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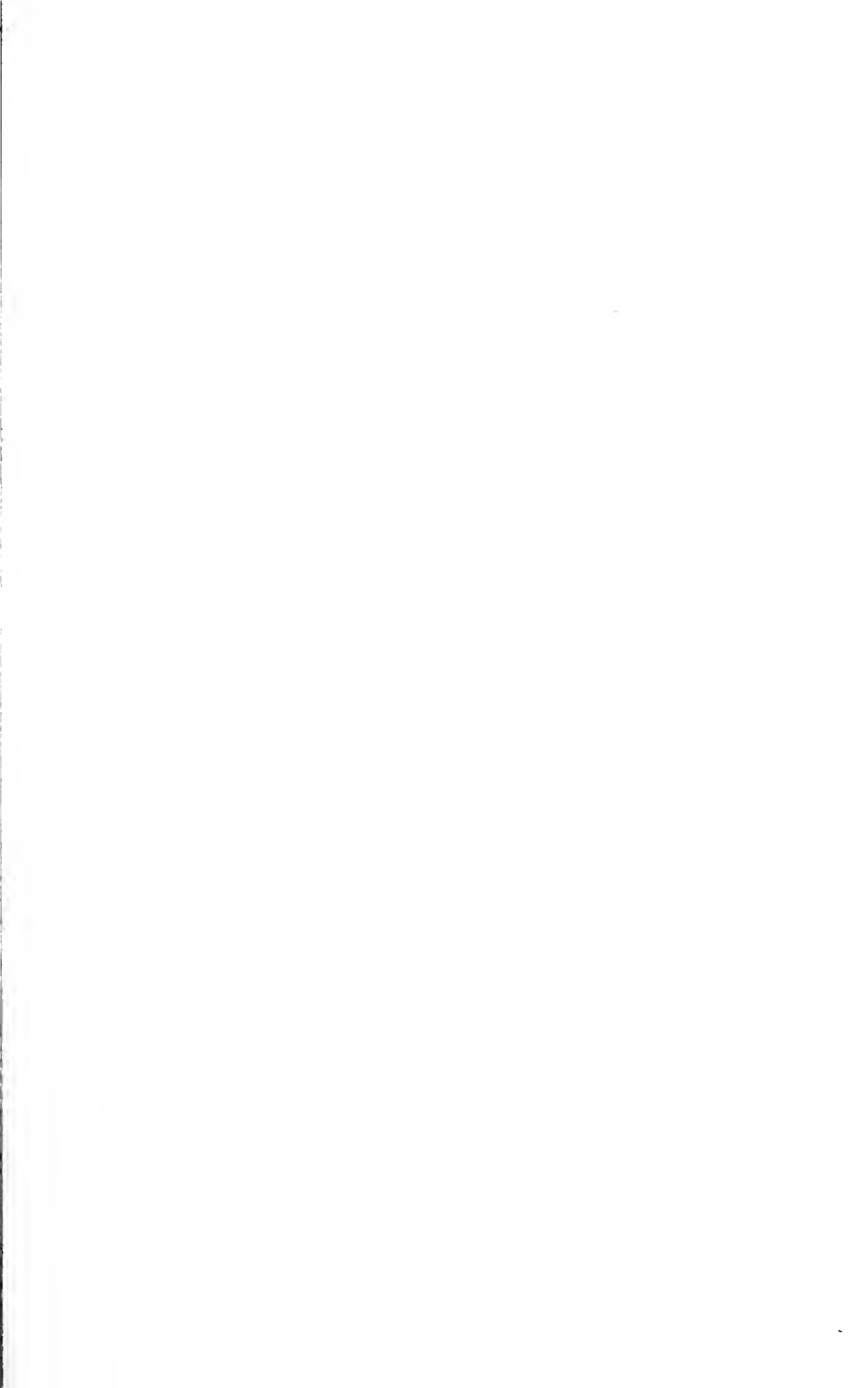
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