

H.
PERFORMED AT THE GAIETY THEATRE, LONDON.

MISS ESMERALDA

Burlesque Melodrama,

WRITTEN BY

A. C. TORR & HORACE MILLS,

WITH INCIDENTAL SONGS.

BY

Robert Martin,

THE MUSIC

BY

W. MEYER LUTZ.

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MISS ESMERALDA.

BURLESQUE MELODRAMA.

Written by
A.C. TORR & HORACE MILLS.

Composed by
W. MEYER LUTZ & ROBERT MARTIN.

Nº 1. — CHORUS.

Allegro Vivace.

PIANO.

SOPRANO
ALTO.

TENOR.
BASS.

Gentleman we of the gipsy race Prowling a-bout in the mar-ket place

PIANO.

Zin-ga-ri as a rule you'll find Are of ra-ther an indolent turn of mind.

Gen - tleman we of the gip - sy race Prowling a - bout

mf

p

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics: "Gen - tleman we of the gip - sy race Prowling a - bout". The bottom line is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

in the mar - ket place..... Gentlemen we of the gip - sy race

p *f* *f* *sf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics: "in the mar - ket place..... Gentlemen we of the gip - sy race". The piano accompaniment continues with dynamics ranging from piano (*p*) to fortissimo (*sf*).

Ah.....

sf

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyric "Ah....." and is marked with a fermata. The piano accompaniment features a complex, rapid sixteenth-note pattern in the right hand, with a fortissimo (*sf*) dynamic.

Gentlemen we of the gipsy race Prow - ling a - bout in the mar - ket place

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics: "Gentlemen we of the gipsy race Prow - ling a - bout in the mar - ket place". The piano accompaniment continues with a steady eighth-note rhythm.

Zin - ga - ri as a rule you'll find Are of ra - ther an in - do - lent

turn of mind. In a pic - turesque manner to lurk Is a

thing we can do to per - fection..... But to a - ny de -

- scrip - tion of work We've a ve - ry de - ci - ded ob - ject - tion.....

The musical score consists of eight systems, each with a vocal line and a piano accompaniment. The piano part features various textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. The lyrics are printed below the vocal line, with some words hyphenated across measures. The score includes performance markings such as '8' (octave) and 'tr' (trill).

Our cos - - tume you'll notice is queer Our voices are ra - ther son - our - ous

8.....

.... But we do not im - agine you'll hear The words of our op' - ning

8.....

Cho - - - rus The words of our op'ning Cho - - - rus Gentlemen

we of the gipsy race Prow - ling a - bout in the mar - ket place

tr tr

Zin - ga - ri as a rule you'll find Are of ra - ther an in - do - lent turn of

mind Gen - tle - men we of the gip sy race Prowling a

bout in the mar - ket place..... Gen - tle - men we of the gipsy race

Ah..... *A general laugh.*

Gentlemen we of the gip-sy race Prow-ling a - - bout in the mar - ket

place Zin - ga - ri as a rule you'll find Are of ra - ther an in-do-lent

turn of mind *pp* A i a a i a a i a a i a
A i a a

a i a a i a a i a a i a
i a a i a

sf

A i - a a i a a i a Gen - tle - men we
 A i a Gen - tle - men we
 of the gipsy race Prow - - ling a - - bout in the mar - - ket
 place the mar - - ket place the mar - - ket place

f *p* *ff* *p* *ff* *ff* *ff* *tr*

(STR.)

№ 2. - SONG.

CLOPIN.

Allegro Moderato.

PIANO:

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and trills (tr). The left hand provides a harmonic accompaniment with chords and eighth notes.

CLOPIN.

The first system of the song includes a vocal line and piano accompaniment. The lyrics are: "The no - bly born may look with scorn on the hum - ble gip - sy". The piano accompaniment continues with a rhythmic pattern of eighth notes.

The second system of the song includes a vocal line and piano accompaniment. The lyrics are: "lad..... They may say he's a thief but its my be - lief That there's ma - ny a lord - as". The piano accompaniment continues with a rhythmic pattern of eighth notes.

The third system of the song includes a vocal line and piano accompaniment. The lyrics are: "bad..... For his heart is kind and you al - ways find That he's true to his". The piano accompaniment includes dynamic markings *sf* and *p*.

The fourth system of the song includes a vocal line and piano accompaniment. The lyrics are: "finger-tips And truth to tell there's ma - ny a swell far worse than the King of the". The piano accompaniment includes a dynamic marking *rall.* and a fermata over the final notes.

rall. *a tempo.*

gips Then what tho his skin may be yel - low..... And savage the gleam of his

eye..... You wont find a jol - li - er fel - low..... Than Clo - pin the Ro - ma - ny

f

Rye. Then what tho his skin may be yel - low..... And savage the gleam of his

SOPRANO 1.

SOPRANO 2.

TENOR. Then what tho his skin may be yel - low..... And savage the gleam of his

BASS.

eye..... You wont find a jol - li - er fel - low..... Than Clo - pin the Roma - ny Rye. Tho

eye..... You wont find a jol - li - er fel - low..... Than Clo - pin the Roma - ny Rye.

ff *mf*

c
 poor his lot he grum - bles not Tho he oft may find in - deed..... That its

c
 hard to live he's rea - dy to give When he meets with a friend in - need..... Tho

c
 aims he'd spurn yet a friend - ly turn From his me - mo - ry ne - ver slips And you'll

mp Clo - pin

mp Clo - pin

c
 find de - pend theres no tru - er friend than the jo - vi - al King of the Gips Then what

rall. *rall.*

mp Clo - pin

mp Clo - pin

8

rall. *a tempo.*

tho his skin may be yel - low..... And sa - vage the gleam of his eye..... You wont

Clo - pin Clo - pin Ro - ma - ny Rye

ff

find a jol - li - er fel - low..... Than Clo - pin the Ro - ma - ny Rye. Then what

Then what

tho his skin may be yel - low..... And sa - vage the gleam of his eye..... You wont

tho his skin may be yel - low..... And sa - vage the gleam of his eye..... You wont

mf

find a jolli-er fel-low... Than Clopin the Romany Rye Romany Rye Romany

find a jolli-er fel-low... Than Clopin the Romany Rye, Hail the King of the Gips.

p *3* *ff* *p* *3*

Rye Than Clopin the Romany Rye.....

Clopin the Ro-ma-ny Rye.....

rall. *tempo.* *rall.*

Nº 3. — SONG.

ESMERALDA.

Vivace.

PIANO.

Moderato.

ESMERALDA.

On - ly a wand - ring gip - sy girl Roaming a - bout from

street to street All day long..... Sing - ing my song

Danc - ing with wea - ry feet..... On - ly a wand - ring

gip - sy girl With a wild and care - less mien

Whose nim - ble feet ad - vance and re - treat To the sound of the tam - bour -

Allegro.

E

ine. Tra la la la la la la Tra la la la Tra la

F

la la tra la la la la la Tra la la la la Tra la la la la

E

tra la la la la la la Tra la la la Tra la la la Tra la la la la la

E

la Tra la.... la..... tra la la la la.

rall. *Moderato.*

E

On - ly a wand - 'ring gip - - sy girl

E

Danc-ing and sing - ing to earn my bread Cares may sting I

E

must dance and sing With an ach - - ing heart and head.....

E

..... On - ly a wand - ring gip - sy girl With a

E

sor - - row That's all un - seen For I mer - ri - ly glance as

E

I..... gai - ly dance to the sound of the tam - bour - ine.

E
Tra la la la la la la Tra la la la Tra la la la
Tra la la la la la la la To the



E
Tra la la la la la la Tra la la la la Tra la la la la.....
sound of the tam - - - - bour - - - - ine



E
..... Tra..... la la
Tra la la la la la la Tra la la tra la la la



E

Tra la la la la la la Tra la la la la .
On - - ly a wand - - ring gip - sy girl.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "Tra la la la la la la Tra la la la la ." with a fermata over the final "la". The piano accompaniment consists of a right-hand melody and a left-hand bass line. A triplet of eighth notes is marked with a "3" above it in the final measure of the system.

The second system of the piano accompaniment continues the right-hand melody and left-hand bass line. It features a series of eighth-note patterns in the right hand and block chords in the left hand.

The third system of the piano accompaniment continues the right-hand melody and left-hand bass line. It features a series of eighth-note patterns in the right hand and block chords in the left hand.

The fourth system of the piano accompaniment continues the right-hand melody and left-hand bass line. It features a series of eighth-note patterns in the right hand and block chords in the left hand. A triplet of eighth notes is marked with a "3" above it in the final measure of the system.

The fifth system of the piano accompaniment continues the right-hand melody and left-hand bass line. It features a series of eighth-note patterns in the right hand and block chords in the left hand. The system concludes with dynamic markings of *p* (piano) and *pp* (pianissimo).

Nº 4.- ECCENTRIC DANCE.

CLAUDE FROLLO.

PIANO.

The first system of music is a piano introduction. It consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of music continues the piece. It includes a first ending (marked '1.') and a second ending (marked '2.'). The right hand has a complex, fast-moving melodic line, and the left hand has a more rhythmic accompaniment.

Entrance of Frolo a la Marionette.

The third system of music shows the 'Entrance of Frolo a la Marionette'. The right hand has a melodic line with many slurs, and the left hand has a simple accompaniment.

The fourth system of music continues the 'Entrance of Frolo a la Marionette'. The right hand has a melodic line with many slurs, and the left hand has a simple accompaniment.

The fifth system of music continues the 'Entrance of Frolo a la Marionette'. The right hand has a melodic line with many slurs, and the left hand has a simple accompaniment.

