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VOCAL SCORE

# ERMINIE

COMIC OPERA



LIBRETTO BY

CLAXSON BELLAMY  
AND  
HARRY PAULTON

MUSIC BY

E. JAKOBOWSKI



White - Smith Music Publishing Company  
BOSTON NEW YORK CHICAGO



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# Overture to "Erminie."

ED. JAKOBOWSKI.

*Allegretto marziale.*

Piano.

*Pstacc.*

*cres.* *rall.*

*a tempo.*

4

First system of musical notation, measures 1-2. The key signature is one sharp (F#) and the time signature is 2/4. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, measures 3-4. The right hand continues the melodic line. The left hand features a prominent sixteenth-note accompaniment starting in measure 3, marked with a forte (*f*) dynamic.

Third system of musical notation, measures 5-6. The right hand has a melodic line with some chromaticism. The left hand continues with a steady accompaniment of chords and eighth notes.

Fourth system of musical notation, measures 7-8. The right hand features a melodic line with triplets. The left hand has a rhythmic accompaniment with chords and eighth notes.

Fifth system of musical notation, measures 9-10. The right hand has a melodic line with triplets and sixteenth-note runs. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation, measures 11-12. The right hand features a melodic line with triplets and sixteenth-note runs. The left hand continues with a rhythmic accompaniment.

Seventh system of musical notation, measures 13-14. The right hand has a melodic line with triplets and sixteenth-note runs. The left hand continues with a rhythmic accompaniment. The piece concludes with a final chord in measure 14.

*Andante.*

*p*

*Allegretto.*  
Unaccompanied Chorus behind the Curtain.

*p*

*mf* *p* *rall.*

*Moderato.*

*p*

*accel.* *cres.*

*a tempo.*

6

6

*mf*

*rall.* *cres.* *mf*

6

*p* *dim.* *ppp*

6

*mf* *f* *cres.*

*ff* *p*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music begins with a series of chords in the bass and a melodic line in the treble. The bass line features a steady eighth-note accompaniment.

The second system continues the piece. The treble staff has a melodic line with some chromaticism. The bass staff has a consistent eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the beginning of the system.

The third system shows further development of the melodic and harmonic material. The bass line remains active with eighth notes, while the treble staff features a more complex melodic line with some rests.

The fourth system features a significant increase in intensity. The bass line has a *cres.* (crescendo) marking, and the treble staff has a *f* (forte) marking. The music becomes more rhythmic and driving.

The fifth system continues with a strong rhythmic accompaniment in the bass and a melodic line in the treble. The overall texture is dense and energetic.

The sixth system shows a continuation of the rhythmic and melodic themes. The bass line is particularly active, and the treble staff has a more melodic focus.

The seventh system concludes the page. The music ends with a *p* (piano) dynamic marking. The bass line has a final chord, and the treble staff has a melodic flourish.

8.....

This system contains measures 8 through 13. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note bass lines.

*mf*

This system contains measures 14 through 19. The dynamics are marked *mf*. The melodic and accompaniment patterns continue from the previous system.

8.....

*f*

This system contains measures 20 through 25. The dynamics are marked *f*. The melodic line shows some chromatic movement, and the accompaniment remains consistent.

This system contains measures 26 through 31. The right hand has a more active melodic line with sixteenth-note runs, while the left hand continues with a steady accompaniment.

This system contains measures 32 through 37. The right hand features a dense texture of chords and sixteenth-note patterns. The left hand has a rhythmic accompaniment of eighth notes.

*Valse Allegretto.*

*p*

This section begins with the tempo and dynamic marking *Valse Allegretto* and *p*. It consists of measures 38 through 43. The right hand has a simple melodic line, and the left hand features a series of chords with a rhythmic pattern of eighth notes.

First system of musical notation. Treble clef with a melody starting on G4, moving to A4, B4, and then a half rest. Bass clef with a chordal accompaniment. A dynamic marking *p* is present in the first measure.

Second system of musical notation. Treble clef with a melody starting on A4, moving to B4, C5, and then a half rest. Bass clef with a chordal accompaniment.

Third system of musical notation. Treble clef with a melody starting on B4, moving to C5, D5, and then a half rest. Bass clef with a chordal accompaniment.

Fourth system of musical notation. Treble clef with a melody starting on C5, moving to D5, E5, and then a half rest. Bass clef with a chordal accompaniment. A dynamic marking *f* is present in the final measure.

Fifth system of musical notation. Treble clef with a melody starting on D5, moving to E5, F5, and then a half rest. Bass clef with a chordal accompaniment. A dynamic marking *p* is present in the final measure.

Sixth system of musical notation. Treble clef with a melody starting on E5, moving to F5, G5, and then a half rest. Bass clef with a chordal accompaniment. A dynamic marking *f* is present in the final measure.

First system of a musical score. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. The treble clef staff continues the melodic line with slurs and ornaments. The bass clef staff continues the accompaniment.

Third system of the musical score. The treble clef staff features a *rall.* (rallentando) marking followed by a *f a tempo.* (forte a tempo) marking. The bass clef staff continues the accompaniment.

Fourth system of the musical score. The treble clef staff has a long slur over several measures. The bass clef staff continues the accompaniment.

Fifth system of the musical score. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A *a tempo.* marking is present in the bass staff.

Sixth system of the musical score. The treble clef staff continues the melodic line with slurs and ornaments. The bass clef staff continues the accompaniment.



First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time. The upper staff features a series of chords and some melodic lines, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

*Allegro.*

Second system of the musical score. The grand staff continues with similar textures. The upper staff has more active melodic lines, and the lower staff maintains a steady accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system.

Third system of the musical score. The texture remains consistent. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the system.

Fourth system of the musical score. The upper staff continues with melodic development. A dynamic marking of *f* (forte) is placed in the middle of the system.

Fifth system of the musical score. The grand staff shows a change in the harmonic structure, with more complex chordal textures in both staves.

Sixth system of the musical score. The piece concludes with a *rit.* (ritardando) marking in the lower staff, indicating a gradual deceleration of the music.

*Allegro.*

This page of musical notation is for a piano piece, marked *Allegro.* It consists of six systems of grand staff notation (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system continues the melodic development. The third system features a more active right hand with sixteenth-note patterns. The fourth system has a right hand with eighth-note patterns and a left hand with chords. The fifth system shows a right hand with eighth-note patterns and a left hand with chords. The sixth system concludes with a right hand playing chords and a left hand with a single note, marked *ff*. The piece ends with a double bar line and the word *ritto* (ritardando) written below the bass staff.



# ACT I.



## № 1.—INTRODUCTION, CHORUS & ENSEMBLE.

**Allegro.**

**PIANO.**

*p* *poco* *a* *poco.*

*cresc.* *mf* *molto.*

8.....

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

**SOPRANO.** *f*

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

**TENOR.** *f*

**BASS.** *f*

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

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

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

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef and starts with a quarter rest followed by a quarter note G3, then a quarter note A3, and a quarter note B3. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern as the first system. The system concludes with a *mf* dynamic marking.

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

ha, \_\_\_\_\_

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

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

*p* *f*

*f*

MARIE.

Ah!

M

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

*mf* CHORUS. Allegro con moto.

*cresc.*

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

*mf**cresc.*

*accel.*

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

*accel.*

*f*

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

*f*

will be done.

*f*

*cresc.* *accelerando.*

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

*cresc.* *accelerando.*



*mf*

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

news.

*ff* *mf*

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

Allegro con moto.

know.

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

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

*f*

## JAVOTTE.

In - deed I've not - Ex - cept -  
 must have some - Oh what a shame! What? what?

