COMIC OPERA IN TWO ACTS.

DÉSIRÉE.

LIBRETTO BY

EDWARD M. TABER & JOHN MADDISON MORTON.

MUSIC BY

JOHN PHILIP SOUSA.

Published by J. W. PEPPER, Philadelphia, Pa.
S. W. Cor. EIGHTH and LOCUST Sts.

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CAST OF CHARACTERS

MARQUIS DE LAVARRE, Colonel of Musketeers.....*Tenor*
COUNT DE COURVILLE, Lieutenant of Musketeers.....*Baritone*
POMARET, A Mercer.....*Tenor*
DUMONT, Sergeant of Musketeers and Orderly to Marquis.....*Tenor*
CORPORAL OF MUSKETEERS.....*Baritone*

DÉSIRÉE, Pomaret's Daughter.....*Soprano*
MARIE, Pomaret's Niece.....*Contralto*
GERTRUDE, } Schoolgirls and companions of Désirée..... } *Soprano*
ROSE, } } *Contralto*

ACT FIRST,—Interior of Pomaret's Shop.

ACT SECOND,—Ball Room in the Town Hall of Amiens.

The Scene is in the town of Amiens, France, during the time of the Cardinal de Richelieu.

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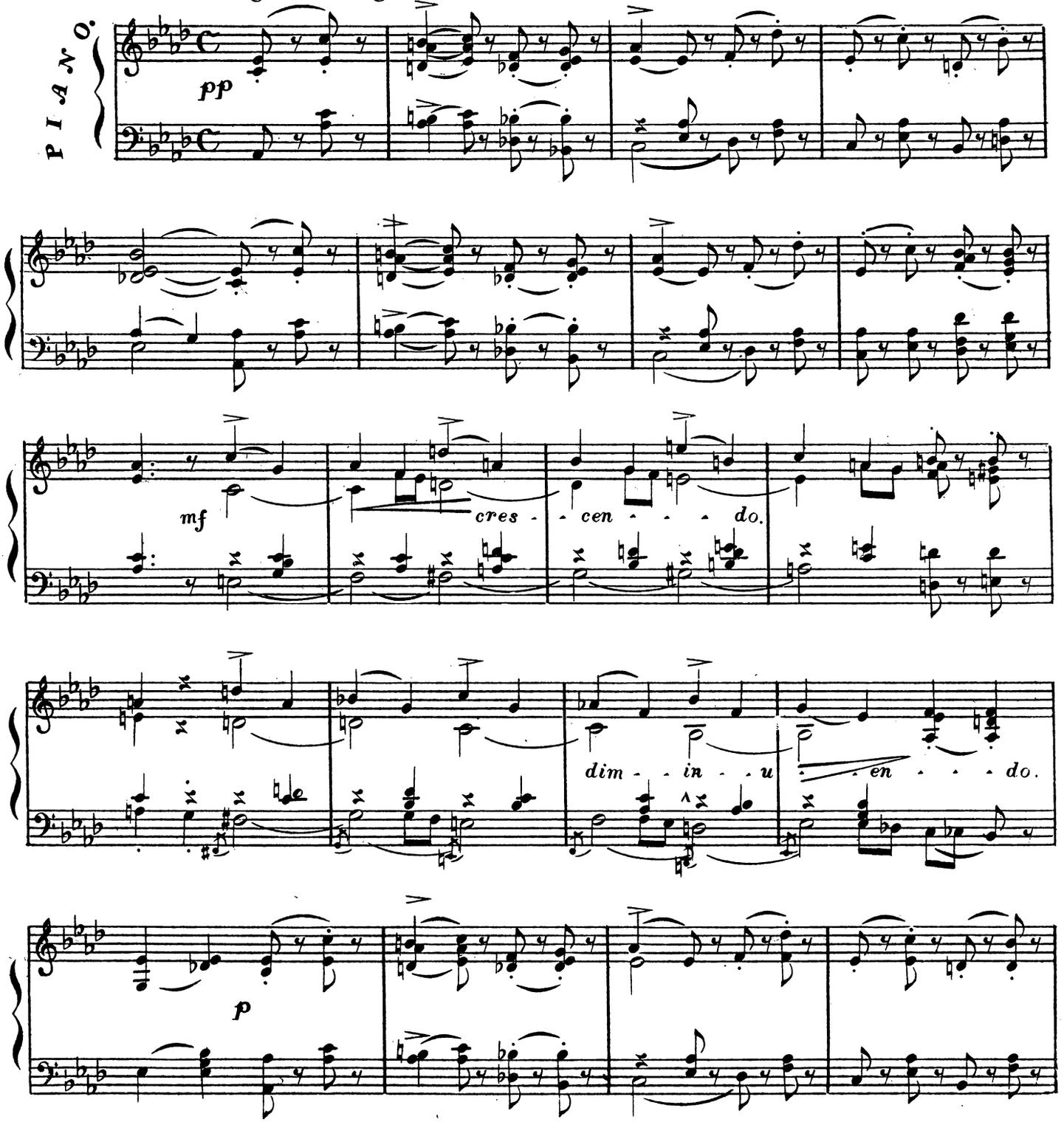
DÉSIRÉE

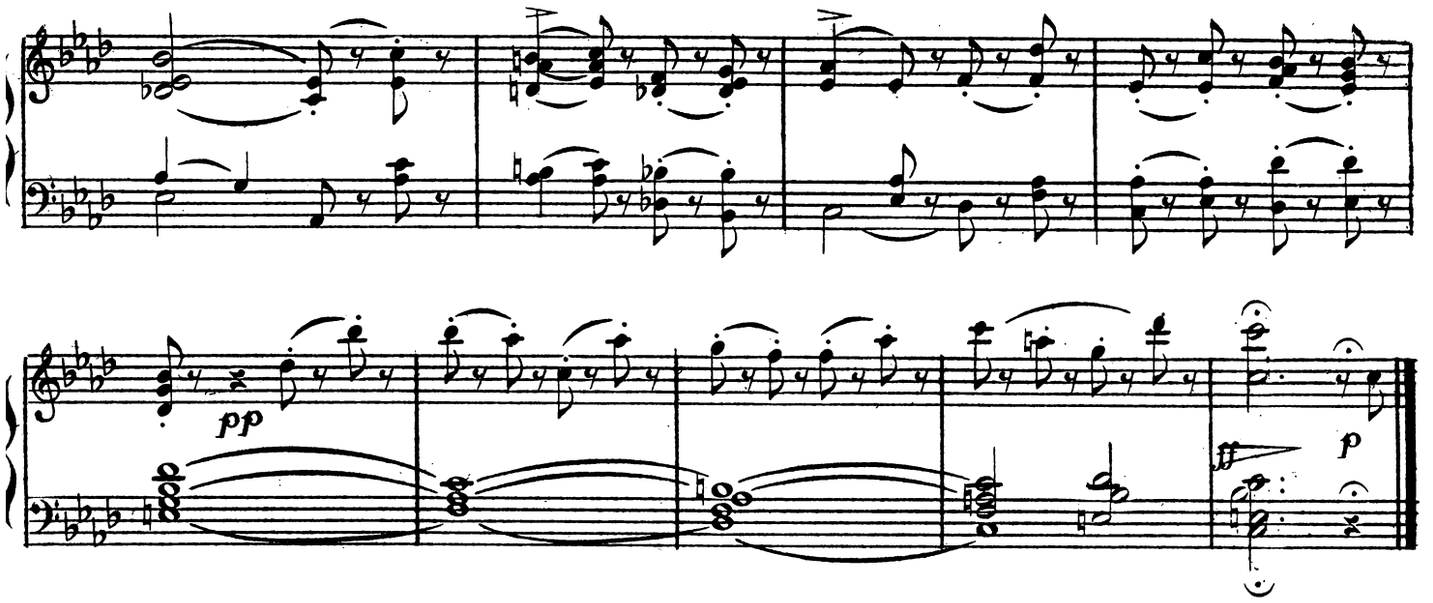
COMIC OPERA IN TWO ACTS.

Libretto by Edward M. Taber & J. Maddison Morton. Music by John Philip Sousa.

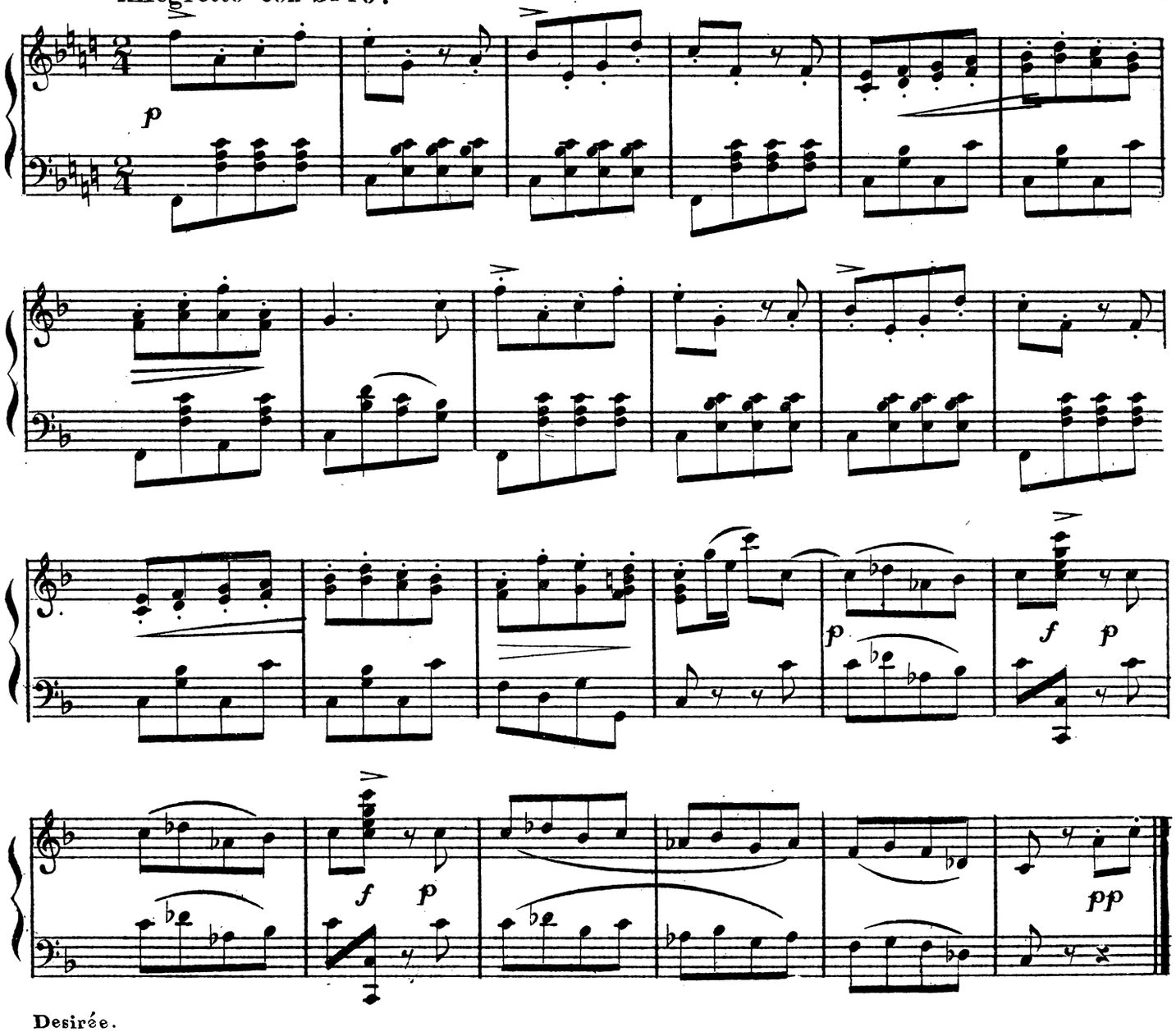
OVERTURE.

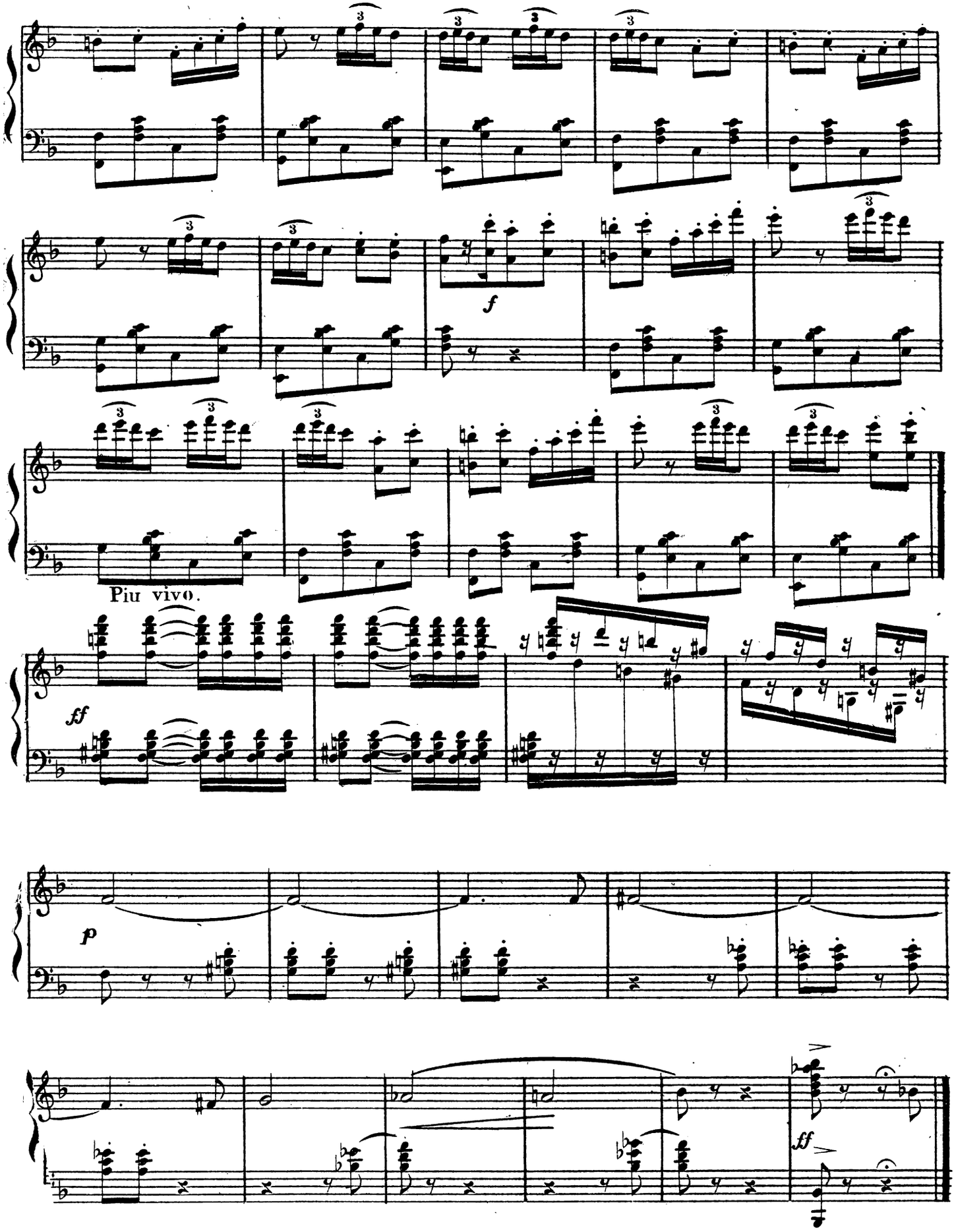
Allegretto con gracia.





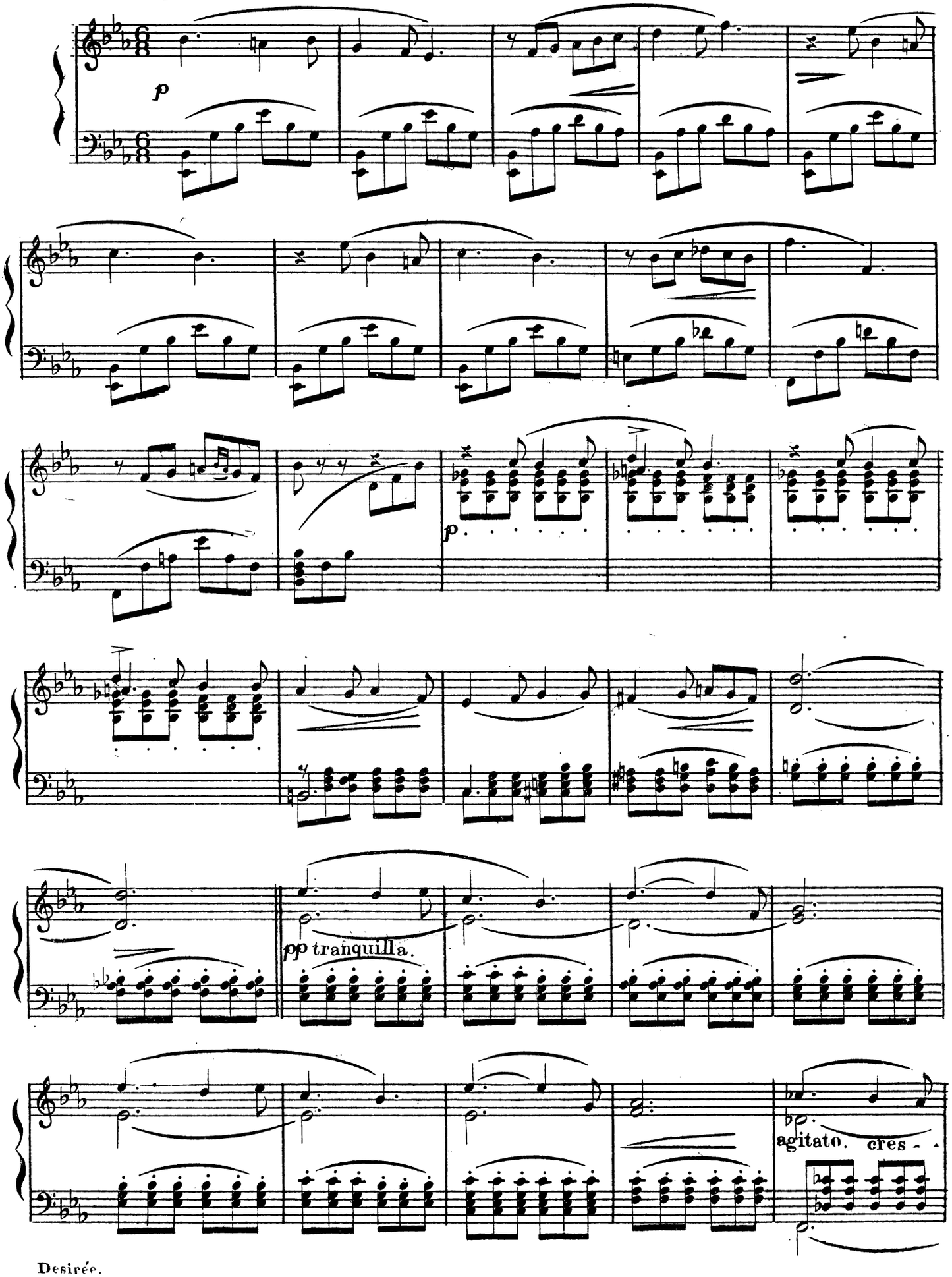
Allegretto con brio.

