

AS REPRESENTED AT THE
"Royal Avenue Theatre," London, and at the "New York Casino."

THE
COMMODORE

Nautical Opera

In Three Acts.

BY

OFFENBACH

VOCAL SCORE.

NEW YORK:

Published by RICHARD A. SAALFIELD, 12 Bible House.

AS REPRESENTED AT THE
ROYAL AVENUE THEATRE.

T H E

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IN THREE ACTS.

LIBRETTO BY

H. B. FARNIE AND R. REECE,

COMPOSED BY

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CHARACTERS.

* * *

THE COMMODORE (*Comic Barytone*).

FRONTIGNAC (*Comic Tenor*).

GARBLE }
BABBLE } (*Singing Comedians*).

BEAUPRÉ (*Basso*).

RÉNÉ (*Mezzo-Soprano*).

ANTOINETTE (*Soprano*).

ZOE (*Mezzo*).

SABORD (*2nd Low Comedian*), PAUL, IYONNE, BERTHE, LOLOTTE,
and CHORUS.

*The action takes place (1st and 2nd acts) in a French channel seaport ; and, in the 3rd act,
on board of a French man-of-war, under Louis XV.*

INDEX.

* * *

OVERTURE	1
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Act I.

1. CHORUS AND SOLO—BEAUPRE—"Anchored in the Roadstead,"	6
1½. EXIT (S.S.T.B.)	12
2. SONG—ANTOINETTE—"First Love,"	14
3. { CHORUS—"The Capitaine René,"	16
{ SONG—RENE—"O France, beloved France!"	18
3½. EXIT (S.S.T.B.)	21
4. TRIO—ANTOINETTE, RENE, AND COMMODORE—"Up Helm!"	22
5. SONG—FRONTIGNAC—"So shy,"	28
6. { CHORUS	30
{ SONG—RENE—"Come, dearest Girl,"	40
{ FINALE—CHORUS—"The Anchor's Weigh'd,"	45

Act II.

7. ENTR'ACTE—INSTRUMENTAL	48
8. SONG—RENE—"Lover's Talk,"	50
9. SCENE AND AIR—"I welcome you,"	52
10. DUET—ZOE AND FRONTIGNAC—"Make love to me,"	56
11. DUET—ZOE AND RENE—"You have no right,"	62
12. { CHORUS—"Certain are we,"	68
{ NOTARIES' DUET—"The simple days of long ago,"	70
13. FINALE—CHORUS	75

Act III.

14. ENTR'ACTE—INSTRUMENTAL	94
15. SLEEP SONG—RENE—"I guard the lonely deck for thee,"	96
16. SESTETTE—ZOE, ANTOINETTE, RENE, FRONTIGNAC, AND THE NOTARIES	98
17. SESTETTE—EXIT—"Let us swear,"	103
18. CAPSTAN CHORUS—BEAUPRE AND S.S.T.B.—"We're the lads,"	104
19. HORNPIPE—PAUL	110
20. QUATUOR—ZOE, ANTOINETTE, RENE, AND FRONTIGNAC—"The Commodore is fast asleep," ..	112
21. MELODRAME—ENTRANCE OF CREW	118
22. FINALE—CHORUS—"Thanks, Commodore,"	119

THE COMMODORE.

OVERTURE.

OFFENBACH.

Allegro.

PIANO. *ff*

Tempo I.

pp *p*

ff rit.

piu p

Allegro.

p leggiero

sempre leggiero

fp

mf

cre - - *scen* - -

do - *sempre* *ff*

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of musical notation, continuing the piece. The right hand features a complex, rhythmic pattern with many beamed notes. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. Dynamic markings include *f* (forte) in the left hand and *2* (second ending) in the right hand.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. Dynamic markings include *f* (forte) in the left hand and *2* (second ending) in the right hand.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. Dynamic markings include *pp* (pianissimo) in the left hand and *dolce* (dolce) in the right hand.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment of chords. A dynamic marking of *f* is present in the latter part of the system.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

Third system of musical notation, showing a continuation of the melodic and harmonic material. A dynamic marking of *ff* is visible in the bass staff.

Fourth system of musical notation, characterized by a more active treble staff with sixteenth-note patterns and a steady bass accompaniment.

Tempo I.

Fifth system of musical notation, marked with *Tempo I.* and a dynamic marking of *p*. The treble staff features a complex, rhythmic melodic line, and the bass staff has a more active accompaniment.

Sixth system of musical notation, featuring a dynamic marking of *sempre leggiero*. The treble staff continues with intricate melodic patterns, while the bass staff maintains a consistent accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex, fast-moving melodic line in the treble clef and a supporting bass line in the bass clef. A dynamic marking of *fp* (fortissimo piano) is present in the second measure.

Second system of musical notation, continuing the piece. The treble clef part features a series of sixteenth-note patterns. The bass clef part has a more rhythmic accompaniment. A dynamic marking of *cre - - scen - do* is written across the middle of the system.

Third system of musical notation. The treble clef part is characterized by dense, repeated sixteenth-note chords. The bass clef part continues with a steady accompaniment. A dynamic marking of *ff* (fortissimo) is placed in the second measure.

Fourth system of musical notation. The treble clef part maintains the dense sixteenth-note texture. The bass clef part features a more active line with eighth-note patterns.

Fifth system of musical notation. The treble clef part includes triplet and sextuplet markings over groups of notes. The bass clef part has a steady accompaniment with some chordal textures.

Sixth system of musical notation, the final system on the page. It features sextuplet markings in the treble clef and concludes with a final cadence in both staves.

ACT I.

ANCHOR'D IN THE ROADSTEAD.N^o 1.CHORUS & SOLO.BEAUPRÉ & SS. T. B.

Allegro.

BEAUPRÉ

SOPRANOS.

TENORS.

BASSES.

Allegro.

PIANO.

f An - chord in the road - stead yon - der, Our gal - lant

f An - chor'd in the road - stead yon - der, Our gal - lant

f An - chor'd in the road - stead yon - der, Our gal - lant

sempre leggiero

fleet its sails has furl'd, Though soon per - haps a -

fleet its sails has furl'd, Though soon per - haps a -

fleet its sails has furl'd, Though soon per - haps a

gain to wan - der, In quest of bat - tle o'er the

gain to wan - der, In quest of bat - tle o'er the

gain to wan - der, In quest of bat - tle o'er the

world! So the gal - lant tars lets be treat - ing,

world! So the gal - lant tars lets be treat - ing,

world! So the gal - lant tars lets be treat - ing,

Who knows when our next mer - ry meet - ing? So heel and

Who knows when our next mer - ry meet - ing? So heel and

Who knows when our next mer - ry meet - ing? So heel and

toe! And let the bum - pers flow!

toe! And let the bum - pers flow!

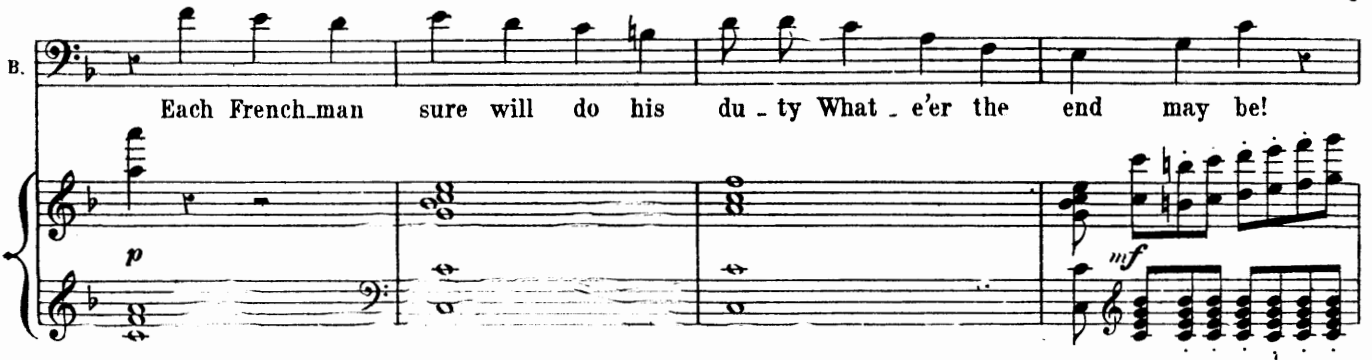
toe! And let the bum - pers flow!

rit.
ff

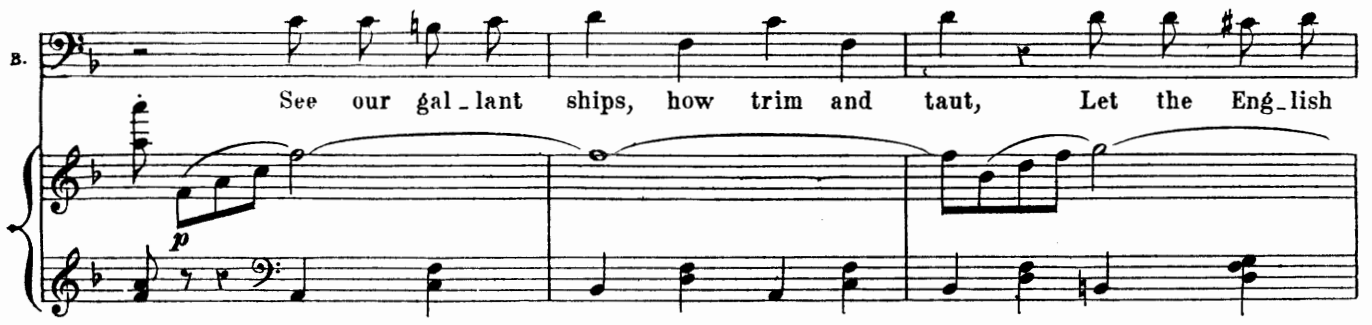
BEAUPRÉ.

Be sure that for his home and beau - ty, Up - on the storm - y sea,

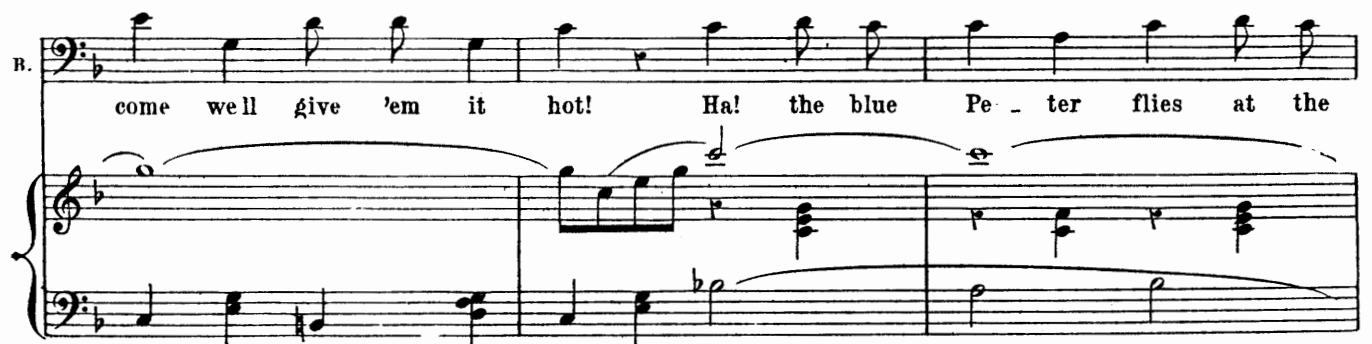
fp
mf

B. 

