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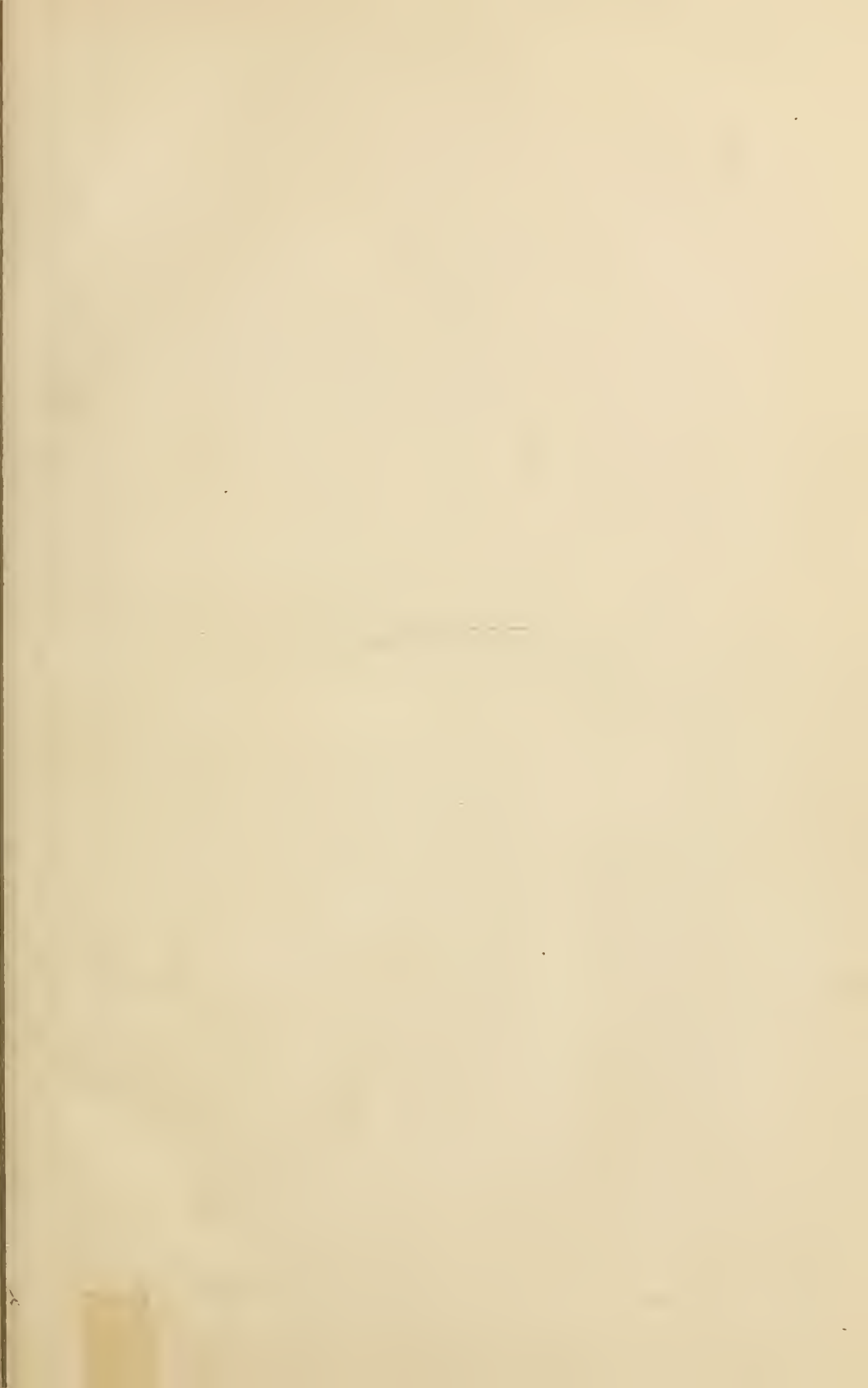














SWORDS AND SCISSORS  
OR  
NAPOLEON CAUGHT NAPPING



# SWORDS AND SCISSORS

OR

## NAPOLEON CAUGHT NAPPING

A MILITARY-MILLINERY OPERETTA

LIBRETTO BY

FREDERICK H. MARTENS

MUSIC BY

WILL C. MACFARLANE



BOSTON: OLIVER DITSON COMPANY

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West Roxbury Congregational Church  
Thursday and Friday, May 2 and 3, 1918

SWORDS AND SCISSORS

OR

NAPOLEON CAUGHT NAPPING

A Military-Millinery Operetta in Two Acts

FREDERICK H. MARTENS

WILL C. MACFARLANE

CHARACTERS

JOSEPHINE BEAUHARNAIS (Alto)	Empress of France	Margaret Gerry Guckenberger
Mlle. ROSE DE VIDAL (Soprano)	Maid of Honor and her Confidante	Miss Alice E. Edwards
MME. DE LAURISTON (Mezzo-Soprano)	} Ladies of the Palace	Mrs. Carleton E. Preston
MME. DE REMUSAT . . . . .		Mrs. Frances Weisner
COUNTESS DE VILLENEUVE . . . . .		Miss Daisy Root
MME. DE CANISY . . . . .		Mrs. Franklin W. Davis
DUCHESS D'ABRANTES . . . . .		Miss Susan Adams
NAPOLEON BONAPARTE, Emperor of France	John H. North, Jr.	
FOUCHÉ, Duke of Otranto, Minister of Finance . . . . .	J. B. Blair	
COLONEL REGNIER of the 10th Hussars (Tenor) . . . . .	Frank Larson	
HYPPOLITE MOREAU (Baritone), A Tailor . . . . .	George E. Wales	
TRUFFLE (Bass), A Detective . . . . .	John Robinson	
GENERAL NANSOUTY (Baritone) Of the Imperial Guard . . . . .	Geo. F. Hatch	
FIRST SLEUTH . . . . .	Franklin W. Davis	
SERGEANT MOUSTACHE Of the 10th Hussars . . . . .	William T. Hall	
Ladies of the Court and attendants. Officers of the Emperor's suite, sleuths, grenadiers, hussars, tailor's assistants, etc.	} Members of the Choir of the Church	

SCENE — The Gardens of the Chateau of Malmaison

TIME — April, 1805

MUSICAL DIRECTOR, Mr. Benjamin Guckenberger

DANCES arranged and directed by Miss Elizabeth Widmer

GRAND PIANO furnished by Chickering & Sons, 169 Tremont St., Boston

COSTUMES by Tony Krebs

LIBRETTO AND SCORE by Oliver Ditson Company



# SWORDS AND SCISSORS

OR

NAPOLEON CAUGHT NAPPING

A MILITARY-MILLINERY OPERETTA

FREDERICK H. MARTENS

WILL C. MACFARLANE

## CHARACTERS

JOSEPHINE BEAUHARNAIS (Alto)	. Empress of France
Mlle. ROSE DE VIDAL (Soprano)	. Maid of Honor and her Confidante
MME. DE LAURISTON (Mezzo-Soprano)	} Ladies of the Palace
MME. DE REMUSAT	
COUNTESS DE VILLENEUVE	
MME. DE CANISY	
DUCHESS D'ABRANTES	
NAPOLEON BONAPARTE . . . .	. Emperor of France
FOUCHÉ, Duke of Otranto . . . .	. Minister of Police
COLONEL REGNIER of the 10th Hussars (Tenor) . . . . .	. Equerry to the Empress
HYPPOLITE MOREAU (Baritone) . . . .	. A Tailor
TRUFFLE (Bass) . . . . .	. A Detective
GENERAL NANSOUTY (Baritone) . . . .	. Of the Imperial Guard
FIRST SLEUTH . . . . .	
SERGEANT MOUSTACHE . . . . .	. Of the 10th Hussars

Ladies of the Court and attendants. Officers of the Emperor's suite,  
sleuths, grenadiers, hussars, tailor's assistants, etc.

## SCENE

The Gardens of the Chateau of Malmaison

## TIME

April, 1805

## COSTUMES

All the costumes may be made of inexpensive material. Napoleon wears the well-known uniform of the Chasseurs of the Guard. For other military and civilian costumes of the First Empire consult any standard reference work on "costume." It is not necessary for girls to wear other gowns in Act II.

## STAGE SETTING

The stage setting (as described at the beginning of Act I) is the same for both acts.