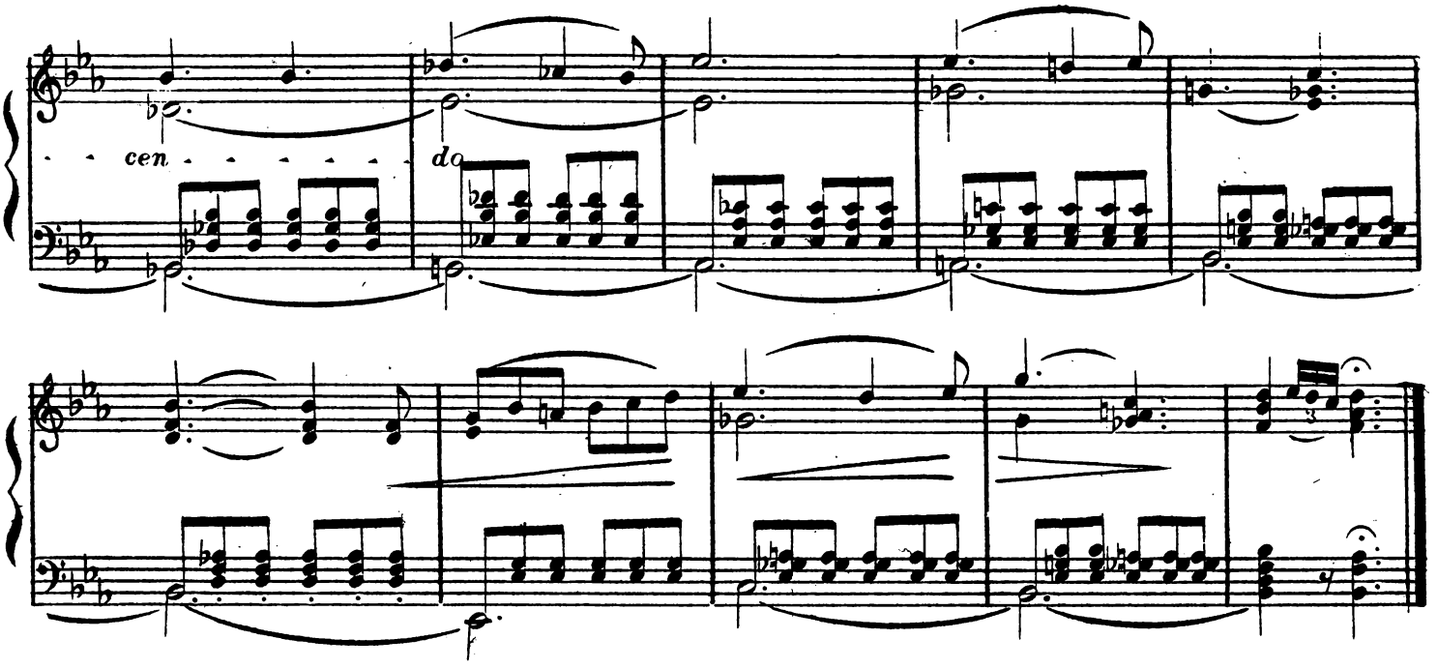




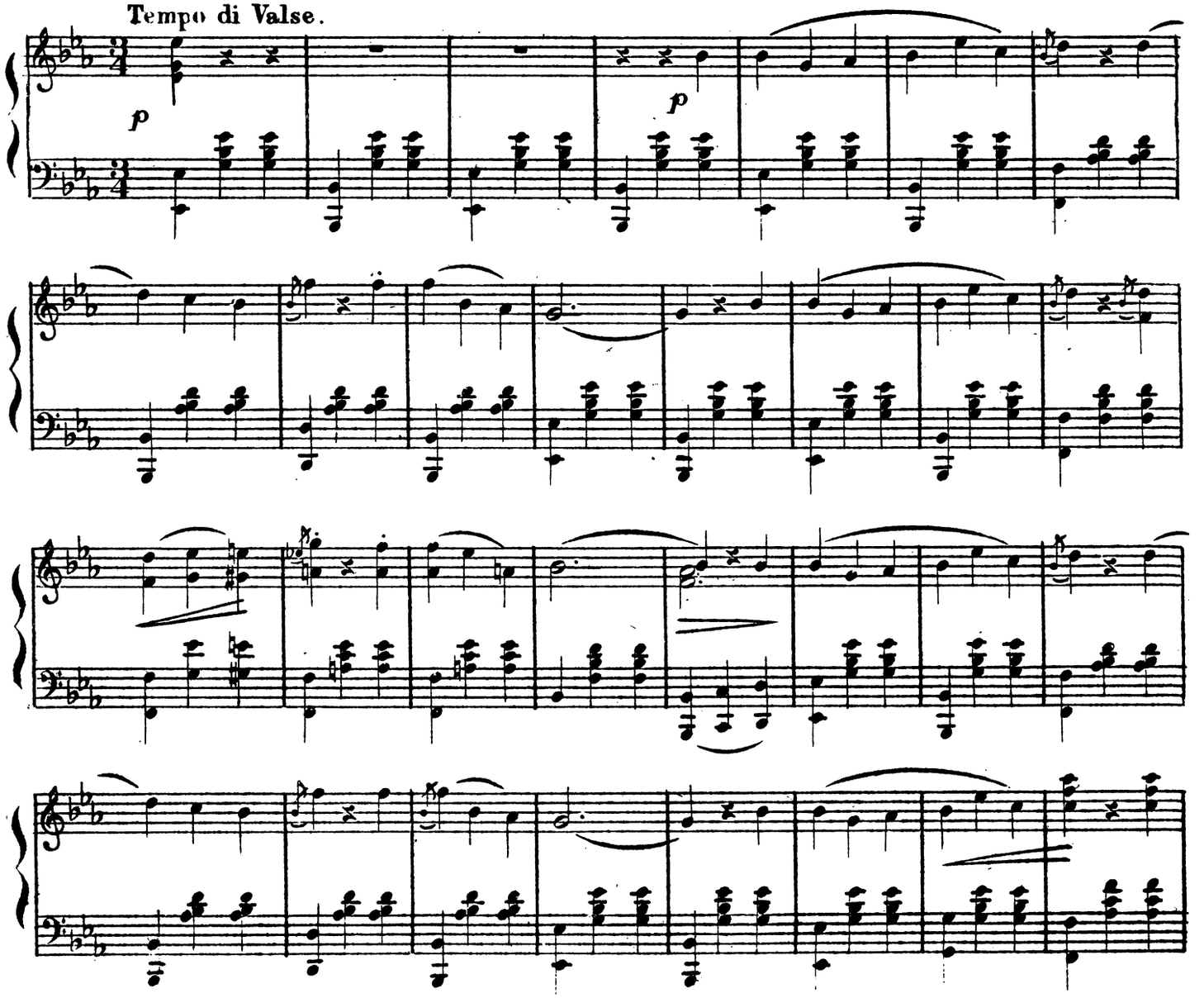
sirée

Andante con suavita.

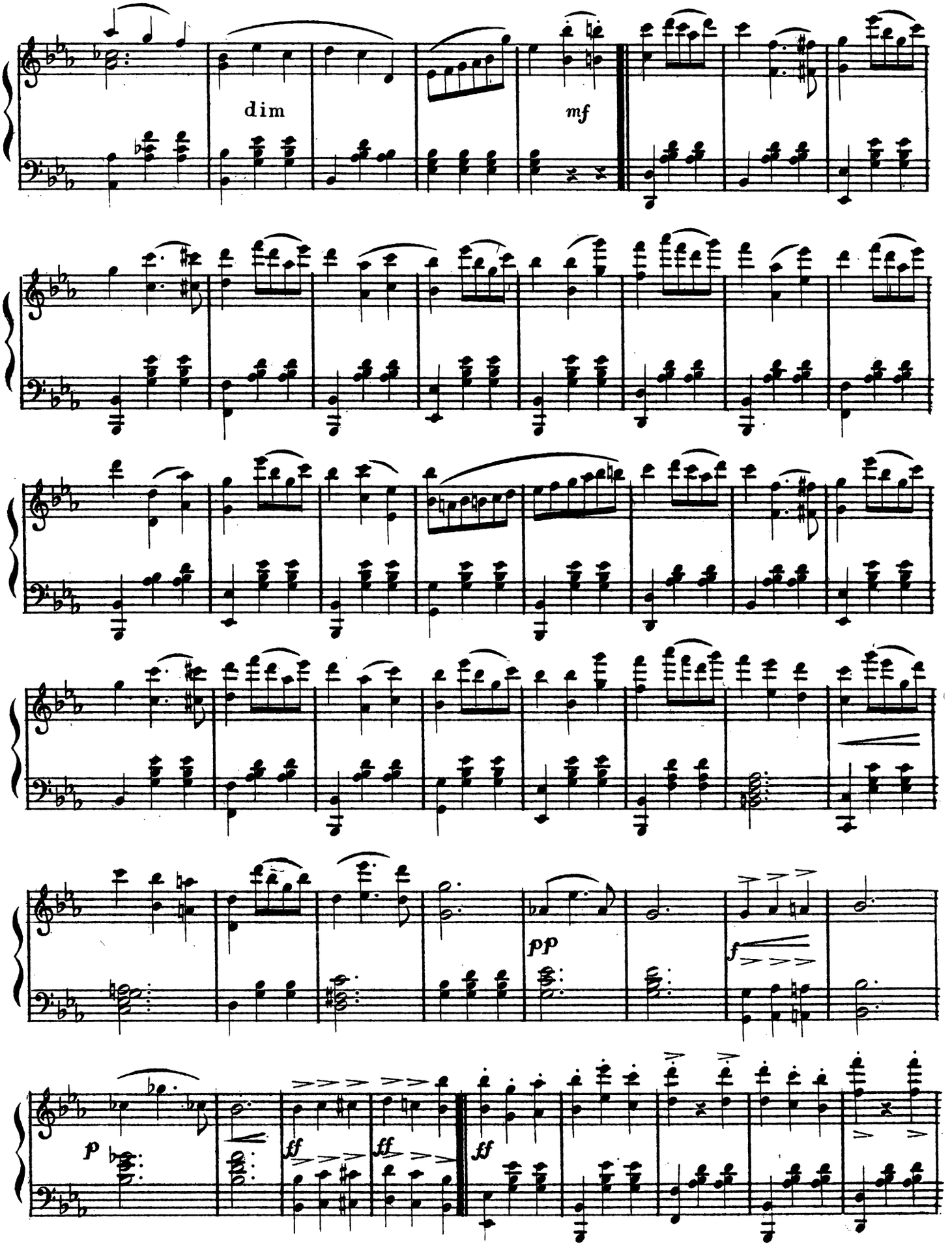


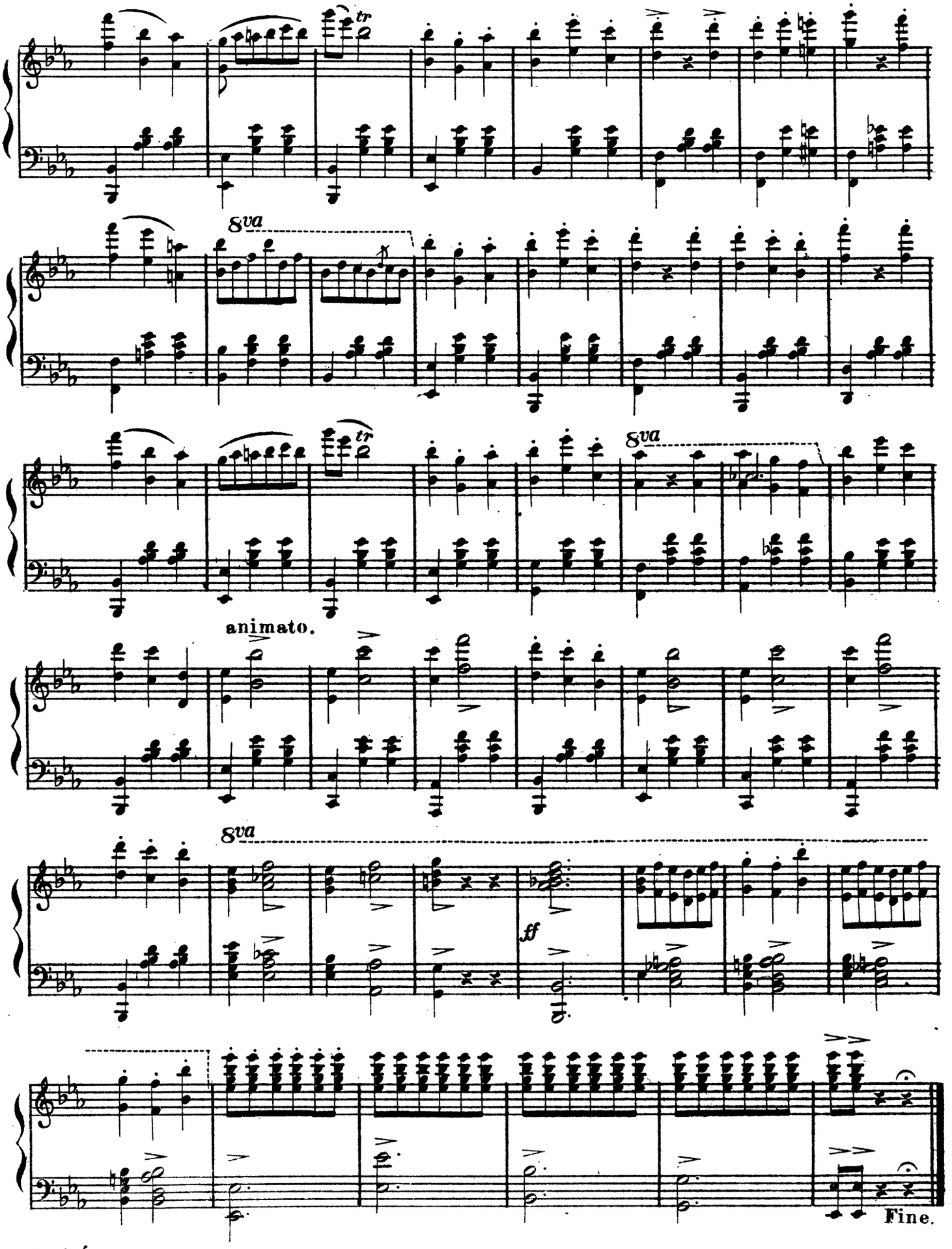


Tempo di Valse.



Desirée.


dim
mf
pp
f
p
ff
ff
ff



Desirée.

ACT I

Scene: Interior of mercer's shop, handsomely fitted up. Counter on L.H. on which are silks, laces, ribbons &c. Door C. (practical) backed with interior. Window each side of door showing street with soldiers and civilians passing and repassing. Doors R.H. 1E. and R.H. 2E. Door L.H. 1E.

No 1a CHORUS OF MUSKETEERS.
b. Song = MARIE.
"THE FOEMAN AWAITS."

Allegro con brio.

PIANO

p cres - cen - do.

poco - a - poco

(Curtain.)

ff

TENORS. The foe - man a -

BASSES. f

f

- waits Out-side of our gates, With a legion of Spain's cav - a - liers, But all his ar-

- ray A-wakes no dis - may In the hearts of the King's Mus - ke - teers. The foeman a -

- waits Out-side of our gates With a legion of Spain's cav - a - liers, But all his ar-

- ray A - wakes no dis - may In the hearts of the King's Musk - e - teers.

Drums

SERGEANT.

f From far a-way comes..... The roll of his

pp *marcato*

drums..... We an - swer de - fi - ance in cheers.....O'er valley and

Oboi.

hill ..... The tri-color still ..... Floats free o'er the King's Muske-

- teers From far a-way comes ..... The roll of his drums .....

Tenors.

pp From far away comes The roll of his

Basses.

ff *pp*

..... We an - swer de - fi - ance in cheers ..... O'er valley and

pp

drum We an - swer de - fi - ance in cheers .....

Desirée.

hill ..... The tricolor still ..... Floats free o'er the Kings Muske-

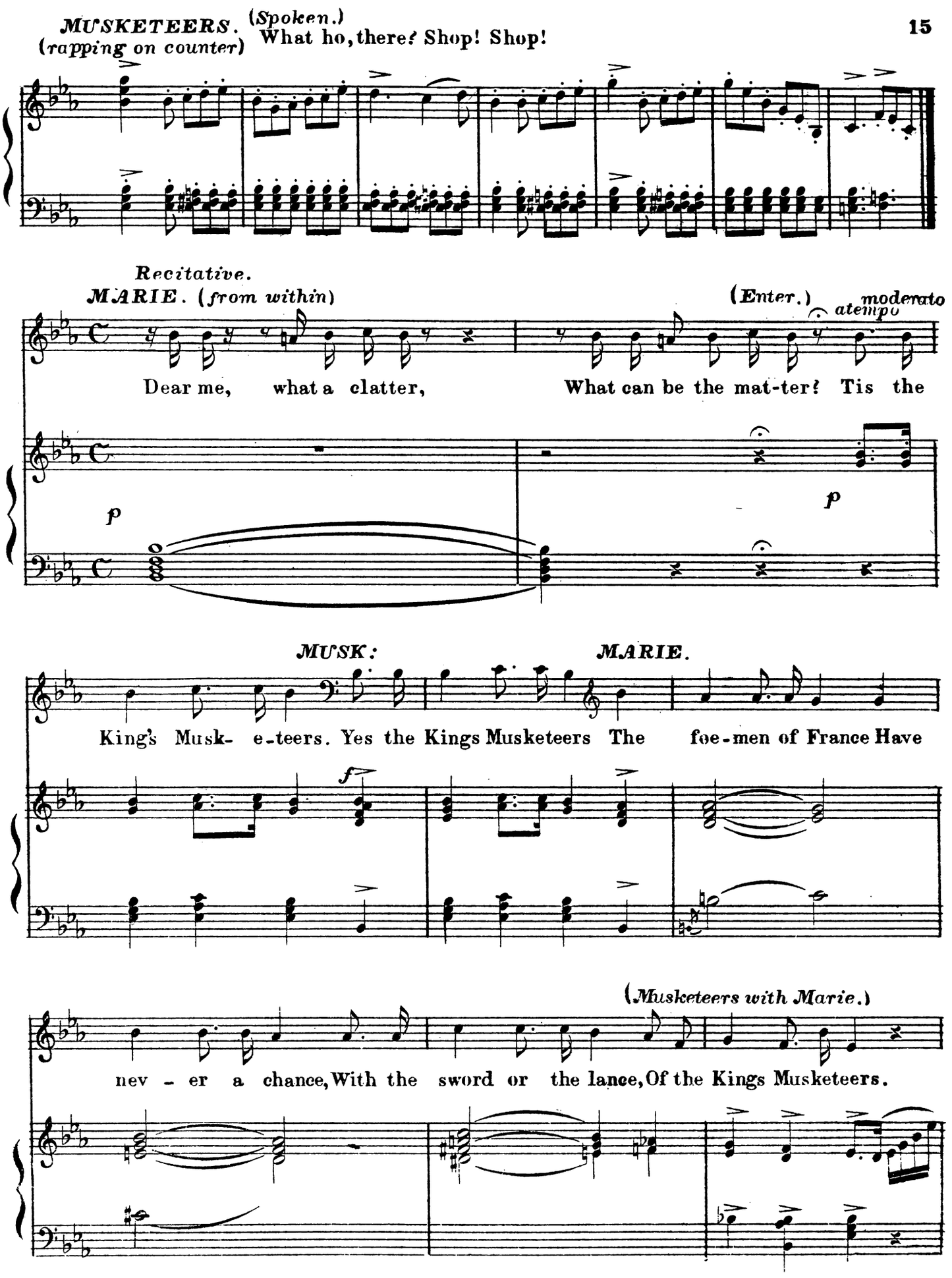
pp O'er valley and hill The tricolor still Floats free o'er the Kings Muske-

- teers *f* Our swords at our hand, We wait the command With naught of reluc-tance or

- teers *ff*

fears But while waiting this, Find love not a-miss Tis the way of the Kings Muske-teers.

f


MUSKETEERS. (Spoken.)
(rapping on counter)
What ho, there? Shop! Shop!
Recitative.
MARIE. (from within)
(Enter.)
moderato
a tempo
Dear me, what a clatter, What can be the mat-ter? Tis the
p
p
MUSK:
MARIE.
King's Musk- e-teers. Yes the Kings Musketeers The foe-men of France Have
f
(Musketeers with Marie.)
nev - er a chance, With the sword or the lance, Of the Kings Musketeers.

