

ACT II.

N° 9. Entre Act and Opening Chorus.

Moderato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a piano (*f*) dynamic. The upper staff features a melody with several triplet markings (indicated by a '3' over a group of notes). The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features a more active melody in the upper staff, including some sixteenth-note passages. The lower staff continues with a steady accompaniment. A *poco rit.* (slightly ritardando) marking is placed above the lower staff towards the end of the system.

The third system begins with an *a tempo* marking above the upper staff. The melody in the upper staff is characterized by sustained notes and a steady rhythmic pattern. The lower staff continues with a consistent accompaniment.

The fourth system features a more complex texture. The upper staff has a melody with some grace notes and slurs. The lower staff has a more active accompaniment with frequent chord changes. A *mf* (mezzo-forte) dynamic marking is placed above the lower staff.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a flourish. The lower staff has a dense accompaniment. A *poco rit.* marking is placed above the lower staff towards the end of the system.

First system of a piano score. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing further melodic and harmonic progression.

Fourth system of the piano score, featuring similar rhythmic patterns and harmonic structures.

Fifth system of the piano score, concluding the piece with a final cadence.

Allegro.

Sixth system of the piano score, marked *ff* (fortissimo). The right hand plays a series of chords with a tremolo effect, while the left hand plays a steady eighth-note accompaniment.

Moderato.

ritard.

Allegro.

(Curtain.)

Arab Girls. *Alla Marcia moderato.*

Chorus.

Hear us Allah mighty pow'r O
 Soldiers. Lead us on, on, on While the brazen bugle sings, Where the

Alla Marcia moderato.

hear O Allah hear and save we pray Save us
 ea-gles of la France Bring glo-ry on their wings. Let us on, on, on To the

from the ty-rant Giaour! And drive him from our na-tive land a -
 hon-or that we prize, As a soldier lives for glo-ry 'Tis for glo-ry that he

way. Al - lah hear us, heed our cry O Al - lah
 dies, Lead us on, on, on While the bra - zen bu - gle sings, Where the ea - gles of la

heed us when to thee we - cry O de - fend us pray, Help us
 France Bring glo - ry on their wings, We are led to certain vic - to - ry by

pray. Pro - tect us all from the in - vad - er's
 our commander's star. We are led to certain vic - to - ry by our com - man - der's

thrall. Guard us pray, O Al - lah
 star. Sons of France A - wak - en and a - rise

The first system of music features three staves. The top staff is a vocal line with lyrics: "thrall. Guard us pray, O Al - lah". The middle staff is another vocal line with lyrics: "star. Sons of France A - wak - en and a - rise". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a minor key with a common time signature.

save thy chil - dren from the ty - rant. Guard us pray, O Al - lah
 'Thro all the land your steel shall ring, Vic - to - ry your beacon and your prize

The second system of music features three staves. The top staff is a vocal line with lyrics: "save thy chil - dren from the ty - rant. Guard us pray, O Al - lah". The middle staff is another vocal line with lyrics: "'Thro all the land your steel shall ring, Vic - to - ry your beacon and your prize". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The music continues in the same key and time signature.

save us from the Giaour! Lead them on, on, on In the
 Fight for your faith and the King. Lead us on, on, on While the

The third system of music features three staves. The top staff is a vocal line with lyrics: "save us from the Giaour! Lead them on, on, on In the". The middle staff is another vocal line with lyrics: "Fight for your faith and the King. Lead us on, on, on While the". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The music concludes in the same key and time signature.

des-ert they shall die, And Ma-ho-mets cause shall win, The trai-tor foe shall
bra-zen bu-gle sings, Where the ea-gles of la France Bring glo-ry on their

fly, Lead them on, on, on Where the Ma-me-lukes shall meet And shall
wings, Let us on, on, on To the hon-or that we prize As a

slay them in the des-ert, give them bat-tle and de-feat, Lead them on, on,
sol-dier lives for glo-ry, 'Tis for glo-ry that he dies, Lead us on, on,

on, In the des-ert they shall die And Ma-ho-mets cause shall win, The
 on, While the bra-zen bu-gle sings Where the ea-gles of la France Bring

trai-tor foe shall fly, We are led to cer-tain vic-to-ry by our commander's
 glo-ry on their wings, We are led to cer-tain vic-to-ry by our commander's

star, We are led to cer-tain vic-to-ry by our com-man-der's star.
 star, We are led to cer-tain vic-to-ry by our com-man-der's star.

N^o 10. The old War-horse.

Jaqueline, Grognard and Chorus.

Allegro.

Moderato.

Grognard.

mf *p*

A
There

Gr.

bold dra- goon had an old gray_ nag, And an old war- horse was_ he Who
came a_ day when that war- horse grey Was bought by a coun- try_ clown Of

Gr.

loved the_ rattle and roar of_ battle As a drun- kard loves a spree. He'd
rus- tic_ ilk who pedd- led_ milk In a cer- tain mar- ket town. That

Jaqueline.

J.

jog all_ day in a Slouch_ ing_ way, Quite fee- ble and weak and mild, But when
brave old_ nag was compelled to_ drag A milk cart from ear- ly_ dawn; With a

J. 

ev - er he heard the trum - pet - sound That old - nag would just go
step of - lead and a droop - ing - head, All his - war - like spi - rit

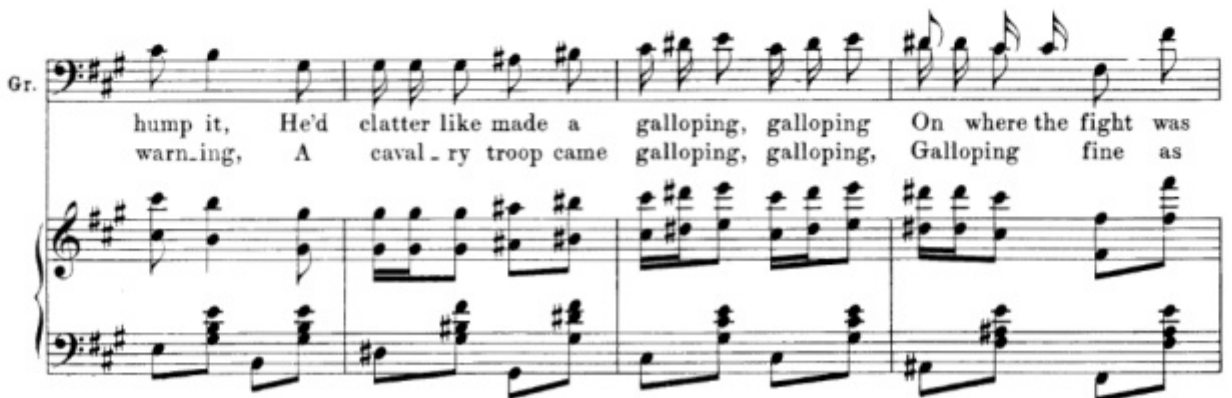
Grognard.