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# SWORDS AND SCISSORS

OR

## NAPOLEON CAUGHT NAPPING

FREDERICK H. MARTENS

WILL C. MACFARLANE

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# SWORDS AND SCISSORS OR NAPOLEON CAUGHT NAPPING

## №1 OVERTURE

FREDERICK H. MARTENS

WILL C. MACFARLANE

Allegro marziale (♩ = 120)

PIANO

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a 2/4 time signature. The right hand starts with a melody marked *f*, while the left hand has a bass line marked *f*. The second system continues the melody in the right hand, marked *p*, and the left hand has a bass line marked *f*. The third system features a more complex texture with chords in the right hand and a steady bass line in the left hand, marked *f*. The fourth system continues with similar textures, marked *f*. The fifth system concludes with a *ritard.* marking and a *mf* dynamic, leading to a final chord in the right hand and a bass line in the left hand.

Andante espressivo (♩ = 76)

mf

L.H. L.H.

rit. cresc. ff

ff accel.



Allegro marziale (♩ = 120)

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte dynamic (*ff*) and the instruction *con brio*. The first four measures feature a rhythmic pattern of eighth notes in the bass and chords in the treble. The fifth measure has a fermata over the treble staff. The sixth measure begins with the instruction *ben marcato*. The system ends with a repeat sign.

The second system continues the piece. It features a variety of rhythmic patterns, including eighth and sixteenth notes in both staves. There are several measures with fermatas, particularly in the treble staff. The dynamics remain strong, with accents and slurs used throughout. The system concludes with a repeat sign.

The third system shows a more active melodic line in the treble staff, with sixteenth-note runs. The bass staff continues with a steady eighth-note accompaniment. A forte dynamic (*ff*) is indicated in the sixth measure. The system ends with a repeat sign.

The fourth system maintains the rhythmic intensity. The treble staff has a series of chords and eighth-note patterns. The bass staff provides a consistent accompaniment. The system ends with a repeat sign.

The fifth system continues the development of the piece. It features a mix of eighth and sixteenth notes in both staves. The dynamics are consistently strong. The system ends with a repeat sign.

The sixth system is the final one on the page. It includes a change in time signature to 2/4 in the final measure. The music concludes with a forte dynamic (*sfz*) and a fermata. The system ends with a repeat sign.

## Allegro moderato (♩ = 120)

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords with eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of the musical score. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. The dynamics change to mezzo-forte (*mf*) and then to *dim.* (diminuendo).

Third system of the musical score. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. The dynamic is marked as piano (*p*).

Fourth system of the musical score. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. There is a slight accent (*>*) over the first note of the right hand in the second measure.

Fifth system of the musical score. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment.

Sixth system of the musical score. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. The system concludes with a *ritard.* (ritardando) marking and a final chord marked with a forte (*f*) dynamic.



*a tempo*

First system of musical notation, consisting of a piano (treble clef) and bass (bass clef) staff. The piano part features chords and eighth-note patterns, while the bass part has a steady eighth-note accompaniment.

Second system of musical notation. The piano part includes a *ff* dynamic marking. The bass part continues with eighth-note accompaniment.

Allegro marziale (♩:120)

Third system of musical notation, marking the beginning of the 'Allegro marziale' section. It features a change in tempo and dynamics, with markings for *ff*, *dim.*, and *f*.

Fourth system of musical notation, continuing the 'Allegro marziale' section with further melodic and harmonic development in both piano and bass parts.

Fifth system of musical notation, continuing the 'Allegro marziale' section with further melodic and harmonic development in both piano and bass parts.

Sixth system of musical notation, concluding the 'Allegro marziale' section with a *ff* dynamic marking and a *dim.* instruction.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a dynamic marking of *f* (forte).

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, concluding the main body of the piece.

Cadenza

Musical notation for the Cadenza section, starting with a dynamic marking of *f* and the instruction *sempre staccato*.

Musical notation for the final part of the Cadenza, including markings for *accel.*, *rit.*, and *dim.*

Allegretto grazioso (♩ = 84)

*rit.* *a tempo*

*mf* *mf*

*rit.* *a tempo*

*rit.*

Tempo di Valse, non troppo allegro (♩ = 152)

*mf*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation. The right hand has a melodic line with a *rit.* (ritardando) marking above it. The left hand has a bass line with a *cresc.* (crescendo) marking below it. The system ends with a double bar line.

Third system of musical notation. The right hand has a melodic line with a *a tempo* marking above it. The left hand has a bass line with a *f* (forte) marking below it. The system ends with a double bar line.

Fourth system of musical notation. The right hand has a melodic line with a *rit.* (ritardando) marking above it. The left hand has a bass line with a *più lento* (much slower) marking above it. The system ends with a double bar line.

Fifth system of musical notation. The right hand has a melodic line with a *largamente* (very slowly) marking above it. The left hand has a bass line with a *ff* (fortissimo) marking below it. The system ends with a double bar line.



*a tempo*

*ff*

*ritard.*

*a tempo*

*fff*

*ff*

*molto cresc.*

12  
8

12  
8

## Andante maestoso (♩ = 96)

ff ben marcato

The first system of the score is for the tempo 'Andante maestoso' with a quarter note equal to 96 beats per minute. It consists of two staves, treble and bass. The right hand features a dense, rhythmic texture of chords and moving lines, while the left hand provides a steady accompaniment with chords and occasional melodic fragments. The dynamic marking is 'ff ben marcato'.

The second system continues the 'Andante maestoso' section. The right hand maintains its complex, chordal texture, and the left hand continues with its accompaniment. The dynamic remains 'ff ben marcato'.

The third system concludes the 'Andante maestoso' section. It includes dynamic markings of 'ritard.' and 'molto ritard.' in the right hand, and 'ff' in the left hand. The music ends with a fermata over a final chord.

## Allegro vivace (♩ = 84)

The first system of the 'Allegro vivace' section is in 4/4 time. The right hand has a more active, melodic line with frequent sixteenth notes, while the left hand has a simpler accompaniment. The dynamic marking is 'ff'.

The second system of the 'Allegro vivace' section includes dynamic markings of 'ff' and 'fff'. It features a 'cresc.' (crescendo) marking in the right hand and ends with a fermata over a final chord.

## Act I

## No 2 WHILE SOLDIERS OF FRANCE

Chorus

Allegretto grazioso (♩=120)

Piano introduction in 2/4 time, marked *f*. The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a steady bass accompaniment.

FIRST GROUP OF GIRLS

Musical score for the first group of girls. The vocal line begins with a rest, followed by the lyrics "1. While" and "2. When". The piano accompaniment includes dynamic markings *ff*, *f*, *dim.*, and *mf*.

Lyrics for the first group of girls: sol - diers of France — bat - tle glo - ry to earn, Our du - ty in hon - or we'd show — then where hon - or is due, The pleas - ure's the

SECOND GROUP

Lyrics for the second group: beau - ty to wait their re - turn. While sol - diers of France — bat - tle great - er if dress - es be new! When hon - or we'd show — then where

glo-ry to earn, Our du-ty in beau-ty to wait their re - turn.  
hon-or is due, The pleas-ures the great-er if dress-es be new!

FIRST GROUP  
*mf con grazia*

Ro-sy-col-ord rib - bons a fes-tive touch be - stow,  
Vic-ty's glo-rious laur - els we will not put to shame,

*dim. mf con grazia*

SECOND GROUP

FIRST GROUP

Lend a blush en-tran - cing to gowns white as snow. Ro-sy-col-ord rib - bons a  
Rib-bons new and gowns, too, shall hon - or their fame! Vic-ty's glo-rious laur - els we

*mf*

SECOND GROUP

ALL

fes-tive touch be - stow, Lend a blush en-tran - cing to gowns white as snow, While  
will not put to shame, Rib-bons new and gowns, too, shall hon - or their fame.

