

VOCAL SCORE.

DEDICATED TO
Mrs. BENNET-EDWARDES.

A Light Romantic Opera.

Plot by BARRY MONTOUR.

Libretto and Lyrics

BY

WARHAM ST. LEGER.



CIGARETTE

THE

Music Composed

BY

J. HAYDN PARRY.

VOCAL SCORE, COMPLETE	5s. net.
PIANOFORTE SCORE	3s. net.
BOOK OF WORDS	6d. net.

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First produced at the Theatre Royal, Cardiff, August 15th, 1892.

➤ CIGARETTE. ➤

Dramatis Personæ.

MARQUIS DE PORTALE	...	...	(an Old French Nobleman)	...	...	Mr. OSWALD YORKE
CLAUDE	...	...	...	...	...	Mr. J. O'MARA
MONSIEUR BASTIAN	...	...	(a Friend of the Marquis)	...	...	Mr. NEIL O'DONOVAN
SERGEANT MOUSTON	...	...	(195th Regiment)	...	...	Mr. LESLIE HOLLAND
GASTON	...	...	(a Peasant, afterwards a Private in the 195th Regiment)	...	...	Mr. DAINTREE
JUSTIN	...	...	(the Marquis's Major Domo)	...	...	Mr. FAIR
BENZOLINE	...	...	(a foolish Peasant, afterwards a Private in the 195th Regiment)	...	...	Mr. A. J. EVELYN
NICOTINE	(a Village Braggart, afterwards a Private in the 195th Regiment)	...	...	...	...	Mr. CHAS. COLLETTE
CIGARETTE	...	...	(Vivandière of the 195th Regiment)	...	...	Miss FLORENCE BANKHARDT
VIOLETTE	...	...	(Daughter of Comtesse de Montrouget)	...	...	Madame AMY SHERWIN
COMTESSE DE MONTROUGET	...	...	(a Neighbour of the Marquis)	...	...	Madame AMADI
BABETTE	...	...	(Violette's Companion)	...	...	Miss MAY LAURIE
MADAME DE VAURICOURT	...	...	(A Friend of the Marquis)	...	...	Miss GODFREY
LADY SUPERIOR OF THE CONVENT SCHOOL	...	...	...	...	...	Miss HELEN VICARY
MOTHER LOU-LOU	...	...	(Portress of the Convent School)	...	...	Miss MARION ERLE
JULIE	}	(Peasant Girls)	...	{	Miss CELIA LOSEBY
CLARISSE								Miss JESSIE BRADFORD

Guests, Peasants, Villagers, Soldiers, School Girls, &c.

Act I. Vineyard of the Château de Montrouget.

Act II. Village Green and Convent School.

Act III. Reception Chamber in the Marquis de Portale's Château.

Period 1805. The Scene is laid in the South of France, before and after the Siege of Ratisbon.

The Opera Produced under the Stage Direction of Mr. CHARLES COLLETTE.

FULL AND SELECTED BAND, under the Direction of the Composer, Mr. J. HAYDN PARRY.

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"Cigarette"—Vocal.

ARGUMENT.

ACT I.—The scene opens in the vineyard adjoining the Château de Portale. A feud has existed for 400 years between the families of the Marquis de Portale and the Comtesse de Montrouget. An affection has, however, sprung up between Claude, the Marquis's son, and Violette, the daughter of the Comtesse. The young lovers have arranged a clandestine meeting during the village festivities, which attend the conclusion of the vintage. The Comtesse, who has followed her daughter to the vineyard, extracts from her the secret of her affection for Claude. She tells Violette, that unless she consents to give up her young lover, and marry the old Baron de Beaupré—a rich suitor—she will banish her to the convent school at St. Croix. The Marquis, in the meanwhile, has told his son that, unless he continues the family feud and renounces Violette, he will disown and disinherit him. War has been declared by France against allied Europe. A recruiting party at this juncture arrives, and Claude in desperation, tears himself from the embraces of his love, and enlists in the 195th regiment. Violette, faithful to her troth, is conveyed to the Convent School.

ACT II.—The scene represents the green, in the village of St. Croix, showing the Convent School on the right, and the Chapel on the left. Violette, and her companion Babette—who has followed her to the School—are playing truant on the green, while their companions have gone in to supper, and Violette confides to her companion her grief that Claude has fallen at the siege of Ratisbon. Their conversation is interrupted by the approach of the victorious troops, a detachment of whom bivouacs on the green. Amongst them arrives Claude, who has been seriously wounded, and who, during long and tedious marches, has been assiduously tended by Cigarette, the Vivandière of the regiment. Shelter is granted to Claude under the portico of the Convent by the Mother Superior. The troops retire to rest round the bivouac fire, and Cigarette, who is tending her wounded comrade, confesses her love for him. Claude, becoming delirious, recalls the associations of his home, and Violette, looking out of the window, overhears the refrain of his old love song, and at the mention of her name, she rushes to the embraces of her lover. Cigarette, inflamed with jealousy, rings the Convent bell, which arouses the troops and the inmates of the Convent School.

ACT III.—The scene is laid in the salon of the Château de Portale, which is *en fête*. A large concourse of fashionable guests has assembled, and we learn that, through the indiscreet utterances of the old royalist noble, whose mind has been unhinged by grief at the reported death of his son, and who will not consent to recognize the existing government, his estates have been sequestrated by the Emperor, and his ejection is imminent. Claude, who has been promoted for valour in the field, has been taken into the Emperor's special favour, and to him have been awarded the titles and estates of his father, he having enlisted under an assumed name, and the Emperor being ignorant of the relationship which exists between them. Claude arrives to take possession of his domains, is recognized by his father, to whom he presents the deeds conferring the estates upon him, and introduces Violette as the bride of his choice. The marquis, overjoyed at his son's return, and the distinctions he has won, consents to annul the family feud, and accepts Violette as a daughter of his house. Cigarette, unselfish to the last, sacrifices her love, and returns to the army.

CIGARETTE.

LIGHT ROMANTIC OPERA.

Music by
J. HAYDN PARRY.

INTRODUCTION.

Allegro
Marziale.

ff marcato.

19,682.

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cres:

p sostenuto.

col gta.

mp

col gva

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several notes, some marked with a flat. The lower staff is in bass clef and features a more complex rhythmic pattern with many notes, some beamed together. A dotted line above the first staff indicates the dynamic marking *col gva*.

col gva

The second system continues the musical piece with similar notation to the first system, including a treble and bass clef with various notes and rests. A dotted line above the first staff indicates the dynamic marking *col gva*.

The third system shows a continuation of the melodic and rhythmic themes. The upper staff has a few notes, while the lower staff has a more active line. A dotted line above the first staff indicates the dynamic marking *col gva*.

The fourth system includes the instruction *ffp marziale.* in the right-hand margin. The notation continues with a treble and bass clef, showing a change in the lower staff's accompaniment.

Tempo 1^{mo}

The fifth system includes the instruction *ff marcato.* in the right-hand margin. The notation continues with a treble and bass clef, showing a change in the lower staff's accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the right hand with eighth and sixteenth notes, and a rhythmic accompaniment in the left hand with chords and eighth notes. There are several accents (v) above notes in both hands.

The second system continues the piece. The right hand has a more active melodic line with eighth notes. The left hand provides a steady accompaniment with chords and eighth notes. Accents (v) are present above notes in both hands.

The third system features a melodic line in the right hand with a slur over the final two notes. The left hand continues with a rhythmic accompaniment. The word "cres:" is written below the first measure of the right hand, indicating a crescendo.

The fourth system shows a melodic line in the right hand with a slur. The left hand accompaniment continues. The dynamic marking "ff" (fortissimo) is placed below the right hand in the final measure, indicating a strong accent.

The fifth system is marked "(CURTAIN.)" above the first measure. It features a series of chords in both hands, with the right hand playing chords in the treble clef and the left hand playing chords in the bass clef. The dynamic marking "sf" (sforzando) is repeated under each of the first five measures. The system ends with a double bar line.

Nº 1.—CHORUS OF GRAPE PICKERS.

Allegro. *f*

SOPRANO. *A - gain the vint - age time is here, is*

ALTO. *A - gain the vint - age time is here, is*

TENOR. (87: lower) *A - gain the vint - age time is here, is*

BASS. *A - gain the vint - age time is here, is*

Allegro. *f*

PIANO.