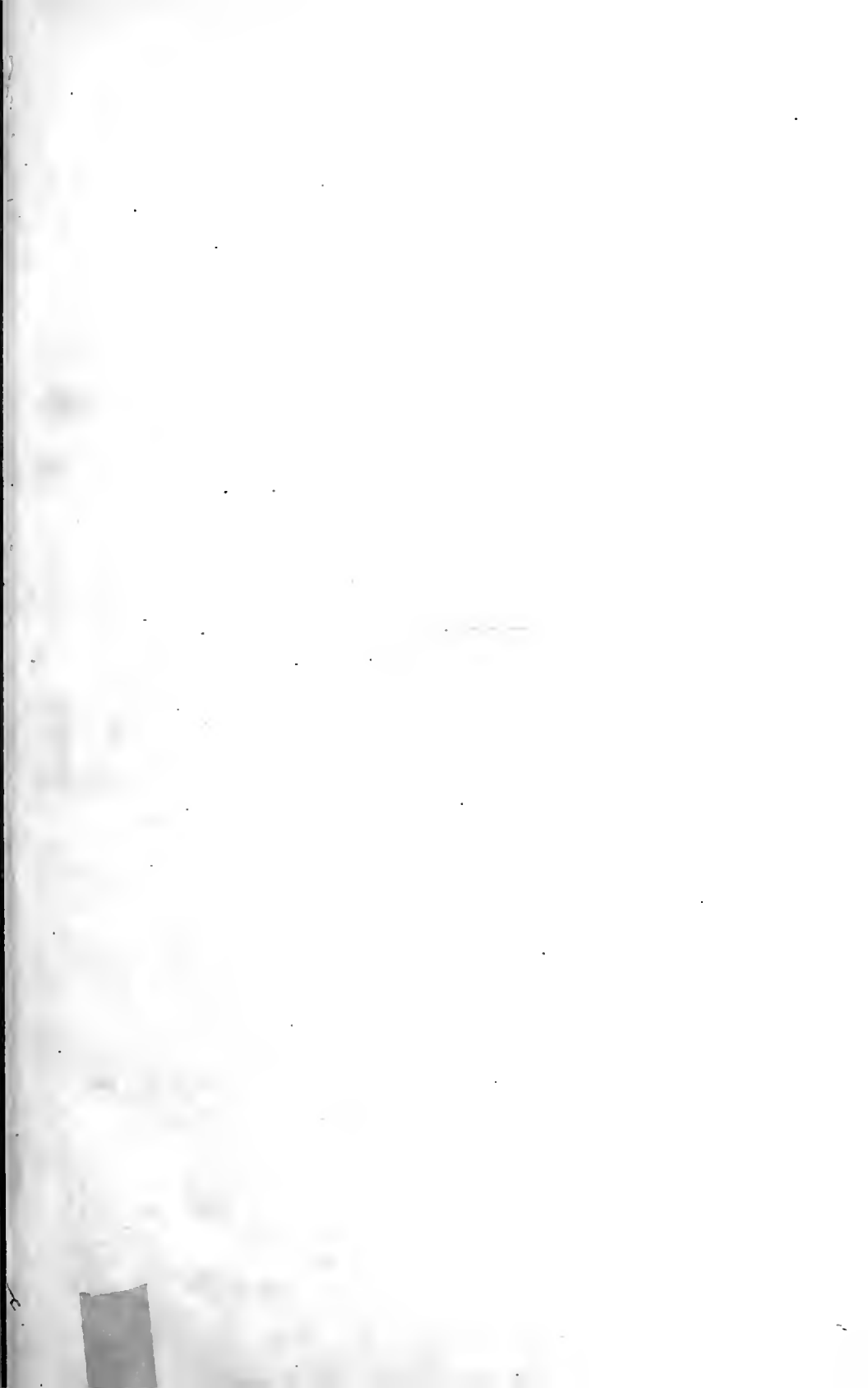
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SWORDS AND SCISSORS
OR
NAPOLEON CAUGHT NAPPING

