CHORUS OF BOMBADERS.

No. 9. FINALE. Couplets et Strette.
SCENE XIV.—DON MOSQUITOS, THE BOMBADERS, GAETAN.

Allegro. (MOSQUITOS appearing.) (Spoken.) It is he! It is he!

GAETAN (scots the wall, then opens the gate to the Bombadiers.) The Bombadiers! The devil take them! All was going so well...
Tenors.

**Allo vivo.**

Vigilance un-sleeping, Its re-ward is reap-ing; While our watch we're

Basses.

keep-ing on the King's high-way. Sen-ti-nels so zeal-ous

Of each stran-ger jeal-ous; Sen-ti-nels so zeal-ous, Of each stran-ger
Jealous, which way, who can tell us, came the bridegroom gay!

Ah! at last we find your highness. We've vainly sought all day! Deuce take you all, I say; from this charming flirtation me to tear away! The King; his daughter fair, the
Princess, for you impatient wait. To welcome you in state. Well, come, move himself surrounded on all sides.)

on! You're ready yet! Mag.

Your highness will not need to take the trouble to remount your

What! in the royal park!

steed; Allow me to remark. We're in the royal park. Yes, in the royal
Gaëtan. (aside.)

park. O charming maid, what delight still controls me, Her home is here, 'tis

plain, I'll find her soon again. Ah! how that ardent hope consoles me! I yet shall find her here again!... Ah! ardent hope that still consoles
Io. tempo.

**Tenors.**

Vigilance unsleeping, its reward is reaping; While our watch we're

**Basses.**

keeping on the King's highway. Sentinel so zealous

Of each stranger jealous; Sentinel so zealous, Of each stranger
Jealous, Which way, who can tell us, Came the bridegroom gay!

They see the Prince, lift their arms and call out to others at a distance.

The Pages.

Most astounding adventure.
-ture! What a won-drous ad-ven-ture! If this his high-ness

(All run together.)

be!

What a won-drous ad-ven-ture! Ah! yes, in truth, 'tis he! 'Tis the groom of the

for the bride

Tis the groom, Tis the prince,

bride, The Prince, we all de-cide! for the bride,

All de-
crescendo.
(The King enters.)

THE KING. (Recit.)

Ancestors of my race! Can I believe my eyes, that such things could take place? He must have scaled the wall.
- pating. While I at the gate my new son was wait-ing!

I am here, mon-sei-

(Aside.)

Most delight-ed, I'm sure!

I my rage must en-

-dure.

Son-in-law, I free-ly par-don your quite eccentric way of enter-ing my

garden; But 'tis true, 'tis true, 'tis true, Such manners here, are new, Such manners here, are
Such manners

new. Ca-ner-a, now what say you?

here are really new.

That style of thing is quaint and
cres.

That style of thing is quaint and
cres.

That style of thing is quaint and
cres.
Jos. with 1st Sop.
Scol. with 2d Sop.

Such manners here, are ne'er on view, no, no,
The King, with 1st Tenor.

Such manners here, are ne'er on view, no, no,
Mosq. with Basses.

Such manners here, are ne'er on view, no, no,

sempre cres.

f un poco piu vivo.

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Are ne'er on view. Long time, I fear, they'll talk of you, Such style
Jos.

is here quite new!

Scol.

is here quite new?

Le Rol.

is here quite new! To climb a royal garden wall is not a proper thing to

Mosq.

is here quite new!

is here quite new!

is here quite new!

is here quite new!

is here quite new!

is here quite new!

is here quite new!

all. My son-in-law doth quite forget The rules of courtly etiquette.

To scale a

To scale a
royal garden wall is not a proper thing, at all. This son-in-law doth quite for-
royal garden wall is not a proper thing, at all. This son-in-law doth quite for-
royal garden wall is not a proper thing, at all. This son-in-law doth quite for-
prince is an original. He scales with

get The rules of courtly etiquette.
get The rules of courtly etiquette.
get The rules of courtly etiquette.

Le ROI.

Mosq.

is not good
case, a garden wall.
case, a garden wall; To scale a royal garden wall is not good
Jos. with the 1st Soprano.
Sect. with the 2d Soprano.

We style at all.