J. 

wild. Yes, when he heard a trum - pet, He'd just get up and
Sopr. gone. But down the road one morning, The trumpets loud gave
just go wild.
Ten. spi - rit gone.

Chorus.
Bass.

mf

Gr. 

hump it, He'd clatter like made a galloping, galloping On where the fight was
warn - ing, A caval - ry troop came galloping, galloping, Galloping fine as

Gr. thick. The rest might like or lump it, If that horse heard a trumpet, He'd
silk That nag be - gan ca - vort - ing, Then bolt - ed wild - ly snort - ing. His

Tara, Tara, Tara - ra! Tan - ta - ra, Tan - ta - ra! Tan -

Gr. snort and prance and rear — dance, Like an e - quine lu - na - tic,
old heels flew! The cans went too! And up went the price of milk,

ta - ra Tanta - ra - ra - ra Ta - ra, Ta - ra! Ha Ha! Ho

Jaqueline.

Tempo di Valse moderato.

Of course it on - ly
That old war - horse it

Ho! Like an e - quine lu - na - tic. La, la, la, la,
Ho! And up went the price of milk. *pp*

pp

pp

Tempo di Valse moderato.

p

J. goes to show What all are sup - posed to know That men are
seemed to say, In sad and re - proach - ful way. "Gun - powder and

la la la la la la la la la la la la la la

J. al - ways ha - bits slaves, When ha - bits once they fix. Just as the
cream are things I deem That nev - er were made to mix." Just as the

la la la la la la la la la la la la la la

J. twig is bent we find, the tree is sure to be in - clined, o the
twig is bent you'll find, the tree is sure to be in - clined, o the

la la la la la la la la la la la la la la

J.

shoe-maker ev-er should stick to his last, and you can't teach an old dog new tricks.
 shoe-maker ev-er should stick to his last, and you can't teach an old dog new tricks.

la.

Jaqueline and Grognard.

Of course it on-ly goes to show What all are sup-posed to know
 That old war-horse it seemed to say, In sad and re-proach-ful way.

Of course it on-ly goes to show What all are sup-posed to know
 That old war-horse it seemed to say, In sad and re-proach-ful way.

J.
G.

That men are al-ways ha-bit's slaves, When ha-bits once they fix.
 "Gun-pow-der and cream are things I deem That nev-er were made to mix."

That men are al-ways ha-bit's slaves, When ha-bits once they fix.
 "Gun-pow-der and cream are things I deem That nev-er were made to mix."

J. G.
 Just as the twig is bent we find, the tree is sure to be in -
 Just as the twig is bent you'll find, the tree is sure to be in -
 Just as the twig is bent we find, the tree is sure to be in -
 Just as the twig is bent you'll find, the tree is sure to be in -

J. G.
 clined, o the shoe-ma-ker ev - er should stick to his last, and you can't teach an
 clined, o the shoe-ma-ker ev - er should stick to his last, and you can't teach an
 clined, o the shoe-ma-ker ev - er should stick to his last, and you can't teach an
 clined, o the shoe-ma-ker ev - er should stick to his last, and you can't teach an

J. G.
 old dog new tricks.
 old dog new tricks.
 old dog new tricks.
 old dog new tricks.

N° 10^a Hornpipe.

Entrance of Petitpas.

Allegro.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a series of chords marked *mf* (mezzo-forte) and then transitions to a melodic line marked *p* (piano). The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines.

The second system continues the piece with two staves. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system shows further development of the melodic and harmonic themes. The upper staff has a series of eighth-note patterns, while the lower staff maintains a consistent accompaniment.

The fourth system continues the musical progression. The upper staff shows a melodic line with some chromatic movement, and the lower staff provides a solid harmonic base.

The fifth and final system of music on this page. The upper staff concludes with a melodic phrase, and the lower staff ends with a final chord and a few notes. The piece concludes with a double bar line.

Nº 11. We haven't discovered it yet.

Petitpas and Chorus.

Tempo di Valse moderato.

mf

Petitpas.

1. Al - though I'm a sci - en - tist
 2. sci - en - tis we are not
 3. eru - di - te states - man his
 4. re - cent - ly placed a new

p

P. ful - ly as wise As a - ny you'll find in the di - o - cese,
 par - tial to war, We're peace - ful and that's quite cor - rect of us
 name you can guess Has pro - posed with the great - est ur - ba - ne - ty
 hand on the helm, of this good ship of state proud and glo - ri - ous

P. My head still con - tin - ues As na - tu - ral size I've no
 But its fine now and then to go gun - ning for gore Just
 To make a strict law that should straight - way sup - press Hu -
 While ga - ther - ing storms seemed al - most to o'er - whelm and the

P. 

era - ni - al e - le - phan - ti - as - is. I do not pre -
 so they'll know what to ex - pect of us. We've found out our
 ma - ni - ty's use of pro - fa - ni - ty. For ev' - ry plain
 o - cean was wild and up - roar - i - ous. With sil - ver and

P. 

tend to know ev' - ry old thing. Au con - traire, I ad -
 friends and we've found out our foe, a chip on our
 "Dam" there'd be ten dol - lars fine For fan - cy "Sams"
 gold, with a war in the air, With the mer - chant and

P. 

mit, with re - gret, We can - not be sure a - bout
 should - er is set If an - y - one's anx - ious to
 six months you'd get And what we should say when we
 far - mer in debt But if that new hand has steered

P.

some things ob - scure, for we hav - en't dis - cov - ered them yet.
 knock off that chip, Well we hav - en't dis - cov - ered him yet.
 just missed a train, Well we hav - en't dis - cov - ered as yet.
 up a - gainst rocks, Well we hav - en't dis - cov - ered them yet.