Each French-man sure will do his du - ty What - e'er the end may be!

B. 

See our gal - lant ships, how trim and taut, Let the Eng - lish

B. 

come well give 'em it hot! Ha! the blue Pe - ter flies at the

B. 

'fore, He's our sort, the brave old Com - mo - dore,..... The brave old Com - mo -

B. 

dore! *Tempo I.* cre - scen - do

SOPRANOS.

An - chor'd in the road - stead yon - der, Our

TENORS.

An - chor'd

in the

road - stead

yon - der, Our

BASSES.

An - chor'd

in the

road - stead

yon - der, Our

leggiere

gal - lant fleet its sails has furl'd, Though soon a -

gal - lant

fleet its

sails has

furl'd,

Though

soon a -

gal - lant

fleet its

sails has

furl'd,

Though

soon a -

gain per - haps to wan - der, In quest of bat - tle, all

gain per -

haps to

wan - der,

In

quest

of

bat -

tle, all

gain per -

haps to

wan - der,

In

quest

of

bat -

tle, all

through the world! Blue Pe - ter's fly - ing at the

through the world! Blue Pe - ter's fly - ing at the

through the world! Blue Pe - ter's fly - ing at the

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are: "through the world! Blue Pe - ter's fly - ing at the". The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

fore, Long live our gal - lant Com - mo -

fore, Long live our gal - lant Com - mo -

fore, Long live our gal - lant Com - mo -

The second system continues the vocal and piano parts. The lyrics are: "fore, Long live our gal - lant Com - mo -". The piano accompaniment includes arpeggiated chords in the right hand and a bass line in the left hand.

dore!

dore!

dore!

The third system concludes the vocal and piano parts. The lyrics are: "dore!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a fermata over the final chord. The system ends with a double bar line.

EXIT.

No 1½.

(S. S. T. B.)

Tempo I.

PIANO

cre seen do

SOPRANOS.

TENORS.

BASSES

An chord in the road - stead yon - der, Our gal - lant fleet its

An - chord in the road - stead yon - der, Our gal - lant fleet its

leggiero

sail has furl'd, Though soon a - gain per - haps to

sail has furl'd, Though soon a - gain per - haps to

sail has furl'd, Though soon a - gain per - haps to

wan - der, In quest of bat tle, all through the world, Blue Pe ter's

wan - der, In quest of bat tle, all through the world, Blue Pe ter's

wan der, In quest of bat tle, all through the world, Blue Pe - ter's

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

fly - ing at the fore! Long live our gal - lant

fly - ing at the fore! Long live our gal - lant

fly - ing at the fore! Long live our gal - lant

The second system continues the vocal and piano parts. The piano accompaniment includes some slurs and dynamic markings.

Com mo - dore!

Com mo - dore!

Com - mo - dore!

The third system concludes with the word 'Commodore!'. The piano accompaniment features a *ff* (fortissimo) dynamic marking and a final cadence. A fermata is placed over the final note of the vocal line.

FIRST LOVES.

SONG.

Nº 2.

(ANTOINETTE.)

Andantino.

ANTOINETTE.

PIANO.

The piano introduction is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes. Dynamics include *f* (forte) and *p* (piano).

A

1. Yes! I grant you, maidens need rul - ing, For a first love is
 2. It is one thing, meet - ing a lov - er, (One of those men who

The first two lines of the song are in 6/8 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "1. Yes! I grant you, maidens need ruling, For a first love is" and "2. It is one thing, meeting a lover, (One of those men who". Dynamics include *pp* (pianissimo).

A

apt to be fool ing. And if o'er head and ears she be gone, 'Tis
 con - stant - ly hov er Round a la - dy at pic - nic or ball) 'Tis

The next two lines of the song continue in 6/8 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "apt to be fooling. And if o'er head and ears she be gone, 'Tis" and "constant - ly hover Round a lady at picnic or ball) 'Tis".

A

good to have coun sel there on! Old folks' cau tion is
 flirt ing an hour and that's all! But to lay in a

The final two lines of the song continue in 6/8 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "good to have counsel there on! Old folks' caution is" and "flirting an hour and that's all! But to lay in a". Dynamics include *f* (forte) and *p* (piano).

A. *rit.*
 all ve - ry fine, But I feel I must draw the line. {Ah!.....
 lov - er for life Is a ser - i - ous thing for a wife!

A. *a tempo*
 When a girl is told to wed, And the o - range flow'rs

V. *rit.* *a tempo* *cres.*
 cir - cle her head, Her hus - band she ought to know

A. *rit.* *più rit.*
 Well, for half an hour..... or, so.

last time.
rit. *più rit.* *p* *f*

(A) CHORUS. "The Capitaine René"**(B) SONG. "O France-beloved France"****Nº 3.****(RENE & SS. T. B)***Allegro maestoso.*

RENE.
SOPRANOS.
TENORS.
BASSES.

Allegro maestoso.

PIANO.

The
The
The

Ca - pi - taine Re - né is com - ing Give three times three

Ca - pi - taine Re - né is com - ing, Give three times three

Ca - pi - taine Re - né is com - ing, Give three times three

and one cheer more! And greet with pip - ing and with drumm - ing, The

and one cheer more! And greet with pip - ing and with drumm - ing, The

and one cheer more! And greet with pip - ing and with drumm - ing, The

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

ne - phew of the Com - mo - dore! The ne - phew of the Com - mo - dore!

Enter René.

RENÉ.

with

Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!
 Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!
 Ca - pi - taine Re - né, The ne - phew of the Com - mo - dore!

Lento.

R. heart e - late I greet you all, I nev - er have for got my home, Present

ad lib.

R. still, and quick to mem' - ry's call, Were ye, old friends, a - cross the

colla parte.
 Red.

Allegro marziale

R. foam!

*

RENÉ.

R. *3*

1. In a far dis - tant, a - rid, land, Where nev - er cool - ing breeze is
 2. As the sun burns with warm - er glow, So pas - sion thrills the East' - ren

R. *3*

blow - ing, Where a fierce sun is ev - er glow - ing,
 mai - den, Lan - gour - ous, tempting beau - ty la - den,

R. *3*

O ver the jun - gle and o'er the sand! In
 For a poor sol - dier there was a foe! In

R. *dolce* *rit.*

such a clime what nerv'd the flagging arm, And bore us on, say oh what was that
 Cu - pids field, what did our heart then arm, And serve us to re - sist ev'n Beau - ty's

p dolce *rit.*

Andantino.

R. charm?..... Oh France, be - lov - èd France, 'Twas thoughts of thee a - lone,.....
charm?.....

pp dolce

R. that gave the vic - to - ry!

SOPRANOS.
Oh France, be - lov - èd France, 'Twas thoughts of

TENORS & BASSES.

lento That gave the vic - to - ry! *1st time dal § last time.* -ry!

thee a - lone,..... vic - to - ry! -ry!

Tempo

lento

f

Red. * Red. * Red. *

EXIT.

(S. S. T. B)

Nº 3½

Andantino.

RENÉ.

Oh France, be - lov - ed France, 'Twas thoughts of thee a - lone,

PIANO.

pp dolce

R.

..... that gave the vic - to - ry!

SOPRANOS.

Oh France, be - lov - ed France, 'Twas thoughts of

TENORS & BASSES.

II

lento
That gave the vic - to - ry!

thee a - lone,

vic - to - ry!

lento

Ad.

Ad.

UP HELM!

TRIO.

Nº 4.

ANTOINETTE, RENÉ, & COMMODORE.

Allegro non troppo.

ANTOINETTE.

BENÉ. (aside.)
By Jove! she is a

COMMODORE. Up helm! and tack down here!

PIANO. *p*

A. Well now I've tack'd down here? (aside)

R. beauty! To love her were a du-ty, Ah! you are charming cou-sin (aloud.) *rall.*

C.

rall.

A.