THE KING. with the 1st Tenor.

We style at all.

Mosq. with the Bass.

style, no not at all. A scandal 'tis, a folio small; Such manners have not seen, No, no! we have not seen the like at

have not seen, No, no! we have not seen the like at

we've not seen at all, No, no! we have not seen the like at
all! No, no! we have not seen........ the like at all, We have not
all! No, no! we have not seen........ the like at all, We have not
all! No, no! we have not seen........ the like at all, We have not

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks
seen the like, the like at all. Long time I fear they'll talk of you, Such pranks
seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

are never here on view, Such pranks are never here on
are never here on view, Such pranks are never here on
are never here on view, Such pranks are never here on
are never here on view, Such pranks are never here on

GAETAN.

If scaling thus the garden wall, Is such a
view, are never here on view.
view, are never here on view.
view, are never here on view.
view, are never here on view.
scan-dal to you all, When you with me ac-quainted get, More hor-ri-fied you'll all be

Jos.

If he has en-tered o'er the wall, Let us this fro-li-co par-don

Scol.

If he has en-tered o'er the wall, Let us this fro-li-co par-don

yet.

If he has en-tered o'er the wall, Let us this fro-li-co par-don
all.... But this gay prince, as we believe, will do much more to make us
grieve!

THE KING.

MOSQ.

Such pranks are new to all, Such pranks are new to

grieve!

Such pranks are new to all, Such pranks are new to
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
No, not at all. Long time I fear they'll talk of
seen, are never seen at all,
you, Because they are not oft on view, Because they are not oft on
you, Because they are not oft on view, Because they are not oft on
me, Because such things you never see, Because such things you never*
you, Because they are not oft on view, Because they are not oft on
you, Because they are not oft on view, Because they are not oft on
you, Because they are not oft on view, Because they are not oft on
you, Because they are not oft on view, Because they are not oft on
view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

see, such things you nev - er see.

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.
SOC. (Softly to the King.)

Reward approach so rude, The king will nev'er, tru-ly, Nor will-ing-ly con-

clude Al-li-ance so un-ru-ly!

Oh! pshaw!

King.

The chance of Eu-ro-pe-an war, We must give no oc-ca-sion

(To Gaetan.)

for.

My daughter waits you here!
But you will have allowance, That as a monarch, And as a

father, Ad-vise I give you now, To see you wise, I'd rather;

(Softly to Gaetan.)

Be in your ways more frank. More mindful of your

rank.

Your meaning, venerable father, No hearer can mis-
take But as I cannot change my nature, or habits rather,

I'd best no promise make.

COUPLETS.

Allegretto.

1st Verse. A prince am I, whose pranks fantas-

tastic Are greatly blamed both near and far.... Whose spir- its joy-ous and e-
- las - tic, Of scandal - ize my dear pa - pa! If this doth please you, let me

know it: But if it doth of - fend you, show it. There's no de - c - ep - tion here, you

see, I beg you'll be as frank and free, as frank with me! As frank you'll be, and free with

bien chante. a tempo. Moderato.

me. You seem an hon - est sort of fel - low, Grave and wise, ... as an owl, and as

a tempo.
blind. A word or two may, I can tell you, Make us both of one mind... Make us both of one mind. You

seem an honest, kind, good-hearted fellow, And in the end you'll find we'll both be of one mind.

2d Verse. Your daughter I shall happy

reader. Provided she is not too strict, Nor tries to hold her husband
tender, Under too strong an interdict! She must not think to find me
ever; Tied closely to her apron string. From freedom's joys I cannot

sever; In youth's gay time, a prince must have his fling! I love to chase each pretty

bien chante. a tempo. Moderato.

thing! You seem an honest sort of fellow, Grave and wise ... as an owl, and as
blind. A word or two may, I can tell you, Make us both of one mind... Make us both of one mind. You

seem an honest, kind, good-hearts fellow. And in the end you'll find we'll both be of one mind.

STRETTE.

Such pranks we've never

SOPRANO.

TENOR.

BASS.

Such pranks we've never
Jos.

We've never seen at all, we've never, never, never,

Scol.

We've never seen at all, we've never, never, never,

The King.

have never seen at all; We've never seen at all, we've never, never, never,

Gaet.

