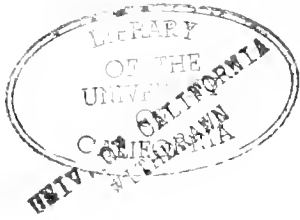


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NEW EDITION

# MIRETTE

A New Opera in Three Acts

WRITTEN EXPRESSLY FOR THE SAVOY THEATRE

The Book by

MICHEL CARRÉ

ENGLISH LYRICS BY

FREDERIC E. WEATHERLY



ENGLISH DIALOGUE BY

HARRY GREENBANK

NEW VERSION WITH NEW LYRICS BY

ADRIAN ROSS

THE MUSIC BY

ANDRÉ MESSAGER

VOCAL SCORE, COMPLETE, PRICE 5/- NET.

CHAPPELL & CO.  
50, NEW BOND STREET, LONDON, W.

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First performed at the Savoy Theatre, London, under the management of MR. D'OYLY CARTE,  
on Tuesday, July 3, 1894.

---

# MIRETTE.

---

## Characters.

THE BARON VAN DEN BERG.....	MR RICHARD TEMPLE.
GERARD DE MONTIGNY ( <i>Nephew of the Marquise</i> ).....	MR SCOTT FISHE.
PICORIN	} (MR COURTICE POUNDS. MR WALTER PASSMORE. MR JOHN COATES. MR SCOTT RUSSELL.
BOBINET	
FRANCAL	
BERTUCCIO	
} ..... ( <i>Gipsies</i> ) .....	
MIRETTE ( <i>a Gipsy</i> ).....	MISS FLORENCE ST. JOHN.
BIANCA ( <i>Daughter of the Baron Van den Berg</i> ).....	MISS FLORENCE PERRY.
ZERBINETTE ( <i>a Gipsy</i> ).....	MISS EMMIE OWEN.
THE MARQUISE DE MONTIGNY.....	MISS ROSINA BRANDRAM.
CHORUS OF GIPSIES, SOLDIERS, VILLAGERS, LADIES, and GENTLEMEN.	

---

*The Opera produced under the stage direction of MR. CHARLES HARRIS, and under the personal supervision of the Author and Composer.*

---

ACT I. — A FOREST GLADE IN FLANDERS. — .....	J. HARKER.
ACT II. — HALL IN THE CHATEAU OF THE MARQUISE. — .....	W. HARFORD.
ACT III. — A VILLAGE GREEN, NEAR THE CHATEAU. — .....	T. E. RYAN.

---

(An interval of one month is supposed to elapse between Act I, and II., and an interval of three weeks between Acts II. and III.)

Period: 1785.

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*Musical Director* — MR. FRANÇOIS CELLIER.  
*Stage Manager* — MR. W. H. SEYMOUR.  
*Acting Manager* — MR. J. W. BECKWITH.

---

The Dances arranged by MR. JOHN D'AUBAN. The Costumes by M. ALIAS, Mdme. AUGUSTE, Mdme. LEÓN, MR. B. J. SIMMONS, and MESSRS. ANGEL & SON. Wigs by CLARKSON. Properties by MR. SKELLY. Stage Machinist, MR. PETER WHITE. Electrician, MR. LYONS.

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# MIRETTE.

FOUNDED ON THE FRENCH OF  
**Michel Carré.**

English Lyrics by **FREDERIC E. WEATHERLY.**      English Dialogue by **HARRY GREENBANK.**

NEW VERSION. WITH NEW LYRICS BY  
**Adrian Ross.**

MUSIC BY  
**André Messager.**

INTRODUCTION.

*Tempo di marcia.*

Piano.

The first system of musical notation for the piano introduction. It consists of two staves: a treble staff and a bass staff. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The music begins with a forte (*ff*) dynamic. The treble staff contains a melodic line with several accents and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes.

The second system of musical notation, continuing the piano introduction. It follows the same two-staff format as the first system. The melodic line in the treble staff continues with similar rhythmic patterns and accents. The bass staff continues with its accompaniment.

The third system of musical notation. The treble staff features a change in dynamics to piano (*p*) for a portion of the melody. The bass staff continues with its accompaniment.

The fourth and final system of musical notation for the piano introduction. It returns to a forte (*ff*) dynamic. The music concludes with a final chord in both staves.

No. 1. CHORUS WITH SOLOS (Zerbinette, Franca & Bertuccio).

Allegro.

Piano.

*p*

*cres:*

*f*

CHORUS

From E - gypt's roy - al line We sprang in a - ges old - - en; We

*ff*

CHO ought to quaff the wine..... From gob-lets gemm'd and gold - en? But

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "ought to quaff the wine..... From gob-lets gemm'd and gold - en? But". The lower staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

CHO since our roy - al pe - di-gree And claims to E - gypt's land Are

The second system continues the musical score. The vocal line lyrics are "since our roy - al pe - di-gree And claims to E - gypt's land Are". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

CHO pro - ba-bly hid in a Py - ra-mid, Un - der the des - ert sand, As

The third system of the score has vocal lyrics "pro - ba-bly hid in a Py - ra-mid, Un - der the des - ert sand, As". The piano accompaniment features some melodic movement in the right hand, while the left hand maintains a consistent bass line.

CHO kings with - out a crown, We wan - der up and down, From

The fourth and final system on this page has vocal lyrics "kings with - out a crown, We wan - der up and down, From". The piano accompaniment concludes the phrase with sustained chords in the right hand.

CHO Ca - diz to Ca - ta - - ro, And now the drink we share. . . . . From

This system contains the first two measures of the vocal line. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#). The lyrics are "Ca - diz to Ca - ta - - ro, And now the drink we share. . . . . From". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords.

CHO Flem - ish earth - en - ware, Is on - ly Flem - ish fa -

This system contains the next two measures of the vocal line. The lyrics are "Flem - ish earth - en - ware, Is on - ly Flem - ish fa -". The musical notation continues with similar rhythmic patterns in both the vocal and piano parts.

CHO - ro!

This system contains the final measure of the vocal line, which ends with the word "ro!". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure.

BERTUCCIO.

B. Pass the li - - quor, but be

This system contains the first two measures of the bass line. The lyrics are "Pass the li - - quor, but be". The bass line is written in a bass clef with a key signature of two sharps. The piano accompaniment continues with block chords in the left hand and moving lines in the right hand.

B. wa - ry With the mer - ry, foam - ing cup,

B. Lest, by some ab - surd va -

B. - ga - - ry, You should get us

B. ta - - ken up. For the

FRANCAL.

*dim.* *p*

Poco più moderato

F. tru - ly mo - ral gip - sy Ought to keep in - dul - gence




F. un - der, And he ought not to be tip - sy When he's



B. BERTUCCIO.  
But ex - cuse my rash sug -

F. go - ing out for plun - der!

*mf*



B. - ges - tion, Have we a - ny right to do so?

F. That is



*poco rall.*

F. prov'd be - yond a quest - ion By the learn - ed Jean Jacques Rous -

*f poco rall.*

*a tempo* ZERBINETTE.

F. - seau. Why should we ab - stain from rob - bing Wealth - y lord and no - ble

*a tempo*

*p*

Z. mad - am? In their veins the pul - ses throb - bing Are the blood of Eve and

*f*

Z. A - dam.

*ff* WOMEN.

CHORUS. Down with loft - y sir and mad - am, We are all the sons of A - dam!

*ff* MEN.

*ff* *f*

Tempo di marcia.

Piano introduction in G major, 2/4 time. The music consists of a series of chords in the right hand and a simple bass line in the left hand. The first measure has a treble clef, and the second measure has a bass clef. The key signature has two sharps (F# and C#).

BERTUCCIO.

1. The good old earth in the age of gold Had  
2. (But) lords sprang up by right of birth To

First system of the song. It features a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata and then proceeds with a series of notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has two sharps (F# and C#).

space for all, her peo - ple, Ere e - ver a ba - ron  
waste the food of se - ven; They took the wa - ter

Second system of the song. It features a vocal line on a bass clef staff and a piano accompaniment on a grand staff. The vocal line continues with a series of notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has two sharps (F# and C#).

built his hold, Or a priest had rear'd his stee - ple.  
and the earth, And the par - sons took the hea - ven.

Third system of the song. It features a vocal line on a bass clef staff and a piano accompaniment on a grand staff. The vocal line continues with a series of notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has two sharps (F# and C#).



B.

Ne - ver was hun - ger then to fear, Nor cold make men  
There are three things they can - not bind, And four they rule not

*poco rall:*

B.

shi - ver; For free to all were the good red deer, And  
o - ver, The sun, and the moon, and the roam - ing wind, And the

*poco rall:*

*a tempo.*

B.

free were the wood and ri - ver! All  
heart of the gip - sy ro - ver! As

*a tempo.*

B.

A - dam's heirs could take their shares. With none to say them nay!  
A - dam's heirs we take our shares, And do not wait to pay!

B. *ff*

It was their right, by noon and night, In the by - gone gold - en  
 We have our right by dark - est night, Tho' the lords may rule by

B. *ff*

day! ..... All A - dam's heirs could take their shares, With none to say them  
 day! ..... As A - dam's heirs we take our shares, And do not wait to

1. All A - dam's heirs could take their shares, With none to say them  
 CHORUS. 2. As A - dam's heirs we take our shares, And do not wait to

B. *Allargando.*

nay!  
 pay!

It was their right, by noon and night, In the  
 We have our right by dark - est night, Tho' the

110. nay!  
 pay!

It was their right, by noon and night, In the  
 We have our right by dark - est night, Tho' the

*Allargando.*

B. *1.* by - gone gold - en day!  
 lords may rule by

*2.* 2. But day!

CHO. by - gone gold - en day!  
 lords may rule by day!

*a tempo.*

DANCE.

No. 2. SONG OF THE DUCK (Bobinet) WITH CHORUS.

Allegro.

Piano.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

ROBINET.

Then a

BO.

know a lit-tle farm-yard... nice-ly stockd, But the chur-lish farm-er keeps it lockd: And the way went the duck, and a-way went I, Un-der the gate, and in-to the sty, Till

The piano accompaniment for the first line features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

BO.

way that I go, when I pay a call Is o-ver the top of the farm-yard wall. So I splash! in the pond, with a quack she fell, And splash! in the pond went I as well. It was

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

BO.

climb'd to the top, And down with a flop, And in-to the yard, you see; When green with weed, Ve-ry green in-deed, And it's left me much as you see: But I

The piano accompaniment concludes the third line with a final chord in the right hand and a sustained bass note in the left hand.

BO. bow-wow - wow Gr- - r - row, row, A dog look'd out at me!  
 stuck to my duck With con - si-de-ra-ble pluck, Tho'the dog had stuck to me!

BO. "Dil-ly, dil-ly, dil-ly," said I to the duck, But she would not come - not she! not she! And  
 "Dil-ly, dil-ly, dil-ly," it's a ve-ry fine duck, And so it ought to be, to be! For

BO. as I went af - ter the duck, bad luck, The dog came af - ter me!  
 though I have all, all of the duck, bad luck, The dog has part of me!

BO. CHORUS.

CHO. "Dil-ly-dil-ly-dil-ly" said he to the duck, But the dog look'd fierce,  
 "Dil-ly-dil-ly-dil-ly," it's a ve-ry fine duck, And fine, and sound in

BO. 

CHO. fierce and grim, And as he went af - ter the duck, bad luck, The  
wind and limb; But though he has all, all of the duck, bad luck, The



BO. 

CHO. dog came af - ter him! dog has part of him!



No 3.

VALESE CHORUS.

Tempo di Valse.

Piano. 

*cres:*

1st & 2nd SOPRANOS.  
*dolce*  
 CHO. We have missd the voice of our lit - tle Queen,  
 TENORS. *dolce*  
 When you stray'd a -

CHO. Why do you wan - der far a - lone?.....  
 way thro' the for - est green:

CHO. Do you not care to share your throne?..... For we long to  
 To share..... your throne?

CHO. re-vel and dance and sing, His  
 TENORS:  
 When the Queen we worship shall choose a King!

CHO. luck we'd hail with - out re - gret *dim.*  
Were you

CHO. on - ly hap - py, dear Mi - - rette! *p*

F. **FRANCAL.** **BERTUCCIO.**  
Sing to us, child, a Gip - sy song! We have not

B. **FRANCAL.**  
heard, your voice so long. On - ly sing, our



F. own Mi - rette, Help us a lit - - tle

F. to for - get The dri - ving rain, the

F. hea - vy sun, To think our end - - less

F. march is done, Home a - gain with for - tune

F. won!.....

CHO. **CHORUS.**  
Sing ere we go! Sing ere we

Moderato.

MIRETTE.

Poco più mosso.

CHO. so! Ah!... So ma-ny songs I know. What shall I sing you?

Moderato.

Poco più mosso.

The song of old, the song we

CHORUS.

M. Yes! Yes! the marching song!

F. sing To cheer our hearts in way-far-ing!

No 3a BOHEMIAN SONG (Mirrette) with CHORUS.

Moderato

MIRETTE.

M. 1. Roam - ing on with ne - ver a rest, For - est and hill and lawn, Ah!.....  
 2. Fire may fail in win - try frost, Winds may be keen and chill, Ah!.....

CHO. Ah!.....

M. *la la la la la la la tra la la la la la!*

CHO. *la la la la la la la la la la!*

M. From the sun set in the west, On to the east - ern dawn! Ah!.....  
But our free-doms worth its cost, They may be slaves who will! Ah!.....

CHO. ah.....

M. *la la la la la la la tra la la la la la!*

CHO. *la la la la la la la la la la!*

M. Tak - ing all the days may bring, Sun and rain and snow,  
Camp - ing night - ly in our ring, Round the watch fire's glow,

CHO.

M. Who cares? Mer - ri - ly we sing, On - ward still we ..... go .....  
Who cares? Mer - ri - ly we sing, Till the flame is ..... low! .....

CHO.

M. Sor - row to the winds we fling, Care we ne - ver know,  
Like the swal - lows on the wing, Like the winds that blow,

CHO. La la la la la la la la la la la la la

*rall:*  
*cres:*

M. Who cares? Mer-ri - ly we sing, On - ward still..... we.... go!.....  
Who cares? Mer-ri - ly we sing, On - ward still..... we.... go!.....

CHO. la la la la la la la la la la la!

*cres:*

*rall:*  
*cres:*

*a tempo*  
*f*

M. For - ward, then, our way we wend Down the road that has no end,

CHO.

*a tempo*  
*f*

M. O - ver land and o - ver sea, For this is the song of the Zin - ga-ri!".....

CHO.

