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ACTE II.
ENTR' ACTE.

Allegro.

PIANO

f

Maestoso.

p

Allegro.

p *cres*

cres *do*

f

Nº 1. HAMMOCK CHORUS.

Tres modéré.

The piano introduction consists of two staves. The right staff features a melody of eighth notes, while the left staff provides a harmonic accompaniment with chords and some moving lines. The tempo is marked 'Tres modéré' and the dynamics include a piano (*p*) marking.

Soprani.

Here in dreamy leisure,
Pen - dant qu'en ca - den - ce

Here in dreamy leisure,
Pen - dant qu'en ca - dep - ce

leger.

Lull'd by ocean's mea - sure, As the long waves flow
De la mer im - men - se, Se bri - sent les flots,

Lull'd by ocean's mea - sure, As the long waves flow
De la mer im - men - se, Se bri - sent les flots,

Wa-king yet half sleep-ing, I-dly noon-tide keep-ing, Swing we to and
Près de ces ri--va-ges Sous ces frais om-bra-ges Gou-tons le re-

Wa-king yet half sleep-ing, I-dly noon-tide keep-ing, Swing we to and
Près de ces ri--va-ges Sous ces frais om-bra-ges Gou-tons le re-

fro! Gent-ly gent-ly, And with no rud-er
 -pos Le ha-mac, le ha-mac a-vec, mol-

fro! Gent-ly gent-ly, And with no rud-er
 -pos Le ha-mac, le ha-mac a-vec mol-

mo-tion, Than can-oe on sum-mer o-
 les-se, Se ba-lance, Et nous ca-res

mo-tion, Than can-oe on sum-mer o-
 les-se, Se ba-lance, Et nous ca-res

--cean!
--se

Here in dreamy leisure, Lull'd by ocean's measure
Pendant qu'en ca-dence, De la mer immen-se

--cean!
--se

Here in dreamy leisure, Lull'd by ocean's measure
Pendant qu'en ca-dence, De la mer immen-se

As the long waves flow
Se brisent les flots,

Waking, yet half sleeping, I dly noon tide keeping,
Près de ces ri-va-ges Sous ces frais om-bra-ges

As the long waves flow
Se brisent les flots,

Waking, yet half sleeping, I dly noon tide keeping,
Près de ces ri-va-ges Sous ces frais om-bra-ges

Swing we to and fro
Goutons le re-pos.

Wak...ing yet half sleep-ing, We
Près de ces ri-va-ges Gou-

Swing we to and fro
Goutons le re-pos.

Wak...ing yet half sleep-ing, We
Près de ces ri-va-ges Gou-

swing to and fro, Wak... ing yet half sleep-ing, We
 tons le re--pos, Sous ces frais om--bra--ges Gou--

swing to and fro Wak... ing yet half sleep-ing, We
 tons le re--pos. Sous ces frais om--bra--ges Gou--

swing to and fro,
 tons le re--pos

swing to and fro,
 tons le re--pos

mf

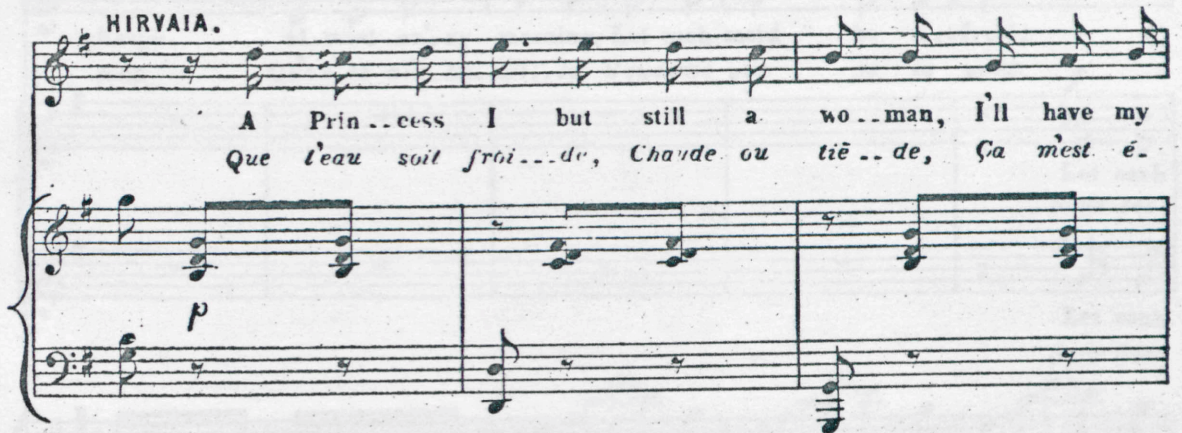
Nº 2. COUPLETS AVEC CHŒUR.

WOMANS WILL.
(CA M'EST ÉGAL.)

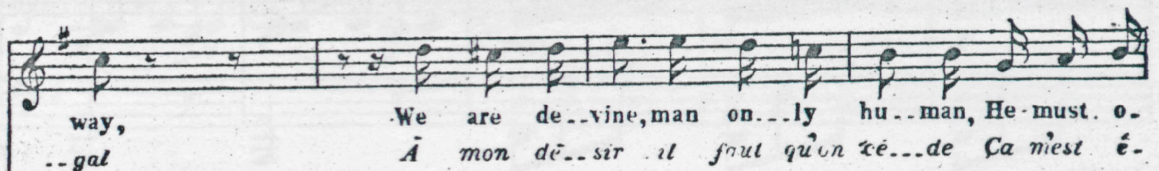
Allegro.



HIRYAIA.



A Prin .. cess I but still a wo .. man, I'll have my
Que l'eau soit froi ... de, Chaude ou tiê .. de, Ça m'est é ..



way,
--gal

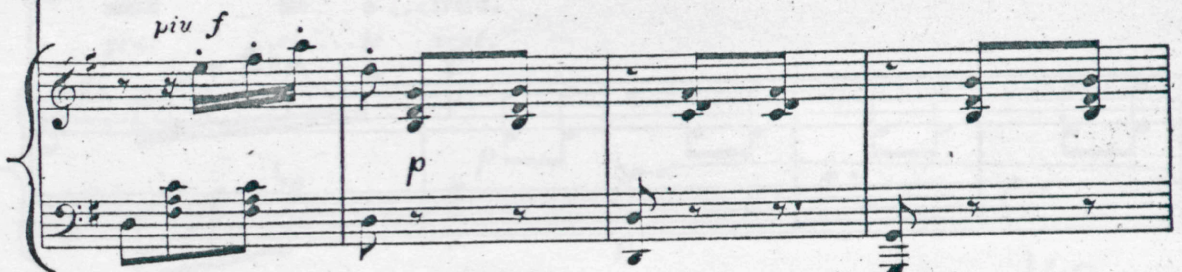
We are de .. vine, man on .. ly hu .. man, He must o ..
À mon dē .. sir il faut qu'on xé ... de Ça m'est é ..

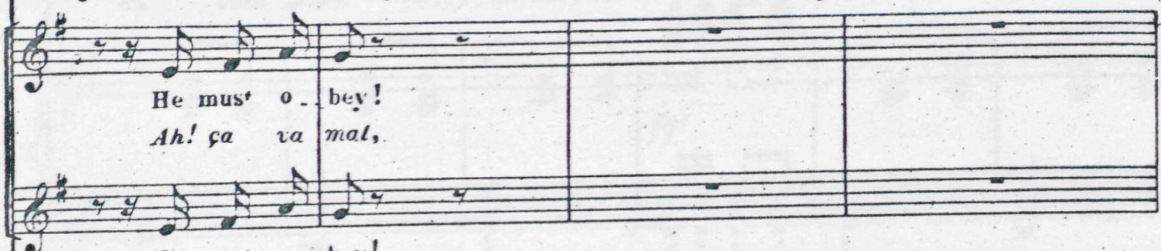
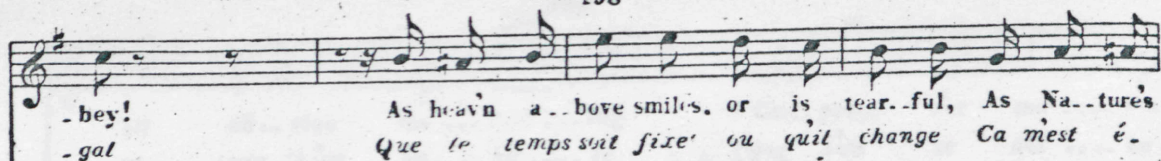
CHORUS.



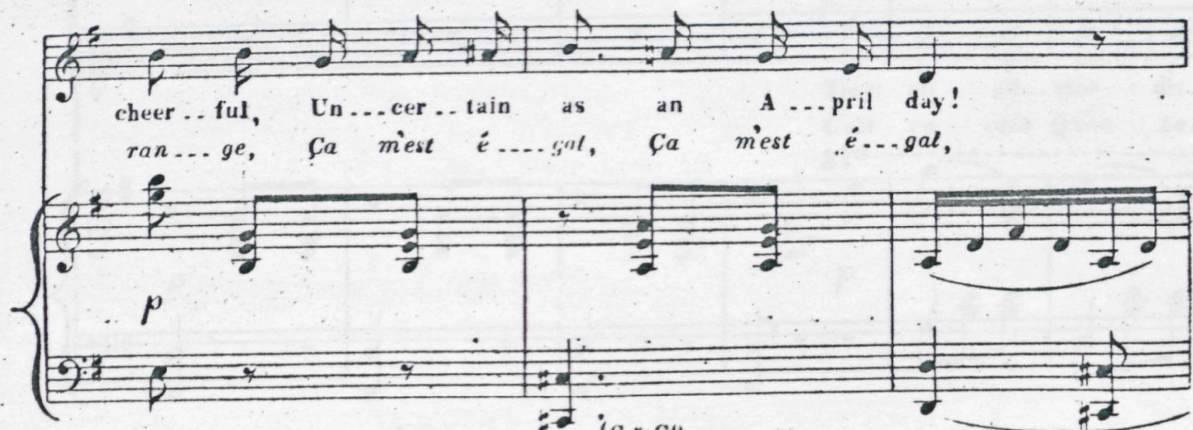
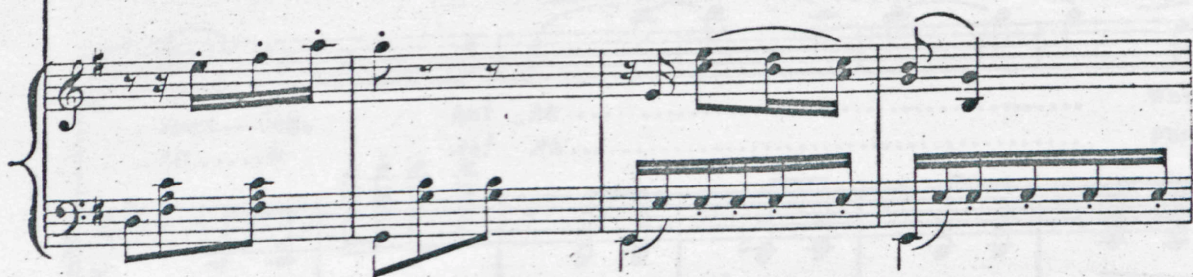
Sh'ell have her way,
Ah ça .. va mal,

Sh'ell have her way,
Ah ça .. va mal,





He must o-bey!
Ah! ça va mal,



So look out! Heed well my warn...ing I
C'est...en...vain Que l'on ba...bil...le Al.

change al. most ev'ry morning, Let each maid be a...fraid,
tons Qu'on se dés-ha-bil-le Sous mes yeu je le veux f

Let each
 Sous ses

Let each
 Sous ses

cres...cen...do f

Then
 C'est

maid Be a...fraid.
 your et...le veut.

maid Be a...fraid.
 your et...le veut.

(C & Co

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all ad...vice dis...dain...ing Ca...price o'er rea...son
 en vain Qu'on ba...bil...le Que l'on se dés...ho...

pp

reign...ing, Ah! Ah..... What
 ...bil...le Ah! Ah..... Voi-

pp *mf*

ev...er I will You, must all ful...fill! Ad...vice dis...
 lā mon dē...sir il faut o...bèir Ah..... ba...

Then all ad...vice dis...
 C'est en vain Qu'on ba...

Then all ad...vice dis...
 C'est en vain Qu'on ba...
 gua-----

p *p*

...dain ...ing Ca ... price o'er rea ... son reign ... ing, Ah!
 ...bil ...te Que l'on se dé sha ... bil ...te, Voi...

...dain ...ing Ca ... price o'er rea ... son reign ... ing, Ah!
 ...bil ...ie Que l'on se dé sha ... bil ...te, Voi...

...dain ...ing Ca ... price o'er rea ... son reign ... ing, Ah!
 ...bil ...le Que l'on se dé sha ... bil ...te, Voi...

piu f *p* *piu f*

..... What ev ... er I will, You must all ful ...
 ...là Voi ... là mon dē ... sir il ... faut o ... bē

..... What ev ... er shall will, You must all ful ...
 ...là Voi ... là son dē ... sir il ... faut o ... bē

..... What ev ... er shall will, You must all ful ...
 ...là Voi ... là son dē ... sir il ... faut o ... bē

mf

fil.
ir.

fil.
ir.

fil.
ir.

f

f

p

They chide my way-ward-ness by

say-ing "Your al-ways wrong"! But if an er-ror sets me

She's always wrong.

She's always wrong.

piu f

p

stray-ing, 'Tis not for long! One day I

'Tis not for long!

'Tis not for long!

piu f

long for amber tress-es, The next I wish them black as night, My taste as

fic-kle is in chess-es, I ne-ver know which one is right!

mf *p*

So look out! Heed well my warn--ing I
C'est...en...vain *Que l'on ba...bil...le* *At..*

change al-most ev'-ry morning, Let each maid be a--fraid,
tons *Qu'on se dés-ha-bil-le* *Sous mes yeu* *je le veux* *f*

Let each
Sous ses *f*

Let each
Sous ses

cres- cen- do *f*

Then
C'est

maid Be a--fraid.
yeux *et...le* *veut.*

maid Be a--fraid.
yeux *et...le* *veut.*

p *p*

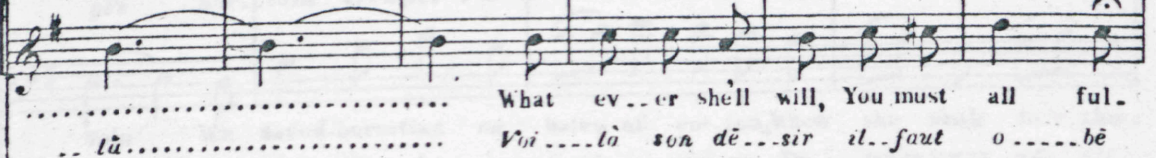
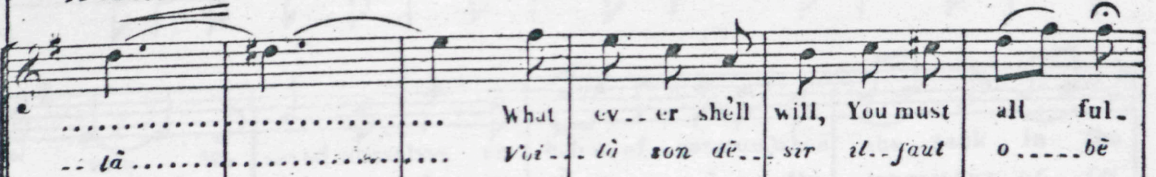
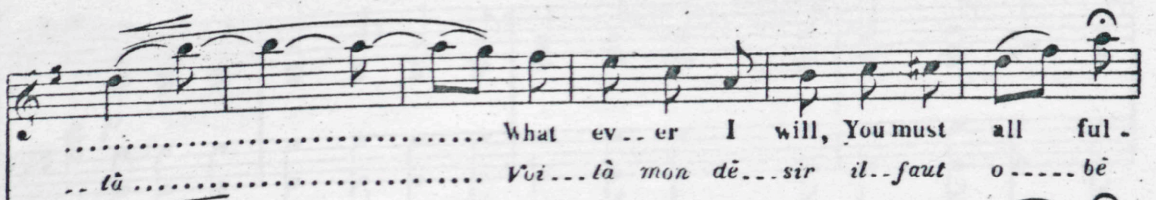
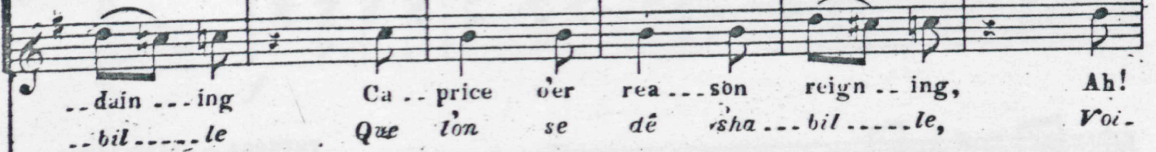
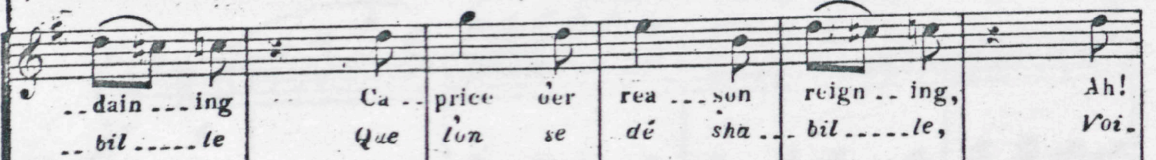
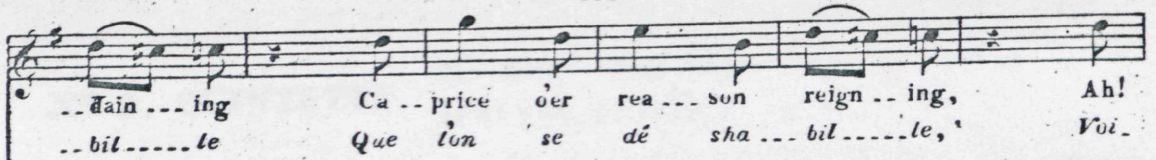
all ad-vice dis-dain-ing Car-price o'er rea-son
 en vain Qu'on ba-hil-le Que l'on se des ha-

reign-ing, Ah! Ah What
 -hil-le Ah! Ah Voi-

ev-er I will 'You, must all ful-fill! Ad-vice dis-
 lā mon dē-sir il faut o-bé-ir Ah..... ba-

Then all ad-vice dis-
 C'est en vain Qu'on ba-

Then all ad-vice dis-
 C'est en vain Qu'on ba-
 gva-----



..fil!
..ir.

..fil!
ir.

*f*fil!
ir.

Animato.

f

f

The musical score is written for three vocal parts and piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The vocal parts have lyrics: ..fil! ..ir. The piano part begins with a forte (f) dynamic and is marked *Animato.* The score consists of three systems. The first system shows the vocal parts and the beginning of the piano accompaniment. The second system shows the vocal parts and the continuation of the piano accompaniment. The third system shows the vocal parts and the continuation of the piano accompaniment, ending with a double bar line.

THE SHIP WAS OLD.
N° 3. QUINTETTE. (PRENEZ PITIÉ)

Allegro.

WHITTINGTON *p* DOROTHY
BELLINGER. The ship was old, her tim-bers rot-ten, Sur-vey-ers were in
Pre-nez pi-tié de la mi-sè-re, Des pau-vres nau-fra-
BOBSTAY. *p*

SERGEANT. The ship was old, her tim-bers rot-ten, Sur-vey-ers were in
Pre-nez pi-tié de la mi-sè-re, Des pau-vres nau-fra-

vain We saved ourselves on bales of cot-ton, When she sank in the
gès Sor-tant trempés de l'onde a-mè-re De leurs maux af-fli-

vain We saved ourselves on bales of cot-ton, When she sank in the
gès Sor-tant trempés de l'onde a-mè-re De leurs maux af-fli-

main..... O pi...ty the poor marin...er, Who's come so long and
 -gès..... Mon-trez vous se...cou ra...bles Aux pauvres pau-vres

main.....
 -gès.....