here, The glo - - ry of the sun - - ny year, 'Tis

here, The glo - - ry of the sun - - ny year, 'Tis

here, is here, The glo - - ry of the sun - - ny year, 'Tis

here, The glo - - ry of the sun - - ny year, 'Tis

vint - age time once more; 'Tis vint - age time once more; We
vint - age time once more; 'Tis vint - age time once more; We
vint - age time once more; 'Tis vint - age time once more; We strip the vines with cheer, We
vint - age time once more; 'Tis vint - age time once more; We

strip the vines with joy - ous cheer, Too soon the work is o'er, Too
strip the vines with joy - ous cheer, Too soon the work is o'er, Too
strip the vines with joy - ous cheer, Too soon the work is o'er, Too soon the work is o'er, Too
strip the vines with joy - ous cheer, Too soon the work is o'er, Too

soon the work is o'er. The
soon the work is o'er. The
soon the work is o'er. The
soon the work is o'er. The

pur - - - ple plun - - der of the vine Hides in its heart the

pur - - - ple plun - - der of the vine Hides in its heart the

pur - - - ple plun - - der of the vine Hides in its heart the

pur - - - ple plun - - der of the vine Hides in its heart the

wealth of wine, Where

wealth of wine,

wealth of wine,

wealth of wine,

mf

love and va - - lour are, Where love and va - - lour

Where love and va - - lour

Where love and va - - lour, love and va - - lour

Where love and va - - lour

mf

are. The suns that on our vine - yard shine, Will

shed their splen - - dour far. And whis - - per'd word and

song of bird, A - - round them and a - - bove, All

sweet sounds that the vines have stirr'd A - - round them and a -

sweet sounds that the vines have stirr'd A - - round them and a -

sweet sounds that the vines have stirr'd A - - round them and a -

sweet sounds that the vines have stirr'd A - - round them and a -

mf
- bove, In spark - - - ling wine's soft mur - - - murs heard, Will

mf
- bove, In spark - - - ling wine's soft mur - - - murs heard, Will

mf
- bove, In spark - - - ling wine's soft mur - - - murs heard, Will

mf
- bove, In spark - - - ling wine's soft mur - - - murs heard, Will

whis - - - per joy and love. In spark - - - ling wine's soft

whis - - - per joy and love. In spark - - - ling wine's soft

whis - - - per joy and love. In spark - - - ling wine's soft

whis - - - per joy and love. In spark - - - ling wine's soft

mur - - murs heard, Will whis - - per joy and love. A -

mur - - murs heard, Will whis - - per joy and love. A -

mur - - murs heard, Will whis - - per joy and love. A -

mur - - murs heard, Will whis - - per joy and love. A -

- gain the vint - age time is here, is here, The glo - - ry of the sun - ny year, 'Tis

- gain the vint - age time is here, is here, The glo - - ry of the sun - ny year, 'Tis

- gain the vint - age time is here, is here, is here, The glo - - ry of the sun - ny year, 'Tis

- gain the vint - age time is here, is here, The glo - - ry of the sun - ny year, 'Tis

vint - age time once more; 'Tis vint - age time once more; We

vint - age time once more; 'Tis vint - age time once more; We

vint - age time once more; 'Tis vint - age time once more; We strip the vines with cheer, We

vint - age time once more; 'Tis vint - age time once more; We

strip the vines with joy - ous cheer, Too soon the

strip the vines with joy - ous cheer, Too soon the

strip the vines with joy - ous cheer, Too soon the work is o'er, Too soon the

strip the vines with joy - ous cheer, Too soon the

Più mosso.

work is o'er. Too

work is o'er. Too

work is o'er. Too

work is o'er. Too

Più mosso.

soon 'tis o'er. Too

soon 'tis o'er. Too

soon 'tis o'er. Too

soon 'tis o'er. Too

soon 'tis o'er.

soon 'tis o'er.

soon 'tis o'er.

soon 'tis o'er.

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word "soon" followed by a dotted line, then continues with the lyrics "'tis o'er." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines.

The second system consists of four vocal staves and a piano accompaniment. The vocal staves are empty, indicating a rest for the vocalists. The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system consists of four vocal staves and a piano accompaniment. The vocal staves are empty. The piano accompaniment continues with the same rhythmic pattern.

The fourth system consists of four vocal staves and a piano accompaniment. The vocal staves are empty. The piano accompaniment concludes with a final chord and a fermata over the last few notes.

Nº 2.— THE VINEYARD SONG.

(VIOLETTE.)

Moderato.

VIOLETTE.

PIANO.

Once on a hot Sep - tem - ber day, A mo - ther sent

Her lit - tle lad a - broad to stray, On mis - chief bent.

Wings of a sil - ver sheen he wore, Gold - en the arch - er's

bow he bore, and qui - ver fair to see. But wea - ry, wea - ry

rit. *a tempo.*

was the way, And sore a - thirst was he.

mf

mf

He flut - ter'd in, the vines a - mong

p

For grapes full fain; Like bees the pry - ing sun - beams stung,

He . . . sought in vain. And parch'd and pant - ing in the dust

He . . . wail'd his e - - vil plight, when just One love - ly clus - ter,

coy - - ly hung, he spied *rall:* For . . . him it seem'd to hide. *rall:* *a tempo.*

"Now bless - ings on this vine - yard be," Cried Cu - - pid soon,

"That kept a bunch of grapes for me At parch - ing noon

Good for - tune to the glean - ers fall Who find the la - test

bunch of all When grapes are ga - - ther'd here,

rit:

Love's sweet ful - fill - ment they shall see, And wed with - in the

a tempo.

year, — Love's sweet ful - fill - ment they shall see, And wed with - in the

rit:

riten:

year.

a tempo.

No 3. — CHORUS & DANCE.

Allegro. *mf*

f

cres *cen*

do.

dim:

mf

S. Now the year is full . . . of cheer,
 A. Now the year is full of cheer,
 T. Now the year is full of cheer,
 B. Now the year is full of cheer,

mf

Fun and fro - - - lie reign - - - ing, Ten - - fold
 Fun and fro - - - lie reign - - - ing, Ten - - fold
 Fun and fro - - - lie reign - - - ing, Ten - - fold
 Fun and fro - - - lie reign - - - ing, Ten - - fold

mirth from . . . the earth For our toil re - -
 mirth from the earth For our toil re - -
 mirth from the earth For our toil re - -
 mirth from the earth For our toil re - -

- gain - - - - ing. Lads and lass - - es full . . . of

- gain - - - - ing. Lads and lass - - es full of

- gain - - - - ing. Lads and lass - - es full of

- gain - - - - ing. Lads and lass - - es full of

glee Trip a mer - - - - ry mea - - - - sure,

glee Trip a mer - - - - ry mea - - - - sure,

glee Trip a mer - - - - ry mea - - - - sure,

glee Trip a mer - - - - ry mea - - - - sure,

Here no sul - - - - len brow may be, Life is

Here no sul - - - - len brow may be, Life is

Here no sul - - - - len brow may be, Life is

Here no sul - - - - len brow may be, Life is

mf

full of plea - - - - - sure. All the lads so
 full of plea - - - - - sure. All the lads so
 full of plea - - - - - sure.
 full of plea - - - - - sure.

mf

sau - - ci - ly woo. Rea - - dy with nods and glan - - - -
 sau - - ci - ly woo. Rea - - dy with nods and glan - - - -

ces; What is a ti - - - - mid maid to do,
 ces; What is a ti - - - - mid maid to do,

Court - - ed a - - mid the dan - - - - ces!

Court - - ed a - - mid the dan - - - - ces! *robusto.*

All the

All the

maids . . . so won - - drous coy, *cres* Throw - - ing off all their

maids . . . so won - - drous coy, Throw - - ing off all their

cen - - - - do.

cold - - - - ness, Foot it mer - - ri - ly. He's the

cold - - - - ness, Foot it mer - - ri - ly. He's the

boy Who woos her with great - - est bold - - - ness.

boy Who woos her with great - - est bold - - - ness.

The first system features a vocal line and a piano accompaniment. The vocal line has two staves, both with the lyrics "boy Who woos her with great - - est bold - - - ness." The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right-hand melody includes a descending eighth-note scale and a seven-note arpeggiated figure.

Foot it mer - - ri - ly. Love's a - - wake, Now no

Foot it mer - - ri - ly. Love's a - - wake, Now no

Foot it mer - - ri - ly. Love's a - - wake, Now no

Foot it mer - - ri - ly. Love's a - - wake, Now no

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are "Foot it mer - - ri - ly. Love's a - - wake, Now no". The piano accompaniment features a steady bass line and chords in the right hand.

kind - - - ness smo - - - - ther, If one love you

kind - - - ness smo - - - - ther, If one love you

kind - - - ness smo - - - - ther, If one love you

kind - - - ness smo - - - - ther, If one love you

The third system concludes the page with four vocal staves and piano accompaniment. The lyrics are "kind - - - ness smo - - - - ther, If one love you". The piano accompaniment includes a long, sustained chord in the right hand.

may . . . not take, Leave her and win an - o - - -

may not take, Leave her and win an - o - - -

may not take, Leave her and win an - o - - -

may not take, Leave her and win an - o - - -

- ther, Foot it mer - - ri - ly. Love's a - - wake,

- ther, Foot it mer - - ri - ly. Love's a - - wake,

- ther, Foot it mer - - ri - ly. Love's a - - wake,

- ther, Foot it mer - - ri - ly. Love's a - - wake,

gr

Now no kind - - - ness smo - - - - ther,

Now no kind - - - ness smo - - - - ther,

Now no kind - - - ness smo - - - - ther,

Now no kind - - - ness smo - - - - ther,

If one love you may not take, Leave her and

If one love you may not take, Leave her and

If one love you may not take, Leave her and

If one love you may not take, Leave her and

win an - - o - - - - ther. *mf* If one love you

win an - - o - - - - ther.

win an - - o - - - - ther.

win an - - o - - - - ther.

win an - - o - - - - ther.

may not take,

Leave her and win an - - o - - - -

Leave her and win an - - o - - - -

The musical score is arranged in four systems. The first system contains four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics for all four staves are: "o - - - - - ther." The second system contains a grand staff (treble and bass clefs) with piano accompaniment. It includes the markings *gva...*, *loco.*, and *ff*. The third and fourth systems continue the piano accompaniment with various chordal and melodic textures.

Nº 4. — TRIO.

BABETTE, NICOTINE, & BENZOLINE.