M.

CHO. *f* For - ward, then, our way we wend Down the road that has no end,

M. *all:* O - ver land and o - ver sea, For that's the song of the Zin - ga -

CHO.

*suivez*

M. ri!

*ff*

M.

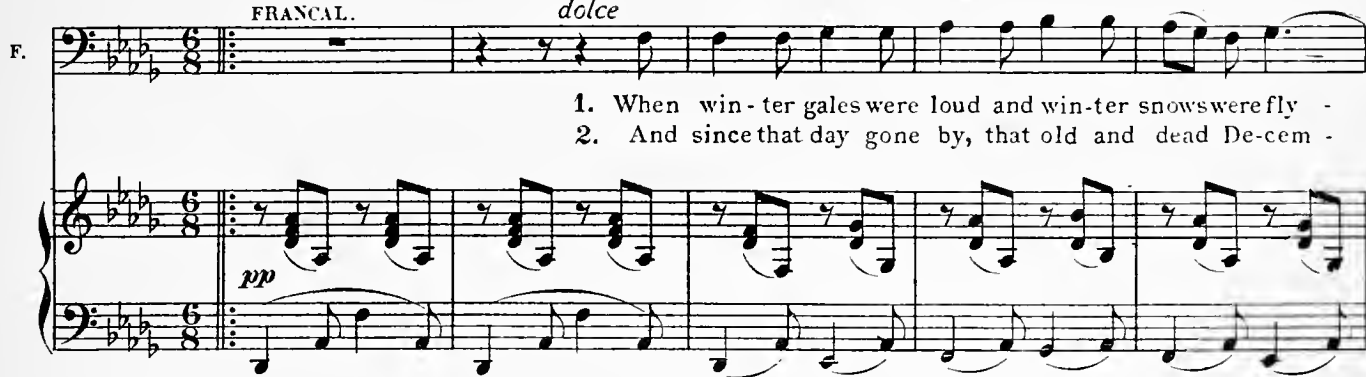
*dim:*

No. 4.

SONG (Franca) WITH CHORUS.

Andantino.  
FRANCAL.

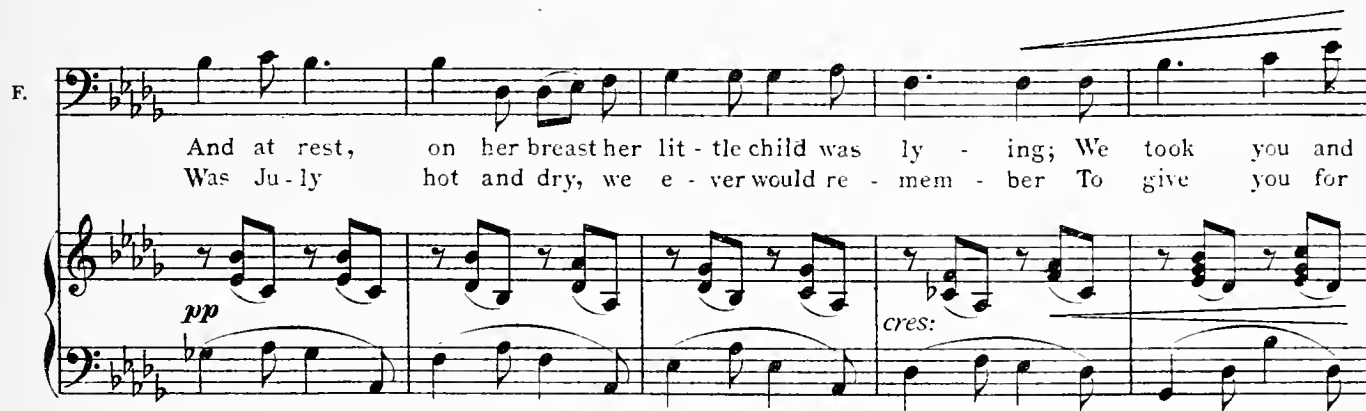
*dolce*

F. 

1. When win-ter gales were loud and win-ter snows were fly -  
 2. And since that day gone by, that old and dead De-cem -

F. 

- ing, We found a wo-man dy - ing up - on the fro - zen way:  
 ber, Your place be side the em - ber in win-ter time was made.

F. 

And at rest, on her breast her lit - tle child was ly - ing; We took you and  
 Was Ju - ly hot and dry, we e - ver would re - mem - ber To give you for

F. 

*f.* reared you to be our Queen, our Queen to day!  
*dim:* shel - - ter the deep - est bit of for - est shade!

F. 

Do you think of that, or no? It was six - teen years a - go  
 Luck has come to us, my child, Since the day when first you smiled;

F. 

When I took you in my hand From her bo - som fro - zen,  
 Like a ma - gic am u - let, Were the lays you sung us;

F. 

To be child of all our band, ..... Queen and  
 Live with us and love us yet, ..... Wed - ding

F. 

la - - dy cho - sen!  
 one ..... a - mong us!

*rall:*



Tempo di Valse.

F. *mp*  
 Still with your smile the way be - guile Sing to en - chant us

F. *f* *pp*  
 yet! ..... You that have been our child and Queen, Our

F. *cres:*  
 own, ..... our own Mi - rette! ..... You, ..... you ..... are our

F. *f*  
 child and our Queen, our own, our own ..... Mi - rette!

HO. *mp* *unis.*  
 CHORUS.  
 Still with your smile the way be guile, Sing to en - chant us

CHO. *f* *pp*  
*f* *pp*  
 yet!..... You that have been our child and Queen, Our

CHO. *cres:*  
 own,..... our own Mi - rette!..... You,..... you.....

CHO. *rall:* *f* *ff* *a tempo*  
 ..... are our child and our Queen, Our own, our own ..... Mi - rette!

Moderato.

Più animato.

Allegro pastorale.

MIRETTE.

M. It is my du - ty to help you still!

FRANCAL.

F. We would not try to force your will, Or give your maid-en

F. beau - ty, Our lit - tle Queen, our..... ma gic girl,

F. To some un - lov'd, and love - less churl! Choose whom you will, but

MIRETTE.

FRANCAL.

F. choose this night! This ve - ry night? Can that be right? See

F. all of them be - fore you, You know how they a - dore you, They

*piu f*

F. wran - gle, And they jan - gle, And fight and quar - rel for you! For

F. you they all re - veal Their long and deep af - fec - tion; Be -

*cres:*

F. hold them, how they kneel And wait for your se - lec -

*f*

F. tion! Ah! let your choice ..... on me be

CHORUS OF YOUNG MEN. (TENORS.)

*mf*

CHO. set!..... I love you best; more than the rest, Mi - ret te! Mi -

No 4a SONG (Mirette).

CHO. MIRETTE.  
ret - te! Ha! ha! ha! ha!

M. Ha!

M. ha! it's so a - - mus - - ing, my laugh - ter pray ex - - cuse! You've

M. *ad lib:*  
ask'd me but this moment, but this moment; how am I to choose? For

*suivez*

M. when one is with lo - vers... so - so..... ve - ry well pro -

M. vi - ded, Why, one's na - tu - ral - ly - - ra - ther - - just a

M. lit - tle, - a lit - tle un - de - - ci - - - ded! Ah! Then

M. *ritenuto* lis - ten to me, one and *a tempo* all,..... And, oh, par - don my speaking so

*ritenuto* *p* *a tempo*

M. plain - - ly, You, *rit:* sir, are a lit - tle too tall,..... *a tempo* And you,

*rit:*

M. sir,..... too short and un- gain - ly! You're too shy, sir, and you are too

M. bold,..... You're too.... young,..... you, too....

M. old!..... Ex - cuse.... me, pray, ex - cuse.... me, pray, If I re -

M. *rall:* fuse when such a choice.... is pro - vi - ded,..... But, if the truth I

M. now must say, — I'm un - de - ci - ded, Still un - de - ci - ded! I

Presto.

M. 

M. 

CHO 

No 4b

(FOR EXIT).

Allegro.

Piano. 



# SONG (Picorin).

Nº 5.

Moderato ma con mosso.

Picorin.

Piano.

The introduction consists of two staves. The top staff is for Picorin, showing a series of rests. The bottom staff is for Piano, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat) and the time signature is 2/4.

P. *v* Now stars a -

The first line of the song features a vocal line starting with a fermata on a whole note, followed by the lyrics "Now stars a -". The piano accompaniment continues with a steady rhythmic pattern.

P. bove the for - est glim - - mer, And earth lies dream - ing un - der - neath their

The second line of the song continues the vocal melody with the lyrics "bove the for - est glim - - mer, And earth lies dream - ing un - der - neath their". The piano accompaniment provides a consistent harmonic support.

P. light; ..... Your star - ry eyes grow dim and dim - mer,

The third line of the song features a vocal line with a fermata on the word "light;" followed by the lyrics "Your star - ry eyes grow dim and dim - mer,". The piano accompaniment includes a melodic flourish in the right hand.

P. 'Tis time to say ..... "good-night, good - night!"

The fourth line of the song features a vocal line with a fermata on "say" followed by the lyrics "'Tis time to say ..... 'good-night, good - night!'". The piano accompaniment concludes with a melodic flourish in the right hand.

P. Oh, bird - song thro' the still - ness throb - bing, And brook - let

P. sob - bing, Down the wood - land way, Wake

P. not my love, till dawn of day, My love that in my keep - ing, A -

*poco rall:*  
P. way from life lies soft - ly sleep - ing!

*rall:*

P.

P. *p*  
 When night has

P. drawn her veil a - bove you, And gold - en dust of

P. sleep has shut your eyes, ..... Then I may

P. dare to say "I love you?" When on - ly night.....

P. ..... re - plies. .... Then dreams of

P. hap - py love de - ceive me. To leave me When the dawn is

P. grey,..... For all my vis - ions fade a - way, And you seem

P. far a - bove me. I dare not ask, I dare not

P. hope..... that you.... Mi rette may love..... me!

P.

Allegro. (Tempo di marcia.)

Bobinet.

Piano.

BO. Long a - go in

BO. Al - ca - la, Ta ra ra, ta ra ra ra ra ra! There dwelt a bold and

BO. bad gran-dee, Who used to sail up - on the sea, to sail up - on the sea, to sail up - on the

BO. sea, Ta ra ra, ta ra ra, ta ra ra, ta ra ra!

BO. He lov'd a ..... maid of Al - ca - la, Ta ra

BO. ra, ta ra ra ra ra ra ra! For he was fine, and

BO. frank, and free, And she was fair as a maid could be, as a maid could

BO. be! Tra la la. tra la la, tra la la la la la!

BO.

BO.

He was a ter-ri-ble

BO.

tall Al-ca-de, She was a love-ly.... la-dy, Al cà, Al-cà, Al-

BO.

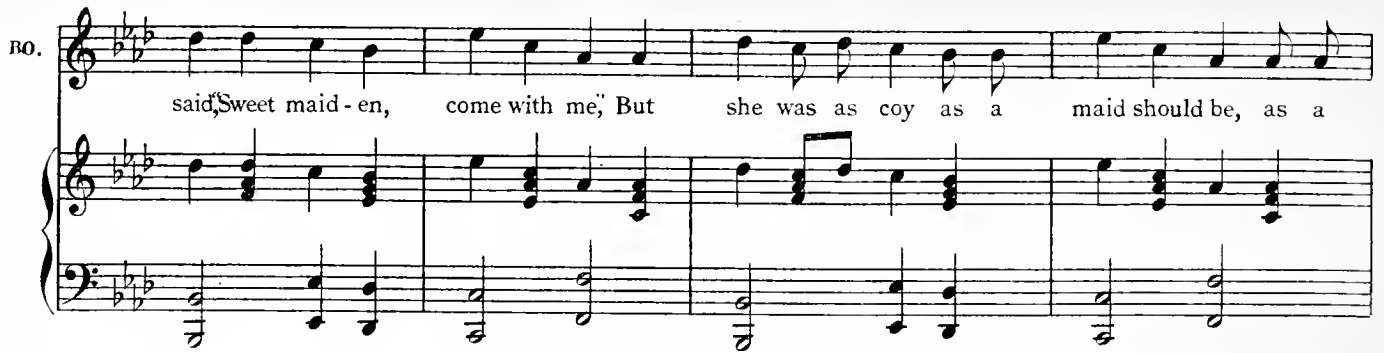
cà-de-dà! The love-ly la-dy of Al-ca-la, the la-dy of Al-ca-

BO.

la! Ta ra ra, ta ra ra, ta ra ra, ta ra ra! They

BO.


met one eve in Al-ca-la, Ta ra ra, ta ra ra ra ra ra ra! He

BO.  said, 'Sweet maid-en, come with me,' But she was as coy as a maid should be, as a

BO.  maid, as a maid, as a maid should be, Tra la la, tra la

BO.  la, tra la la la la la!.....

BO.  So they sail'd a-way, both he and she, Ta ra

BO.  ra, ta ra ra ra ra ra! Which was 'ra-ther odd, as it seem's to me, For



BO. Al - ca - la..... is - nt on the sea, It's no - where near the

BO. sea! Tra la la, tra la la, tra la la la la la!

*cres.*

BO. Still, that's the.... tale of the tall Al - ca - de, Who

*f*

BO. sail'd a - way with the love - ly la - dy, Al cà — Al -

BO. *cà Al - cà - de - dà, Tra la la, tra la*

BO. *rall.* *la, tra la la la la!* **DANCE.**

No 7.

TRIO. (Gerard. Bobinet & the Baron).

Allegro.

Bobinet.

Baron.

Gerard.

Piano.

BOB. \_\_\_\_\_

BAR. \_\_\_\_\_

G. \_\_\_\_\_

Now here's a gun that's fresh-ly prim'd; Where can the ow - ner


BOB. \_\_\_\_\_


BAR. \_\_\_\_\_

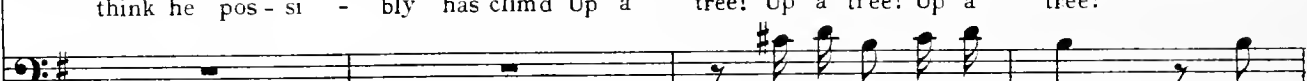
G. \_\_\_\_\_


Oh, that's a ques - tion most ill - timed!


be?


BOB.  Up a tree! Up a tree!

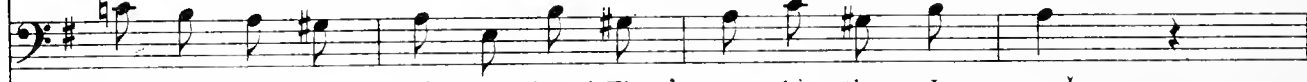
BAR.  think he pos - si - bly has clim'd Up a tree! Up a tree! Up a tree!


