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MADAME

LA FONT.



Melodramatic Opera

IN THREE ACTS.

1 2 3

Libretto by George M. Vickers, Esq., of Philadelphia.

MUSIC BY

Charles Albert White & **Charles Dupee Blake.**

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1
OVERTURE.
Madame La Font.

Moderato, Misterioso.

Charles Albert White.
Charles Dupée Blake.

PIANO.

p Drums.

sf

sf

sff

fff

Tempo di Bolero.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Dynamics include *f* and *ff*. The bass line features a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Dynamics include *f* and *ff*. The bass line continues with eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Dynamics include *p* and *ff*. The bass line continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Dynamics include *p*, *sf*, and *cresc. agitato.*. The bass line includes a triplet of eighth notes in the second measure. There are accents (^) and a breath mark (v) above the first measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Dynamics include *sf*. The bass line continues with eighth-note accompaniment. There are accents (^) above the first and fourth measures.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *sf* is present in the left hand.

Second system of musical notation. The right hand continues with slurred notes. The left hand includes dynamic markings *sf* and *Tremando.*, followed by *Con Moto.* in the right hand.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with chords.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand has a rhythmic accompaniment with chords.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand includes dynamic markings *sf* and *Con Brio.* and features a rhythmic accompaniment with chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes complex chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Second system of musical notation, continuing the piece with similar complex textures and melodic development.

Third system of musical notation, showing a transition in mood. A dynamic marking of *Stentando.* (ritardando) is present in the final measure of the system.

Fourth system of musical notation, beginning with the tempo marking *Tempo di Waltz.* and a *rit.* (ritardando) marking. The key signature changes to two flats (Bb).

Fifth system of musical notation, continuing the waltz tempo in the new key signature.

First system of musical notation, featuring a treble and bass clef with various notes and rests. An accent (^) is placed over a note in the treble staff.

Second system of musical notation, continuing the piece with complex chordal structures in both staves.

Third system of musical notation, including the dynamic marking *ff* and the tempo marking *Scherzando.*

Fourth system of musical notation, showing a dense texture of chords and melodic lines.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the melodic and harmonic development from the first system.

Third system of musical notation. The treble clef staff features a *martellato* (hammered) effect, indicated by the text and a sharp accent (^) above a note. The bass clef staff continues with its accompaniment.

Fourth system of musical notation. The treble clef staff includes a *ff* (fortissimo) dynamic marking and a sharp accent (^) above a note. The bass clef staff continues with its accompaniment.

Fifth system of musical notation, concluding the page with further melodic and harmonic progression.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the chordal accompaniment.

Third system of musical notation. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment includes some chords with a *f* (forte) dynamic marking. The tempo marking *Andante.* is written above the right hand staff.

Fourth system of musical notation. The right hand features a melodic line with some rests. The left hand accompaniment is sparse, with a few chords. A key signature change to one sharp (F#) is indicated at the end of the system.

Fifth system of musical notation. The right hand has a complex melodic line with many sixteenth notes. The left hand accompaniment consists of a simple eighth-note bass line. The system concludes with a final cadence.

Legato.
Cornet Solo.

Andante.
Pizz.

The first system of the score consists of three staves. The top staff is for the Cornet Solo, marked *Legato.* and *Cornet Solo.* The middle and bottom staves are for the piano accompaniment, marked *Andante.* and *Pizz.* (pizzicato). The piano part features a rhythmic pattern of eighth notes with a '7' marking, indicating a specific fingering or technique.

The second system continues the musical material from the first system. It maintains the same three-staff structure with the Cornet Solo on top and piano accompaniment below. The piano accompaniment continues with its characteristic rhythmic pattern.

Cadenza, ad lib.

The third system includes a section labeled *Cadenza, ad lib.* (ad libitum). This section is marked with a fermata over the final notes of the Cornet Solo line. The piano accompaniment continues throughout this section.

Quartette for Horns.
p

The fourth system is for the *Quartette for Horns*. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked *p* (piano). The key signature has one flat, and the time signature is 2/4.

Allegro.

The first system of the 'Allegro' section consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above it. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) near the end. The lower staff is in bass clef and features a steady eighth-note accompaniment, starting with a rest followed by a quarter note G2. A dynamic marking of *sf* (sforzando) is placed above the first measure of the lower staff.

The second system continues the 'Allegro' section. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) in the final measure. The lower staff maintains the eighth-note accompaniment pattern, with some chords in the right hand of the piano part.

The third system of the 'Allegro' section shows the continuation of the melodic and accompanimental lines. The upper staff has a melodic line with various intervals and a triplet of eighth notes (G4, A4, B4) in the final measure. The lower staff continues with the eighth-note accompaniment.

Tempo di Galop.

The first system of the 'Tempo di Galop' section consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system of the 'Tempo di Galop' section continues the rhythmic melody and accompaniment. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff continues with the eighth-note accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation. The upper staff features a melodic line with a slur and a fermata. The lower staff has a steady accompaniment. The tempo marking *Piu mosso.* is written in the center of the system.

Fourth system of musical notation. The upper staff continues with a melodic line. The lower staff has a steady accompaniment. The tempo marking *meno mosso.* is written in the center of the system.

Fifth system of musical notation. The upper staff features a melodic line with a slur and a fermata. The lower staff has a steady accompaniment. The tempo marking *rit.* is written above the system, and the dynamic marking *p* is written below the system. The system concludes with a double bar line and a key signature change to two flats.

Tempo di March.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, ending with a triplet of eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes.

Pomposo.

Second system of musical notation. The right hand continues the melodic line with various note values and rests. The left hand accompaniment includes chords and single notes, with some notes marked with accents (^).

Third system of musical notation. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and single notes, with dynamic markings *ff* and *fff* indicating fortissimo and fortississimo.

Fourth system of musical notation. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and single notes, with dynamic markings *sf* (sforzando) and accents (^). There are also triplet markings (3) in the right hand.

Fifth system of musical notation. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and single notes, with dynamic markings *sf* (sforzando) and accents (^).

Madame La Font.

Act 1st

Libretto by
Geo. M. Vickers.

SCENE.

Music by
Charles Albert White.
Charles Dupee Blake.

Grand Fancy Dress Ball at La Font Hall. Large Chandelier. Lounges, Chairs &c. at Wings, placed so as not to interfere with the dancers, Double door C. F. pract. open — Windows R. & L. pract. open — Shrubby, fountains, vases and statuary visible through door and windows. Time evening. -----

Madame La Font disc. seated on lounge 1. E. L. reading book, Military officers, Chorus, singers and dancers disc. half way up stage advancing, Madame La Font rises and joins chorus.

Opening Chorus.

CHORUS.

Sopranos. *Allegro.*
ff ^



Altos.



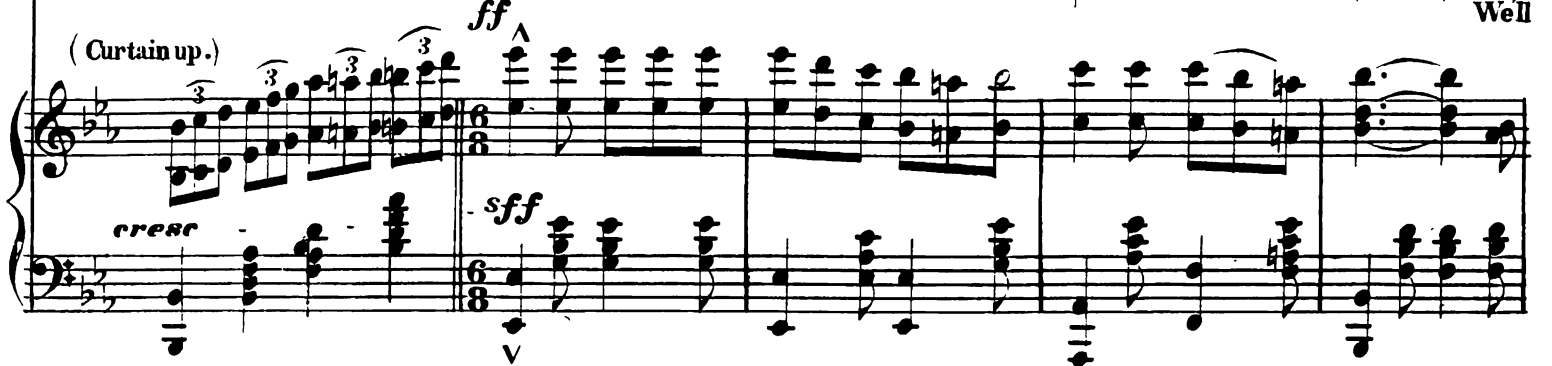
Tenors.



Basses.



(Curtain up.)



dance and sing, for 'tis no crime To mer - ry hearts like we..... Be gay and hap - py when
 dance..... mer - ry we will be..... Be gay
 dance and sing for 'tis no crime To mer - ry hearts like we..... Be gay and hap - py when
 dance and sing, 'tis no crime for friends like we

e'er you can, 'Tis far the wis - est thing, For time..... is on the
 For life is but a single span and time
 and hap - py while your young, For time..... is on the
 e'er you can, 'Tis far the wis - est thing, For life is but a single span and time is on the
 For life is but a span and time is on the

Quintette: Madame and Fitch
Shaking hands and greeting company.

S. wing.....

A. wing.....

T. *Tenor.* All wel - come, wel - come here

T. *Fitch.* All wel - come, wel - come here A hap - py time will

B. wing.....

S. *Nora.* All wel - come, wel - come here

M. *Mad.* All wel - come here a hap - py

F. be Let guest with guest now min - gle free, And share our so - cial

B.

