchange shows the vocal lines and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction.

(COUNTESS, sulkily, brings box with shoes.)

LADY LUCY.

or quit my ser - - vice!

Now take po-

The musical notation for the final vocal exchange shows the vocal lines and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction. The time signature changes to 2/4.

- si - tion that's meet—That is, kneel down at my feet. (LADY LUCY makes her kneel. COUNTESS takes off lady's shoes and flings them away, then fits on new ones. Bangs heel down. Comic business. Then getting exasperated she starts up and rushes down front.)

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "- si - tion that's meet—That is, kneel down at my feet." The piano accompaniment is in 3/4 time and includes a dynamic marking of *ff* (fortissimo).

*tr* *p* *tr* *Allegro.*

The second system of music is for the piano accompaniment, marked *Allegro.* It features trills (*tr*) and a dynamic marking of *p* (piano). The time signature is 2/4.

*piu f*

The third system of music is for the piano accompaniment, marked *piu f* (pianissimo forte). It consists of a series of chords and rhythmic patterns.

COUNTESS.  
I boil! I burn! But shall not yet re - turn.....

The fourth system of music features the Countess's vocal line and piano accompaniment. The vocal line has the lyrics "I boil! I burn! But shall not yet re - turn.....". The piano accompaniment includes a dynamic marking of *cres.* (crescendo) and *ff* (fortissimo).

..... No! not un - til I shall my che-rish'd end at - tain; But af - ter that a

The fifth system of music features the Countess's vocal line and piano accompaniment. The vocal line has the lyrics "..... No! not un - til I shall my che-rish'd end at - tain; But af - ter that a". The piano accompaniment continues with rhythmic patterns.

LADY LUCY.

la-dies'-maid I'll ne-ver play a-gain. Ha, ha! my mas-que-rad-ing friend, You do not know how this will

*cres.*

COUNTESS.

To this state de-scend-ing. To a ser-vant

end..... To this state de-scend-ing, To a ser-vant

*f*

bend-ing, How will I be end-ing this mas-que-rade? To this state de-scend-ing,

bend-ing, How will she be end-ing this mas-que-rade?..... To this state de-scend-ing,



To a ser-vant bend - ing, How will I be end - ing this mas-que - rade? Ah!.....

To a ser-vant bend - ing, How will she be end - ing this mas-que - rade? This mas-que -

..... how will I end? Ah!... .. how will I end?

- rade, how will she end? This mas-que - rade, how will she end?

LADY. (L.) Leave my house at once! (*Giving letter.*)  
There is your character!

COUN. (R., *taking letter.*) At last! The letter!  
[*Reads and shows astonishment in face.*]

COUN. She knew me!

[*They look at each other, then burst into laughter.*]  
Can you forgive me?

LADY. With all my heart!

# No. 4.—DUETT, "FINALE."

(LADY LUCY and COUNTESS.)

COUNTESS.

LADY LUCY.

PIANO.

*f cres.*

To - - night I give a

dance, So you'll let me have the chance Of show-ing to your bro-ther That his fam-i - ly ap -

Yes, sis-ter, at your dance, Be you sure I'll take the chance Of showing to my  
- proves!

bro-ther I ap-prove! Tra la la la la, tra la la la la,

Tra la la la la, tra la la la la,

*f tutti.*

This system contains the first vocal entry and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment is in the right and left hands, starting with a forte dynamic.

(They dance a few steps together.)

Tra la la la la,

Tra la la la la,

This system features a dance instruction in the vocal line. The piano accompaniment continues with a rhythmic pattern. The vocal lines have a short rest before the second entry.

tra la la la la.

(A few more steps.)

tra la la la la.

This system continues the dance instruction. The piano accompaniment maintains its rhythmic accompaniment. The vocal lines have a short rest before the final entry.

Yes, sis - ter, at your dance, Be you sure I'll take the chance Of show - ing to my  
To - - night I give a dance, So you'll let me have the chance Of show - ing to my

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

brother I ap - prove! Yes! I ap - prove! Yes! I ap - prove! Ah!.....  
brother that his fa - mi - ly ap - proves! Then you ap - prove? Ah!.....

I ap - prove! In  
you ap - prove?

*p*

love and war All is fair, and so it may, But ne - ver more I'll be -

- lieve what pro - verbs say, And if I'd find (whe-ther wo - man, whe-ther

man,) If they're suit - ed to my mind I think I'll try an - o - ther plan. In

LADY LUCY.

love and war All is fair, and so it may, But ne - ver more she'll be -

- lieve what pro - verbs say, And if she'd find (whe - ther wo - man, whe - ther

man), If they're suit - ed to her mind, I think she'll try an - o - ther plan.

*f* Yes, *p* sis - ter, at your dance, Be you sure I'll take the chance Of show - ing to my  
*f* To - - night I give a dance, *p* So you'll let me have the chance Of show - ing to my

brother I ap - prove! Yes! I ap - prove! Yes! I ap - prove! Ah!.....

brother that his fa - mi - ly ap - proves! Then you ap - prove? Ah!.....

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

I ap - prove!

you ap - prove!

(Curtain.)

*f*

The second system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves have rests for the first two measures, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part towards the end of the system.





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