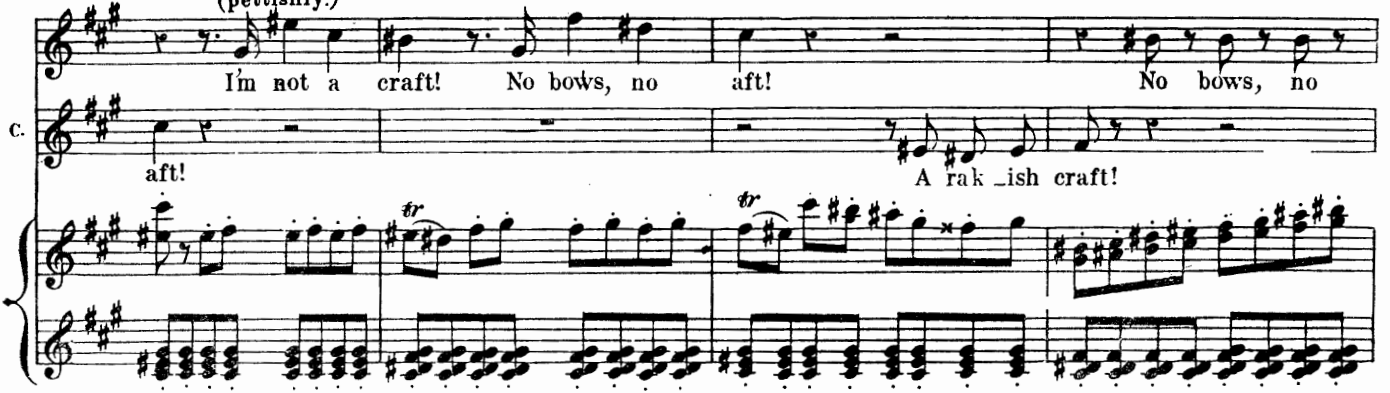
R. dear! *a tempo*

C. Clin-ker built, a rak-ish craft! Clean in the bows, and a straight run

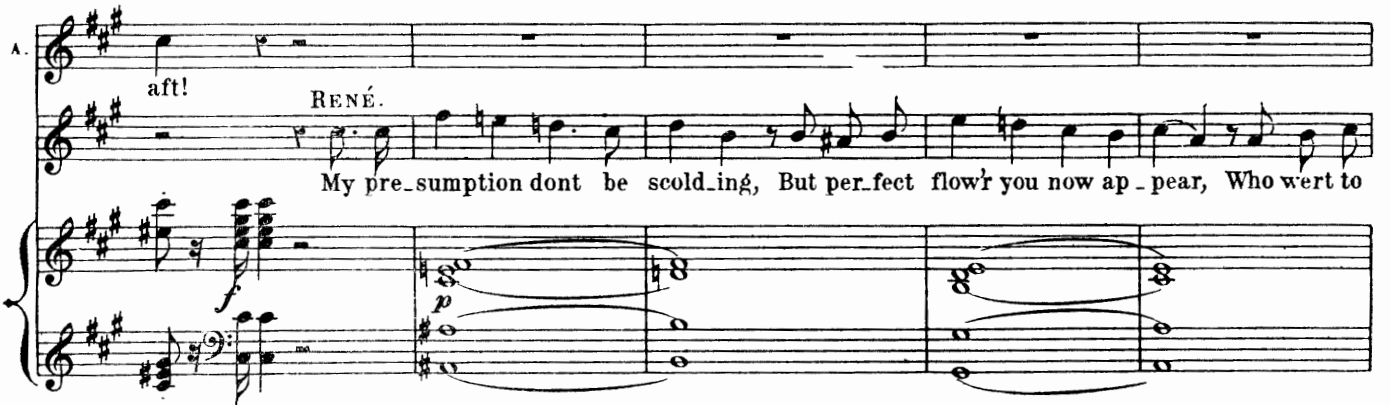
a tempo

ANTOINETTE.
(pettishly.)

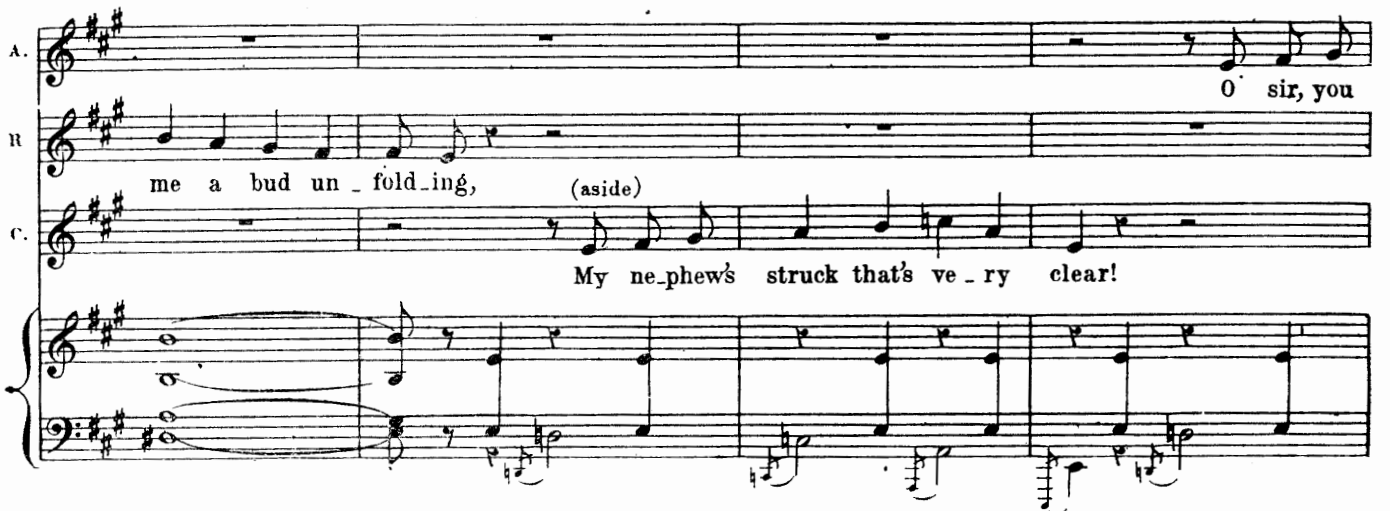
I'm not a craft! No bows, no aft! No bows, no aft!
aft! A rak-ish craft!



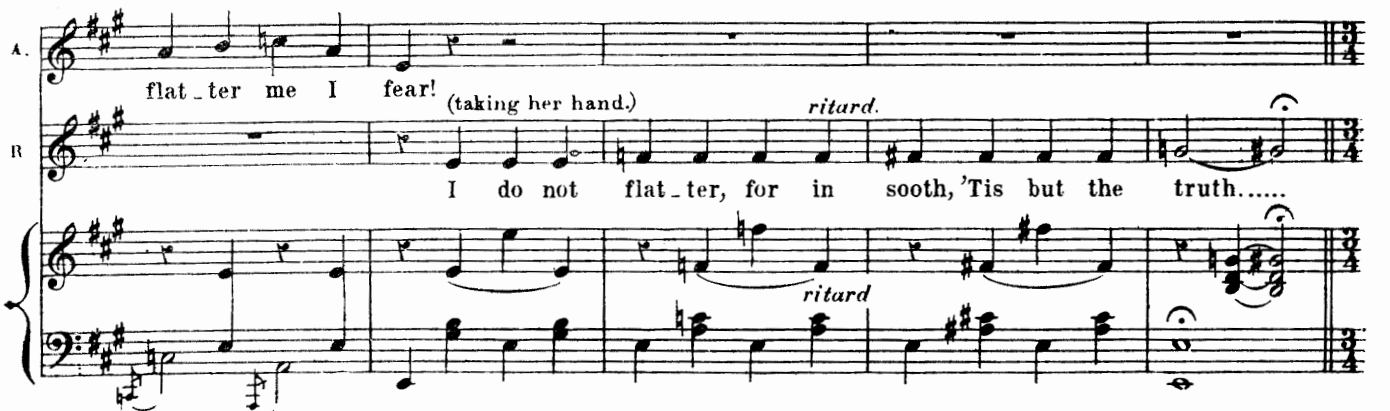
aft! RENÉ.
My pre-sump-tion dont be scold-ing, But per-fect flow'r you now ap-pear, Who went to



A. O' sir, you
R. me a bud un-fold-ing, (aside)
C. My ne-phew's struck that's ve-ry clear!



A. flat-ter me I fear! (taking her hand.) ritard.
R. I do not flat-ter, for in sooth, 'Tis but the truth.....
ritard



COMM

Now then embrace, Now then embrace, As on board ship! Face unto face, Face unto face,

RENÉ.

Shall we embrace, Shall we embrace, Lip against lip?
Lip against lip! Lip against lip?

ANTOINETTE.

No other way! I must obey, As on board ship! Yes! but I think this
No other way! you must obey, As on board ship!
No other way! you must obey, As on board ship!

all too hurried!

(aside)

(aloud)

The poor little woman is flurried Dear

R. *Un - cle, An - toi - nette is right, Folk dont*

dolc.

R. *mar - ry quite on sight!..... Give us time just the*

ANTOINETTE.

R. *Yes! let us say, a year or*

match to talk o'er,

A. *more!*

COMM.

Thou sand car - ro - nades! You real - ly make your

ff *p*

C. Pa rage! Quar_ter of an hour, and then we'll have the mar_riage! Yes!

ANTOINETTE.

C. For the
dim. quar_ter of an hour and get *rit.* rea_dy for the mar_riage!

A. mar_riage? RENE.
 For the mar_riage?

C. Yes!

C. *a tempo*
 Now then em_brace, Now then em_brace, As on board ship, Face un_to face,

A. No o - ther way I must o - bey,

R. No o - ther way you must o - bey,

C. Face un - to face, Lip a - gainst lip! No o - ther way you must o - bey,

A. As on board ship! *f* We must em - brace, We must em - brace *vivo* As.....

R. As on board ship! *f* You must em - brace, You must em - brace As.....

C. As on board ship! *f* You must em - brace, You must em - brace As.....

A. on board ship!

R. on board ship!

C. on board ship!

SO SHY.

SONG.

No 5.

(FRONTIGNAC)

Allegretto quasi Andante.

FRONTIGNAC

PIANO.

1 I'm al - ways in a dread - ful flus - ter, So ti - mid, ner - vous, and a -
 2. girl I love, and love so mad - ly, Has pro - mis'd to be mine for
 3 go to some deep, ra - pid riv - er And take my clothes off by its

fraid! And at the ve - ry small - est blus - ter, I
 life! But this con - vic - tion strikes me sad - ly Shall
 brim! A plunge, a gur - gle, and a shiv - er, 'Twill

shrink like cheap clothes rea - dy made! I've half - a - do zen el - der
 nev - er, nev - er be my wife! Un - wed I'll sink to sere and
 soon be o'er I can not swim! But no! I feel a doubt ha -

F. *rit.*

bro - thers, And why?... And why? Why
 yel - low, And why?... And why? Be -
 rass - ing. And why?... And why? Some

F.

did I wait for all the o - thers? It was be - cause I am so
 cause I'm sure some o - ther fel - low, Will want her and I am so
 mai - den la - dy might be pass - ing, And I *de - col - leté*, would feel

F. *f*

shy! Why did I wait for all the o - thers? I am so ve - ry
 shy! Be - cause I'm sure some o - ther fel - low, Will come who's not so
 shy! Some mai - den la - dy might be pass - ing, And I'm so ve - ry

F. *1st & 2nd time* *3rd time.*

shy! 2. The
 shy! 3. I'll shy!

FINALE ACT I.

(TUTTI & CORO.)

Nº 6.

Allegro

ANTOINETTE.

RENE

FRONTIGNAC

BEAUPRÉ

SOPRANOS

TENORS

BASSES.

Allegro.

PIANO

dore's to mate his daugh - ter, Be - fore he puts a -
 dore's to mate his daugh - ter, Be - fore he puts a -
 dore's to mate his daugh - ter, Be fore he puts a -

gain to sea! We won - der what young man has
 gain to sea! We won - der what young man has
 gain to sea! We won - der what young man has

caught her? Well! we shall ve - ry short ly see!
 caught her? Well! we shall ve - ry short - ly see!
 caught her? Well! we shall ve - ry short - ly see!

(Enter Antoinette and Bridesmaids.)

ff

Long life un - to the bon - ny bride, And in our midst may she

ff

Long life un - to the bon - ny bride, And in our midst may she

ff

Long life un - to the bon - ny bride, And in our midst may she

ANTOINETTE. (aside to René.) *Andante.*

Ah! my heart is fit to break RENE.

So is

long a - bide!

long a - bide!

long a - bide!

Andante.

Più vivo. (Enter Frontignac timidly.)

R mine and no mis take!

FRONT.

Where is that

Più vivo. *sempre staccato*

p

RENÉ.

ANTOINETTE.