(laughing.)

Ah! ah! ah! ah! ah! ah! ah!

Mica.

seen, have never seen at all; we've never seen at all, we've never, never, never,

We've never seen at all, we've never, never, never,

have never seen at all; We've never seen at all; we've never, never, never

seen, have never seen at all; We've never seen at all; we've never, never, never

poco a poco,
never seen at all, We have not seen, we've never seen at all, not seen at all. Long time, I
never seen at all, We have not seen, we've never seen at all, not seen at all. Long time, I
never seen at all, They have not seen, at all, not seen at all. Long time, I
never seen at all, we have not seen, we've never seen at all, not seen at all. Long time, I
never seen at all, We have not seen, we've never seen at all, not seen at all. Long time, I
never seen at all, We have not seen, we've never seen at all, not seen at all. Long time, I
never seen at all, We have not seen, we've never seen at all, not seen at all. Long time, I
never seen at all, We have not seen, we've never seen at all, not seen at all. Long time, I
fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on fear, they'll talk of me, Not oft have they a chance to see, Not oft have they a chance to
fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
plus vite.

view, Such pranks we never knew, Such pranks we never, never knew.
Long time, I fear, they'll talk of you, Not oft have
view, Such pranks we never knew, Such pranks we never, never knew.
Long time, I fear, they'll talk of you, Not oft have

view, Such pranks they never knew, Such pranks they never, never knew.
Long time, I fear, they'll talk of me, Not oft have
view, Such pranks we never knew, Such pranks we never, never knew.
Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew.
Long time, I fear, they'll talk of you, Not oft have
view, Such pranks we never knew, Such pranks we never, never knew.
Long time, I fear, they'll talk of you, Not oft have

plus vite.
The King and Gaetan bow to each other. Suddenly, Gaetan passes out first, to the great indignation of the King. The court take up the march.

End of Act 1st.
ACT II.

The palace. A grand hall, at the back, a large door opening upon a festal gallery. At the left, a window, at the right, a door leading to the apartments of the princess. On the sides, right and left, large doors on the second wing, and a small private door on the first wing.

WITH OUR PRINCESS.
INTRODUCTION.

SCENE I.—CHORUS OF BRIDES. JOSEFA, the ELEVEN BRIDES, EIGHT PAGES.

JOSEFA.

1st & 2d Sopranos. THE BRIDES.

1st & 2d Sopranos. THE PAGES.

shall be mar - ried, And her train by us will be car - ried. No fear be - tray,

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No fear betray;... When the feast is all o'er and ended, We all will sup, 'tis

thus intended, We all will sup, Just by ourselves, With our bride-grooms gay,

1st & 2d Pages. (bringing their trays.)
of ice is to tender The latest course, and render Fruits and

Joa.

THE BRIDES.

Fruits and dessert complete.

TUTTI. Fruits and dessert complete. 3rd & 4th Pages.

dessert complete. Fruits and dessert complete. Blancmange and sugar

candy, Ice cream in glasses handy, Nuts, and biscuits so
Nuts, and biscuits all sweet.

5th & 6th Pages.

sweet, Nuts, and biscuits all sweet. Ripe grapes Andalou-si-an, With

or - an - ges Mur - ci - an, And can - dled fruits di - vine,

cres.

And candied fruits di - vine.

And candied fruits di - vine. Crisp cake of Flemish sa - vor, Sponge - drops with almoc
Comfits filled with sweet wine. With our princess we shall be married. And her train will be carried, No fear betray.

Comfits filled with sweet wine. With our princess we shall be married. And her train will be carried, No fear betray.

Comfits filled with sweet wine. With our princess we shall be married. And her train will be carried, No fear betray.

Comfits filled with sweet wine. With our princess we shall be married. And her train will be carried, No fear betray.
When the feast is all o'er and ended, We all will sup, 'tis thus intended, We all will sup, just by ourselves.

With our bride-grooms gay, We all will sup, just by ourselves, With our bride-grooms gay.
ALL THE PAGES. (gazing at the brides, passing the refreshments to them whose hands are full.)

What wide a-wake expression! What tints of red and white!

Fair bride, hear my confession, I love you, honor bright!

JOSÉFA.

