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CAPTAIN THÉRÈSE

Opera Comique, in Three Acts.

BY

M. M. ALEX. BISSON & F. C. BURNAND.

LYRICS BY

F. C. BURNAND & GILBERT À BECKETT.

MUSIC BY

ROBERT PLANQUETTE.

Composer of "Paul Jones," "Rip Van Winkle," "Les Cloches de Corneville," &c., &c.

.....

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PERFORMED AT THE PRINCE OF WALES' THEATRE, LONDON.

CAPTAIN THÉRÈSE.

DRAMATIS PERSONÆ.

MARQUIS DE VARDEUIL	... (in command of the First Lorraine Dragoons)	... MR. HARRY PARKER.
PHILIP DE BELLEGARDE MR. JOSEPH TAPLEY.
VICOMTE TANCRÈDE DE LA TOUCHE	MR. C. HAYDEN COFFIN.
COLONEL SOMBRERO	... (in command of Spanish Contingent)	... MR. HENRY ASHLEY.
CAPTAIN BOULIGNAC	... (of the French Army)	... MR. T. A. SHALE.
LIEUTENANT CAMPASTRO	... (of the Spanish Contingent)	... MR. A. T. HENDON.
SERGEANT VADEBONCŒUR	} ... (of the French Army)	{ MR. T. ARTHUR.
SERGEANT LA TULIPE		
MAJOR DE LA GONFRIÈRE	... (of the French Army)	MR. GEORGE MARLER.
COUPÉCOURT	... (an Orderly)	... MR. J. ETTINSON.
M. DUVET	... (Notary)	... MR. HARRY MONKHOUSE.
MME. LA CHINOÏSESSE HERMINIE	(Sister of the Marquis de Vardeuil)	... MADAME AMADI. (MRS. GEORGE LOVEDAY).
MARCELINE	... (Waiting Maid to Mdle. Thérèse)	... MISS PHYLLIS BROUGHTON.
CLAUDINE	... (in the Household of the Marquis)	... MISS FLORENCE DARLEY.
MDLLE. THÉRÈSE	... (Daughter of the Marquis de Vardeuil)	... MISS ATTALLIE CLAIRE.

Château Domestics, Recruits, Peasant Girls, French and Spanish Officers,
Soldiers, Drummers, Trumpeters, &c.

Scene I.

THE CHÂTEAU AND PARK OF THE MARQUIS DE VARDEUIL.

Scene II.

THE CAMP AT VELLARS.

Scene III.

ROOM IN THE AUBERGE NEAR THE CAMP.

The New Costumes by Mdme. AUGUSTE ET CIE., NATHAN, and Mons. and Mdme. ALIAS.

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CAPTAIN THÉRÈSE.

OPERA COMIQUE IN THREE ACTS.

Words by
F. C. BURNAND and GILBERT à BECKETT.

Music by
ROBERT PLANQUETTE.

OVERTURE.

Moderato ben sostenuto.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (PIANO.) marking and a fortissimo (*ff*) dynamic. The tempo is marked 'Moderato ben sostenuto'. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score features a complex piano accompaniment with frequent chords and arpeggiated figures in both hands. The second and third systems continue this accompaniment with various melodic lines in the right hand. The fourth system concludes with dynamic markings of *p*, *rall.*, *poco*, *a*, *poco.*, *rall.*, and *ppp*.

Allegretto.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and slurs. The left hand (bass clef) plays a steady accompaniment of eighth notes. A dynamic marking *p* is present in the first measure.

Second system of musical notation, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation, featuring more complex chordal textures in the left hand.

Fourth system of musical notation. A dynamic marking *poco rit:* is placed above the left hand in the second measure.

Fifth system of musical notation, showing the continuation of the piece's rhythmic and melodic patterns.

Sixth system of musical notation, concluding the page with sustained chords in the left hand.

musical score system 1, featuring piano accompaniment with chords and melodic lines. Includes the instruction *poco rit:* and a dynamic marking *f*.

musical score system 2, featuring piano accompaniment with chords and melodic lines.

musical score system 3, featuring piano accompaniment with chords and melodic lines.

musical score system 4, featuring piano accompaniment with chords and melodic lines.

musical score system 5, featuring piano accompaniment with chords and melodic lines. Includes the instruction *un poco rit:* and the marking *Cor.*

musical score system 6, featuring piano accompaniment with chords and melodic lines. Includes dynamic markings *sfz* and *p rall:*.

Tempo di Valse.

dolce.
ben sostenuto.
p
dolce.

Tempo 1^o
ff un poco rit: ff

allarg: ff

Più animato.
p
cres

cen

do.
f

Largo.

ff *rit:* ff

allarg:

ff *rit:* p

sfz Timb.

sfz p *e cres*

- cen - do. un poco rit:

Tempo di pas redouble.

The first system of music consists of two staves. The treble staff begins with a forte (*f*) dynamic marking. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some chords in the bass staff.

The second system continues the piece with similar rhythmic patterns. The bass staff shows some chordal accompaniment. The piece concludes with a fermata over a final chord in both staves.

The third system is marked with fortissimo (*ff*). The treble staff features a melodic line with some grace notes. The bass staff continues with rhythmic accompaniment.

The fourth system introduces triplet markings (indicated by a '3' above the notes) in both staves. The dynamics remain fortissimo (*ff*).

The fifth system is characterized by a high density of triplet markings throughout both staves, increasing the rhythmic complexity.

Più animato.

The sixth system is marked *Più animato* and *ff*. It features a more active and rhythmic texture with many triplet markings.

The seventh system is marked with fortissimo (*ff*) and fortissimo (*fff*). It concludes with a final chord in the bass staff and a fermata in the treble staff.

CAPTAIN THÉRÈSE.

ACT I.— OPENING CHORUS AND MARCELINE'S SONG—"THE THREE LOVERS."

Words by F. C. BURNAND.

Allegro.

PIANO.

The piano accompaniment consists of four systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of textures, including arpeggiated chords, block chords, and melodic lines in both hands. There are several dynamic markings such as *mf*, *f*, and *ff*, and some phrasing slurs.

SOPRANOS.

The vocal line for Sopranos is written on a single staff with a treble clef. The lyrics are: "Ho - - là Guillaume, Ho - - là Jus-tin, Ho -". Below the vocal line is the piano accompaniment, which continues from the previous section. The piano part includes a melodic line in the treble clef and a bass line in the bass clef, with various chordal textures and dynamics.

-là Gé-ro-me, and Valen-tin, They hear us call - - -

-ing, Why on earth are they mum?

Ho - - là Guillaume, Ho - - là Jus-tin, Ho -

-là Gé-ro-me, and Va-len-tin, Are they

all deaf and dumb? deaf and dumb? They hear us

rit.

MARCELINE.

call - - - ing... A--las! 'tis noise

tempo.

f *p*

M. bawl - - ing, For none of them will come. Not Ge - ro - - - me, nor Guil-

M. -lau - - - me nor Jus - tin nor Va - len - tin, Yes gone have all the

M. CHORUS. MARCELINE.

gang, I say it with a pang! They've gone a - - - way . . . Ah well a -

M. CHORUS. MARC:

- day . . . And here there is not one All have gone! The

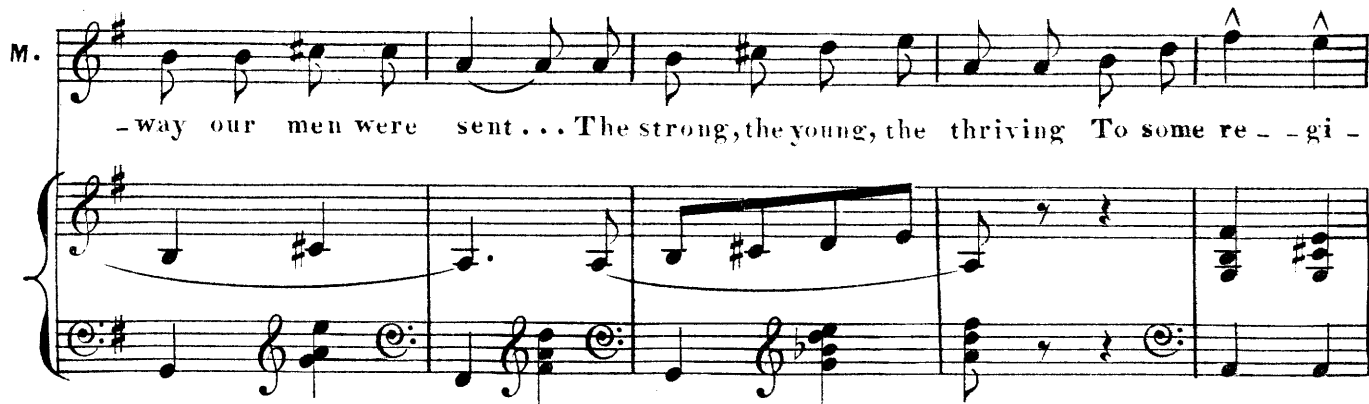
M. *ben marcato.*

great Duke of May- enne . . . A message sent to say . . . He needed all our

ben marcato.

M.

men Up- on a cer- tain day, The cer- tain day ar- riv- - - ing, A -

M.  - way our men were sent . . . The strong, the young, the thriving To some re - - gi -

M. **CHORUS.**  - ment, Some re - - gi - - ment **MARC:** They had to

M.  go, They had to go, no choos - - - - ing, Ex -

M.  - cusing, or re - fus - - - - - ing, "Quick march" and

CHORUS.

off they went! A - las! a - las! a -

più rall:

- las! a - las! For us there's no more

col canto.

fun 'Tis hard on ev'ry one For

us there's no more fun We did co-quette, and frown, and

flout them, But how can we do with-out

piu animato.
them? We did coquette, and frown, 't is true But with-

out them we can - - - - not do! Think of

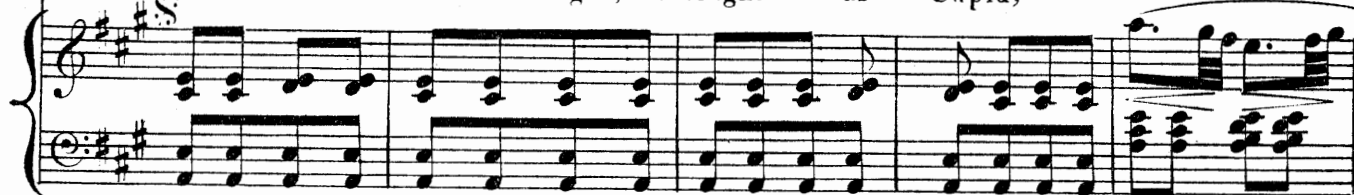
MARC:

me! I lost three Three

Allegretto.

M. 

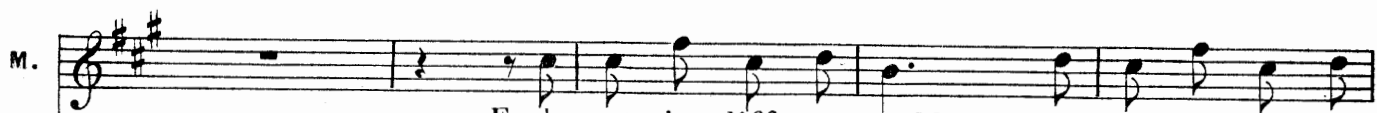
lovers courted me, Each sigh'd O! don't re - fuse me;
 first was ra - ther small but bright, but bright as Cupid;



M. 

To choose between the three Did mighti - ly con - - fuse me,
 The se - cond fine and tall but ve - ry, ve - - - ry stupid;



M. 

Each cast in different mould, But all three lads of
 The third was mid - dle height, Scarce dar - ing to sa -



M. 

met - - tle, I to my - self said hold! And time will set - - - tle, But
 lute me, Said I of these I might Find one to suit... me.



M. 

where am I to - day, Now they are all a - way, Now they are all a - way.



M. Ah! me I am re-gret- - - - ing, My sil-ly vain co-

M. -quetting, my co-quet - - - - ting, Now if I had but known what

un poco animato.

M. was to be, I somehow might have plannd' to take all three.

1st § 2nd CHORUS.
The three. We're

ff

D.C.

rall:

sigh - - - ing, we're cry - - - ing, Ah me can such things be... Ah!

rall:

Tempo primo.

cru - - - el, cru - el was the Duke in ta - king our lads Our

hearts thus break - - - ing Our hearts are ve - ry sore Ah!

f

will they, will they, ah! will they re - turn once more.

f *f* *ff* *ff* *ff*

Ah cru - - - el, cru - el was the Duke in

ta - - king the lads, Our hearts thus break - - - -

- ing, We're cry - - - ing, but in vain, Our lads are

from us ta'en! We're cry - - ing Come back a - - - - gain!

N^o 2 — SONG. "A SOLDIER'S LIFE."

Words by GILBERT à BECKETT.

Allegro con forza.

PIANO. *f*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro con forza' and the dynamics are 'PIANO' and 'f'.

The piano accompaniment for the first line of the song. It continues the rhythmic and harmonic patterns established in the introduction, with some melodic lines in the right hand.

TANCRÈDE.
*piu rall.**un poco rit:*

Yes, it is on the sol-dier bold, The sun of youth shines bright-ly, His

p *un poco rit:*

The piano accompaniment for the first line of the song, corresponding to the vocal line above. It features a piano dynamic (*p*) and a tempo change to 'un poco rit:'.

T. *rit:*

heart is warm, his steel is cold, And life he takes so light-ly;

The vocal line for the second line of the song, marked 'T.' and 'rit:'. The lyrics are 'heart is warm, his steel is cold, And life he takes so light-ly;'.

rit:

The piano accompaniment for the second line of the song, corresponding to the vocal line above. It features a tempo change to 'rit:'.

T. *rit:*
 He'll gaily pass from love to war, And trust to his luck - y star, . . . And

T. *rit.*
 march to fight for Heav'n and right, Though sad his heart he must depart, And

T. *rit:* *tempo.*
 cheer - i - ly will go his way, A soldier valiant brave and gay.

T. *Più lento.*
 On - ward he speeds to no - ble deeds, His heart with thought of glo - ry bounding,

T.  On thro' the din to fall or win, The bugle sounds the call of glo - - ry.

T.  Falters he not though shell and shot, Make ha - vee sad in ranks surrounding,

T.  Heroes are they that fight that day, *rit:* Ev - er more renew'd in sto - ry. *dolce. Più lento.* And when once

T.  more homeward they turn, With pride and joy all hearts will

T. burn, With o-pen arms and doors thrown wide, A loy-al

T. welcome will for them pro - - vide. And now draws near. the hour of

Più animato.

Più animato.

p *f*

T. love, As thro' the leaf - - - - - y shadows peep-ing, Gleaming


f

T. stars shine out from a - - bove, . Gleaming stars shine out from a-bove. How sweet to

piu lento. *rit:*

Pizz.

Più lento dolce.

T.  *stroll, night softly creep - ing, O'er the skies as his love he tells, While*

p misterioso.

T.  *zephyrs thro' the woodland play - ing, Make music as of mar - riage bells. While zephyrs*

T.  *thro' the woodland play - ing, Make mu - sic as of marriage bells... Now let him*

T.  *steal a kiss a - way, She surely will not say him nay! She surely*

T. will not say him nay. While they their whis - - - per'd love' un -

The first system of the musical score consists of a vocal line (marked 'T.') and a piano accompaniment. The vocal line begins with the lyrics 'will not say him nay. While they their whis - - - per'd love' un -'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

T. - fold, The cru - el truth a - las is told For

The second system continues the musical score. The vocal line has the lyrics '- fold, The cru - el truth a - las is told For'. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

T. in that hour he must a - way, Thus ends their bright and hap - - py

Pizz.

The third system of the score. The vocal line lyrics are 'in that hour he must a - way, Thus ends their bright and hap - - py'. The piano accompaniment includes the instruction 'Pizz.' (pizzicato) in the left hand, indicating a change in the piano's texture.

T. day. One last em - brace, Farewell sweet face!

Più animato. *f* 3

The final system on the page. The vocal line concludes with 'day. One last em - brace, Farewell sweet face!'. The piano accompaniment features a dynamic marking of *f* (forte) and the instruction 'Più animato.' (more animated), along with a triplet of eighth notes in the right hand.

T.  *3*
 But the trum-pet summons to arms!...

T.  *3*
 Fare - well to beauty's charms; Thou wilt love

T.  *3* *ad lib: 3* *rit:*
 me? I will love thee! Thou wilt re - turn? I will to thee!

T. *Tempo primo.* *un poco rit:*
 Yes, it is on the soldier bold, The sun of youth shines bright - ly, His

un poco rit:

T. heart is warm, his steel is cold, And life he takes so light - - ly;

T. He'll gaily pass from love to war, And trust to his luck-y star, ... And

T. march to fight for Heav'n and right, Though ache his heart as he depart. He'll

T. cheer-i-ly pass on his way, A soldier gal-lant, brave and gay.

N^o 3 — "THE PENSIONNAIRE'S SONG."

Words by GILBERT à BECKETT.

Moderato grazioso.

PIANO.

The piano introduction is written for a grand piano in G major and 2/4 time. It begins with a treble clef and a piano (*p*) dynamic. The melody is characterized by a series of eighth-note runs in the right hand, while the left hand provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

THÉRÈSE.

Shut within the con-vent gate, Often I bemoan'd my fate,

ben sostenuto.

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in a soprano or alto register, featuring a series of eighth notes. The piano accompaniment is marked *ben sostenuto* and consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "Shut within the con-vent gate, Often I bemoan'd my fate,"

T. Like the lark in hea-ven sing-ing, Long'd my jour- - ney to be wing - - ing,

This system contains the first line of the tenor vocal melody and its piano accompaniment. The vocal line is marked with a Tenor (T.) clef and features a series of eighth notes. The piano accompaniment continues the eighth-note accompaniment from the previous system. The lyrics are: "Like the lark in hea-ven sing-ing, Long'd my jour- - ney to be wing - - ing,"

T. Out there in the dis-tant space . . . I my well lov'd home could trace . . .

This system contains the second line of the tenor vocal melody and its piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment remains consistent with the previous systems. The lyrics are: "Out there in the dis-tant space . . . I my well lov'd home could trace . . ."

T. Like the lark in hea-ven singing Long'd my journey to be wing - - - -

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 sharps (F# and C#). The lyrics are "Like the lark in hea-ven singing Long'd my journey to be wing - - - -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a simple harmonic accompaniment with some melodic lines in the right hand.

T. -ing. Like the lark in hea-ven singing Long'd my journey to be

rit:

The second system continues the vocal line and piano accompaniment. The vocal line starts with "-ing." and then "Like the lark in hea-ven singing Long'd my journey to be". A *rit:* (ritardando) marking is placed above the vocal line. The piano accompaniment includes a *p* (piano) dynamic marking and continues with harmonic support.

T. wing - - - - ing. *rit:* **Più animato.** Intract-a-ble they

The third system features a tempo change. The vocal line has "wing - - - - ing." followed by "Intract-a-ble they". A *rit:* marking is above the vocal line, and a **Più animato.** marking is placed above the piano accompaniment. The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a triplet of eighth notes.

T. found me I laugh'd at all a-round me Of their

The fourth system concludes the vocal line and piano accompaniment. The vocal line has "found me I laugh'd at all a-round me Of their". The piano accompaniment features triplet markings in the right hand.

T. threats ma - king light Their bondage off me

T. fling - - - ing In dancing and in sing - - - ing From dawn

rit.
T. till fall of night From dawn till fall of

T. night In fact so much com - mo - - - tion I mix'd with my de -

T. *-vo - - - - tion* *And made my load so light I*

T. *sure they thought you know That I came from be - low*

Più lento. *Andante religioso.*

T. *But sighs a voice for my re - flection this direc - tion* *Come dear Therese Be thou*

T. *low - ly, gen - tle, ho - - ly, Guarded be thy talk* *Modest be thy walk*

T. Fly emp-ty plea-sures Nor count on this world's treasures Youth lasts but a day So

T. soon it pass-es a - - - way. But a day *dolce.*

Tempo primo.

un poco rit:

p

T. Then a-way! Like the-lark in heaven sing - ing, Long'd I my way to be

T. wing - ing, Out there in the dis-tant space. I my well loved home can

T. *trace..* Like the lark in hea-ven singing, Long'd my journey to be

T. wing - - - - ing; Like the lark in hea-ven

T. *rit.* singing, Long'd my journey to be wing - - - - ing.

rit. *p*

T.

rit: *pp*

N^o 4 - QUINTETT.

THE GIPSY AND THE SOLICITOR
OR
"THE LAWYER'S FORTUNE."

Words by F. C. BURNAND.

Moderato.

PIANO.

MARCELINE.

A gip-sy

CLAUDINE.

MARQUIS.

DUVET.

Two years a-go, you un-der-stand, I gave a gipsy girl my hand...

THE TWO SERGEANTS.

M. *girl you married? A gipsy girl... you mar-ried?*

C. *A gipsy girl you mar-ried?*

M. *A gipsy girl you mar-ried?*

D. *No! No!*

2.S. *A gipsy girl you mar-ried?*

M. *Just so, just so!*

C. *Just so, just so!*

M. *Just so, just so!*

D. *I gave my hand like this..*

2.S. *Just so, just so!*

M. 

