

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.....	<i>Tenor</i>	DÉSIRÉE, Pomaret's Daughter.....	<i>Soprano</i>
COUNT DE COURVILLE, Lieutenant of Musketeers.....	<i>Baritone</i>	MARIE, Pomaret's Niece.....	<i>Contralto</i>
POMARET, A Mercer.....	<i>Tenor</i>	GERTRUDE, } Schoolgirls and companions of Désirée.....	<i>Soprano</i>
DUMONT, Sergeant of Musketeers and Orderly to Marquis.....	<i>Tenor</i>	ROSE, }	<i>Contralto</i>
CORPORAL OF MUSKETEERS.....	<i>Baritone</i>		

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

3

## COMIC OPERA IN TWO ACTS.

Libretto by Edward M. Taber & J. Maddison Morton.

Music by John Philip Sousa.

### OVERTURE.

*Allegretto con gracia.*

**P I A N O.**

*pp*

The first system of the piano score for the Overture. It consists of two staves, treble and bass clef, in a key signature of three flats (E-flat major/C minor) and a common time signature. The music is marked *pp* (pianissimo). The melody in the treble clef features eighth and sixteenth notes with slurs, while the bass clef provides a harmonic accompaniment with chords and moving lines.

The second system of the piano score, continuing the musical themes from the first system. It maintains the same key signature and time signature, with the treble clef melody and bass clef accompaniment.

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

The third system of the piano score, marked *mf* (mezzo-forte) and featuring a *cres - - cen - - do.* (crescendo) dynamic marking. The treble clef melody shows a gradual increase in volume and intensity.

*dim - - in - - u - - en - - do.*

The fourth system of the piano score, marked *dim - - in - - u - - en - - do.* (diminuendo), indicating a gradual decrease in volume. The treble clef melody tapers off towards the end of the system.

*p*

The fifth and final system of the piano score, marked *p* (piano). The music concludes with a final chord in the treble clef and a sustained accompaniment in the bass clef.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings such as *pp* and *p*.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) and *p* (piano). The notation includes slurs and ties across measures.

*Allegretto con brio.*

The third system begins with a dynamic marking of *p* (piano). The music is characterized by a more rhythmic and energetic feel, consistent with the tempo marking. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes slurs and ties.

The fourth system continues the rhythmic pattern established in the previous system. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes slurs and ties.

The fifth system includes dynamic markings of *p* (piano), *f* (forte), and *p* (piano). The music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes slurs and ties.

The sixth system includes dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo). The music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes slurs and ties.

First system of musical notation, consisting of a grand staff with two staves. The music features a melody in the upper staff with several triplet markings (indicated by a '3' above a bracket) and a bass line in the lower staff.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the lower staff.

Third system of musical notation, featuring more triplet markings in the upper staff. A dynamic marking of *f* is present in the lower staff.

Piu vivo.

Fourth system of musical notation, characterized by dense chordal textures in both staves. A dynamic marking of *ff* (fortissimo) is visible in the lower staff.

Fifth system of musical notation, showing a change in texture with a more melodic line in the upper staff and sustained chords in the lower staff. A dynamic marking of *p* (piano) is present.

Sixth system of musical notation, concluding the page with a final cadence. It features a dynamic marking of *ff* in the lower staff.

isrée

Andante con suavita.

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The second system continues the melodic and harmonic development. The third system features a piano (*p*) dynamic marking and includes some chordal textures. The fourth system continues with similar textures. The fifth system is marked *pp* *tranquilla.* and features a more sustained, chordal texture. The sixth system concludes with a *pp* *agitato. cres.* marking and a final chordal texture.

cen do

First system of musical notation, featuring a vocal line with lyrics "cen" and "do" and a piano accompaniment. The key signature has two flats and the time signature is 4/4.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Tempo di Valse.

Third system of musical notation, starting with the tempo marking "Tempo di Valse." and a piano dynamic marking "p". The time signature changes to 3/4.

Fourth system of musical notation, continuing the waltz piece.

Fifth system of musical notation, continuing the waltz piece.

Sixth system of musical notation, continuing the waltz piece.

Desirée.



dim mf

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats. The music features a melodic line in the upper staff with various ornaments and a harmonic accompaniment in the lower staff. Dynamic markings 'dim' and 'mf' are present.

The second system continues the musical piece with similar melodic and harmonic textures. The upper staff has a more active melodic line with many ornaments, while the lower staff provides a steady accompaniment.

The third system shows a continuation of the musical themes. The upper staff features a melodic line with a large slur over several measures, and the lower staff continues with its accompaniment.

The fourth system of notation. The upper staff has a melodic line with many ornaments, and the lower staff has a harmonic accompaniment. The system concludes with a double bar line.

pp

The fifth system of notation. The upper staff has a melodic line with ornaments, and the lower staff has a harmonic accompaniment. A dynamic marking 'pp' is present. The system concludes with a double bar line.

p ff

The sixth and final system of notation on the page. The upper staff has a melodic line with ornaments, and the lower staff has a harmonic accompaniment. Dynamic markings 'p' and 'ff' are present. The system concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *tr* and *rit.*

Second system of musical notation, including a *sua* marking above the treble staff.

Third system of musical notation, including *tr* and *sua* markings.

Fourth system of musical notation, featuring the instruction *animato.* below the staff.

