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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

NEW YORK: CHAS. H. DITSON & CO. CHICAGO: LYON & HEALY

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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

Ladies of the Palace:

- MME. DE LAURISTON (Mezzo-Soprano) — 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

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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.

M7628
M14?
q28659

SWORDS AND SCISSORS

OR

NAPOLEON CAUGHT NAPPING

FREDERICK H. MARTENS — WILL C. MACFARLANE

ACT I

NO.			PAGE
1.	OVERTURE	Instrumental	1
2.	CHORUS	While Soldiers of France	11
3.	JOSEPHINE AND CHORUS	Had I but Aladdin's wonderful lamp	14
4.	ROSE AND CHORUS	When on the field of battle	18
5.	RECITATION WITH MELODRAME ACCOMPANIMENT: JOSEPHINE AND LADIES OF THE PALACE	And have you planned	22
6.	TRUFFLE AND CHORUS	Detective Song	23
7.	COLONEL REGNIER	A Colonel of Hussars	26
8.	ROSE AND COLONEL REGNIER	It is a Soldier's duty	28
9.	TRUFFLE AND CHORUS	Les Enfants de Fouché	32
10.	ROSE AND CHORUS	Cavalry Song	34
11.	JOSEPHINE, REGNIER, TRUFFLE AND CHORUS	Where do you come from Pastry Cooks?	37
12.	DANCE	In the style of the old French Gavotte	39
13.	ROSE, JOSEPHINE AND CHORUS	Finale: Silks and Satins	43

ACT II

14.	GENERAL NANSOUTY AND CHORUS	Tramp, tramp, tramp, tramp	47
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17.	DANCE	In the style of the Bouree d'Auvergne	60
18.	MOREAU AND CHORUS	Now just to please me	61
19.	JOSEPHINE AND CHORUS	It really is very annoying	63
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21.	MME. DE LAURISTON AND CHORUS	The little bird	70
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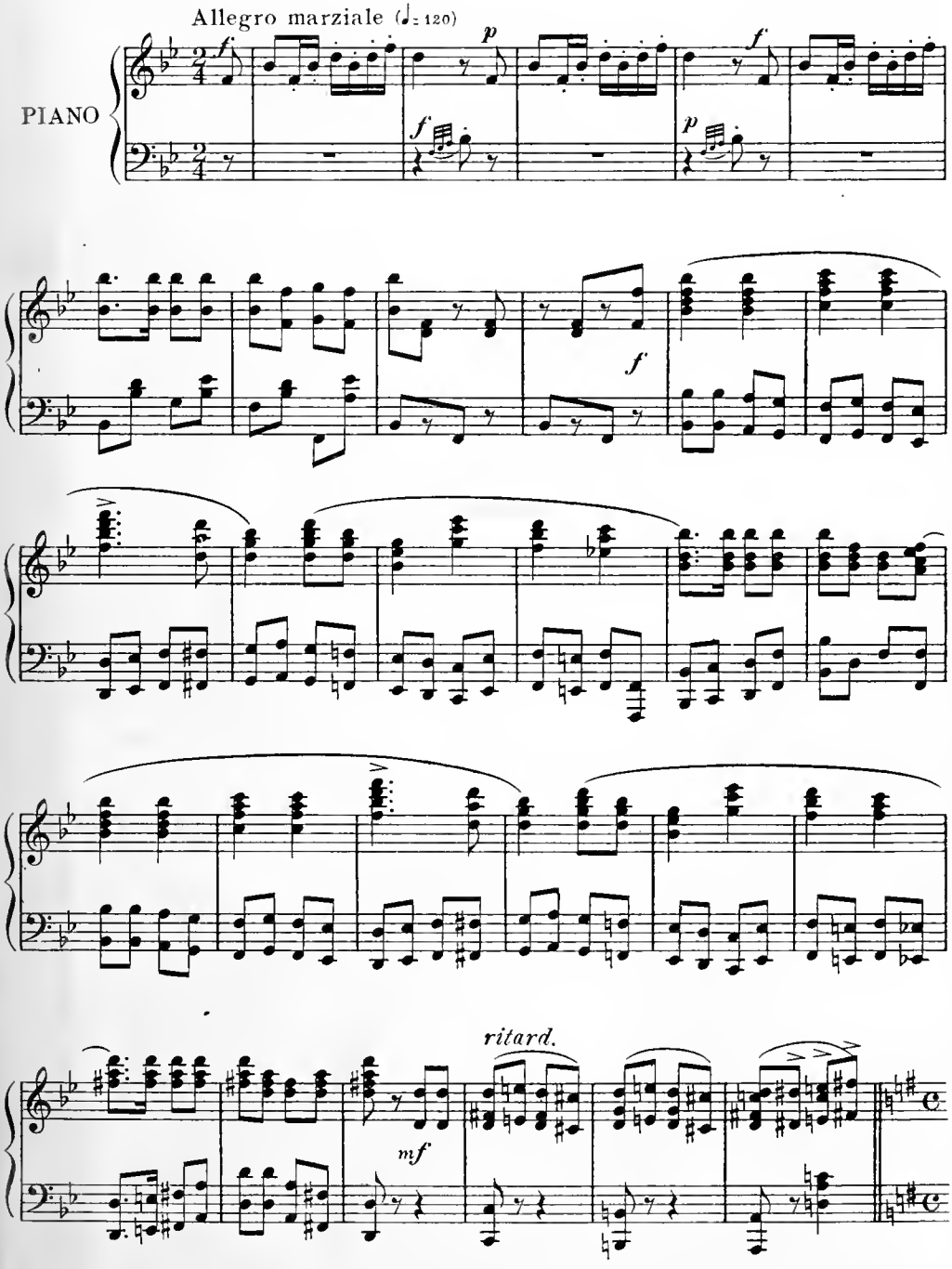
23.	CHORUS	Alas, the Great Moreau	74
24.	ROSE, JOSEPHINE, REGNIER, TRUFFLE AND CHORUS	Finale: The Emperor	75

SWORDS AND SCISSORS
OR
NAPOLEON CAUGHT NAPPING

№1 OVERTURE

FREDERICK H. MARTENS WILL C. MACFARLANE



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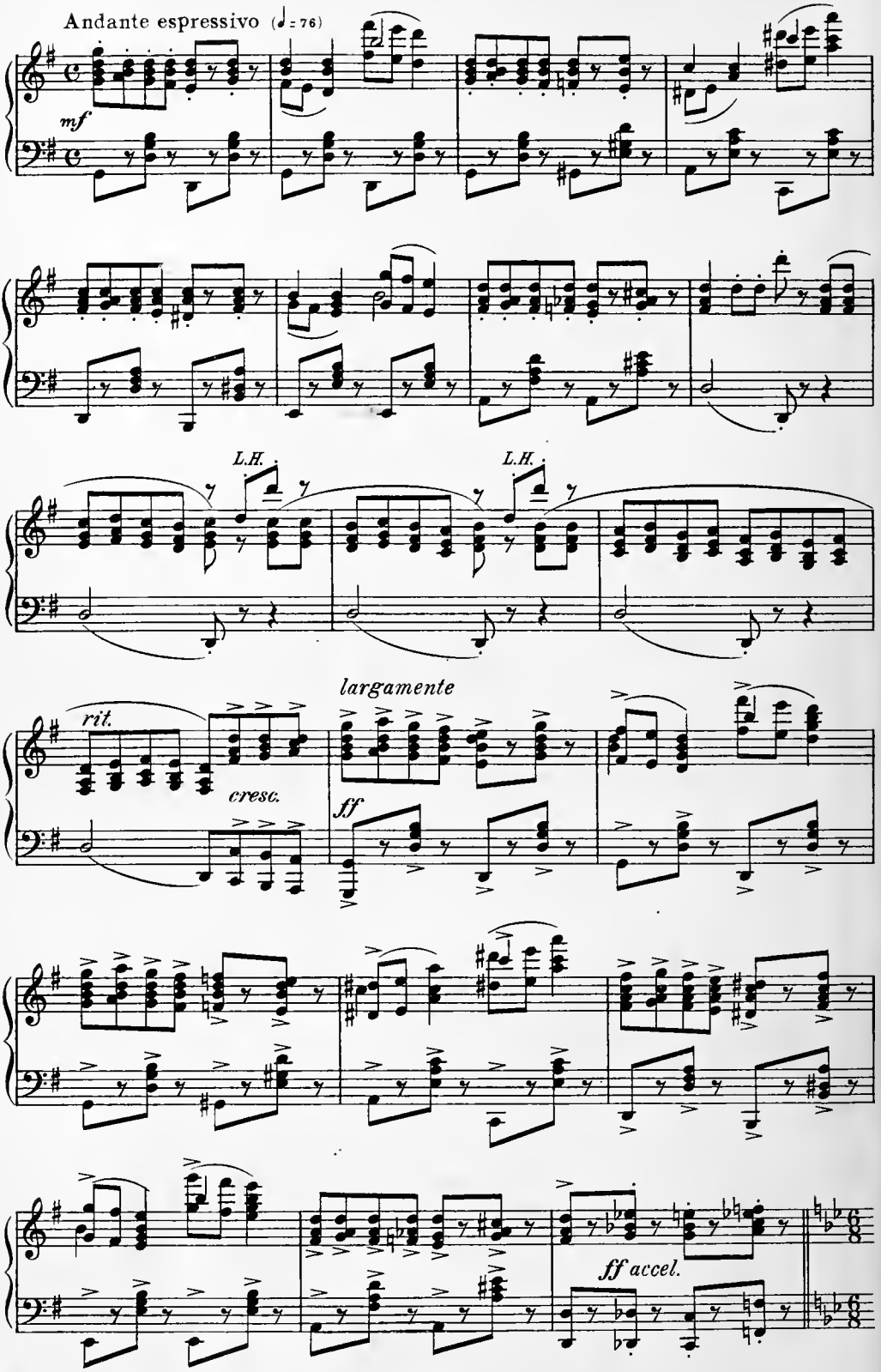
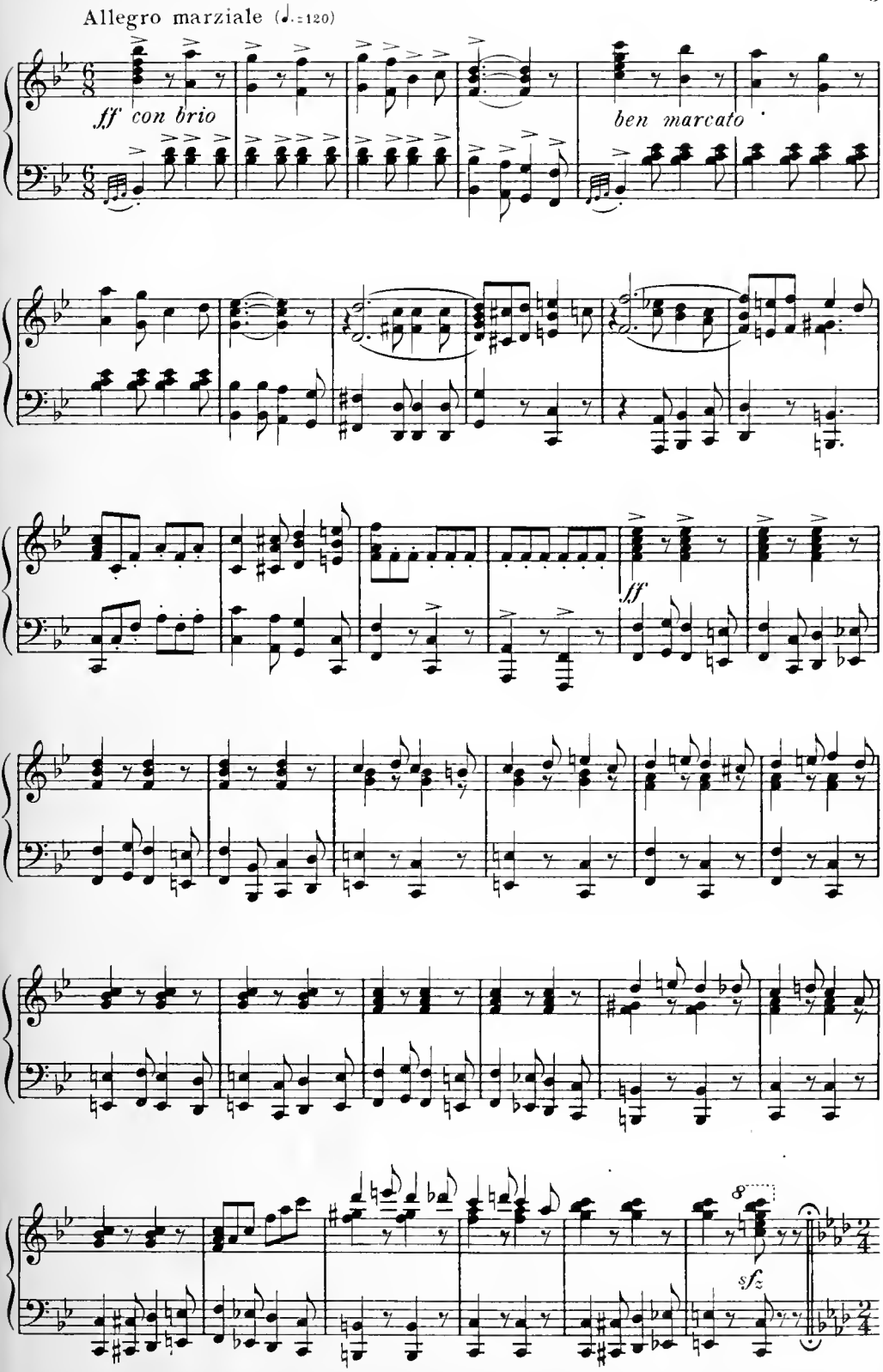
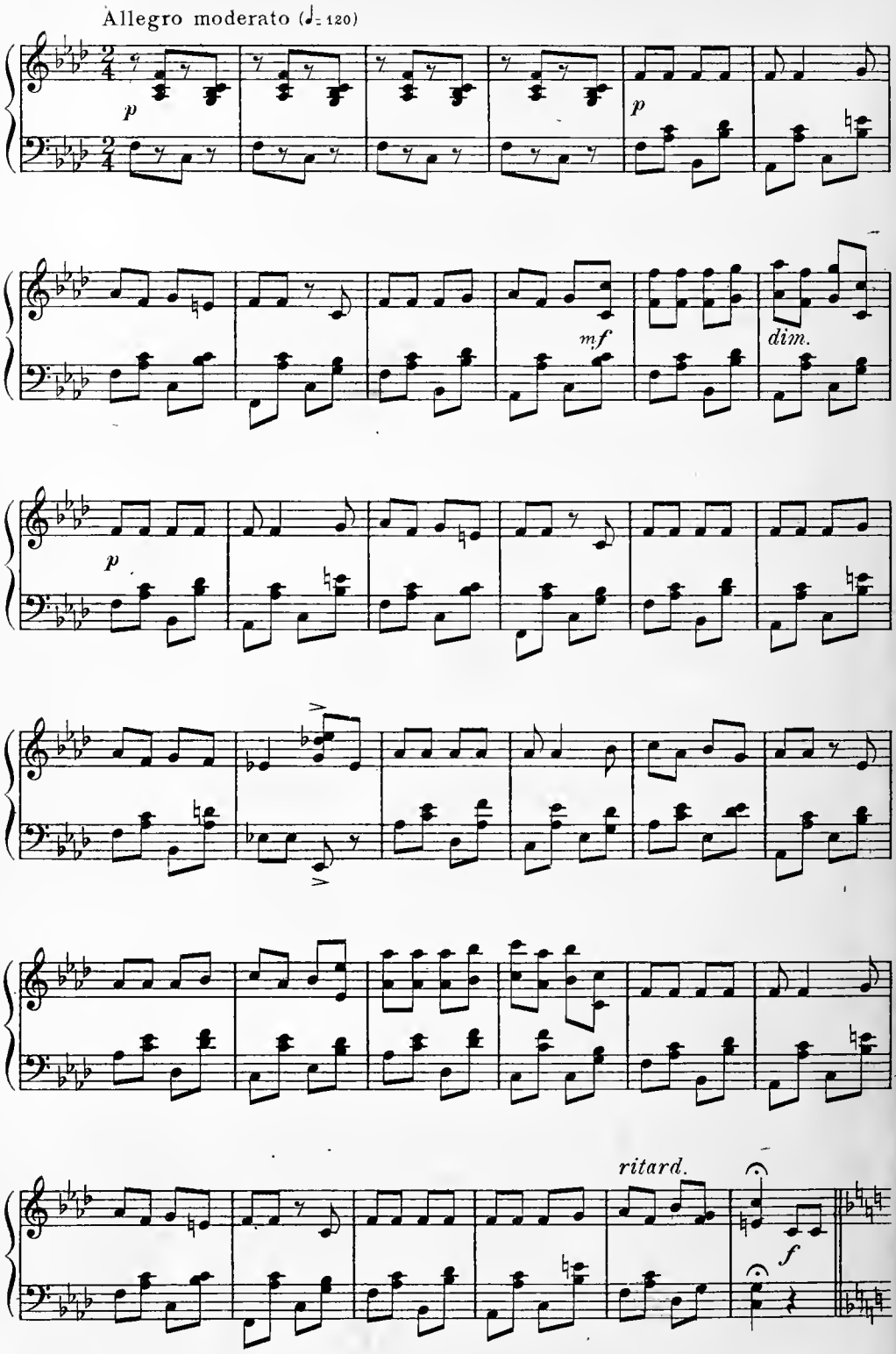
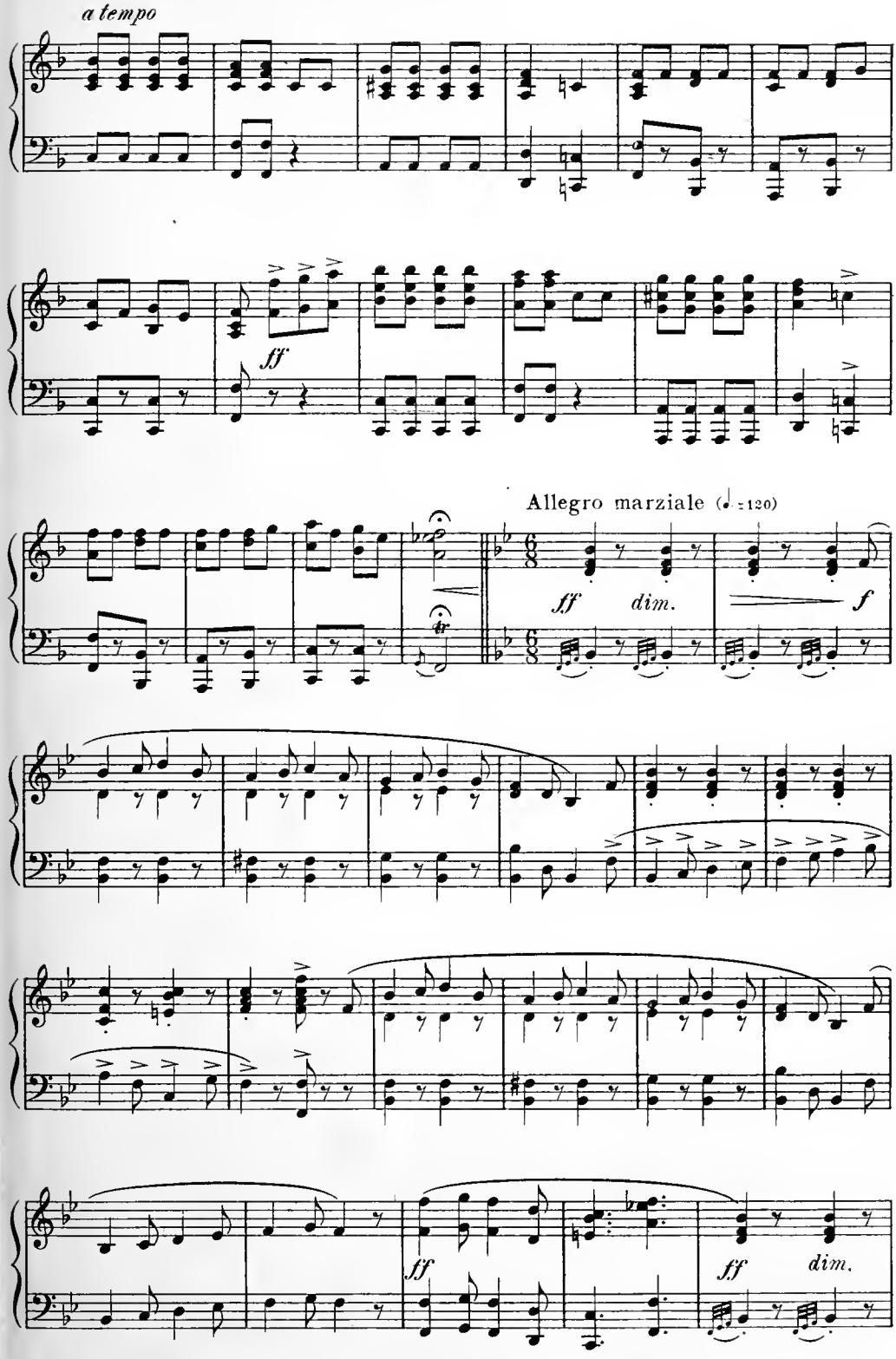
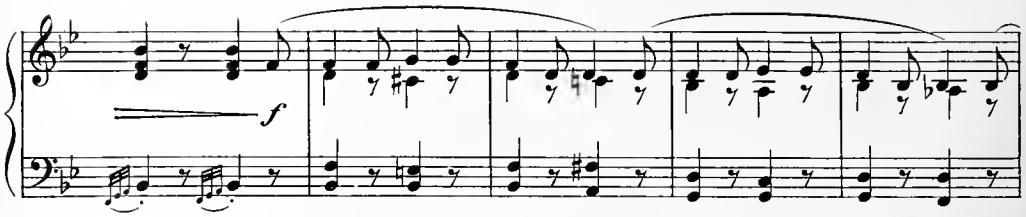
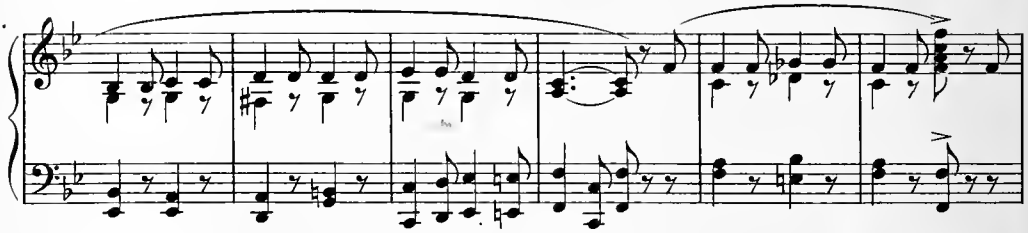

Andante espressivo (♩= 76)
mf
L.H.
L.H.
rit.
largamente
cresc.
ff
ff accel.

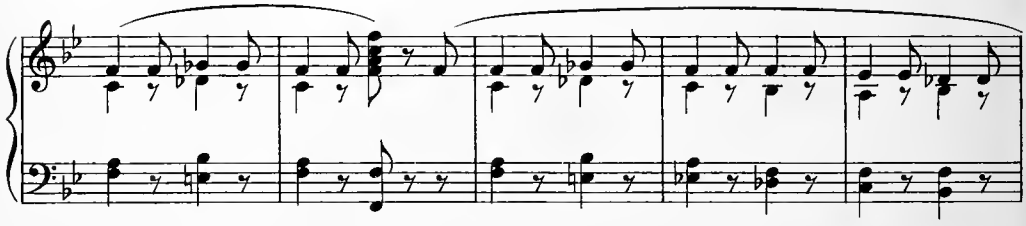

Allegro marziale (♩.=120)
ff con brio
ben marcato
ff
8
sfz

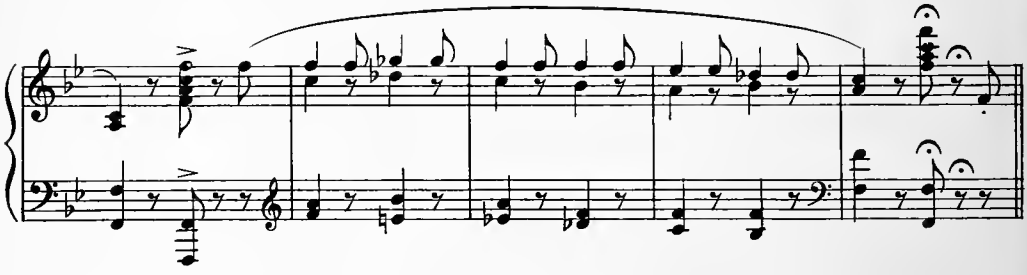

Allegro moderato (♩= 120)
p
p
mf
dim.
p
ritard.
f

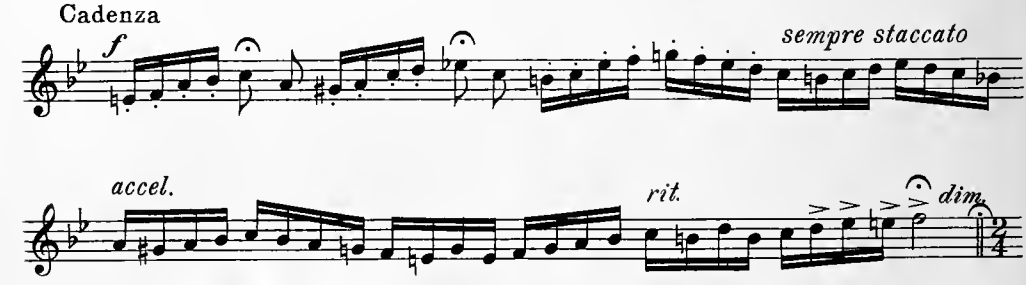

a tempo
ff
Allegro marziale (♩ = 120)
ff
dim.
f
ff
ff
dim.

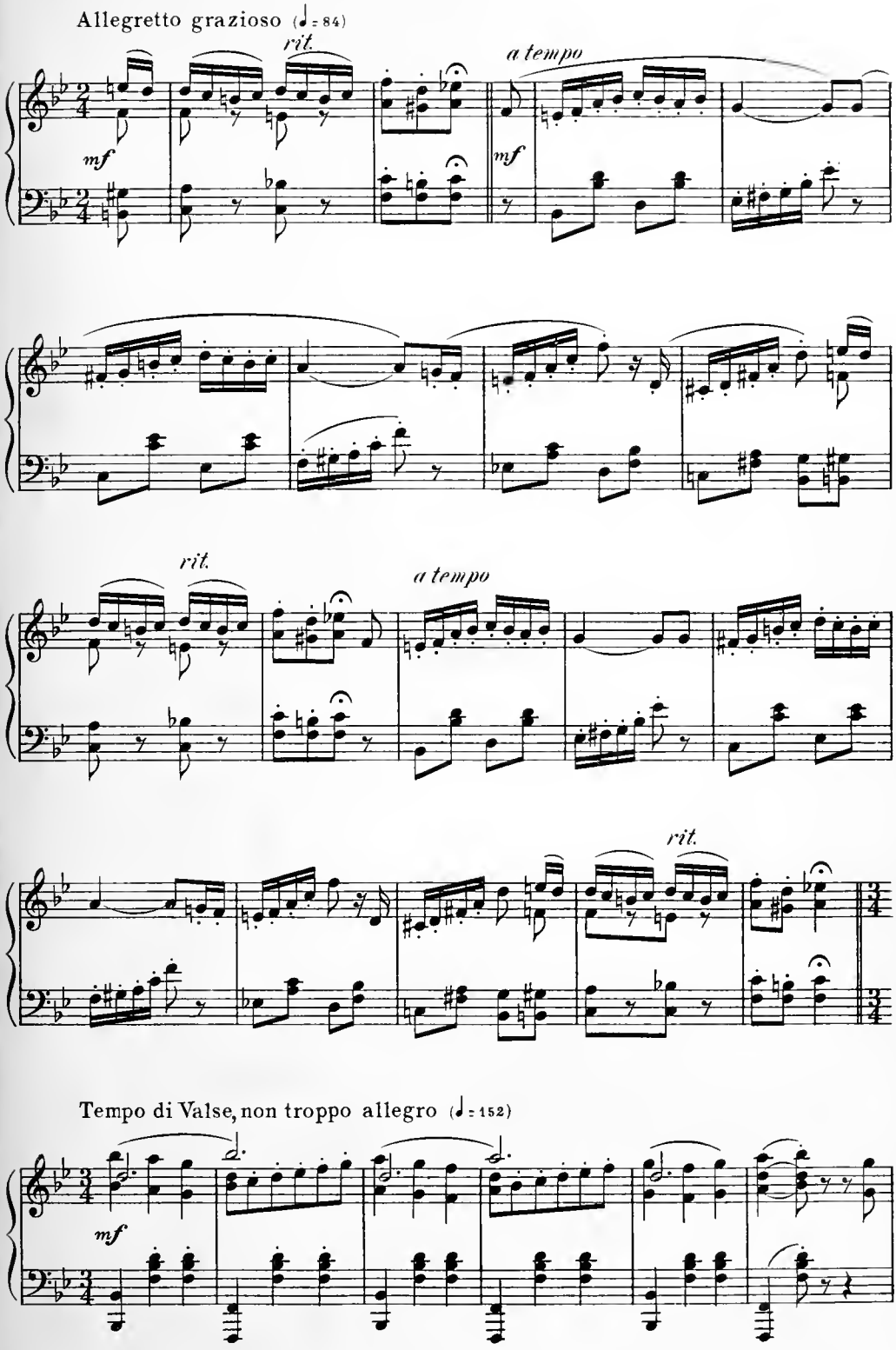

f

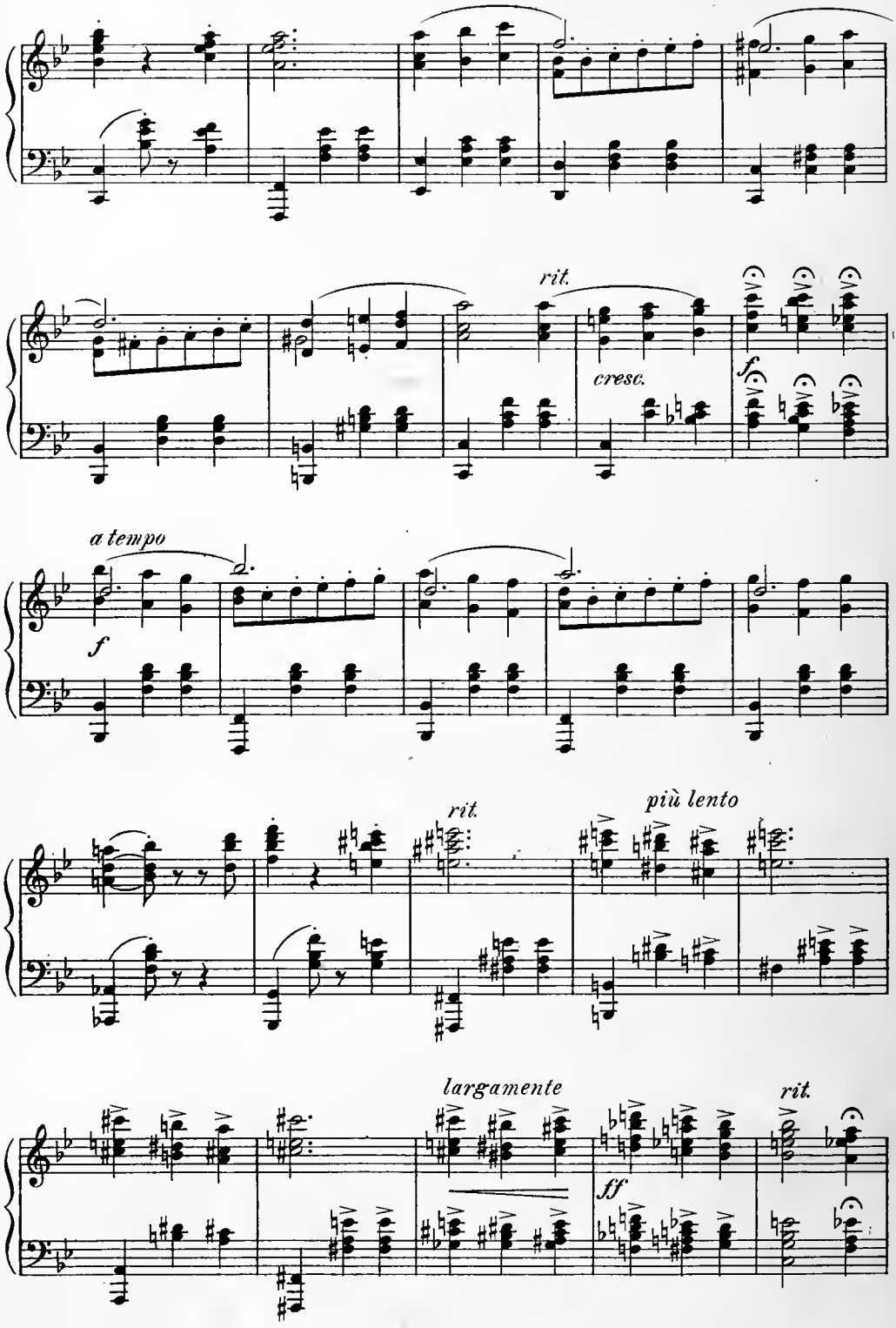


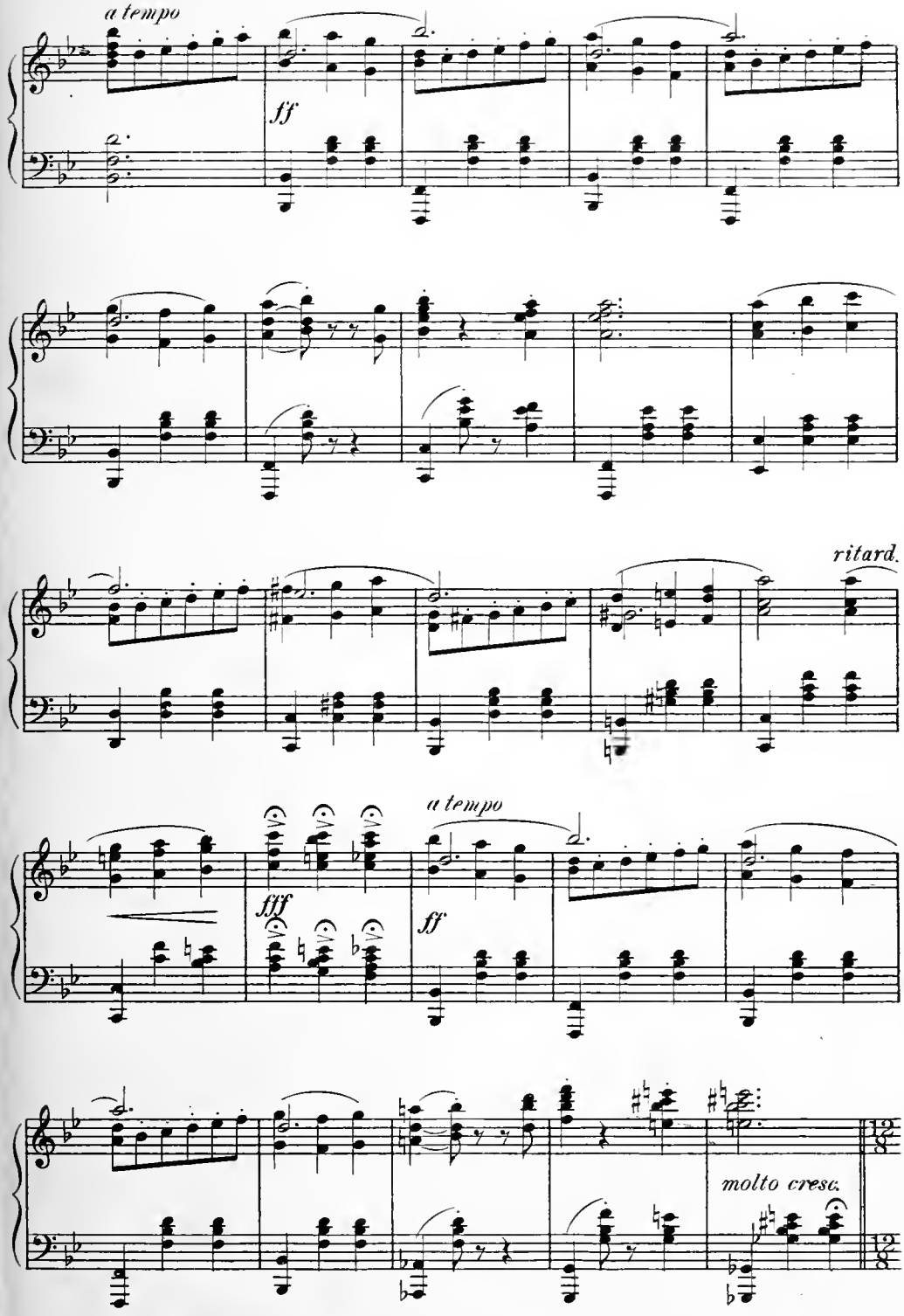


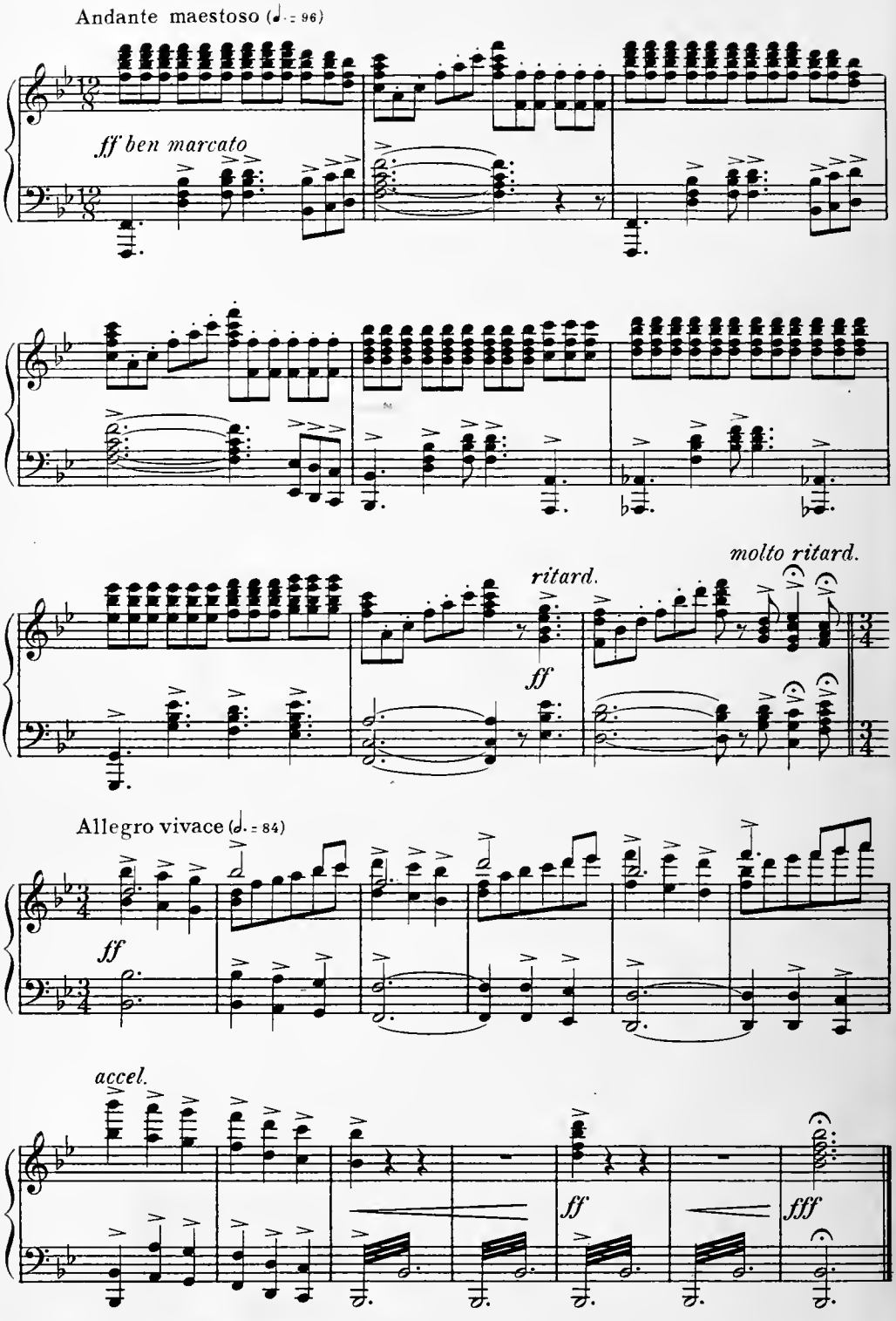



Cadenza
f
sempre staccato
accel.
rit.
dim.


Allegretto grazioso (♩= 84)
rit.
a tempo
mf
mf
rit.
a tempo
rit.
Tempo di Valse, non troppo allegro (♩= 152)
mf


rit.
cresc.
f
a tempo
f
rit.
più lento
largamente
rit.
ff

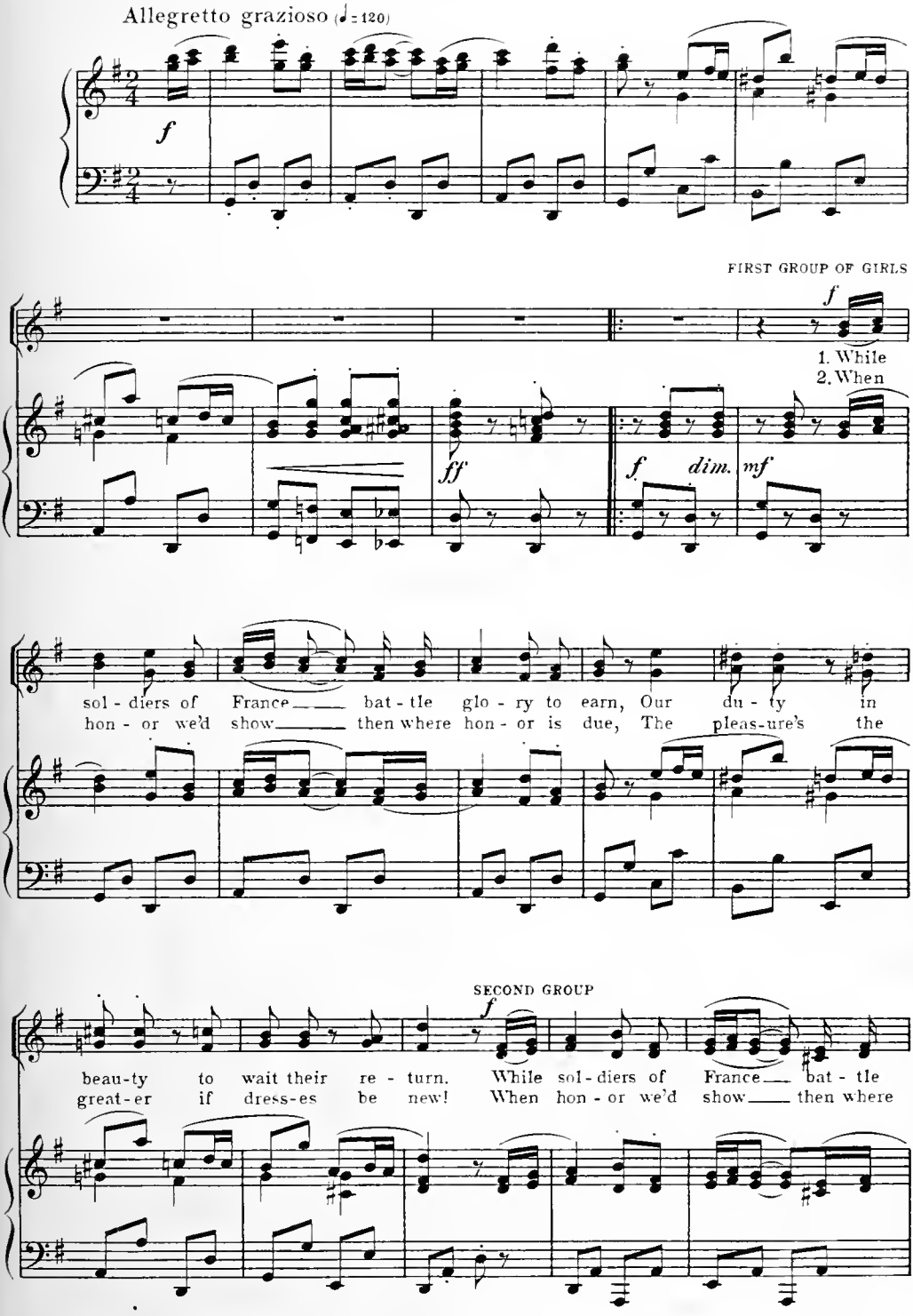

a tempo
ff
ritard.
a tempo
fff
ff
molto cresc.