C. 

M. 

D. 

I plac'd some silver in the palm...

2. S. 



M. 

They can, they

C. 

They can, they

M. 

They can, they

D. 

In that she said lay all the charm Your future I will tell

2. S. 

They can, they



M. can . . .

C. can . . .

M. can . . .

D. My pretty pretty gentle-man

2. S. can . . .

M. Your future I will tell who can your future I will tell who can my pretty, pretty gen-tle-

C. Your future I will tell who can your future I will tell who can my pretty, pretty gen-tle-

M. Your future I will tell who can my pretty, pretty gen-tle-

D. Your future I will tell who can my pretty, pretty gen-tle-

2. S. Your future I will tell who can my pretty, pretty gen-tle-

M. *- man.*

C. *- man.*

M. *- man.*

D. She said, "twixt fif - ty one and two, There is just one thing you musn't do". . . .

2.S. *- man.*

ben marcato.

M. What only one . . . What on - ly one . . .

C. What only one . . . What on - ly one . . .

M. What only one What on - ly one . . .

D.

2.S. Says she "I

What only one What on - ly one . . .

M.

C.

M.

D.
know If you in-side a house should go, The ceil- - ing on your

2.S.

M.

C.

M.

D.
head will fall, And you'll be floor'd, and kill'd'...

2.S.

M.

C.

M.

D.

that's all, that's all, So I'm a-voiding ev'-ry day Seal. *dolce.*

S.S.

p

M.

So he's a - void-ing ev'-ry day Seal-

C.

So he's a - void-ing ev'-ry day Seal-

M.

So he's a - void-ing ev'-ry day Seal-

D.

-ing my fate in such a way

S.S.

So he's a - void-ing ev'-ry day Seal-

lento.

M. *rit:*
- ing his fate in such a way.

C. *rit:*
- ing his fate in such a way.

M. *rit:*
- ing his fate in such a way. Out-side the house you've had to keep throughout the

D. *rit:*
- ing his fate in such a way. Out-side the house you've had to keep throughout the

2.S. *rit:*
- ing his fate in such a way. Out-side the house you've had to keep throughout the

M. *rit:*
Outside the house all thro' the year he's had to keep..

C. *rit:*
Outside the house all thro' the year he's had to keep..

M. *rit:*
year..... Outside the house all thro' the year he's had to keep..

D. *rit:*
year..... Outside the house all thro' the year he's had to keep..

2.S. *rit:*
year..... Outside the house all thro' the year he's had to keep..

rit:

M. *p* *rall:*
 Then where did you sleep? then where did you sleep?
 C. *p* *rall:*
 Then where did you sleep? then where did you sleep?
 M.
 D.
 2.S. Why

ff

M.
 C.
 M.

Più moderato.
 D. ev' - - ry night I tried a flow'r bed, With cramp and pain was nearly
 2.S.

Più moderato.
 col canto.

M.

C.

M.

D.

2.S.

M.

C.

M.

D.

2.S.

dolce.

year of torture ends.

p *rit:* *f*

M. tried a flow'r bed, With cramp and pain was near-ly dead He's

C. tried a flow'r bed, With cramp and pain was near-ly dead He's

M. tried a flow'r bed, With cramp and pain was near-ly dead He's

D. tried a flow'r bed, With cramp and pain was near-ly dead He's

2.S. tried a flow'r bed, With cramp and pain was near-ly dead He's

M. fif - ty - two to - morrow, friends, And so his year of tor-ture ends

C. fif - ty - two to - morrow, friends, And so his year of tor-ture ends

M. fif - ty - two to - morrow, friends, And so his year of tor-ture ends

D. fif - ty - two to - morrow, friends, And so his year of tor-ture ends

2.S. fif - ty - two to - morrow, friends, And so his year of tor-ture ends

M.

C.

M.

D.

2.S.

M.

C.

M.

D.

2.S.

poco rit. *ad lib.* *f*

M. -pletely understand, Should ne-ver ne-ver ne-ver ne-ver shew his hand.

C. -pletely understand, Should ne-ver ne-ver ne-ver ne-ver shew his hand.

M. -pletely understand, Should ne-ver ne-ver ne-ver ne-ver shew his hand.

D. -pletely understand, Should ne-ver ne-ver ne-ver ne-ver shew his hand.

2.S. -pletely understand, Should ne-ver ne-ver ne-ver ne-ver shew his hand.

poco rit. *ff*

M.

C.

M.

D.

2.S.

Più animato. *ff*

N^o 5 — SONG. "THÉRÈSE.

Moderato.

Words by F. C. BURNAND.

PIANO:

S. PHILIP:
dolce.

Sweet Thérèse, my own Thérèse, Gen - - tle as a nestling dove, Can
Sweet Thérèse, my own Thérèse, Con - - stancy we vow'd for life, Each

P.

I forget in childhood's days, You were my first my on - - ly love.
in the o - ther's eyes would gaze, I was your hus - band, you my wife.

P.

Fear - less lad and ti - - mid maid Wand'ring through the lea - - fy glade, And
Thus we thought 'twould e - - ver be. I with her and she with me, But

P. *poco rit:*

ma - ny a kiss and fond caress Declar'd our hap - pi - ness. Ah! . . . 'Tis
will it e'er a - gain be so, As then so long, so long a - go. Ah! . . .

poco rit:

P. *Largo.*

sweet to recall that ear - - - ly love . . . So pure so true of boyhood's

ben marcato.

P.

days Heart with heart, hand in hand, Did we . . . freely rove my own The -

mf

P. *ad lib.*

- rese, my own, my own Therese

un poco piu animato.

N^o 6 — DUETT. "IN DAYS SWEET AND OLDEN."

Words by GILBERT à BECKETT.

Moderato.

PIANO. *p* *rit.* *pp con sordini.*

The piano introduction is in 3/4 time, marked Moderato. It consists of two staves. The right hand features a melodic line with slurs and a fermata over the final measure. The left hand provides a harmonic accompaniment. Dynamics include piano (p), a ritardando (rit.), and pianissimo con sordini (pp con sordini).

PHILIP. *dolce.* Tempo di Valse, Lento.

In days 'sweet and old - - en You came a dream of love all gold - en

Philip's vocal part is in 3/4 time, marked dolce and Tempo di Valse, Lento. The lyrics are: "In days 'sweet and old - - en You came a dream of love all gold - en". The piano accompaniment is in 3/4 time, marked piano (p), and features a steady accompaniment with slurs and a fermata over the final measure.

P. Dreams fair dreams re - - peat, And thy voice so sweet Once

Philip's vocal part continues with the lyrics: "Dreams fair dreams re - - peat, And thy voice so sweet Once". The piano accompaniment continues with a similar accompaniment style, marked piano (p), and includes slurs and a fermata over the final measure.

THERÈSE. *pp*

In days sweet and old - - en You came a
more I hear. *pp* In days sweet and old - - en Came I a

Thérèse's vocal part is in 3/4 time, marked pianissimo (pp). The lyrics are: "In days sweet and old - - en You came a more I hear. In days sweet and old - - en Came I a". The piano accompaniment is in 3/4 time, marked pianissimo (pp), and features a steady accompaniment with slurs and a fermata over the final measure.

T. dream of love all gold - en You came a dream of love all golden In

P. dream of love all gold - en Came I a dream of love all golden In

T. days sweet and old - - - - - en

P. days sweet and old - - - - - en Canst recall a - gain Childhood's happy

rit.

rit.

rit.

p *rall:*

T. As my eyes I close I the vision raise, Ah! I lov'd thee then With love that en -

P. days

T. - thral'd me.

P. - thral - - ed me. And your wife you call'd me With our griefs and
I your husband was

T. joys Of those child-ish years Our young soul en-tranç'd Liv'd a life en-

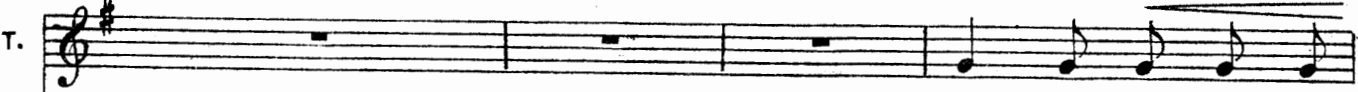
P.


T. - chant-ed

P. Ah the sea-son sweet Full of smiles and tears, Our hearts to true


rit. *tempo primo.*

sfz *rit.* *tempo primo.*

T. 

P. 

And though we should now
 life Had seem'd then trans - plant - - - ed. And though we should now



T. 

P. 

find It were dreamland af - ter all What joy does not a -
 find It were dreamland af - ter all What joy does not a -



T. 

P. 

wait one When looking back bright dreams to re - call . . .
 wait one When looking back bright dreams to re - call . . .

un poco rit:
un poco rit:



rit: *pp* *Tempo primo.*

pp dolce.

T. In days sweet and old - - en You came a dream of love all

pp dolce.

P. In days sweet and old - - en Came I a dream of love all

T. gold - en Dreams fair dreams re - peat, And thy voice so

P. gold - en Dreams fair dreams re - peat, And thy voice so

T. sweet Once more I hear *pp* In days sweet and

P. sweet Once more I hear *pp* In days sweet and

T. old - - en You came a dream of love all gold - - en You came a

P. old - - en Came I a dream of love all gold - - en Came I a

T. dream of love all gold-en In days sweet and old - - - - - rit.

P. dream of love all gold-en In days sweet and old - - - - - rit.

T. - en.

P. - en.

p *rall:*

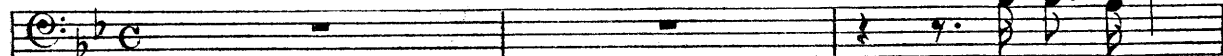
N^o 7 — "THE SONG OF CAPTAIN THÉRÈSE."

Words by F. C. BURNAND.

Moderato ben sostenuto.

MAJOR.

VOICE.



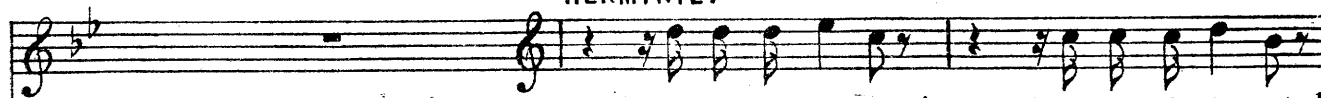
See him I must

PIANO.



ben marcato.

HERMINIE.



How send the Captain!

What send the Captain!

DUVET.

M.



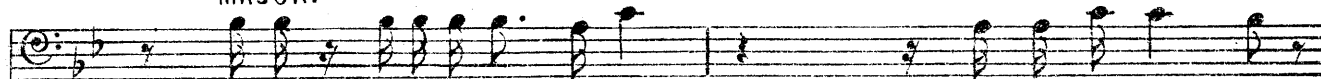
send the Captain here

How send the Captain!

How send the Captain!

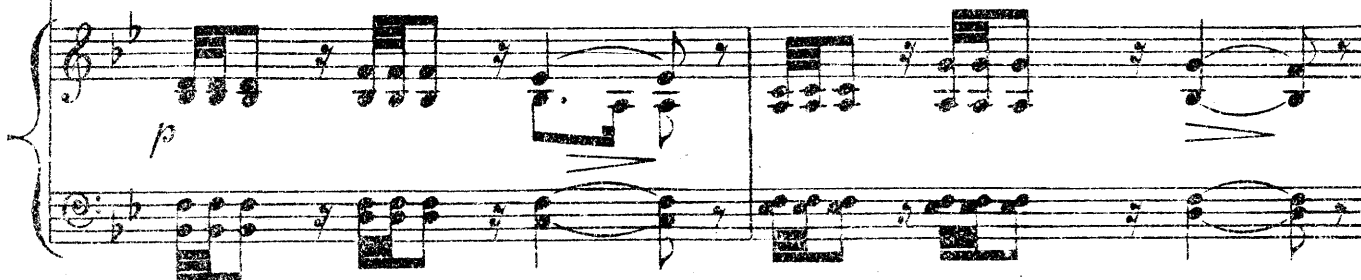


MAJOR.



Surely he must be somewhere by

Send him di-rect - - ly



HERMINIE.

What send the Captain! What send the Cap - - - - tain!

DUVET.

What send the Captain! What send the Cap - - - - tain!

THÉRÈSE.

DUVET.

Here am I!..

What a

HERMINIE.

MAJOR.

DUVET.

change

There - se

Draw near sir...

But

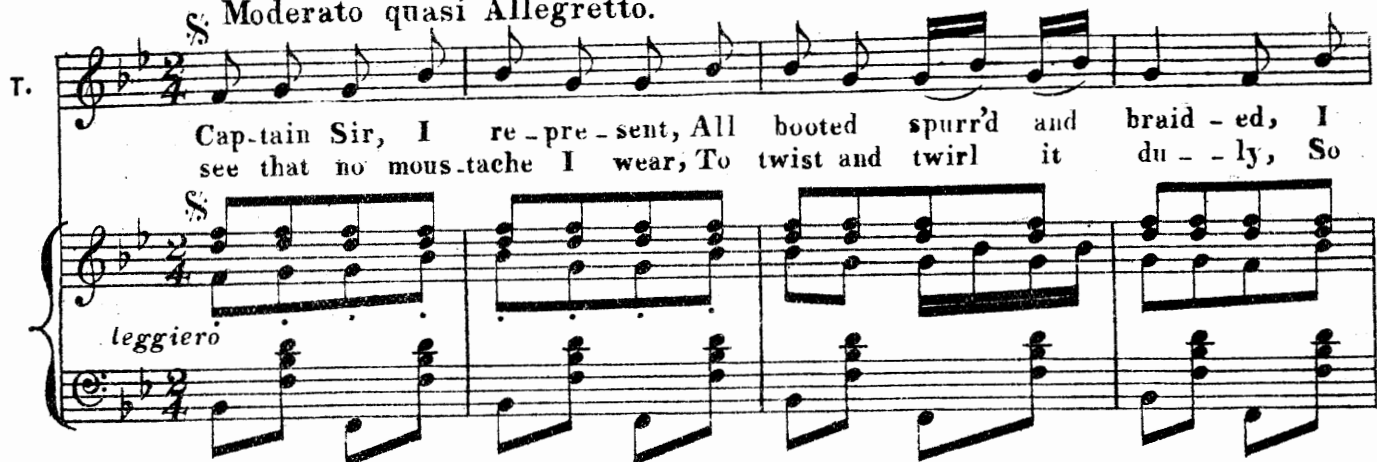
MAJOR.

THERESE.

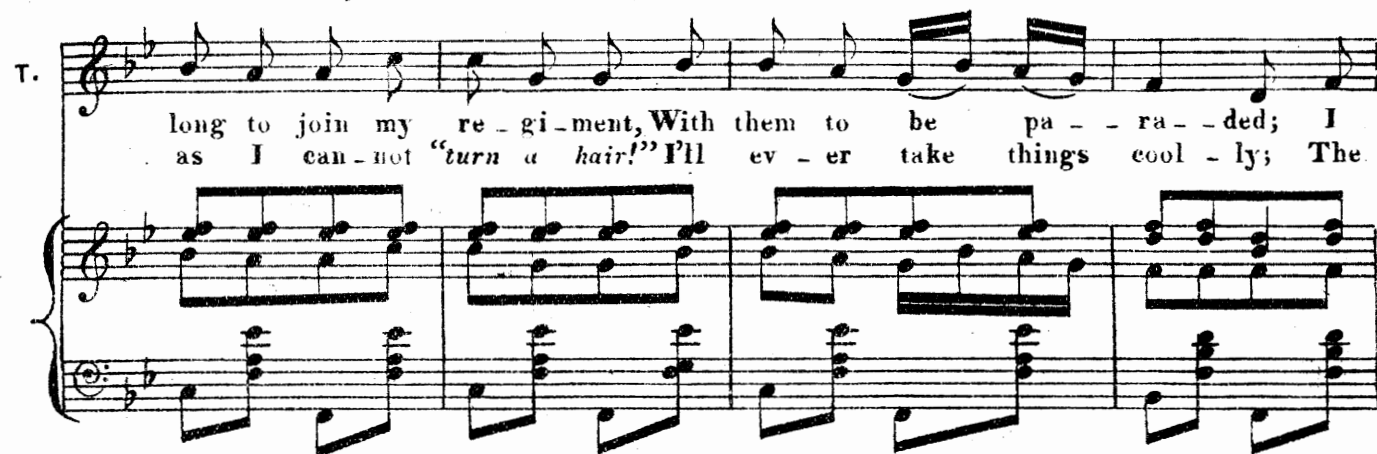
Let us hear..... sir.

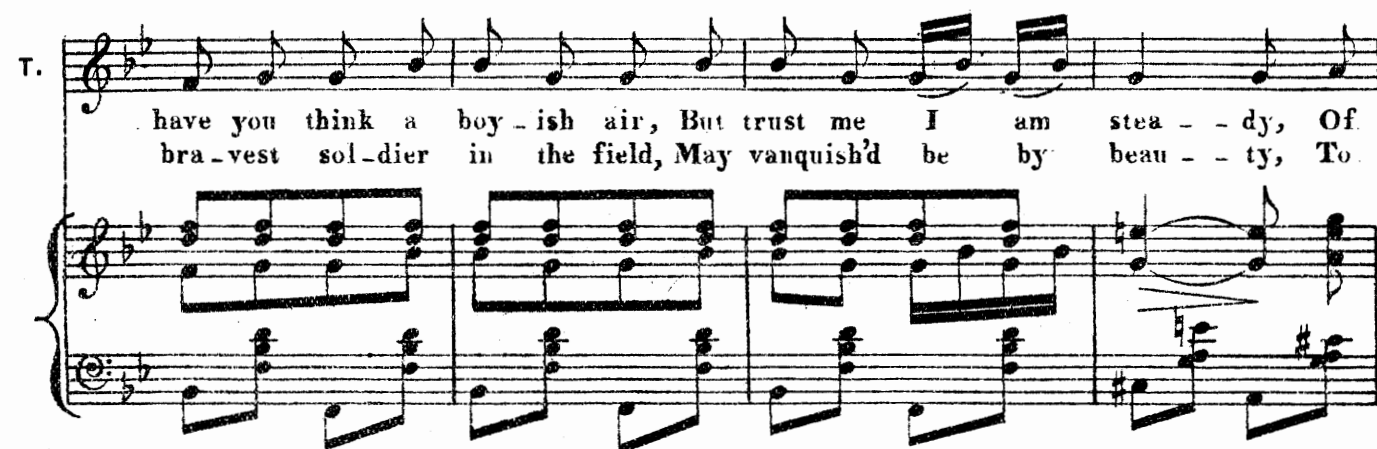
Your

S: Moderato quasi Allegretto.