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

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FREDERICK H. MARTENS

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CHARACTERS

JOSEPHINE BEAUHARNAIS (Alto)	. Empress of France	
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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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M 148
M 148

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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 first system of the piano part 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 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a rhythmic pattern of eighth and sixteenth notes, while the lower staff has a more sparse accompaniment with some rests.

The second system continues the piano part. The upper staff has a melodic line with some slurs and accents, and the lower staff provides a steady accompaniment. A forte (*f*) dynamic marking is present in the middle of the system.

The third system shows the piano part with more complex chordal textures in the upper staff and a consistent rhythmic accompaniment in the lower staff.

The fourth system continues the piano part, maintaining the established rhythmic and harmonic patterns.

The fifth system concludes the piano part. It features a *ritard.* (ritardando) marking above the staff and a mezzo-forte (*mf*) dynamic marking below the staff. The music ends with a final chord in the upper staff and a few notes in the lower staff.

Andante espressivo (♩ = 76)

First system of the musical score. The right hand (RH) plays a series of chords and eighth notes, while the left hand (LH) plays a steady eighth-note accompaniment. The dynamic marking is *mf*.

Second system of the musical score, continuing the texture from the first system.

Third system of the musical score. The right hand features a melodic line with grace notes, and the left hand has a simple accompaniment. The marking *L.H.* is placed above the right hand.

Fourth system of the musical score. The right hand has a melodic line with accents, and the left hand has a steady accompaniment. The marking *rit.* is above the right hand, *cresc.* is below the right hand, and *ff* is below the left hand. The tempo marking *largamente* is centered above the system.

Fifth system of the musical score, continuing the melodic and accompanimental lines.

Sixth system of the musical score. The right hand has a melodic line with accents, and the left hand has a steady accompaniment. The marking *ff accel.* is below the right hand. The system concludes with a double bar line and a key signature change to two flats.

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 with accents. The fifth measure contains a whole note chord. The sixth measure is marked *ben marcato* and features a series of eighth notes with accents. The system concludes with two more measures of eighth notes.

The second system continues the piece. It features a variety of rhythmic patterns, including eighth notes and chords. The upper staff has several measures with eighth notes and chords, while the lower staff provides a steady accompaniment. There are some ties and slurs across measures, indicating phrasing. The system ends with a final chord in the upper staff.

The third system shows a change in texture. The upper staff has a more active melodic line with eighth notes and chords. The lower staff continues with a rhythmic accompaniment. A forte dynamic (*ff*) is indicated in the sixth measure of the system.

The fourth system features a consistent rhythmic accompaniment in the lower staff and a melodic line in the upper staff. The music is characterized by eighth notes and chords, maintaining the energetic feel of the piece.

The fifth system continues the rhythmic and melodic patterns established in the previous systems. The notation includes various chordal structures and rhythmic figures, all within the 6/8 time signature.

The sixth and final system on this page concludes the piece. It features a melodic line in the upper staff that includes some chromatic movement and a final cadence. The lower staff provides a steady accompaniment. The system ends with a final chord and a fermata over the last note.

Allegro moderato (♩ = 120)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. 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. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piece. The right hand features a melodic line with eighth notes and rests. The left hand maintains the eighth-note accompaniment. The dynamic marking changes to mezzo-forte (*mf*) in the middle of the system and then to *dim.* (diminuendo) towards the end.

The third system shows the continuation of the melodic and accompanimental lines. The right hand has a series of eighth notes. The left hand accompaniment remains consistent. The system starts with a piano (*p*) dynamic marking.

The fourth system continues the musical development. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. The system concludes with a fermata over the final note of the right hand.

The fifth system continues the piece. The right hand has a melodic line with eighth notes. The left hand accompaniment is steady. The system concludes with a fermata over the final note of the right hand.

The sixth and final system of the page. The right hand has a melodic line with eighth notes. The left hand accompaniment is steady. The system concludes with a *ritard.* (ritardando) marking and a fermata over the final note of the right hand. The dynamic marking is *f* (forte).

a tempo

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and contains a steady eighth-note accompaniment. The key signature has one flat (B-flat).

The second system continues the musical piece. It features a *ff* (fortissimo) dynamic marking in the lower staff. The notation includes various chordal textures and melodic lines across both staves.

Allegro marziale (♩ = 120)

The third system marks the beginning of the 'Allegro marziale' section. It features a change in tempo and meter to 6/8. The dynamics are marked as *ff*, *dim.*, and *f*. The notation includes a mix of chords and melodic lines.

The fourth system shows a melodic line in the upper staff and a corresponding accompaniment in the lower staff. The key signature remains one flat.

The fifth system continues the melodic and accompanimental themes established in the previous systems. It features a mix of chordal textures and melodic lines.