W far in her. Oh!..... do!
 ma...te...lots, grâ...ce

D Oh!..... do
 Grâ...ce

T Oh!..... do
 Grâ...ce

B

Pi...ty the ship-wreck'd
 Grâ-ce pour tout de

Pi...ty the ship-wreck'd
 Grâ-ce pour tout de

Pi...ty the ship-wreck'd
 Grâ-ce pour tout de

Oh! Pi...ty the ship-wreck'd
 Grâ...ce pour tout de

crew.
maux.

crew.
maux.

crew.
maux.

crew.
maux.

I have some ban-dan-as to sell you Also some
Voy-ons il faut que ça fi-nis-se Si l'on ne

Animato. *leger*

f *p*

BELL RINGER.

con-tra-band ce ... gars! The hour, day or night, I can tell you Bet-ter than
veut mour-rir de ... faim! Com-me dit monsieur la Pa-lis ... se Il faut se

WHITTINGTON.

Sol-diers or Jack Tars! O la-dy so fair and be-witch-ing, Goodness of
nour-rir a la fin, En-tre la poire et le fro-ma-ge On peut van-

heart is thine of course! Com-mu-ni-cate un-to the force, Whats the
 ter l'hu-ma-ni-té Mais moi dans cette ex-trê-mi-té Je com-

cres. cen-

W Pi-ty us pray! Thus cast a-way! Ah!....
 D Pre-nez pi-tié, Pre-nez pi-tié Ah!....
 T Thus cast a-way Ah!....
 S Pre-nez pi-tié Ah!....

near-est way to the kitchen? Thus cast a-way Ah!....
 prends un an-thro-po-phage Pre-nez pi-tié Ah!....

do f

..... The ship was old, her tim-bers rotten, Sur-vey-ers were in
 Pre-nez pi-tié de la mi-sè-re des pau-vres nau-fra-

..... The ship was old, her tim-bers rotten, Sur-vey-ers were in
 Pre-nez pi-tié de la mi-sè-re des pau-vres nau-fra-

p

vain! We saved ourselves on bales of cotton, When she sank on the main.... O -gés Mo
 -gés Sor... tant trempés de l'onde à-mere De leurs maux af-fli-gés Mo

vain! We saved ourselves on bales of cotton, When she sank on the main....
 -gés Sor... tant trempés de l'onde à-mere De leurs maux af-fli-gés

vain! We saved ourselves on bales of cotton, When she sank on the main....
 -gés Sor... tant trempés de l'onde à-mere De leurs maux af-fli-gés

vain! We saved ourselves on bales of cotton, When she sank on the main....
 -gés Sor... tant trempés de l'onde à-mere De leurs maux af-fli-gés

pi-ty the poor marin-er Whos come so long and far in her Oh!.... do.
 -trez vous se-con-ra-ables Aux pauvres pau-vres ma-te-lots Grâ-...ce.

Oh!..
 Grâ-
 Oh!..
 Grâ-

Pi-ty the ship-wreck'd crew! Oh do! oh
 Grâce pour tant de maux pour tant de

..... do
 ce

Pi-ty the ship-wreck'd crew! Oh do! oh
 Grâce pour tant de maux pour tant de

..... do
 ce

Oh! Pi-ty the ship-wreck'd crew! Oh do! oh
 Grâ-..... ce pour tant de maux pour tant de

do.
maux.

do.
maux.

do.
maux.

do.
maux.

rit

p più rit:

f

O TELL ME PRAY.

N° 4. DUETT.

(MAIS QU'EST CE DONC QU'UNE CHATTE?)

Allegro.

LE PRINCESSE

O tell me pray what's a cat?
Mais qu'est-ce donc qu'une chat-te

WHITTINGTON

PIANO

p *sf* *p*

Come! I need not tell you that! Cats you must have For roofs and tiles I
Quoi vous ne le sa-vez pas? Dans ce pa-ys, n'es-il chat-tes ni

sf *p*

No in-deed! no in-deed! But tell what they be?
Non vrai-ment, non vraiment, Ni chat-tes, ni chats.

see!
chats?

p

Allegretto.

175

WHITTINGTON

p *f* *p*

A
La

cat ca--rès--ses one with vel--vet paws, Be...neath which am-bushd
Chatte est un a--ni--mal bien char--mant. Qui flatte et nous'griffe

lie the sharp-est claws, She lets her un-sus-pect-ing vic-tim play, Then
aus--si bien sou-vent, Qui guette un jour en-tier et bon-dis-sant Se

PRINCESS.

sud-den poun--ces on him for her prey! A cat ca--rès--ses one with
jet--te sur l'en--ne-mi quelle attend! La chatte est un a--ni--mal

vel...vet paws, Be...neath which am...bushd lie the sharp...est claws, She
bien charmant, qui flatte et nous griffe aus...si bien sou ent Qui

lets her un-suspect...ing vic-tim play Then sudden pounces on him for her prey
guetty un jour en-tier et bondis-sant Se jét-te sur l'en-ne-mi Qu'elle attend

WHITTINGTON.
Ve...ry fond is she of soft ca...ress...ing, Purrs a lul...la...by of
Surtout elle a--do--re les ca--res--ses, Et d'un pe-tit air ca-
leggiere.

home de...light Then her fur...ry side a...gainst you press...ing,
lin et doux, A--vec mille ai-ma-bles gen-til--les--ses

One would ne...ver think that she could bite! Ve...ry fond is she of
Elle vient se frot-ter con-tre-vous, Surtout elle a-do-re

soft ca...ress...ing Purrs a lul-la-by of home de...light
les ca-res-ses Et d'un pe-tit air ca-lin et doux

Then her fur-ry side a...gainst you pressing, Who would think that she'd ev-er
A-vec mil-le gen-til-les-ses Et-le se frot-te con-tre contre

WHITTINGTON.

bite? Ah!.... A cat ca-ress-es onewith velvet paws, Be-neath whichambush'd
nous Ah.... La chatte éstun a-nimal bien charmant, Qui flatte et nousgriffe

She lets her un-sus-pect-ing vic-tim play, Then
 Qui guette un jour en-tier et bon-dis-sant, Se

lie the sharp-est claws, She lets her un-sus-pect-ing vic-tim play, Then
 Aus-si bien sou-vent, Qui guette un jour en-tier et bon-dis-sant, Se

p *f*

Anime.

sud-den pounces on him for her prey Then sudden she pounces on her
 jet-te sur l'en-ne-mi Quelle at-tend la chatte, la chatte, c'est char-

sud-den pounces on him for her prey Then sudden she pounces on her
 jet-te sur l'en-ne-mi Quelle at-tend la chatte, la chatte, c'est char-

Anime. *mf*

prey, Then sudden she pounces on her prey, she poun-ces on her
 mant, la chatte, la chatte c'est char mont oui la chatte c'est char-

prey, Then sudden she pounces on her prey, she poun-ces on her
 mant, la chatte, la chatte c'est char mont oui la chatte c'est char-

f

prey!
maut

prey!
maut

Même mouvement.

O where shall I ev-er
C'est u--ne bê--te au cœur

find A cat as soft as wo--man kind? Woman kind! When I
ten--dre A--mou--reu--se tout de bon Tout de bon! C'est a--

PRIN:
(aside)

W.

seek her place to fill, Ah who shall an-swer Yes! I will! Yes I will!
lors qu'il faut l'en--ten--dre fai--re son joyeux ron ron Son ron ron

PRIN:
(aside)

W.

Blame not the wan--der-er tempest-toss'd If he sigh for the
N' croyez pas que je flat--te Le por--trait Car

Anime.

My dar...ling
Ma chat.....

friend hes lost! No more I'll see her my darling pride
un é--poux dit à sa femme ma chat.....te.

Anime.

Allegro.

pride
--te

To thy side
les plus doux

Shell press no more to my side
Parmi les noms les plus doux

To my side
les plus doux

A...las!
Hé las hê

(Avec desespoir)

--las
las

Shes dead
Sans doute

in the o--cean.
elle est mor te.

ff

Lento.

p (avec intérêt)

In deep sea laid with the crew!
 Elle au...ra dû se noy...er

To less...en your deep e...
 Et bien nous fe...rons en

...mo...tion, Per-haps a wo...man would do! Per-haps a wo...man would
 sor...te De vous la faire ou...bli...er, De vous la faire ou...bli...

a Tempo

do
 ..er

A cat ca-res-ses one with vel-vet paws Be.
 La Chatte est un a...ni-mal bien charmant Qui

...neath which ambushd lie the sharpest claws, She lets her un...suspecting victim play, Then
 flatte Et nous griffe aussi bien souvent Qui quette un jour entier et bondis...sant .Se

A cat ca-res-ses one with
La chatte est un a-ni-mal

sud-den pounces on him as her prey,
jet-te sur l'en-ne-mi quelle at-tend,

vel-ret claws, Be-neath which am-bush'd lie the sharp-est claws, She
bien char-mant Qui flatte Et nous griffe aus-si bien son-vent, Qui

She
Qui

p *u* *f*

lets her un-suspect-ing vic-tim play, Then sud-den pounces on him for her
quette un jour en-tier et bon-dis-sant Se jet-te sur l'en-ne-mi quelle at-

lets her un-suspect-ing vic-tim play, Then sud-den pounces on him for her
quette un jour en-tier et bon-dis-sant Se jet-te sur l'en-ne-mi quelle at-

Animé.

pray, Then sud-den she pounces on her prey! Then sud-den she
tend, La chat-te, la chat-te c'est char-mant. La chat-te, la

pray, Then sud-den she pounces on her prey! Then sud-den she
tend, La chat-te, la chat-te c'est char-mant La chat-te, la

*mf**Animé.*

poun-ces on her prey, she poun-ces on her prey!
chat-te c'est char-mant oui, la chatte c'est char-mant.

poun-ces on her prey, she poun-ces on her prey!
chat-te c'est char-mant oui, la chatte c'est char-mant!

*f**ff très animé.*

Nº 5. RONDO & CHORUS. GREAT AT COLONIZING. FILS DE L'ANGLETERRE.

Allegro. Vivo.

WHITTINGTON

Great at col-on-iz-ing, Is
Fils de l'An-gle-ter-re, Je

PIANO. *f* *p*

England un-der-stand, Great at civ-il-iz-ing, Worthless for-eign land
ne puis le ni-er, Elle est cui-si-niè-re Je suis cui-si-nier

W Great at col-on-iz-ing, Is Eng-land un-der-stand,
Fils de l'An-gle-ter-re, Je ne puis le ni-er,

D - Great at col-on-iz-ing, Is Eng-land un-der-stand,
Fils de l'An-gle-ter-re, Je ne puis le ni-er,

T Great at col-on-iz-ing, Is Eng-land un-der-stand,
Fils de l'An-gle-ter-re, Je ne puis le ni-er,

S Great at col-on-iz-ing, Is Eng-land un-der-stand,
Fils de l'An-gle-ter-re, Je ne puis le ni-er,

mf

Great at civ...il...iz...ing, Worth...less for...eign land!
 Elle est cui...si...niè...re Je suis cui...si...nier!

Great at civ...il...iz...ing, Worth...less for...eign land!
 Je suis cui...si...niè...re il est cui...si...nier!

Great at civ...il...iz...ing, Worth...less for...eign land!
 Elle est cui...si...niè...re Je suis cui...si...nier!

Great at civ...il...iz...ing, Worth...less for...eign land!
 Elle est cui...si...niè...re Je suis cui...si...nier

WHITTINGTON.

Take me for ex...am...ple, Not yet twen-ty one, I'm a bril...liant
 Est...il sur la ter...re Dans le monde en-tier Plus no...ble Car-

sam...ple How our rul...ings done..... Past the civ...il ser...vice
 riè...re Ou plus beau mè...tier..... Bien mieu...que la guer...re

Fresh from nor... mal school Not the least bit
Cet art neur... tri... er C'est la bon... ne

ner... vous, A col... on... y Ill rule!
Chè... re Qu'il faut glo... ri... fi... er!

rit *f*

Great at col... on... iz... ing, Is Eng... land un... der... stand,
Fils de l'An... gle... ter... re, Je ne puis le ni... er

Great at civ... il... iz... ing Worth... less for... eign land!....
Elle est Cui... si ni... re Je suis Cui... si... nière

WHITTINGTON.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

DOROTHY.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

TONI.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

BOBSTAY.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

LE ROI.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

NIRVAIA WITH SOPRANI.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

TENORI.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

BASSI.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

CHORUS.

Great at Col-on-iz-ing Is Eng-land un-der-stand
 Fils de l'Angle-ter-re Je ne puis le ni-er

TONI.

Want of ed-u-ca-tion,
Faut nous voir à l'œu-re

Is to be de-plored,
Ra-dis beurre an choi.

pp *legerement*

BOBSTAY.

Here in all your na-tion, You have no School-board!
Anguille ou cou leu vre Fai-tes vo-tre choix

Foes will cry pece-
D'u-ne ma-te-

av-i! In a lit-tle while,
lot-te é-tes vous gour mands

If I build your na-vy,
d'u-ne gi-be-lot-te

SERGEANT.

In tho Eng-lish style!
êtes vous fri-ands

Poor-rates watch-ing light-ing,
Faire u-ne Sa-la-de

These my care I'll make
De n'in-por --- te qui

Ev'-ry thing but fight...ing,
Mettre en mar--me -- la --- de

WHITTINGTON.

I will un-der-take!
Tout autour de...moi,

In a word we of...fer What in speech or
Salmis ou be--cas -- se Oui caille en ha-

song,
-chis

All ex-cept the scoff...er,
Pour-vu que ça fas---se

Say, makes Eng-land strong
beau-coup de ga - chis

All ex-cept the scoff...er Say makes Eng-land strong
Pour - vu que ça fes-----se beau - coup de ga -- chis

W *cres* All ex-cept the scoff-er, Say makes Eng-land strong All these
Pour-vu que ça fas-se beau coup de ga-chis Elle est

D *cres* All ex-cept the scoff-er, Say makes Eng-land strong All these
Pour-vu que ça fas-se beau coup de ga-chis Elle est

T *cres* All ex-cept the scoff-er, Say makes Eng-land strong All these
Pour-vu que ça fas-se beau coup de ga-chis Elle est

B *cres* All ex-cept the scoff-er, Say makes Eng-land strong All these
Pour-vu que ça fas-se beau coup de ga-chis Elle est

cres *f*

bless-ings may be yours this ve-ry day! Ah!.....
 cui-si niè-re Je suis cui-si nier Ah!.....

bless-ings may be yours this ve-ry day! Ah!.....
 cui-si niè-re il est cui-si nier Ah!.....

bless-ings may be yours this ve-ry day! Ah!.....
 cui-si niè-re il est cui-si nier Ah!.....

bless-ings may be yours this ve-ry day! Ah!.....
 cui-si niè-re il est cui-si nier Ah!.....

p

pp

.....	Great at col - on - iz - ing, Is Fils de l'Angle - ter - re Il	England un - der - stand ne puis le ni - er	Great in civ - il - Elle est cui - si -
<i>pp</i>	Great at col - on - iz - ing, Is Fils de l'Angle - ter - re Je	England un - der - stand ne puis le ni - er	Great in civ - il - Je suis cui - si -
<i>pp</i>	Great at col - on - iz - ing, Is Fils de l'Angle - ter - re Je	England un - der - stand ne puis le ni - er	Great in civ - il - Elle est cui - si -
<i>pp</i>	Great at col - on - iz - ing, Is Fils de l'Angle - ter - re Je	England un - der - stand ne puis le ni - er	Great in civ - il - Elle est cui - si -

Great at col - on - iz - ing, Is England un - der - stand
Fils de l'Angle - ter - re Je ne puis le ni - er

Great in civ - il -
Elle est cui - si -

pp

<i>pp</i>	Great at col - on - iz - ing, Is Fils de l'Angle - ter - re Il	England un - der - stand ne peut le ni - er	Great in civ - il - Elle est cui - si -
<i>pp</i>	Great at col - on - iz - ing, Is Fils de l'Angle - ter - re Il	England un - der - stand ne peut le ni - er	Great in civ - il - Elle est cui - si -

Great at col - on - iz - ing, Is England un - der - stand
Fils de l'Angle - ter - re Il ne peut le ni - er

Great in civ - il -
Elle est cui - si -

pp

...iz...ing, Worth-less niê...re Je suis	for...eign cui...si	land nier	Great at col...on...iz...ing Is Fils de l'Angle...ter...re Je	
...iz...ing, Worth-less niê...re il est	for...eign cui...si	land nier	Great at col...on...iz...ing Is Fils de l'Angle...ter...re Je	
...iz...ing, Worth-less niê...re il est	for...eign cui...si	land nier	Great at col...on...iz...ing Is Fils de l'Angle...ter...re Je	
...iz...ing, Worth-less niê...re il est	for...eign cui...si	land nier	Great at col...on...iz...ing Is Fils de l'Angle...ter...re Il	

...iz...ing, Worth-less niê...re il est	for...eign cui...si	land nier	Great at col...on...iz...ing Is Fils de l'Angle...ter...re Il	
...iz...ing, Worth-less niê...re il est	for...eign cui...si	land nier	Great at col...on...iz...ing Is Fils de l'Angle...ter...re Il	
...iz...ing, Worth-less niê...re il est	for...eign cui...si	land nier	Great at col...on...iz...ing Is Fils de l'Angle...ter...re Il	

England un-der-stand Great in civ-il iz-ing Worth less for-eign land
ne puis le ni-er Elle est cui-si-niè-re Je suis cui-si-nier

England un-der-stand Great in civ-il iz-ing civ-il iz-ing,
ne puis le ni-er Je suis cui-si-niè-re cui-si-niè-re

England un-der-stand Great in civ-il iz-ing civ-il iz-ing,
ne puis le ni-er Elle est cui-si-niè-re cui-si-niè-re

England un-der-stand Great in civ-il iz-ing civ-il iz-ing,
ne puis le ni-er Elle est cui-si-niè-re cui-si-niè-re

England un-der-stand Great in civ-il iz-ing civ-il iz-ing,
ne peut le ni-er Elle est cui-si-niè-re cui-si-niè-re

England un-der-stand Great in civ-il iz-ing civ-il iz-ing,
ne peut le ni-er Elle est cui-si-niè-re cui-si-niè-re

England un-der-stand Great in civ-il iz-ing civ-il iz-ing,
ne peut le ni-er Elle est cui-si-niè-re cui-si-niè-re

Great in civ...il...iz...ing, Elle est cui...si...nië...re	Worthless for...eign land Je suis cui...si...nier	Great in civ...il... Je suis cui...si...
Worth...less il...est	worthless il est	for...eign land cui...si...nier
Great in civ...il... il est	Worth...less il...est	worthless il est
for...eign land cui...si...nier	Great in civ...il... il est	cui...si...
Worth...less il...est	worthless il est	for...eign land cui...si...nier
Great in civ...il... il est	cui...si...	
Worth...less il...est	worthless il est	for...eign land cui...si...nier
Great in civ...il... il est	cui...si...	
Worth...less il...est	worthless il est	for...eign land cui...si...nier
Great in civ...il... il est	cui...si...	

Worth...less worthless for...eign land Great in civ...il...
il...est il est cui...si... nier il est cui...si...

Worth...less worthless for...eign land Great in civ...il...
il...est il est cui...si... nier il est cui...si...

Worth...less worthless for...eign land Great in civ...il...
il...est il est cui...si... nier il est cui...st...

iz... ing for... eign land!
nier... Oui si nier!

iz... ing for... eign land!
nier... Oui si nier!

iz... ing for... eign land!
nier... Oui si nier!

iz... ing for... eign land!
nier... Oui si nier!

iz... ing for... eign land!
nier... Oui si nier!

ff

(C & Co 7058)

N° 5. (bis)

EXIT OF COURT.

Allegro.

WHITTINGTON.

Great at colon.iz..ingls England understand
 Fils de l'Angleter-re Je ne puis le ni..er.

f *sf*

Great in civil..iz..ing worthless for..seign land.
 Elle est crisi..ni..re, Je suis cui..si..nier.