Fifth system of musical notation, including a *sua* marking and a *ff* dynamic marking.

Sixth system of musical notation, concluding with the word *Fine.* at the end of the piece.

# 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. 1 E. and R.H. 2 E. Door L.H. 1 E.

## No 1<sup>a</sup> CHORUS OF MUSKETEERS.

b. Song = MARIE.

"THE FOEMAN AWAITS."

Allegro con brio.

**P I A N O**

*p*      *cres*      *cen*      *do.*

*poco*      *a*      *poco*

(Curtain.)

*ff*

**TENORS.**

**BASSES.** The foe - man a -

*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-

The first system of the musical score. It features a vocal line in the upper staff with lyrics: "hill ..... The tri-color still ..... Floats free o'er the King's Muske-". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a minor key and 4/4 time.

- tears  
Ténors. From far-a-way comes ..... The rol of his drums .....

Basses. *pp* From far away comes The rol of his

The second system of the musical score. It includes two vocal lines: "Ténors." and "Basses.". The lyrics for the Tenors are "- tears From far-a-way comes ..... The rol of his drums .....". The lyrics for the Basses are "*pp* From far away comes The rol of his". Below the vocal lines is a piano accompaniment with dynamic markings *ff* and *pp*.

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

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

The third system of the musical score. It features two vocal lines. The lyrics for the upper line are "..... We an - swer de - fi - ance in cheers ..... O'er valley and *pp*". The lyrics for the lower line are "drum We an - swer de - fi - ance in cheers .....". Below the vocal lines is a piano accompaniment.

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-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are: "hill..... The tricolor still..... Floats free o'er the Kings Muske-". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *pp* is placed at the beginning of the piano part.

- tears *f* Our swords at our hand, We wait the command With naught of reluctance or

- tears

*ff*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "- tears *f* Our swords at our hand, We wait the command With naught of reluctance or". The piano accompaniment features a more complex rhythmic pattern with some chords. The dynamic marking *ff* is placed in the piano part.

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

*f*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "fears But while waiting this, Find love not a-miss tis the way of the Kings Muske-teers .". The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *f* is placed at the end of the piano part.

**MUSKETEERS.** (Spoken.)  
(rapping on counter) What ho, there? Shop! Shop!

Musical score for the spoken introduction, featuring a treble and bass staff with rhythmic accompaniment.

*Recitative.*

**MARIE.** (from within)

(Enter.) *moderato*  
*atempo*

Musical score for Marie's recitative, including vocal line and piano accompaniment.

Dear me, what a clatter, What can be the mat-ter? Tis the

**MUSK:**

**MARIE.**

Musical score for the dialogue between Musketeers and Marie, including vocal lines and piano accompaniment.

King's Musk- e-teers. Yes the Kings Musketeers The foe-men of France Have

(Musketeers with Marie.)

Musical score for the concluding phrase, including vocal lines and piano accompaniment.

nev - er a chance, With the sword or the lance, Of the Kings Musketeers.



MARIE.

Most no-ble

Musical score for Marie's first line. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

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

Musical score for Marie's second line. The vocal line continues with the lyrics. The piano accompaniment includes a prominent sixteenth-note figure in the right hand and sustained chords in the left hand.

SERGEANT.

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

Musical score for the Sergeant's line. The vocal line starts with a rest and then enters with the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

MARIE.  
(Impatiently)

CORPORAL.

CHORUS

MARIE.

- rée      And you sir?      The fair Dé-si-rée      *ff*      The fair Dé-si-rée      The ar-ti-  
*dolce*

Musical score for the final section. It features four vocal lines: Marie (Impatiently), Corporal, Chorus, and Marie. The piano accompaniment includes a sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *ff* and *dolce*.

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 *f* We'll wait un - til her les - sons she has learned. *attacca*

SONG = "TIS EVER THE WAY".

Allegretto.

MARIE.

PIANO

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

*pp staccato*

on - ly Ma - rie, And for me they'll not look at the goods on the shelf; I'm

Desirée.

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

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

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

*Basses.*

- pose of for double the pay.  
 buy of the fair Dés.i - rée.

*rall*

Desirée.

CHORUS AND EXIT OF MUSKETERS .

No 1 Bis. "FROM FAR AWAY COMES"

Allegro Marziale.

From far a-way comes.....

SERGEANT.

PIANO

Tenors. *p* From far a-way  
 Basses. *pp* From far a-way  
*ff* *p* *p*

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*

The tri-col-or still

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

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a bass clef. The lyrics are: "hill The tri-col-or still Floats free o'er the".

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

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "King's Musk - e - teers The foeman a - waits Out-side of our". The piano accompaniment includes a dynamic marking of *f* (forte) and *ff* (fortissimo).

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

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics: "gates With a leg-ion of Spain's cav-a - liers But all his ar - ray A - wakes no dis -".

- may In the hearts of the King's Musketeers.

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with a *p* dynamic marking.

dim u en do. *pp*

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment with a *pp* dynamic marking.

*ppp*

This system contains the fifth and sixth systems of music. The fifth system has a piano accompaniment with a *ppp* dynamic marking. The sixth system continues the piano accompaniment.

Allegretto Brillante.

PIANO

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, starting with a forte (f) dynamic. The left hand provides a harmonic accompaniment with chords and single notes.