## Allegretto.

*riten. a tempo.*

Ex - - cept that shortly here you'll see The Mar-quis, Mausell Ermi -  
 We here shall see -  
 riten. a tempo. *mf*  
 nie, Che - va - lier de Bra - ba - zon - Of our dis -  
 The old Mar - quis!

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

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "tin - guish'd guests, the one You most should see; \_\_\_\_\_ Of high de -". Below the vocal line are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part consists of chords and moving lines in both hands.

gree; \_\_\_\_\_ A beau of beaux, \_\_\_\_\_ In oh such clothes! \_\_\_\_\_ They're

Of high de - gree. In oh such clothes!

The second system continues the vocal line with lyrics "gree; \_\_\_\_\_ A beau of beaux, \_\_\_\_\_ In oh such clothes! \_\_\_\_\_ They're". The piano accompaniment continues with similar chordal and melodic patterns. The lyrics "Of high de - gree. In oh such clothes!" are placed below the piano staves.

com - ing here to view the fair,

Oh how nice, oh here's ex - cite - ment

The third system shows the vocal line with lyrics "com - ing here to view the fair,". The piano accompaniment features a more active bass line. The lyrics "Oh how nice, oh here's ex - cite - ment" are placed below the piano staves. The system concludes with a double bar line and repeat signs.

## Allegro.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment is in bass clef with a 6/8 time signature. The key signature has one sharp (F#). The vocal line starts with a rest followed by a quarter note 'r', then a quarter note 'A', and continues with the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with a similar rhythmic pattern.

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

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment ends with a final chord. The dynamic marking *mf* is present at the end of the system.

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

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

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

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

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

*rall.*

*rall.* *a tempo.*

*Allegro.* *f* *poco* *a*

SOPRANO.  
CONTRALTO.

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

TEXOR  
BASS.

PIANO.

*f* *poco* *a*

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

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

*poco.* *dim.* *p*

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

*pp*

NO 2.—CHORUS & ENSEMBLE.

“Vive le Marquis!”

*SOPRAVO.  
CONTRALTO.*

*CHORUS.*

*TENOR.  
BASS.*

*PIANO.*

*mf*

Vive le Marquis! vive le Marquis!

*mf*

*mf*

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



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

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

vive le Mar - quis!

Vive le Marquis! vive le Marquis!

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

This system contains the first two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Vive le Mar-quis! vive le Marquis! vive le Marquis! wel-come, welcome to our fete."

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

This system contains the second two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The lyrics are: "'Tis of gra-cious-ness a mark We tho-roughly ap-pre-ci-ate; At"

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

This system contains the final two lines of music on the page. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The lyrics are: "vil-lage feast here meet-ing you, With du-teous ser-vice greet-ing you, With"

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "thee - ry voice re - peat - ing you Are wel - come to our fête! — With". The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

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

The second system continues the musical score. The vocal line has the lyrics "du - teous ser - vice greet - ing you, With thee - ry voice re - peat - ing you Are". The piano accompaniment continues with similar harmonic support for the vocal line.

MARQUIS.

Thanks dear

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

The third system is marked "MARQUIS." and features a vocal line with the lyrics "Thanks dear" and "wel - come to our fête, our fête, Are wel - come to our fête." The piano accompaniment includes a prominent bass line with chords and moving lines in both hands.

M

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

ERMINIE. *mf*

That it would dear pa -

M

spond would but dis - tress you.

E

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

CERISE. *mf*

True in -

C

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

ERMINIE.

Pa-pa's feel - ings you know

an - guish in set speech - - es.

E

well.

*mf*

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

*mf*

*dim.*

*parlando.*

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

*p*

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the lyrics "Well, and what's the la - test tat - tle?". The middle staff is the right-hand piano part in treble clef, starting with a piano (*p*) dynamic marking. It features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The bottom staff is the left-hand piano part in bass clef, providing a steady harmonic accompaniment with chords and moving lines.

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Is it cha - rac - ter, or cat - tle?". The middle staff is the right-hand piano part in treble clef, continuing the complex rhythmic accompaniment. The bottom staff is the left-hand piano part in bass clef, continuing the harmonic accompaniment.

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

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Who is ail - ing? who is thriv - ing?". The middle staff is the right-hand piano part in treble clef, continuing the complex rhythmic accompaniment. The bottom staff is the left-hand piano part in bass clef, continuing the harmonic accompaniment. An 8-measure rest is indicated above the piano part in the second measure of the system.

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

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Hye the bu - sy bees done hi - ving?". The middle staff is the right-hand piano part in treble clef, continuing the complex rhythmic accompaniment. The bottom staff is the left-hand piano part in bass clef, continuing the harmonic accompaniment. An 8-measure rest is indicated above the piano part in the second measure of the system.

Allegretto.

P  
D

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

Detailed description: This system contains a vocal line (P) and piano accompaniment (D). The vocal line is in a 2/4 time signature with a key signature of two flats. The lyrics are "Is the fodder cut and bar-ried? Who is buried? who is mar-ried?". The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line.

P  
D

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

MARIE.

Ah! mian-

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has lyrics "What's the la-test gos-sip, say? Tell me pray, come tell me pray." and "MARIE." followed by "Ah! mian-". The piano accompaniment continues with similar rhythmic patterns.

M

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

Detailed description: This system features a vocal line (M) and piano accompaniment. The vocal line has lyrics "selle your quizz-ing e-ver, Always merry, gloomy never." and ends with a double bar line. The piano accompaniment includes a 2/4 time signature change and ends with a double bar line.

Allegro.

Vive Mademoiselle! vive Mademoi-selle! vive Mademoiselle!

Detailed description: This system is marked "Allegro." and features a vocal line and piano accompaniment. The vocal line has lyrics "Vive Mademoiselle! vive Mademoi-selle! vive Mademoiselle!". The piano accompaniment is in a 2/4 time signature and includes a forte (f) dynamic marking.

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

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

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



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

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

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "wel-come to the fête, the fête, the fête, the fête.". The piano accompaniment features a more complex texture with chords and moving lines in both hands. The system concludes with a double bar line and a repeat sign.

8.....

The third system of the musical score shows the piano accompaniment. It begins with a double bar line and a repeat sign. The piano part features a complex texture with chords and moving lines in both hands. The system concludes with a double bar line and a repeat sign.

## No 23\_ EXIT.

**Allegro.**

*poco - - a - -*

**CHORUS.**

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

*f*

*poco - - a - -*

**PIANO.**

*f*

*poco*

*a*

*poco - - dim.*

*mf*

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

*poco - - dim.*

*mf*

*poco - - dim.*

*mf*

*pp*

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

the fête.

*dim. - - - molto*

*pp*

*pp*

NO 3. SONG & CHORUS.

“When Love is young.”

ERMINIE.

Allegretto.

VOICE.

PIANO.

Ah, when

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

E

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

*p* *staccato.*

E

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

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

*legato.*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase of eighth notes, followed by a series of 'la' syllables. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo marking 'legato.' is placed above the piano accompaniment.

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

The second system continues the vocal line with the lyrics 'life a - bides, No pang, not a thought of de - ceit, For'. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system continues the vocal line with the lyrics 'youth's ro - sy tint ev - ry blen - ish hides, And the dream of young love is'. The piano accompaniment features a more sustained texture with longer note values in both hands.

E  
 sweet. Ha ha ha ha ha ha ha ha, Ha

The fourth system concludes the vocal line with the lyrics 'sweet. Ha ha ha ha ha ha ha ha, Ha'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

E

ha ha ha ha ha ha ha! *rall.* Ah! when love is young all the *a tempo.*

The first system features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with a series of eighth notes on the syllable 'ha', followed by a half note 'ha!'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo markings 'rall.' and 'a tempo.' are placed above the vocal line.