Moderato.

gva

gva

BABETTE.

gva It's a cir - cum - stance de - plor - a - ble If

mf

e'er a girl a - dor - a - ble, Is made the com - mon ob - ject of two

NICOTINE.

sui - tors' lov - ing hopes! For if you find all three to - geth - er They

might as well not be to - geth - er, And if she on - ly talks to one The

BENZOLINE.

o - ther fel - low mopes. All sorts and kinds of court - ship we've in -

- dus - tri - ous - ly tried, We've fought and toss'd, play'd cards and dice, and

BABETTE.

dom - i - noes be - side, So now take turn and turn a - bout to

win the bloom - ing bride, Who'll put you out of mi - - ser - -

- ee, Mi - - se - - ry! NICO: Mi - - se - - ry! BENZ: Mi - - se - - ry!

Then I on Mon - days woo. NICO: No

Tues days go to you. BENZ: Well, weeks a - - bout, I'll have first shout BABETTE. The

dam - - sel will a - - gree. ALL THREE. Then I on Mon - - days
giva

woo and Tues - days go to you Well weeks a - - bout I'll

gva

have first shout The dam - - sel will a - gree.

gva

ff

BABETTE.

You can

gva

al - ways ligh - ten la - bour by a - - gree - - ing with a neigh - - bour To

loco.

mf

NICO:

share the call of du - - ty, tak - - ing turn and turn a - - bout. If on

my day she is spite - - ful, It will real - - ly be de - - light - - ful To

BENZ:

know that tho' I'm not in luck Still Ben - - zo - - line is out. On

NICO:

his day it will so - - lace her to know that mine comes next. If

BABETTE.

eer I find her frac - tious 'Tis with Ben - - zo - - line she's vex't. With

on - - ly one of you a day I will not be per - plex'd. And

NICO:
soon to one give hap - - pi - - ness Hap - - pi - - ness! Hap - - pi - -

BENZ:
- ness! Hap - pi - - ness! Give hap - - pi - - ness to

NICO: NICO: & BENZ:
me — No! hap - - pi - - ness to me! We'll

BABETTE.

clear the field, we'll nev - er yield! Per - haps I wont say

ALL THREE.

"yes" Give hap - pi - ness to me No!

hap - pi - ness to me We'll clear the field we'll

nev - er yield per - haps she wont say yes.

grac

ff

No. 5.— THE COUNTESS' SONG.

Moderato.

COUNTESS.

Love is a myth of

PIANO.

mf

i - die heart, A dream of Fol - ly's brain, It on - ly lives in

souls a - part They lose it who at - tain. 'Tis like a look - ing glass,

Where through Self - love can flat - ter'd be "I see these ma - gie

charms in you; You see the same in me". When sto-len meet-ings,

rap - tur'd kiss, And whis - pers 'neath the moon... Give place to hum - drum

wed - ded bliss, The truth ap - pears too soon. When by Ro - mance to -

- ge - ther bound For three score years and ten, The faults of . . mid - dle

cres: *f* *mf*

age are found, Where is the true love then?

p

f *dim:*

mf *mf*

With ba - bies crawl - - - ing on the floor Or squall - ing . . . o - - ver -

head, The hus - band slav - - ing more and more To

riten: *a tempo.* *riten:* *a tempo.*

win the . . dai - - ly bread, - The age - - ing . . bride, so

wea - - ry eyed, Re - calls from long a - - go The

wise ad - vice that was - n't nice In Love's de - lu - sive glow When

he, who once a smile would pray With ma - ny an ar - dent vow, . . . Will

turn the proffer'd kiss a - way With "Don't be sil - ly now," Or

she his fan - - - cies put to rout, And, like a pecking hen, Her

van - quish'd hus - band hawks a - bout, Where is your true love then?

rall:

rall: colla voce.

f

N^o 6. — SONG.

CLAUDE.

Andante.

CLAUDE.

PIANO.

Ped.

mf

Love that in splen - - dour rose in our way,

p

Ped

Made the years ev - - er one morn of May,

When she, my dar - - - ling, crown'd me with bliss,

Yield - - - ed her sweet - - - ness, gave kiss for kiss.

mf

When she my dar - - - ling crown'd me with bliss

mf

Yield - ed her sweet - - - ness, gave... kiss for kiss.

rit:

Oh, how I love thee, ten - der and

a tempo.

true! Dream of thy dear eyes the long night

cres: *f*

through, Trem - - ble to touch thee, fall at thy

cres: *f*

feet, Live for thee, die for thee, Sweet, oh, my

mf *dim:*

sweet!

Spring's ear - - ly vio - - - - lets seen in the

pp

snows, Glo - - - - ry of sum - - - - mer,

crown'd with the rose, Whis - - - per of wood - - - land,

Breeze of the sea, Have but one beau - - - - ty,

tell . . . but of thee! Whis - per of wood - - - land,

colla voce. *mf* *p*

Breeze of the sea, Have but one beau - - - - ty,

mf *p*

tell but of thee!

p
Dar - - - ling, the joy of thee beats in my heart,

pp

Life is the thought of thee. How can we part?

How can I lose thee? — I, who have known

accel - - - *en* - - - *an* - - - *do.* *riten:*
Thy dear heart beat - - ing close to my own, close

accel - - - *er* - - - *an* - - - *do.* *riten:*

to my own!

ff

Nº 7. — DUET.

VIOLETTE & CLAUDE.

Moderato.

VIOLETTE.

PIANO.

mf *rit:*

Dark is our day that dawn'd so fair, Cloud - - y the skies a - - -

a tempo.

- bove, Yet if thy trou - ble I may share,

It is not grief but love Tho' far a - part our

paths may lie, Lone tho' our lives may be

p

True love can time and change de - fy Thou shalt be all to

rit:

me. I will not ask thy

p

a tempo.

plight - ed troth Nor bind thee by a vow,

Thine eyes more true than a - - ny oath Have seal'd Love's pro - mise

now. *p* My truth no ling' - ring years shall shake

No dis - tance sha - - dow o'er Thy i - mage to my *accel*

heart I take And keep it ev - - er - more. *er* *an* do.

Thy i - mage to my heart I take And keep it ev - - - er -

p rall.

VIOLETTE.

- more Dark is our day that dawn'd so fair,

a tempo.

mf

fair, Cloud - - y the skies a - - - above,

a tempo.

- bove, But if thy trou - ble I may share,

a tempo.

*p*iu mosso.

share, It is not grief but love, It is not

It is not grief but love,

grief but love. Tho' far, Tho'

It is not grief but love. Tho' far, Tho'

far a - part our paths may lie, Lone tho' our

far a - part our paths may lie, Lone tho' our

lives may be True love can time and change de - - fy

lives may be True love can time and change de - - fy

True love can time and change de - - fy Thou shalt be all

True love can time and change de - - fy Thou shalt be all

Tempo Primo.

to me. True love can time and

to me. True love can time and

change de - - fy Thou shalt be all to me

change de - - fy Thou shalt be all to me

The musical score consists of two vocal staves and a grand piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Tempo Primo'. The lyrics are: 'True love can time and change de - - fy Thou shalt be all', 'to me. True love can time and', 'change de - - fy Thou shalt be all to me'. The piano accompaniment features a steady bass line and chords in the right hand.

Nº 8. — SONG.

CIGARETTE.

Tempo a la marcia.

CIGARETTE.

PIANO.

Musical notation for the beginning of the song, featuring a vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic and a crescendo (*cres:*) marking.

We are the fa-vour-ites of for-tune In our own dash-ing way

Musical notation for the first line of lyrics, including the vocal line and piano accompaniment. The piano part is marked mezzo-forte (*mf*).

Life may be mer-ry, tho' a short one If you don't save your pay.

Musical notation for the second line of lyrics, including the vocal line and piano accompaniment.

Jol-ly a-mid the can-nons roar, Jol-ly when we're home once more,

Musical notation for the third line of lyrics, including the vocal line and piano accompaniment. The piano part features dynamic markings of forte (*f*) and mezzo-forte (*mf*).

Girls are the kind - - er, if you court one,

Girls are the kind - - er, if you court one,

If you court one in a sol - - - - - dier's

way!

ff

When rous'd by the call to arms, boys, We rush to

f p f p f p f p

bat - - tle in our own dash - - ing way

f *p* *simile.* *ff*

We soon drive the foe be - - fore us for they're like

cat - tle Don't so much care to stay, Or if in a tight place caught

rit. *a tempo.*

ritenz. *a tempo.*

Fighting as we've al - - ways fought, Die to the drum's fa - mi - liar rat - tle,

p

Die to the drum's fa - mi - liar rat - tle In a sol - - dier's

cres: *cres:*

way

Af - - ter our bat - tles, fierce and go - ry, When we're old and grey, The

mf

flag with its hon - ours tells the sto - ry Of our fight - - ing day.

Sitting by the fire at our ease, Fu - ture re - cruits at our knees, We'll

f *mf* *f*

pass on the her - - it - - age of glo - - ry, We'll

pass on the her - it - age of glo - ry

In the old gal - lant

sol - dier's way.

ff

N^o 9.—FINALE.

VIOLETTE, CIGARETTE, COUNTESS, CLAUDE, NICOTINE, BENZOLINE & CHORUS.

Pomposo.

BENZOLINE.

PIANO.

ad lib:

I will join the army Babette shall be mine.

NICOTINE.

ad lib:

I en - list, Babette shall be

mine.

Allegro.

The piano introduction consists of three measures. The right hand plays a series of chords and a melodic line, while the left hand provides a steady accompaniment with chords and eighth notes.

CLAUDE.

Moderato.

The vocal line begins with the lyrics "My life I will not waste in vain re-pin-ning". The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Moderato.

The vocal line continues with the lyrics "Nor doom my love to . . . share my low es-tate,". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

The vocal line continues with the lyrics "But fame I'll find where Glo-ry's star is shin-ing". The piano accompaniment remains consistent with the previous sections.