POMARET.

1. I do not know much of my  
2. My daugh - ter may choose an - y

The first two lines of the song are set in 2/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The piano part is marked piano-piano (pp). The lyrics are: "1. I do not know much of my / 2. My daugh - ter may choose an - y".

fam - i - ly tree But of no - ble ex - trac - tion I'm sure I must be I  
grade of grandee, From the nu - mer - ous no - bles she'll find at her knee. No

The third line of the song continues the melody and accompaniment. The lyrics are: "fam - i - ly tree But of no - ble ex - trac - tion I'm sure I must be I / grade of grandee, From the nu - mer - ous no - bles she'll find at her knee. No".

flat - ter my - self there's an air a - bout me, That be - to - kens an an - cient and  
doubt I am des - tined by for - tune's decree Our name to restore to its

The fourth line of the song concludes the piece. The lyrics are: "flat - ter my - self there's an air a - bout me, That be - to - kens an an - cient and / doubt I am des - tined by for - tune's decree Our name to restore to its".



grand ped-i-gree. Just  
prop - er degree. 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. - 8-

Desirée.

D.S. - 8-

No 3. DUET = "TELL ME".

Moderato. COUNT AND MARIE.

COUNT.

PIANO

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

Desirée.

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

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

*(impassioned)*

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

**MARIE.**

- 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 -

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

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

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

*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

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a 4/4 time signature with a key signature of three flats. The lyrics are: "dream-ing, More than blush-es more than sighs Ac-tions". The piano accompaniment features a steady bass line and chords in the right hand.

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

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

The second system continues the vocal and piano parts. The lyrics are: "that have not the seeming May be rap-ture in dis-guise.". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

The third system shows the continuation of the piano accompaniment. It consists of two staves (treble and bass clef) with various chords and melodic lines. The key signature remains three flats.

# No 4. = "CHORUS OF SCHOOL GIRLS"

(A.) "We're ardent in geography"

(B.) Solo Désirée, "Girls should have lovers plenty"

Allegretto brillante.

P I A N O

GIRLS.



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.

GERTRUDE.

And

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 bur

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

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

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.

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

Desirée

*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

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

*con brio.*

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

*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 zeal-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-sil-i-

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

- ty If I had but three or four **GIRLS.** Ah

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..

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



much res-pon-si-bil-i-ty Twen-ty lov-ers are a bore I would

GIRLS.

have far more tranquili-ty If I had but three or four 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.

COUNT AND GIRLS.

Allegretto.

COUNT.

PIANO

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

Désirée.

Ah.....

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

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, Tw  
 view the av-er-age man.

*p*

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

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.

*Alto.*

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

*dim.* in . . u . . en . . do. *ff*

DÉSIRÉE AND COUNT.

COUNT.

Moderato.

My

P I A N O

The first system of the score shows the piano introduction. It consists of a treble staff and a bass staff. The treble staff begins with a piano (p) dynamic marking and features a series of chords and moving lines. The bass staff provides a harmonic foundation with sustained notes and moving lines. The tempo is marked 'Moderato'.

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

The piano accompaniment for the first vocal line. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment with chords and moving lines. The lyrics are: "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

The piano accompaniment for the second vocal line. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment with chords and moving lines. The lyrics are: "true, It must ap-pear to you That I am dear to you, You".

feel the same e-mo-tion, too. If <sup>mf</sup> you will share my name, My

The piano accompaniment for the third vocal line. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment with chords and moving lines. The lyrics are: "feel the same e-mo-tion, too. If <sup>mf</sup> you will share my name, My".

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.**

**COUNT.** If what you say to me is true, 'Tis  
 slave. My soul is filled with love for you, A

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

Desirée.



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.

It is quite clear, He is sin - cere.

so.

It's not, you

It's cer-tain quite,

That I am right.

Desire.

see, Quite clear to me,

It would ap - pear —

That's ve - ry

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

De - vo - tion true .

know .

Pre - cise - ly so, Pre - cise - ly

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 espressione.

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

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

string

con commodo.

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

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

p

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 - poco.

SOPRANOS.

*ff*

TENORS.

*ff*

BASSES.

*ff*

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

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-

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:

Désirée

(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

hap - pi - ness, They're all themselves in love with her, But duty 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

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!

(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.

"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. "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 pre-ju-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 la la Tra 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

la la Tra la lala la la Tra la lala Tra la lala Tra lalalalala 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 never had," Had.

*p* *pp*

MEN. POM. SOP. MEN. POM. SOP.

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

*pp*

MEN. POM. SOP. MEN.

fact that he considers sad. A fact that he considers sad. Very sad. Very sad. Very

POM. SOP. POM. SOP.

"This proposal seems quite fair," Fair. "Of no objections I'm aware," Ware.

sad. Fair.

*pp*



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."*

cue: "Postscript"      cue: "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*

*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*

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*

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

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

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

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

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

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

*mf*

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! 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! He'll

*ff*

have no e-mo-tion but ter - ror, Hell have no com-pan-ions but *rail* ghosts! *a tempo* For the

have no e-mo-tion but ter - ror, Hell have no com-pan-ions but *rall* ghosts! *a tempo* For the

have no e-mo-tion but ter - ror, Hell have no com-pan-ions but *rall* ghosts! *a tempo*

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

have no e-mo-tion but ter - ror, Hell have no com-pan-ions but *rall* ghosts! The Bas-tile! The Bas-tile!

have no e-mo-tion but ter - ror, Hell have no com-pan-ions but *rall* ghosts! The Bas-tile! The Bas-tile!