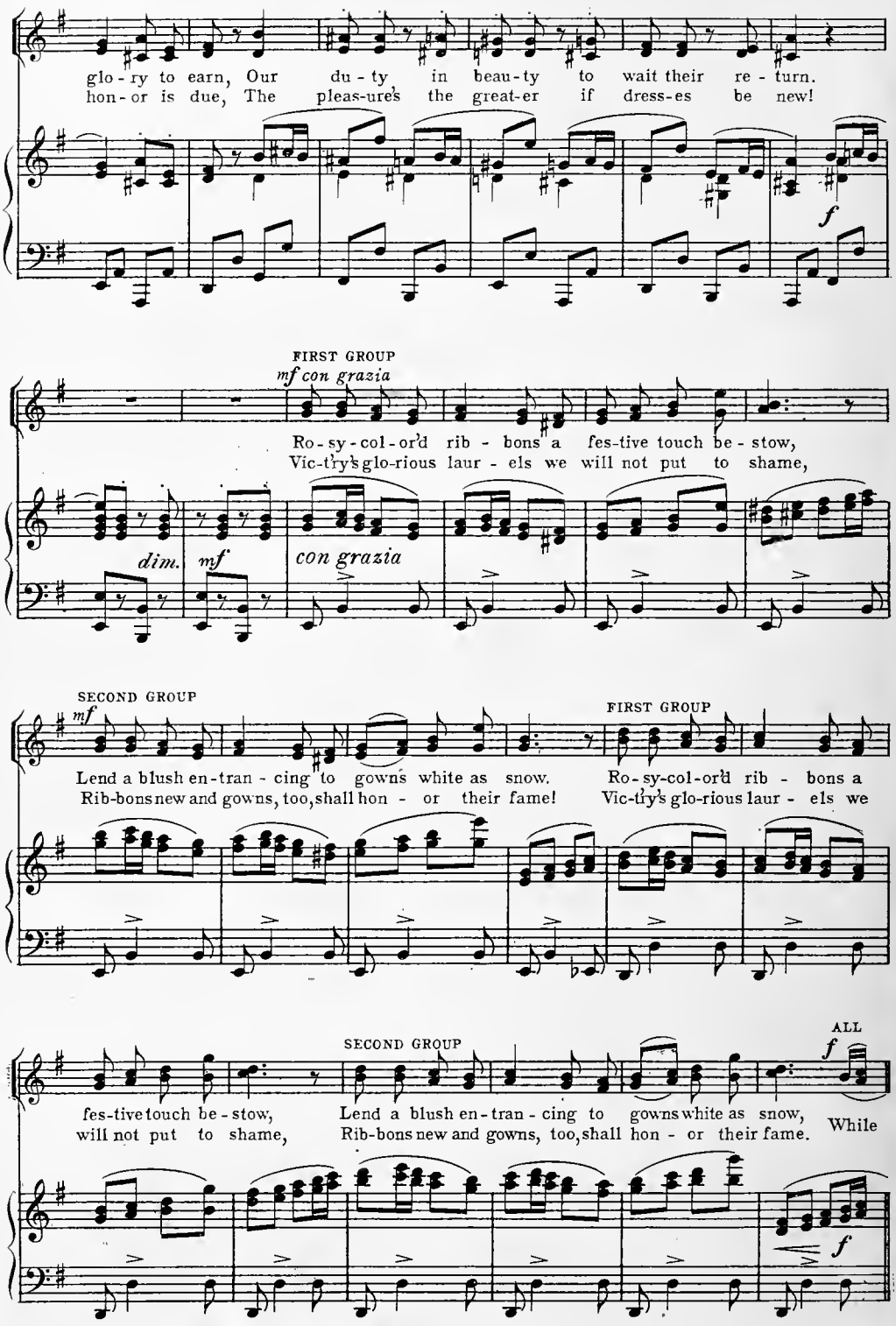

Andante maestoso (♩. = 96)
ff ben marcato
molto ritard.
ritard.
ff
Allegro vivace (♩. = 84)
ff
accel.
ff
fff

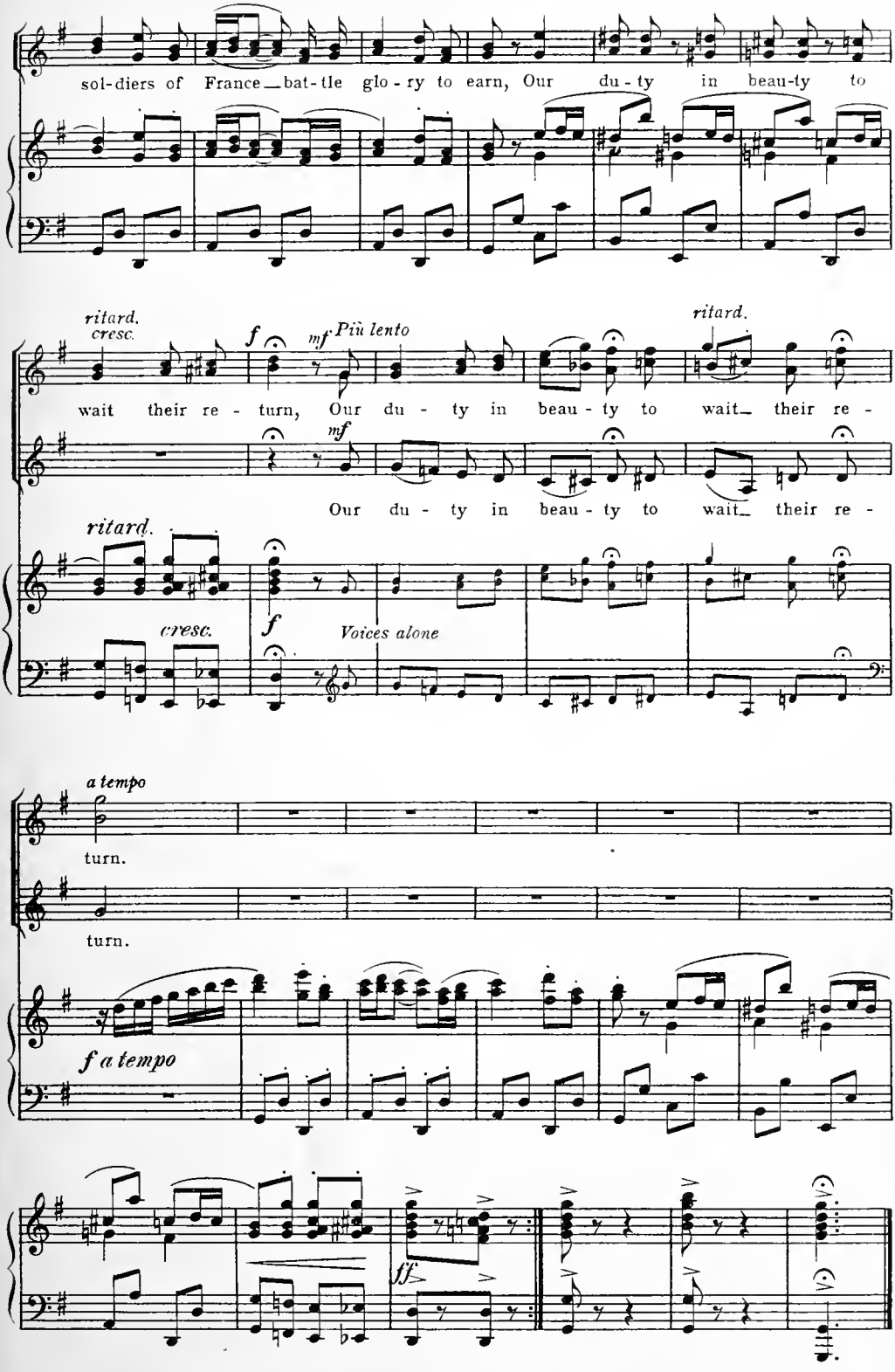
Act I

№ 2 WHILE SOLDIERS OF FRANCE

Chorus

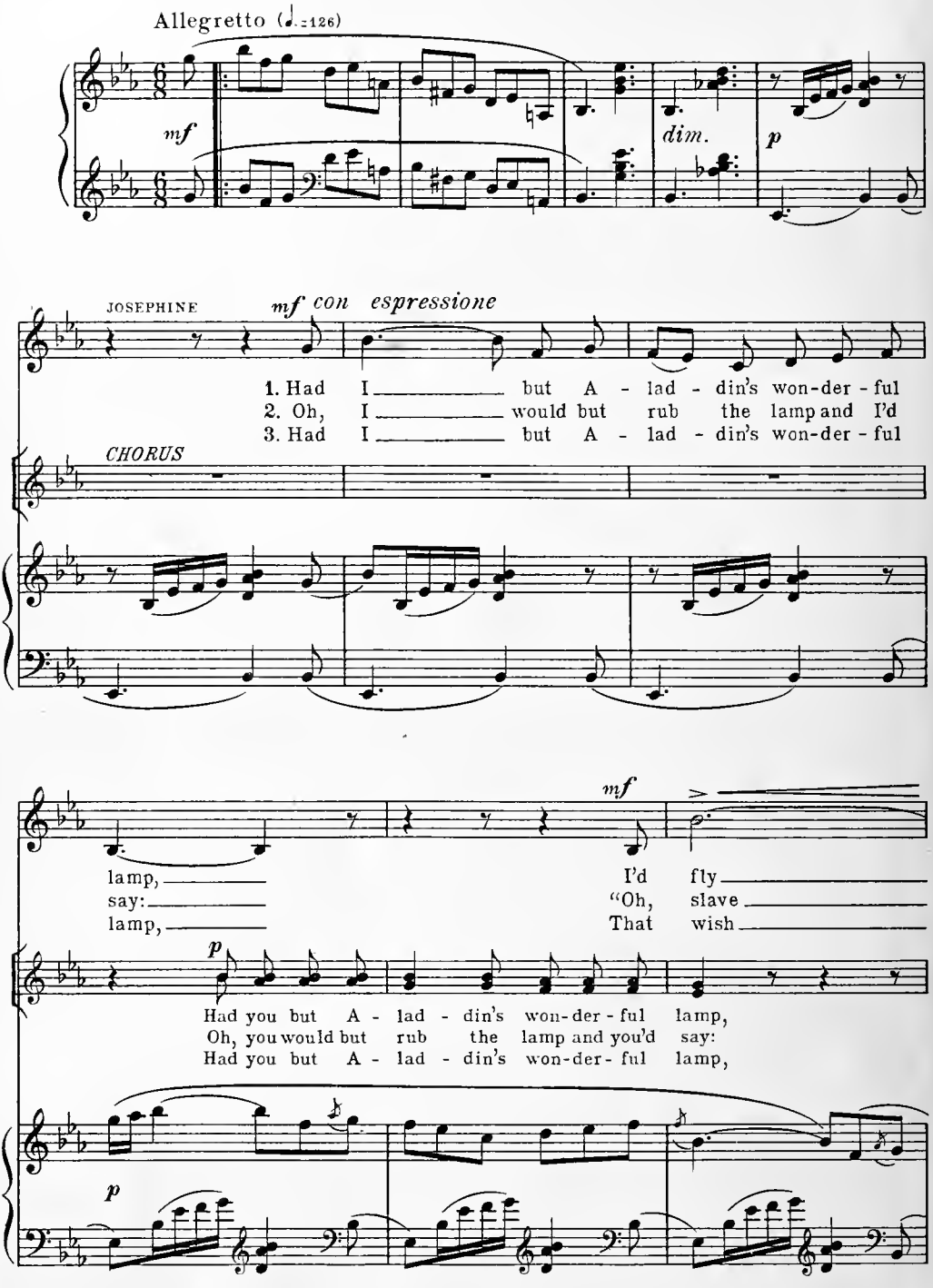


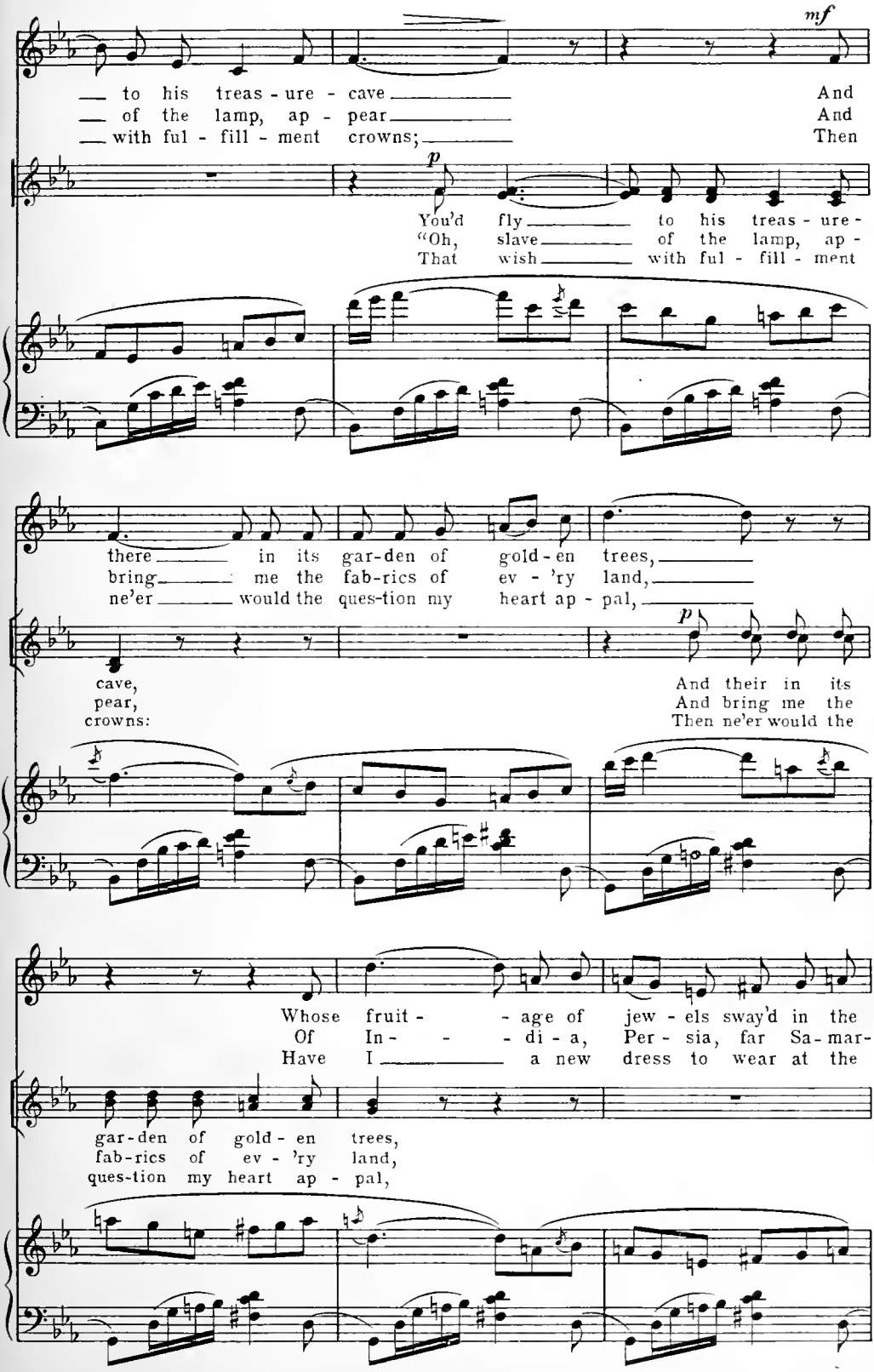

glo - ry to earn, Our du - ty in beau - ty to wait their re - turn.
hon - or is due, The pleas-ure's the great-er if dress-es be new!
f
FIRST GROUP
mf con grazia
Ro - sy - col - or'd rib - bons a fes-tive touch be - stow,
Vic-t'ry's glo-rious laur - els we will not put to shame,
dim.
mf
con grazia
SECOND GROUP
mf
Lend a blush en-tran - cing to gowns white as snow.
Rib-bons new and gowns, too, shall hon - or their fame!
FIRST GROUP
Ro - sy-col-or'd rib - bons a
Vic-t'ry's glo-rious laur - els we
SECOND GROUP
fes-tive touch be - stow,
will not put to shame,
Lend a blush en-tran - cing to gowns white as snow,
Rib-bons new and gowns, too, shall hon - or their fame.
ALL
f
While
f

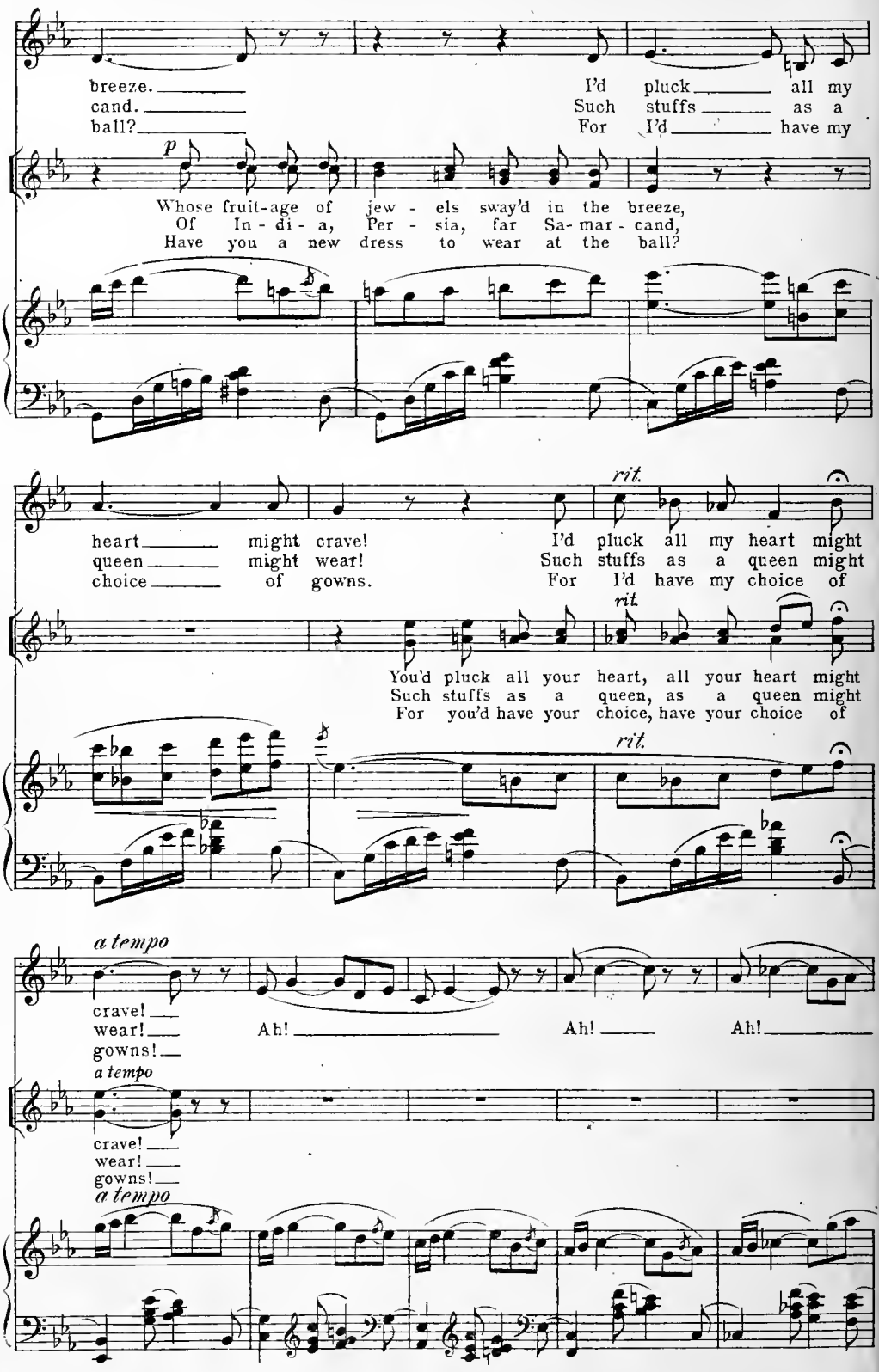

sol-diers of France bat-tle glo-ry to earn, Our du-ty in beau-ty to
ritard.
cresc.
f
mf Più lento
ritard.
wait their re-turn, Our du-ty in beau-ty to wait their re-
mf
Our du-ty in beau-ty to wait their re-
ritard.
cresc.
f
Voices alone
a tempo
turn.
turn.
f a tempo
ff

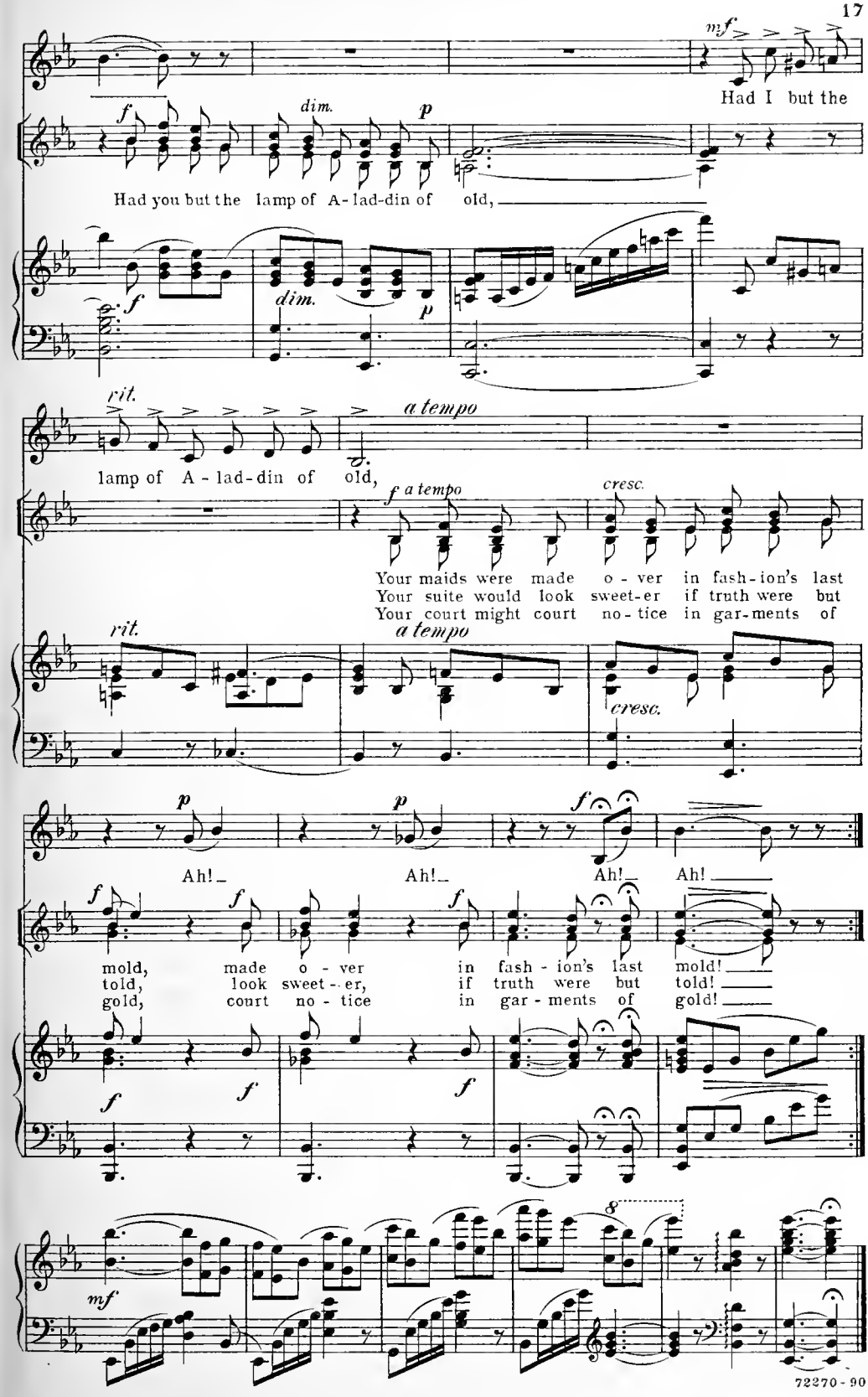
№3 HAD I BUT ALADDIN'S WONDERFUL LAMP

Josephine and Chorus



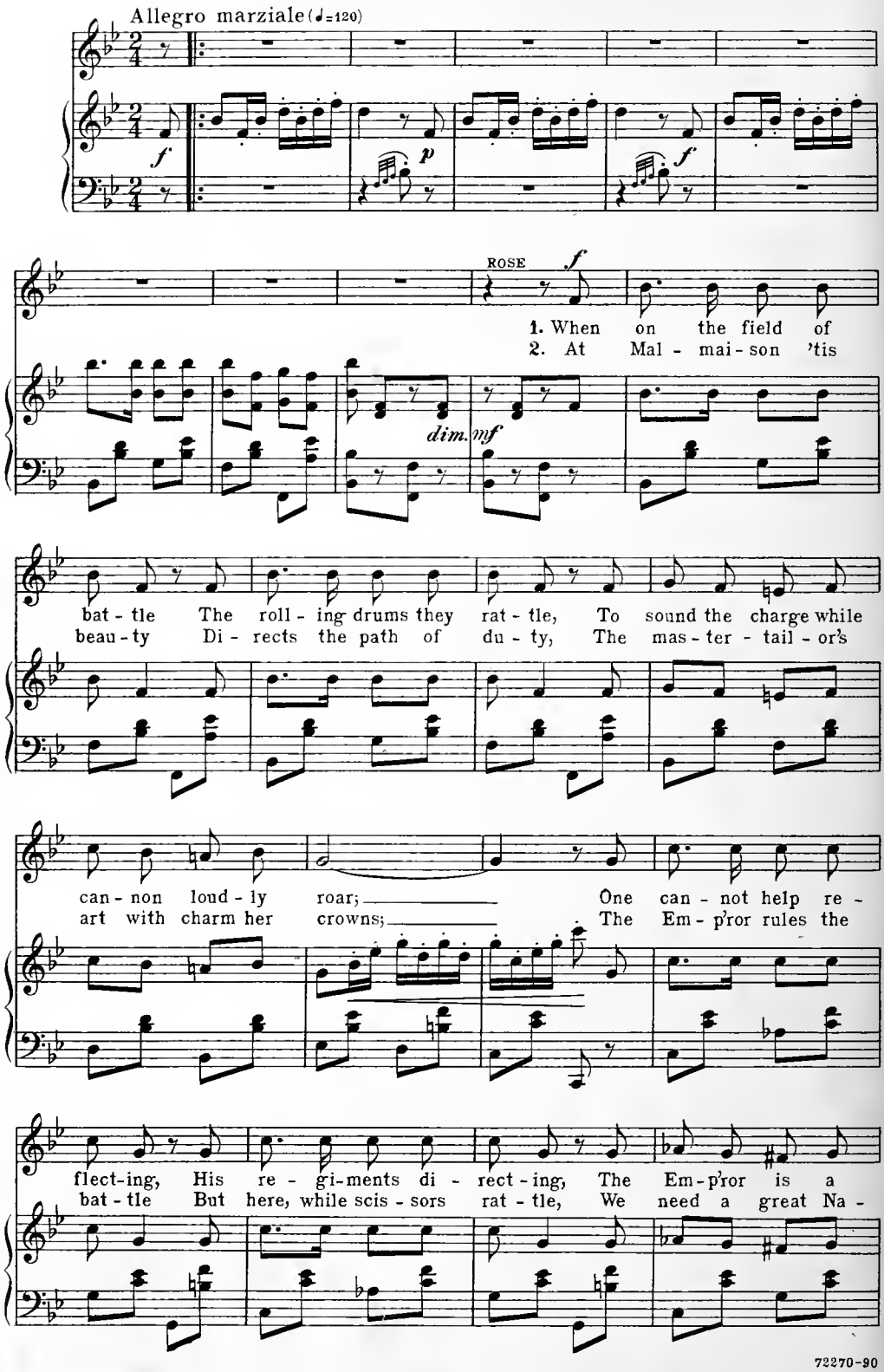

mf
— to his treas - ure - cave — And
— of the lamp, ap - pear — And
— with ful - fill - ment crowns; — Then
p
You'd fly — to his treas - ure -
"Oh, slave — of the lamp, ap -
That wish — with ful - fill - ment
there — in its gar-den of gold - en trees, —
bring — me the fab-rics of ev - 'ry land, —
ne'er — would the ques-tion my heart ap - pal, —
p
cave, And their in its
pear, And bring me the
crowns: 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,

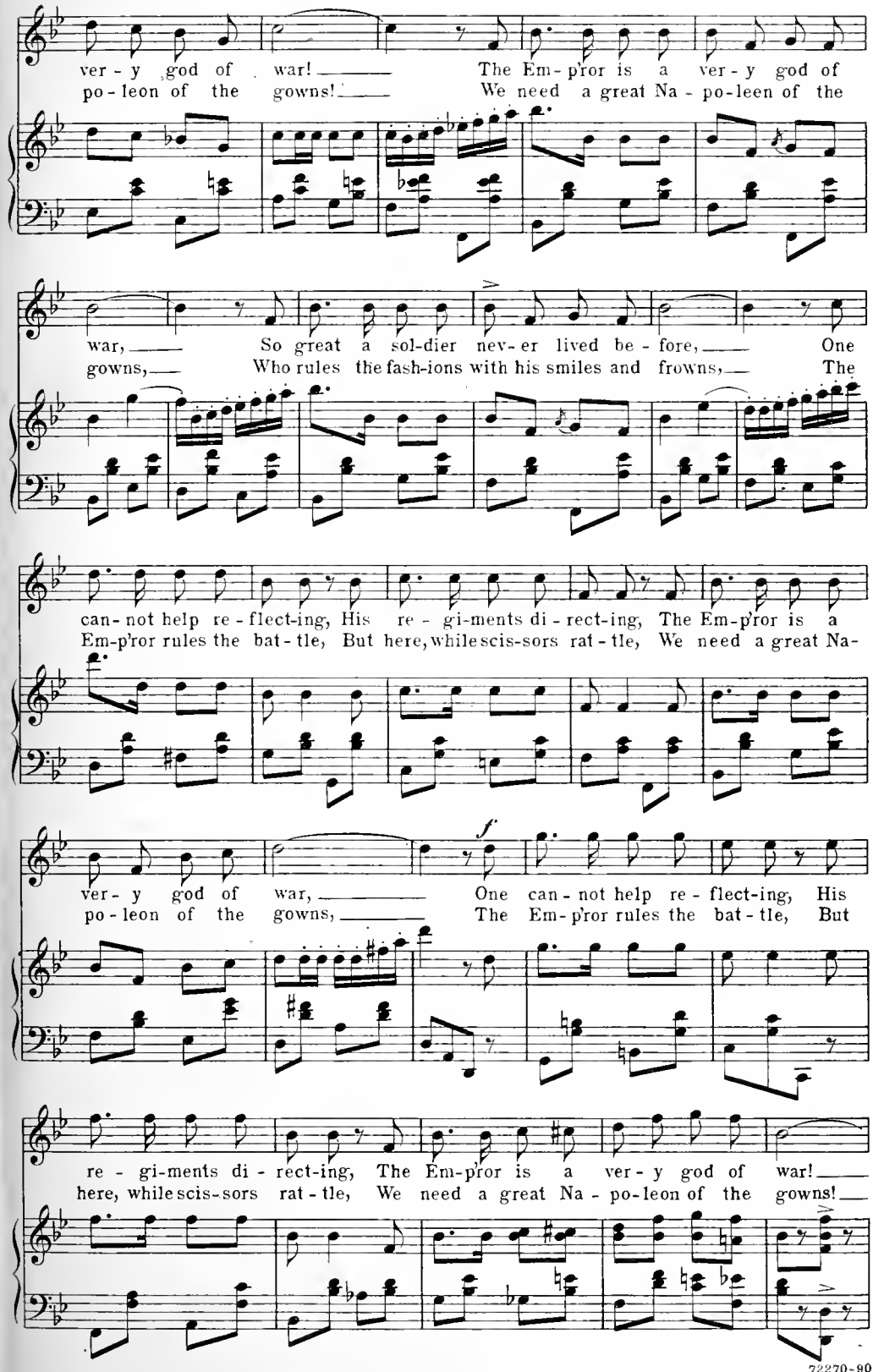

breeze.
cand.
ball?
I'd pluck all my
Such stuffs as a
For I'd have my
p
Whose fruit-age of jew - els sway'd in the breeze,
Of In - di - a, Per - sia, far Sa- mar - cand,
Have you a new dress to wear at the ball?
heart might crave!
queen might wear!
choice of gowns.
I'd pluck all my heart might
Such stuffs as a queen might
For I'd have my choice of
rit.
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!
wear!
gowns!
Ah!
Ah!
Ah!
a tempo
crave!
wear!
gowns!
a tempo

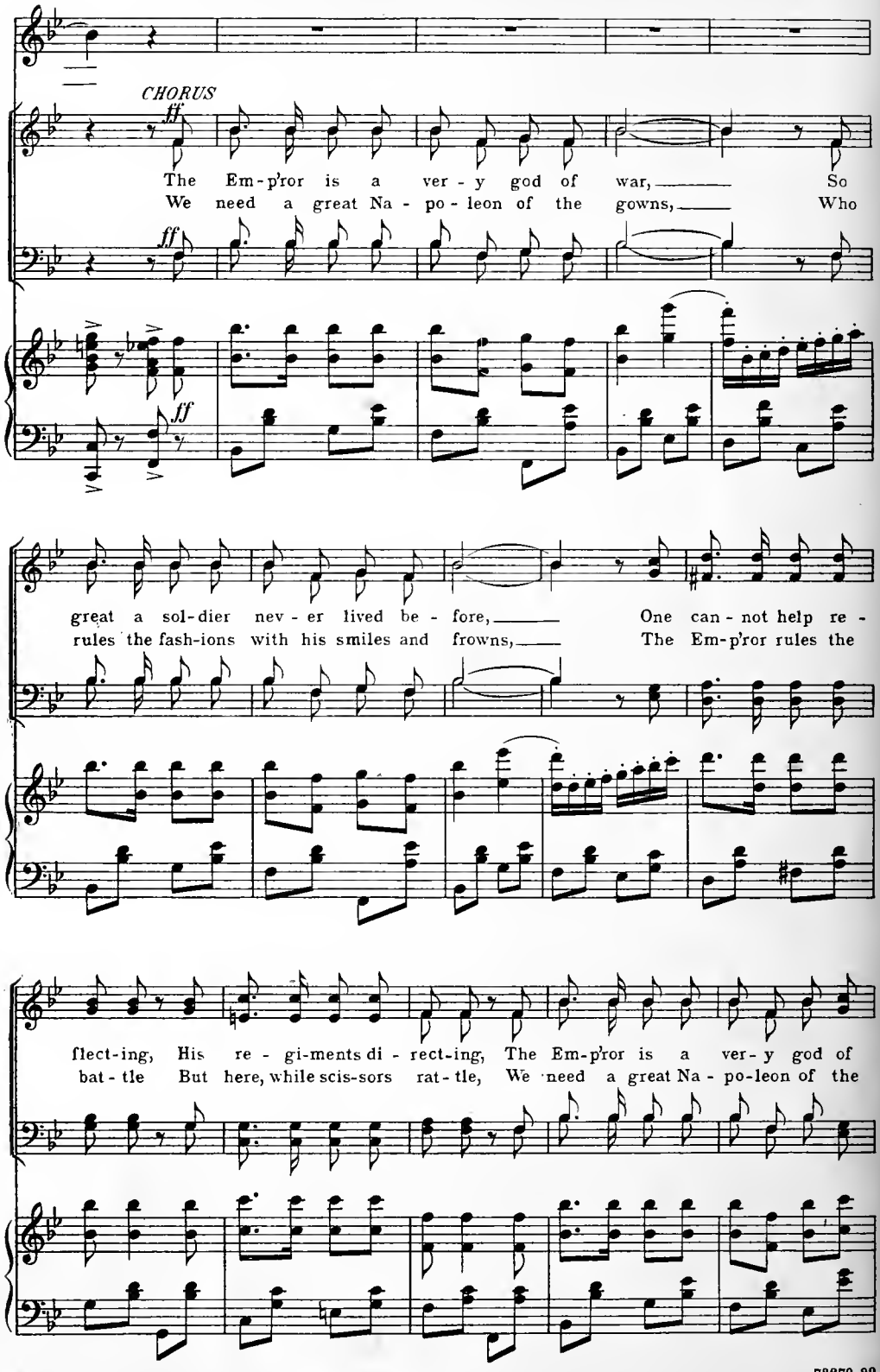

mf
Had I but the
f
dim.
p
Had you but the lamp of A-lad-din of old,
f
dim.
p
rit.
a tempo
lamp of A-lad-din of old,
f a tempo
cresc.
Your maids were made o-ver in fash-ion's last
Your suite would look sweet-er if truth were but
Your court might court no-tice in gar-ments of
rit.
a tempo
cresc.
p
p
f
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!
f
f
f
8
mf

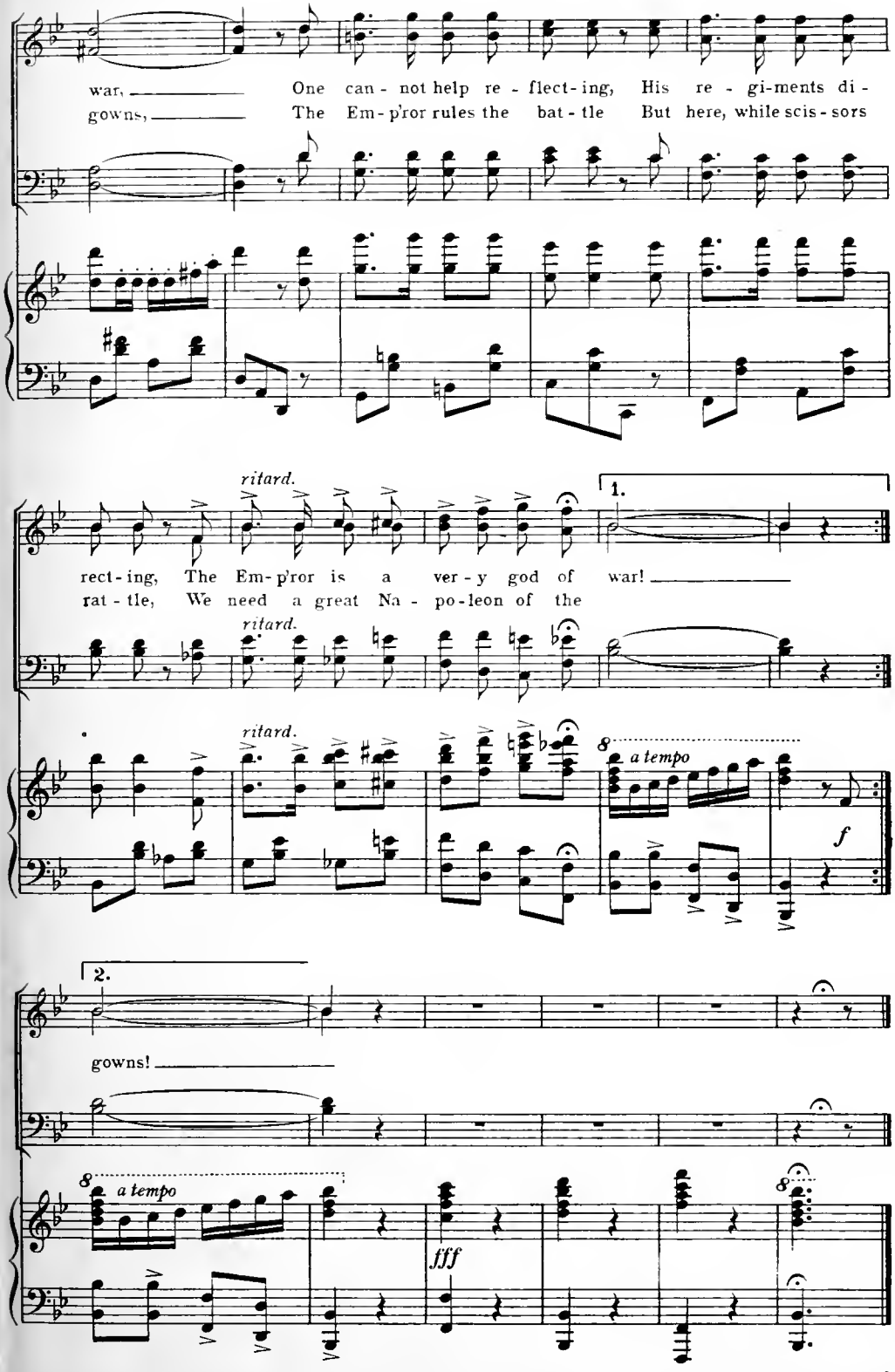
№ 4 WHEN ON THE FIELD OF BATTLE

Rose and Chorus



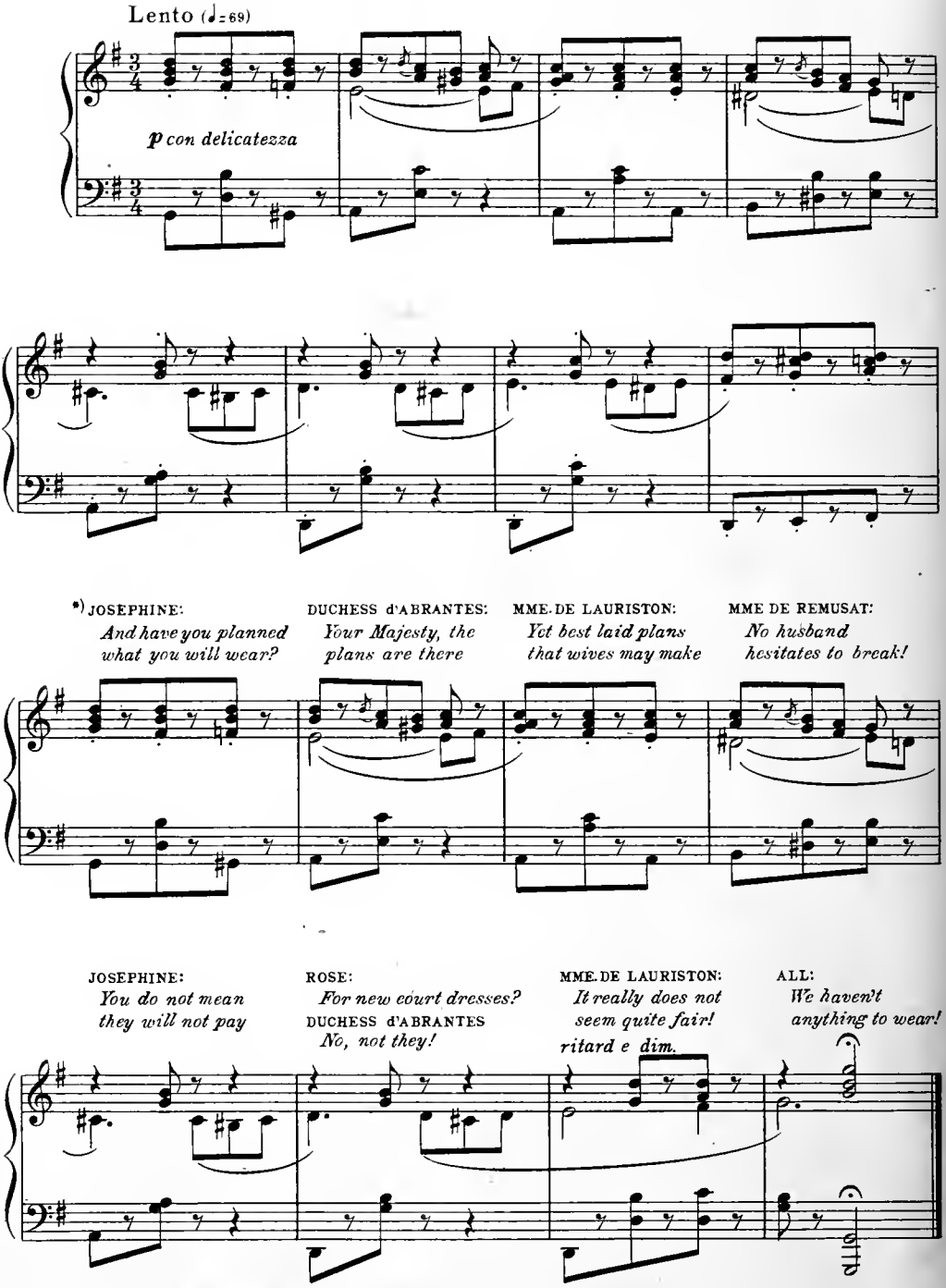

ver - y god of war! The Em - p'ror is a ver - y god of
po - leon of the gowns! We need a great Na - po-leen of the
war, So great a sol-dier nev - er lived be - fore, One
gowns, Who rules the fash-ions with his smiles and frowns, The
can - not help re - flect-ing, His re - gi-ments di - rect-ing, The Em-p'ror is a
Em-p'ror 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 - p'ror rules the bat - tle, But
re - gi-ments di - rect-ing, The Em-p'ror is a ver - y god of war!
here, while scis-sors rat - tle, We need a great Na - po-leon of the gowns!
f


CHORUS
ff
The Em-p'ror 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 be-fore, One can-not help re-
rules the fash-ions with his smiles and frowns, The Em-p'ror rules the
flect-ing, His re-gi-ments di-rect-ing, The Em-p'ror 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.
1.
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.
ritard.
8 a tempo
f
2.
gowns!
8 a tempo
fff