The sixth system of music continues the 'Entrance of Frolo a la Marionette'. The right hand has a melodic line with many slurs, and the left hand has a simple accompaniment.

Nº 5. — SONG.

CLAUDE.

CLAUDE.

PIANO.

C

should be dress'd up as a ruffian, no doubt, But your tra-ge-dy villain is near-ly play'd out So I

C

think af-ter all I have made no mis-take, In the part of a monk I will capture the cake; I've

C

dress'd as a jockey, I've dress'd as a tout, I've dress'd as a Lord but they still found me out, But no

mat-ter how ear-ly you pack up your trunk You're half an hour late for Claude Fro- to the monk. There

is - nt a cab - by, there is - nt a train, There is - nt a man from Aus -

tra - lia to Spain, A pro - fes - sion - al beau - ty from New - ing - ton - Butts Or

Buf - fa - lo Bill in his Ken - sing - ton huts Go search a - ny thea - tre that

ppp *leggiero.*

you may de - sire That has five thou - sand ex - its to save you from fire From the

Judge to the juggins they're all in a funk There is n't one in it with Fro. llo the Monk. *Segue Dance.*

2nd Verse.

It's the age of subscriptions, and as I'm no fool,
 I take round a card for church or a school;
 And there's one pious office I greatly affect
 When charity's going I always collect.
 The salvation army I don't like the crowd,
 They play the same game, but their dress is too loud,
 These garments, fast colours, and thoroughly shrunk,
 Best suit the designs of Claude Fro. llo the Monk.

Chorus.

Vivace.

Entrance of Quasimodo.

PIANO.

sf p sf p

PIANO.

pp

Nº 6. — DUET.

FROLLO & QUASIMONDO.

Moderato.

TROLLO.

PIANO.

1. When first the gip - sy
2. Ha ha you want my

T

came my way And when I first be - held her I swore an oath that mine one day Should
blood no less But do you think I'll stand it And all that flu - id you pos - sess I

QUASIMONDO.

T

be fair Es - mer - al - da Then one of us must die you see, I
in - stant - ly de - mand it And for the com - bat wild and rough Nay

TROLLO.

Q

love with fond af - fec - tion So long as that one is - n't me I've
do not think I'll stand it Here is my sword lay on Mac - duff Pre -

REFRAIN. *rit. a tempo*

T
 not the least ob - jec - tion. } And its ah what I want is blood is blood I
 - pare to die and end it.

T
 think you had bet - ter pre - pare to die I'll shar - pen my knife and I'll

T
 take your life All for the sake of the Roma - ny maid, And its oh what I want is

T
 blood is blood I think you had bet - ter pre - pare to die I'll shar - pen my knife and I'll

T
 Q
 take your life All for the sake of the Ro - ma - ny maid.

Nº 7.

COMBAT.

PIANO.

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). The piece is titled "COMBAT." and is marked "PIANO." The score consists of six systems of music, each with a grand staff (treble and bass clefs). The dynamics and articulations are as follows:

- System 1: *ff* (fortissimo)
- System 2: *mp* (mezzo-piano)
- System 3: *sf* (sforzando) and *leggiero p* (leggiero piano)
- System 4: *sf* (sforzando), *pp* (pianissimo), *mf* (mezzo-forte), and *sf* (sforzando). The word *marcato* is written below the bass staff.
- System 5: *p* (piano) and *f* (forte)
- System 6: *f* (forte), *p* (piano), and *mp* (mezzo-piano)

№ 8.— BALLET MUSIC.

Moderato.

PIANO.

The first system of the piano score is in 3/4 time and B-flat major. It begins with a treble clef and a bass clef. The tempo is marked 'Moderato'. The piece starts with a series of chords in the right hand and a bass line in the left hand. There are several triplet markings in both hands.

The second system continues the musical piece. It features a treble clef and a bass clef. The right hand has a melodic line with some triplet markings, while the left hand provides a steady accompaniment with chords and a bass line.

The third system concludes with the instruction 'To CODA.' in the bottom right corner. The notation includes a treble clef and a bass clef, with various musical notations such as notes, rests, and chords.

The fourth system shows a more active melodic line in the right hand, with many sixteenth and thirty-second notes. The left hand continues with a steady accompaniment of chords and a bass line.

The fifth system features a complex melodic pattern in the right hand, with many sixteenth and thirty-second notes. The left hand continues with a steady accompaniment of chords and a bass line.

The sixth system concludes the piece with a final cadence. It features a treble clef and a bass clef, with various musical notations such as notes, rests, and chords.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note runs and some accidentals. The lower staff is in bass clef and features a dense accompaniment of chords, many of which are beamed together, suggesting a rapid harmonic progression.

The second system continues the musical themes. The upper staff shows more intricate melodic phrasing with some triplets. The lower staff maintains the complex chordal texture with various rhythmic values.

The third system features similar melodic and harmonic elements. The upper staff has some slurs and accents, while the lower staff continues with its dense accompaniment.

The fourth system concludes with a section marked "CODA". The upper staff has a melodic line with triplets and a fermata. The lower staff has a more rhythmic accompaniment with triplets and rests.

PIANO.

The fifth system is marked "PIANO" and is in a 2/4 time signature. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment of chords.

The sixth system continues the piano section. The upper staff includes trills (tr) and slurs. The lower staff has a consistent accompaniment of chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chordal textures. Dynamics include *p* (piano) and *ff* (fortissimo).

Second system of musical notation, continuing the dense chordal texture. Dynamics include *ff* and *p*.

Third system of musical notation, showing a transition from dense chords to more melodic lines in the right hand. Dynamics include *ff*.

Fourth system of musical notation, featuring more active melodic lines in both hands with accents. Dynamics include *ff*.

Fifth system of musical notation, with a more rhythmic and melodic feel. Dynamics include *p*.

Sixth system of musical notation, concluding the piece with various chordal and melodic patterns. Dynamics include *p*.

Allegretto.

PIANO.

Slow.

accell. cres.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The markings 'accell.' and 'cres.' are placed above the first two measures.

cres. dim.

The second system continues the piece. The right hand has a more active melodic line. The left hand features a prominent bass line with chords. The markings 'cres.' and 'dim.' are placed above the first and third measures, respectively. The system concludes with a double bar line and a key signature change to one sharp (F#).

3 3

The third system shows a change in texture. The right hand has a more complex melodic line with triplets. The left hand has a steady accompaniment. The markings '3' are placed above the eighth and tenth measures.

The fourth system continues with a similar melodic and harmonic texture. The right hand has a melodic line with some grace notes. The left hand has a consistent accompaniment.

The fifth system features a more active right hand with sixteenth-note patterns. The left hand has a steady accompaniment. The system ends with a double bar line.

cres. e accell.

The sixth and final system on the page shows a final increase in intensity. The right hand has a very active melodic line with many sixteenth notes. The left hand has a dense accompaniment. The marking 'cres. e accell.' is placed above the first measure. The system ends with a double bar line.

Tempo di Valse.
Introduction.

PIANO.

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 3/8. The first system is marked 'PIANO.' and features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system continues the melody with some grace notes. The third system includes a triplet of eighth notes in the treble. The fourth system is marked 'ff' (fortissimo) and features a dotted line with an '8' above it, indicating an octave shift in the treble line. The fifth system continues the melodic development. The sixth system concludes with a five-fingered flourish in the treble line.

Four systems of piano music, each consisting of a treble and bass staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The first system includes a dynamic marking of *v* (fortissimo) above the first measure. The second system includes a dynamic marking of *f* (forte) above the first measure. The third system includes a dynamic marking of *f* above the first measure. The fourth system includes a dynamic marking of *f* above the first measure and a first ending bracket with a repeat sign and a double bar line.

Nº 9.— ENSEMBLE.

Two systems of piano music. The first system is labeled **PIANO.** and *Presto.* It is in a key with one sharp (F#) and a 6/8 time signature. The second system is in a key with one sharp (F#) and a 2/4 time signature. Both systems include dynamic markings of *v* (fortissimo) above the first measure.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a first ending bracket with a repeat sign and a fermata over the final measure of the first ending.

Solo.
Prestissimo.

Third system of musical notation, marked *Solo.* and *Prestissimo.* The key signature changes to two sharps (F# and C#). The tempo is significantly increased.

Fourth system of musical notation, continuing the solo section with rapid sixteenth-note passages in the treble.

Fifth system of musical notation, featuring a complex rhythmic pattern in the treble and a steady accompaniment in the bass.

Sixth system of musical notation, showing further development of the solo melody with intricate fingering.

Seventh system of musical notation, concluding the piece with a final cadence and a double bar line.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting bass line.

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

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, ending with a double bar line and a repeat sign. A dotted line above the staff indicates a first ending.

Pomposo.

Fifth system of musical notation, marked *Pomposo.* It features a 3/4 time signature and includes triplet markings over the bass line.

Sixth system of musical notation, concluding the *Pomposo* section with a double bar line.

Entrance of Phoebus.

PIANO. *p* *ff*

Seventh system of musical notation, titled *Entrance of Phoebus.* It is marked *PIANO.* and begins with a piano (*p*) dynamic, transitioning to fortissimo (*ff*) later in the system. The time signature is 6/8.

Nº 9. - SONG.

PHOEBUS.


Moderato.