*Moderato tranquillo.*

*rall* *p a tempo*

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! *p* For he who is led Through its gates, 'tis said, Will

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 -

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 .

well; There's but slight in-convenience in be - ing Here - af - terimmured in a

M.

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

COUNT.

P.O.M. 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

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

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

day.....

day.....

day.....

day.....

day.....

ARIA = "TIS BLISS TO HIM WHO SIPS"

(MARQUIS)

Andanté con espressione.

MARQUIS. (Quasi Recitative.)

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

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

m-m-69.

Allegretto poco maestoso.

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

lips, But if the cup he drain, He

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

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, MARIE, MARQUIS and POMARET.)

Moderato cantabile. DÉSIRÉE.

Three quarters 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

so de-creed. If my fa-ther has com-

*pp* *ff* dolce ma marcato. *p*

-man-ded, 'Tis my du-ty to o-bey; Though I dont like this off-

*POMARET.*

-handed, ar-bi-tra-ry way. Such a kind of of-fer Nobles seldom

*p* *leggiere.*

*MARQUIS.*

*MARIE.*

prof-fer - Save when chains of love their souls en-thrall. 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: Not at all, Not at all, Ev-en though he has com-manded, Still I

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

all. POM: It is true I have de-manded, This fair

It is true I have de-manded, This fair

pp I, her father, have com-manded, Tis her

I, her father, have com-manded, 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.

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.

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.

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

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

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

POM. a poco rall MARQUIS. DÉSIRÉE & MARIE.  
- stand the thing at all. She dont understand the thing at all, She dont understand the thing at all, Not at

a poco rall

*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.

*pp 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-eli - 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.

DÉSIRÉE. Quasi Recitative.

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

POM. *string. en. do*

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

*string. en. do*

DESIREE. Tempo di Valse Brillante.

MARIE

The student of love, on its theory bent, Has never yet fixed its

MARQUIS

POMARET

The student of love, on its theory bent, Has never yet fixed its

hour.

time,..... The period of its development, In any

time,..... The period of its development, In any

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

*tr*

*p*

D For they say, time nor tide For no

M For they say, time and tide For no man

P For they say, time and tide For no

man doth a - wait; Quickly I must de -

doth a - wait; Quickly she must de -

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  
 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

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "age or clime;..... For love may be born, and may wield its". The piano accompaniment is in bass clef and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part includes dynamic markings such as *8va* and *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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "sway, With all its des-pot - ic pow'r,..... In a year, or a". The piano accompaniment continues with similar melodic and harmonic patterns, including dynamic markings like *8va* and *loco*.

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

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "month, or a week, or a day, Or ev - en with-in an hour, In a". The piano accompaniment includes dynamic markings such as *8va* and *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

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment is in the left hand, featuring chords and moving lines.

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

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

This system continues the vocal lines and piano accompaniment. The lyrics are repeated. The piano part includes dynamic markings such as *ff* and *ff* with accents. The system concludes with a double bar line.

*ff*

This system shows the continuation of the piano accompaniment. It features a series of chords and moving lines in both the right and left hands. A dynamic marking of *ff* is present at the beginning of the system.

(POMARET AND CHORUS.)

Moderato.

PIANO

§ 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 finest 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 hall 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-sum-mate 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.

*POM:* My ex-  
 pay, For all of which his son-in-law will pay. *ff* His ex-

-ces-sive liberal-i-ty Ap-proach-es prodigali-ty-For — all of which my son-in-law will  
 -ces-sive liberal-i-ty Ap-proach-es prodigali-ty-For *pp* all of which his son-in-law will

pay.  
 pay.

- (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 acquaint-ed with a re-cent event, (And its

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.

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

*rall.*

*rall.*

CHORUS.

*f* What,

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

Nev-er! miserable mercer! I de-

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

*animato.* **COUNT.**

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

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

Désirée.

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

*p*

Tenors & Basses .

COUNT.  
con espressione .lento .

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

*lento .*

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 dés-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

CHORUS. There seems to be but

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

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

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

Desire.

rall

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* 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,

M. 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

M. 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, Remonstrances are useless quite; Let

f 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

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

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

*M ar* si-lence be your sign of peace, Let silence be your sign of peace. *pp* Re - monstrances are use - less

*C* I de-cline to be at peace, to be at peace To be at peace. But your commands are use - less

*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 of peace. *ff*

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

*M ar* quite; Let silence be your sign of peace, Let silence be your sign of peace. *ff*

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

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

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

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

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

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

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

MARQUIS.

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

-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!

All<sup>o</sup> Brillante.

Piano introduction in 6/8 time, marked *f*. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand.

Sopranos *f*.

Tenors & Basses

Long life to the Marquis and his bride, The

Vocal and piano accompaniment for the first line of lyrics. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff.

fair Dé-si-rée, Our joy and pride, May no infe-li-ci-ty be-tide, Their marital bliss to

Vocal and piano accompaniment for the second line of lyrics. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff.

mar. Then let us be jo-vi-al and gay, In honor of this e-vent-ful day, That

Vocal and piano accompaniment for the third line of lyrics. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff.