Gay page, you're at us laughing! You are but children yet.

THE BRIDES. (laughing.)

Gay page, you're at us laughing! You are but children yet.
Grand-sire you'll be, no chaffing, Ere twenty years you get.

Grand-sire you'll be, no chaffing, Ere twenty years you get.

Ah! you

mean but to mock us; Take care you don't provoke us, Or your

. Josefa.

Take good care, pretty pages, Behave more like young gibes we'll reflect, Or your gibes we'll reflect.
sages, Or I'll your ways correct.

Why soft heart, abuse us? Why

think to refuse us? Why think to refuse us? I wait for a kiss!

That sweet kiss I'll take,.... And risk not the losing, But, de-spit re-
JOSÉFA.

To such pages tender, How re-fuse sur-ren-der, How refuse sur-

THE BRIDES.

To such pages tender, How re-fuse sur-ren-der, How refuse sur-

(Kiss.)

-fus-ing, I will noth-ing break!

- ren-der! Such a fuss to make. You the kiss may take, If you'll but be ten-der,

- ren-der! Such a fuss to make. You the kiss may take, If you'll but be ten-der,

(Kiss.) (Kiss.)
If you'll but be tender, And will nothing break. To such pages tender, How fail to sur-

If you'll but be tender, And will nothing break. To such pages tender, How fail to sur-

To such pages tender, How fail to sur-

- ren-der, How refuse sur-rend-er, A fuss here to make, You the kiss may take, If you will be

- ren-der, How refuse sur-rend-er, A fuss here to make, You the kiss may take, If you will be

- ren-der, How refuse sur-rend-er, A fuss here to make. You the kiss may take, If you will be
tender, If you'll but be tender, And will nothing break!

tender, If you'll but be tender, And will nothing break!

tender, If you'll but be tender, And will nothing break!

(The pages pursue, and kiss the brides, during this ritornelle. The brides escape, and carry their plates in the gallery.)
SCENE II. Morales. The Pages. Morales appears at the left, and sees Josefa, who is the last to go out.

Mor. (Calling out) Josefa! Josefa!

Asca. Too late! you will not see her; her service keeps her near the princess.

Pas. And yours confines you to the palace gates.

Laza. That is so—you are a brigadier now, thanks to the princess, who appointed you last evening.

Pablo. And all the brigadiers are posted at the palace tonight.

Mor. Unhappily! my wedding night does not commence until to-morrow at dawn.

Pablo. Does that distress you?

Asca. I think it does. She is charming—your wife.

Pablo. And she will have to return alone to the homestead.

Laza. While Monsieur, the bridegroom, dances attendance here.

All the Pages. (Surrounding him, and laughing.) Mr. Bridegroom! Mr. Bridegroom.

Mor. Devil take the pages!

Pablo. Come now, my friends,—we must take pity on the poor groom. Who knows! we may be married ourselves, some day,

perhaps—when we are good for nothing else! Listen, Morales, I think I have found a way to reconcile matters.

Mor. Ah! so much the better!.

Pas. It would not be proper that your little wife, who’s good enough to eat, should remain alone until tomorrow.

Mor. Isn’t that so?

Pablo. Without hearing a tender word, or feeling the pressure of a friendly hand.

Mor. That is self-evident. What is your remedy?

Pablo. It is this. I will not leave her for a moment, and you will be sure at least, that someone will be near her, to amuse her while she awaits your return. (All laugh.)

Mor. Ah! if that is what you call reconciling matters, I don’t want it. (The National Hymn is heard.)

Asca. The National Hymn! they are leaving the tables—make room.

All the Pages. Mr. Bridegroom, to your post!

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SCENE III. The King. Don Mosquito.

The King. Very fine, our national air! perfectly beautiful. (Taking Mosquitoes aside.) We had a little disorder, just now—in the speeches. I pretended to observe nothing, but positively, there was something wrong. When the corporations were received, did you hear any comments?

Mosq. To be sure, Sire!

The King. Thus, in reply to the milk-dealers and the wine-merchants, the prince has pronounced the address prepared in reply to the agriculturists, and felicitated them that the works of drainage and canalisation would put as much water at their disposition as they could desire.

Mosq. They all sneered.