P.

We' ve tried to find out by con - sult - ing the stars, Why
 They said that our ci - ti - zen sol - diers you know Would
 A ey - clist is bump - ing up hill thro' the mire, Miles from
 He's con - duc - ted the biz in a busi - ness like way fare to

Chorus.

Sopr.

Ten. What?

Bass.

P.

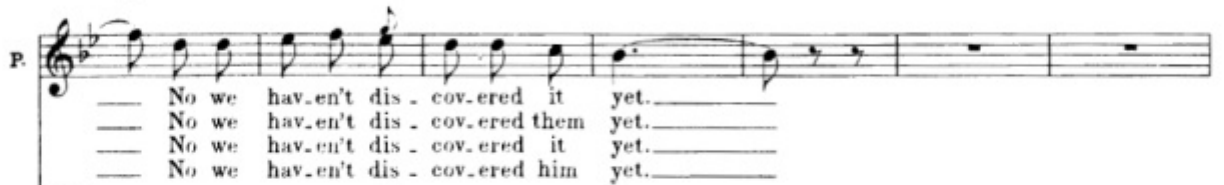
wo - men jump back - ward When get - ting off cars, And sit down in the
 feel rath - er queer when they first faced the foe, But if fin - er
 home, near - ly dark, and he punct - ures his tyre, If a - ny law
 work with his din - ner pail e - ve - ry day, If a le - vel - er

P.



mud - ve - ry ang - ry and wet But we hav - en't dis - cov - ered it yet.
 sol - diers have ev - er been met We hav - en't dis - cov - ered them yet.
 crank could keep back the blank, blank Well we hav - en't dis - cov - ered it yet.
 head we are like - ly to get Well we hav - en't dis - cov - ered him yet.

P.



— No we hav - en't dis - cov - ered it yet.
 — No we hav - en't dis - cov - ered them yet.
 — No we hav - en't dis - cov - ered it yet.
 — No we hav - en't dis - cov - ered him yet.

Chorus.



No we hav - en't dis - cov - ered it yet.
 No we hav - en't dis - cov - ered them yet.
 No we hav - en't dis - cov - ered it yet.
 No we hav - en't dis - cov - ered him yet.

P.



1. 2. 3. Fine.
 2. As
 3. An
 4. We
 8. Fine.

N^o 12. The Song of the Lampoon.St^t André. Petitpas and Chorus.

Allegro.

St^t André.

1. Up - on a lit - - tle
had of brothers a

st. A.

is - land there was born a great lit - tle man, — While he was in — the
half a score, of sis - ters he had a few. He swore that ev - er - y

st. A.

Petitpas.

cra - dle still to con - quer he — be - gan. — He smote his nurse and
Bo - na - parte should have a throne or two. Then in a gar - ret he

P.

what is worse, when he to christening came — He pulled the ho - ly
starved a while 'till wil - y Bar - ras came — And bland - ly said: I

St André.

P.

fa - thers nose and he laughed at his parent's shame. Then when he was
wish you'd wed with a la - dy whom I shall name. Said Bo - ney: I'll

St.A.

on - ly a half year old — If true is the tale that's told — He longed for a
marry your friend of course — My price is a sword, a horse — And Gen' - ral I'd

St.A.

Petitpas.

chance — to go o - ver and con - quer France. But then he conclud - ed No — I'll
be — of the ar - my of I - ta - lie. — And thus with his love - ly wife — He

P.

wait for a year or so — I'll play a deep lit - tle game and add to my
got his first start in life — While bold Bar - ras laughed a loud ha ha in his

P. *fame sleeve* Mi-ri-ton, mi-ri-taine, mi-ri-ton, mi-ri-taine. Ah!

St.A. Mi-ri-ton, mi-ri-taine, mi-ri-ton, mi-ri-taine. Ah!

Chorus.
Sopr. Mi-ri-ton, mi-ri-taine, mi-ri-ton, mi-ri-taine. Ah!
Ten.
Bass.

P. Sing o - - he for this same great lit-tle man

St.A. Sing o - - he for this same great lit-tle man

mf

P. He will make the whole world cor-si-can

St.A. He will make the whole world cor-si-can

P. Hey Be - - ware this bold Re - pub - li - can Is

St.A. Hey Be - - ware this bold Re - pub - li - can Is

P. bound to own a crown and throne ay that's his plan.

St.A. bound to own a crown and throne ay that's his plan.

P. Hey Be - - ware this bold Re - pub - li - can Is bound to own a

St.A. Hey Be - - ware this bold Re - pub - li - can Is bound to own a

Chorus. Hey Be - - ware this bold Re - pub - li - can Is bound to own a

P. crown and throne, ay that's his plan. Sing o -

St. A. crown and throne, ay that's his plan. 2. He Sing o -

crown and throne, ay that's his plan. Sing o -

P. he — for this same great little man — He will make — the whole world cor - si.

St. A. he — for this same great little man — He will make — the whole world cor - si.

he — for this same great little man — He will make — the whole world cor - si.

P. can — Hey Be - ware — this bold Re - pub - li - can — Is bound to own a

S†A. can — Hey Be - ware — this bold Re - pub - li - can — Is bound to own a

can — Hey Be - ware — this bold Re - pub - li - can — Is bound to own a

P. crown and throne, ay that's his plan!

S†A. crown and throne, ay that's his plan!

crown and throne, ay that's his plan!

N° 13. Duet.

Adele. S^t André.

Tempo di valse moderato.

S^t André.