DÉSIRÉE & MARIE

brings so much joy to Dé-si-rée, The Marchioness of La-varre. Oh let us be jo-vi-

MARQUIS & POM.

Vocal and piano accompaniment for the fourth line of lyrics. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff, ending with a *p* marking.

D & M.

For

- 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

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.





*p* In this most stately sort of measure, Graceful-ly gliding at your leisure,  
 Tenors & Basses.

*p*

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

*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*

pp

The first system of the piano introduction consists of two staves. The right hand features a continuous eighth-note arpeggiated pattern, while the left hand provides a steady accompaniment of quarter notes. The dynamic marking 'pp' is placed at the beginning of the first measure.

The second system continues the piano introduction with the same arpeggiated texture in the right hand and quarter-note accompaniment in the left hand.

In this most state-ly sort of measure,

The vocal entry begins on the first staff of this system. The melody starts with a half rest followed by a quarter note, then continues with eighth notes. The piano accompaniment in the left hand consists of quarter notes. The dynamic marking 'p' is placed below the first note of the vocal line.

p

The piano accompaniment continues in the third system. The right hand has a more active role with eighth-note patterns, while the left hand remains with quarter notes. The dynamic marking 'p' is placed at the start of the system.

Grace - ful - ly glid-ing at your leisure, There is a fas-ci - na-ting pleasure,

The vocal entry continues in the second system. The melody is more melodic, featuring eighth and quarter notes. The piano accompaniment includes some chords and eighth notes. The dynamic marking 'f' is placed below the first note of the vocal line.

f

The piano accompaniment concludes in the fourth system. It features a triplet of eighth notes in the right hand and chords in the left hand. The dynamic marking 'f' is placed at the beginning of the system.

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,

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

- u - - en - - do,

Sim - i - lar to this.

- u - - en - - do,

*dim in*

*dim in*

# No 13 = VALSE ARIA - "WILL I REGRET"

(DÉSIRÉE AND CHORUS.)

Tempo di Valse con calmato.

**P I A N O**

*p*

**DÉSIRÉE.** Legato e condolce maniera.

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

*p*

*pp*

*pp*

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

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

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

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**  
*Ts & Bs.*

Though

*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 Longvanished years, Will she re - gret ..... Longvanished

Will she re - -

*ff*

Ah ..... Will I re - gret .....  
*pp*

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

- gret? *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?.....  
 Its theme.....

*ff* *a tempo*

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



(POMARET AND CHORUS.)

Moderato.

The piano introduction consists of two staves. The right hand (treble clef) begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. The left hand (bass clef) provides a simple harmonic accompaniment with quarter notes and rests.

POMARET.

The vocal line (treble clef) starts with a rest followed by the lyrics: "Though the spirituelle maiden May discourse in language la-den With i -". The piano accompaniment (two staves) is in a simple harmonic style, with the right hand playing chords and the left hand playing a bass line. A piano (*p*) dynamic is indicated.

The vocal line continues with the lyrics: "-de - as that seem not of mortal birth, If the supper is be-la-ted, She will". The piano accompaniment continues with a similar harmonic structure.

POM.  
with Chorus.

The vocal line concludes with the lyrics: "grow less an-i-ma-ted, And her con-ver-sa-tion savor more of earth." The piano accompaniment continues. A vertical line separates this section from the chorus, with the word "CHORUS" written vertically.

For the  
*pp*

The piano accompaniment concludes with a few final chords and a trill (*tr*) in the right hand. The left hand continues with a simple bass line.

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*

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

*POM.*  
*tr*  
*ff*

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

- cuss the deepest sub - ject 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

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.

ready.

N.B. For Exit repeat last note.

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

(MARQUIS AND COUNT.)

Allegro. **COUNT.**

Where can he be here!

**PIANO**

*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*

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

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

*M* *C.*

*mf* *ff*

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

*M.*

*p*

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

*C* *M.*

*mf* *ff*

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

*C.*

*M*

*C*

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

*ff* *p*

*M.*

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

*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

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

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

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

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



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 p

Tempo di Valse.

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

leave your af - fairs to your friend.....

*MAR.*  
'Twas

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

- 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

*MAR.*  
*COUNT.* If I were your en - e - my, you un-der stand, I'd  
 wife! But be - ing my friend on the oth - er hand, You're

show it by tak-ing your life. If you're in a scrape, And  
 - ten - ted with tak-ing my wife!

*Tempo di Valse.*

*p*

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

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "wish to es - cape, And in - tri - cate trou - bles por - tend,". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

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

The second system continues the musical score. The vocal line has the lyrics "And would on the spot, Cut the Gor - di - an knot, Just". The piano accompaniment continues with a similar melodic and harmonic structure.

leave your af - fairs to your friend.

*f* animato.

The third system concludes the vocal part with the lyrics "leave your af - fairs to your friend." The piano accompaniment includes the instruction "*f* animato." indicating a change in dynamics and tempo. The system ends with a double bar line.

The fourth system shows the piano accompaniment continuing. It features a series of chords and melodic fragments in both hands, maintaining the harmonic and rhythmic style of the previous systems.