G.  Up a tree! Up a tree! Then



BOB.  I

BAR.  look in ev'-ry twig and bough; There's some-thing there, I see!

G. 



BOB.  knew they'd find me out some-how!

BAR.  You vil - lain, I have got you now Up a

G. 



BOB. Up a tree! Up a tree! Up a tree! Up a tree! Up a

BAR. tree! Up a tree! Up a tree! Up a tree! Up a

G. Up a tree! Up a tree! Up a tree! Up a tree! Up a

BOB. tree!


BAR. tree! Well, I say one, and I say two, And when I come to

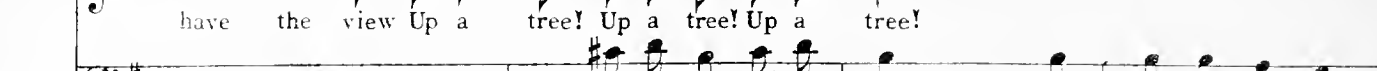
G. tree!

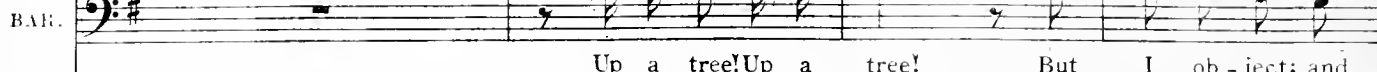
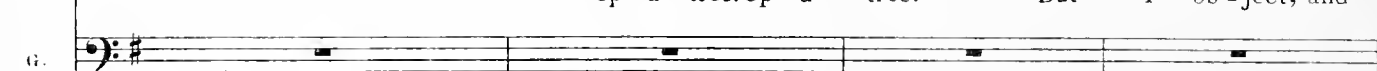
BOB. I'd rath-er stay and


BAR. three —

G. Come down, or he will rid - dle you!

BOB.  have the view Up a tree! Up a tree! Up a tree!

BAR.  Up a tree! Up a tree! But I ob-ject; and

G.  

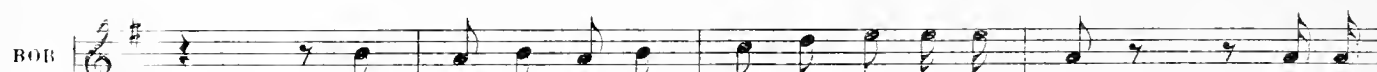


BOB. 

BAR.  I have got The gun you left for me!

G.  So come to us; if



BOB.  I'm com-ing quick-er than a shot Down the tree! Down the

BAR.  Down the tree!

G.  you do not — Down the tree!



BOB.  
tree! Down the tree! Down the tree! Down the tree!

BAR.  
Down the tree! Down the tree! Down the tree!

G.  
Down the tree! Down the tree! Down the tree!

DANCE.  
Poco più animato.

*cres.*

*ff*

No 8.

DUET (Mirette & Gerard.)

Allegro vivo.

Mirette. *MIR: GERARD.* *MIR: GER:*  
 Ah! Nay, do not fly me! Ah! Come

Piano. *f* *sf*

G. *dim:*  
 near! Come near! I am no wolf to eat you,

*p* *mf* *espress:*

G. *MIRETTE.*  
 dear, No harm can come when I am here! I could not tell— It

*cres:*

M.  
 was so strange to see you by me, I thought no stran-ger knew our wood-land



Moderato.

GERARD.

*dolce.*

M. *dell! Ah! Ah! say what name your peo - ple gave you? My for-est,*

G. *nymph, my queen of song! Per - haps I have the pow - er to save you From grief and*

G. *MIRETTE. poco più f*  
*woe, from want and wrong. I am Mi - rette, or so they call me. Those who have*

M. *reared me till to - day! They will not let a grief be - fall me That they have*

M. *power to keep a - way With them, with them I stay! So for-*

G. *I shall*

M. get this wood - land sha - dy, All we said let each for get; You, a  
 G. love this wood - land sha - dy, As the spot where first we met; Fair as

M. *cres:* lord, must woo a la - dy, I am the gip - sy girl, Mi - rette! I am the  
 G. a - ny queen or la - dy, Is the gip - sy maid, Mi - rette! Yes, the

M. *f poco rit:* gip - sy girl, Mi - rette! You, a lord, must woo a la - dy, I am the  
 G. gip - sy maid, Mi - rette! Fair as a - ny queen or la - dy, Is the

M. *ff rit:* gip - sy, gip - sy maid, Mi - rette!  
 G. maid, the gip - sy maid, my sweet Mi - rette!

Nº 9.

CHORUS.

Allegro.

Piano. *p*

*cres.*

*ff*

## CHORUS OF GIPSIES.

CHO. We've call'd as pil-lagers On the Vil-lagers, When they all were

CHO. out; We've open'd the doors Of barns and stores And left them a lit-tle bit thin -

CHO. -ner! So per-haps they're wondering Who's been plundering Ev'-ry house a -

CHO. bout; But..... while they think, We'll eat and drink Their goods for supper and

CHO. din - ner!

No 9<sup>a</sup>

PANTOMIME DANCE.

Allegro con moto.

Piano. *f*

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The treble staff contains a complex, rhythmic melody with many beamed notes. The bass staff provides a steady accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with some rests. The bass staff features a series of chords, with a dynamic marking of *mf* (mezzo-forte) appearing in the second measure.

Third system of musical notation. The treble staff has a more active melodic line. The bass staff continues with chords, and a dynamic marking of *f* (forte) is present in the final measure.

Fourth system of musical notation. The treble staff shows a melodic line with some grace notes. The bass staff has a more active accompaniment with a dynamic marking of *mf* in the fifth measure.

Fifth system of musical notation. The treble staff has a melodic line with grace notes. The bass staff features a steady accompaniment with a dynamic marking of *cres:* (crescendo) in the fifth measure.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with grace notes. The bass staff features a steady accompaniment with a dynamic marking of *f* in the third measure and *ff* (fortissimo) in the final measure.

Nº 10.

FINALE.

Tempo di Marcia.

Piano.

*pp*

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Tempo di Marcia' and the dynamics are 'Piano' and 'pp'. The music features a steady rhythmic accompaniment in the bass and a more melodic line in the treble, with various articulations and dynamics.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes. The bass line features chords and eighth notes.

Second system of piano introduction. Treble clef, key signature of two sharps. The melody continues with quarter and eighth notes. The bass line includes a dynamic marking of *f* (forte) and features chords and eighth notes.

BARON. SOLDIERS.

BAR. Tho' the wood is ve - ry dark— And the night is

First vocal line. The Baron's part is in the bass clef, and the Soldiers' part is in the treble clef. The piano accompaniment is in the grand staff with a dynamic marking of *pp* (pianissimo). The lyrics are: "Tho' the wood is ve - ry dark— And the night is".

BARON.

SOL. ve - ry damp— Yet I ven - ture to re - mark—

Second vocal line. The Baron's part is in the bass clef, and the Soldiers' part is in the treble clef. The piano accompaniment is in the grand staff. The lyrics are: "ve - ry damp— Yet I ven - ture to re - mark—".

SOLDIERS. DOBINET.

SOL. This must be the Gip - sy camp. Here's the tree where

Third vocal line. The Soldiers' part is in the bass clef, and the Dobinet's part is in the treble clef. The piano accompaniment is in the grand staff with a dynamic marking of *mf* (mezzo-forte). The lyrics are: "This must be the Gip - sy camp. Here's the tree where".



SOLDIERS.

BOB. I was caught — What is that with - in the shade?

BOB. Here they are, sir, as you thought! BOB. There they are, then, as I thought!

CHOR. GIPSIES (*starting up*) Let us fly! We are be -

CHOR. - tray'd! BARON. Ar - rest them! Ar - rest them all!

Allegro.

BAR. *Seize them!* *Seize them!*

BAR. *Seize each bold of - fen - der!*

CHORUS (GIPSIES.)  
CHO. *We sur - ren - der!*

BOBINET. *Oh! that's Mi - rette!* *BARON. Oh! that's Mi -*

BAR. *- rette!* *Al - though you have a pret - ty*

Più animato.

BAR. name, You go to pri - son all the same!

CHORUS (GIPSIES)

CHOR. Shame!..... Shame! It is shame - - ful!

MIRETTE.

CHOR. Shame!..... Shame! It is shame - - ful! E -

M. - nough,..... my friends,..... we need..... not care,

M. Tho' fate ..... be hard, ..... 'tis one ..... for

M. all; Your joy, ..... your luck I

*dim:* *espress:*

M. used ..... to share, ..... Why should ..... I

M. shrink if ill ..... be - fall? Nay, we are

M. com - - rades still, .....

M. *cres:*  
 Nay, we are com - rades still, .....

M. *rall:*  
 Com - rades in good or ill, ..... Ev - er and

M. ev - - - ry where!

Moderato.

GERARD.

G. No, no! Her in - no - cence I can pro - claim,

G. She was with me— she's not to blame— so set her free!

MIRETTE.

M. Thanks! Thanks! But if 'tis so,

M. Where shall I go? Where may I roam? I

GERARD.

M. can - not find a home! A home is yours at the Château,

BARON.

G. As maid! ..... Then let her go! .....

CHORUS (GIPSIES).

CHO. Ha! Ha! Ha! Ha! Ha! He lets her go! BARON. Oh!

BAR. ho! She'll have a plea-sant task. Now

BAR. for her friend — What shall we do? Per-haps he'll

*ad lib:* *Andante molto.*  
PICORIN.  
BAR. suit as va-let, too! Let me come, I love her so!

P. Where she goes, I wish to go. I will serve you as you will

*cres: e poco animando*  
If I can but serve her still; To be near her all the day,  
*cres:*

P. *a tempo* *rall:*

Grant me this for am - ple pay, And a debt I still shall owe,....

*dim:*

P. *Lento.* *dim:* *Più animato.* MIRETTE.

For... I love her, love her so!..... Sir, set him

*p*

M. BARON. MIRETTE.

free! It shall be as you please! He comes with me To serve the Marquise.

*cres:*

M. Friends, I will not for - get; All I can

*dim:*

M. GIPSIES. (Girls only)

do I will! Mirette! Good - bye!



Allegro.  
BOBINET.

BOB.

Well, what of me? Yes, what of me? I, sir, guided you o - ver the trail!



Moderato.

BAR.

As a re - ward you will go to jail! Comethen! Quick march!



CHORUS. (SOLDIERS.)

CHO.

Come a - long! Come a - long! Quick march!



CHORUS (GIPSIES.)

CHO.

Good bye, Mi - rette! Good bye, Mi - rette!



MIRETTE.

M. Good-bye! Some day— who knows?.....

CHO.

*p*

Detailed description: This system contains the first system of music. It features a vocal line for Mirette 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. The lyrics are "Good-bye! Some day— who knows?.....". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. A piano dynamic marking (*p*) is present at the beginning of the piano part.

CHORUS.

CHO. Come a - long, then! So let it be!

*f*

Detailed description: This system contains the second system of music, the beginning of the chorus. It features a vocal line for the chorus and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "Come a - long, then! So let it be!". The piano accompaniment is in grand staff with a key signature of one sharp and a 2/4 time signature. A forte dynamic marking (*f*) is present at the beginning of the piano part.

CHO. So let it be!.....

*cres:* *ff* *rall:*

Detailed description: This system contains the third system of music, the end of the chorus. It features a vocal line for the chorus and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "So let it be!.....". The piano accompaniment is in grand staff with a key signature of one sharp and a 2/4 time signature. Dynamic markings include *cres:* (crescendo), *ff* (fortissimo), and *rall:* (rallentando).

Più lento.

CHO. Where we sleep we do not care Pri - son cell or o - pen air:

CHO. Both a - like are giv - en free? And both are a home for the Zin - ga - ri!

CHO. On - ward, then, with foe..... or..... friend Down the road that has..... no..... end;

CHO.

*rall.* *molto*  
Still we sing our me - lo - dy, The marching song of the Zin-ga - ri!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Still we sing our me - lo - dy, The marching song of the Zin-ga - ri!". The piano accompaniment is written in a bass clef with the same key signature and time signature. The tempo markings *rall.* and *molto* are placed above the vocal line and below the piano accompaniment respectively. The piano accompaniment includes a dynamic marking *ff* (fortissimo) in the final measure.

The second system of the musical score is a piano accompaniment system, consisting of two staves (treble and bass clefs) with the same key signature and time signature as the first system. It continues the harmonic and rhythmic accompaniment for the vocal line.

The third system of the musical score is a piano accompaniment system, consisting of two staves (treble and bass clefs) with the same key signature and time signature. It continues the harmonic and rhythmic accompaniment for the vocal line.

The fourth system of the musical score is a piano accompaniment system, consisting of two staves (treble and bass clefs) with the same key signature and time signature. It continues the harmonic and rhythmic accompaniment for the vocal line.

The fifth system of the musical score is a piano accompaniment system, consisting of two staves (treble and bass clefs) with the same key signature and time signature. It concludes the accompaniment for this section.

End of Act I.

Chappell & Co

## Act II.

N<sup>o</sup> 11.

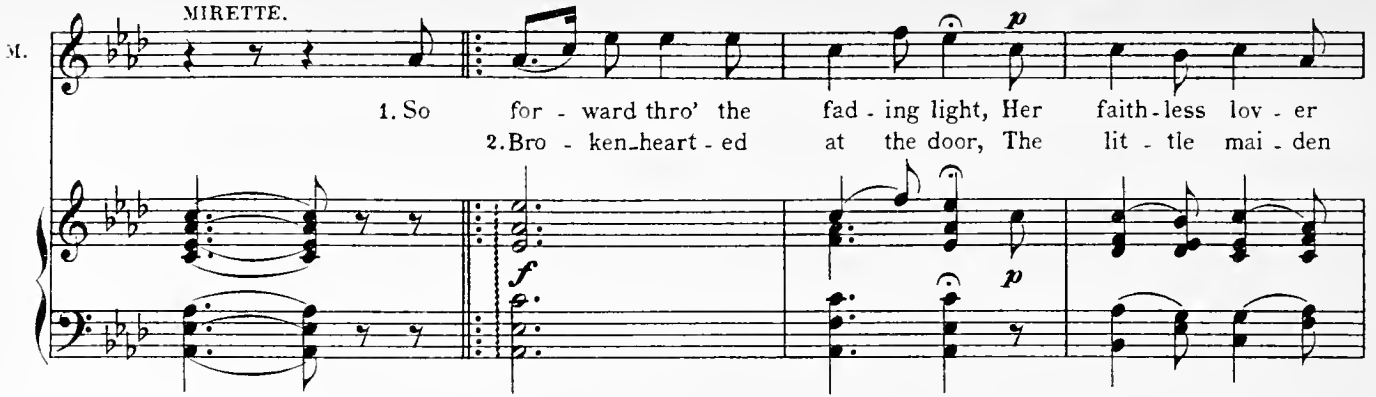
OLD BALLAD (Mirette).