T.  *S*
 Cap-tain Sir, I re-pre-sent, All boot-ed spurrd and braid-ed, I
 see that no mous-tache I wear, To twist and twirl it du-ly, So

leggiéro

T.  *S*
 long to join my re-gi-ment, With them to be pa--ra--ded; I
 as I can-not "turn a hair!" I'll ev-er take things cool-ly; The

T.  *S*
 have you think a boy-ish air, But trust me I am stea--dy, Of
 bra-vest sol-dier in the field, May vanquish'd be by beau--ty, To

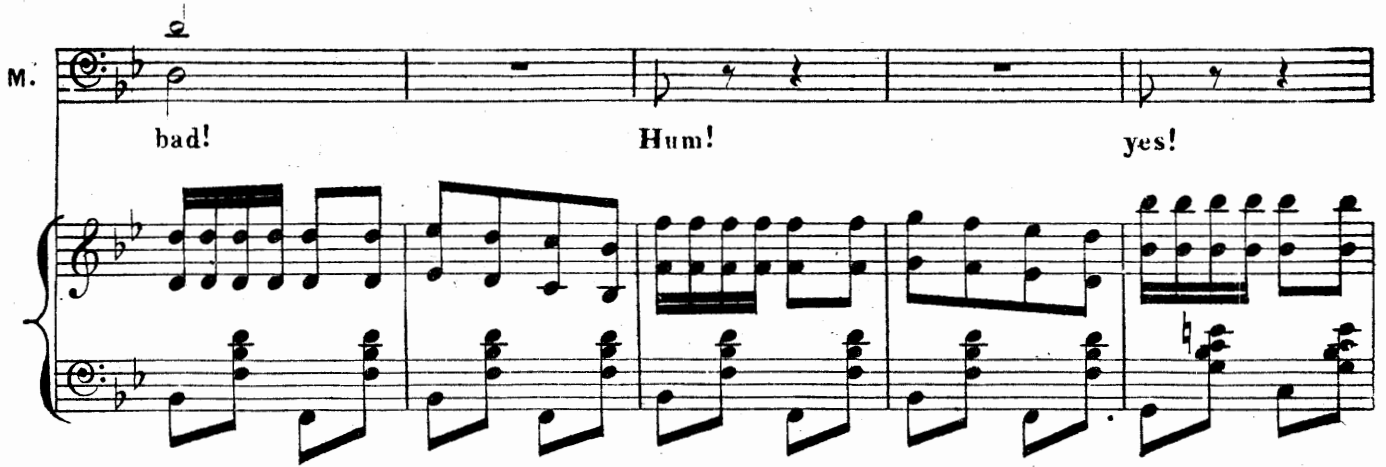
T.  *S*
 work when call'd to take my share, You'll find that I am rea--dy. My
 fe-male charms I'll ne-ver yield, Nor fal-ter in my du--ty. My

T. name some day, Re - nown'd may be in sto - - - ry, So
 name some day, Re - nown'd may be in sto - - - ry, So

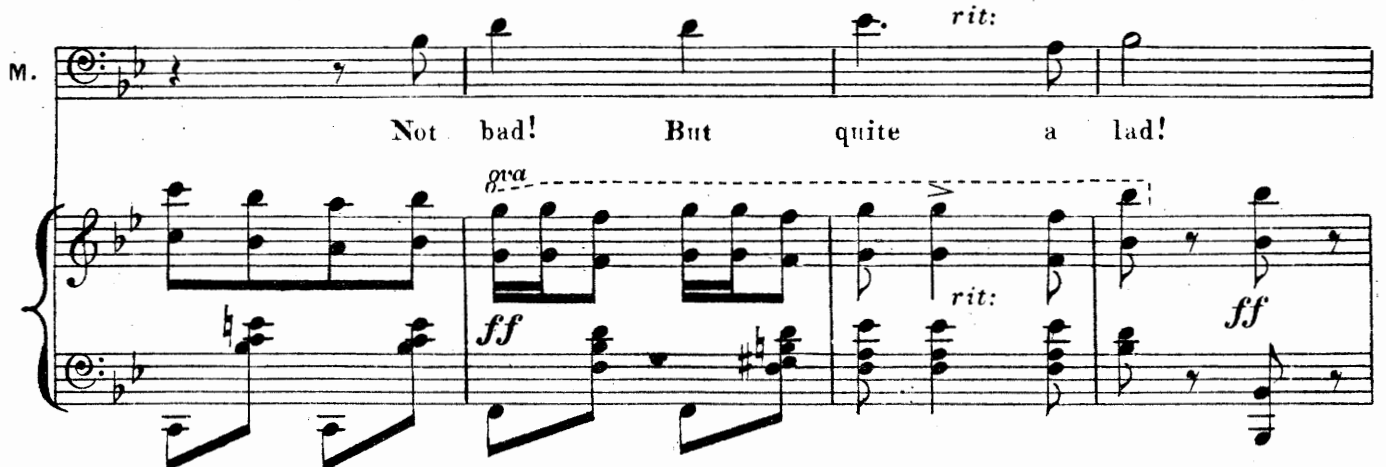
T. I o - bey, We'll march a - - way to glo - - - ry!.....
 I o - bey, We'll march a - - way to glo - - - ry!.....

MAJOR.
 Hum, well,
 Tempo di pas redouble.

M. yes, He is - - n't

M. 

bad! Hum! yes!

M. 

Not bad! But quite a lad!

rit:

gr

ff *rit:* *ff*

HERMINIE.



He is a Cap-tain gay, Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan! With the



He is a Cap-tain gay, Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan! With the



He is a Cap-tain gay, Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan! With the



He is a Cap-tain gay, Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan! With the



p

H. men, He will march right a - way!.. A young and gallant beau, He'll

T. men, He will march right a - way!.. A young and gallant beau, He'll

D. men, He will march right a - way!.. A young and gallant beau, He'll

M. men, He will march right a - way!.. A young and gallant beau, He'll

H. make a splen - did show, As a Cap - tain brave and gay, He'll

T. make a splen - did show, As a Cap - tain brave and gay, He'll

D. make a splen - did show, As a Cap - tain brave and gay, He'll

M. make a splen - did show, As a Cap - tain brave and gay, He'll

H. proud-ly march a - - way. A Captain brave and gay, He will

T. proud-ly march a - - way. A Captain brave and gay, He will

D. proud-ly march a - - way. A Captain brave and gay, He will

M. proud-ly march a - - way. A Captain brave and gay, He will

H. proudly march a - way! A Captain brave and gay, So brave, so

T. proudly march a - way! A Captain brave and gay, So brave, so

D. proudly march a - way! A Captain brave and gay, So brave, so

M. proudly march a - way! A Captain brave and gay, So

H. *gay!* A Cap - tain gay, he'll march a - way, He'll march a -

T. *gay!* A Cap - tain gay, he'll march a - way, He'll march a -

D. *gay!* A Cap - tain gay, he'll march a - way, He'll march a -

M. *gay!* A Cap - tain gay, he'll march a - way, He'll march a -

Più animato.

H. - way! Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, A - way, a - way, a - -

T. - way! Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, A - way, a - way, a - -

D. - way! Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, A - way, a - way, a - -

M. - way! Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, A - way, a - way, a - -

Più animato.

H. - way! Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, A-way, a-way, a-

T. - way! Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, A-way, a-way, a-

D. - way! Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, A-way, a-way, a-

M. - way! Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, A-way, a-way, a-



H. 1^o - way! 2^o - way!

T. - way! You - way!

D. - way! - way!

M. - way! - way!



1^o 2^o *animato.*

f

D.C.



N^o 8 — SONG. "THE MORNING GALOP."

Words by GILBERT à BECKETT.

Agitato. ad lib:

THÉRÈSE.

PIANO.

T.

In the ro - sy sky, While the

T.

dawn is wak - - ing, Hill and dale for - sak - - ing, A -

T.

- way let me fly.....

accel.

tempo.

T. On my A - - rab steed, Naught his course de - - - lay - - ing;

The first system of music consists of a vocal line (T.) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "On my A - - rab steed, Naught his course de - - - lay - - ing;". The piano accompaniment is written for both the right and left hands, with a treble and bass clef. It features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

T. Naught his wild flight stay - - ing, Thus on we hie!

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "Naught his wild flight stay - - ing, Thus on we hie!". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

T. On by sil - ver streams, Thro' the

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are ". On by sil - ver streams, Thro' the". The piano accompaniment continues with the same accompaniment. A dynamic marking of *p.* (piano) is placed below the piano part.

T. wood - - land glanc - - ing, Where the sun - light danc - - ing, Re -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "wood - - land glanc - - ing, Where the sun - light danc - - ing, Re -". The piano accompaniment continues with the same accompaniment.

T.  - turns je - welled gleams, . . . Re - turns je - welled gleams.

T.  'Neath the ro - sy sky, While the dawn is wak - - ing,

T.  Hill and dale for - sak - - ing, A - way let me fly! 'Neath the

T.  ro - - sy sky. *poco più rit.* *rit:*

piu moderato.

T. When the wea - ry day is end - - - - -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment is written on two staves (treble and bass clefs). The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with occasional rests.

T. - ing, I'll re - turn . . . once a - gain, once a -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

T. - gain, Love's . . . en - tran - cing mes - sage

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

T. send - - - - - ing, With a

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

T. 

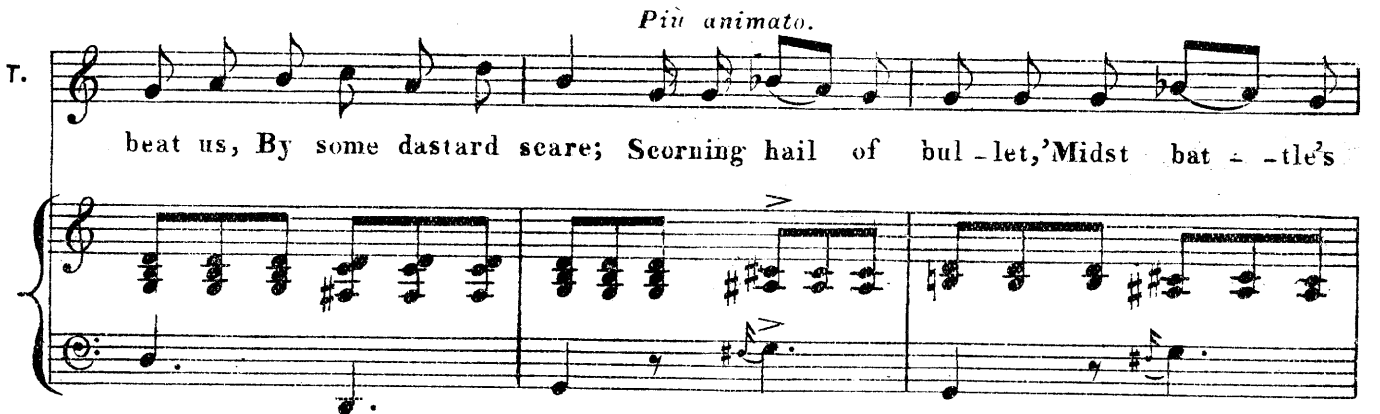
blest... sweet re - frain, .. sweet re - frain.

Tempo I?

T. 

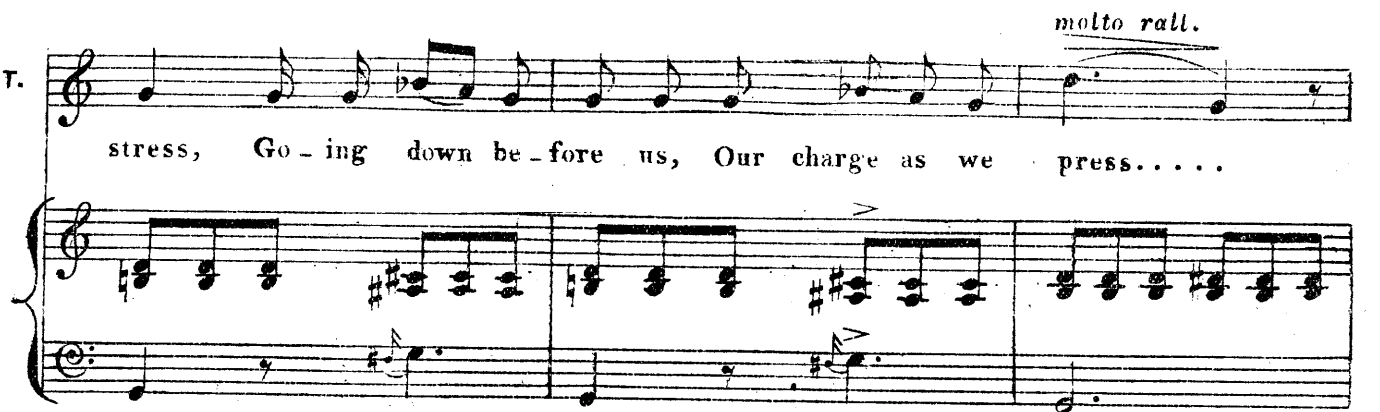
If the foe - - man dare, In the 'field to meet. us, And thinking to

Piu animato.

T. 

beat us, By some dastard scare; Scorning hail of bul - let, 'Midst bat - - tle's

molto rall.

T. 

stress, Go - ing down be - fore us, Our charge as we press.

Tempo primo.

T. 
And though they may de-ride.....

T. 
us, We're from all dan-ger free, dan-ger

T. 
free..... For love shall sure-ly

T. 
guide..... us, And

T. our pro - tect - or be, pro - - tect - - or be Hur -

T. - rah! my good steed! Hur - rah! my good

T. steed, a - - way!

T. *rall: sostenuto.*

rall:

Tempo primo.

T. In the ro - - sy sky, While the dawn is wak - - ing,

T. Hill and dale for - sak - - ing, A - way let me fly.....

T. On my A - - rab steed, Naught our

T. 'course de - - - lay - - ing, Naught our wild flight stay - - ing, A -

T. - way we hie!..... On by sil - ver

T. streams, Thro' the wood - - land glanc - - ing, Where the sun - light

T. danc - - ing, Re - turns je - welled gleams... Re - turns je - welled

T. gleams. 'Neath the ro - - sy sky, While the dawn is

T. wak - - ing, Hill and dale for - sak - - ing, A - way let me

T. fly 'Neath the ro - - sy sky!.....

ad lib:

N^o 9 — CHORUS OF RECRUITS.

Words by GILBERT à BECKETT.

Allegretto.

PIANO.

staccato.

The first system of the piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Allegretto' and the style is 'staccato'.

TENORS.

BASSES.

Joy-ous dash-ing gay and free Soldiers bold as brass are
 Joy-ous dash-ing gay and free Soldiers bold as brass are

The second system of the piano accompaniment continues the musical accompaniment for the vocal parts. It features a similar rhythmic structure to the first system, with a focus on harmonic support for the vocal lines.

Timb.

T.

B.

we With their bribes they yet tempt and try us.
 we With their bribes they yet tempt and try us.

The third system of the piano accompaniment concludes the musical accompaniment for the chorus. It features a final cadence with sustained chords in the right hand and a melodic line in the left hand.

T. Wine and women glo-ry re - nown And with their choicest wine so

B. Wine and women glo-ry re - nown And with their choicest wine so

T. ply us, That half of us some how are down And

B. ply us, That half of us some how are down And

T. thus they on sharp prac - - tice bor - - - der, With gol - den purse they

B. thus they on sharp prac - tice bor - - - der, With their purse they

T. tempt... and bribe Then make us our poor name sub-cribe To what they *rit:*

B. tempt... and bribe Then make us our poor name sub-cribe To what they *rit:*

T. term their "Marching or - - - der" And that's how, and that's how, and that's *rit:*

B. term their "Marching or - - - der" And that's

T. how . . . And that's how we break And then for - sake Ev'ry

B. how . . . And that's how we break And then for - sake Ev'ry

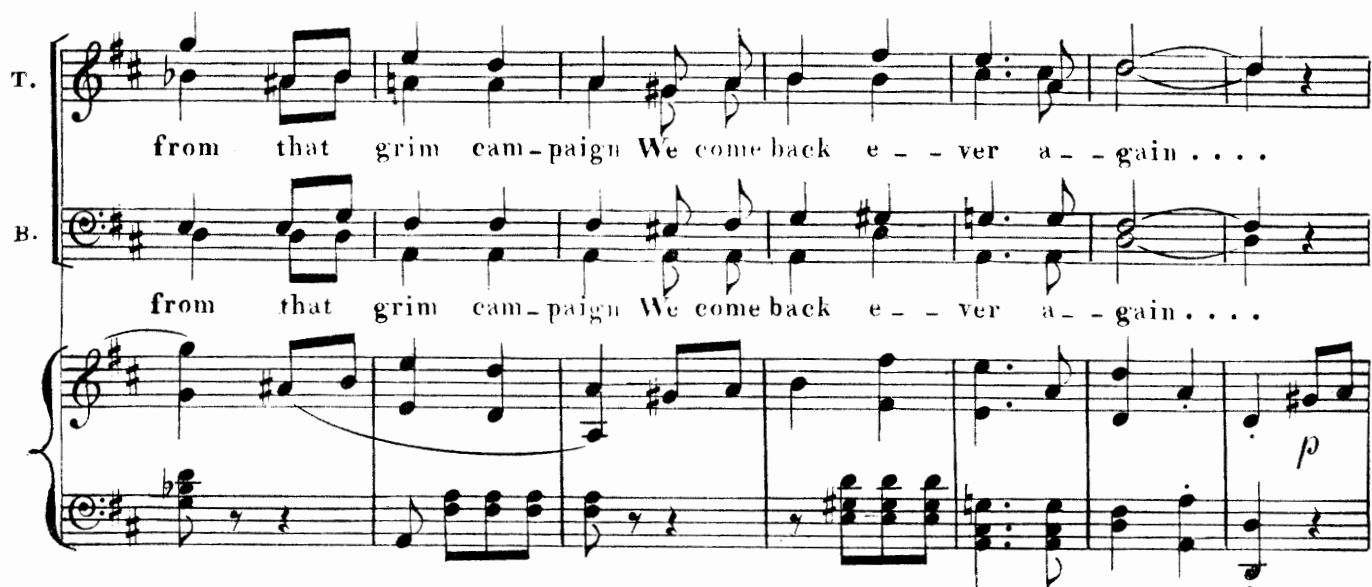
T. heart lov - ing us so dear - - - - ly, And it's odds if

B. heart lov - ing us so dear - - - - ly, And it's odds if



T. from that grim cam - paign We come back e - - ver a - - gain

B. from that grim cam - paign We come back e - - ver a - - gain



Pizz.



N^o 10 — FINALE.

Words by GILBERT à BECKETT.

Moderato. *ad lib:*

THERÈSE. 


PIANO. 

Some wine! Fill to speed their


T. 

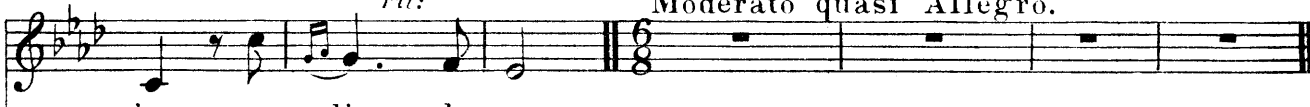
part-ing, Fill to speed their part - - - ing While I them to help a -



T. 


- long... will sing Cheering them when on their jour-ney start - - -



T. 

- ing a lit - - tle song.

rit: Moderato quasi Allegro.



rit:

S THÉRÈSE.

(1) First see the Colon - el some - - what gout - - y, Tries his
 (2) Next comes the Cap - - tain trim and thrif - - ty, Who would
 (3) Last the Lieu - ten - - ant smart and dash - - ing, With his

T. age to hide but in vain, If e'er of old he did deeds
 soon pack off on half pay, Ev' - ry man who had scored his
 head a - - loft in the air, And his keen sa - - bre bright - ly

T. dough - - ty, There's no fear he'll do them a - gain. With an
 fif - - ty, Ah! He'll change that note some fine day. And as he
 flash - - ing, Dons a su - - per - cil - i - - ous stare. And his mou -

T. air some - what im - po - sing Comes the Ma - jor next. Do not scoff, Af - ter
 dreams his dreams, and hopes to ease Some o - - ther one of his load, Straight he
 - stache he'll neat - - ly twist and twirl, And play so his gal - laut part, That from

T. di - - ning he gets do - zing, And a trifle crack! sets him off!
brings his horse down on his knees, Him - self up - on the road.
ev' - - ry ga - ping girl on his way, He'll carry off the heart.

DUVET.
So -
TENORS.
So -
BASSES.
So -

THÉRÈSE.

T. So - ho! So - - ho! My
HERMINIE.
So - ho! So - - ho!

D. - ho! So - - ho! . . . My lass So - - ho!

T. - ho! So - - ho! . . . My lass So - - ho!

B. - ho! So - - ho! . . . My lass So - - ho!

THÉRÈSE.

steed So - ho! My lass So - ho! Your good points will show, not too
 steed So - ho! My lass So - ho! Come do your best, do your
 steed So - ho! My lass So - ho! Come quick - er still quick - er come

T.

slow Come prove you can brave - ly go Good steed So - ho! Good
 best Ah! by and by you shall rest Good steed So - ho! Good
 fly And pass ev' - ry charg - er by Good steed So - ho! Good

T.

steed So - ho! Your good points show not too slow Good
 steed So - ho! Come do your best do your best Good
 steed So - ho! Come quick - er thy pace come fly Good

T.

lass So - ho! Good lass So - ho! Come prove you can brave - - ly
 lass So - ho! Good lass So - ho! And by and by you shall
 lass So - ho! Good lass So - ho! And pass ev' - ry charg - - er

rit:

HERMINIE. *piu vito.*

T.

go! Good steed So - ho! Good steed So - ho! . . . Come prove you can brave - ly
rest! Good steed So - ho! Good steed So - ho! . . . And by and by you shall
by! Good steed So - ho! Good steed So - ho! . . . And pass ev'ry charg - er

DUVET.

TENORS

Good steed So - ho! Good steed So - ho! . . . Come prove you can brave - ly
Good steed So - ho! Good steed So - ho! . . . And by and by you shall
Good steed So - ho! Good steed So - ho! . . . And pass ev'ry charg - er

BASSES.

1st & 2nd 3rd

H.

D.

T.

B.

D.C.

Più animato.

MAJOR. ♩

At - tend! At

M. - tend! Time it is we should go, we should go.

M. But your ser - - jeants quick your serjeants show

HERMINIE.

Sergeants Sire

We're here!

DUVET.

Sergeants Sire

We're here!

p *ben mesurato.*

MAJOR.

Come

M.

all hear ye not the trumpet sum - mons.

HERMINIE.

Yes all we all hear the trumpets summons. Click

THERESE.

Yes all we all hear the trumpets summons. Click

MARCELINE.

Yes all we all hear the trumpets summons. Click

DUVET.

Click

MAJOR.

Click

CHORUS.

Yes all we all hear the trumpets summons. Click

Yes all we all hear the trumpets summons. Click

1
Yes all we all hear the trumpets summons. Click

2
Yes all we all hear the trumpets summons. Click

ff

Allegro.

The musical score is arranged in two systems. The first system contains five vocal staves (H., T., M., D., M.) and a piano accompaniment. The second system contains four vocal staves and a piano accompaniment. The lyrics are: "clack! elick clack! Ho, So-ho, so-ho, so - - ho! so-ho, so-ho,". The piano part features a rhythmic accompaniment with chords and a melodic line in the right hand. Dynamics include *sfz* (sforzando) and *sfz* with an accent (^).