Great at colon..iz..ing Yes
 Fils de l'Angleter-re Je

Great at colon..iz..ing Yes
 Fils de l'Angleter-re Je

Great at colon..iz..ing Yes
 Fils de l'Angleter-re Je

Great at colon..iz..ing Yes
 Fils de l'Angleter-re Je

Great at colon..iz..ing Yes
 Fils de l'Angleter-re Je

pp

Great at colon..iz..ing Yes
 Fils de l'Angleter-re Je

Great at colon..iz..ing I
 Fils de l'Angleter-re Il

Great at colon..iz..ing I
 Fils de l'Angleter-re Il

pp

Great at colon..iz..ing I
 Fils de l'Angleter-re Il

pp

[illegible]

[illegible]

[illegible]

land.
nier.

land.
nier.

land.
nier.

land.
nier.

land.
nier.

land.
nier.

This block contains the first system of a musical score for six voices. Each voice part is represented by a single staff with a treble clef and a key signature of one sharp (F#). The lyrics 'land.' and 'nier.' are written below the first note of each staff. The staves are arranged in a vertical column, with the first staff at the top and the sixth at the bottom. The music consists of a single note on a whole rest for each voice part.

land.
nier.

land.
nier.

land.
nier.

land.
nier.

land.
nier.

land.
nier.

This block contains the second system of the musical score for six voices. Each voice part is represented by a single staff with a treble clef and a key signature of one sharp (F#). The lyrics 'land.' and 'nier.' are written below the first note of each staff. The staves are arranged in a vertical column, with the first staff at the top and the sixth at the bottom. The music consists of a single note on a whole rest for each voice part.

land.
nier.

f

This block contains the piano accompaniment for the first system. It consists of two staves, a treble and a bass clef, with a key signature of one sharp (F#). The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. The first measure is marked with a forte (*f*) dynamic. The lyrics 'land.' and 'nier.' are written below the first measure.

This block contains the piano accompaniment for the second system. It consists of two staves, a treble and a bass clef, with a key signature of one sharp (F#). The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. The first measure is marked with a forte (*f*) dynamic. The lyrics 'land.' and 'nier.' are written below the first measure.

Nº 6. CORTÈGE.

This musical score is for a piece titled "Nº 6. CORTÈGE." It is written for piano in G major and common time. The score consists of five systems of music, each with a grand staff (treble and bass clef). The first system begins with a forte (*f*) dynamic and features eighth-note chords in the right hand and eighth-note patterns in the left hand. The second system includes triplet markings (3) over groups of notes in both hands. The third system continues with similar rhythmic patterns. The fourth system shows a change in the right-hand melody with more complex phrasing. The fifth system concludes with a fortissimo (*ff*) dynamic, featuring dense chordal textures in both hands.

This musical score is written for piano and consists of five systems of music. Each system is composed of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the notation. The music is characterized by dense, blocky chords in the right hand, often with triplets indicated by a '3' and a slur. The left hand provides a steady accompaniment with single notes and some chordal support. The notation includes various accidentals, such as sharps and naturals, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line at the end of the fifth system.

Nº 7. Maestoso.

BALLET.

Introduction.

f

fp

gva

fp

gva

205

First system of musical notation, measures 1-4. The key signature has two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 3. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with a triplet of eighth notes in measure 5. The left hand maintains the eighth-note accompaniment.

fp

Third system of musical notation, measures 9-12. The dynamic marking *fp* (fortissimo piano) is present. The right hand includes a trill in measure 10. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand features a triplet of eighth notes in measure 13. The left hand continues with eighth-note accompaniment.

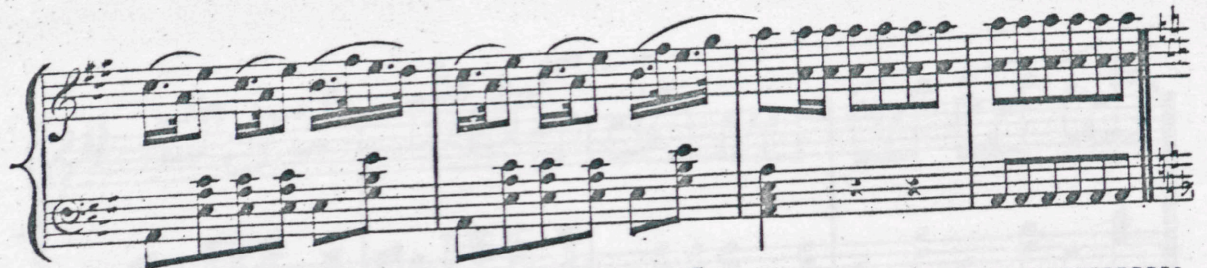
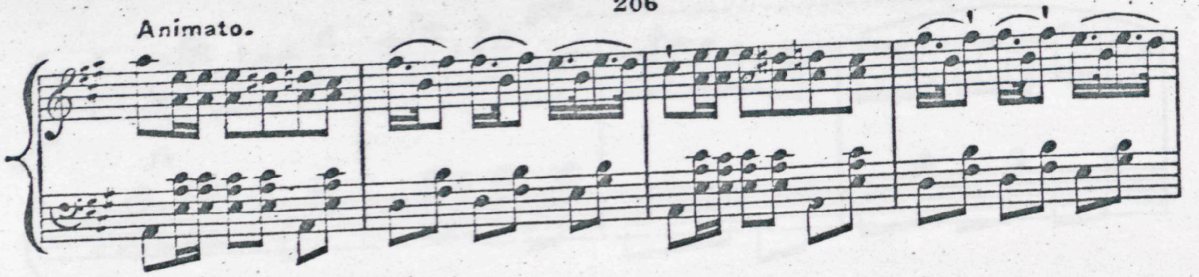
f *8va*

Fifth system of musical notation, measures 17-20. The dynamic marking *f* (forte) is present. The right hand has an octave trill marked *8va* in measure 18. The left hand continues with eighth-note accompaniment.

fz *8va*

Sixth system of musical notation, measures 21-24. The dynamic marking *fz* (fortissimo) is present. The right hand has an octave trill marked *8va* in measure 22. The left hand continues with eighth-note accompaniment.

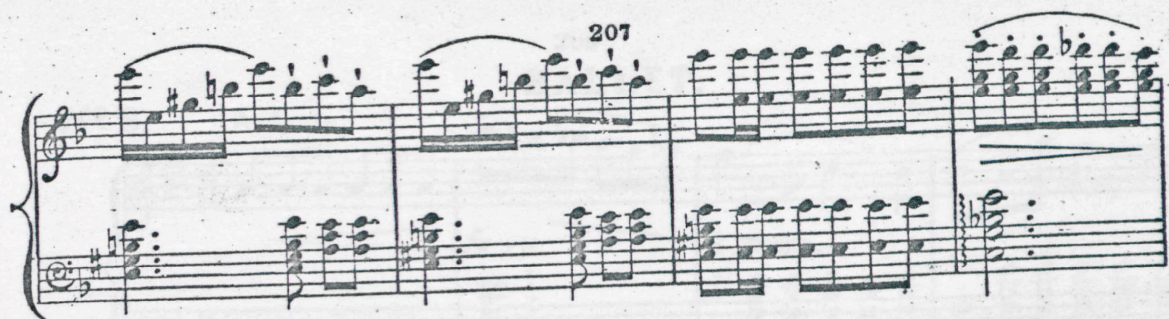
Animato.



Meno mosso.

*sp*8^{va}

207



First system of a musical score. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.



Second system of the musical score. The right hand includes a trill marked with a wavy line and an accent (>). The left hand continues with a steady accompaniment. The system ends with a double bar line.



Third system of the musical score. The right hand contains a triplet of eighth notes marked with a '3' and a slur. The left hand maintains the accompaniment. The system ends with a double bar line.



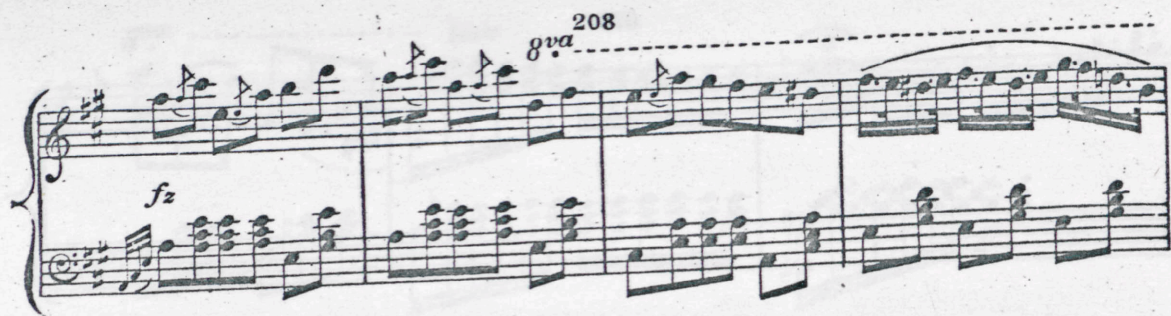
Fourth system of the musical score. The right hand features a trill marked with a wavy line and an accent (>). The left hand continues with the accompaniment. The system ends with a double bar line.



Fifth system of the musical score. The right hand includes a triplet of eighth notes marked with a '3' and a slur. The left hand continues with the accompaniment. The system ends with a double bar line.

208
gva

fz



First system of a musical score in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, some beamed together. The left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *fz* (forzando) is present in the left hand. A dashed line above the right hand indicates a crescendo.

gva



Second system of the musical score. The notation continues with similar melodic and harmonic patterns. The dashed line above the right hand continues, indicating the crescendo.

Più mosso.
gva

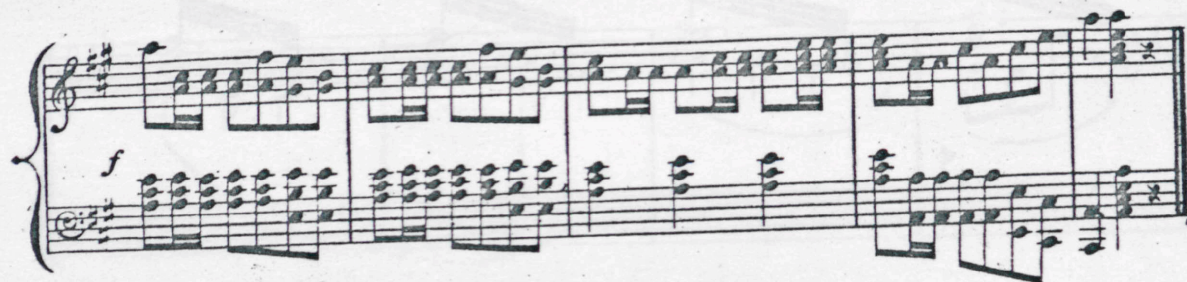


Third system of the musical score. The tempo marking *Più mosso.* (Faster) is written above the staff. The notation continues with the same melodic and harmonic language.



Fourth system of the musical score. The right hand has a more active melodic line with many beamed sixteenth notes. The left hand continues with a steady accompaniment.

f



Fifth system of the musical score. The right hand continues with a fast, beamed melodic line. The left hand features a more complex accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the left hand.

BALLET.

N^o 8.

Andante.

fz rit *à Tempo.* *p*

fz *p* *f*

gva *loco* *gva*

gva ----- *loco* 210

gva -----

gva ----- *loco*

gva -----

fi

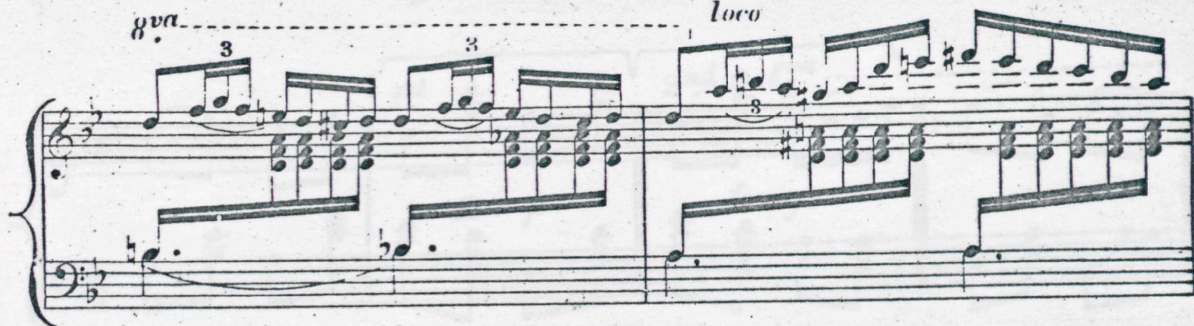
gva -----



First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with beamed slurs. The bass staff contains a few notes with slurs. A *rit* (ritardando) marking is present above the bass staff.

gva

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with beamed slurs and a triplet marking (3). The bass staff contains a series of eighth notes with beamed slurs.

*gva**loco*

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with beamed slurs and triplet markings (3). The bass staff contains a series of eighth notes with beamed slurs.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with beamed slurs. The bass staff contains a series of eighth notes with beamed slurs. A *rit* (ritardando) marking is present above the bass staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with beamed slurs. The bass staff contains a series of eighth notes with beamed slurs. A *cres* (crescendo) marking is present above the bass staff, and a *f* (forte) marking is present above the treble staff.

g^{va}
ff

g^{va} *loco*

a Tempo
rit

(C & C? 7058)

Nº 9.

CORPS DE BALLET.

The musical score is written for piano accompaniment in 2/4 time, featuring five systems of music. The key signature has two sharps (F# and C#). The first system begins with a forte piano (*fp*) dynamic. The second system continues the accompaniment. The third system includes first and second endings, marked *1st* and *2nd gva* respectively, with dynamics *fz* and *p* for the first ending, and *fz* and *f* for the second. The fourth system is marked *gva* (grave) and features a dashed line above the staff. The fifth system also features a dashed line above the staff and includes a first ending marked *1st*.

2nd loco

tr

p

fz f

ff

tr

N^o 10. VAR:
Allegretto.

215

The musical score is written for piano and right-hand parts in 6/8 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system features a first ending bracket labeled "1st" and a forte (*f*) dynamic. The third system includes a second ending bracket labeled "2nd" and a forte (*f*) dynamic. The fourth system starts with a piano (*p*) dynamic. The fifth system begins with a forte (*f*) dynamic. The score concludes with a double bar line.

VAR:
Nº 11. Allegretto.

216

The musical score is written for piano in a minor key (three flats) and common time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic. The melody in the treble staff is characterized by rapid sixteenth-note passages, while the bass staff provides a harmonic accompaniment with chords and moving lines. The second, third, and fourth systems continue this pattern, with the treble staff maintaining its intricate melodic line and the bass staff supporting it with steady accompaniment. The fifth system is marked *Animato.* and begins with a forte (*f*) dynamic. In this system, the bass staff features more prominent chords, and the treble staff continues with its rapid melodic figures. The piece concludes with a final chord in the bass staff and a melodic flourish in the treble staff.

Nº 12. VAR: Maestoso.

f

mf

f

8va

f

8va

8^{va} loco 218 *Animato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature, featuring a harmonic accompaniment of chords and single notes. A dynamic marking of *f* (forte) is placed above the lower staff in the second measure. A hairpin crescendo symbol is positioned above the lower staff between the first and second measures.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with various note values and rests. The lower staff provides a steady harmonic accompaniment. The system concludes with a double bar line and a 4/4 time signature.

Allegro vivo.

The third system of musical notation, marked *Allegro vivo.*, consists of two staves. The upper staff features a more active melodic line with frequent eighth notes. The lower staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed above the lower staff in the first measure.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic development, while the lower staff maintains the accompaniment. A dashed line with the marking 8^{va} (octave) is placed above the upper staff in the fourth measure, indicating an octave transposition.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff features a more complex accompaniment with some beamed eighth notes. Dynamic markings of *ff* (fortissimo) and *f* (forte) are present in the lower staff.

Nº 13. GALOP FINALE

219

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). The piece is divided into five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic. The second system ends with a piano (*p*) dynamic. The third system includes a crescendo (*cres*) marking. The fourth system also ends with a piano (*p*) dynamic. The fifth system contains a repeat sign (two dots) and a dashed line above the staff with the marking *gva*. The piece concludes with a final double bar line.



This page of musical notation consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

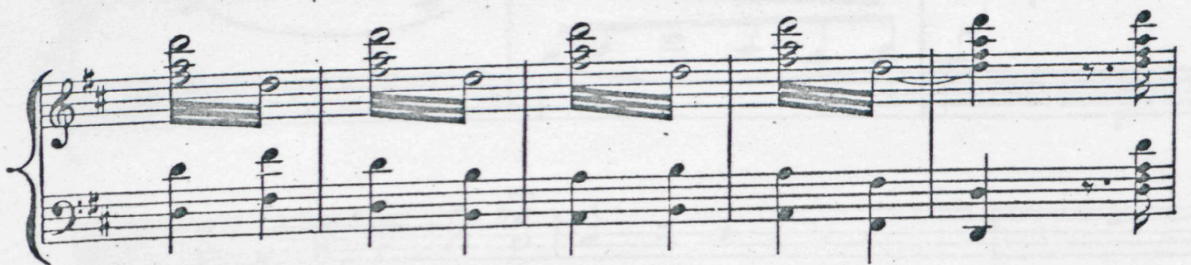
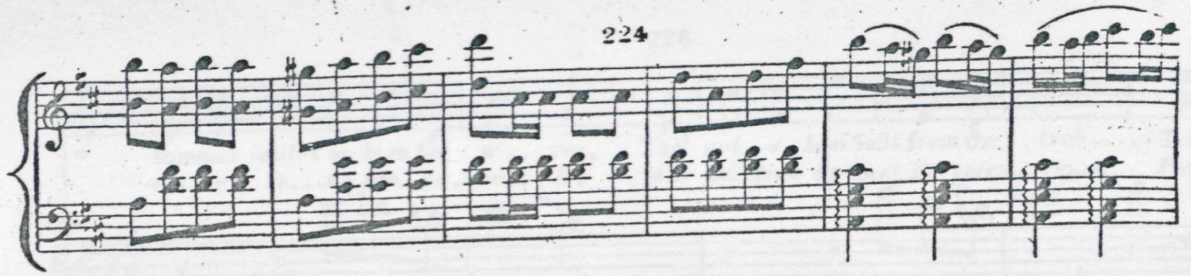
- System 1:** The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *f* (forte) appears in the fourth measure.
- System 2:** The second system continues the piece, with a dynamic marking of *ff* (fortissimo) in the second measure.
- System 3:** The third system features a dynamic marking of *ff marcato.* (fortissimo marcato) in the first measure, indicating a more pronounced and accented playing style.
- System 4:** The fourth system continues the melodic and harmonic development.
- System 5:** The fifth system includes a dynamic marking of *p* (piano) in the final measure. Above the staff, there are markings for *8va* (octave up), *loco* (loco), and first/second endings (*1st* and *2nd*).

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical markings and dynamics:

- System 1:** The right hand features a melodic line with eighth and sixteenth notes. The left hand plays a steady accompaniment of eighth notes. A *cres* (crescendo) marking is present in the right hand.
- System 2:** The right hand continues the melodic line. A *p* (piano) dynamic marking is placed in the right hand.
- System 3:** The right hand has a melodic line with a *gva* (glissando) marking and a dashed line indicating a glide. The left hand continues the accompaniment.
- System 4:** The right hand has a melodic line with a *gva* marking and a dashed line. The left hand has a *f* (forte) dynamic marking.
- System 5:** The right hand has a melodic line with eighth notes. The left hand continues the accompaniment.
- System 6:** The right hand has a melodic line with eighth notes. The left hand continues the accompaniment.

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various dynamics and markings:

- System 1:** Starts with a forte (*fp*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords.
- System 2:** Features a crescendo (*cres*) marking. The right hand continues the melodic line, and the left hand's accompaniment becomes more active.
- System 3:** Includes a *g^{va}* (grace notes) marking above the right hand. The right hand has a series of grace notes leading into a phrase. The left hand continues with chords.
- System 4:** Features a *g^{va}* marking below the left hand. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.
- System 5:** Starts with a *g^{va}* marking above the right hand and a fortissimo (*ff*) dynamic. The right hand has a series of grace notes leading into a phrase. The left hand continues with chords.
- System 6:** Continues the fortissimo (*ff*) dynamic. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.