The vocal line concludes with the lyrics "And wrest my for-tune from the hand of fate;". The piano accompaniment features a final cadence with triplets in the right hand.

Allegretto tempo.
VIOLETTE.

I will not bid thee, love, to stay
Tho' joy with thee goes far . . . a - way,
But in the thick . . . est of . . . the fight My
prayers shall guard thee day and night,
Till, crown'd with glo - . . . - ry, true and free, At

mf

last thou wilt re - turn to me.

Till, crown'd with glo - - - - ry, true and free,

Till, crown'd with glo - - - - ry, true and free, At

Tempo a la marcia.

last thou wilt re - turn to me.

CLAUDE.

Af - ter my bat - tles, fierce and go - - ry, When

VIOLETTE.

f

The flag with its hon-ours tells the sto - - ry Of

CIGARETTE.

f

The flag with its hon-ours tells the sto - - ry Of

COUNTESS.

f

The flag with its hon-ours tells the sto - - ry Of

CLAUDE.

f

I'm old and grey, The flag with its hon-ours tells the sto - - ry Of

NICOTINE.

f

The flag with its hon-ours tells the sto - - ry Of

BENZOLINE.

f

The flag with its hon-ours tells the sto - - ry Of

Soprano.

f

Alto.

The flag with its hon-ours tells the sto - - ry Of

Tenor.

f

Bass.

CHORUS.

ff

his fight - ing day, Sit - ting by the fire at his ease

his fight - ing day, Sit - ting by the fire at his ease

his fight - ing day, Sit - ting by the fire at his ease

my fight - ing day, Sit - ting by the fire at my ease.

our fight - ing day, Sit - ting by the fire at our ease

our fight - ing day, Sit - ting by the fire at our ease

our fight - ing day, Sit - ting by the fire at our ease

our fight - ing day, Sit - ting by the fire at our ease

Fu - ture re - cruits at his knees, He'll pass on the her - it - age of glo - ry, He'll
 Fu - ture re - cruits at his knees, He'll pass on the her - it - age of glo - ry, He'll
 Fu - ture re - cruits at his knees, He'll pass on the her - it - age of glo - ry, He'll
 Fu - ture re - cruits at my knees, I'll pass on the her - it - age of glo - ry, I'll
 Fu - ture re - cruits at our knees, We'll pass on the her - it - age of glo - ry, We'll
 Fu - ture re - cruits at our knees, We'll pass on the her - it - age of glo - ry, We'll
 Fu - ture re - cruits at our knees, We'll pass on the her - it - age of glo - ry, We'll

The musical score consists of five vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts are arranged in a five-part setting, with the lyrics printed below each staff.

The image shows a musical score for the song "In a Soldier's Way". It consists of seven vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "way, In a sol - - - - - dier's way, In a sol - dier's way, In a sol - - - - - dier's". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. There are several triplets in the vocal lines, particularly in the phrase "sol - - - - - dier's".

way, In a sol - - - - dier's

way, In a sol - - - - dier's

way, In a sol - - - dier's

way, In a sol - - - - dier's

way, In a sol - - - dier's

way, In a sol - - - dier's

way, In a sol - - - dier's

In a sol - - - dier's way

The score consists of seven vocal staves and a piano accompaniment. Each vocal staff begins with the word 'way,' followed by a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'way, In a sol - - - - dier's' for the first six staves and 'In a sol - - - dier's way' for the seventh staff.

The musical score consists of seven vocal staves and a piano accompaniment. Each vocal staff begins with the word "way" followed by a dotted line, indicating a long note or a breath mark. The piano accompaniment features a series of triplets in the right hand and a steady eighth-note accompaniment in the left hand. The score concludes with the instruction "(CURTAIN.)" and a final piano flourish.

(CURTAIN.)

END OF ACT I.

ACT II.

INTRODUCTION.

Andante. *ppp*

The image displays six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one flat (B-flat major or D minor). The notation includes various chordal textures, often with multiple notes per chord, and melodic lines. Performance markings are present: 'cres:' (crescendo) in the third system, 'dim:' (diminuendo) in the fourth system, and 'pp' (pianissimo) in the fourth system. The piece concludes with a double bar line at the end of the sixth system.

N^o 10. — VESPER HYMN.

ABBESS & CHORUS OF GIRLS.

Andante Religioso.

Organ.

(CURTAN.)

ABBESS.

Mi - les cru - eis paul - lu - lum

legato sempre.

Nunc la - - bo - - re sol - - vi - - tur, Lu - - cis lau - - dans

Do - - mi - - num Noe - - tis um - - bra vol - - - - vi - - tur.

VIOLETTE with Sopranos.

CHORUS OF GIRLS.

Tec - - ta cir - - cum - - vol - - it - - ant An - - ge - - lo - - rum cho - - ri

ABBESS with Contraltos.

Ve - - ni - - am qui de - - veh - - ant Cui - - que pec - - ca - - to - - ri

Nunc ad - - es - - te, quæ - - su - - mus, No - - bis ad - - sis - - ten - - tes,

Qui - bus gau - - det Do - mi - nus, An - ge - li po - ten - - - - tes.

Qui - bus gau - det Do - mi - nus An - - ge - - li po - ten - - - - tes

rit: - - - -

N^o 11. — SONG.

VIOLETTE.

Moderato.

mf

The piano introduction is in 3/4 time, marked Moderato. It features a melody in the right hand and a supporting accompaniment in the left hand. The key signature has one flat (B-flat). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

VIOLETTE.

p

My heart breaks not al - - - though the

The vocal line begins with a half rest, followed by a half note G4, quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

years Can bring no joy to me;

The vocal line continues with quarter notes G4, A4, B4, and C5. The piano accompaniment remains consistent.

I will not mar with hope - - - less

The vocal line continues with quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

tears Love's sa - cred me - - - - - mo - - - - - ry.

... As flow'rs with lov'd. - - - ones bur - - - - - ied

are, Their last . . . sweet ser - - - - - vice

done, My heart in that lone grave a - -

- far Sleeps with my dear - - - est one.

Piano introduction musical score. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and moving lines. A *dim.* (diminuendo) marking is present in the right hand.

I soothe my sor - - - row in - - - to rest

Vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

With lul - - la - - - bies of love,

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with a consistent eighth-note pattern.

And peace is reign - - - ing in my breast, The

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment maintains the eighth-note accompaniment.

peace . . that dwells a - - - bove

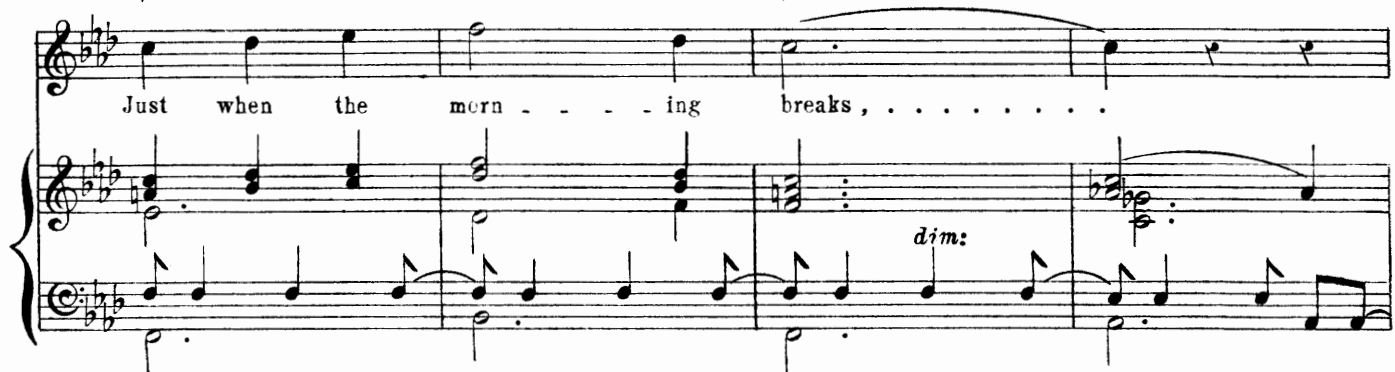
Vocal line and piano accompaniment for the fourth line of lyrics. The piano accompaniment concludes the phrase with a final chord.