E

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

*colla voce.*

The second system continues the vocal line with 'world seems gay!' followed by a melismatic 'Tra la la la la la la la!' and the word 'He'. The piano accompaniment continues with chords and a bass line. The marking 'colla voce.' is placed above the piano part.

E

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

The third system continues the vocal line with 'sips its sweets as he goes his way,' followed by another melismatic 'Tra la la la la la la la'. The piano accompaniment continues with chords and a bass line.

E

La! Ah!

*f*

1. & 2. SOPRANOS.

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

TEAORS & BISSSES.

The fourth system begins with a vocal line in the treble clef containing 'La!' and 'Ah!'. Below it, a system for '1. & 2. SOPRANOS.' contains the lyrics 'Ah! when love is young all the world seems gay!'. Below that, a system for 'TEAORS & BISSSES.' contains the same lyrics. The piano accompaniment is in the grand staff below. The dynamic marking 'f' is placed above the vocal line.

*f*

The fifth system shows the piano accompaniment for the final part of the piece, featuring chords in the right hand and a bass line in the left hand. The dynamic marking 'f' is placed above the piano part.

*riten.* *a tempo.*

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

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

*riten.* *f* *a tempo.*

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

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

E Ah! but

E love hath sour'd with ad-vanc-ing years. Tra la la la la la la la la — He

*staccato.*  
p

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

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

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

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "bliss of young love ne'er knows. Ha ha ha ha ha ha ha ha! Ha". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E  
ha ha ha ha ha ha ha! *rall.* Ah, but love hath sour'd with ad-vanc-ing years. *a tempo.*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over "ha ha ha ha ha ha ha!" followed by the lyrics "Ah, but love hath sour'd with ad-vanc-ing years." The tempo markings "rall." and "a tempo." are placed above the vocal line. The piano accompaniment includes the instruction "colla voce." below the bass line.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over "Tra la la la la la la la!" followed by the lyrics "He knows no joy for he's torn by fears, Tra".

E  
la la la la la la la la! Ah!

1st. & 2d. SOPRANOS.

TE.NORS & BASSES.

Ah! but love hath sour'd with ad -

The fourth system features three vocal lines and piano accompaniment. The top vocal line is for "1st. & 2d. SOPRANOS." and has a fermata over "la la la la la la la la!" followed by "Ah!". The middle vocal line is for "TE.NORS & BASSES." and has the lyrics "Ah! but love hath sour'd with ad -". The piano accompaniment includes a dynamic marking "f" (forte).



*riten.*

E Tra la la la la la la la la' He

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

*riten.*

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The tempo marking *riten.* is placed above the first vocal staff. The lyrics are "Tra la la la la la la la la' He" for the first staff and "van- cing years. Tra la la la la la la la la' He" for the second staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*a tempo.*

E knows not joy, for he's torn by fears, Tra la la la la la la la la' —

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

*a tempo.*

*a tempo.*

*ff*

This system contains the second two vocal staves and the piano accompaniment. The tempo marking *a tempo.* is placed above the first vocal staff. The lyrics are "knows not joy, for he's torn by fears, Tra la la la la la la la la' —" for both the first and second vocal staves. The piano accompaniment continues with a similar pattern, ending with a *ff* dynamic marking. The key signature remains one flat.

## Past and Future.

ERMINIE &amp; EUGÈNE.

Moderato.

PIANO.

*mf* *dim.* *p*

The piano introduction consists of four measures in 3/4 time. The right hand features a melodic line with a descending eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from mezzo-forte (mf) to piano (p), with a decrescendo (dim.) marking.

*p* EUGÈNE.

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

The first line of the duet features Eugene's vocal melody in the upper staff and piano accompaniment in the lower staves. The melody is in a minor key and has a gentle, nostalgic quality. The piano accompaniment consists of chords and simple rhythmic patterns.

Eug.

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

The second line continues Eugene's vocal melody and piano accompaniment. The piano part includes some melodic lines in the right hand, mirroring the vocal line's contour.

Eug.

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

*accel.* *cresc.* *accel.* *cresc.*

The final line of the duet features Eugene's vocal melody and piano accompaniment. The piano part includes some melodic lines in the right hand, mirroring the vocal line's contour. The piece concludes with an acceleration (accel.) and crescendo (cresc.) marking.

*a tempo.*

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

*a tempo.*

ERMINIE. *a tempo.*

The past has fond-est dreams that live, Which

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

*rall.* *a tempo.*

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

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

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

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

*mf*

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

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

*dim.*

E  
hap - py past to me.

Eug.  
hap - py past to me.

*rall.* *a tempo.*

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

*dim.* *p*

ERMINIE.

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

E

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

E

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

*accel. cresc.*

*accel. cresc.*

E

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

*a tempo.*

*p a tempo.*

E

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

*rall.*

*rall. p*

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

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

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

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

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

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

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

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

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

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

*rall. cresc.* **f**

E  
 me.

Sug  
 me.

*a tempo.* **f**

Tempo di Marcia.

SOPRANO.  
CONTRALTO.TENOR.  
BASS.

CHORUS.

PIANO.

SOLDIERS.

All for

*crescendo.* *poco*

glo - ry the sol - dier's life: From the con - flict scorn - ing e'er to flee. The

*crescendo.* *poco*

*f*

All for

*a* *poco.* *cresc.*

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

*a* *poco.* *cresc.* *f*



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

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

## No 6.— SONG.

## A Soldier's Life.

Tempo di Marcia.

MARQUIS.

M

*p*

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

M

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

M1

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

M1

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

M1

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

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

M1

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

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

M

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

The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords. The key signature has two flats, and the time signature is 3/4.

M

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

All for glo - ry the sol - dier's

The piano accompaniment continues with a right-hand melody and a left-hand bass line. A dynamic marking of *f* (forte) is present in the piano part.

M

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

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

The piano accompaniment continues with a right-hand melody and a left-hand bass line. A dynamic marking of *f* (forte) is present in the piano part.

M

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

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

Detailed description: This system contains the first two systems of music. The top system has a vocal line in bass clef with lyrics and a piano accompaniment in bass clef. The second system has a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

M

he!

he!

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line in bass clef with the lyric 'he!' and a piano accompaniment in bass clef. The second system has a vocal line in treble clef with the lyric 'he!' and a piano accompaniment in bass clef. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

1.

2.

*p*

Detailed description: This system contains the fifth system of music. It features a piano accompaniment in bass clef. The right hand has a melody, and the left hand has a bass line. The system concludes with two first endings, labeled '1.' and '2.', which lead to different conclusions of the piece. A piano dynamic marking '*p*' is present.

Tempo di Marcia.

SOPRANO.  
CONTRALTO.TENOR.  
BASS.

PIANO.

CHORUS.

*f* *dim.*

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

*f* *dim.*

The first system of the musical score. It includes vocal parts for Soprano/Contralto, Tenor/Bass, and Piano. The tempo is 'Tempo di Marcia'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The vocal parts start with a rest followed by the lyrics 'All for glo - ry the soldier's life, From the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

*poco* *a*

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

*poco* *a*

The second system of the musical score. The vocal parts continue with the lyrics 'con - flict scorning e'er to flee, The he - ro's fame his'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *poco* (poco) and *a* (allegretto).