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

(MARIE AND COUNT.)

Andante Grazioso.

MARIE.

PIANO

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

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* *atempo*  
 COUNT.

*rall* *atempo*

- 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.*

The

*con espressione.*

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 maybe more bright, Though maidens 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*



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,"

Allegretto Brillante

*MARQUIS.*  
(aside.)

This is in-

PIANO

- deed an awkward sit-u - a - tion, She seems resolved to have an expla-

pp

- na - tion; Here-af-ter I'll endeavor To seek a mar-riage nev-er, Merely

Désirée.

D.

M.

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a half rest, followed by the lyrics 'to o - blige a friend. I think, my lord, You ventured a remark.' The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line with the lyrics 'yes — that is — I mentioned that — But hark! It'. The piano accompaniment includes dynamic markings 'p' (piano) and 'ff' (fortissimo), with a prominent arpeggiated figure in the right hand.

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

The third system features the vocal line with the lyrics 'seems the el - e - ments conspire to geth - er. I do not care, my lord, about the'. The piano accompaniment includes a dynamic marking 'p' and features a series of arpeggiated chords.

weather .

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

The fourth system shows the vocal line with the word 'weather .' and a descriptive stage direction: 'Désirée throws herself into the Marquis's arms with a little scream, then disengages herself.' The piano accompaniment includes a dynamic marking 'ff' and features a complex arpeggiated texture.

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; Willyou al - low me? It is grow - ing

*p*

late. Have

(Count knocks outside.)

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

*mp*

MAR.

But what was that? The

D.

Let me  
MAR.

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

*Désirée.*

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

DES. 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.)

*p* *Sua* It

D. - plain, And tell me, I

M. seems, It seems, It

M. ar. - 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

*Sua*

**D** pray, Why poor Dé - si -

**M** seems to me a scolding he has reason to expect, To ex -

**Mar** pray, My- sweet Dé - si -

**P** seems, It seems to me a scolding he has reason to ex -

**C** he for - get Does

*Sua*

- 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

*Desirée*

*D* -lect, Should for — feit re —

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

*M ar* -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

*Sua*

*D* -spect, The bride you

*M* seems, It seems, It

*M ar* -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

*Sua*

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 seemsto me a scold-ing he has rea-son to ex -

he for - get, Does

done?

-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 .

*Sua*  
P a . poco . a .



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

M

Mar - get The ties of social et - i - quette, 'Twa

P poco . cres . . . en . . . do .

C

poco . cres . . . en . . . do .

D -quette, The du - ty which you owe your bride Should keep you some

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

Mar 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.

*cra*  
*p*

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

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

a

trée.

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

M ar 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.

M ar side. That keeps me from your side.

P side.

C side. Should keep me at

*dim in u en do.*

*pp* At my side..... *(Marie exit.)*

*pp* From her side.....

*pp* From my side..... I'm *(Pom: exit.)*

*pp* From her side..... *(Count knocks outside)*

side, at her side.....

*MAR:* glad he cant get in. *DÉS:* I'm so a - fraid! *(Count knocks*

*Lt*

*P*

again, louder.)

*M.* Con - found the fel - low! *D.* Oh, I'm a - fraid!

I haven't an umbrella! Pray let me in!

D.  
That hor-rid noise a - gain!

*Sua*  
*f*

**DÉSIRÉE.**  
(Spoken) Oh save me!

*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.

*Sua*  
*f* *ff*

*Sua Bassi*

*Sua*

*p*

Désirée.

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

D strike a light! O come *ff* to me! I'm here —  
 MAR. strike a light! *p* Where can *ff* they be? I'm here —  
 C *pp* I can - not see! *f* I'm *pp*

**D**  
I'm here! There's some one else here, I'm trembling with fear!  
*ff* (Takes her right hand.)

**M**  
I'm here! My Dé-si-rée, I'm here, I'm here, I'm here!  
*ff* (Takes her left hand.)

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

*ff* *rall.* *ff accel.*

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

During the trio Désirée, 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.

**SOP. Allegro.** **MARIE with Altos.**

**TEN.** **POMARET with Tenors.**

**BASS.** **What**

**CHORUS.**

*Sua* **Allegro.** *ff*

Désirée.

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

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

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

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

*Sua*

*pp*

*MAR.* *C.* *POM.*

word— You'll make things worse now, with— out fail, — But hold— Why don't they



take him back to jail?

*Sopranos* > Why do we see the  
*Tenors, ff* > Why do we see the  
*Basses, ff* > Why do we see the

*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

DÉSIRÉE.

Allegretto Moderato.

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

all.

all.

Allegretto Moderato.

pp

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The lyrics are "all. I will, in a word, Tell what has oc -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of "pp" is present in the piano part.

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

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line lyrics are "- cured, In or - der That you may the facts un - der -". The piano accompaniment continues with similar chordal textures.

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

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line lyrics are "- stand; The light was made gloom, I know not by". The piano accompaniment continues with similar chordal textures.

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

Detailed description: This system contains the final vocal line and piano accompaniment on this page. The vocal line lyrics are "whom, And then in the dark - ness he kissed my". The piano accompaniment concludes with sustained chords.

MAR. (aside.)

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

The first system of music for MAR. (aside.) consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "hand! He's got me in a pret - ty". The piano accompaniment is in the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is present.