H. clack! elick clack! Ho, So-ho, so-ho, so - - ho! so-ho, so-ho,

T. clack! elick clack! Ho, So-ho, so-ho, so - - ho!

M. clack! elick clack! Ho, So-ho, so-ho, so - - ho!

D. elick clack! elick! Ho, So-ho, so-ho, so - - ho! so - - ho,

M. elick clack! elick! Ho, So-ho, so-ho, so - - ho! so - - ho,

clack! elick clack! Ho, So-ho, so-ho, so - - ho! so - - ho,

clack! elick clack! Ho, So-ho, so-ho, so - - ho! so - - ho,

elick clack! elick! Ho, So-ho, so-ho, so - - ho! so - - ho,

elick clack! elick! Ho, So-ho, so-ho, so - - ho! so - - ho,

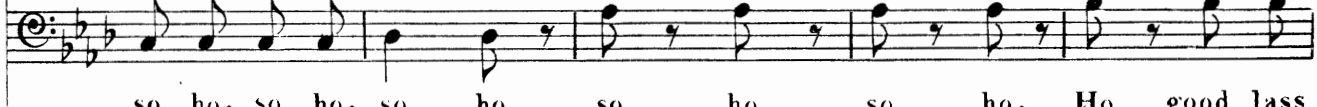
sfz

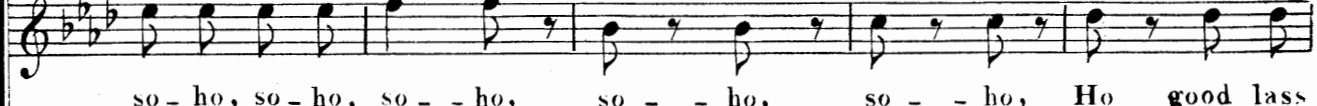
H. 
so - ho, so - ho, so - - ho, Onward through the air you fly, So-ho! good lass

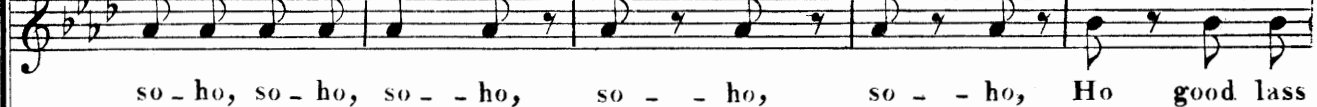
T. 
so - ho, so - ho, so - - ho, Onward through the air you fly, So-ho! good lass

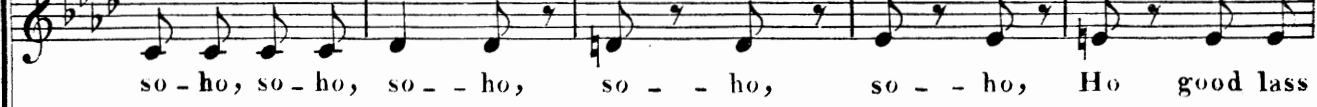
M. 
so - ho, so - ho, so - - ho, Onward through the air you fly, So-ho! good lass

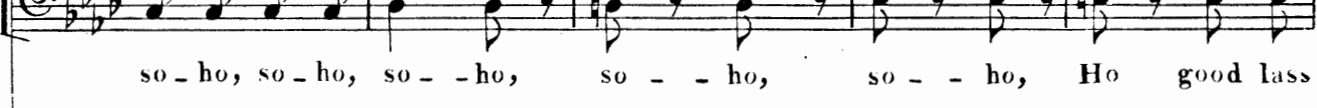
D. 
so - ho, so - ho, so - - ho, so - - ho, so - - ho, Ho good lass

M. 
so - ho, so - ho, so - - ho, so - - ho, so - - ho, Ho good lass


so - ho, so - ho, so - - ho, so - - ho, so - - ho, Ho good lass


so - ho, so - ho, so - - ho, so - - ho, so - - ho, Ho good lass


so - ho, so - ho, so - - ho, so - - ho, so - - ho, Ho good lass


so - ho, so - ho, so - - ho, so - - ho, so - - ho, Ho good lass



H. come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 T. come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 M. come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 D. come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 M. come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi
 come more speed, So - ho, so - ho, so - - ho! A - way Hi a - - way Hi

H. 

So - ho, so - ho, so - - ho! On through the air you fly, More

T. 

So - ho, so - ho, so - - ho! On through the air you fly, More

M. 

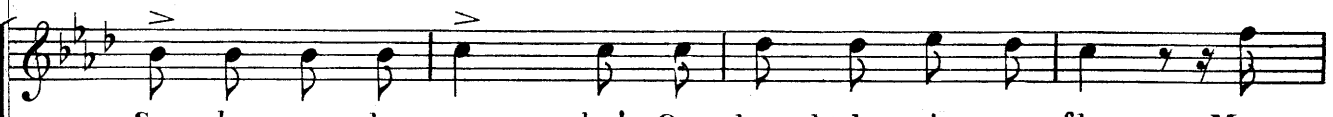
So - ho, so - ho, so - - ho! On through the air you fly, More

D. 

So - ho, so - ho, so - - ho! On through the air you fly, More

M. 

So - ho, so - ho, so - - ho! On through the air you fly, More



So - ho, so - ho, so - - ho! On through the air you fly, More



So - ho, so - ho, so - - ho! On through the air you fly, More



So - ho, so - ho, so - - ho! On through the air you fly, More



So - ho, so - ho, so - - ho! On through the air you fly, More



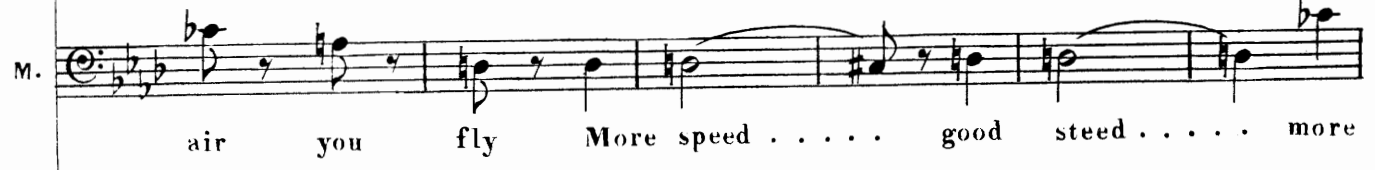
Marcato - il basso.

H.  air you fly More speed good steed with

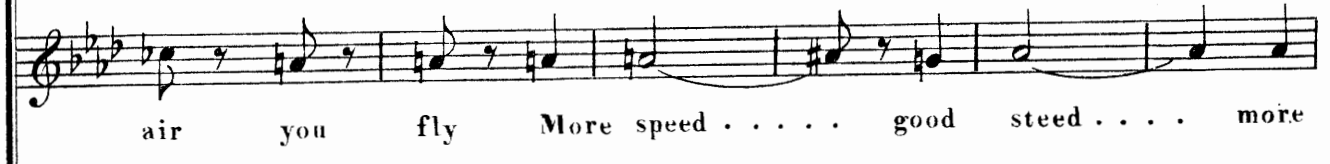
T.  air you fly More speed good steed with

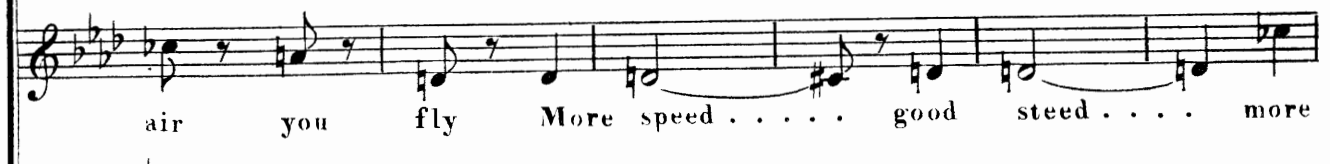
M.  air you fly More speed good steed with

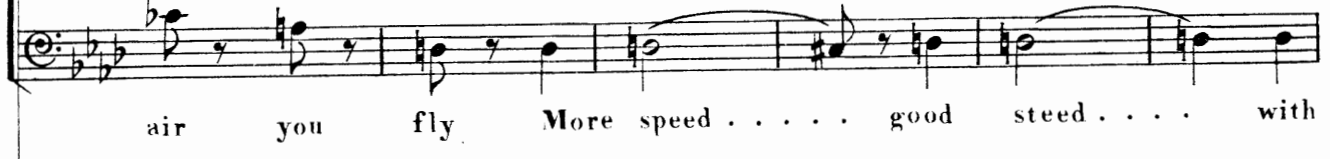
D.  air you fly More speed good steed with

M.  air you fly More speed good steed more

 air you fly More speed good steed with

 air you fly More speed good steed more

 air you fly More speed good steed more

 air you fly More speed good steed with





H. hue and cry, A - way on through the air you

T. hue and cry, A - way on through the air you

M. hue and cry, A - way on through the air you

D. hue and cry, A - way on through the air you

M. speed A - way on through the air you

hue and cry, A - way on through the air you

speed A - way on through the air you

speed A - way on through the air you

hue and cry, A - way on through the air you

harp

The image shows a musical score for five voices and piano accompaniment. The voices are labeled H. (High), T. (Tenor), M. (Mezzo), D. (Dramatic), and M. (Mezzo). Each voice part has a staff with a treble clef and a key signature of three flats. The lyrics for all voices are: "fly, Good lass come more speed So - - - ho! On". The piano accompaniment is at the bottom, with a grand staff (treble and bass clefs) and a key signature of three flats. It features chords with upward-pointing stems and a dynamic marking of *ff* (fortissimo) in the final measure.

H.
fly, Good lass come more speed So - - - ho! On

T.
fly, Good lass come more speed So - - - ho! On

M.
fly, Good lass come more speed So - - - ho! On

D.
fly, Good lass come more speed So - - - ho! On

M.
fly, Good lass come more speed So - - - ho! On

fly, Good lass come more speed So - - - ho! On

fly, Good lass come more speed So - - - ho! On

fly, Good lass come more speed So - - - ho! On

fly, Good lass come more speed So - - - ho! On

ff

H.
through the air you fly, through the air you fly.

T.
through the air you fly, through the air you fly.

M.
through the air you fly, through the air you fly.

D.
through the air you fly, through the air you fly.

M.
through the air you fly, through the air you fly.

through the air you fly, through the air you fly.

through the air you fly, through the air you fly.

through the air you fly, through the air you fly.

through the air you fly, through the air you fly.

tr
ff
ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *sfz*.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines.

Third system of musical notation, showing a continuation of the musical themes with dynamic markings.

Fourth system of musical notation, marked with *animato...* and *ff*, indicating a more energetic and fortissimo section.

Fifth system of musical notation, concluding the page with a final cadence and dynamic markings.

ACT II — ENTR'ACTE.

Moderato ben sostenuto.

PIANO. *ff* *p*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some chords and a melodic line in the right hand.

The second system of music continues the piece. It features a prominent melodic line in the right hand with a long slur over several measures, and a bass line with chords and eighth notes.

The third system of music shows a continuation of the melodic and harmonic themes. The right hand has a more active melodic line, while the left hand provides harmonic support with chords and eighth notes.

Andante grazioso.

The fourth system of music begins with the tempo marking *Andante grazioso*. The right hand features a series of eighth-note patterns, and the left hand has a more rhythmic accompaniment with eighth notes.

The fifth system of music continues the *Andante grazioso* section. The right hand has a melodic line with some slurs, and the left hand has a steady accompaniment.

The sixth system of music concludes the *Andante grazioso* section. It features a final melodic phrase in the right hand and a supporting bass line in the left hand.

rit: Flute (ad lib.)

This system shows the beginning of a musical piece. The right hand has a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'rit:' and there is a 'Flute (ad lib.)' part indicated.

This system continues the melodic and accompanimental lines from the first system. The right hand features more complex rhythmic patterns, including some triplets.

Più rit:

This system is marked 'Più rit:'. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The system ends with a double bar line and a 3/4 time signature.

f *p*

This system features a dynamic shift from *f* (forte) to *p* (piano). The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and a 2/4 time signature.

This system continues the melodic and accompanimental lines. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

ff

This system is marked *ff* (fortissimo). The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system ends with a double bar line.

N^o 11 - CHORUS.

Marziale.

PIANO.

First system of musical notation for 'Marziale'. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand provides a consistent accompaniment. A forte (*ff*) dynamic marking is present in the middle of the system.

Third system of musical notation. The right hand has a more melodic and expressive line. The left hand accompaniment remains. A forte (*ff*) dynamic marking is present, followed by the instruction 'allargando.' (ritardando).

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand accompaniment includes some triplet-like figures. The dynamic is *ff*.

Fifth system of musical notation. The right hand has a melodic line with grace notes. The left hand accompaniment includes some triplet-like figures. The dynamic is *ff*.

TENORS.

ben mesurato.

Ge - ne - rous wine, Dear girls to meet us, Bur - gun - dy

BASSES.

Ge - ne - rous wine, Dear girls to meet us, Bur - gun - dy

ben mesurato.

T. fine, Sweet lips to greet us. These from us dull..

B. fine, Sweet lips to greet us. These from us dull

T. care will chase, Sing with a smile on ev' - ry face..

B. care will chase, Sing with a smile on ev' - ry face..

T. Ge - ne - rous wine, Dear girls to meet us, Bur - gun - dy

B. Ge - ne - rous wine, Dear girls to meet us, Bur - gun - dy

f

T. fine, Sweet lips to greet us; These from us....

B. fine, Sweet lips to greet us; These from us

rit:

p

T. dull care will chase, Sing with a smile on ev' - ry face.

B. dull care will chase, Sing with a smile on ev' - ry face.

ff

T.  Let who will Be a great as - ce - tie, With

B.  Let who will Be a great as - ce - tie, With



T.  him we're Un - sym - pa - - the - - tic; Re - nounce the lass, .. Re -

B.  him we're Un - sym - pa - - the - - tic; Re - nounce the lass, .. Re -



T.  - nounce the glass, .. You'll soon be - come Mo - rose, sple - ne - -

B.  - nounce the glass, .. You'll soon be - come Mo - rose, sple - ne - -



T. - tie. Let who will Be a great as - ce - tie, With him we're Un -

B. - tie. Let who will Be a great as - ce - tie, With him we're Un -

T. - sym - pa - the - tic; The cup for - swear, Renounce the

B. - sym - pa - the - tic; The cup for - swear, Renounce the

T. fair, ... You'll soon be - come. Morose, sple - ne - tie.

B. fair, ... You'll soon be - come. Morose, sple - ne - tie.

T. Ge - ne - rous wine, Dear girls to meet us, Bur - gun - dy fine, Sweet

B. Ge - ne - rous wine, Dear girls to meet us, Bur - gun - dy fine, Sweet

T. Ah! Ah! Ah! Ah! rit: lips to greet us. Ah!... Ah!... Ah!...

B. Ah!... Ah!... Ah!... rit: lips to greet us. Ah!... Ah!... Ah!...

T. *ben mesurato.* Ge - ne - rous wine, Dear girls to meet us, Bur - gun - dy

B. *ben mesurato.* Ge - ne - rous wine, Dear girls to meet us, Bur - gun - dy

T. fine, Sweet lips to greet us. These from us dull

B. fine, Sweet lips to greet us. These from us dull

T. care will chase,. Sing with a smile on ev' - - ry

B. care will chase,. Sing with a smile on ev' - - ry

T. face.... Ge - ne - rous wine, Dear girls to meet us;


B. face.... Ge - ne - rous wine, Dear girls to meet us;

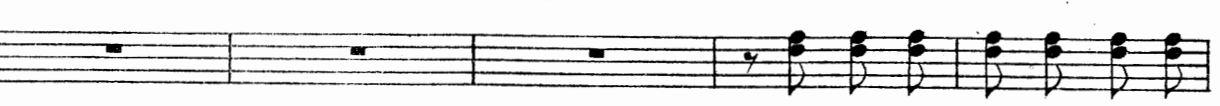
T. Burgun - dy fine, Sweet lips to greet us. These from us...

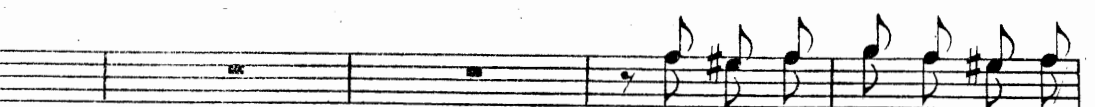
B. Burgun - dy fine, Sweet lips to greet us. These from us


T. dull care will chase, Sing with a smile on ev' - ry face.

B. dull care will chase, Sing with a smile on ev' - ry face.

S.  say, tho' he-si - ta-ting, In the wood we shall be waiting.

T.  To keep you wait-ing would be

B.  To keep you wait-ing would be



MARCELINE. (as a Fivadière, interposing.)

 Oh! no, no, no! Up-on the girls this is-nt

(avoiding them.)

S.  Oh! no, no, no!

T.  wrong, One kiss- one kiss-

B.  wrong, One kiss- one kiss-



BOULIGNAC. (regarding her closely.)

M. fair. She's to our camp and manners new....

(laughing.)

T. How mo-ral our Vi-van-diè-re!

B. How mo-ral our Vi-van-diè-re!

MARCELINE.

BOULIGNAC.

Più moderato.

Yes, I've ar-rived just now, 'tis true. Why then you have to

Più moderato.

B. pay the fee..... For entrance to our ground.....

B. *rit:*

..... A kiss all round, A kiss all

B. round!

TENORS.

For en-ter-ing up-on our ground, For

BASSES.

For en-ter-ing up-on our ground, For

mf

T. en-ter-ing up-on our ground, . . . A kiss all

B. en-ter-ing up-on our ground, . . . A kiss all

MARCELINE.

T. *rit:* Oh! yes, I'll
 round, A kiss all round!

B. *rit:* round, A kiss all round!

un poco più animato.
mf

M. give thee I'll . . . be bound, A slap all round, A

M. slap all round!

BOULIGNAC. (trying to seize her.)
 With me be - gin!

TENORS.

No with me! No with me! No with me!

BASSES.

No with me! No with me! No with me! *Più animato.*

TANCRÈDE.

(She slaps their faces — they laughingly pursue her — she escapes from them and runs up as Tancredi enters — he takes her round the waist —)

Me!

MARCELINE.
(aside recognising him.)

(kisses her.)

Me!

He! he

TANCRÈDE. *piu rit.*

here! 'Tis I! I! Some - where be - -

TENORS. *f*

Who's there? . . .

BASSES. *f*

Who's there? . . .

f

piu rit.

T.

- fore, I've seen this pretty maid, Where have we met?

MARCELINE. (*confused.*) TANCRÈDE. (*with careless gaiety.*)

I quite for - - get. Where, when or how, I can't re -

T. *poco rit:*
 call What mat - ter now? We've met! That's.

Un poco animato.
 BOULIGNAC. MARCELINE.
 T. all! Ah! you for - get her face and name. Ah! he for - gets my face and.

M BOULIGNAC. (*ironically to Tancredi.*) TANCRÈDE.
 name. To you all wo - men are the same. No! no! no! 'Tis not pre - cise -
 To you all wo - men are the same.
 To you all wo - men are the same.

T. *rit.*
- eise - ly so. *(Solo ad lib.) un poco rit.*

"THE SONG OF THE BUTTERFLY."

Words by F. C. BURNAND.

T. *Moderato.*
All beauty I a - dore, I love them by the score, My

T. heart will ev - er take in more, Though so full of trea - - sure;

T. When wea - ry of a face, There's one to take its place, With

T. *rit.*
sweet fas - ei - na - ting glance, . . . To add a fresh de - light,

T. *pp dolce.*
 Some new de - light some new delight and plea - - - sure. Ah! Let her but

T. come - - ly be, She is the girl for me,

T. That one or this, Both will I kiss, All my life long, Singing this.

T. *rit:*
 song, From flow'r to flow'r.... Till I... die.....

T. Oh! let me flit - ter, Like a gay and light But - ter - - fly!.....

MARC:

TANG: *f* From flow'r to flow - - - er Let him . . . try

From flow'r to flow - - - er Till I die

S. *f* From flow'r to flow - - - er Let him . . . try

T. *f* From flow'r to flow - - - er Let him . . . try

B. *f* From flow'r to flow - - - er Let him . . . try

ff

M. Oh let him flit - - ter, Like a gay and light but - ter - fly!

T. Oh let me flit - - ter, Like a gay and light but - ter - fly!

S. Oh let him flit - - ter, Like a gay and light but - ter - fly!

T. Oh let him flit - - ter, Like a gay and light but - ter - fly!

B. Oh let him flit - - ter, Like a gay and light but - ter - fly!

ff

Più animato.

p un poco rit. ben marcato.

TANC: Moderato.

No heart I break not I! One kiss and bid good - bye,

T. On my wings I gaily fly; No tear nor sad for - giv - - ing,

T. While I am young and free, Let fortune friendly be,

T. This is the life for me, Ah! this is the life for me. Yes, this the

rit.