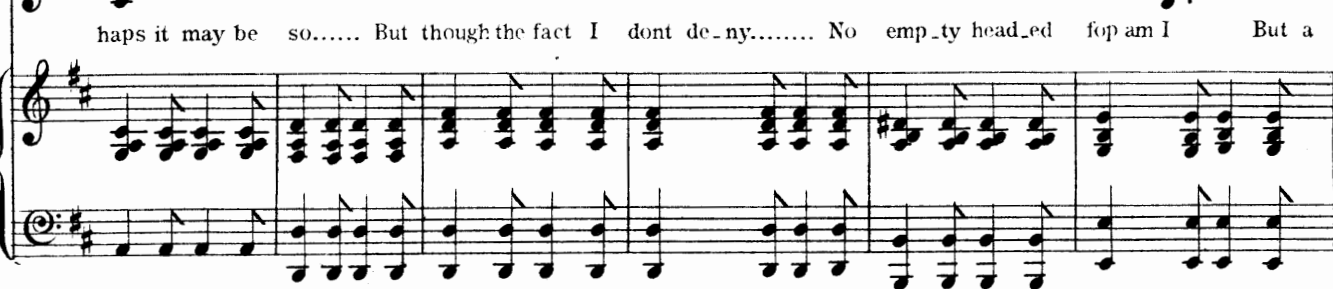
PHOEBUS.  They


PIANO. 

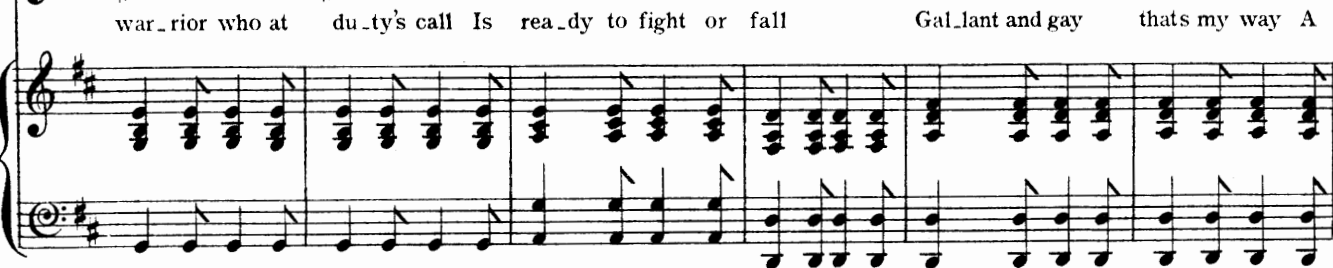
P  say that I'm a swell ah!..... A mi - li - ta - ry beau ah!..... A pet with la - dies well ah!..... Per -



P  haps it may be so..... But though the fact I dont de - ny..... No emp - ty head - ed fop am I But a



P  war - rior who at du - ty's call Is rea - dy to fight or fall Gal - lant and gay thats my way A



gener - al fav - rite so they say Well to the fore in love or war In ball-room or bat - tle-field

CHORUS. *PHOENIX'S.*

quite au fait. Well to the fore in love or war In ball-room or ba - tle-field quite au fait Its

P not my fault that I'm a fas - cin - a - ting chap I shall in

P course of time get ov - er that may-hap But spite of what my foes as - sert You

P see in me no fool - ish flirt But a war - rior who when dan - gers nigh Is rea - dy to do or

P

die, to do or die, to do or die. *CHORUS unis.*

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "die, to do or die, to do or die." followed by "CHORUS unis." in italics.

P

By all it is a - verrd ah!..... That I am far from

This system contains the second line of music. The vocal line continues with the lyrics "By all it is a - verrd ah!..... That I am far from". The piano accompaniment consists of chords and moving lines in both hands.

P

plain ah!..... And yet up - on my word ah!..... I'm a - ny thing but vain..... In

This system contains the third line of music. The vocal line continues with the lyrics "plain ah!..... And yet up - on my word ah!..... I'm a - ny thing but vain..... In".

P

fact I am as you can see..... Re - mar - ka - ble for mo - des - ty.....

This system contains the fourth line of music. The vocal line continues with the lyrics "fact I am as you can see..... Re - mar - ka - ble for mo - des - ty.....".

P

Rea - dy and will - ing for fame and France In bat - tle to take my chance

This system contains the fifth and final line of music on the page. The vocal line concludes with the lyrics "Rea - dy and will - ing for fame and France In bat - tle to take my chance".

P

Gal-lant and gay that's my way A gen-er-al fav-rite so they say

P

Well to the fore in love or war In ball-room or bat-tle-field quite au fait,

S 1
S 2
T
B

Gal-lant and gay that's my way A gen-er-al fav-rite so they say

Well to the fore in love or war In ball-room or bat-tle-field quite au fait.

Exit of Soldiers.

PIANO.

Musical score for 'Exit of Soldiers' in G major, 6/8 time. The piece is marked 'PIANO.' and features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, with some triplets. The bass line provides harmonic support with chords and single notes.

Moderato.

PIANO.

ppp

Musical score for 'Moderato' in G major, common time. The piece is marked 'PIANO.' and 'ppp'. It features a melodic line in the right hand with triplets and a bass line in the left hand. The tempo is moderate.

Continuation of the 'Moderato' piece, showing the right hand melody with triplets and the left hand accompaniment.

Continuation of the 'Moderato' piece, showing the right hand melody with triplets and the left hand accompaniment.

Entrance of Esmeralda.

PIANO.

pp

Musical score for 'Entrance of Esmeralda' in G minor, 2/4 time. The piece is marked 'PIANO.' and 'pp'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes.

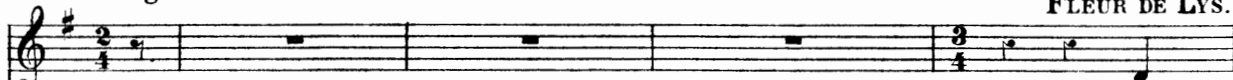
Continuation of the 'Entrance of Esmeralda' piece, showing the right hand melody with triplets and the left hand accompaniment.

Nº 10.— QUARTETT.

Allegro moderato.

FLEUR DE LYS.

VOICE.



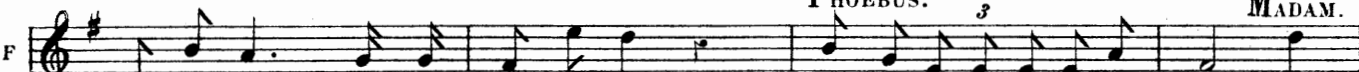
Pray

PIANO.



PHOEBUS.

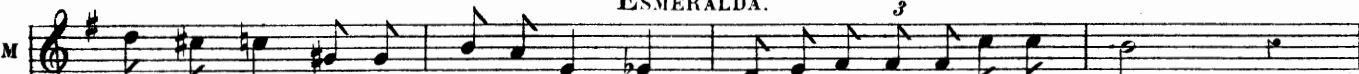
MADAM.



may I ask what you mean by this What the dickens am I to say? Who's



ESMERALDA.



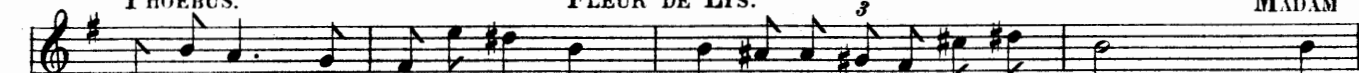
this ap - pa - rent - ly Gip - sy Miss Who is the el - der - ly par - ty pray?



PHOEBUS.

FLEUR DE LYS.

MADAM



Here's a stew what can I do You will be sor - ry for this one day A



ESMERALDA.

PHOEBUS.

FLEUR.

M
gip - sy too Pray who are you I wish I was sev - ral miles a - way You

F
kiss'd, we caught you in the act That gip - sy by your side I

P
did I dont de - ny the fact for she's my pro - mis'd bride Ha!

M
ha! this is ex - tremely quaint Our hearts you cant di - vide O

F
catch me I'm going to faint Then kind - ly faint out - side O

Vivace.

E Here's a stew what can one do You'll be sor-ry for this one day..... Oh

F Here's a stew what can one do You'll be sor-ry for this one day..... Oh

P Here's a stew what can one do You'll be sor-ry for this one day..... Oh

M Here's a stew what can one do You'll be sor-ry for this one day Oh

E we're in a mess which will bring dis-tress Were I but miles a way.

F we're in a mess which will bring dis-tress Were I but miles a way.

P we're in a mess which will bring dis-tress Were I but miles a way.

M we're in a mess which will bring dis-tress Were I but miles a way.

DANCE.

PIANO

A piano introduction for a piece in 2/4 time, marked 'PIANO'. The music is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with chords and single notes.

Nº II. - REVUE.

Drum behind the Scene.

PIANO

R.H.

Piano accompaniment for 'Revue' in 6/8 time, marked 'PIANO'. The right hand (R.H.) features a melodic line with slurs and accents, while the left hand provides a steady bass line with chords. The key signature has one sharp (F#).

TENORI.

Tenor vocal line in 2/4 time, marked 'TENORI.'. The melody is written in a treble clef with a key signature of one sharp (F#). It begins with a rest followed by a series of notes.

Hur - ray the Soldiers are in sight Re - turn'd Vic - torious.

BASSI.

Bass vocal line in 2/4 time, marked 'BASSI.'. The melody is written in a bass clef with a key signature of one sharp (F#). It begins with a rest followed by a series of notes.

Melody En Revenant de la Revue *

Melody line for 'En Revenant de la Revue' in 2/4 time. The melody is written in a treble clef with a key signature of one sharp (F#). It begins with a rest followed by a series of notes.

Piano accompaniment for 'En Revenant de la Revue' in 2/4 time. The music is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef is supported by a bass line with chords and single notes.

* By permission from the Original March by Desormes, Published by Lafleur & Son.

from the fight We real - ly think it on - ly right That we should hail them

with de - light, So greet them in a hear - ty way, Yes, greet them in a

hear - ty way Hur - ray Hur - ray hur - ray hur - ray Hur - ray the
Hur - ray Hur - ray

Sol - diers are in sight Return'd Vic - to - rious from the fight We really

think it on - ly right that we should hail them with de - light; Hur - ray the.