Strange that he's not come back be - fore! I feel I'll
 aw - ful Com - mo - dore?

ne'er be hap - py more! (to Crowd.)
 My friends! the
 It's cru - el to de - lay our fate!

(aside.)
 Commo_dore is late! Bless the Com - mo_dore! he's

SOPRANOS. *p* He is late! he is late!
 TENORS. *p* He is late! he is late!
 BASSES. *p* He is late! he is late!

(goes up)

R. late!

FRONT. (aside.)

Where's the Com - mo - dore! he's late!

p He is late! he is late! This is

p He is late! he is late! This is

p He is late! he is late! This is

p *pp*

(coming down) *poco agitat.*

Some one lands from the

sad He is late! 'Tis too bad, We've to wait!

sad He is late! 'Tis too bad, We've to wait!

sad He is late! 'Tis too bad, We've to wait!

(Gun off.) *poco agitato*

p

ANTOINETTE.

Allegro.

Some one lands from the fleet, He's coming up the street!

R. fleet! Some one lands from the fleet, He's coming up the street!

FRONT.

Some one lands from the fleet, He's coming up the street!

Here's some one from the fleet!

Here's some one from the fleet!

Here's some one from the fleet! (Enter Beaupré.)
Allegro.

cres - *cen* - *do* *p*

BEAUPRÉ.

(René bows.)

Mon_sieur Re_né?... With this here let_ter, From the *sempre leggiero*

m.d.

RENÉ.

My ship I've pull'd a_shore, Which it's from the Com_mo_dore!

m.d.

R. un_cle? Where is he? Ha!

B. Why a_board! see_ing we put to sea! The fore.

R. H.

B. tau' sail... is loosen'd... The an_chor is a_trip! You'll ex-

R. H.

B. cuse me, your hon_our, I must get back to my ship!

(exit Beaupré.) Yes

R. H.

F. look! The fleet is under sail!

SOPRANOS. The fleet is under sail!

TENORS. Fleet's un_der sail, is under sail!

BASSES. Fleet's un_der sail, is under sail!

Più mosso.

(all go up and look off except René)

pp ff pp

RENÉ. (reading letter) "I authorize you to sign contract for me, and carry out the marriage with Antoinette!"

Musical score for René's first line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests.

RENÉ. *ad lib.*

Musical score for René's second line. The vocal line includes the lyrics: "Break that girls heart? now hang me if I do! And yet this marriage must be carried". The piano accompaniment features chords and some sixteenth-note patterns. Dynamics include *mf* and *colla parte*.

Musical score for René's third line. The vocal line includes the lyrics: "through! I have it What is this? What is". The piano accompaniment includes a section marked *pizz.* and another marked *ff* with a sixteenth-note figure. Dynamics include *f* and *Andante poco agitato*.

Musical score for Antoinette's first line. The vocal line includes the lyrics: "A - las!..... it matters nought to". The piano accompaniment is in bass clef. Dynamics include *rit. molto*.

Musical score for the chorus of vocalists. It includes parts for Sopranos, Tenors, and Basses. The lyrics are: "this? What is this? What is what? What is what? What is what?". Dynamics include *p*.

Piano accompaniment for the chorus section. It features a sixteenth-note figure in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *mf*, *pp*, and *colla voce*.

tempo.

A. me! What is't that can - not

R. It can - not be! FRONT. What can - not be?

We'd like to see, What this may

We'd like to see, What this may

We'd like to see, What this may

tempo. *cre* - - - - *scen* - - - - *do*

A. be?

R. It cannot be! And yet 'tis

F. For goodness sake get it out! Do get it out!.....

be! We'd like to see What this may be!.....

be! We'd like to see What this may be!.....

be! We'd like to see What this may be!.....

dim. *p*

dim. *p*

dim. *p*

dim.

Alla recit.

rit.

Andante lento.

R. plain, And sign'd by his own hand! I'll read it, so you all may un-der - stand!

f colla voce

pp

Reads: "I authorize you to sign contract for me, and to carry out the marriage between Antoinette and Mons. Fron-

Moderato.

FRONT.

2

2

2

2

Oh is this but a dream? Just pinch me_ make me

Omnes, "Ah!"

f

ANTOINETTE.

(René goes to Notaries.)

All doubt and fear for

scream!

p

ev - er o'er,.... Ah! dear - est Fron - tiç - nac, we'll part no

colla parte

Andante non troppo.

A. *more!*

R. *It*

THE NOTARIES. (to René.)

Then you the old man re - pre - sent?

SOPRANOS.

TENORS & BASSES.

What! he the old man re - pre - sent?

Andante non troppo.

R. is my du - ty and in - tent, The old man to re - pre - sent! 1. Come

colla parte

f

Moderato.

R. dear - est girl, a lit - tle near - er, And lay your gen - tle hand in mine; Years
2. not, my girl, an old man's preach - ing, Or that I'll tell you love is vain! For

p

R. do not make me see the clear - er, One feels of age at
all my six - ty years of teach - ing I'd like to live and

R. *drum* six - ty nine; Quick at your touch my pul - ses beat, I
love a - gain! Yes! all the mo - ral of my rhyme, Is,

piu

R. know how youth and love are sweet, I know how youth and love are
don't be old be - fore your time! No, don't be old be - fore your

R. *a tempo* sweet, Ah!..... Though I grow old, my heart is ev - er young, As
time! Ah!..... Though I grow old, my heart is ev - er young, As

f *p* *a tempo* *pp*

R. when one May morn far a - way, The mar - riage bells for me were rung, What
when one May morn far a - way, The mar - riage bells for me were rung, What

a piacere.

R.

though I'm old? Is love not old - er still? I'll pray kind Heav'n to bless you,
 though I'm old? Is love not old - er still? I'll pray kind Heav'n to bless you,
pp SOPRANOS. *pp*

Though he's old is love not old - er still? Heav'n bless you,
pp TENORS. *pp*

Though he's old is love not old - er still? Heav'n bless you,
pp BASSES. *pp*

Though he's old is love not old - er still? Heav'n bless you,

p *colla parte*

R.

and I know it will! 1. 2.
 and I know it will! 2. Fear

and it will!

and it will!

and it will!

and it will!

1. 2.

p

Allegro. ANTOINETTE.

Ev - er mine own! No ill fate

FRONT. 3

U - ni - ted for ev - er! How near - ly all was lost.

Allegro.

(They go up.)

A. now our hearts can sev - er!

RENÉ. (aside)

Saved and by me, but at what cost? I have lied - I have

R. lied! Am glad I did, what - e'er be - tide, Am glad I did, what - e'er be -

poco rit.

R. tide.

FRONT. vivo

Oh how I love that Com - mo - dore! I'll hug him when he comes a -

mf vivo

(aside)

R. And if you do I'll be a - way, A hun - dred leagues up - on that

F. shore.

ANTOINETTE.

R. I blame my - self for be - ing blind, I nev - er knew he was so

day!

A. kind,

R. (aside)

Ah, if you knew, Miss An - toi - nette, You would not feel so hap - py

(aloud)

yet Good bye, good bye, Com - mo - dore! And may we ne'er see you

ANTOINETTE. *p alla capella*

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

R. more. The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

FRONT. *p*

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

The an_chor's weigh'd, The an_chor's weigh'd, Be vic_try theirs When in

Andante maestoso. *p* *f* *pp alla capella* *f*

The an_chor's weigh'd, Be vic_try theirs When in

A. *f* *rit.*

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar_

R. *f*

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar_

F. *f*

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar_

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar_

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar_

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar_

bat_tle ar_ray'd! The an_chor's weigh'd, Be vic_try theirs, When in bat_tle ar_

p *f* *rit.*

Allegro vivo.

A. ray'd! Ring out oh bri - dal bells, ring out! Now

B. ray'd! Ring out oh bri - dal bells, ring out! Now

F. ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

ray'd! Ring out oh bri - dal bells, ring out! Now

Allegro vivo.

(Marriage bells)

8

A. long life to the young pair shout! Ring out oh

B. long life to the young pair shout! Ring out oh

F. long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

long life to the young pair shout! Ring out oh

V.
bri - dal bells ring out!

R.
bri - dal bells ring out!

F.
bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out!

bri - dal bells ring out!

(Curtain)

marcato il canto e ff

A.
R.
F.

ff

V. *ff*

END OF ACT I.

ACT II.

ENTR'ACTE.

Nº 7.

Maestoso.

PIANO

ff

This system consists of two staves of piano music. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a series of chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present. There are also some accents and slurs.

Allegro non troppo.

poco allargando *fp*

This system continues the piano music. It features a change in tempo and mood. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *poco allargando* and *fp* (fortissimo piano).

This system continues the piano music with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The tempo remains *Allegro non troppo*.

Allegro agitato.

rit. *f* *p*

This system continues the piano music. It features a change in tempo and mood. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *rit.* (ritardando), *f* (fortissimo), and *p* (piano).

f *p*

This system continues the piano music. It features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *f* (fortissimo) and *p* (piano).

First system of musical notation. The upper staff contains a melodic line with a long slur over the final two measures. The lower staff provides harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a long, sustained chord in the final measure. Dynamics include *f*, *p*, and *ff* (fortissimo).

Andantino.

Third system of musical notation, marked *Andantino*. The upper staff begins with a rest followed by a melodic phrase. The lower staff has a steady accompaniment. Dynamics include *sempre pp* (sempre pianissimo) and the instruction *(Tambour de basque)*.

Fourth system of musical notation, continuing the *Andantino* section. The upper staff features a more active melodic line. The lower staff accompaniment remains consistent.

Fifth system of musical notation. The upper staff has a melodic line with a slur. The lower staff accompaniment is steady. Dynamics include *poco rit.* (poco ritardando).

Sixth system of musical notation, concluding the piece. The upper staff ends with a melodic phrase. The lower staff accompaniment is steady. Dynamics include *rit.* (ritardando), *piu rit.* (piu ritardando), and the instruction *(curtain)*.

LOVER'S TALK.

SONG.

Nº 8.

RENE.

Allegretto quasi Andante.

RENE.

1. When
2. The
3. Should

PIANO.

lov_ers fond go out a walk - ing, They are not si - lent, oh! dear no_they chat; True,
lit - tle birds are sweet - ly sing - ing, The buds are op'ning in each syl_van bow'r, Our
ev - er vul - gar language fal - ter, Your lov - er finds a lit - tle kiss means all! And

PIANO.

there's a sameness in their talk - ing, But ah, its not less rap - tur_ous for that! First He
lov_ers feel all Na_ture spring - ing And somewhat in this fa - shion own her pow'r: First the
so, when trembling at the al - tar, And white robd priests for words re_sponsive call; I should

(kisses)

haz - ard - eth this ob - ser - va - tion Then *She*
 gen - tle - man "What says the Po - et?" 'Tis a
 won - der lit - tle if he mut - ter, Or the

vivo *a tempo*

(kisses)

an - swers thus, in af - firm - a - tion
 sweet quo - ta - tion dont you know it?
 la - dy an - swer in a flut - ter,

vivo

Chorus ad lib. (kisses)

Ev - ry - bo - dy knows for that's Eng - lish, Greek,
 8

a tempo

(kisses)

Dutch, Ev - ry - where it goes and it means oh so much!
 8

cres.