S. come For we are gay and free a hap - py greet - ing

M. time we'll have, For we are gay and free, a hap - py greet - ing

T. Oh hap - py may you be, There's

F. mirth - some glee, Oh hap - py may you be There's pleas - ure here for

B. We welcome you all, We

S. all, For now be - gins the ball, We'll dance and sing and prom - e - nade.

M. all We'll dance and sing and prom - e - nade.

T. pleas - ure here for all Come join | our pleas - ures all

F. all. And now be gins the ball We'll dance and sing and prom - e - nade

B. wel. come you all, We wel. come you all, Wel - come

Chorus.

Let's be hap - py, hap - py while we can..... Life at

Let's be hap - py, hap - py while we can..... Life at

best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis

best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis

best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis

Be gay and happy 'Tis

Be gay and happy 'Tis

S. far the wis - est plan..... For life is but a sin - gle span and

A. far the wis - est plan.....

T. far the wis - est plan..... For life is but a sin - gle span and

B. far the wis - est plan.....

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff has its lyrics written below it. The Soprano and Tenor parts have lyrics that continue across the system, while the Alto and Bass parts end with an ellipsis. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) showing chords and melodic lines. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

S. time is on the wing..... For time is on the wing, For

A. time is on the wing.....

T. time is on the wing..... For time is on the wing, For

B. time is on the wing.....

The second system of the musical score consists of five staves, similar in layout to the first system. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a piano accompaniment staff. The lyrics for the vocal parts are 'time is on the wing..... For time is on the wing, For'. The piano accompaniment continues with chords and melodic lines. The key signature and time signature remain the same as in the first system.

fff rit.

S. time is on the wing, For time is on the wing, is

A. time is on the wing, For time is on the wing, is

T. time is on the wing, For time is on the wing, is

B. time is on the wing, For time is on the wing, is

fff rit. fff

S. on the wing.....

A. on the wing.....

T. on the wing.....

B. on the wing.....

At close of Chorus, Madame La. Font resumes her reading on the lounge. The rest of company take seats or stand in groups at wings, except dancers, who take partners and waltz.

At end of waltz moon seen to rise through D.F. Lime lights thrown full on chorus and company.

First system of a piano piece. The treble clef staff features a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of the piano piece. The treble clef staff continues the melodic line with some triplet-like figures, and the bass clef staff maintains the accompaniment.

Third system of the piano piece. The treble clef staff shows a melodic line with a key signature change to one sharp (F#) and a time signature change to 3/4. The bass clef staff also reflects these changes.

Tempo di Waltz.

(All waltz except promenaders, Madanz La Font & Flicht.)

Fourth system of the piano piece, starting with the tempo change. The treble clef staff has a melodic line with dotted rhythms, and the bass clef staff has a steady accompaniment.

Fifth system of the piano piece. The treble clef staff continues the melodic line with eighth notes and rests, and the bass clef staff provides the accompaniment.

Sopranos.
Bright, bright glis.tens the dew, Fair night for lov . ers

*Madame.
&
Altos.*

Tenors.
Bright, bright glis.tens the dew, Fair night for lov . ers

Bass.

Piano.

S.
true, Low, low whispers the breeze..... Stir . ing so gently the

M. & A.
Stir - ing gent - ly

T.
true, Low, low..... whispers the breeze..... Stir - ing gent - ly

B.

Piano.

S. tremb - ling leaves; Hark, now Night in - gales sing, Herd .

M.&A. tremb - ling leaves;

T. tremb - ling leaves; Hark, now Night in - gales sing, Herd .

B.

S. - bells dis - tant - ly ring, Each..... scene's..... fraught with de - light,

M.&A. - bells dis - tant - ly ring, Each..... scene's..... fraught with de - light,

T. - bells dis - tant - ly ring, Each..... scene's..... fraught with de - light,

B.

S. Fair, fair beau-ti-ful night, Wel-come, wel-

M.&A. Fair, fair beau-ti-ful night, Wel-come, wel-

T. Fair, fair beau-ti-ful night, Wel-come, wel-

B. Fair, fair beau-ti-ful night, Wel-come, wel-

(Partly darken Stage.)

S. - come. welcome to night..... friends one and all..... Heart - - y

M.&A. - come, wel - - come..... friends and all..... Heart - - y

T. - come, wel - - come..... friends and all..... Heart - - y

B. welcome to night friends and all. Heart - - y

greet - - ings We now ex - tend..... to one..... and all..

greet - - ings We now ex - tend..... to one and all..

We :ex - tend to one and all.

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "greet - - ings We now ex - tend..... to one..... and all..", "greet - - ings We now ex - tend..... to one and all..", and "We :ex - tend to one and all." The piano part features a steady accompaniment with some melodic lines in the right hand.

(Moon seen to slowly rise through D.F.)
Moderato.

Piano

This system contains two piano accompaniment staves. The music is in 3/4 time and one sharp key signature. The left hand plays a steady accompaniment with some triplets. The right hand features more complex melodic lines with triplets and slurs. Dynamics markings include *f* and *p*. The tempo is marked *Moderato*.

OH BEAUTIFUL MOON.

Quartette and Chorus.

Moderato.

(Lime lights thrown full on chorus and promenaders.)

Sop.
Oh, beau-ti - ful moon The Queen of the night.....

Madame.
Oh - beau-ti - ful moon

Tenor.
Oh beau-ti - ful moon, The Queen of the

Bass.

Piano.
Moderato.

S.
Thy beams we wel - - - come, we welcome to night.....

M.

T.
night. Thy beams we wel - - - come, we welcome to night, we wel - come to

B.
Thy beams we welcome, we welcome to night.....

S. With joy - ful hearts And voi - ces in tune

M. night With joy - ful hearts, And voi - ces in

T. night With joy - ful hearts and voi - ces in tune, and voi - ces in

B.

S. We wel - come to night bright sil - ver moon

M. tune, We wel - come to night we welcome to night bright sil - ve moon, bright sil - ver

T. tune We wel come to night bright sil - ver moon bright sil ver

B. We wel - - come to night bright sil - - ver moon, bright sil - ver

(Full Chorus, with principals.)

1st & 2^d Sop.

Musical staff for the 1st and 2nd Soprano parts. The melody begins with a series of eighth notes, followed by a half note, and ends with a triplet of eighth notes. Dynamics include *f* and *rit.*

Oh beau-ti-ful moon The Queen of the night Thy presence we

Mad. & Alto.

Musical staff for the Madrigal and Alto parts. The melody is more rhythmic, featuring eighth and sixteenth notes. Dynamics include *f* and *rit.*

moon Oh beau-ti-ful moon, Oh beau-ti-ful moon

1st Tenor.

Musical staff for the 1st Tenor part. The melody is similar to the soprano parts, ending with a triplet. Dynamics include *f* and *rit.*

Oh beau-ti-ful moon, The Queen of the night, The Queen of the night, Thy presence we

2^d Tenor.

Musical staff for the 2nd Tenor part. The melody is similar to the other vocal parts. Dynamics include *f* and *rit.*

Oh beau-ti-ful moon

1st Bass.

Musical staff for the 1st Bass part. The melody is in the lower register, ending with a triplet. Dynamics include *f* and *rit.*

Oh beau-ti-ful moon, The Queen of the night, The Queen of the night, Thy presence we

2^d Bass.

Musical staff for the 2nd Bass part. The melody is in the lower register. Dynamics include *f* and *rit.*

Oh beau-ti-ful moon The Queen of the night

Piano accompaniment for the full chorus. It features a complex harmonic structure with chords and moving lines in both hands. Dynamics include *sf* and *f rit.*

1st & 2d S.
fff *p rit.*

wel - come here to night, Oh beau - ti - ful moon

M. & A.

1st T.
fff *p rit.* *cresc.*

wel - come here to night, Oh beau - ti - ful moon

2d T.

1st B.
fff *p rit.* *cresc.*

wel - come here to night, Oh beau - ti - ful moon

2d B.

fff *p rit.* *cresc.*

fff *p rit.* *cresc.*

Sop.

Mad. Oh, beau-ti-ful moon

Oh, beau-ti-ful

Tenor.

Bass. Oh, beau-ti-ful

The first system of the musical score features four vocal staves and a piano accompaniment. The Soprano part begins with a melodic line. The Mezzo-Soprano, Tenor, and Bass parts enter with the lyrics "Oh, beautiful moon". The piano accompaniment provides harmonic support with chords and a steady bass line.

The second system continues the vocal and piano parts. The Soprano part has the lyrics "The Queen of the night". The Mezzo-Soprano part has the lyrics "moon,". The Tenor part has the lyrics "moon, The Queen of the night. Thy beams..... we wel - come, we welcome to". The Bass part has the lyrics "Thy beams we welcome, we welcome to". The piano accompaniment continues with harmonic support.

S.
night With joy - ful hearts And voices in tune

M.
night, we welcome to night, With joy - ful hearts, And voi - ces in

T.
With joy - ful hearts And voices in tune, And voi - ces in

B.
night



S.
..... We wel - come to night bright sil - ver moon

M.
tune, We wel - come to night, We wel - come to night bright sil - ver moon, bright sil - ver

T.
tune, We wel - come to night bright sil - ver moon, bright sil - ver

B.
We wel - come to night bright sil - ver moon, bright sil - ver



Full Chorus, with principals.

1st & 2^d Tenor.

Musical staff for 1st & 2^d Tenor. The staff contains a melodic line with a long note on the first measure, followed by eighth notes. Dynamics include *f* and *rit.*

Oh, beau - ti - ful moon The Queen of the night Thy presence we

Mad & Alto.

Musical staff for Mad & Alto. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

moon, Oh, beau - ti - ful moon, Oh beau.ti - ful moon

1st Tenor.

Musical staff for 1st Tenor. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

moon

The Queen of the night, The Queen of the night, Thy presence we

2^d Tenor.

Musical staff for 2^d Tenor. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

Oh, beau - ti - ful moon

1st Bass.