OH! WIND THAT BLOWS ACROSS THE SEA

•

Allegretto.

The first system of the musical score for 'The Bird Song' is in 3/4 time, marked 'Allegretto.' It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first measure contains a whole rest, followed by a series of eighth and sixteenth notes, some beamed together, and a final quarter note. The bass staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. The first measure contains a whole rest, followed by a series of eighth and sixteenth notes, some beamed together, and a final quarter note. The piece is marked 'p' (piano) in the first measure of the treble staff.

DOROTHY.

I wan-der where fair flow'rs are fair est 'Neath
Dans ce beau pa ys de l'A si U..

p

skies whose stars prevent the night, And all that na...ture hath of
 --ne fleur est tout un bou-quet Dont le par...fum vous as...phy-

rar..... est, She fling. eth to this land of light! Tho'

xi e Dont le poids vous as..som..me..rait! Sous

summer smiles on here for e...ver, Tho' not a leaf falls from the tree..... Tell
 cet-te zo...ne tro...pi...ca...le, Au mi-lieu de tant de splen-deurs Par

England I'll for-get her ne.....ver, Oh! wind that blows a-
 fois de ma-ter-re na-ta-le Je re-gret-te les

-cross the sea! Tell England I'll for-get her ne.....ver Oh!
 sim-ples fleurs Par-fois de ma-ter-re na-ta-le Je

wind that blows a-cross the sea.
 re-gret-te les sim-ples fleurs.

Here might the wan--der--er re--po--sing, Dream
 Je.. re..gret..te la vi-o--let....te Hum.

all the cares of life a--way! Nor scarce, at evn, his eye..lids
 ble fleur chère aux a..mou..reux Et la Mar..gue.....rite in..dis..

clos.....ing, Know that the soft dark was not day! Yet
 ..crè.....te Qu'en trem..flant on ef...feuille à deux Je

tho' I feel the witchcraft e..ver, And tho' full sweet the charm may be..... Tell
 re..gret..te la ca..pu..ci--ne Fleur des champs aux pâ..les re...flets Que

England I'll for-get her ne-ver, Oh! wind that blows a-
 bien sou-vent dans ma cui-si-ne En sa-la-de J'as

-cross the sea! Tell England I'll for-get her ne-ver, Oh!
 -sai-son-nais! Que bien sou-vent dans ma cui-si-ne En-

wind, that blows a-cross the sea.
 -sa-la-de j'as-sai-son-nais.

gva
 f

Nº 15. CHORUS OF MOONSHI'S.

(NOUS POSSÉDONS TOUS.)

Maestoso *f*

TENORS. *f*

We are ve...ry wise men all M. P's, and law -
 Nous pos sè...dons tous, oui tous, la sci...ence in....

BASSES. *f*

We are ve...ry wise men all M. P's, and law -
 Nous pos sè...dons tous, oui tous, la sci...ence in....

- ma - kers Though ir - rev - er - ent folks call us on - ly wise a cr - es!
 - fu - se Il n'est pas pour nous pour nous de clar - té con - fu - se!

- ma - kers Though ir - rev - er - ent folks call us on - ly wise a cr - es!
 - fu - se Il n'est pas pour nous pour nous de clar - té con - fu - se!

Errors of one
Est a l'instant

We ne'er make con- fess- sion, Ev'n when sore perplex'd
Tou- jours un pro- blê- me, Fût il trop ar- du

sess- sion
mê- me

We re- voke the next, We re- voke the next!
Par nous ré- so- lu Par nous re- so- lu

We re- voke the next!
Par nous re- so- lu

Ah!.....
Oui.....

We are ve- ry wise men all, M.
Nous pos- sê- dons tous oui tous la

Ah!.....
Oui.....

We are ve- ry wise men all, M.
Nous pos- sê- dons tous ui tous la

Ps, and law ma...kers Tho' ir...rev...er...ent folks call, us
sci...ence in...fu...se Il n'est pas pour nous pour nous de

Ps, and law ma...kers Tho' ir...rev...er...ent folks call, us
sci...ence in...fu...se Il n'est pas pour nous pour nous de

on...ly wise acr...es! Yes we are law
clar...té con...fu...se Nous pos...sè...dons

on...ly wise acr...es! Yes we are law
clar...té con...fu...se Nous pos...sè...dons

ma...kers, And not wise acr...es!
tous La science in fu...se!

ma...kers, And not wise acr...es!
tous La science in fu...se!

ff

N^o 16. THE RAT SONG.

HIRVAIA & CORO.

Moderato.

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Dynamics include *f* (forte) and *p* (piano).

The piano accompaniment for the first vocal line features a melody in the right hand and a supporting bass line in the left hand. The melody is characterized by eighth-note patterns. Dynamics include *pp* (pianissimo).

The song of the bird and the maid—
L'oi...seau chan...te sous la ra...mè

The piano accompaniment for the second vocal line continues the melodic and harmonic themes. Dynamics include *p* (piano).

—en, Ma_keth me_lo_dy rare..... The flow'r and the tree blos_som
 ...e Sa voir remplit les airs De fleurs la terre est par_fu.

The piano accompaniment for the third vocal line features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano).

la den' Scent the am .. or .. ous air! But
 mè e Les près, tes bois sont verts Sou ..

through the hap .. py val .. ley A dread sound comes a
 - dain par .. tout re .. son .. ne L'è .. cho d'un bruit loin ..

far Ist foe .. mens tread who ral .. ly, In ..
 tain U .. ne hor .. de foi .. son .. ne Cou ..

to the ranks of war? Oh fly! Oh
 vrant cha .. que che . min Fuy - ez Fuy ..

fly!.....
ez.....

Oh fly, nor think of arming, Here
 Fuy-ez car la rail-lan-ce Ne

pp

sfz

val-our is in vain The rat fiends thick are swarming In mil-lions
 vous sau-ve-rai-t pas Notre en-ne-mi sa-van-ce Fuyez fuy-

sfz

Yes! in mill-ions o'er the plain Here
 -ez ce sort les rats les rats *pp* Ne

Oh fly! nor think of arm-ing Here
 Fuy-ons car tu rail-lan-ce Ne

Oh fly! nor think of arm-ing Here
 Fuy-ons car la rail-lan-ce Ne

Oh fly! nor think of arm-ing Here
 Fuy-ons car la rail-lan-ce Ne

pp

pp

CHORUS

val... our is in vain... The rat fiends thick now
nous sau... ve... rait pas... Notre en... ne... mi s'a...

val... our is in vain... The rat fiends thick now
nous sau... ve... rait pas... Notre en... ne... mi s'a...

val... our is in vain... The rat fiends thick now
nous sau... ve... rait pas... Notre en... ne... mi s'a...

val... our is in vain... The rat fiends thick now
nous sau... ve... rait pas... Notre en... ne... mi s'a...

cres swarm on the plain It is the rats Oh fly! Oh fly!
van... ce fuy... ez Ce sont les rats les rats! les rats!

cres swarm on the plain It is the rats Oh fly! Oh fly!
van... ce fuy... ez Ce sont les rats les rats! les rats!

cres swarm on the plain It is the rats Oh fly! Oh fly!
van... ce fuy... ez Ce sont les rats les rats! les rats!

cres swarm on the plain It is the rats Oh fly! Oh fly!
van... ce fuy... ez Ce sont les rats les rats! les rats!

f *p*

pp

And clasp thy babe clo... ser Oh Mo...
L'oi-seau chan-te sous la ra-mè

p

ther For the rats teeth are keen,..... Fare..well now to sis..ter and
e Sa voix remplit les airs De fleurs la terre est par..fu.

pp *p*

broth... er, Rats are hun... gry and lean... And
me... e, Les prés, les bois sont verts... Sou-

still like dis... tant thun... der The cru... el hordes sweep
dain par... tout ré... son... ne Le... cho d'un bruit loin-

down... They tear lov'd ones as... sun... der, They
tain... U... ne hor... de foi... son... ne Cou-

waste the plain and town! Oh fly! Oh
vrant cha... que che-min Fuy... ez! Fuy-

fly..... Oh fly! nor think of arm...ing, Here
 ez..... Fuy...ez! car la rail-tan...ce, Ne

pp

sfz

val...our is in vain..... The rat fiends thick are swarming In mill...ions
 nous sau...re...rait pas..... Notre en...ne...mi s'a...van...ce, Fuyez fuy.

sfz

Yes! in mill...ions o'er the plain. Here
 ez, ce sont...les rats, les rats. Ne

pp

Oh fly! nor think of arm...ing, Here
 Fuy...ons car la rail-tan...ce, Ne

pp

Oh fly! nor think of arm...ing, Here
 Fuy...ons car la rail-tan...ce, Ne

pp

Oh fly! nor think of arm...ing, Here
 Fuy...ons car la rail-tan...ce, Ne

pp

pp

val...our is in vain The rat fiends thick now
 nous sau-ve-rai pas Notre en- ne-mi S'a

val...our is in vain The rat fiends thick now
 nous sau-ve-rai pas Notre en- ne-mi S'a

val...our is in vain The rat fiends thick now
 nous sau-ve-rai pas Notre en- ne-mi S'a

val...our is in vain The rat fiends thick now
 nous sau-ve-rai pas Notre en- ne-mi S'a

swarm on the plain, It is the rats! Oh fly! Oh fly!
 van-ce fuy-ez Ce sont les rats! les rats! les rats!

swarm on the plain, It is the rats! Oh fly! Oh fly!
 van-ce fuy-ez Ce sont les rats! les rats! les rats!

swarm on the plain, It is the rats! Oh fly! Oh fly!
 van-ce fuy-ez Ce sont les rats! les rats! les rats!

swarm on the plain, It is the rats! Oh fly! Oh fly!
 van-ce fuy-ez Ce sont les rats! les rats! les rats!

cres *f* *ff*

Nº 17. FINALE. (A) CHORUS. (B) DINNER RONDO.

Allegro. *f*

f

The Ban-quet's pre-pard,
Voi-ci le mo-ment

f

The Ban-quet's pre-pard, . . .
Voi-ci le mo-ment

f

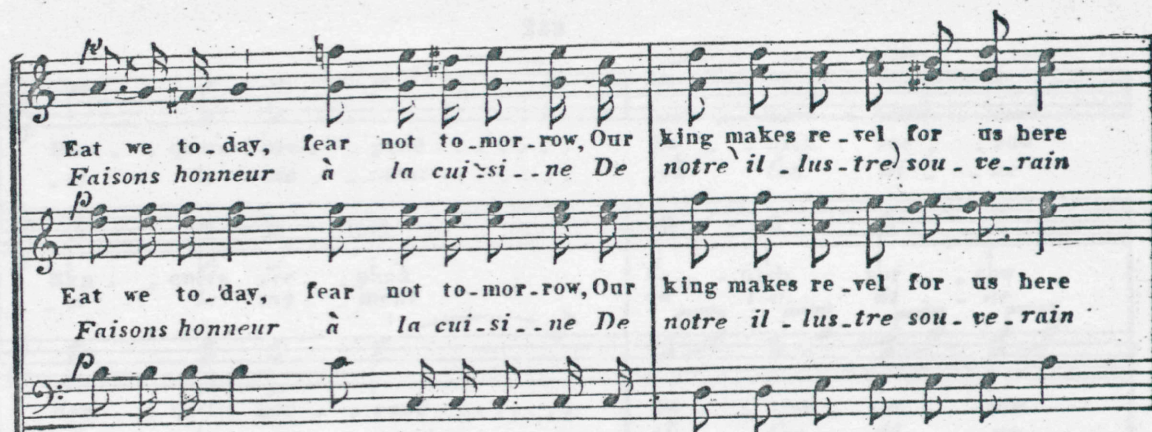
The Ban-quet's pre-pard,
Voi-ci le mo-ment

ba-nish sor-row
où lon di-ne

ba-nish sor-row
où lon di-ne

ba-nish sor-row
où lon di-ne

f

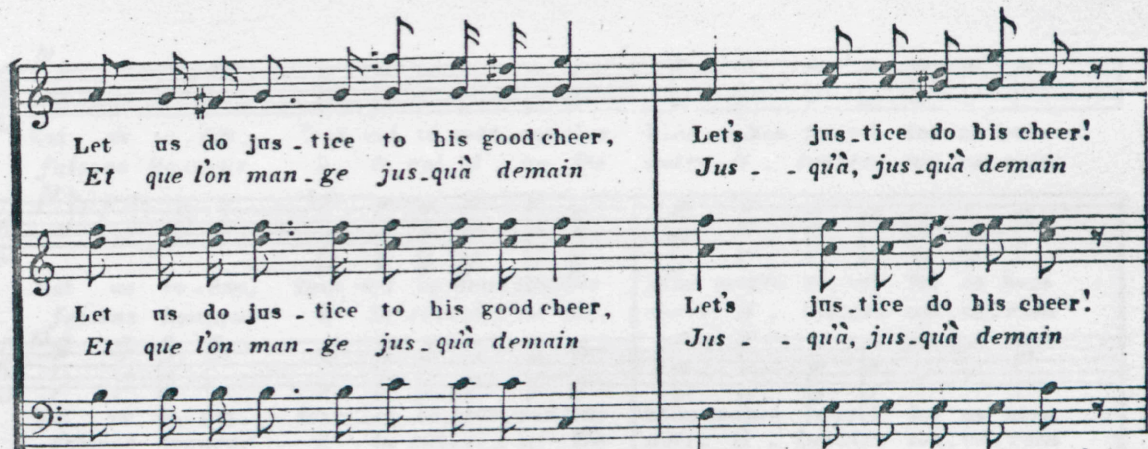


Eat we to-day, fear not to-mor-row, Our king makes re-vel for us here
 Faisons honneur à la cui-si-ne De notre il-lus-tre sou-ve-rain

Eat we to-day, fear not to-mor-row, Our king makes re-vel for us here
 Faisons honneur à la cui-si-ne De notre il-lus-tre sou-ve-rain



p



Let us do jus-tice to his good cheer,
 Et que l'on man-ge jus-qu'à demain

Let's jus-tice do his cheer!
 Jus - - qu'à, jus-qu'à demain

Let us do jus-tice to his good cheer,
 Et que l'on man-ge jus-qu'à demain

Let's jus-tice do his cheer!
 Jus - - qu'à, jus-qu'à demain



UN COURTISAN.

Here comes our king. In his splen - - dour! Let us all our
 Voi - - là le roi no - - tre mai - - tre! A nos yeux il

Let us all our
 A nos yeux il

Let us all our
 A nos yeux il

Let us all our
 A nos yeux il

mf

p

hom - - age ten - - der, Low at his feet, Our vows re - - peat! The
 ra pa - - rai - - tre à ses genoux pros - - ter - - nous nous Voi -

hom - - age ten - - der, Low at his feet, Our vows re - - peat! The
 ra pa - - rai - - tre à ses genoux pros - - ter - - nous nous Voi -

hom - - age ten - - der, Low at his feet, Our vows re - - peat! The
 ra pa - - rai - - tre à ses genoux pros - - ter - - nous nous Voi -

hom - - age ten - - der, Low at his feet, Our vows re - - peat! The
 ra pa - - rai - - tre à ses genoux pros - - ter - - nous nous Voi -

f

f

Ban - - quets pre - - pard ba - - nish sor - - row
 - ci le mo - - ment où l'on di - - ne

Ban - - quets pre - - pard
 - ci le mo - - ment

Ban - - quets pre - - pard ba - - nish sor - - row
 - ci le mo - - ment où l'on di - - ne

Ban - - quets pre - - pard ba - - nish sor - - row
 - ci le mo - - ment où l'on di - - ne

3 3 3 3 3 3

p
 Eat we to-day, fear not to-mor-row, Our king makes re-vel for us here
 faisons honneur à la cui-si-ne De notre il-lus-tre sou-ve-rain

p
 Eat we to-day, fear not to-mor-row, Our king makes re-vel for us here
 faisons honneur à la cui-si-ne De notre il-lus-tre sou-ve-rain

p
 Eat we to-day, fear not to-mor-row, Our king makes re-vel for us here
 faisons honneur à la cui-si-ne De notre il-lus-tre sou-ve-rain

p
 Eat we to-day, fear not to-mor-row, Our king makes re-vel for us here
 faisons honneur à la cui-si-ne De notre il-lus-tre sou-ve-rain

Let us do jus-tice to his good cheer Let's jus-tice do his cheer!
Et que l'on man-ge jus-qu'à de-main, Jus-qu'à, jus-qu'à de-main.

Let us do jus-tice to his good cheer Let's jus-tice do his cheer!
Et que l'on man-ge jus-qu'à de-main, Jus-qu'à, jus-qu'à de-main.

Let us do jus-tice to his good cheer Let's jus-tice do his cheer!
Et que l'on man-ge jus-qu'à de-main, Jus-qu'à, jus-qu'à de-main.

Let us do jus-tice to his good cheer Let's jus-tice do his cheer!
Et que l'on man-ge jus-qu'à de-main, Jus-qu'à, jus-qu'à de-main.

1st T. Here comes the king in his splen-dour Let us all our
Voi-là le roi. no-tre mai-tre A nos yeux il

Let us all our
A nos yeux il

Let us all our
A nos yeux il

Let us all our
A nos yeux il

hom - age ten - der ra pa - rai - tre Low at his feet our vows re - -
 nous, à ses ge - -

hom - age ten - der ra pa - rai - tre Low at his feet our vows re - -
 nous, à ses ge - -

hom - age ten - der ra pa - rai - tre Low at his feet our vows re - -
 nous, à ses ge - -

hom - age ten - der ra pa - rai - tre Low at his feet our vows re - -
 nous, à ses ge - -

cres:

LE ROI.

-peat. Our vows re - -peat, Our vows re - -peat. For
 nous, pros - ter - nons nous, pros - ter - nons nous. Et

-peat, Our vows re - -peat, Our vows re - -peat.
 nous, pros - ter - nons nous, nous.

-peat, Our vows re - -peat, Our vows re - -peat.
 nous, pros - ter - nons nous, nous.

-peat, Our vows re - -peat, Our vows re - -peat.
 nous, pros - ter - nons nous, nous.

f

Allegro.

din - ner, I've made you as - sem - ble — Where are the meats,
 bien rien n'est prêt sur la ta - ble où sont les plats,

p

Cook'd En - glish style? kept wait - ing? kept wait - ing?
 les nouveaux plats, At - ten - dre, at - ten - dre,

Let the slaves trem - ble!
 C'est in - sup - por - table!
 Dear - ly they'll pay,
 mes cui - si - niers

Ser - vice so vile Dear - ly they'll pay, for ser - vice
 har - ri - vent pas, mes cui - si - niers har - ri - vent

f

vile!
pas!

f all they bring
les roi - là,

f All they
Les voi -

f Par - don them king! all they bring Par - don them king! All they
Les roi - là Sire les voi - là, Les roi - là Sire! Les voi -

f Par - don them king! all they bring Par - don them king! All they
Les roi - là Sire les voi - là, Les roi - là Sire! Les voi -

ff Entrance of slaves bearing banquet on their

Allegretto.

bring, all they bring, all they bring, all they bring, all they bring!
- là les voi - là, les voi - là, les voi - là, les voi - là.

bring, all they bring, all they bring, all they bring, all they bring!
- là les voi - là, les voi - là, les voi - là, les voi - là.

bring, all they bring, all they bring, all they bring, all they bring!
- là les voi - là, les voi - là, les voi - là, les voi - là.

bring, all they bring, all they bring, all they bring, all they bring!
- là les voi - là, les voi - là, les voi - là, les voi - là.

heads. (They group round stage kneeling.)

Allegretto.

(B) DINNER RONDO & CHORUS.

WHITTINGTON.

English meats were brought to-ge-ther,
Ce pa-té de Be-cas-si-nes,

So that you a choice can make Some folks say there's nought like lea-ther
De fai-sans et de per-drir, tout far-ci de truf-fes fi-nes

But you try the Bri-tish steak! Bards have sung
fait ré-ver de Pa-ra-dis Ô grand roi

DOROTHY.

Bards have sung
Ô grand roi

TOM.

Bards have sung
Ô grand roi

BOZSTAY.