№ 5 AND HAVE YOU PLANNED

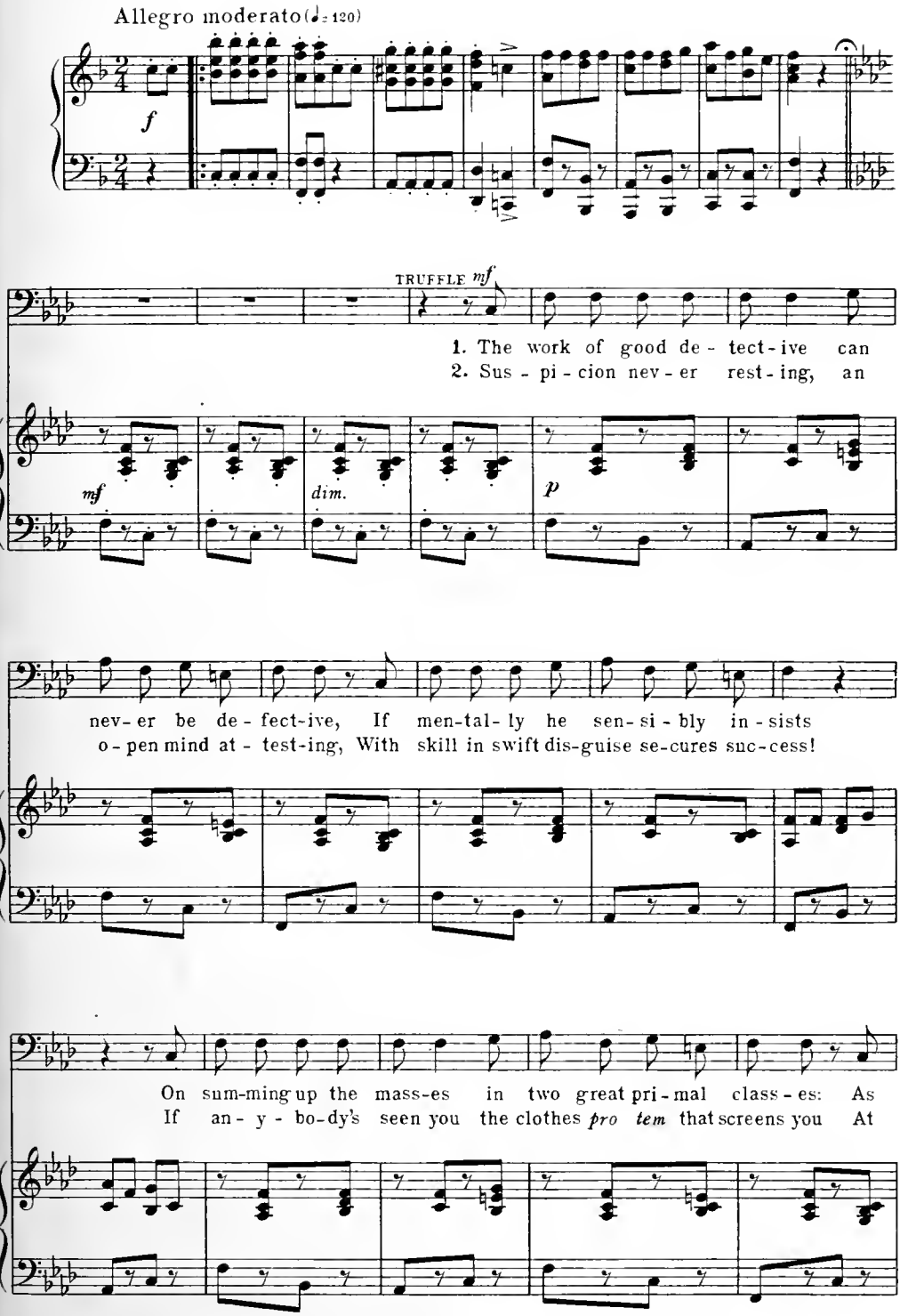
Recitation with Melodrame Accompaniment
Josephine, Duchess d'Abrantes,
Mme. de Lauriston, Mme. de Remusat and Rose

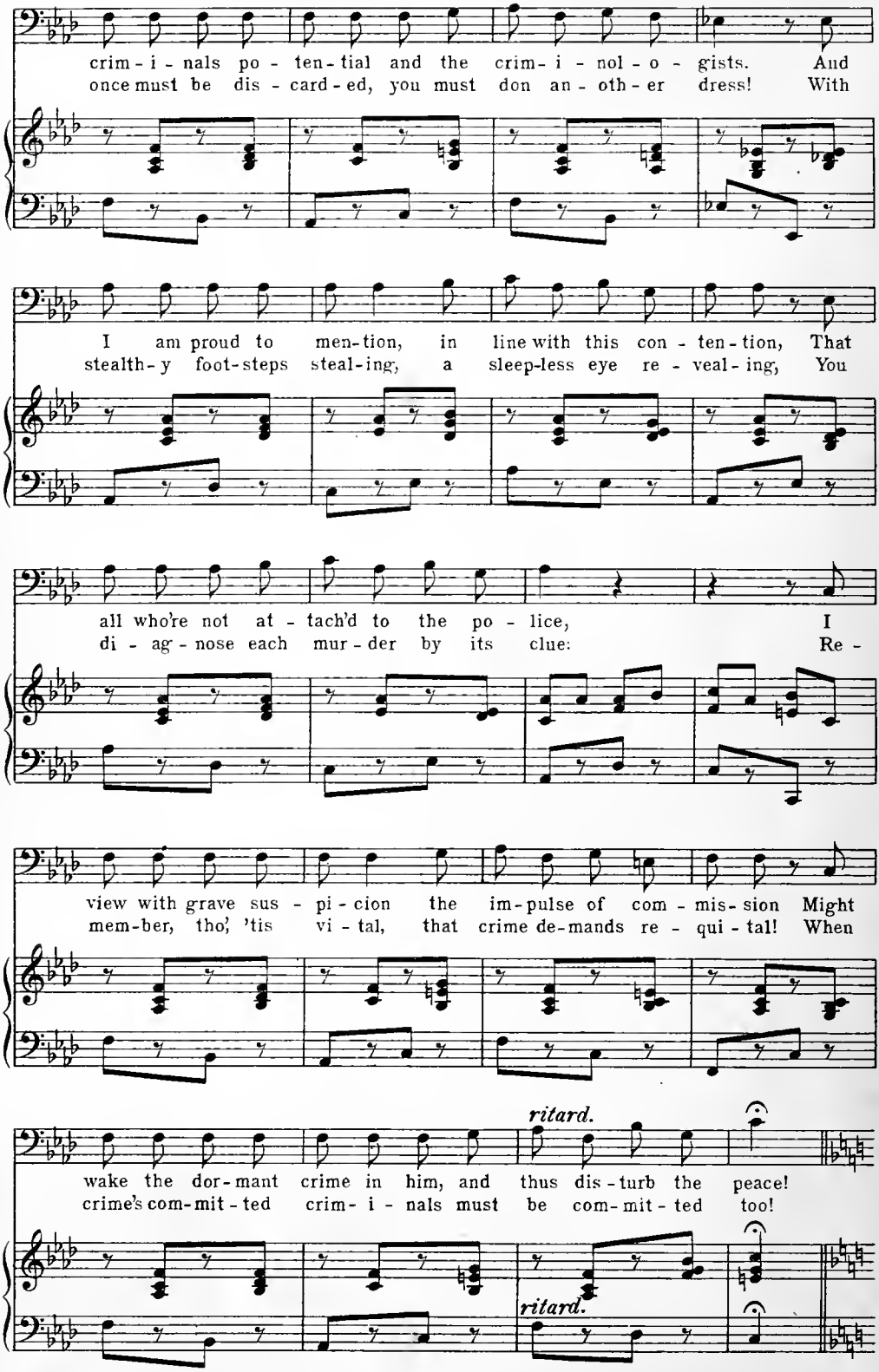


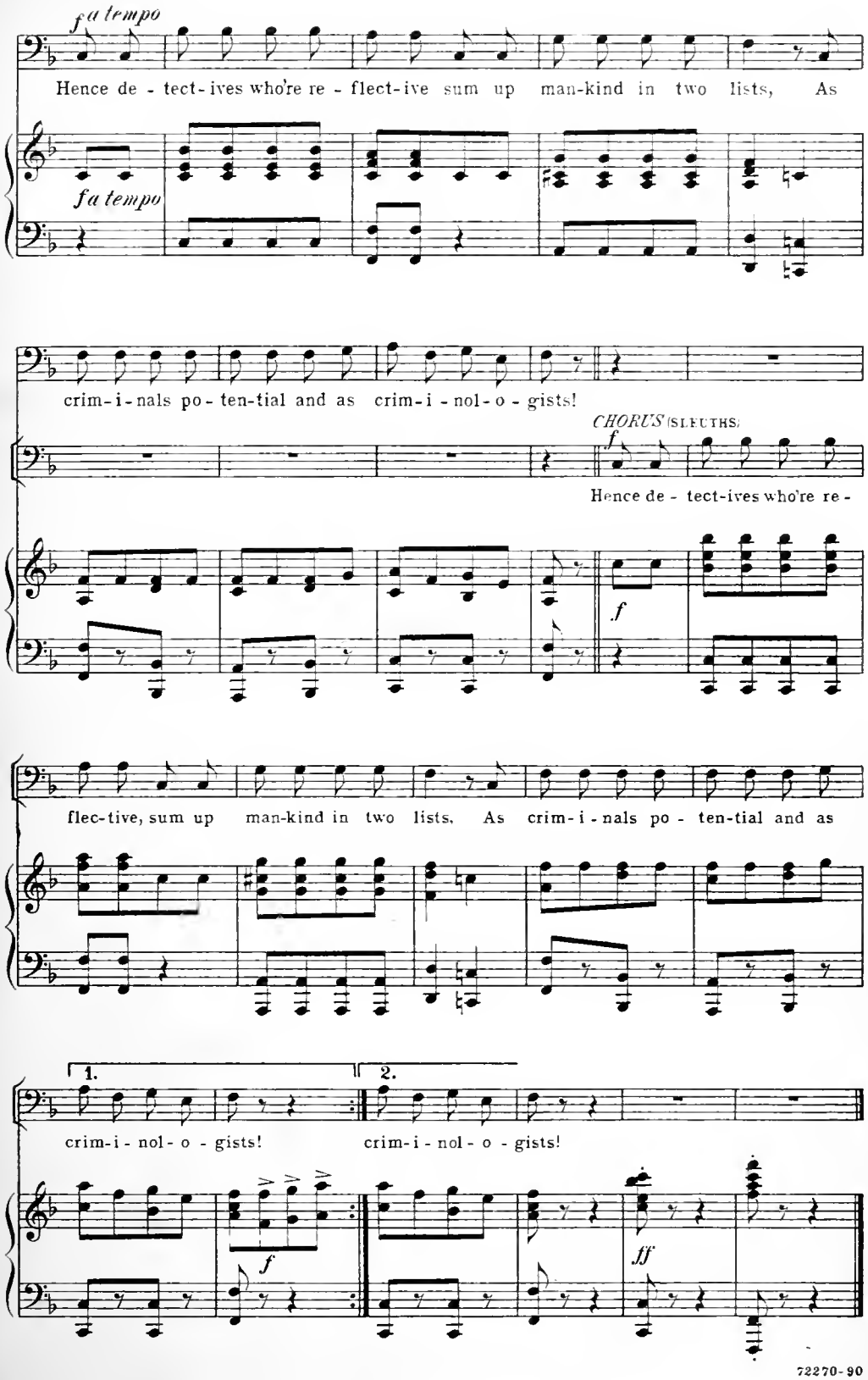
*) *It is suggested that the voices enter after the first beat of each measure.*

№ 6 DETECTIVE SONG

Truffle and Chorus

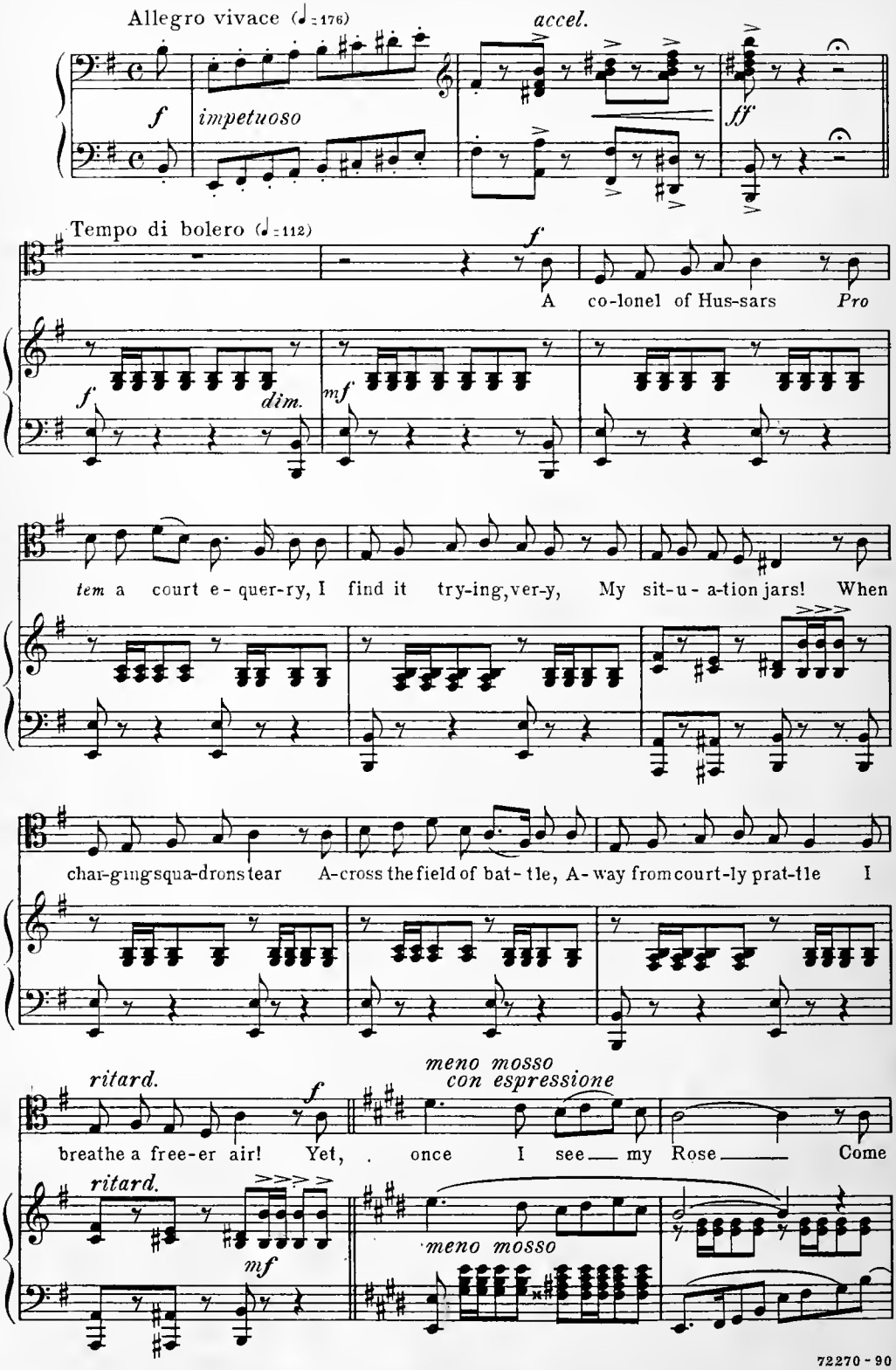


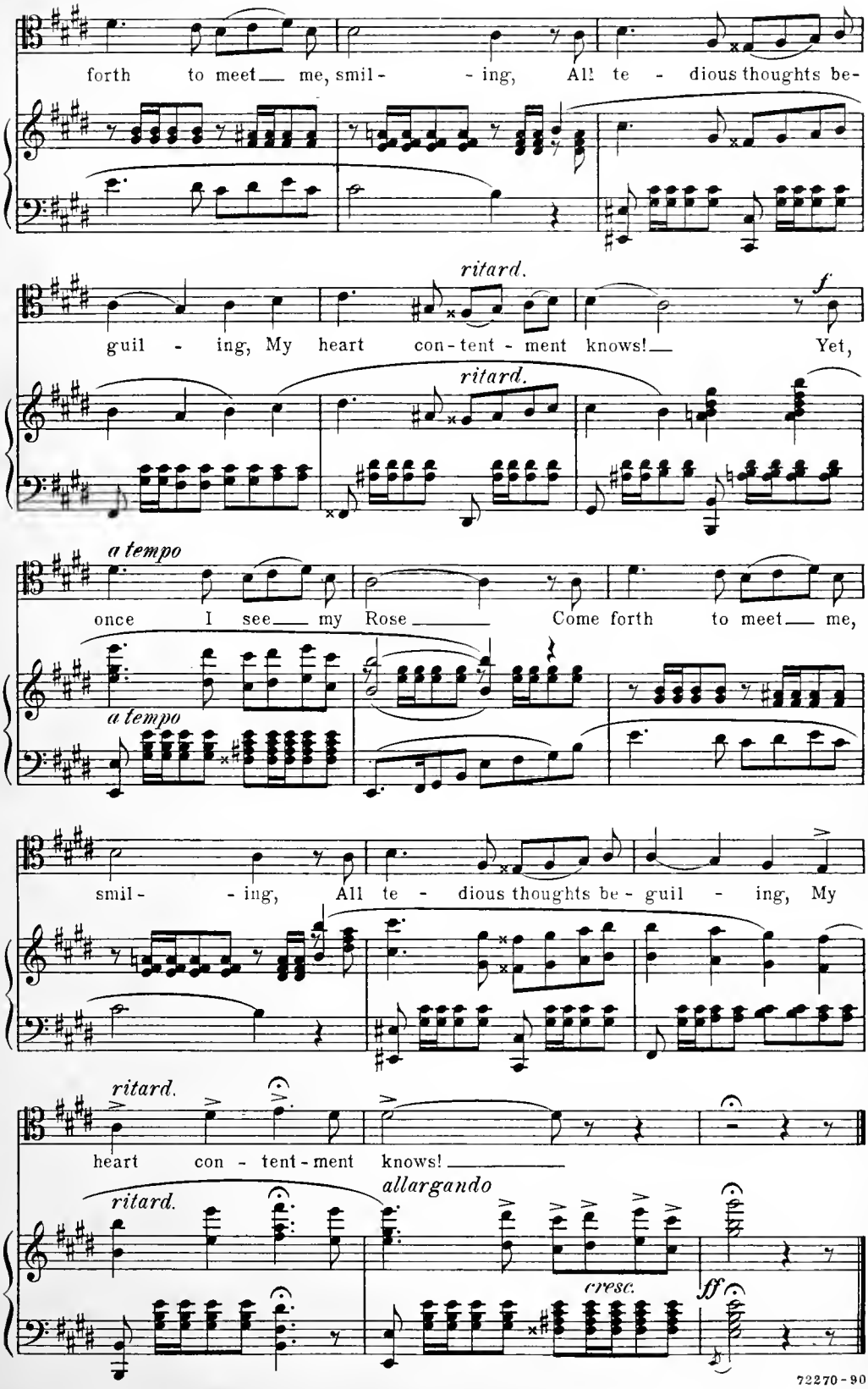

crim - i - nals po - ten - tial and the crim - i - nol - o - gists. And
once must be dis - card - ed, you must don an - oth - er dress! With
I am proud to men - tion, in line with this con - ten - tion, That
stealth - y foot - steps steal - ing, a sleep - less eye re - veal - ing, You
all who're not 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
ritard.
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.


fa tempo
Hence de - tect - ives who're re - flect - ive sum up man-kind in two lists, As
fa tempo
crim - i - nals po - ten - tial and as crim - i - nol - o - gists!
CHORUS (SLEUTHS)
f
Hence de - tect - ives who're re -
f
flec - tive, sum up man-kind in two lists, As crim - i - nals po - ten - tial and as
1.
2.
crim - i - nol - o - gists!
crim - i - nol - o - gists!
f
ff

№7 A COLONEL OF HUSSARS

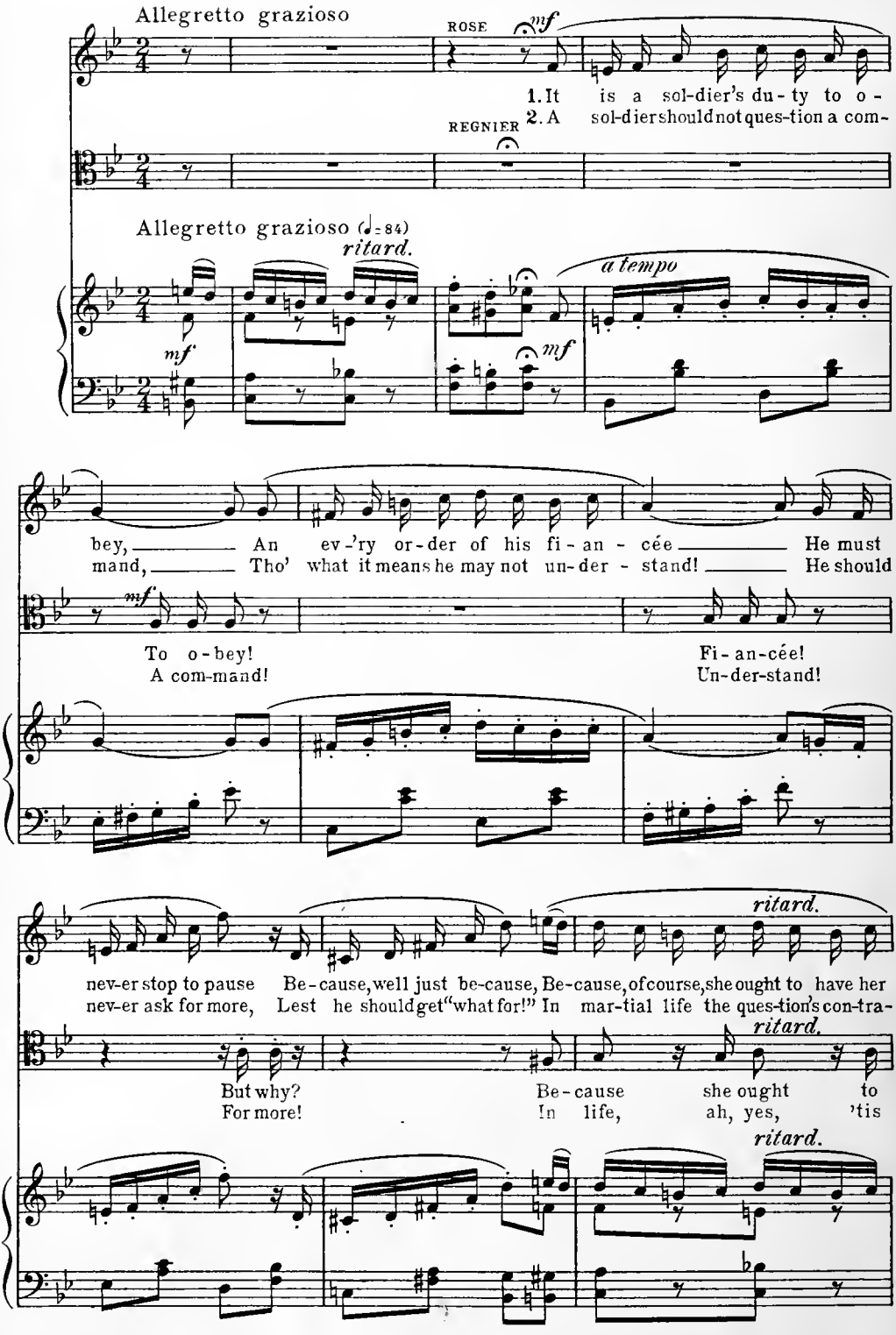
Colonel Regnier

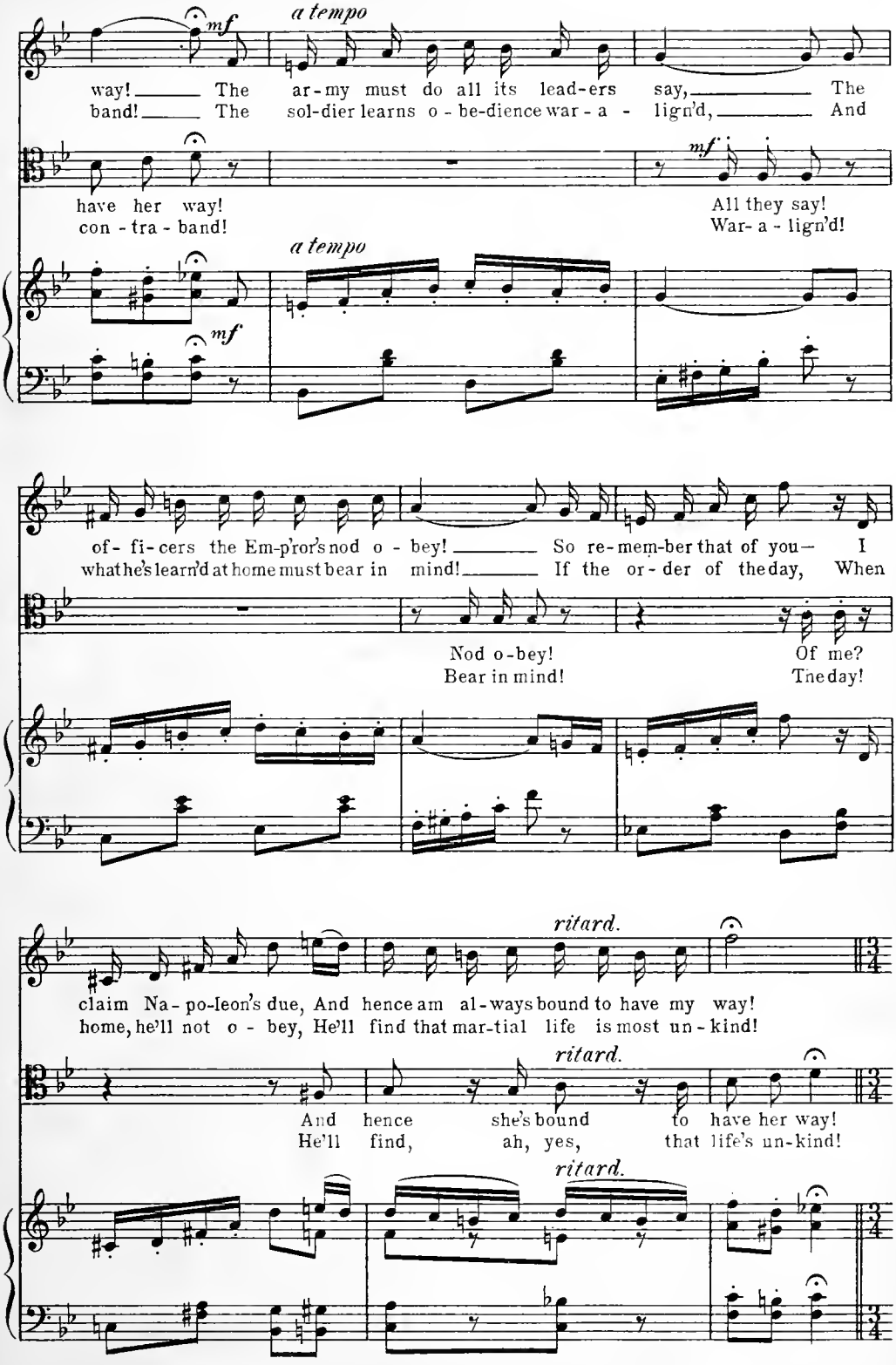


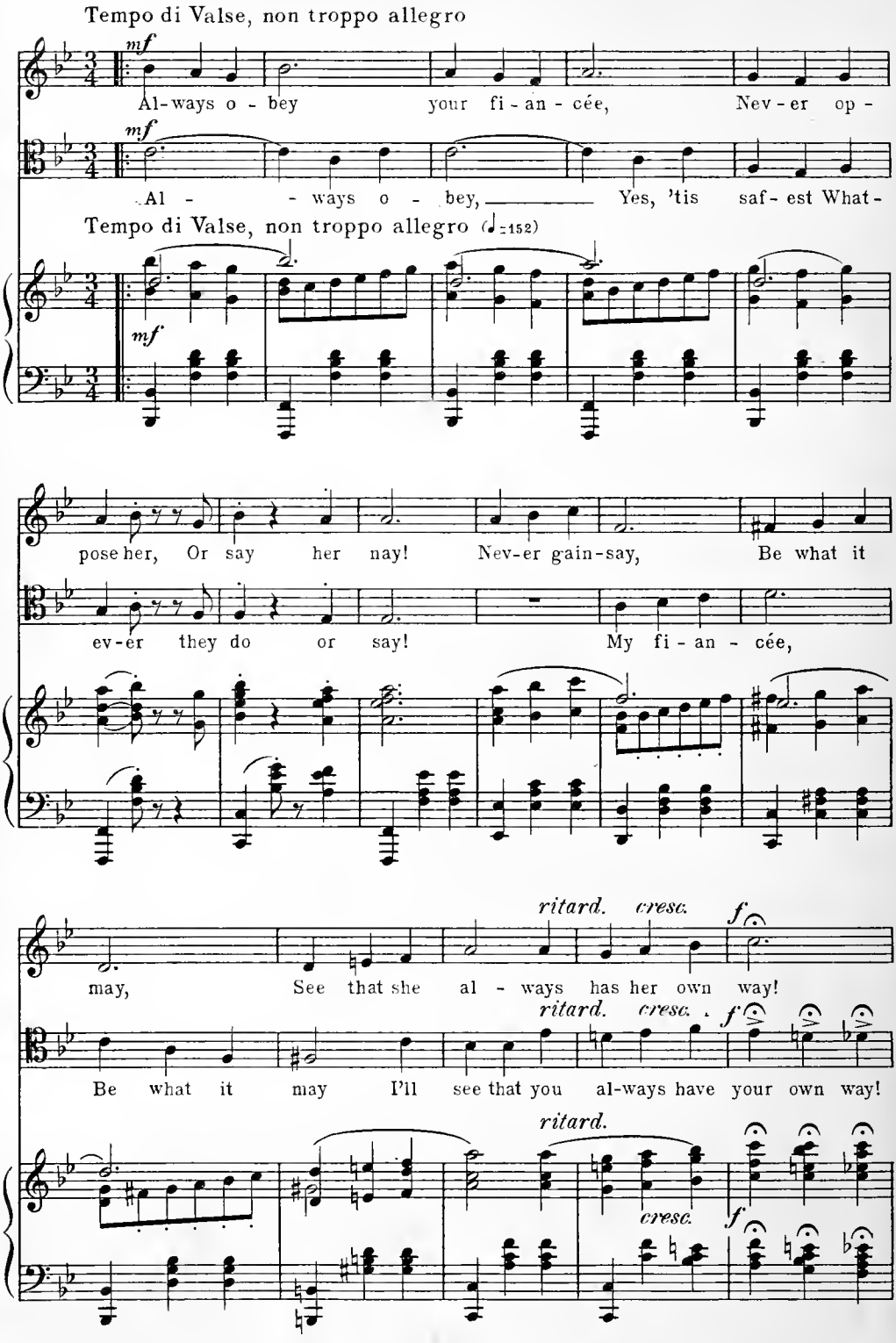

forth to meet me, smil- ing, All te - dious thoughts be-
ritard.
f
guil - ing, My heart con-tent - ment knows! Yet,
ritard.
a tempo
once I see my Rose Come forth to meet me,
a tempo
smil- ing, All te - dious thoughts be - guil - ing, My
ritard.
heart con - tent - ment knows!
ritard.
allargando
cresc.
ff

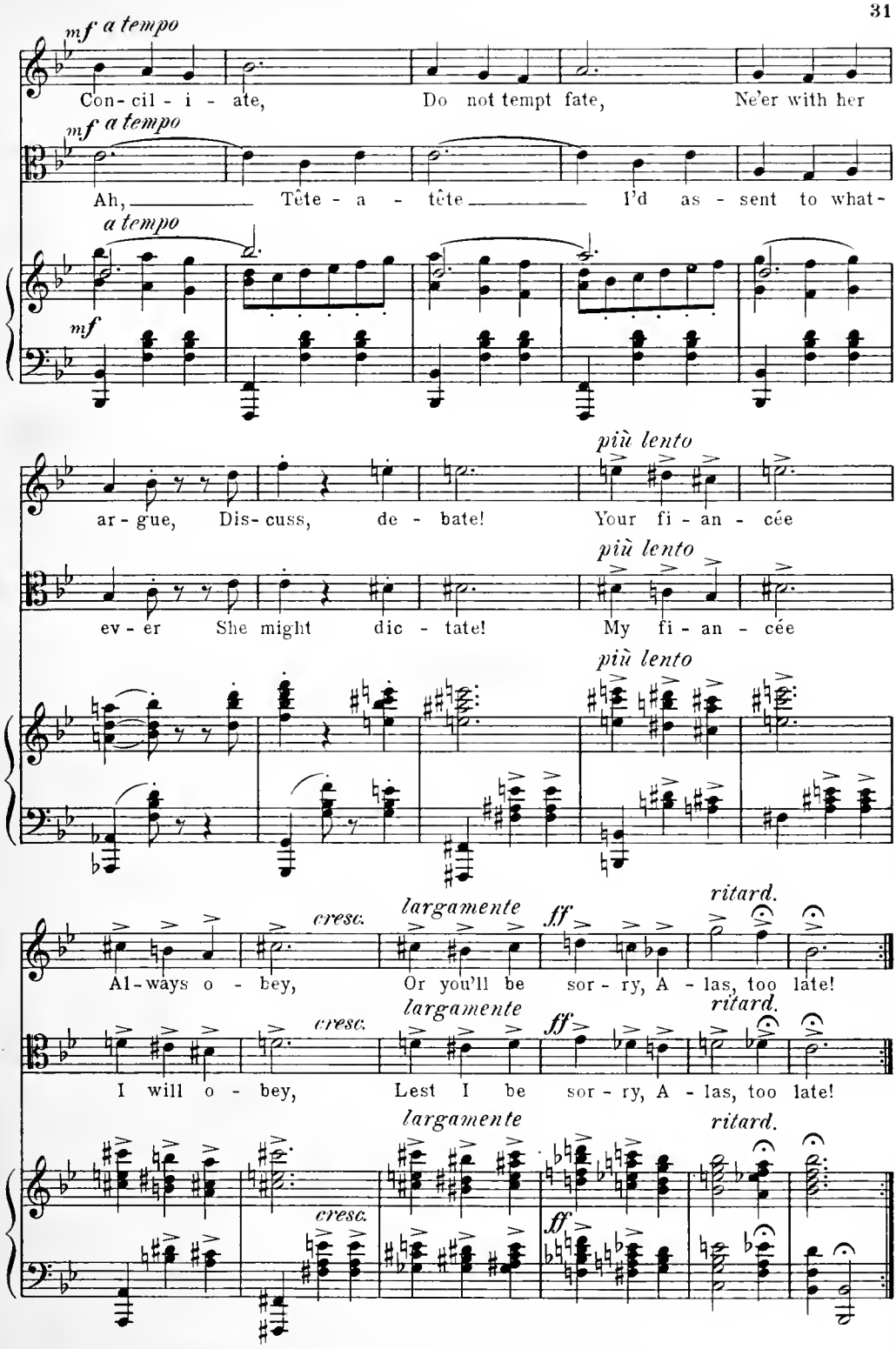
№8 IT IS A SOLDIER'S DUTY

Rose and Colonel Regnier




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!
con-tra-band!
mf
All they say!
War-a-lign'd!
a tempo
mf
of-fi-cers the Em-p'ror'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!
Bear in mind!
Of me?
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.

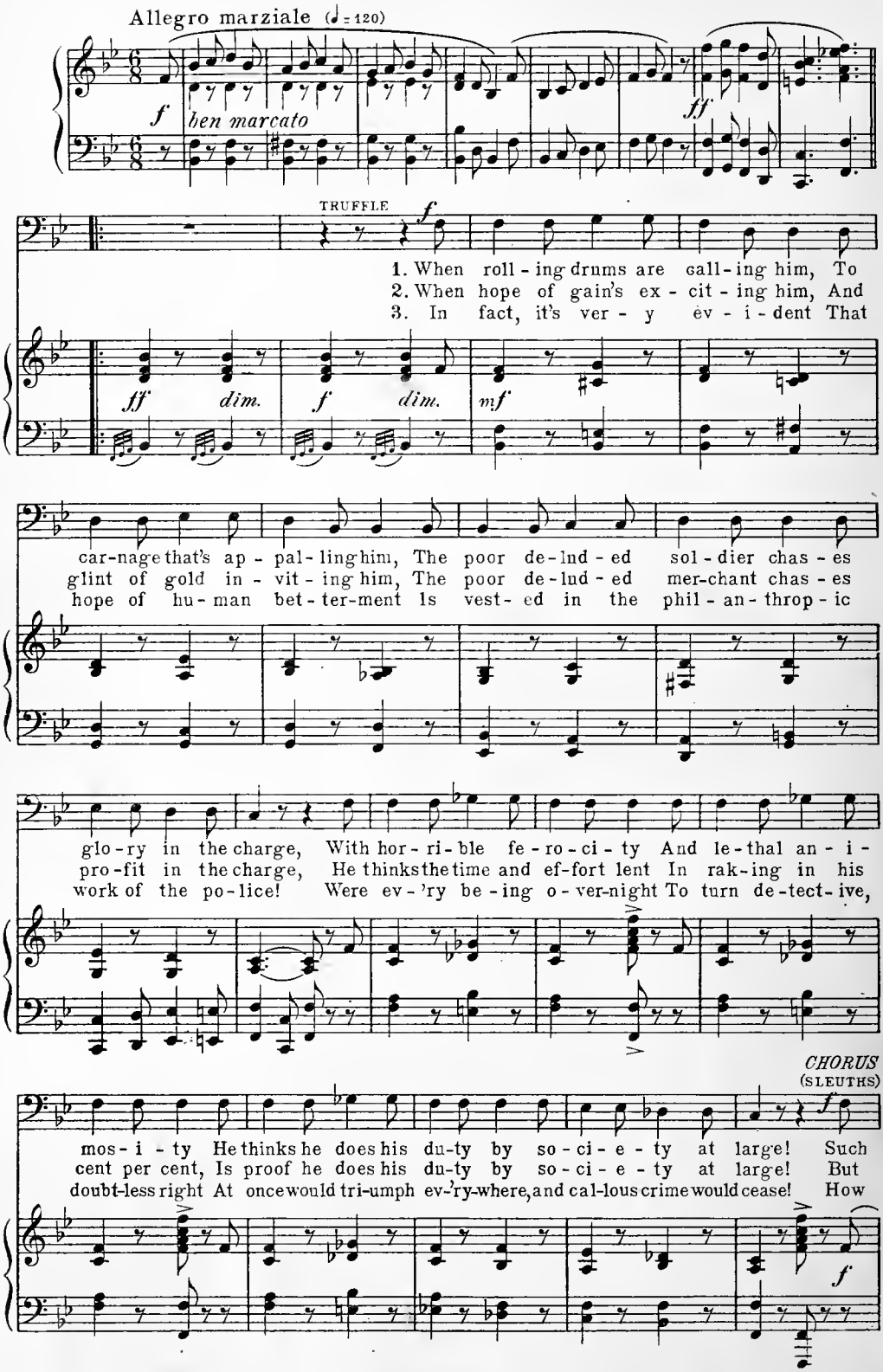

Tempo di Valse, non troppo allegro
mf
Al-ways o - bey your fi - an - cée, Nev - er op -
mf
Al - - ways o - bey, Yes, 'tis saf - est What -
Tempo di Valse, non troppo allegro (♩=152)
mf
pose her, Or say her nay! Nev-er gain-say, Be what it
ev-er they do or say! My fi - an - cée,
ritard. cresc. f
may, See that she al - ways has her own way!
ritard. cresc. f
Be what it may I'll see that you al-ways have your own way!
ritard.
cresc.
f

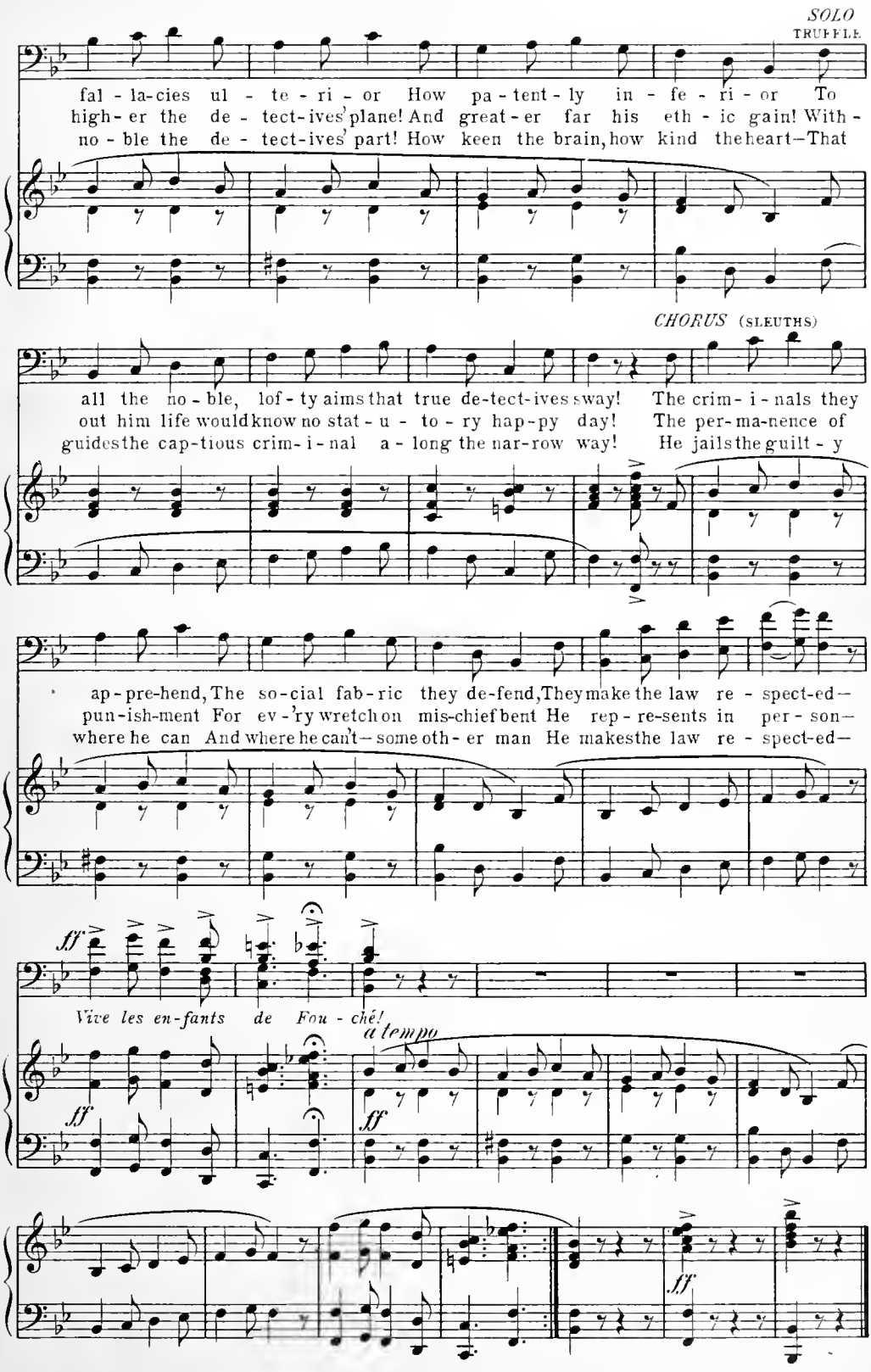


In repeating the Waltz movement it is suggested that during the first sixteen measures the voices remain silent, and a few, simple dance steps be taken. The voices may reenter on the seventeenth measure.