THE KING. Parbleu! they had reason to! The replies to the speeches had got mixed up then?

Mosq. Pardon, Sire! they were all classed and numbered, but the prince got them all in disorder, one might have said purposely.

The King. He is quite capable of doing so. When it came to the turn of the bailiffs, he replied to them what he ought to say to the bankers, that he hoped they would be more busy than ever, and that they might not be sufficient for the crowd of their clients.

Mosq. A crash—then!

The King. 'Tis scandalous! At least, let us seem to take notice. Here comes my court!

SCENE IV. The same. Gaetan, Michaela, Donna Scolastica. Courtiers, Ladies, Josefà. Gaetan advances first, giving a hand to Michaela who still wears her bridal veil. He pretends not to regard her. All the court follows in stately fashion.

IN GOTHAS WORK OF RENOWN.

Entrance of the Court and chorus of the Almanac of Gotha.

Maestoso.
mf détaché.

In Go - tha's work of re - nown, Is with great

mf détaché.

In Go - tha's work of re - nown, Is with great

staccato.

care, no - ted down Ev - ry court, if grand or lit - tle, In its true rank, jot and tit - tle,
This, the Almanac makes known...

But, the court of

This, the Almanac makes known...

But, the court of

first position, In display, or grand condition; This thro' et i -

first position, In display, or grand condition; This thro' et i -
MICHAELA.
JOSEPA.

SCLASTICA.

THE KING.

is our own, yes! Is our own, as is well known; Is our own, yes!

is my own, yes! Is my own, as is well known; Is my own, yes!

is our own, yes! Is our own, as is well known; Is our own, yes!
Is our own, yes, Is our own, as is well known; Yes, the court of first po-
Is our own, yes, Is our own, as is well known; Yes, the court of first po-
Is my own, yes, Is my own, as is well known; Yes, the court of first po-
Is our own, yes, Is our own, as is well known; Yes, the court of first po-
Is our own, yes, Is our own, as is well known; Yes, the court of first po-

Position, Where, thro' etiquette's tuition, Every thing's sublime
Position, Where, thro' etiquette's tuition, Every thing's sublime
Position, Where, thro' etiquette's tuition, Every thing's sublime
Position, Where, thro' etiquette's tuition, Every thing's sublime
Position, Where, thro' etiquette's tuition, Every thing's sublime

done, Yes, the court of first position is our own. As may be shown, is our own.

Yes, and it there is plainly shown.
THE KING. (aside, to SCOLASTICA.) 'Tis well! all the presentations are over. The court has expressed its joy. What now remains to be done?

SCOL. (aside.) Sire! the noble pair, ought in your presence to exchange the first expression of their sentiments.

THE KING. Good! (slowed.) Prince, I authorise you to address the princess in a few words.

GAETAN. (reading a paper.) Two people, that nature has separated, have been brought together by our union.

THE KING. (to MOS.) Ah! that begins well! I was still afraid of some blundering.

GAETAN. (changing the paper.) The wine growers give us legitimate hopes.

(Gestures by SCOLASTICA. MICAELA smiles.)

THE KING. (uneasy.) What is all that?

MOS. (alarmed.) Oh! it is No. 17. The address to the Agricultural Chamber.

THE KING. Go on!

MICAELA. (to whom the Cameriera seems to dictate her replies.) For my part, I wish to devote myself entirely to your person, and shall seek to lighten for you the burden of government.

MOS. (to the KING.) That is well.

THE KING. Oh! she goes straight—she is right—nothing but that to do.

GAETAN. The cereals make a good show.

THE KING. Better than his—

MIC. I shall follow your wise counsels—and get inspiration from these noble thoughts.

MOS. (to the KING.) Her highness goes straight ahead.

THE KING. She goes on well, there is nothing to be said to the contrary! Is there anything more?

MOS. Yes, the hay crop.

THE KING. Cut it! (He shakes hands with GAETAN, and withdraws the papers.) Good! I am content—quite content!

GAETAN. (aside.) Well! It is not difficult! (He turns upon his heel, and goes away from the princess.)

THE KING. I have rarely been so happy—(aside.) Oh! if I were free, I would send him walking with good heart!

SCOL. The prince has strange distractions.