*poco* *pp* *Attacca.*

am in strife, In love, in war, the vic - tor he,

*poco* *pp*

The third system of the musical score. The vocal parts conclude with the lyrics 'am in strife, In love, in war, the vic - tor he,'. The piano accompaniment concludes with a sustained chord. Dynamics include *poco* (poco), *pp* (pianissimo), and *Attacca.* (attaca).

## No 7.— Entrance of Ravannes & Cadeaux.

**Allegro.**

*PIANO.* *p*



## No 7<sup>a</sup>.— DUETT. Downy Jail-Birds of a Feather: CADEAUX & RAVANNES.

**Allegro.**

*CADEAUX.*

*RAVANNES.*

*PIANO.* *mf*

*mf*  
1. We're a

R

CADEAUX.

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

RAVANNES.

R

CADEAUX.

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

C

sour old gent whose worship vile is dross, We hate to see a wal-lowing in tin, It  
 rings and things and finery we ex-pect, For stuck up pride in such things is 'n't good, And

RAV.

R

*rall.* *allegro.*

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

*rall.* *allegro.*



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

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

The first system of music consists of three staves. The top staff is for voice (C), the middle for voice (R), and the bottom for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are in a simple, rhythmic style with lyrics printed below the notes. The piano accompaniment features a steady bass line with chords in the right hand.

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

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

The second system of music follows the same format as the first, with vocal parts C and R and piano accompaniment. The lyrics continue with 'Work - ing skil - ful - ly to - ge - ther, Through the wick - ed world we roam;'. The musical notation remains consistent with the first system.

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

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

The third system of music continues the piece with the same three-staff layout. The lyrics are 'Eas - ing ma - ny a mor - tal bur - den, Kin - der cov - ers were nev - er heard on'. The piano accompaniment continues with its characteristic chordal texture.

C

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

R

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

*f*

## DANCE.

1. *RAVAYVES.* 2.

When the

*p*

NO 3. DREAM SONG.

At Midnight on my Pillow lying

ERMINIE.

Moderato.

ERMINE.

PIANO.

*mf* *p*

*p*

E

At midnight on my pil - low ly - ing, By my dai - ly toil op - press'd,

*mf* *p*

E

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

E

When a ti-ny bird a - light - ed      On my lattic'd win-dow sill,

E

Wel - come guest though un - in - vi - ted,      Cheer-ing by his joy - ous trill,

E

*mf*      *p*

Call - ing sweetly, hov'ring o'er me,      Rise and come with me a - long

E

*cresc.*      *f.*      *molto dim.*      *ritard.*

Swift through fairy glades it bore me, Realm's of pure transcendent song.

## Allegretto.

E

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

*p*

E

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

E

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

*mf*

E

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

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

E

*f* *dim.* *mf*

E

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

*p* *cresc.*

E

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

*p*

E

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

*mf* *mf*

E

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

*mf*

E

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

*p*

E

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

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

Allegretto.

E

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

*pp*

E

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

The first system consists of a vocal line (E) and a piano accompaniment (piano). The vocal line is in a treble clef with a key signature of one flat and a 7/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Sweetsounds that fill the tranquil grove, Glad, joy-ous trill of hope and love."

E

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic. The lyrics are: "Song of hope, song of cheer, Song of pro-mise, soft and clear,"

E

*p* *rall.* *a tempo.*  
Sounds that fill the tran-quil grove, Glad, joyous trill of hope and love.

The third system shows a change in dynamics and tempo. The vocal line begins with a piano (*p*) dynamic and a *rall.* (rallentando) tempo marking, which then returns to *a tempo.* The piano accompaniment also follows these markings. The lyrics are: "Sounds that fill the tran-quil grove, Glad, joyous trill of hope and love."

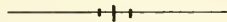
E

*f*

The fourth system shows the piano accompaniment continuing. The dynamic is marked *f* (forte). The system concludes with a double bar line.



## No 9.— CONCERTED PIECE.



Allegretto.

ERMINE.

CERISE.

EUGÈNE.  
RAVANNES.

CADEAUX.

MARQUIS.

CHEVALIER.

Allegretto.

PIANO.

*mf* *grazioso.*

RAVANNES.

*p*  
The bliss-ful plea - sure I pro - fess.

*p*

R

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

R

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

R

*accel.*

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

*accel.*

R

*a tempo.*

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

*a tempo.*

I beg, I beg that you'll not now. Some other day when more col-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "I beg, I beg that you'll not now." followed by "Some other day when more col-". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

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

The second system continues the musical score. The vocal line has the lyrics "lec - ted, You may decline, pro - test and vow With met - aphors you've recol -". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

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

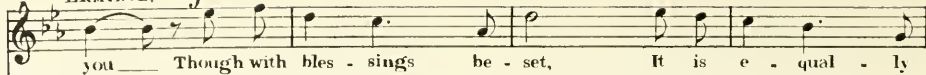
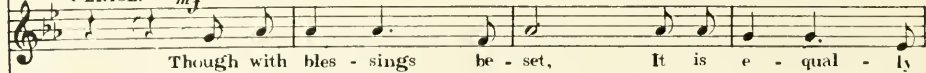
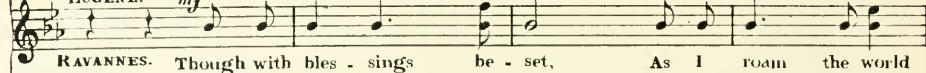
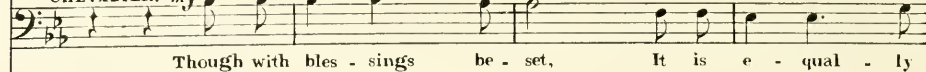
*accel.*

The third system of the score includes the lyrics "lec - ted, Though with woy - - ries be - set, It is e - - - qually". An *accel.* (accelerando) marking is placed above the vocal line. The piano accompaniment features a more active eighth-note accompaniment in the right hand.

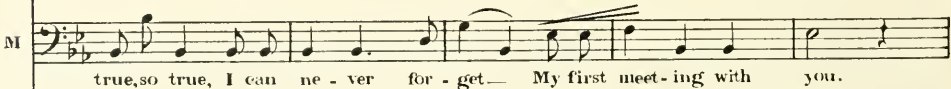
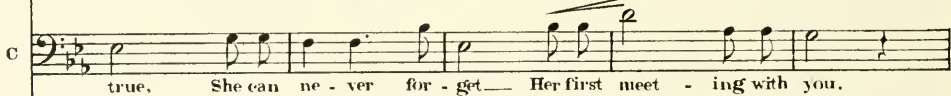
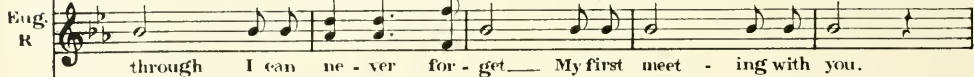
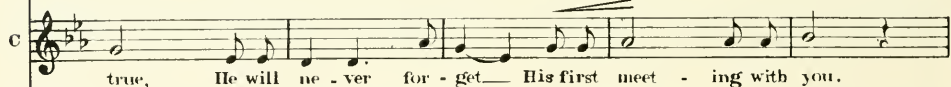
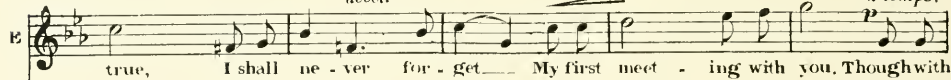
true, I shall ne - - - ver for - get. My first meet - ing with

*a tempo.*

The final system on the page contains the lyrics "true, I shall ne - - - ver for - get. My first meet - ing with". An *a tempo.* (ritardando) marking is placed above the vocal line. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line in the left hand.