But my heart at times will fail



Just when the morn - - - ing breaks,

dim:

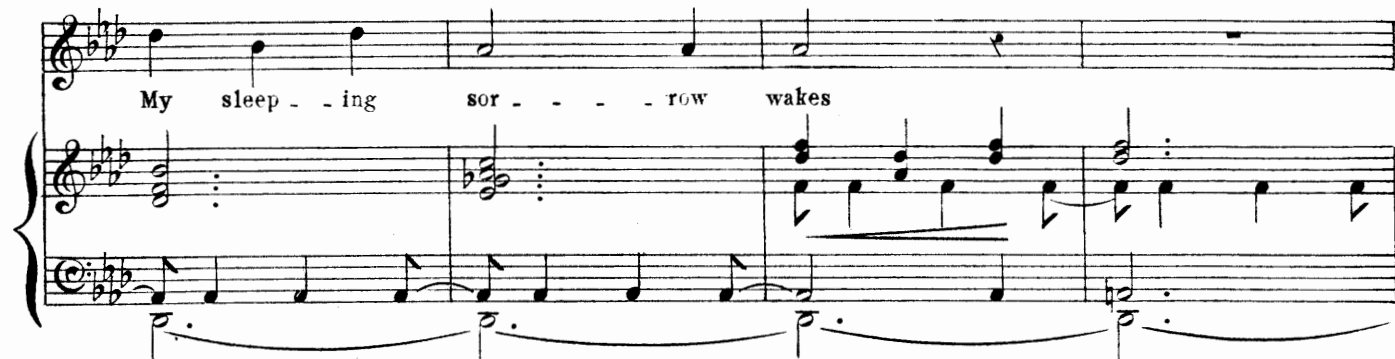


When slum - ber slow - - - ly lifts . . . its veil

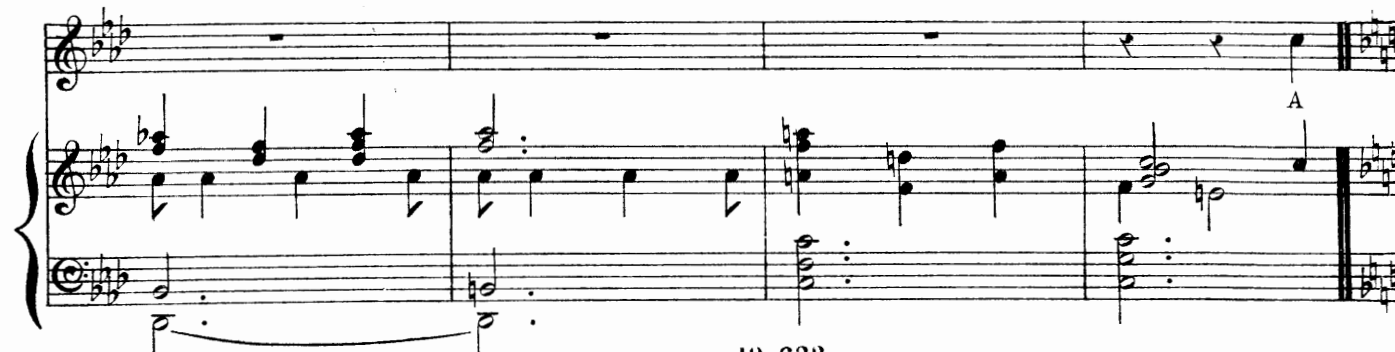
pp



My sleep - - ing sor - - - row wakes



A



truth... that ne'er... can bro - - ken be, A joy... no

change, no change can wreck.. These lay their bless - - ing

hands on me, Their blooms Love's al - - tar

deck. On - ly, at times, my heart will fail

Just when the twi - - light falls, When, answering

Più mosso.
cres:

to the night - - - in - - gales, My wak' - ning

Più mosso.

sor - - - row calls, My wak' ning
a tempo.

f

dim:

sor - - - row calls, My wak' - ning sor - - - row

pp

calls.

Nº 12.— SOLDIERS' CHORUS.

Maestoso. *f*

CHORUS.

Tenors.
Hur - rah! hur - rah, for the Ea - gles vic - to - rious, That

Basses.

set all the world in a fright; And, hur - rah! hur - rah, for the

Re - - gi - ment glo - rious, That's al - ways in front of the fight! The

na - - tions who dared to op - - pose us Are un - - der the Cor - - po - ral's

feet; There is - - n't a des - - pot but knows us, There's

no - - bo - - dy left us to beat, There's no - - bo - - dy left us to

beat *ff* Hur - rah! hur - rah for the Ea - gles vic - to - rious, That

set all the world in a fright; And hur - rah hur - rah. for the

re - - gi - ment glo - rious, That's al - - ways in front of the fight!

UNIS.
Our hearts with va - - lour . . glow Be - fore us stands the

foe Then hand to hand the strife

mf

Our hearts with va - - lour glow Be -

Joy of a sol - dier's life.

mf

- fore us . . . stands the foe Then hand to hand the strife

f

Joy of a sol - dier's life They ne - ver seem'd hap - py to greet us, Like

neigh - bours who pay them a call, And we couldn't per -

- suade them to meet us Half way when we'd o - - pen'd the ball, Half

way when we'd o - - pen'd the ball, when we'd o - - - pen'd the

ball Then, drummer - - boys mer - ri - ly rat - tle, You've

woke up the world with your drums, But there's joy that is

bet - ter than bat - tle When home - ward the re - - gi - ment comes: Then,

drum - mer - boys mer - ri - ly rat - tle, You've woke up the world with your

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines.

drums You've woke up the world, the world with your

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines.

drums

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines, including triplets.

N^o 13.—SONG.

CIGARETTE.

Moderato.

CIGARETTE.

When trou - ble and sor - row are

PIANO.

mf

press - ing A sol - dier who's down on his luck, When he

can't find the bread for his mess - ing . . . Much less a plump chick - en or

duck, He grum - _bles, of course, at first, boys, Till

hun - - ger is robb'd of its sting, But when the worst comes to the

worst, boys, He sings for the fun of the thing.

On the

march when it's snow - ing and freez - ing, When the bi - vou - ac fire will not

burn, And a shot now and then will come teas - ing The

a tempo.

sol - diers, too wretch - ed to turn. We grum - ble a lit - tle at

riten: *a tempo.*

first, boys, And mi - - se - ry lo - - ses its sting, And

when the worst comes to the worst, boys, We sing for the fun of the

thing. When a sol - dier must part from his ho - - ney She

vows she will ev - er be kind, But he comes back with glo - ry and

mo - - ney To find she has al - ter'd her mind. You

grum - ble a lit - tle at first, boys, Till sor - - row is robb'd of its

sting, Then mer - - ri - - ly quench - - ing your thirst, boys, You'll

CIGARETTE & CHORUS OF SOLDIERS.

sing for the fun of the thing. We grum - ble a lit - tle at

first, boys, Till sor - row is robb'd of its sting, Then

mer - ri - ly quench - ing our thirst, boys, We sing for the fun of the

thing, We sing for the fun of the thing.

Nº 14.—DUET & CHORUS.

NICOTINE & BENZOLINE.

Allegro.

BENZOLINE.

When you

PIANO.

hear the Post - man's knock It gives your nerves a shock When you're

look - - ing for a lov - - ing lit - - tle let - - ter, And with

trem - bling fin - gers ope, A doubt - ful en - - ve - - lope, To

BENZ:

find that you're the rate col - lect - or's debt - or! A

co - ron - et - ed note So - li - cit - ing a vote Is

apt to jar the ve - ry tough - est fi - bre, And a

NICO:

li - tho - graph'd ap - peal, In cha - rac - ter gen - teel, In -

-clines you not to be a life - sub - scri - ber! Then a -

NICO: &
BENZ:

Allegro.

- way we go, a - way to Je - - ri - - cho And

ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver,

CHORUS
NIC: & BENZ:

ne - ver, ne - ver, go to sea. Then a - - way we go, a -

- way to Je - - ri - - cho And ne - ver, ne - ver, ne - ver, ne - ver,

ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, go to sea.

Last time.

2

BENZOLINE. There's a common kind of letter,
That reminds you you're a debtor
Inviting a remittance by return,
NICOTINE. But I cannot bear to pay
For a suit that's old and grey,
So that's the kind of letter that I burn.
BENZOLINE. There are people who delight
Their acquaintance to invite,
Some give 'em tea and talk, some squarely dine 'em,
NICOTINE. But we've long ago agreed
To accept when there's a feed,
If there isn't - well - it's better to decline 'em!
CHORUS.

3

BENZOLINE. There are letters most polite
That to sales your steps invite,
And make you feel inclined to think there are things
NICOTINE. Which are worth your while to try,
Tho' you don't want what you buy,
Their special line at one and nine three farthings,
BENZOLINE. Many circulars were sent
On a national event,
And the eagerness of canvassers was frightful.
NICOTINE. But I think I'll keep it dark
Where I really put my mark,
For politics make people very spiteful.
CHORUS.

No 15.— GOODNIGHT CHORUS.

Andante.
Tenors.

p

SOLDIERS.

The peace - - ful light of moon and star That

Basses.

PIANO.

p

greet us from on high, Looks down on ma-ny a grave a - - far Where

dim:

fal - - len com - - rades lie. They come not home; but ev - 'ry field Where

pa - - triot sol - - diers fell, A spot of Pa - - ther -

- land will yield — Good - night! They're sleep - - ing well. Good
Good - night,

CIGARETTE.

Good-night! Good - - night!
- night, Good - night, Good - night, Good - - night!.....
Good-night Andante.
pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values, including quarter and eighth notes, and rests. A slur is present over the first few notes of the upper staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines with slurs and dynamic markings.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *pp* (pianissimo) in the first measure. The notation includes various note values and rests.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines with slurs and dynamic markings.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines with slurs and dynamic markings. The system concludes with a double bar line.

Nº 16.— SONG.

CIGARETTE.

CIGARETTE. *pp*

Andante. All through the si - lent

PIANO.



night Watch - - ing be - - side thee in thy sleep



From ev' - ry ill I'll guard thee, From ev' - ry ill I'll



accel *er*

guard thee; My heart is wa-king all the stil - - - ly night

an *do.* *a tempo.*

Watch - - ing till a-gain the morn - - ing light Brings back the day

an *do.* *a tempo.*

wea - - ry and long, The... day so... wea - - ry and long.

p

Sleep on, dear one, With lov-ing care I

tranquillo.

pp

Ped. * Ped.

tend thee; Sleep on, dear one, New life kind

*

hea - - - ven mer - ci - ful - ly send thee. Oh! my poor heart

agitato.

years, Years on - - ly for thee, I

cres: - *molto.*

love thee, I love thee, and thee a - -

ff

Ped. Cigarette.

tempo primo.

pp

- lone, Sleep on, Sleep on, be - -

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a rest, followed by the lyrics '- lone, Sleep on, Sleep on, be - -'. The piano accompaniment features a steady eighth-note pattern in both hands.