MARIE.

Most no-ble

sirs, ex-am-ine at your leisure Gloves, ribbons laces, I a-wait your

SERGEANT.

pleasure. What may you wish to-day? For me the fair Dé-si-

con dolce

MARIE. (*Impatiently*)

-rée And you sir? The fair Dé-si-rée

CORPORAL.

The fair Dé-si-rée

CHORUS.

ff

The fair Dé-si-rée The ar-ti-

MARIE.

dolce

f

Allegro Moderato.

- cle is in great de - mand But is not here, at your com-

pp *staccatto.*

CORPORAL

- mand From school she has not yet re - turned, We'll

wait un - til her les - sons she has

MUSK:

learned, We'll wait We'll wait un-til her les-sons she has learned.

attacca

f

attacca

Desirée.

SONG = "TIS EVER THE WAY".

Allegretto.

MARIE.

PIANO

p

Tis ev - er the way From day un - to day No ribbons they buy but from fair Dési - rée When she's in my place Gloves perfumes and lace She'll quickly dis - pose of for double the pay She'll quickly dis - pose of for double the pay. But a - las for poor me, I'm on - ly Ma - rie, And for me they'll not look at the goods on the shelf; I'm

pp staccato

sure there is not So dole-ful a lot As to live with a cou-sin more

rall *a tempo*

fair than your-self Tis ev-er the way, From day un-to day, No rib-bons they'll

rall *a tempo*

buy but from fair Dés-i-rée When she's in my place, Gloves perfumes and

Marie.

lace She'll quick-ly dis-pose of for dou-ble the pay, She'll quick-ly dis-

Tenors. Yes quick-ly we'll buy of the fair Dés-i-rée Yes quick-ly we'll

pp

Basses.

-pose of for double the pay.

buy of the fair Dés-i-rée.

rall

p

Desirée.

No 1 Bis. "FROM FAR AWAY COMES"

Allegro Marziale.

SERGEANT.

From far a-way comes

Tenors.

From far a-way

Basses.

PIANO

ff p p p pp

The roll of his drums

comes The roll of his drums, We an - swer de -

O'er val-ley and hill

- fi - ance in cheers

O'er val-ley and

p

Desirée.

The tri-col-or still

hill The tri-col-or still Floats free o'er the

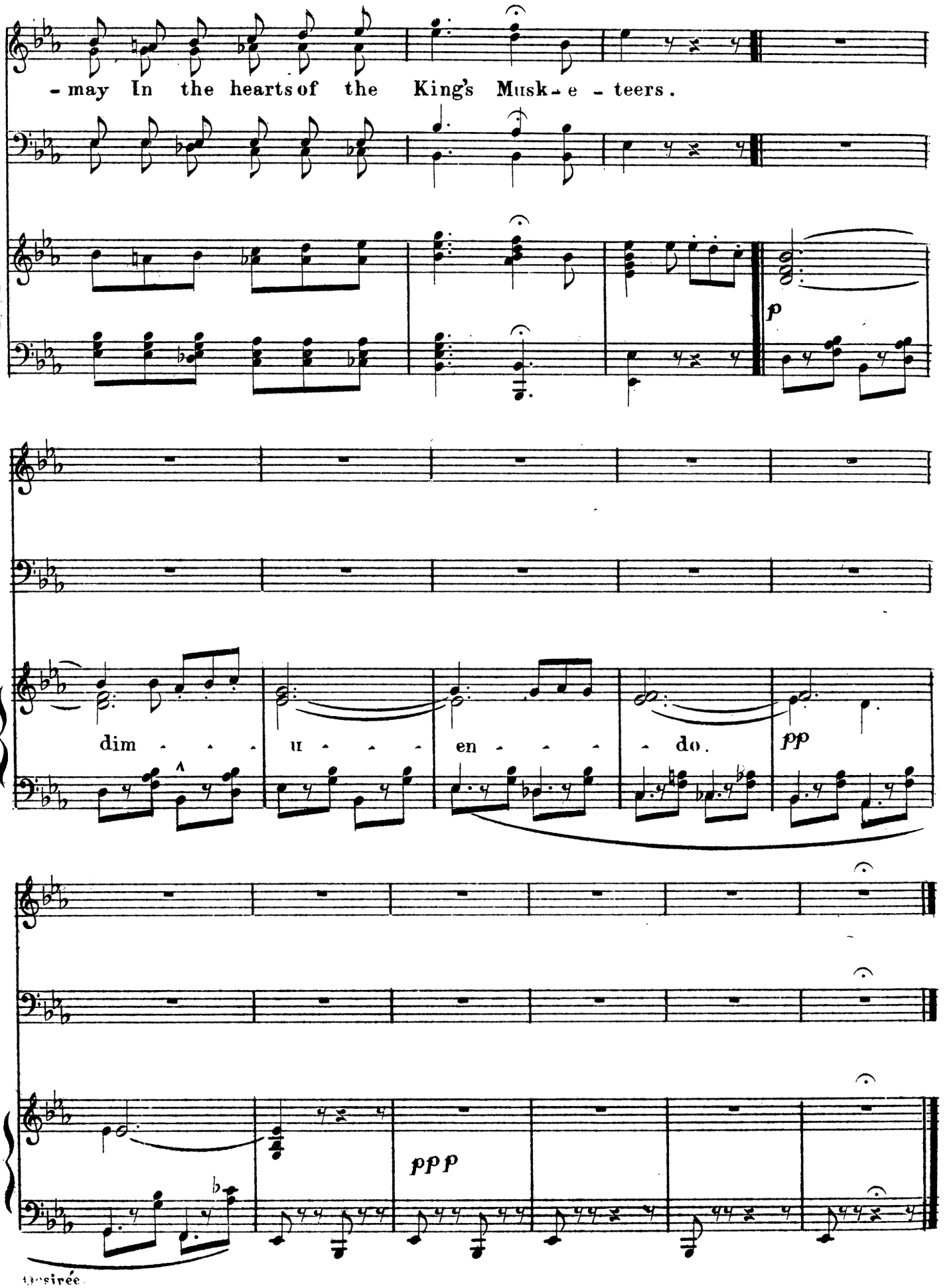
King's Musk - e - teers The foeman a - waits Out-side of our

f

ff

gates With a leg-ion of Spain's cav-a - liers But all his ar - ray A - wakes no dis -

Desirée.


- may In the hearts of the King's Musk - e - teers.
p
dim - - - u - - - en - - - do.
pp
ppp
ten sirée

No 2. SONG = "THE FAMILY TREE".

Allegretto Brilliante.

PIANO

f

POMARET.

1. I do not know much of my fam - i - ly tree But of no - ble ex-trac-tion I'm sure I must be I flat - ter my-self there's an air a-bout me, That be - to - kens an an - cient and

2. My daugh - ter may choose an - y grade of grandee, From the nu - mer-ous no - bles she'll find at her knee. No doubt I am des - tined by for-tune's decree Our name to restore to its

pp

grand ped-i-gree. Just
prop - er de-gree. And as

p

look at my daugh - ter and plain - ly you see
fath - er - in - law to a duke I will be

She's wor - thy of hav - ing a fa - ther like me, It
Re - sum - ing my place in the no - bil - i - tee, It

takes no a - cute ob - ser - va - tion to see That I am cut out for the
takes no a - cute ob - ser - va - tion to see That I am cut out for the

p

Desirée.

no - bil - i - tee It's per - fect - ly cer - tain that
no - bil - i - tee It's per - fect - ly cer - tain that

bran - ches like me, You don't find on ev - er - y fam - i - ly tree.
bran - ches like me, You don't find on ev - er - y fam - i - ly tree.

f

D.S.

D.S.

Desirée.

No 3. DUET = "TELL ME".

COUNT AND MARIE.

Moderato.

COUNT.

Tell me, Ma-rie, if my pas-sion Finds an ec-ho in her breast? If 'tis so, then in what fashion Are her feel-ings man-i-fest? Does she sigh, or does she trem-ble? Do her cheeks with blushes flame? Or does cres-cen-do

PIANO

p

p

she her love dis - sem-ble, By not men-tion-ing my name. Seems she

to be long-ing af - ter Something vague, un-na - tur - al? Does she

(impassioned)

oft in-dulge in laughter Or in sobs hys-ter - i - cal? Tell

MARIE.

me Tell me Tell me Well, if in your es - ti -

Desirée.

- ma - tion, Laughter is of love a part, You will find re - cip - ro -

- ca - tion In my cousin's ten - der heart; For she had a par - ox -

- ysm..... Yes - ter - day at dress pa - rade, Either 'twas loves magne -

- tism Or the fig - ure that you made For your sword was long

Desirée.

dang - led, in - con - ven - ient - ly, you found Till your

feet be - came en - tangled And you sprawled upon the ground, Know

sf

MARIE.

then, Know then, Know then, Love is more than i - dle

COUNT. *p*

Love is more than i - dle

p

sf *sf* *pp*

dream-ing, More than blush-es more than sighs Ac-tions

dream-ing, More than blush-es more than sighs Ac-tions

that have not the seeming May be rap-ture in dis-guise.

that have not the seeming May be rap-ture in dis-guise.

p

No 4.=“CHORUS OF SCHOOL GIRLS.”

(A.) *“We're ardent in geography.”*

(B.) *Solo Désirée, “Girls should have lovers plenty”.*

Allegretto brilliante.

PIANO

ff

GIRLS.

We're

f ar-dent in ge-og-ra-phy, We re-vel in to-pog-ra-phy And

mf

dif-fi-cult or-thog-ra-phy, To us is on-ly play, We've been through all the

bot-a-nies, We know what hemp and cotton is, And naught we learn for got-ten is We're

mod-els in our way.

p

GERTRUDE.

And

p

prob-lems math-e-mat-i-cal, No mat-ter

Desirée

how er - rat - i - cal, We think are most ec -

- stat - - i - cal, For we are mod - els in our

GIRLS *p*

way And problems ma-the-mat-i-cal No mat-ter how er-rat-i-cal We

p

think are most ecs-tat-i-cal We're models in our way. ROSE. We dote on

p

all the ol - o - gies, in - cul - ca - ted in

col - le - ges But bet - ter still than know - ledge

is an un - ex - pect - ed hol - - i - day.

ff

CHORUS.

f We're ar - dent in ge -

- og - ra - phy, We re - vel in to - pog - ra - phy, And

dif - fi - cult or - thog-ra-phy, To us is on - ly play We've been through all the

bot - a - nies, We know what hemp and cot - ton is And

naught we learn for - got - ten is We're mod-els in our way.

(Enter DÉSIRÉE.)

ff

DÉSIRÉE. (Recitative.)

Tis an un - ex - pect-ed hol - i -

- day From les - sons we will rest

rall

If all was work and nothing play, Then life would lose its zest, Though life has too much zest

CHORUS. *animato.*

me, I fear What, you, who have a sweet-heart For

p

DÉSIRÉE. (SONG: "*Girls should have*")

con brio.

eve-ry day in the year. Girls should have lo-vers

f

p con brio.

plen-ty. But when it comes to twen-ty A great res-pon-si

-bil-i-ty A mai-den sure will find For if they're ov-er

zeal-ous, Or if per-chance they're jeal-ous Con-di-tions of tran-

GIRLS.

-quil-i-ty Are foreign to her mind Not oft a girl dis-

-cov-ers She has too man-y lov-ers Such ca - - - - - -

DÉSIRÉE.

-ses you sel-dom find. Ah - - Its too much res-pon-si-bil-i-

mf *fp*

-ty Twen-ty lov-ers are a bore I would have far more tranquil-i-

-ty If I had but three or four Ah

GIRLS.

We dont fear res-pon-si-bil-i-

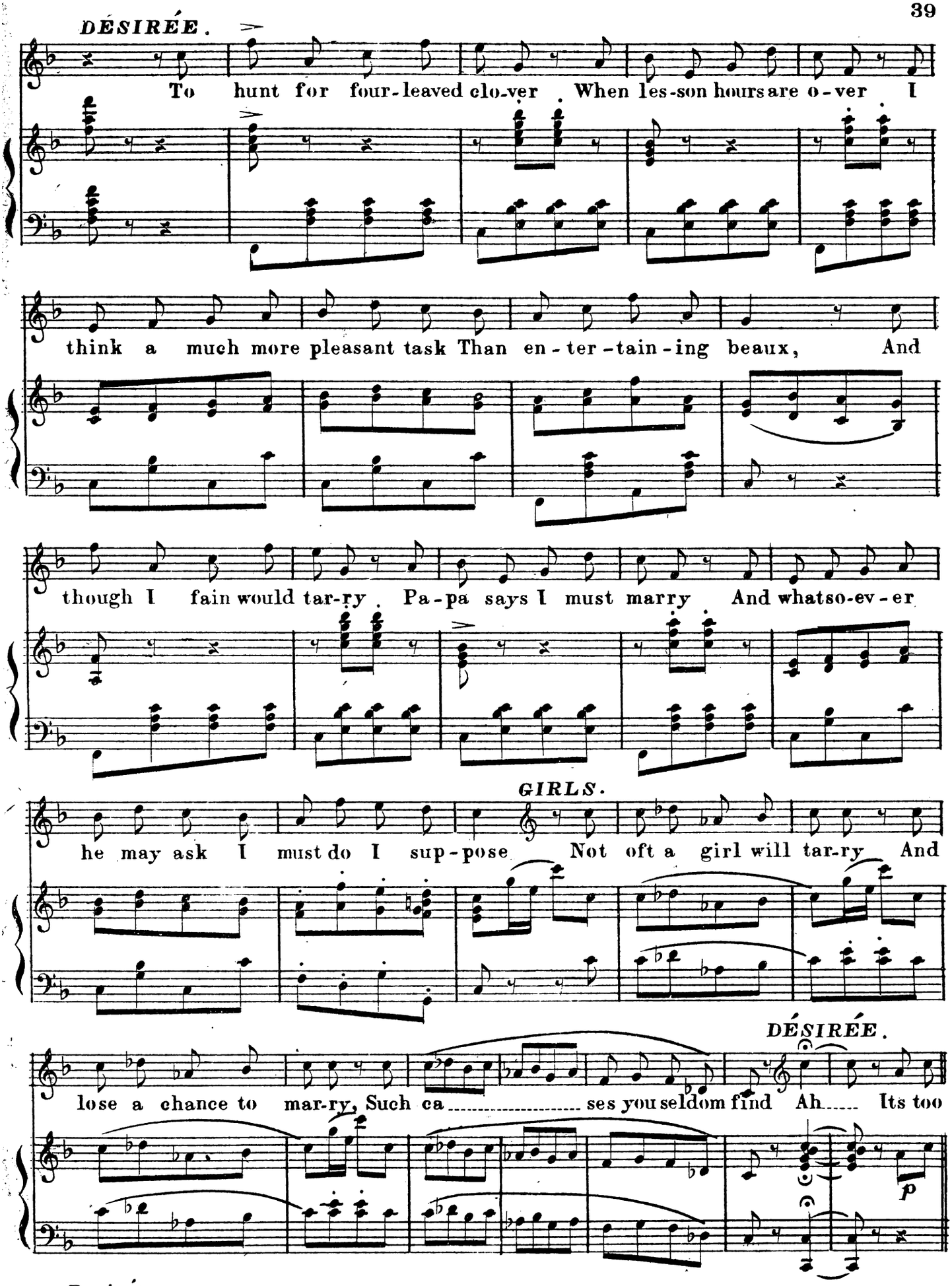
mf

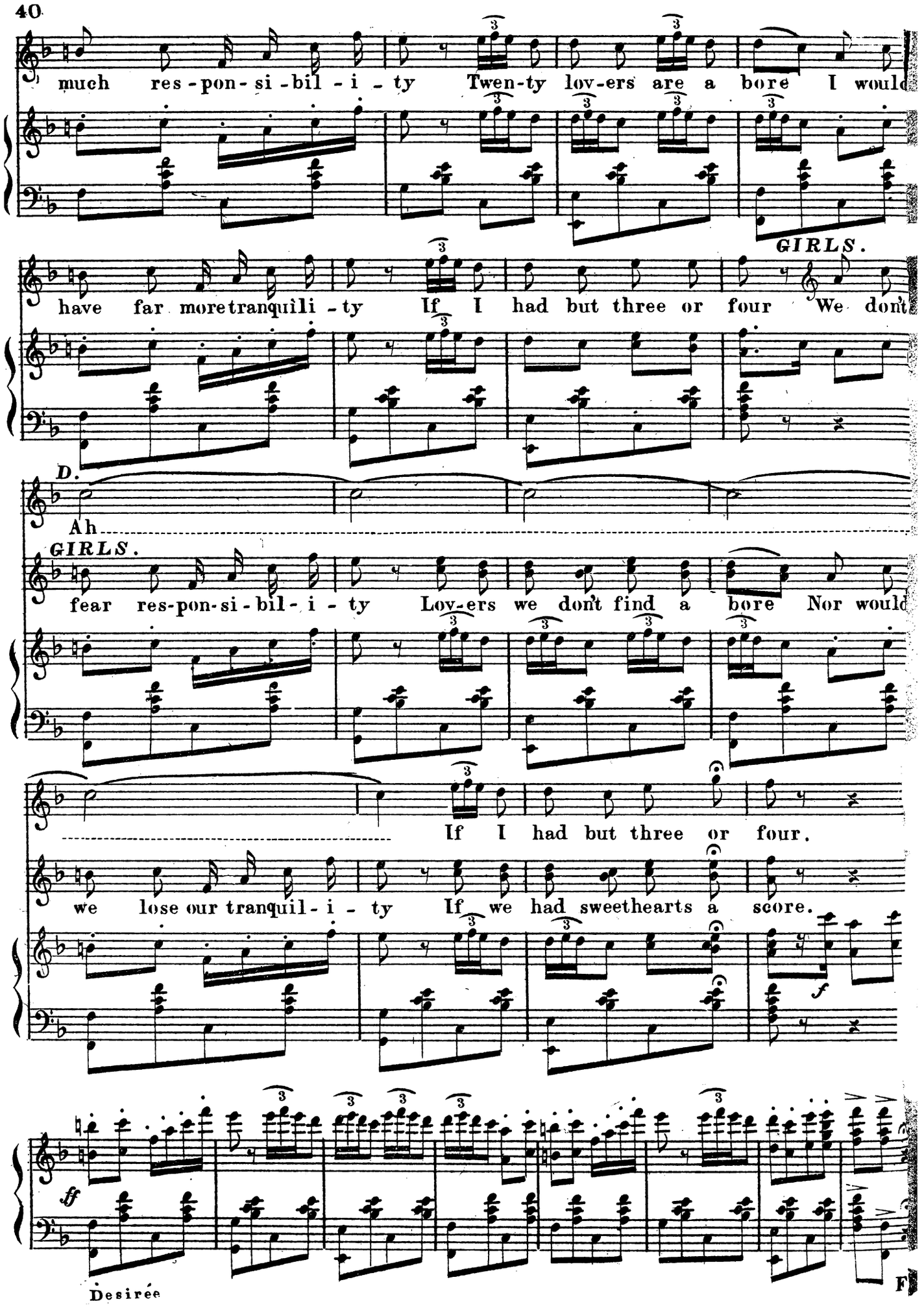
-ty Lov-ers we dont find a bore Nor would we lose our tranquili-

If I had but three or four.