№9 LES ENFANTS DE FOUCHÉ

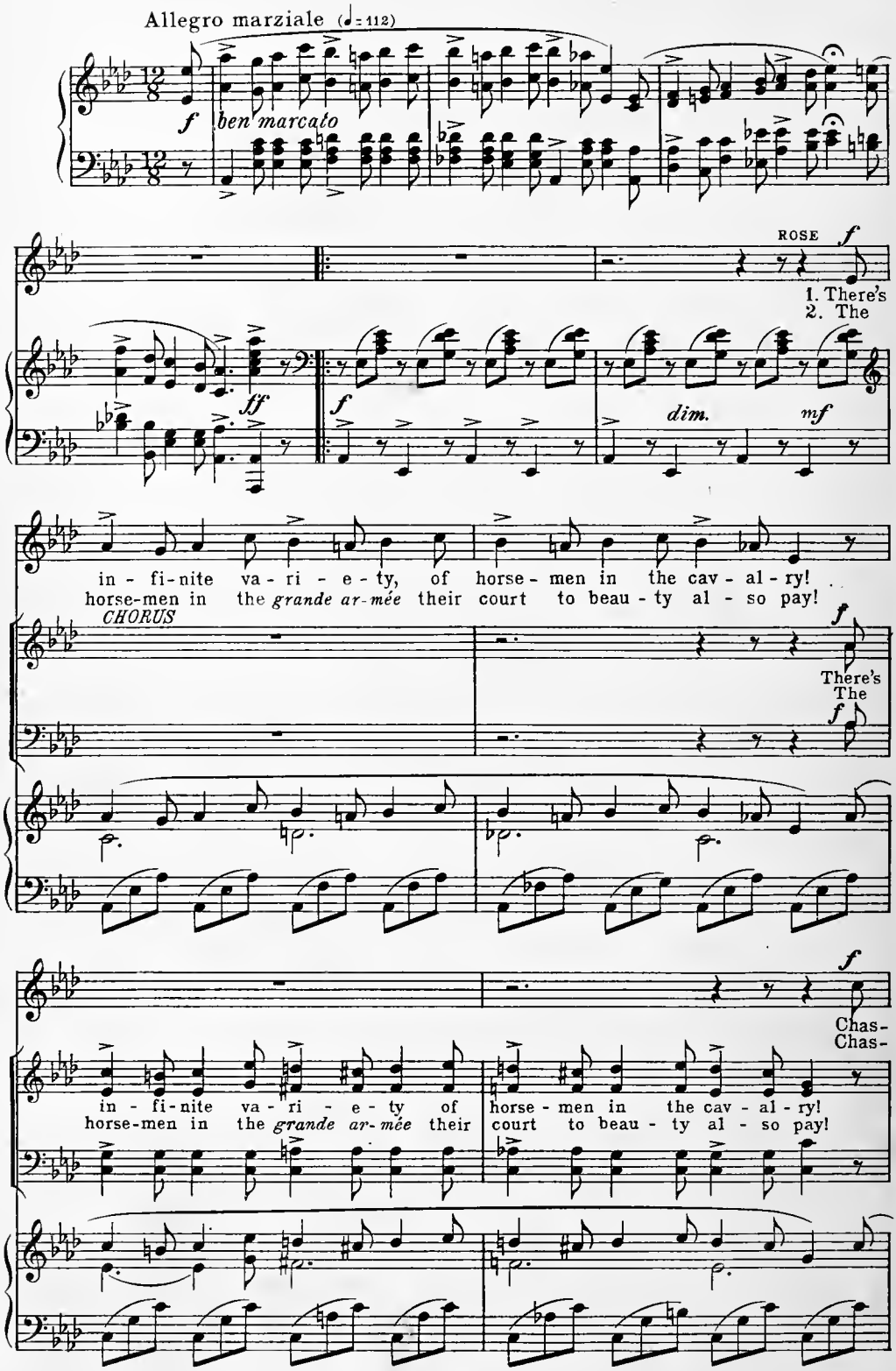
Truffle and Chorus

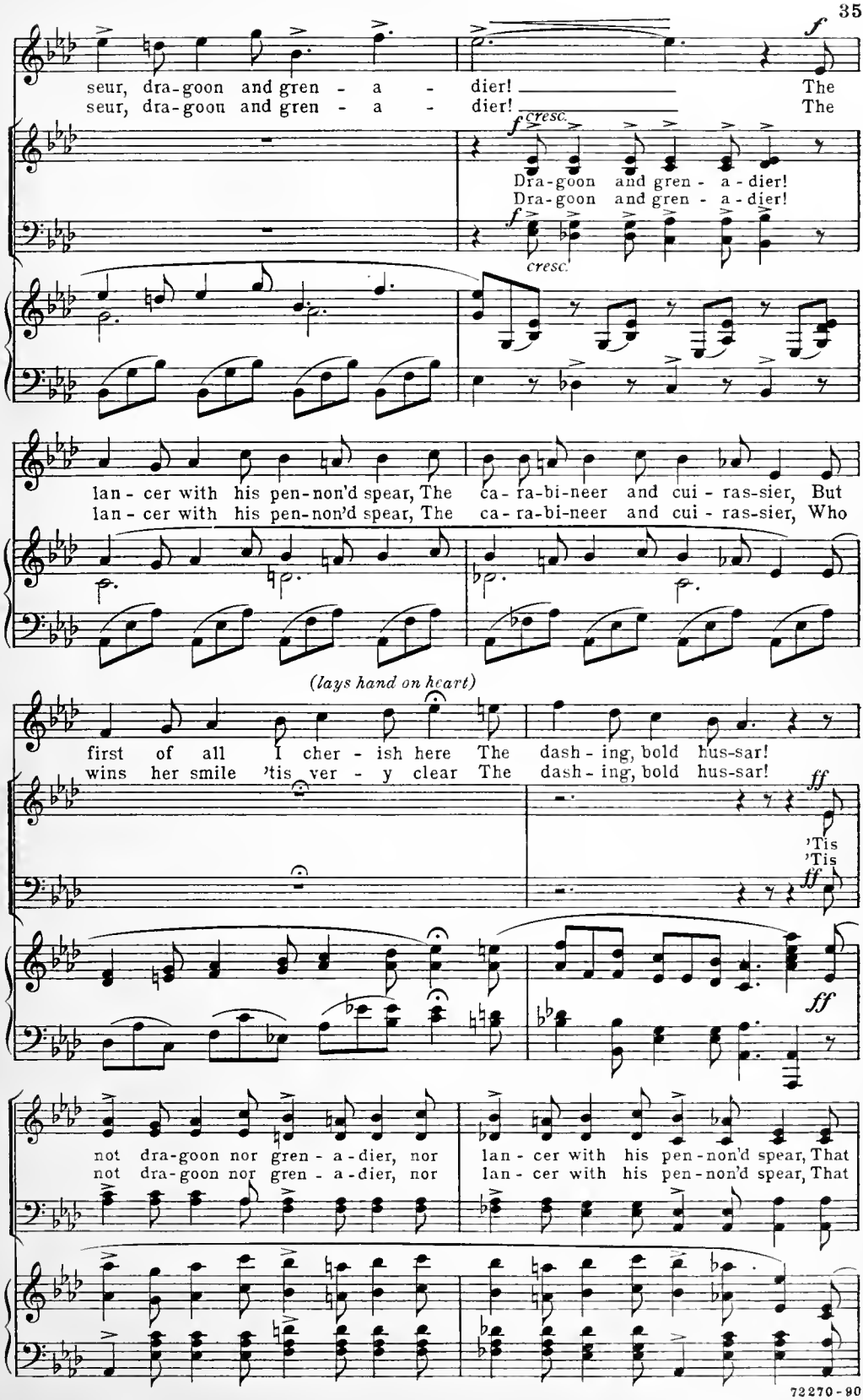



SOLO
TRUFFLE
fal - la-cies ul - te - ri - or How pa - tent - ly in - fe - ri - or To
high - er the de - tect-ives' plane! And great - er far his eth - ic gain! With -
no - ble the de - tect-ives' part! How keen the brain, how kind the heart—That
CHORUS (SLEUTHS)
all the no - ble, lof - ty aims that true 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—
fff
Vive les en-fants de Fou - ché!
a tempo
fff
fff

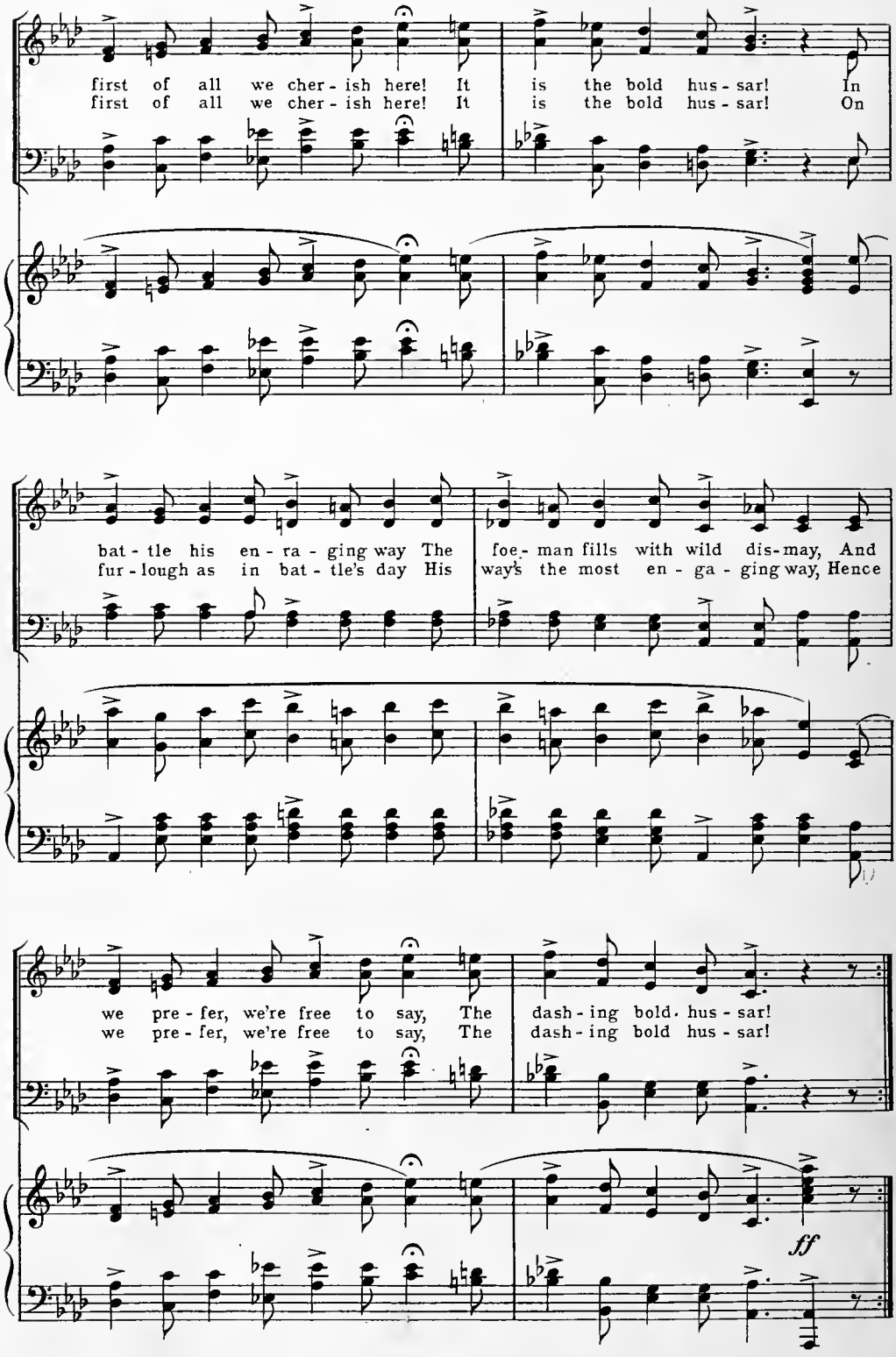
№10 CAVALRY SONG

Rose and Chorus



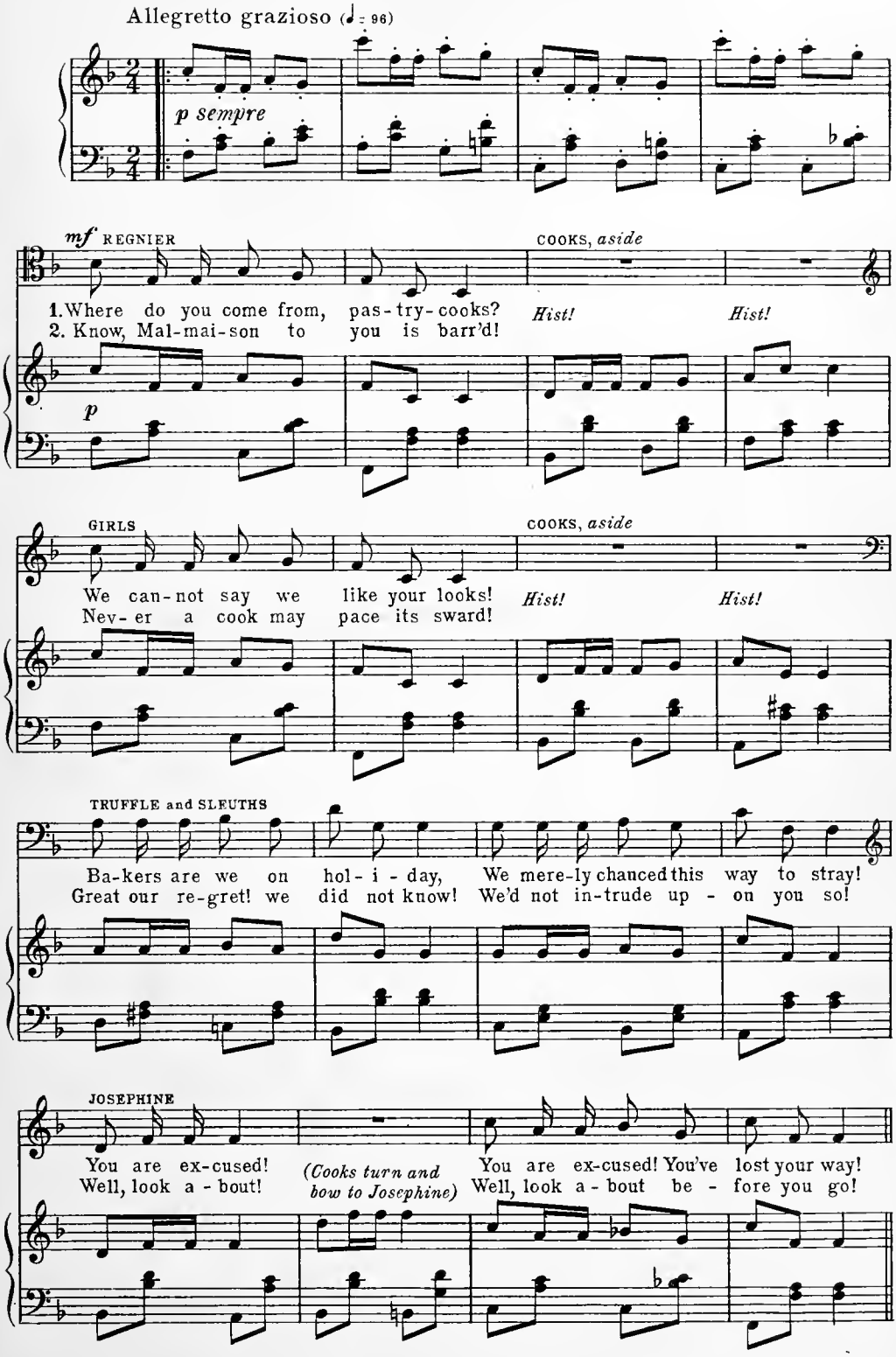

seur, dra-goon and gren - a - dier! The
seur, dra-goon and gren - a - dier! The
f
cresc.
Dra-goon and gren - a - dier!
Dra-goon and gren - a - dier!
lan - cer with his pen-non'd spear, The ca-ra-bi-neer and cui - ras-sier, But
lan - cer with his pen-non'd spear, The ca-ra-bi-neer and cui - ras-sier, 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
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)

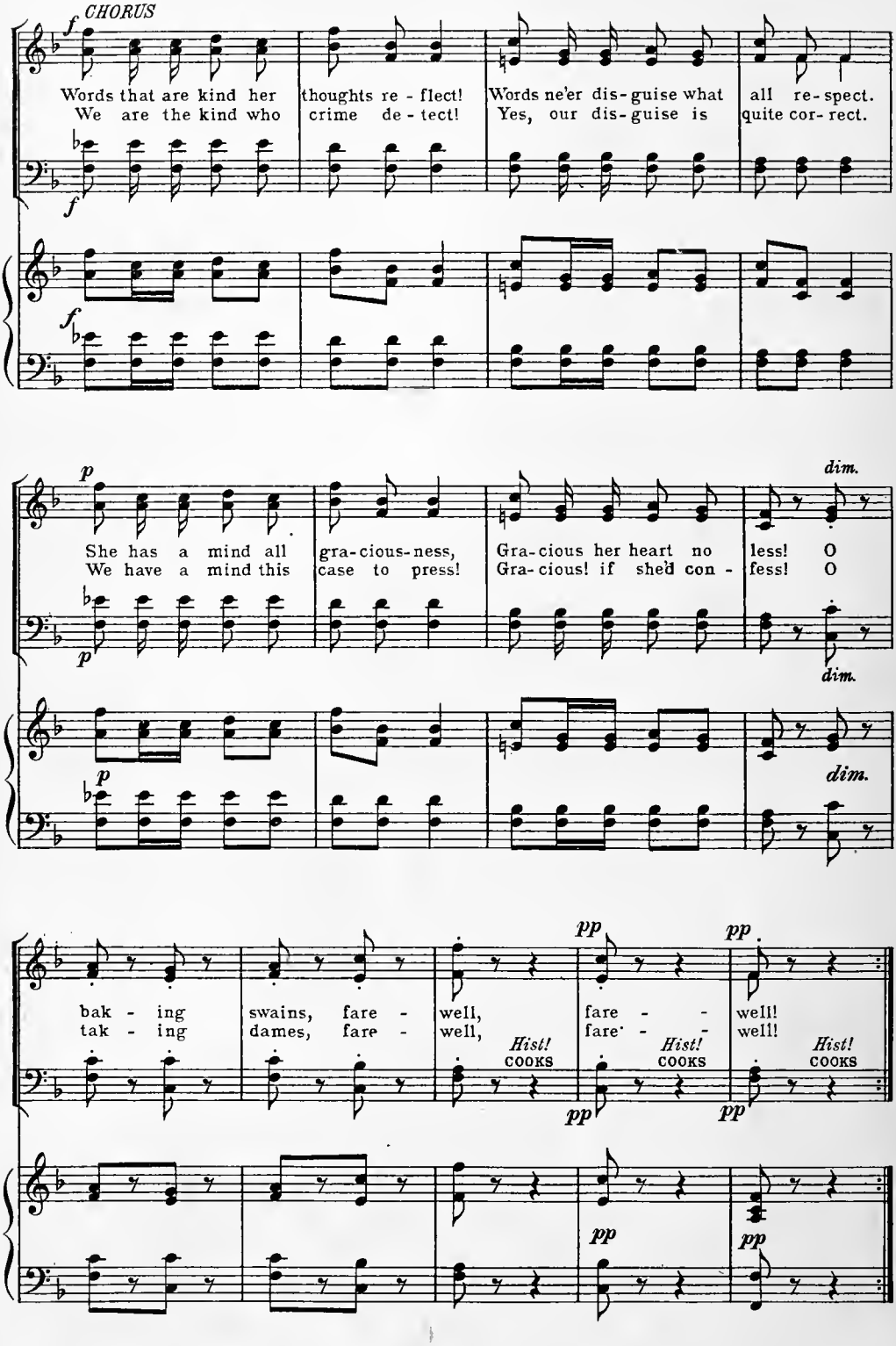


№11 WHERE DO YOU COME FROM, PASTRY-COOKS?

Josephine, Regnier, Truffle and Chorus

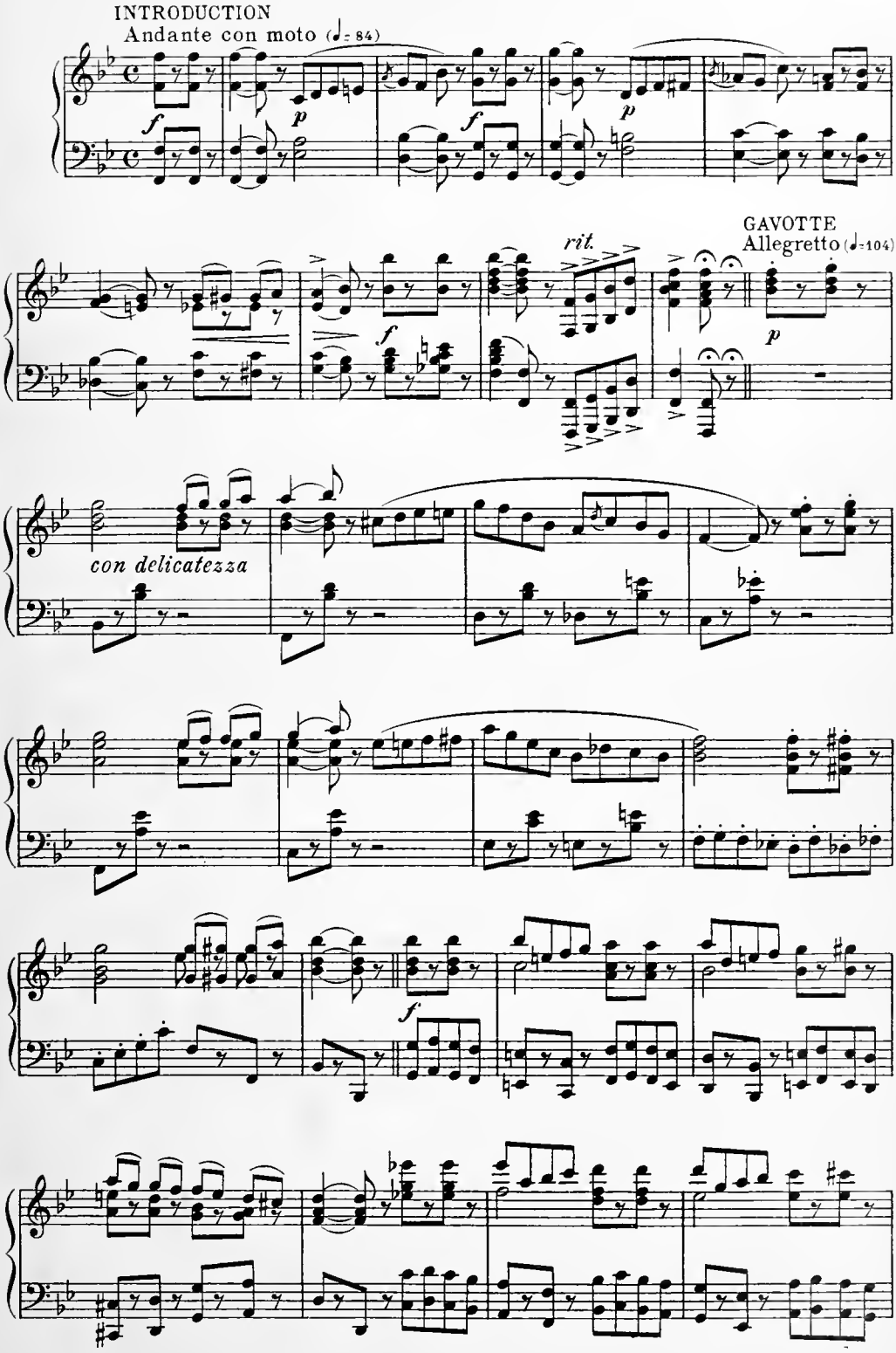


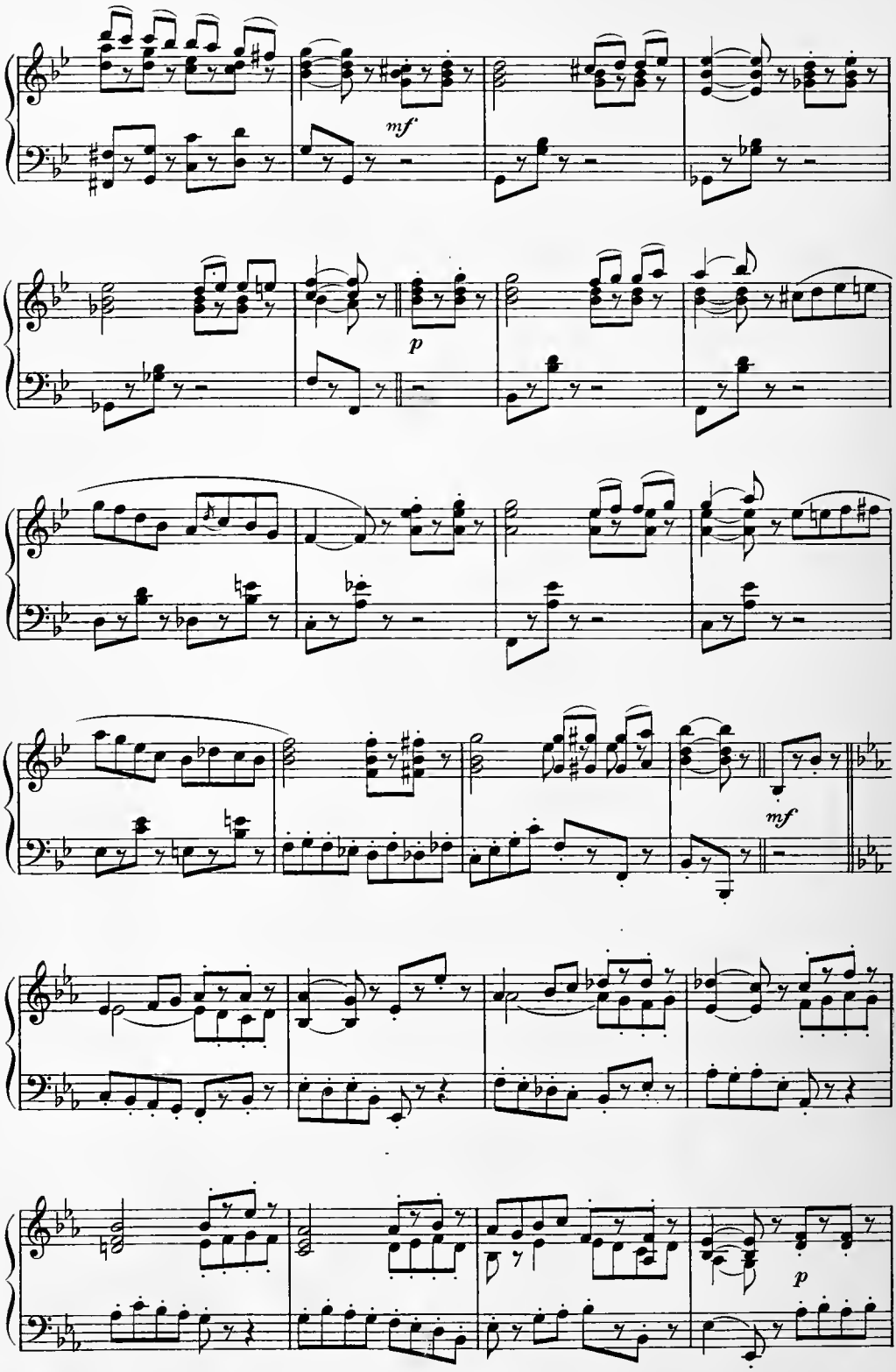
Girls throwing out hands in an admiring gesture toward Josephine; Sleuths proudly striking their chests.

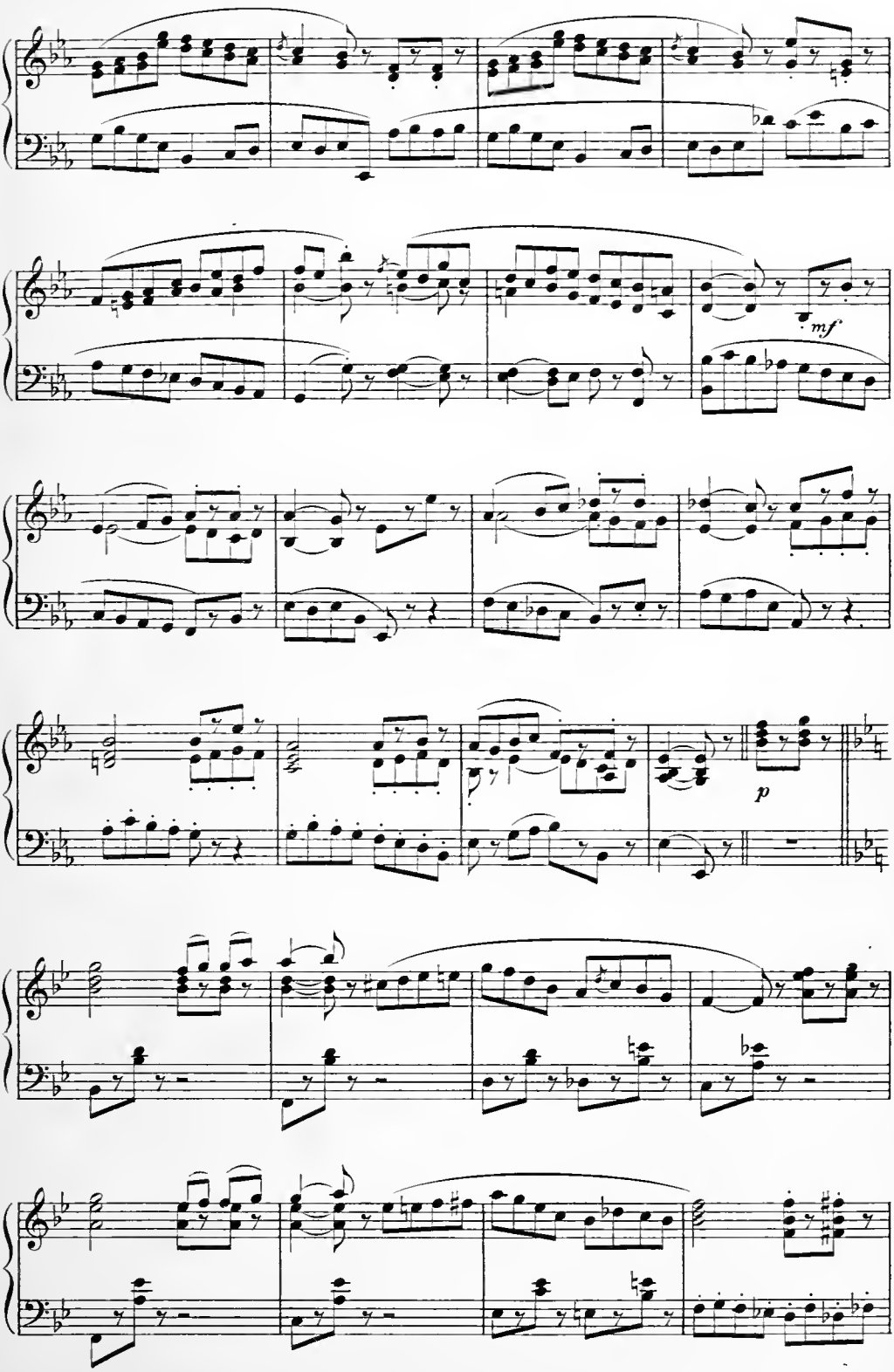


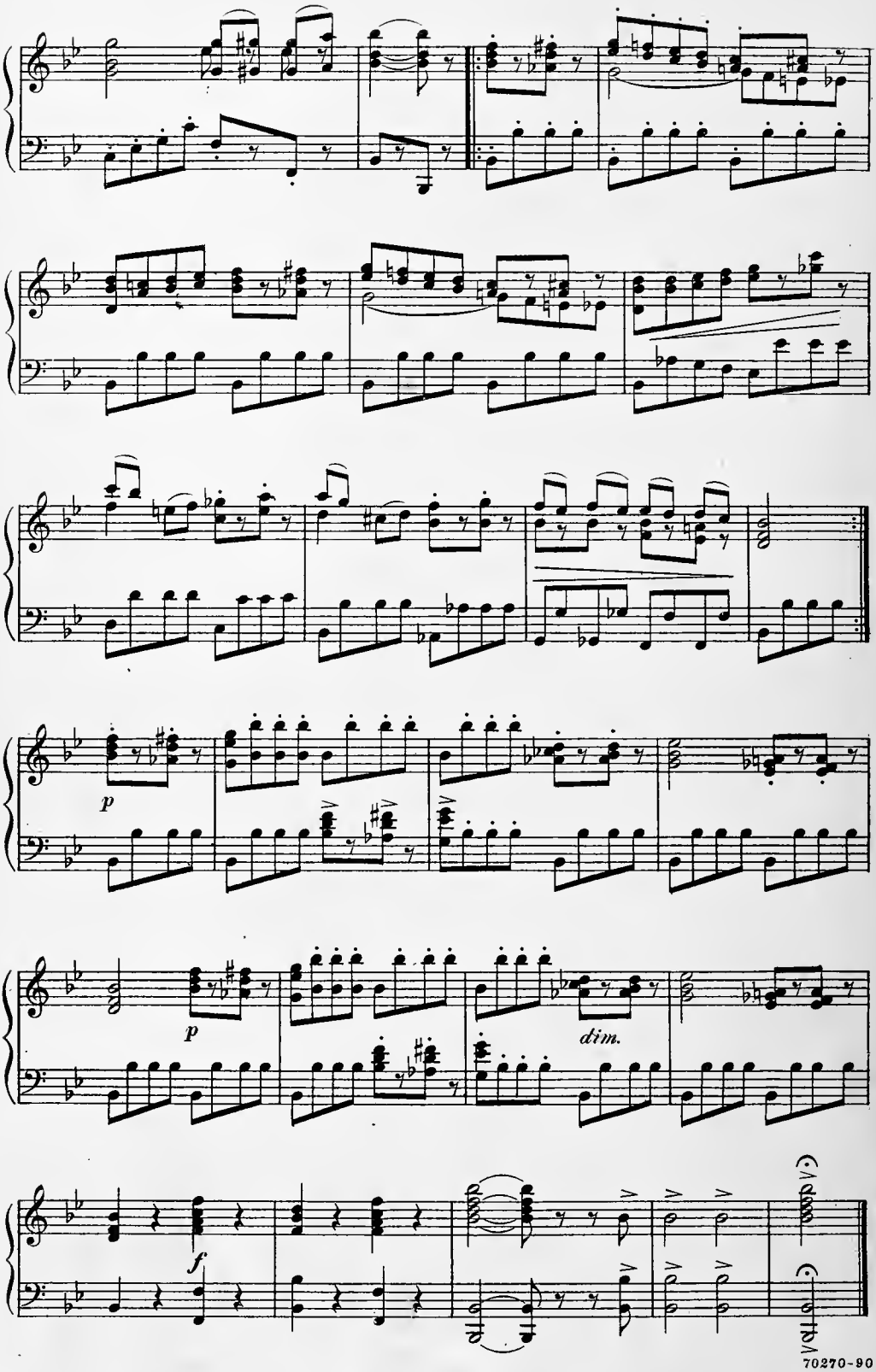
№12 DANCE

In the style of the old French Gavotte



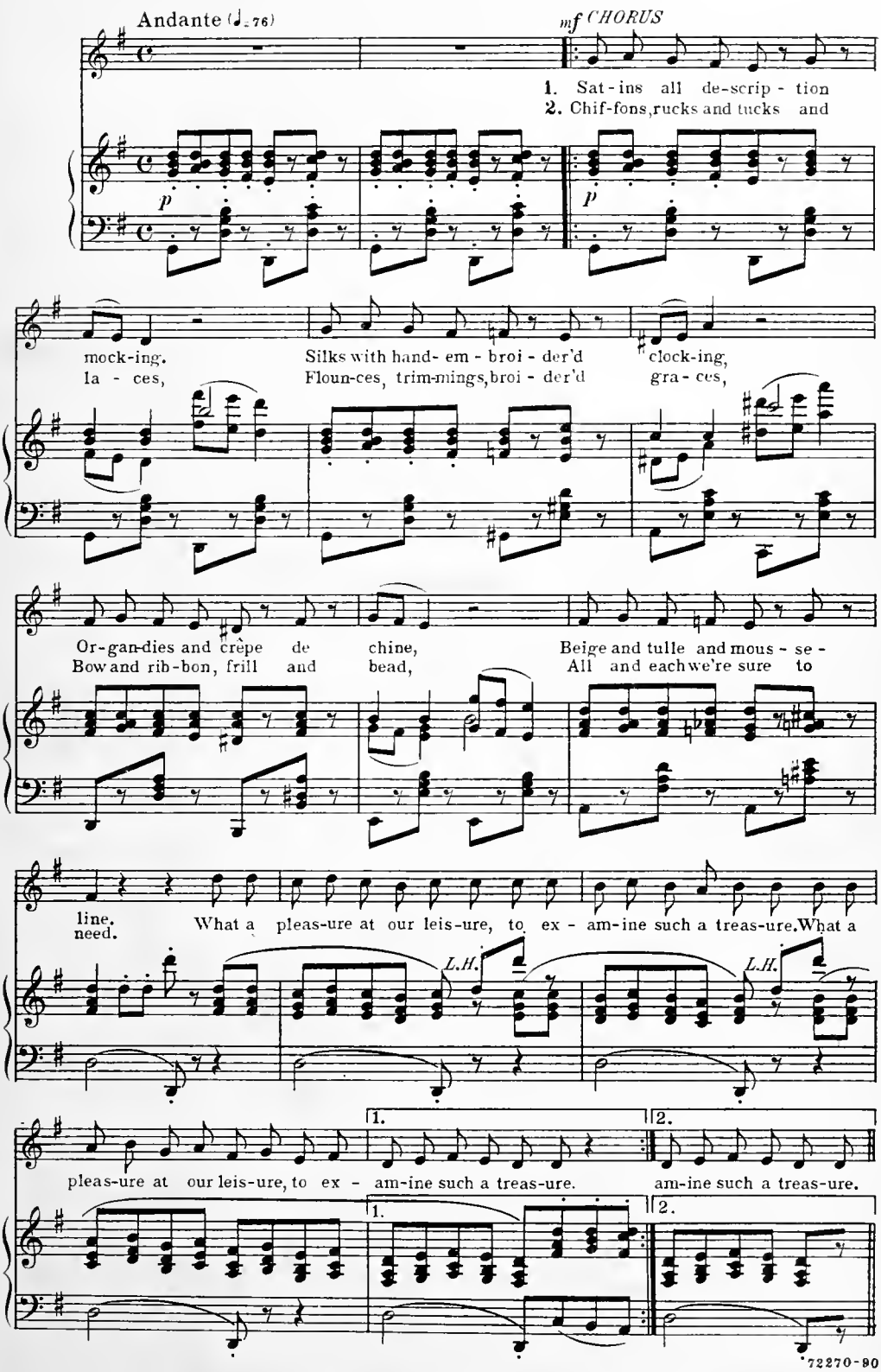

mf
p
mf
p

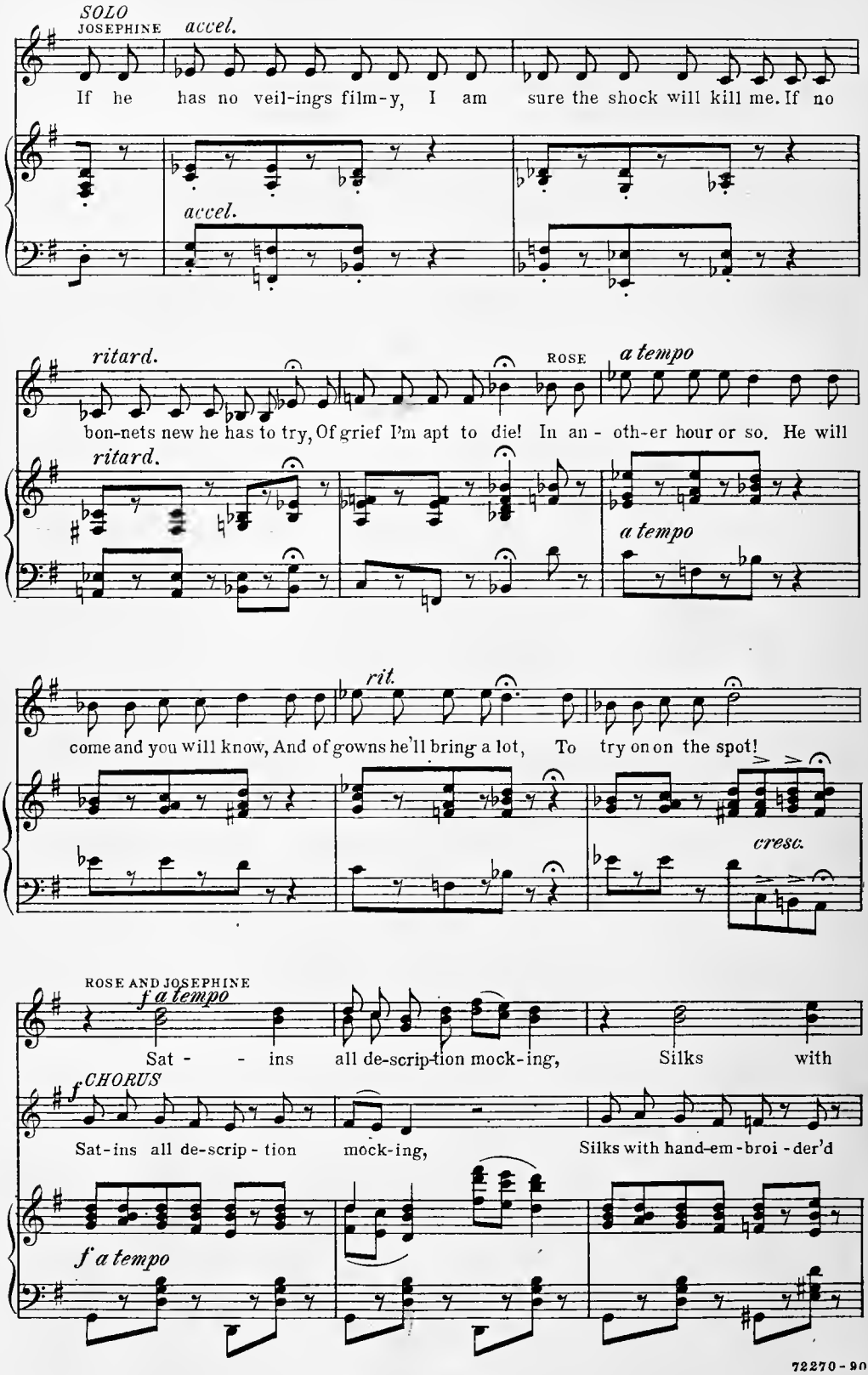

mf
p

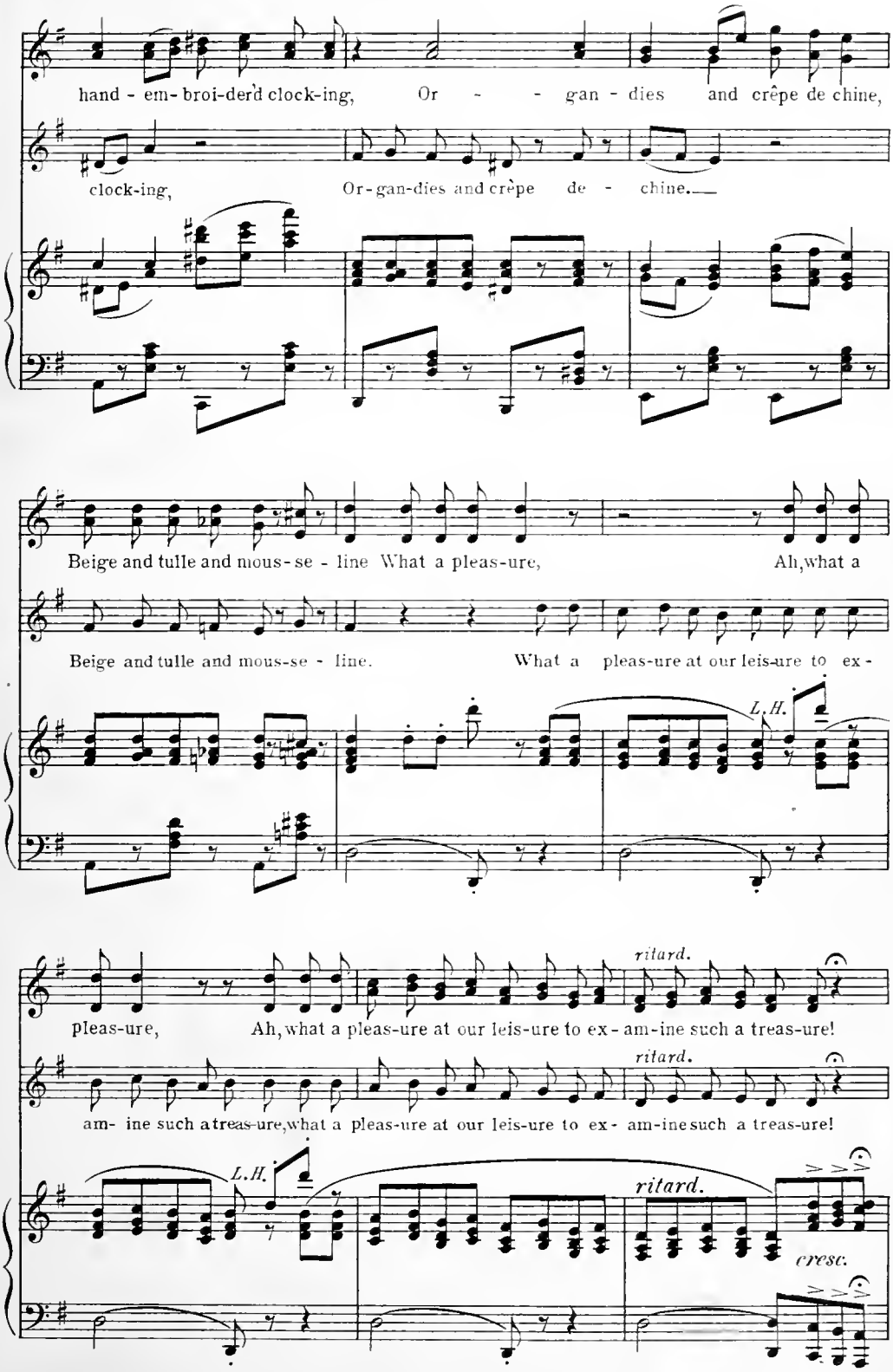

p
p
dim.
f

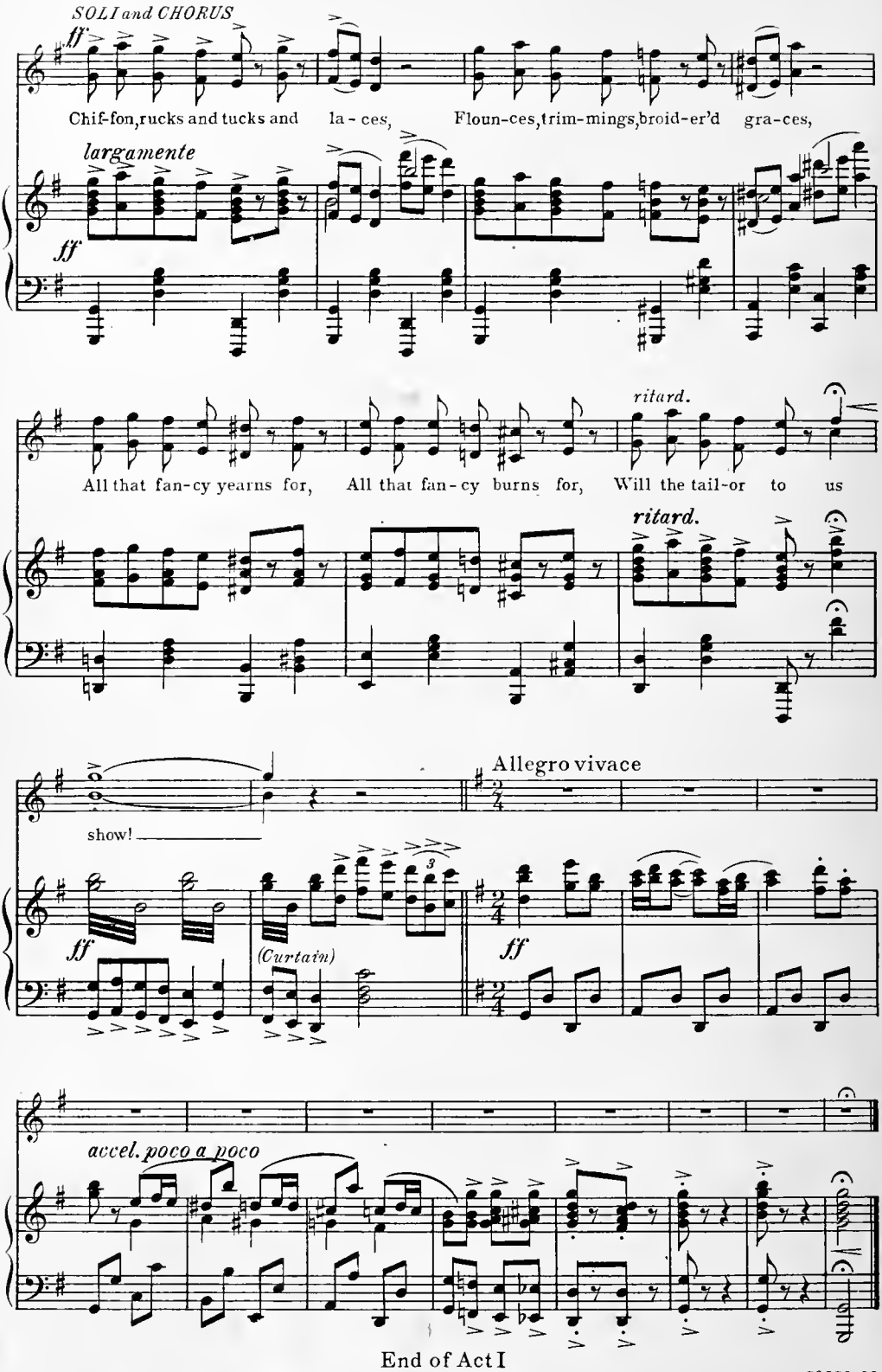
№13. FINALE: SILKS AND SATINS

Rose, Josephine and Chorns




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


hand - em- broi-derd 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 -
L.H.
pleas-ure, Ah, what a pleas-ure at our leis-ure to ex - am-ine such a treas-ure!
ritard.
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 yearns for, All that fan-cy burns for, Will the tail-or to us
ritard.
Allegro vivace
show!
ff
(Curtain)
ff
accel. poco a poco