Bards have sung
Ô grand roi

and ar - tists paint - ed, Bri - tains rule o - - ver the sea
 Que l'on re - nom - me, Rien pour vous n'est trop ex - quis

and ar - tists paint - ed, Bri - tains rule o - - ver the sea
 Que l'on re - nom - me, Rien pour vous n'est trop ex - quis

and ar - tists paint - ed, Bri - tains rule o - - ver the sea
 Que l'on re - nom - me, Rien pour vous n'est trop ex - quis

and ar - tists paint - ed, Bri - tains rule o - - ver the sea
 Que l'on re - nom - me, Rien pour vous n'est trop ex - quis

But till now few are ac - quainted... With her rule o'er cook - er - ee.
 De notre art en gas - tro - no - me Dè - gus - tez tous les pro duits.

But till now few are ac - quainted... With her rule o'er cook - er - ee.
 De notre art en gas - tro - no - me Dè - gus - tez tous les pro duits.

But till now few are ac - quainted... With her rule o'er cook - er - ee.
 De notre art en gas - tro - no - me Dè - gus - tez tous les pro duits.

But till now few are ac - quainted... With her rule o'er cook - er - ee.
 De notre art en gas - tro - no - me Dè - gus - tez tous les pro duits.

DOROTHY.

Here's the roast-beef serv'd on Sun-day, To which long-ing na-tion point,
Ce Rost-beef cuit à la bro-che, tout saignant rose et bien gras

Has'd on Tues-day cold on Mon-day, Hail the go-rry Bri-tish joint!
D'un fu-met dont rien n'ap-pro-che, Va flat-ter vos o-do-rats.

Bards have sung, and ar-tists paint-ed Bri-tains rule
O grand-roi, Que l'on re-nom-me, Rien pour vous

Bards have sung, and ar-tists paint-ed Bri-tains rule
O grand-roi, Que l'on re-nom-me, Rien pour vous

Bards have sung, and ar-tists paint-ed Bri-tains rule
O grand-roi, Que l'on re-nom-me, Rien pour vous

Bards have sung, and ar-tists paint-ed Bri-tains rule
O grand-roi, Que l'on re-nom-me, Rien pour vous

o - ver the sea, But till now... few are ac- quaint- ed
 n'est trop ex- quis, De notre art... en gas- tro- no- - me,

o - ver the sea, But till now... few are ac- quaint- ed
 n'est trop ex- quis, De notre art... en gas- tro- no- - me,

o - ver the sea, But till now... few are ac- quaint- ed
 n'est trop ex- quis, De notre art... en gas- tro- no- - me,

o - ver the sea, But till now... few are ac- quaint- ed
 n'est trop ex- quis, De notre art... en gas- tro- no- - me,

With her rule o'er cook- er- ee!
 Dé- - gus- tex tous les pro- duits

With her rule o'er cook- er- ee!
 Dé- - gus- tex tous les pro- duits

With her rule o'er cook- er- ee!
 Dé- - gus- tex tous les pro- duits

With her rule o'er cook- er- ee! What than this ple
 Dé- - gus- tex tous les pro- duits Cet- te tar- - tère

could be fit - ter, To dis - play our kitch - en art,
 la gro - seil - le, Qui du four sort à l'in - stant

Hard of crust with fruit so bit - ter, Re - gu - la - tion
 Pour le gout est sans pa - reil - le, nul des - sert n'est

Bards have sung, and ar - tists paint - ed
 O grand roi, Que l'on re - nom - me

Bards have sung, and ar - tists paint - ed
 O grand roi, Que l'on re - nom - me

Bards have sung, and ar - tists paint - ed
 O grand roi, Que l'on re - nom - me

Bri - tish tart! Bards have sung, and ar - tists paint - ed
 plus char - mant! O grand roi, Que l'on re - nom - me

p

Bri - tish rule o - ver the sea, But till now...
 Rien pour vous n'est trop ex - quis De notre art...

Bri - tish rule o - ver the sea, But till now...
 Rien pour vous n'est trop ex - quis De notre art...

Bri - tish rule o - ver the sea, But till now...
 Rien pour vous n'est trop ex - quis De notre art

Bri - tish rule o - ver the sea, But till now...
 Rien pour vous n'est trop ex - quis De notre art...

few are ac - quaint - ed, With her rule o'er cook - er - ee!
 en gas - tro - no - me Dé - gus - tex tous les pro - duits.

few are ac - quaint - ed, With her rule o'er cook - er - ee!
 en gas - tro - no - me Dé - gus - tex tous les pro - duits.

few are ac - quaint - ed, With her rule o'er cook - er - ee!
 en gas - tro - no - me Dé - gus - tex tous les pro - duits.

few are ac - quaint - ed, With her rule o'er cook - er - ee!
 en gas - tro - no - me Dé - gus - tex tous les pro - duits.

LA PRINCESSE.

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis
 WHITTINGTON.

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis
 DOROTHY.

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis
 TOM.

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis.

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis

Bards have sung and ar-tists painted, Bri-tains rule o-ver the sea,
 O grand roi, Que l'on re-nom-me, Rien pour nous n'est trop ex-quis

mf

[illegible]

10

The Cook

J. S. Gassner.

Soprano:
-ie Yes! with her rule in cook - er - ie! in cook - er -
duits oui de - gus - tons tons les pro - duits, tous les pro -

Alto:
-ie Yes! with her rule in cook - er - ie! in cook - er -
duits oui de - gus - tons tons les pro - duits, tous les pro -

Tenor 1:
-ie Yes! with her rule in cook - er - ie! in cook - er -
duits oui de - gus - tons tons les pro - duits, tous les pro -

Tenor 2:
-ie Yes! with her rule in cook - er - ie! in cook - er -
duits oui de - gus - tons tons les pro - duits, tous les pro -

Bass:
-ie Yes! with her rule in cook - er - ie! in cook - er -
duits oui de - gus - tons tons les pro - duits, tous les pro -

Piano:
-ie Yes! with her rule in cook - er - ie! in cook - er -
duits oui de - gus - tons tons les pro - duits, tous les pro -

ff

le!
duits.

- ie!
duits.

- ie!
duits.

- ie!
duits.

- ie!
duits.

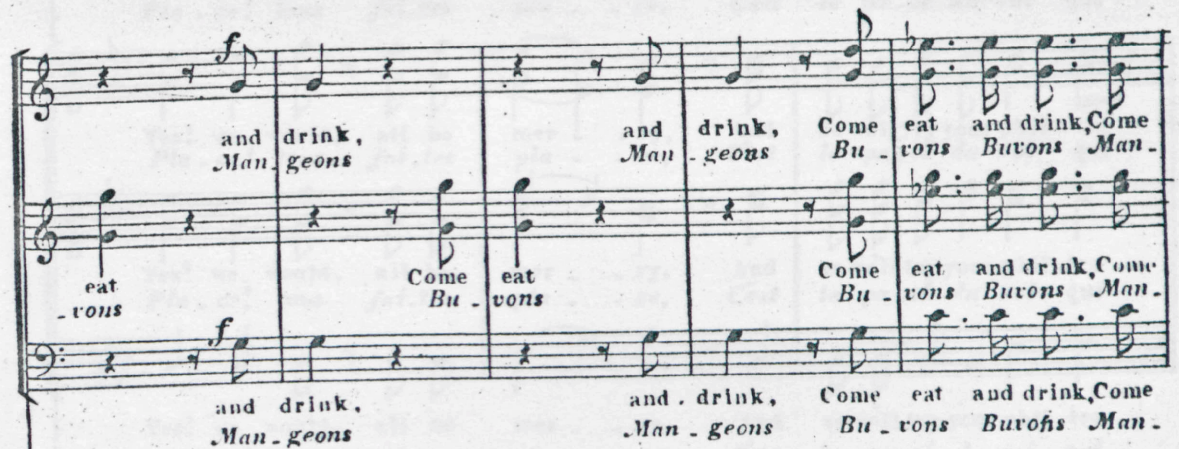
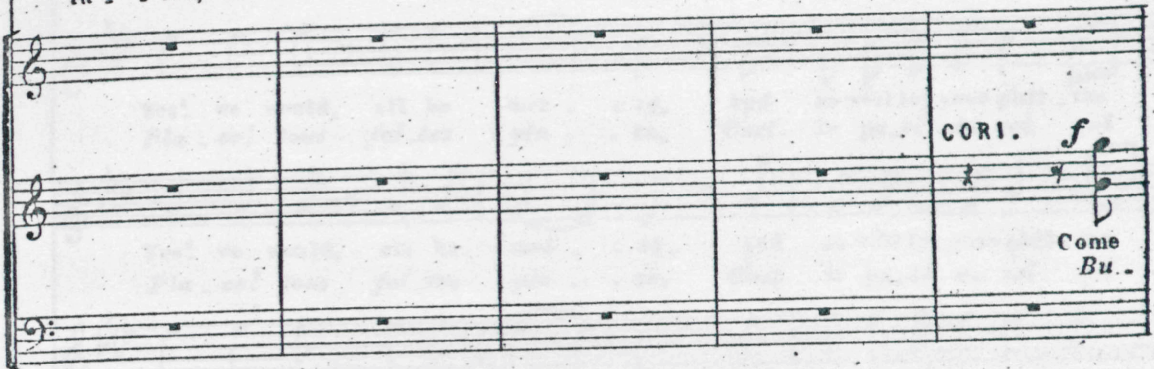
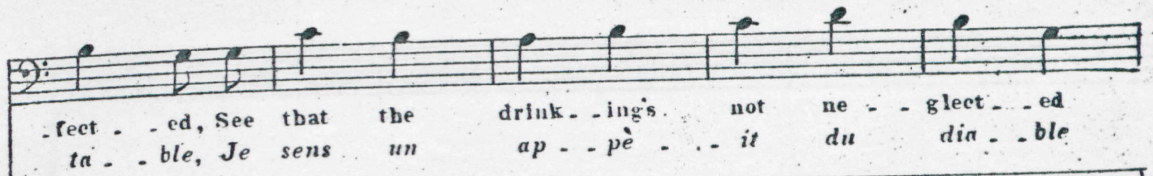
- ie!
duits.

- ie!
duits.

KING.

While with so - lids we are re -
Main - te - nant met - tons - nous à

p



eat and drink, Come eat and drink, Come eat and drink!
geons bu-rons man-geons bu-rons man-geons bu-rons!

eat and drink, Come eat and drink, Come eat and drink!
geons bu-rons man-geons bu-rons man-geons bu-rons!

eat and drink, Come eat and drink, Come eat and drink!
geons bu-rons man-geons bu-rons man-geons bu-rons!

WHITTINGTON. (with punch bowl.)

Would you all now be mer - - - ry Just
Pla - - ce tous! fai - - tes pla - - ce, C'est

mf

try this phil - tre po - - tent ve - - - ry!
le pa - - té du roi, qui pas - - - se,

Yes! we would, all be mer - - ry, And so well try your phil - tre
Pla - ce! tous fai - tes pla - - ce, C'est le pa - té du roi qui

Yes! we would, all be mer - - ry, And so well try your phil - tre
Pla - ce! tous fai - tes pla - - ce, C'est le pa - té du roi qui

Yes! we would, all be mer - - ry, And so well try your phil - tre
Pla - ce! tous fai - tes pla - - ce, C'est le pa - té du roi qui

Yes! we would, all be mer - - ry, And so well try your phil - tre
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Yes! we would, all be mer - - ry, And so well try your phil - tre
Pla - ce! tous fai - tes pla - - ce, C'est le pa - té du roi qui

f

that's po-tent ve-ry!
pas-se qui pas-se.

that's po-tent ve-ry!
pas-se qui pas-se.

that's po-tent ve-ry!
pas-se qui pas-se.

that's po-tent ve-ry!
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that's po-tent ve-ry!
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pas-se qui pas-se.

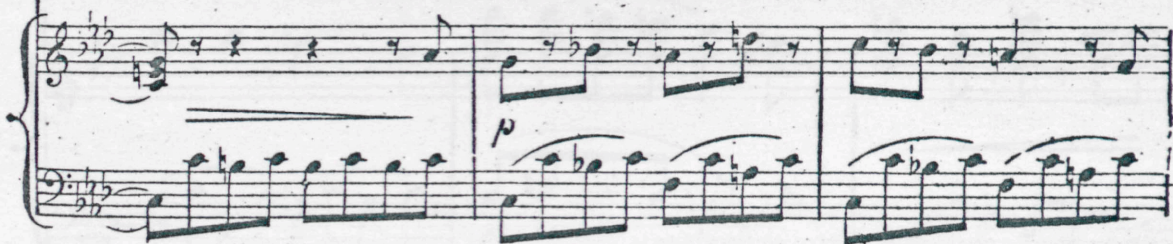
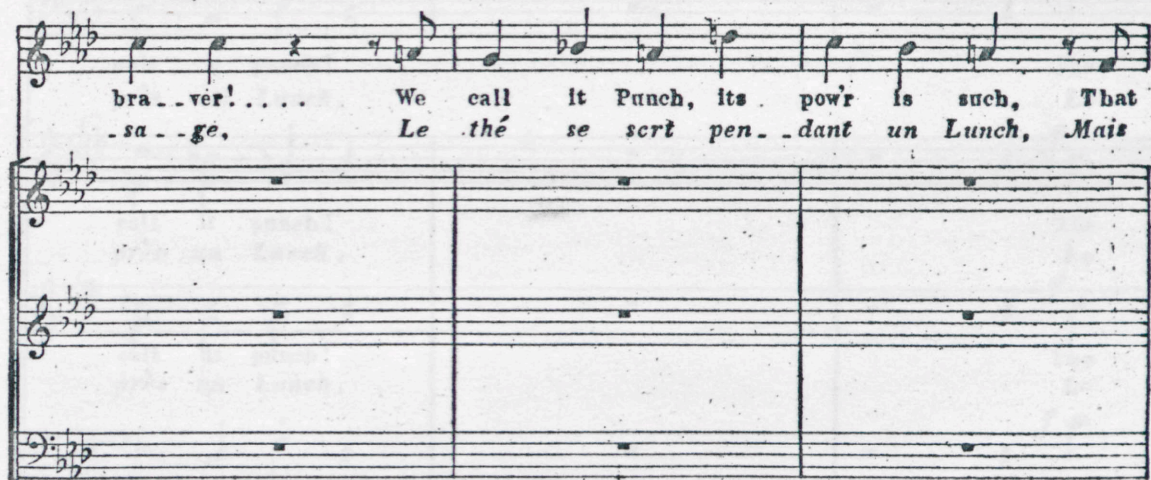
(all drink.)

ff

Recit:

What a potent drink Strangethe flavour,
Quel est cet è-tran-ge breu-ra-ge

'Tis that makes English braves still
En An-gle-ter-re, Cest lu-



H. They call it Punch, its
 Le thè se sert à - .

W. cour-age it im-part-eth to the Dutch!
 a - près le di - ner, le punch le punch.

D. They call it Punch, they
 Le thè se sert à - .

B. They call it Punch, they
 Le thè se sert à - .

CAP. They call it Punch, they
 Le thè se sert à - .

SER. They call it Punch, they
 Le thè se sert à - .

They call it Punch, they
 Le thè se sert à - .

They call it Punch, they
 Le thè se sert à - .

They call it Punch, they
 Le thè se sert à - .

The piano accompaniment is written for a grand piano. It features a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

pow'r is such, That courage it im-parts The Dutch the
 près un Lunch Mais a - près le di - ner. Le punch, le

Un - - to the
 Le punch, le

call it punch! The
 près un Lunch. Le

call it punch! The
 près un Lunch. Le

call it punch! The
 près un Lunch. Le

call it punch! The
 près un Lunch. Le

call it punch! The
 près un Lunch. Le

call it punch! The
 près un Lunch. Le

call it punch! The
 près un Lunch. Le

call it punch! The
 près un Lunch. Le

Dutch, then pour out punch, then pour out punch, then pour out punch, then pour out punch, al-lons mangeons, al-lons bu-rons, al-lons mangeons, al-lons bu-rons.

Dutch, then pour out punch, then pour out punch, then pour out punch, then pour out punch, al-lons mangeons, al-lons bu-rons, al-lons mangeons, al-lons bu-rons.

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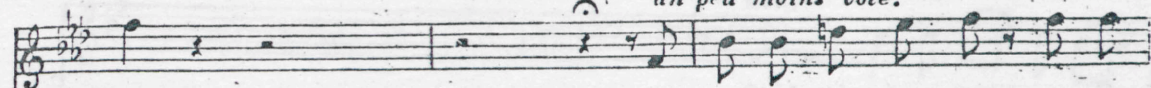
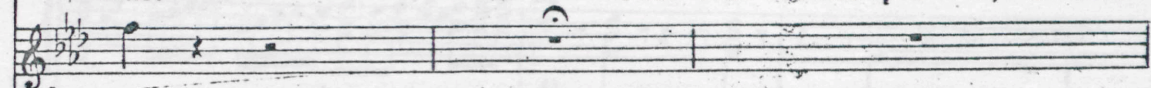
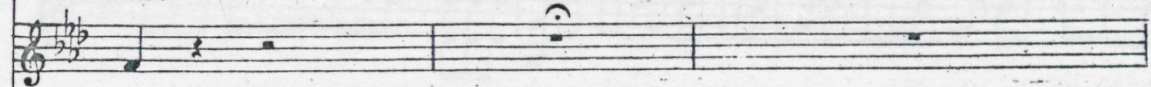
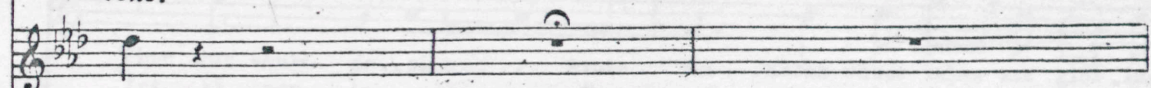
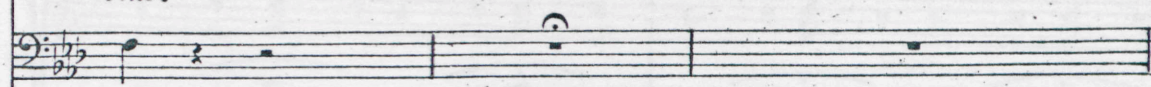
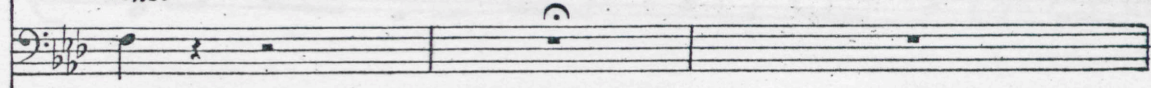
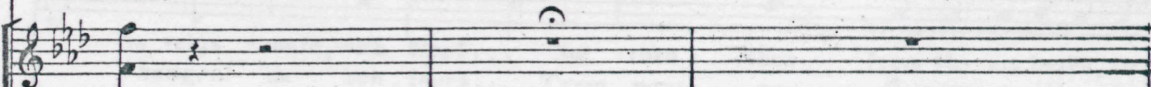
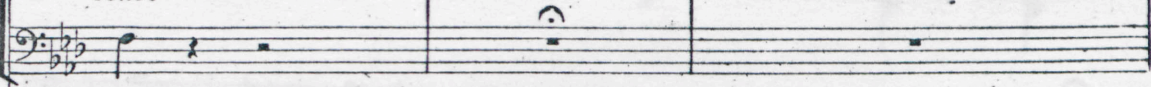
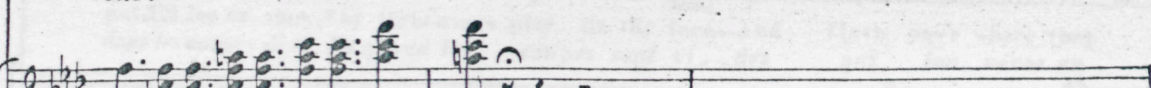
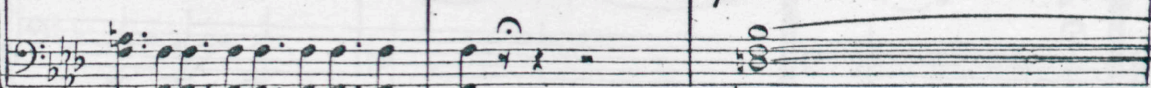
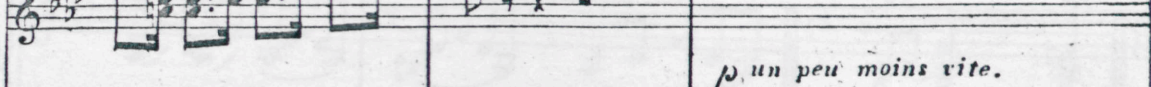
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Dutch, then pour out punch, then pour out punch, then pour out punch, then pour out punch, al-lons mangeons, al-lons bu-rons, al-lons mangeons, al-lons bu-rons.