-ty If we had sweethearts a score.

f


DÉSIRÉE.
To hunt for four-leaved clo-ver When les-son hours are o-ver I
think a much more pleasant task Than en-ter-tain-ing beaux, And
though I fain would tar-ry Pa-pa says I must marry And whatso-ev-er
GIRLS.
he may ask I must do I sup-pose Not oft a girl will tar-ry And
DÉSIRÉE.
lose a chance to mar-ry, Such ca ses you seldom find Ah Its too
p


much res-pon-si-bil-i-ty Twen-ty lov-ers are a bore I would
have far more tranquili-ty If I had but three or four
GIRLS.
We don't
D.
Ah
GIRLS.
fear res-pon-si-bil-i-ty Lov-ers we don't find a bore Nor would
If I had but three or four.
we lose our tranquil-i-ty If we had sweethearts a score.
f
ff
Desirée

No 5 = SONG AND CHORUS. "THE AVERAGE MAN."

COUNT AND GIRLS.

Allegretto.

COUNT.

If you take up a newspaper of the day, And its columns you carefully scan, You will find some al - lu - sion, it's safe to say, In re-gard to the av - er - age man, ah

DÉSIRÉE and GIRLS.

A - bout the av'-rage man, A - bout the av'-rage man, Now

PIANO

p ff p

Désirée.

Ah

please to inform us, if you can, To what nationali-ty, race or clan, Be-longs this av'-rag

Ah

man, This av'-rage sort of man; We do not know quite in what kind of light, To

COUNT.

2nd. Though your faith in your gro-cer be in - se - cure, St

3rd. have an a - pin - i - on poor, no doubt, Of

4th. out all the night you should chance to stay, T'wi

view the av-er-age man.

p

Désirée.

dont put him under the ban, Though his su-gar be sanded, his salt is pure, And
wretch in the prisoners, van, If he's six months in jail and is six months out, Why,
be an ap-pro-pri-ate plan, To re-main in your bed all the fol-low-ing day, And

thus he's an av-er-age man. Ah
then, he's an av-er-age man.
thus be an av-er-age man.

GIRLS.

He is an av'-rage man, He is an av'-rage

p

Ah.

man, His morals are balanced by that plan, Dis-prove the hy-pothe-sis

Désirée.

Ah

if you can, He is an av'-rage man, He is an av'-rage man, Yo

1st & 2nd time. 3rd time.

3rd. Though you

4th. Now if

SO

1st & 2nd time. 3rd time.

view him a-right in the prop-er light And he's an average man. man, An

1st & 2nd time. 3rd time.

p

(GIRLS EXIT.)

An av-er-age man.

Altos.

av-er-age man, An av-er-age man.

dim. in . u . . en . . do.

ff

No 6. DUET = "MY SOUL IS FILLED WITH LOVE FOR YOU"

DÉSIRÉE AND COUNT.

COUNT.

Moderato.

My

PIANO

p

soul is filled with love for you — A love most pas-sion-ate and

true, It must ap-pear to you That I am dear to you, You

feel the same e-mo-tion, too. If you will share my name, My

mf

mf

Désirée.

mil - i - ta - ry fame, (I'm hand-some, clev-er, rich, and brave.) If

you will ev'- ry day, To all my whims give way, Why, then, I'll ev - er be your

DÉSIRÉE.

If what you say to me is true, 'Tis

COUNT.

slave. My soul is filled with love for you, A

p

some - thing that I nev-er knew, It dont ap-pear to me, No

love most passionate and true, It must ap-pear to you Tha

is it clear to me, I feel this same e - mo - tion, too.

I am dear to you, You feel the same e - mo - tion, too.

Oh, let me not in vain en - treat, But

make my hap-pi - ness com-plete; De - spite my brav-e - ry, In

ab - ject slav-e - ry, Be - hold me kneeling at your feet. It

sure - ly can-not be That you could gaze at me, And not with ardent pas - sion

burn; Ex - am - ine well your heart, To day, be - fore we part, You'

DÉSIRÉE.

COUNT. In vain, I fear, you must en-

find that you my love re - turn. Oh, let me not in vain en-

-treat, For me to make your joy com - plete; De -

-treat, But make my hap-pi - ness com - plete; De -

rall.

spite your brav-e - ry, And though in slav-e - ry, You say you're kneeling at my

spite my brav-e - ry, In ab - ject slav-e - ry, Be-hold me kneeling at your

rall.

rall.

Animato.

feet.

feet. Ah, yes, I know, It must be

p

It is quite clear, He is sin - cere.

so.

It's not, you

It's cer - tain quite, That I am right.

p

see, Quite clear to me, It would ap-pear —

That's ve-ry

p

You think it clear —

true. Of course I do, Of course I do, Of course I

I feel for you —

do. Yes, yes, I know, Yes, yes I

p

De-vo-tion true.

know. Pre-cise-ly so, Pre-cise-ly

Andante con moto ma non troppo.

DÉSIRÉE.

In love I am all un-taught; They say that it comes unsought;

so.

Andante con moto ma non troppo.

p

I nev-er knew I cherished you, In hope, or dream,

or ev-en thought. But in my dreams, I knew, a lov-er,

stringendo.

brave and true, But of my dreams, the he-ro seems Quite dif-fe-rent from you.

poco rit.

poco rit.

con expressione.

Can Love live with - in the heart,

Ah Love may live with - in the heart,

a tempo.

Live and slum - ber day by day, Men and

Live and slum - ber day by day, Men and

agitato - e -

agitato - e -

con commodo.

mai - dens meet and part. All un - con - scious

string - en - do

mai - dens meet and part. All un - con - scious

string - en - do

con commodo.

of his sway, All un - con - scious of his sway?

of his sway, All un - con - scious of his sway.

p

Désirée.

No 7. (a) *CHORUS* = "Now we will hear the joyful news."
(b) *SONG & CHORUS* = "My son's request I've read with care."
(c) *CONCERTED PIECE* = "The Bastile! The Bastile! Oh, horrible fate!"

DÉSIRÉE, MARIE, COUNT, POMARET AND CHORUS.

Allegro con brio.

PIANO

p cres - cen - do poco - a - poco.

SOPRANOS. *ff* Now we will hear the joyful news, The ben-i-son pa-rental; His a-ged sire could

TENORS. *ff* Now we will hear the joyful news, The ben-i-son pa-rental; His a-ged sire could

BASSES. *ff* Now we will hear the joyful news, The ben-i-son pa-rental; His a-ged sire could

ff

ne'er re-fuse A bride so fair and gen-tle. To see the breaking of the seal, We're here by in-vi-

pp

ne'er re-fuse A bride so fair and gen-tle. To see the breaking of the seal, We're here by in-vi-

pp

p staccato legg:

(Pointing to Musketeers)

-ta-tion, Such is the in-te-rest we feel In this communi-ca-tion. To them tis no great

-ta-tion, Such is the in-te-rest we feel In this communi-ca-tion. To us tis no great

8va

hap-pi-ness, They're all themselves in love with her, But du-ty bids them acquiesce, He's their superior

hap-pi-ness, We're all ourselves in love with her, But du-ty bids us acquiesce, He's our superior

8va 8va

COUNT.

of - fi - cer. Now comrades all, in silence wait; On this im-

of - fi - cer.

Allegretto.

pp leggiero

DESIRÉE.

-port - ant mis-sive hangs my fate. Now maidens all, at-ten-tion lend, On this my

COUNT. (Breaking seal and handing letter to Pomaret.)

CHORUS.

fu-ture may depend. Good Poma-ret, I pray you read my aged sire's paternal screed, Yes

POM. CHO. POM. CHO. POM. CHO.

read, we pray you read! Al-low-Read! Al-low-Read! Al-low me to proceed. ff Read!

f f f f ff

(B) The Letter.

Allegretto a tempo di Valse. POMARET. (reading letter.) SOP. Ts & Bs

"My son's request I've read with care," Care. Care.

f p p

POM. SOP. POM. SOP.

"Ask-ing me to grant his prayer," Prayer. Prayer. "That he may wed the maiden fair," That he may wed the mai-den

fair. Tenors & Basses. POM. SOP. POM.

"Dés-i-rée." Dési-rée. A parent's heart should always

That he may wed the maiden fair, Dési-rée.

SOP. Ts & Bs. POM. SOP.

be" Be Be "From preju-di-ces wholly free," Free.

POM. SOP.

"And this has been the case with me", And this has been the case, you see.

MEN.

Free. And this has been the case, you

POM. SOP. POM. & COUNT. (Dancing.)

"From my birth". From his birth. Tra la la la la la la

CHORUS

pp la la la la

see. From his birth. la la Tra la la

Tra la la la la la Tra la la la la la Tra la la la Tra la la la la Tra la la la

la la la la la la la la la la la la la la

Tra la la Tra la la Tra la la Tra la la Tra la la Tra la la Tra la la

ff p

la la Tra la la la la la Tra la la la Tra la la la Tra la la la la la la.

la la la la la la la la la la Tra la la la.

Tra la la Tra la la Tra la la Tra la la Tra la la Tra la la la.

ff

POM. (*resuming the reading.*)

"The pleasure I have nev-er had," SOP. Had.

p *pp*

MEN. POM. Had. "To see the lady I would add", SOP. Add. MEN. Add. POM. A fact that I consider sad", SOP. A

pp

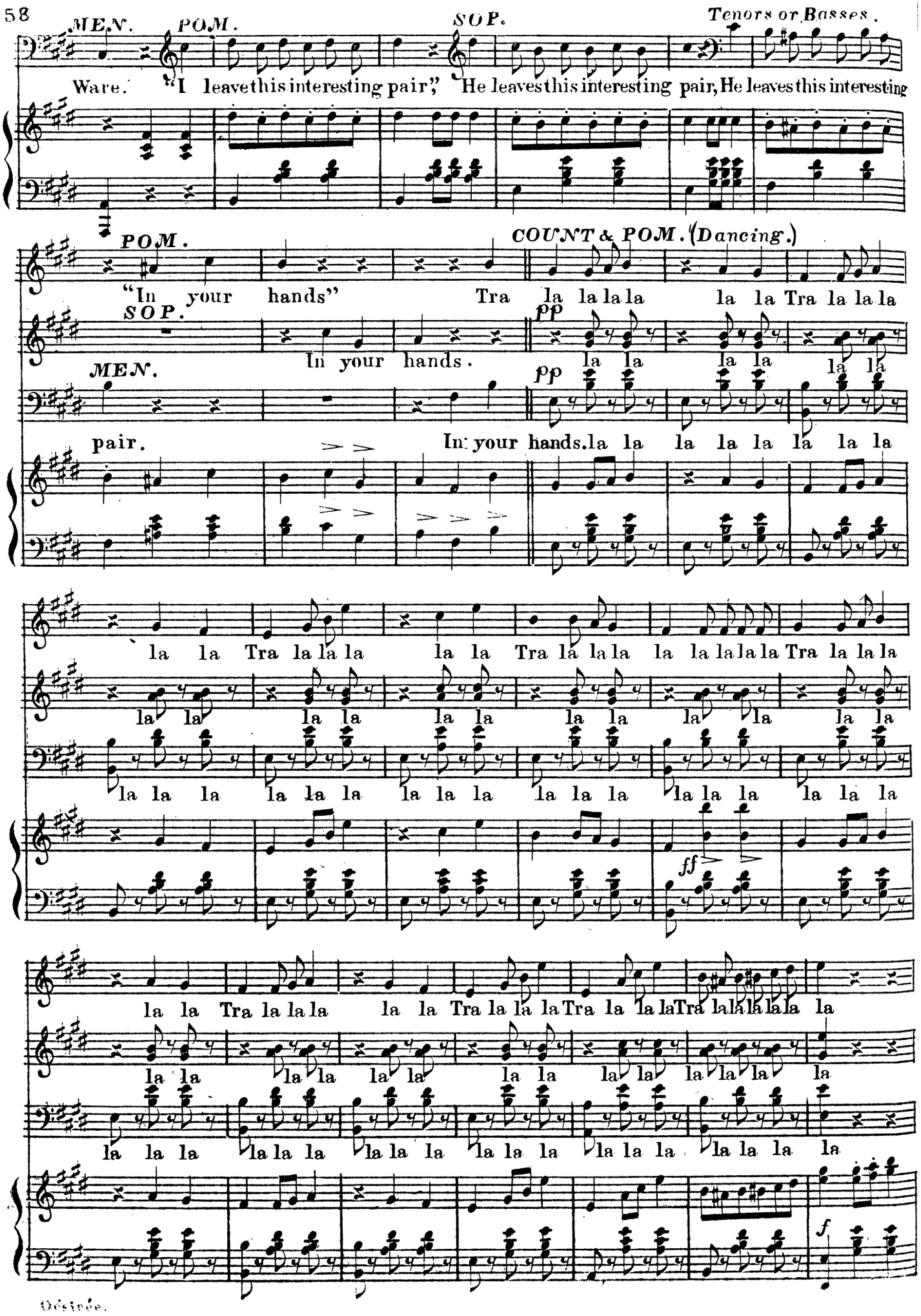
fact that he considers MEN. sad. A fact that he considers sad. POM. Very sad. SOP. Very sad. MEN. Very

POM. "This pro-posal seemsquite fair", SOP. Fair. POM. "Of no objections I'm a-ware", SOP. Ware.

sad. Fair.

pp

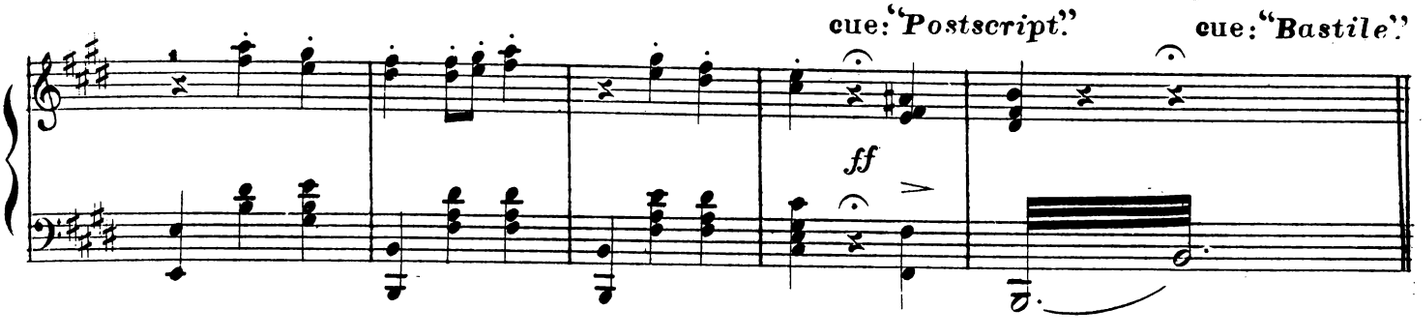
Désirée.


MEN.
POM.
SOP.
Tenors or Basses.
Ware. "I leave this interesting pair," He leaves this interesting pair, He leaves this interesting
POM.
COUNT & POM. (Dancing.)
"In your hands" Tra la la la la la la la Tra la la la
SOP.
pp
In your hands. la la la la la la
MEN.
pp
pair. In your hands. la la la la la la la la
la la Tra la la la la la Tra la la la la la la la Tra la la la
la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la
ff
la la Tra la la la la la Tra la la la Tra la la la Tra la la la la la la
la la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la la la
f
Désirée.

POMARET (spoken) *One moment, my friends, here is something which I overlooked.* (Reads) *"Postscript."*

Omnes.—*"Postscript!"*

POM. (continues) *"I will merely observe, in closing, that should this marriage take place, you will inevitably spend the remainder of your days in the Bastile."*



(C) Concerted Piece = "The Bastile! The Bastile!"

DÉSIRÉE & MARIE with SOP.

Maestoso agitato.

TENORS. The *f* Bastile! The Bastile! Oh hor - ri - ble

BASSES. *f* The Bastile! The Bastile! Oh hor - ri - ble

Maestoso agitato.

ff *f* *calando*

DÉSIRÉE.

fate! There's *p* woe in the clang of the Bastile gate! *f* Oh a

fate! There's *p* woe in the clang of the Bastile gate!

p *calando*

p *calando*

Allegretto agitato.