*f*



sol-diers of France—bat-tle glo-ry to earn, Our du-ty in beau-ty to

*ritard. cresc.* *f* *mf* *Piu lento* *ritard.*  
 wait their re - turn, Our du - ty in beau - ty to wait\_ their re -  
 Our du - ty in beau - ty to wait\_ their re -

*ritard.* *cresc.* *f* *Voices alone*

*a tempo*  
 turn.  
 turn.  
*f a tempo*

*ff*

No 3 HAD I BUT ALADDIN'S WONDERFUL LAMP

Josephine and Chorus

Allegretto (♩ = 126)

mf

dim.

p

JOSEPHINE

*mf con espressione*

1. Had I \_\_\_\_\_ but A - lad - din's won - der - ful  
 2. Oh, I \_\_\_\_\_ would but rub the lamp and I'd  
 3. Had I \_\_\_\_\_ but A - lad - din's won - der - ful

CHORUS

*mf*

lamp, \_\_\_\_\_ I'd fly \_\_\_\_\_  
 say: \_\_\_\_\_ "Oh, slave \_\_\_\_\_  
 lamp, \_\_\_\_\_ That wish \_\_\_\_\_

*p*

Had you but A - lad - din's won - der - ful lamp,  
 Oh, you would but rub the lamp and you'd say:  
 Had you but A - lad - din's won - der - ful lamp,

*p*

*mf*

— to his treas - ure - cave \_\_\_\_\_  
 — of the lamp, ap - pear \_\_\_\_\_  
 — with ful - fill - ment crowns; \_\_\_\_\_

And  
 And  
 Then

*p*  
 You'd fly \_\_\_\_\_ to his treas - ure -  
 "Oh, slave \_\_\_\_\_ of the lamp, ap -  
 That wish \_\_\_\_\_ with ful - fill - ment

there \_\_\_\_\_ in its gar - den of gold - en trees, \_\_\_\_\_  
 bring \_\_\_\_\_ me the fab - rics of ev - 'ry land, \_\_\_\_\_  
 ne'er \_\_\_\_\_ would the ques - tion my heart ap - pal, \_\_\_\_\_

cave,  
 pear,  
 crowns:

*p*  
 And their in its  
 And bring me the  
 Then ne'er would the

Whose fruit - - age of jew - els sway'd in the  
 Of In - - - di - a, Per - sia, far Sa - mar -  
 Have I \_\_\_\_\_ a new dress to wear at the

gar - den of gold - en trees,  
 fab - rics of ev - 'ry land,  
 ques - tion my heart ap - pal,

breeze. \_\_\_\_\_ I'd pluck \_\_\_\_\_ all my  
 cand. \_\_\_\_\_ Such stuffs \_\_\_\_\_ as a  
 ball? \_\_\_\_\_ For I'd \_\_\_\_\_ have my

*p*

Whose fruit-age of jew - els sway'd in the breeze,  
 Of In - di - a, Per - sia, far Sa - mar - cand,  
 Have you a new dress to wear at the ball?

heart \_\_\_\_\_ might crave! I'd pluck all my heart might  
 queen \_\_\_\_\_ might wear! Such stuffs as a queen might  
 choice \_\_\_\_\_ of gowns. For I'd have my choice of

*rit.*

You'd pluck all your heart, all your heart might  
 Such stuffs as a queen, as a queen might  
 For you'd have your choice, have your choice of

*rit.*

*a tempo*

crave! \_\_\_\_\_ Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ Ah! \_\_\_\_\_  
 wear! \_\_\_\_\_  
 gowns! \_\_\_\_\_  
*a tempo*

crave! \_\_\_\_\_  
 wear! \_\_\_\_\_  
 gowns! \_\_\_\_\_  
*a tempo*



*mf* > > > >

Had I but the

*f* *dim.* *p*

Had you but the lamp of A-lad-din of old,

*rit.* *a tempo*

lamp of A-lad-din of old,

*f a tempo* *cresc.*

Your maids were made o-ver in fash-ion's last  
 Your suite would look sweet-er if truth were but  
 Your court might court no-tice in gar-ments of

*rit.* *a tempo*

*cresc.*

*p* *p* *f*

Ah!\_ Ah!\_ Ah!\_ Ah!\_

*f* *f* *f*

mold, made o-ver in fash-ion's last mold!  
 told, look sweet-er, if truth were but told!  
 gold, court no-tice in gar-ments of gold!

*mf*

## No 4 WHEN ON THE FIELD OF BATTLE

Rose and Chorus

Allegro marziale (♩=120)

Allegro marziale (♩=120)

The piano introduction consists of two systems of music. The first system shows the right hand with a series of eighth-note chords and the left hand with a simple bass line. The second system continues this pattern, with dynamics markings of *f* (forte) and *p* (piano).

ROSE *f*

1. When on the field of  
2. At Mal-mai-son 'tis

*dim. mf*

The vocal line for the Rose begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *f* and *dim. mf*.

bat-tle The roll-ing drums they rat-tle, To sound the charge while  
beau-ty Di-rects the path of du-ty, The mas-ter-tail-or's

The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *mf*.

can-non loud-ly roar; One can-not help re-  
art with charm her crowns; The Em-p'ror rules the

The vocal line continues with the lyrics. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *mf*.

flect-ing, His re-gi-ments di-rect-ing, The Em-p'ror is a  
bat-tle But here, while scis-sors rat-tle, We need a great Na-

The vocal line concludes with the lyrics. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *mf*.

ver - y god of war! \_\_\_\_\_ The Em - pror is a ver - y god of  
 po - leon of the gowns! \_\_\_\_\_ We need a great Na - po - leon of the

war, \_\_\_\_\_ So great a sol - dier nev - er lived be - fore, \_\_\_\_\_ One  
 gowns, \_\_\_\_\_ Who rules the fash - ions with his smiles and frowns, \_\_\_\_\_ The

can - not help re - flect - ing, His re - gi - ments di - rect - ing, The Em - pror is a  
 Em - pror rules the bat - tle, But here, while scis - sors rat - tle, We need a great Na -

ver - y god of war, \_\_\_\_\_ One can - not help re - flect - ing, His  
 po - leon of the gowns, \_\_\_\_\_ The Em - pror rules the bat - tle, But

re - gi - ments di - rect - ing, The Em - pror is a ver - y god of war! \_\_\_\_\_  
 here, while scis - sors rat - tle, We need a great Na - po - leon of the gowns! \_\_\_\_\_

*CHORUS*

The Em-p'rör is a ver - y god of war, ——— So  
 We need a great Na - po - leon of the gowns, ——— Who

great a sol-dier nev - er lived he - fore, ——— One can - not help re -  
 rules the fash-ions with his smiles and frowns, ——— The Em-p'rör rules the

flect-ing, His re - gi-ments di - rect-ing, The Em-p'rör is a ver - y god of  
 bat - tle But here, while scis-sors rat - tle, We need a great Na - po-leon of the



war, \_\_\_\_\_ One can - not help re - flect - ing, His re - gi - ments di -  
gowns, \_\_\_\_\_ The Em - p'ror rules the bat - tle But here, while scis - sors

*ritard.*  
rect - ing, The Em - p'ror is a ver - y god of war! \_\_\_\_\_  
rat - tle, We need a great Na - po - leon of the

*ritard.* *a tempo*  
*f*

*2.*  
gowns! \_\_\_\_\_

*a tempo*  
*fff*

No 5 AND HAVE YOU PLANNED

Recitation with Melodrame Accompaniment  
 Josephine, Duchess d'Abrantes,  
 Mme. de Lauriston, Mme. de Remusat and Rose

Lento (♩=69)

*p con delicatezza*

*) JOSEPHINE:	DUCHESS d'ABRANTES:	MME. DE LAURISTON:	MME DE REMUSAT:
<i>And have you planned what you will wear?</i>	<i>Your Majesty, the plans are there</i>	<i>Yct best laid plans that wives may make</i>	<i>No husband hesitates to break!</i>

JOSEPHINE:	ROSE:	MME. DE LAURISTON:	ALL:
<i>You do not mean they will not pay</i>	<i>For new court dresses? DUCHESS d'ABRANTES No, not they!</i>	<i>It really does not seem quite fair! ritard e dim.</i>	<i>We haven't anything to wear!</i>

\*) It is suggested that the voices enter after the first beat of each measure.

№ 6 DETECTIVE SONG

Truffle and Chorus

Allegro moderato (♩ = 120)

TRUFFLE *mf*

1. The work of good de - tect-ive can  
2. Sus - pi - cion nev - er rest - ing, an

nev - er be de - fect - ive, If men - tal - ly he sen - si - bly in - sists  
o - pen mind at - test - ing, With skill in swift dis - guise se - cures suc - cess!

On sum - ming up the mass - es in two great pri - mal class - es: As  
If an - y - bo - dy's seen you the clothes *pro tem* that screens you At

crim-i-nals po-ten-tial and the crim-i-nol-o-gists. And  
once must be dis-card-ed, you must don an-oth-er dress! With

I am proud to men-tion, in line with this con-ten-tion, That  
stealth-y foot-steps steal-ing, a sleep-less eye re-veal-ing, You

all who're not at-tach'd to the po-lice, I  
di-ag-nose each mur-der by its clue: Re-

view with grave sus-pi-cion the im-pulse of com-mis-sion Might  
mem-ber, tho' 'tis vi-tal, that crime de-mands re-qui-tal! When

wake the dor-mant crime in him, and thus dis-turb the peace!  
crime's com-mit-ted crim-i-nals must be com-mit-ted too!