Sol - diers are in sight Re - turn'd Vic - to - rious from the fight So greet them

in a hear-ty way hur - ray hur - ray.....

Hur - ray the Sol - diers are in sight Re - turn'd Vic - to - rious from the fight We.

con gra

real - ly think it on - ly right That we should hail them with de-light So greet them in a

hear-ty way Yes greet them in a hear - ty way Hur-ray Hur-ray hur-ray hur-ray

Hur - ray Hur - ray

Stead - i - ly we march we march a - long Ca - ro - ling a stir - ring mar - tial

Stead - i - ly we march we march a - long Ca - ro - ling a stir - ring mar - tial

Stead - i - ly we march we march a - long Ca - ro - ling a stir - ring mar - tial

Stead - i - ly we march we march a - long Ca - ro - ling a stir - ring mar - tial

Melody En Revenant de la Revue.

song Mer - ry are we gal - lant men at arms Not a bit a - fraid of wars a -

song Mer - ry are we gal - lant men at arms Not a bit a - fraid of wars a -

song Mer - ry are we gal - lant men at arms Not a bit a - fraid of wars a -

song Mer - ry are we gal - lant men at arms Not a bit a - fraid of wars a -

- larms E - nemies in gen' - ral we de - fy We all are pre - par'd to do or

- larms E - nemies in gen' - ral we de - fy We all are pre - par'd to do or

- larms E - nemies in gen' - ral we de - fy We all are pre - par'd to do or.

- larms E - nemies in gen' - ral we de - fy We all are pre - par'd to do or

die Still we don't ob - ject to tell - ing you It's true we ve - ry much pre - fer to

die Still we don't ob - ject to tell - ing you It's true we ve - ry much pre - fer to

die Still we don't ob - ject to tell - ing you It's true we ve - ry much pre - fer to

die Still we don't ob - ject to tell - ing you It's true we ve - ry much pre - fer to

do When foe - men threat - en us Then you may bet on

do When foe - men threat - en us Then you may bet on

do When foe - men threat - en us Then you may bet on

do When foe - men threat - en us Then you may bet on

us a - gainst the gal - lant sons of France the foe has not the slight - est.

This system contains the first line of the musical score. It includes three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "us a - gainst the gal - lant sons of France the foe has not the slight - est." The music is in a key with two sharps (D major) and a 4/4 time signature.

chance our cool pla - ci - di - - ty And in tre - pi - - di - - ty can clear - ly

This system contains the second line of the musical score. It includes three vocal staves and a piano accompaniment. The lyrics are: "chance our cool pla - ci - di - - ty And in tre - pi - - di - - ty can clear - ly". The musical notation continues with the same instrumental parts as the first system.

be Dis - cern'd if on each counterance you glance..... With

This system contains the third line of the musical score. It includes three vocal staves and a piano accompaniment. The lyrics are: "be Dis - cern'd if on each counterance you glance..... With". The piano accompaniment features a more active bass line in this section.

sound - - ing drum and measured tread we come A

sound - - ing drum and measured tread we come A

sound - - ing drum and measured tread we come A

sound - - ing drum and measured tread we come A

UNIS.

real good fight is our de - light Which may seem rum we

scorn to yield While we a sword can wield pre -

- pared to die With - out a sigh up - on the field.

PIANO. *pp*

Nº 12. - FINALE.

PIANO. *ff*

CHORUS UNISON.

rall.

Lurk - ing near our haunt close by In the sil - v'ry moon - light pale.....

Sud - den - ly we heard a cry Ve - ry like a wail.....

CLOPIN.
 Speak what has hap - pend,..... We would fain know

ESMERALDA. (With an effort.)
 more..... Some one some one has mur - der'd Grin - goi -

CHORUS.
 re, Grin - goi - re, Grin - goi - re, A dread - - - ful thing, A
 Grin - goi - re, Grin - goi - re, A dread - - - ful thing has
 Grin - goi - re, Grin - goi - re, A dread - - - ful thing..... has
 Grin - goi - re, Grin - goi - re, A dread - - - ful thing..... has

dreadful thing has happend to be sure..... Some one some one some
 hap - pend to be sure,..... Some one some one some
 hap - pend to be sure, Some one..... some one..... some
 hap - pend to be sure, Some one..... some one..... some

UNISON.

one..... has mur - derd Grin - goi - re,..... A dread - ful thing Some
 one has mur - derd Cor - poral Grin - goi - re.

CHORUS OF GIPSIES.

SOPRANO.

And mi - li - ta - ry tread And

TENOR.

But see with sa - bres glan - cing, And

BASS.

But see with sa - bres glan - cing, And

mi - li - ta - ry tread, With
 mi - li - ta - ry tread, The archers are ad - van - cing,
 mi - li - ta - ry tread, The archers are ad - van - cing,

Phoe - bus at their head, With Phoe - bus at their head To meet these sol - dier's, we pre -
 With Phoe - bus at their head To meet these sol - dier's, we pre -
 With Phoe - bus at their head To meet these sol - dier's, we pre -

pare in manner wa - ry In fact we cannot bear the mi - li - - - ta - ry.
 pare in manner wa - ry In fact we cannot bear the mi - li - - - ta - ry.
 pare in manner wa - ry In fact we cannot bear the mi - li - - - ta - ry.

8.....

8.....

CHORUS OF SOLDIERS.

8..... They beg to state that we are out so late To find Gringoire, that

man of war, that sol - dier great, Per - chance our mate has got a broken

pate; If that is so we'd like to know at a - - ny rate,

PHOEBUS.

Gringoi - re why whats amiss with him poor chap, He's met with some mis-

ERNEST.

- hap, See! some one with this dagger, long and grim, has

PHOEBUS.

foul-ly murder'd him, This knife! 'tis Esmer - - al - da's

SOPRANO 1.

Tempo 1º

ESMERALDA.

What! what! Ah sure - ly this must be some plot.

SOPRANO 2.

What! what!

TENOR.

What! what!

BASS.

What! what!

ESMERALDA.

PHOEBUS. *piu mosso.*

What Es-mer - al - da here,..... Oh faith - less one, to so de - ceive me,

piu mosso.

PHOEBUS. ESMERALDA.

Tell me what I've done..... This let - ter,

PHOEBUS. ESMERALDA.

Heavens, What is this I see,..... Faith - less one to

PHOEBUS.

so de - ceive me, I ne - ver wrote this 'tis a for - ger - y I

ESMERALDA. PHOEBUS.

swear, I swear, Oh! Phoe - bus, Who wrote this let - ter, I can't guess,

CLAUDE.

CHORUS.
SOPRANO 1.

Ar - rest that girl she is the mur - der - ess. A

SOPRANO 2.

A

TENOR.

A

BASS.

A

Largo.

PHOEBUS. *Maestoso.*

mur - der - ess A mur - der - ess. Up - on what grounds

mur - der - ess A mur - der - ess.

mur - der - ess A mur - der - ess.

mur - der - ess A mur - der - ess.

mur - der - ess A mur - der - ess.

ff *mp*

Recit.

do you ac - cuse her, Speak or 'twill be the worse for you Sir.

Andante.

CLAUDE.

From the win - dow of my stu - dy, I be - held this ac - tion blood - y,

Though the crime I was un - a - ble to pre - vent, But I clear - ly saw the gip - sy stab the

sol - dier who was tip - sy. And to pri - son she should in - stant - ly be sent, Oh! Es - mer -

PHOEBUS.

ossia. hear me plead, I am not guil - ty..... of..... this

ESMERALDA.

- al - da, Phoe - bus hear me plead, I am not guil - ty..... of..... this

aw - ful deed,

And

Tempo primo.

E
 yet just now you must al - low..... You made a vow you can't ex -

F
 cuse..... You know you swore death wait - ed for who - ev - er

CLAUDE.
 E
 bore this fa - tal news, Ha! ha! ha! ha! ha! This

C
 youth,..... is in fluenc'd by her beau - ty.....

SOPRANO 1.

Yes this youth,

by her beau - ty

SOPRANO 2.

Yes this youth,

by her beau - ty

TENOR.

Yes this youth,

by her beau - ty

BASS.

Yes this youth,

by her beau - ty

PHOEBUS.

No! no! you wrong me sol - diers do your du - ty.

CLOPIN.

Nay do your worst I'll floor the first, Who bold.ly ven - tures to mo - lest her,

While I am here to in - ter - fere You ne - ver shall mo - lest her,

ff
Nay do your worst We'll floor the first Who ven - tures..... to mo - lest her,
ff
Nay do your worst We'll floor the first Who ven - tures..... to mo - lest her,
ff
Nay do your worst We'll floor the first Who ven - tures..... to mo - lest her,
ff
Nay do your worst We'll floor the first Who ven - tures..... to mo - lest her,

While we are here to in - ter - fere, You ne - ver shall ar - rest..... her Ah!.....

While we are here to in - ter - fere, You ne - ver shall ar - rest..... her Ah!.....

While we are here to in - ter - fere, You ne - ver shall ar - rest her Ah!.....

While we are here to in - ter - fere, You ne - ver shall ar - rest her Ah!.....

UNISON.

..... By act - ing thus you'll cause a

con qua

fuss, And show the great - est want of gump - tion Despite your,

knives your wretched lives shall pay for this great pre - sump - - tion,

knives your wretched lives shall pay for this great pre - sump - - tion,

knives your wretched lives shall pay for this great pre - sump - - tion,

piu mosso.

knives your wretched lives shall pay for this great pre - sump - tion, You shall

con qua

ESMERALDA.