T. *pp dolce.*
 life, The on-ly life worth liv - - - ing. Ah! Let her but come - - -

T. -ly be, This is the girl for me, That one or

T. this, Both will I kiss, All my life long Be sing-ing this song, *rit:*

T. From flowr to flow - - er Till I . . . die

T. Oh let me flit-ter, Like a gay and light but - ter - fly! *f*

M. *f*
From flow'r to flow - - er Let him... try.....

T. *f*
From flow'r to flow - - er Till I... die.....

S. *f*
From flow'r to flow - - er Let him... try.....

T. *f*
From flow'r to flow - - er Let him... try.....

B. *f*
From flow'r to flow - - er Let him... try.....

ff

M. Oh let him flit - - ter, Like a gay and light but - ter - fly!

T. Oh let me flit - - ter, Like a gay and light but - ter - fly!

S. Oh let him flit - - ter, Like a gay and light but - ter - fly!

T. Oh let him flit - - ter, Like a gay and light but - ter - fly!

B. Oh let him flit - - ter, Like a gay and light but - ter - fly!

Più animato.

p un poco rit: ben marcato.

N^o 14— SONG AND CHORUS. "THE GREAT COMMANDER."

Words by F. C. BURNAND.

Allegretto.

PIANO.

The piano introduction consists of two staves in 2/4 time, marked 'Allegretto'. The key signature has two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with accents over the first and third notes of each measure.

SOMBRERO.

Tempo di Pas redoublé.

The first line of the song features a vocal line and piano accompaniment. The vocal line is in 2/4 time, marked 'Tempo di Pas redoublé'. The lyrics are: "I'm an old and bold son of Mars, And I can show Du-ty ne - - ver calls me in vain, How I re - joice". The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes, with accents over the first and third notes of each measure.

S.

The second line of the song features a vocal line and piano accompaniment. The vocal line is in 2/4 time, marked 'Tempo di Pas redoublé'. The lyrics are: "num - ber - less scars, They're here! Wher - - e - ver you can in a long cam - paign, Of course, I write my own des -". The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes, with accents over the first and third notes of each measure.

S.

The third line of the song features a vocal line and piano accompaniment. The vocal line is in 2/4 time, marked 'Tempo di Pas redoublé'. The lyrics are: "place - patch - - es, Therein my name the scars do not dis - - grace pub - - lie catch -". The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes, with accents over the first and third notes of each measure.

S. one. In tent - ed field I've led my men to face the
- es. My dar - ing deeds so oft they read that then they

The first system of the musical score. The vocal line (S.) begins with a treble clef and a key signature of two flats. The lyrics are: "one. In tent - ed field I've led my men to face the - es. My dar - ing deeds so oft they read that then they". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

S. foe, And ne - ver - yet was I the first to come or
say, "This he - ro is the on - ly sol - dier of our

The second system of the musical score. The vocal line (S.) continues with the lyrics: "foe, And ne - ver - yet was I the first to come or say, 'This he - ro is the on - ly sol - dier of our". The piano accompaniment continues with similar harmonic support.

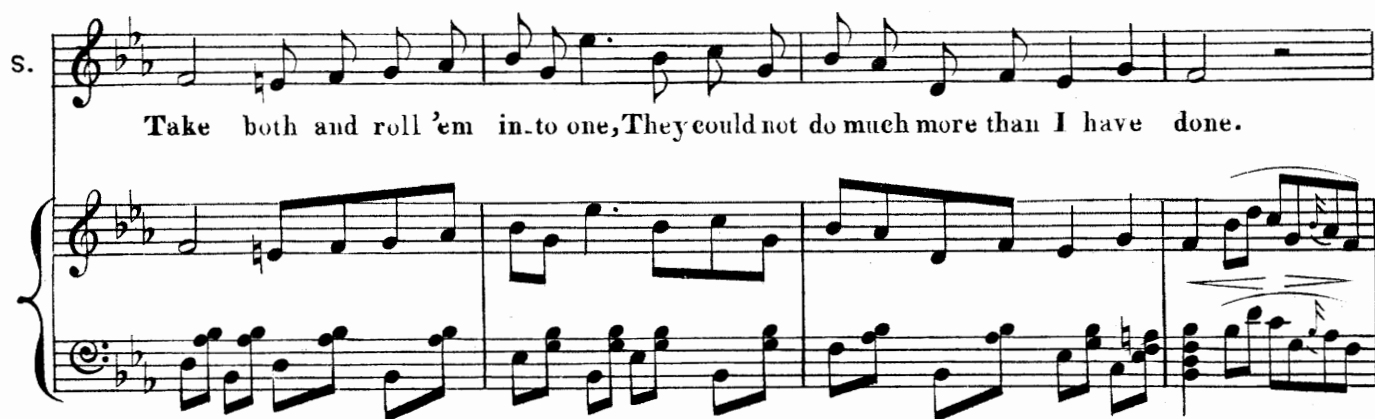
S. go - day!" The bu - - gle Is sound - ing, My heart I feel is

The third system of the musical score. The vocal line (S.) includes the lyrics: "go - day!" followed by "The bu - - gle Is sound - ing, My heart I feel is". The piano accompaniment features a more active right hand with repeated eighth-note patterns, marked with a forte (*f*) dynamic.

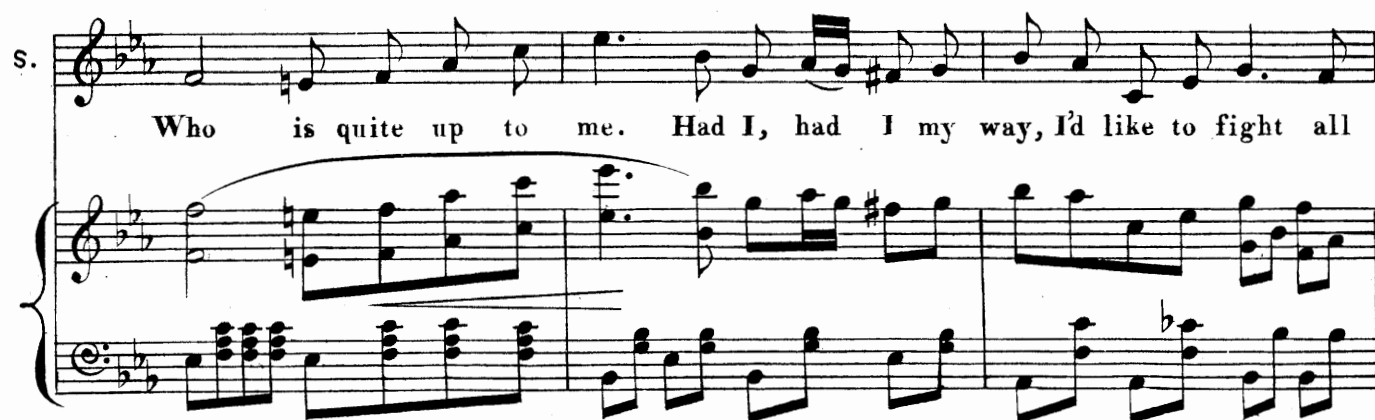
S. bound - ing, I'm so ea - - ger for the fray!

The fourth system of the musical score. The vocal line (S.) concludes with the lyrics: "bound - ing, I'm so ea - - ger for the fray!". The piano accompaniment continues with the same rhythmic pattern as the previous system, ending with a double bar line.

s.  I am a great Com-mand - er, Like Cae-sar, A-lex - an - - der,

s.  Take both and roll 'em in-to one, They could not do much more than I have done.

s.  As yet I know of no - o man, Goth, Teuton, Greek, or Ro - - man,

s.  Who is quite up to me. Had I, had I my way, I'd like to fight all

S. day. I am a great Com.

Had he his way, He'd fight all day.

Had he his way, He'd fight all day.

Had he his way, He'd fight all day.

f


S. - man - der, Like Caesar A - lex - - an - der, Had I my way, I'd fight all

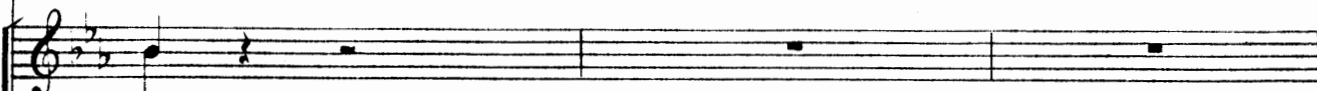
Had he his way, He'd fight all

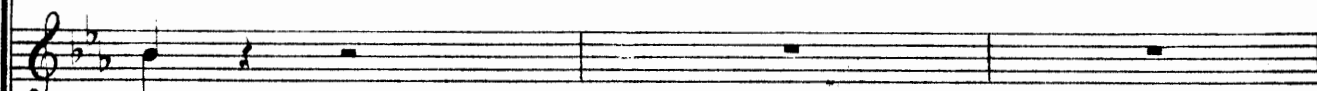
Had he his way, He'd fight all

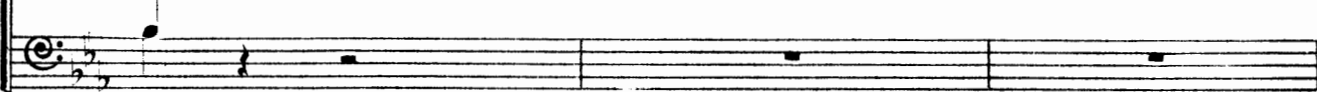
Had he his way, He'd fight all

f

s. 
day. No he-ro could there be, More ea-ger for the fray!



day.


day.


day.


ff.


ff *p*


ff D.C.

N^o 15 - TRIO.

Words by F. C. BURNAND.

Allegretto.

PIANO.

HERMINIE. *Leggieramente.*

What a ter - ri - ble day! And to ride all the way! Ah! I thought we should never sur -

THERÈSE.

What a ter - ri - ble day! And to ride all the way! Ah! I thought we should never sur -

DUVET.

What a ter - ri - ble day! And to ride all the way! Ah! I thought we should never sur -

Leggieramente.

H. *un poco rit:*
- vive! The dan - ger past We're safe at last And all a - -

T. *un poco rit:*
- vive! The dan - ger past We're safe at last And all a - -

D. *un poco rit:*
- vive! The dan - ger past We're safe at last And all a - -

un poco rit:

rit.

H. - live!... What a ter - ri - ble day! And to ride all the way! Ah! I thought we should never sur -

T. - live!... What a ter - ri - ble day! And to ride all the way! Ah! I thought we should never sur -

D. - live!... What a ter - ri - ble day! And to ride all the way! Ah! I thought we should never sur -

rit.

H. - vive!... The dan - ger past We're safe at last And all a -

T. - vive!... The dan - ger past We're safe at last And all a -

D. - vive!... The dan - ger past We're safe at last And all a -

H. - live!

T. - live!

D. - live! *ad lib.* DUVET. *rit.* Had he not have stopped, To have

(Spoken in pain.)

D. dropped, dropped, Oh! Ah! What horrid

il canto ben sostenuto.

D. pain! Where's a stick? Or a crutch? ... Oh! Ah!

ad lib:

HERMINIE. DUVET.

What's a - - miss?. Oh! not much, Such a pain! So a - go -

D. HERMINIE. HERM: & THER:

- niz - - - - ing. In - deed! Pray where? Pray

H. & T. **DUVET.**

where? Here and there! Ev'ry-where! No lo-ca - li - sing.

THERÈSE.

Ex-plain, be brief, And we may bring re - lief. . . . Ex -

DUVET.
Allegretto quasi Allegro.

T. - plain, And we may bring re - - lief. I've such a pain! and I cannot explain, So pray do not

D. press me on that point! How I do ache in ev' - ry joint! How I do

D. ache in ev'ry joint! I've such a pain! and I cannot ex-plain, So pray do not

D. press me on that point! How I do ache in ev-e-ry joint! Ah! I've such a

HERMINIE.

He has a pain, He cannot ex-plain,

THÉRÈSE.

He has a pain, He cannot ex-plain,

DUVET.

pain! I have a pain, I cannot ex-plain,

HERMINIE.

Tempo primo.

Be a man! Not an in - fant whi - ning! You should have more

pride! Look up! Come no re - - pin - ing Res - train, restrain your

whi - ning! I've been so sha - ken by the ride! Be a man! Not a

boy complain - ing! You should have more pride! The pain you must be

T. **DUVET.** **HERMINIE.**
 feigning! What this? all down my back and side!.. Pray be a man no more re-

H. **THÉRÈSE.** **DUVET.**
 - pin - ing! Cease your whining! Cease your whining! Not a - - gain, Will I com -

HERMINIE. *Leggieramente.*
 What a ter-ri-ble day! And to ride all the way! Ah! I

THÉRÈSE.
 What a ter-ri-ble day! And to ride all the way! Ah! I

DUVET.
 - plain! What a ter-ri-ble day! And to ride all the way! Ah! I

Leggieramente.

H. *un poco rit.*
 thought we should ne-ver sur-vive! . . . The dan-ger past We're safe at last And

T. *un poco rit.*
 thought we should ne-ver sur-vive! . . . The dan-ger past We're safe at last And

D. *un poco rit.*
 thought we should ne-ver sur-vive! . . . The dan-ger past We're safe at last And

un poco rit.

H. all a - - live! . . . What a ter-ri-ble day! And to ride all the way! Ah! I

T. all a - - live! . . . What a ter-ri-ble day! And to ride all the way! Ah! I

D. all a - - live! . . . What a ter-ri-ble day! And to ride all the way! Ah! I

H. *rit.* thought we should ne-ver sur-vive! . . . The dan-ger past We're safe at last And *rit.* ^

T. *rit.* thought we should ne-ver sur-vive! . . . The dan-ger past We're safe at last And *rit.* ^

D. *rit.* thought we should ne-ver sur-vive! . . . The dan-ger past We're safe at last And *rit.* ^

rit.

all a-live! Oh! what a dread-ful day! I thought we should ne-ver sur-

all a-live! Oh! what a dread-ful day! I thought we should ne-ver sur-

all a-live! Oh! what a dread-ful day! I thought we should ne-ver sur-

-vive!. Tho' rid-ing all the way! We are here And are all quite a-

-vive!. Tho' rid-ing all the way! We are here And are all quite a-

-vive!. Tho' rid-ing all the way! We are here And are all quite a-

-live!...

-live!...

-live!...

N^o 16 — DUETT. "THE LAWYER AND THE LADY'S MAID."

Words by F. C. BURNAND.

Allegretto.

VOICE.

(MARCELINE) From being a la - dy's
(DUVET.) From being a no - ta -

PIANO.

(M) maid In a ve - ry good si - tu - a - tion, To a Can - te - neer ill
(D) - ree Of le - gal ed - u - ca - tion, To be - come a Cook you

(M) paid, . . . Is I think a de - gra - da - tion! My la - bour was then quite com -
(D) see Is a start - ling trans - for - ma - tion! I now serve a din - ner but

(M) - pa - ra - tive - ly light I was pow - der - ing and paint - ing them all day and ev'ry night But
(D) then. I serv'd a writ, I was toil - ing, but not boil - ing, and I'd master'd ev'ry bit Of

(M) now, if a bat - tle e - ver should take place, I shall have to face the powder 'stead of
 (D) Justinian, but now When a goose I have to stuff, I must know ex - actly how to use just

rit.

(M) pow - der - ing the face. Both du - - ties ve - - ry clear Of a
 (D) i - - ni - - on e - nough. Both du - - ties as you'll see As

rit.

(M) val - iant can - - te - - neer And a maid, Not a - fraid, Not a
 (D) clear as clear may be If you look In a book, In a

(M) - fraid Of the trade Of a val - - iant can - - - te - - neer. (MARC.) Du - ties
 (D) cook - - e - - ry book, Or a le - - gal dic - - tion - aree! (MARC.) Du - ties

MAR: both both Of a val- And a
As clear as If you

DUV: Ve - ry clear - iant can - te - neer...
As you'll see clear as may be....

MAR: maid look Not a - fraid Of a val - i - ant
In a cook - Of a le - gal

DUV: La - dy's maid Of the trade Of a val - i - ant
In a book - e - ry book Of a le - gal

MAR: can - - te - - - neer. Du - ties both Of a val -
dic - - tion - - - aree. Du - ties both As clear

DUV: can - - te - - - neer. ve - ry clear - iant can - te -
dic - - tion - - - aree. As you'll see as clear may

MAR: And a maid Not a - fraid
If you look In a cook -

JUV: - neer... Not a - fraid Of the
be... In a book - e - - ry

MAR: Of a val-i-ant can--te--neer.
Of a le--gal dic-tion--aree.

JUV: trade Of a val-i-ant can--te--neer.
book Of a le--gal dic-tion--aree.

Nº 17 — MAZURKA.

Allegro moderato.

PIANO: *ff*

First system of musical notation. The right hand (treble clef) features a melodic line with a triplet of eighth notes in the fourth measure. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand features a more active melodic line with sixteenth notes. The left hand accompaniment continues with chords and single notes.

Fourth system of musical notation. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand accompaniment includes some chordal textures.

Fifth system of musical notation. The right hand has a more rhythmic melodic line. The left hand accompaniment includes chords and single notes. The instruction *Più animato.* is written above the first measure of the right hand.

Sixth system of musical notation. The right hand features a melodic line with accents. The left hand accompaniment includes chords and single notes, with the instruction *ff* (fortissimo) appearing in the second and fifth measures.

N^o 18 — FINALE.

Words by F. C. BURNAND.

Moderato.

PIANO.

The first system of the piano introduction consists of two staves. The right hand features a melodic line with eighth-note triplets and quarter notes. The left hand provides a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the piano introduction. The right hand has more complex rhythmic patterns, including sixteenth-note runs and triplets. The left hand continues with a steady accompaniment.

SOPRANOS.

Up - on the tree! high! Up - on the tree! high! High on the gallows,

TENORS.

Up - on the tree! high! Up - on the tree! high! High on the gallows,

BASSES.

Up - on the tree! high! Up - on the tree! high! High on the gallows,

The piano accompaniment for the vocal parts consists of two staves. It features a strong harmonic support with chords and rhythmic patterns. The right hand has a melodic line with some grace notes and a wavy line at the end. The left hand has a bass line with chords and eighth notes. Dynamics include *ff* and *f*.

SOMBRERO.

What means... that cry?.... What means... that

S. hang the spy!

T. hang the spy!


B. hang the spy!

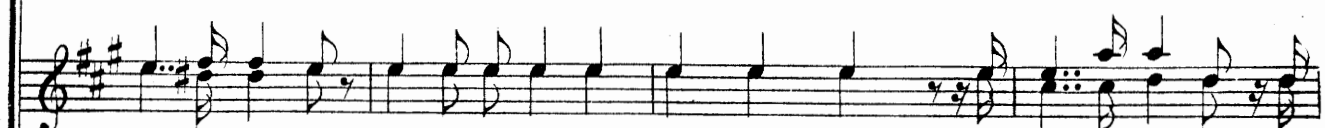
S. cry?....

S. Up on the gallows, Up on the gallows, Up-on the tree!high!Up-


T. Up on the gallows, Up on the gallows, Up-on the tree!high!Up-


B. Up on the gallows, Up on the gallows, Up-on the tree!high!Up-


S. 
 -on the tree! high! High on the gallows, hang the spy! Up on the gallows, Up

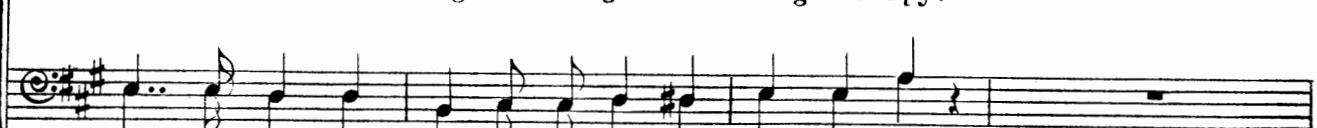
T. 
 -on the tree! high! High on the gallows, hang the spy! Up on the gallows, Up


B. 
 -on the tree! high! High on the gallows, hang the spy! Up on the gallows, Up



S. 
 on the gal-lows, High on the gal-lows hang the spy!

T. 
 on the gal-lows, High on the gal-lows hang the spy!

B. 
 on the gal-lows, High on the gal-lows hang the spy!



HERMINIE.
Tan - - - erède!

THÉRÈSE.
Tan - - - erède!

MARCELINE.
Tan - - - erède!

PHILP. TANCRÈDE.
Tan - - - erède! 'Tis I!.... 'Tis I!.... I

HERMINIE.
Sir!... upon my

TANCRÈDE.
Hands off!..

THÉRÈSE.
Sir!... upon my

MARCELINE.
Sir!... upon my

SOMBRERO.
am..... no spy!... Ar-rest him!

PHILIP.
Sir!... upon my

H.
word! Upon my word!

T.
word! Upon my word!

M.
word! Upon my word!

P.
word! Upon my word! **SOMBRERO.** You can't be heard!. You're in a



rit:

S.
plot.... De - ser - ters must be shot!... And a spy must be hung



S. On the gallows tree! You all are in a plot... De-ser-ters must be

S. *ff* You all are in a plot... De-ser-ters must be

T. *ff* You all are in a plot... De-ser-ters must be

B. *ff* You all are in a plot... De-ser-ters must be

S. shot.... And trai-tor spies must be.... Hung high up on the

S. shot.... And trai-tor spies must be.... Hung high up on the

T. shot.... And trai-tor spies must be.... Hung high up on the

B. shot.... And trai-tor spies must be.... Hung high up on the

S. gal - lows tree! Up on the gib - bet high, .. String up, string up the

S. gal - lows tree! Up on the gib - bet high, .. String up, string up the

T. gal - lows tree! Up on the gib - bet high, .. String up, string up the

B. gal - lows tree! Up on the gib - bet high, .. String up, string up the

The first system of the musical score features four vocal staves (Soprano, Soprano, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics: "gal - lows tree! Up on the gib - bet high, .. String up, string up the". The piano accompaniment consists of a right-hand melody and a left-hand bass line. A dynamic marking of *ff* (fortissimo) is present in the piano part.