ERMINIE. *mf*CERISE. *mf*EUGENE. *mf*CHEVALIER. *mf*

MARQUIS.

*accel.**a tempo.*

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

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

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

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

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

p

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

E  
get My first meeting with you. —

C  
get Her first meeting with you. —

Eug  
get My first meeting with you. —

R  
get Her first meeting with you. —

M  
get My first meeting with you. —

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

Allegro con moto.

*p* *cresc.*

CADEAUX.

Hal-

*(Cadeaux enters, slightly intoxicated.)*

C

Io! what's the row, what's the rumpus?      Stow it, don't you thumpus!

RAVANNES.      *(Striking Cadeaux.)*

Silence!      We've a

C

Fly, all right.

R

hold game on to - night!      Be mum, be steady!      Since

Allegro.

R

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

R

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

R

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

*accel.*

R

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

*cresc.*

*riten.*

*a tempo.**L'istesso tempo.*

R

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

*a tempo.*

*p*

R

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

**ERMINIE & CERISE.**

His friend the Baron's quite a feast, Of

**CADEAUX & EUGENE.**

His friend the Baron's quite a feast, Of

R

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

**CHEVALIER.**

His friend the Baron's quite a feast, Of

**MARQUIS.**

His friend the Baron's quite a feast. Of

*f*



E  
Cer. phrase and customs of the East, — Ac- quird the A - rab tribes a - mong; Ex -

Eug.  
C phrase and customs of the East, — Ac- quird the A - rab tribes a - mong; Ex -

R phrase and customs of the East, — Ac- quird the A - rab tribes a - mong; Ex -

Ch. phrase and customs of the East, — Ac- quird the A - rab tribes a - mong; Ex -

M phrase and customs of the East, Ac- quird the A - rab tribes a - mong; Ex -

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

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

R pres - sive, what one might call strong.

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

M pres - sive, what one might call strong.

## CADEAUX.

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

## CERISE.

Some-what

lo - rum how are you?

CHEVALIER.

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

*riten.**a tempo.*

vul - gar, scarce - de - co - rum.

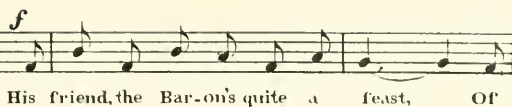
RAVANNES.

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

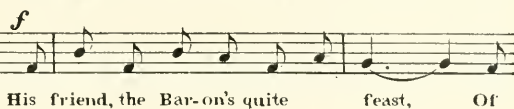
*riten.* *p a tempo.*

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

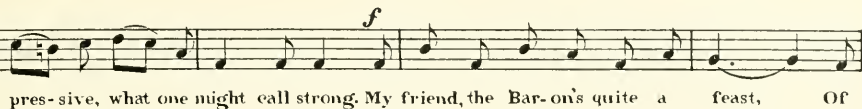
## ERMINIE &amp; CERISE.



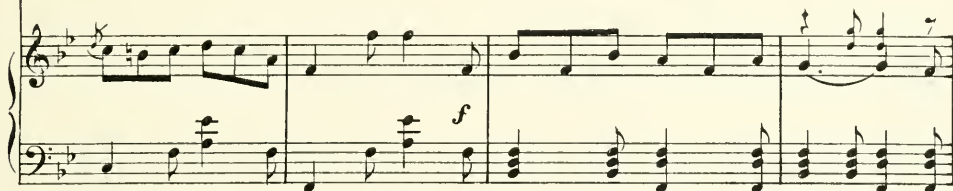
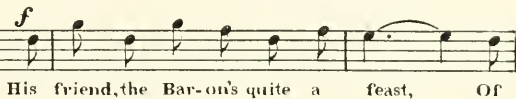
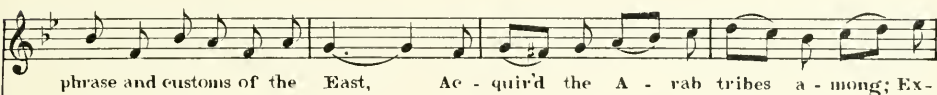
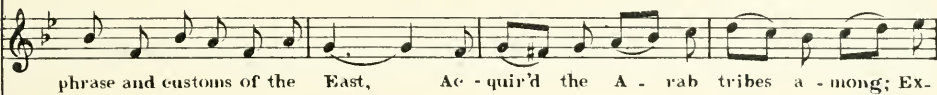
## CADEAUX &amp; EUGENE.



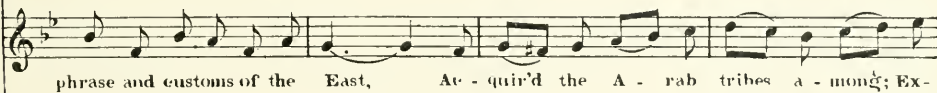
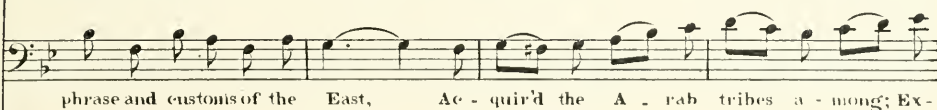
R



## CHEVALIER &amp; MARQUIS.

E  
Cer.Eug.  
C

R

Ch.  
M

E  
Cer.

pres - sive, what one might call strong.

Eug.  
C

pres - sive, what one might call strong.

R

pres - sive, what one might call strong.

Ch.  
M

pres - sive, what one might call strong.

*DAUCE.*

*Allegro.* *mf*

SOPRANO.  
CONTRALTO.

CHORUS.

TEMOR.  
BASS.

*f* *mf*

PIANO.

A - way to the cha -

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

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

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

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

*CRSC.*

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

*f*

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

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

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

## Cantabile.

## ERMINIE.

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

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

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

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

*p*

*rall.* *a tempo.*

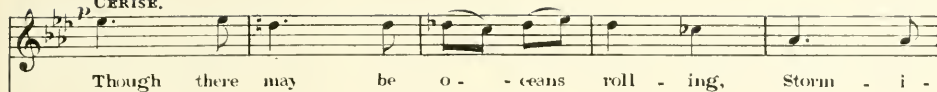
*colla voce.*

*rall.* *a tempo.*

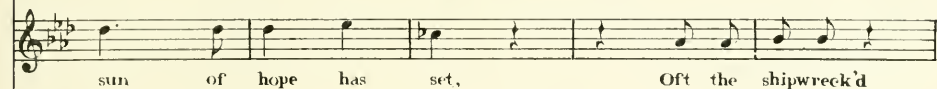
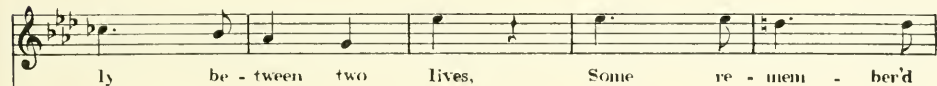
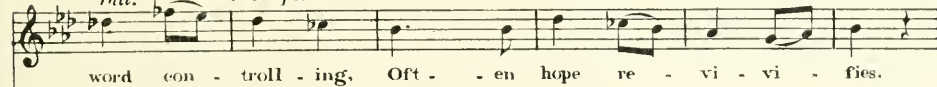
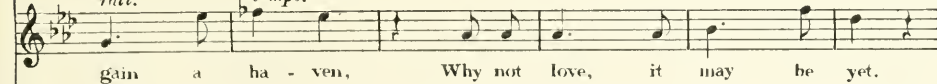
*colla voce.*



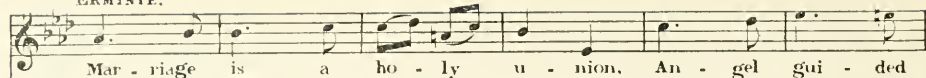
## CERISE.