*ritard.*



*f* *al tempo*

Hence de - tect-ives who're re - flect-ive sum up man-kind in two lists, As

*f* *al tempo*

crim-i-nals po - ten-tial and as crim-i - nol - o - gists!

*f* **CHORUS (SLEUTHS);**

Hence de - tect-ives who're re -

flec-tive, sum up man-kind in two lists, As crim-i-nals po - ten-tial and as

1. crim-i - nol - o - gists! 2. crim-i - nol - o - gists!

*f* *ff*

## №7 A COLONEL OF HUSSARS

Colonel Regnier

Allegro vivace (♩:176)

*accel.*

*f impetuoso*

*ff*

Two staves of piano music in G major, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. Dynamics range from *f* to *ff*.

Tempo di bolero (♩:112)

*f* *dim.* *mf*

A co-lonel of Hus-sars *Pro*

Vocal line in 13/8 time, starting with a whole rest followed by a half note. Piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *f*, *dim.*, and *mf*.

tem a court e-quer-ry, I find it try-ing, ver-y, My sit-u-a-tion jars! When

Vocal line continues with a melodic phrase. Piano accompaniment remains consistent with the previous system.

char-gingsqua-dronstear A-cross the field of bat-tle, A-way from court-ly prat-tle I

Vocal line continues with a melodic phrase. Piano accompaniment remains consistent with the previous system.

*ritard.* *f* *meno mosso con espressione*

breathe a free-er air! Yet, once I see my Rose Come

*ritard.* *mf* *meno mosso*

Vocal line concludes with a melodic phrase. Piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *f*, *meno mosso con espressione*, *ritard.*, and *mf*.

forth to meet— me, smil- - ing, All te - dious thoughts be-

guil - ing, My heart con - tent - ment knows!— Yet,

*ritard.*

once I see— my Rose — Come forth to meet— me,

*a tempo*

smil - - ing, All te - dious thoughts be - guil - ing, My

heart con - tent - ment knows!—

*ritard.* *allargando*

*cresc.* *ff*

No 8 IT IS A SOLDIER'S DUTY

Rose and Colonel Regnier

Allegretto grazioso

ROSE *mf*

1. It is a sol-dier's du-ty to o-  
 REGNIER 2. A sol-diershouldnotques-tion a com-

Allegretto grazioso (♩ = 84)  
ritard.

*mf* *a tempo* *mf*

bey, ——— An ev-'ry or-der of his fi-an-cée ——— He must  
 mand, ——— Tho' what it means he may not un-der-stand! ——— He should

To o-bey! Fi-an-cée!  
 A com-mand! Un-der-stand!

nev-er stop to pause Be-cause, well just be-cause, Be-cause, of course, she ought to have her  
 nev-er ask for more, Lest he should get "what for!" In mar-tial life the ques-tion's con-tra-

*ritard.*

But why? Be-cause she ought to  
 For more! In life, ah, yes, 'tis

*ritard.*



*mf* *a tempo*

way! \_\_\_\_\_ The ar-my must do all its lead-ers say, \_\_\_\_\_ The  
 band! \_\_\_\_\_ The sol-dier learns o - be-dience war - a - lign'd, \_\_\_\_\_ And

have her way! All they say!  
 con - tra - band! War - a - lign'd!

*mf* *a tempo*

of - fi-cers the Em-pror's nod o - bey! \_\_\_\_\_ So re-mem-ber that of you - I  
 what he's learn'd at home must bear in mind! \_\_\_\_\_ If the or - der of the day, When

Nod o - bey! Of me?  
 Bear in mind! The day!

*ritard.*

claim Na - po-leon's due, And hence am al - ways bound to have my way!  
 home, he'll not o - bey, He'll find that mar-tial life is most un - kind!

*ritard.*

And hence she's bound to have her way!  
 He'll find, ah, yes, that life's un-kind!

*ritard.*

## Tempo di Valse, non troppo allegro

Al-ways o - bey your fi - an - cée, Nev - er op -

- Al - - ways o - bey, Yes, 'tis saf - est What -

Tempo di Valse, non troppo allegro (♩=152)

pose her, Or say her nay! Nev - er gain - say, Be what it

ev - er they do or say! My fi - an - cée,

may, See that she al - ways has her own way!

Be what it may I'll see that you al - ways have your own way!

*ritard. cresc. f*

*ritard. cresc. f*

*ritard. cresc. f*

*mf a tempo*

Con- cil - i - ate, Do not tempt fate, Ne'er with her

*mf a tempo*

Ah, Tête - a - tête I'd as - sent to what-

*a tempo*

*mf*

*più lento*

ar - gue, Dis - cuss, de - bate! Your fi - an - cée

*più lento*

ev - er She might dic - tate! My fi - an - cée

*più lento*

*cresc. largamente ff ritard.*

Al - ways o - bey, Or you'll be sor - ry, A - las, too late!

*cresc. largamente ff ritard.*

I will o - bey, Lest I be sor - ry, A - las, too late!

*cresc. largamente ff ritard.*

In repeating the Waltz movement it is suggested that during the first sixteen measures the voices remain silent, and a few, simple dance steps be taken. The voices may reenter on the seventeenth measure.

N<sup>o</sup> 9 LES ENFANTS DE FOUCHÉ

Truffle and Chorus

Allegro marziale (♩ = 120)

TRUFFLE

1. When roll - ing drums are call - ing him, To  
 2. When hope of gain's ex - cit - ing him, And  
 3. In fact, it's ver - y év - i - dent That

car - nage that's ap - pal - ling him, The poor de - lud - ed sol - dier chas - es  
 glint of gold in - vit - ing him, The poor de - lud - ed mer - chant chas - es  
 hope of hu - man bet - ter - ment is vest - ed in the phil - an - throp - ic

glo - ry in the charge, With hor - ri - ble fe - ro - ci - ty And le - tal an - i -  
 pro - fit in the charge, He thinks the time and ef - fort lent In rak - ing in his  
 work of the po - lice! Were ev - 'ry be - ing o - ver - night To turn de - tect - ive,

**CHORUS**  
(SLEUTHS)

mos - i - ty He thinks he does his du - ty by so - ci - e - ty at large! Such  
 cent per cent, Is proof he does his du - ty by so - ci - e - ty at large! But  
 doubt - less right At once would tri - umph ev - 'ry - where, and cal - lous crime would cease! How



SOLO  
TRUFFLE

fal - la - cies ul - te - ri - or How pa - tent - ly in - fe - ri - or To  
high - er the de - tect - ives' plane! And great - er far his eth - ic gain! With -  
no - ble the de - tect - ives' part! How keen the brain, how kind the heart - That

## CHORUS (SLEUTHS)

all the no - ble, lof - ty aims that true de - tect - ives sway! The crim - i - nals they  
out him life would know no stat - u - to - ry hap - py day! The per - ma - nence of  
guides the cap - tious crim - i - nal a - long the nar - row way! He jails the guilt - y

ap - pre - hend, The so - cial fab - ric they de - fend, They make the law re - spect - ed -  
pun - ish - ment For ev - 'ry wretch on mis - chief bent He rep - re - sents in per - son -  
where he can And where he can't - some oth - er man He makes the law re - spect - ed -

*ff* *Vive les en - fans de Fou - ché!*  
*à tempo*

*ff*

## №10 CAVALRY SONG

Rose and Chorus

Allegro marziale (♩=112)

ROSE *f*

1. There's  
2. The

in - fi - nite va - ri - e - ty, of horse - men in the cav - al - ry!  
horse - men in the *grande ar - mée* their court to beau - ty al - so pay!

CHORUS

There's  
The

in - fi - nite va - ri - e - ty of horse - men in the cav - al - ry!  
horse - men in the *grande ar - mée* their court to beau - ty al - so pay!

Chas -  
Chas -

seur, dra-goon and gren - a - dier! The  
 seur, dra-goon and gren - a - dier! The

*f cresc.*  
 Dra-goon and gren - a - dier!  
 Dra-goon and gren - a - dier!

lan - cer with his pen-non'd spear, The ca - ra-bi-neer and cui - ras-sier, But  
 lan - cer with his pen-non'd spear, The ca - ra-bi-neer and cui - ras-sier, Who

*(lays hand on heart)*

first of all I cher - ish here The dash - ing, bold hus-sar!  
 wins her smile 'tis ver - y clear The dash - ing, bold hus-sar!