The sixth system includes a *ff* dynamic marking and a *dim.* (diminuendo) marking. The notation shows a mix of chordal textures and melodic lines.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, concluding the main body of the piece with a final cadence.

Cadenza

First system of the Cadenza section. It begins with a dynamic marking of *f* and includes the instruction *sempre staccato* (always staccato).

Second system of the Cadenza section, featuring dynamic markings of *accel.* (accelerando), *rit.* (ritardando), and *dim.* (diminuendo).

Allegretto grazioso (♩ = 84)

rit. *a tempo*

mf *mf*

The first system of the piece is in 2/4 time with a key signature of one flat (B-flat). It begins with a piano introduction marked *mf*. The tempo starts with a *rit.* (ritardando) and then returns to *a tempo*. The melody is primarily in the right hand, featuring eighth-note patterns and some sixteenth-note runs. The left hand provides harmonic support with chords and single notes.

The second system continues the piece, maintaining the *a tempo* marking. The right hand features more complex rhythmic patterns, including sixteenth-note runs and eighth-note chords. The left hand continues with a steady accompaniment.

rit. *a tempo*

The third system includes a *rit.* marking followed by *a tempo*. The musical texture remains consistent with the previous systems, with a focus on rhythmic clarity and melodic grace.

rit.

The fourth system concludes the piece with a final *rit.* marking. The tempo slows down as the piece ends. The notation includes some final chords and melodic fragments.

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

mf

The second piece is in 3/4 time with a key signature of one flat (B-flat). It is marked *mf* and *Tempo di Valse, non troppo allegro*. The melody is in the right hand, characterized by a waltz-like feel with dotted rhythms and eighth-note patterns. The left hand features a simple, rhythmic accompaniment with chords.

First system of musical notation, featuring piano accompaniment in G minor. The right hand has a melodic line with some grace notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings *rit.* (ritardando) and *cresc.* (crescendo). The right hand continues its melodic line, and the left hand accompaniment becomes more complex with some triplets.

Third system of musical notation. It includes the marking *a tempo*. The right hand has a melodic line with some grace notes, and the left hand accompaniment consists of chords and single notes.

Fourth system of musical notation. It includes markings *rit.* and *più lento* (più lento). The right hand has a melodic line with grace notes, and the left hand accompaniment features chords with accents.

Fifth system of musical notation. It includes markings *largamente* and *ff* (fortissimo). The right hand has a melodic line with grace notes, and the left hand accompaniment features chords with accents.

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 metronome marking of ♩ = 96. It consists of two staves, treble and bass clef. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment with chords and some melodic fragments. The dynamic marking is *ff ben marcato*.

The second system continues the 'Andante maestoso' section. The right hand has a prominent melodic line with many beamed notes, and the left hand continues with a rhythmic accompaniment. The dynamic remains *ff*.

The third system concludes the 'Andante maestoso' section. It includes dynamic markings of *ritard.* and *ff*, and ends with a *molto ritard.* instruction. The right hand has a melodic line that slows down, and the left hand has a few final chords.

Allegro vivace (♩ = 84)

The second section, 'Allegro vivace', begins with a metronome marking of ♩ = 84. The first system shows a more rhythmic and energetic texture. The right hand has a series of chords and moving lines, and the left hand has a steady accompaniment. The dynamic marking is *ff*.

The second system of 'Allegro vivace' continues with a similar rhythmic texture. It includes dynamic markings of *ff* and *fff*, and an *accel.* instruction. The right hand has a melodic line that becomes more active, and the left hand has a steady accompaniment. The system ends with a *cresc.* marking.

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 rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

FIRST GROUP OF GIRLS

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

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

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-ure's the great-er if dress-es be new!

FIRST GROUP
mf con grazia

Ro-sy-col-or'd 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 *mf* FIRST GROUP

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

SECOND GROUP ALL *f*

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.