## EUGENE.

*rall.* *a tempo.**rall.* *a tempo.*

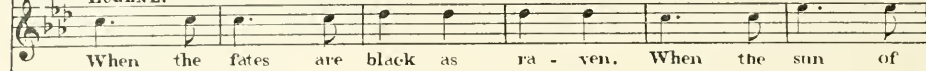
## ERMINIE.



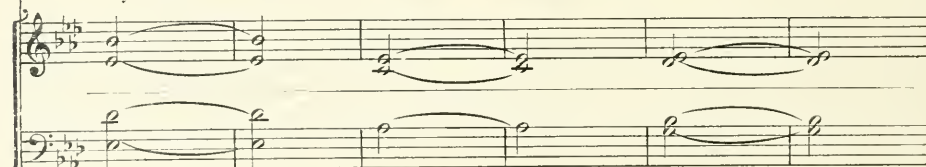
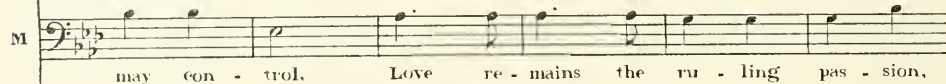
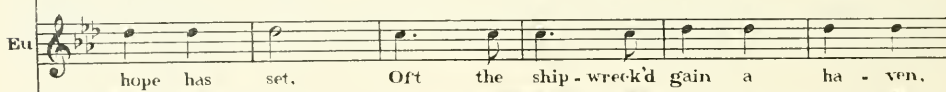
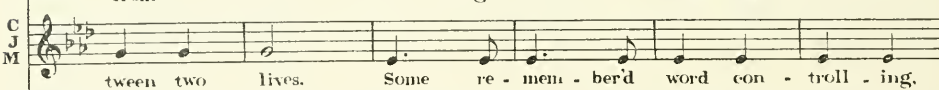
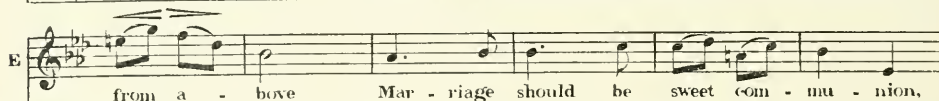
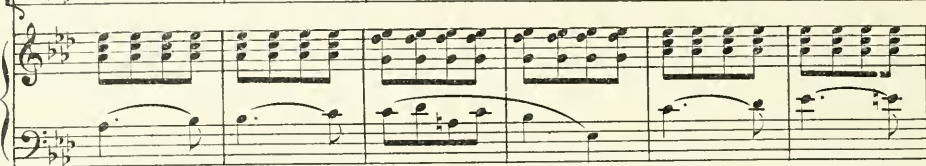
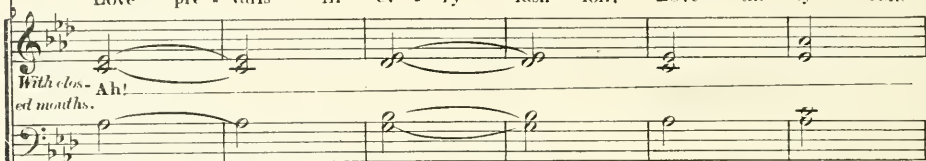
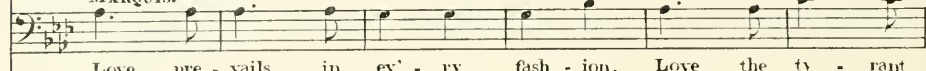
## CERISE, JAVOTTE &amp; MARIE.



## EUGENE.



## MARQUIS.



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

Love pre -

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

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

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

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

8 *f* 3 3

Hark the sol - diers here a - gain re -

turn! Hark, what may it

*mf* *f*

**CAPTAIN DELAUNAY.** All for  
mean we soon shall learn!

**SOLDIERS.** *p* All for

*p*

## Allegretto, (tempo di Marcia.)

C.D.

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

*cresc.*

D

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

*cresc.* - poco - a - poco.

D

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

*mf* *cresc.* *f*

C.D.

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

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

C.D.

**Allegro.**

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

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

*dim.*

C.D.

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

C. D.

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

MARQUIS.

*Allegretto*  
Listesso tempo.

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

M

ERMINIE.

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

E

*Allegro.*

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



CAPTAIN DELAUNAY.

E

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

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

RAVANNES.

L'istesso tempo.

C.D.

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

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat. The time signature changes from 2/4 to 6/8. The vocal line includes a double bar line and a repeat sign. The piano accompaniment features a rhythmic eighth-note pattern in the right hand and chords in the left hand. A dynamic marking of *mf* is present.

CAPTAIN DELAUNAY.

CADEAUX.

R

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

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat. The time signature is 2/4. The vocal line includes a double bar line and a repeat sign. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Allegro con moto.

ERNEST. (Entering)

Thank fate, at length I've

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat. The time signature is 2/4. The piano accompaniment begins with a dynamic marking of *f* and features a rhythmic eighth-note pattern in the right hand and chords in the left hand. The vocal line enters with the lyrics.

E

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

Er.

RAVANNES. CADEAUX,

pray? Quick Sergeant, seize the villians pray Be care-ful he don't

C

ERNEST.

get a - way! No, no, be - lieve me,

MARQUIS. RAVANNES & CADEAUX.

Seize the thief! Yes, seize the thief!

CHORUS.

*f*

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

MARQUIS.

*mf*

With that vile wretch to gaol he -

bind the thief! Make se-cure the rob-ber chief!

M

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

A - way, a -

*f*

*rit.*

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

*a tempo.* *mf* (The Principals with their respective voices.)

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

*a tempo.* *mf*

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

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

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

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

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

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

in song. in song.

Allegretto.

PIANO.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The key signature has one flat (B-flat). The music begins with a treble staff melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a melodic line with some grace notes and slurs. The bass staff continues with a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the first measure of the bass staff.

The third system shows further development of the melodic and harmonic themes. The treble staff has more complex rhythmic patterns, and the bass staff maintains its accompaniment role with some chordal textures.

The fourth system includes a trill (tr) in the treble staff, indicating a decorative flourish. The bass staff continues with its accompaniment, featuring some chordal changes.

The fifth system shows the continuation of the piece. The treble staff has a melodic line with some rests, and the bass staff provides a consistent accompaniment with various chordal structures.

The sixth system concludes the piece. The treble staff features a melodic line with some slurs and ties. The bass staff provides a final accompaniment with some chordal textures.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

Second system of a piano score. The right hand continues the melodic development with some triplet-like figures. The left hand maintains the accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

Third system of a piano score. The right hand has a more active melodic line with slurs. The left hand accompaniment includes some rests. A dynamic marking of *f* is visible.

Fourth system of a piano score. The right hand features a complex, multi-measure rest followed by a melodic phrase. The left hand accompaniment is consistent. A dynamic marking of *f* is present.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment includes some rests. Dynamic markings of *mf* (mezzo-forte) and *dim.* (diminuendo) are present.

Sixth system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment includes some rests. Dynamic markings of *p* (piano), *morendo.* (morendo), and *pp* (pianissimo) are present.



# ACT II.

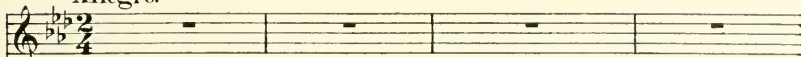
## SCENE I.