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Dutch, then pour out punch, then pour out punch, then pour out punch, then pour out punch, al-lons mangeons, al-lons bu-rons, al-lons mangeons, al-lons bu-rons.

f

HIR: *un peu moins vite.*punch!
vons.Cup bear-er thou shalt be, For me
Pour vous re-com-pen-ser, Je vouspunch!
vons.punch!
vons.punch!
vons.punch!
vons.punch!
vons.punch!
vons.punch!
vons.punch!
vons.*p un peu moins vite.*

punch thoult pre-pare! Let it flow free. Let it flow free. Yes! let it flow!
 nomme è - chan-son, Ver-sez ce punch, Ver-sez ce punch, Ver-sez ce punch

Let it flow free.
 Ver-sez ce punch

Let it flow free.
 Ver-sez ce punch

Let it flow free.
 Ver-sez ce punch

mf

My-self shall laud its vir-tue rare! My-self shall laud its vir-tue
 Et moi j'en di-rai la chan-son, Et moi j'en di-rai la... chan.

riten:

Allegro.

rare!
 -son!

BRINDISI.

f *Allegro.*

H.R.

Oh! hail! Spi-rit King, all glow-ing.
Sa-lut! liqueur en-flammè... e

Thee our souls de-sire, . . . Brave Mo-narch whose veins are glow-ing
tes vi-ves, lu-urs . . . Par qui la vie est char-mè... e

As veins should, with fire! . . . Not torn thou from the embrace, Of
Changent de con-leurs . . . Trem-pous nos lè-vres a-vi-des

pallid ice or snow, Thy lightnings play on thy face, And flash pow'r where they
dans les coupes d'or. Et quand les coupes sont vi-des qui l'on verse en -

Allegro.

go! All hail! All hail! All hail! All hail!
 cor. Bu - vons Bu - vons! Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

All hail! All hail!
 Bu - vons! Bu - vons!

Allegro.

f

f

p

Spi - rit, Spi - rit, An - gel, De - mon,
Bu - vons Bu - vons Que la flam - me

At thy al - tar men shall bow
De ce punch aux re - flets bleus.....

In thy beau - ty live on, gleam... on,
Brule et ver - se dans... notre â - me

E - ver great as now Ab!
de ses mil - le feux Oui

At thy al - tar
de ce punch aux

f Spi - rit! Spi - rit! An - gel De - mon At thy al - tar
Bu - vons! bu - vons! Que la flam - me de ce punch aux

f Spi - rit! Spi - rit! An - gel De - mon At thy al - tar
Bu - vons! bu - vons! Que la flam - me de ce punch aux

f Spi - rit! Spi - rit! An - gel De - mon At thy al - tar
Bu - vons! bu - vons! Que la flam - me de ce punch aux

f Spi - rit! Spi - rit! An - gel De - mon At thy al - tar
Bu - vons! bu - vons! Que la flam - me de ce punch aux

f Spi - rit! Spi - rit! An - gel De - mon At thy al - tar
Bu - vons! bu - vons! Que la flam - me de ce punch aux

f Spi - rit! Spi - rit! An - gel De - mon At thy al - tar
Bu - vons! bu - vons! Que la flam - me de ce punch aux

f Spi - rit! Spi - rit! An - gel De - mon At thy al - tar
Bu - vons! bu - vons! Que la flam - me de ce punch aux

f Spi - rit! Spi - rit! An - gel De - mon At thy al - tar
Bu - vons! bu - vons! Que la flam - me de ce punch aux

all men bow.... In thy beau-ty live on, gleam on,
re - flets bleus... brule et ver-se dans notre a - - me

all men bow.... In thy beau-ty live on, gleam on,
re - flets bleus... brule et ver-se dans notre a - - me

all men bow.... In thy beau-ty live on, gleam on,
re - flets bleus... brule et ver-se dans notre a - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre a - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre a - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre a - - me

all men bow.... In thy beau-ty live on, gleam on,
re - flets bleus... brule et ver-se dans notre a - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre a - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre a - - me

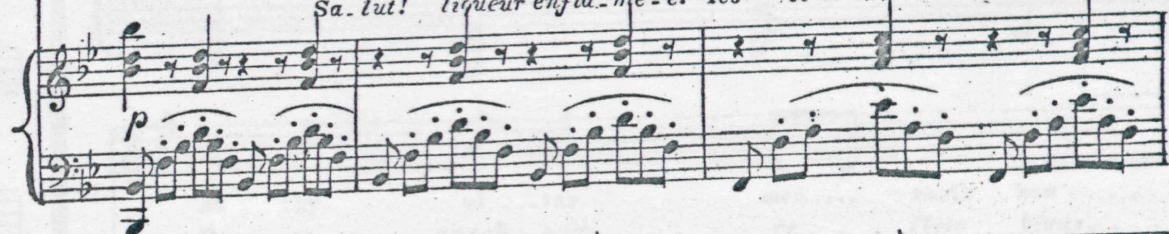
all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre a - - me

(all drink.)



WHITT:

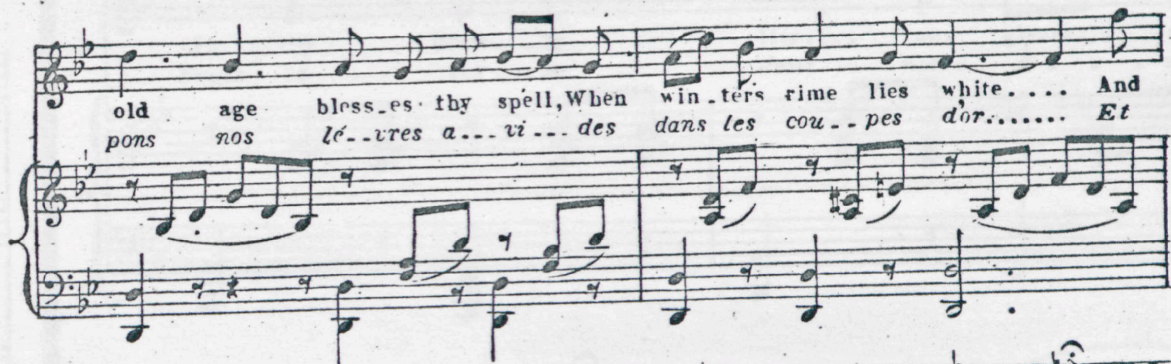
When dan-gers o'er mortals ho-ver, Thou giv'st heart and brain... 'Tis
Sa-tut! liqueur enfla-mé-e! Tes vi-ves lu-eurs Par



thou bidst the tim-id lo-ver, Urge his pray'r a-gain!.... And
qui la vue est char-mé-e, Chan-gent de cou-leurs Trem-



old age bless-es thy spell, When win-ters rime lies white.... And
pons nos lé-vres a-vi-des dans les cou-pes d'or..... Et



far on fo-rest and fell Falls cold the pale moon
quond les coupes sont vi-des que l'on verse en-



Allegro.

go! All hail! All hail! All hail!
 cor. Bu_vons Bu_vons! Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

All hail! All hail!
 Bu_vons! Bu_vons!

Allegro.

f

p

f

Spi - rit, Spi - rit, An - gel, De - mon,
Bu - rons Bu - rons Que la flam - me

At thy al - tar men.... shall bow.....
De ce punch aux re - flets bleus.....

In thy beau - ty live.... on, gleam... on,
Brule et ver - se dans... notre à - me

E - ver great as now Ab!.....
de ses mil - le feux Oui.....

[illegible]

all men bow.... In thy beau-ty live on, gleam on,
re - flets bleus... brule et ver-se dans notre à - - me

all men bow.... In thy beau-ty live on, gleam on,
re - flets bleus... brule et ver-se dans notre à - - me

all men bow.... In thy beau-ty live on, gleam on,
re - flets bleus... brule et ver-se dans notre à - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre à - - me

all men bow In thy beau-ty I've on, gleam on,
re - flets bleus brule et ver-se dans notre à - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre à - - me

all men bow.... In thy beau-ty live on, gleam on,
re - flets bleus... brule et ver-se dans notre à - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre à - - me

all men bow In thy beau-ty live on, gleam on,
re - flets bleus brule et ver-se dans notre à - - me

[illegible]

Allegro moderato.

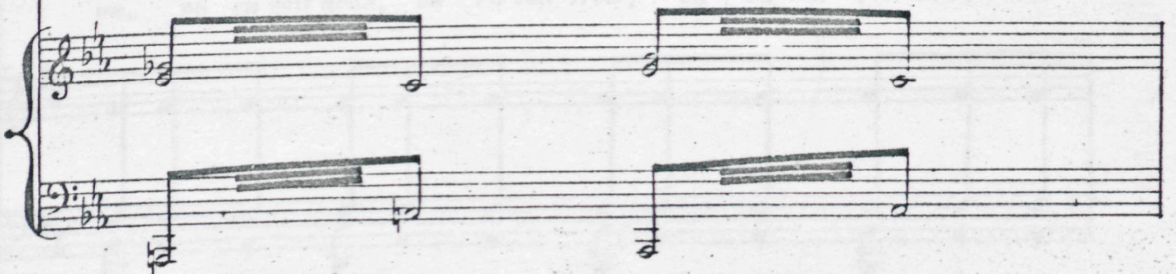
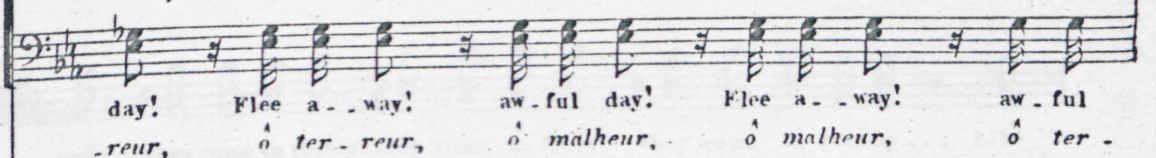
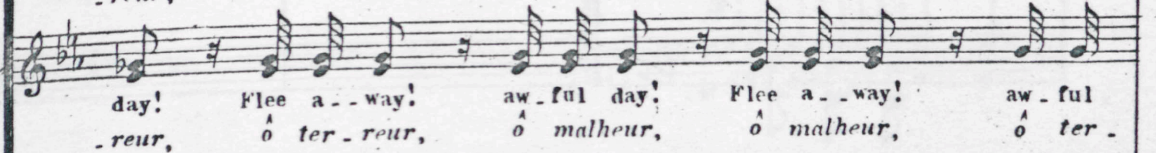
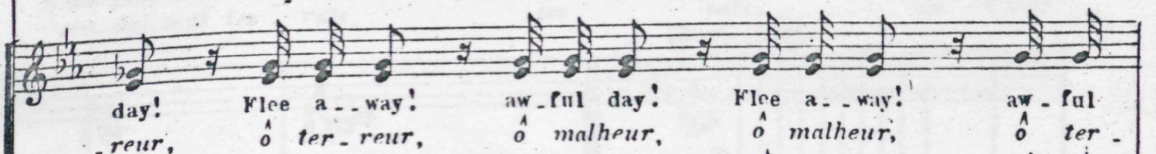
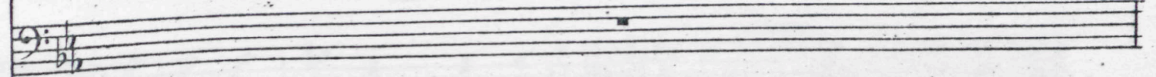
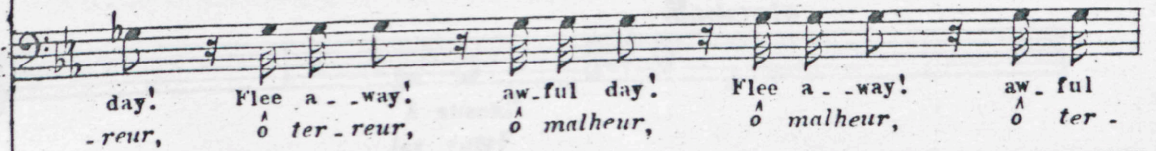
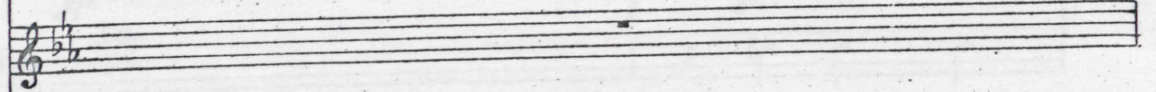
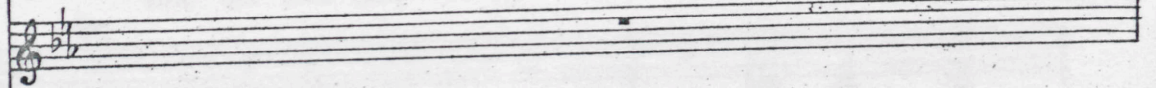
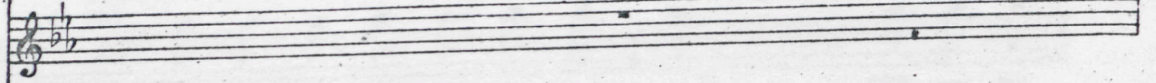
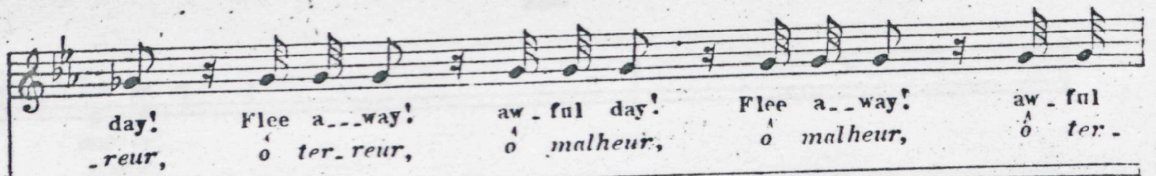
LE ROI.

And now to crown our ro-yal re-vels high, 'Tis our
Et pour fi-nir, a-vec so-len-ni-té En-ta-

Allegro moderato.

wont to par-take of the el-eph-ant
-mons main-te-nant ce su-per-be pa-

[illegible]



Allegro.

day!
- reur!

WHITTINGTON.

Why in this dread-ful way?
D'où vient vo-tre fray- eur?

But why this
la belle af-

LE ROI.

day!
- reur!

Didst note the rat.
N'as - tu pas - vu?

day!
- reur!

day!
- reur!

day!
- reur!

p Allegro.

elat - - - ter, A rat more or less sure-ly can - - not much
fai - - re, la cho - se, la chose est as - sez or - di -

matter!
naire.
LE ROI.

The De-mon rats oh! do not mock Did you but
C'est que chez nous tu ne sais pas, Comment se

fp *p*

Moderato.

A shock?
les rats!

know you'd have a shock A shock? . . . They come in
con-duit les rats, les rats . . . on en voit

Moderato.

p

twos—they come in threes—they come in fours—they come in twenty . . . Like
un, on en voit deux, on en voit trois, on en voit quatre . . . Gros

H. *Then more and
Ils é - taient*

W. *Then more and
Ils é - taient*

D. *Then more and
Ils é - taient*

B. *Then more and
Ils é - taient*

K. *lo - cust in fair land of plen - - - ty.
et nom - breux, Ils vont sa - bat - - - tre*

SER. *Then more and
Ils é - taient*

CORO. *Then more and
Ils é - taient*

*Then more and
Ils é - taient*

*Then more and
Ils é - taient*

more, and by the score, An hundred fold ... and then un - told! ... Like
vingt, les roi-là cent, ils étaient cent, les roi-là mil-le, non

more, and by the score, An hundred fold ... and then un - told! ... Like
vingt, les roi-là cent, ils étaient cent, les roi-là mil-le, non

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more, and by the score, An hundred fold ... and then un - told! ... Like
vingt, les roi-là cent, ils étaient cent, les roi-là mil-le, non

drift-ing sand on the sea shore... No more ca-rouse!
point d'a-sy-le, C'est un tor-rent... Plus de re-pos.

drift-ing sand on the sea shore...
point d'a-sy-le, C'est un tor-rent...

drift-ing sand on the sea shore...
point d'a-sy-le, C'est un tor-rent...

drift-ing sand on the sea shore...
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drift-ing sand on the sea shore... No more ca-rouse!
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drift-ing sand on the sea shore...
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drift-ing sand on the sea shore... No more ca-rouse!
point d'a-sy-le, C'est un tor-rent... Plus de re-pos!

drift-ing sand on the sea shore... No more ca-rouse!
point d'a-sy-le, C'est un tor-rent... Plus de re-pos!

drift-ing sand on the sea shore... No more ca-rouse!
point d'a-sy-le, C'est un tor-rent... Plus de re-pos!

L.H.

Let us be fly - ing, Soon the music will change to cries of the
et plus de fé - tes, Le malheur, le malheur pe - se sur nos

Let us be fly - ing, Soon the music will change to cries of the
et plus de fé - tes, Le malheur, le malheur pe - se sur nos

Let us be fly - ing, Soon the music will change to cries of the
et plus de fé - tes, Le malheur, le malheur pe - se sur nos

Let us be fly - ing, Soon the music will change to cries of the
et plus de fé - tes, Le malheur, le malheur pe - se sur nos

L.H.

dy - ing! Then more and more, and by the score, Then hundred fold. Then all un-
te - tes Ils étaient vingt, les voilà cent, Ils étaient cent, les voi-là

dy - ing! Then more and more, and by the score, Then hundred fold. Then all un-
te - tes Ils étaient vingt, les voilà cent, Ils étaient cent, les voi-là

dy - ing! Then more and more, and by the score, Then hundred fold. Then all un-
te - tes Ils étaient vingt, les voilà cent, Ils étaient cent, les voi-là

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dy - ing! Then more and more, and by the score, Then hundred fold. Then all un-
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dy - ing! Then more and more, and by the score, Then hundred fold. Then all un-
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dy - ing! Then more and more, and by the score, Then hundred fold. Then all un-
te - tes Ils étaient vingt, les voilà cent, Ils étaient cent, les voi-là

dy - ing! Then more and more, and by the score, Then hundred fold. Then all un-
te - tes Ils étaient vingt, les voilà cent, Ils étaient cent, les voi-là

dy - ing! Then more and more, and by the score, Then hundred fold. Then all un-
te - tes Ils étaient vingt, les voilà cent, Ils étaient cent, les voi-là

WHITTINGTON.

- numb - - - - - erd!
 mil - - - - - le.

And so some rats cause all this
 De vos frayeurs, c'est, là la

- numb - - - - - erd!
 mil - - - - - le.

- numb - - - - - erd!
 mil - - - - - le.

- numb - - - - - erd!
 mil - - - - - le.

f *p*

ter - - - - - ror?
 cau - - - - - se?
 LE ROI.

Fear nought! I pray O sovereign lord!...
 Ne crai-gnez rien, ne crai-gnez rien...

p

Enough I think!
 C'est bien! as - sez.

p

LE ROI.

I un-der-take to save you on my word! And if thou
 Pour vous sau-ver, Je con-nais le moy-en. Si ton moy-

art not bold in er-ror, But re-move our scourge... I will
 -en raut quel-que cho-se, J'en fais le ser-ment, tu pour-

grant all thou ask-est; And all that thou may-est
 -ras ob-te-nir, ob-te-nir ce que tu vou-

LA PRINCESSE.