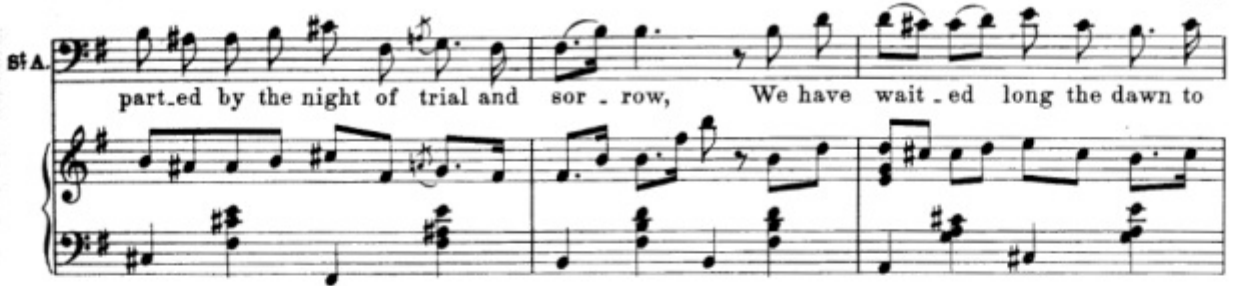
Let me hold once more your hand in mine, dear; Once

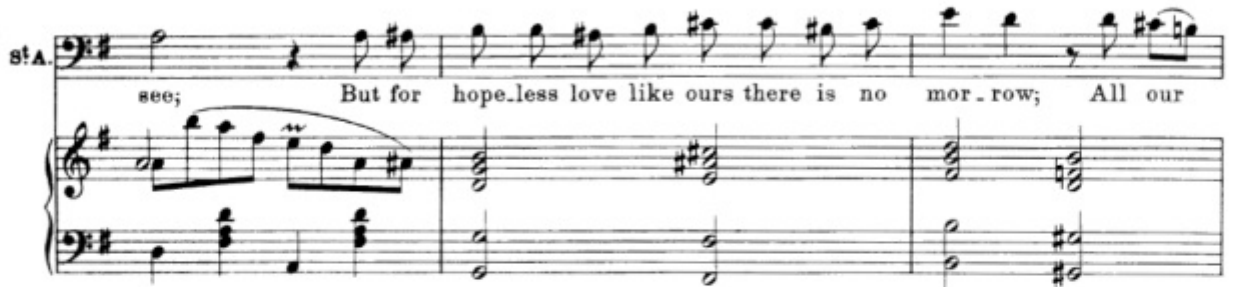
St. A.

more let me look in - to your eyes. The eyes with - in whose a - zure deeps, di -

St. A.

vine, dear, How the tears of ten - der love a - rise. When

St.A.  part.ed by the night of trial and sor - row, We have wait . ed long the dawn to

St.A.  see; But for hope . less love like ours there is no mor . row; All our

St.A.  hopes and dreams can nev . er be. Good - bye, my lit - tle

St.A.  sweet - heart, The dream _____ is past _____ My love in

St.A.  dear re - mem - brance O keep till the last. _____ Life

St. A. lies all fair be - fore thee; In death, I bless, a - dore thee, My

St. A. spi - rit shall watch o'er thee, My sweetheart good - bye, good - bye.

St. A. Adele. 'Tis for

Ad. free - dom and for loy - al - ty you per - ish, And yield up your life for faith and

Ad. truth, And while I live this heart of mine shall cher - ish Thee, the

Ad. 
 one dear love of days of youth. No death, no fate shall e'er our hearts dis-

Ad. 
 sev - er. Like a star, thy love for me shall shine Ev - er

Ad. 
 faith-ful to the hap-py past for ev - er In the long, dark years that may be

Ad. 
 mine. Good - bye, good - bye my sweet - - heart, The dream —

St A 
 Good - bye my lit - tle sweet - - heart, The dream —

Ad.
 is past; My love in dear re - mem - - brance O
 is past; My love in dear re - mem - - brance O

Ad.
 keep till the last. Life lies all fair be - fore thee; In
 keep till the last. Life lies all fair be - fore thee; In

Ad.
 death, I bless, a - dore thee; My spi - rit shall watch o'er thee My
 death, I bless, a - dore thee; My spi - rit shall watch o'er thee My

Ad.
 sweetheart good bye, good bye.
 sweetheart good bye, good bye.

Nº 14. The Song of the Drum.

Jaqueline and Chorus.

Allegro.

First system of the piano introduction. The right hand features a rhythmic melody with accents, and the left hand provides a steady accompaniment. The dynamic marking is *mf*.

Second system of the piano introduction, continuing the rhythmic melody and accompaniment.

Jaqueline.

Vocal entry and piano accompaniment for the first system. The vocal line begins with the lyrics "Oh here's a song for the drum; for its voice has ne'er been". The piano accompaniment starts with a *ff* dynamic and then softens to *p*.

Vocal entry and piano accompaniment for the second system. The vocal line continues with the lyrics "dumb, In Fran - ce's glo - ri - ous bat - tles it has helped an winning the".

Vocal entry and piano accompaniment for the third system. The vocal line concludes with the lyrics "day. When the Bas - tille tum - bled down, — When the Ca - pet lost his".

J. crown, — the drum was there, and the drum-mer boys, they mer-ri-ly tapped a -

J. way. Then fol-low the drum, the roll-ing

Sopr. They mer-ri-ly tapped a-way, tra-ra, brum, brum,

Ten. brum, brum,

Bass.

Chorus.

J. drum, And you will con-que-rors be-come, With rea-di-est rat-tle, In-to the

brum, brum, brum, brum, brum, brum, brum, brum,

tra-ra, tra-ra,

brum, brum, brum, brum, brum, brum, brum, brum,

1. bat - tle leading where Lib.erty's ban.ners wave. Ay, fol.low the drum, the roll .ing

brum, brum, brum, brrrr um, tra.ra, brum, brum,

brum, brum, brum, brrrr um, brum, brum,

2. drum, Where its mu . sic bids you come. 'Mid flash.ing of steel and ar .

brum, brum, brum, brum, brum, brum, brum, brum,

brum, brum, brum, brum, brum, brum, brum, brum,

3. til.le.ry's roar, Its voice is the song of war! 'Mid flash.ing of steel and ar .

brum, brum, brrrr um, brrrr um 'Mid flash.ing of steel and ar .

tra.ra!