You'll pay for this pre - sump - tion You'll

PHOEBUS.

You'll pay for this pre - sump - tion You'll

FROLLO.

You'll pay for this pre - sump - tion You'll

QUASIMODO.

You'll pay for this pre - sump - tion You'll

CLOPIN.

You'll pay for this pre - sump - tion You'll

You'll pay for this pre - sump - tion You'll

You'll pay for this pre - sump - tion You'll

You'll pay for this pre - sump - tion You'll

pay You shall pay for..... this pre - sump - tion You shall pay

E pay for this pre - sump - tion, shall pay for this pre - sump - tion.
 P pay for this pre - sump - tion, shall pay for this pre - sump - tion.
 F pay for this pre - sump - tion, shall pay for this pre - sump - tion.
 Q pay for this pre - sump - tion, shall pay for this pre - sump - tion.
 C pay for this pre - sump - tion, shall pay for this pre - sump - tion.
 pay for this pre - sump - tion, shall pay for this pre - sump - tion.
 pay for this pre - sump - tion, shall pay for this pre - sump - tion.
 pay for this pre - sump - tion, shall pay for this pre - sump - tion.
 you shall pay for..... this pre - sump - tion, shall pay for this pre - sump - tion.

8va ad lib
rall.

SECOND ACT.

Nº 13.- ENT'RACT.

Moderato.

PIANO. *mf*

con 8.....

p

8.....

p

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns and accompaniment.

Third system of musical notation, showing a change in the bass line with some chords and a final cadence-like structure.

Fourth system of musical notation, featuring a 3/4 time signature and a key signature of one flat (Bb). The treble clef has a triplet of eighth notes, and the bass clef has a sustained accompaniment.

Fifth system of musical notation, continuing the melody and accompaniment in the 3/4 time signature.

Sixth system of musical notation, featuring a triplet in the treble clef and a more active bass line.

Seventh system of musical notation, concluding the piece with a final cadence and a double bar line.

Maestoso.

PIANO: *f*

Tempo di Polka.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values and rests, with a dynamic marking of *p* (piano) in the second measure.

Second system of musical notation, continuing the piece. It features dynamic markings of *f* (forte) and *p* (piano) across the measures.

Third system of musical notation, including a dynamic marking of *f* (forte) and a slur over a sequence of notes in the treble clef.

Fourth system of musical notation, featuring a dynamic marking of *con 8* (con sordina) and a slur over a sequence of notes in the treble clef.

Fifth system of musical notation, showing complex rhythmic patterns and chordal textures in both hands.

Sixth system of musical notation, continuing the intricate musical texture.

Seventh system of musical notation, including a dynamic marking of *p* (piano) and a slur over a sequence of notes in the treble clef.

Nº 14. - DANCE.

PIANO.

f
tres delicato

8

dal segue

Nº 15. - BALLAD.

SWEET THE BREATH OF SUMMER ROSES.

Andantino.

ESMERALDA

PIANO.

Sweet the breath of sum-mer ro-ses As they proud-ly wave their heads on high

Sweet the night-in-gale in spring-time Pour-ing out its soul in-to the sky

But more sweet than ei-ther bird or flow'r Is a voice heard oft in hap-py hour

accel. Whis-per-ing to me I love you Ah how I feel its pow'r *cres.*

col voce *sfp* *appassionato* *rall.*

pp a tempo

Ah! that gentle voice Makes this heart re-joyce When he vows he loves me as he ne'er has lov'd before,

p *ad lib.*

I've no need to tell for he knows it well That this heart is his a-lone, his for e-ver-more

col voce

Sweet's the sigh - ing of the ze - phyr Sweet the mur - mur of the might - y sea

Sweet the gen - tle show'r of sum - mer Ma - king jou - ous ev' - ry flow'r and tree

But more sweet my dar-ling's lov-ing sighs When he fond-ly ga-zes in my eyes

pp

Whis-per-ing to me I love you Ah! how that lov-I prize.

sfp *rall.*

Ah that gen-tle voice Makes this heart rejoice When he vows he loves me as he Ne'er has lov'd before

pp *piu riten.*

I've no need to tell For he knows it well That this heart is his a-lone his for e-ver for e-ver for

p *appass.* *ad lib.*

e-ver - - - more.

tremolo *ff*

№ 16.- CHORUS.

VOICE .

PIANO .

Brass pp

Maestoso. WARDERS.

We are as you can tell a stur - dy Band of War - ders par -

- ti - cu - lar - ly well we car - ry out our or - ders In fact in our pe - cu - liar -

- line We have a - re - pu - - ta - tion if we de - tect the slight - est sign of

in - su - bor di - na - tion If a - ny Con - victs game we doubt we knock that con - victs

p

sf

W down With-out the slight-est hes-i - ta - tion with-out the slight-est hes-i - ta -

C They knock us down

W - tion We knock them down We knock them down We are as you can

C they knock us down they knock us down they knock us down.....

cres. *p*

W tell a stur-dy Band of Warders a stur - dy stur - dy stur - dy Band of War - ders

C

W

C

CONVICTS.

A jo - vial Band..... of Con - victs We.....

..... of ev' - ry kind..... of crime Con - vict - ed..... you'll think it

A. 2.

strange..... that we should be..... to sing - ing chor - us - es ad -

- dict - ed We're not al - low'd to speak a word its

A. 2.

what they call the si - - lent sys - - - tem

Such rules as this we think absurd And do our utmost to resist

'em our fingers we snap ha ha At each jailer chap ha

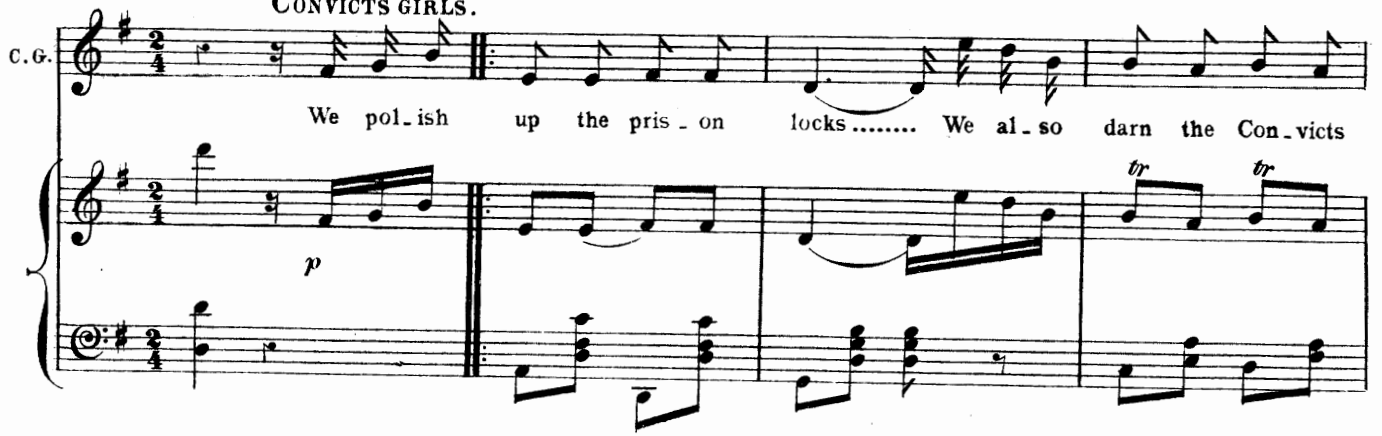
ha! And it's our delight when they're not in sight To say for the authori-

-ties We don't care a rap ha! ha! we don't care a rap ha!

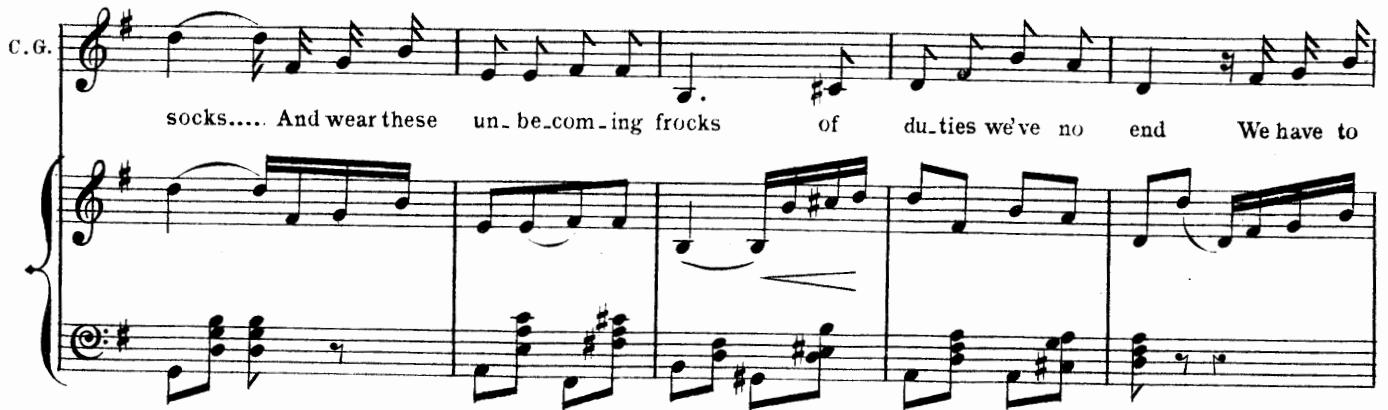
ha!

Andantino.