- lov - - - - ed. Sleep on,

This system continues the vocal melody and piano accompaniment. The vocal line has a long note for '- lov - - - - ed.' followed by 'Sleep on,'. The piano accompaniment continues with the eighth-note pattern.

Sleep on, be - - lov - - - - ed.

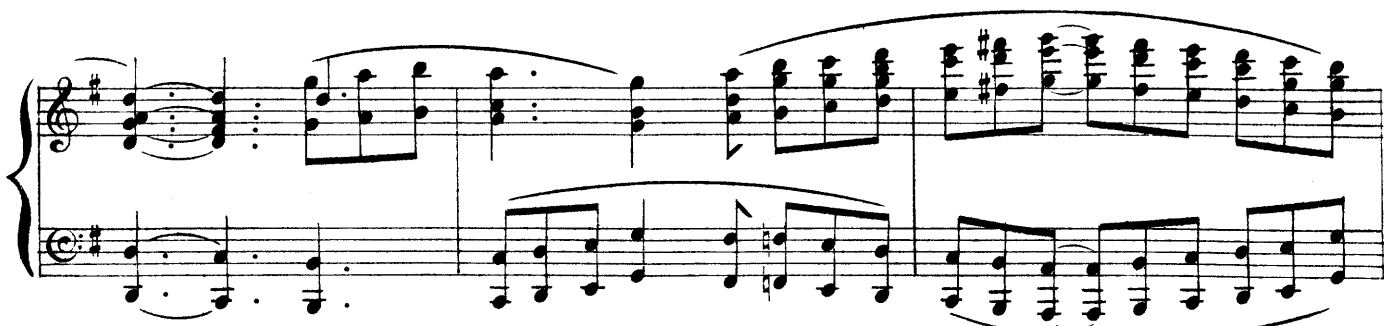
This system shows the vocal melody with a long note for 'Sleep on, be - - lov - - - - ed.'. The piano accompaniment continues, with some chords in the right hand becoming more complex towards the end of the system.

L.H.


This system shows the continuation of the piano accompaniment. The right hand has some chords and rests, while the left hand continues with the eighth-note pattern. The system ends with a double bar line.

Nº 17.— FINALE ACT II.

Andante. *pp* tranquillo.



morendo.



CLAUDE.
Moderato. (*delirious.*)

Oh, my heart is wea - ry, yes so wea - ry, With this end - less

pain. Oh! that death would set me

Allegro.

free!

gva
p scherzando.

gva But see!

the vin - tage!

gva... loco!

how wild... ly they dance!

cres:

Moderato.
CIGARETTE.

ff

Ah! Oh!... be-lovd one rest!...

ff

pp

CLAUDE.

Dost thou not re - - mem - - ber that le - - gend

pp

Andante.

old? How once on a hot Sep - tem - ber day, A mo - ther sent

Her lit - tle lad a - broad to stray, On mis - chief bent. Vi - o -

- lette! Vi - o - lette! Vi - o - lette!

Oh, how I love thee, ten - der and true!

Dream of thy dear eyes The long night through.

VIO: *agitato.*
ff (at window.)
 Oh, Heav'n a - - bove, It is his voice,

Claude! . . . Claude! . . . It

Più mosso.
 Vi - - o - lette!

is my own true love!

(rushes down into his arms.)

gva *loco* *ff*

con fuoco.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a 7th chord and a fermata.

CIGARETTE. *f*

Oh,

Musical score for the second system, including the vocal line starting with "Oh," and the piano accompaniment.

Heav'n's! what grief is mine. He lov - - - eth her - - - Ah!

Musical score for the third system, with the vocal line and piano accompaniment.

no, He is mine and

Musical score for the fourth system, with the vocal line and piano accompaniment.

(Rings the Convent Bell which rouses the Soldiers & brings the Lady Superior & School Girls to the Convent Door.)

mine a - lone!

SOLDIERS.

Tenors. ff

Basses. ff

What new a - -

- larm a - - - wakes us?

COUNTESS. (coming from the Convent.)

Child, what mean - est thou? Go, . . . to thine own

ff con forza.

cham - ber! Go! Go! No! with him I re -

- main He is all the world to

me. He is my love, my long lost

love; *rit.* by him I re -

VIO. *main.*

COUN.

GIRLS.

SOLDIERS. *f a tempo.*
 Who is this mai - - den fair, Who thus would tend our he - - ro with

f a tempo.

GIRLS. *Moderato.*
 Ho - - ly Mo - - ther, hear our pray'r, Our

SOLDIERS. *Moderato.*
 care, with such lov - - ing care?

Moderato.

Allegro.

C. *f* She is no lon - - - ger child of

GIRLS. err - - ing sis - ter spare.

SOLDIERS.

Allegro.

f mine, Out - - - - cast hence - - - forth!

GIRLS.

SOLDIERS.

f *eres:*

CLAUDE.
GIRLS.
SOLDIERS.


Hear me!


(Swoons.)
Hear me!


The musical score is arranged in a system with four main parts: Claude, Girls, Soldiers, and Piano. Claude's part is a single vocal line with lyrics 'Hear me!'. The Girls' part consists of two vocal staves, with the top staff having lyrics 'Hear me!' and '(Swoons.)'. The Soldiers' part consists of two vocal staves. The Piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part features a complex melodic line in the right hand with many accidentals and a steady accompaniment in the left hand. There are five '5' fingerings indicated in the piano part. The score is in a key with two flats and a common time signature.

CIG: 

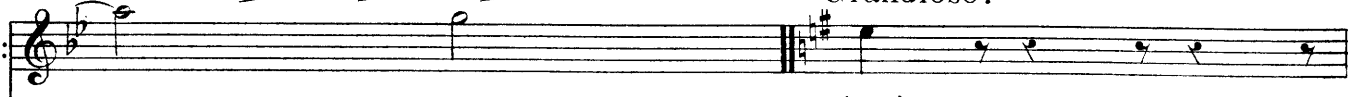
Oh, heav'ns

GIRLS 

SOLDIERS. 

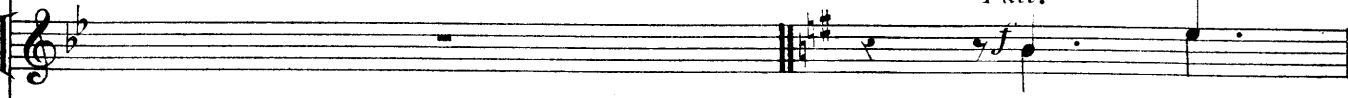
gva  *loco*
sf con fuoco.

Grandioso.

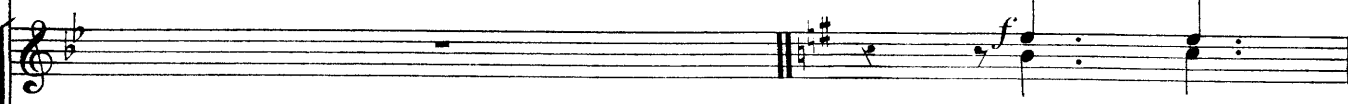
CIG: 

... a - - - - - bove!

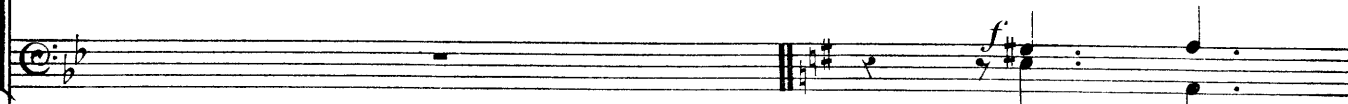
Full.

GIRLS 

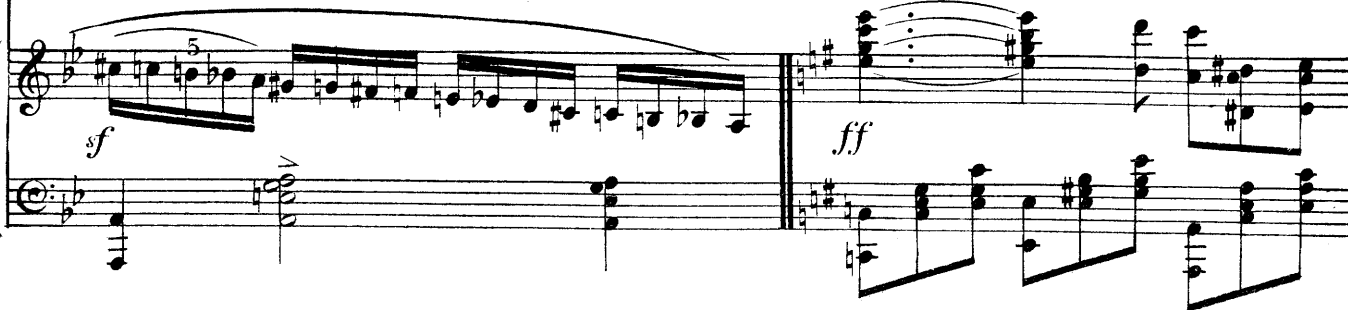
May he

SOLDIERS. 

May he



Grandioso.