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 *f*

№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

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

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,

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* *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)

Piano introduction in 2/4 time, key of B-flat major. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

ROSE *f*

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

dim. mf

Vocal line for Rose with piano accompaniment. The piano part 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

Vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

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

Vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

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 -

Vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

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 be - 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*

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:

*And have you planned
 what you will wear?*

DUCHESS d'ABRANTES:

*Your Majesty, the
 plans are there*

MME. DE LAURISTON:

*Yet best laid plans
 that wives may make*

MME DE REMUSAT:

*No husband
 hesitates to break!*

JOSEPHINE:

*You do not mean
 they will not pay*

ROSE:

For new court dresses?

DUCHESS d'ABRANTES
No, not they!

MME. DE LAURISTON:

*It really does not
 seem quite fair!*
ritard e dim.

ALL:

*We haven't
 anything to wear!*

^{*)} 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.

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 - tent-ial and as crim-i - nol - o - gists!

CHORUS (SLEUTHS):

Hence de - tect-ives who're re -

f

flec-tive, sum up man-kind in two lists. As crim-i - nals po - tent-ial 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

Tempo di bolero (♩:112)

f *dim.* *mf*
 A co-lonel of Hus-sars *Pro*

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

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

ritard. *f* *meno mosso con espressione*
 breathe a free-er air! Yet, once I see my Rose Come
ritard. *mf* *meno mosso*

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 *mf*

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

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)

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

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 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^o 9 LES ENFANTS DE FOUCHÉ

Truffle and Chorus

Allegro marziale (♩ = 120)

f *ben marcato* *ff*

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 ev - i - dent That

ff *dim.* *f* *dim.* *mf*

car-nage that's ap - pal - ling him, The poor de - lnd - ed sol - dier chas - es
 glint of gold in - vit - ing him, The poor de - lnd - 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

f

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)

f ben marcato

ROSE *f*

1. There's
2. The

ff f dim. mf

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 *f*

p. p. p. p. f

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 -

p. p. p. p. f

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!

cresc.

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

p. *pp.* *pp.* *p.*

(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

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

v

(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.

p *dim.*

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.*

pp *pp*

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

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

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 two flats (B-flat and E-flat). The tempo is 'Andante con moto' with a quarter note equal to 84 beats per minute. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

GAVOTTE

Allegretto (♩ = 104)

Musical notation for the Gavotte section, measures 1-4. The tempo is 'Allegretto' with a quarter note equal to 104 beats per minute. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). A *rit.* (ritardando) marking is present above the right hand in measure 3.

Musical notation for the Gavotte section, measures 5-8. The music features a melody in the right hand and a bass line in the left hand. The instruction *con delicatezza* (with delicacy) is written above the right hand in measure 5.

Musical notation for the Gavotte section, measures 9-12. The music features a melody in the right hand and a bass line in the left hand.

Musical notation for the Gavotte section, measures 13-16. The music features a melody in the right hand and a bass line in the left hand. A *f* (forte) dynamic marking is present above the right hand in measure 14.

Musical notation for the Gavotte section, measures 17-20. The music features a melody in the right hand and a bass line in the left hand.

First system of a piano score. The right hand features a rhythmic pattern of eighth notes with slurs and ties. The left hand has a bass line with eighth notes and rests. A dynamic marking of *mf* is present in the second measure.

Second system of a piano score. The right hand continues with eighth-note patterns and slurs. The left hand has a bass line with eighth notes and rests. A dynamic marking of *p* is present in the second measure.

Third system of a piano score. The right hand features a melodic line with slurs and ties. The left hand has a bass line with eighth notes and rests.

Fourth system of a piano score. The right hand features a melodic line with slurs and ties. The left hand has a bass line with eighth notes and rests. A dynamic marking of *mf* is present in the second measure.

Fifth system of a piano score. The right hand features a melodic line with slurs and ties. The left hand has a bass line with eighth notes and rests.

Sixth system of a piano score. The right hand features a melodic line with slurs and ties. The left hand has a bass line with eighth notes and rests. A dynamic marking of *p* is present in the second measure.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the lower staff. The notation continues with similar melodic and rhythmic patterns as the first system.

Third system of musical notation, showing further development of the musical themes. The notation remains consistent with the previous systems, featuring a mix of melodic and rhythmic elements.

Fourth system of musical notation, which concludes with a dynamic marking of *p* (piano) in the lower staff. The system ends with a double bar line and a key signature change to one flat (B-flat).

Fifth system of musical notation, continuing the composition. The notation includes various rhythmic values and melodic lines across both staves.