J. *til-le-ry's* roar Its voice is the song of war.

til-le-ry's roar Its voice is the song of war.

mf

1. A toast in praise of the drum. — It may strike dis-may to some, — When

af-ter it the Gre-na-diers With flash-ing steel ad-vance To

It-a-ly it led, — Where the foemen for-got and fled, — And

p

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J. wave. Ay, fol-low the drum, the roll - ing drum, When its mu - sic bids you

um! tra-ra, brum, brum, brum, brum, brum, brum, brum,

um! tra-ra, brum, brum, brum, brum, brum, brum, brum,

J. come. 'Mid flashing of steel and ar - til - le-ry's roar, Its voice is the song of

brum, brum, brum, brum, brum, brum, brrrr-um, brrrr-

brum,

J. war! Then fol-low the drum, the roll - ing drum, And you will con - que-rors be -

um! Then fol-low the drum, the roll - ing drum, And you will con - que-rors be -

ff

mf

ff

ff

1. come. With rea-di - est rat - tle, In - to the bat - tle, lea-ding where li - ber - ty's ban - ner's

come. With rea-di - est rat - tle, In - to the bat - tle, lea-ding where li - ber - ty's ban - ner's

1. wave. Ay, fol - low the drum, the roll - ing drum, When its mu - sic bids you

wave. Ay, fol - low the drum, the roll - ing drum, When its mu - sic bids you

1. come. — 'Mid flashing of steel and ar - til - le - ry's roar, Its voice is the song of war!

come. — 'Mid flashing of steel and ar - til - le - ry's roar, Its voice is the song of war!

Nº 15. Finale.

Allegro moderato misterioso.

Musical score for "Nº 15. Finale" in D major, 3/4 time, "Allegro moderato misterioso". The score consists of five systems of piano and violin parts.

The piano part features a rhythmic accompaniment of eighth notes, often in triplets, and chordal textures. The violin part has a melodic line with slurs and accents. Dynamics range from *pp* to *f*.

The score is written in D major (one sharp) and 3/4 time. The tempo is "Allegro moderato misterioso".

First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The music consists of a melody in the treble clef and a harmonic accompaniment in the bass clef. The melody includes several triplet markings (indicated by a '3' over a group of notes).

Second system of musical notation, continuing the piece. It features a treble and bass clef. The melody in the treble clef has a fermata over a note. The bass clef accompaniment continues with rhythmic patterns.

Third system of musical notation, continuing the piece. It features a treble and bass clef. The melody in the treble clef has a fermata over a note. The bass clef accompaniment continues with rhythmic patterns.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The melody in the treble clef has a fermata over a note. The bass clef accompaniment continues with rhythmic patterns.

Amulet Boy. The great Frankish chief he must not escape.
After him Yussuf Mustafa.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef. The key signature changes to one flat (Bb). The tempo marking *acceler.* is present. The melody in the treble clef has a fermata over a note. The bass clef accompaniment continues with rhythmic patterns.

Sixth system of musical notation, continuing the piece. It features a treble and bass clef. The key signature changes to two flats (Bb and Eb). The melody in the treble clef has a fermata over a note. The bass clef accompaniment continues with rhythmic patterns.

Allegro moderato.

Amulet Bey.

Peering left and peering right, Come we — Arabs stealthy.

Tenors.

Chorus of the Arabs.

Hist, Hush, hist

Basses.

Allegro moderato.

A. B. For a — ny foe who comes in sight, 'twill be most un-

hush, come we A — rabs stealthy

A. B. healthy. For we're the Ma-me-lukes

Ay Ay Ay Ay 'twill be most un — healthy.

A. B.

bold, ha, ha! Of va - lor un - con - trolled, ha, ha!

Ha, ha, the Mame - lukes fierce.

A. B.

Hal - la - li! We charge the foe, like the rush of the hot si -

With sword and lance to pierce.

A. B.

moon. — Hal - la - li! We lay them low; In the dust they lie full

A. B.

soon. _____ Mamelukes, Mamelukes bold and free, _____ In battle

La! La! La! La! La! La!

The first system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "soon. _____ Mamelukes, Mamelukes bold and free, _____ In battle". The middle staff is a vocal line in treble clef with lyrics: "La! La! La! La! La! La!". The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some phrases marked with slurs.

A. B.

fear us. Mamelukes, Mamelukes Foes a - gree, _____ not to come near us.

La! La! La! La! La! La! La! La! La! La!

The second system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "fear us. Mamelukes, Mamelukes Foes a - gree, _____ not to come near us.". The middle staff is a vocal line in treble clef with lyrics: "La! La! La! La! La! La! La! La! La! La!". The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music continues with similar rhythmic patterns and accompaniment.

A. B.

Ma_melukes, Ma_melukes, He shall die _____ Who dares de - fy us.

La! La! La! La! La! La! La! La!

The third system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "Ma_melukes, Ma_melukes, He shall die _____ Who dares de - fy us.". The middle staff is a vocal line in treble clef with lyrics: "La! La! La! La! La! La! La! La!". The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music concludes with a final chord and a fermata over the last note.

A.B.

Kis - met is our bat - tle cry and Fran - kish dogs shall die.

La! La! La! La! La! La! La!

The first system consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line contains the lyrics "Kis - met is our bat - tle cry and Fran - kish dogs shall die." followed by a series of "La!" exclamations. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

Dance.

The 'Dance' section is a piano accompaniment consisting of four systems of music. Each system has a treble and bass clef. The key signature remains three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is characterized by a steady, rhythmic accompaniment with various chordal textures and melodic lines in both hands, typical of a dance piece.

Quasi Recit.

Amulet Bey.

In.to the House,our pri.zes are there! The Frankish chiefs and their wo . men

Allegro molto.

(Two Arabs drag on Adele and Jaqueline.)

A. B.

fair.

Meno. (Jaqueline strikes the Arab who holds her.)

A. B.

No, no! The men who have the

A. B.

cast to pay for ran.som we will keep, Their wo . men shall be

(St André is dragged on struggling with two Arabs.)

A. B.

ours.

Amulet Bey, (sarcastically)

Be not alarmed fair Sir, We gladly spare'em; These

A. B.

dam - sels we in - tend Right soon shall grace the harem.

Jaqueline speaking: The Harem? I?

(Arabs laughing.)

Chorus.

Ten.
Ma - melukes, Ma - me - lukes bold and free In bat - tle fear us.

Bass

Ma-me-lukes, Ma-me-lukes Foes a - gree ——— Not to come near us

The first system consists of four staves. The top two staves are for the vocal line, with the lyrics 'Ma-me-lukes, Ma-me-lukes Foes a - gree ——— Not to come near us'. The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Ma-me-lukes, Ma-me-lukes, He shall die ——— Who dares de - fy us.