### Nº 11. INTRODUCTION, CHORUS, ENSEMBLE & SONG.

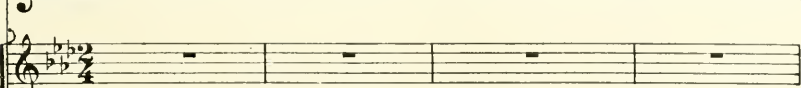


Allegro.

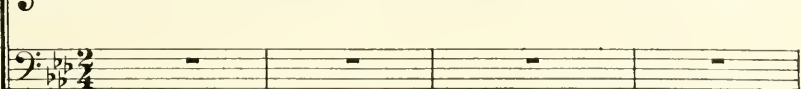
MARIE.



SOPRANO.



CONTRALTO.



CHORUS.

Allegro.

PIANO.



## Allegretto moderato.

SOPRANOS. *mf*

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

The first system of the score shows the vocal parts and piano accompaniment. The vocal lines are in treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics for the Contraltos are "Here on lord and la - dy wait - ing,".

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

The second system continues the vocal and piano parts. The lyrics for the Sopranos are "Court gallants and no - bles all," and for the Contraltos are "Ev - ry one im - por - tu - na - ting,".

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

The third system continues the vocal and piano parts. The lyrics for the Sopranos are "To and fro at beck and call;" and for the Contraltos are "Here on lord and la - dy wait - ing,".

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

The fourth system concludes the vocal and piano parts. The lyrics for the Sopranos are "Court gallants and no - bles all," and for the Contraltos are "Ev - ry one im - por - tu - na - ting,".

## MARIE.

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

tu-i-tion, though hur-ried has brought, And com-pen-sa-tions,

re-mu-ner-a-tions, Pay for the pa-tience with which you've been taught.

CONTRALTO.  
Allegro molto.

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

*staccato.*

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

**SOPRANOS.**

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

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

*cresc.* *rall.* *f*

*cresc.* *rall.*

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

*mf*

*mf*

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

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

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

*rall.* *a tempo.*

*rall.* *a tempo.*

*mf*

*attaca.*

SONG.  
"Woman's Dress."

Allegro grazioso.

*accel.*

*a tempo.*

MARIE.

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

PIAVO.

*accel.*

*a tempo.*

M

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

*accel.*

*a tempo.*

M

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

*accel.*

*a tempo.*

M

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

*rall.*

*a tempo.*

*f*

*rall.*

*a tempo.*

M

SOPRANOS. Ah! Ah!

CONTRALTOS. Ah! Ah!

*f* *p*

M

*mf*

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

M

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

M

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

M

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

M

thought.

Ah!

*f*

Ah!

*f*

Ah!

*p*

Ah!

M

Ah!

*mf*

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

*mf*



M

Ah

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

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

M

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

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'high up.      Or the skirt ac - cep - ted short.' The piano accompaniment continues with similar harmonic support.

M

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

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

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has two lines of lyrics: 'Al - ter bon - net, cap or head - dress,      Tuck or lace, con - fine, or' and 'Al - ter bon - net cap or head - dress,      Tuck or lace, con - fine, or'. The piano accompaniment continues with chords and moving lines.

M

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

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

1.

M

And im-proving quick as thought!

And im-proving quick as thought!

2. *cresc.* *f*

M

On And im-proving quick as thought!

And im-proving quick as thought!

No 112 — EXIT.

SOPRANOS.  
CONTRALTOS.

Here on lrd and la - dy

PIANO. *mf*

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

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

*dim.*

*pp*

## No 12. — SONG.

## Darkest the Hour.



Moderato.

EUGENE.

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

PIANO.

E

beam-eth, Deepest the gloom ere the stormclouds di - vide; Be that my faith in the adage there  
pining?Where seek the trust in my bo-som should dwell,Where will ap - pear the cloud's silver

E

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

E

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

E

*cresc. molto.*

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

*cresc. molto.*

E

*f* *dim. molto.* *p*

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

*dim. molto.*

E

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

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

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

E seem - eth, Hope what - e - - ver may be - tide! —

*dim.* *rall. 1.* *tempo.*

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

E 2. How shall I e - - ver may be - tide.

*rall. cresc.* *tempo.*

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

Nº 13.—CHORUS & SONG.

SOPRANO.  
CONTRALTO.  
TENOR.  
BASS.

CHORUS.

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

PIANO.

Detailed description: This block contains the first system of the musical score. It includes vocal staves for Soprano, Contralto, Tenor, and Bass, and a piano accompaniment staff. The music is in 2/4 time with a key signature of two sharps (F# and C#). The vocal parts enter with the lyrics 'Joy at - tend on Er - min - ie, Her's be'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

Detailed description: This block contains the second system of the musical score. The vocal parts continue with the lyrics 'ev - ry earthly bliss, May her di - rest sor - row be, Oft re - turn - ing days like'. The piano accompaniment continues with the same rhythmic pattern.

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

*p*

*p*

Detailed description: This block contains the third system of the musical score. The vocal parts conclude with the lyrics 'this. Be she weal - thy, be she weal - thy, As such na - tal day re -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *p* (piano) are present.

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

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

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

*cresc.*

years,

*mf* *cresc.*

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

Let our poorest

*f* *mf*

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

Let our poorest

*ff* *a tempo.*

*f* *rall. cresc.* *a tempo.*



## SOLO. ERMINIE.

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

E

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

E

*accel.*

less to ex - press how your wishes my heart touch, But I

*accel.*

E

*Tempo primo.* 2.

thank you, thanks so much, But I thank you, thanks so much. - ie.

*a tempo.*

## No 14. — SONG.

## The Sighing Swain.

Allegretto.

ERMINIE.

1. A  
2. De -

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

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

*a tempo.*

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

*a tempo.*

*accel.*

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

*accel.*

*a tempo.*

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

*a tempo.*

*rall.* *a tempo.* *pp*

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

*rall.*

## Listesso tempo

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

*pp*

E  
love I die, Heigho, ah woe, ah woe — Ah me, ah woe! The deep drawn

*p*

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

*rall. 1. a tempo.*

*rall. a tempo. mf*

E  
o, ah woe, ah woe.

*p*

2 De

E  
o, ah woe, ah woe.

*rall. f a tempo. accel. p*

№ 15 — SONG AND WHISTLING CHORUS.

What the Dicky Birds say.



Allegretto.

CADEAUX.

PIANO.

C

*mf*

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

C

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

C

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

*pauza.*

C

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

C

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

C

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

*mf*

C

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

(Whistling.)

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a whistling line in treble clef with a melodic line and rests. The bottom staff is a piano accompaniment in bass clef with chords and moving lines.

C

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

(Whistling.)

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a whistling line in treble clef with a melodic line and rests. The bottom staff is a piano accompaniment in bass clef with chords and moving lines.

C

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

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a whistling line in treble clef with a melodic line and rests. The bottom staff is a piano accompaniment in bass clef with chords and moving lines.

*rit.* *accel.*

C

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

*rit.* *accel.*

C

Chirp. chirp. chirp!

(Whistling.)

*f*

C

1<sup>st</sup> time. Last time.



NO 16.—VOCAL GAVOTTE.

Join in Pleasure.

Allegretto.

SOPRANO.  
CONTRALTO.

CHORUS.

*mf*

1. Join in
2. Stepping

TENOR.  
BASS.

*mf*

PIANO.

*f*

*mf*

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

The musical score is arranged in three systems. The first system shows the vocal parts (Soprano, Contralto, Tenor, Bass) and the piano accompaniment. The vocal parts are marked with a dynamic of *mf*. The piano part is marked with *f* in the right hand and *mf* in the left hand. The tempo is marked 'Allegretto'. The second system contains the lyrics for the vocal parts. The third system shows the continuation of the piano accompaniment.