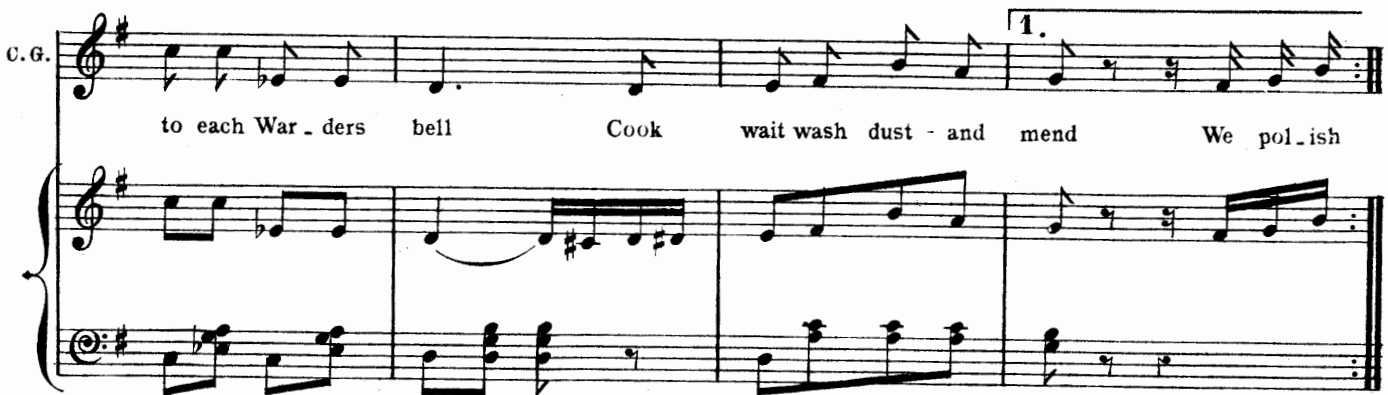
CONVICTS GIRLS.

C.G.  We pol-ish up the pris-on locks..... We al-so darn the Con-victs

p

C.G.  socks.... And wear these un-be-com-ing frocks of du-ties we've no end We have to

C.G.  scrub and clean each cell..... And ev'ry pane of glass as well We an-swer

C.G.  to each War-ders bell Cook wait wash dust - and mend We pol-ish

1.

2. CONVICTS.

Our fin_gers we snap ha! ha!..... At each gaol_er chap ha!

Our fin_gers we snap ha! ha!..... At each gaol_er chap ha!

Our fin_gers we snap ha! ha!..... At each gaol_er chap ha!

Our fin_gers we snap ha! ha!..... At each gaol_er chap ha!

2.

ha!..... And its our de_light when they're not in sight, To say for the au_thor - i -

ha!..... And its our de_light when they're not in sight, To say for the au_thor - i -

ha!..... And its our de_light when they're not in sight, To say for the au_thor - i -

ha!..... And its our de_light when they're not in sight, To say for the au_thor - i -

ties We dont care a rap ha! ha! we dont care a rap ha! ha!

ties We dont care a rap ha! ha! we dont care a rap ha! ha!

ties We dont care a rap ha! ha! we dont care a rap ha! ha! Our

ties We dont care a rap ha! ha! we dont care a rap ha! ha! Our

We..... dont care we dont care
 ha! ha! ha! ha!
 fin-gers we snap ha! ha!..... At each gaol-er chap ha. ha!..... And its
 fin-gers we snap ha! ha!..... At each gaol-er chap ha! ha!..... And its
 we dont care for the au - thor - i - ties We
 we dont care for the au - thor - i - ties We
 our de light when they're not in sight To say for the au - thor - i - ties We
 our de light when they're not in sight To say for the au - thor - i - ties We
 dont care a rap ha! ha! we dont care a rap ha! ha!
 dont care a rap ha! ha! we dont care a rap ha! ha!
 dont care a rap ha! ha! we dont care a rap ha! ha!
 dont care a rap ha! ha! we dont care a rap ha! ha!

J.3685.

ha! ha! ha! ha! We

ha! ha! ha! ha! We

ha! ha! ha! ha! We

ha! ha! We

Tempo Imo WAR-

dont care a rap we dont care a rap we dont care a rap ha! ha! We

dont care a rap we dont care a rap we dont care a rap ha! ha!

dont care a rap we dont care a rap we dont care a rap ha! ha!

dont care a rap we dont care a rap we dont care a rap ha! ha!

- DERS.

are as you can tell a stur - dy Band of War_ders Par - tic - u - lar - ly well we car ry out our or - ders In

fact in our pe - cu - liar line we have a re - - pu - - ta - tion If

w
we de-lect the slight-est sign of in - sub-or - di - na - tion If a - ny Con-icts game we

w
doubt We knock that Con - vict down With out the
They knock us down

w
slight - est hes - i - - ta - - - tion with - out the slight - est hes - i - - ta - - -

w
- tion We knock them down we knock them down We
they knock us down they knock us down they knock us down.....

are as you can tell a stur_dy Band of War_ders a stur_dy stur_dy stur_dy Band of War_ders

DANCE.

repeat very p

№ 17. - SONG.

KILLALOE.

ROBERT MARTIN.

Vivace.

PIANO.

Well I hap-pen'd to get born, At the

time they cut the corn, Quite con - ta - gious to the town of Kil - la - loe.

Where to tache us they'd a schame, And a Frinch Mos - soo; he

came To in - - struct us in the game of *par - les vous*

I've one fa - ther that I swear, But he said, I had a

père; And he struck me when I said it was - nt true,

And the I - rish, for a "jint" Or the Frinch for "half a

pint' Faith we larnt it in the school at Kil - la - loe.

CHORUS.

You may talk of Bo - ney - par - ty Your may talk a - bout E - car - tè Or

a - ny o - ther par - ty And "com - ment vous por - tez vous." We

larnt to sing it ai - - sy, That song the Mar - sel - - la - - sy Boo -

rall. - long Too-long the con - ti - nong We larnt at Kil - la - loe..... *a tempo*

KILLALOE.

2

"*Mais oui*," Mossoo would cry, "well of course you can," says I,
Non, no—"I know," says I with some surprise;
 When a boy straight up from Clare, heard his mother called a *mère*,
 He gave Mossoo his fist between the eyes.
 Says Mossoo, with much alarm, "Go and call for *Johnny Darn*,"
 "There's no such name," said I "about the place,"
 "*Comment*," he made reply, "*come en*, yerself," says I,
 And I scattered all the features of his face.

CHORUS.

You may talk of Boneyparty, you may talk about *écarté*
 Or any other party, and "*comment vous portez vous*;"
 We larnt to sing it aisy, that song, the "*Marsellasy*,"
 Boolong, Toolong, the Continong, we larnt at Killaloe.

3

Oh, boys, there was the fun, you should see him when 'twas done,
 His eyeballs one by one did disappear,
 And a doctor from the south took some days to find his mouth,
 Which had somehow got concealed behind his ear.
 Then he swore an awful oath he'd have law agin' us both,
 And thin he'd lave both Limerick and Clare;
 For he found it wouldn't do to tache Frinch in Killaloe,
 Unless he had a face or two to spare.

Chorus. You may talk, &c.

4

To the Magistrate he wint, and a lot of time he spint,
 Says the Magistrate, "Begorry, I'm perplexed,
 For a fellow who, you see, spells whisky, *O, D, V*,
 You never know what he'll be up to next."
 Thin nothing more was said, Mossoo wint home to bed,
 And mixed no more in Killaloe affairs,
 And the papers of the place, said the Foreign tacher's face
 Was closed for alterations and repairs.

Chorus. You may talk, &c.

5

If disguises you would try, or would prove an alibi,
 Or alter your appearance just for fun;
 You've just one thing to do, go tache Frinch at Killaloe
 And your mother will not know you for her son.
 Frinch may be very fine, it's no enemy of mine,
 But as I think you'll aisily suppose,
 Whatever tongue you take, it is mighty hard to spake
 While your ear keeps changing places with your nose.

Chorus. You may talk, &c.

6

Now I'm glad to find 'tis true, ye are plased with Killaloe,
 And our conduct to the tacher they did send;
 But I've tould you all that passed, so this verse must be the last,
 That's the reason I have left it to the end.
 We're all Irish tenants there, and we're all prepared to swear,
 That to the Irish language we'll be true;
 But we all, wid one consint, when they ax us for the rint,
 Sure we answer them in Frinch in Killaloe.

Chorus. You may talk, &c.

Nº 18.- MELOS.

PIANO.

Nº 19. - TRIO.

Allegro vivace.

PIANO.

1st V. ESMERALDA. You may threat_en till all is blue... But we're not to be scar'd by you.... A
 2nd V. FROLLO. This in _so_lence you shall rue... I'm... one of a reck-less crew.. Its
 3rd V. QUASIMODO. You vil-lian of dark_est hue... You're.. one if you had your due... To

fig - sir for your warn - ing All your ob - ser - va - tions scorn - ing What - so -
well to sneer and swag - ger But re - mem - ber I've a dag - ger Which al -
pay you for your con - duct In some deep and dir - ty pond duck'd And then

- e - ver you say you'll do My on - ly re - mark is pooh! You'll
- rea - dy has settled a few Un - for - tu - nate par - ties who Have
hang'd for an hour or two For mer - cy you'd vain - ly sue And I'll

fright - en me ne - ver Al - though you en - deav - or to kick up - a hul - la - ba - loo to
rash - ly in - tru - ded And floord me as you did take care or I'll set - tle you too take
bet you a tan - ner Your in - solent man - ner you'll ne - ver at - tempt to re - new you'll

kick up a hul - la - ba - loo
care or I'll set - tle you too
ne - ver at - tempt to re - new

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a rhythmic accompaniment of chords, primarily triads and dyads, with some slurs and accents.