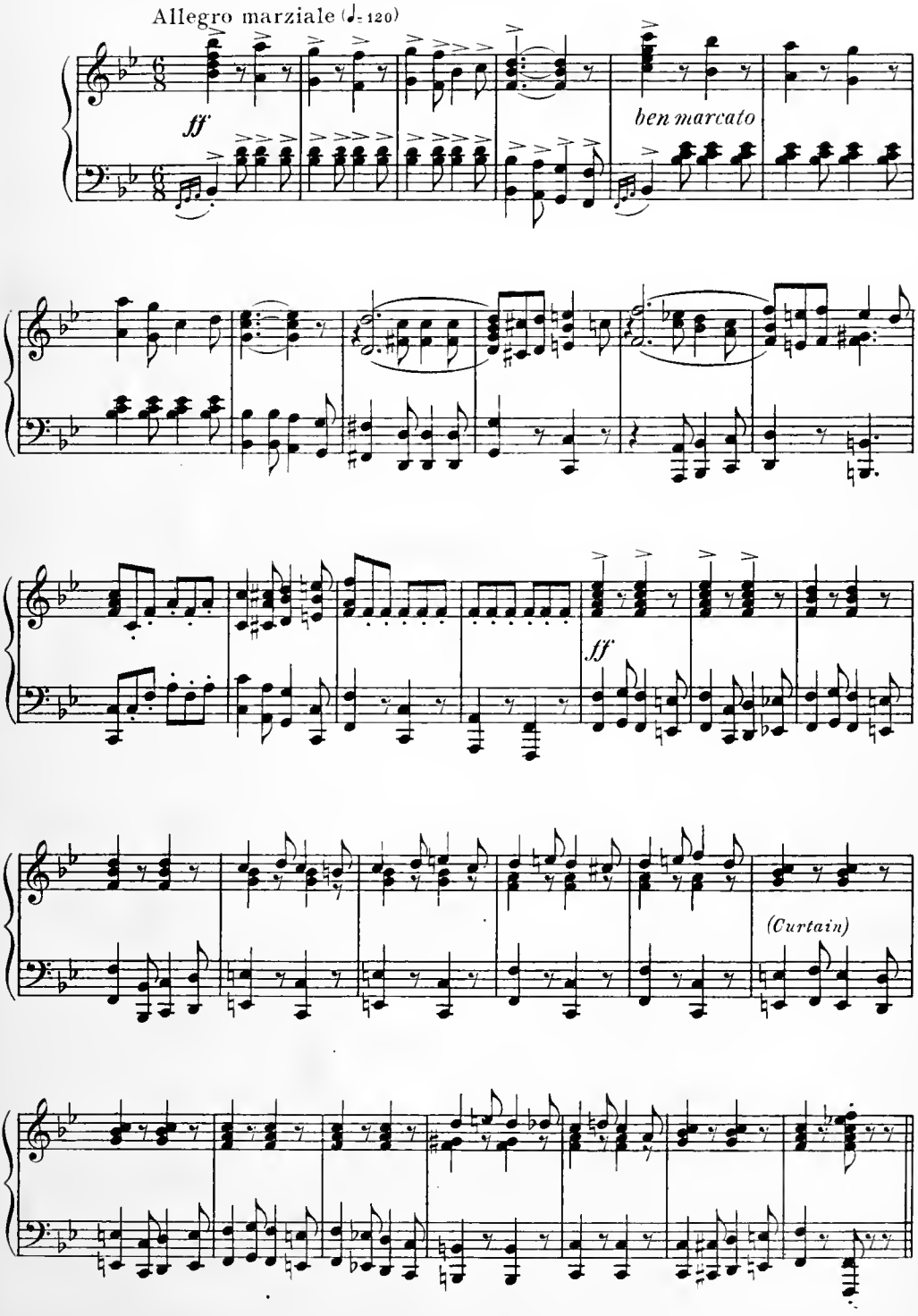
End of Act I

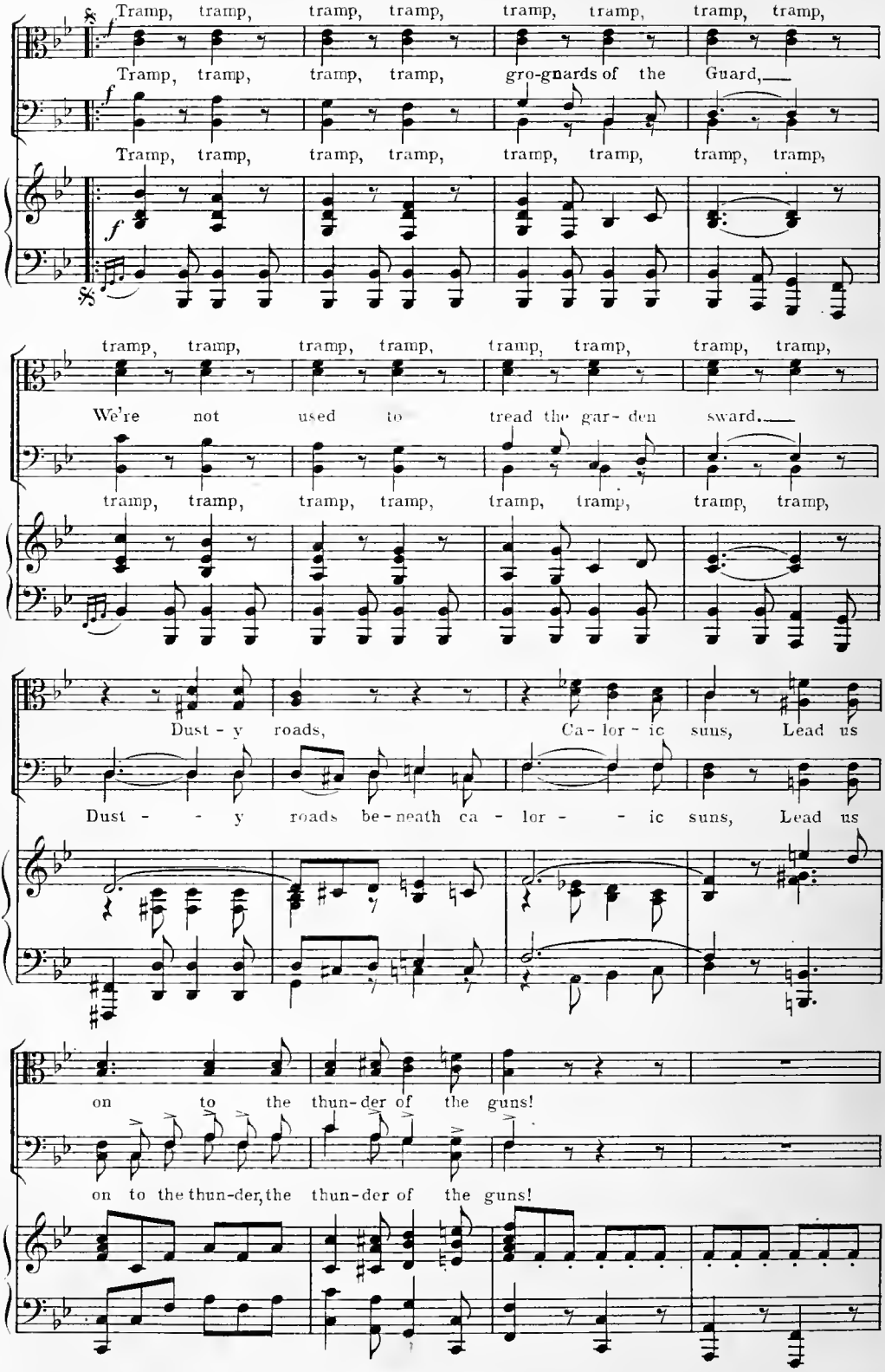
Act II

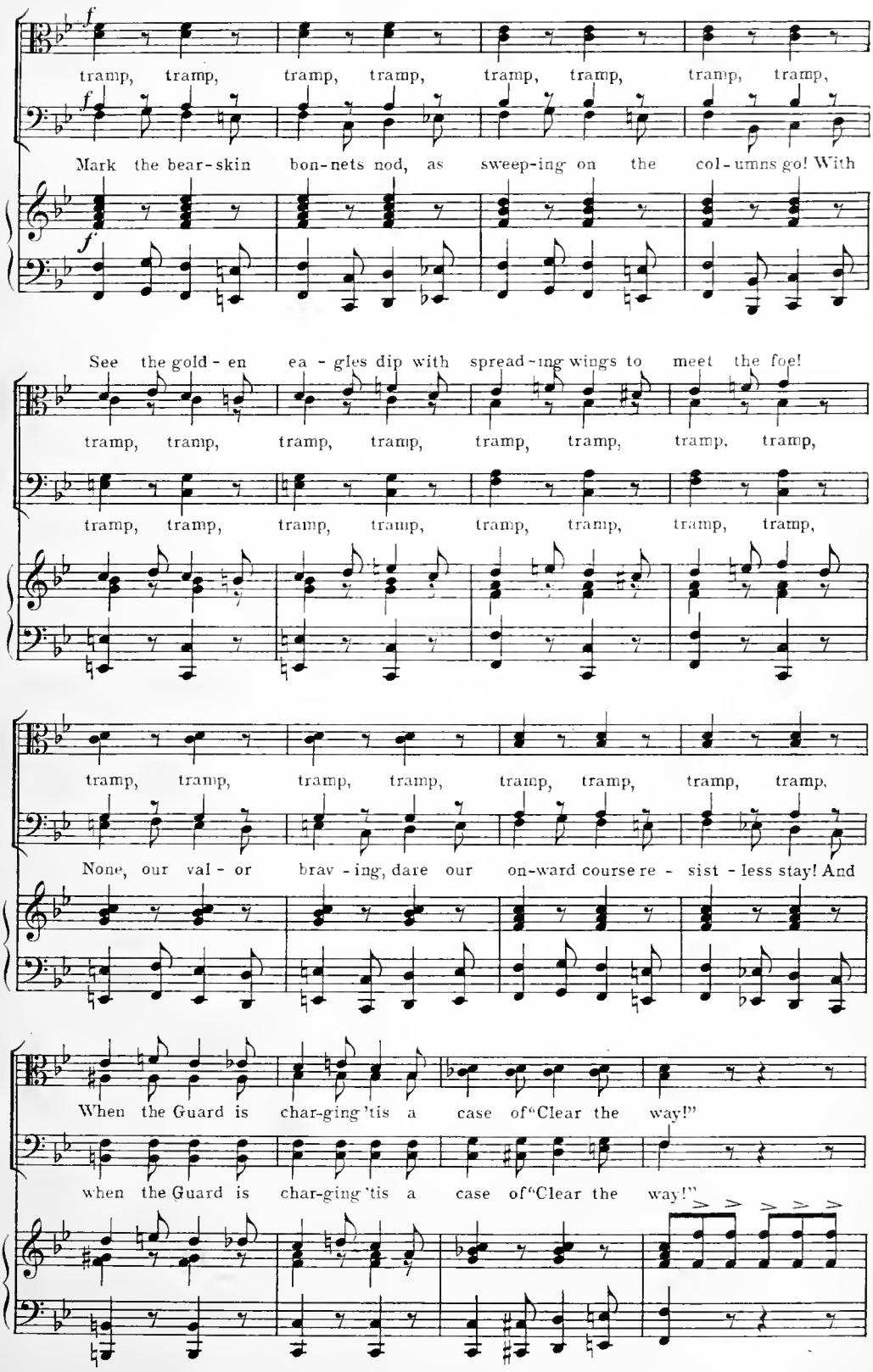
№14. TRAMP, TRAMP, TRAMP, TRAMP

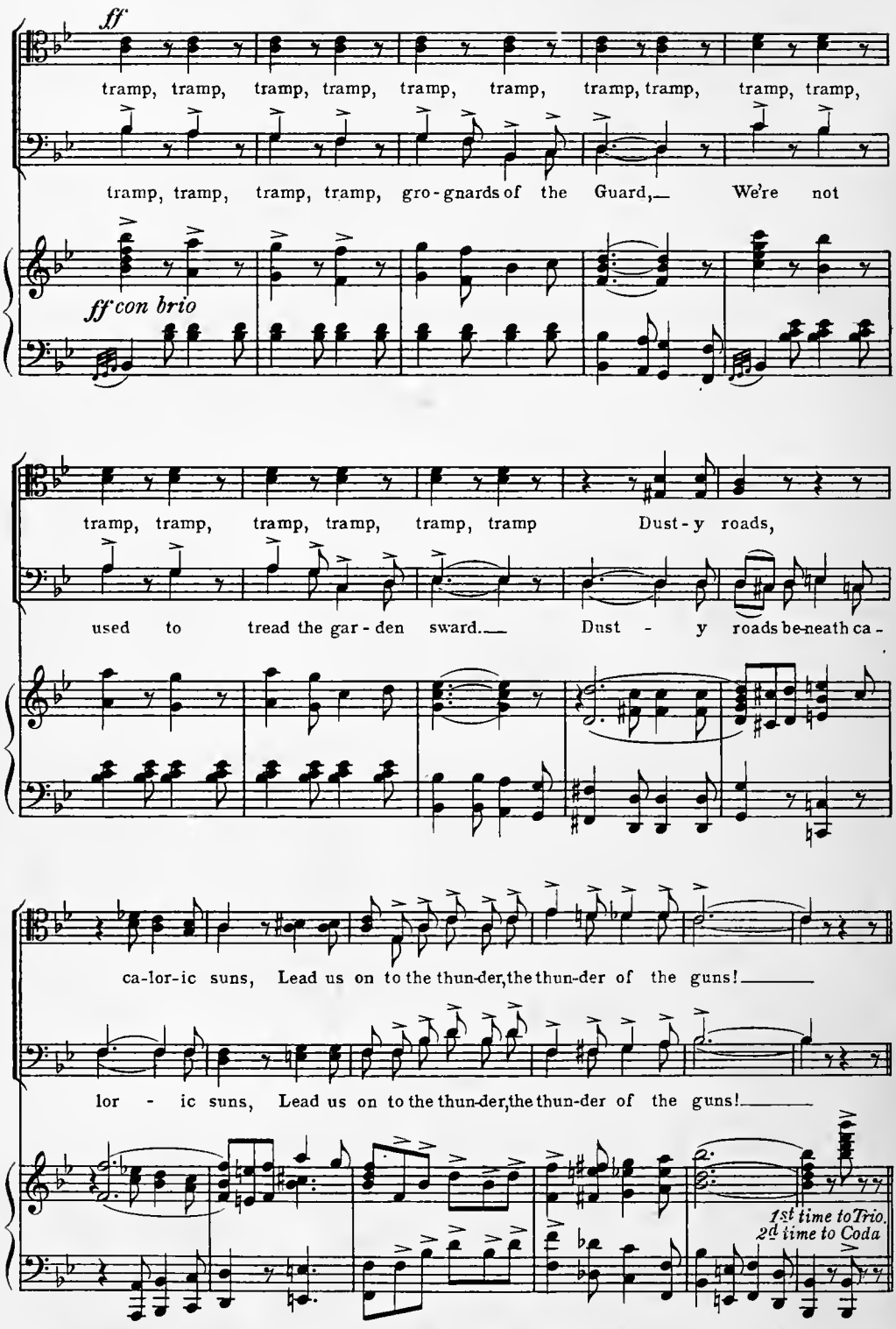
General Nansouty and Chorus

March of the Grenadiers

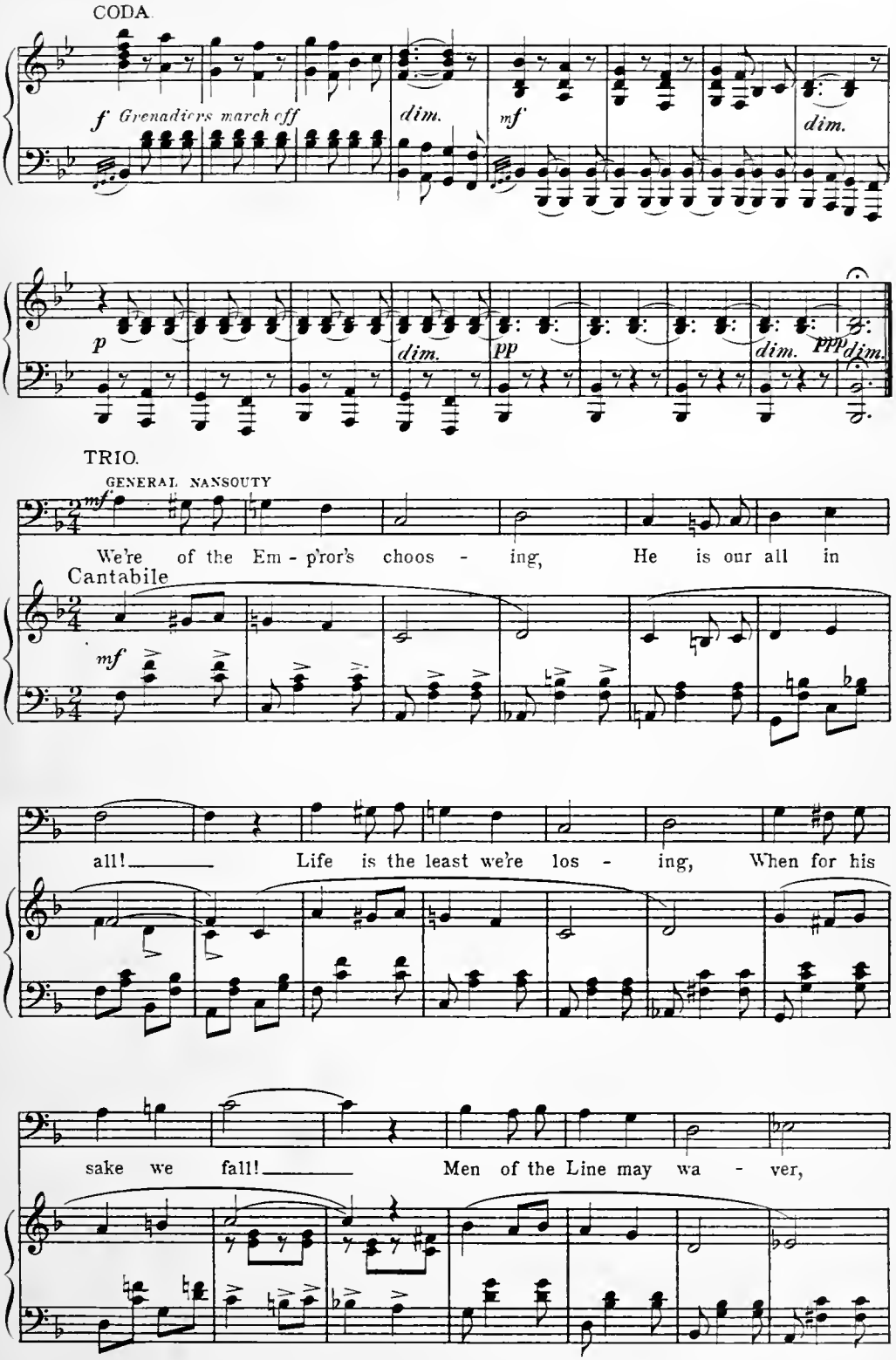


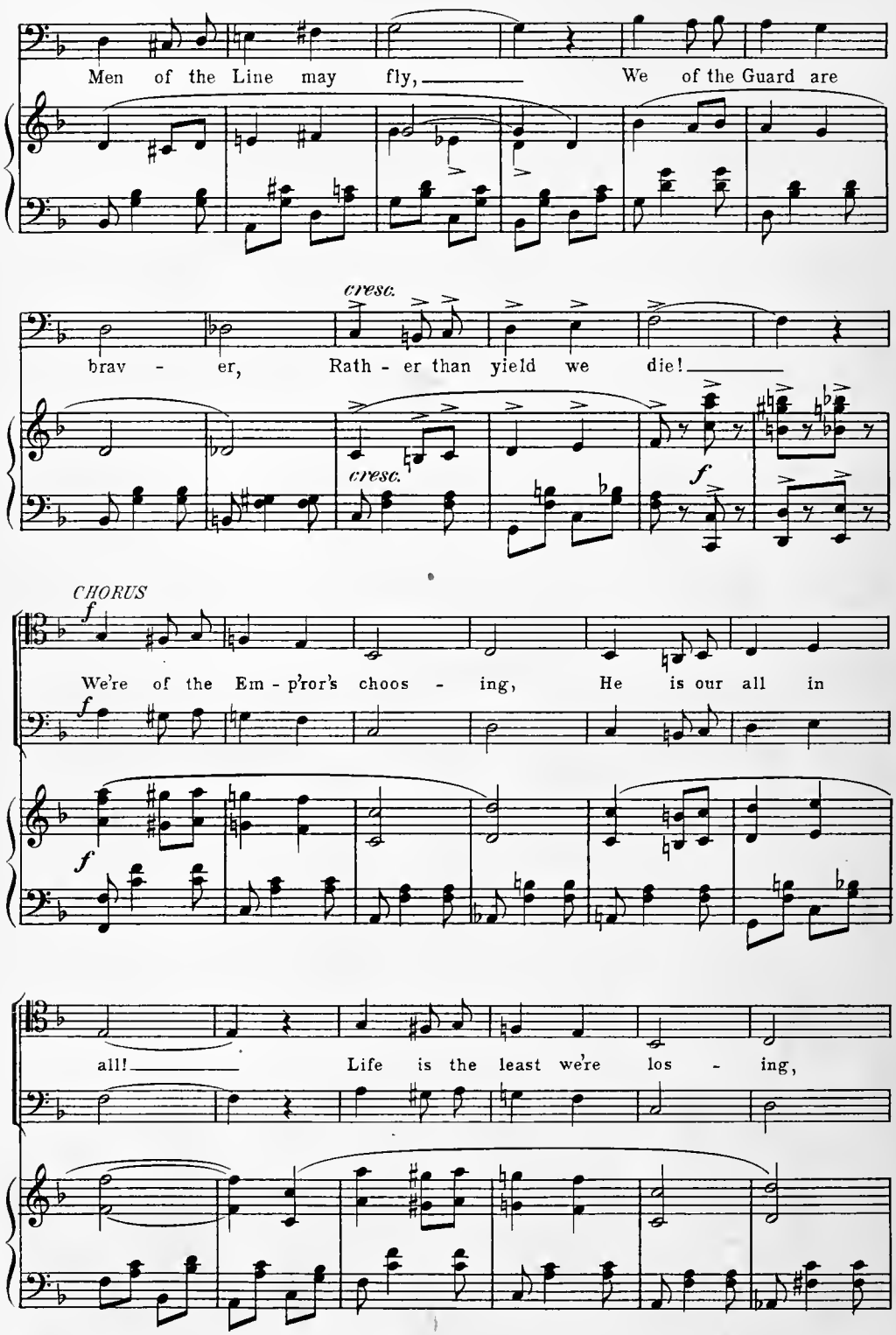

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,
Tramp, tramp, tramp, tramp, gro-gnards of the Guard,
Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,
We're not used to tread the gar- den sward.
tramp, tramp, tramp, tramp, tramp, tramp, 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!

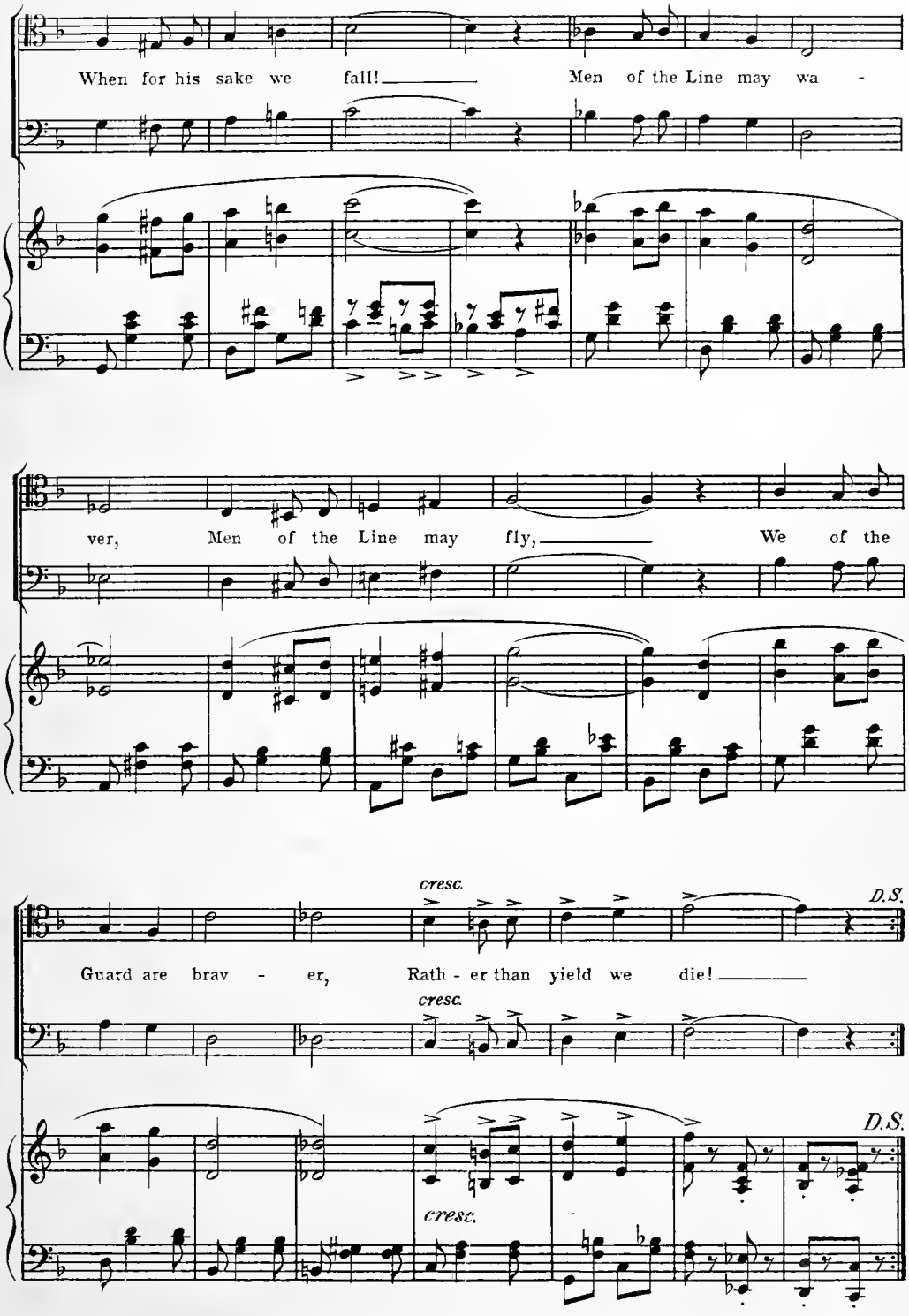

f
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,
Mark the bear-skin bon-nets nod, as sweep-ing on the col-umns go! With
See the gold-en ea-gles dip with spread-ing wings to meet the foe!
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,
None, our val-or brav-ing, dare our on-ward course re-sist-less stay! And
When the Guard is char-ging 'tis a case of "Clear the way!"
when the Guard is char-ging 'tis a case of "Clear the way!"



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

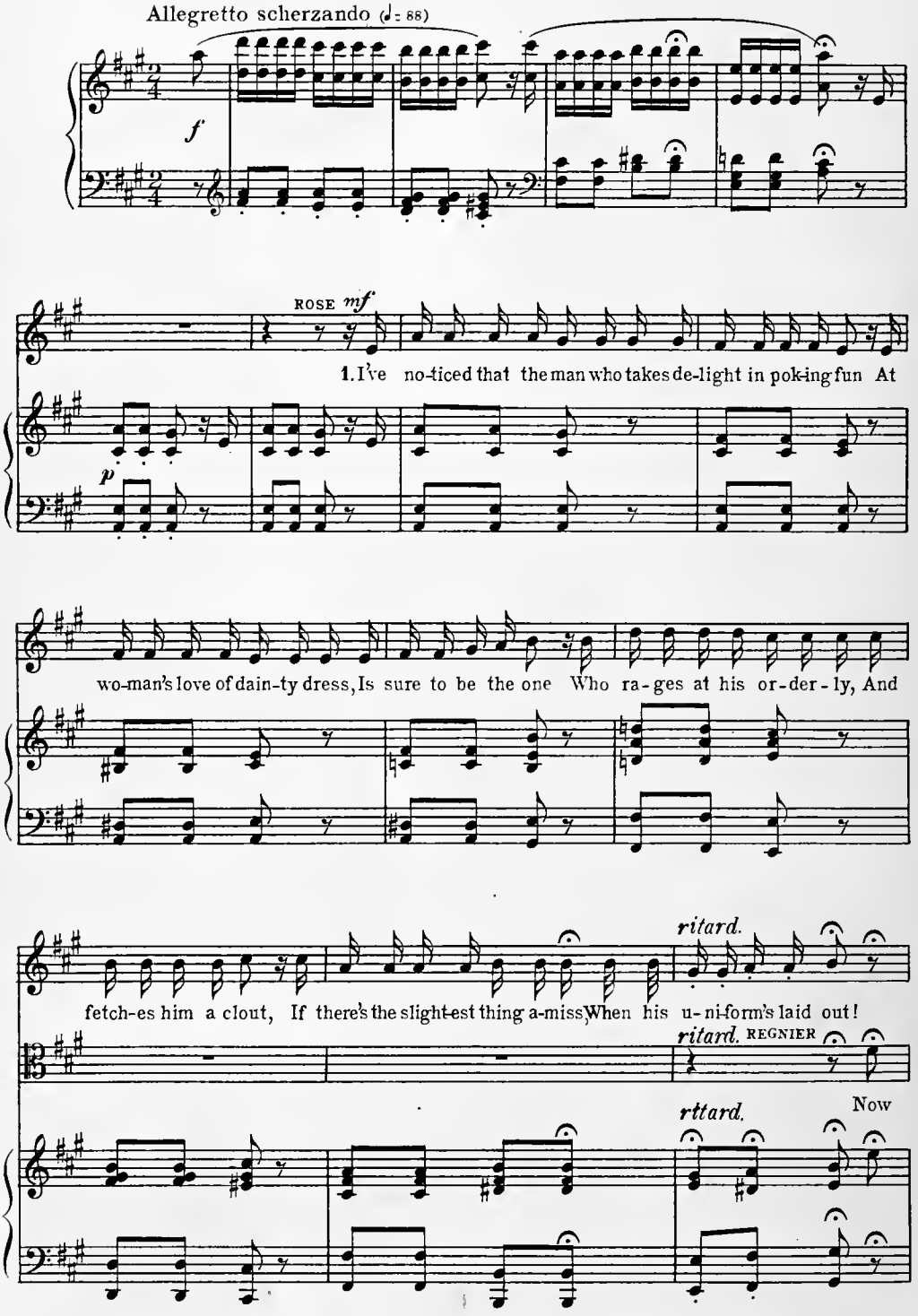

CODA.
f Grenadiers march off
dim.
mf
dim.
p
dim.
pp
dim.
ppp
dim.
TRIO.
GENERAL NANSOUTY
mf
We're of the Em - p'ror's choos - ing, He is our all in
Cantabile
mf
all! Life is the least we're los - ing, When for his
sake we fall! Men of the Line may wa - ver,

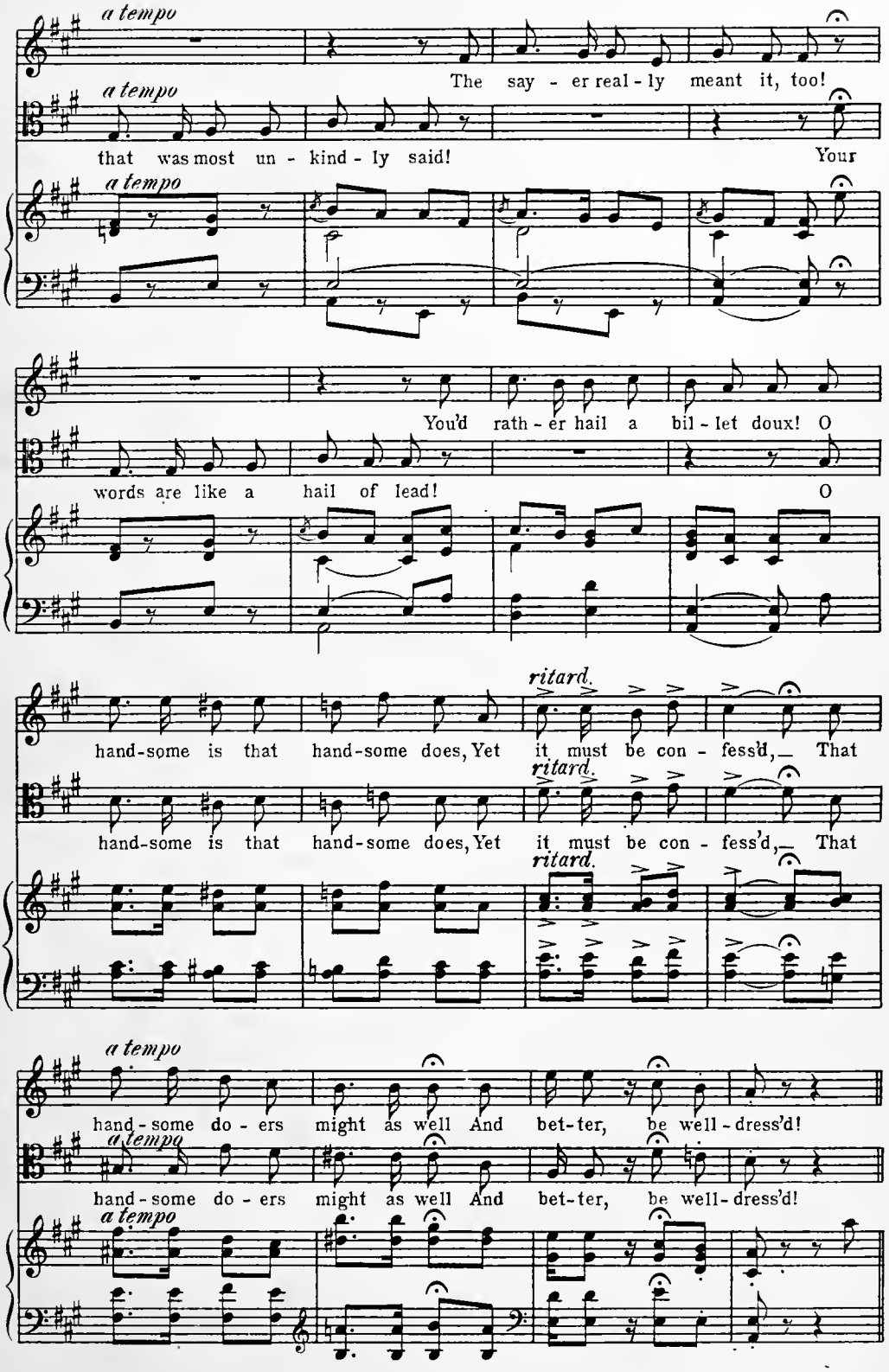

Men of the Line may fly, We of the Guard are
cresc.
brav - er, Rath - er than yield we die!
cresc.
f
CHORUS
f
We're of the Em - p'ror's choos - ing, He is our all in
f
f
all! Life is the least we're los - ing,

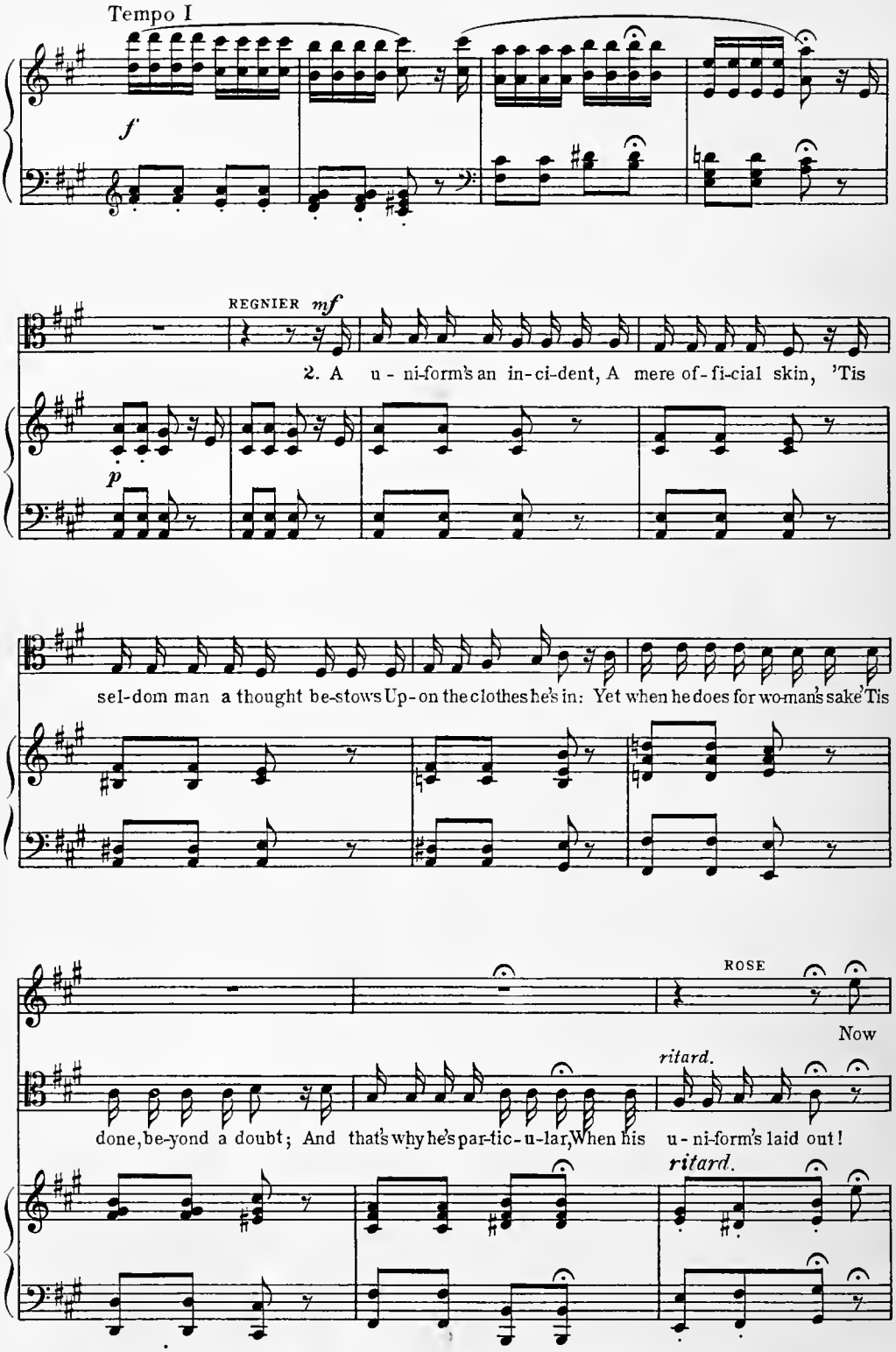

When for his sake we fall! Men of the Line may wa -
ver, Men of the Line may fly, We of the
cresc.
D.S.
Guard are brav - er, Rath - er than yield we die!
cresc.
D.S.
cresc.