D. ter-ri-ble place is the Bas - tile, With dungeons deep under the ground, And in no place else can such a vast deal Of

con forza

M. ff The Bas - tile! The Bas - tile! In no place else can such a vast deal Of

C. ff The Bas - tile! The Bas - tile! In no place else can such a vast deal Of

P. ff The Bas - tile! The Bas - tile! In no place else can such a vast deal Of

S. ff The Bas - tile! The Bas - tile! In no place else can such a vast deal Of

T. The Bas - tile! The Bas - tile! In no place else can such a vast deal Of

B.

mf ff

Sty-gi-an darkness be found. Ah the culprit will find out his er - ror, If he of his bravery boasts, For he'll

Sty-gi-an darkness be found. ff The Bas - tile! The Bas - tile! He'll

Sty-gi-an darkness be found. ff The Bas - tile! The Bas - tile! He'll

Sty-gi-an darkness be found. ff The Bas - tile! The Bas - tile! I'd

Sty-gi-an darkness be found. ff The Bas - tile! The Bas - tile! He'll

Sty-gi-an darkness be found. ff The Bas - tile! The Bas - tile! He'll

ff

Moderato tranquillo.

have no e-mo-tion but ter - ror, He'll have no com-pan-ions but ghosts! For the

have no e-mo-tion but ter - ror, He'll have no com-pan-ions but ghosts! For the

have no e-mo-tion but ter - ror, He'll have no com-pan-ions but ghosts!

have no e-mo-tion but ter - ror, I'll have no com-pan-ions but ghosts!

have no e-mo-tion but ter - ror, He'll have no com-pan-ions but ghosts! The Bas-tile! The Bas-

have no e-mo-tion but ter - ror, He'll have no com-pan-ions but ghosts! The Bas-tile! The Bas-

Moderato tranquillo.

hair turns white, In a sin - gle night, So an - cient le - gends

hair turns white, In a sin - gle night, So an - cient le - gends

-tile! The Bas - tile! The Bas - tile! Oh hor - ri - ble fate! There's woe in the clang Of the

-tile! The Bas - tile! The Bas - tile! Oh hor - ri - ble fate! There's woe in the clang Of the

say. And he who is led Through its gates, 'tis said, Will

say. And he who is led Through its gates, 'tis said, Will

Bas - tile gate! For he who is led Through its gates, 'tis said, Will

Bas - tile gate! For he who is led Through its gates, 'tis said, Will

p

nev - - er more see day. For the hair turns white In a

nev - er more see day. For the hair turns white In a

nev - er more see day. The Bas - tile! The Bas - tile! The Bas - tile! The Bas -

nev - er more see day. The Bas - tile! The Bas - tile! The Bas - tile! The Bas -

nev - er more see day. See day The Bas - tile! The Bas -

p

sin - gle night, So an - cient le - gends say, And

sin - gle night, So an - cient le - gends say, And

- tile! Oh hor - ri - ble fate! There's woe in the clang of the Bas - tile gate! For

- tile! Oh hor - ri - ble fate! There's woe in the clang of the Bas - tile gate! For

- tile! Oh hor - ri - ble fate! There's woe in the clang of the Bas - tile gate! For

he who is led Through its gates, 'tis said, Will nev - er more see

he who is led Through its gates, 'tis said, Will nev - er more see

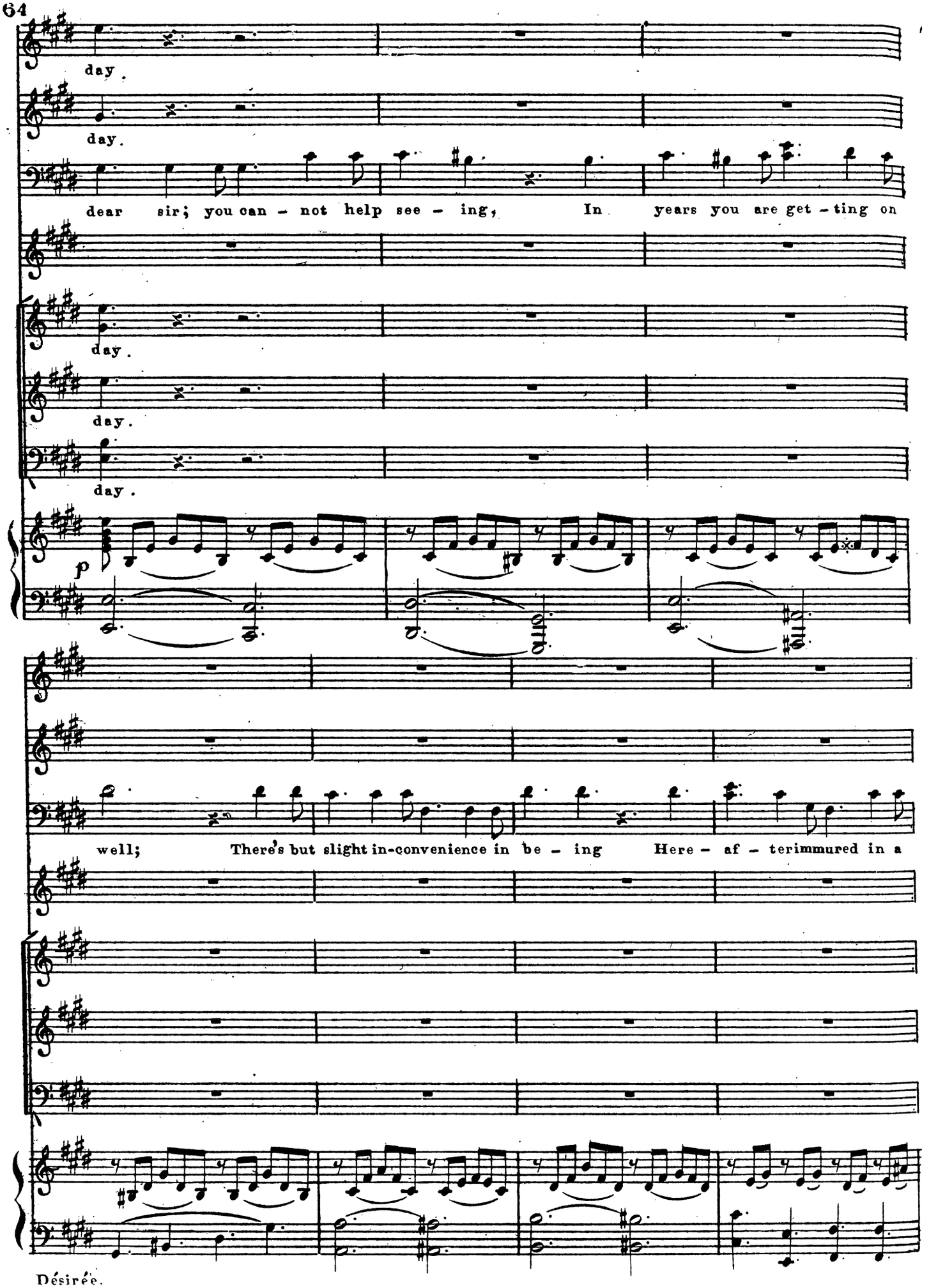
Will ne'er see day But my

(To Pom)

he who is led Through its gates, 'tis said Will nev - er more see

he who is led Through its gates, 'tis said Will nev - er more see

he who is led Through its gates, 'tis said Will nev - er more see


day.
day.
dear sir; you can - not help see - ing, In years you are get - ting on
day.
day.
day.
p
well; There's but slight in-convenience in be - ing Here - af - terimmured in a

D.

M.

For the hair turns white, In a sin - gle night, So

COUNT.

POM. cell.

For the hair turns white, In a sin - gle night, So

The Bas - tile! The Bas - tile! The Bas - tile! The Bas - tile! Oh hor - ri - ble fate! There's

The Bas - tile! The Bas - tile! The Bas - tile! The Bas - tile! Oh hor - ri - ble fate! There's

an - cient le - gends say, And he who is led Through its

an - cient le - gends say, And he who is led Through its

woe in the clang of the Bas - tile gate! For he who is led Through its

woe in the clang of the Bas - tile gate! For he who is led Through its

Désirée.

gates, 'tis said, Will nev - er-more see day, Never-more see day, Nev-er-more see

gates, 'tis said, Will nev - er - more see day, Never more see day, Nev-er-more see

gates, 'tis said, Will nev - er - more see day, Never-more see day, Nev-er-more see

gates, 'tis said, Will nev - er - more see day, Never-more see day, Nev-er-more see

day.

day.

day.

day.

day.

ff *p*

(*MARQUIS*)

Andante con expressione.

p

MARQUIS. (*Quasi Recitative.*)

p

It matters not What e'er the lot Of him who puts in love his trust, For soon or

sf *p*

late, At touch of fate, His idols crumble in - to dust. 'Tis

m-m-69.

Allegretto poco maestoso.

p

bliss to him who sips Love's chal-ice at his

p *con espressione.*

lips, But if the cup he drain, He

finds the dregs are pain. When the mai- den smiles, his

p

heart beats fast; He dreams of bliss-ful years, But

ah, his her - i - - tage, at last, Is bro - ken vows and

tears, But ah, his her - i - tage, at last, Is

bro - ken vows and tears. Let hon - or be my

p

ppp

shield, What - ev - er may be - tide; For

he who on the field Courts death, will win his

bride, For he who on the field Courts

death, will win her for - - his bride.

ppp

ppp

Désirée.

No 9. = QUARTETTE, – "THREE QUARTERS OF AN HOUR, YOU SAY?"

(*DÉSIRÉE, MARIE, MARQUIS and POMARET.*)

Moderato cantabile. *DÉSIRÉE.*

Three qur-ters of an hour, you say? The time is

ff *p*

MARQUIS.

short in-deed. Its not a lengthy pe - ri-od, I'm will-ing

MARIE.

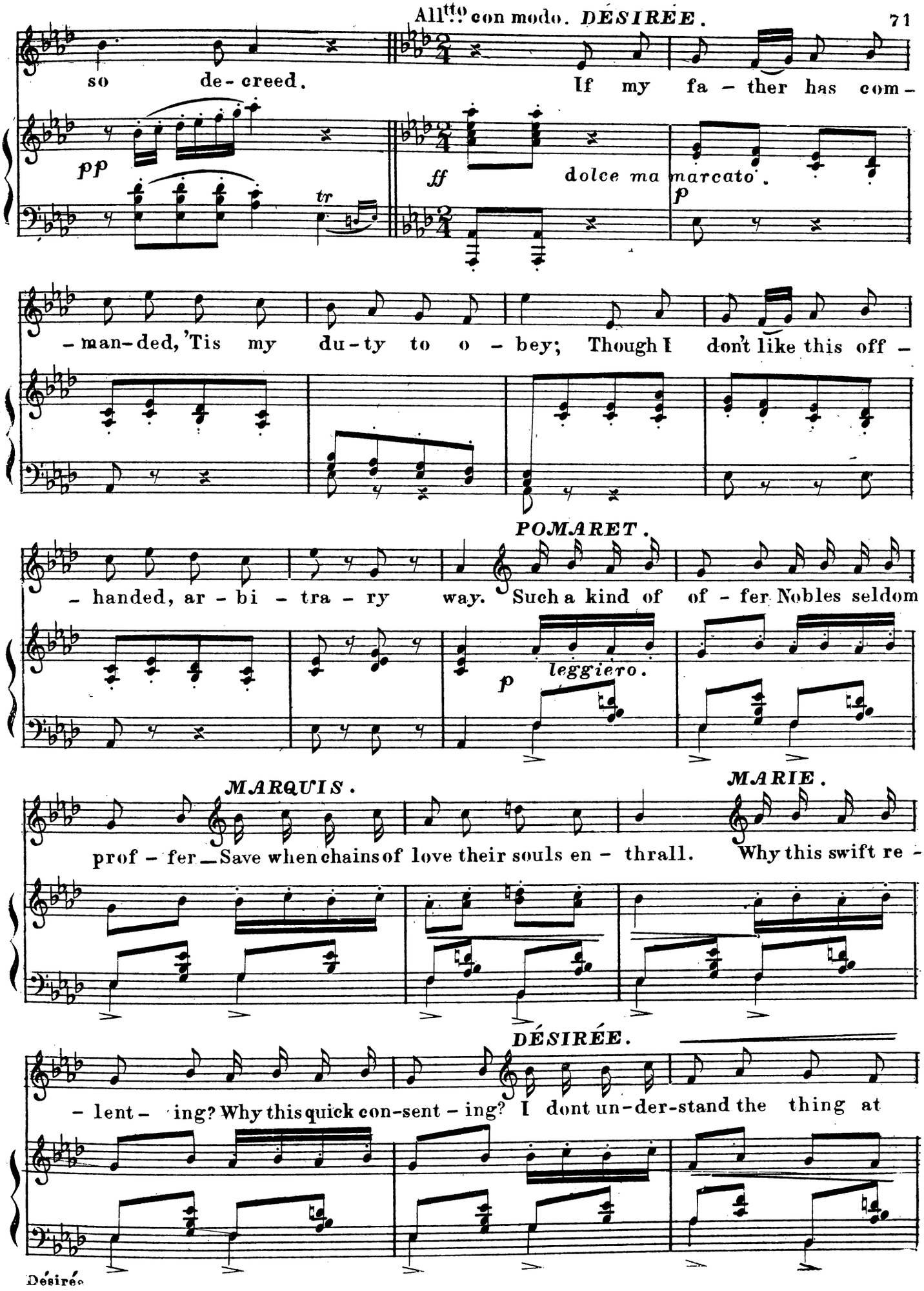
to concede. I can-not see the cause for this un - pre - ce -

tr

POMARET.

- den - ted speed. An all sufficient rea - son is that I have

Désirée.


All.tto con modo. DÉSIRÉE.
so de-creed.
If my fa-ther has com-
pp
tr
ff
dolce ma marcato.
p
-man-ded, 'Tis my du-ty to o-bey; Though I don't like this off-
POMARET.
-handed, ar-bi-tra-ry way. Such a kind of of-fer Nobles seldom
p
leggiero.
MARQUIS.
prof-fer Save when chains of love their souls en-thrall.
MARIE.
Why this swift re-
DÉSIRÉE.
-lent-ing? Why this quick con-sent-ing? I dont un-der-stand the thing at

POMARET. *a poco rall.* MARQUIS.

all. She dont un-der-stand the thing at all. She dont un-der-stand the thing at

p *a poco rall.*

DÉSIRÉE.

Not at all, Not at all

MARIE.

Not at all, Not at all, Ev-en though he has com-manded, Still I

MARQ: *pp*

all. *pp* It is true I have de-man-ded, This fair

POM:

pp I, her father, have com-man-ded, Tis her

p *pp* *a tempo.*

not at all.

nev-er would o-bey, Or be wed in this off-handed, ar-bi-tra-ry way.

mai-dens hand to-day, In a singu-lar-ly can-did, ar-bi-tra-ry way.

du-ty to o-bey, I have been, I think, quite candid, and I've said my say.

f

DÉSIRÉE.

Still I feel a hes-i-

dolce ma marcato.

pp

-ta-tion Twixt my du-ty to o-bey, And a strong dis-in-cli-na-tion-Ah, poor

POM.

Dé-si-rée! Such a kind of of-fer, Nobles seldom proffer. Save when chains of

MARQUIS.

leggiero.

MARIE.

love their souls en-thrall, Why this swift re-lent-ing? Why this quick consenting? I dont under-

DÉSIRÉE.

POM.

a poco rall

-stand the thing at all. She dont understand the thing at all, She dont understand the thing at all, Not at

MARQUIS.

DÉSIRÉE & MARIE.

a poco rall

DÉS. *a tempo*

all, Not at all.

MAR.

all, Not at all. Though she feels a hes - i - ta - tion, Con - fi - den - ti - ally, I'll

MAR. *pp*

pp Now in mod - est hes - i - ta - tion, She un - cer - tain what to

POM. *a tempo*

pp There's no cause for hes - i - ta - tion, So I'll quickly hie a -

pp *a tempo*

not at all.

say, I'd have no dis - in - cli - na - tion, Were I Dé - si - rée.

say, It's not strange, this ad - o - ra - tion For fair Dé - si - rée.

way, For the wed - ding prep - ar - a - tion For fair Dé - si - rée.

f

DÉSIRÉE. *Quasi Recitative.*

I'd *p* not be indifferent, were I in love, For love has a wondrous

p

POM. *string - en - do* *rit.*

power. There's plen - ty of time to fall in love, We've giv - en you nearly an

string - en - do *rit.*

DESIREE. Tempo di Valse Brilliante.

f The student of love, on its the-o-ry bent, Has never yet fixed its

MARIE

f

MARQUIS.

f The student of love, on its the-o-ry bent, Has never yet fixed its

POMARET.

hour. *f*

mf

time, The per-i-od of its de-vel-op-ment, In an-y

time, The per-i-od of its de-vel-op-ment, In an-y

tr

age or clime; For love may be born, and may wield its

age or clime; For love may be born, and may wield its

sway, With all its des - pot - ic pow'r, In a year, or a

sway, With all its des - pot - ic pow'r, In a year, or a

tr

month, or a week, or a day, Or ev - en with - in an hour.

month, or a week, or a day, Or ev - en with - in an hour. For they

say, time nor tide, For no man doth a - wait;

p

Quickly you must de - cide As to your fu - ture fate.

D. For they say, time nor tide For no

M. For they say, time and tide For no man

M. For they say, time and tide For no

P. man doth a - wait; Quickly I must de -

Quickly she must de -

doth a - wait; Quickly you must de cide

man doth a - wait; Quickly you must de -

- cide As to my fu - ture fate, my fu - ture fate,

a poco rall.

- cide As to her fu - ture fate, her fu - ture fate,

a poco rall.

As to your fu - ture fate, your fu - ture fate,

- cide As to your fu - ture fate, your fu - ture fate,

a poco rall.

a tempo — a poco rall. — a tempo

My fu-ture fate. *f* The stu-dent of

a tempo — Her fu-ture fate. — a tempo *f*

Your fu-ture fate. *f* The stu-dent of

Your fu-ture fate. *f*

a tempo — a poco rall. — a tempo *f*

love, on its the-o-ry bent, Has nev-er yet fixed its time,

love, on its the-o-ry bent, Has nev-er yet fixed its time,

The per-i-od of its de-vel-op-ment, In an-y

The per-i-od of its de-vel-op-ment, In an-y

tr

age or clime; For love may be born, and may wield its

age or clime; For love may be born, and may wield its

8va loco

sway, With all its des-pot - ic pow'r, In a year, or a

sway, With all its des-pot - ic pow'r, In a year, or a

month, or a week, or a day, Or ev-en with-in an hour, In a

month, or a week, or a day, Or ev-en with-in an hour, In a

8va loco

year, or a month, or a week, or an hour, In a year, or a month, or a

year, or a month, or a week, or an hour, In a year, or a month, or a

week, or a day, In a week, or a day, *ff* or an hour.

ff

week, or a day, In a week, or a day, *ff* or an hour.

ff

ff

ff

(POMARET AND CHORUS.)

Moderato.

PIANO

p

POMARET.

1. Gen-e - ros-i-ty's a vir-tue that e - vin-ces The
2. I'll set the bells of all the churches ring-ing Their
3. I'll have the fine-est banquet of the sea-son, The

no-ble fam-i-ly from which I spring; When our daughters marry marquises or
mer-ri-est and costli-est of chimes; The ve-ry best of choirs I'll have a
choicest that the market can af - ford; The priest shall have whatever he a -

princes, We nev-er fail to do the proper thing. Now
singing The most ex-pen-sive mu-sic of the times. And
-grees on, I'll en-ter-tain the peo-ple like a lord. For

if I find it pos-si-ble to do so, With-in so small a fraction of a
wreaths of orange blossoms, rarest po-sies, And jew-els shall be worn by Dé-si-
each in-vi-ted guest I'll have a carriage, I'll have a ball at night, a grand dis

Désirée.

day; I'll get the most ex-pen-sive sort of trousseau, — For
-rée; The church shall be all gar-lan-ded with ro-ses, — For
play; Most lav-ish-ly I'll con-summate this mar-riage, — For

CHORUS. (aside.)

all of which my son-in-law will pay.
all of which my son-in-law will pay. For all of which his son-in-law will
all of which my son-in-law will pay.

p

POM: My ex-

ff

pay, For all of which his son-in-law will pay. His ex-

ff

-ces-sive liberal-i-ty Ap-proaches prodigali-ty-For — all of which my son-in-law will
-ces-sive liberal-i-ty Ap-proaches prodigali-ty-For all of which his son-in-law will

pp

pp

pay.
pay.

p

Désirée.