Musical staff for 1st Bass. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

Oh, beau.ti - ful moon, The Queen of the night, The Queen of the night, Thy presence we

2^d Bass.

Musical staff for 2^d Bass. The staff contains a melodic line with eighth notes and a long note. Dynamics include *f* and *rit.*

Piano accompaniment. The left hand plays a steady bass line with chords, and the right hand plays chords and moving lines. Dynamics include *sf* and *f rit.*

fff *p rit.*

N. & S.
wel . come here to night Oh beau . ti . ful moon

M. & A.
fff *p rit.*

1st T.
wel . come here to night Oh beau . ti . ful moon

2d T.
fff *p rit.*

1st B.
wel . come here to night Oh beau . ti . ful moon

2d B.
fff *p rit.*

(Exit Chorus & Company through D.F. & R.& L.
Except Madame La Font who with book in hand is left alone.

p

Madame. I must away to the Library and place this precious volume in its proper place. (Exit Madame 3 E.L.)

(Enter Nora and Captain slowly through D.F. Captain's arm around Nora's)
waist, making show of conversing.

Piano introduction for 'Thine Alone'. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a melody in the right hand and a bass line in the left hand, both starting with a half rest followed by a quarter note.

THINE ALONE.

DUETT.

NORA And CAPTAIN.

Andante con Espressione.

Piano accompaniment for the first system. The music is in 3/4 time with a key signature of three flats. It features a melody in the right hand and a bass line in the left hand. The dynamic marking *p* (piano) is present.

Nora.

Vocal line for Nora. The melody begins with a half rest followed by a quarter note. The lyrics "The sweetest" are written above the notes.

Vocal line for Captain. The melody begins with a half rest followed by a quarter note. The lyrics "hour of life to me, Is when a lone I am with thee, 'Tis then love's" are written below the notes.

mys - tic charms im - part A dreamy rap - ture to my heart .

Capt. The future, none, a - las can tell, Yet in this breast shall ev - er.
 Thus be it ev - er all fear dis - pel Yet in this breast shall ev - er

dwell, The bliss - ful thought that thou art mine, and I am thine!
 dwell, The bliss - ful thought that thou art mine, and I am thine! Yes on - ly

N. Yes on - ly thine, Yes am I tru - - ly, on - ly thine, on - ly thine? Hap - py
 C. thine Yes I am thine, fondly, truly thine! Hap - py

The first system of the musical score consists of three staves. The top staff is the vocal line for the soprano (N.), and the middle staff is the vocal line for the alto (C.). The bottom two staves are the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "Yes on - ly thine, Yes am I tru - - ly, on - ly thine, on - ly thine? Hap - py" for the soprano and "thine Yes I am thine, fondly, truly thine! Hap - py" for the alto.

N. hour! life shall be One dream of bliss, Ah Good bye to
 C. hour! life shall be One dream of bliss, Ah.....

The second system of the musical score consists of three staves. The top staff is the vocal line for the soprano (N.), and the middle staff is the vocal line for the alto (C.). The bottom two staves are the piano accompaniment. The lyrics are: "hour! life shall be One dream of bliss, Ah Good bye to" for the soprano and "hour! life shall be One dream of bliss, Ah....." for the alto.

N. sighs and doubting tears, A - dieu to i - dle gloomy fears..... I ask not
 C. yes good - bye doubting tears, yes good bye. gloomy fears.....

The third system of the musical score consists of three staves. The top staff is the vocal line for the soprano (N.), and the middle staff is the vocal line for the alto (C.). The bottom two staves are the piano accompaniment. The lyrics are: "sighs and doubting tears, A - dieu to i - dle gloomy fears..... I ask not" for the soprano and "yes good - bye doubting tears, yes good bye. gloomy fears....." for the alto.

Enter Fitch 3^d. E. L. He pauses and listens to Capt. and Nora, unobserved by them.

what thy fate may be, While I am truly, truly loved by thee.
 may thy life ever be From all tribulation free; The sweetest

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "what thy fate may be, While I am truly, truly loved by thee." The middle staff continues the vocal line with lyrics: "may thy life ever be From all tribulation free; The sweetest". The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of three flats. The piano part features a steady accompaniment with some melodic lines in the right hand.

The sweetest hour in life to me, Is when a lone I am with
 hour..... in life to me, Is when a lone I am with

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "The sweetest hour in life to me, Is when a lone I am with". The middle staff continues the vocal line with lyrics: "hour..... in life to me, Is when a lone I am with". The bottom two staves are the piano accompaniment, continuing the accompaniment from the first system.

thee, Is when a lone, Is when a lone I am with thee!
 thee, Is when a lone, Is when a lone I am with thee! I love but

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "thee, Is when a lone, Is when a lone I am with thee!". The middle staff continues the vocal line with lyrics: "thee, Is when a lone, Is when a lone I am with thee! I love but". The bottom two staves are the piano accompaniment, continuing the accompaniment from the previous systems.

He loves but me, No clouds appear, our sky is clear, yes side by
 thee Our sky is clear, And side by side

side, What e'er our lot be - tide *pp* (Exit Nora &
 through life we'll glide, My own my dar - ling bride
Fitch. (aside.) *pp*
 I must put a stop to this at once!

p *pp*

Capit. D. F. arm in arm. Fitch following closely behind.)

Agitato.

8

Piano.

(Reenter Nora hastily, leading Leah by the hand.)

Nora. Mamma here is a poor woman I found seated by the fountain.

Leah. I merely stopped to quench my thirst, I am a Gipsy, may I tell your fortune? (Reaches for Madame's hand.)

Madame. No, no, my fortune I already know.

Nora. (Extends hand) Pray tell me mine; (Leah looks at Nora and starts back with the cry (aside) Oh heaven! where have I seen those eyes before?

Nora. Poor creature tell me what makes you act so strangely?

HEAVY THE SORROW.

LEAH.

Piangendo.

Leah.

Hea - vy the sor - row that would be thine, Could'st thou but bor - row

Piano.

One half of mine — Yet will I bear it Child for thy

sake Thou shalt not share it Tho' my heart break!

Lento. ad lib.

Lento.

Nora. How I pity you!

Leah. May your young heart never know the bitterness of mine. I must go my weary way.

(Exit Leah followed by Nora.)

8

(Enter Flitch D.F. advancing to Madame.)

Flitch. (Excitedly) Madame, that coarse military man, with his whole regiment are ruining your choicest flowers, tramping down your flower beds, knocking over flower pots and making a mess generally.

Madame. (Drops book on lounge) Oh horror! (Goes to window and looks out.)

Flitch. (Aside) I must turn the Madame against him. He is my rival for the lovely Nora. Oh, how her face takes me back to the dreamy past, and calls up forms and memories long since dead to me. But money! she will inherit, the Madame's fortune, and she must be mine.

SONG (SHE MUST BE MINE.)

(FLITCH.)

1. She must be mine in spite of fate, if
 2. She must be mine for weal or woe, Tho'

not in love, she shall in hate, This heart and hand she may des - pise, But
 all the world should be my foe, Tho' pit - y plead in tones for - lorn, I'd

who can tell un - til he tries But who can tell un. til he
 laugh her pal - lid face to scorn I'd laugh her pal - lid face to

tries scorn At times her looks im - ply suc - cess, But Tho' voi - ces called be - loved of old, I'd

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase that is bracketed and labeled 'tries scorn'. The lyrics continue with 'At times her looks im - ply suc - cess, But Tho' voi - ces called be - loved of old, I'd'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords in the left hand.

wom - an's thoughts are hard to guess, Yet should bad luck with fate com - bine To drown their cries with clink of gold, No, no, for han - dy cash - I pine, For

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'wom - an's thoughts are hard to guess, Yet should bad luck with fate com - bine To drown their cries with clink of gold, No, no, for han - dy cash - I pine, For'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

thwart me, still. She must be mine. that a - lone She must be mine. *Business.*

The third system of the musical score shows the vocal line concluding with 'thwart me, still. She must be mine. that a - lone She must be mine.' followed by the instruction '*Business.*'. The piano accompaniment continues with the same style, ending with a final chord.

(2^d time Exit Fitch.)

The fourth system of the musical score is a piano accompaniment piece. It begins with the instruction '(2^d time Exit Fitch.)'. The music is in a 2/4 time signature and features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece concludes with a final cadence.

(Madame La Font takes seat, and resumes reading.) (Enter Nora D.F.)

Madame. (sees Nora and closes book.) I know he will marry her. (Rises.)

Nora. Marry who?

Madame. (Taps book) The lovely heroine of this tale.

Nora. (aside) I wish some one I know would marry me. (aloud) Dear mamma, put aside your book, remember we have friends to entertain.

Madame. (holding book up) My books are my friends. Oh, how I love them!

Nora. (aside) And I despise them. (aloud) Mamma, will that dreadful Editor be here this evening?

Madame. (Severely) Mr. Galley, the Editor of the "Windy Bugle" is a gentleman for whom I entertain the fondest — ahem! — a sincere friendship. I see you have invited Capt. Stanley this evening without consulting me, it is singular how infatuated you are with him, when you know he has no taste for literature. (Enter Capt. Officers and Dancers D.F.)

Nora. Hush, mamma he is coming!

Madame. I dislike to receive and entertain a man who detests my books. (Goes to greet Company) I hope you are enjoying yourselves. Those of you who prefer books will find a goodly stock in the library.

All. Thanks.

Capt. Stanley. You are exceedingly kind.

OH WHAT PLEASURE.

SOLO, DUETT AND QUARTETTE.

Nora. Capt. Madame. & Bass.

Nora.

Madame.

Capt.

Bass.

Piano.

Oh what pleasure.

N. *'tis to greet, Fa - ces change but hearts should never,*
 M. *Friends that oft we've longed to meet.*
 C. *Friends that oft we've longed to meet.*
 B.