I WELCOME YOU.

SCENE & AIR.

(ZOE, ANTOINETTE, RENÉ, FRONTIGNAC & COMMODORE.)

Nº 9.

Moderato.

ZOE.

ANTOINETTE.

RENÉ.

COMMODORE.

PIANO.

f *p*

I wel - come you to France!

So

A.

C.

(embrace)

Now, guardian, to your cir - cle, Pray pre -

does your guardian too.

p *p*

Z. sent me, do! (Zoe starts.)

C. Fron-tig-nac, A-vo-u-é! My ne-phew there, Re-né!

(spoken.)

Z. RENÉ. (aside) "She recognizes me!" His wife! RENÉ. (aside.)

R. (That means war to the

C. Then An-toi-nette his wife

(bitterly)

Z. I wish you all the sweets of ma-tri-mo-ny!

R. knifel)

COM. They've got 'em! like a pair of flies in ho-ney!

(goes up.) ZOE. (spoken aside) "We'll see about it!"

ZOE. (to him.)

RENÉ. (aside to Zoe.) Per_haps, Sir, it would be as well!

Your won_der Zo - e I'll dis_pel.....

p

ANTOINETTE. (aside to Front.)

Allegro non troppo.

rit. Where did she meet him first?

FRONT. (aside) (They go up.)

A storm's a - bout to burst! (Zoe comes down with René.)

rit. *f*

ZOE. *pp*

In the per_fum'd mag_no - lia bow_er Where we part_ed one sad summer day, You re-

pp

mem_ber you gave me a flow - er, And vow'd you'd love ev - er and aye!..... Now the

Z.
flow-er is with-er'd and brok-en, I sup- pose I should throw it a- way, Fan- cy the

Z.
vow still is un- spok- en, Fan- cy the vow still is un- spok- en, Or, like the

rit.

Z.
flower, meant but for a day. RENÉ.
a tempo

O keep the flow'r, part with it nev- er, And my love vow, be- lieve it

pp a tempo

R.
rit.
ev- er, Tho' doubt may obscure love's ray,..... Trust yet the dawn of a hap- pi- er day!

colla parte

MAKE LOVE TO ME.

DUET:

(ZOE & FRONTIGNAC.)

Nº 10.

Maestoso.

ZOE.

Make love to me, and don't be

PIANO.

(They sit — business.)

shyl

FRONT.

(there's some thing des-prate in her

Wait-ing for you!

eye, She has a wick-ed, aw-ful, eye!)

You be-gin,

(sobbing)

Z. You are in - hu - man, To a poor young wo - man!

F. do!

(fiercely)

Z. Good gracious! man, say something pret - ty, You've sure - ly learnt love out of school,

Allegro vivo.

Z. out of school?

FRONT. (edging away)

EX - cuse me, ma'am, I am not wit - ty, In fact I am an aw - ful

(following him)

Z. I'd ob - serve time is get - ting

F. fool, quite a fool!

59

(retaining him)

Z. on!..... No you

F. So it is! and I must be gone! (turns up)

Amoroso.

Z. won't Or at least you don't! Let us bill and

F. (turns up)

Z. coo, bill and coo, bill and coo!

FRONT.

(If my wife could see me what the dick_ens would I

Z. I'm all your own! I am your's a lone! All the same re -

F. do?)

Z. mem - ber that time's get - ting on! Ah yes it is a

F. Ah yes it is a

Z. fact that time is get - ting on!

F. fact that time is get - ting on! (He edges chair away, — she follows him.)

ZOE.

Like all your sex you are in -

Z. hu - man, My fee - ble na - ture nought a - vails, nought a vails!

FRONT.

(I've al - ways no - ticed fee - ble wo - man, Is ve - ry clev - er with her

ZOE.

Where's my guar - dian? I fain would
nails, with her nails!

(pulling him back)

speaking him, What! let you
Oh! cer - tain - ly! I'll go and seek him! (goes)

Amoroso.

go? Ah, dar - ling, No! Ah! Love's pas - sion

Z. *now in your as - pect I track,*

F. *(Well! I have a sort of craw - ly feel - ing down my*

Z. *'Tis love! 'Tis love! And I'm yours a - lone! Take me to your*

F. *back!)*

(embraces him: he rises)

Z. *bo - som I'm all your own Yes! take me to your bo - som I am all your*

F. *What! take her to my bo - som! is she all my*

Z. *own!.....*

F. *own?..... (Zoe falls into his arms.)*

a tempo

ff animato

YOU HAVE NO RIGHT.

DUET.

(ZOE & RENÉ.)

Nº 11.

Moderato assai.

ZOE.

You have no right to kneel plead_ing at my

PIANO.

f *p*

feet, Or to urge so un_law_ful suit, The vow that you make, I

fp

do not de_ny, is sweet, But it is for_bid_den fruit! Yes! that we

meno

both may have rest, Per_haps you had.. bet_ter make a clean breast! Tell how you

rit. *rit. molto*

rit. *mf*

a tempo *rit.* *a tempo*

Z. love me, tho' of course wrong it is, Tell the whole stor - ry how - ev - er long it is! Then we will

p a tempo *rit.* *p a tempo*

Z. seek a cure, but first, It is meet we should know the

mf

Z. worst!

a tempo

RENÉ.

Ah! yes I'll want thy gen - tle heal - ing

f *p*

R. art, If the cure is but long and slow!

R. Yes! the ill is here with - in my heart, And the symp - toms you shall

fp

R. know! Thou dost haunt me night and day, Of thee I'll dream ah! for ev - er and

meno *rit.*

meno *rit.*

R. ay!... That is my case, Thou knowest the laws of it, For wert thou not thy self the sole

a tempo *rit.* *a tempo*

mf *a tempo* *rit.* *a tempo*

R. cause of it, There is but one cure for my bane, Darling love me once a

poco rit.

colla voce

poco più

R. gain! Let me a - gain touch that lip rap - ture - glow - ing, As in the dear days long a -

p *poco più*

ZOF.

R. Love thro' my being like me - lo - dy's flow - ing Passion ap - proves tho' rea - son says

go!

Z. no! Oh dar - ling say still if you love me?

R.

p *p*

Z. *rit.* *pp a tempo* Lov - ing

R. swear by the blue heav'n a - bove me! Yes! I love thee! Lov - ing

p *f* *ff rit.* *pp a tempo*

Z.
 hearts why did Fate sev - er; And for a space e - strange? But the

R.
 hearts why did Fate sev - er; And for a space e - strange? But the

Z.
cres. old love faith - ful ev - er, *dim.* Nor time, nor fate can 'change! *f* Ev - er and

R.
cres. old love faith - ful ev - er, *dim.* Nor time, nor fate can change! *f* Ev - er and

Z.
p rit. ay!..... Ev - er and *f allarg.* ay!.... Ev - er and *a tempo* ay, now thee I will call mine own, Rapture to

R.
p rit. ay!..... Ev - er and *f allarg.* ay!.... Ev - er and *a tempo* ay, now thee I will call mine own, Rapture to

Z. think thou'rt ev - er and all mine own! Rea - son may frown and

R. think thou'rt ev - er and all mine own! Rea - son may frown and

Z. Pru - dence chide, But true love will a - bide..... ah,

R. Pru - dence chide, But true love will a - bide..... ah,

Z. e'er..... a - bide!

R. e'er..... a - bide!

(A) CHORUS. "Certain are we!"

(B) NOTARIES SONG. "The Chicken!"

TUTTI & CORO.

Nº 12.

Allegro maestoso.

SOPRANOS.

TENORS.

BASSES.

Musical notation for Soprano, Tenor, and Bass staves. The staves are empty, indicating that the vocal parts are not written out in this section of the score.

Allegro maestoso.

PIANO.

Musical notation for Piano accompaniment. The score includes a piano (p) dynamic marking and features triplet markings (3) in both the treble and bass clefs.

Not in the least do we won - der whats the
Not in the least do we won - der whats the
Not in the least do we won - der wha's the

Musical notation for Piano accompaniment corresponding to the vocal section. It includes a fortissimo (ff) dynamic marking and triplet markings (3) in both the treble and bass clefs.

mat-ter, Cer-tain are we that it must be the Com-mo-dore! For there is

mat-ter, Cer-tain are we that it must be the Com-mo-dore! For there is

mat-ter, Cer-tain are we that it must be the Com-mo-dore! For there is

al-ways a scan-dal and a clat-ter When-e'er he comes a-shore!

al-ways a scan-dal and a clat-ter When-e'er he comes a-shore!

al-ways a scan-dal and a clat-ter When-e'er he comes a-shore!

Al-ways a clatter When-e'er he comes a-shore! That's what's the mat-ter!

Al-ways a clatter When-e'er he comes a-shore! That's what's the mat-ter!

Al-ways a clatter When-e'er he comes a-shore! That's what's the mat-ter!

Commo_dore! Commo_dore! Why come a_shore? Commo_dore! Commo_dore!

Commo_dore! Commo_dore! Why come a_shore? Commo_dore! Commo_dore!

Commo_dore! Commo_dore! Why come a_shore? Commo_dore! Commo_dore!

(Enter Notaries.)

1st NOTARY. §

1. You may hear of guile-less
2. Told, too, there are

Why do you ev-er come a-shore?

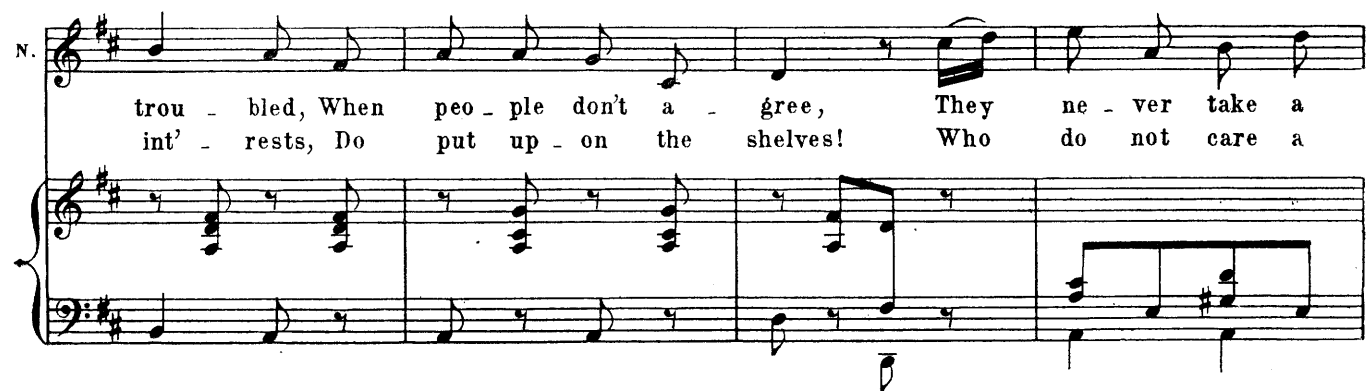
Why do you ev-er come a-shore?