The second system consists of four staves. The top two staves are for the vocal line, with the lyrics 'Ma-me-lukes, Ma-me-lukes, He shall die ——— Who dares de - fy us.'. The bottom two staves are for the piano accompaniment, continuing the rhythmic pattern from the first system.

Amulet Bey.

But
Kis - met is our bat - tle cry and Fran - kish dogs shall die.

The third system consists of four staves. The top two staves are for the vocal line, with the lyrics 'But Kis - met is our bat - tle cry and Fran - kish dogs shall die.'. The bottom two staves are for the piano accompaniment, concluding the piece with a final chord.

A. B.

where the migh-ty Frankish chief? Great Bo-na - parte?

Bo-na parte, Bo-na.

A. B.

parte!

We

A. B.

have thee, Tyrant Slay - er, Thief.

Slave of the De.vil

(Petitpas rushes in an effort to escape but is overpowered.)

A. B.

Bo - na - parte.

This system contains the first musical system. It includes a vocal line (A. B.) with the lyrics "Bo - na - parte." and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

A. B.

Come we must a - way — The foe will find us.

Ay, we must a - way, Lets a -

This system contains the second musical system. It includes a vocal line (A. B.) with the lyrics "Come we must a - way — The foe will find us." and "Ay, we must a - way, Lets a -". The piano accompaniment continues with a similar rhythmic pattern.

way, we must a - - way.

This system contains the third musical system. It includes a vocal line (A. B.) with the lyrics "way, we must a - - way." and a piano accompaniment. The piano part features a more complex rhythmic pattern with triplets and slurs.

Adele, Jaqueline.
Allons en - fants de la pa - tri - e, le jour de

Petitpas.
Allons en - fants de la pa - tri - e, le jour de

S^t André.
Allons en - fants de la pa - tri - e, le jour de

Grognard.
Allons en - fants de la pa - tri - e, le jour de

Chorus.
Sopranos.
Frensh. Allons en - fants de la pa - tri - e, le jour de
Tenors.
Basses.

Amulet Bey.
Re - pel the charge and save the captives! striking death to the in - va - der

Chorus.
Tenors.
Arabs. Re - pel the charge and save the captives! striking death to the in - va - der
Basses.

Ad. J. gloire est ar - ri - vé! Mar - chons! Mar - chons,

P. gloire est ar - ri - vé! Mar - chons! Mar - chons,

St. A. gloire est ar - ri - vé! Mar - chons! Mar - chons,

Gr. gloire est ar - ri - vé! Mar - chons! Mar - chons,

gloire est ar - ri - vé! Mar - chons! Mar - chons,

A. B. death to the ac - cu - sed Frenchman, Put them to the sword A - way, A - way

death to the ac - cu - sed Frenchman, Put them to the sword A - way, A - way

Ad. J. qu'un sang im - pur a - breu - - ve nos sil -

P. qu'un sang im - pur a - breu - - ve nos sil -

St. A. qu'un sang im - pur a - breu - - ve nos sil -

Gr. qu'un sang im - pur a - breu - - ve nos sil -

qu'un sang im - pur a - breu - - ve nos sil -

qu'un sang im - pur a - breu - - ve nos sil -

A. B. off with the pri - so - ners with - out de - lay off now with our

off with the pri - so - ners with - out de - lay off now with our

Ad. J. lons.

P. lons.

S^t.A. lons.

Gr. lons.

Grognard: (ordering the soldiers) "Frenchmen! A rescue in the name of the Republic! Make ready!"
"Aim!" (The Grenadiers level their muskets at the Arabs.)

lons.

Amulet Bey spoken: With the captives retreat.

A. B. prey.

(The Arabs prepare to escape.)


prey.

(As Grognard is about to order „Fire.“ Petitpas throws the cloak from his head, rushes in front and shouts.)

Soldiers Don't fire! You will kill your General!

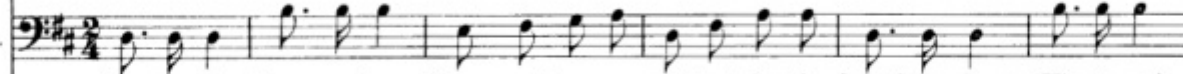
poco rit.

Allegro molto.

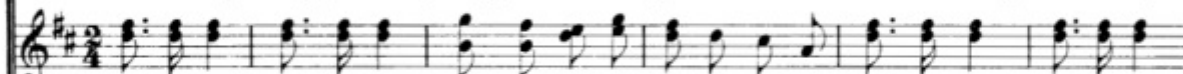
Ad. J.  Save the day, Charge ye brave, Charge, and save our gallant leader. Sound the charge Vic-to-ry!


P.  Save the day, Charge ye brave, Charge, and save our gallant leader. Sound the charge Vic-to-ry!


St. A.  Save the day, Charge ye brave, Charge, and save our gallant leader. Sound the charge Vic-to-ry!

Gr.  Save the day, Charge ye brave, Charge, and save our gallant leader. Sound the charge Vic-to-ry!

 Save the day, Charge ye brave, Charge, and save our gallant leader. Sound the charge Vic-to-ry!





A. B.  Vic-to-ry, Vic-to-ry! Captive is the Frankish leader! Vic-to-ry! Vic-to-ry!

 Vic-to-ry, Vic-to-ry! Captive is the Frankish leader! Vic-to-ry! Vic-to-ry!



Allegro molto.

 *ff*

Alla Marcia pesante.

Ad. J. Save the day for France.

P. Save the day for France.

St. A. Save the day for France.

Gr. Save the day for France.

Save the day for France.

A. B. Vic-to-ry is ours.

Vic-to-ry is ours.

Alla Marcia pesante.

ff

End of Act II.

ACT III.

N^o 16. Prelude, Opening Chorus and Song.

Allegro molto.

ff

mf

p poco rit.

Tempo di Valse moderato.

p

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

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some slurs and accents, and the bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff has more complex phrasing with slurs, and the bass staff maintains the harmonic support.

Fourth system of musical notation, featuring a melodic line in the treble staff with various ornaments and a consistent accompaniment in the bass staff.