N. *Oh, what pleasure 'tis to greet Friends that oft we've*
 M. *Friendship true there's naught can sever. Friends that oft we've*
 C. *Friendship true there's naught can sever. Friends that oft we've*
 B.

N.
longed to meet. Fa . ces change but hearts should never, Friendship true there's naught can sever.

M.
longed to meet,

C.
longed to meet,

B.

(Capt. Stanley.)

I have a friend that I a . dore, yes Whom I wish was some . thing more,

'Tis my hope this friend shall be, Far dear . er than a friend to me

(Fitch peeps through window R.F.)

Nora.

So ... cial ties are sweet and strong, Friends will nev - er do us wrong,

This block contains the first system of music for Nora. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are: "So ... cial ties are sweet and strong, Friends will nev - er do us wrong,"

Tho' they of - ten leave us long, They of - ten leave us long.....

rit.

This block contains the second system of music for Nora. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are: "Tho' they of - ten leave us long, They of - ten leave us long.....". A "rit." (ritardando) marking is placed above the vocal line. The piano accompaniment also has a "rit." marking.

Madame.

Capt. So ... cial ties are sweet and strong, Friends will nev - er do us wrong,

This block contains the musical score for Madame's line. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are: "*Capt.* So ... cial ties are sweet and strong, Friends will nev - er do us wrong,"

Fitch. (-aside.)

A vain de - lusion.

This block contains the musical score for Fitch's aside. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are: "A vain de - lusion."

Nora.
They of - ten leave us long.....

M'me.

Capt.
Tho' they of - ten leave us long, They of - ten leave us long.....

Bass.

Fitch.
In con - fu.sion!

Chorus.
p All looking toward window where Fitch stands peeping in)

N.&S.
Hor. rid fel - low hear his song.

M.&A.

C.&T.
p Hor. rid fel - low hear his song, Friends are ev - er to be trust - ed.

1st B.
p Hor. rid fel - low hear his song, Friends are ev - er to be trust - ed.

2d B.

Thus are friendship's laws ad - just - ed, Friendship soon becomes dis - gust - ed,
 Friendship soon becomes dis - gust - ed,
 Thus are friendship's laws ad - just - ed, *Flitch.*
 Soon becomes dis - gust - ed,

CHORUS.

Nora & Sop.
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

Madame & Alto.
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

Capt. & Tenor.
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

2d Ten.
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

2d Bass.
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

Flitch. & 1st Bass.
 Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

Piano.

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It features five vocal staves and a piano accompaniment. The vocal parts are: *Nora & Sop.*, *Madame & Alto.*, *Capt. & Tenor.*, *2d Ten.*, *2d Bass.*, and *Flitch. & 1st Bass.* The piano accompaniment is marked *ff* (fortissimo) and includes a *rit.* (ritardando) section. The lyrics are: "Thus are friendship's laws ad - just - ed, Friendship soon becomes dis - gust - ed, Friendship soon becomes dis - gust - ed, Thus are friendship's laws ad - just - ed, *Flitch.* Soon becomes dis - gust - ed, CHORUS. Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed." The score includes various musical notations such as notes, rests, and dynamic markings.

Nora. (Explaining to each other.)
p

M'me. There the fellow's clearly wrong. Ah.....

Capt. Ah.....

Or if thus the laws ad -

Tenor.

There the fellow's clearly wrong.

Or if thus the laws ad -

1st Bass.

There the fellow's clearly wrong.

Or if thus the laws ad -

2d Bass.

There the fellow's clearly wrong.

Or if thus the laws ad -

p
Grazioso.

N.
Don't you let her know you're bust - ed , Don't you let her know you're

M.
- just - ed , Ah .

C.&T.
- just - ed , Don't you let her know you're bust - ed , Don't you let her know you're

1st B.
- just - ed , Don't you let her know you're bust - ed , Ah.....

2d B.
- just - ed , Don't you let her know you're bust - ed , Ah.....

f Don't you let her know you're

(All aside, meaning Flicht.)

pp

bust - ed , We fear he is not a

pp

bust - ed , We fear he is not a

pp

bust - ed , We fear he is not a

The first system of the musical score consists of five staves. The top two staves are vocal lines (Soprano and Alto) with lyrics 'bust - ed , We fear he is not a'. The next two staves are vocal lines (Tenor and Bass) with the same lyrics. The bottom staff is a grand staff for piano accompaniment, marked with a piano piano (*pp*) dynamic. The music is in a minor key and features a steady eighth-note accompaniment.

pp

prop - er per - son to be whol - ly trust - ed.


pp

prop - er per - son to be whol - ly trust - ed.

pp

prop - er per - son to be whol - ly trust - ed.

The second system of the musical score consists of five staves. The top two staves are vocal lines (Soprano and Alto) with lyrics 'prop - er per - son to be whol - ly trust - ed.'. The next two staves are vocal lines (Tenor and Bass) with the same lyrics. The bottom staff is a grand staff for piano accompaniment, marked with a piano piano (*pp*) dynamic. The piano part continues with the same accompaniment as the first system, ending with a piano (*p*) dynamic marking.

Nora.  Is he what he seems to be?..... Time will tell, we'll wait and see.....

Sop. 

Capt.  Is he what he seems to be?..... Time will tell, we'll wait and see.....

Tenor.  Ah.....

1st Bass.  Is he what he seems to be?..... Ah.....

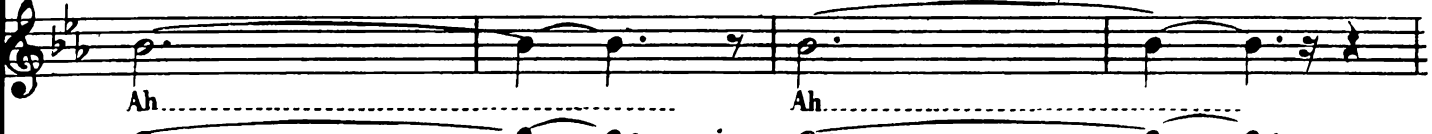
2d Bass.  Is he what he seems to be?..... Time will tell, we'll wait and see.....

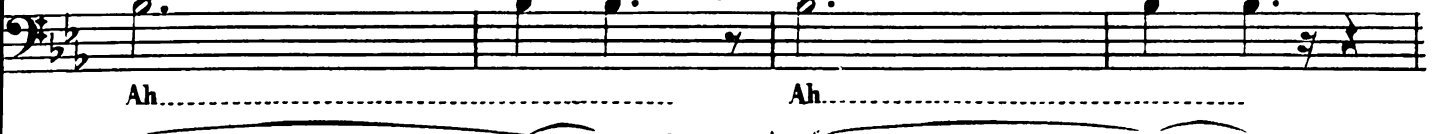
Alto. 

CHORUS.

Sop's.  Ah..... Ah.....

Altos. 

Tenors.  Ah..... Ah.....

1st Basses.  Ah..... Ah.....

2d Basses. 

Piano. 

N.
 S. Is he what he seems to be? Time will tell we'll wait and see
 Ah
 C. Is he what he seems to be? Time will tell we'll wait and see
 T. Ah
 B. Is he what he seems to be? Ah
 B. Time will tell we'll wait and see
 Madame.
 A. Is he what he seems to be? Ah
 Chorus.
 S. Time will tell we'll wait and see
 A. Ah Ah
 T. Ah
 B. Ah Time will tell we'll wait and see
 B. Ah
 P.

Flitch. (angrily.)

ff Oh my ears, do they de ceive - me? Do these friends now dis - be - lieve me? Oh such

The musical score for Flitch consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a forte (***ff***) dynamic. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature, starting with a piano (***f***) dynamic. The lyrics are: "Oh my ears, do they de ceive - me? Do these friends now dis - be - lieve me? Oh such

words they sad - ly grieve me, It is best at once to leave thee.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with the lyrics: "words they sad - ly grieve me, It is best at once to leave thee." The piano accompaniment continues with the same dynamics and instrumentation as the first system.

QUARTETTE (*aside.*)

pp st' st' he's near, st' st' he's here.

pp st' st' he's near, st' st' he's here.

pp

The quartette section features four vocal parts: Nora, Alto, Capt., and Bass, along with a Piano accompaniment. All parts are marked with a piano-piano (***pp***) dynamic. The lyrics for Nora and Capt. are: "st' st' he's near, st' st' he's here." The piano accompaniment provides harmonic support for the vocalists.

Sopranos
Is he what he seems to be?..... Time will tell, we'll wait and see.

Altos.
Ah.....

1st Tenors.
Is he what he seems to be?..... Time will tell, we'll wait and see.

2d Tenors.
Ah..... Ah.....

1st & 2d Bass.
Is he what he seems to be?..... Time will tell, we'll wait and see.

Piano.

(Exit Flicht)

S.
st' st' He's near st' st' He's here.

1st & 2d T. A.
st' st' He's near st' st' He's here.

1st B.
st' st' He's near st' st' He's here.

2d B.

Piano.

S. *ff* Is he what he seems to be?..... Time will tell we'll wait and see. *sff* Boom!
 A. *sff* Ah.....
 1st T. *ff* Is he what he seems to be?..... Time will tell we'll wait and see. *sff* Boom!
 2d T. *sff* Ah..... Ah.....
 1st & 2d B. *ff* Is he what he seems to be? Time will tell we'll wait and see. *sff* Boom!
 Piano *ff* *sff*

Madame La Font. Ladies and Gentlemen the house is at your disposal, make yourselves perfectly at home; Remember the library is stocked with books.

Nora. Oh mamma, put aside that horrid book and join us at lunch. (Takes Captain's arm.)

Capt. Stanley. (Offering Madame his other arm) Shall I have the honor?

Madame. (Contemptuously and not noticing Captain's arm) Presently (tapping book) I have an engagement that will detain me yet awhile. (Supper bell rings.)