Andante molto.

*espress:*

Piano.


MIRETTE.

M. 

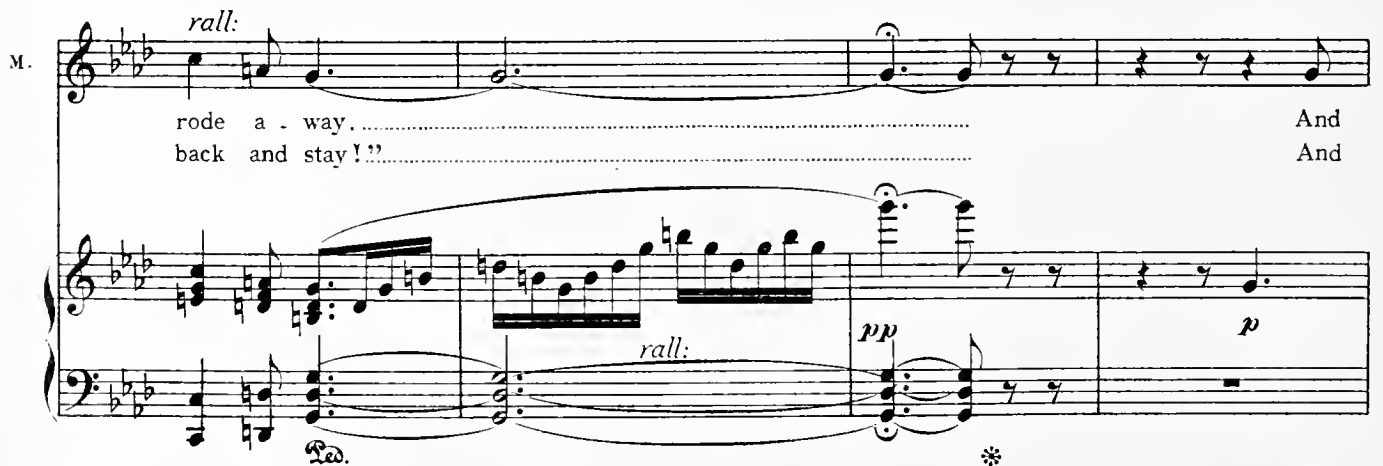
1. So for - ward thro' the fad - ing light, Her faith - less lov - er  
 2. Bro - ken heart - ed at the door, The lit - tle mai - den

M. 

rode a - way, For - gett - ing her he wooed last night, And all the vows of  
 pined a - way, Re - mem - bering all the love he swore, The gol - den dreams of

M. 

yes - ter - day. "Ah stay! she loves thee so,.... Sir Knight!" But ev - er still.... he  
 yes - ter - day! "Come back! she loves thee ev - er - more! Come back, Sir Knight, come

M. 

rode a - way..... And  
 back and stay!??..... And

M. all ..... the birds ..... were mute o'er head, And all ..... the stars ..... grew then, ..... ah! then, ..... the word was said, And then, ..... ah! then, ..... the

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *poco f* \* *Ped.* \*

M. dark in Heav'n, ..... Just for a word ..... that kiss was gi - - - ven; And all the birds ..... sang

*Ped.* \* *Ped.* \* *poco f* \* *Ped.* \* *Ped.* \*

M. was not said, ..... Just for a kiss that was not gi - - - ven! o - ver head, And earth was Heav'n, was Heav'n! ..... *a tempo*

*Ped.* \* *Ped.* \* *poco rall: dim:* *mp* *Ped.*

M. *mf* *rall:* *And*

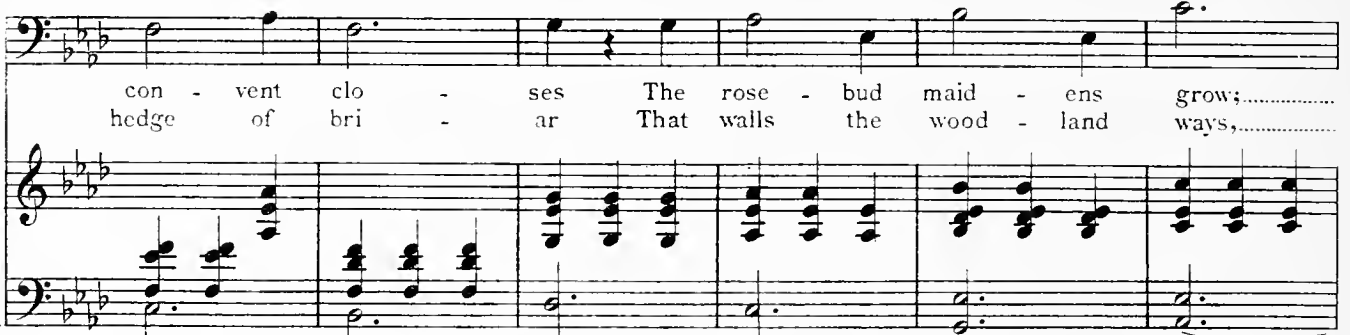
*mf* *rall:* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*


Allegro.

Gerard. 

Piano. *mf*

G.   
dolce.  
In qui - et  
A - bove the

G.   
con - vent clo - ses The rose - bud maid - ens grow;.....  
hedge of bri - ar That walls the wood - land ways;.....

G.   
..... The fair - est of the ro - ses Is  
..... High as my head and high - er A



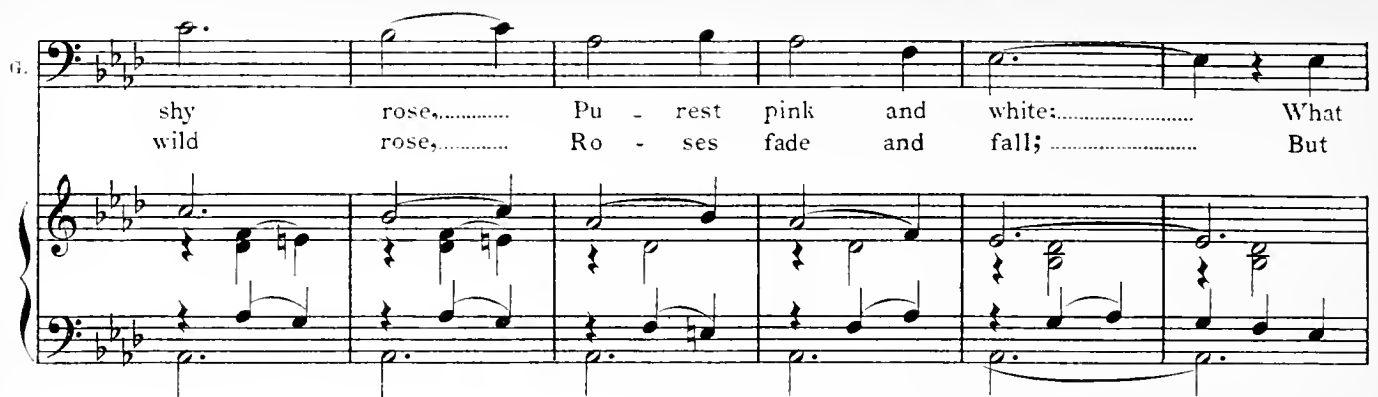
G. mine from long a - go..... Mine is the  
lone - ly blos - som sways:..... A rose that

G. right and pow - er To win and wear her  
none has plan - ted, A va - grant for est

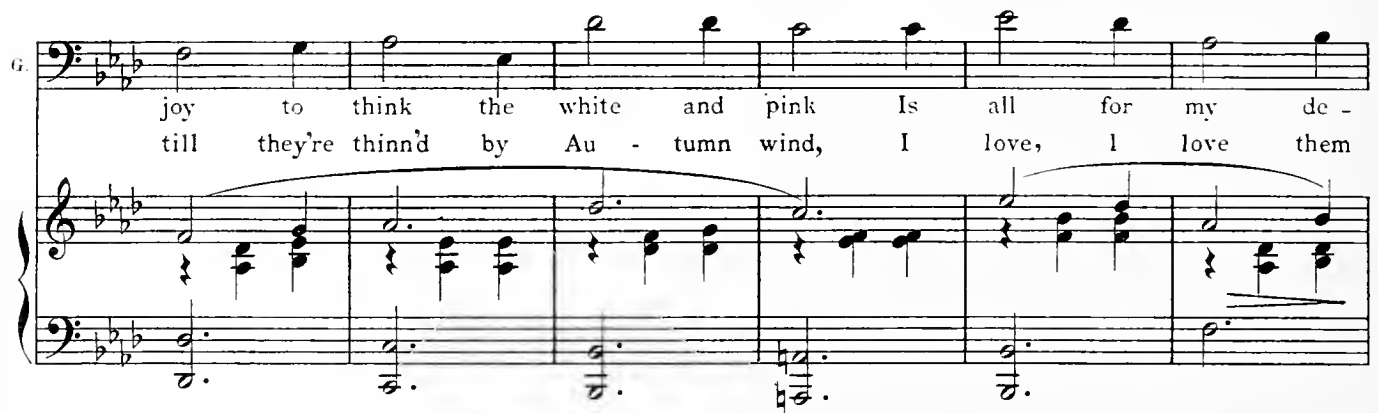
G. soon;..... My pure and per - fect flow - er, The  
maid;..... To give one hour en - chant - ed, And

*rit.* gar - den rose of June..... Oh, my rose,.....  
then to fail - and - fade..... Oh, child rose,.....

*dolce espress:*

G. 

shy rose,..... Pu - rest pink and white:..... What  
wild rose,..... Ro - ses fade and fall;..... But

G. 

joy to think the white and pink Is all for my de -  
till they're thinnd by Au - tumn wind, I love, I love them

G. 

- light,..... Is all for my ..... de - light!  
all,..... I love, I love..... them all! *a tempo.*

*mf*

G. 

2. *pp*

No. 13.

TRIO (Gerard, Mirette & Piccin).

Allegretto moderato.

*espress:*

Gerard.

Maid - en with the

Piano.

G. wa - vy tres - ses, And the look that is a spell,

G. Do not shrink from my ca - res - ses, Hear me vow I love you

MIRETTE.

G. well. You are born so far a - bove me, That I can - not hold you

M. true, For I know you must not love me, And I can - not stay with

M. MIRETTE. *dolce.*  
 you. Words are soft and glances ten - der, And our  
 Once a - gain re - new the rap - ture, Once a -

G. GERARD.

M. pul - ses leap and fall; Can we make the sweet sur - ren - der, Each to  
 - gain our love re - peat, And re - co - ver and re - cap - ture All the

G.

M. each be all in all? Words are soft and glances ten - der, And our  
 bliss of lips that meet. Once a - gain re - new the rap - ture, Once a -

G.

M. pul - ses leap and fall; Can we make the sweet sur - ren - der, Each to  
- gain our love re - peat, And re - co - ver and re - cap - ture All the

G.

*cres:* *dim:*

M. each be all in all?  
bliss of lips that meet.

**PICORIN.**

G. Beg your par - don, if you please, sir, But my  
Sir, I hum - bly beg you par - don, But there's

*p*

*p*

**Poco più animato.**

P. la - dy, the Mar - quise, sir, Wants to have the sa - lon rea - dy For the  
some one from the gar - den, Brought this ve - ry nice bou - quet, sir, That I

(to MIRETTE)

P. no - ble com - pa - ny. You can stay there as you are, pet, And as -  
thought you'd bet - ter see. Then I'll put it here in wa - ter, For the

*cres:*

P.

- sist me with the car - pet - Kind - ly hold it firm and  
no - ble Ba - ron's daugh - ter, And it won't be in my

P.

stea - dy. And you won't mind me!  
way. sir. If you won't mind me.

MIRETTE.

M.

Oh, it's ve - ry dis - con - certing To be spied up - on when flirting. And we won - der what the use is  
It is vain to seek se - clu - sion From con - tin - u - al in - tru - sion: We had best adjourn the meeting

PICORIN.

P.

If they find me dis - con - certing. They have proba - bly been flirting. And I wonder what the deuce is  
I can see from their con - fu - sion They object to my in - tru - sion. For a pair of lov - ers meeting

GERARD.

G.

Oh, it's ve - ry dis - con - certing To be spied up - on when flirting. And we won - der what the use is  
It is vain to seek se - clu - sion From con - tin - u - al in - tru - sion: We had best adjourn the meeting

M. Of a ser-vant such as he! For he's on-ly more an-noy-ing By in-ces-sant-ly em-ploy-ing  
Till the time and place are free. For the words that might be spo-ken Are ir-re-par-a-bly bro-ken

P. The re-sult of this to be! But I'll stop his dain-ty toy-ing, By in-ces-sant-ly em-ploy-ing  
Do not want a Num-ber Three; But, be-fore their love is spo-ken, Their em-bra-ces shall be bro-ken

G. Of a ser-vant such as he! For he's on-ly more an-noy-ing By in-ces-sant-ly em-ploy-ing  
Till the time and place are free. For the words that might be spo-ken Are ir-re-par-a-bly bro-ken

M. Such con-ven-tion-al ex-cu-ses As "Oh don't mind me!" me!"  
By his im-be-cile re-peat-ing Of

P. Such con-ven-tion-al ex-cu-ses As "Oh don't mind me!" me!"  
By my en-trance and re-peat-ing Of

G. Such con-ven-tion-al ex-cu-ses As "Oh don't mind me!" me!"  
By his im-be-cile re-peat-ing Of

Nº 14.

DUET (Marquise & Bobinet).

Moderato.

Marquise.

Piano.

MAR. The programme I'll dis - cuss with you, So kind - ly..... take me....

MAR. through it. I want to know what you can do, And how you mean to...