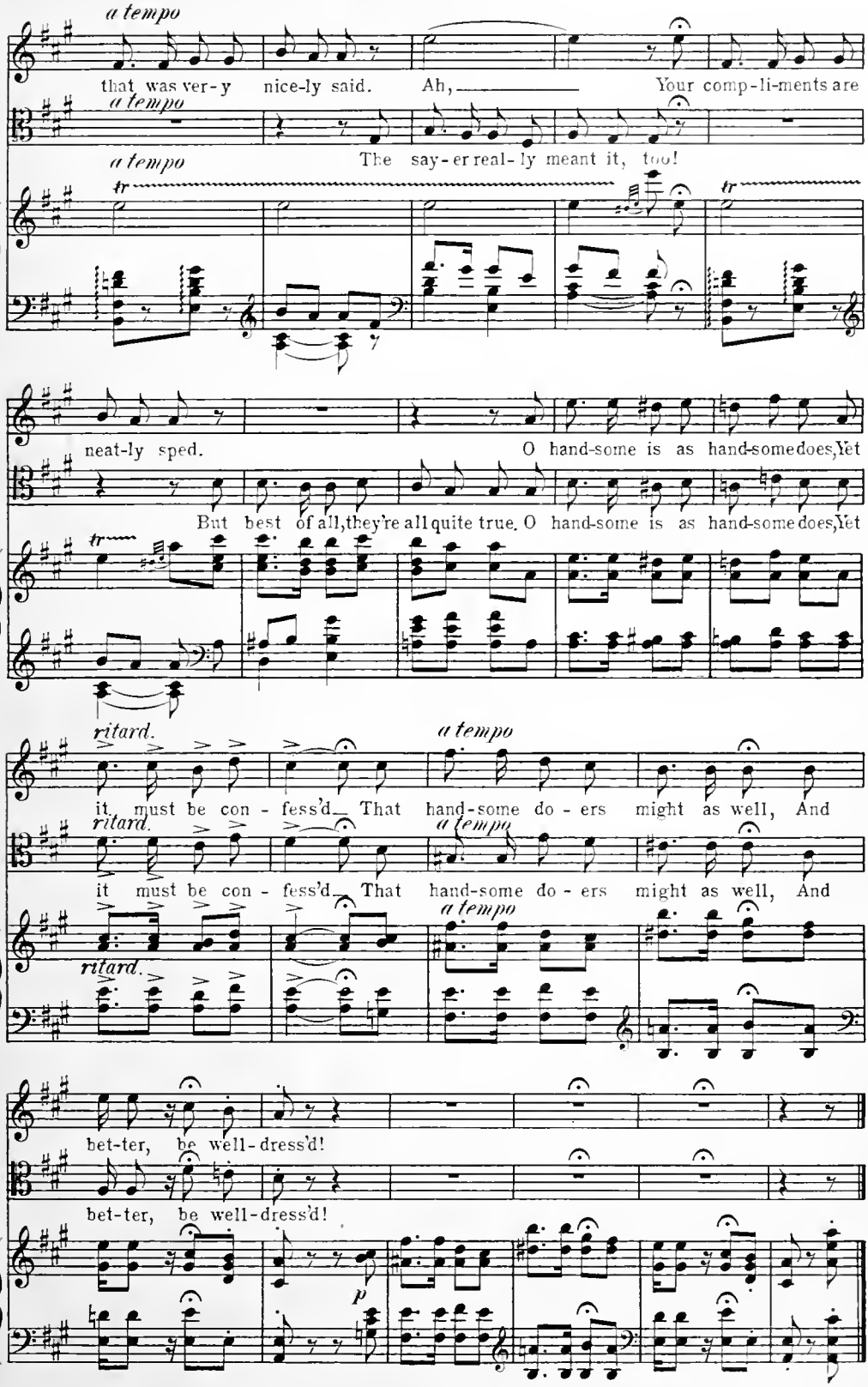
№ 15 I'VE NOTICED THAT THE MAN WHO TAKES

Rose and Colonel Regnier



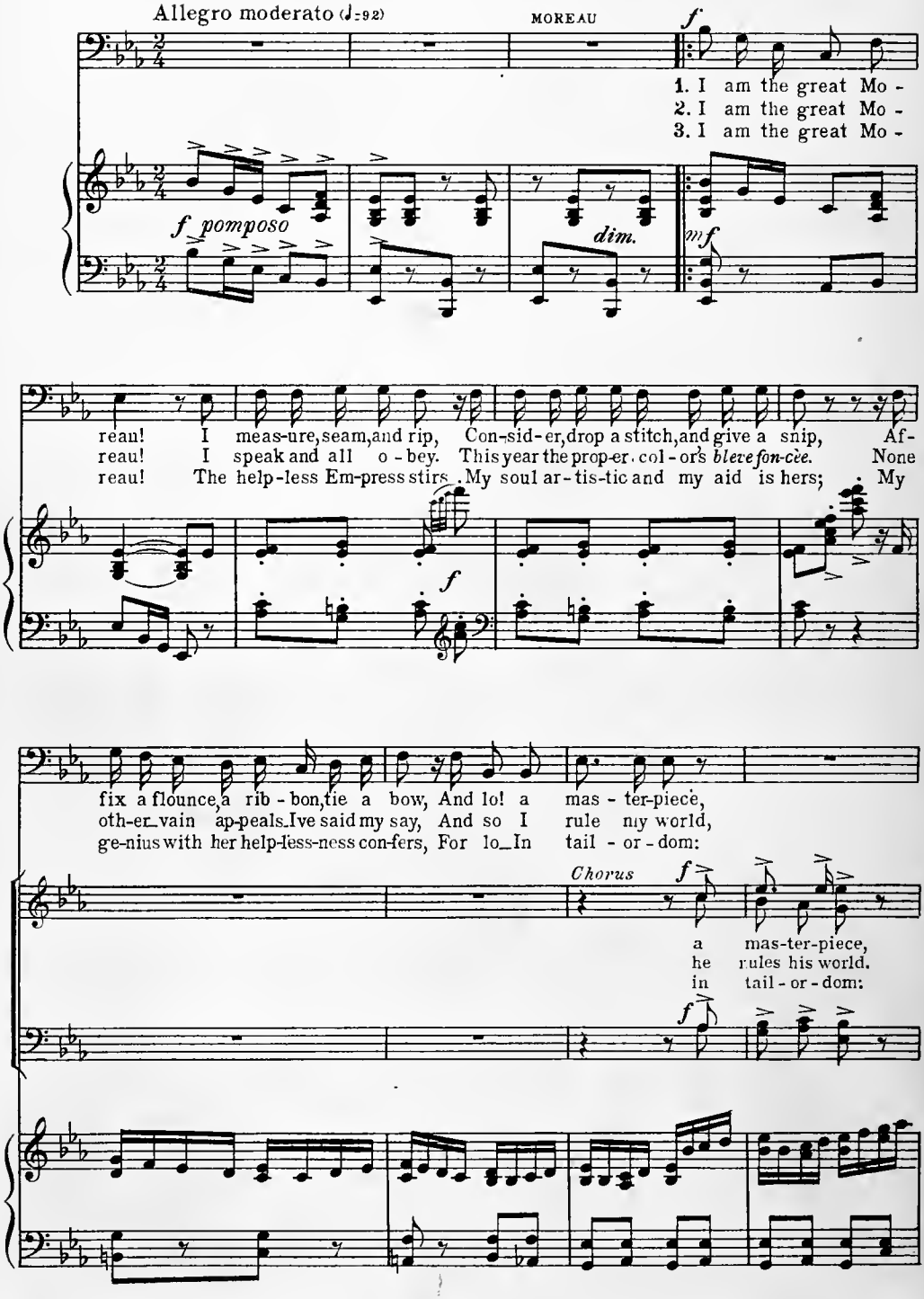

a tempo
The say - er real - ly meant it, too!
a tempo
that was most un - kind - ly said! Your
a tempo
You'd rath - er hail a bil - let doux! O
words are like a hail of lead! O
ritard.
hand-some is that hand-some does, Yet it must be con - fess'd, That
ritard.
hand-some is that hand-some does, Yet it must be con - fess'd, That
ritard.
a tempo
hand - some do - ers might as well And bet-ter, be well - dress'd!
a tempo
hand - some do - ers might as well And bet-ter, be well - dress'd!
a tempo

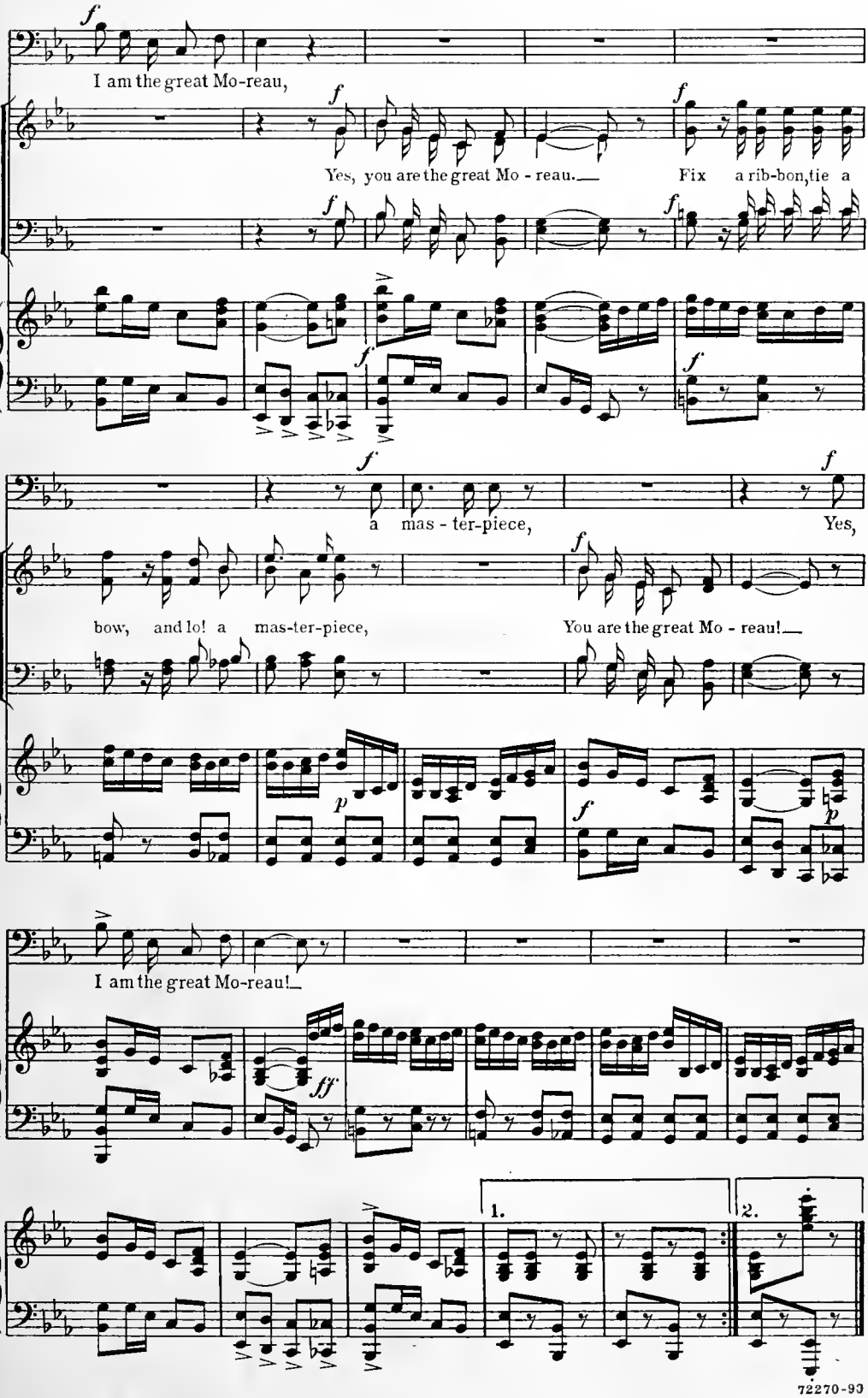

Tempo I
f
REGNIER mf
2. A u - ni-form's an in-ci-dent, A mere of-fi-cial skin, 'Tis
p
sel-dom man a thought be-stows Up-on the clothes he's in: Yet when he does for wo-man's sake 'Tis
ROSE
Now
ritard.
done, be-yond a doubt; And that's why he's par-tic-u-lar, When his u - ni-form's laid out!
ritard.


a tempo
that was ver-y nice-ly said. Ah, Your comp-li-ments are
a tempo
The say-er real-ly meant it, too!
a tempo
neat-ly sped. O hand-some is as hand-some does, Yet
But best of all, they're all quite true. O hand-some is as hand-some does, Yet
ritard.
a tempo
it must be con-fess'd That hand-some do-ers might as well, And
ritard.
a tempo
it must be con-fess'd That hand-some do-ers might as well, And
ritard.
a tempo
bet-ter, be well-dress'd!
bet-ter, be well-dress'd!
p

№ 16 I AM THE GREAT MOREAU

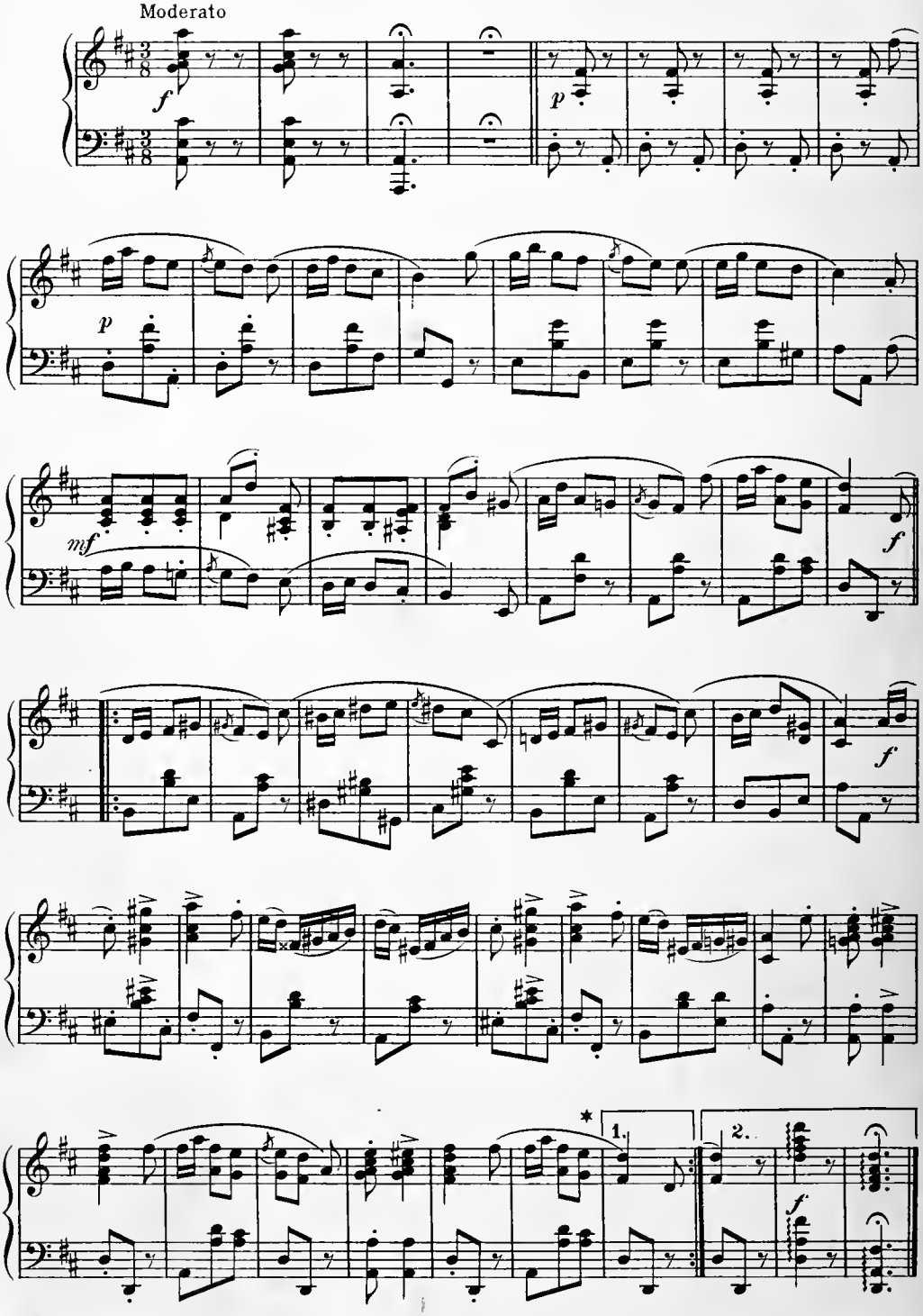
Moreau and Chorus




I am the great Mo-reau,
Yes, you are the great Mo - reau.
Fix a rib-bon, tie a
a mas - ter-piece,
Yes,
bow, and lo! a mas-ter-piece,
You are the great Mo - reau!
I am the great Mo-reau!
1.
2.

№ 17 DANCE

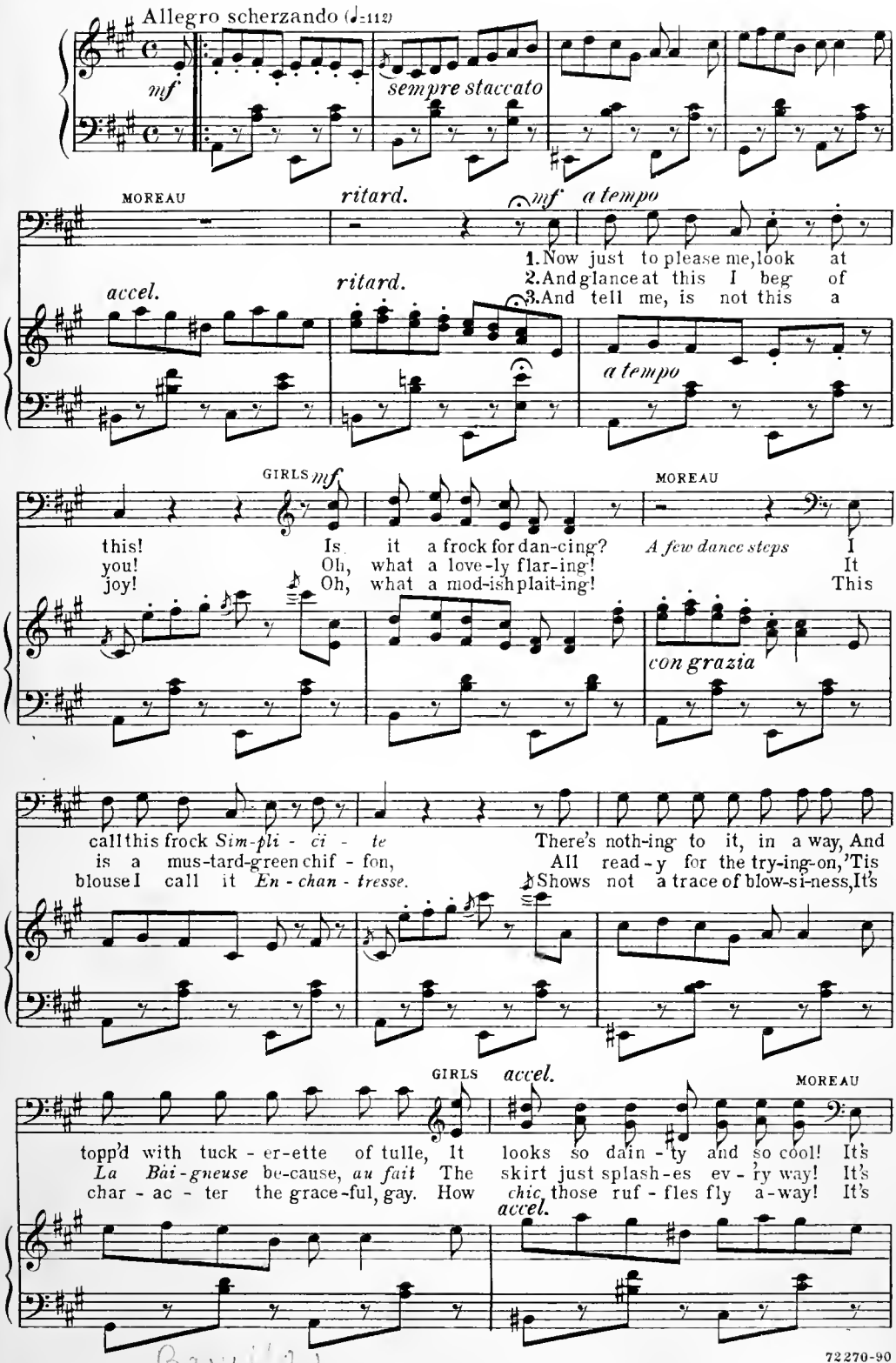
In the style of the Bourreé d'Auvergne

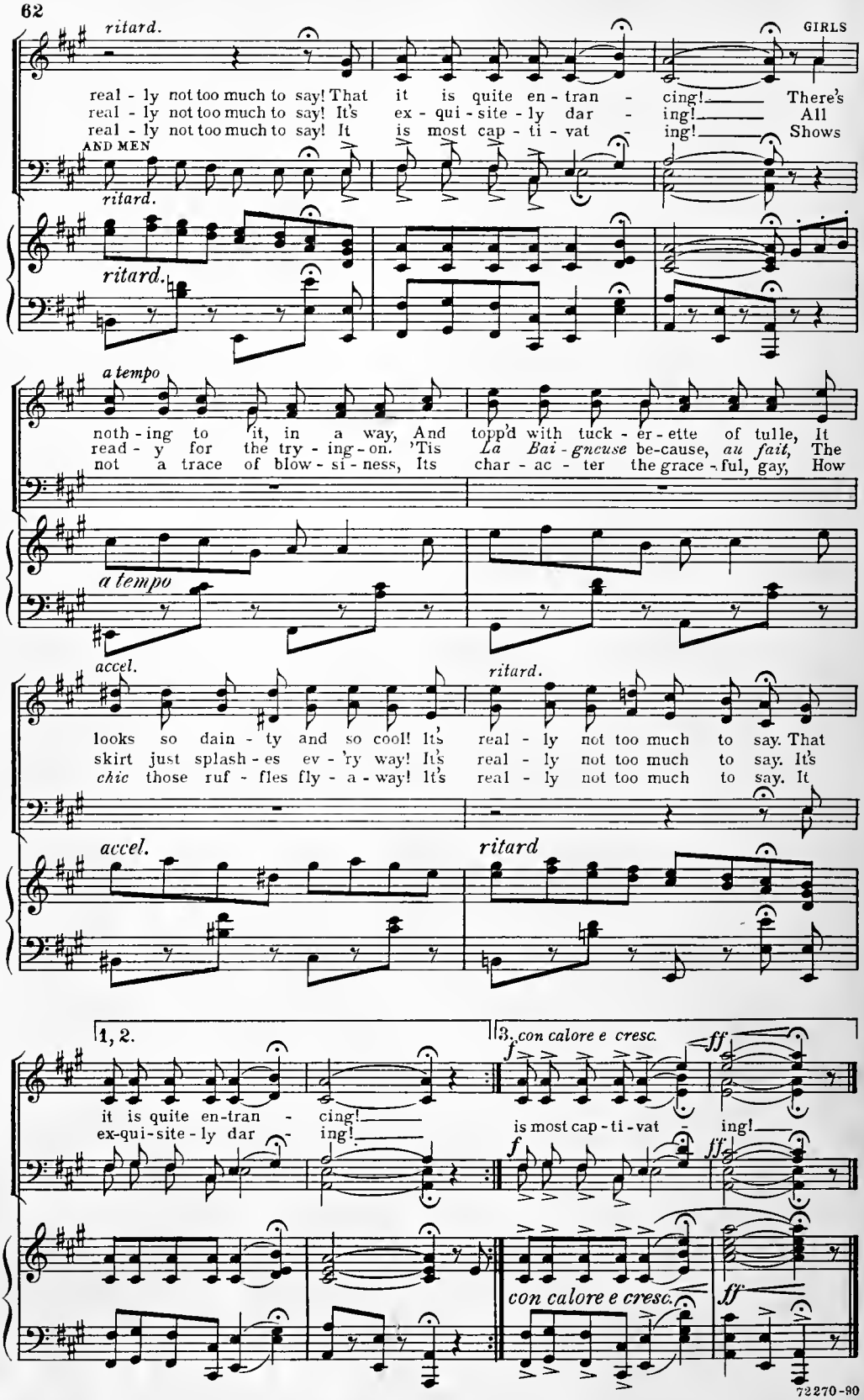


* *Figures III, IV and V may be repeated*

№ 18 NOW JUST TO PLEASE ME

Moreau and Chorus

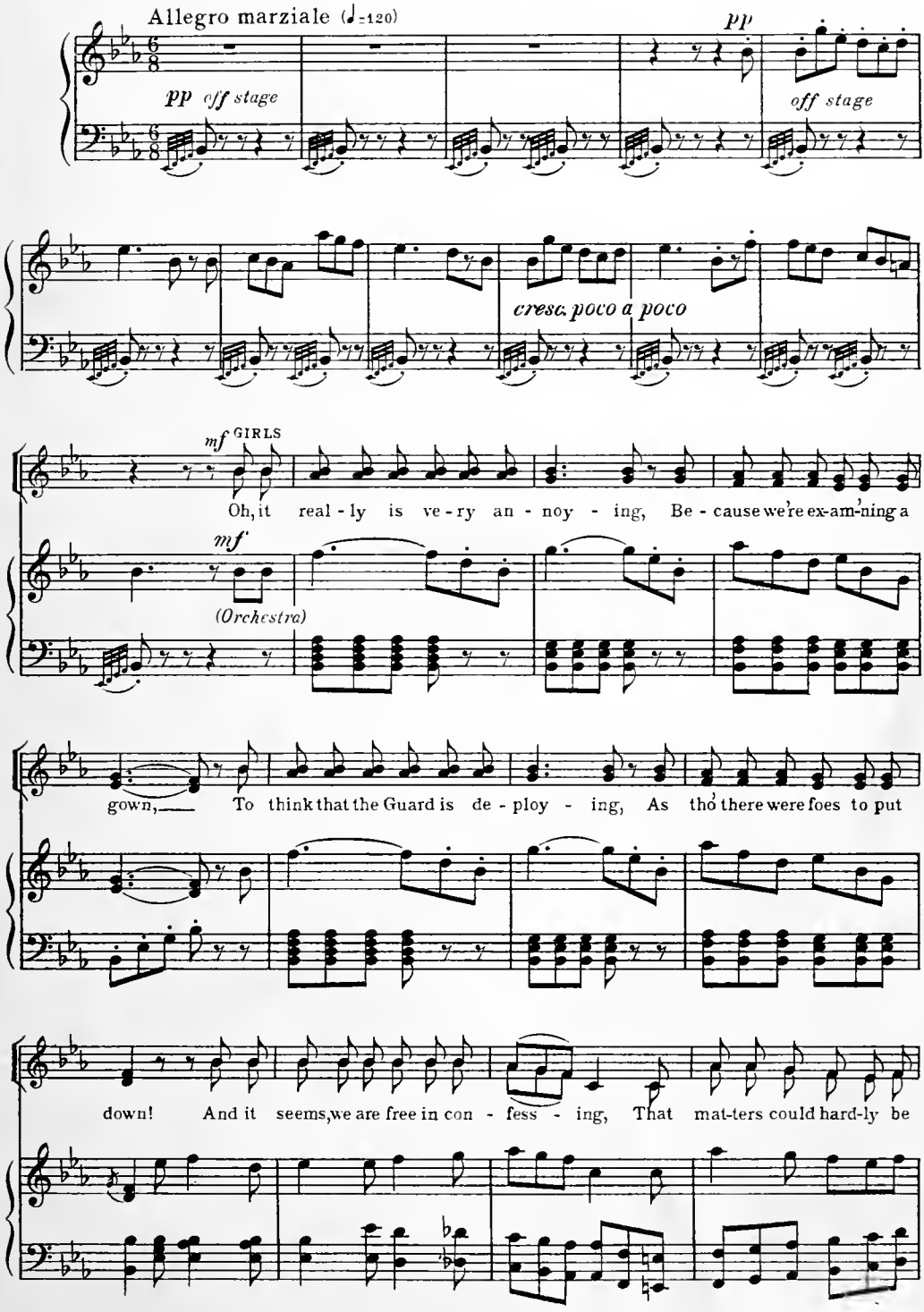


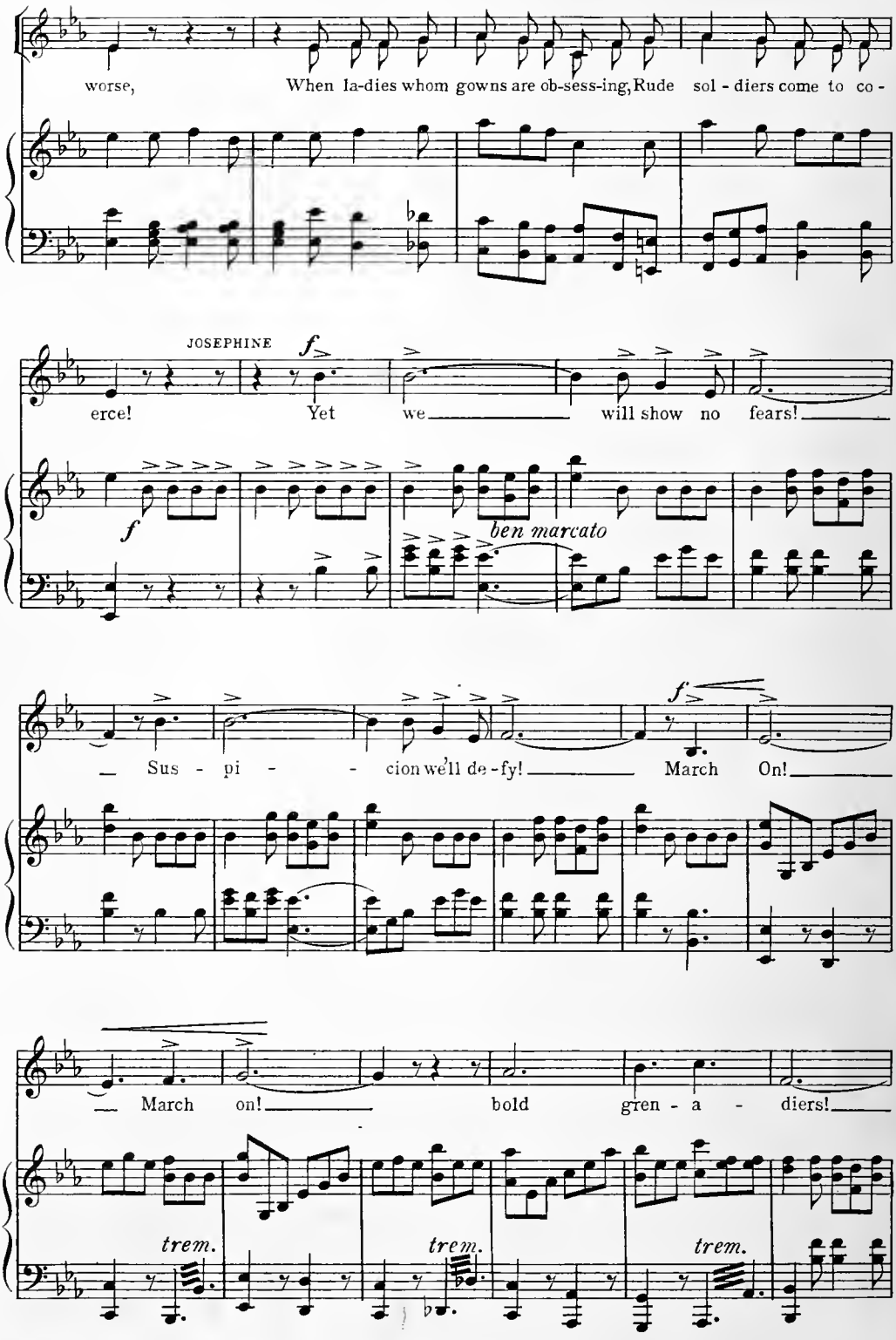

ritard.
GIRLS
real - ly not too much to say! That it is quite en - tran - cing! There's
real - ly not too much to say! It's ex - qui - site - ly dar - ing! All
real - ly not too much to say! It is most cap - ti - vat - ing! Shows
AND MEN
ritard.
ritard.
a tempo
noth - ing to it, in a way, And topp'd 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.*
f
ff
it is quite en-tran - cing!
ex-qui-site - ly dar - ing!
is most cap - ti - vat - ing!
f
ff
con calore e cresc.
ff

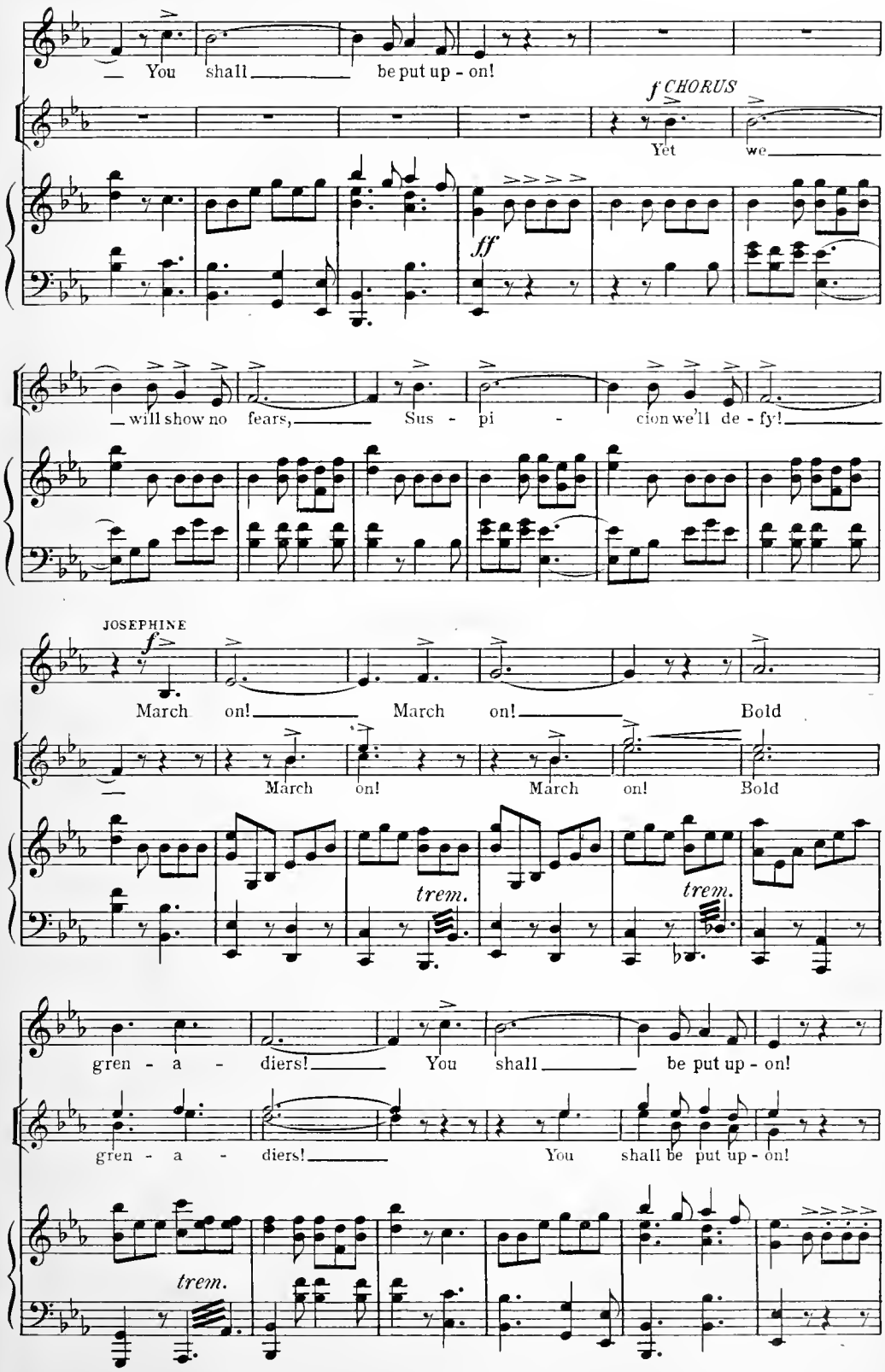
№ 19 IT REALLY IS VERY ANNOYING

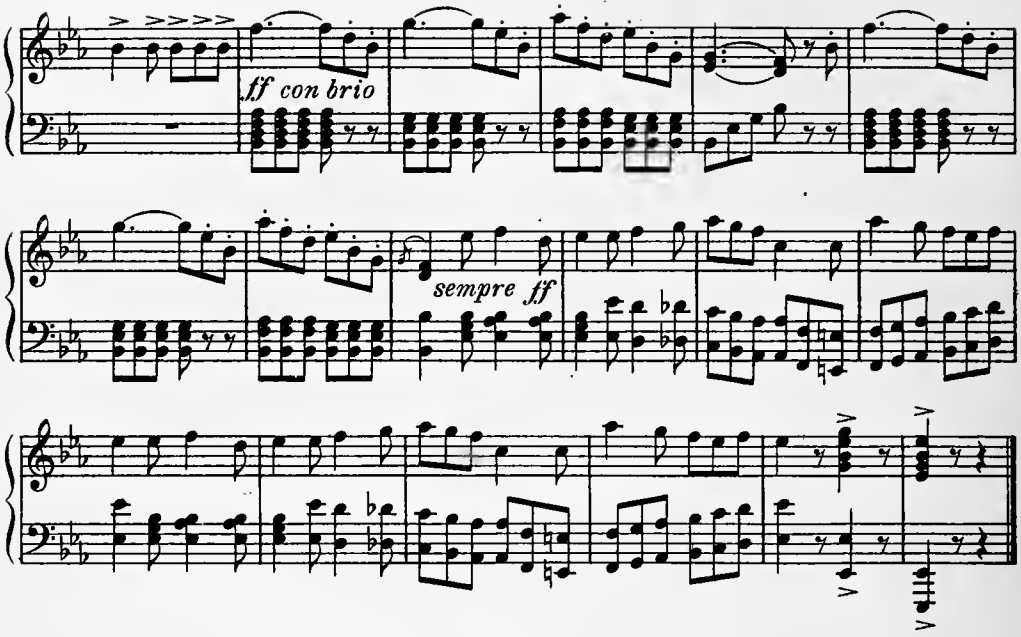
Josephine and Chorus

Old French Melody



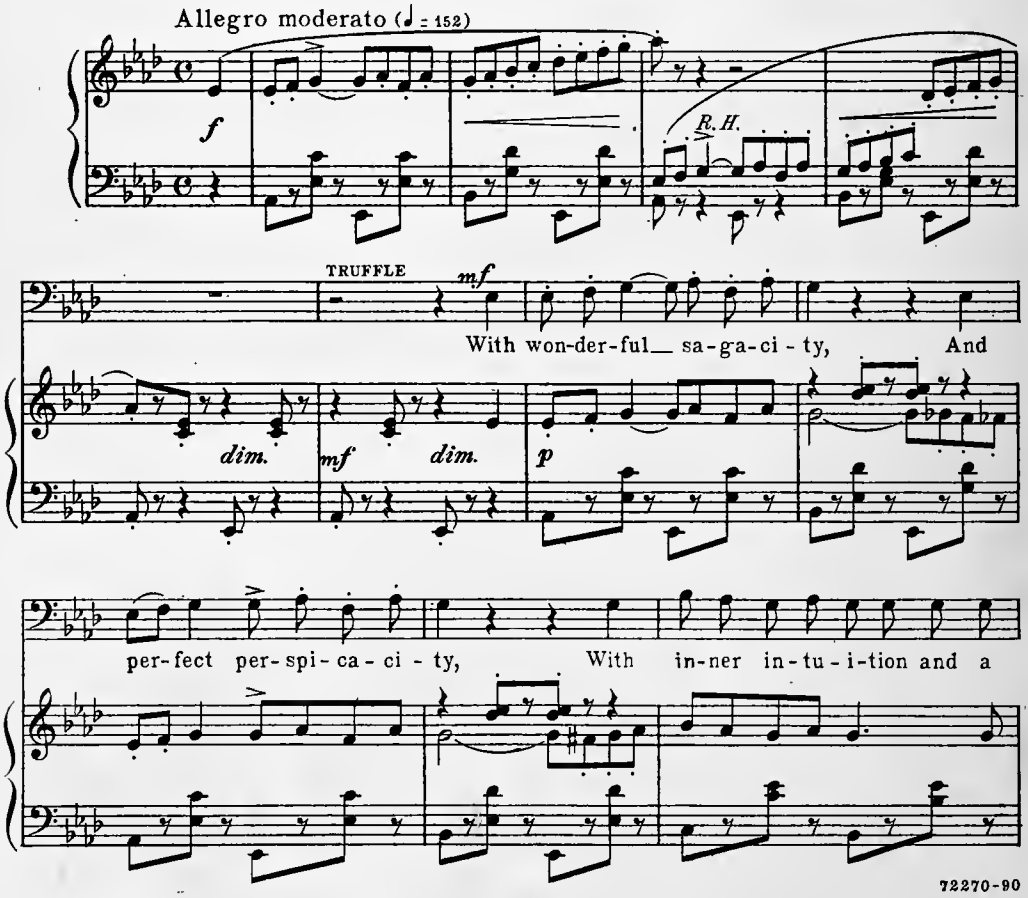

worse, When la-dies whom gowns are ob-sess-ing, Rude sol - diers come to co -
JOSEPHINE
erce! Yet we will show no fears!
ben marcato
Sus - pi - cion we'll de - fy! March On!
March on! bold gren - a - diers!
trem.
trem.
trem.

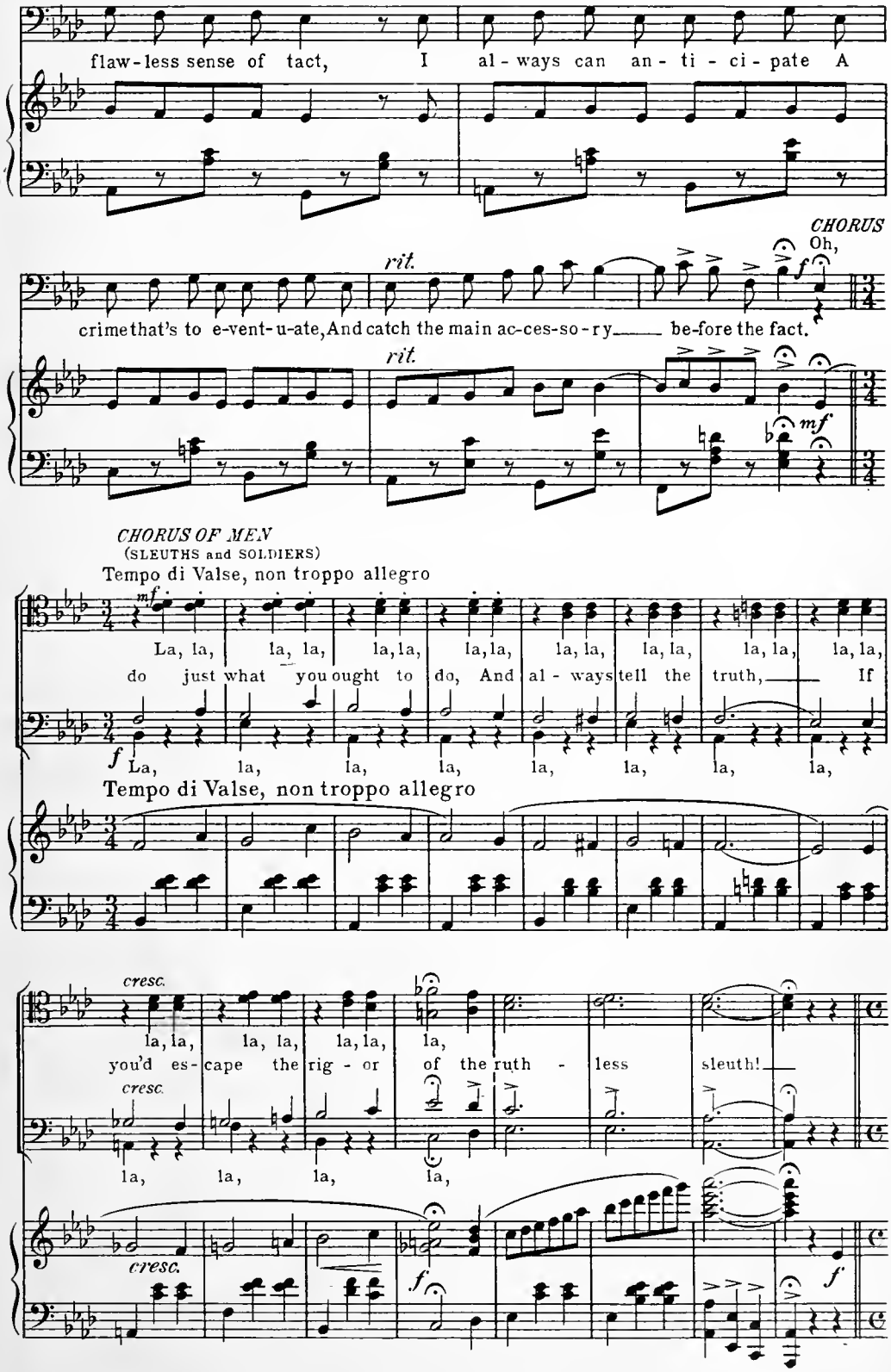

You shall be put up - on!
f CHORUS
Yet we
ff
will show no fears, Sus - pi - cion we'll de - fy!
JOSEPHINE
f
March on! March on! Bold
March on! March on! Bold
trem.
trem.
gren - a - diers! You shall be put up - on!
gren - a - diers! You shall be put up - on!
trem.