Why do you ev-er come a-shore?

p moderato

N. 

law - yers, Who ne - ver take a fee, And whose ten - der hearts are
 states - men, Who quite for - get them - selves, Who their own pe - cu - liar

N. 

trou - bled, When peo - ple don't a - gree, They ne - ver take a
 int' - rests, Do put up - on the shelves! Who do not care a

N. 

case in hand, Un - less they feel it's right, They ne - ver do e -
 jot for pow'r, And when they're wrong re - sign, And with ig - no - ble

N. 

quiv - o - cate, And ne - ver say black's white!
 par - ti - zans, Will at no price com - bine!

N.
Hum! That will not do, you know! Hum! That's playing it ra - ther low,

p

N.
Hum! Folk might have thought it so, In the sim-ple days of long a - go!

S.S.
Hum! That will not do, you know, Hum! That's play-ing it ra - ther low,

T.B.

f

S.S.
Hum! Folk might have thought it so, In the sim-ple days of long a - go! We are

T.B.

1. 2.

f

WHOM DO I LOVE.

FINALE ACT II.

Nº 13.

(TUTTI & CORO.)

Allegro martellato.

ad lib.

ZOE.

ANTOINETTE.

RENÉ

FRONTIGNAC.

COMMODORE

SOPRANOS.

TENORS.

BASSES

Whom do I love? Well, René, yes René.

Allegro martellato.

PIANO

ff

colla voce

pp

né!

f This dread - ful

f What does she say! This dread - ful

tempo Good gra - cious Heavns! What does she say! This dread - ful

COM.

But

per - son loves Re - né!

per - son loves Re - né!

per - son loves Re - né!

Moderato. ZOE. 3 3 (snapping fingers.) 3

That doesn't matter at all to me! That for the

René is married you see! I'll call in the law if you do!

Moderato.

poco rit. *a tempo* (3) (3) (3) (3) (3) (3)

z. law, and that for you! When a Cre-ole falls in love, Such im-pe-di-ments she's a -

bove! Oh yes she's ve-ry much a - bove! In this

ANTOINETTE. *f* Ah! yes she's ve-ry much a - bove!

FRONT. *f* Ah! yes she's ve-ry much a - bove!

COM. *f* Ah! yes she's ve-ry much a - bove!

SOPRANOS. *f* Ah! yes she's ve-ry much a - bove!

TENORS. *f* Ah! yes she's ve-ry much a - bove!

BASSES. *f* Ah! yes she's ve-ry much a - bove!

ff

Allegro moderato.

z. land they make marriage but a fet - ter, Which half the time they try to

z. break! There! hav - ing had my say out I feel bet - - ter,

z. *rit.* 'Tis good, con - fes - sion so to *a tempo* make I know that this will give

rit. *a tempo* *sempre p*

z. rise to dreadful scan - dal, That my no - tions are much more fit for Co - ro - man - del, That

z. *rall.* may be so, And if it be, *rit.* Oh! give me love and li - ber - ty a .. cross the

rall. *rit.*

Andante.

z. sea! Ah!..... O come with me! Be - neath the Man - go

pp (Tambour de basque.) *pp* *sfz* *sfz*

z. tree, And dream of love where the fea - ther - y co - co', Fanneth the glitt' - ring sea!..... There's

z. mirth in the bow'rs, And nev - er fail - ing flow'rs, And one sweet song, a - round, a - bove, With

sfz *sfz* *poco rit* *poco rit*

z. one theme and that love! And

SOPRANOS. (fan movement) 0 come with me! Be - neath the Man - go tree, And

TENORS. 0 come with me! Be - neath the Man - go tree, And

BASSES. 0 come with me! Be - neath the Man - go tree, And

a tempo *p a tempo* *sfz* *sfz*

dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And
 dream of love where the feathery co-co', Fanneth the glittering sea! There's mirth in the bow'rs, And

sfz

never failing flow'rs, And one sweet song a round, a-bove, And that song, Love!
 never failing flow'rs, And one sweet song a round, a-bove, And that song, Love!
 never failing flow'rs, And one sweet song a round, a-bove, And that song, Love!
 never failing flow'rs, And one sweet song a round, a-bove, And that song, Love!

sfz

Allegro.

COM.

Ventre saint gris! ventre saint gris! Oh that I

G. had, Oh that I had the lot out at sea!

SOPRANOS.

Ven_tre saint gris! ven_tre saint gris! If he but

TENORS.

Ven_tre saint gris! ven_tre saint gris! If he but

BASSES.

Ven_tre saint gris! ven_tre saint gris! If he but

had the lot out at sea! But as it is, nev_er a law, Such a con-

had the lot out at sea! But as it is, nev_er a law, Such a con-

had the lot out at sea! But as it is, nev_er a law, Such a con-

RENÉ.

Hal - lo! there's a gun!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

tin - gen - cy fore - saw, Such con - tin - gen - cy fore - saw!

(gun off.)

(gun.)

ff

ANTOINETTE.

There goes num - ber two!

FRONT.

COM. (spoken) "O d - n it!"

1st NOTARY.

A sig - nal of three!

2nd NOTARY.

p

SOPRANOS.

Com - mo - dore, 'tis for

TENORS.

BASSES.

p

Com - mo - dore, 'tis for

p

(gun.)

p

p

ff

ZOE. *f rall.*

Allegro non troppo

Commodore! 'tis for you!

Commodore! 'tis for you Commodore! 'tis for you!

RENÉ. *f rall.*

Commodore! 'tis for you Commodore! 'tis for you!

Commodore! 'tis for you Commodore! 'tis for you!

COM.

Shiv-er my

f rall

Commodore, 'tis for you! Commodore! 'tis for you Commodore! 'tis for you!

f rall.

you! Commodore, 'tis for you! Commodore! 'tis for you Commodore! 'tis for you!

f rall.

Commodore! 'tis for you Commodore 'tis for you!

f rall.

Commodore, 'tis for you! Commodore! 'tis for you Commodore! 'tis for you!

f rall.

you! Commodore, 'tis for you! Commodore! 'tis for you Commodore! 'tis for you!

mf

ff rall

p

Allegro non troppo

.timbers yes! it's for me! I'll wager the Ad-mi ral sends me to sea! Ere a-ny-thing's

ZOE

f

Ere aught is done! Bang goes a gun!

ANF.

f

Ere aught is done! Bang goes a gun!

RENÉ.

f

Ere aught is done! Bang goes a gun!

done, Bang! goes a gun! Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

Ere aught is done! Bang goes a gun!

(Enter Beaupré)

BEAUPRE.

A let - ter!

rall.

a

A let - ter!

From the Port Ad - mi -

sempre f

p

Moderato.

ZOE. (aside.)

Moderato maestoso

I was a - bout To let all out!

RENÉ. (aside to Zoe.)

May ev'ry blessing fall on our Port Admi - ral!

ral!

Moderato.

Moderato maestoso

§ COM. (reading.)

1. Hur - ry on board! your an - chor trip! Where can you be bet - ter than a - board your ship?
 2. But should your va - lour be in vain, Keep your country's credit safe up - on the main!

CORO.

f SOPRANOS.

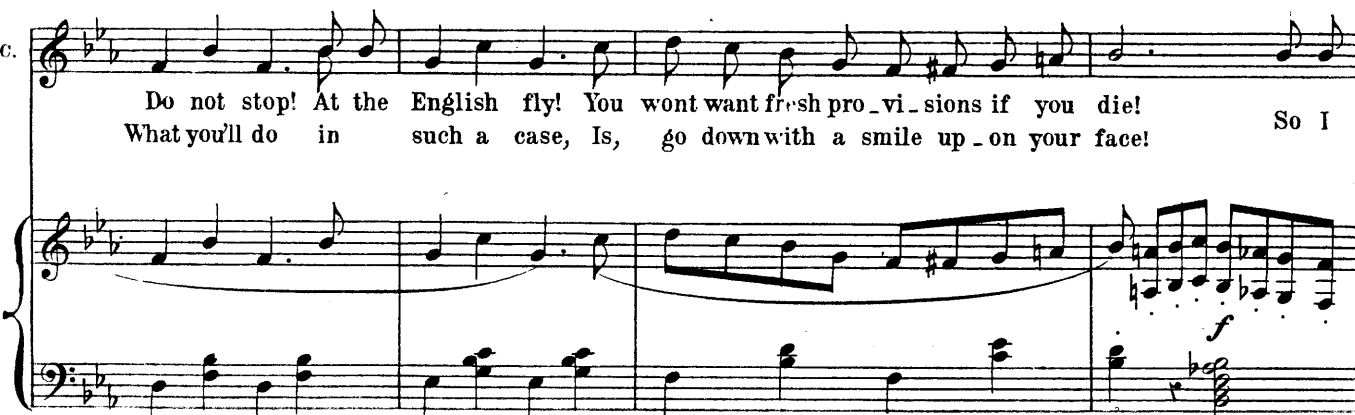
1. Hur - ry on board! your an - chor trip! Where can you be bet - ter than a - board your ship?
 2. But should your va - lour be in vain, Keep your country's credit safe up - on the main!

TENORS & BASSES.

2

c.  *2*

Though your bis - cuits may be mus - ty, Wa - terbrack - ish, ba - con rus - ty,
Should the foe have too much me - tal, Dont give in, though you he set - tle,

c. 

Do not stop! At the English fly! You wont want fresh pro - vi - sions if you die!
What you'll do in such a case, Is, go down with a smile up - on your face! So I

c. 

wish you the lot so dear to the brave, Plen - ty yard - arm fight - ing, and a he - ro's grave!

p CORO.

p 

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

C. *f* Yes! that's the lot so dear to the brave, Plenty yardarm fight-ing and a he-ro's grave!

f Yes! that's the lot so dear to the brave, Plenty yardarm fight-ing and a he-ro's grave!

Andante moderato.

ZOE

RENÉ. Good - bye Com - mo - dore!

Good - bye Com - mo - dore!

FRONT. Good - bye

p *legato sempre*

ZOE. We may

ANT. Good - bye Com - mo - dore!