(aside to Dick.) rit:

urge!
 dras. Dost com-pre-hend Evn if it were my
 Tout ce que tu vou-dras tu l'ob-tien-

pp *rit:* *pp*

Allegro.

hand! What is that sound... strikes on my ear?... From ev'ry side and front and
 - dras En-ten-dez-vous ce bruit loin-tain.... de tous co-té par-tous che-

Allegro.

rear? And see o'er the hills and the flats They swarm... they rush... It is the
 - min? Voy-ez là bas, roy-ez là bas, Ce sont les rats, ce sont les

Recit:

WHITTINGTON.

rats...
 rats

No cause for
 Lais-sez-moi

cres: -

f

The
 Les

rats!... the
 rats!... les

rats!
 rats!

cres: -

The
 Les

rats!... the
 rats!... les

rats!... the
 rats!... les

rats!
 rats!

The
 Les

rats!... the
 rats!... les

rats!... the
 rats!... les

rats!
 rats!

cres: -

f

fp

ter-ror! flight is mere er-ror For scarce shall the rats reach this spot Than
 fai-re; C'est mon af-fai-re; A-vant qu'ils ne soient ar-rî-res, Par

And^{no} non troppo.

I shall clear out all the lot! Miaou! Miaou! Miaou! It is
 moi vous se-rez toûs sa- rès Miaou! Miaou! Miaou! Accours

And^{no} non troppo.

true that the neighbours complain! Miaou! Miaou! Miaou! But to me 'tis an ex-quisite
 à... ma voix qui l'ap-pelle! Miaou! Miaou! Miaou! Sois toujours docile et fi-

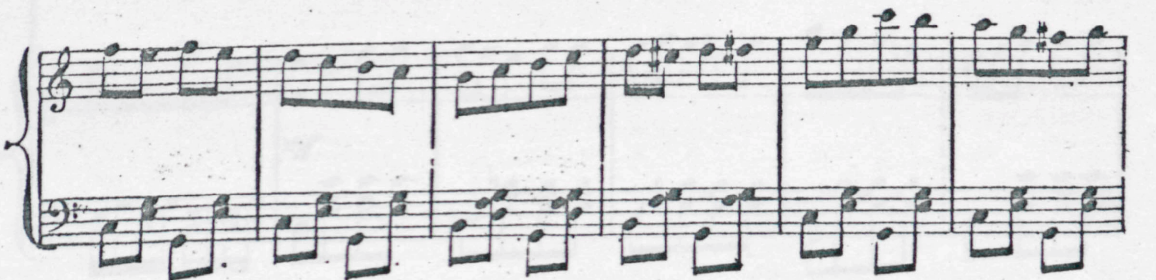
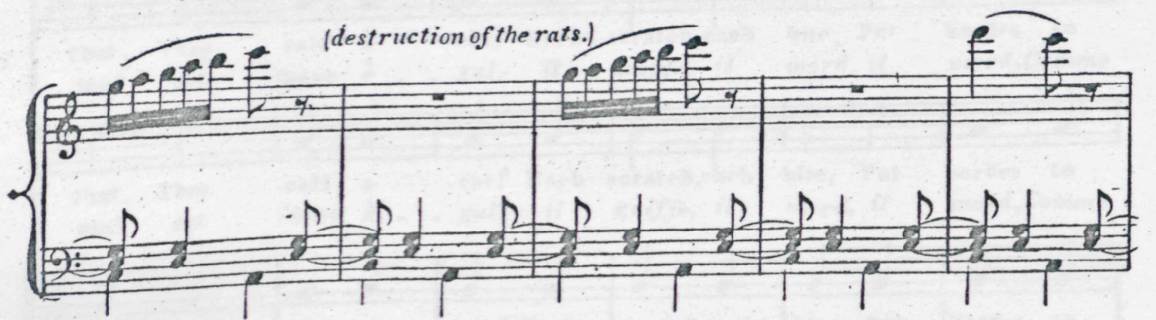
Vivo.

strain, Miaou! Sweet-er by far... than lovers soft gul-tar!
 déle! Miaou! Ac-cours à ma voix ac-cours à ma voix Vivo.

(entrance of Cat.)



(destruction of the rats.)



[illegible]

that, They call a cat? Each scratch, each bite, Put hordes to
mal est sans é - gal, il griffe, il mord, il mord, Comme

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mal est sans é - gal, il griffe, il mord, il mord, Comme

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that, They call a cat? Each scratch, each bite, Put hordes to
mal est sans é - gal, il griffe, il mord, il mord, Comme

mf

flight, Each bite puts hordes to flight! Now all have fled Who
il est fort, comme il est fort, Ses en - ne - mis Sont

flight. Each bite puts hordes to flight! Now all have fled Who
il est fort, comme il est fort, Ses en - ne - mis Sont

flight, Each bite puts hordes to flight! Now all have fled Who
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flight, Each bite puts hordes to flight! Now all have fled Who
il est fort, comme il est fort, Ses en - ne - mis Sont

[illegible]

eyes, What crea - ture's that, They call a cat? Then
- leux, C'est mer - veil - - leux, mi - - ra - cu - - leux. Vic.

eyes, What crea - ture's that, They call a cat?
- leux, C'est mer - veil - - leux, mi - - ra - cu - - leux.

eyes, What crea - ture's that, They call a cat? Then
- leux, C'est mer - veil - - leux, mi - - ra - cu - - leux. Vic.

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eyes, What crea - ture's that, They call a cat? Then
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eyes, What crea - ture's that, They call a cat? Then
- leux, C'est mer - veil - - leux, mi - - ra - cu - - leux. Vic.

Allegro.

ho - nor and glo - ry, Be thine O ti - ger, Eng - lish - bred, In
- toi - re! vic - toi - re! Hon - neur et gloire, chat des chats. Vic -

ho - nor and glo - ry, Be thine O ti - ger, Eng - lish - bred, In
- toi - re! vic - toi - re! Hon - neur et gloire, chat des chats. Vic -

ho - nor and glo - ry, Be thine O ti - ger, Eng - lish - bred, In
- toi - re! vic - toi - re! Hon - neur et gloire, chat des chats. Vic -

ho - nor and glo - ry, Be thine O ti - ger, Eng - lish - bred, In
- toi - re! vic - toi - re! Hon - neur et gloire, chat des chats. Vic -

ho - nor and glo - ry, Be thine O ti - ger, Eng - lish - bred, In
- toi - re! vic - toi - re! Hon - neur et gloire, chat des chats. Vic -

ho - nor and glo - ry, Be thine O ti - ger, Eng - lish - bred, In
- toi - re! vic - toi - re! Hon - neur et gloire, chat des chats. Vic -

ho - nor and glo - ry, Be thine O ti - ger, Eng - lish - bred, In
- toi - re! vic - toi - re! Hon - neur et gloire, chat des chats. Vic -

ho - nor and glo - ry, Be thine O ti - ger, Eng - lish - bred, In
- toi - re! vic - toi - re! Hon - neur et gloire, chat des chats. Vic -

Allegro.

f.f

song and in sto - ry The legend shall be sung or said.
 - toi - re! vic - toi - re! il a mangé les rats, les rats.

song and in sto - ry The legend shall be sung or said.
 - toi - re! vic - toi - re! il a mangé les rats, les rats.

song and in sto - ry The legend shall be sung or said.
 - toi - re! vic - toi - re! il a mangé les rats, les rats.

song and in sto - ry The legend shall be sung or said.
 - toi - re! vic - toi - re! il a mangé les rats, les rats.

song and in sto - ry The legend shall be sung or said.
 - toi - re! vic - toi - re! il a mangé les rats, les rats.

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 - toi - re! vic - toi - re! il a mangé les rats, les rats.

song and in sto - ry The legend shall be sung or said.
 - toi - re! vic - toi - re! il a mangé les rats, les rats.

song and in sto - ry The legend shall be sung or said.
 - toi - re! vic - toi - re! il a mangé les rats, les rats.

Même Mouvement

f

LE ROI.

Speak boy! and without hesi - ta - tion As I live you have sav'd my
 Par - le! fire ta rè - com - pen - se à tes vœux, Je sous - cris d'a -

LA PRINCESSE.

na - tion, And a - ny - thing you ask, I'll give! Yes! a - ny -
 van - ce, Je ne te re - fu - se - rai rien, On ne te

thing you ask well give!...
 re - fu - se - rai rien...

Yes! a - ny - thing you ask, he'll
 On ne te re - fu - se - rai

Yes! a - ny - thing you ask, he'll
 On ne te re - fu - se - rai

Yes! a - ny - thing you ask, he'll
 On ne te re - fu - se - rai

Yes! a - ny - thing you ask, he'll
 On ne te re - fu - se - rai

Allegretto.

H. *Ask! rien. Ask!... rien....* WHITT.

W. *Ask! rien. Ask! rien. Our old ship yonder is I - ci on voit dans la*

give! rien. give! rien. give! rien.

Allegretto.

H. Hard and dry on the
 Un vais-seau de haut

W. ly-ing, Hard and dry on the shore.
 ra-de, Un vais-seau de haut bord.

D. Hard and dry on the
 Un vais-seau de haut

B. Hard and dry on the
 Un vais-seau de haut

CAP. Hard and dry on the
 Un vais-seau de haut

SER. Hard and dry on the
 Un vais-seau de haut

CORO.
 Hard and dry on the
 Un vais-seau de haut
 Hard and dry on the
 Un vais-seau de haut
 Hard and dry on the
 Un vais-seau de haut

shore!....
bord,....

You could by almost no try.ing, Build her up Sire, once
Si j'en crois mon ca-ma-ra-de il, contient un trè-

shore!....
bord,....

shore!....
bord,....

shore!....
bord,....

shore!....
bord,....

shore!....
bord,....

shore!....
bord,....

shore!....
bord,....

shore!....
bord,....

shore!....
bord,....

shore!....
bord,....

[illegible]

You may give if you please . . .
De trois cents é - lé - phants . . .

fair-est you may give if you please
voi - re de trois cents é - lé - phants

And
If

You may give if you please . . .
De trois cents é - lé - phants . . .

You may give if you please . . .
De trois cents é - lé - phants . . .

You may give if you please . . .
De trois cents é - lé - phants . . .

You may give if you please . . .
De trois cents é - lé - phants . . .

You may give if you please . . .
De trois cents é - lé - phants . . .

You may give if you please . . .
De trois cents é - lé - phants . . .

[illegible]

[illegible]

main, far o'er the main!..... Tho' rich - er lands I may
 roi, don - nez le moi..... Pour ren - trer dans ma pa -

roam, Yet my heart... at e - ven - tide flies
 rie - e, par - tir... par - tir, est mon dè -

Allegro Vivo.

LA PRINCESSE He shall not leave us! I love
 Je veux qu'il res - te! Je l'ai -

home!
 sir
 LE ROI.

But where fore not?
 Et pour quoi donc?

Allegro Vivo.

p

him!
- me,

She loves him!
Qu'en - tends - je?

She loves him!
Qu'en - tends - je?

She loves him!
Qu'en - tends - je?

The whim of a
Voy - ons un ins -

She loves him!
Qu'en - tends - je?

She loves him!
Qu'en - tends - je?

She loves him!
Qu'en - tends - je?

She loves him!
Qu'en - tends - je?

p

day... A-long with his sail'twill pass a - - way! A-long with his
tant. Quand ro - tre fi - an - cè rous en - - tend, Quand ro - tre fi

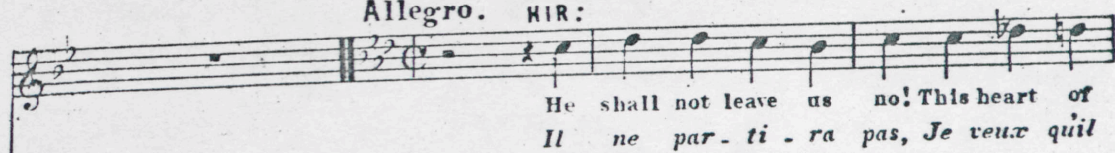
WHITTINGTON. *Recit:*

O La...dy!... I'd love thee as a
Prin - ces - se, a - vec un trouble ex.

sail'twill pass a - - way!
- an - cè rous en - - tend *Très modéré.*

bro - ther, Or tend thee as a low - - ly slave, But troth un - to an -
tre - me, Je dois le dire à vous, au Roi, mais Je ne suis pas

Allegro. MIR:



o-ther, My Alice, I gave!....
li-bre et j'ai donné ma foi,....

Allegro.



mine shall cease ra-ther
res-te mon pè-re.
LE ROI.

Thou wilt not die, trust your fa-ther, And
On peut ar-ran-ger la fa-i-re, il

yet he'll go! Yes he shall go!.... But, so shall we, O'er the
par-ti-ra il par-ti-ra Mais, mais nous partons aus.

H. Follow him, o'er the sea, What joy for me! Fol_low
A-vec lui, a-vec lui, pa-pa mer-ci A-vec

W. Fol_low me!
A-vec moi

K. sea!
 si.

H. thee!
 toi (à son gendre) *Meno mosso.*

K. (to the Moonshi.) On you no more I'll lay em-bar-go, Rule as you
Vous, vous gou-ver-ne-rez l'em-pi-re, Pendant que

CORO.
 Far o'er the sea!
 par-tir ain-si.
 Far o'er the sea!
 par-tir ain-si.
 Far o'er the sea!
 par-tir ain-si. *Meno mosso.*

WH.

(à Whittington.)

For your
Vous m-

like when I'm a way!... And take the ship and treasures pray!
je se - rai de - hors. Toi, tu gar - de - ras les trè - sors!

boun - ty nought can I say!
don - nez tous les trè - sors

But af - ter you've dis - charg'd your
Mais, je ra - mè - ne le na -

Allegro.

car - go Of stuffs and gold just fill her hold With tabbies and
- vi - re, a - près là - voir rem - pli là - bas de chattes, de

Allegro.

mf

H. With tab-bies and toms, grey, tortoiseshell
 De chattes, de chats, et de pe-tits

W. With tab-bies and toms, grey, tortoiseshell
 De chattes, de chats, et de pe-tits

D. With tab-bies and toms, grey, tortoiseshell
 De chattes, de chats, et de pe-tits

B. With tab-bies and toms, grey, tortoiseshell
 De chattes, de chats, et de pe-tits

K. toms, grey, tortoiseshell black!
 chats et de pe-tits chats.

SER. With tab-bies and toms, grey, tortoiseshell
 De chattes, de chats, et de pe-tits

CORO.
 With tab-bies and toms, grey, tortoiseshell
 De chattes, de chats, et de pe-tits
 With tab-bies and toms, grey, tortoiseshell
 De chattes, de chats, et de pe-tits

Même Mouvement.

black!
chats.

black!
chats.

black!
chats.

black!
chats.

With *tab_bies* and
De chat_tes, de

With *tab_bies* and
De chat_tes, de

With *tab_bies* and
De chat_tes, de

With *tab_bies* and
De chat_tes, de

With *tab_bies* and *toms*, With *tab_bies* and *toms*,
De chat_tes, de chats, et de po_tits chats.

black!
chats.

With *tab_bies* and
De chat_tes, de

black!
chats.

With *tab_bies* and
De chat_tes, de

black!
chats.

With *tab_bies* and
De chat_tes, de

black!
chats.

With *tab_bies* and
De chat_tes, de

Même Mouvement.

f

toms, With tabs and toms.
chats, et de pe-tits chats.

toms, With tabs and toms.
chats, et de pe-tits chats.

toms, With tabs and toms.
chats, et de pe-tits chats.

toms, With tabs and toms.
chats, et de pe-tits chats.

toms, With tabs and toms.
chats, et de pe-tits chats.

toms, With tabs and toms.
chats, et de pe-tits chats.

toms, With tabs and toms.
chats, et de pe-tits chats.

toms, With tabs and toms.
chats, et de pe-tits chats.

cres:

321
LA PRINCESSE. Allegro.

So when from Eng - land
Nous re - vien - drons nous

Allegro.

we shall come back, Well bring lit - tle, mid - dling and
rap - port - e - rons des chat - tes, des chats, et des

great big cats, Both grey, and white, and
pe - tits chats, Nous re - vien - drons, nous

pie - bald and black, And that will I think make an
rap - por - te - rons, des chat - tes, des chats, et des

H. end of rats And for that self same rea - son, To kill cats shall be
 pe-tits chats Des rats, je pour-rai ri - re. Lors - que dans notre em -

W. And for that self same rea - son, To kill cats shall be
 Des rats, je pour-rai ri - re, Lors - que dans notre em -

D. And for that self same rea - son, To kill cats shall be
 Des rats, je pour-rai ri - re, Lors - que dans notre em -

B. And for that self same rea - son, To kill cats shall be
 Des rats, je pour-rai ri - re, Lors - que dans notre em -

K. And for that self same rea - son, To kill cats shall be
 Des rats, je pour-rai ri - re, Lors - que dans notre em -

SER. And for that self same rea - son, To kill cats shall be
 Des rats, je pour-rai ri - re, Lors - que dans notre em -

CORO.

hr

(C & Co 7058.)

to mince meat! And for that self-same rea - son To kill cats shall be
 pe-tits chats Des rats, l'on pour-ra ri - re, lors - que dans cet em

to mince meat! And for that self-same rea - son To kill cats shall be
 pe-tits chats Des rats, l'on pour-ra ri - re, lors - que dans cet em

to mince meat! And for that self-same rea - son To kill cats shall be
 pe-tits chats Des rats, l'on pour-ra ri - re, lors - que dans cet em

to mince meat! And for that self-same rea - son To kill cats shall be
 pe-tits chats Des rats, l'on pour-ra ri - re, lors - que dans cet em

to mince meat! And for that self-same rea - son To kill cats shall be
 pe-tits chats Des rats, l'on pour-ra ri - re, lors - que dans cet em

to mince meat! And for that self-same rea - son To kill cats shall be
 pe-tits chats Des rats, l'on pour-ra ri - re, lors - que dans cet em

And for that self-same rea - son To kill cats shall be
 Des rats, l'on pour-ra ri - re, lors - que dans cet em

And for that self-same rea - son To kill cats shall be
 Des rats, l'on pour-ra ri - re, lors - que dans cet em

And for that self-same rea - son To kill cats shall be
 Des rats, l'on pour-ra ri - re, lors - que dans cet em

tr

trea - son, Or put ting wal nuts on their feet, Or making them mince -
 pi - re Tout se - ra plein de chats, de chats, de chattes et de

trea - son, Or put ting wal nuts on their feet, Or making them mince -
 pi - re Tout se - ra plein de chats, de chats, de chattes et de

trea - son, Or put ting wal nuts on their feet, Or making them mince -
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 pi - re Tout se - ra plein de chats, de chats, de chattes et de

trea - son, Or put ting wal nuts on their feet, Or making them mince -
 pi - re Tout se - ra plein de chats, de chats, de chattes et de

[illegible]