Nora. When he comes, mamma, pray join us even if you have to bring him along.

SUPPER CHORUS (HARK TO THE WELCOME CALL.)

Nora, Madame, Captain & Chorus.

All^o Moderato.

Piano

Andante.
Alto.
Macame.
Alto.
Captain.
1st Tenor.
2d Tenor.
1st & 2d Bass.
Piano.

Oh hark to the wel . come call That comes from the ban . quet

Oh hark to the wel . come call That comes from the ban . quet

Oh hark to the wel . come call That comes from the ban . quet

N. & S.
M. & A.
C. & T.
2d T.
1st & 2d B.

hall With plen . ty be . fore us, Well swell up the chorus, As the good things a . far off we

hall With plen . ty be . fore us, Well swell

hall Well swell up the chorus, As the good things a . far off we

hall With plen . ty be . fore us, Well swell up the chorus, As the good things a . far off we

N.&S.
M.&A.
C.&T.
1st & 2d B.

smell..... The joints and the jui - cy chops..... The wine and the malt and
 Ah.....
 The joints and the jui - cy chops..... The wine and the malt and
 Ah.....
 smell..... The joints and the jui - cy chops..... The wine and the malt and
 Ah..... Ah.....

N.&S.
M.&A.
C.&T.
1st & 2d B.

hops..... With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the
 Ah.....
 hops..... With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the
 hops..... With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the
 Ha! ha! ha! ha! ha! Then a - way to the sound of the

rit.
rit.
rit.
rit.

bell.....

bell.....

bell.....

This section contains five staves of music. The top three staves are vocal parts, each with a 'bell.....' label. The bottom two staves are piano accompaniment. The music is in a key with two flats and a 4/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

GRAND, BANQUET MARCH.

Piano.

This section contains two systems of piano accompaniment. The first system is marked 'Piano.' and consists of two staves. The second system also consists of two staves. The music is in a key with two flats and a 4/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Sop. & Tenor.

Unison Chorus.

Alto & Bass.

To the ban - - quet hall we go..... And there we'll wel - - come friend or

Pomposo.

Piano.

ff

foe Sparkling wines we will quaff, And we'll sing and we'll laugh, For a jol - ly set are

S. & T.

A. & B.

fff

sf

sf

sf

we We'll ban - ish care to - night, For hap - pi - ness is

S. & T.

A. & B.

3

3

3

2

S.&T. *ours.....Here's health to all, Both great and small, May the stars e'er shine o'er*

A.&B.

S.&T. *La Font Hall, Now with cheers..... well banish fears..... And gladness bring..... for joy is*

A.&B.

S.&T. *King..... Then a way, then a way Ere the night turns to day, Which an end to mirth will*

A.&B.

(Exit all C, D, F. except Madame who is waiting for Galley and goes to L. E. R. and looks off.)

bring A - way ! a - way !

p *pp*

p *p* *pp*

(Recitative. Madame La Font.)

Why comes he not, Why comes he not? This ach - ing heart will on - ly know des -

rit.

- pair un - til I hear his wel - come footsteps on the stair

sf *rit.*

WHY COMES HE NOT.

MADAME LA FONT.

Tempo di Waltz.

Piano.

Why comes he not. 'Tis time
 he were here. The hours seem so
 long. And my poor heart so drear;
 (Galley enters unobserved by Madame 1. E.R.)
 I love him so dearly,

fond ly and true, What keeps him from

Rit. ad lib.

com ing? Oh would I on ly knew

WHAT MEAN THESE WORDS.

(Madame La Font And Galley.)

Galley. (aside.)

p What mean these words I hear, They fill my soul with

Piano.

fear,..... Some oth - er fel - low vis - its here, My

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'fear,' followed by a series of eighth notes for 'Some other fellow visits here, My'. The piano accompaniment features a steady bass line with chords in the right hand.

Madame (aside.)

I wish he would pro - pose,.....

con - fi - dence is sha - ken, I'll there - fore not be in - dis -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a long note on 'I wish he would propose,' followed by eighth notes for 'confidence is shaken, I'll therefore not be in - dis -'. The piano accompaniment continues with a similar rhythmic pattern.

..... and prove him self a lov - er bold, His love to me is

- creet, I will not be in haste And throw my for - tune

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line starts with a long note on '..... and prove him self a lover bold, His love to me is', followed by eighth notes for 'creet, I will not be in haste And throw my for - tune'. The piano accompaniment continues with a similar rhythmic pattern.

(Madame sees Galley. Recit.)
ad lib. (aside.)

more than gold, And bright - est hopes a - wak - - en! At last
at her feet, To find my - self mis - ta - - ken.

(Aloud to Galley.)

he is here;..... How ver - y late you are, sir (Galley.)
Your

par - don I im - plore..... Your par - don I im - plore..... I

Basso Tremando. *Basso Tremando.*

Tempo di Waltz.

could not come be fore..... Oh La - dy, life is but a

Basso Tremando.

Madame (aside)

What he can mean by such strange words, I do not un - der -
sham, To me it is not worth a fig, So lone - ly and so

(Madame to Galley)

stand What life to
sad I am, I feel like giv - ing up the jig.

(Aside)

M.
 you is but a sham? Oh that I his thoughts could read, A
 Yes life or death is all the same, So

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with the lyrics 'you is but a sham?' followed by 'Oh that I his thoughts could read, A'. The piano accompaniment consists of chords and moving lines in both hands.

M.
 lov - ing friend he needs in - deed, A wife or friend, its all the
 lone - ly and so sad I am, I feel like giv - ing up the

The second system continues the vocal line with lyrics 'lov - ing friend he needs in - deed, A wife or friend, its all the' and 'lone - ly and so sad I am, I feel like giv - ing up the'. The piano accompaniment continues with similar harmonic support.

Recitative ad lib.

M.
 same, You shock me sir, You shock me quite, Some troub - le deep you
 game.

The third system is marked 'Recitative ad lib.' and contains the lyrics 'same, You shock me sir, You shock me quite, Some troub - le deep you' and 'game.'. The vocal line is more rhythmically free, and the piano accompaniment features longer note values and some sustained chords.

seem to bear.

'Tis true a trouble deep I

Both. aside.

Detailed description: This system contains the first two systems of music. The first system has a vocal line with the lyrics 'seem to bear.' and a piano accompaniment. The second system continues the vocal line with 'Tis true a trouble deep I' and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

I won - - der

bear, One half with all my heart I'll spare, She al - - most

Tempo di Waltz.

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics 'I won - - der' and a piano accompaniment. The fourth system continues the vocal line with 'bear, One half with all my heart I'll spare, She al - - most' and the piano accompaniment. The piano part continues with the eighth-note accompaniment and chords.

if he means me there?

has me in her snare. Ah, man - y. thanks I

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with the lyrics 'if he means me there?' and a piano accompaniment. The sixth system continues the vocal line with 'has me in her snare. Ah, man - y. thanks I' and the piano accompaniment. The piano part continues with the eighth-note accompaniment and chords.

Both aside.

M. *rit.*

'Tis on - ly
 seek but rest, My mind I'll ver - y soon com - pose 'Tis on - ly

The first system of the musical score consists of three staves. The top staff is the vocal line for the male character, starting with a fermata and then singing the lyrics. The middle staff is the vocal line for the female character, also starting with a fermata and then singing. The bottom staff is the piano accompaniment, featuring a series of chords and a melodic line in the right hand.

M. *rit.*

pit - - y moves his breast, He will not ven - ture to pro -
 pit - - y moves her breast, I dare - not ven - ture to pro -

The second system continues the musical score with three staves. The vocal lines and piano accompaniment follow the same format as the first system, with the male and female vocal parts and the piano accompaniment.

a tempo.

M. *rit.*

- pose, His ac - tions now his thoughts dis - close, He real - ly wish - es
 - pose, Her ac - tions now her thoughts dis - close, She real - ly wants me

The third system concludes the musical score with three staves. The tempo is marked as *a tempo.* The vocal lines and piano accompaniment continue, with the male and female vocal parts and the piano accompaniment.

M. to pro - pose No, no, he dare not now pro - pose, No,
 G. to pro - pose No, no, I dare not now pro - pose, No,

(Loud crash is heard without.)

(Enter Fitch 3.E.L.excitedly) *Recitative.*

M. no, he dare not now pro - pose. (Fitch.) Horror, Madame, horror, shame!
 G. no, I dare not now pro - pose.

F. Horror is in fact no name, Your precious book case in the hall, Has had a most dis - as - trous fall, Your treasured

M.

F. *vol - umes filled with lore, Lie scattered on the libra'ry floor. Madame. Recit.*

M. *My precious vol - umes? fate for -*

F. *Yes 'twas he!*

M. *- bid it! I'm sure that hor - rid Cap - tain did it!*

(Madame starts toward D.F. Fitch detains her.)

Fitch. They gathered up all the books and — and — (hesitatingly) the Captain told Miss Nora such trash was only fit for the coal bin anyhow. (aside) What a fib!

Madame. Recit. *ad lib.* *a tempo.*

M. *The im - pi - ous wretch, He coldly sneers, At books that start a woman's tears, The brazen*

(Forgetting)
herself (Recovering.)

ras - cal ! must I then Brook insult o'er and o'er a - gain? Dear Cyrus - par - don, Mister

G, Oh help in this e - mer - gen - cy, This villain leaves the house to - night, Or else I

cresc.

(Recit. Galley - aside.)

Oh wom - an, thou an - gel of good! How

am mis - tak en quite.

sweet thy glances are, How perfectly well understood, Thy

(Aloud Tragically.)

might to make or mar ~ Lead on, I'm here! but point the way, 'Tho far or

near, 'Tho far or near, Thy foe I'll slay, Thy foe I'll slay or die! (Eliche Madame. Oh my!

ad lib.