R. We may meet no more!

F. Com - mo - dore!

Z. meet no more!

A. No..... more!

E. We may meet no more!

COM. (furious.)
Be - lay! be -

più vivo

C. lay there! D_n my eyes! I've got for you a small sur - prise!

CORO.
He's a

good heart - ed soul! Up on the whole!

Allegro.
COM. (to sailors.)

TUTTI.
"Ah!"

Just seize Re - né there, and lug him on board! Then just do the same by Zo - e my

agitato

f

And.

TUTTI.
"Ah!"

TUTTI.
"Ah!"

ward! Take An - toi - nette I'll teach her to be bold! And Fron - tig - nac i - ron and clap in the

TUTTI.
"Ah!" *più vivo*

hold! The no - tar - ies too! The pa - pers, pen, ink! The Brides - maids had

più vivo martellato

RENÉ.
meno mosso

TUTTI "Oh!" O ve - ry well? It real - ly does - nt

bet - ter be col - lard I think!

meno mosso

ZOE.

On board a ship, we still can make a clat-ter, *accelerando*

R. matter! We'll tell the crew I beg to

accelerando

ANT.

The bo'sun, gunner, surgeon too,

R. state,

FRONT.

The middies and the purser's mate,

NOTARIES.

And we'll subpoe-na all the

crew!

TUTTI. *cres.*

You may have force but we've the law, And so don't care a single straw! Not a straw! Not a

cres. f

T. straw! RENE.
hur - ry on board, the

Coro. Not a straw! Not a straw!

R. an - chor trip! Wont we make it warm for you on board your ship!

Coro. Hurry on board, the an - chor trip! Wont they make it hot for him on board his ship.

ZOE.

Ve - ry nice, a lit - tle yacht - ing,

ANT.

Read - ing, paint - ing, notes down jot - ting,

FRONT. (to Notaries.)

Learned friends, you I re - tain, To lead this case when we get back a - gain!

RENÉ.

So as I have remark'd before, Wont we make it pleasant for the Commodore!

PRINCIPALS
with
CORO.

La, la, la, la, la, la, la, la Yes! as he has re.

mark'd be fore, They will make it pleasant for the Com-mo-dore! And now a-board the ship they

Allegro.

go The upshot who pretends to know? Sure marriage never was be-fore Arranged on board a man-of-

war! On board, on board, was ne'er before Ar-ranged on board a man-of-war!

ff (Gun off.)

Curtain) *animato*

ff

ACT III.

Nº 14

ENTR'ACTE.

Allegro marcato

PIANO.

The musical score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second system includes a crescendo (*cres.*) marking. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system includes a crescendo (*cres.*), forte (*f*), and piano (*p*) dynamic. The fifth system continues the piece.

First system of musical notation, featuring a piano accompaniment with a treble and bass clef. The music is in a minor key and includes dynamic markings such as *f* and *ff martellato*.

Second system of musical notation, continuing the piano accompaniment with a treble and bass clef. It includes a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation, featuring a piano accompaniment with a treble and bass clef. It includes a crescendo (*cres.*) marking.

Fourth system of musical notation, featuring a piano accompaniment with a treble and bass clef. It includes a crescendo (*cres.*) marking.

Fifth system of musical notation, featuring a piano accompaniment with a treble and bass clef. It includes a fortissimo (*ff*) dynamic marking.

Sixth system of musical notation, featuring a piano accompaniment with a treble and bass clef. It includes the tempo marking *Adagio.* and the instruction *(Curtain.)*.

I GUARD THE LONELY DECK FOR THEE.

No 15.

SLEEP SONG.

RENE.

Andantino.

RENE.

PIANO.

1. I guard the lone - ly
2. Thus rock'd up - on the

deck for thee, While moon - lit wa - ters round thy slum - bers play, The
mid - night deep, The rip - ple sing - ing in thy dream - ing ear, The

waves are still'd to sum - mer sea, be thy dream - ing fan - cies light as
hap - py past will come in sleep, With me - mo - ries so ten - der and so

più f

R. they! The qui - et stars glint from a bove. And gem the o - cean's
 dear! When 'neath the far, far In - dian shade, We dreamt the hours a -

pp

R. breast, The night wind breathes soft song of love, Too soft to break thy
 way, And bree - zes in the man - go made, Love's mu - sic to love's

rit. *più rit.* (Bouche fermée) *a tempo*

R. rest,..... Too soft to break thy rest! M'm.....
 lay,..... Love's mu - sic to love's lay! M'm.....

rit. 1. *last time.*

"VENGEANCE."

SESTETTE.

Nº 16.

ZOE, ANTOINETTE, RENÉ, FRONTIGNAC, & THE NOTARIES.

Andante.

ZOE.

ANTOINETTE.

RENÉ.

FRONTIGNAC.

THE NOTARIES.

PIANO.

Yes! we think the best thing

rit. *tempo*

poco più

Z. No! no, no, No! say not so! say not so!

A. No! no, no, No! say not so! say not so!

R. No! no, no, No! say not so! say not so!

F. No! no, no, No! say not so! say not so!

N. we can do is die! We will on - ly

Tempo I?

mf poco più

Red.

poco più

Z. *Bra - vo! bra - vo! Now our plan we will show!*

A. *Bra - vo! bra - vo! Now our plan we will show!*

R. *Bra - vo! bra - vo! Now our plan we will show!*

E. *Bra - vo! bra - vo! Now our plan we will show! You've*

V. *live if vengeance we des_ery!*

mf poco più *llegiero*

I. *got with you pens 'and vel - lum? The*

V. *Yes! but we're not in the mood!*

E. *Com - mo - dore! you'd like to sell 'im?*

1st NOTARY. *O! we would!*

2nd NOTARY. *O! we*

F. That's right! now our views you're shar - ing...

2nd would!

F. NOTARIES. A new con - tract you 'must be pre -

Tell us what you'd have us do?

F. par - ing,

S. Sub - sti - tute the false for true?...

TUTTI. Rea - dy wit!....

rit. *a tempo* *f*

T. That is it! Ha ha! ha! ha! ha! ha! ha! ha! ha!

rit. *f* *rit.* *Attacca.*

Tempo di Valse.

RENÉ

Ven - geance! Ven - geance! That is our at - ti - tude, Com - mo -

dolce.

R. dore You'll rue sore your la - ti - tude, Take care! take care!

R. Where us you steer a - bout, Ven - geance! Ven - geance! you short - ly will hear a - bout!

ZOE.

Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

ANT. Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

R. Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

FRONT. Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

NOTARIES. Ven - geance! Ven - geance! That is our at - ti - tude! Com - mo - dore, You'll

mf

rue sore your la - ti - tude, Take care! take care! Where us you

A. rue sore your la - ti - tude, Take care! take care! Where us you

R. rue sore your la - ti - tude, Take care! take care! Where us you

F. rue sore your la - ti - tude, Take care! take care! Where us you

N. rue sore your la - ti - tude, Take care! take care! Where us you

Z. steer a - bout, Ven - geance we'll have up - on thee!.....

A. steer a - bout, Ven - geance we'll have up - on thee!.....

R. steer a - bout, Ven - geance we'll have up - on thee!.....

F. steer a - bout, Ven - geance we'll have up - on thee!.....

N. steer a - bout, Ven - geance we'll have up on thee!.....

dim. e rit. *pp* *ppp*

"LET US SWEAR."

N^o 17.

EXIT.

ZOE, ANTOINETTE, RENÉ, FRONTIGNAC, & NOTARIES.

pp *pp*

ZOE. Let us all swear once more, Down with the Commodore!

ANTOINETTE. *pp* Let us all swear once more, Down with the Commodore!

RENÉ. *pp* Let us all swear once more, Down with the Commodore!

FRONTIGNAC. *pp* Let us all swear once more, Down with the Commodore!

NOTARIES. *pp* Let us all swear once more, Down with the Commodore!

PIANO. *pp*

rit. molto *rit. molto* *rit. molto* *rit. molto* *rit. molto*

Z. We'll his ex_istence bore! Un_til put a - shore.....

A. We'll his ex_istence bore! Un_til put a - shore.....

R. We'll his ex_istence bore! Un_til put a - shore.....

F. We'll his ex_istence bore! Un_til put a - shore.....

N. We'll his ex_istence bore! Un_til put a - shore.....

rit. molto *tempo* *pp*

WE'RE THE LADS!

Nº 18.

CAPSTAN CHORUS.

BEAUPRE & S. S. T. B.

Allegro.

SOPRANOS.

TENORS & BASSES.

PIANO.

ff TUTTI.

p

We're the lads that

nev - er grum - ble, When the Bo' - sun whis - tle's shrill, From our ham - mocks

cres.

up we tum - ble, Do our du - ty with a will - 'Taint a bit of

p

cres.

p

use us groaning, What we've got to do we do, Swabbing, scrubbing ho - ly ston - ing,

cres.

We're a mo - del crew!

BEAUPRE.

Ay! ay! Sir!

Now your Cap - stan bars be man - ning!

R.H.

p

f

R.H.

Ay! ay! Sir!

BEAUPRE.

Ay! ay! Sir!

Ay! ay! Sir!

Id - lers! look out for a tan - ning!

R.H.

p

f

R.H.

S. S.

BEAUPRE.
Hand the haw - ser, send her round.

That we will sir, we'll be bound.

This system contains the first vocal entry. The vocal line (Soprano/Alto) begins with the lyrics "That we will sir, we'll be bound." The piano accompaniment (BEAUPRE.) starts with the lyrics "Hand the haw - ser, send her round." The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

f
Now my lads, yo ho! yo ho! yo..... ho!.....

ff

This system continues the vocal melody with the lyrics "Now my lads, yo ho! yo ho! yo..... ho!.....". The piano accompaniment is marked *ff* and provides a rhythmic accompaniment with chords and moving lines in both hands.

p
Sing a stave now to our dear - ies, (All have one at least in tow,)

p

This system continues the vocal melody with the lyrics "Sing a stave now to our dear - ies, (All have one at least in tow,)". The piano accompaniment is marked *p* and features a more active melodic line in the treble and chords in the bass.

cres.

Would that they were here to cheer us, Round and round it as we go!

cres.

p

Think we see their dark eyes glanc - ing, Though they're far a - cross the foam,

p

cres.

Think that now we're with them danc - ing, Bring the ca - ble home!

cres.

List - en my dar - ling the song that I sing you, True to our
 co - lours and the girl we love, are we!..... And when the ship's sail - ing
 home we will bring you, Silks, rum, to - bac - co too, from o'er the sea!
 We're the lads that nev - er grum - ble, When the Bo' - sun whis - tles shrill,

cres.