*ff*  
 'Tis  
 'Tis  
*ff*

not dra-goon nor gren - a - dier, nor lan - cer with his pen-non'd spear, That  
 not dra-goon nor gren - a - dier, nor lan - cer with his pen-non'd spear, That



*(laying hand on heart)*

first of all we cher-ish here! It is the bold hus-sar! In  
 first of all we cher-ish here! It is the bold hus-sar! On

bat-tle his en-ra-ging way The foe-man fills with wild dis-may, And  
 fur-lough as in bat-tle's day His way's the most en-ga-ging way, Hence

we pre-fer, we're free to say, The dash-ing bold hus-sar!  
 we pre-fer, we're free to say, The dash-ing bold hus-sar!

Josephine, Regnier, Truffle and Chorus

Allegretto grazioso (♩ = 96)

*p sempre*

*mf* REGNIER COOKS, *aside*

1. Where do you come from, pas-try-cooks? *Hist!* *Hist!*  
 2. Know, Mal-mai-son to you is barr'd!

*p*

GIRLS COOKS, *aside*

We can-not say we like your looks! *Hist!* *Hist!*  
 Nev-er a cook may pace its sward!

TRUFFLE and SLEUTHS

Ba-kers are we on hol-i-day, We mere-ly chanced this way to stray!  
 Great our re-gret! we did not know! We'd not in-trude up-on you so!

JOSEPHINE

You are ex-cused! *(Cooks turn and bow to Josephine)* You are ex-cused! You've lost your way!  
 Well, look a-bout! Well, look a-bout be-fore you go!

Girls throwing out hands in an admiring gesture toward Josephine; Sleuths proudly striking their chests.

CHORUS

*f*

Words that are kind her thoughts re - flect! Words ne'er dis-guise what all re - spect.  
 We are the kind who crime de - tect! Yes, our dis-guise is quite cor - rect.

*f*

*p*

She has a mind all gra - cious - ness, Gra - cious her heart no less! O  
 We have a mind this case to press! Gra - cious! if she'd con - fess! O

*p*

*dim.*

*dim.*

*pp* *pp*

bak - ing swains, fare - well, fare - - well! fare - - well!  
 tak - ing dames, fare - well, fare' - - well! fare' - - well!

*Hist!* *Hist!* *Hist!*  
 COOKS COOKS COOKS

*pp* *pp*

*pp* *pp*

In the style of the old French Gavotte

INTRODUCTION

Andante con moto (♩ = 84)

Musical notation for the Introduction section, measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Andante con moto (♩ = 84). The notation includes dynamic markings of *f* (forte) and *p* (piano) in both the treble and bass staves.

GAVOTTE

Allegretto (♩ = 104)

Musical notation for the Gavotte section, measures 5-8. The tempo is Allegretto (♩ = 104). The notation includes dynamic markings of *f* (forte) and *p* (piano), and a *rit.* (ritardando) marking in the treble staff.

Musical notation for the Gavotte section, measures 9-12. The notation includes the instruction *con delicatezza* (with delicacy) in the bass staff.

Musical notation for the Gavotte section, measures 13-16.

Musical notation for the Gavotte section, measures 17-20. The notation includes a dynamic marking of *f* (forte) in the bass staff.

Musical notation for the Gavotte section, measures 21-24.



First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the second measure.

Second system of the piano score. The right hand continues with melodic phrases, including a triplet. The left hand maintains the accompaniment. A dynamic marking of *p* is present in the second measure.

Third system of the piano score. The right hand features a melodic line with a long slur. The left hand continues with the accompaniment.

Fourth system of the piano score. The right hand has a melodic line with a slur. The left hand continues with the accompaniment. A dynamic marking of *mf* is present in the second measure.

Fifth system of the piano score. The right hand features a melodic line with a slur. The left hand continues with the accompaniment.

Sixth system of the piano score. The right hand features a melodic line with a slur. The left hand continues with the accompaniment. A dynamic marking of *p* is present in the second measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It consists of four measures with various chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the fourth measure of the bass staff.

Third system of musical notation, showing further development of the musical themes in both hands.

Fourth system of musical notation, featuring a dynamic marking of *p* (piano) in the fourth measure of the bass staff.

Fifth system of musical notation, with complex chordal structures and melodic fragments.

Sixth system of musical notation, concluding the page with sustained chords and melodic lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of chords and melodic lines in both hands.

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

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

Fourth system of musical notation, including a dynamic marking of *p* (piano) in the first measure.

Fifth system of musical notation, featuring dynamic markings of *p* and *dim.* (diminuendo).

Sixth system of musical notation, including a dynamic marking of *f* (forte) in the first measure and ending with a double bar line.



# №13. FINALE: SILKS AND SATINS

Rose, Josephine and Chorus

Andante (♩. 76)

*mf* CHORUS

- 1. Sat-ins all de-scrip - tion
- 2. Chif-fons, rucks and tucks and

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andante' with a quarter note equal to 76 beats. The key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic and consists of a steady accompaniment of chords and eighth notes.

mock-ing.  
la - ces,

Silks with hand - em - broi - der'd  
Floun-ces, trim-mings, broi - der'd

clock-ing,  
gra - ces,

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

Or-gan-dies and crêpe de chine,  
Bow and rib-bon, frill and bead,

Beige and tulle and mous - se -  
All and each we're sure to

The third system continues the vocal and piano parts. The piano accompaniment features some chordal changes to support the new lyrics.

line.  
need.

What a pleas-ure at our leis-ure, to ex - am-ine such a treas-ure. What a

The fourth system continues the vocal and piano parts. The piano accompaniment includes markings for 'L.H.' (Left Hand) in the right hand part, indicating a specific texture or accompaniment style.

pleas-ure at our leis-ure, to ex - am-ine such a treas-ure.

am-ine such a treas-ure.

The fifth system concludes the page with two endings for the vocal line and piano accompaniment. The first ending leads back to the beginning of the phrase, and the second ending provides a final resolution. The piano accompaniment also features these two endings.

SOLO  
JOSEPHINE *accel.*

If he has no veil-ings film-y, I am sure the shock will kill me. If no

*accel.*

*ritard.* ROSE *a tempo*  
bon-nets new he has to try, Of grief I'm apt to die! In an - oth-er hour or so. He will

*ritard.* *a tempo*

*rit.*  
come and you will know, And of gowns he'll bring a lot, To try on on the spot!

*cresc.*

ROSE AND JOSEPHINE *f a tempo*  
Sat - - ins all de-scrip-tion mock-ing, Silks with

CHORUS  
Sat-ins all de-scrip-tion mock-ing, Silks with hand-em-broi-der'd

*f a tempo*

hand - em - broi - der'd clock - ing, Or - - gan - dies and crêpe de chine,  
 clock - ing, Or - gan - dies and crêpe de - chine. —

Beige and tulle and mous - se - line. What a pleas - ure, Ah, what a  
 Beige and tulle and mous - se - line. What a pleas - ure at our leis - ure to ex -

pleas - ure, Ah, what a pleas - ure at our leis - ure to ex - am - ine such a treas - ure!  
 am - ine such a treas - ure, what a pleas - ure at our leis - ure to ex - am - ine such a treas - ure!

*ritard.*  
*L.H.*  
*ritard.*  
*cresc.*

## SOLI and CHORUS

*ff*

Chif-fon,rucks and tucks and la- ces, Floun-ces,trim-mings,broid-er'd gra-ces,

*largamente*

*ff*

*ritard.*

All that fan-cy years for, All that fan-cy burns for, Will the tail-or to us

*ritard.*

*Allegro vivace*

show! \_\_\_\_\_

*ff* *(Curtain)* *ff*

*accel. poco a poco*

End of Act I



# Act II

## №14. TRAMP, TRAMP, TRAMP, TRAMP

General Nansouty and Chorus

March of the Grenadiers

Allegro marziale (♩=120)

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The first system begins with a forte (*ff*) dynamic and includes the instruction *ben marcato*. The second system features a melodic line in the treble clef with some notes circled. The third system returns to a forte (*ff*) dynamic. The fourth system concludes with the instruction *(Curtain)*. The fifth system provides the final musical notation for the piece.