Galley. (thoughtfully)

(aside)

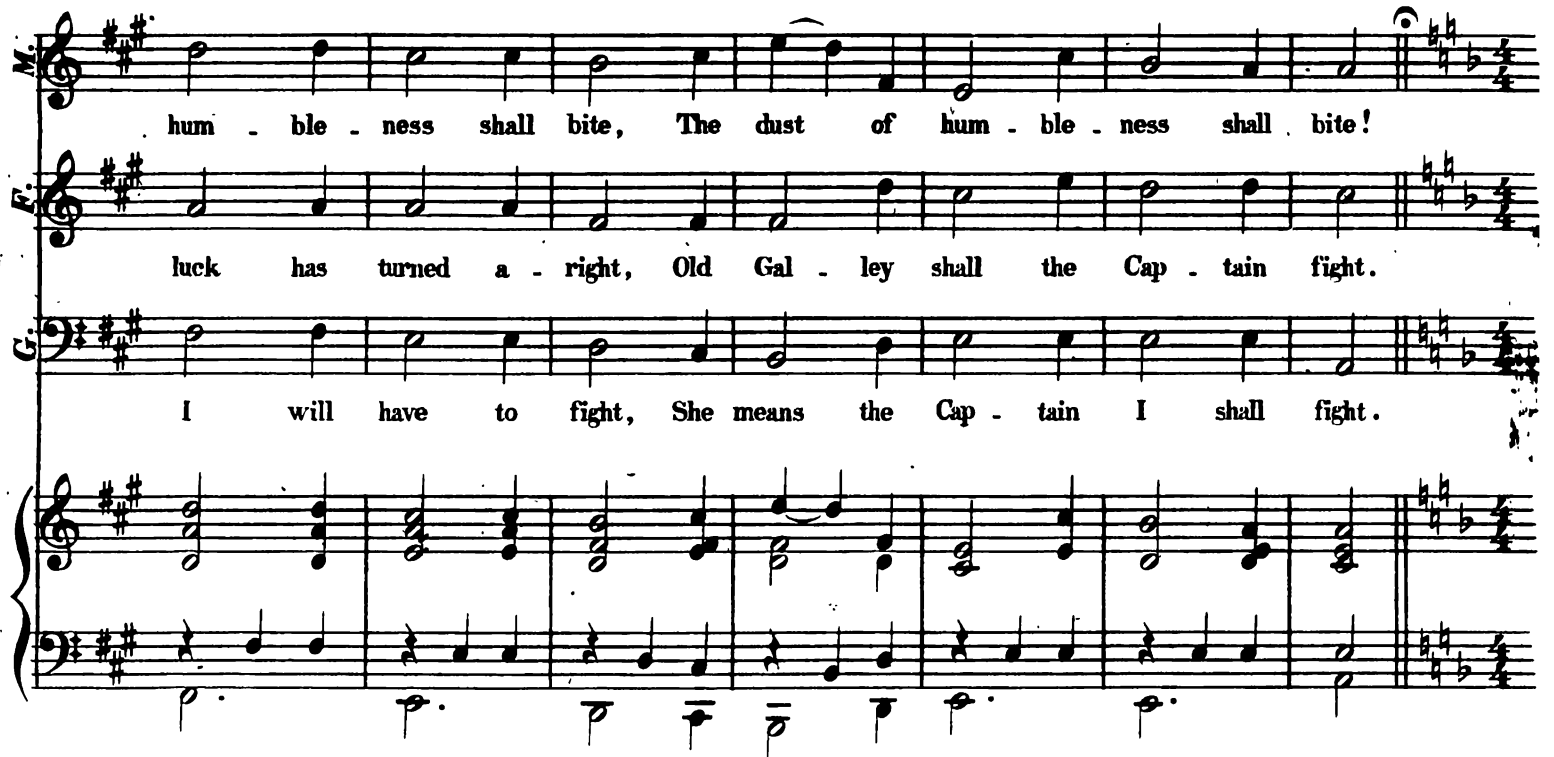
p And yet I think we both are wrong, 'Tho brave I'm

nei - ther young nor strong, I think I have a bet - ter way, I

Madame. (angry)

The thing sir's not as you may
think I have a bet - ter way. (*Flic*) I hope they'll
aside.

say, That flip - pant son of Mars, to - night, The dust of
fight! He's wrong! you're right! For once my
She means that



hum - ble - ness shall bite, The dust of hum - ble - ness shall bite!
 luck has turned a - right, Old Gal - ley shall the Cap - tain fight.
 I will have to fight, She means the Cap - tain I shall fight.

TRIO. (WITH MANNER DIPLOMATIC.)

Madame, Galley and Flitch.

Moderato.

Madame.  Speak

Flitch. 

Galley. 
 With manner diplomat - ic, But language quite emphatic, But language quite emphatic, This soldier I'll pursue

Piano. 

M. *nothing un-gra-mat-ic, Speak nothing un-gra-mat-ic —* Re.

F. *ad lib.*

G. *ad lib.*

M. *- member he's a soldier, Than common folks they're bolder, Than common folks they're bolder, Be careful what you do.*

F.

G. *'Tis ex.*

(Pointing to D. F.) (Enter Nora and Capt. D. F.)

Here's Nora, now she'll scold her; Here's Nora, now she'll scold her For mak - ing this a - do.

act - ly what I told her.

Nora. Dear mamma we've had such a splendid time, such a delightful walk in the mellow moonlight (Noticing Madame's angry countenance) Why what's the matter mamma?

Madame. (Points at Capt. Stanley) That viper, that burnished bayonet has often sneered upon my books, though stealthily, but to night — Oh horror!

Capt. (In surprise) I madame? I do not comprehend you.

Galley. (Aside, looking at Capt.) Shurely, I know that face!

Nora. Dear mamma you do but jest, behold your future son-in-law.

Madame. Never, never! Will no one drive the serpent hence? Mr. Galley! Flicht!

Capt. (Defiantly) Let them beware! (Flicht starts back)

Galley. (aside) Something must be done or Madame will brand me a coward I have it, strategy! (aloud with fierce tone and gesture) Captain! One word!

Nora. (to Capt.) Oh, don't!

Capt. (drops Nora's arm and advances to Galley) Well, sir!

Galley. (Confidentially) Don't mind me, women will be women, I am Editor of the "Windy Bugle." I'll notice your arrival in town, editorially, in tomorrow's edition (pulls out pencil and note book) Your name is—?

Capt. Walter Stanley U. S. Army at your service. (snaps fingers under Galley's nose) That for your notice jack-a-napes! (Crosses to Nora)

Galley. (aside) I'll write it anyhow to prove my neutrality. (Writes)

Hear me ma - ma, pray, A no - ble

man to - day you wrong, re - lent! re - lent! He loves me.

Recit. Madame.

Si - lence, fool ish girl..... You know not what you

NORA.

ad lib.

rit.

Her words no ray of hope im - part, Oh hea - vy, hea - vy is my
say!

LOVE'S A ROSE.

SOLO QUARTETTE And FULL CHORUS.

Nora, Madame, Captain and Galley.

Con Dolore.

heart. Ah! Love's a rose in fragrance born, Beneath Be -

neath the Summer sky The tempest blows, yet

lives the thorn, The rose, the rose must droop and die.

ad lib.

Full Chorus.

pp *dim.* *pp*

Sop. The tem - pest blows yet lives the thorn. The rose, the rose must droop and die.

Alto.

1st Tenor. *pp* *dim.* *pp*

The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.

2d Tenor.

1st & 2d Bass. *pp* *dim.* *pp*

The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.

Piano. *pp* *dim.* *pp*

Nora.

One day of bliss, then twi - light
 Madame.

Capt. Then twi - light

Galley.

Twi - light..... will.....

N.
comes to shed, to shed her dew - y tears Our fate is

M.
comes *p* Ah yes, her

C.
come *p* Ah yes, her

B.
p

N.
this, Each wea - ry roams Through lone - li - ness of years, Through lone - li - ness of years.

M.
words are true . of years .

C.
words are true . of years .

B.

Full Chorus.

pp *dim.* *pp*

Sop. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

Alto. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

1st Tenor. *pp* *dim.* *pp*

2^d Tenor. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

1st & 2^d Bass. *pp* *dim.* *pp*

Piano. *pp* *dim.* *pp*

S. One day of

A. One day of

1st T. One day of

2^d T. One day of

1st & 2^d B. One day of

bliss, Then twilight comes To shed, to shed her

bliss, Then twilight comes To shed, to shed her

bliss, Then twilight comes To shed, to shed her.

dew - y tears Our fate is this, each wea - ry

dew - y tears Our fate is this, each wea - ry

dew y tears Our fate is this, each wea - ry

The musical score is arranged in two systems. The first system includes parts for Soprano (S.), Alto (A.), 1st Tenor (1st T.), 2nd Tenor (2nd T.), and 1st & 2nd Basses (1st & 2nd B.). The piano accompaniment is shown in grand staff notation. The second system includes parts for Soprano (S.), Alto (A.), 1st Tenor (1st T.), 2nd Tenor (2nd T.), and 1st & 2nd Basses (1st & 2nd B.). The piano accompaniment is also shown in grand staff notation. The lyrics are printed below the vocal staves.

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

(Madame and Nora go to wing, take seats and make show of conversation. Captain goes to window R.F. and returns slowly.)

Galley. Flitch!

Flitch. (Flitch goes to Galley) Yours to command sir.

Galley. (Privately to Flitch) I have written a brief notice of the Captains arrival which I desire to appear in to-morrow's paper, Take it to the Bugle office, upstairs to the foreman. Here is a dollar for your trouble. (Gives paper and money to Flitch)

Flitch. (Pockets dollar) All right.

Galley. Lose no time. (Goes to C.D.F.)