The second system continues the musical piece. The upper staff shows a continuation of the melodic line, with some notes marked with accents. The lower staff maintains the chordal accompaniment, with some changes in voicing and dynamics.

The third system concludes the piece. The upper staff ends with a final note and a fermata. The lower staff provides a final accompaniment, ending with a clear cadence. There are some slurs and accents throughout the system.

Nº 20. - MELOS.

PIANO.

The 'PIANO.' section is in 2/4 time. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The dynamic marking 'pp' (pianissimo) is present in both staves.

Nº 21. - DUET.

PHOEBUS & ESMERALDA.

PHOEBUS.

PHOEBUS.

Cu - pid

PIANO.

The 'PHOEBUS & ESMERALDA.' section is in 3/4 time. The upper staff is for the vocal part, labeled 'PHOEBUS.', and contains a melodic line with a fermata. The lower staff is for the piano accompaniment, labeled 'PIANO.', and contains a rhythmic accompaniment of eighth notes. The dynamic marking 'pp' is present in the piano part. The lyrics 'Cu - pid' are written below the vocal line.

slight pause *slight pause*

P long has held my heart en - chain'd Now I tell it dear - est un - re - strain'd Your bright

cres. e accel. *rall.*

P eyes have look'd at me so sweet - ly that with love with love my heart has burn'd dear - est

slight pause *slight pause*

P you have conquer'd me com - plete - ly And I know my pas - sion is re - turn'd I know my

cres. e accel.

P pas - sion is..... re - - turn'd I know my pas - sion is re - - turn'd

E **ESMERALDA**

My poor

slight pause

E heart you have for long pos - sess'd . Though my love for you was un - con -

P **PHOEBUS.**
Your bright eyes have look'd so sweet - - - ly

E - fess'd Long a - go I learnt to love you mad - ly And for you for

P That... with... love my heart has burn'd for you

E you my heart has yearn'd Now no cause have I for sigh - ing

P for you my heart has... yearn'd

E sad - - - ly For I know my pas - sion is re - turn'd I know my

P Your... bright eyes have look'd so sweet - - - ly that with love my heart has

cres. e accel.

E pas - sion has re - - turn'd I know my passion is re - - turn'd
 P burn'd with love for you my heart is re - - turn'd

E No buy - - - ing
 P Loves a.... thing there is no buy - - - ing

E de - fy - - ing When youth is pass-ed
 P Love like.. ours is time de - fy - - ing Love will last when youth is pass'd un..

E dy - - - ing Love will
 P - chang ing and un - dy - - ing Loves a.... thing there is no buy - - ing.

E last when youth is pass'd Love will

P Love... like... ours is time de - fy - ing Love... will... last will last when

E last un chang - ing and un - dy - ing Love will

P youth.. is..... pass'd..... un chang - ing and un - dy - ing Love will

rall.

E last when youth is past Love will last when youth is past un -

P last when youth is past Love will last when youth is past un -

ff *pp*

E - chang - ing and un - dy - ing

P - chang - ing and un - dy - ing

rall.

Nº 22. - DANCE.

Andantino.

PIANO.

pp tres delicato

The musical score is written for piano in D major and common time. It consists of six systems of music. The first system is marked *pp tres delicato*. The second system has a dynamic marking *f*. The third system features several triplet markings. The fourth system also has triplet markings. The fifth system has triplet markings. The sixth system is marked *tres delicato*. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

slower.

First system of musical notation. The right hand features a melodic line with eighth notes and triplets, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present in the second measure.

Second system of musical notation. The right hand continues with eighth notes and triplets, showing some chromatic movement. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand features a more complex melodic line with sixteenth notes and triplets. The left hand accompaniment includes some longer note values and rests.

Fourth system of musical notation. The right hand has a melodic line with triplets and a flat accidental. The left hand accompaniment includes a long note in the bass line.

Fifth system of musical notation. The right hand continues with eighth notes and triplets. The left hand accompaniment consists of chords and single notes.

Sixth system of musical notation. The right hand features a melodic line with triplets. The left hand accompaniment includes chords and single notes. A dynamic marking of *f* is present in the second measure.

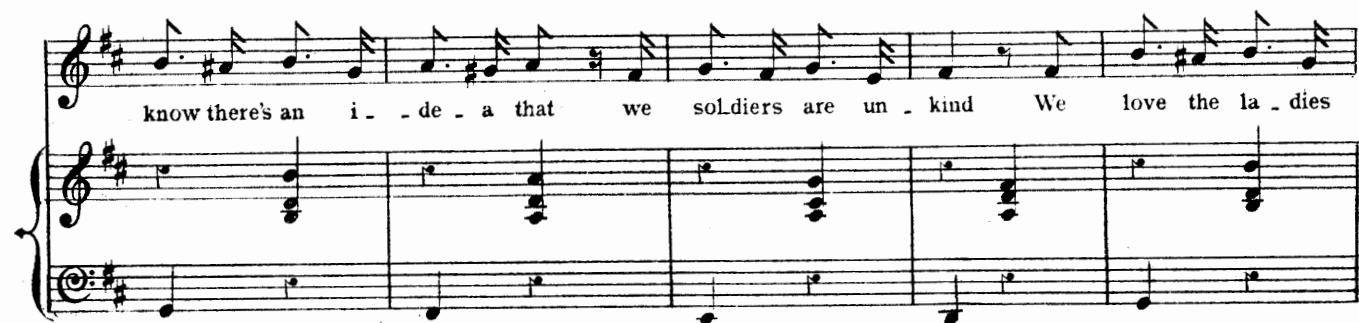
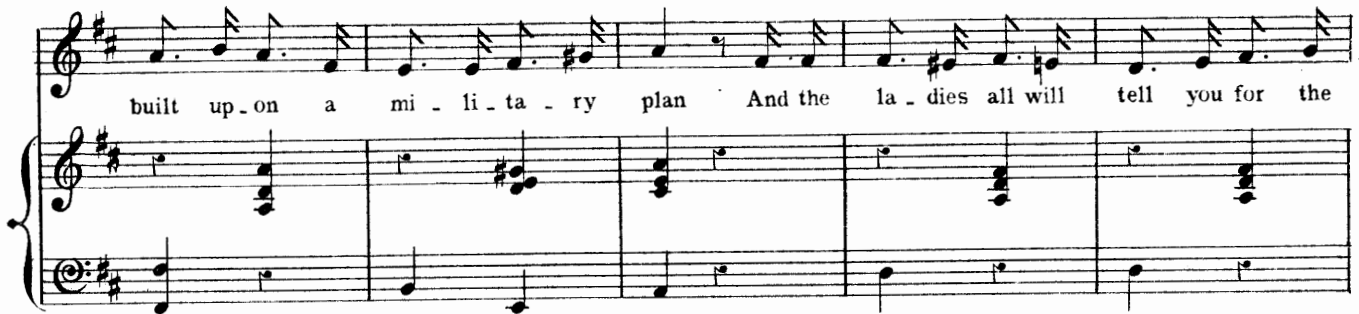
Nº 23.- SONG.

THE DASHING LITTLE SOLDIER.

ROBERT MARTIN.

Vivace.

PIANO.



deep-ly and we leave them all be - hind Well if I play'd the dic - kens with a

la - dy's peace of mind I've sim - ply done my du - ty like a sol - - dier.

CHORUS.

You real-ly ought to come and see the uan - dies on pa - rade Sol - diers and their u - ni - forms as

smart as they are made And if you want to take the odds I lay you just a shade There's

no one like the dash - ing lit - tle sol - dier.

THE DASHING LITTLE SOLDIER.

2.

There's lately been no fighting, which the soldier boy will suit,
 We like an easy victory, and lots of precious loot;
 So we simply shoot our linen, as we've nothing else to shoot,
 Like a dashing and a mashing little soldier.
 We'd like to spend the ready, and we'd do it with a will,
 But to do it is not easy when there's nothing in the till;
 And the tailors all acknowledge, that for running up a bill
 There's no one like the dashing little soldier.

CHORUS.

You really ought to come and see the dandies on parade,
 Soldiers and their uniforms as smart as they are made;
 And if you want to take the odds, I'll lay you just a shade,
 There's no one like the dashing little soldier.

3.

Some hint that our affection, well, it doesn't last for long,
 But love it can't be possibly perpetually strong;
 And a case of breach of promise, though I'll own it's very wrong
 Is an every day occurrence with a soldier.
 Of course we love the daughter who is really nice and kind,
 And brothers, if they're little, we don't exactly mind;
 But a mother who puts posers of a most unpleasant kind
 She can make it pretty sultry for a soldier.

Chorus. You really ought to &c.

4.

For some knowledge about racing, well, we very often thirst,
 But the tips that are the straightest they are generally the worst
 And the race horse that we plunge on he is everything but first,
 Which makes things rather rocky for the soldier.
 But yet you meet a fellow who turns out an awful swell,
 But how on earth he does it, well, no man alive can tell;
 He's living upon nothing and he's going strong and well,
 In a style that's puzzling even to the soldier.

Chorus. You really ought to &c.

N^o 24. - GAVOTTE .

PIANO.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The piece features various dynamics including piano (p), mezzo-forte (mf), and forte (f), along with articulation like staccato and crescendo (cres.).

System 1: Treble staff begins with a repeat sign. Dynamics include *f* and *fz*.

System 2: Treble staff begins with a repeat sign. Dynamics include *fz*.

System 3: Treble staff begins with a repeat sign. Dynamics include *mf* and *f*.

System 4: Treble staff begins with a repeat sign. Dynamics include *p* and *cres.*

System 5: Treble staff begins with a repeat sign. Dynamics include *f*.

System 6: Treble staff begins with a repeat sign. Dynamics include *fz*.