 *f* *ff*

The musical score is arranged in several staves. At the top, the vocal parts for 'Cig.' (Cigarette), 'Vio.' (Violin), and 'Coun.' (Cello) are shown. Each has a treble clef and a key signature of one sharp (F#). The lyrics for these parts are 'ev - - - - er hap - - py and . . .'. The 'ff' dynamic marking is present above each of these staves. Below these is a staff for 'Cl:' (Clarinet), which is currently empty. The next section is for 'GIRLS.' and 'SOLDIERS.', each with a vocal line and a piano accompaniment line. The vocal lines for both groups have the lyrics 'live ev - - - - er hap - - py and . . .'. The piano accompaniment for the girls is in treble clef, and for the soldiers in bass clef. Both piano parts are marked with 'ff'. At the bottom of the page is a grand piano accompaniment with both treble and bass clefs.

ev - - er fresh fame may he win, And glo - - ry for

ev - - er fresh fame may he win, And glo - - ry for

ev - - er fresh fame may he win, And glo - - ry for

ev - - er fresh fame may he win, And glo - - ry for

ev - - er fresh fame may he win, And glo - - ry for

ev - - er fresh fame may he win, And glo - - ry for

The musical score consists of seven staves. The first three staves are vocal parts, each with the lyrics 'ev - - er fresh fame may he win, And glo - - ry for' written below. The fourth staff is a blank treble clef staff. The fifth and sixth staves are vocal parts with the same lyrics. The seventh staff is a piano accompaniment, featuring a treble clef with chords and a bass clef with a melodic line. The music is in the key of D major and 4/4 time. There are dynamic markings such as *mf* and *f* throughout the score.

The musical score is arranged in two systems of four staves each. The top system contains four vocal staves, each with the lyrics: "all, for all, for all, for". The bottom system contains four staves: two vocal staves with lyrics "all, Our he-ro still! Our he-ro still! still for ev-er..." and two piano accompaniment staves. The piano part includes dynamic markings such as *sf* and *rall:*. The score is written in G major (one sharp) and 4/4 time. The key signature is indicated by a single sharp (F#) on the first line of each staff. The time signature is 4/4, shown at the end of each staff. The lyrics are printed below the corresponding vocal staves. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand. The overall mood is solemn and reverent, as indicated by the "rall:" markings and the lyrics.

all!

all!

all!

Tempo Grandioso.

all!

- more!

Tempo Grandioso.

(SLOW CURTAIN.)

fff

giva

rall: molto.

sf

f

END OF ACT II.

ACT III.

No 18.—INTRO: & GAVOTTE.

Andante. *p*

mf (CURTAIN.)

p *rall.*

CHORUS.

Soprano. *grazioso.* *p*

Alto. *p*

Tenor. *p*

Bass. *p*

Hap - py hours of grace and joy, What is past can ne'er an -

grazioso. *p a tempo.*

- noy, ... If the pres - ent pleas - - ure bring. All un -

- trou - - bled we can sing... Hap - - py hours of grace and

joy, ... What is past can ne'er an - - noy, ... If the

pres - ent pleas - ure bring All un - trou - bled we can

mf sing. Time and tide for no man stay, Take your

mf

pleas - ure then to - day, Sigh not for the van - ish'd

hours, Hon - - ey dwells in liv - - ing flowers. Eyes with

p dolce.

mis - chief spar - kle bright, Coy and pru - dish melt at

night. All the stub - born truths of... day..... From our

re - - vel fly: a - - way

mf

When the lights so bright - - ly

shine On . . the . . gar - lands and the wine, Free from

mf

sul - - len thoughts of . . care Gal - - lants woo the will - - ing

rall

rall

p *a tempo.*

- do. Hap - - py hours of . . . grace and joy, . . . What is . . .

fair . . .

p *a tempo.*

- do.

past can ne'er an - - noy, . . . If the pres - - ent pleas - - ure

brings All un - - trou - - bled we can sing. Time and

mf

mf

mf

tide for no man stay, Take your pleas - ure then to - -

- day, . . . Sigh not for the van - ish'd hours Hon - ey

dwells in liv - ing flow'rs. Hap - py hours of . . . grace and

pp

pp

joy, . . . What is . . . past can ne'er an - - noy, . . . If the

pres - - ent pleas - ure bring All un - - trou - - bled we can

sing. Sing we . . . then in state - - li - - est guise, Touch of

hands and glance of eyes While with love's re - - strain - ing

rall - - *en* - - *tan* - - *do.*

grace We the dain - ty mea - sure pace, The dain - ty mea - sure pace.

rall - - *en* - - *tan* - - *do.* *a*

p tempo. *dim:* *pp*

gva

N^o 19.— SONG.

MARQUIS.

Moderato. *mf*

MARQUIS. As

PIANO. *f*

once the mo - - ments flew The hours in plea - sure fly. As

p tempo.

in life's morn - ing new The gal - lant days gone by. That

time has come a - - gain, It brightens more and more; The

mu - sic whis - pers pain, I dreamt that it was o'er.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "mu - sic whis - pers pain, I dreamt that it was o'er.". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some slurs and dynamic markings.

We dan'ed just so,

The second system continues the musical score. The vocal line has the lyrics "We dan'ed just so,". The piano accompaniment includes a piano dynamic marking (*p*) and continues with a melodic and harmonic accompaniment.

So long a - go!

The third system of the score has the vocal line with the lyrics "So long a - go!". The piano accompaniment continues with its melodic and harmonic accompaniment.

Long a - - go!

The fourth system has the vocal line with the lyrics "Long a - - go!". The piano accompaniment continues with its melodic and harmonic accompaniment.

1st time. 2nd time.

As

The fifth system includes a first and second ending for the piano accompaniment. The vocal line has the word "As" written below it. The piano accompaniment starts with a fortissimo (*ff*) dynamic, then moves to piano (*p*) and includes a ritardando (*rit.*) marking. The first ending is marked "1st time." and the second ending is marked "2nd time.".

CIGARETTE.

Moderato.

CIGARETTE.

PIANO.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a fortissimo (ff) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The system concludes with a piano (p) dynamic marking.

'Twas

The second system continues the vocal line with the lyrics 'here, here I saw and lov'd him'. The vocal line consists of a half note G4, a half note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a piano (p) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The third system continues the vocal line with the lyrics 'first, 'Twas here the tree be-gan to grow That'. The vocal line consists of a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with a piano (p) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The fourth system continues the vocal line with the lyrics 'in - - to fair - - est blos.som burst, And ri - - pend in - to fruit of'. The vocal line consists of a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with a piano (p) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

woe, I did not know, I did not know!

pp

An - o - - - ther life my soul possess'd, The

mf

old life un - la - ment - ed fled; And now, and

now for - - - sa - - - ken is the nest Where

such sweet hopes were che - rish - ed Would I were dead, would I were

rit:

dead. *a tempo.* *pp* Mid pain,

The first system of music features a vocal line starting with a half note 'dead.' followed by a melodic phrase. The piano accompaniment begins with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *pp* and *a tempo.*

Pain and wounds I tend - - - ed him; To

The second system continues the vocal line with the lyrics 'Pain and wounds I tend - - - ed him; To'. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

pain and woe my love has grown. Yet would I not be

mf cres

The third system features the lyrics 'pain and woe my love has grown. Yet would I not be'. The piano accompaniment includes triplet figures in the right hand. Dynamics include *mf* and *cres*.

whol - ly free, Yet would I not be wholly free, Nor

cen do. f

The fourth system contains the lyrics 'whol - ly free, Yet would I not be wholly free, Nor'. The piano accompaniment features a dense texture with many triplets in both hands. Dynamics include *cen*, *do.*, and *f*.

lose those hours for e - ver flown, Lose those hours for

The fifth system concludes with the lyrics 'lose those hours for e - ver flown, Lose those hours for'. The piano accompaniment continues with a complex texture of triplets.

ff

ev - - er flown, For his dear life, for

his dear life, for his dear life I'd give my

ff

own.

güa

fff

loco.

con forza.

sf

Nº 21.—DUET.

NICOTINE & BENZOLINE.

Andante doloroso.

NICOTINE.

Bro - ther in af - flie - tion

PIANO.

Shed the li - quid tear, Let us sniff and snuf - fle What do we do here?

BENZOLINE.

Life will be all Sun - - - days Fare - well joy and mirth!

NICOTINE.

BENZOLINE.

Let us kick the buc - - - ket, Let's get off the earth!

BOTH.

Sob for sob, And . . . sigh for sigh, On the eve . . . - ning

breeze; Tears are i . . . dle, . . . Ve . . . - ry . . . i . . . dle,

End . . . - ing . . . in a sneeze: What can love —

lov . . . - ers . . . do When they've jilt . . . - ed . . . been?

Get an . . . - o . . . - ther girl of course. **NICOTINE.** Ben . . . - zo . . . - line! **BENZOLINE.** Ni . . . - co . . .

NICOTINE.

_tine! How I miss the squee - - zes

This musical system features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The piano part includes a 'Cresc.' marking.

BENZOLINE.

Squozen on the sly, And the lus - cious kiss - - es, Ah! and so do I.

This musical system features a vocal line and a piano accompaniment. The vocal line contains the lyrics. The piano accompaniment is in the same key signature and time signature as the previous system.

NICOTINE.

Sad it is to think They nev - er more will come, Please don't talk a - bout them

This musical system features a vocal line and a piano accompaniment. The vocal line contains the lyrics. The piano accompaniment continues in the same key signature and time signature.

BOTH.
Lento.

a tempo.