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

Tramp, tramp, tramp, tramp, gro-guards of the Guard,—

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

We're not used to tread the gar-den sward.—

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

Dust - y roads, Ca - lor - ic suns, Lead us

Dust - - y roads be - neath ca - lor - - ic suns, Lead us

on to the thun-der of the guns!

on to the thun-der, the thun-der of the guns!

*f*

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

Mark the bear-skin bon-nets nod, as sweep-ing on the col-umns go! With

See the gold - en ea - gles dip with spread-ing wings to meet the foe!

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

None, our val - or brav - ing, dare our on-ward course re - sist - less stay! And

When the Guard is charg-ing 'tis a case of "Clear the way!"

when the Guard is charg-ing 'tis a case of "Clear the way!"



*ff*

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

tramp, tramp, tramp, tramp, gro-guards of the Guard,— We're not

*ff con brio*

tramp, tramp, tramp, tramp, tramp, tramp Dust-y roads,

used to tread the gar-den sward.— Dust - y roads be-neath ca-

ca-lor-ic suns, Lead us on to the thun-der, the thun-der of the guns! ———

lor - ic suns, Lead us on to the thun-der, the thun-der of the guns! ———

*1st time to Trio.  
2d time to Coda*

When the March and Trio are used  
apart from the performance of the Operetta, end here.

## CODA

*f* Grenadiers march *off* *dim.* *mf* *dim.*

*p* *dim.* *pp* *dim.* *ppp* *dim.*

## TRIO

## GENERAL NANSOUTY

*mf* *mf*

We're of the Em - pror's choos - ing, He is our all in  
Cantabile

all! Life is the least we're los - ing, When for his

sake we fall! Men of the Line may wa - ver,

Men of the Line may fly, We of the Guard are

brav - er, Rath - er than yield we die!

*CHORUS*

We're of the Em - pror's choos - ing, He is our all in

all! Life is the least we're los - ing,

When for his sake we fall! \_\_\_\_\_ Men of the Line may wa -

ver, Men of the Line may fly, \_\_\_\_\_ We of the

Guard are brav - er, Rath - er than yield we die! \_\_\_\_\_

*cresc.* *D.S.*

*cresc.* *D.S.*



# № 15 I'VE NOTICED THAT THE MAN WHO TAKES

Rose and Colonel Regnier

Allegretto scherzando (♩ = 88)

Introduction for piano, marked *f*. The music is in 2/4 time with a key signature of two sharps (D major). It features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand.

ROSE *mf*

1. I've no-ticed that the man who takes de-light in poking fun At

*p*

Vocal line for Rose, marked *mf*. The piano accompaniment is marked *p*. The melody is in 2/4 time with a key signature of two sharps.

wo-man's love of dain-ty dress, Is sure to be the one Who ra-ges at his or-der-ly, And

Continuation of the vocal line for Rose, with piano accompaniment.

fetch-es him a clout, If there's the slight-est thing a-miss, When his u-ni-form's laid out!

*ritard.* REGNIER

Vocal line for Colonel Regnier, marked *ritard.* The piano accompaniment is also marked *ritard.*

*ritard.* Now

Piano accompaniment for the end of the piece, marked *ritard.* The music concludes with a final chord in the right hand and a sustained bass note in the left hand.



*a tempo*

The say - er real - ly meant it, too!

that was most un - kind - ly said! Your

*a tempo*

You'd rath - er hail a bil - let doux! O

words are like a hail of lead! O

*ritard.*

hand - some is that hand - some does, Yet it must be con - fess'd, - That

hand - some is that hand - some does, Yet it must be con - fess'd, - That

*a tempo*

hand - some do - ers might as well And bet - ter, be well - dress'd!

hand - some do - ers might as well And bet - ter, be well - dress'd!

Tempo I

*f*

REGNIER *mf*

2. A u - ni-form's an in-ci-dent, A mere of-fi-cial skin, 'Tis

*p*

sel-dom man a thought be-stows Up-on the clothes he's in: Yet when he does for wo-man's sake 'Tis

ROSE

Now

*ritard.*

done, be-yond a doubt; And that's why he's par-tic-u-lar, When his u - ni-form's laid out!

*ritard.*

*a tempo*

that was ver-y nice-ly said. Ah, ————— Your comp-li-ments are

*a tempo**a tempo*

The say-erreal-ly meant it, too!

*tr**tr*

neat-ly sped.

O hand-some is as hand-somedoes, yet

But best of all, they're all quite true. O hand-some is as hand-somedoes, yet

*ritard.**a tempo**ritard.* it must be con - fess'd. That *a tempo* hand - some do - ers might as well, Andit must be con - fess'd. That *a tempo* hand - some do - ers might as well, And*ritard.*

bet-ter, be well-dress'd!

bet-ter, be well-dress'd!

## No 16 I AM THE GREAT MOREAU

Moreau and Chorus

Allegro moderato (♩=92)

MOREAU

1. I am the great Mo -  
2. I am the great Mo -  
3. I am the great Mo -

rean! I meas-ure, seam, and rip, Con-sid-er, drop a stitch, and give a snip, Af-  
reau! I speak and all o - bey. This year the proper col - or's bleve fon-cie. None  
reau! The help-less Em-press stirs. My soul ar-tis-tic and my aid is hers; My

fix a flounce, a rib - bon, tie a bow, And lo! a mas - ter-piece,  
oth-er vain ap-peals. I've said my say, And so I rule my world,  
ge-nius with her help-less-ness con-fers, For lo\_ In tail - or - dom:

Chorus *f*  
a mas-ter-piece,  
he rules his world.  
in tail - or - dom:



*f*  
I am the great Mo-reau,

*f*  
Yes, you are the great Mo - reau. — *f* Fix a rib-bon, tie a

*f*  
bow, and lo! a mas-ter-piece,

*f*  
You are the great Mo - reau! —

*f*  
I am the great Mo-reau! —

1.

2.



## No 17 DANCE

In the style of the Bourrée d'Auvergne

Moderato

The musical score is written for piano and consists of six systems of music. The first system begins with a forte (*f*) dynamic in the right hand and piano (*p*) in the left. The second system is marked piano (*p*). The third system is marked mezzo-forte (*mf*) and concludes with a forte (*f*) dynamic. The fourth system also concludes with a forte (*f*) dynamic. The fifth system features accents (>) over the notes. The sixth system includes first and second endings, with a star (\*) above the first ending and a '2.' above the second ending.

\* Figures III, IV and V may be repeated

No 18 NOW JUST TO PLEASE ME

Moreau and Chorus

Allegro scherzando (♩=112)

*mf* *sempre staccato*

MOREAU *ritard.* *mf a tempo*

*accel.* *ritard.* *a tempo*

1. Now just to please me, look at  
 2. And glance at this I beg of  
 3. And tell me, is not this a

GIRLS *mf* MOREAU

this! Is it a frock for dan-cing? A few dance steps I  
 you! Oh, what a love-ly flar-ing! It  
 joy! Oh, what a mod-ish plait-ing! This

*con grazia*

call this frock Sim-ple-ci-ty There's noth-ing to it, in a way, And  
 is a mus-tard-green chif-fon, All read-y for the try-ing-on, 'Tis  
 blouse I call it En-chan-tresse. Shows not a trace of blow-si-ness, It's

GIRLS *accel.* MOREAU

topp'd with tuck-er-ette of tulle, It looks so dain-ty and so cool! It's  
 La Bai-gneuse be-cause, au fait The skirt just splash-es ev-ry way! It's  
 char-ac-ter the grace-ful, gay. How chic those ruf-fles fly a-way! It's

*accel.*

Karui 22

*ritard.*

real - ly not too much to say! That it is quite en - tran - cing! There's  
 real - ly not too much to say! It's ex - qui - site - ly dar - ing! All  
 real - ly not too much to say! It is most cap - ti - vat - ing! Shows

AND MEN

*ritard.*

*ritard.*

*a tempo*

noth - ing to it, in a way, And topp'd with tuck - er - ette of tulle, It  
 read - y for the try - ing - on. 'Tis La Bai - gneuse be - cause, au fait, The  
 not a trace of blow - si - ness, Its char - ac - ter the grace - ful, gay, How

*a tempo*

*accel.* *ritard.*

looks so dain - ty and so cool! It's real - ly not too much to say. That  
 skirt just splash - es ev - 'ry way! It's real - ly not too much to say. It's  
*chic* those ruf - fles fly - a - way! It's real - ly not too much to say. It

*accel.* *ritard.*

1, 2. 3. *con calore e cresc.* *ff*

it is quite en - tran - cing! is most cap - ti - vat - ing!  
 ex - qui - site - ly dar - ing!