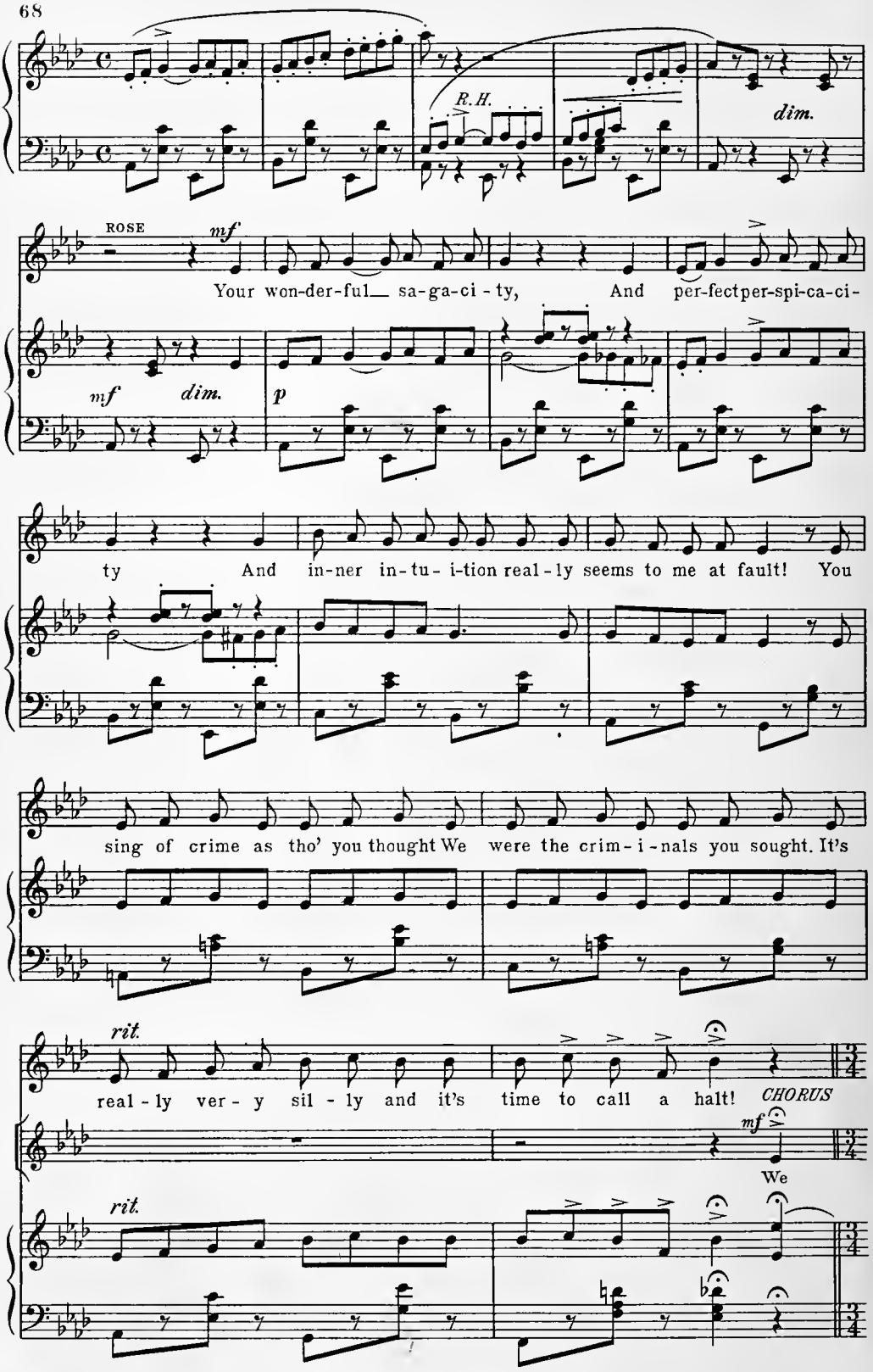


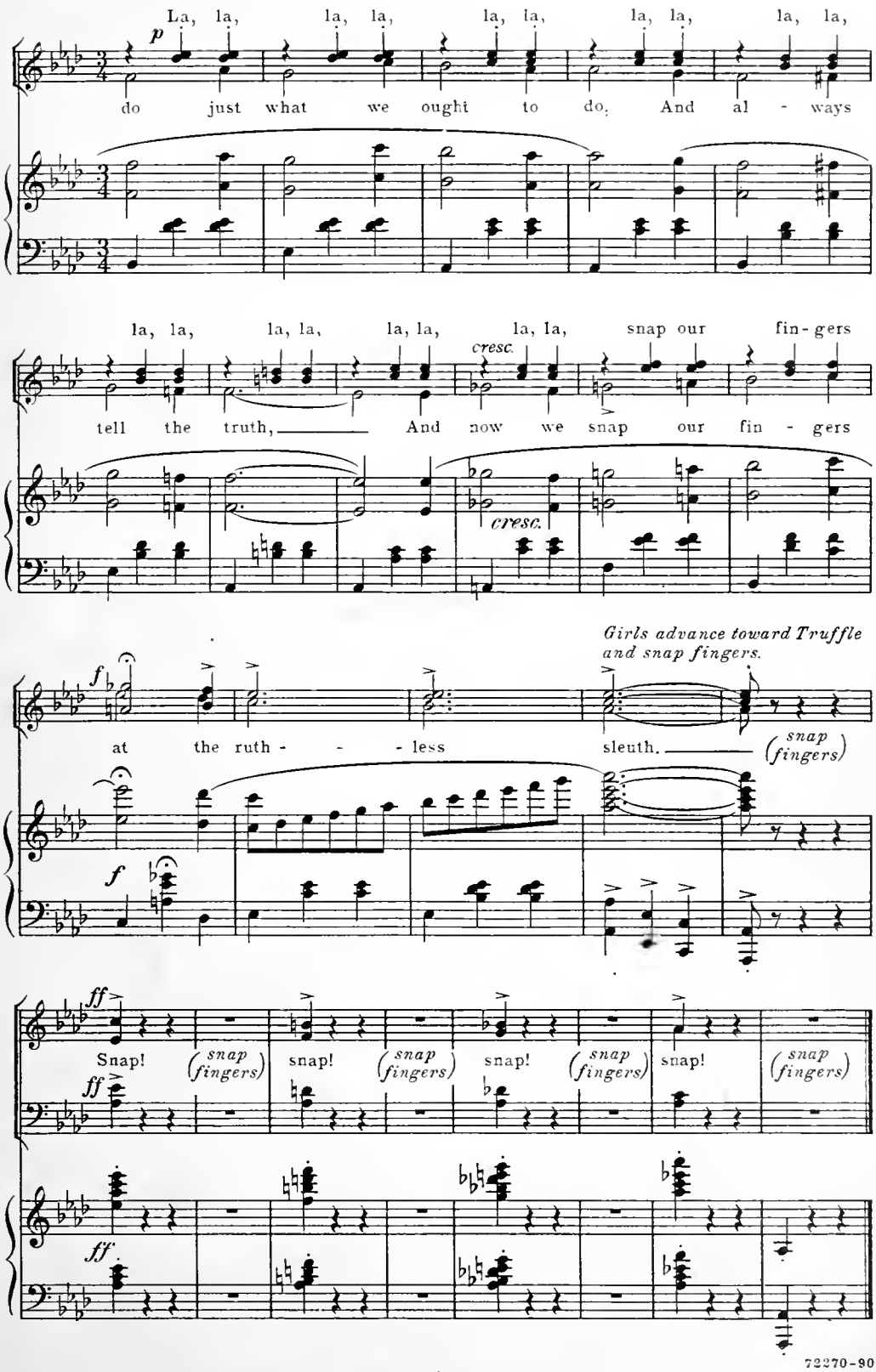
№20. WITH WONDERFUL SAGACITY

Rose, Truffle and Chorus



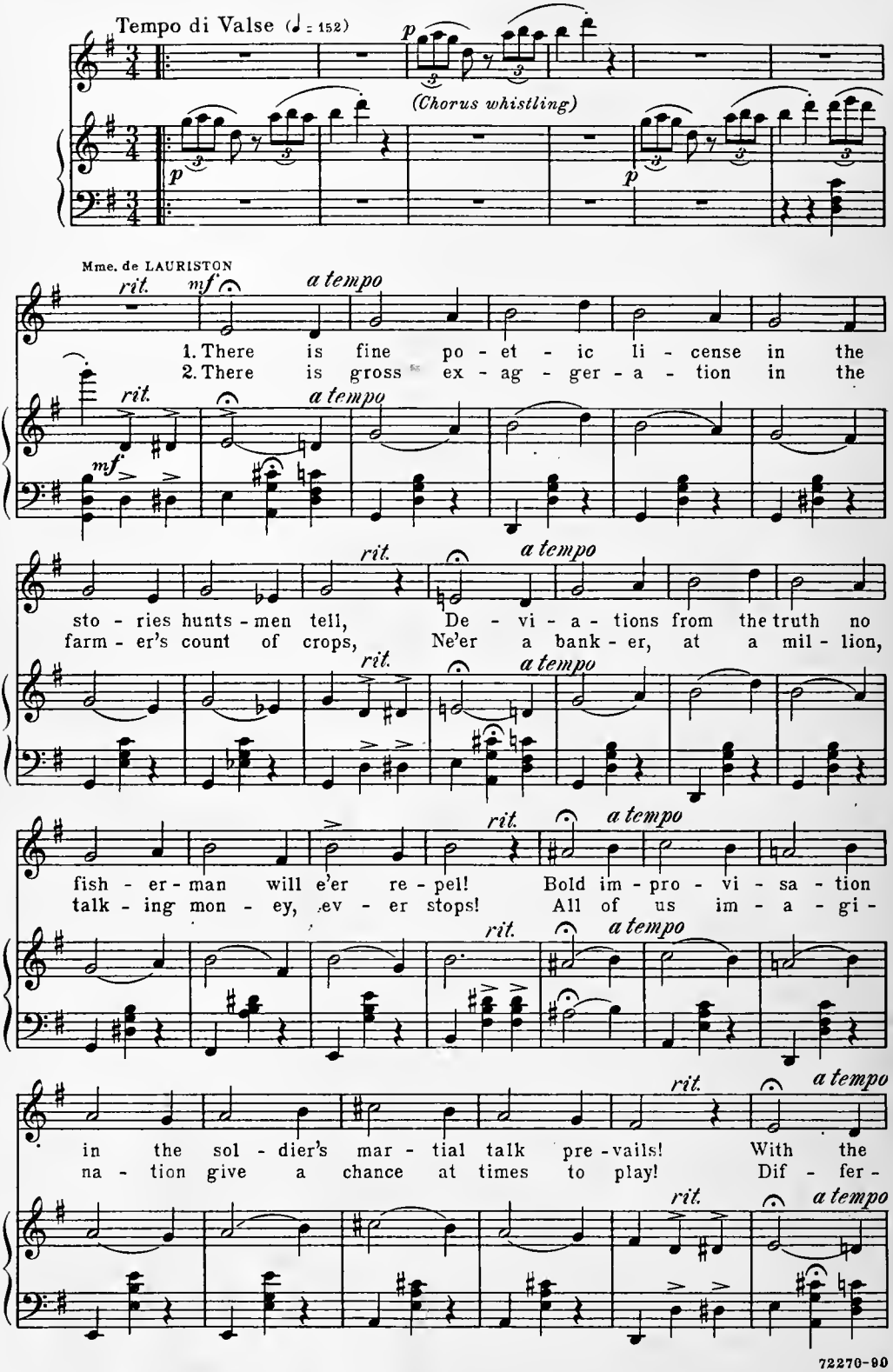

flaw-less sense of tact, I al-ways can an-ti-ci-pate A
CHORUS
Oh,
rit.
crime that's to e-vent-u-ate, And catch the main ac-ces-so-ry be-fore the fact.
rit.
mf
CHORUS OF MEN
(SLEUTHS and SOLDIERS)
Tempo di Valse, non troppo allegro
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
do just what you ought to do, And al-ways tell the truth, If
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
f

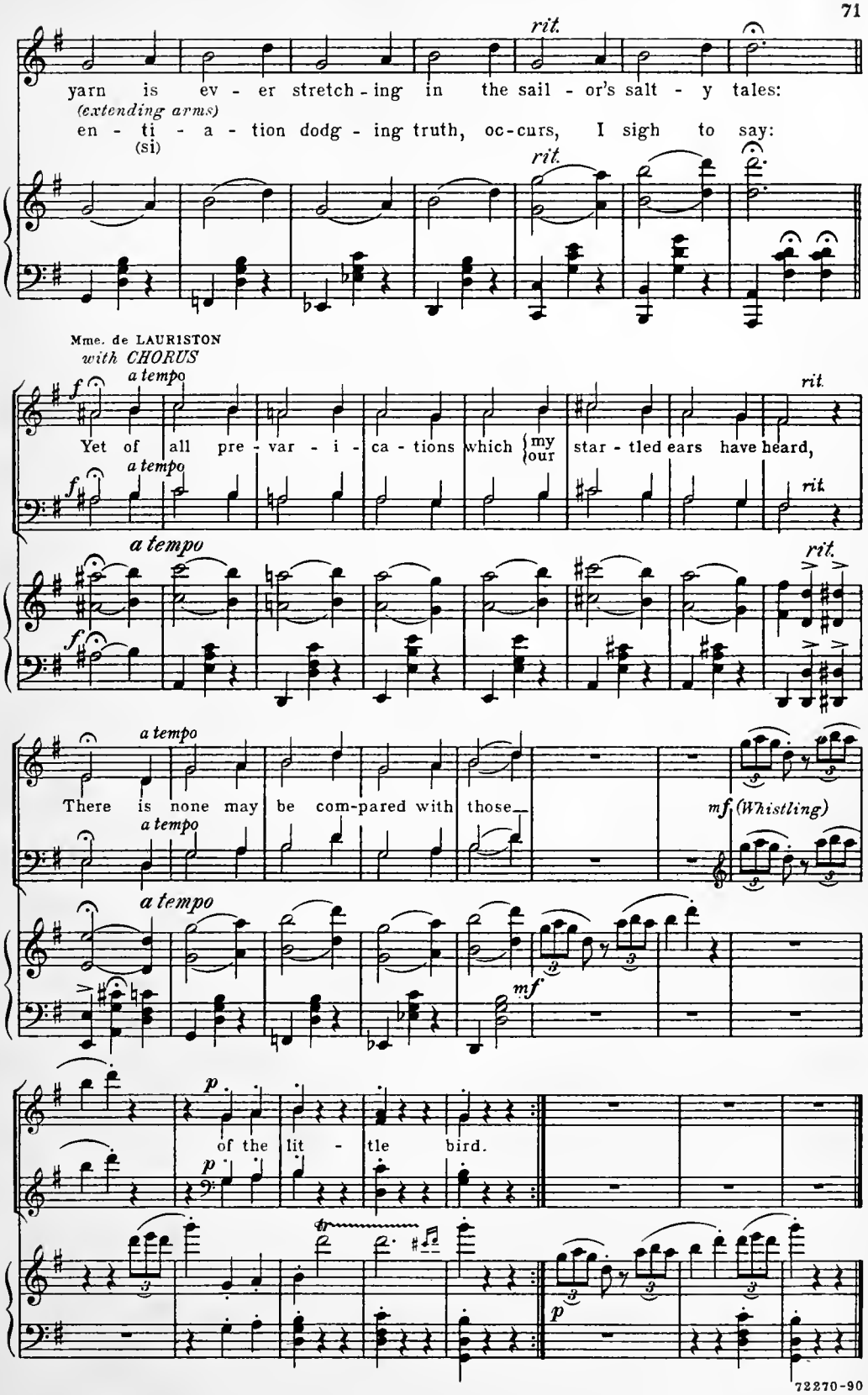

R.H.
dim.
ROSE
mf
Your won-der-ful sa-ga-ci-ty, And per-fect per-spi-ca-ci-
mf
dim.
p
ty And in-ner in-tu-i-tion real-ly seems to me at fault! You
sing of crime as tho' you thought We were the crim-i-nals you sought. It's
rit.
real-ly ver-y sil-ly and it's time to call a halt!
CHORUS
mf
We
rit.


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, la, la, snap our fin-gers
cresc.
tell the truth, And now we snap our fin - gers
cresc.
Girls advance toward Truffle and snap fingers.
f
at the ruth - - - less sleuth.
(snap fingers)
f
ff
Snap!
(snap fingers)
snap!
(snap fingers)
snap!
(snap fingers)
snap!
(snap fingers)
ff
ff

№21. THE LITTLE BIRD

Mme. de Lauriston and Chorus



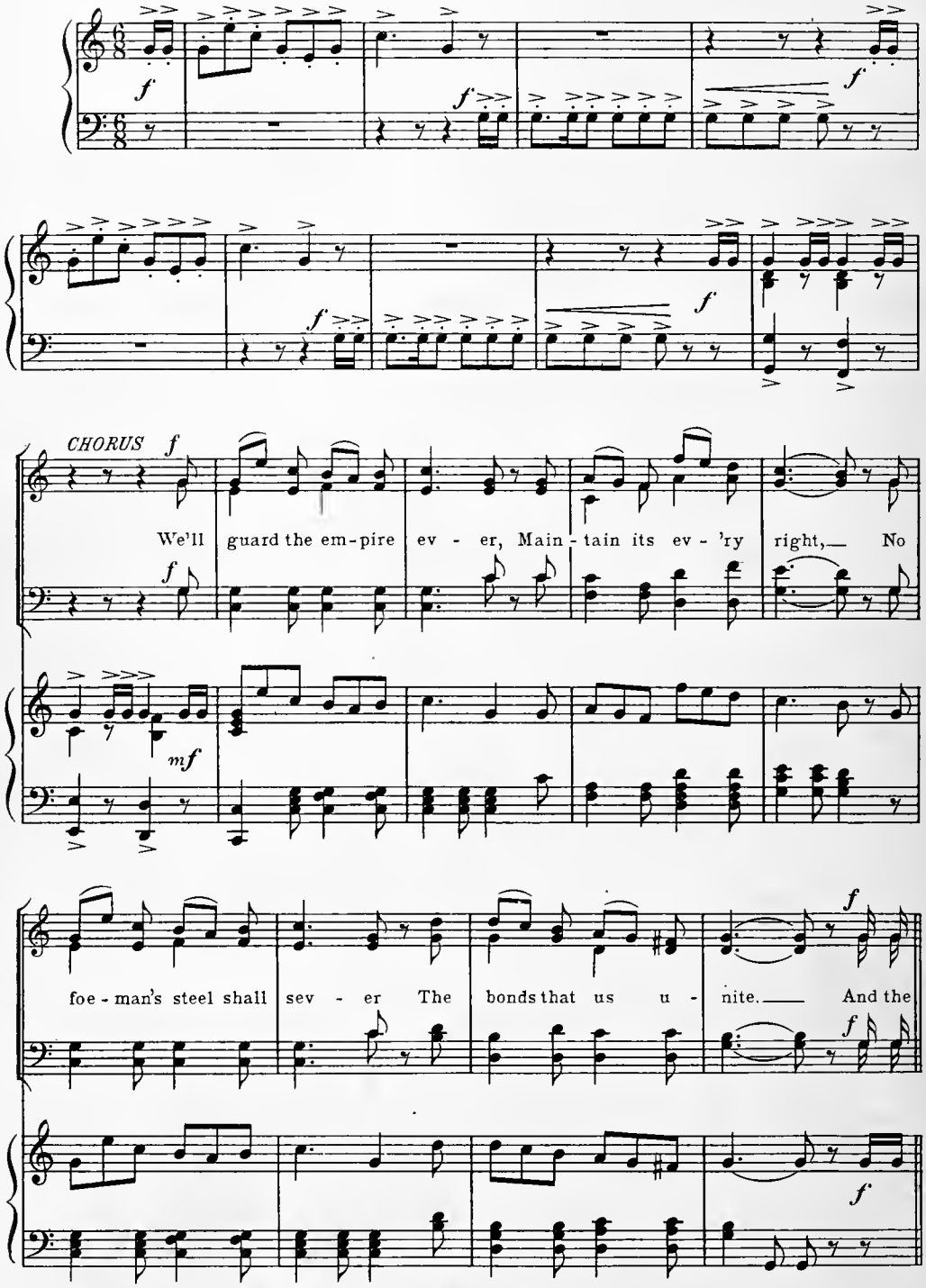

rit.
yarn is ev - er stretch - ing in the sail - or's salt - y tales:
(extending arms)
en - ti - a - tion dodg - ing truth, oc-curs, I sigh to say:
(si)
rit.
Mme. de LAURISTON
with CHORUS
a tempo
f
Yet of all pre - var - i - ca - tions which {my / our} star - tled ears have heard,
rit.
a tempo
rit.
a tempo
There is none may be com-pared with those
mf (Whistling)
a tempo
mf
p
of the lit - tle bird.
p
p

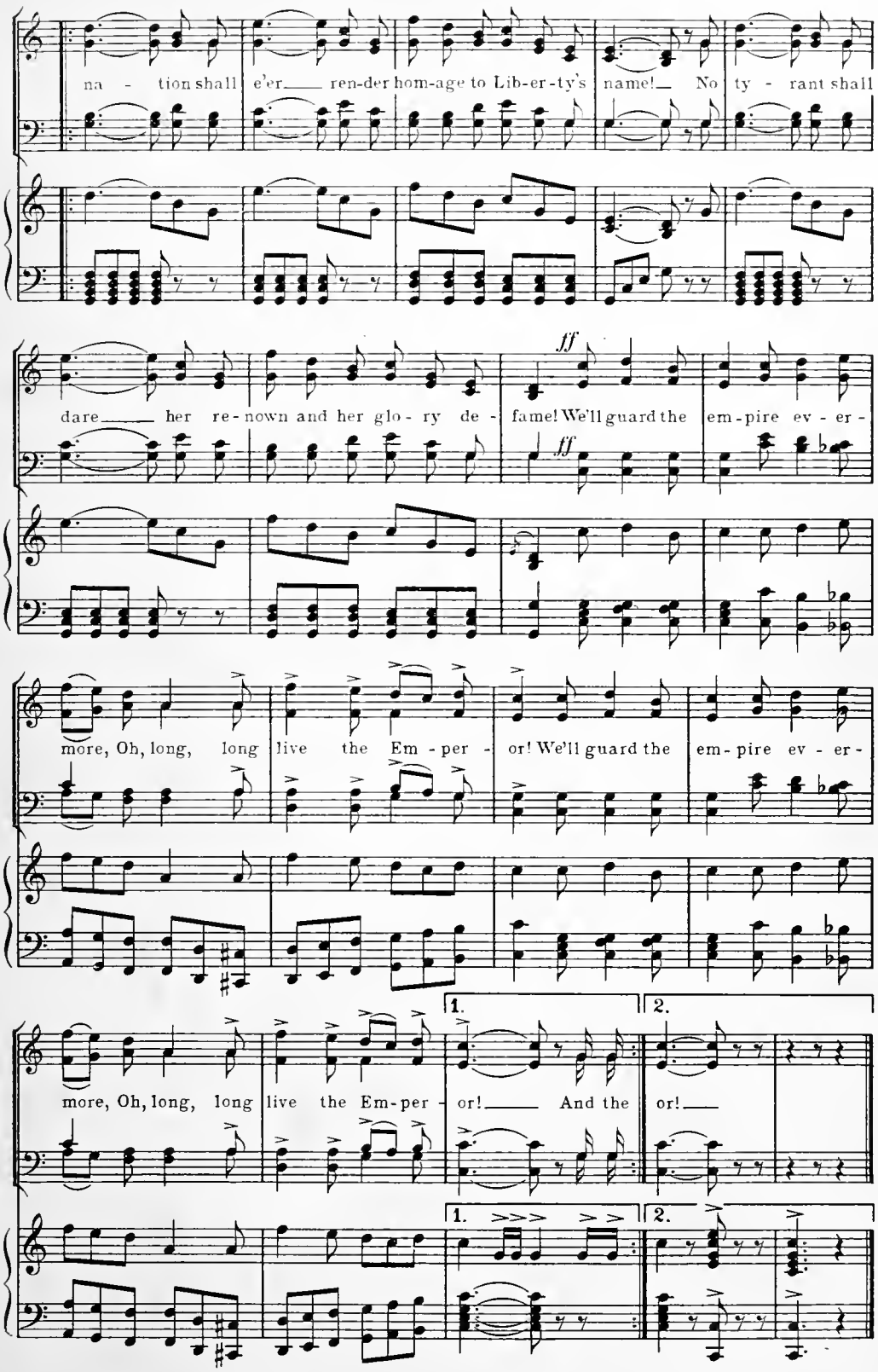
№22. VEILLONS AU SALUT DE L'EMPIRE

Chorus

Allegro marziale (♩.= 104)

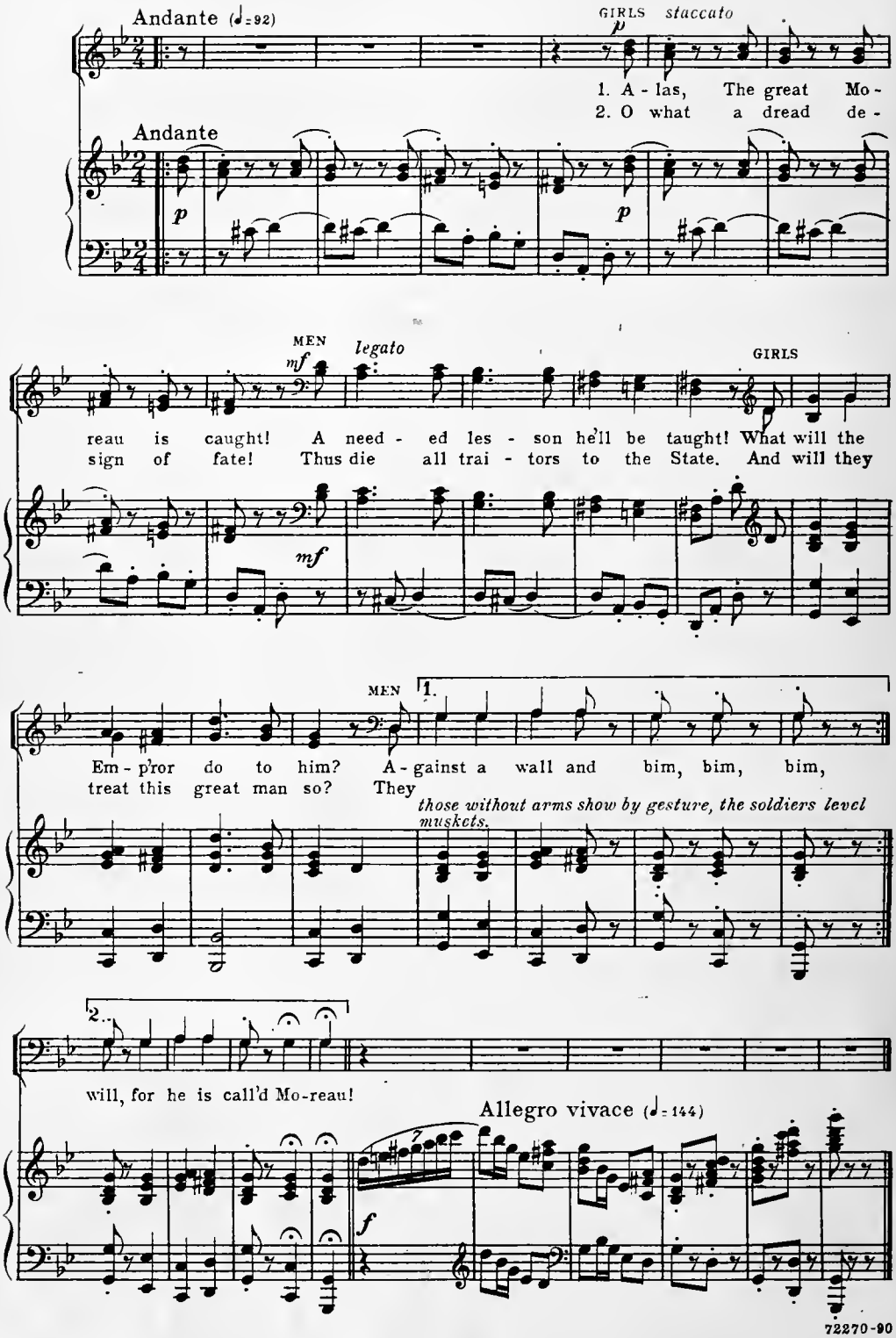
Old French National Air




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 -
ff
ff
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
1.
2.
or!

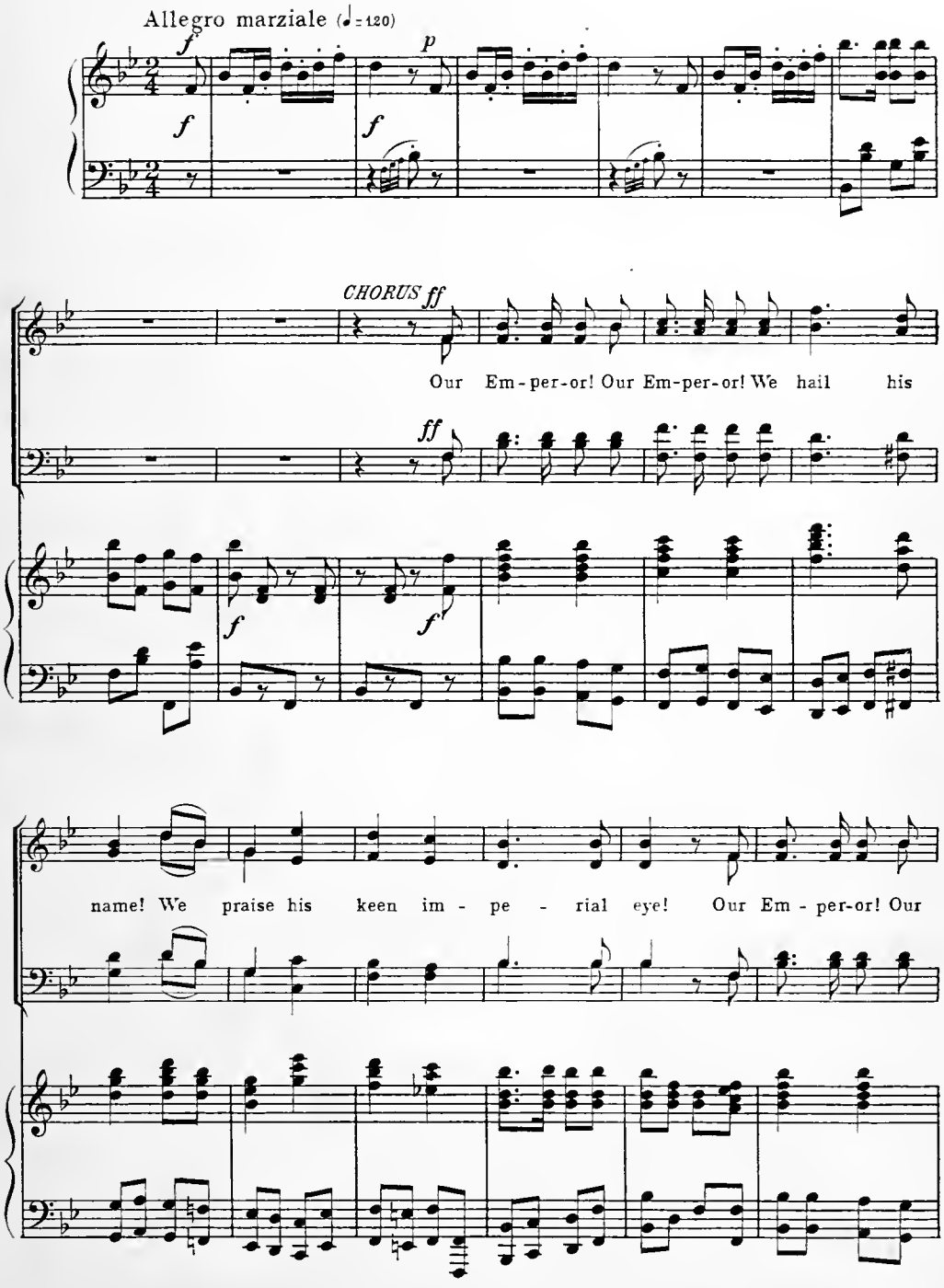
№ 23 ALAS, THE GREAT MOREAU

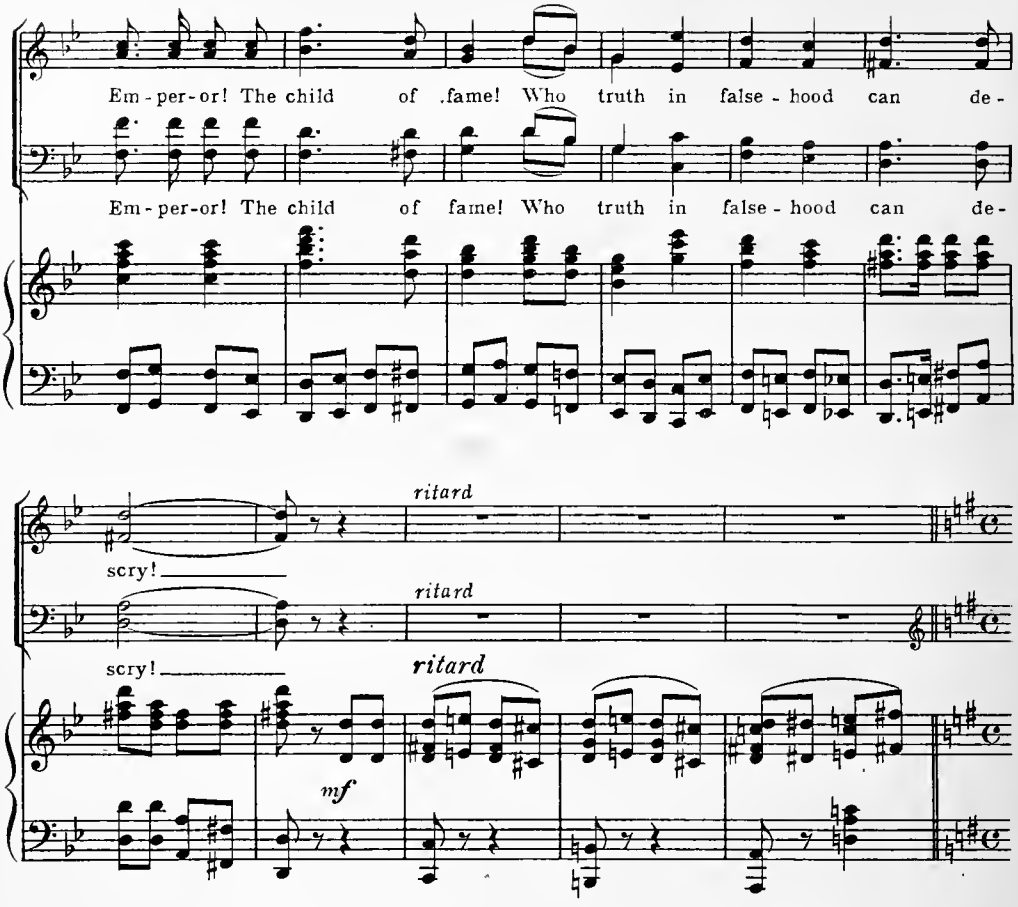
Chorus



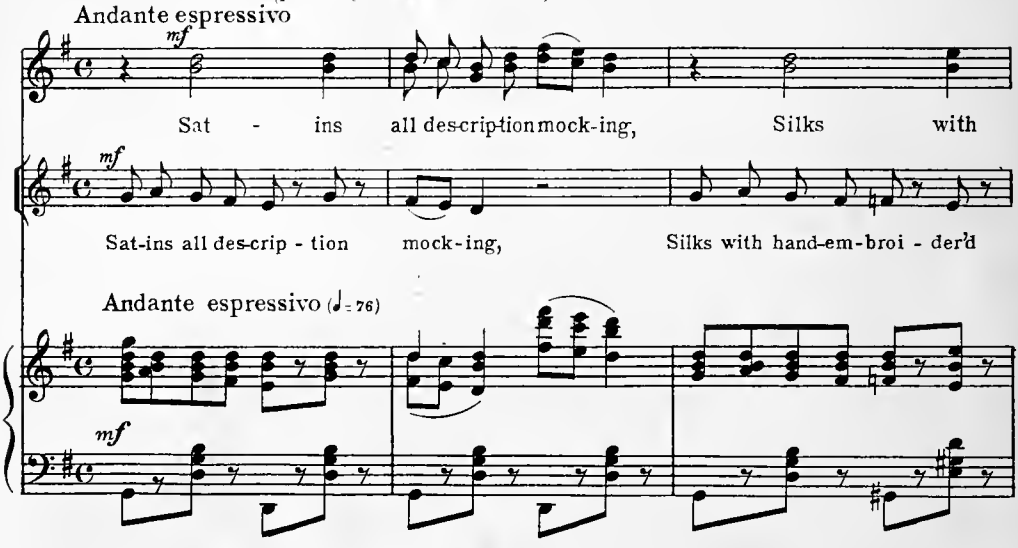
№ 24 FINALE: THE EMPEROR

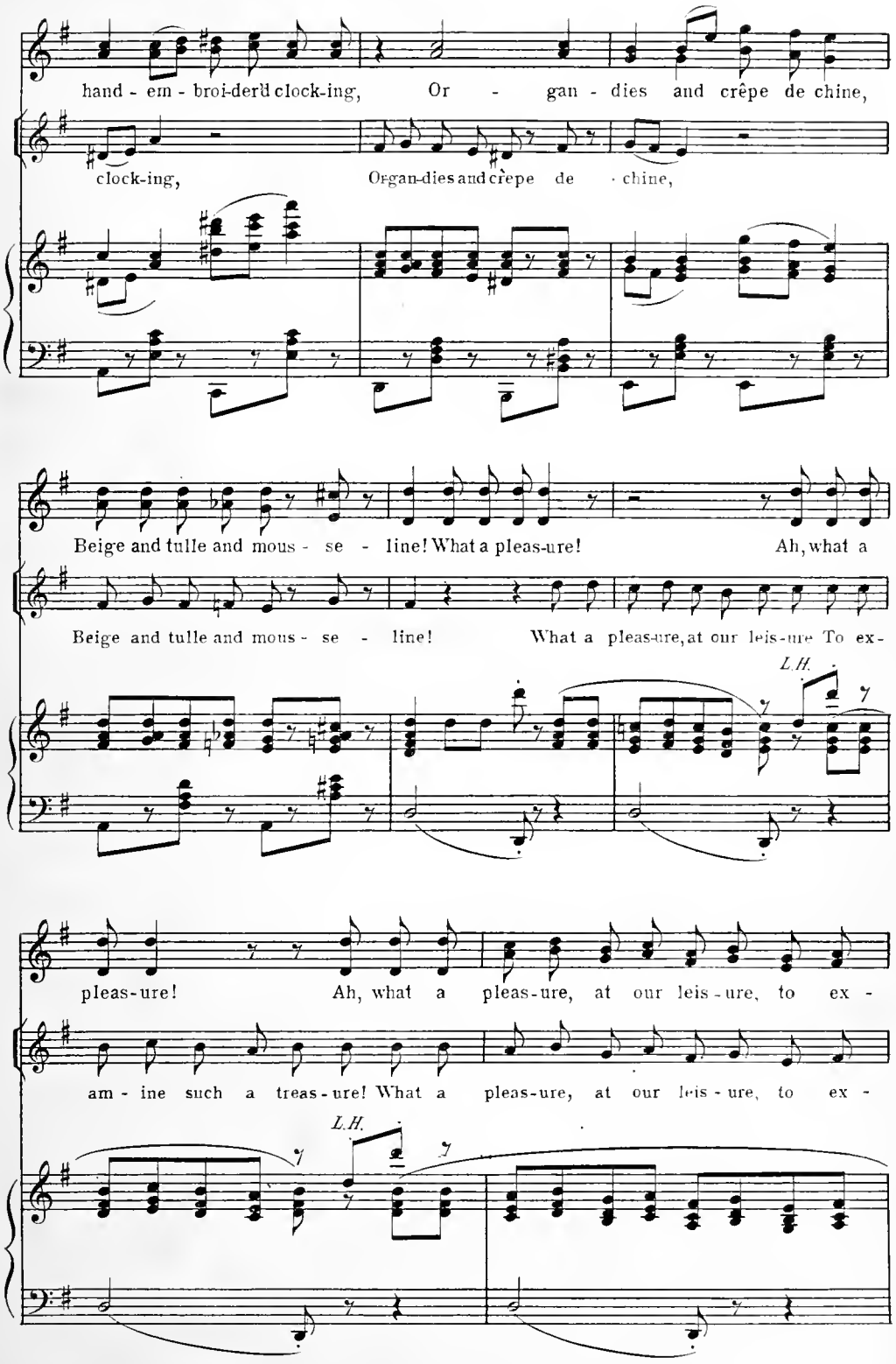
Rose, Josephine, Regnier, Truffles and Chorus

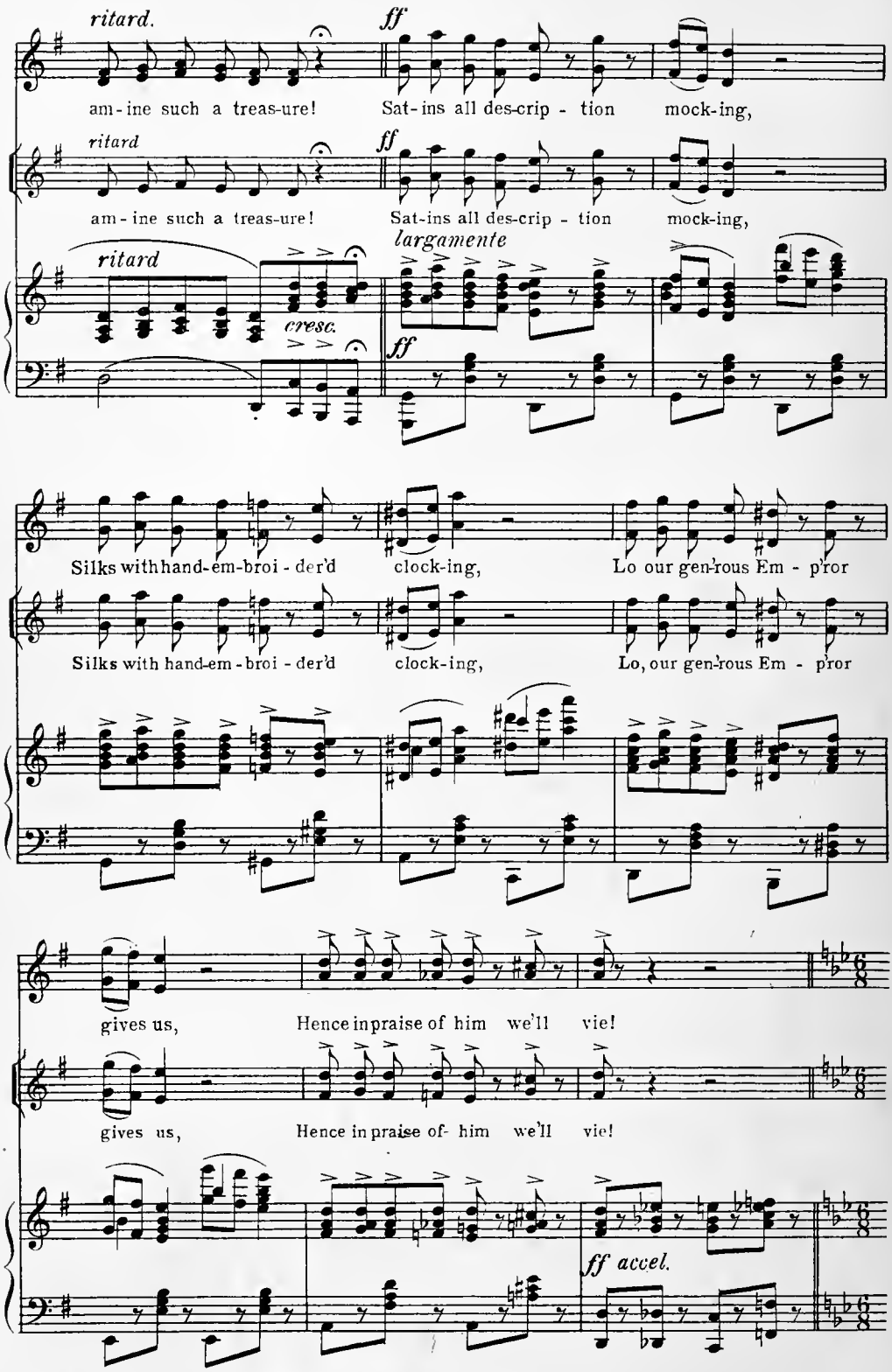


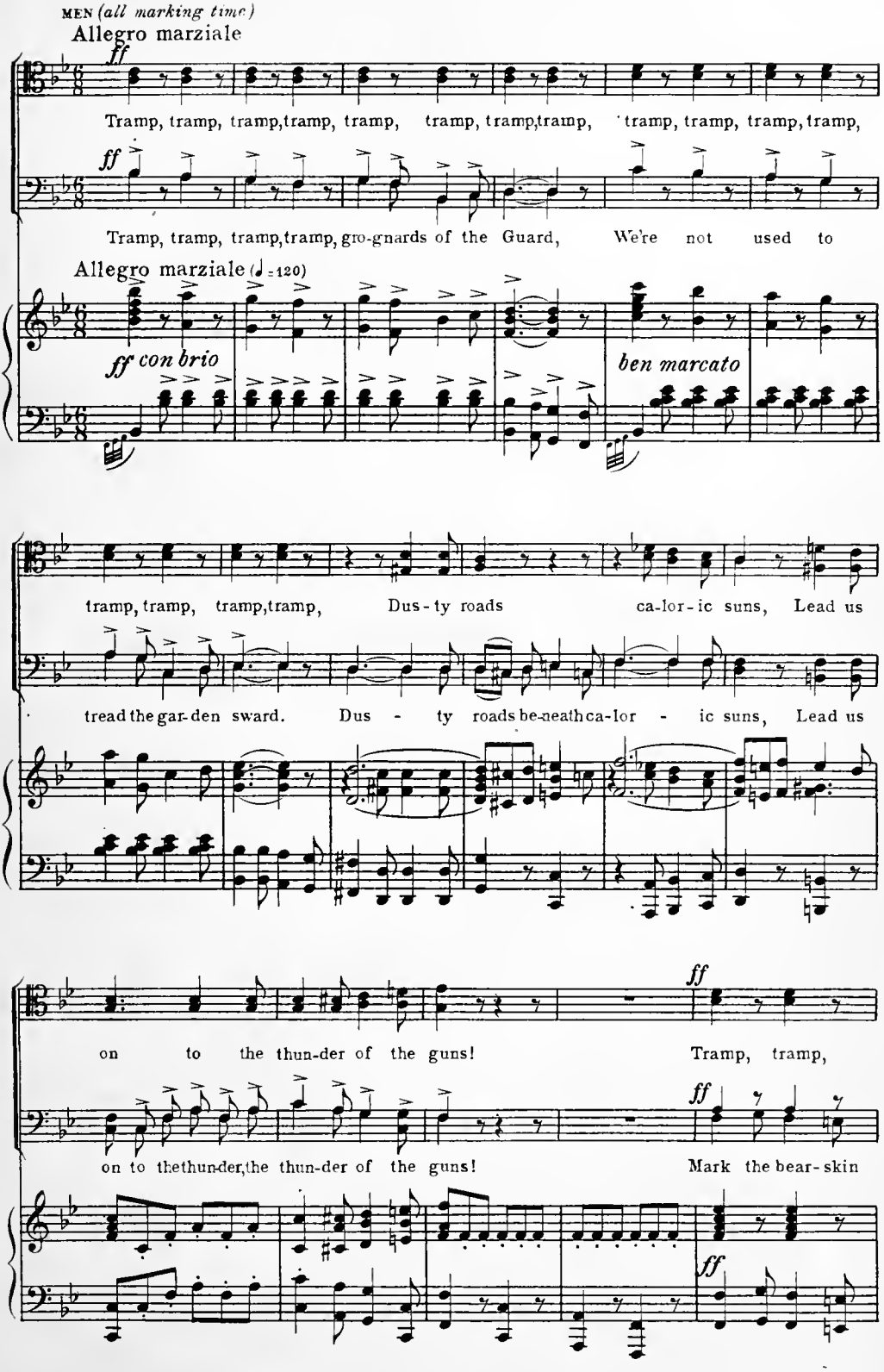


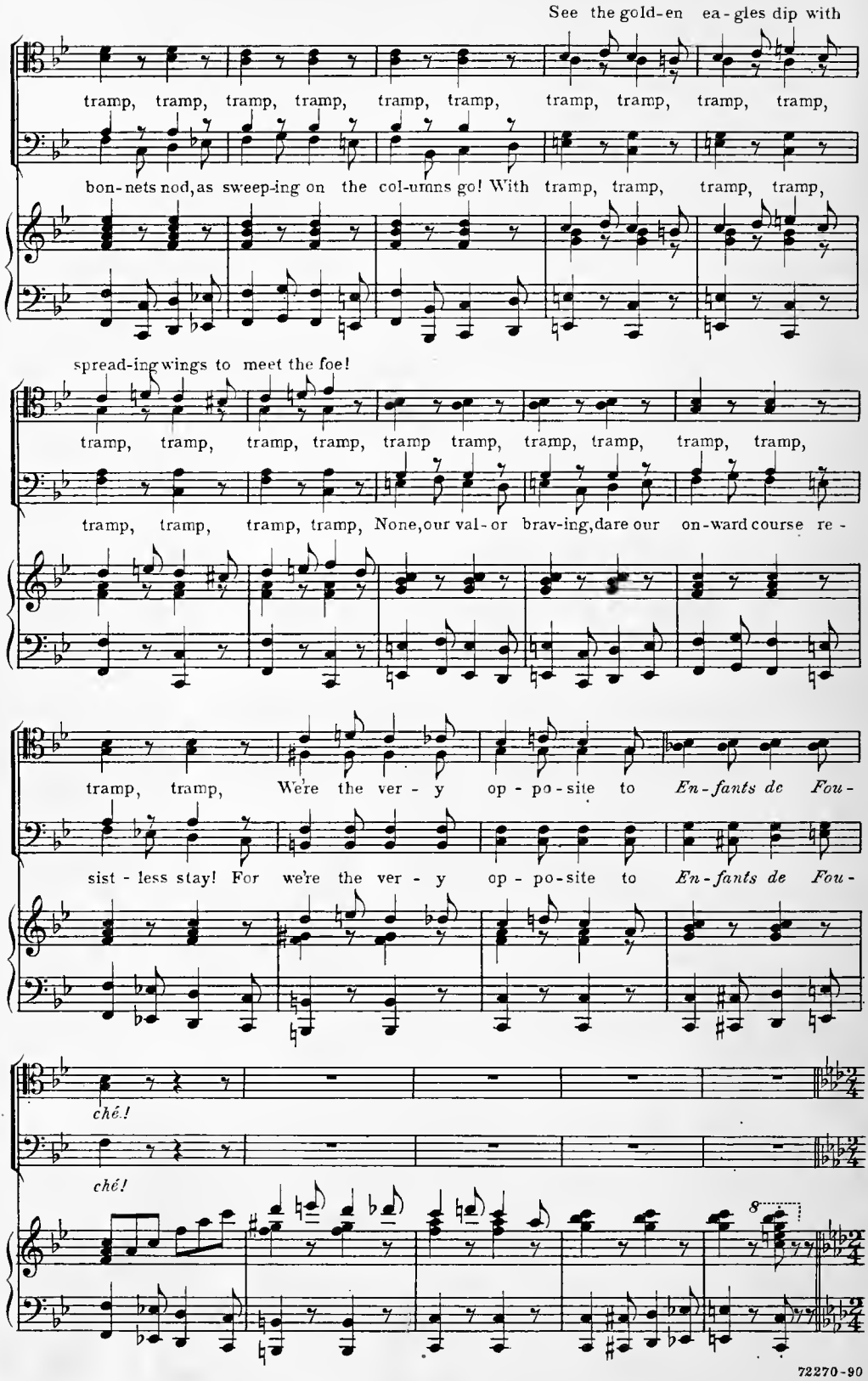
ROSE AND JOSEPHINE *(pointing at Moreau's chest)*