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

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

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

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

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

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

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "thrall sub - lime, but meas - ured time, Ma - ted all e - la - ted go!". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

The second system continues the piano accompaniment. It features a dynamic marking of *f* (forte) in the left hand. The right hand has a more active melodic line with some grace notes.

The third system continues the piano accompaniment. It features a dynamic marking of *f* (forte) in the left hand. The right hand has a more active melodic line with some grace notes.

The fourth system continues the piano accompaniment. It features a dynamic marking of *f* (forte) in the left hand. The right hand has a more active melodic line with some grace notes.

The fifth system continues the piano accompaniment. It features a dynamic marking of *f* (forte) in the left hand. The right hand has a more active melodic line with some grace notes. The system concludes with two first endings, labeled "1." and "2.", which lead to different conclusions of the piece.

No 17.— SOLO & CHORUS.

Lullaby.

Moderato.

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

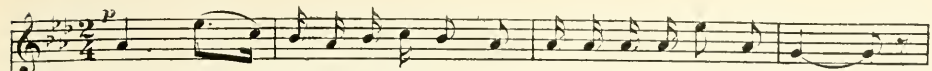
lovd' face sweet and calm, And hear her voice With love re-joice When  
words were all of me; My fu - ture years Were all her fears, Her

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

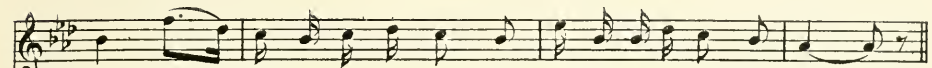
press'd me. Of the tears in each glist' - ning eye, As her  
 weep - ing, As in sor - row you stand - ing by, And my

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

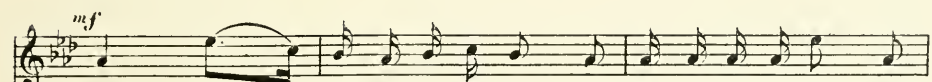
bye bye bye bye bye bye bye bye bye bye bye bye. *p*



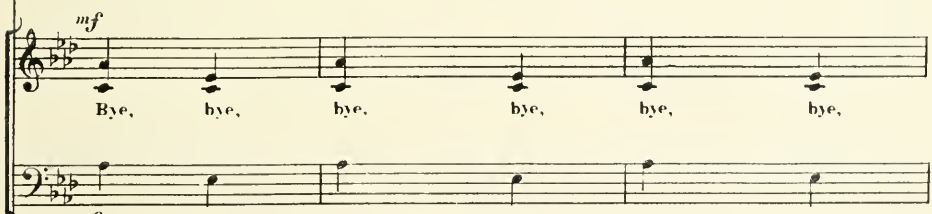
Bye, bye, drow-si-ness o'er-ta-king, Pret-ty lit-tle eye-lids sleep.



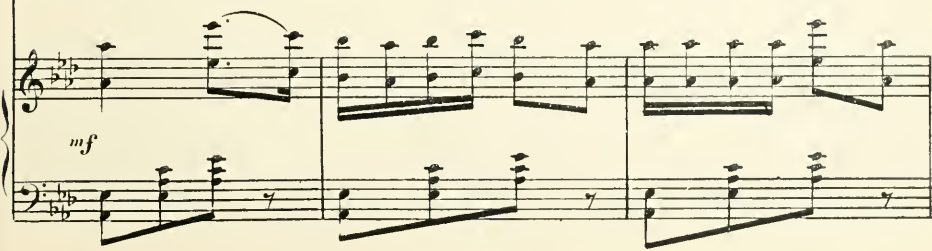
Bye, bye, Watch-ing till thou'rt wak-ing, Dar-ling be thy slumber deep.



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



Bye, bye, bye, bye, bye, bye,



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

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

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



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

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

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Gai - ly have the hours flown, Im - per, im - per - cep - ti -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system continues the vocal line with the lyrics "bly, Light fan - tas - tic bliss un - known, Light fan - tas - tic bliss un -". The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note bass line.

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

The third system concludes the vocal line with the lyrics "known, Sweet - est mel - o - dy The ta - ble gay, ———". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady eighth-note bass line. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

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

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

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

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

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

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

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

way, a - way. —

*dimin.* *poco*

*a* *poco* *p*

*allarga.*

## SCENE II.

## No 19.—MUSIC FOR CHANGE OF SCENE.

Moderato.

PIANO.

The musical score is written for piano in a 3/4 time signature with a key signature of two sharps (F# and C#). It consists of four systems of music. The first system begins with a rest in the right hand and a half note G2 in the left hand. The second system continues the melody in the right hand and accompaniment in the left hand. The third system features a key signature change to one sharp (F#) and a 2/4 time signature change, with a repeat sign at the beginning. The fourth system concludes the piece with a final cadence in the original key signature and time signature.

Nº 20.—CONCERTED PIECE.

Good Night.

Allegretto moderato.

ERMINIE & MARIE with SOPRANO I.

SOPRANO 1.  
SOPRANO 2.

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

CONTRALTO 1.  
CONTRALTO 2.

CHORUS.

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

TENOR.  
BASS.

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

MARQUIS, RAVANNES & CADEAUX with BASSES.

PIANO.

*mf*  
(Unaccompanied.)

ERMINIE.

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

E

*cresc.*

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

*cresc.*

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

*cresc.*

E

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

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

E

*dim.* *pp*

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

*dim.* *pp*

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

*dim.* *pp*



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

E  
 we shall see the morn.ing light, Be. fore we say good.  
 we shall see the morn.ing light, Be. fore we say good.  
 we shall see the light, the light be. fore

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

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

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

time to end the fete. Or we shall see the

the fete we'll see *dim.*

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

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

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

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

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

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

*p* *mf*

*dim.*

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

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

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

*dim.*

*rall.* *a tempo.*

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

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

*rall.* *a tempo.*

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

*rall.* *a tempo.*

*dim.* *pp* *ppp*

E M night, good - night.

Eug. night, good - night.

good - night.

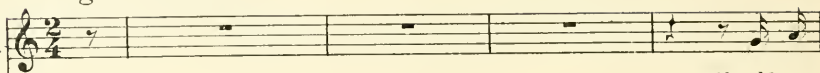
good - night, good - - night.

good - night, good - night.

No 21. — FINALE.

Allegretto moderato.

ERMINE.



Should we

PIANO.

E

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

E

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

EUGENE.

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

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

ERMINE.

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

E  
 la, Tra la la la la la la la.

Allegretto. (quasi Tempo di Marcia.)  
 PRINCIPALS with SOPRANOS & CONTRALTOS.

CHORUS.

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

TENORS & BASSES.

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

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

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

*ff*

*cresc.*

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Poem by Nello Richmond Eberhart

Charles Wakefield Cadman  
Opus 45, No. 2

Voice  $\text{♩} = 55$

Piano *Smoothly and softly*

About  $\text{♩} = 60$

Far off I hear a

ler - er's flute A - cry - ing thro' the gloom: Per

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Charles Wakefield Cadman  
Opus 55, No. 9

*Larghetto*

Voice

Piano



*Allegretto facillento*

The rain - bow wa - ters whis - per



swish the swift ca - noe. The bam - boo flote is



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Voice

Breath- less and ha- zed the world a- roun- d the

Piano

*pp*

eight with love is sweet; Part of my heart with

been - ty craves - ed What may I lay be- fore your feet?

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