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

ship! -tez. *f* Ah! may her que le

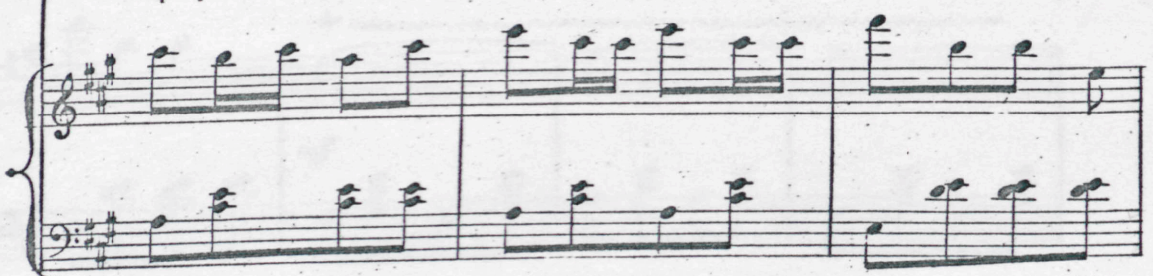
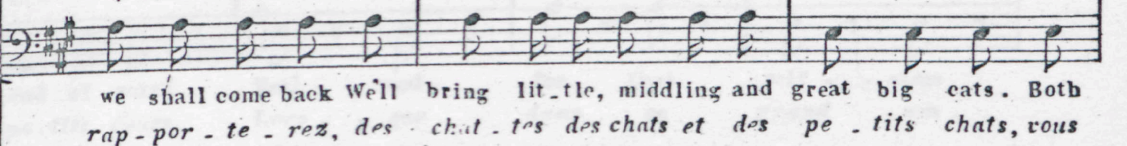
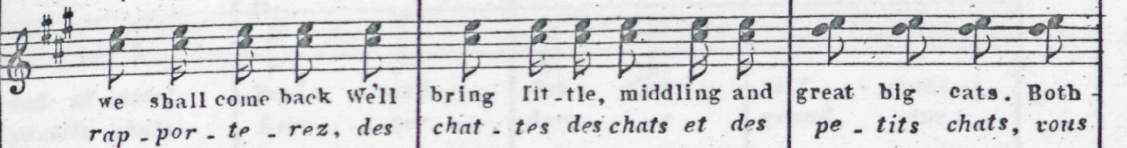
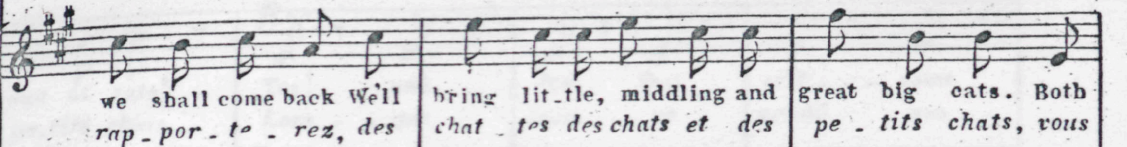
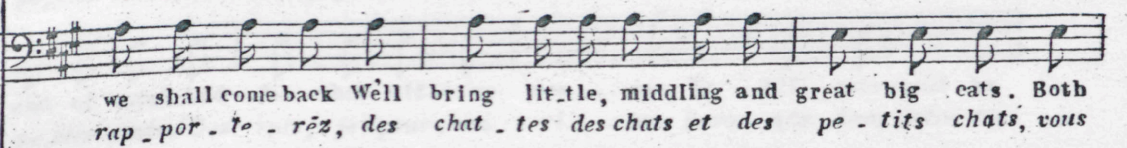
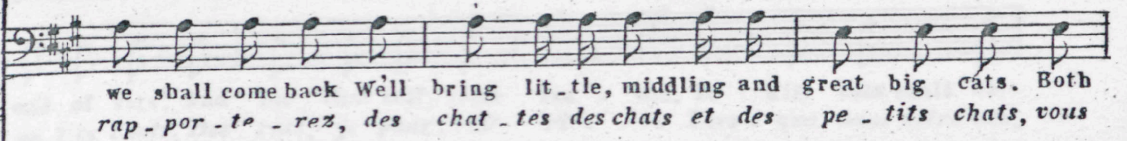
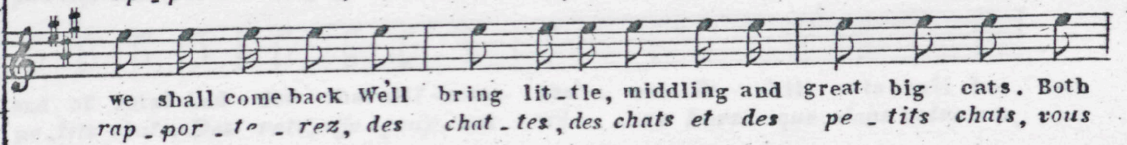
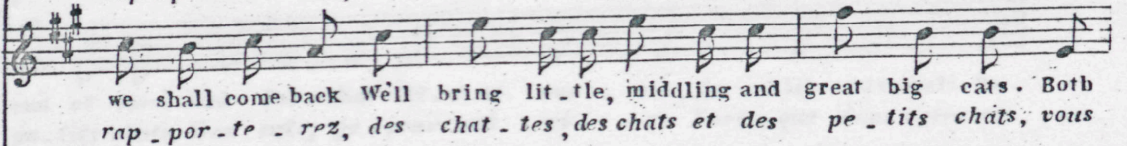
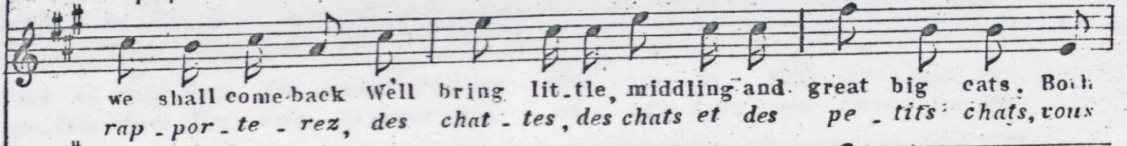
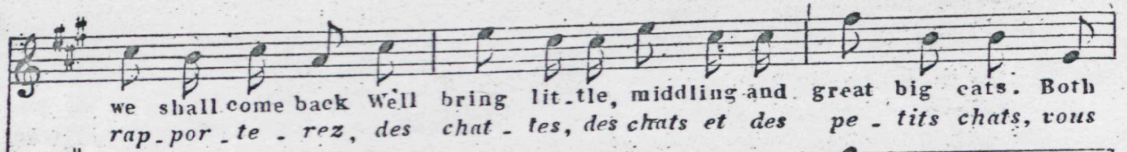
ff *sempre ff*

[illegible]

[illegible]

[illegible]

[illegible]



[illegible]

end of rats! And for that self-same rea - son, To kill cats shall be
 pe-tits chats. Des rats, je pour-rai ri - - re Lors - que dans notre em -

end of rats! And for that self-same rea - son, To kill cats shall be
 pe-tits chats. Des rats, je pour-rai ri - - re Lors - que dans notre em -

end of rats! And for that self-same rea - son, To kill cats shall be
 pe-tits chats. Des rats, je pour-rai ri - - re Lors - que dans notre em -

end of rats! And for that self-same rea - son, To kill cats shall be
 pe-tits chats. Des rats, je pour-rai ri - - re Lors - que dans notre em -

end of rats! And for that self-same rea - son, To kill cats shall be
 pe-tits chats. Des rats, je pour-rai ri - - re Lors - que dans notre em -

end of rats! Yes! and for that self - - same
 pe-tits chats. Lors - - que dans ce grand em - -

end of rats! Yes! and for that self - - same
 pe-tits chats. Lors - - que dans ce grand em - -

end of rats! Yes! and for that self - - same
 pe-tits chats. Lors - - que dans ce grand em - -

tr

mf

trea - son Or put - ting wal - nuts on their feet Or making them in -
 - pi - re Tout se - ra plein de chats, de chats, de chat - tes et de

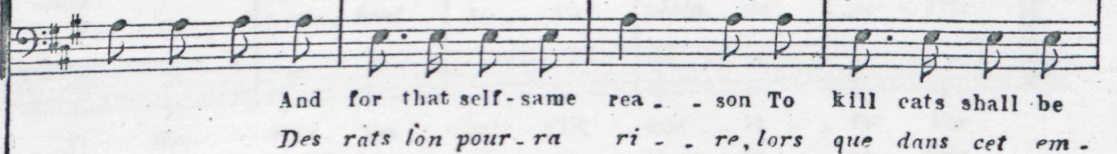
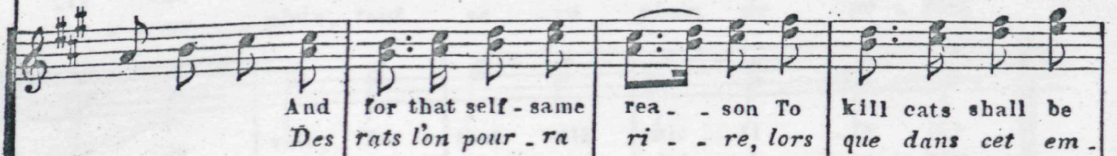
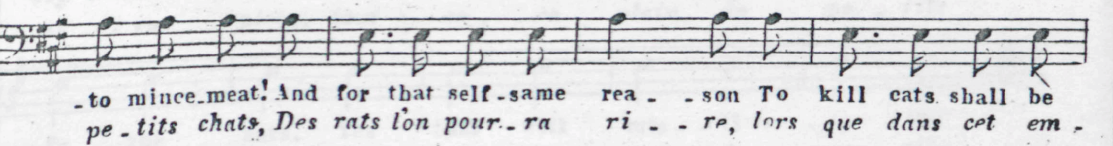
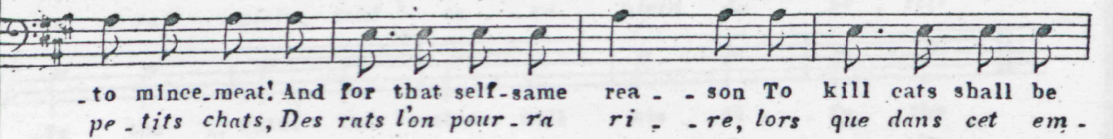
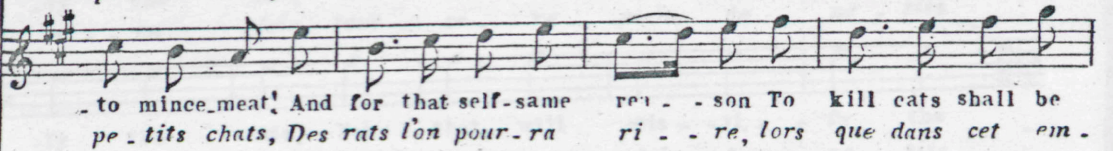
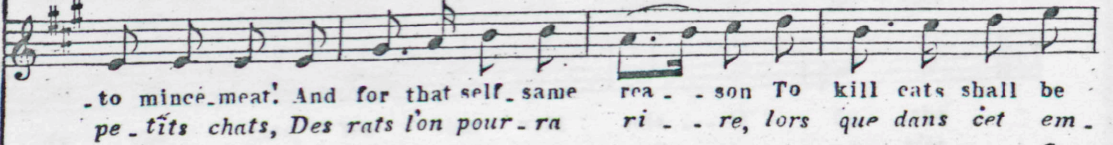
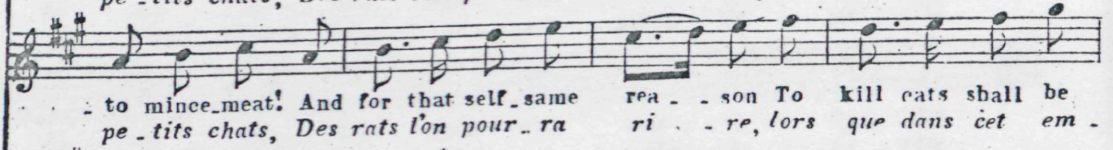
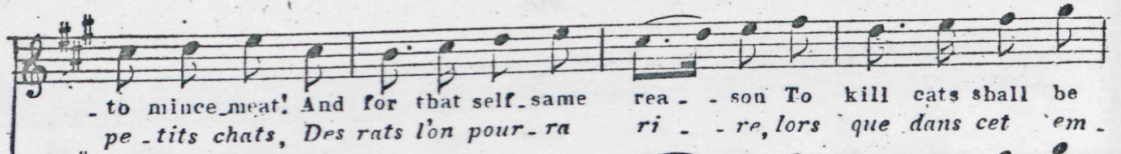
trea - son Or put - ting wal - nuts on their feet Or making them in -
 - pi - re Tout se - ra plein de chats, de chats, de chat - tes et de

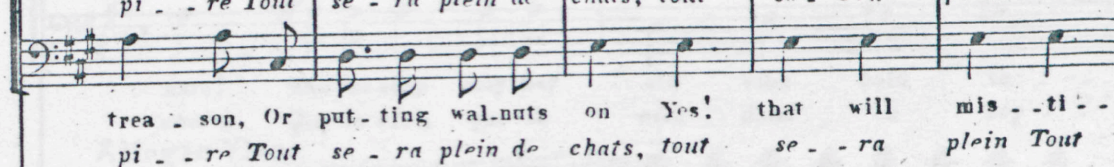
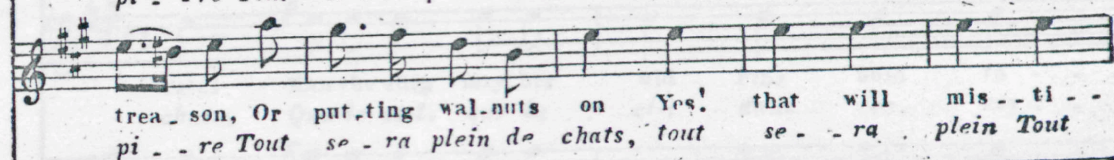
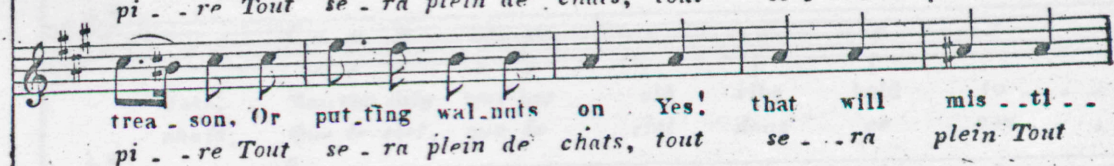
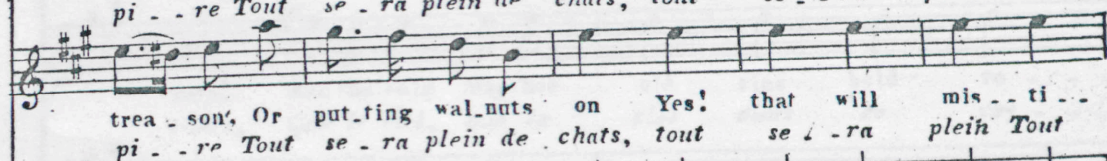
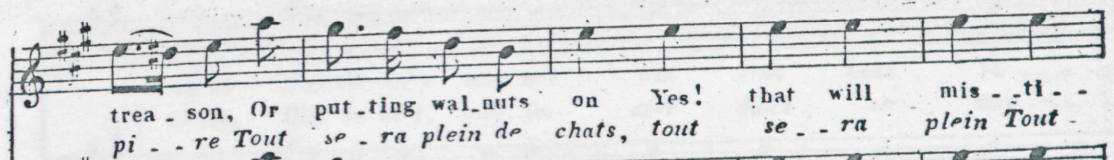
trea - son Or put - ting wal - nuts on their feet Or making them in -
 - pi - re Tout se - ra plein de chats, de chats, de chat - tes et de

trea - son Or put - ting wal - nuts on their feet Or making them in -
 - pi - re Tout se - ra plein de chats, de chats, de chat - tes et de

trea - son Or put - ting wal - nuts on their feet Or making them in -
 - pi - re Tout se - ra plein de chats, de chats, de chat - tes et de

rea - son, - pi - re	Kill - ing Oui, tout	cats is se - ra	trea - son plein de
rea - son, - pi - re	Kill - ing Oui, tout	cats is se - ra	trea - son plein de
rea - son, - pi - re	Kill - ing Oui, tout	cats is se - ra	trea - son plein de





[illegible]

339

Allegro Vivo.



A musical score for a vocal line, likely for a soprano or alto. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note and a half note. The lyrics 'The Rose Tree' are written below the staff.

The first staff of music is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a descending line in the second measure.

Handwritten musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of eighth and quarter notes.

gva..... 3 3 3

Allegretto

p

f

3

3

3

[illegible]

greet you on your pas_sage o'er the main! Man the ship! may her
port, oui puis_siez - vous ren_trer au port. Que le ciel, que le

greet you on your pas_sage o'er the main! Man the ship! may her
port, oui puis_siez - vous ren_trer au port. Que le ciel, que le

greet you on your pas_sage o'er the main! Man the ship! may her
port, oui puis_siez - vous ren_trer au port. Que le ciel, que le

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port, oui puis_siez - vous ren_trer au port. Que le ciel, que le

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greet you on your pas_sage o'er the main! Man the ship! may her
port, oui puis_siez - vous ren_trer au port. Que le ciel, que le

greet you on your pas_sage o'er the main! Man the ship! may her
port, oui puis_siez - vous ren_trer au port. Que le ciel, que le

greet you on your pas_sage o'er the main! Man the ship! may her
port, oui puis_siez - vous ren_trer au port. Que le ciel, que le

greet you on your pas_sage o'er the main! Man the ship! may her
port, oui puis_siez - vous ren_trer au port. Que le ciel, que le

f

f

gta *loc*

3

3

(C & C? 7058.)

[illegible]

main, Yes! greet you, greet you on your pas_sage o'er the main, And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main. And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main. And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main. And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main. And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main. And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main. And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main. And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

main, Yes! greet you, greet you on your pas_sage o'er the main. And may her
-trer, ren_trer au port; oui puissiez vous rentrer au port, Ah que le

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

old ribs hold to - gether, Yes! may her old ribs hold to - gether, Till you
ciel, dans ce roy - a - ge Ah que le ciel dans ce roy - a - ge, vous rè -

⊕

till you make your land a - gain, Old Eng-lands' shore a - gain!
serve un heureux sort, oui vous rè - serve un heureux sort.

till you make your land a - gain, Old Eng-lands' shore a - gain!
serve un heureux sort, oui vous rè - serve un heureux sort.

till you make your land a - gain, Old Eng-lands' shore a - gain!
serve un heureux sort, oui vous rè - serve un heureux sort.

till you make your land a - gain, Old Eng-lands' shore a - gain!
serve un heureux sort, oui vous rè - serve un heureux sort.

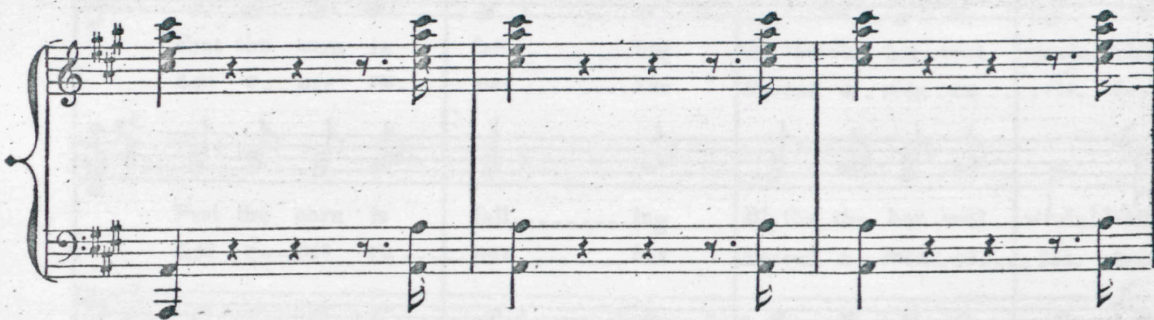
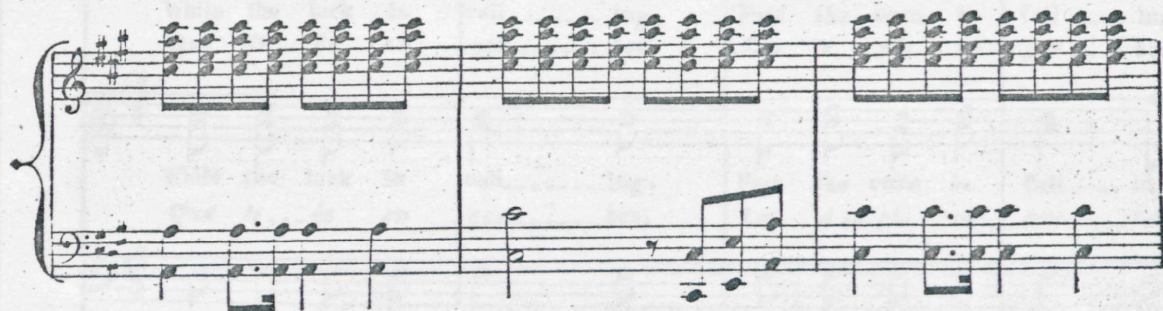
till you make your land a - gain, Old Eng-lands' shore a - gain!
serve un heureux sort, oui vous rè - serve un heureux sort.

till you make your land a - gain, Old Eng-lands' shore a - gain!
serve un heureux sort, oui vous rè - serve un heureux sort.

till you make your land a - gain, Old Eng-lands' shore a - gain!
serve un heureux sort, oui vous rè - serve un heureux sort.

till you make your land a - gain, Old Eng-lands' shore a - gain!
serve un heureux sort, oui vous rè - serve un heureux sort.

fff



End of Act II.