S. spy!.. Strung up, yes, he must be!..... Up on the gallows tree!

S. spy!.. Strung up, yes, he must be!..... Up on the gallows tree!

T. spy!.. Strung up, yes, he must be!..... Up on the gallows tree!

B. spy!.. Strung up, yes, he must be!..... Up on the gallows tree!

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts sing: "spy!.. Strung up, yes, he must be!..... Up on the gallows tree!". The piano accompaniment continues with the right-hand melody and left-hand bass line. Dynamic markings of *ff* and *p* (piano) are visible in the piano part.

PHILIP.

SOMBRERO.

In - deed,.. but you are wrong! How dare you in - ter -

DUVET.

- fere! To me... it does belong, I'll make it all quite

DUVET.

clear!. The note..

Then make it clear!

Then make it clear!

Then make it clear!

Then make it clear!

D. **SOMBRERO. DUVET. SOMBRERO.**
 that's in your hand,— The note? He wrote... He!... wrote that

S. **DUVET.**
 note! wrote that note! Yes, there the writer stands!... 'Twas he..... 'Twas

D. **SOMBRERO. DUVET. (emphatically.)**
 he. You swear'twas he?..... I saw him write it, write

D. **SOMBRERO. (to Tancredi.) TANG.**
 it..... He gave it me This letter will you now de.ny?. They

SOMBRERO.

T. know me here, I am no spy! No Sir, that is not the ques - tion!.. Did

TANCRÈDE.

S. you Sir, sign this let - - ter! 'Tis true the writ - ing's mine.

SOMBRERO.

PHILIP. (*aside.*)

It is sign'd Philipp de Bellegar - de! By this the

THÉRÈSE (*aside.*)

culprit I shall find! The re - al culprit he will find!.

THERÈSE.

He is the Captain de Belle-garde.....

DUVET.

He is the Captain de Belle-garde.....

SOMBRERO.

What, you were the Captain, Sir, but

Musical score for the first system. It features a vocal line for Thérèse and a vocal line for Duvet/Sombrero. The piano accompaniment is in the lower register. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

THERÈSE.

Colonel 'tis true.....

SOMBRERO.

now!

It's all the same, As to this note he signs his

Musical score for the second system. It features a vocal line for Thérèse and a vocal line for Sombrero. The piano accompaniment continues. The key signature and time signature remain the same.

name.....

If you likewise the Captain be....

In -

Musical score for the third system. It features a vocal line for Sombrero and piano accompaniment. The key signature and time signature remain the same.

(Enter Boulignac and Compastro.)

- stead of one de Bellegarde, we have three!.

Musical score for the fourth system. It features a vocal line for Sombrero and piano accompaniment. The key signature and time signature remain the same. The system ends with a double bar line.

Moderato. *Ben mesurato.*

BOULIGNAC.

B.

The Provost Marshall waits, Your orders are o-bey'd;

COMPASTRO.

C.

The Provost Marshall waits, Your orders are o-bey'd;

Moderato. *Ben mesurato.*

B.

The Provost Marshall waits, Your or-ders are o - - bey'd....

C.

The Provost Marshall waits, Your or-ders are o - - bey'd....

SOMBRERO.

Up on the gal-lows high, Up on the gal-lows high,

S. **BOULIGNAC.**
 The for-ger and the spy,... is there! Tan - erède!
COMPASTRO.
 Tan - erède!

B. **SOMBRERO.**
 Tanerède! Then him you know? You know him then?
COMPASTRO.
 Tanerède! Col'nel on-ly thro' my

SOMBRERO.
 I'll pro-se - eute this to the bit-ter end!.....
 friend.
rall:

SOMBRERO.

Let the Pro - - vost Marshall wait, Very soon they'll know their fate,

s. But I must be fair and im-par-tial; If it be trick or erime,

s. Then within an hours time, . I shall all of you Yes all of you

s. Court Mar - - tial!

f In an hour, *p* our fate we'll learn, *f* In an hour The Marquis may re-turn,
THERÈSE.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
MARCELINE.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
PHILIP.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
DUVET.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
SOMBRERO.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
BOULIGNAC.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
TANCRÈDE.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
COMPASTRO.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
TENORS.

f In an hour, *p* our fate we'll learn, *f* In an hour Marquis may re-turn,
BASSES.

f In an hour, *p* our fate we'll learn, *f* In an hour. Marquis may re-turn,

Moderato.
f *p* *f* *p*

H. *f* In an hour *p* we may prove, What I've done, I have done for love!

T. *f* In an hour *p* can I hope to prove, What I've done, I have done for love!

M. *f* In an hour *p* we hope to prove, What we've done, we have done for love!

P. *f* In an hour *p* we hope to prove, What she's done, she has done for love!

D. *f* In an hour *p* we hope she'll prove, What she's done, she has done for love!

S. *f* In an hour *p* their truth I'll prove, Or each one hanging may re - move!

B. *f* In an hour *p* their truth they'll prove, Or each one hanging may re - move!

T. *f* In an hour *p* their truth they'll prove, Or each one hanging may re - move!

C. *f* In an hour *p* their truth they'll prove, Or each one hanging may re - move!

T. *f* In an hour *p* their truth they'll prove, Or each one hanging may re - move!

B. *f* In an hour *p* their truth they'll prove, Or each one hanging may re - move!

f *p*

H. *dolce.*
Our fate will I learn.

T. Yes, in an hour he will re-

M.

P. *pp*
In an hour, In an hour

D. *pp*
In an hour, In an hour

S. *pp*
In an hour, In an hour

B. *pp*
In an hour, In an hour

T. In an hour, I my fate will learn. In an hour, In an hour

C. *pp*
In an hour, In an hour

T. *pp*
In an hour,

B. *pp*
In an hour,

p *stb*

H. Ah! in an hour

T. - turn. And what I've done I've done for love...

M. One single hour will doubt re - move

P. We shall know our fate. In an hour, In an hour

D. We shall know our fate. In an hour, In an hour

S. We shall know our fate. In an hour, In an hour

B. We shall know our fate. In an hour, In an hour

T. We shall know our fate. In an hour, In an hour

G. We shall know our fate. In an hour, In an hour

T. We shall know, We shall know

B. We shall know We shall know

Piano accompaniment with dynamics *p* and *f*.

hour.... we shall know our fate, ... In an hour we shall know our fate.

In an hour we shall know our fate.

In an hour we shall know our fate.

In an hour we shall know our fate.

we shall know our fate, Yes, in an hour we shall know our fate.

we shall know our fate, Yes, in an hour.....

we shall know their fate, Yes, in an hour.....

we shall know their fate, Yes, in an hour.....

we shall know their fate, Yes, in an hour.....

we shall know their fate, Yes, in an hour.....

our fate, their fate, Yes, in an hour.....

our fate, their fate, Yes, in an hour.....

ff p

H. In an hour, In an hour our fate... we... learn...
 T. hour, In an hour our fate... we... learn...
 M. hour, In an hour our fate... we learn...
 P. hour, In an hour our fate... we learn...
 D. hour, In an hour our fate... we... learn...
 S. hour, In an hour their fate... we... learn...
 B. hour, In an hour their fate... we learn...
 T. hour, In an hour their fate... we learn...
 C. hour, In an hour their fate... we learn...
 T. hour, we learn...
 B. hour, we learn...

ff (cannon.)
 Allegro.

BOULIGNAC. *what means this noise?*
(*Cannon in the distance.*)

Enter the Major bringing on order.

Trumpets. *Trumpets cries without.*
(cannon) *Trumpets on the stage.* *f*

HERMINIE.

With dispatch from the

THERESE.

With dispatch from the

PHILIP.

With dispatch from the

TANCRÈDE.

'Tis an Ai - de - de - camp

H. Mar - - - quis!
T. Mar - - - quis!
P. Mar - - - quis!
T. Mar - - - quis!

cannon. *ff*

"THE TRUMPET CALL."

PHILIP.

Allegro risoluto.

Words by GILBERT à BECKETT.

Summons to the fray, Hark! the trum - pet sound - ing, When my lov'd Lorraine calls me

The first system of the musical score for 'The Trumpet Call'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is 'Allegro risoluto'. The lyrics are: 'Summons to the fray, Hark! the trum - pet sound - ing, When my lov'd Lorraine calls me'.

thus a - way; And my ea - ger soul with de - light is bound - ing,

The second system of the musical score. The vocal line continues with the lyrics: 'thus a - way; And my ea - ger soul with de - light is bound - ing,'. The piano accompaniment includes a dynamic marking of *f* (forte) and a fermata over a chord in the right hand.

What but a false craven heart would bid me stay? No, do not de - tain me,

The third system of the musical score. The vocal line continues with the lyrics: 'What but a false craven heart would bid me stay? No, do not de - tain me,'. The piano accompaniment features a melodic line in the right hand and a steady bass line in the left hand.

but to glo - ry send me, In the battle's heat, bid me do or die;...

The fourth system of the musical score. The vocal line concludes with the lyrics: 'but to glo - ry send me, In the battle's heat, bid me do or die;...'. The piano accompaniment continues with a rhythmic pattern in the right hand and a supporting bass line in the left hand.

P. *ad lib:*

Trusting that the hand of Heaven will de-fend me, Aiding me the foe to de-

P. *rit:*

-fy! de--fy... But, if death a-wait, Ah! what nobler fate!

P. *rit: Tempo primo.*

But, if death await, Ah! what nobler fate!. And if fortune spare me on bat-tle field,

Tempo primo.

P.

As thy prison-er I my-self will yield, Yes! I swear it! Yes! I swear it!

rit:

P. Listen 'twill not task you I ask you

Più animato.

rit: *f* *sfz*

THÉRÈSE.

See, these pa-pers, They'll make the mat-ter clear!

sfz

They'll to you ex - plain, . What bus'ness brings me here! Just

read them and see what they say? Say of me!

f

SOMBRERO.

All right!

s.

'Tis well! They'll do!

s.

They e - nough dis - - close, To

s.

what you pro - pose.. I give my con - sent, I give my con -

S. *- sent.* Yes, you may, you may join the

S. PHILIP. Reg - i - - ment. Colonel our thanks for that gracious word,

P. For within my breast, Tender pulses stirr'd,

P. Wake with mighty force, And bring back to me, . . That heart stirring legend, Death or

rit:

P. 
Vic - to - - ry! And with strong right hand, My bright sword flash - - - -

P. 
- ing, Set to con - quer or to

P. 
fall,.. Through the foe... onwards fiercely crashing,

P. 
Thus I heed my Country's call!
allargando.

Tempo di Marcia. Maestoso.

P. *f*

For just Heav'n will now defend the right, . And will

P. *f*

hear me if with my la-test breath, I raise the cry though

P. *f*

smit-ten in the fight, . . . For vic-to-ry, for vic-to-

P. *f*

-ry, . . . or for death! **Moderato.** THERÈSE.


p rall: *pp* *dolce.* Phi-

T.  -lip can I let thee go?

T.  My heart whispers softly "No!"

rit.

T.  *dolce.* Sweet as sunshine to the flower,.. Grateful as faint twilight

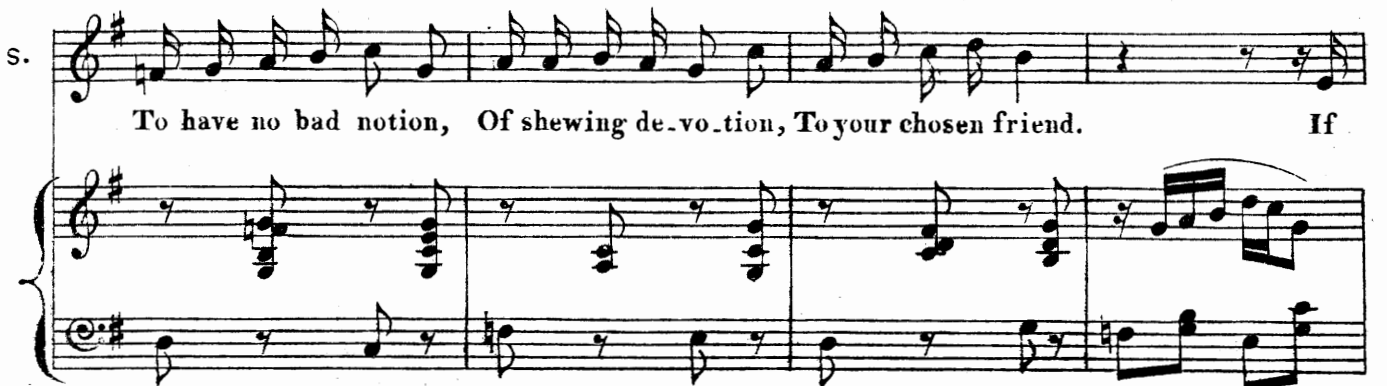
T.  hour,.. Strong as wind that sweeps the sea,.. Is my deep true love for


T.  *thee.... Where thou goest I must go,.... Tell me on-ly thou art.*

T.  *nigh, I fear not to meet the foe,.. Bless'd with thee to live or die!*

*più Animato.
SOMBRERO.*

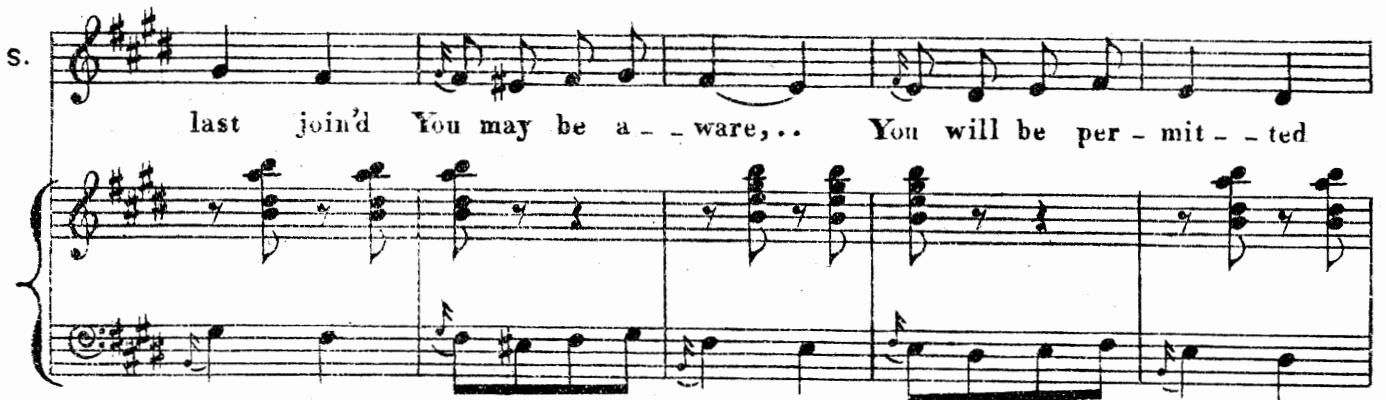
 *To live or die! You seem my young sir,*

S.  *To have no bad notion, Of shewing de-vo-tion, To your chosen friend. If*

S.  you would join and he Will stand for you as gua-ran-tee, Come, you shall

S.  **THÉRÈSE.** meet the foe. Oh! thanks..... Oh! thanks... **PHILIP.** No! No!

THÉRÈSE.  Yes! Yes! I am resolved, I mean to go! **SOMBRERO.** And as the

S.  last join'd You may be a - - ware,.. You will be per - mit - - ted

S.  The Flag to bear! So take your Co - lours, March to meet the

S.  bat - tle's brunt. On to the front!

S.  And take your place, Fall in the ranks, and March!

 THÉRÈSE.
O

Marziale.

T. 
 Flag that shall tell the thrilling tale, Writ large on page of

T. 
 gold, Of spi - rit high that could ne - ver fail, In those brave
Allarg: 3
ff 3

T. 
 days of old. Thee thus to my breast I
Allarg: 3
ff 3

T. 
 clasp, When King or Country call, To hold thee in my

T. *rit:*
 dy - - ing grasp, If in battle I should fall, In battle I should fall.

T. **Tempo di Marcia, Maestoso.**
 And in the field what - e - ver lot a - wait me, I raise my ban - ner

T. proudly borne on high, And meet the foe - - man with de - fi - ant

T. ery, ... For glorious vic - to - ry, for vic - - to - ry or death!

HERMINIE.



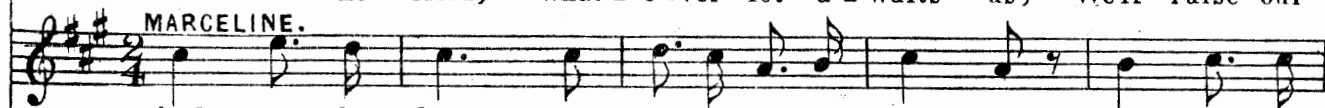
And on the field, what - e - ver lot a - waits us, We'll raise our

THERESE.



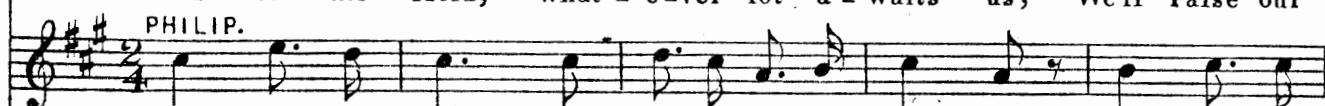
And on the field, what - e - ver lot a - waits us, We'll raise our

MARCELINE.



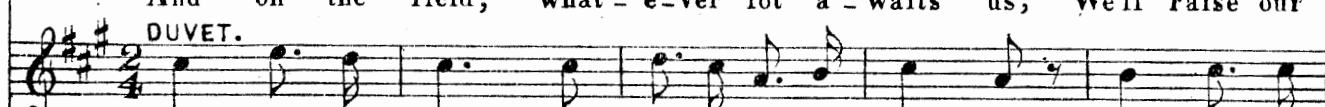
And on the field, what - e - ver lot a - waits us, We'll raise our

PHILIP.



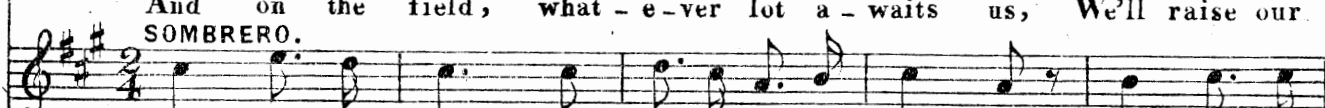
And on the field, what - e - ver lot a - waits us, We'll raise our

DUVET.



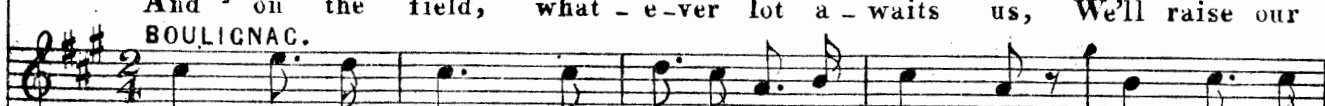
And on the field, what - e - ver lot a - waits us, We'll raise our

SOMBRERO.



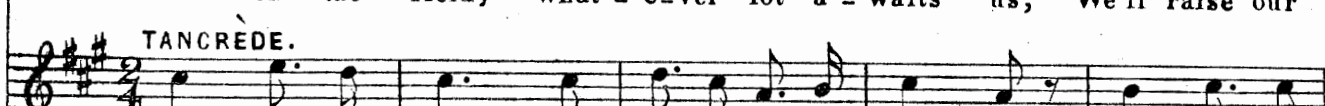
And on the field, what - e - ver lot a - waits us, We'll raise our

BOULIGNAC.



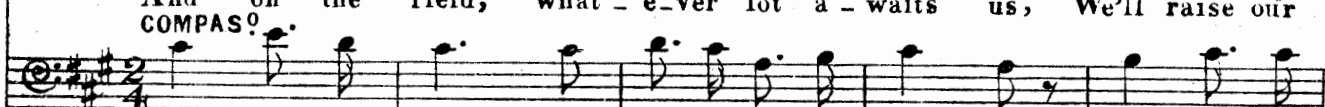
And on the field, what - e - ver lot a - waits us, We'll raise our

TANCRÈDE.



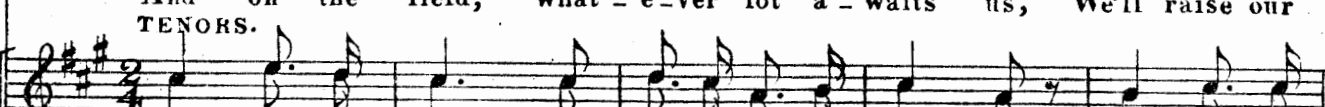
And on the field, what - e - ver lot a - waits us, We'll raise our

COMPAS.