(a) As Perhaps You're Not Acquainted.
(b) I Pity You, But Still What Can I Do?
(c) Long Life To The Marquis And His Bride.

(*DÉSIRÉE, MARIE, MARQUIS, COUNT, POMARET and CHORUS.*)

POMARET.

Allegretto.

As per-haps you're not acquain- d with a re - cent event, (And its

ff *p*

not to be expect - ed that you are,) I ac-cept this op-por-tu - ni - ty to

f That we are.

That we are.

p

rall

here-with present My son-in-law, the Marquis of La-varre.

CHORUS.

f What,

rall.

Dé- si- rée a Marchioness! Our wonderment we cant express.

COUNT.

Nev-er! miserable mercer! I de-

f f f ff

-mand her! She shall be mine, in spite of my com - man - der! Re -

MARQUIS.

sf p f

animato.

COUNT.

- strain your-self, I pray. Yes I know what you're going to say, I un-der-

pp staccato

- stand you quite, 'Twill be the same old song, You'll tell me it is all right, When

Moderato.

Sopranos.

I know that it is all wrong. This dis-a-gree-ment we re-

p

Tenors & Basses.

COUNT.

con expressione. lento.

-gret; It is a breach of et-i-quette. Fair Dé-si-rée, to you I

lento.

p

DÉSIRÉE.

Andante cantabile.

kneel, Pathetical-ly I ap-peal. I pi-ty you, but still what

Andante cantabile.

ff

pp

can I do? To cause you this des-pair I'm loth, But it must be quite ev-i-

D. – dent to you That I cannot be married to you both. There seems to be but one thing left to say, And

M. You see, you see, there's one thing left to

MAR.

C. There seems to be but

P. There seems to be but

CHORUS. There seems to be but

There seems to be but

D. one course on-ly to pur - sue: A daughter should her father's will obey, And, Marquis, he has given me to

rall

M. say, You see there's one thing left to say, But one thing left to

MAR. Yes

C. one thing left to say, But one thing that's left to

P. one thing left to say, But one thing that's left to

one thing left to say, But one thing left to

one thing left to say, But one thing left to

one thing that's left to

Désirée.

animato un poco.

D. you. Yes I am yours, Yes I am yours,

M. say.

M ar. she is mine by ev'- ry right; Pray let this in-ter-fer-ence cease; Re - mon - strances are

C. say. But your commands are

P.

say. *pp* Yes she is his, *pp* Yes she is his,

say. *pp* Yes she is his, Yes she is his,

say. *pp* *animato un poco.*

pp

D. Yes I am his, Yes I am his,

M. Would I were his,

M ar. use - less quite; Let si - lence be your sign of peace, For she is mine by ev - ry right; Pray let this inter -

C. use-less quite; For I de-cline to be at peace

P.

pp Yes she is his, *pp* Yes she is his,

pp Yes she is his, *pp*

pp *pp* Yes she is his,

D. You see re - mon - strances are use-less quite; Let si - lence be your sign of peace,

M. You see re - mon - strances are use-less quite; Let si - lence be your sign of peace,

Mar. fer- ence cease Re — mon - strances are use-less quite; Let si - lence be your sign of peace,

C. But your com-mands are use-less quite; For I de - cline to be at peace,

P. You see re - mon - strances are use-less quite; Let si - lence be your sign of peace,

You see re - mon - strances are use-less quite; Let si - lence be your sign of peace,

You see re - mon - strances are use-less quite; Let si - lence be your sign of peace,

D. Your sign of peace, Let si-lence be your sign of peace, Remonstrances are useless quite; Let

M. Your sign of peace, Let si-lence be your sign of peace, Remonstrances are useless quite; Let

Mar. Your sign of peace, Let si-lence be your sign of peace, Remonstrances are useless quite; Let

C. To be at peace, But your commands are useless quite, For I de-cline to be at peace; For

P. Your sign of peace, Let si-lence be your sign of peace, Remonstrnces are useless quite; Let

Your sign of peace, Let si-lence be your sign of peace, Remonstrances are useless quite; Let

Your sign of peace, Let si-lence be your sign of peace, Remonstrances are useless quite; Let

Désirée

D: si-lence be your sign of peace, Let silence be your sign of peace. *pp* Re-monstrances are useless

M: si-lence be your sign of peace, Let silence be your sign of peace. *pp*

Mar: *p* peace. Remonstrances are use-less

C: I de-cline to be at peace, to be at peace To be at peace. But your commands are useless

P: si-lence be your sign of peace, Let silence be your sign of peace. *pp* Re-monstrances are useless

si-lence be your sign of peace, Let silence be your sign of peace. *pp* Re-monstrances are useless

si-lence be your sign of peace, Let silence be your sign of peace. *pp* Re-monstrances are useless

pp

D: quite; Let si-lence be your sign of peace, Let silence be your sign *ff* of peace.

M: *ff* peace, Let silence be your sign of peace.

Mar: quite; Let silence be your sign of peace, *ff* Let silence be your sign of peace.

C: quite; For I decline to be at peace, *ff* For I de-cline to be at peace.

P: quite; Let si-lence be your sign of peace, *ff* Let silence be your sign of peace.

quite; Let si-lence be your sign of peace, *ff* Let silence be your sign of peace.

quite; Let si-lence be your sign of peace, *ff* Let silence be your sign of peace.

ff *ff*

Allegro.

COUNT.

Foiled! Betrayed! left in the lurch! But this shall

ff f f

not up-set my plans! I'll fol-low you into the church, And there I will for-bid the

f

MARQUIS.

banns! Hold! Stop where you are! This scene has gone too far! This in-ci-vil-i-ty and disre-

sf p

-spect To your commander, has a bad ef - fect, And in-sub-or-din-a-tion must be quick sup-

- presed, So, Count, con - sid-er your-self in ar - rest!

f

All.o Brilliante.

f

Sopranos *f*

Tenors & Basses *f*

Long life to the Marquis and his bride, The fair Dé-si-rée, Our joy and pride, May no infe-li-ci-ty be-tide, Their marital bliss to mar. Then let us be jo-vi-al and gay, In honor of this e-vent-ful day, That brings so much joy to Dé-si-rée, The Marchioness of La-varre. Oh let us be jo-vi-

DÉSIRÉE & MARIE

MARQUIS & POM.

p

D & M.

-al and gay, In honor of this e-vent-ful day, That brings so much joy to Dé-si-rée, The

MAR & POM.

I'm to be Marchioness of Lavarre. DÉSIRÉE.

beau-ti-ful Marchioness of Lavarre, Then let us all be mer-ry and gay, be

D, MARIE & Sop.

mer-ry and gay, And wel-come this ex-treme-ly fe-li-ci-tous day. Then

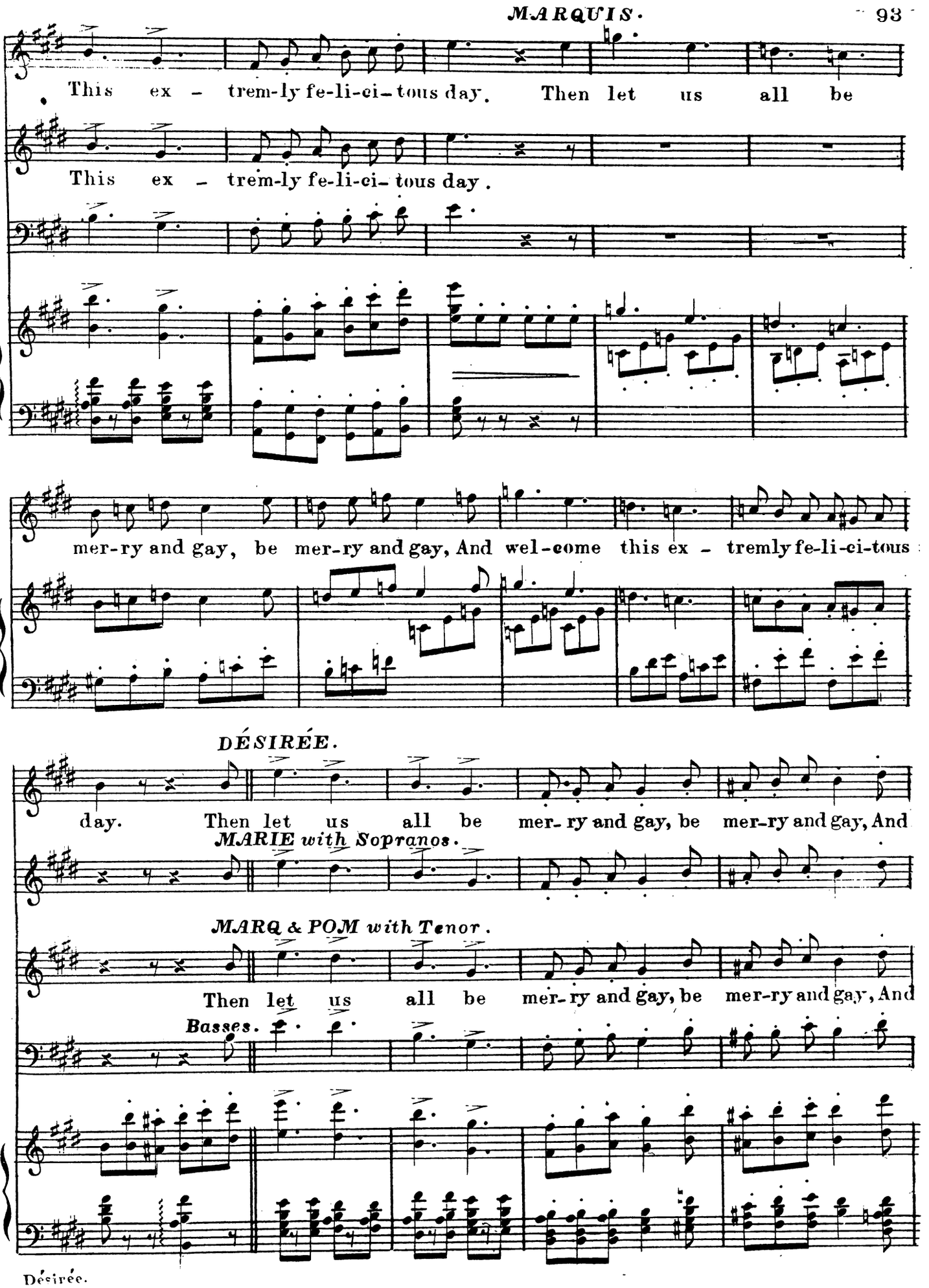
MAR, POM & Tenors.

Then

Basses.

let us all be mer-ry and gay, be mer-ry and gay, And wel-come

let us all be mer-ry and gay, be mer-ry and gay, And wel-come


MARQUIS.
This ex - trem-ly fe-li-ci- tous day. Then let us all be
This ex - trem-ly fe-li-ci- tous day.
mer-ry and gay, be mer-ry and gay, And wel-come this ex - tremly fe-li-ci-tous
DÉSIRÉE.
day. Then let us all be mer- ry and gay, be mer-ry and gay, And
MARIE with Sopranos.
MARQ & POM with Tenor.
Then let us all be mer- ry and gay, be mer-ry and gay, And
Basses.

wel - come this ex - tremely fe-li-ci-tous day, extremely fe - li-ci-tous, joyfully

wel - come this ex - tremely fe-li-ci-tous day, extremely fe - li-ci-tous, joyfully

8va

bliss-ful, ex-ceedingly for-tunate, ve-ry de - light - - ful day.

bliss-ful, ex-ceedingly for-tunate, ve-ry de - light - - ful day.

8va

8va

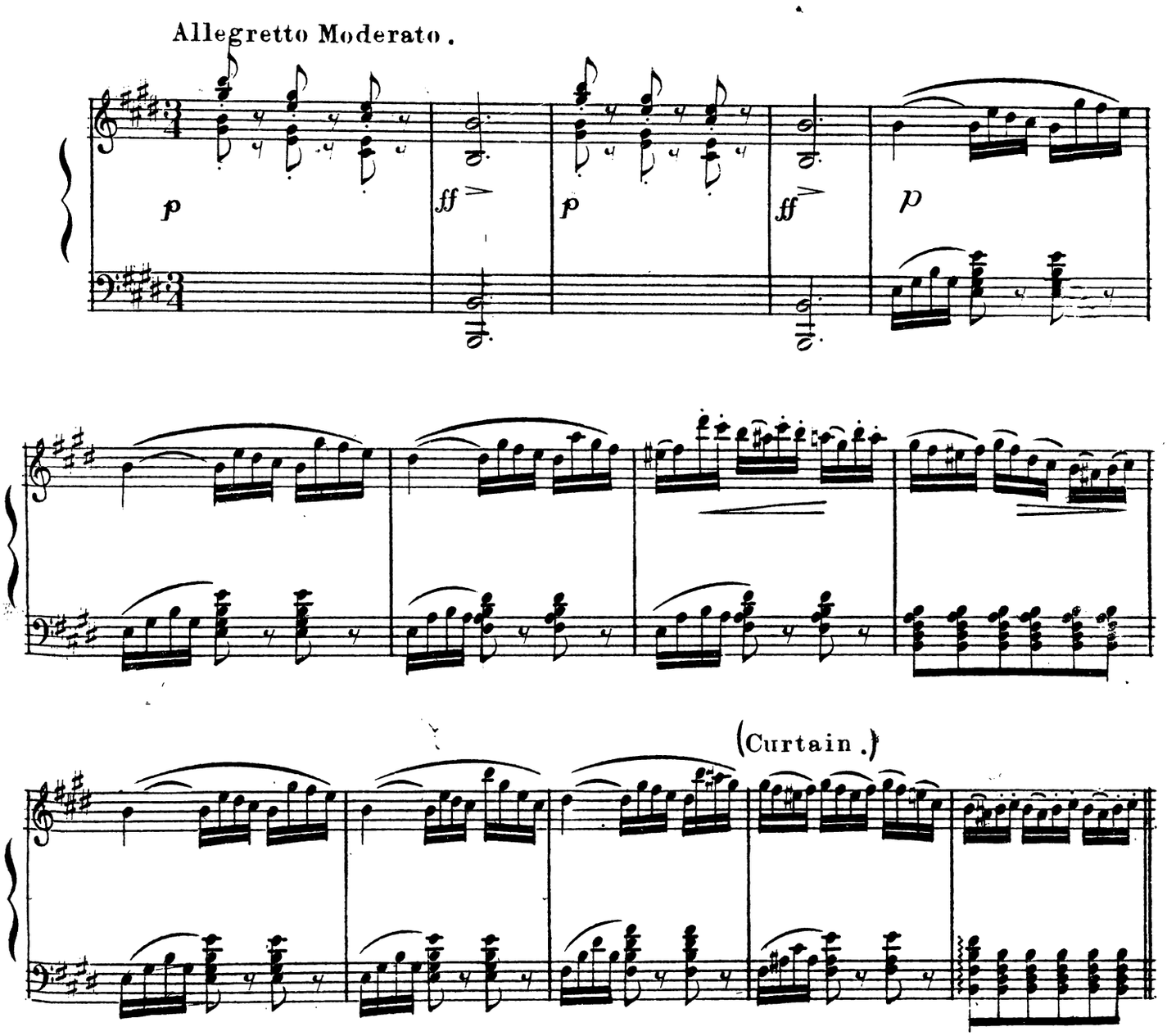
End of First Act.

ACT II

Room in the Town Hall, illuminated. Window C. with practical shutters, backed with street. Balcony, prac; crossed behind window. Doors, R. 2. E and L. 1. E Lighted candelebras on wall each side of window at C. Sofa L.H.
Officers, Civilians and Ladies in ball costume.

No 12 = "LA MINUET DE LA COUR."

CHORUS = "IN THIS MOST STATELY SORT OF MEASURE."



SOP.

p

In this most state-ly sort of measure, Graceful-ly gl'iding at your leisure,

Tenors & Basses.

p

There is a fas-ci-na-ting pleasure, Which is lit-tle short of bliss.

f

f

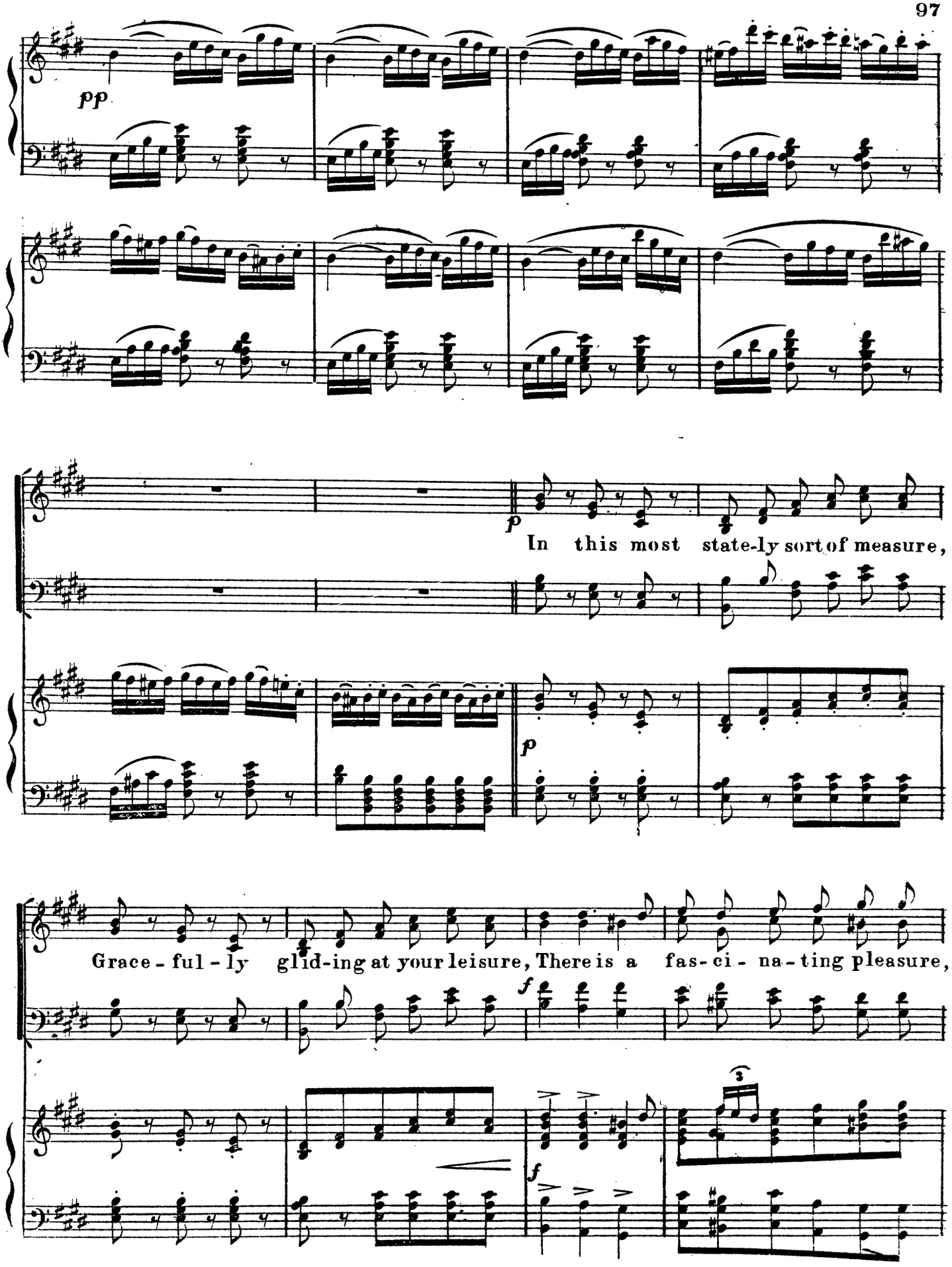
Man-ners po-lite and mien entrancing Nev-er can be ac-quired by prancing,

p

f But by a state-ly style of dancing, Somewhat sim-i-lar to this.

f

Désiré


pp
p
In this most state-ly sort of measure,
p
Grace-ful-ly glid-ing at your leisure, There is a fas-ci-na-ting pleasure,
f
f

which is lit - tle short of bliss. Man - ners po - lite and mien entrancing

Nev - er can be acquired by prancing, But by a state-ly style of dancing,

f

dim - - in - -

Somewhat sim - i - lar to this, Sim-i - lar to this,

dim - - in - -

- u - - en - - do,

Sim - i - lar to this.