Sixth and final system of musical notation on this page. It concludes with a key signature change to two flats (B-flat and E-flat) in the lower staff.

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 more complex chordal structures and melodic movement.

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

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

Sixth system of musical notation, including a forte (*f*) dynamic marking and a fermata.

№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 key signature has one sharp (F#) and the time signature is common time (C). The piano part consists of chords and eighth-note patterns.

The second system continues the vocal and piano parts. The lyrics are: "mock-ing, la - ces, Silks with hand - em - broi - der'd Floun-ces, trim-mings, broi - der'd clock-ing, gra - ces,". The piano accompaniment continues with similar chordal and rhythmic patterns.

The third system continues the vocal and piano parts. The lyrics are: "Or-gan-dies and crêpe de chine, Beige and tulle and mous - se - Bow and rib-bon, frill and bead, All and each we're sure to". The piano accompaniment continues with similar chordal and rhythmic patterns.

The fourth system continues the vocal and piano parts. The lyrics are: "line. need. What a pleas-ure at our leis-ure, to ex - am-ine such a treas-ure. What a". The piano accompaniment includes markings for *L.H.* (Left Hand) in the right-hand part of the grand staff.

The fifth system continues the vocal and piano parts. The lyrics are: "pleas-ure at our leis-ure, to ex - am-ine such a treas-ure. am-ine such a treas-ure." The system includes first and second endings for both the vocal and piano parts, marked with "1." and "2.".

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.
resc.

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

ff

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 in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo marking 'Allegro marziale (♩-120)', the dynamic marking 'ff', and the instruction 'ben marcato'. The second system features a 'Curtain' instruction. The score is characterized by a strong, rhythmic accompaniment with frequent accents and dynamic markings.

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 eff *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!

cresc.

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 -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a tenor clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "When for his sake we fall! _____ Men of the Line may wa -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

ver, Men of the Line may fly, _____ We of the

The second system continues the musical score. The vocal line lyrics are "ver, Men of the Line may fly, _____ We of the". The piano accompaniment continues with similar melodic and harmonic structures as the first system.

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

cresc. *D.S.*

The third system concludes the musical score. The vocal line lyrics are "Guard are brav - er, Rath - er than yield we die! _____". The piano accompaniment includes dynamic markings such as *cresc.* and *D.S.* (Da Capo). The system ends with a double bar line.

№ 15 I'VE NOTICED THAT THE MAN WHO TAKES

Rose and Colonel Regnier

Allegretto scherzando (♩ = 88)

Piano introduction in D major, 2/4 time. The right hand features a lively, rhythmic melody with eighth-note patterns and slurs. The left hand provides a steady accompaniment with chords and eighth-note figures. The piece begins with a forte (*f*) dynamic.

ROSE *mf*

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

Vocal line for Rose, starting with a mezzo-forte (*mf*) dynamic. The melody is in D major and 2/4 time, with lyrics: "1. I've no-ticed that the man who takes de-light in poking fun At".

Piano accompaniment for Rose's line, starting with a piano (*p*) dynamic. The left hand plays a steady accompaniment with chords and eighth-note figures.

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

Vocal line for Rose, continuing the melody. The lyrics are: "wo-man's love of dain-ty dress, Is sure to be the one Who ra-ges at his or-der-ly, And".

Piano accompaniment for Rose's line, continuing the 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, starting with a *ritard.* (ritardando) marking. The lyrics are: "fetch-es him a clout, If there's the slight-est thing a-miss, When his u-ni-form's laid out!".

Piano accompaniment for Regnier's line, starting with a *ritard.* marking.

ritard. Now

Piano accompaniment for Regnier's line, continuing with a *ritard.* marking. The piece concludes with a *ritard.* marking and the word "Now".

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

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

ritard.

ritard.

a tempo

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

*a tempo**a tempo*

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

*tr**tr*

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

f pomposo *dim.* *mf*

reau! 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 prop-er, col - or's *bleve fon-cée.* None
reau! The help-less Em-press stirs. My soul ar-tis-tic and my aid is hers; My

f

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 first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/8. The piece begins with a forte (*f*) dynamic. The first two measures feature chords in the bass and eighth notes in the treble. The third measure has a piano (*p*) dynamic and features a melodic line in the treble with eighth notes and a bass line with eighth notes.