And on the field, what - e - ver lot a - waits us, We'll raise our

TENORS.

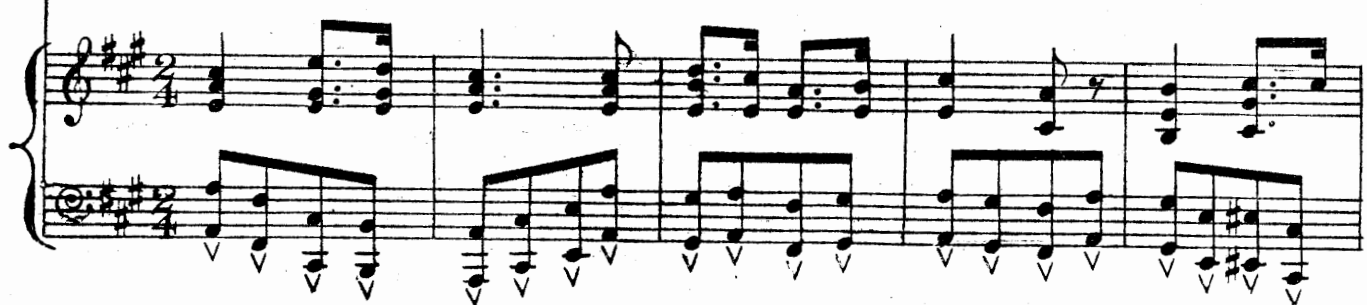


And on the field, what - e - ver lot a - waits us, We'll raise our

BASSES.



And on the field, what - e - ver lot a - waits us, We'll raise our



H. ban - ner proudly borne on high, And meet the foe - - man

T. ban - ner proudly borne on high, And meet the foe - - man

M. ban - ner proudly borne on high, And meet the foe - - man

P. ban - ner proudly borne on high, And meet the foe - - man

D. ban - ner proudly borne on high, And meet the foe - - man

S. ban - ner proudly borne on high, And meet the foe - - man

B. ban - ner proudly borne on high, And meet the foe - - man

T. ban - ner proudly borne on high, And meet the foe - - man

G. ban - ner proudly borne on high, And meet the foe - - man

T. ban - ner proudly borne on high, And meet the foe - - man

B. ban - ner proudly borne on high, And meet the foe - - man

ban - ner proudly borne on high, And meet the foe - - man

H. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

T. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

M. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

P. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

D. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

S. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

B. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

T. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

C. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

T. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

B. with de-fi-ant ery,.. For glorious vic-to-ry, for vic-to-ry or death!

ff *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The first measure includes a dynamic marking of *ff*. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Più animato.

Third system of musical notation, marked *Più animato.* The music becomes more rhythmic and active, with frequent slurs and dynamic markings.

Fourth system of musical notation, featuring complex rhythmic patterns and slurs in both hands.

Fifth system of musical notation, concluding the page with a final *ff* dynamic marking and a double bar line.

ACT III— ENTR'ACTE.

Allegro.

PIANO.

The first system of the piano accompaniment consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with several measures, including a fermata. The left staff begins with a bass clef and contains a bass line with several measures, including a fermata. The dynamic marking *ff* is placed between the staves.

The second system of the piano accompaniment consists of two staves. The right staff begins with a treble clef and contains a melodic line with several measures, including a fermata. The left staff begins with a bass clef and contains a bass line with several measures, including a fermata. The dynamic marking *p più rit.* is placed between the staves.

The third system of the piano accompaniment consists of two staves. The right staff begins with a treble clef and contains a melodic line with several measures, including a fermata. The left staff begins with a bass clef and contains a bass line with several measures, including a fermata.

The fourth system of the piano accompaniment consists of two staves. The right staff begins with a treble clef and contains a melodic line with several measures, including a fermata. The left staff begins with a bass clef and contains a bass line with several measures, including a fermata. The dynamic marking *ff* and the tempo marking *poco rit. 1^o Tempo.* are placed between the staves.

The fifth system of the piano accompaniment consists of two staves. The right staff begins with a treble clef and contains a melodic line with several measures, including a fermata. The left staff begins with a bass clef and contains a bass line with several measures, including a fermata.

poco rit:

ff *p* *più rit:* *delicato.*

Moderato grazioso.

p

p *più rit.*

1º Tempo.
ff *poco rit.*

poco rit. *ff*

N^o 19 - OPENING CHORUS & HERMINIE'S SONG.
 (SOLDIERS & PEASANT GIRLS.)

Words by E. C. BURNAND.

PIANO.

Trumpets.

sfz

sfz

Moderato ben mesurato.

TENORS.

When the bat-tle is o - - ver, We tramp, tramp, tramp, Back to the camp,

BASSES.

When the bat-tle is o - - ver, We tramp, tramp, tramp, Back to the camp,

Moderato ben mesurato.

sfz

T. Tramp, tramp, tramp, Back to the camp, To the camp all glo - ri - ous. And

B. Tramp, tramp, tramp, Back to the camp, To the camp all glo - ri - ous.

T. clean - ing our arms, . We scrub, scrub, scrub,

B. Af - ter the fight Hur -

ben marcato.

T. Our muskets and our swords, . . .

B. - rah! . . . We rub, rub, rub, Our

T.  We rub, rub, rub, Till they are bright Hur-

B.  mus-kets and our swords.... We rub, rub, rub, Till they are bright Hur-



T.  - rah! Hur - rah! Till they are bright Hurrah! Hur - rah!

B.  - rah! Hur - rah! Till they are bright Hurrah! Hur-



Allegretto.

T.  Then hey! for the sol-dier free from care! To-day we're here to-

B.  -rah! Then hey! for the sol-dier free from care! To-day we're here to-

Allegretto.



T. -morrow we're there, Rea - dy to march out a - ny - where, To fall or re - turn vic -

B. -morrow we're there, Rea - dy to march out a - ny - where, To fall or re - turn vic -

T. - to - ri - ous. Then hey! for the sol - dier! free from care, To - day we're here, to -

B. - to - ri - ous. Then hey! for the sol - dier! free from care, To - day we're here, to -

T. -morrow we're there, Rea - dy to march out a - ny - where, To death or vic - to - ry.

B. -morrow we're there, Rea - dy to march out a - ny - where, To death or vic - to - ry.

SOPRANOS.

Laddies re-turn our hearts to cheer, Welcome the boys ar - ri - ving here,

Leggieramente.

s. Mer-ri-ly dance a - way Mer-ri - ly sing and play!

s. With us now re-maining No campaigning Shall our lov-ers take a - way

s. 

With us they re-maining, Cease campaigning, Cease cam - paign - ing.

HERMINIE.

più rit: 

But there are

H. 

those at home who weep,.. Sad-ly the wo-men their vi-gil keep,.....

H. 

And 'tis for the war - - - rior, the warrior far a - - way,.....

H.  *Chil-dren, wife, and mo-ther kneel-ing pray, Yes, whilst at home they*

H.  *pray, work and sigh, Dead up-on the bat-tle field their*

un poco rit:

H.  *loved ones lie.*

TENORS.

.... Hur-rah! Hur-rah! Hur-rah! Hur-



S.
 T.
 B.
 -rah! Hur -
 Hur-rah! Hur - rah! Hur-rah! Hur - - rah! Hur -

The first system of the musical score consists of four staves. The top staff is for the Soprano (S.), the second for the Tenor (T.), and the third for the Bass (B.). The bottom two staves are for the Piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts begin with a long note on a high pitch, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand.

S.
 T.
 B.
 Laddies re - turn our hearts to cheer, Welcome the boys ar - ri - ving here,
 -rah! for the sol - dier free from care, To - day we're here, to - morrow there, Rea -
 -rah! for the sol - dier free from care, To - day we're here, to - morrow there, Rea -

ff

The second system of the musical score continues with the same four staves. The vocal parts have lyrics under them. The piano accompaniment is marked with a forte dynamic (*ff*). The key signature and time signature remain the same. The vocal parts have a more active melody with many eighth notes. The piano accompaniment continues with its rhythmic pattern.

S. Mer-ri-ly pass the day, Loving hearts with us stay,

T. -dy to march out a - - ny-where, To fall or return vic-to-ri-ous. Then

B. -dy to march out a - - ny-where, To fall or return vic-to-ri-ous. Then

S. With us now remain-ing, No campaigning, Shall our lov-ers take a-way,

T. hey for the sol-dier free from care, To-day we're here, to-morrow we're there, Rea-

B. hey for the sol-dier free from care, To-day we're here, to-morrow we're there, Rea-

S. With us they re-main-ing, Cease cam-paign-

T. -dy to march out a - - - ny-where, To death or vie - - to -

B. -dy to march out a - - - ny-where, To death or vie - - to -

ff *ff*

S. - ing!

T. - ry!

B. - ry!

ff

N^o 20 — SONG. "HIS ONLY LOVE."

Words by GILBERT à BECKETT.

Moderato ma non troppo.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

THÉRÈSE.

V.1. The can - nons thun - der now is still'd, And
 V.2. And would he crown my girl-hoods life, And

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady accompaniment. A dynamic marking of *p* (piano) is present. The instruction *col canto.* is written below the piano part.

T.

he is safe, yet safe in vain, For ho - nour's sa - - cred
 bid me name the hap - - - py day, And claim me for his

The vocal line continues with the lyrics. The piano accompaniment provides a consistent accompaniment.

T.

pledge ful - fill'd, He seeks the pri - son walls a - gain. And tho' I doubt his
 wed - ded wife No frown - ing phan - tom bars the way. If I could on - - ly

The vocal line concludes with the lyrics. The piano accompaniment features a final flourish. A dynamic marking of *g^{ra}* (grace) is written above the final note of the vocal line.

T. truth to me, And fear he priz'd a ri - - vals charm, Ah
ask my sire, I know that he would an - - swer "yes!" My

gva

T. jea - lous doubt, my heart to thee No more is slave to
joy - ous heart, his heart would fire, And he our mar - - riage

gva

T. false a - larms. For as in some fair dream I hear, By an - gels whisper'd
day would bless. And so in some fair dream I hear, By an - gels whisper'd

dolce.

p

T. from a - bove, These words of mu - sic sweet and clear, I am his
from a - bove, These words of mu - sic sweet and clear, I am his

T. *one his on - - ly love For as in some fair*
one his on - - ly love And so in some fair

T. *dream I hear By an - gels whis - per'd from a - - bove These*
dream I hear By an - gels whis - per'd from a - - bove These

T. *words of mu - sic sweet and clear, I am his one, his on - - ly*
words of mu - sic sweet and clear, I am his one, his on - - ly

Più animato. rit:

T. *love.*
love.

N^o 21 — DUET. "TRUE LOVE."

Words by F. C. BURNAND.
PHILIP.

Allegretto risoluto.

VOICE.

THERÈSE.

P.

T.

P.

T. *mf* *p rit:*
 love, I . . . a - lone . . . Ah

P. *mf* *p rit:*
 - lone, your love a - - - lone . . . Ah

sfz *rit:*

Tempo primo.

T. As stars that shine, . . . As strain di - vine, . . . Of some an - ge - - lic

P. As stars that shine, . . . As strain di - vine, . . . Of some an - ge - - lic

Tempo primo.

sfz

appassionato.

T. me - - lo - dy, . . . True love sub - lime, Dies not but

P. *appassionato.* me - - lo - dy, . . . True love sub - lime, Dies not with time, but

T. lives Throughout e - ter - ni - ty. True love sub -

P. lives Throughout e - ter - ni - ty. True love sub - lime,

T. - lime, Dies not with time, But lives throughout, throughout e - ter - - ni - rit:

P. Dies not with time, dies not, But lives throughout, throughout e - ter - - ni - rit:

T. - ty. My heart is thine, ... Ne - - ver to part, Oh! *p dolce.*

P. - ty. Thine is my heart, Ne - - ver to part, Oh! *p dolce.*

T. love di-vine, Like some an - ge - lic me - lo - dy. Thine is my heart, Ne -

P. love di-vine, Like some an - ge - lic me - lo - dy. Thine - is my heart, Ne -

T. -ver to part, Throughout e - ter - ni - ty, Through - out e - ter - ni - *più animato.*

P. -ver to part, Throughout e - ter - ni - ty, Through - out e - ter - ni - *più animato.*

T. - ty, Through - out e - ter - ni - ty. *rit:*

P. - ty, Through - out e - ter - ni - ty. Then in my arms, I'll thee en - *rit:*

T.  All doubt and fear Fly when I

P.  - fold, The fire has proved Thy heart of gold.



T.  hear, From you those words, I love but thee!. I love but

P.  I love but thee!



sfz

T.  thee! I love but thee!. Ah! *f* *p* *rit:*

P.  I love but thee! Ah! *f* *p* *rit:*



sfz *rit:*

Tempo primo.

T.

As stars that shine, ... As strain di - vine, ... Of some an -

P.

As stars that shine, ... As strain di - vine, ... Of some an -

Tempo primo.

appassionato.

T.

- ge - - lie me - - lo - - dy True love sub -

P.

- ge - - lie me - - lo - - dy True love sub - lime,

appassionato.

T.

- lime, dies not, But lives through - out e - ter - - ni -

P.

Dies not with time, But lives through - out e - ter - - ni -

T. - ty. True love sub - lime, Dies not with

P. - ty. True love sub - lime, Dies not with time,

T. time, ... But lives throughout, throughout e - ter - - - ni -

P. dies not, But lives throughout, throughout e - ter - - - ni -

T. - ty.

P. - ty.

N^o 22 - DUETT. "THE PARDON." (PHILIP & TANCRÈDE.)

201

DUO. (HERMINIE & THÉRÈSE.)

QUINTETTE. (PHILIP, TANCRÈDE, HERMINIE, THÉRÈSE & DUVET.)

Moderato.

Words by F. C. BURNAND.

PIANO:

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *rit.* (ritardando) marking is present in the final measure of the introduction.

PHILIP.

Philip's first vocal part is written on a single staff. The lyrics are: "Free - ly free - ly, I for - give you, And your er - ror I'll for - get,". The piano accompaniment for this section is shown on two staves below the vocal line.

P.

Philip's second vocal part is written on a single staff. The lyrics are: "With us pen - ance will I shrive you, Friends we've been, we'll be so yet." The piano accompaniment is shown on two staves below the vocal line.

TANCRÈDE.

Tancredi's vocal part is written on a single staff. The lyrics are: "There's a so - lace for the pre - sent, If there can a so - lace be,". The piano accompaniment is marked *col canto.* and is shown on two staves below the vocal line.

T.

Tancredi's second vocal part is written on a single staff. The lyrics are: "That when pec - ca - dil - loes own - ing I'm not met with frowns and groaning,". The piano accompaniment is shown on two staves below the vocal line.

PHILIP.

Full and free! full and free.

rit:

T. But with par-don full and free. Full and free! full and free.

rit:

P. Ful - ly free - ly I for - give you, Face to face as friends we stand,

T. Ful - ly free - ly I'm for - giv - en, Face to face as friends we stand,

P. With no penance will I shrieve you Frank - ly do I grasp your hand.

T. With no penance am I shri - ven Frank - ly do I grasp your hand.

Leggieramente.

un poco rall.

HERMINIE.

Once they a - gain Are in friend - - - ship u -

THERÈSE.

Once they a - gain Are in friend - - - ship u -

H. - ni - - - ted, Frankly ex - plain frankly ex-plain And all

T. - ni - - - ted, Frankly ex - plain frankly ex-plain And all

H. wrong all wrong is right - - - ed. Thus is our

T. wrong all wrong is right - - - ed. Thus is our.

H. bur - - - den, our bur - - - den Less grievous to bear, Hap - - py

T. bur - - - den, our bur - - - den Less grievous to bear, Hap - - py

H. o - - men, hap - py o - - men, We will not, will not des - - pair.

T. o - - men, hap - py o - - men, We will not, will not des - - pair.

Piano introduction featuring a right hand with continuous triplets and a left hand with sustained chords and a few moving notes.

DUVET.

Vocal line for the first phrase, consisting of a series of triplets.

Wheels within wheels, and a motion all ro-ta-ry, Can-non-ing, gun-ning, a ter-ri-ble sound

Piano accompaniment for the first phrase, with chords in the right hand and a simple bass line in the left hand.

Vocal line for the second phrase, consisting of a series of triplets.

Cock-cha-fer, bees in the brain of a no-ta-ry, Whirring and whizzing and whirring a-round.

Piano accompaniment for the second phrase, with chords in the right hand and a simple bass line in the left hand.

Vocal line for the third phrase, consisting of a series of triplets.

Oh, I would sooner be put in a pil-lo-ry, Than to hear drumming and distant ar-til-le-ry

Piano accompaniment for the third phrase, with chords in the right hand and a simple bass line in the left hand.

Vocal line for the fourth phrase, consisting of a series of triplets.

Would I were back in the term-time of Hilary, Safe on fami-li-ar ground.

Piano accompaniment for the fourth phrase, with chords in the right hand and a simple bass line in the left hand. The piece concludes with a double bar line and repeat signs.

HERMINIE.

Once they a - - gain Are in
 THERÉSE.

Once they a - - gain Are in
 PHILIP.

Full - - - ly, free - - ly I for - - - give you,
 DUVET.

Wheels within wheels, and a motion all ro-ta-ry, Cannoning, gunning, a ter-ri-ble sound,
 TANCRÉDE.

Full - - - ly, free - - ly I'm for - - - giv - - - en,

p Pizz.

H. friend - - - ship u - - - ni - - - ted

T. friend - - - ship u - - - ni - - - ted

P. And your er - - - ror I'll for - - - get

D. Cockchafer, bees in the brain of a no-ta-ry, Whirring and whizzing and whirring a-round

T. Face to face as friends we stand,

H. Frank - ly ex - - plain frank - ly ex - - plain, And all

T. Frank - ly ex - - plain frank - ly ex - - plain, And all

P. With no pen - - ance will I shrive you,

D. Oh, I would sooner be put in a pil - lo - ry, Than to hear drumming and distant ar - til - le - ry,

T. With no pen - - ance am I shri - - - ven,

H. wrong, all wrong is right - - - - ed.

T. wrong, all wrong is right - - - - ed.

P. Friends we've been we'll be so yet.

D. Would I were back in the term - time of Hil - a - ry, Safe on fa - mi - li - ar ground.

T. Frank - - - ly do I grasp your hand.

H. Hap - - - - py o - - - - men, hap - - - - py o - - - - men,

T. Hap - - - - py o - - - - men, hap - - - - py o - - - - men,

P. With no pen - ance are you shriv - - en,

D. Oh, I would sooner be put in a pil - lo - ry, Than to hear drumming and distant ar - til - le - ry,

T. That when pec - ca - - - dil - - - loes own - - - ing,

H. *allarg.* We will not, will not des - - pair.

T. *allarg.* We will not, will not des - - pair.

P. *allarg.* Frank - - ly firm - - ly grasp my hand.

D. *allarg.* Would I were back in the term-time of Hilary, Safe on fami - li - ar ground.

T. *allarg.* I am met with par - - - don free. *allarg.*

N^o 23 - THE COURT MARTIAL.

Words by F. C. BURNAND.

PIANO.

poco allargando. *ff*

Moderato.
HERMINIE.

This tri-bu-nal se - vere Will not our sto-ry be -

THÉRÈSE.

This tri-bu-nal se - vere Will not our sto-ry be -

PHILIP.

This tri - bu - nal se - - vere

MARCELINE.

This tri - bu - nal se - - vere

DUVET & TANCRÈDE.

This tri - bu - nal se - - vere

Moderato.
SOLI.

p

H. - lieve How the truth to make clear!

T. - lieve How the truth to make clear!

P. Will no sto-ry be - lieve How the truth to state

M. Will no sto-ry be - lieve How the truth to state

D&T. Will no fic-tion be - lieve They the truth can state

H. We have no wish to de - ceive Could we time on - ly

T. We have no wish to de - ceive Could we time on - ly

P. clear - - - ly Yet the Colonel de - - ceive

M. clear - - - ly Yet the Colonel de - - ceive

D&T. clear - - - ly Yet the Colonel de - - ceive

H. gain Gain but a lit-tle de-lay

T. gain Gain but a lit-tle de-lay

P. Time we're bent up-on gain - - - ing We must cause some de-

M. Time we're bent up-on gain - - - ing We must cause some de-

D&T. Time we're bent up-on gain - - - ing We must cause some de-

H. If we could but ex-plain 'Twould be all clear as

T. If we could but ex-plain 'Twould be all clear as

F. lay With our mode of ex-plain - - - ing

M. lay With our mode of ex-plain - - - ing


D. lay With our mode of ex-plain - - - ing

T. lay With our mode of ex-plain - - - ing

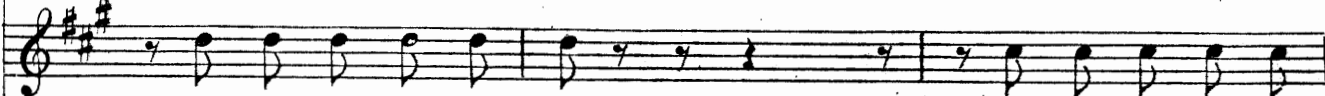
HERMINIE.