- u - - en - - do;

No 13 = VALSE ARIA – "WILL I REGRET.

(DÉSIRÉE AND CHORUS.)

Tempo di Valse con calmato.

PIANO

p

DÉSIRÉE. *Legato e con dolce maniera.*

Will I re-gret..... Long vanished

pp *p* *pp*

years,..... With eyes that are wet, And mist-y with tears?.....

Or will life be..... Sweet as a dream,..... Ev-er to

animato.

me, With love as its theme! Tho' the shadows fall to-night,

p

Still Love whispers "Life is bright", And my fu-ture may be as it

will, I will cling to Love's prophecies still; For the vis-ions

of the past Are re-al-i-ties at last, And to-

night to my heart I can own That I love him, I love him a-lone!

Sopranos.

CHORUS

Though

Ts & Bs.

Désirée.

pp

clouds of sor - row drift O'er life's hor-i - zon line, Still

pp

love is the mag-i - cal rift Through which the sun may shine.

Mag-i-cal rift The sun may shine. Though

pp

Still

clouds of sor - row drift O'er life's hor - i - zon line,

love is the mag-i-cal rift ..... Through which the sun may shine.

The mag-i-cal rift, Through which the sun may shine.

ff

ff Will she re - gret Long vanished years, Will she re - gret ..... Long vanished

Will she re - -

ff

Ah ..... Will I re - gret .....

years? Will she re - gret .....

- gret?

pp

pp

Cad.

pp *legato*

Long van- ished years, With eyes that are wet, And mist - y with

Long van- ished years,

tears? Or will life be Sweet as a dream,

Or will life be Sweet as a dream,

Ev - - er to me, With Love as its theme, With Love its theme?

ff Its theme.

ff *a tempo*

cres. en. do molto rall. *ff a tempo*

No 14 = SONG AND CHORUS: - "SUPPER'S READY."

(*POMARET AND CHORUS.*)

Moderato.

p

POMARET.

Though the spirituelle maiden May discourse in language la-den With i-

p

-de-as that seem not of mor-tal birth, If the supper is be-la-ted, She will

grow less an-i-ma-ted, And her con-ver-sa-tion savor more of earth.

POM. *with Chorus*

CHORUS

For the

pp

tr

flow of rea - son flags, And the con - ver - sa - tion lags, And the

pp

brilliancy of wit grows more un - steady; While we eag - er - ly a - wait For the

tr *tr*

host to in - ti - mate The in - ter - est - ing fact that "supper's ready"! Though the

POM.

tr

ff

2nd pun - dit sci - en - tif - ic, With lo - qua - ci - ty pro - lif - ic, May dis-
3rd di - tion tran - scen - dent - al, When our food is on - ly men - tal, May per-

p

- cuss the deepest sub - jects of the day, An ap - par - ent in - ter - mis - sion In his
- haps exist in a - ges yet to come; But at present na - ture owes you Neither

show of er - u - di - tion Will be no - ticed as the eve - ning wears a -
nec - tar nor am - bro - sia, But a more sub - stan - tial sort of pab - u -

- way.
- lum.

CHORUS

For the flow of rea - son flags, And the

tr

pp

con - ver - sa - tion lags, And the brill - ian - cy of wit grows more un -

- stead - y; While we eag - er - ly a - wait For the

host to in - ti - mate The in - ter - est - ing fact that 'supper's ready!' A con -

ready.

tr

1st time.

POM:

1st time

2d time.

2d time.

ff

ff

ff

N.B. For Exit repeat last bars.

No 15 = DUET: "NOW, TRAITOR, FACE TO FACE WE STAND."

(*MARQUIS AND COUNT.*)

Allegro. COUNT.

Where can he be? here!

PIANO

ff

ff

Allegro con moto. COUNT.

Now

p

MAR:

trait-or, face to face we stand, And sat-is-fac-tion I de-mand! You're

C. M.

ve-ry rash Dont ut-ter trash To force the win-dow sash, Now

ff

C.

I'll ex - plain the case, my friend, If what few wits you have you'll lend — I'm

M C.

not a fool! Well then keep cool — Nor will I be your tool! Did

mf ff

M.

not you wed my fi - an - cée? Is not your wife my Dé - si - rée? — You

p

C M.

are quite right — Then let us fight! — That would not be po - lite. Your

mf ff

C.

tem - per you must learn to school, All will be right if you keep cool — How

M C

can that be? You soon will see. You are too deep for me. This

ff *p*

par - ley - ing is all in vain, Your con-duct you must quick explain! And

M.

C. M.

oth - er - wise? One of us dies! No, you'll a - pol - o - gize.

mf *ff*

MARQUIS.

Andante quasi moderato.

It seems to me That you dont see What a friend in me you've

p

C. M.

got. You rightly guess, I must confess I really do not. True

p

M. Allegretto con moto.

friend - ship is some - thing, as you are a - ware, We

C.

sel - dom en - coun - ter in life. But a to - ken of friendship ex -

M.

- ceed - ing - ly rare Is rob - bing a man of his wife! For

all of his comrades a so - lic - i - tude Should reign in a of - fi - cers

C.

breast. But if he should find a sub - al - tern in - trude, He's

MARQUIS.

COUNT.

For all of his com-rades a quick-ly put un-der ar-rest! But if he should find a sub-so-lic-i-tude Should reign in an of-fi-cers breast. If -al-tern in-trude, He's quick-ly put un-der ar-rest!

Tempo di Valse.

you're in a scrape, And wish to es-cape, And in-tri-cate troubles pe-

Tempo di Valse.

p

-tend, And would on the spot, Cut the Gor-di-an knot, Just

leave your af — fairs to your friend.

MAR.

'Twas

p

for — tune that sent me to thus in-ter-vene 'Twixt you and the fate you de-

C.

-plore. So with Spar-tan de-vo-tion you came on the scene, And

M.

mar — ried the girl I a — dore! If I were your en — e — my,

you un-der-stand, I'd show it by tak - ing your life; But

be - ing my friend, on the oth - er hand, You're con-ten - ted with tak - ing m

MAR.

If I were your en - e - my, you un-der stand, I'd

COUNT.

wife! But be - ing my friend on the oth - er hand, You're c

show it by tak-ing your life. If you're in a scrape, And

Tempo di Valse.

- ten - ted with tak-ing my wife!

Tempo di Valse.

p

wish to es - cape, And in - tri - cate trou-bles por - tend,

And would on the spot, Cut the Gor-di - an knot, Just

leave your af - fairs to your friend.

f animato.

Désirée.

No 16 = DUET. = "A STAR SHONE SOFTLY FROM THE SKY AFAR."

(*MARIE AND COUNT.*)

Andante Grazioso.

MARIE.

A

PIANO

p

star shone soft - ly from the sky a - far, Up - on a mai - den

p

with a ten-der light, And this re-mote but ar-dent sort of star A -

- dored this mai - den at first sight. The star shone on, with

Désirée.

lone-light from afar, Till morning dawned too soon; But the maiden smiled not

on the lov-ing star, A - las, she loved the moon! A star may shine, al-

rall *a tempo*

COUNT.

rall *a tempo*

-though the sun may rise, And van-ish on - ly in the glare of noon, But

nev - er can e - clipse in maidens eyes The fascinations of the moon.

rall.

rall.

Désirée.

The

con expressione.

moon went down, but still the star a-bove, Hoped on and loved the

mai-den from a-far, And the mai-den's heart at last went out with love Un-

-to the far off long-ing star. Al-though the moon than

stars may be more bright, Though mai-dens stars dis-dain, The

Al-

rall.

stars will shine with clear and steady light, When the moon is on the wane.

rall.

a tempo.

-though the moon than stars may be more bright, Though mai-dens may the

a tempo.

distant stars disdain, The stars will shine with clear and steady light,

rall.

When the moon is on the wane.

rall.

p *a tempo*

p

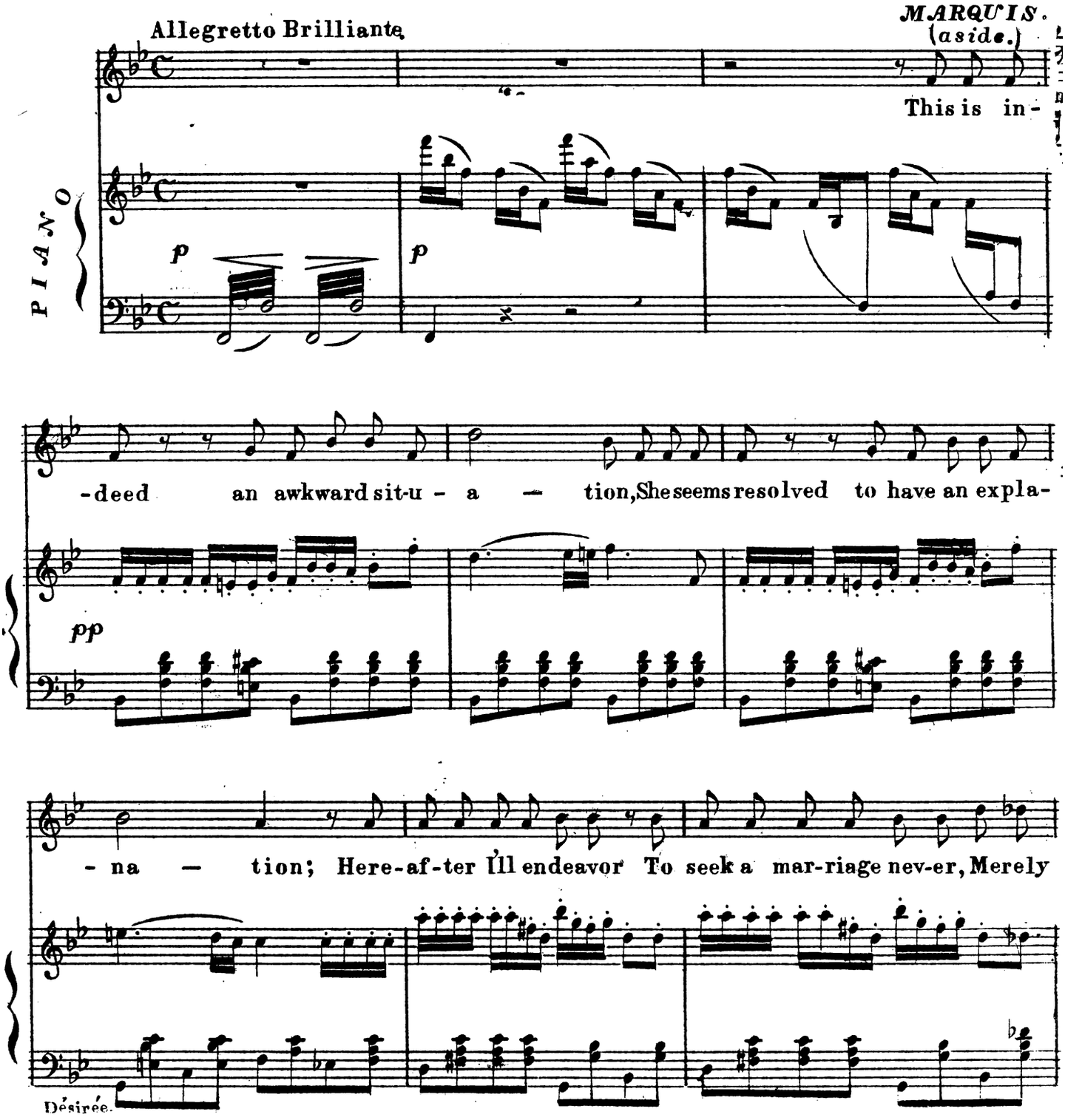
p

Désirée.

No 17 = SCENE, QUINTETTE, TRIO AND ENSEMBLE.

(*DÉSIRÉE, MARIE, MARQUIS, COUNT, POMARET and CHORUS.*)

(a) Scene——"This Is Indeed An Awkward Situation."
(b) Quintette——"Let Me Not In Vain Entreat You Explain."
(c) Trio——"I Wonder."
(d) Ensemble——"I Will In A Word."



D. M.

to o - blige a friend. I think, my lord, You ventured a remark. Ah

yes ___ that is ___ I mentioned that ___ But hark! It

p *ff*

D.

seems the el-e-ments conspire to geth - er. I do not care, my lord, about the

p

weather.

Désirée throws herself into the Marquis's arms with a little scream, then disengages herself.

ff

MAR. (aside.) (to D.)

Now if I talk, I'm sure to make a blun - der. My

p

D.

dear, that was a sud-den clap of thun - - der. My

lord, this con-ver- sa -tion af - fords no ex - plan-a - tion Of

MAR. (aside.) (aloud.)

cer-tain facts that are not clear. I knew 'twas coming. But our

(offering arm.)

friends a - wait; Will you al - low me? It is grow - ing

p

late. D. Have

ff

(Count knocks outside.)

patience, I've but few re-marks to ut-ter.

mp

But what was that? MAR. The

D. Let me

rain up-on the shut - - - ter. MAR. It is

At this point Marie & Pomaret put in their heads at opposite doors, and listen, unseen by Marquis & Désirée.

Désirée.

DÉS. Andante cantabile.

p not in vain, en - treat you ex-

MARIE.

p Ah now I'll see what reason he will give for his neg-lect, It

MAR.

p not in vain, you bid me ex-

POM.

p Ah now I'll see what reason he will give for his ne

COUNT. (Outside on balcony.)

It

8va

p

D. -plain, And tell me, I

M. seems, It seems, It

Mar. -plain, For - give me, I

P. -lect, It seems, It

C. dont ap-pear why I'm left here, to suf-fer such neg - lect, Does

8va

D

pray, Why poor Dé - si -

M

seems to me a scold-ing he has rea-son to ex - pect, To ex-

M
ar

pray, My sweet Dé - si -

P

séems, It seems to me a scolding he has rea-son to ex-

C

he for — get Does

8va

- rée Should mer — it neg -

I

-pect. Ah now, Ah

-rée, For seem — ing neg -

-pect, Ah now, Ah

he for-get I'm get-ting wet, to which I must ob - ject, It

Désirée

D: -lect, Should for — felt re -

M: now I'll see what rea-son he will give for his neg - lect, It

Mar: -lect, Or lack of re -

P: now, Ah now I'll see what rea-son he will give for his neg-

C: dont, It dont It

8va

D: -spect, The bride you

M: seems, It seems, It

Mar: -spect, For all, sweet

P: -lect, It seems to

C: dont ap-pear why I'm left here, to suf-fer such neg - lect, Does

8va

won, What has she

seems to me a scold-ing he has rea-son to ex - pect, To ex -

one, That I have

me, It seems to me a scold-ing he has rea-son to ex-

he for — get, Does

8va

done? A

-pect.

done. A sol - dier must sometimes for -

a poco a

-pect.

he for-get I'm get-ting wet, to which I must ob - ject.

8va

p a poco a

D

sol-dier need not quite for – get The ties of so-cial et – i –

M

M ar

– get The ties of social et – i – quette, 'Twa

poco cres . . . en . . do.

P

C

poco cres . . . en . . do.

D

– quette, The du – ty which you owe your bride Should keep you somet

M

The du – ty which he owes his bride Should keep him alwa

M ar

du – ty, this a – lone, my bride, 'Twas du-ty, this a – lone That keeps your husba

P

The du – ty which he owes his bride Should keep him al-wa

C

The du – ty which he owes his bride Seems to make

at her side. A

at her side.

from your side. A sol-dier must sometime for-

at her side.

ff him for-get I'm get-ting wet, to which I must ob - ject.

8va

p

sol-dier need not quite for - get The ties of social et - i -

- get The ties of social et - i - quette, 'Twas

a

e

rée.

D — -quette, The du — ty which you owe your bride Should keep you at h

M — The du — ty which he owes his bride Should keep him at he

Mar — du — ty, this a-lone, my bride, 'Twas du-ty this a — lone, That keeps me from yo

P — The du — ty which he owes his bride Should keep him at he

C — The du — ty which I owe his bride Should keep me at he

D — side, Should keep you at my side.

M — side.

Mar — side. That keeps me from your side.

P — side.

C — side. Should keep me at

8va

dim · in · u · en · do.

D

At my side.

(Marie exit.)

pp

M

From her side.

pp

Mar

From my side. I'm

(Pom: exit.)

pp

P

From her side.

(Count knocks outside)

pp

C

side, at her side.

pp

MAR:

glad he cant get in.

DÉS:

(Count knocks

I'm so a - fraid!

Ll

p

again, louder.)

M.

Con - found the fel - low!

D.

Oh, I'm a - fraid!

COUNT.

(Knocks.)

I have'nt an umbrella! Pray let me in!

D.

That hor-rid noise a-gain!

8va

f

Désirée throws herself into the Marquis' arms, the window is broken open with a crash, and De Courville leaps into the room. The sudden opening of the window extinguishes the lights.

DÉSIRÉE.