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

The second system of music for MAR. (aside.) continues the vocal line and piano accompaniment. The lyrics are "scrape, By his un - - for - - tu - nate es -". The piano accompaniment continues with the same rhythmic pattern. A piano dynamic marking 'p' is present.

POMARET (aside to guests.)

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

The first system of music for POMARET (aside to guests.) consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "- cape! For this in - sult to Dé - - si -". The piano accompaniment is in the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is present.

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

The second system of music for POMARET (aside to guests.) continues the vocal line and piano accompaniment. The lyrics are "- rée My son - in - law will al - - so". The piano accompaniment continues with the same rhythmic pattern. A piano dynamic marking 'p' is present.

*pp* I will, in a word, Tell what has oc-cured, In  
*pp* She has, in a word, Told what has oc-cured, In  
*pp* She has, in a word, Told what has oc-cured, In  
 pay! *pp* She has, in a word, Told what has oc-cured, In  
*pp* She has, in a word, Told what has oc-cured, In  
*pp* She has, in a word, Told what has oc-cured, In  
*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

or - der that you may the facts un-der-stand; The light was made  
 or - der that we may the facts un-der-stand; The light was made  
 or - der that you may the facts un-der-stand; The light was made  
 or - der that we may the facts un-der-stand; The light was made  
 or - der that they may the facts un-der-stand; The light was made  
 or - der that we may the facts un-der-stand; The light was made  
 or - der that we may the facts un-der-stand; The light was made

**CHORUS**  
 Sop. or - der that we may the facts un-der-stand; The light was made  
 Ts. or - der that we may the facts un-der-stand; The light was made  
 Bs. or - der that we may the facts un-der-stand; The light was made

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  
 M ar 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 gloom, She knows not by whom, And then in the dark-ness he  
 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 kissed her hand!  
 M ar kissed her hand!  
 P kissed her hand!  
 C kissed her hand!  
 Sop. kissed her hand!  
 CHORUS  
 Ts kissed her hand!  
 Bs kissed her hand!

*fff*

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

(DÉSIRÉE AND MARQUIS.)

Allegro agitato.

*P I A N O*

*ff* *sua*

*MAR.*

Oh, now is my life no long-er lonely, Hope lives again, de -  
*sua* *appassionato.*

*p*

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

*p*

*D.*  
mine at last, — If ev - er your arms could close-ly hold me,  
*con dolce.*

*p*

Désirée.

T would be a hap - pi - ness di - vine,..... No sor - row nor grief, while you

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

come between your heart and mine, Can come between your  
*ad lib.*

Can come be - tween your heart and mine, Can come between your  
*pp colla voce.*

*allegro.*

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

*allegro.*

heart and mine!

*P* *allegro.*

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

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



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

The first system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics underneath. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* (forte) and *tr* (trills). The key signature has two flats and the time signature is 4/4.

quasi parlante. *long*  
 fu - ture years, With hope the fu - ture

quasi parlante. *long*

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *quasi parlante* and *long*. The key signature has two flats and the time signature is 4/4.

years!

The third system of the musical score consists of four staves. The top two staves are vocal lines with the lyric "years!". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *fff* (fortissimo). The key signature has two flats and the time signature is 4/4.

Allegro vivace. (POMARET.)

PIANO

First system of piano introduction, featuring treble and bass staves with a piano (p) dynamic marking.

Second system of piano introduction, continuing the treble and bass staves.

First system of the vocal line and piano accompaniment. The vocal line includes three verses of lyrics.

1st. With in-tense exhil-a - ra - tion I re - gard my el - e - va - tion To this  
 2nd. It's an awkward situ - a - tion, She will have no ex-plan-a - tion, But de -  
 3d. There are man-y things that worse are Than his ti - tle or his purse are, Or, to

Second system of the vocal line and piano accompaniment.

no - ble rank and station In the higher plane of life, But with all due ven - e - ra - tion To my  
 - mands a sep - a - ra - tion From her spouse without delay; And my peerage in the nation, (Noble  
 put it somewhat terser, They are pleasant things to own; Now he doesn't call me mercer, Or en -

Third system of the vocal line and piano accompaniment.

new - ly found, re - la - tion I dont view with ap - pro - ba - tion His de -  
 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 -

- mean-or to his wife. I've pe - rused a com - men - ta - ry, Read a  
 - van - ished 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"

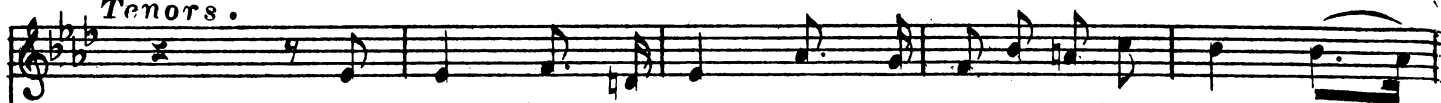
(DÉSIRÉE, MARIE, MARQUIS, COUNT, MUSKETEERS &c.)

Tempo Marziale.

**P I A N O**

The piano score is written for a grand piano in 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system ends with a fortissimo (*ff*) dynamic. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various articulations and phrasing throughout.