H.  day This tri - bu - nal se - vere

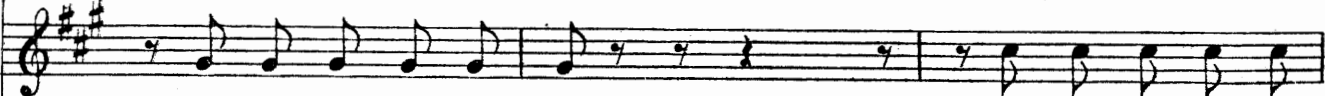
THERÈSE.

T.  day This tri - bu - nal se - vere

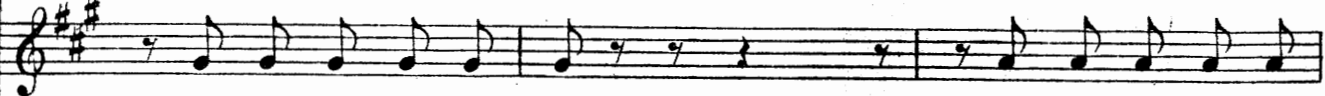
PHILIP.

P.  We may take the whole day. This tri - bu - nal se -

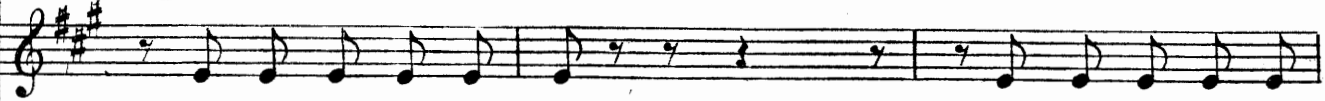
MARCELINE.

M.  We may take the whole day. This tri - bu - nal se -

DUVET.

D.  We may take the whole day. This tri - bu - nal se -

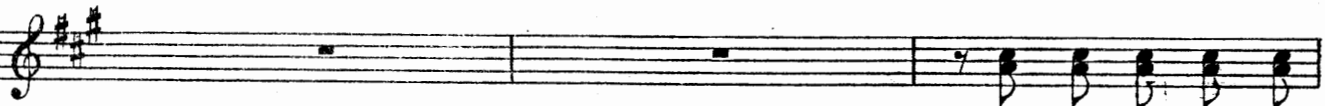
TANCRÈDE.

T.  We may take the whole day. This tri - bu - nal se -

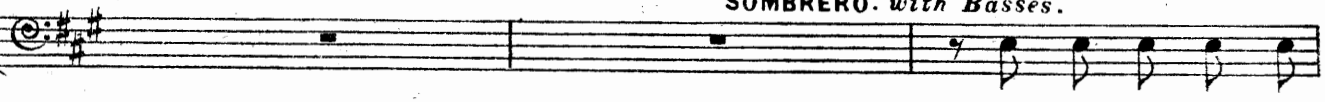
SOPRANOS.

 This tri - bu - nal se - vere

TENORS.

 This tri - bu - nal se -

BASSES.

 This tri - bu - nal se -

SOMBRERO. with Basses.

This tri - bu - nal se -

Cl.
Fl.

TUTTI.



CHORUS.

H. Will not our sto-ry be - - lieve How the truth to make

T. Will not our sto-ry be - - lieve How the truth to make

P. - vere Will no sto-ry be - lieve

M. - vere Will no sto-ry be - lieve

D. - vere Will no sto-ry be - lieve


T. - vere Will no sto-ry be - lieve


S. Will no fiction be - - lieve Let them state the truth


T. - vere Will no fic-tion be - lieve


B. - vere Will no fic-tion be - lieve


Piano accompaniment with treble and bass staves.


H.  clear We have no wish to de - ceive Could we time on-ly


T.  clear We have no wish to de - ceive Could we time on-ly

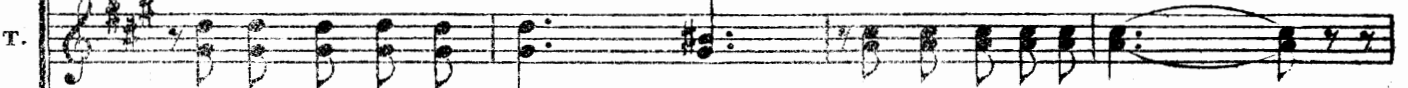
P.  How the truth to state clear - - - ly Time we're bent up-on gain - - - ing

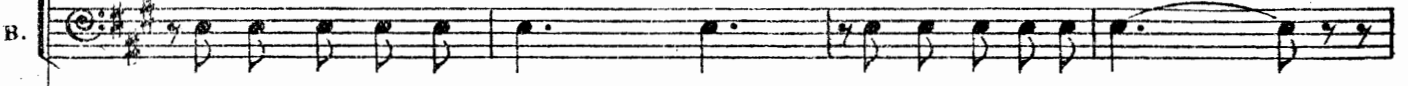
M.  How the truth to state clear - - - ly Time we're bent up-on gain - - - ing

D.  How the truth to state clear - - - ly Time we're bent up-on gain - - - ing

T.  How the truth to state clear - - - ly Time we're bent up-on gain - - - ing

S.  clear - - - - - ly Nor attempt to de - ceive Time they're bent upon

T.  Let them state the truth clear - - - ly Nor attempt to de - ceive

B.  Let them state the truth clear - - - ly Nor attempt to de - ceive



H. *p.* Gain but a little de - lay If we could but ex-

T. *ff.* Gain but a little de - lay If we could but ex-

P. Time we're bent up-on gain - - ing We must cause some de - lay

M. Time we're bent up-on gain - - ing We must cause some de - lay

D. Time we're bent up-on gain - - ing We must cause some de - lay

T. Time we're bent up-on gain - - ing We must cause some de - lay

S. gain - - - - ing It will need some ex-

T. *ff.* Time they're bent up-on gain - - ing He will brook no de - lay

B. *ff.* Time they're bent up-on gain - - ing He will brook no de - lay
SOM: (I)

ff. *p.*

H. -plain 'Twould be all clear as day

T. -plain 'Twould be all clear as day

P. With our mode of ex-plain-ing We may take the whole day

M. With our mode of ex-plain-ing We may take the whole day

D. With our mode of ex-plain-ing We may take the whole day

T. With our mode of ex-plain-ing We may take the whole day

S. plain - - - - - ing And explain it they may

T. It will need some ex-plain-ing And explain it they may

B. It will need some ex-plain-ing And explain it they may

P. *ff* *rall:* *a tempo.*

N^o 24 — SONG. "TOMORROW."

Words by F. C. BURNAND.

TANCRÈDE.

Moderato.

VOICE.

There is a beautiful

T.

La - - dy, Love-ly beyond com - pare, . . Her glan - ces thrilling, her

T.

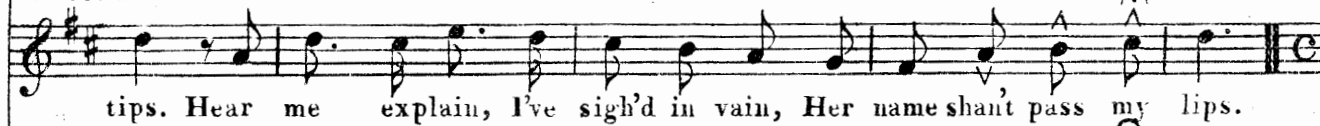
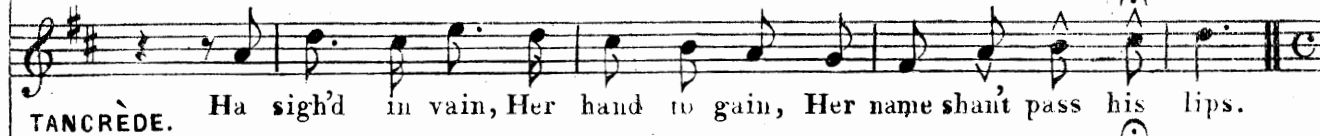
un poco rit:

man - ner chilling, For all she be so fair. Her name how I a - dore her, Shall

T.

ne - ver pass my lips, I've sigh'd in vain her hand to gain, To press her fin - ger.

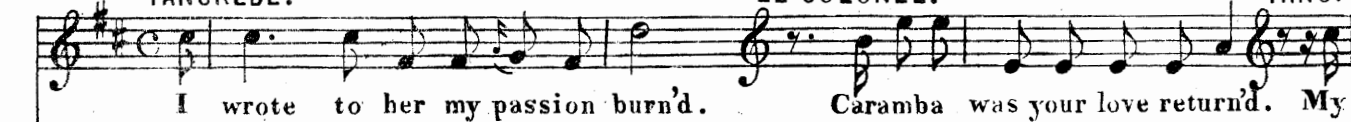
PHILIP.



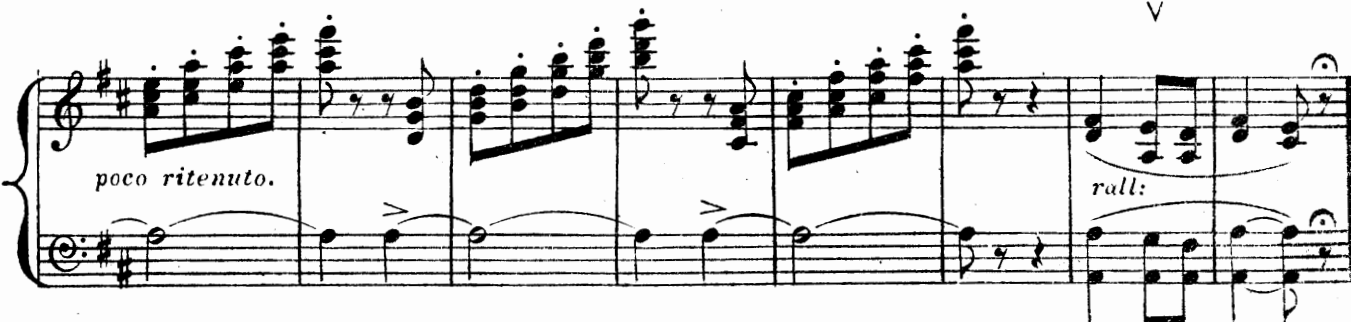
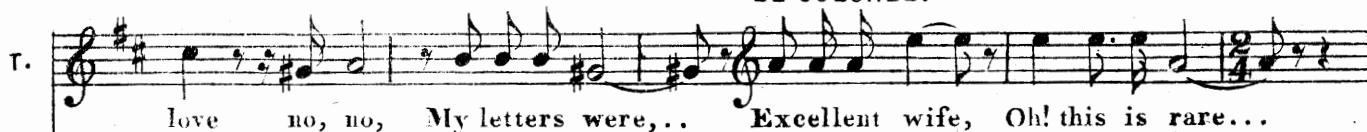
TANCRÈDE.

LE COLONEL.

TANC:



LE COLONEL.



TANCRÈDE.
Allegro moderato.

I was at a sup-per, where La-dies merri-ly we toast - - ed,
But to-day when calm and cool, And sleep has made me sa - - ger,

Of suc-cess a-mong the fair, Fool-ish-ly I boast - - ed;
I observed I've been a fool, Yet may win my wa - - ger.

Though I ne-ver breath'd a name, Yet I made a bet that I,
Since the chaste and no-ble Dame, Till now has spurn'd this bard,

To a cer-tain hand-some Dame, Would write and get a sweet reply.
Sign I will a - - no - - ther name, And so write "Phi-lip de Bellegarde!"

Ah! When to po - tent wine The wit gives

This system contains the first line of the musical score. It features a vocal line in treble clef with a key signature of two sharps (D major) and a 6/8 time signature. The lyrics are "Ah! When to po - tent wine The wit gives". Below the vocal line is a piano accompaniment consisting of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes various rhythmic patterns and chordal textures.

way . . . Be sure tomorrow You'll think of with sorrow The fool of to - day Ah!

This system contains the second line of the musical score. The vocal line continues with the lyrics "way . . . Be sure tomorrow You'll think of with sorrow The fool of to - day Ah!". The piano accompaniment continues with similar rhythmic and harmonic patterns.

when to po - - tent wine The wit gives way . . . Be sure that tomorrow You'll

ad lib:

This system contains the third line of the musical score. The vocal line includes the lyrics "when to po - - tent wine The wit gives way . . . Be sure that tomorrow You'll". The piano accompaniment features a section marked *ad lib:* (ad libitum) above the staff, indicating a section of free improvisation. The piano part includes dynamic markings such as *pp* (pianissimo).

think of with sorrow The fol - ly of to - day.

This system contains the fourth line of the musical score. The vocal line concludes with the lyrics "think of with sorrow The fol - ly of to - day.". The piano accompaniment continues with rhythmic and harmonic support.

piu animato.

ff *ff*

This system contains the fifth and final line of the musical score. The piano accompaniment is marked *piu animato.* (more animated) and features two instances of *ff* (fortissimo) dynamic markings. The piano part is highly rhythmic and energetic.

N^o 25 — ENTRY OF GUESTS.

PIANO: *p* *poco rit:* *delicato.*

The first system of the musical score is for the piano. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The music begins with a piano (*p*) dynamic and a tempo marking of *poco rit:* (slightly ritardando). The melody in the treble staff features a series of eighth notes with slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with the instruction *delicato.* (delicately).

Moderato grazioso.

The second system of the musical score continues the piece. It features two staves. The tempo is marked *Moderato grazioso.* (moderately and gracefully). The treble staff contains a melodic line with slurs and some grace notes, while the bass staff provides a steady accompaniment with chords and moving lines.

The third system of the musical score continues the piece. It features two staves. The treble staff contains a melodic line with slurs and some grace notes, while the bass staff provides a steady accompaniment with chords and moving lines.

The fourth system of the musical score continues the piece. It features two staves. The treble staff contains a melodic line with slurs and some grace notes, while the bass staff provides a steady accompaniment with chords and moving lines.

The fifth system of the musical score concludes the piece. It features two staves. The treble staff contains a melodic line with slurs and some grace notes, while the bass staff provides a steady accompaniment with chords and moving lines. The system ends with a piano (*p*) dynamic marking.

N^o 26 — FINALE. "RATAPLAN!"

Words by F. C. BURNAND.

Moderato.
CLOCHE.

PIANO.

The first system of the musical score consists of three staves. The top staff is a vocal line in 2/4 time, starting with a whole note G4. The middle staff is the right-hand piano part, featuring a rhythmic melody of eighth notes. The bottom staff is the left-hand piano part, consisting of a steady accompaniment of chords with a bass line of eighth notes. Vertical lines with downward-pointing arrows are placed below the left-hand staff at the beginning of each measure.

The second system continues the musical score with three staves. The vocal line has a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Vertical lines with downward-pointing arrows are placed below the left-hand staff at the beginning of each measure.

The third system concludes the piece. It features three staves. The tempo changes to *Allegretto*. The piano accompaniment ends with a final chord. Vertical lines with downward-pointing arrows are placed below the left-hand staff at the beginning of each measure.

(Parlé.)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes. A piano (*p*) dynamic marking is placed at the beginning of the lower staff.

The second system continues the musical piece. The upper staff features a melodic line with various rhythmic values and phrasing. The lower staff provides a steady accompaniment with chords and moving lines.

The third system includes a *poco rit.* instruction above the upper staff. The melodic line in the upper staff shows a slight deceleration in tempo. The accompaniment in the lower staff continues with harmonic support.

The fourth system contains two endings. The first ending is marked *1º* and the second ending is marked *2º*. Both endings lead to different conclusions for the piece. The upper staff has a melodic line, and the lower staff has a corresponding accompaniment.

The fifth system concludes the piece. It features a final melodic phrase in the upper staff and a final accompaniment in the lower staff, ending with a double bar line.

THÉRÈSE.

A Captain bold I've ne-ver been, With courage down to

T. ze - - ro, A he - ro - ine of se - ven - teen, But not one bit a

T. he - - ro. Re - cruits I've lost, such men will flee, Be - fore a foe re -

(to the audience.) *poco rit.*

T. - sist - - ing, But 'neath my ban - ner I would see, You as my friends en - -

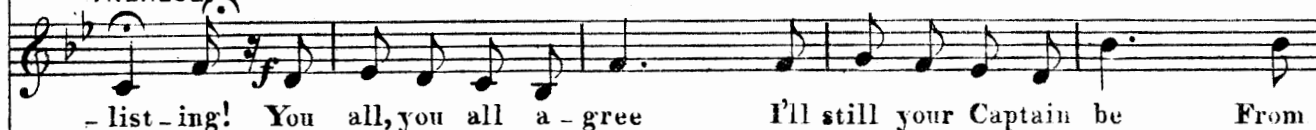
poco rit.

HERMINIE.



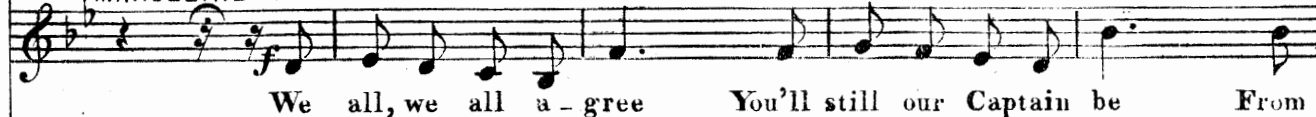
We all, we all a - gree You'll still our Captain be From

THÉRÈSE



- list - ing! You all, you all a - gree I'll still your Captain be From

MARCELINE.



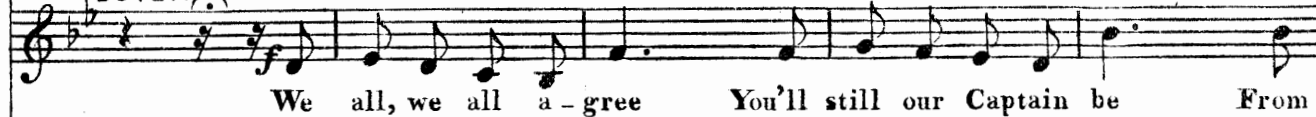
We all, we all a - gree You'll still our Captain be From

PHILIP.



We all, we all a - gree You'll still our Captain be From

DUVET.



We all, we all a - gree You'll still our Captain be From

SOMBRERO & THE MARQUIS.



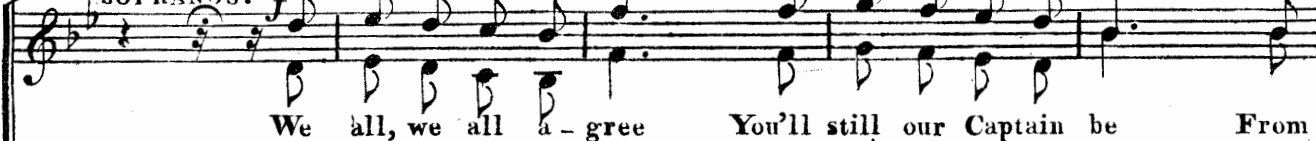
We all, we all a - gree You'll still our Captain be From

TANCRÈDE.



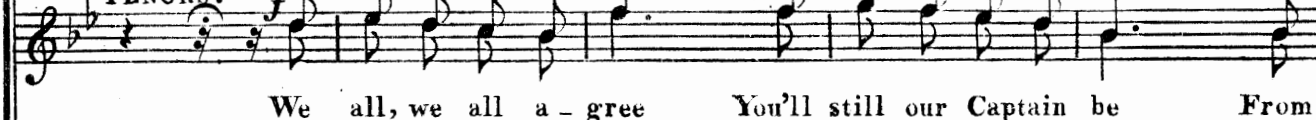
We all, we all a - gree You'll still our Captain be From

SOPRANOS.




We all, we all a - gree You'll still our Captain be From

TENORS.



We all, we all a - gree You'll still our Captain be From

BASSES.



We all, we all a - gree You'll still our Captain be From



ff

(saluting.)

H. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -

T. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -

M. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -

P. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -

D. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -

S&M. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -

T. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -


S. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -

T. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -


B. Col'nel to re - cruit Our Captain we sa - lute! So marching in ar -


H. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our
 T. - ray My banner I'll dis-play Yes, for Thérèse We ask your praise A
 M. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our
 P. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our
 D. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our
 S&M. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our
 T. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our
 S. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our
 T. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our
 B. - ray Her banner we'll dis-play And for Thérèse We ask your praise Our

Piano accompaniment: The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature. It features a steady accompaniment with chords and moving lines in both hands.

H. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain

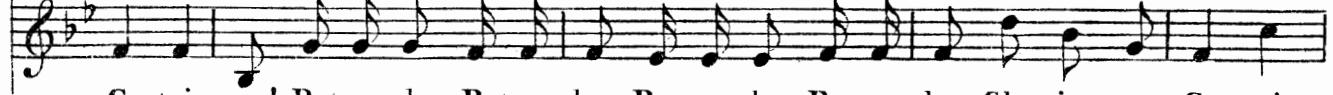
T. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan I am a Cap-tain

M. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain


P. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain

D. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain

S & M. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain

T. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain

S. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain

T. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain

B. 
Captain gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain



ff

H. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!

T. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan I am a Cap-tain gay!

M. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!

P. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!

D. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!

S&M. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!

T. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!

S. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!

T. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!

B. *ff*
 gay! Rat-a-plan Rat-a-plan Rat-a-plan Rat-a-plan She is our Cap-tain gay!