MAR. do it; For, though it must be up to date, My friends and my.... re -



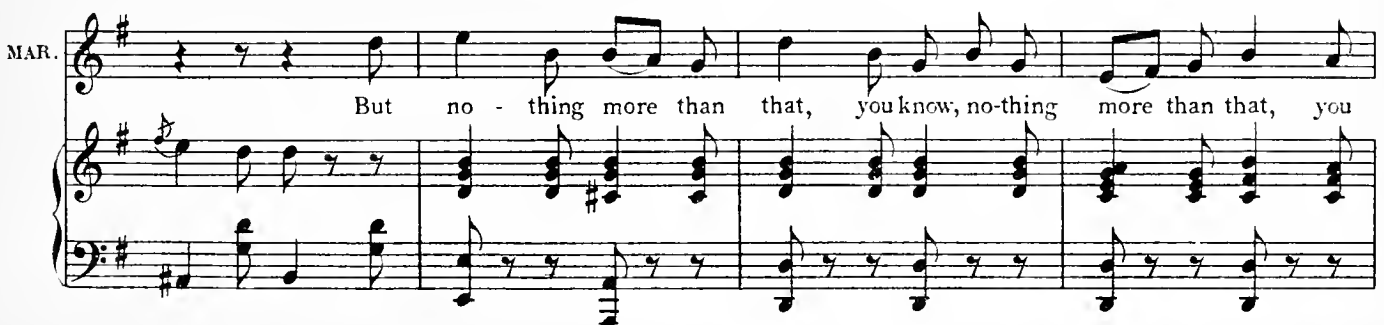


MAR.  Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: la - - tions Of course will on - ly to - le-rate Res - pec - ta - ble gy - ra -

MAR. **BOBINET.**  Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: tions. Ma - dame has made it clear as day, She wants a most re-fined dis -

BO. **MARQUISE.**  Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: play. I beg you won't by a - ny chance Per - form an un - be -

MAR.  Musical score for the fourth system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: com - ing dance, You might, per-haps, sug - gest it so -

MAR.  Musical score for the fifth system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: But no - thing more than that, you know, no-thing more than that, you

MAR. know! I beg you won't by a - ny chance Per - form an un - be -

BO. She begs I won't by a - ny chance Per - form an un - be -

MAR. com - ing dance, You might, per-haps, sug - gest it so - But

BO. com - ing dance, I might, per-haps, sug - gest it so - But

MAR. no - thing more than that you know, Nothing more than that, you know!

BO. no - thing more than that you know, Nothing more than that, you know! We've

BO. got the champion Pu - gi - list, And ev - ry - bo - dy backs him; Cui - rass - es that a

BO. shot re-sist By, Do-we and by Ma - xim. Of co-mic songs you'll hear the gem, And

BO. when our audience wea - ries, We wake them up by show - ing them Our *rall:* Ta-bleau Vivants se -

MARQUISE.  
BO. ries! Oh! hush! my wor - thy fel - low, hush! You wouldnt like to see me

MAR. ROBINET.  
blush! There's no - thing that will make you start, We on - ly deal in

BO. works of art, And re - a - lize a pic - ture, so - With

MAR.  There's

BO.  just a lit - tle less, you know; just a lit - tle less you know! There's



MAR.  no - thing that will make me start, They on - ly deal in works of art, And

BO.  no - thing that will make you start, We on - ly deal in works of art, And



MAR.  re - a - lize a pic - ture, so - With

BO.  re - a - lize a pic - ture, so - With



MAR.  just a lit - tle less, you know; just a lit - tle less, you know!

BO.  just a lit - tle less, you know; just a lit - tle less, you know!



## MARQUISE.

M. *Al - though I've danc'd the*

The first system of music for 'MARQUISE.' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has one sharp (F#), and the time signature is 2/4.

M. *Mi - nu - et, So state - ly, grave and haugh - ty, I've ne - ver tried a dance as yet That*

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns.

M. *a - ny one call'd naugh - ty. Skirt dancing now is all the rage, I'd learn it in a*

The third system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with similar rhythmic patterns.

M. *rall:* *mi - nute; But do you think at mid - dle age It's pru - dent to be - gin*

The fourth system begins with a *rall:* marking. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with similar rhythmic patterns.

M. *ROBINET.* *it? Ma - dame would look ex - trem - ly sweet when tripping on those dain - ty*

The fifth system is for 'ROBINET.' The vocal line begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with similar rhythmic patterns.

## MARQUISE.

BO. . feet! You've no i - dea what la - dies do! I've seen them dance the

MAR. gay Chahût, And fling their lit - tle feet up so - But

MAR. ra - ther more than that, you know! Rather more than that, you know! You've

BO. I've

MAR. no i - dea what la - dies do! I've seen them dance the gay Chahût, And

BO. no i - dea what la - dies do! She's seen them dance the gay Chahût, And

MAR. fling their lit - tle feet up so - But

BO. fling their lit - tle feet up so - But

MAR. ra - ther more than that, you know, rather more than that, you know!

BO. ra - ther more than that you know, rather more than that, you know!

## No. 15.

## SONG (Bianca).

Moderato.

Bianca.

Piano.

BLA. *simplice*

But yes - ter-day, in con-vent gray, By gloom-y walls en -

*legato*

BLA. fold - ed, I was at stu-dies all the day, And some-times -

BLA. of - ten - well al - ways scold - ed..... 'Twas les - sons on an

BLA. end - less plan, And mis-call'd re - cre - a - tion, And not a sight of



BIA. *rall:*  
 a - ny man, Ex - cept some near re - la - tion! To


BIA. day the sky is bright on high, To

BIA. day..... the world un - clo - ses,..... I

BIA. see un - fold its gates of gold, And

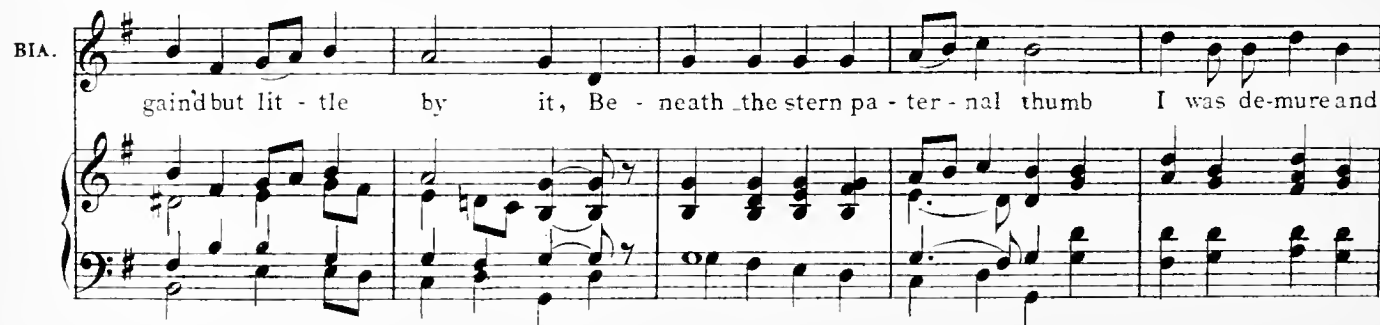
BIA. all..... the way..... is ro - ses! To -

BIA.  day, to - day... my dream comes true, And all,.... through you, and

BIA.  all.... through you! To - day, to - day my dream comes true,.....  
*rall:* *p*

BIA.  .... comes true!  
*f*

BIA.  And when a ho - li day would come I  
*Tempo I.* *p*

BIA.  gain'd but lit - tle by it, Be - neath the stern pa - ter - nal thumb I was de - mure and

BIA. *qui - et. He talk'd of ge - ne - a - lo - gies, But I could not dis - co - ver, In*

BIA. *all those dead old pe - di - gree's A sin - gle liv - ing lov - er! Good*

*rall:*

BIA. *bye to wars of an - ces - tors I hear..... my*

*Tempo di Valse.*

BIA. *bride - bells ring - ing, "Thou art a wo - man*

BIA. *now," they cry, And love..... is all..... they're sing - ing! To -*

BIA.  day, to - - day..... my dreams come true, And all..... through

BIA.  you, and all..... through you! To - day, to - day..... my

BIA.  dreams come true,..... come true!




Nº 16.

TRIO (Bobinet, Picorin & Gerard).

Allegro moderato.

Bobinet. 

Piano. *ff* 

BOB.   
When No-ah sailed his good old Ark,

P. 

G.   
Ti-que - ti-que, ti-que-tin, tin,

 *mf*

BOB.   
And

P.   
He was a thirs-ty pa-tri-arch

G.   
tin!  
Ti-que - ti-que, ti-que tin, tin, tin!



BOB. like the an-cient ma - ri - ner It was wa - ter, wa - ter

P. He was very, very sad to think

G.

BOB. And ne-ver a - ny drop to drink dry!

P. ev - ry where, And ne-ver a - ny drop to drink dry!

G. And ne-ver a - ny drop to drink dry!

1st & 2nd 3rd

*ff* *ff*

PIC. So when he came to Ararat,  
 GER. Tique - tique, tique - tin, tin, tin!  
 BOB. He thought he'd had enough of that,  
 GER. Tique - tique, tique - tin, tin, tin!  
 PIC. He planted half a mile of vine  
 BOB. On a sunny mountain shelf,  
 PIC. And he brewed a barrel - (BOB) of good, strong wine,  
 ALL. And finished up the lot himself!

ALL. Then by came Ham, his thirsty son,  
 Tique - tique, tique - tin, tin, tin!  
 And found the liquor all was done,  
 Tique - tique, tique - tin, tin, tin!  
 It's written by a learned monk  
 That this is the reason why  
 Good wine will make you very, very drunk,  
 And ham is sure to make you dry!

Tempo di minuetto.

Piano.

The piano accompaniment for the first system consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *p* (piano).

The piano accompaniment for the second system continues the rhythmic pattern. The right hand has a melodic line with slurs, and the left hand has a simple harmonic accompaniment. A *f* dynamic is present.

The piano accompaniment for the third system shows a change in dynamics, starting with *p* and moving to *f*. A *cres.* (crescendo) marking is used in the right hand.

The piano accompaniment for the fourth system features a more active right hand with slurs and a steady left hand. A *f* dynamic is used.

1<sup>st</sup> SOPRANOS.

Musical staff for the 1st Soprano part, starting with a *mf* dynamic.

O - be-dient to your kind com-mand, Your court - eous in - vi - ta - tions,

2<sup>nd</sup> SOPRANOS.

Musical staff for the 2nd Soprano part, starting with a *mf* dynamic.

O - be-dient to your kind com-mand, Your court - eous in - vi - ta - tions,

TENORS.

Musical staff for the Tenors part, starting with a *mf* dynamic.

O - be-dient to your kind com-mand, Your court - eous in - vi - ta - tions,

BASSES.

Musical staff for the Basses part, starting with a *mf* dynamic.

O - be-dient to your kind com-mand, Your court - eous in - vi - ta - tions.

dim:

The piano accompaniment for the fifth system features a decrescendo (*dim.*) in the right hand and a steady left hand.

CHO.

We come to give with heart and hand Our true con-gra-tu-la-tions!

We come to give Our true con-gra-tu-la-tions!

We come to give Our true con-gra-tu-la-tions!

We come to give Our true con-gra-tu-la-tions!

Long life to you, O hap-py pair, We sing to you, we sing to you,

Long life to you, O hap-py pair, We sing to you,

Long life to you, O hap-py pair, We sing to you, we sing to you,

Long life to you, O hap-py pair, We sing to you,



*cres.*  
 Warm hearts of love and hope - ful pra - yer We bring to you, we

*cres.*  
 Warm hearts of love and hope - ful pra - yer

*cres.*  
 Warm hearts of love We bring to

*cres.*  
 Warm hearts of love We bring to

The first system of music features four staves. The top two staves are for the choir (CHO.), with the first staff in treble clef and the second in bass clef. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: "Warm hearts of love and hope - ful pra - yer We bring to you, we". The piano part includes a *cres.* marking.

bring to you; May all..... your day Be blithe and.....

*cres.*  
 We bring to..... you; May all..... your.... day Be blithe and.....

*cres.*  
 you;..... May all your day Be blithe and

*cres.*  
 you; May all your day Be blithe and

The second system of music continues the vocal and piano parts. It features four staves. The top two staves are for the choir (CHO.), with the first staff in treble clef and the second in bass clef. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: "bring to you; May all..... your day Be blithe and.....". The piano part includes *cres.* markings.

CHO.

gay, With ro - ses, ro - ses all ..... the way.

gay, With ro - ses, ro - ses all the way.

gay, With ro - ses all the way.

gay, With ro - ses ..... all the way.

*f*

*f*

*f*

*f*

*f*

*p* (Dialogue)

*tr*

*tr*

*tr*

*tr*

Segue Fan Song.

No 17<sup>a</sup>

## FAN SONG (Marquise &amp; Chorus.)

Allegro.

Marquise.

Piano. *ff*

MAR.

When Eve was mis - tress A - dam, And liv'd in E - den  
And mo - ther Eve's in - ven - tion Her daugh - ters all can

*p*

MAR.

Square, ..... As far as we know, She had - n't a clo', Or a - ny - thing fit to  
use; ..... They put it like this When ask - ing a kiss, A hint that you can't re -

MAR.

wear ..... But like a mo - dern Mad - am, Who flirts with mo - dern  
- fuse ..... It draws a man's a - ten - tion, Re - sist you how he

MAR. man, ... Though she'd e - ven less Than an ev' - ning dress, She car - ried a palm leaf  
can, ..... When he sees your eyes In a shy sur - prise Peep ov - er a plu - my

MAR. fan! ..... A fan, a fan, a fan! ..... Since ev - er the world be -  
fan! ..... A fan, a fan, a fan! ..... From I - ta - ly to Ja -

MAR. - gan, The sword and shield that the wo - men wield, Is the sway - ing, play - ing  
- pan, None can re - sist the skil - ful twist Of the danc - ing, glanc - ing

MAR. fan! ..... A fan, a fan, a fan! ..... Since  
fan! ..... A fan, a fan, a fan! ..... From

CHOR. A fan, a fan, a fan! ..... { Since  
From

MAR.  
 ev - er the world be - gan,..... The sword and shield that the wo - men wield Is the  
 It - a - ly to Ja - pan,..... none can re - sist The skil - ful twist of the

CHO  
 ev - er the world be - gan,..... }  
 It - a - ly to Ja - pan,..... } A - fan, A - fan, (Is the fan, of the

*p* *f*

MAR.  
 sway - ing, play - ing fan!  
 danc - ing, glanc - ing fan!

CHO  
 sway - ing, play - ing fan!  
 danc - ing, glanc - ing fan!