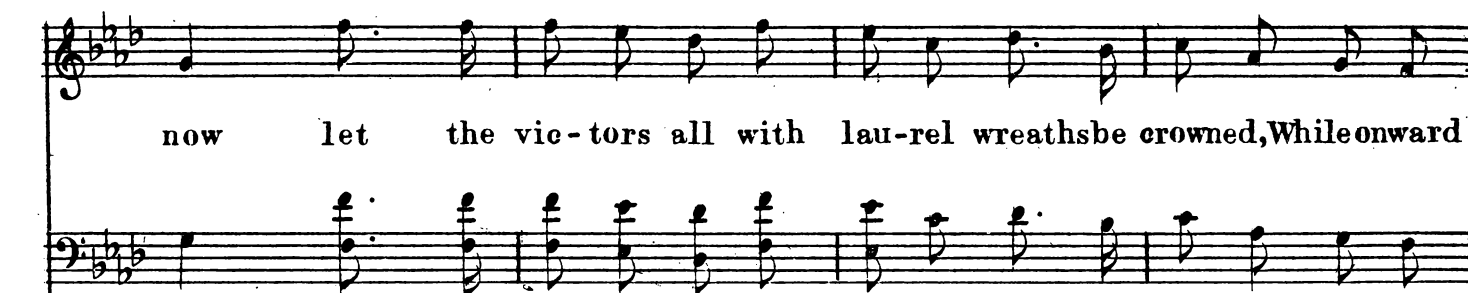
Désirée.

*Tenors.*

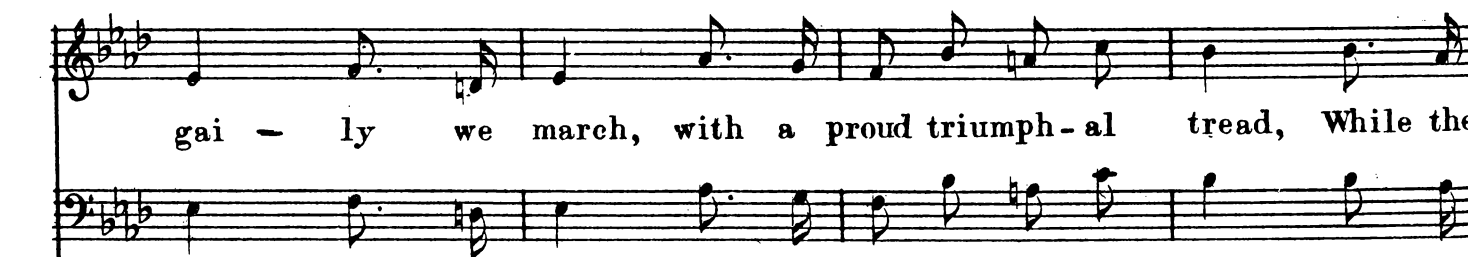
The bat - tle is won, and the en - e - my has fled, And

*Basses.*

now let the vic - tors all with lau - rel wreaths be crowned, While onward



gai - ly we march, with a proud triumph - al tread, While the

*Désirée.*

Tenors.

Hear the

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

Basses.

The first system of music features three vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The vocal parts begin with the lyrics 'Hear the drums and the trumpets gai - ly sound . . . . . Hear the'. The piano accompaniment consists of chords and melodic lines in both hands.

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 -

The second system of music continues the vocal parts and piano accompaniment. The vocal parts sing 'loud triumphal cho-rus, Hear us as we proudly sing, How we drove the foe be -'. The piano accompaniment provides harmonic support with chords and moving lines.

- 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

The third system of music concludes the vocal parts and piano accompaniment. The vocal parts sing '- fore us, How we conquered for the king! "Musk - e - teers sur-ren-der'. The piano accompaniment continues with chords and melodic lines.

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 -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a minor key and feature a melodic line with lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

**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*

The second system continues the musical piece. It includes vocal lines for Sopranos, Tenors, and Basses, along with a piano accompaniment. The lyrics are repeated for different vocal parts. The piano accompaniment includes a section marked *pp* (pianissimo).

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  
 - 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 banners, And let the bugles 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

day, For France has won the day!.....

day, For France has won the day!.....

*ff*

*Sua*

## 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 Brillante.

PIANO

ff

DÉSIRÉE.

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

MARIE.

MARQUIS.

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

COUNT & POM.

mf

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

M

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

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

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

M  
ev-en with-in an hour! .....

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

*p*

*D* *rall.* *Sop.* **DÉSIRÉE.**  
 - cide ..... Upon Dé - si-rée's fate. Dé-si-rée's fate, Dé-si-rée's fate, Dé-si-rée's

*M* *f* *Altos.* **MARIE**  
 Dé-si-rée's fate, Dé-si-rée's fate,

*M* *rall.* *f* *Tenors.* **MAR.**  
 Dé-si-rée's fate,

*C & P* *f* *Basses* **C.**

*rall. f*

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

*M* *a tempo* **MARIE & Altos**  
 fate. The student of Love, on its the'ry bent, Has never yet fixed its

*M* *a tempo* *Tenors* **MAR & Tenors.**  
 fate. The student of Love, on its the'ry bent, Has never yet fixed its

*C & P* *Basses*

*a tempo* *ff*

Désirée.

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

*Sua*

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

*Sua*

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!.....

*ff*

*Sua*

**FINE.**

END OF OPERA

*M. 159.*