Flitch. (Opens paper and reads) (Aside) Ha! ha! ha! Old Galley won't know his article in the morning. The Captain's a gallant is he? I'll alter that opinion to suit my views. (Exit 1.E.R.)

Nora.
Madame. { Rise. Captain joins them. }

POSITION.

Madame.
R.

Nora.
C.

Captain.
L.

(Recitative.) *Madame.*

Me change, not I. your words are chaff, No not for Shak - speare bound in calf, You are my

Capt. (aside) *Nora.*
child - then daughter know, Yon caitiff, straight - way hence must go. Oh wretched fate, To be the

ob - ject of such hate. Re - mem - ber mam - ma days gone by, Their mem - o - ries plead for

Madame
(furiously.)

M. *me, Will not the past call forth a sigh or change your cruel de - cree? You ask, you*

Risoluto. \wedge

Impetuoso. cresc. accel.

M. *plead, but all in vain, He never shall return a - gain. No, no, while Stan - - ley is his*

M. *name, My hate shall ev - - er be the same.*

cen do. sf

DUETT-NORA AND CAPTAIN.

Quartette-Nora Captain La Font & Galley.

— WITH CHORUS. —

Andante.

p *ad lib.*

(Captain.)

rit. *a tempo.*

Fare-well, farewell, we may not meet a-gain, Our

dream of joy, our dream of joy is o'er, Fond vows of love a-las are

vain... We part, we part for ev-er more.

ad lib.

Sad is the heart when for - ever all hope has fled, Oh, what despair! I'm for -

f *p*

cres - - - - *cen*

- sa - ken the future I dread! Oh we must part! all the hope, all the joy of this

cres *cen*

*do.**ad lib.*

life now has flown, Still my heart shall be thine, shall be thine a - lone.

do. *colla voce.* *p*

mf

Nora.

Musical staff for Nora, showing a melodic line with a fermata and a final note.

Moth-er

La Font.

Musical staff for La Font, showing a melodic line with a fermata and a final note.

They shall

Captain.

Musical staff for Captain, showing a melodic line with a fermata and a final note.

Still my

Galley.

Musical staff for Galley, showing a melodic line with a fermata and a final note.

Must they

CHORUS.

p

cres - - - cen - - - do.

Sopranos.

Musical staff for Sopranos, showing a melodic line with lyrics.

Yes they must part, tho' the warm tear.drops start, for all hope now has flown, They must

Altos.

Musical staff for Altos, showing a melodic line with lyrics.

cres - - - cen - - - do.

Tenors.

Musical staff for Tenors, showing a melodic line with lyrics.

Yes they must part, tho' the warm tear.drops start, for all hope now has flown, They must

Basses.

Musical staff for Basses, showing a melodic line with lyrics.

cres - - - cen - - - do.

Piano.

Musical staff for Piano, showing a complex accompaniment with triplets and chords.

cres - - - cen - - - do.

a Tempo.

pity, oh pity me now. Oh, I cannot say fare-well to thee, Tho'

part. No, they shall part. no they shall part. I am sad, oh,

heart shall be thine, shall be thine, . . . shall be thine a-lone, a . . . lone. Tho'

part yes hope has flown must it be?

part They must part.

part They, must part.

part They, must part.

part They, must part.

a Tempo.

Cho.

N.
doom'd to wander, oh, I care not where, Oh, tell me, sometimes thou wilt spare One

L.
will you leave me now, Oh, I am sad, oh, would you break your mothers heart!.....

C.
doom'd to wander, oh, how sad, Do not leave me to des - pair, My

G.
If doom'd to wander, a - las how sad! must they part?.....

Choro.

p
This is sad 'tis sad

p
This is sad 'tis sad

p

The piano accompaniment consists of two staves. The right hand features a continuous sequence of eighth-note triplets, with some triplets spanning across bar lines. The left hand provides a steady accompaniment with quarter notes and half notes, including some chords.

N.
 thought, one tender thought of me. Oh, bitter care, ... tho' I perish this heart shall be thine!

L.
 Thine he shall not be, this I do swear!

C.
 ev - ry thought shall be of thee! Oh cru el fate, ah!.....

Cr.
 'Twill drive her mad

More than sad, to bear a moth - ers hate. Hear that oath!

Swear not.

Ah bear a wo - man's hate Hear that oath!

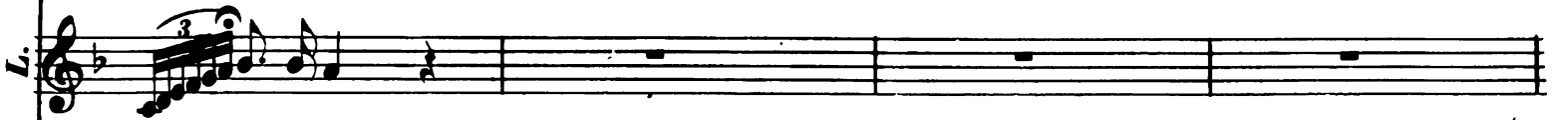
Ah sad, bear wo - man's hate. Swear not.

Piano accompaniment with triplets and dynamic markings (p, f).

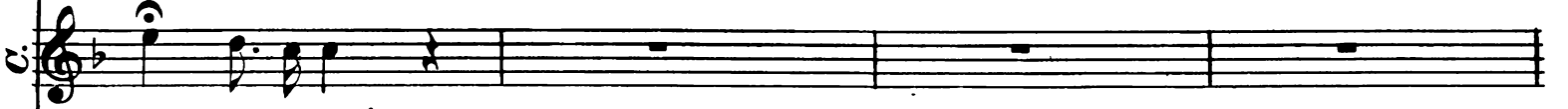
cres

N.


Un - hap - py fate, do not leave me in grief, thou art mine, Should all the world now a - gainst me combine Should e'en

L.


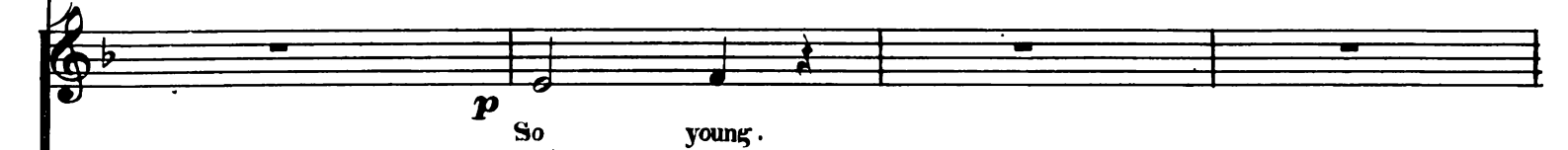
ah you must part !

C.


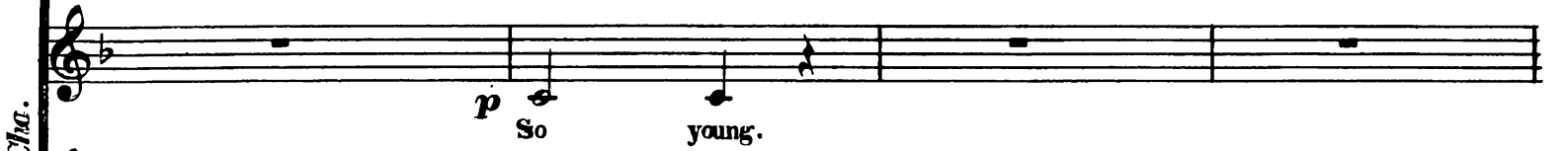
oh wild despair !

G.

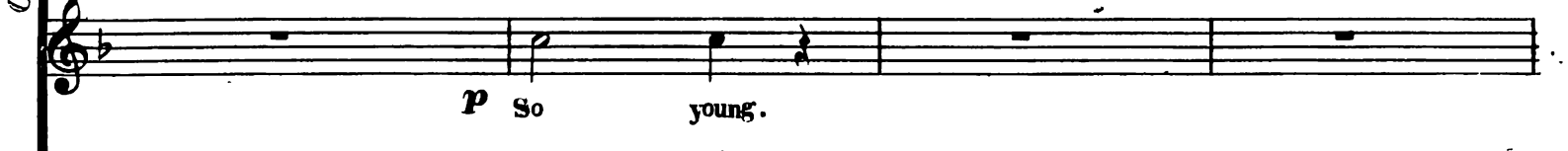

'Twill drive her mad ; oh, to blight a life so young and fair !

Cha.


p So young .

Cha.


p So young .

Cha.


p So young .

Cha.


p So young .

cres


- cen - - do *f*

N.
death be my fate I'll be thine, I'll be thine... yes on - ly thine.

L.

C.
Ah!

G.
Yes thou art mine... yes on - ly mine. *cres -*
Ah... Ah... Ah, yes, Do not despair tho' the

B.
cres -
Ah... Ah... Ah, yes, Do not despair tho' the

Clc.
cres -
Now doom'd to roam tho' it

Bsn.
He

Tr.
Now doom'd to roam, tho' the

Tbn.
Now doom'd to roam, tho' the

- cen - - do *f* *cres -*

Octaves ad lib.

N.
Should the world all against me combine, I'll be thine, yes on - ly

L.
no no no no, ne'er be

C.
Should the world all against us combine, Thou'll be mine, yes on - ly

G.
heart's fill'd with care, tho' the heart's fill'd with care don't des. pair, ah, on - ly

mat. ters not where, he will ev - er be true, true to thee. ah, Ah.....