*ff*

MAR.  
 If some one woos too bold - ly, Your fan you shut and

*p*

MAR. swing, You give him some taps That stop him, per-haps, (They dont, as a gen'-ral

MAR. thing!) But if he lin - gers cold - ly, You try a - no - ther

MAR. *poco rall.* plan: ..... For you spread it wide, As a hint to hide Two fa-ces be-hind a

MAR. *a tempo* fan ..... A fan, a fan, a fan! ..... When spread to its wid - est

MAR. span, ..... A beau-ti-ful blind to kiss be-hind, Is the screen - ing, mean - ing

MAR. *f* fan!..... A fan, a fan, a fan!..... When spread to its wid - est

CHO. A fan, a fan, a fan!..... When spread to its wid - est

MAR. span,..... A beauti-ful blind to kiss behind, Is the screen-ing, mean-ing fan!

CHO. span,..... A fan, A fan, Is the screen-ing, mean-ing fan!

Nº 18.

## FINALE.

Allegretto.

Piano.

*pp*

The first system of the musical score is for the 'Allegretto' section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*pp*) dynamic. The treble staff features a series of chords and some melodic lines, while the bass staff provides a steady accompaniment of chords.

The second system continues the 'Allegretto' section. It maintains the same key signature and time signature. The treble staff shows more melodic development with some eighth-note patterns, while the bass staff continues with a consistent chordal accompaniment.

The third system of the 'Allegretto' section. The treble staff continues with its melodic and harmonic lines, and the bass staff provides a steady accompaniment.

The fourth system of the 'Allegretto' section. The treble staff concludes with a final melodic phrase, and the bass staff provides a steady accompaniment.

Tempo di Marcia.

The 'Tempo di Marcia' section begins with a new key signature of three sharps (F#, C#, G#) and a common time signature (C). The treble staff features a series of chords and some melodic lines, while the bass staff provides a steady accompaniment of chords. The dynamic is marked *f* (forte).



CHORUS OF GIPSIES.

CHO.

*ff*

We come, Ma-da - me la Mar- quise; Here to - night, at

*ff*

CHO.

your com - mand, You and all your guests to please With the song, song and dance of

CHO.

*ff* gip - sy - land. *ff* Song and dance, *p* Song and dance, And we hope that they may please.

*ff* *p* *ff* *p* \* *ff* \* *p* \* *ff* \* *p* \*

*ff* *sempre f*

CHO. Song and dance, Song and dance, Song and dance of gip - sy - land.

MARQUISE.

'Tis well! But

*p*

MAR.

stay! Ere you be - gin, Where is Mi - rette?

CHORUS. MARQUISE.

Mi - rette! She will

MAR. CHORUS.

dance to - night And sing for you a gip - sy song. Bra - vo!

CHO. MIRETTE. CHORUS.

Bra - vo! I will sing for you to - night! Bra - vo!

CHO. Allegro.

Bra - vo! Sing on, Mi - rette!

Segue Song.

Mirette.

Once a ca-va-lier of Spain  
But the no-ble Spanish Don

Piano.

*mf*

M.

Lov'd a maid of low de-gree;  
Could not brook a slight like this,

He was come of roy-al strain,  
So he would not yet him gone,

She was  
And he

*cres:*

M.

of the Zin-ga-ri! .....  
tried to snatch a kiss! .....

So he offerd house and land,  
Then a dagger bright he drew,

Jew-els, gold, or a-ny-  
Held it up before his

M.

- thing;  
eye,

On-ly on her lit-tle hand,  
And no more he cared to woo—

No ring! no ring! .....  
Good bye! Good bye! .....

*cres:*

Più mosso.

*p* CHORUS OF ZINGARI.

CHO. *p* La la la la la la la la la la la la la la la

CHO. la la la la la la la la la la la la la la la

CHO. la la la la la la la la la la la la la la la *cres:*

CHO. la la la la la la la la la la la la la la la

CHO. la la la la la la la la la la la la la la la

The first system of music consists of three staves. The top staff is for the choir, with the lyrics 'la la la la la la la la la la la la la la la' written below the notes. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. la la la la la la la la la la la la la la la *cres:*

The second system of music consists of three staves. The top staff is for the choir, with the lyrics 'la la la la la la la la la la la la la la la' and a 'cres:' marking at the end. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. la la la la la la la la la la la la la la la la

The third system of music consists of three staves. The top staff is for the choir, with the lyrics 'la la la la la la la la la la la la la la la la'. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. la la la la la la la la la la la la la la la **MIRETTE.**  
Ha!

The fourth system of music consists of three staves. The top staff is for the choir, with the lyrics 'la la la la la la la la la la la la la la la' and a 'MIRETTE.' marking above the final note, followed by 'Ha!' on the next line. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has one sharp (F#) and the time signature is 4/4.

M. *ha!*

M. *marcato molto*

No, said she, no! Go, let me go! Take a - way your purse of gold!  
 No, said she, no! Go, coward go! Take the kiss, you feel the blade!

*mf*

M.

Cost - ly dresses Win Princesses, Gip - sies love is ne - ver sold!  
 Till the trusty Steel is rusty, None shall wrong the gip - sy maid!

M.

No, said she, no! Go, let me go! Take a - way your purse of gold! Gip - sies' love is  
 No, said she, no! Go, coward go! Take the kiss, you feel the blade! None shall wrong a

M.

ne - ver sold! Love can - not be bought, Not bought, ..... nor sold!  
 gip - sy maid! She is not a fraid, The gip - sy maid!

*ff*

*ff*

CHO. No, said she no! Go, let me go! Take a way your purse of gold!  
No, said she no! Go, cow-ard, go! Take the kiss, you feel the blade!

*ff*

CHO. Cost - ly dress es Win Prin - ces - ses Gip - sies' love is ne - ver sold!  
Till the trus - ty Steel is rus - ty, None shall wrong the Gip - sy maid!

CHO. No, said she no! Go, let me go! Take a - way your purse of gold!  
No, said she, no! Go, cow - ard, go! Take the kiss you feel the blade!

CHO. Cos - tly dress - es Win Prin - ces - ses! Gip - sies' love is ne - ver sold!  
Till the trus - ty Steel is rus - ty, None shall wrong the gip - sy maid!



## Allegro.

GUE. *ff* Bra - va, Mi - rette! Bra - va! Bra - va!

## Più animato.

GUE. *ff* Bra - va! BARON.  
Though the songs ab - surd fe -

BAR. ro - ci - ty Much of - fends me, I con - fess, My an - cest - ral ge - ne - ro - si - ty For - ces

BAR. GERARD.  
me to give lar - gesse! Cast a - way the dross they fling to you, Gold and gems are

G. all toomean; Take and wear the gift I bring to you, Roy-al

G. ros - es for my queen. MARQUISE.  
Ge - rard, this is real - ly

MAR. BARON.  
scan-da - lous, Are you mad, or are you tip - sy? Do you dare to treat and

BAR. BIANCA.  
han-dle us Worse than a - ny com - mon gip - sy? Ge - rard why are

BIA. you dis - gra - cing me? Tell me, why are

BIA. **BARON.**

you so cruel? He'll ex - plain when he is fa - cing me In a

BAR. **GERARD.**

sword or pis - tol duel! For you feeb - le sword or gun - ne - ry I have

G.

neith - er care nor dread; Take your daugh - ter to a nun - ne - ry, You your -

G.

self go home to bed!..... To a nun - ne - ry, nun - ne - ry, go!

BIA. **GERARD.**

No, no nun - ne - ry, nun - ne - ry, no! To a nun - ne - ry, nun - ne - ry, go!

G. *BIANCA.*  
 To a nun-ne-ry, nun-ne-ry, go! To a nun-ne-ry! No, no nun-ne-ry!

CHO.  
 To a nun-ne-ry, nun-ne-ry, go! To a nun-ne-ry!

*p*

GERARD. *BIANCA.* GERARD.  
 To a nun-ne-ry! No, no nun-ne-ry! To a nun-ne-ry, nun-ne-ry, nun-ne-ry,

CHO.  
 To a nun-ne-ry! To a nun-ne-ry, nun-ne-ry, nun-ne-ry,

*f* *p* *ff*

G.  
 go! To a nun-ne-ry go!

CHO.  
 go! To a nun-ne-ry go!

Recit. Moderato.

MARQUISE.

MAR. 

For this in - so - lence of at - ti - tude You shall have the fate you

MAR. 

me - rit - ed; You're dis - miss'd for your in - gra - ti - tude! You, sir, shall be dis - in -

Allegro.

GERARD.

MAR. 

he - ri - ted! Keep your

B Tempo di Valse..

G. 

girl, and all the dross of her, Keep your hou - ses and your

G. 

land; I a pen - ni - less phi - lo - so -

G. pher, Join the mer - ry gip - sy band!

G. **C**  
For the wind of night comes wan - der - ing, And forth with the

G. wind we wan - der; We're queen and king of the birds that

M. **MIRETTE**  
We'll seek the

G. sing In the lands of morn - ing yon - - der! We'll seek the

M. shore of a south - ern sea, We'll take the path of the swal - low;

G. shore of a south - ern sea, We'll take the path of the swal - low;

M. Who would be free with him and me, Fol - low, fol - low

G. Who would be free with her and me, Fol - low, fol - low

M. us, fol - low, fol - low! Who would be free with him and

G. us, fol - low, fol - low! Who would be free with her and

M. me, Fol - low us, fol - low, fol - low, fol - low!

G. me, Fol - low us, fol - low, fol - low, fol - low!

*ff*

GIP. Hail to gip - sy mirth and jol - li - ty, As we wan - der to and fro!

*ff*

*ff*

GUE. Out on this ab - surd fri - vo - li - ty! How can he be mad - den'd so,

*ff*

*ff*

GIP. Free - dom, bro - ther - hood, e qua - li - ty, Those are all the laws we know!

GUE. As to leave a bride of qua - li - ty, And a - gip - sy - ing to go!

*ff*



## E

M.

BIA. All my in - no - cent fri - vo - li - ty, Turns to bit - ter grief and

MAR. Such in - con - se - quent fri - vo - li - ty, Will re - sult in bit - ter

P. When a man of no - ble qua - li - ty, Tries a - gip - sy - ing to

BOB. Won't we all have mirth and jol - li - ty, Won't our stalls and box - es

BAR. It's these no - tions of e - qua - li - ty, That up - set the coun - try

GIP. Hail to gip - sy mirth and jol - li - ty, As we wan - der to and

GUF. Out on this ab - surd fri - vo - li - ty, How can he be mad den'd

M.

BIA.  
woe!..... Why does he, a man of qua - li - ty, With a

MAR.  
woe!..... Tho' he is a man of qua - li - ty, That is

P.  
go!..... He will find it won't be jol - li - ty, Or I

BOB.  
go!..... When we have a man of qua - li - ty, Play - ing

BAR.  
so!..... All our Eu - ro - pe - an po - li - ty, Will to

GIP.  
fro!..... Free - dom, broth - er - hood, e - qua - li - ty, Those are

GUE.  
so!..... As to leave a bride of qua - li - ty, And a

M. We'll seek the shore of the south - ern sea,

BIA. gip - sy mai - den go?..... This blend of high and of low de-gree

MAR. what he does not know..... This blend of high and of low de-gree

P. hope to teach him so..... We'll seek the shore of the south - ern sea,

BOB. in our splen - did show!..... We'll seek the shore of the south - ern sea,

BAR. rack and ru - in go..... This blend of high and of low de-gree

GIP. all the laws we know!..... We'll seek the shore of the south - ern sea,

GERARD with Basses.

GUE. gip - sy - ing to go!..... This blend of high and of low de-gree

M. We'll take the path of the swal - low; Who would be free and

BLA. Is far too sil - ly to swal - low; All who will be such

MAR. Is far too sil - ly to swal - low; All who will be such

P. We'll take the path of the swal - low; Who would be free and

BOB. We'll take the path of the swal - low; Who would be free and

BAR. Is far too sil - ly to swal - low; All who will be such

GIP. We'll take the path of the swal - low; Who would be free and

GERARD with Basses.

GIE. Is far too sil - ly to swal - low; All who will be such

M. glad as we, Fol-low, fol - low us, fol-low, fol - low! Who would be

BIA. fools as he, Fol-low, fol - low him, fol-low, fol - low! All who will

MAR. fools as he, Fol-low, fol - low him, fol-low, fol - low! All who will

P. glad as we, Fol-low, fol - low us, fol-low, fol - low! Who would be

BOB. glad as we, Fol-low, fol - low us, fol-low, fol - low! Who would be

BAR. fools as he, Fol-low, fol - low him, fol-low, fol - low! All who will

GIP. glad as we, Fol-low, fol - low us, fol-low, fol - low! Who would be

GERARD with Tenors.

GUE. fools as he, Fol-low, fol - low him, fol-low, fol - low! All who will

M. free and glad as we, Fol - low, fol - low us, fol - low, fol -

BIA. be such fools as he, Fol - low, fol - low him, fol - low, fol -

MAR. be such fools as he, Fol - low, fol - low him, fol - low, fol -

P. free and glad as we, Fol - low, fol - low us, fol - low, fol -

BOB. free and glad as we, Fol - low, fol - low us, fol - low, fol -

BAR. be such fools as he, Fol - low, fol - low him, fol - low, fol -

GIP. free and glad as we, Fol - low, fol - low us, fol - low, fol -

GUE. be such fools as he, Fol - low, fol - low him, fol - low, fol -

*ff*

## Più Allegro (quasi presto.)

M. low! We'll seek the shore of a south - ern sea, We'll take the path of the

BIA. low! This blend of high and of low de - gree Is far too sil - ly to

MAR. low! This blend of high and of low de - gree Is far too sil - ly to

P. low! We'll seek the shore of a south - ern sea, We'll take the path of the

BOB. low! We'll seek the shore of a south - ern sea, We'll take the path of the

BAR. low! This blend of high and of low de - gree. Is far too sil - ly to

GIP. low! We'll seek the shore of a south - ern sea, We'll take the path of the

GUE. low! This blend of high and of low de - gree Is far too sil - ly to

*ff*

M. swal - low; Who would be free and glad as we, Fol - low

BIA. swal - low; All who will be such fools as he, Fol - low

MAR. swal - low; All who will be such fools as he, Fol - low

P. swal - low; Who would be free and glad as we, Fol - low

BOB. swal - low; Who would be free and glad as we, Fol - low

BAR. swal - low; All who will be such fools as he, Fol - low

GIP. swal - low; Who would be free and glad as we, Fol - low

GUE. swal - low; All who will be such fools as he, Fol - low



M. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

BIA. him, fol - low, fol - low, fol - low him, fol - low, fol - low,

MAR. him, fol - low, fol - low, fol - low him, fol - low, fol - low,

P. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

BOB. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

BAR. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

GIP. us, fol - low, fol - low, fol - low us, fol - low, fol - low,

GUE. him, fol - low, fol - low, fol - low him, fol - low, fol - low,

MIRETTE & BIANCA.