The second system continues the piece with a piano (*p*) dynamic. It features a more active treble staff with eighth-note patterns and a bass staff with chords and eighth notes. The melody in the treble is characterized by slurs and grace notes.

The third system begins with a mezzo-forte (*mf*) dynamic. The treble staff has a melodic line with slurs and grace notes, while the bass staff provides harmonic support with chords and eighth notes. The system concludes with a forte (*f*) dynamic.

The fourth system continues with a forte (*f*) dynamic. The treble staff features a melodic line with slurs and grace notes, and the bass staff has chords and eighth notes. The system ends with a forte (*f*) dynamic.

The fifth system features a treble staff with chords and eighth notes, and a bass staff with chords and eighth notes. The dynamics are not explicitly marked in this system.

The sixth system concludes the piece. It features a treble staff with chords and eighth notes, and a bass staff with chords and eighth notes. The system includes first and second endings, marked with '1.' and '2.' respectively. The piece ends with a forte (*f*) dynamic.

* 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-te 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.

Baruilli

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*

cresc. poco a poco

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

mf
(Orchestra)

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

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

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment and a vocal line. The piano part begins with a rhythmic pattern of eighth and sixteenth notes, marked 'pp off stage'. The vocal line enters with the lyrics 'Oh, it real - ly is ve - ry an - noy - ing, Be - cause we're ex - amin - ing a gown, — To think that the Guard is de - ploy - ing, As tho' there were foes to put down! And it seems, we are free in con - fess - ing, That mat - ters could hard - ly be'. The score includes dynamic markings such as 'pp', 'mf', and 'cresc. poco a poco'. The tempo is 'Allegro marziale' with a metronome marking of 120 beats per minute.

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

№20. WITH WONDERFUL SAGACITY
Rose, Truffle and Chorus

Allegro moderato ($\text{♩} = 152$)

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

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 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

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, 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)

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 *mf* (Whistling)

There is none may be com - pared with those -

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: *f*. The music features a rhythmic pattern of eighth and sixteenth notes with accents.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics: *f*. Continuation of the rhythmic pattern from the first system.

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

Vocal entry with piano accompaniment. Treble clef, bass clef, 6/8 time signature. Dynamics: *f*. The vocal line begins with a quarter rest followed by a quarter note.

First system of piano accompaniment for the chorus. Treble clef, bass clef, 6/8 time signature. Dynamics: *mf*. The piano part provides harmonic support with chords and moving lines.

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

Second system of vocal entry with piano accompaniment. Treble clef, bass clef, 6/8 time signature. Dynamics: *f*. The vocal line continues with a quarter note and a half note.

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

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

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!

1. 2.

1. 2.

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)

Piano introduction in B-flat major, 2/4 time. The music is marked *f* (forte) and *p* (piano). It features a rhythmic pattern of eighth and sixteenth notes in both hands.

CHORUS *ff*

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

Vocal line and piano accompaniment for the chorus. The vocal line is in B-flat major, 2/4 time, marked *ff* (fortissimo). The piano accompaniment is in B-flat major, 2/4 time, marked *f* (forte). The lyrics are: "Our Em-per-or! Our Em-per-or! We hail his".

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

Vocal line and piano accompaniment for the chorus. The vocal line is in B-flat major, 2/4 time. The piano accompaniment is in B-flat major, 2/4 time. The lyrics are: "name! We praise his keen im-pe-rial eye! Our Em-per-or! Our".

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!

scry!

ritard

ritard

ritard

mf

ROSE AND JOSEPHINE (pointing at Moreau's chest)

Andante espressivo

Sat - ins all description mock-ing, Silks with

Sat-ins all descrip - 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 *ff* *largamente*

cresc.

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,

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,

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 detect-ive our

Em-p̄tor proves de-lect-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

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-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!

f CHORUS

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

ROSE *mf*
I'm

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-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,

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

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

'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!

breath That lies at times 'twixt life, — '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

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

ff

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!

allargando

Allegro vivace

allargando

Allegro vivace (d. = 84)

ff (Curtain)

ff

fff



5
x
2