Cho.
will be true, be true to thee. ah, Ah.....

heart's fill'd with care, He will ev - er be true, true to thee. *p*

cen do.

mp

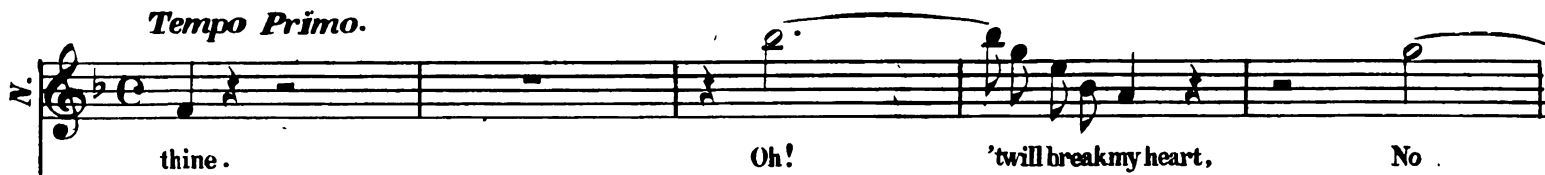
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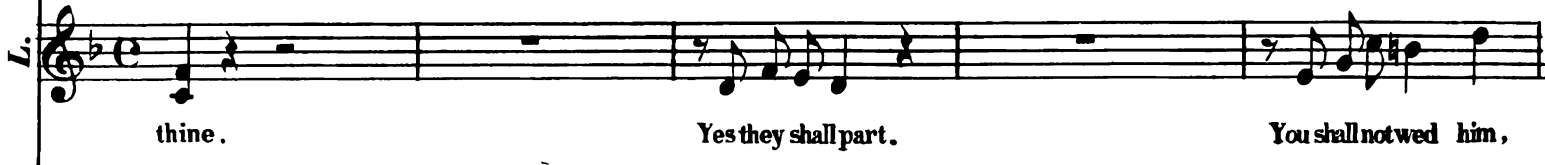
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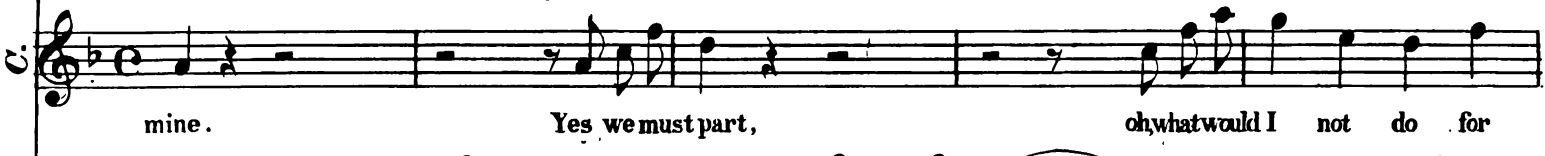
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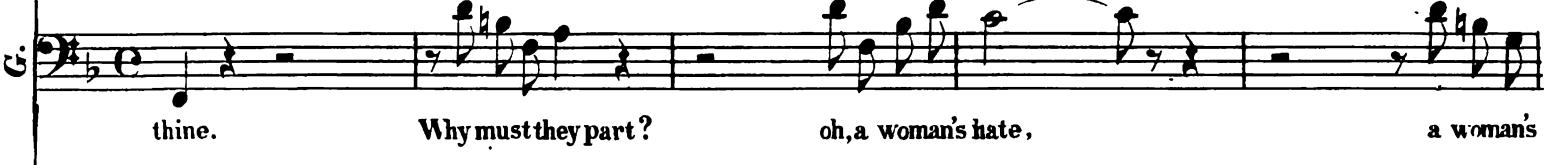
mp

Tempo Primo.

N.  *thine. Oh! 'twill break my heart, No*

L.  *thine. Yes they shall part. You shall not wed him,*

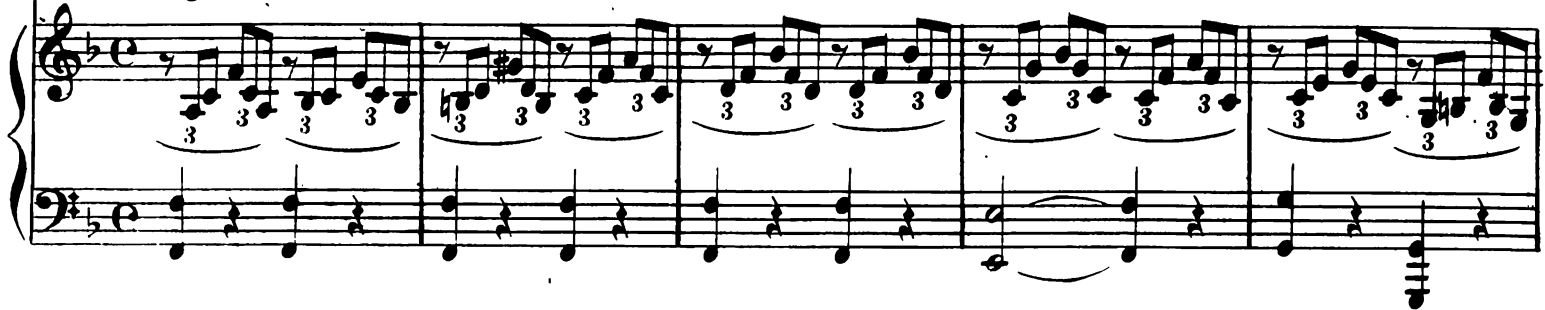
C.  *mine. Yes we must part, oh, what would I not do for*

G.  *thine. Why must they part? oh, a woman's hate, a woman's*

Why should loving hearts so true, so true, Be severed ne'er to meet a gain, a gain, One day perhaps some hearts will

Cho.  *Must hearts so true be severed, nor meet again, One day perhaps some hearts will*

Tempo Primo.



N.

We cannot part, 'twill break my heart, 'Twill break, 'twill break my heart! Thy face alone this

L.

he shall go, shall go: Now feel my hate!.....

C.

thee No - rah, No - rah, Oh,

G.

love Will break her heart, her heart Plead not in vain,

Cho.

rue That know not now their burning pain, Now they must wan - der a - lone .

rue That know not now their burning pain, Now they must wan - der a - lone

p

The musical score is written for five vocal parts and piano accompaniment. The vocal parts are labeled N. (Soprano), L. (Alto), C. (Tenor), G. (Bass), and Cho. (Chorus). The piano part is at the bottom. The music is in a minor key and 3/4 time. Dynamics include *f* (forte) and *p* (piano). There are several triplets and slurs throughout the score.

accel . .

N.
 wounded heart can cheer. no, no, no, no, no, no, no, no,

L.
 No - rah hear me,

C.
 Heavh pi - ty me, on - ly in dreams Will thy form now appear to me; No - rah the time now has

G.
 Hope still remains, Will her form now appear to thee? Mad - am hold,

pp *f* *p* *cres* *accel . .*
 Pit - y; Hope still remains. True love! Now doom'd to roam, tho' it

pp *f* *p*
 Now doom'd to roam.

pp *f* *p*
 Pit - y, Hope still remains. True love! Hold! rash

pp *f* *p*
 See the Captain insult bearing.

f *p* *cres* *accel . .*

er an do.

Allo Moderato.

a tempo.

N. *rit.* no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, Do not leave me, do not leave me, Do not leave me, do not leave me,

L. I com-mand thee! You sir, leave this house! No-rah hear me,

C. come, We must part, we must part, we must part, so fare-well. Oh, what sorrow, oh, what sorrow,

G. you are wrong, You are wrong, are you mad? Help! help!

er cen an do do. Allo Moderato.

mat-ters not where, He will ev-er be true true to thee. Oh what sorrow, oh what sorrow,

no matter where, He will be true true to thee. Oh what an-guish,

wo-man are you mad? Oh what an-guish,

Madam's eyes with fury glaring, Horrid woman, o-ver-bear-ing, see! Oh, what an-guish,

er cen an do do. Allo Moderato.

rit.

a tempo.

Norah faints and falls to the floor.
Captain exits in despair.
All is confusion.

no. no. no. no. no. *accel poco a poco.*

N.
Do not leave me, do not leave me, Do not leave me, do not leave me, Do not leave me, help!

L.
No - rah hear me, Help! oh, help! oh, help! oh, help! oh, help!

C.
Oh, what sorrow, oh what sorrow, Oh, what sorrow, oh what sorrow, Oh, what sorrow, help!

G.
Help! help! Ah..... help! Mer - cy, heav - en,

accel poco a poco. **Allo Vivace.**

Oh, what sorrow, oh, what sorrow, Oh, what sorrow, oh, what sorrow, oh, what sorrow, help! Broken hearted she is dying,

Cho.
Oh, what an - guish, See what bit - ter an - guish, help! oh, help!

Oh, what an - guish, See what bit - ter an - guish, help! Broken hearted she is dying,

Oh, what an - guish, See what bit - ter an - guish, help! See that moth - er,

accel poco a poco. **Allo Vivace.**

L.
 No - rah! Oh, my poor heart now is breaking, help! help!

C.
 help us. This her pride will hum - - ble, Broken hearted she is dy - ing,
 Ah..... Broken hearted she is dying, Ah..... help! help!

Cho.
 oh help! Bro - ken heart - ed she is dy - ing, help! help!
 oh help! Broken hearted she is dying, help! help! she is dy - ing,
 trem - - ble This her pride will hum - - ble, Broken hearted she is dy - ing,

Piano accompaniment (ff)

S.
 help! help! Oh, my poor heart now is breaking, Help! help! help! help!

G.
 Broken hearted she is dying, Broken hearted she is dying, Broken hearted she is dying, Broken hearted she is dying,

Cho.
 help! help! Broken hearted she is dying, help! help! help! oh
 help! help! Broken hearted she is dying
 Broken hearted she is dying See that mother, how she trembles, This her pride will surely humble

L.
 help! No - rah, help! help! help oh help!

G.
 help! help! help! help! help! help oh help!

help! Yes broken hearted she is dying, She is dying, help! help oh help!

Cho.
 help! Yes broken hearted she is dying, She is dying, help! help oh help!

8

END OF ACT 1st