M. BIA. *fff*  
fol - low!.....

MAR. *fff*  
fol low!.....

P. ROB. *fff* PICORIN & ROBINET.  
fol - low!.....

BAR. *fff*  
fol - low!.....

GIP. *fff*  
fol - low!.....

GUE. *fff*  
fol - low!.....

*fff*

*fff*

End of Act II.

# Act III.

No 19

CHORUS.

*Allegro pastorale.*

Piano.

*ff*

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system includes the tempo marking "Allegro pastorale." and the dynamic marking "ff". The second system has a "rall:" marking. The score is written for piano with treble and bass staves.

CHO. *ff* Oh! the light of the gol - den sum - mer, Mirth and mer - ri - ment ev' - ry - where

CHO. Join our re - vel - ry, ev' - ry com - er, This is the hap - py vil - lage fair!

CHO. Sum - mer pass - es, Lads and glass - es, Fad - ed soon is the rose of June;

CHO. Then in ca - dence Men and maid - ens, Beat the time to ev' - ry tune!...

CHO. Oh the light of the gol - den sum - mer, Mirth and mer - ri - ment ev' - ry - where,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Oh the light of the gol - den sum - mer, Mirth and mer - ri - ment ev' - ry - where,". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines.

CHO. Join our re - vel - ry ev' - ry com - er, *rall:* Haste to the fair; the fair,..... the

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Join our re - vel - ry ev' - ry com - er, *rall:* Haste to the fair; the fair,..... the". The *rall:* marking is placed above the vocal line and below the piano accompaniment. The piano accompaniment includes a *rall:* marking in the bass line.

CHO. fair!

The third system of music shows the vocal line with the lyrics "fair!". The piano accompaniment is marked *ff* (fortissimo) and features a more active, rhythmic accompaniment with chords and moving lines.

CHO.

The fourth system of music shows the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with a steady, rhythmic accompaniment. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

## DRINKERS. (BASSES.)

CHO. *f*

So drink, my lads, and drink a - gain, And

CHO. make the glass - es clink a - gain! And cast a glance At girls that dance, Un -

CHO. til they blush and wink a - gain! We will not stop to think a - gain, To

CHO. see the li - quor shink a - gain, But chalk the score, and call for more, And drink a -

CHO. PEDLARS. (TENORS.)

- gain! Come, buy my jew - els, Buy my la - ces, Pret - ty things for Pret - ty fa - ces.

CHO. Fea - thers, slip - pers, Fans and gloves, Meant for you, My pret - ty loves.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Fea - thers, slip - pers, Fans and gloves, Meant for you, My pret - ty loves." The piano accompaniment is written in a grand staff (treble and bass clefs) and begins with a piano (*p*) dynamic marking.

CHO. Good and cheap, And use - ful too, Come and buy, They're all for you!

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "Good and cheap, And use - ful too, Come and buy, They're all for you!" The piano accompaniment is written in a grand staff and continues the accompaniment from the first system.

CHO. Good and cheap. And use - ful too, Come and buy, They're all for

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "Good and cheap. And use - ful too, Come and buy, They're all for". The piano accompaniment is written in a grand staff and continues the accompaniment.

## GIRLS. (SOPRANOS.)

CHO. you! - Come, show your jew - els, Show your la - ces, Pret - ty things to

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "you! - Come, show your jew - els, Show your la - ces, Pret - ty things to". The piano accompaniment is written in a grand staff and begins with a mezzo-forte (*mf*) dynamic marking.

CHO. Suit our fa - ces. Fea - thers, slip - pers, Fans and gloves, Oh! what beau - ties!

The fifth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "Suit our fa - ces. Fea - thers, slip - pers, Fans and gloves, Oh! what beau - ties!". The piano accompaniment is written in a grand staff and continues the accompaniment.

CHO. Oh! what loves! Take the mo - ney, Take it do; If you cheat us,

CHO. Woe to you! Take the mo - ney, Take it do; If you cheat us, Woe to

CHO. you! (PEDLARS) Come, buy my jew - els, Come, buy my  
 (DRINKERS) Then drink my lads, drink a - gain,

CHO. Come, show your jew - els, Show your la - ces.  
 la - ces, Come, buy my la - ces.  
 and drink a - gain!



*Poco meno mosso.*

CHO. *ff*

Come, show your jew - els, Show your la - ces, Pret - ty things to  
 Come, buy my jew - els, Buy my la - ces, Pret - ty things for

*ff*

So drink, my lads, and drink a - gain, And make the glass - es

CHO.

Suit our fa - ces. Fea - thers, slip - pers, Fans and gloves, Oh! what beau - ties!  
 Pret - ty fa - ces. Fea - thers, slip - pers, Fans and gloves, Meant for you, My

clink a - gain! And cast a glance At girls that dance, Un - til they blush and

CHO.

Oh! what loves! Take the mo - ney, Take it do; If you cheat us,  
 pret - ty loves! Good and cheap, And use - ful, too, Come and buy, They're

wink a - gain! So drink, my lads, and drink a - gain, And cast a glance At

CHO. Woe to you! Come, show your jew - els. Show your la - ces, Pret - ty things to  
all for you! Come, buy my jew - els, Buy my la - ces, Pret - ty things for

girls that dance, Un - - til they blush and wink a - gain, So drink, my lads, and

CHO. Suit our fa - ces. Show your jew - els, your la -  
Pret - ty fa - ces. Buy my jew - els, my la -

drink a - gain, un - til the glass - es clink ..... a -

CHO. ces!  
ces!

gain!

# No. 20. LONG BOW SONG (Bobinet) WITH CHORUS.

*Allegro.*

Bobinet.

Good Wil - liam Tell was a

The introduction features a vocal line for Bobinet and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The key signature has one flat (B-flat), and the time signature is 6/8.

CHORUS.

BOB.

BOB.

migh - ty one, In the days of long a - go; In the days of long a - go; He

The first chorus consists of a vocal line for Bobinet and a piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment as the introduction.

CHORUS.

BOB.

shot an ap - ple off his son, At a thou - sand yards or so; At a thou - sand yards or

The second chorus consists of a vocal line for Bobinet and a piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

BOBINET.

CHO.

so. But since the self - same tale is told Of each and ev - ry bow - man bold. I

The final line consists of a vocal line for Bobinet and a piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

BOB. CHORUS.

fear some chro-ni - cler of old Was draw-ing the long, long bow! We fear some chro-ni-

*p*

CHO. ROBINET.

cler of old Was draw-ing the long, long bow! So pull the bow-string up to the ear, And

BOB. CHORUS.

let the ar-row go!..... So pull the bow-string up to the ear, And let the ar-row

*f*

CHO. ROBINET.

go!..... And if you miss the tar-get clear, Youll hit some neigh-bor in the rear; So

CHORUS.

G. shoot a-way, and have no fear Of draw-ing the long, long bow! And if you miss the

CHO. tar - get clear, You'll hit some neigh- bour in the rear; So shoot a - way, and

CHO. have no fear Of draw - ing the long, long bow! bow!

1. & 2. 3.

## 2

- ZER. If you are a maker of patent pills,  
Or a salt that's good eno;  
CHORUS. Or a salt that's good eno;  
ZER. Of course you cure all human ills,  
From a cold to lumbago.  
CHORUS. From a cold to lumbago.  
ZER. And nobleman and noble wives  
Will say your drugs have saved their lives—  
A needy noble often thrives  
By drawing the long, long bow!  
CHORUS. A needy noble often thrives  
By drawing the long, long bow!
- ZER. Then bill your nostrums everywhere,  
Let handbills fly like snow!  
CHORUS. Then bill your nostrums everywhere,  
Let handbills fly like snow!  
ZER. And get some lovely dame to swear  
She owes to you her wealth of hair.  
For none can match a lady fair  
In drawing the long, long bow!  
CHORUS. And get some lovely dame to swear, &c.

## 3

- BOB. If you're a great financial man,  
And you want to start a Co.;  
CHORUS. And you want to start a Co.;  
BOB. You'll find the most succesful plan  
Is to gas, and puff, and blow.  
CHORUS. You must gas, and puff, and blow!  
BOB. You'll scoop the curate's little store,  
And ruin widows by the score,  
And bag the half-pay man of war,  
By drawing the long, long bow!  
CHORUS. You bag the half-pay man of war,  
By drawing the long, long bow!
- BOB. Then put the money into a mine  
Away in Mexico!  
CHORUS. So put the money into a mine  
Away in Mexico!  
BOB. And then, with booty large and fine,  
You seek the distant Argentine;  
Like other men who used to shine  
In drawing the long, long bow!  
CHORUS. And then, with booty large and fine, &c.


No. 21. QUINTET. (Zerbinette, Marquise, Picorin, Bobinet & Baron.)


**Vivace.** MARQUISE

Zerbinette.  I'm a lit-tle gipsy dancer, tho' my dress is rather Flemish; I'm a

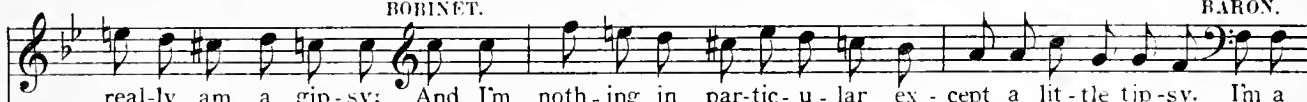
Piano. 


PICORIN.

MAR.  ve-ry lof-ty la-dy with a scutcheon void of blemish; I am pos-ing as a jug-gler, tho' I

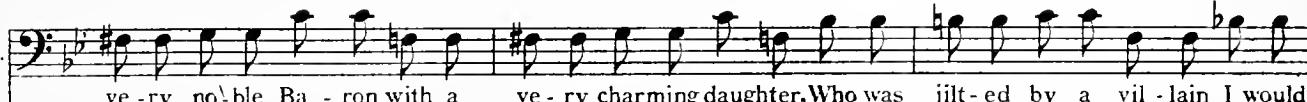



BOBINET. BARON.

P.  real-ly am a gip-sy; And I'm noth-ing in par-tic-u-lar ex-cept a lit-tle tip-sy. I'm a



BARON.

BAR.  ve-ry no'ble Ba-ron with a ve-ry charming daughter, Who was jilt-ed by a vil-lain I would



Z. *pp* But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

MAR. *pp* But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

P. *pp* But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

BOB. *pp* But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

BAR. *pp* dear-ly like to slaughter. But our re-cent cir-cum-stan-ces have been real-ly so un-plea-sant, That we

Z. *(♩ = ♪)* think we will not re-cog-nize each o-ther just at pre-sent.

MAR. think we will not re-cog-nize each o-ther just at pre-sent. Well I should pre-fer To

P. think we will not re-cog-nize each o-ther just at pre-sent.

BOB. think we will not re-cog-nize each o-ther just at pre-sent.

BAR. think we will not re-cog-nize each o-ther just at pre-sent.

*mf*



Z. And they

MAR. have it thus

P. And they

BOB. I don't know her\_

BAB. And, al - though my wrath I smo - ther,

Z. won't know us, And we none of us know each o - ther!

MAR. And we none of us know each o - ther!

P. won't know us, And we none of us know each o - ther!

BOB. And we none of us know each o - ther!

BAB. And we none of us know each o - ther!

## Tempo I. (♩-♩)

ZERBINETTE.

Z. I had

MARQUISE.

Z. ra - ther not as - so - ci - ate with no - bles proud and haugh - ty; I ob -

BOBINET.

MAR. ject to lit - tle dan - cers, who are u - su - al - ly naugh - ty; She's a

BARON.

BOB. real - ly splen - did wo - man, but a lit - tle bit too fus - sy. And her

PICORIN.

BAR. ne - phew left my daugh - ter for a name - less gip - sy hus - sy. That re -

P. mark is quite un call'd for, and as false as it is cru - el. And I'd

P. like to meet the spea - ker in a ve - ry dead - ly du - el. If he

P. were not old and no - ble I would carve him like a phea - sant, But I

P. mustn't cut him liv - ing, so I'll cut him dead at pre - sent. You are young and slim, And a

ZERINETTE. MARQUISE.

MAR. lord is he, And you're not the la - dy's bro - ther; So I can't fight him, And you

BOBINET. PICORIN. BOBINET.

Z. And we none of us fight each o - ther!

MAR. And we none of us fight each o - ther!

P. And we none of us fight each o - ther!

BOB. can't fight me, And we none of us fight each o - ther!

BAR. And we none of us fight each o - ther!

**Tempo I.** **ZERRINETTE.**

Z. So there's real-ly noth-ing for it but to

**MARQUISE.** **PICORIN.**

Z. part without a greeting, And I'll take ex-treme precautions to a - void a - no - ther meeting; I will

BOBINET

P. go and play the jes-ter and re - peat the an-cient wheezes, And I'll steel my man-ly bo-som to the

BARON.

BOB. charms of fair Marquises. And al - though this nob-le dame was once the pret - ti - est of la - dies, If her

Z. *pp* So the dan-cer, la - dy, gip-sy, no - ble

MAR. *pp* So the dan-cer, la - dy, gip-sy, no - ble

P. *pp* So the dan-cer, la - dy, gip-sy, no - ble

BOB. *pp* So the dan-cer, la - dy, gip-sy, no - ble

BAR. *pp* ne - phew jilts my daughter, she may go to well to Ha - des! So the dan-cer, la - dy, gip-sy, no - ble

Z.  
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

MAR.  
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

P.  
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

BOB.  
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

BAR.  
lord, and co - mic pea - sant Will a - gree with one ac - cord to cut each

Meno mosso. (♩ = ♪)

Z.  
o - ther dead at pre - sent. And I'll

MAR.  
o - ther dead at pre - sent.

P.  
o - ther dead at pre - sent. So I'll cough, A - hem!

BOB.  
o - ther dead at pre - sent. And I'll shout, Yah, boo!

BAR.  
o - ther dead at pre - sent.

Z. say that you're a - no - ther! And well

MAR. Then I'll cut them - And well

P. And well

BOB. And well

BAR. And she'll cut you. And well

Z. all of us cut each o - ther!

MAR. all of us cut each o - ther!

P. all of us cut each o - ther!

BOB. all of us cut each o - ther!

BAR. all of us cut each o - ther!

*Allegro moderato.*

Mirette.