Nummy, nummy nyum. Sob for sob, And sigh for.. sigh, On the

colla voce. *a tempo.*

This musical system features a vocal line and a piano accompaniment. The vocal line contains the lyrics. The piano accompaniment includes markings for 'colla voce.' and 'a tempo.'

eve - - ning breeze; Tears are i - - dle,. Ve - - ry.. i - - dle,

End - - ing in a sneeze: What can love — lov - - ers do

When they've jilt - - ed.. been? . . . Get an - o - ther girl of course.

NICOTINE. BENZOLINE.
rall. Ben - - zo - - line! Ni - - co - - tine!

Nº 22.— SONG.

CLAUDE.

Moderato. *p*

CLAUDE. Home! Still un - chang'd and fair! As

PIANO. *p* *pp*

once a - - gain I stand Where boy - - hood's heart found

ev' - - ry - where A realm of fai - - ry - land.

Each sight and sound, . . . the ve - ry air, Tells of a by - - gone

day. *dim:* I did not know how dear they were 'Till

pp I was far a - - way. *mf*

dim: Home! How the pul - ses beat. Home!

How the eyes will fill, As ea - - - ger mem' - ries

throng to greet The heart that's faith - - ful still.

Though fame and know - - - ledge come with years And all of which we

dream'd, The gol - den light no more ap - pears On

child - - hood's hope that beam'd, The gol - den

light no more ap - pears On child - - hood's hope that

beam'd.

No 23. - DUET.

VIOLETTE & CLAUDE.

Allegro.

VIOLETTE. *mf*

PIANO. *mf*

From darkest hours of pain, When
 hope... fell like a wi - - - - - ther'd rose Dead joys re -
 - vive a - gain, And love's sweet pro - mise bright - - - - - ly
 glows - And all we owe to thee; Then leave us

not till life shall end, From care and pe - - ril

free, Be - - lov - - ed and true - - heart - - - - ed

rall:

colla voce.

friend!

CLAUDE.

A light in dark - - ness deep Thy

a tempo.

pp

kind - - ly tend - - ance cheer'd . . . my . . . way; Watch'd

o'er my fe - - ver'd sleep, . . . Guid - ing my feet to life and

mf cres:

day. Com - rade more true and tried Than

ev - er brav'd the brunt of war In peace and joy a -

From darkest

- bide And leave us nev - er, nev - er more From darkest

hours of pain, When hope . . . fell like a wi - - - - ther'd

hours of pain, When hope fell like a wi - - - - - ther'd

rose, Dead joys re - vive a - - gain, And love's sweet pro - mise

rose, Dead joys re - vive a - - gain, And love's sweet pro - mise

bright - - - - ly glows - And all we owe to

bright - - - - ly glows - And all we owe to

thee; Then leave us not till life shall end, From

thee; Then leave us not till life shall end, From

care and pe - - - ril free, Be - - lov - - ed and true

care and pe - - - ril free, Be - - lov - - ed and true

rall

rall

- en - - tan - - do.

heart - - - ed friend!

heart - - - ed friend!

f *a tempo.*

Com - - - rade more true and

Com - - - rade more true and

mf *a tempo.*

- en - - tan - - do.

tried Than ev - - er brav'd the . . brunt of . . .

tried Than ev - - er brav'd the . . brunt of . . .

war In joy and peace a - - bide, . . . Joy and peace a -

war In . . . peace a - - bide, . . . In . . . peace a -

- bide, . . . Joy and peace a - - bide . . . And leave us nev - - er -

- bide, . . . In . . . peace a - - bide . . . And leave us nev - - er -

- more, And leave us nev - - - er -

- more, And leave us nev - - - er -

- more And leave us nev - - - er -

- more And leave us nev - - - er -

ff

- more Be - - - lov - - - ed

- more Be - - - lov - - - ed

ff

and true - heart - ed friend! Com - - rade more true and

and true - heart - ed friend! Com - - rade more true and

ff

tried Than ev - - er brav'd the . . . brunt of . . .

tried Than ev - - er brav'd the . . . brunt of . . .

war In joy and peace a - bide, In joy and peace a -

war In joy and peace a - bide, In joy and peace a -

- bide, In joy and peace a - - bide And leave us

- bide, In joy and peace a - - bide And leave us

nev - - - - er - - - - more

nev - - - - er - - - - more

gva.

fff

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in a soprano and alto voice, both in a key with one flat (B-flat major or D minor). The lyrics are "nev - - - - er - - - - more" and "nev - - - - er - - - - more" respectively. The piano accompaniment consists of two staves. The right hand features a melodic line with a trill-like figure and a long, sweeping phrase marked *gva.* (glissando). The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *fff* (fortissimo) is present.

gva.

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines are mostly rests, indicating that the vocalists are silent during this section. The piano accompaniment continues with complex textures, including chords and melodic fragments. The *gva.* marking is present in the upper right of the piano part.

Detailed description: This system contains the fifth and sixth systems of the musical score. The vocal lines are entirely silent. The piano accompaniment continues with complex textures, including chords and melodic fragments. The system concludes with a double bar line.

No 24. — FINALE.

Moderato. *f*

CIGARETTE.

Home! Back to the bat - tles fierce and go - - ry, Till

PIANO. *ff* *mf*

I'm old and grey, Till the flag with its honours tells the sto - - ry Of

my fight - ing day, Sit - ting by the fire at my ease,

Fu - ture re - cruits at my knees, I'll pass on the her - it - age of glo - - ry, I'll

pass on the her- it - age of glo - ry, In . . . a gal - - lant

sol - - - - - dier's way,

ff Presto.

Cl:
v.
Sop: Joy and for - tune at - tend thee,

Co:
Alto: *ff* Joy and for - tune at - tend thee,

Tenor: *ff* Joy and for - tune at - tend thee,

Bass: *ff* Joy and for - tune at - tend thee,

Presto.

ff

The piano accompaniment features a complex rhythmic pattern with triplets and a 7-measure rest in the right hand, and a 7-measure rest in the left hand.

CIG: _____

Cl:
V.
Sop: Heav'n all hap - - pi - ness send thee, Glo - - ry and fame be -

Co:
Alto: Heav'n all hap - - pi - ness send thee, Glo - - ry and fame be -

Tenor: Heav'n all hap - - pi - ness send thee, Glo - - ry and fame be -

Bass: Heav'n all hap - - pi - ness send thee, Glo - - ry and fame be -

CIG: _____

Cl:
V.
Sop: - tide Our com - rade true and tried, Our

Co:
Alto: - tide Our com - rade true and tried, Our

Tenor: - tide Our com - rade true and tried, Our

Bass: - tide Our com - rade true and tried, Our

CIG: _____

Cl:
V.
Sop: com - rade true and tried, . . . Our com - rade true and tried! *rit:*

Co:
Alto: com - rade true and tried, . . . Our com - rade true and tried! *rit:*

Tenor: com - rade true and tried, . . . Our com - rade true and tried! *rit:*

Bass: com - rade true and tried, . . . Our com - rade true and tried! *rit:*

CIG: _____

Cl:
V.
Sop: *ff* tempo primo. Af - - ter the bat - tle fierce and go - ry, When

Co:
Alto: *ff* Af - - ter the bat - tle fierce and go - ry, When

Tenor: *ff* Af - - ter the bat - tle fierce and go - ry, When

Bass: *ff* Af - - ter the bat - tle fierce and go - ry, When

Af - - ter the bat - tle fierce and go - ry, When

gva

ff tempo primo.

CIG: I'm old and grey, When the flag with its honours tells the sto - ry Of
Cl: you're old and grey, When the flag with its honours tells the sto - ry Of
V. Sop: you're old and grey, When the flag with its honours tells the sto - ry Of
Co: Alto: you're old and grey, When the flag with its honours tells the sto - ry Of
Tenor: you're old and grey, When the flag with its honours tells the sto - ry Of
Bass: you're old and grey, When the flag with its honours tells the sto - ry Of



CIG: my fight - ing day. Sit - ting by the fire at my ease,
Cl: your fight - ing day. Sit - ting by the fire at your ease,
V. Sop: your fight - ing day. Sit - ting by the fire at your ease,
Co: Alto: your fight - ing day. Sit - ting by the fire at your ease,
Tenor: your fight - ing day. Sit - ting by the fire at your ease,
Bass: your fight - ing day. Sit - ting by the fire at your ease,



CIG: Fu - ture recruits at my knees, I'll pass on the her - it - age of glo - ry, I'll

Cl:
V.
Sop: Fu - ture recruits at your knees, You'll pass on the her - it - age of glo - ry, You'll

Co:
Alto: Fu - ture recruits at your knees, You'll pass on the her - it - age of glo - ry, You'll

Tenor: Fu - ture recruits at your knees, You'll pass on the her - it - age of glo - ry, You'll

Bass: Fu - ture recruits at your knees, You'll pass on the her - it - age of glo - ry, You'll

CIG: pass on the her - it - age of glo - ry, In . . a gal - - lant

Cl:
V.
Sop: pass on the her - it - age of glo - ry, In . . a gal - - lant

Co:
Alto: pass on the her - it - age of glo - ry, In a gal - - lant

Tenor: pass on the her - it - age of glo - ry, In a gal - - lant

Bass: pass on the her - it - age of glo - ry, In a gal - - lant

CIG: *fff* sol - - - - - dier's way.

Cl. V. Sop: *fff* sol - - - - - dier's way.

Co: Alto: *fff* sol - - - - - dier's way.

Tenor: *fff* sol - - - - - dier's way.

Bass: *fff* sol - - - - - dier's way.

Grandioso. (CURTAIN.)

fff

CIG: [Empty staff]

Cl. V. Sop: [Empty staff]

Co: Alto: [Empty staff]

Tenor: [Empty staff]

Bass: [Empty staff]