Fifth system of musical notation, showing a change in the treble staff's texture with some chords and a more active bass line.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with accents, and the bass staff concludes with a simple accompaniment.

Allegro molto.

First system of piano introduction, featuring a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The music is marked 'Allegro molto'.

Second system of piano introduction, continuing the treble and bass staves. A fermata is placed over the first measure of the treble staff.

Third system of piano introduction, continuing the treble and bass staves. The tempo changes to 'Allegro moderato' in the second half of the system. A dynamic marking of 'p' (piano) is present.

Allegro moderato.

(Curtain up)

Chorus vocal and piano accompaniment, first system. The vocal parts are labeled 'Sopr.', 'Ten.', and 'Bass.'. The piano accompaniment is on the right. The lyrics are: "Here let us pitch our tents for the night, For the long day's march is done."

Second system of piano accompaniment for the chorus, continuing the treble and bass staves.

Second system of chorus vocal and piano accompaniment. The lyrics are: "They may rest who have earned the right, When the battle is fought and won."

Third system of piano accompaniment for the chorus, continuing the treble and bass staves.

Here where the spring of the desert purls, Neath the shade of the spreading palm,

mf

The chibouk and the song of the Bedouin girls. May the Ma-me-luke heart be.

(All turn toward the setting Sun.)

calm.

f

poco rit.

Maestoso.

See! in the west-ern sky our lord the sun Sin-keth to rest. His

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The tempo is marked 'Maestoso'. The key signature has one sharp (F#) and the time signature is common time (C).

Maestoso.

gol - den char - iot its course has run. Re - pose — is — blest. Our

The second system continues the vocal line and piano accompaniment. The piano part features a prominent left-hand accompaniment with chords and moving lines. The tempo remains 'Maestoso'.

lord the sun a - ban - dons us, To star - light dim, while we, his chil - dren,

The third system continues the vocal line and piano accompaniment. The piano part maintains its accompaniment style. The tempo remains 'Maestoso'.

lord the sun a - ban - dons us, To star - light dim, while we, his chil - dren,

The fourth system continues the vocal line and piano accompaniment. The piano part features a prominent left-hand accompaniment with chords and moving lines. The tempo remains 'Maestoso'.

lord the sun a - ban - dons us, To star - light dim, while we, his chil - dren,

The fifth system continues the vocal line and piano accompaniment. The piano part features a prominent left-hand accompaniment with chords and moving lines. The tempo remains 'Maestoso'.

acceler.

The sixth system shows the piano accompaniment with the instruction 'acceler.' (accelerando). The tempo increases. The piano part features a prominent left-hand accompaniment with chords and moving lines.

now at-tune His part - ing hymn. Hail, o Hail thou, mighty pow'r, May

Pesante.

poco rit. *ff*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'now at-tune His part - ing hymn. Hail, o Hail thou, mighty pow'r, May'. The middle and bottom staves are the piano accompaniment. The key signature has one sharp (F#). The piano part features a complex texture with many sixteenth notes and chords. The tempo marking 'poco rit.' is placed above the piano part, and 'ff' (fortissimo) is placed below it.

thy light nev - er fail; We thy chil-dren at the dawn - ing hour Thy re -

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'thy light nev - er fail; We thy chil-dren at the dawn - ing hour Thy re -'. The middle and bottom staves are the piano accompaniment. The key signature has one sharp (F#). The piano part continues with a similar complex texture of sixteenth notes and chords.

turn, Thy re-turn shall Hail! All Hail.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'turn, Thy re-turn shall Hail! All Hail.'. The middle and bottom staves are the piano accompaniment. The key signature has one sharp (F#). The piano part features a complex texture with many sixteenth notes and chords. The system ends with a double bar line.

Allegro.

(Amulet Bey enters.)

Amulet Bey.

Where - 'er the Bedou - in's
may de - ny the

A.B.

tent a - ris.e's In the des - - ert sands, No mat - ter where his home is there; He
pro - phet, Wag with us your wars; But you'll not de - fy our lan - ces nor

A.B.

has nor gold nor lands. He on - ly hath a wife or two, who
our Kis - - met. Come, fol - low us, ye Chris.tian dogs To

A.B.

min - gle love with fear, a gal - lant steed to serve his need. A
this, our wild re - treat; The vul - ture and the jac - kal wait Our

A.B.

sci - mi - tar and spear. —
wel - come to com - plete. —

ff

Mas - hal - la, Mas - hal - la! Hal - lo, Hal - lo, Hal -

A.B.

1.

Oh,

lo! Mas - hal - la, Mas - hal - la! Hal - lo, Hal - lo, Hal - lo!

mf

A.B.

1.

who is as free as an A - rab chief, Li - on of the land and hawk of the air? Mas -

poco rit.

a

1. tempo *poco rit.*

A. B. hal - la! Where are the fran - kish dogs? Let them fol - low us here if they dare. Hi!

tempo *poco rit.*

1. tempo

A. B. Hal - lo! As I clat - ter a - way, I — and my steed worth his weight in gold, I'll

tempo

1.

A. B. mock with my laugh - ter whoe' - er fol - lows af - ter. Oh, who is as free as a

1.

A. B. Bedouin bold?

Chorus.

Sopr. He'll mock with his laugh - ter whoe' - er fol - lows af - ter, Oh,

Ten.

Bass.

Allegro molto.

1. *ff*

A. B. *ff*

who is as free as a Bedouin bold? *ff* Ha ha ha ha ha ha ha ha

ff Ha ha ha ha ha ha ha ha

ff

Allegro molto.

1. *ff*

A. B. *ff*

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

ff

Allegro molto.

1. 2. *ff*

A. B. *ff*

ha! Franks, Oh, who is as free as an

ha! lo! Oh, who is as free as an

p

Allegro molto.

A. B.

A - rab chief, Li - on of the land and hawk of the air? Mas - hal - la! Where are the

A - rab chief, Li - on of the land and hawk of the air? Mas - hal - la! Where are the

A. B.

Fran - kish dogs? Let them fol - low us here if they dare. Hi! Hal - lo! As I

Fran - kish dogs? Let them fol - low us here if they dare. Hi! Hal - lo! As he

A. B.

clat - ter a - way, I and my steed worth his weight in gold I'll

clat - ter a - way, he and his steed worth his weight in gold. He'll

A. B.  **mock with my laughter whoe'er follows af-ter. Oh who is as free as a**
mock with his laughter whoe'er follows af-ter. Oh who is as free as a

A. B.  **Be. douin bold? Ha ha ha ha ha ha ha ha ha ha ha ha ha ha**
Be. douin bold? Ha ha ha ha ha ha ha ha ha ha ha ha ha ha

A. B.  **ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha.**
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha.