From our ham - mocks up we tum - ble, Do our du - ty with a will!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a *cres.* marking. The lyrics are: "From our ham - mocks up we tum - ble, Do our du - ty with a will!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

'Taint a bit of use us groan - ing, What we're got to do we do,

The second system continues the vocal line and piano accompaniment. The lyrics are: "'Taint a bit of use us groan - ing, What we're got to do we do,". The piano accompaniment includes a *p* marking in the right hand.

cres.

Swabb - ing, scrubb - ing, ho - ly ston - ing, We're a mo - del crew! Yo

The third system continues the vocal line and piano accompaniment. The lyrics are: "Swabb - ing, scrubb - ing, ho - ly ston - ing, We're a mo - del crew! Yo". The piano accompaniment includes a *cres.* marking in the left hand.

ho! yo ho! yo ho! yo ho!.....

The fourth system features a vocal line with the lyrics: "ho! yo ho! yo ho! yo ho!.....". The piano accompaniment continues with chords and a bass line.

HORNPIPE.

Nº 19.

PAUL.

Con brío.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo marking "Con brío" and the dynamic marking "p". The piece is in 2/4 time. The notation includes a melodic line in the right hand and a harmonic accompaniment in the left hand. The score concludes with a "Fine" marking at the end of the fourth system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff contains a harmonic accompaniment of chords.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, including a key signature change to one flat and a section marked with an 8-measure rest.

Fourth system of musical notation, continuing the piece with a melodic line and chordal accompaniment.

Fifth system of musical notation, featuring a section with a key signature change to two flats and a section marked with an 8-measure rest.

Sixth system of musical notation, concluding the piece with a melodic line and chordal accompaniment. The system ends with the instruction "D. C. §".

"THE COMMODORE IS FAST ASLEEP."

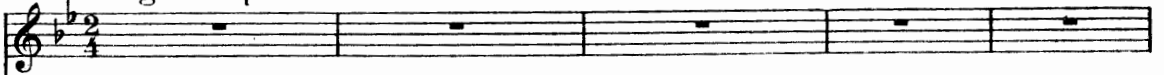
Nº 20.

QUATUOR.

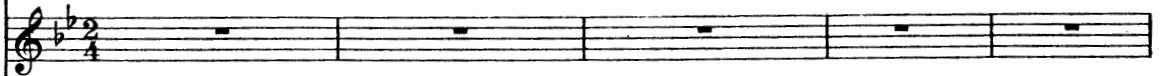
ZOE, ANTOINETTE, RENE & FRONTIGNAC.

Allegretto quasi Andante.

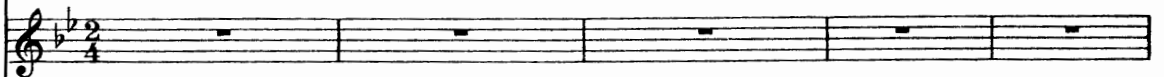
ZOE.



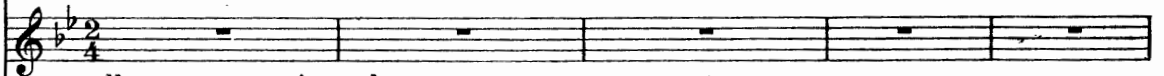
ANTOINETTE.



RENE.



FRONTIGNAC.



Allegretto quasi Andante.

PIANO.

Z. The Com_mo_dore is fast a - sleep! a -

A. a - sleep! The Com_mo_dore is fast a -

R. a - sleep! a

F. a - sleep! a

Z. sleep! us creep! us

A. sleep! us creep! us

R. sleep! Up-on our vic-tim let us creep! us

F. sleep! us creep! Up-on our vic-tim let us

Z. *p* creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In *poco cres.* *pp*

A. *cres.* creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In *pp*

R. *cres.* creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In *pp*

F. *cres.* creep! Bright dreams of glo-ry wrapt in, His thoughts soar high a-bove, In *pp*

poco cres. *pp*

Z.
war per-haps great Cap-tain, But not in love! Sleep

A.
war per-haps great Cap-tain, But not in love! Sleep

R.
war per-haps great Cap-tain, But not in love! Sleep

F.
war per-haps great Cap-tain, But not in love! Sleep

Z.
on! Sleep on! Then wake to find the con-tract gone... *f*

A.
on! Sleep on! Then wake to find the con-tract gone... *f*

R.
on! Sleep on! Then wake to find the con-tract gone... *f*

F.
on! Sleep on! Then wake to find the con-tract gone... *f*

Z. *pp* Sleep on!..... *Lento.*

A. *pp* Sleep on!.....

R. *pp* Sleep on!.....

F. *pp* Sleep on!.....

p *morendo* *p trem.* *Lento.*

Z. *pp* Si - lence! Si - lence!

A. *pp* Si - lence! Si - lence!

R. *pp* Si - lence! Si - lence!

F. (Frontignac advances to abstract contract.)

marcato

Allegro.

mp

Z. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

A. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

R. Oh be war - y! Oh be war - y! Lest you dis - turb his rest,

mp

Allegro.

mp

Z. Let your touch be light and air - y, Take it now from his breast!

A. Let your touch be light and air - y, Take it now from his breast!

R. Let your touch be light and air - y, Take it now from his breast!

Adagio.

Z. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

A. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

R. Bra - vo! Bra - vo! Bra - vo! Bra - vo! Our's the first trick! In ca - bin quick!

FRONT.
Now I've got it, now I've got it! Our's the first trick In ca - bin quick!

mp

Andante.

Z. Touch and go! touch and go!

A. Now let's be

R.

F.

COMM. (half waking) "Give 'em four dozen at the gangway!" OMNES. "Hush!" Andante.

Tempo I?

Z. The Com - mo - dore is fast a -

A. a -

R. *off...* *rit.* With si - lent step..... and slow! a -

F. a -

ten.

pp

Tempo I?

Z. sleep! a - sleep! us

A. sleep! The Com - mo - dore is fast a - sleep! us

R. sleep! a - sleep! Up - on our vic - tim let us

F. sleep! a - sleep! us

p

Z. creep! us creep Bright dreams of glo-ry wrapt in, His

A. creep! us creep Bright dreams of glo-ry wrapt in, His

R. creep! us creep Bright dreams of glo-ry wrapt in, His

F. creep! Up-on our vic-tim let us creep Bright dreams of glo-ry wrapt in, His

poco cres.

Z. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

A. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

B. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

F. thoughts soar high a - bove, In war per-haps great Cap-tain, But not in love!

pp

poco cres.

Z. Sleep on! Sleep on! Then wake to find the con - tract

A. Sleep on! Sleep on! Then wake to find the con - tract

R. Sleep on! Sleep on! Then wake to find the con - tract

F. Sleep on! Sleep on! Then wake to find the con - tract

Piano accompaniment with treble and bass staves.

Z. gone.... Sleep on!.....

A. gone.... Sleep on!.....

R. gone.... Sleep on!.....

F. gone.... Sleep on!.....

Piano accompaniment with *f* and *p* dynamics and *morendo* marking.

MELODRAME.N^o 21.ENTRANCE OF CREW.

Allegro.

PIANO.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f* (forte) and includes the tempo instruction *Allegro.* The second system includes a *cres.* (crescendo) marking. The third system features a *b* (flat) marking in the bass line. The fourth system concludes with a final *f* (forte) marking. The melody in the treble clef is primarily composed of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

Nº 22

FINALE.

TUTTI E CORO.

Moderato.

RENÉ.

Now Com - mo - dore dont stop our trip,

How we have en - joy'd our - selves on board your ship!

COMMODORE.

Not me! I'll put you all a - shore,

ZOË.

Ve - ry nice, a lit - tle yacht - ing,

C.

Now I am Port Ad - mi - ral, not Com - mo - dore!

ANT.

Read - ing, paint - ing, notes down jot - ting,

NOTARIES.

We can sue him

FRONT.

Oh! ne - ver mind now that I've won my cause!

by our laws,

senza rit.

TUTTI E CORO.

We're the lads that ne - ver grum - ble, When the Bo' - sun whistles shrill, From our hammocks

p *cres.*

Allegro.

p *cres.*

up we tum-ble, Do our du-ty with a will! 'Taint a bit of use us groan-ing,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'up we tum-ble, Do our du-ty with a will! 'Taint a bit of use us groan-ing,'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) appearing in the lower staff.

What we've got to do we do, Swabbing, scrubbing, hol-ly ston-ing, We're a mo-del

The second system continues the musical piece. The vocal line includes the lyrics 'What we've got to do we do, Swabbing, scrubbing, hol-ly ston-ing, We're a mo-del'. The piano accompaniment features a dynamic marking of *cres.* (crescendo) in both the upper and lower staves.

crew! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah!.....

The third system concludes the page with the lyrics 'crew! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah!.....'. The piano accompaniment includes dynamic markings of *f* (forte) and *ff* (fortissimo) in the lower staff.

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CONTENTS.

WALTZES.

	PAGE.
Beggar Student De Nordendorf	22
Bartholdi Monument Milford	25
Blue Violet..... Turner	28
Black Hawk..... Walsh	31
Barcarolle..... Waldteufel	34
Dreamland..... Batho	38
Falka..... Freeman	179
Go as You Please Bohm	34
Golden Rain (Pluie d'or)..... Waldteufel	47
I Love Thee (Je t'aime)..... Waldteufel	52
Isabella..... Stewart	59
Jeffries Yacht Club..... Blainey	64
My Queen..... Coote	74
Pomone..... Waldteufel	80
Royal..... W. F., Jr.	85
Racquet Waltz..... Baker	88
Skater's (Les Patineurs)..... Waldteufel	69
Snow Drift..... Skirk	92
Sweethearts..... D'Albert	175
Under the Elms..... Malley	96

POLKAS.

Always Gallant..... Fahrbach	113
Bella Bocca..... Waldteufel	100
Glass in Hand..... Fahrbach	102
Manhattan..... Reichhardt	104
Salvini..... Strauss	107
Society..... Evans	110

GALOPS.

	PAGE.
Clear the Track..... Strauss	182
Cst. Cst, Cst..... Briscoe	116
Dudes (The)..... Simons	119
Helter Skelter..... Strauss	132
Hurricane..... Hadden	125
Jolly Fellows..... Budic	128
Oscar Wilde..... Snow	131
Paul and Virginia..... Streabbog	134
Queen of the Fairies..... Smith	136

MARCHES.

Evacuation Day..... King	8
Good Luck..... Faust	10
Henry Irving..... Cox	12
Journey to Africa..... Suppe	5
Seventh Regiment..... Veaszie	18
Twenty-second Regiment..... Helmsmuller	13

LANCIERS.

Beggar Student..... Milford	140
Mascotte..... Audran	145
New York..... Freeman	150
Prince Methusalem..... Milford	155

MISCELLANEOUS.

Forget Me Not, Gavotte..... Giese	160
La Paloma (The Dove)..... Cramer	164
British Patrol..... Asch	170

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