(Spoken) *Oh save me!*

f

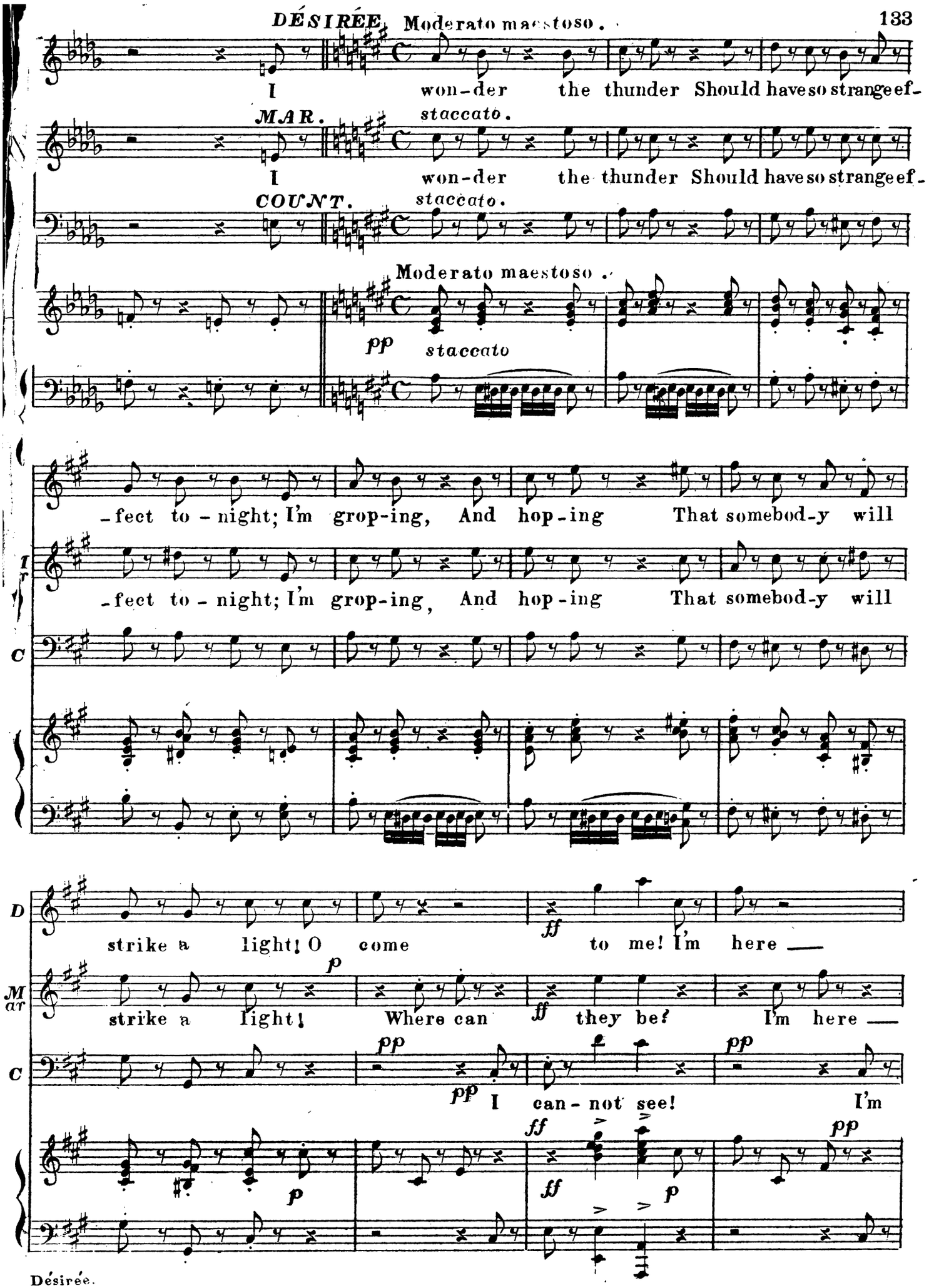
8va

ff

8va Bassi

8va

p


DÉSIRÉE.
Moderato maestoso.
I won-der the thunder Should have so strange ef-
MAR.
staccato.
I won-der the thunder Should have so strange ef-
COUNT.
staccato.
Moderato maestoso.
pp
staccato
-fect to-night; I'm grop-ing, And hop-ing That somebod-y will
-fect to-night; I'm grop-ing, And hop-ing That somebod-y will
strike a light! O come to me! I'm here
ff
strike a light! Where can they be? I'm here
p
ff
pp
pp
I can-not see! I'm
ff
pp
p
ff
p

D. I'm here! There's some one else here! I'm trembling with fear!

(Takes her right hand.)

Mar. ff I'm here! My Dé - si - rée, I'm here, I'm here, I'm here!

(Takes her left hand.)

C. ff here I'm here! My Dé - si - rée, I'm here, I'm here I'm here!

ff ff rall. ff accell.

(spoken.)

Marquis: "Confound the man, he's done it now!"

During the trio Desiree, Marquis and Count grope about the stage. The Marquis and Count each take one of Désirée's hands and kiss it at the same time, Désirée, conscious that there are two men, screams, "Help! Save me!" whereupon enter, Marie, Pomaret, Guests and Servants with lights.

CHORUS.

SOP. Allegro. MARIE with Altos. What

TEN. POMARET with Tenors. What

BASS.

8va Allegro. ff

means this strange and unexpected sound, This strange and sudden signal of alarm? O

f

means this strange and unexpected sound, This strange and sudden signal of alarm? O

f.

f

f

tell us why in darkness you are found, And who has dared the marchioness to harm?

COUNT

tell us why in darkness you are found, And who has dared the marchioness to harm? One

8va

pp

MAR.

C. POM.

word — You'll make things worse now, with-out fail, — But hold — Why dont they

take him back to jail?

Sopranos Why do we see the

Tenors *ff* Why do we see the

Basses *ff*

ff

ff

Count de Courville here? We thought him safe with - in the prison wall; What do you fear, wh

Count de Courville here? We thought him safe with - in the prison wall; What do you fear, w

your liege lord is near? We do not un-der-stand this thing at

your liege lord is near? We do not un-der-stand this thing at

Allegretto Moderato.

all. I will, in a word, Tell what has oc-

p

all.

all.

Allegretto Moderato.

pp

-cured, In or - der That you may the facts un - der-

-stand; The light was made gloom, I know not by

whom, And then in the dark - ness he kissed my

MAR. (aside.)

hand! He's got me in a pret - ty

p

scrape, By his un - - for - - tu - nate es -

POMARET. (aside to guests.)

- cape! For this in - sult to Dé - - - si -

p

- rée My son - in - law will al - - so

D — pp I will, in a word, Tell what has oc - cured, In

M — She has, in a word, Told what has oc - cured, In

Mar — pp She has, in a word, Told what has oc - cured, In

P — pay! pp She has, in a word, Told what has oc - cured, In

C — pp She has, in a word, Told what has oc - cured, In

CHORUS — Sop. pp She has, in a word, Told what has oc - cured, In

Ts. pp She has, in a word, Told what has oc - cured, In

Bs. pp She has, in a word, Told what has oc - cured, In

D — or - der that you may the facts un - der - stand; The light was made

M — or - der that we may the facts un - der - stand; p The light was made

Mar — or - der that you may the facts un - der - stand; p The light was made

P — or - der that we may the facts un - der - stand; p The light was made

C — or - der that they may the facts un - der - stand; p The light was made

CHORUS — Sop. or - der that we may the facts un - der - stand; p The light was made

Ts. or - der that we may the facts un - der - stand; p The light was made

Bs. p

gloom, I know not by whom, And then in the dark-ness he

M gloom, She knows not by whom, And then in the dark-ness he

Mar gloom, She knows not by whom, And then in the dark-ness he

P gloom, She knows not by whom, And then in the dark-ness he

C Sop. gloom, She knows not by whom, And then in the dark-ness I

CHORUS Ts. gloom, She knows not by whom, And then in the dark-ness he

Bs. gloom, She knows not by whom, And then in the dark-ness he

D kissed my hand!

M fff kissed her hand!

Mar fff kissed her hand!

P fff kissed her hand!

C fff kissed her hand!

Sop. fff kissed her hand!

CHORUS Ts. fff kissed her hand!

Bs. fff kissed her hand!

fff

fff

Désirée.

No 18=DUET—"NOW IS MY LIFE NO LONGER LONELY."

(*DÉSIRÉE AND MARQUIS.*)

Allegro agitato.

PIANO

ff

8va

MAR.

Oh, now is my life no long-er lonely, Hope lives again, de-

8va

appassionato.

p

-spite the past, For I a-dore, I love you on-ly, Bliss complete is

mine at last!—If ev-er your arms could close-ly hold me,

D.

con dolce.

Désirée.

Twould be a hap- pi - ness divine,..... No sor - row nor grief, while you

thus en - fold me, Can come between your heart and mine, Can

D

come between your heart and mine, Can come between your

ad lib.

Mar.

Can come be - tween your heart and mine, Can come between your

pp

colla voce.

a tempo.

heart and mine! Ah, hearts that were once weighed down with sor-row,

a tempo.

heart and mine!

p *a tempo.*

Eyes that were once be - dimmed with tears, Now in the radiance

of the mor - row, Wel-come with hope the fu - ture years!

f

Désirée.

Wel-come with hope the fu - ture years, Wel-come with hope the

tr *f*

fu - ture years, With hope the fu - ture

quasi parlante. *long*

quasi parlante. *long*

tr

years!

fff

Allegro vivace. (POMARET.)

PIANO

p

p

1st. With in-tense exhil-a-ra-tion I re-gard my el-e-va-tion To this no-ble rank and station In the higher plane of life, But with all due ven-e-ra-tion To my new-ly found re-la-tion I dont view with ap-pro-ba-tion His de-

2nd. It's an awkward situ-a-tion, She will have no ex-plan-a-tion, But de-mands a sep-a-ra-tion From her spouse without delay; And my peerage in the nation, (Noble by ap-prox-i-ma-tion) Like O-thell-a's oc-cu-pa-tion Will have deav-or to co-erce her, But he leaves her vice ver-sa, Most de-

3d. There are man-y things that worse are Than his ti-tle or his purse are, Or, to put it somewhat terser, They are pleasant things to own; Now he does'nt call me mercer, Or en-

Désiré

-mean-or to his wife. I've pe - rused a com-men-ta - ry, Read a
vanished in a day.
- ci - de - ly a - lone.

large vo-cab-u - la - ry, Pondered o'er a dic - tion-a - ry, With a

view to learn the cause, And must say that I am ve - ry Sure It

is not cus - to - ma - ry Or ac - cords with mil-i - ta - ry Tech-ni -

- cal-i-ties or laws.

p

D.S.

No 20 = MARCH AND CHORUS – "THE BATTLE IS WON."

(*DÉSIRÉE, MARIE, MARQUIS, COUNT, MUSKETEERS &c.*)

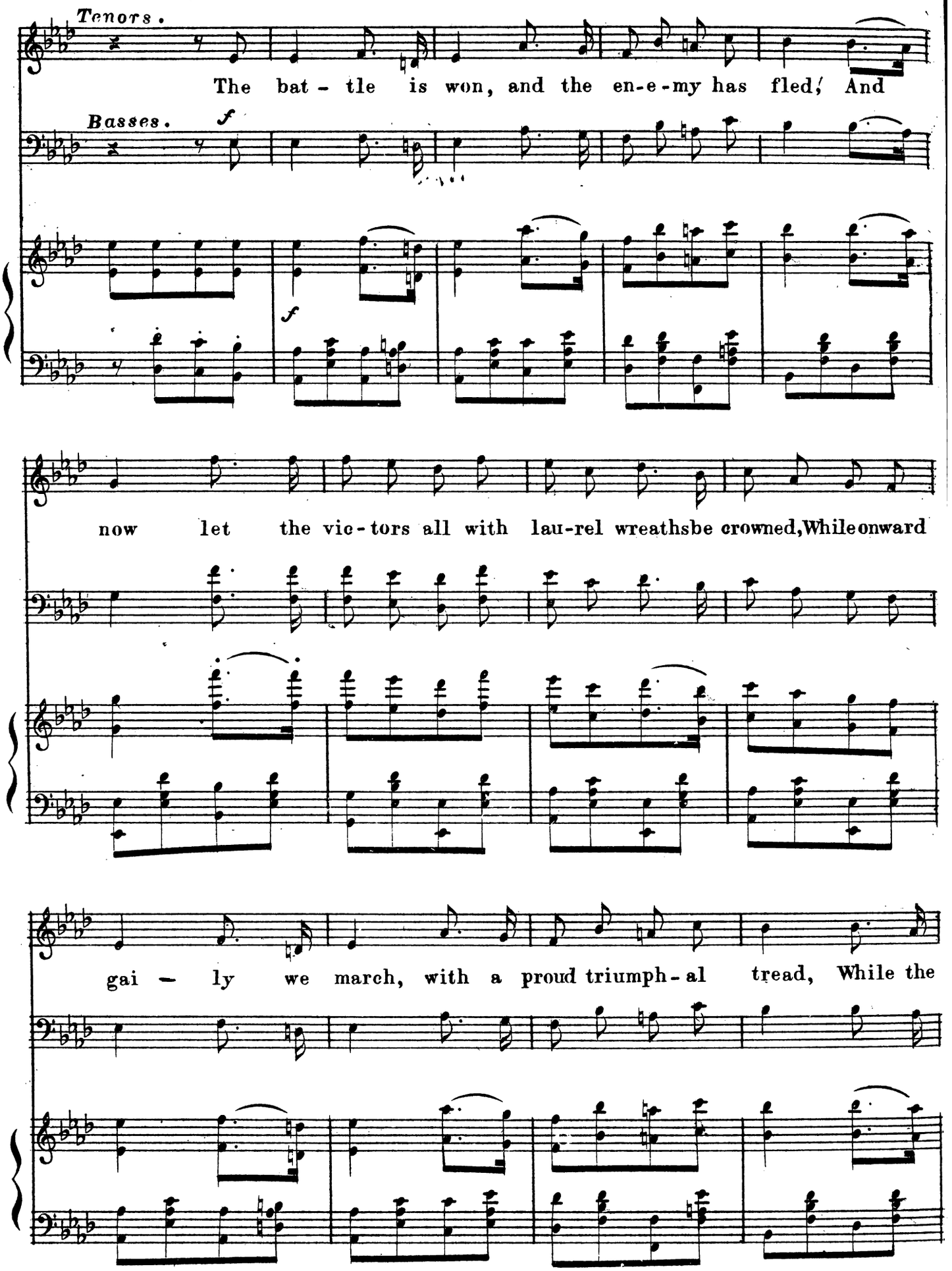
Tempo Marziale.

PIANO

f

ff

Désirée.


Tenors.
The bat - tle is won, and the en-e-my has fled, And
Basses.
f
f
f
now let the vic-tors all with lau-rel wreathsbe crowned, While onward
gai - ly we march, with a proud triumph-al tread, While the

Sopranos. (Drummer boys.)

Hear the

Tenors.

drums and the trumpets gai - ly sound..... Hear the

Basses.

loud triumphal cho-rus, Hear us as we proudly sing, How we drove the foe be -

loud triumphal cho-rus, Hear us as we proudly sing, How we drove the foe be -

p

- fore us, How we conquered for the king! "Musk- e - teers sur-ren-der

- fore us, How we conquered for the king! "Musk- e - teers sur-ren-der

Trésinée.

nev - er!" came the watch - word swift and low, Then with shouts of "France for-

nev - er!" came the watch - word swift and low, Then with shouts of "France for-

DÉSIRÉE & MARQUIS.

Then roll the drums,---

Sopranos.

MARIE with Sops:

- ev - er!" Bold-ly rushed we on the foe! Then roll the

Tenors.

pp

- ev - er!" Bold-ly rushed we on the foe! Then roll the

Basses.

COUNT with Basses.

pp

pp

and wave the ban - ners, And let the bu gles

drums, and wave the ban - ners, Let the bu - gles

drums, and wave the ban - ners, Let the bu - gles

play! And fill the air with loud hos-an - nas,

play! And fill the air with loud hos -

play, And let the bugles play! And fill the air with loud hos -

For France has won the day! Then roll the

ff

- an - nas, France has won the day! Then roll the

ff

- an - nas, France has won the day, has won the day! Then roll the

ff

drums, and wave the ban - ners, And let the bu-gles play,

drums, and wave the ban - ners, And let the bu-gles play,

And let the bu-gles play! And fill the air with loud hos-

And let the bu-gles play! And fill the air with loud hos-

-an - nas, For France has won the day, The

-an - nas, For France has won the day, The

ff

day, For France has won the day!

day, For France has won the day!

ff

8va

2d: Verse.

Who could stand that wondrous sally?
Who could still maintain a siege
When the Musketeers all rally
'Round the standard of their liege?
France is saved from foemen cruel,
And her sons to-day have set
Yet another precious jewel
In her martial coronet!
Roll the drums, &c.

(*PRINCIPALS AND CHORUS.*)

Tempo di Valse Brilliante.

PIANO

ff

DÉSIRÉE.

mf

The student of love, on its the-ry bent, Has never yet fixed its time, ... The

MARIE.

mf

MARQUIS.

mf

The student of love, on its the-ry bent, Has never yet fixed its time, ... The

COUNT & POM.

mf

mf

tr

D

pe-ri-od of its de-vel-op-ment, In an-y age or clime; ..... For love may be born and may

M

M ar

pe-ri-od of its de-vel-op-ment, In an-y age or clime; ..... For love may be born and may

C & P

D

wield its sway, With all its despotic power, In a year, or a month, or a week, or a day, Or

M

M ar

wield its sway, With all its despotic power, In a year, or a month, or a week, or a day, Or

C & P

dolce.

D

ev-en with-in an hour! Now our story we've told, And we trust not in

M

M ar

ev-en with-in an hour!

C & P

D.

vain, But we hope ere its old You may hear it a-gain. To a-

D.

muse ..... you we've tried, ... And your judg - ment we wait, ... For, tis you ..... must de-

p

D

- cide ..... Upon Dé - - si-rée's fate. Dé-si-rée's fate, Dé-si-rée's fate, Dé-si-rée's

rall. Sop. DÉSIRÉE.

M

Dé-si-rée's fate, Dé-si-rée's fate,

f Altos. MARIE

M ar

Dé-si-rée's fate,

rall. f Tenors. MAR.

C & P

f Basses C.

rall. f

rall.

D

fate, Dé-si-rée's fate. The student of Love, on its the'- ry bent, Has never yet fixed its

Sop. DÉS & Sop.

M

a tempo MARIE & Altos

M ar

a tempo Tenors MAR & Tenors.

Dé-si-rée's fate. The student of Love, on its the'- ry bent, Has never yet fixed its

C & P

Basses

a tempo

ff

time, The pe-ri-od of its de-vel - op -ment, In an-y age or clime;

time, The pe-ri-od of its de-vel - op -ment, In an-y age or clime;

For love may be born, and may wield its sway, With all its despotic power, In a year, or a

For love may be born, and may wield its sway, With all its despotic power, In a year, or a

8va

month, or a week, or a day, Or even with-in an hour! In a year, or a month, or a week, or an hour, In a

month, or a week, or a day, Or even with-in an hour! In a year, or a month, or a week, or an hour, In a

8va

year, or a month, or a week, or a day, A week, a day, Or an hour!

year, or a month, or a week, or a day, A week, a day, Or an hour!

8va

fff

8va

FINE.

END OF OPERA