N° 17. Quintette.

Petitpas and Four Arab Girls.

Moderato.

Sultanetta.

1. Oh, the love of a Be-dou-in mai- den Is like the fierce si-
 love of a Be-dou-in la- dy Is wild and un- res-

Nephtali.

S. moon; Like flam- ing torch- es It sears and scorches, It's
 trained. It's high- ly tor- rid, And ven- geance hor- rid It

vic- tim with- ers soon. I yah, ah!
 wreaks when it's dis- dained.

3. Girls.
 Ah! Ah! Ah!

Petitpas.

To waste such a heart love - la - den On me were quite too
 My past life has been extremely sha - dy, I think I need say no

Ah - e - ah, Ah!

Ah

bad.
 more. I've a man - ner un - couth, and I can't tell the truth; In
 I've a re - cord that's rough, I've a temper that's tough. What's

fact, I'm a mis - er - a - ble cad. I
 more, I'm a nui - sance and a bore. 4 Girls. Oh,
 A cad? Too bad! A cad? how sad?
 We ne'er have loved a bore be - fore.

Allegro.

much re - gret to say I am a mis - er - a - ble cad. So shun me; So
 yes; I am con - sidered an un - mi - ti - ga - ted bore. Don't choose me. Re -

P. shun me!
fuse me. ^{4 Girls.} My tem - per is a
My mor - als are a

How can I when you've won me?
No, can no you can - not lose me.

P. thing of which the brav - est are a - fraid.
4 G. to - tal wreck, and my in - tel - lect low grade.

I'll let you drink, I'll
A lack of brains we

P. They'll laugh ha, ha, and
4 G. I'm sure I'd great - ly
let you smoke, And if your lov - ing wife you choke, We'll laugh ha, ha, and
do not bar, And we don't know what mo - rals are. You're welcome quite with

P. call it a joke up - on my Be - douin maid.
dis - ap - point my gen - tle Be - douin maid.

4 G. call it a joke up - on your Be - douin maid.
all your faults un - to your Be - douin maid.

s... Dance.

First system of a piano score. The right hand features a melodic line with a dotted line above it containing the number '8'. The left hand provides a steady accompaniment of eighth notes.

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

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

Fourth system of the piano score, maintaining the established rhythmic and melodic patterns.

Fifth system of the piano score, featuring a first ending bracket labeled '1. Moderato.' and a second ending bracket labeled '2. Sultanela.'.

Sixth system of the piano score, including the second ending and a dynamic marking of *p* (piano).

Seventh system of the piano score, concluding the piece with sustained chords in both hands.

N° 18. Finale.

Allegro.

St André.

Up - on a lit - tle

St A.

is - land there was born a great lit - tle man; While he was in - the cra - dle still to

Petitpas.

St A.

He smote his nurse and what is worse, when he to christening
con - quer he - be - gan.

P.

came, He pulled the ho - ly fa - ther's nose and he laughed at his par - ent's

Adele and Jaqueline.

Sing o - he _____ for this same great lit - tle man, _____

shame. Sing o - he _____ for this same great lit - tle man, _____

St André. Sing o - he _____ for this same great lit - tle man, _____

Sopr. Sing o - he _____ for this same great lit - tle man, _____

Ten. Sing o - he _____ for this same great lit - tle man, _____

Bass. Sing o - he _____ for this same great lit - tle man, _____

Ad J. He will make _____ the whole world Cor - si - can - Hey Be -

P. He will make _____ the whole world Cor - si - can - Hey Be -

St A. He will make _____ the whole world Cor - si - can - Hey Be -

He will make _____ the whole world Cor - si - can - Hey Be -

Ad. J. ware this bold Re - pub - li - can - Is bound to own a crown and throne, ay

P. ware this bold Re - pub - li - can - Is bound to own a crown and throne, ay

St. A. ware this bold Re - pub - li - can - Is bound to own a crown and throne, ay

ware this bold Re - pub - li - can - Is bound to own a crown and throne, ay

Tempo di Valse.

Ad. J. that's his Plan. O'er the world we'll bear the

P. that's his Plan. O'er the world we'll bear the

St. A. that's his Plan. O'er the world we'll bear the

Grognard.

O'er the world we'll bear the

that's his Plan. O'er the world we'll bear the

Tempo di Valse.

ff *poco rit.*

Ad. J. — flag of France — And her glo - - ry we e - ver -

P. — flag of France — And her glo - - ry we e - ver -

St A. — flag of France — And her glo - - ry we e - ver -

Gr. — flag of France — And her glo - - ry we e - ver -

Ad. J. — shall ad - vance — That flag shall be un - furled In the far

P. — shall ad - vance — That flag shall be un - furled In the far

St A. — shall ad - vance — That flag shall be un - furled In the far

Gr. — shall ad - vance — That flag shall be un - furled In the far

Ad. J. East - ern world. E - ver our aim, Ho - nor and fame, War - ri - ors

P. East - ern world. E - ver our aim, Ho - nor and fame, War - ri - ors

St. A. East - ern world. E - ver our aim, Ho - nor and fame, War - ri - ors

Gr. East - ern world. E - ver our aim, Ho - nor and fame, War - ri - ors

Ad. J. all we heed the na - tions call. Ay one and all for ho - nor and

P. all we heed the na - tions call. Ay one and all for ho - nor and

St. A. all we heed the na - tions call. Ay one and all for ho - nor and

Gr. all we heed the na - tions call. Ay one and all for ho - nor and

Ad. J. vic.to.ry, honor and glo.ry Go all, all for France.

P. vic.to.ry, honor and glo.ry Go all, all for France.

St. A. vic.to.ry, honor and glo.ry Go all, all for France.

Gr. vic.to.ry, honor and glo.ry Go all, all for France.

vic.to.ry, honor and glo.ry Go all, all for France.

Allegro.

ff