I. There was

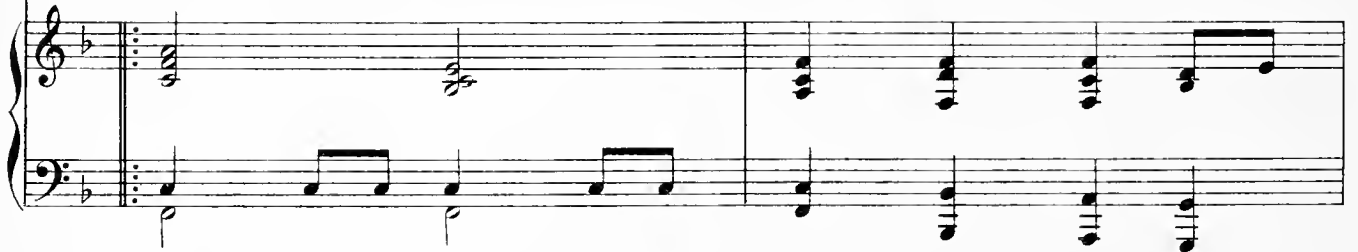
Piano.



M.



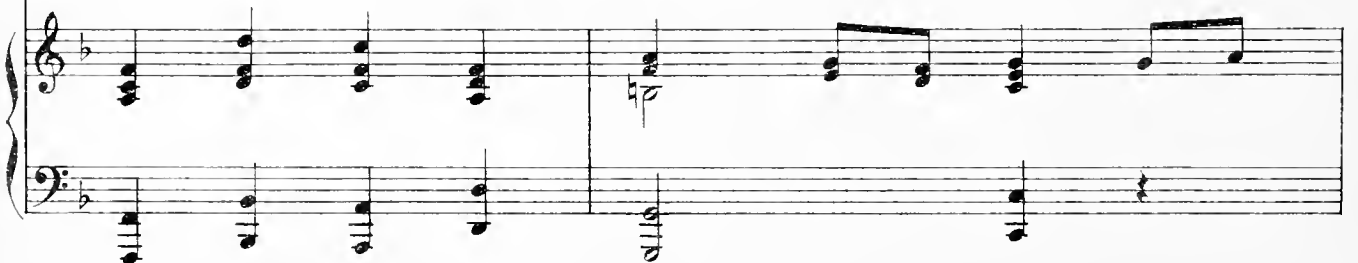
once a pret - ty pea - sant, And she had a gip - sy swain, (With a  
tried to ape the fash - ion Of a girl of no - ble rank (With a



M.



heigh, ho! heigh, ho! sum - mer days are fair!) And his  
heigh ho! heigh ho! so a lass pre - tends!) And the





M. woo - ing was as plea - sant As the sun - shine af - ter rain (With a  
no - ble in his pas - sion Turn'd a gip - sy moun - te - bank (With a

M. heigh, ho! heigh, ho! lit - tle birds will pair!) But a  
heigh, ho! heigh, ho! plea - sant for his friends!) But the

*rall.* *a tempo*

M. no - ble high and migh - ty, Came to court the pea - sant girl, And her  
dres - ses did n't fit her, And the man - ners would - n't come, And the

M. lit - tle heart was fligh - ty. And her head was in a whirl, So she  
no - ble found it bit - ter to be beat - ing of a drum, Till she

V.

left the wood land sha - dy, In the hope to be a la - dy (With a  
man - aged to dis - co - ver the pre - ferr'd her gip - sy lo - ver (With a

M.

*rall.* **Tempo di Valse.**

heigh, ho! heigh, ho! cas - tles in the air!)  
heigh, ho! heigh, ho! so the sto - ry ends!)

*rall.*

M.

Sing, ho! Sing, heigh! for the rea - - son  
Sing, ho! Sing, heigh! for a fool - - ish

M.

why A lass is bold, or a lad is  
sigh, For the old loves live, and the new loves

M. shy. Sing heigh! sing ho! for a maid ..... should  
die. Sing heigh! sing ho! for the dreams ..... that

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "shy. Sing heigh! sing ho! for a maid ..... should die. Sing heigh! sing ho! for the dreams ..... that". The piano accompaniment is in a bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

M. know, go, The And high that to the high, end and the low to the  
go, And that is the end of the tale, you

*poco rall.*

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "know, go, The And high that to the high, end and the low to the go, And that is the end of the tale, you". The tempo marking *poco rall.* is placed above the vocal line and below the piano accompaniment. The piano accompaniment continues with the same eighth-note accompaniment.

M. low! Sing heigh! sing ho! for the rea - - son  
know! Sing ho! sing heigh! for a fool - - ish

*a tempo*

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "low! Sing heigh! sing ho! for the rea - - son know! Sing ho! sing heigh! for a fool - - ish". The tempo marking *a tempo* is placed above the vocal line and below the piano accompaniment. The piano accompaniment continues with the same eighth-note accompaniment.

M. why sigh, A lass is bold, or a lad is  
sigh, For the old lves live, and the new lves loves

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "why sigh, A lass is bold, or a lad is sigh, For the old lves live, and the new lves loves". The piano accompaniment continues with the same eighth-note accompaniment.

M. *cres:*  
 shy. Sing heigh! sing ho! for a maid should know The  
 die. Sing heigh! sing ho! for the dreams that go, And

M.  
 high to the high, and the low to..... the low!  
 that is the end of the tale, you..... know!

M.

M. 1. *rit.* *mf*  
 2. So she

No. 23.

CHORUS.

Allegro vivace.

Piano.

First system of piano introduction. Treble and bass staves in G major, 6/8 time. Treble clef starts with a quarter rest, followed by eighth notes. Bass clef starts with a quarter note G, followed by eighth notes. Dynamics include *p*.

Second system of piano introduction. Treble clef has a quarter rest, followed by eighth notes. Bass clef continues with eighth notes. Dynamics include *cres:*.

Third system of piano introduction. Treble clef has a quarter rest, followed by eighth notes. Bass clef continues with eighth notes. Dynamics include *cres:*.

Chorus vocal entry, first system. Treble clef has a whole rest. Bass clef has a whole rest. Dynamics include *ff*. Lyrics: Hur - rah! Hur - rah! for the mer - ry

Piano accompaniment for chorus entry, first system. Treble clef has eighth notes. Bass clef has eighth notes. Dynamics include *ff*.

Chorus vocal entry, second system. Treble clef has quarter notes. Bass clef has quarter notes. Lyrics: yeo - men Farmers of Flanders, her bone and mar - row, Come to con - tend with the bow and

Piano accompaniment for chorus entry, second system. Treble clef has eighth notes. Bass clef has eighth notes.

CHO. ar - row! Herè's to the bow-men the bow - men bold, Un - rivall'd for planting a shot in the



CHO. gold! Herè's to the ar - che - ry fes - ti - val! And drink to the bow - men, now,



CHO. one ..... and all



CHO. Halt, there! At - ten - tion!



CHO. Do ... stay.... still!..... Here comes the danc - ing girl, to

*f* *p*

CHO. show her skill, her skill! Halt, there! At - ten - tion!

*p*

CHO. Halt, there! at - ten - tion!

*ff*

Moderato.

The musical score is written for piano and consists of seven systems of music. Each system has a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Moderato'. The score begins with a piano (*p*) dynamic. The first system shows the initial chords and a melodic line in the treble. The second system continues the melody with a triplet of eighth notes in the treble. The third system features a fortissimo (*f*) dynamic and a more active bass line. The fourth system includes a sixteenth-note figure in the treble. The fifth system contains first and second endings for a melodic phrase. The sixth system returns to a piano (*p*) dynamic and includes another triplet. The seventh system concludes the piece with a final cadence.



First system of musical notation, measures 1-2. The key signature is three sharps (F#, C#, G#). The music features a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning of the first measure.

Second system of musical notation, measures 3-4. The key signature remains three sharps. The treble staff continues the melodic line with triplets and slurs. The bass staff provides harmonic support with chords and single notes.

Third system of musical notation, measures 5-6. The key signature remains three sharps. The treble staff features a melodic line with slurs and a dynamic marking of *f* (forte) in the second measure. The bass staff contains a harmonic accompaniment with chords and single notes.

Fourth system of musical notation, measures 7-8. The key signature remains three sharps. The treble staff contains a melodic line with slurs. The bass staff provides harmonic support with chords and single notes.

Fifth system of musical notation, measures 9-10. The key signature remains three sharps. The treble staff contains a melodic line with slurs. The bass staff provides harmonic support with chords and single notes.

Sixth system of musical notation, measures 11-12. The key signature remains three sharps. The treble staff contains a melodic line with slurs. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *dim:* (diminuendo) is present in the second measure of the bass staff.

Più animato.

## No 23b

## CHORUS.

Allegro vivace.

CHO. *ff* Then shoul - der

CHO. bows and march a - way, And let our ban - ners gai - ly

CHO. swing, And he who wins at ar - chers play, Shall rule us through our ho - li -

CHO. day, And be our no - ble arch - er King! Yes, he shall rule the ho - li -

CHO. day, And be our no - - ble arch - - er King!

CHO.

Moderato.

Marquise.  Ah,

Baron. 

Piano. 

MAR.  Mon - sieur le Ba - ron!.....

BAR.  Ma - da - me la Mar - quise!.....

Piano. 

MAR.  - le froi - deur de ton!.....

BAR.  And why not, if you please?

Piano. 

MAR.  man - ner so chil - ly Is hard - ly in sea - son.

BAR.  Ma -

Piano. 

MAR. 

BAR.  So

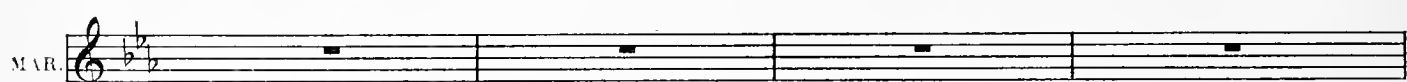
- dame. this is sil - ly, You must know the rea - son.

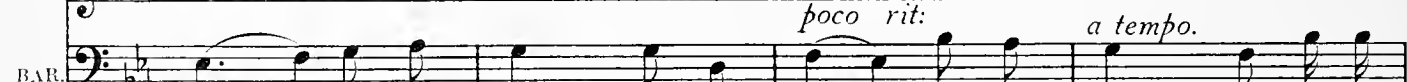
 *cres:*

MAR.  cold..... is your car - riage, As cold as De - cem - ber!


BAR.  The



MAR. 

BAR.  *poco rit:* *a tempo.*

cause..... is a mar - riage, You doubt - less re - mem - ber; So my

 *rit:* *a tempo.*

MAR.  Qui, comme un vrai gla - çon!

BAR.  man - ner must freeze..... Ma -



MAR. *rall:* Ah, Mon-sieur le Ba - ron! *a tempo.*

BAR. - da - me la Mar - quise!

MAR. 2. Ah, Mon-sieur le Ba - ron!.....  
3. Ah, Mon-sieur le Ba - ron!.....

BAR. 2. Ma -  
3. Ma -

MAR. Mon a - mi, so - yez bon!  
Puis - je di - re, Gas - ton?

BAR. - da - me la Mar - quise!.....  
- da - me la Mar - quise!.....

Ex - cu - sez ma sur -  
Puis - je di - re, Lou -

MAR. My ne - phew, I own it, Has jilt - ed your daugh-ter.  
Ah, do you re - mem - ber The pas - sion you che-rished?

BAR. - pri - se.  
- i - se? I  
Though

MAR. 

BAR. 

can - not con - done it - He's fic - kle as wa - ter . .  
sunk to an em - ber, The flame has not pe - rished.

MAR. 

BAR. 

craves..... for your par - don And vows re - for - ma - tion.  
real - ly so pres - sing, I can - not re - sist - you.

MAR. 

BAR. 

won't..... be too hard bless - on A young a - ber - ra - tion! If he  
- call..... the old bless - ing The day..... when I kiss'd you. Quel -

MAR. 

BAR. 

falls..... on his knees - Ma -  
- le dou - ceur ex - quise! (*kisses MARQUISE.*)



MAR. *rall:* *a tempo.*  
Oh, Mon-sieur le Ba - ron!

BAR.  
- da - me la Mar - quise!

*rall:*  
*a tempo. f*

DANCE.

*ff*

N<sup>o</sup> 25.

## FINALE.

Allegro pastorale.

Piano.

ff

CHO. Oh! the pride of the Bel gain bow - men,

ff

rall: ff a tempo

CHO. He's the best of us, young and old! Hail him king of the vil - lage yeo - men,

CHO. One of his shafts has hit the gold! Fill your glasses, Lads' and lass-es,

CHO. Dance a - round him and gai ly sing! Drain a rum - mer, To the mum - mer,

CHO. He's the no - ble arch - er king!... Fill the beak - er with gold - en Rhen - ish,

CHO. Fill the mug to the froth - ing brim! Ev' - ry gob - let and glass re - plen - ish,

CHO. Here's to our king, a health..... to him!

*rall:*

*ff*

Tempo di Valse.

M. *p* MIRETTE.  
Still as your wife I'll share your life, Wan - der be -

P. *p* PICORIN.  
Still as my wife You'll share my life, Wan - der be -

F. *p* FRANCAL.  
Still as his wife You'll share our life, Wan - der be -

M. - side.... you yet, ..... I that have been your gip - sy

P. - side.... me yet, ..... You that have been my gip - sy

F. - side.... us yet, ..... You that have been our gip - sy

M. queen Am still ..... your own Mi - rette! .....

P. queen Are still ..... my own Mi - rette! .....

F. queen Are still ..... our own Mi - rette! .....

M. *cres:* I that have been ..... *rall.* your gip - sy queen Am still your

P. *cres:* You that have been ..... *rall.* my gip - sy queen Are still my

F. *cres:* You that have been ..... *rall.* our gip - sy queen Are still our

M. own ..... Mi - rette!

P. own ..... Mi - rette!

F. own ..... Mi - rette!

ZEBINETTE. *f*

ZER. Then ring the bells and rat - tle the drum, And blow the fla - geo -

BOB. BOBINET. *f*

CHORUS.

ZER. - let! ..... Then ring the bells and rat - tle the drum, And blow the fla - geo -

BOB.

ZEBINETTE

CHO. let! ..... Let ev' - ry one that is not dumb Pro - claim with shouts to

BOBINET.

ZER. all and some The joy - ous wed - ding day has come, Good luck to dear Mi -

BOB.

CHORUS.

ZER. *rette!* Let ev'-ry one that is not dumb Pro-claim with shouts to all and some The

BOB.

CHO. joy-ous wed-ding day has come, Good luck to dear Mi-rette!

*rall.*

*rall.*

*rall.*

*ff*

8

8

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