*f* *ff*

*con calore e cresc.* *ff*



## No 19 IT REALLY IS VERY ANNOYING

Josephine and Chorus

Old French Melody

Allegro marziale (♩ = 120)

*pp*

PP off stage

off stage

The first system of the piano introduction consists of two staves. The right staff is a grand staff with a treble clef and a 6/8 time signature. It contains a few notes, mostly rests, with a *pp* dynamic marking. The left staff is a grand staff with a bass clef and a 6/8 time signature, featuring a rhythmic pattern of eighth notes and sixteenth notes.

*cresc. poco a poco*

The second system continues the piano introduction. The right staff has a melodic line with a *cresc. poco a poco* marking. The left staff continues the rhythmic accompaniment.

*mf* GIRLS

Oh, it real - ly is ve - ry an - noy - ing, Be - cause we're ex - amin - ing a

*mf*

(Orchestra)

The first system of the vocal and piano accompaniment. The vocal line (treble clef) begins with the lyrics. The piano accompaniment (grand staff) features a steady bass line and chords in the right hand.

gown, — To think that the Guard is de - ploy - ing, As tho' there were foes to put

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

down! And it seems, we are free in con - fess - ing, That mat - ters could hard - ly be

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

worse, When la-dies whom gowns are ob-sess-ing, Rude sol - diers come to co -

JOSEPHINE *f*  
 erce! Yet we will show no fears!

*f* *ben marcato*

Sus - pi - - cion we'll de - fy! March On!

March on! bold gren - a - diers!

*trem.* *trem.* *trem.*



You shall be put up - on!

*f* CHORUS  
Yet we

will show no fears, Sus - pi - cion we'll de - fy!

JOSEPHINE

March on! March on! Bold

March on! March on! Bold

*trem.* *trem.*

gren - a - diers! You shall be put up - on!

gren - a - diers! You shall be put up - on!

*trem.*

ff con brio

sempre ff

Allegro moderato (♩ = 152)

The first system of the piano accompaniment consists of three staves. The top staff is the right hand, and the bottom two staves are the left hand. The music is in a minor key with a 2/4 time signature. The first staff begins with a forte dynamic and a 'con brio' marking. The second staff continues with a 'sempre ff' marking. The third staff concludes the system with a final chord marked with a 'v' (accents).

## №20. WITH WONDERFUL SAGACITY

Rose, Truffle and Chorus

Allegro moderato (♩ = 152)

f

R.H.

TRUFFLE

mf

With won-der-ful sa-ga-ci-ty, And

dim. mf dim. p

per-fect per-spi-ca-ci-ty, With in-ner in-tu-i-tion and a

The second system of the score includes vocal parts and piano accompaniment. It begins with a piano accompaniment staff marked 'f' and 'R.H.'. Below it is a bass line for the 'TRUFFLE' character, marked 'mf'. The vocal line for 'TRUFFLE' enters with the lyrics 'With won-der-ful sa-ga-ci-ty, And'. The piano accompaniment continues with dynamics 'dim.', 'mf', 'dim.', and 'p'. The system concludes with the lyrics 'per-fect per-spi-ca-ci-ty, With in-ner in-tu-i-tion and a'.

flaw-less sense of tact, I al-ways can an-ti-ci-pate A

*rit.*  
 crimethat's to e-vent-u-ate, And catch the main ac-ces-so-ry— be-fore the fact.

*rit.*

*mf*

**CHORUS**  
 Oh,

**CHORUS OF MEN**  
 (SLEUTHS and SOLDIERS)  
 Tempo di Valse, non troppo allegro

*mf*

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
 do just what you ought to do, And al-ways tell the truth, — If

*f* La, la, la, la, la, la, la, la,

Tempo di Valse, non troppo allegro

*cresc.*

la, la, la, la, la, la, la,  
 you'd es-cape the rig - or of the ruth - less sleuth! —

*cresc.*

la, la, la, la,

*cresc.*

*f*

*R.H.* *dim.*

ROSE *mf*

Your won-der-ful sa-ga-ci-ty, And per-fect per-spi-ca-ci-

*mf dim. p*

ty And in-ner in-tu-i-tion real-ly seems to me at fault! You

sing of crime as tho' you thought We were the crim-i-nals you sought. It's

*rit.* real-ly ver-y sil-ly and it's time to call a halt! *mf* CHORUS

*rit.* We



La, la, la, la, la, la, la, la, la, la,

*p* do just what we ought to do, And al - ways

la, la, la, la, la, la, snap our fin - gers

tell the truth, And now we snap our fin - gers

*cresc.*

at the ruth - - - less sleuth. (snap fingers)

*f*

*Girls advance toward Truffle and snap fingers.*

*ff* Snap! (snap fingers) snap! (snap fingers) snap! (snap fingers) snap! (snap fingers)

*ff*



## No 21. THE LITTLE BIRD

Mme. de Lauriston and Chorus

Tempo di Valse (♩ = 152)

*p* (Chorus whistling)

Mme. de LAURISTON

*rit. mf a tempo*

1. There is fine po - et - ic li - cense in the  
 2. There is gross ex - ag - ger - a - tion in the

*rit. a tempo*

sto - ries hunts - men tell, De - vi - a - tions from the truth no  
 farm - er's count of crops, Ne'er a bank - er, at a mil - lion,

*rit. a tempo*

fish - er - man will e'er re - pel! Bold im - pro - vi - sa - tion  
 talk - ing mon - ey, ev - er stops! All of us im - a - gi -

*rit. a tempo*

in the sol - dier's mar - tial talk pre - vails! With the  
 na - tion give a chance at times to play! Dif - fer -

*rit. a tempo*

*rit.*

yarn is ev - er stretch - ing in the sail - or's salt - y tales:  
 (extending arms)  
 en - ti - a - tion dodg - ing truth, oc - curs, I sigh to say:  
 (si)

*rit.*

Mme. de LAURISTON  
 with CHORUS  
 a tempo

*f* *a tempo* *rit.*

Yet of all pre - var - i - ca - tions which {my star - tled ears have heard,  
 our

*a tempo* *rit.*

*a tempo* *a tempo* *mf* (Whistling) *rit.*

There is none may be com - pared with those -

*p* *p*

of the lit - tle bird.

## No. 22. VEILLONS AU SALUT DE L'EMPIRE

Chorus

Allegro marziale (♩ = 104)

Old French National Air

First system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics include *f*.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics include *f*.

*CHORUS f*

We'll guard the em-pire ev - er, Main - tain its ev - 'ry right, — No

Vocal line and piano accompaniment for the first line of the chorus. Treble clef, bass clef, 6/8 time signature. Dynamics include *f*.

Second system of piano accompaniment for the chorus. Treble clef, bass clef, 6/8 time signature. Dynamics include *mf*.

foe - man's steel shall sev - er The bonds that us u - nite. — And the

Vocal line and piano accompaniment for the second line of the chorus. Treble clef, bass clef, 6/8 time signature. Dynamics include *f*.

Third system of piano accompaniment for the chorus. Treble clef, bass clef, 6/8 time signature. Dynamics include *f*.

na - tion shall e'er ren-der hom-age to Lib-er-ty's name! No ty - rant shall

dare her re-nown and her glo-ry de - fame! We'll guard the em-pire ev - er -

more, Oh, long, long live the Em - per - or! We'll guard the em - pire ev - er -

more, Oh, long, long live the Em - per - or! And the or!



## No 23 ALAS, THE GREAT MOREAU

Chorus

Andante ( $\text{♩} = 92$ )

GIRLS *staccato*

1. A - las, The great Mo -  
2. O what a dread de -

Andante

*p*

MEN *legato*

*mf*

GIRLS

reau is caught! A need - ed les - son he'll be taught! What will the  
sign of fate! Thus die all trai - tors to the State. And will they

*mf*

MEN 1.

Em - pror do to him? A - gainst a wall and bim, bim, bim,  
treat this great man so? They

*those without arms show by gesture, the soldiers level muskets.*

2.

will, for he is call'd Mo-reau!

Allegro vivace ( $\text{♩} = 144$ )



### No 24 FINALE: THE EMPEROR

Rose, Josephine, Regnier, Truffles and Chorus

Allegro marziale (♩ = 120)

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic and alternating with piano (p) passages. The left hand provides a bass line with chords and eighth notes, also marked with forte (f) dynamics.