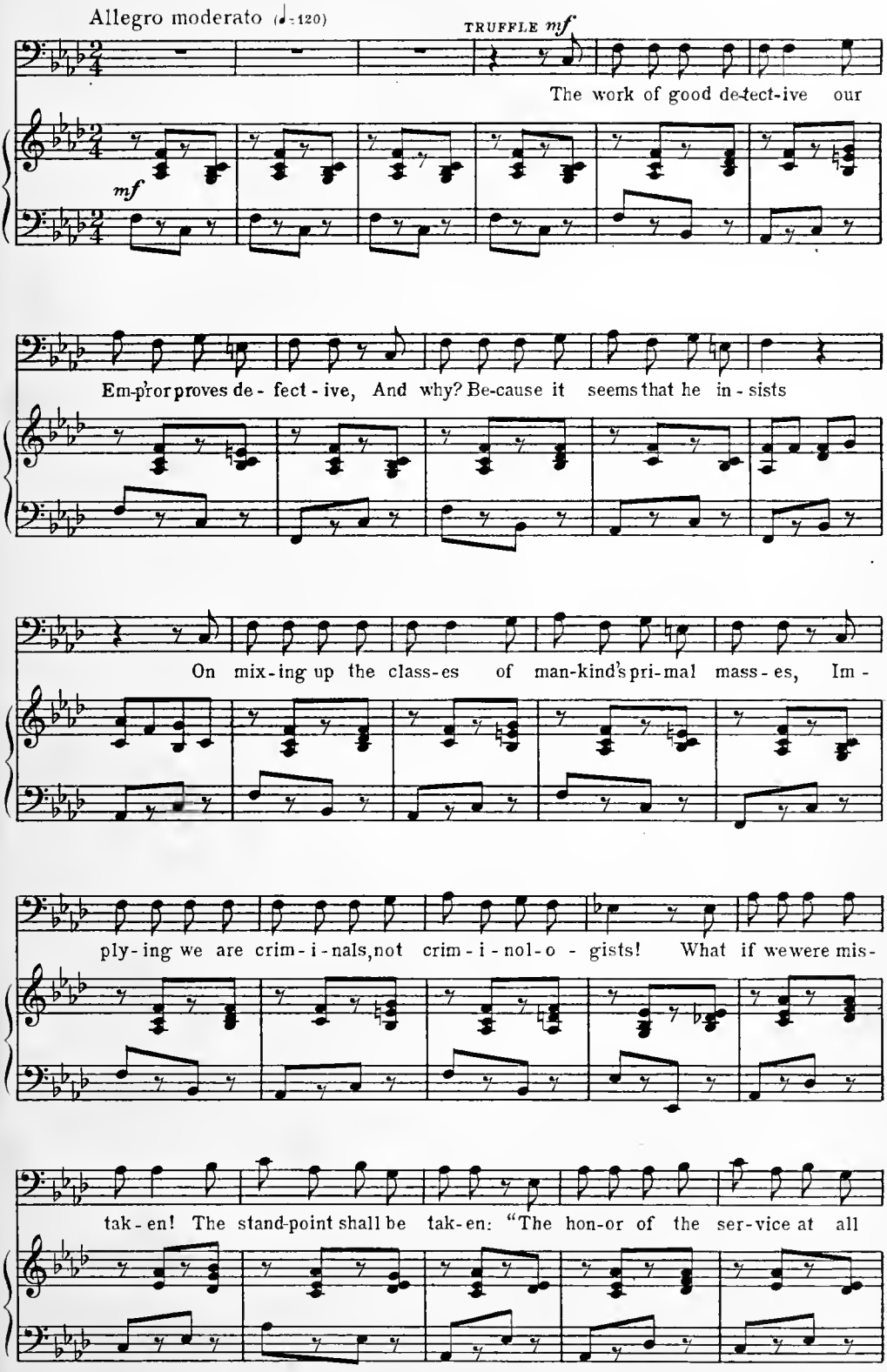


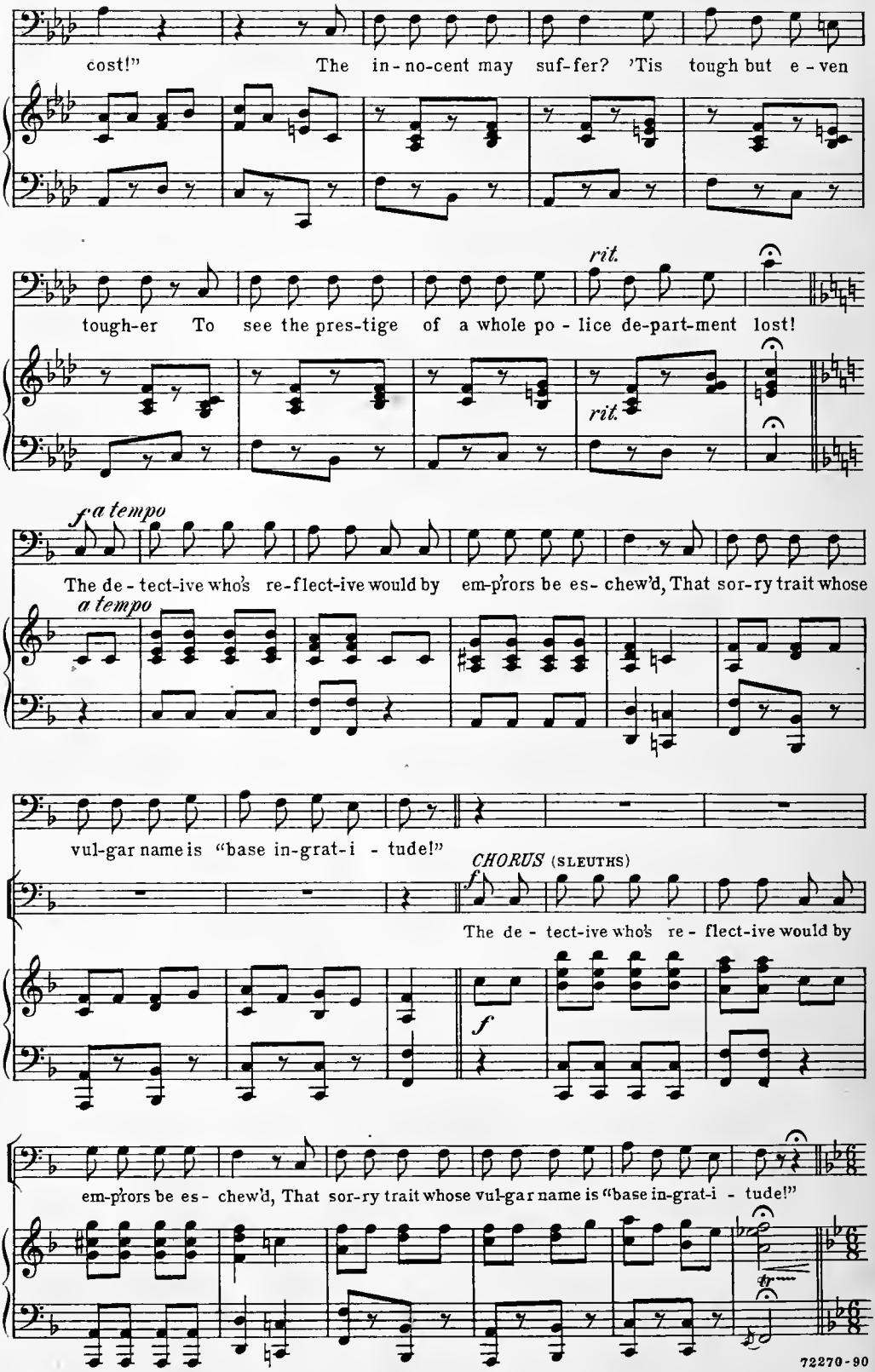

hand - em - broi-derd clock-ing, Or - gan - dies and crêpe de chine,
clock-ing, Organ-dies and crêpe de - chine,
Beige and tulle and mous - se - line! What a pleas-ure! Ah, what a
Beige and tulle and mous - se - line! What a pleas-ure, at our leis-ure To ex-
L.H.
pleas-ure! Ah, what a pleas-ure, at our leis - ure, to ex -
am - ine such a treas - ure! What a pleas-ure, at our leis - ure, to ex -
L.H.

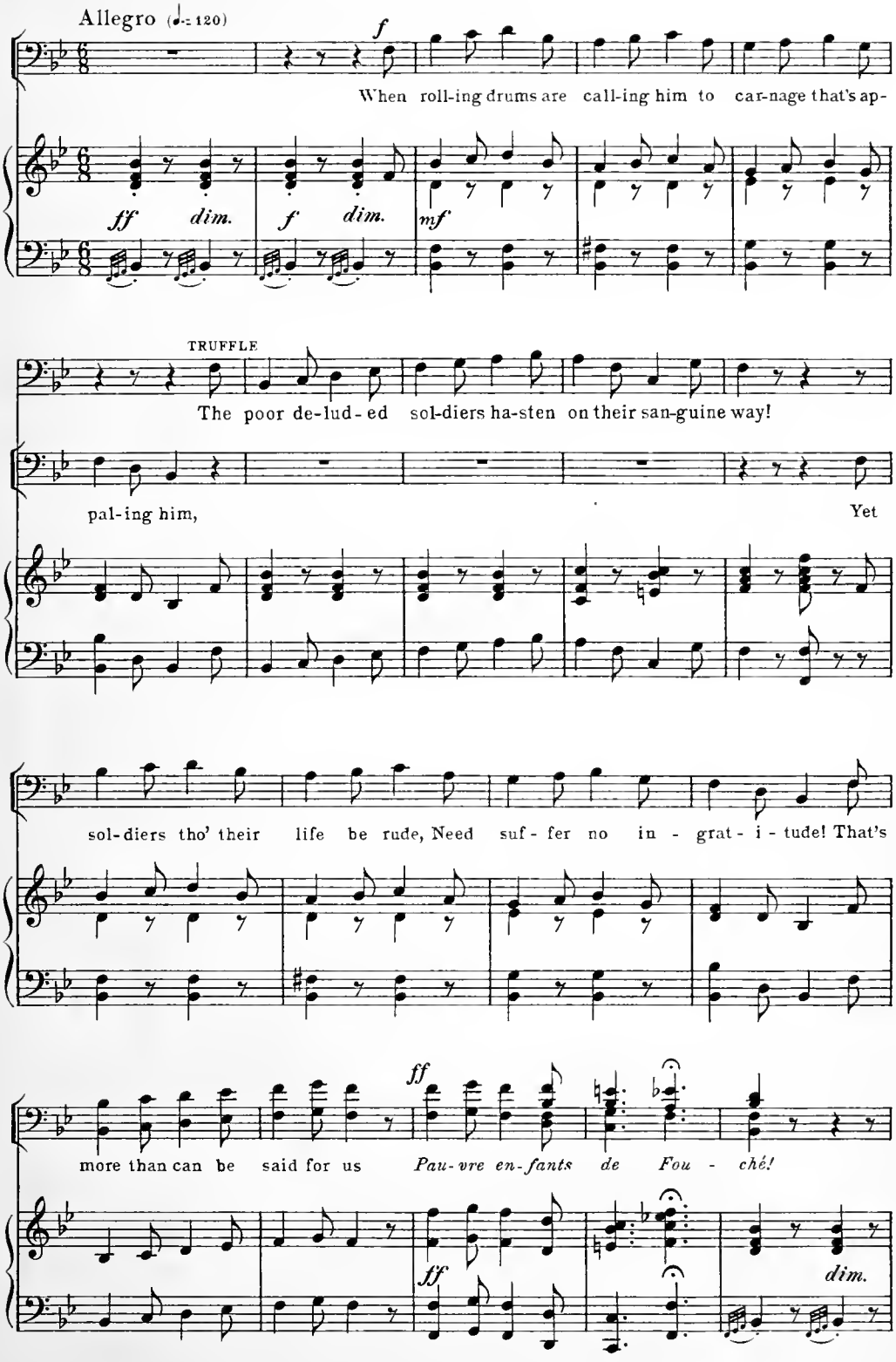

ritard.
ff
am - ine such a treas-ure!
Sat - ins all des-crip - tion
mock-ing,
ritard
ff
am - ine such a treas-ure!
Sat-ins all des-crip - tion
mock-ing,
largamente
ritard
cresc.
ff
Silks with hand-em-broi - der'd
clock-ing,
Lo our gen'rous Em - p'ror
Silks with hand-em - broi - der'd
clock-ing,
Lo, our gen'rous Em - pror
gives us,
Hence in praise of him we'll vie!
gives us,
Hence in praise of- him we'll vie!
ff accel.

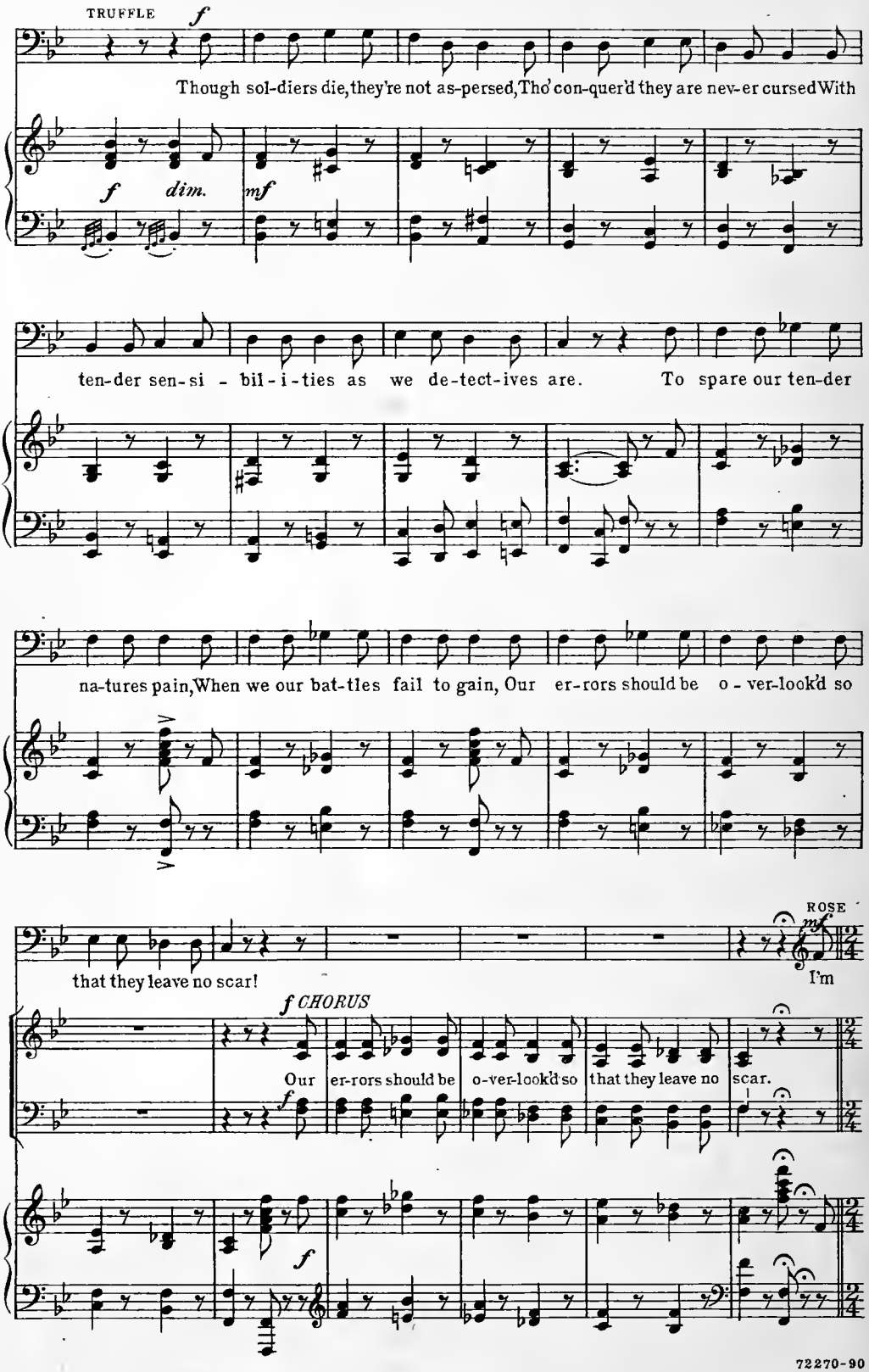

MEN (all marking time)
Allegro marziale
ff
Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,
ff
Tramp, tramp, tramp, tramp, gro-gnards of the Guard, We're not used to
Allegro marziale (♩ = 120)
ff con brio
ben marcato
tramp, tramp, tramp, tramp, Dus-ty roads ca-lor-ic 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

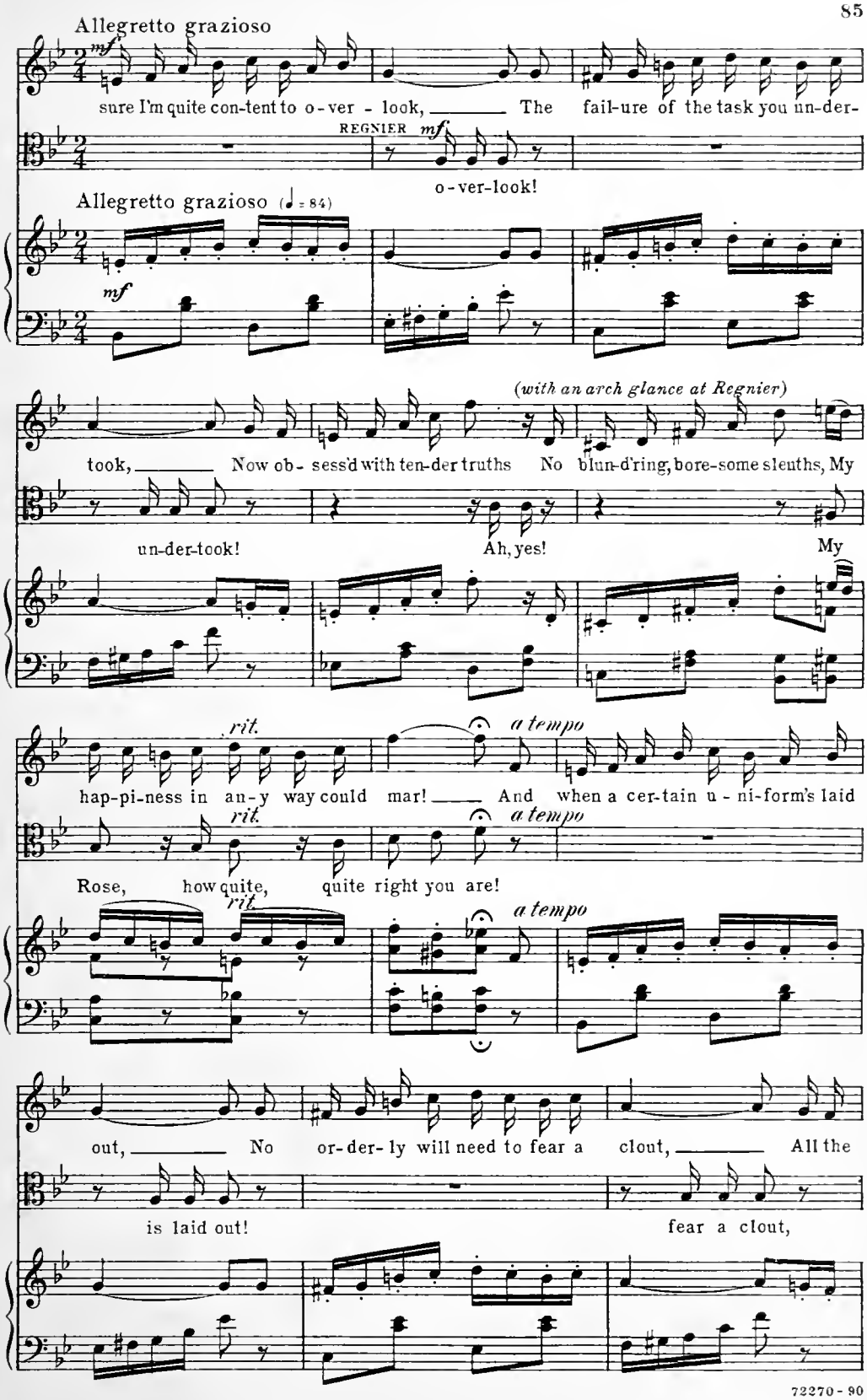

See the gold-en ea-gles dip with
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,
bon-nets nod, as sweep-ing on the col-umns go! With tramp, tramp, tramp, tramp,
spread-ing wings to meet the foe!
tramp, tramp, tramp, tramp, tramp tramp, tramp, tramp, tramp, tramp,
tramp, tramp, tramp, 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

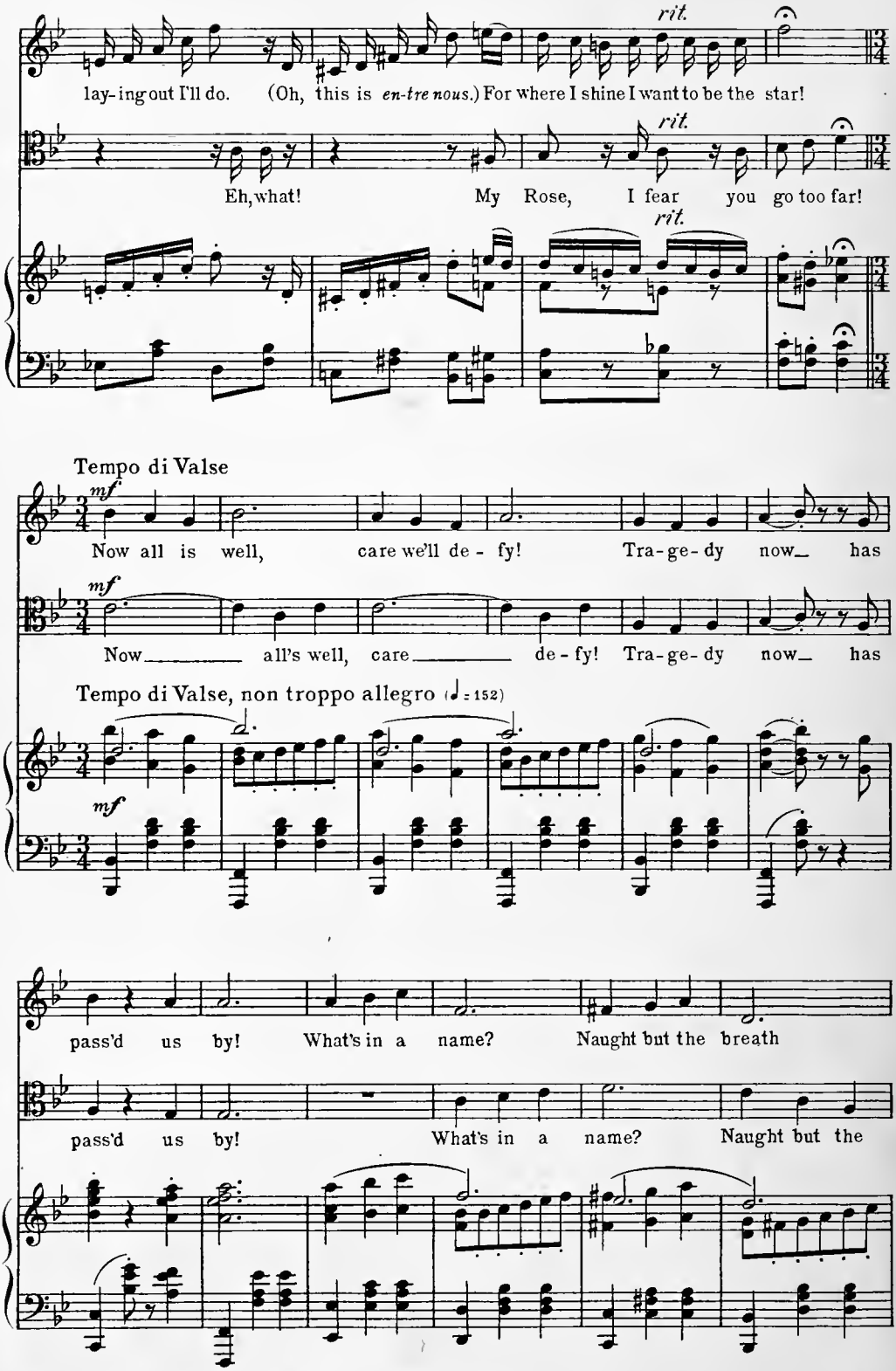

Allegro moderato (♩=120)
TRUFFLE mf
The work of good de-tect-ive our
mf
Em-p'ror proves de - fect - ive, And why? Be-cause it seems that he in - sists
On mix-ing up the class-es of man-kind's pri-mal mass - es, Im -
ply-ing we are crim - i - nals, not crim - i - nol - o - gists! What if we were mis-
tak - en! The stand-point shall be tak-en: "The hon-or of the ser-vice at all

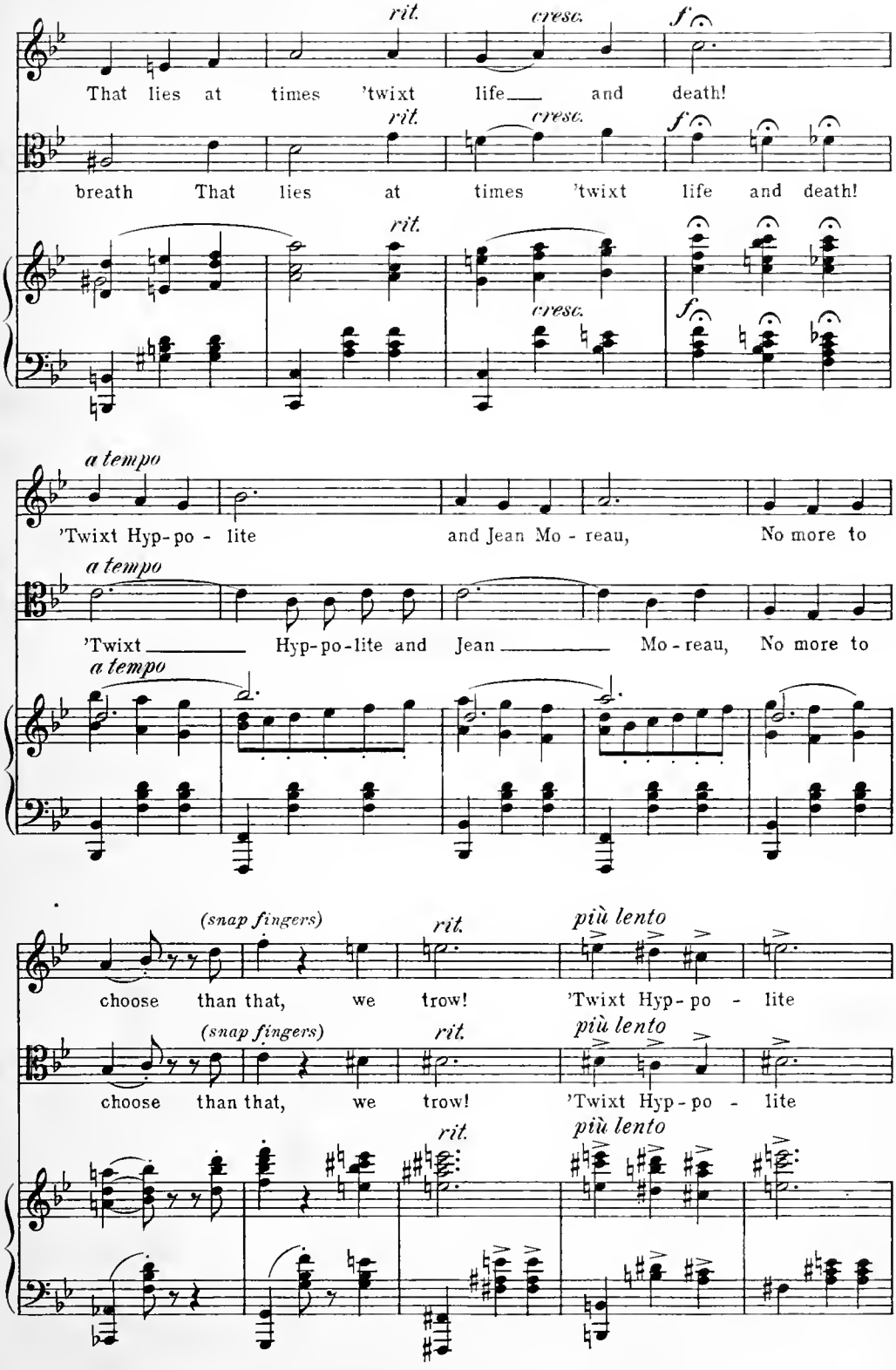

cost!" The in-no-cent may suf-fer? 'Tis tough but e-ven
rit.
tough-er To see the pres-tige of a whole po-lice de-part-ment lost!
rit.
f a tempo
The de-tect-ive who's re-flect-ive would by em-p'rors be es-chew'd, That sor-ry trait whose
a tempo
vul-gar name is "base in-grat-i-tude!"
CHORUS (SLEUTHS)
f
The de-tect-ive who's re-flect-ive would by
f
em-p'rors be es-chew'd, That sor-ry trait whose vul-gar name is "base in-grat-i-tude!"
tr

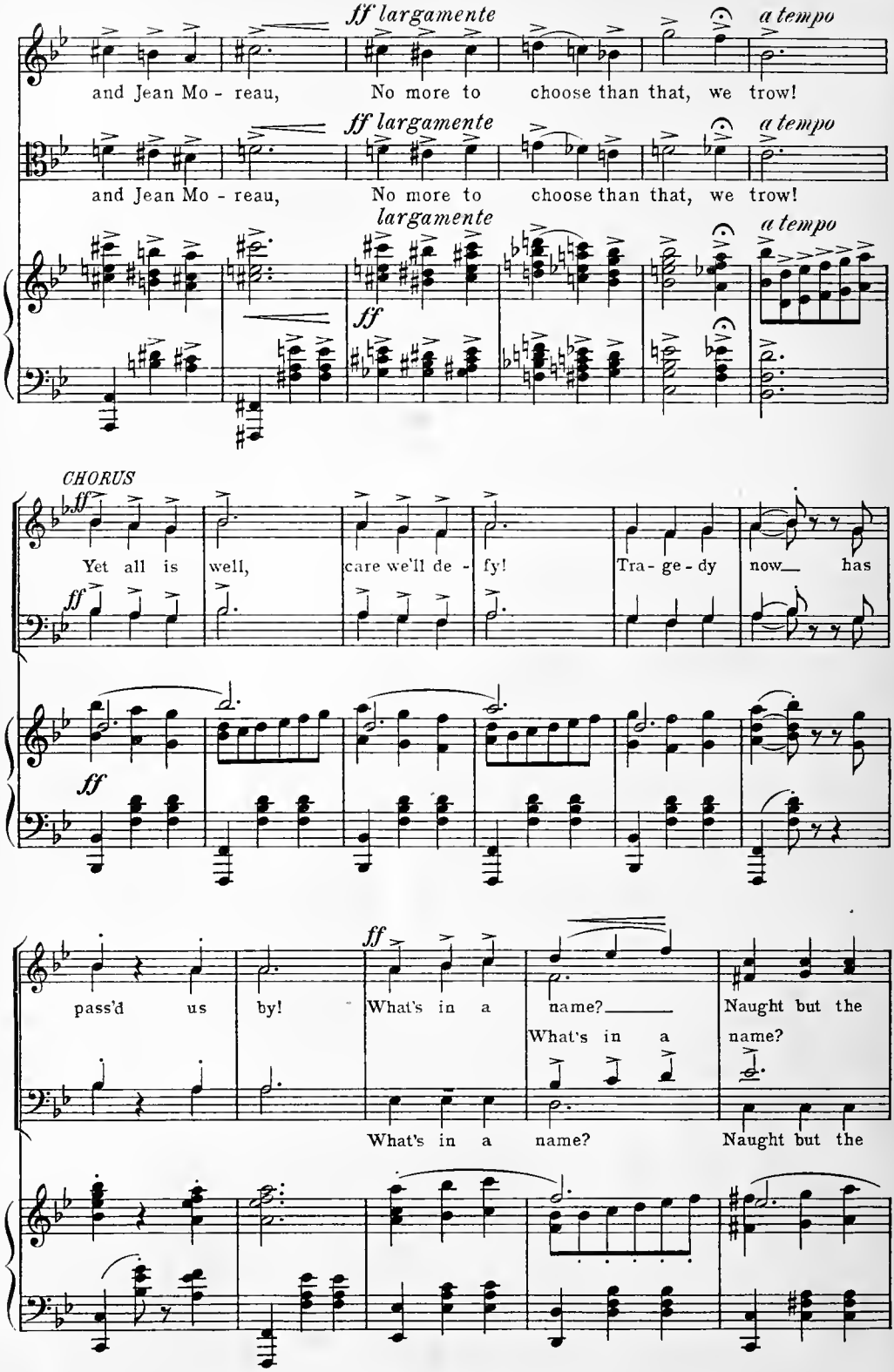

CHORUS
Allegro (♩= 120)
f
When roll-ing drums are call-ing him to car-nage that's ap-
ff dim. f dim. mf
TRUFFLE
The poor de-lud-ed sol-diers ha-sten on their san-guine way!
pal-ing him, Yet
sol-diers tho' their life be rude, Need suf-fer no in-grat-i-tude! That's
ff
more than can be said for us Pau-vre en-fants de Fou-ché!
ff
dim.

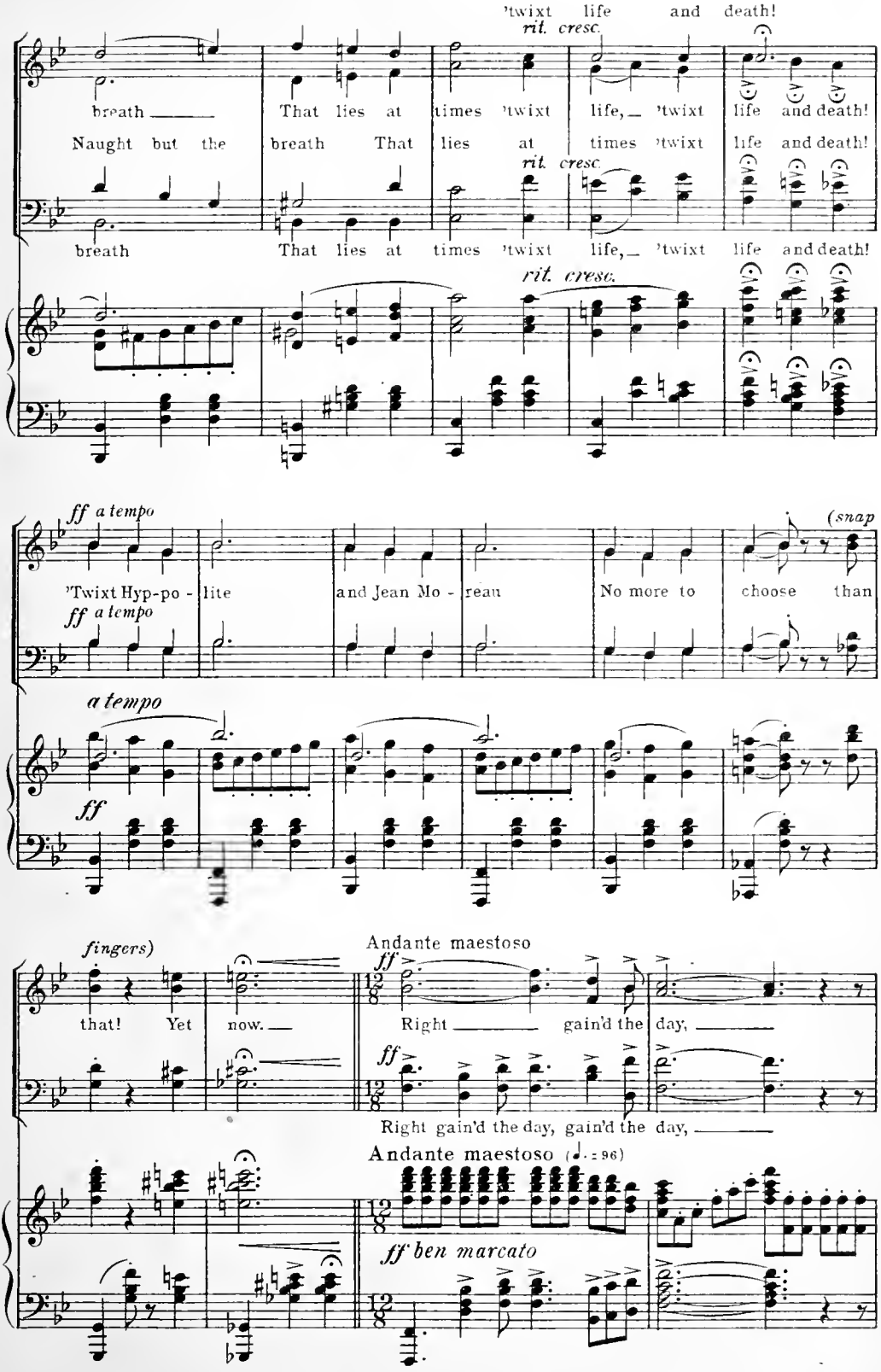

TRUFFLE
f
Though sol-diers die, they're not as-persed, Tho' con-quer'd they are nev-er cursed With
f
dim.
mf
ten-der sen-si - bil-i-ties as we de-tect-ives are. To spare our ten-der
na-tures pain, When we our bat-tles fail to gain, Our er-rors should be o - ver-look'd so
that they leave no scar!
ROSE
mf
I'm
f CHORUS
Our er-rors should be o-ver-look'd so that they leave no scar.
f
f

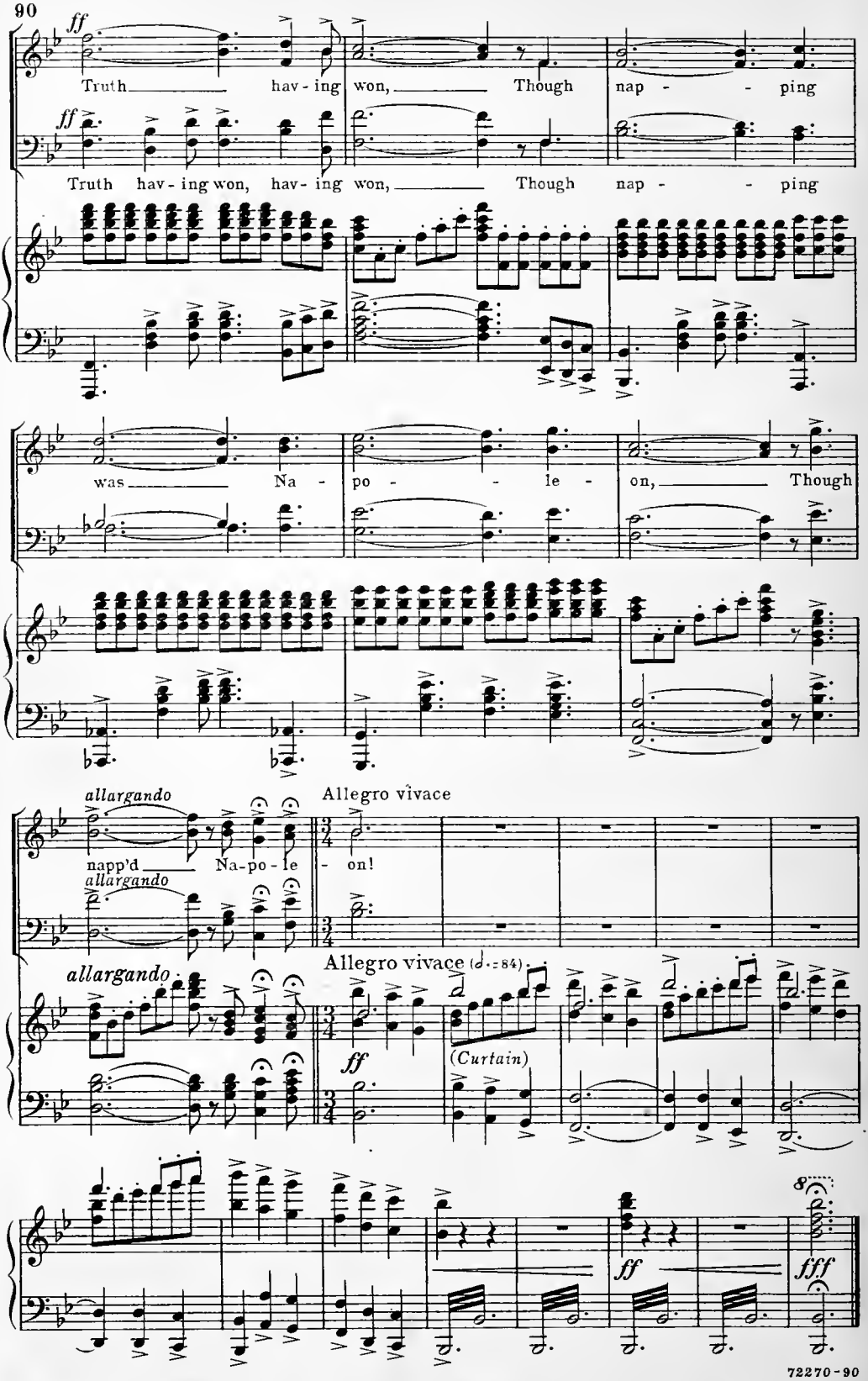

Allegretto grazioso
mf
sure I'm quite con-tent to o-ver - look, The fail-ure of the task you un-der-
REGNIER mf
o-ver-look!
Allegretto grazioso (♩ = 84)
mf
(with an arch glance at Regnier)
took, Now ob- sess'd with ten-der truths No blun-d'ring, bore-some sleuths, My
un-der-took!
Ah, yes!
My
rit.
a tempo
hap-pi-ness in an-y way could mar! And when a cer-tain u - ni-form's laid
rit.
a tempo
Rose, how quite, quite right you are!
rit.
a tempo
out, No or-der- ly will need to fear a clout, All the
is laid out!
fear a clout,


rit.
lay-ing out I'll do. (Oh, this is *en-tre nous.*) For where I shine I want to be the star!
rit.
Eh, what! My Rose, I fear you go too far!
rit.
Tempo di Valse
mf
Now all is well, care we'll de - fy! Tra-ge-dy now has
mf
Now all's well, care de - fy! Tra-ge-dy now has
Tempo di Valse, non troppo allegro (♩ = 152)
mf
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!
breath That lies at times 'twixt life and death!
a tempo
'Twixt Hyp-po - lite and Jean Mo - reau, No more to
'Twixt Hyp-po-lite and Jean Mo-reau, No more to
(snap fingers)
choose than that, we trow!
più lento
'Twixt Hyp-po - lite


ff largamente
a tempo
and Jean Mo - reau, No more to choose than that, we trow!
ff largamente
a tempo
and Jean Mo - reau, No more to choose than that, we trow!
largamente
a tempo
ff
CHORUS
ff
Yet all is well, care we'll de - fy! Tra - ge - dy now has
ff
ff
pass'd us by! What's in a name? Naught but the
What's in a name?
What's in a name? Naught but the


'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.
breath That lies at times 'twixt life, 'twixt life and death!
rit. cresc.
ff a tempo
(snap
'Twixt Hyp-po - lite and Jean Mo - reau No more to choose than
ff a tempo
a tempo
ff
fingers)
that! Yet now.
Andante maestoso
ff
Right gain'd the day,
ff
Right gain'd the day, gain'd the day,
Andante maestoso (♩. = 96)
ff ben marcato


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!
Allegro vivace
allargando
allargando
Allegro vivace (♩.=84)
ff
(Curtain)
ff
fff