Entract from the Pompadour Gavotte by W. Meyer Lutz by permission of Messrs Riviere & Hawkes 28 Leicester Square W.C.

J.3685.

№ 25. - CHORUS OF POPULACE.

COURT SCENE.

PIANO.

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and eighth notes. The key signature has one flat (B-flat) and the time signature is 2/4.

SOPRANO 1st & 2nd

This show just suits us to a T A

The vocal line for the Soprano 1st & 2nd part begins with a whole rest, followed by the lyrics "This show just suits us to a T A". The piano accompaniment continues from the previous system.

splendid en-ter-tain-ment free, This kind of thing we hold to

The vocal line continues with the lyrics "splendid en-ter-tain-ment free, This kind of thing we hold to". The piano accompaniment continues.

be, A treat a treat with-out de-ni-al, And unis

The vocal line continues with the lyrics "be, A treat a treat with-out de-ni-al, And unis". The piano accompaniment continues.

ev'ry bo-dy must a-gree, A.. most pe-cu-liar man is he, Who real-ly does not care to see A..

The vocal line concludes with the lyrics "ev'ry bo-dy must a-gree, A.. most pe-cu-liar man is he, Who real-ly does not care to see A..". The piano accompaniment concludes.

real - - ly first rate trial... For... this is..... quite a..... ga - - la.....

night, To please..... each girl and boy... meant..... for..... such a.....

tr

sight we... think the... height of in - - nocent en - - joy - -

tr

- ment This show this show..... just suits us to a T this show this show... just

suits us to a T This show just suits us to a T

rall. *rall. dim.* *tr*

rall. *rall. dim.*

Allegretto.

'Tis Es - me - - ral - da

'Tis Es - me - - ral - da

PIANO.

clear the way 'Tis Es - me - - ral - da hur - - ray hur - - ray

clear the way 'Tis Es - me - - ral - da hur - - ray hur - - ray

ff

Allegretto.

Tramp tramp tramp with firm and mar - tial tread Tramp tramp

Tramp tramp tramp with firm and mar - tial tread Tramp tramp

p

tramp when night is near - ly dead In ca - ses like the pre - sent Its

tramp when night is near - ly dead In ca - ses like the pre - sent Its

p

a - ny thing but plea - sant To have to go on du - ty when we ought to be in

a - ny thing but plea - sant To have to go on du - ty when we ought to be in

bed when we ought to be in bed

bed when we ought to be in bed

rall.

From the dock to gloom - y dun - geon sent un - der lock and key she has been pent

From the dock to gloom - y dun - geon sent un - der lock and key she has been pent

p

To the block her steps will soon be bent Twelve o' clock is fix'd for the e - vent

To the block her steps will soon be bent Twelve o' clock is fix'd for the e - vent

From the dock to gloom - y dun - geon sent un - der lock and key she has been pent

From the dock to gloom - y dun - geon sent un - der lock and key she has been pent

8

To the block her steps will soon be bent Twelve o'clock is fix'd for the e - vent Hur - rah Hurrah

To the block her steps will soon be bent Twelve o'clock is fix'd for the e - vent Hur - rah Hurrah

ENTRANCE OF CLAUDE FROLLO.

PIANO.

Tremolo.

PIANO. *pp*

Nº 26.- MELOS.

EXIT FROLLO.

PIANO.

Nº 27.- ENSEMBLE.

Chorus unis.

PIANO.

To end the day in jo-vial way a - way we go To

dance all night up - on the light fan - tas - tic toe, To end the day in jo - vial way a -

- way we go To dance all night with all our might a - way a - way we go To

end the day in jo-vial way a-way we go, To danc all night up-on the light fan-tas-tic toe, A-

end the day in jo-vial way a-way we go, To danc all night up-on the light fan-tas-tic toe, A-

end the day in jo-vial way a-way we go, To danc all night up-on the light fan-tas-tic toe, A-

end the day in jo-vial way a-way we go, To danc all night up-on the light fan-tas-tic toe, A-

- way we go a-way we go yes a-way we go a-way we go a-way we go

- way we go a-way we go yes a-way we go a-way we go

- way we go a-way we go yes a-way we go a-way we go

- way we go a-way we go yes a-way we go a-way we go

go a-way we go a-way we go

a-way we go a-way we go

go a-way we go a-way we go

a-way we go a-way we go

LAST SCENE.

Nº 28. - PIERROTS.

Allegro vivace.

Orchestra
on stage

PIANO.

J.3685.

№ 29. - PYRAMID BALLET.

PIANO.

8.....

8.....

8.....

8.....

8.....

8.....



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

8....



Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with a fermata over the final note. The bass staff features a series of chords, some with multiple notes, creating a rich harmonic texture.



Third system of musical notation. The treble staff has a melodic line with a long, sweeping slur over several notes. The bass staff continues with a steady accompaniment of chords and moving lines.



Fourth system of musical notation. The treble staff features a melodic line with a fermata. The bass staff has a complex accompaniment with many chords, some of which are held for longer durations.



Fifth system of musical notation. The treble staff shows a melodic line with a fermata. The bass staff continues with a consistent accompaniment of chords and moving lines.



Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with a fermata. The bass staff concludes with a series of chords and a final note.

No 30.- BALLET MUSIC.

Allegro molto vivace.

PIANO.

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro molto vivace*. The score begins with a piano dynamic. The first system includes a piano part with a melodic line in the treble and a bass line in the bass. The second system continues the melodic development. The third system features a melodic line with eighth-note patterns and a bass line with chords. The fourth system is marked *fff* and features a prominent melodic line with a slur and a fermata. The fifth system continues the melodic line with a slur and a fermata. The sixth system features a melodic line with a slur and a fermata. The seventh system concludes the piece with a final cadence. The score is printed on a single page with a page number of 108 in the top left corner. The publisher's number J. 3685 is located at the bottom center. The word 'STRE' is printed vertically at the bottom right corner.

Nº 31. - CHORUS.

Allegretto.

PIANO.

Esmer - al - da's ac -
Esmer - al - da's ac -

- quit - ted ac - quit - ted So we read in the ev'ning pa - per
- quit - ted ac - quit - ted So we read in the ev'ning pa - per

So we read ev'ning

Claude Frolo is fair-ly out-wit-ted The tri-al has
 Claude Frolo is fair-ly out-wit-ted The tri-al has
 Claude Frolo is fair-ly out-wit-ted The tri-al has
 pa per So we read tri-al has

end-ed in va-pour
 end-ed in va-pour
 end-ed in va-pour So we read so we read in the ev'ning pa-per
 end-ed in va-pour So we read so we read in the ev'ning pa-per

So a song we em-ploy, To ex-hib-it our joy, And in-
 So a song we em-ploy, To ex-hib-it our joy, And in-
 And in-
 We em-ploy So a song we em-ploy And in-

-dulse in a bit of a ca-per Yes a song we em - ploy To ex -
 -dulse in a bit of a ca-per Yes a song we em - ploy To ex -
 -dulse in a bit of a ca-per umphs
 -dulse in a bit of a ca-per Will in dulse So a song

hib - it our joy, And in - dulse, yes in - dulse in a bit of a ca-per
 hib - it our joy, And in - dulse, yes in - dulse in a bit of a ca-per
 un.phs And in - dulse, yes in - dulse in a bit of a ca-per
 So a song we em - ploy And in - dulse, yes in - dulse in a bit of a ca-per

DANCE.

Allegro vivace.

ORCHESTRA
on STAGE.

PIANO.

The musical score is arranged in four systems. The first system shows the beginning of the piece with a treble clef staff for the Orchestra on Stage and a grand staff (treble and bass clefs) for the Piano. The time signature is 6/8. The second system continues the piece, with a 'Coda' marking in the piano part. The third system features a more complex piano part with sixteenth-note runs. The fourth system concludes the piece with two 'CODA' markings, one in the piano part and one in the orchestra part. The score is written in a key signature of three sharps (F#, C#, G#).

Nº 32. - MELOS.

PIANO.

Nº 33. - FINALE.

ESMERALDA.

PIANO.

At... last in... deed I'm...

E

thine No... more need we re - - - pine

E

..... A..... hap - - py... lot for.. e - - ver more is for

E

me in store You

PHOEBUS.

P

real - ly ought to come and see the dan - dies on pa - rade Sol - diers and their

P

u - ni - forms as smart as they are made And if you want to take the odds I

P

lay you just a shade There's no one like the dash - ing lit - tle sol - - dier

FROLLO.

F

You may talk of Bo - ney - par - ty, you may talk a - bout é - - car - té Or

F

a - ny o - ther par - ty and com - ment vous par - tez vous We

rall.

larnt to sing it ai - sy, that song the Mar - set - la - sy Boo - long, Too - long, the

larnt to sing it ai - sy, that song the Mar - set - la - sy Boo - long, Too - long, the

hooroooh!

Repeated by the Chorus.

Con - ti - nong, we larnt at Kil - la - - loe. Mer - ri - ly let us

Con - ti - nong, we larnt at Kil - la - - loe. Mer - ri - ly let us

a. 2.

shout and sing And ev - e - ry care a - way now fling Sing tra la la la tra tra la la la tra

shout and sing And ev - e - ry care a - way now fling Sing tra la la la tra tra la la la tra

All the night with main and might Yes mer-ri-ly let us shout and sing And

All the night with main and might Yes mer-ri-ly let us shout and sing And

ev-e-ry care a-way now fling Sing tra la la la tra la la la la With all our main and

ev-e-ry care a-way now fling Sing tra la la la tra la la la la With all our main and

might hur - - ray hur - - ray hur - - ray.

might hur - - ray hur - - ray hur - - ray.