CHORUS *ff*

Our Em-per-or! Our Em-per-or! We hail his

*ff*

The first system of the chorus includes vocal lines and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Our Em-per-or! Our Em-per-or! We hail his". The piano accompaniment features a strong, rhythmic accompaniment with chords and eighth notes, marked with forte (f) and fortissimo (ff) dynamics.

name! We praise his keen im - pe - rial eye! Our Em - per-or! Our

The second system of the chorus continues the vocal and piano parts. The vocal line includes the lyrics "name! We praise his keen im - pe - rial eye! Our Em - per-or! Our". The piano accompaniment maintains the rhythmic accompaniment with chords and eighth notes, marked with forte (f) dynamics.

Em-per-or! The child of fame! Who truth in false-hood can de-

Em-per-or! The child of fame! Who truth in false-hood can de-

scry! ritard

scry! ritard

mf

ROSE AND JOSEPHINE (pointing at Moreau's chest)

Andante espressivo

Sat - ins all description mock-ing, Silks with

Sat-ins all des-crip - tion mock-ing, Silks with hand-em-broi - der'd

Andante espressivo (♩ = 76)

mf

hand - em - broi - der'd clock - ing, Or - gan - dies and crêpe de chine,  
 clock - ing, Organ - dies and crêpe de - chine,

Beige and tulle and mous - se - line! What a pleas - ure! Ah, what a  
 Beige and tulle and mous - se - line! What a pleas - ure, at our leis - ure To ex -

*L.H.*

pleas - ure! Ah, what a pleas - ure, at our leis - ure, to ex -  
 am - ine such a treas - ure! What a pleas - ure, at our leis - ure, to ex -

*L.H.*

*ritard.* *ff*

am - ine such a treas - ure! Sat - ins all des - crip - tion mock - ing,

*ritard* *ff*

am - ine such a treas - ure! Sat - ins all des - crip - tion mock - ing,

*ritard* *cresc.* *ff* *largamente*

Silks with hand - em - broi - der'd clock - ing, Lo our gen - rous Em - p'ror

Silks with hand - em - broi - der'd clock - ing, Lo, our gen - rous Em - p'ror

gives us, Hence in praise of him we'll vie!

gives us, Hence in praise of - him we'll vie!

*ff accel.*



MEN (all marking time)

## Allegro marziale

*ff*

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

*ff*

Tramp, tramp, tramp, tramp, gro-guards of the Guard, We're not used to

## Allegro marziale (♩ = 120)

*ff con brio*

*ben marcato*

tramp, tramp, tramp, tramp, Dus-ty roads ca-lor-ic suns, Lead us

tread the gar-den sward. Dus - ty roads be-neath ca-lor - ic suns, Lead us

*ff*

on to the thun-der of the guns! Tramp, tramp,

*ff*

on to the thun-der, the thun-der of the guns! Mark the bear-skin

*ff*



See the gold-en ea-gles dip with

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

bon-nets nod, as sweep-ing on the col-umns go! With tramp, tramp, tramp, tramp,

spread-ing wings to meet the foe!

tramp, tramp, tramp, tramp, tramp tramp, tramp, tramp, tramp, tramp,

tramp, tramp, tramp, tramp, None, our val-or brav-ing, dare our on-ward course re-

tramp, tramp, We're the ver-y op-po-site to *En-fants de Fou-*

sist-less stay! For we're the ver-y op-po-site to *En-fants de Fou-*

*ché!*

*ché!*

8

Allegro moderato (♩=120)

TRUFFLE *mf*

The work of good delective our

Em-p'ror proves de-fect-ive, And why? Be-cause it seems that he in-sists

On mix-ing up the class-es of man-kind's pri-mal mass-es, Im-

ply-ing we are crim-i-nals, not crim-i-nol-o-gists! What if we were mis-

tak-en! The stand-point shall be tak-en: "The hon-or of the ser-vice at all

cost!" The in-no-cent may suf-fer? 'Tis tough but e-ven

tough-er To see the pres-tige of a whole po-lice de-part-ment lost!

*rit.*

The de-ctive who's re-lect-ive would by em-prors be es- chew'd, That sor-ry trait whose

*f a tempo*  
*a tempo*

vul-gar name is "base in-grat-i - tude!"

**CHORUS (SLEUTHS)**

The de - ctive who's re - lect-ive would by

em-prors be es- chew'd, That sor-ry trait whose vul-gar name is "base in-grat-i - tude!"

CHORUS

Allegro (♩ = 120)

*f*

When roll-ing drums are call-ing him to car-nage that's ap-

*ff dim. f dim. mf*

TRUFFLE

The poor de-lud-ed sol-diers ha-sten on their san-guine way!

pal-ing him, Yet

sol-diers tho' their life be rude, Need suf-fer no in-grat-i-tude! That's

more than can be said for us *Pau-vre en-fants de Fou-ché!*

*ff dim.*



## TRUFFLE

*f*

Though sol-diers die, they're not as-persed, Tho' con-querd they are nev-er cursed With

*f* *dim.* *mf*

ten-der sen-si - bil-i-ties as we de-ctives are. To spare our ten-der

na-tures pain, When we our bat-tles fail to gain, Our er-rors should be o-ver-look'd so

that they leave no scar!

ROSE *mf*

I'm

*f* CHORUS

Our er-rors should be o-ver-look'd so that they leave no scar.

*f*



## Allegretto grazioso

sure I'm quite con-tent to o-ver - look, \_\_\_\_\_ The fail-ure of the task you un-der-

REGNIER *mf*

o-ver-look!

## Allegretto grazioso (♩ = 84)

*mf*

(with an arch glance at Regnier)

took, \_\_\_\_\_ Now ob- sess'd with ten-der truths No blun-dring, bore-some sleuths, My

un-der-took! Ah, yes! My

*rit.* hap-pi-ness in an-y way could mar! \_\_\_\_\_ *a tempo* And when a cer-tain u - ni-form's laid

*rit.* Rose, how quite, *a tempo* quite right you are!

*rit.* out, \_\_\_\_\_ *a tempo* No or-der-ly will need to fear a clout, \_\_\_\_\_ All the

is laid out! fear a clout,

lay-ing out I'll do. (Oh, this is *en-tre nous*.) For where I shine I want to be the star!

Eh, what! My Rose, I fear you go too far!

*rit.*

## Tempo di Valse

Now all is well, care we'll de - fy! Tra - ge - dy now\_ has

Now\_ all's well, care\_ de - fy! Tra - ge - dy now\_ has

Tempo di Valse, non troppo allegro (♩ = 152)

pass'd us by! What's in a name? Naught but the breath

pass'd us by! What's in a name? Naught but the

*rit.* *cresc.* *f*

That lies at times 'twixt life and death!

*rit.* *cresc.* *f*

breath That lies at times 'twixt life and death!

*a tempo*

'Twixt Hyp-po - lite and Jean Mo - reau, No more to

*a tempo*

'Twixt Hyp-po - lite and Jean Mo - reau, No more to

(snap fingers) *rit.* *più lento*

choose than that, we trow! 'Twixt Hyp - po - lite

(snap fingers) *rit.* *più lento*

choose than that, we trow! 'Twixt Hyp - po - lite

*rit.* *più lento*

*ff largamente**a tempo*

and Jean Mo - reau, No more to choose than that, we trow!

and Jean Mo - reau, No more to choose than that, we trow!

*ff largamente*

*ff largamente*

*a tempo*

*ff*

*a tempo*

## CHORUS

Yet all is well, care we'll de - fy! Tra - ge - dy now - has

pass'd us by! What's in a name? Naught but the

What's in a name? Naught but the

*ff*

*ff*



'twixt life and death!  
*rit. cresc.*

breath — That lies at times 'twixt life, — 'twixt life and death!  
Naught but the breath That lies at times 'twixt life and death!

*rit. cresc.*

*ff a tempo*  
'TwiXt Hyp-po - lite and Jean Mo - reau No more to choose than

*ff a tempo*

*a tempo*

*ff*

(snap)

*fingers)*  
that! Yet now. — Right — gain'd the day, —

*ff*

*Andante maestoso*

Right gain'd the day, gain'd the day, —

*ff ben marcato*

*Andante maestoso* (♩. = 96)



*ff*

Truth hav - ing won, Though nap - - ping

*ff*

Truth hav - ing won, hav - ing won, Though nap - - ping

was Na - po - le - on, Though

*allargando* napp'd Na - po - le - on!

*allargando*

*Allegro vivace*

*allargando*

*Allegro vivace (d. = 84)*

*ff* (Curtain)

*ff*

*fff*



5  
r  
p.