MIC. (aside.) What does it matter? I shall have my turn.

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HE SCARCELY LOOKS AT ME.

No. 12.

Moderato.

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Flash boldly from his eyes, To show disdain he tries. But let us, patience taking,
Flash boldly from his eyes, To show disdain he tries. But from this folly waking,
Flash boldly from his eyes, To show disdain he tries. But from this folly waking,
Flash boldly from his eyes, To show disdain he tries. But from this folly waking,

Naught here shall meet their eyes, But calm hate in disguise. Yet, all with patience taking,
Flash boldly from his eyes, To show disdain he tries. But from this folly waking,

Keep vengeance from outbreaking, Till, each about me sees, This proud prince at my knees.
He'll change the course he's taking, Till each one round us sees, This proud prince at her knees.
He'll change the course he's taking, Till each one round us sees, This proud prince at her knees.
He'll change the course he's taking, Till each one round us sees, This proud prince at her knees.

Till, comes revenge outbreaking, Then, sweetly at my ease, I'll do what e'er I please.
He'll change the course he's taking, Till each one round us sees, This proud prince at her knees.
But, at best, let us, patience taking,
Till each one sees
Till each one sees
Till each one sees
Yet I must all, with patience taking,
Wait, till revenge in turn out-
Till each one sees

Keep our vengeance from rash outbreaking.
Till each about me
him at her knees,
Till each about us
him at her knees,
Till each about us
him at her knees,
Till each about us
break ing.
Yes, with patience all tak-
him at her knees,
Till each about us
This proud prince at my knees, Till each about me sees
Him falling at her knees, This husband at her sees
Him falling at her knees, This husband at her sees
Him falling at her knees, This husband at her sees
Till revenge comes out-breaking, I shall escape at my ease
This haughty prince, This haughty prince here, at my knees. He scarcely looks at me, sees
This husband at her knees. Her, he feigns not to see, sees
This husband at her knees. Her, he feigns not to see, sees
This husband at her knees. Her, he feigns not to see, sees
I scarce my way can see,
His spite and hate I see,... Flash boldly from his eyes, To show disdain he tries.

They've forced their chains on me,... Naught here shall meet their eyes, But calm rage in disguise.

But let us patience taking, Keep vengeance from out-breaking, Till each about me sees, This

But from this folly wak- ing, He'll change the course he's tak- ing, Till each about us sees, This

Yes, with all patience tak- ing, Till comes revenge out-breaking, And spite their locks and keys, I'll

But from this folly walk ing, He'll change the course he's tak ing, Till each about us sees, This

Molto cres.
proud prince at my knees,

proud prince at her knees, We shall see this proud

proud prince at her knees,
d o w h a t e e r I p l e a s e,

proud prince at her knees,

Till each one round me sees, This

We shall see this proud prince.

This

cres. cen do.

This

cres cen do.

This

Yes,

prince,
husband falling at my knees.
husband falling at her knees.
I shall escape at my ease, shall escape at my
husband falling at her knees.

This
We'll
cres. - - - - - - do.
We'll
We shall see this proud prince.
Yes,
We shall see this proud prince,
cres. - - - - - - do.
We'll
husband falling at my knees. Till each about sees this haughty husband at my knees, this

see him falling at her knees, This prince

see him falling at her knees, This prince

see him falling at her knees, This prince

I'll escape them at my ease, At ease,

De spite their locks and keys, I'll

see him falling at her knees, This prince

Beaucoup plus lent.

proud prince at my knees, This proud prince falling at my knees

We shall see him fall at her knees

We shall see him fall at her knees

We shall see him fall at her knees

We shall see him fall at her knees

do what' er I please, I'll escape them at ease, at ease

We shall see him fall at her knees
Moderato. The King. (Observing Gaetan)

For fear some new mischance befall, Give the signal for the ball. Take your partners, all!

According to established rule, 'Tis I must open first the ball, With my fair daughter.

(He takes the hand of the Princess, and commences a dance with her.)

Gaetan.

You don't object? No, surely, not at all; Nothing change for me that you've taught her!

Dance.
Soprano.

That gay, tuneful measure 

Sounds the note of pleasure,
For the royal pair

Tenor.

That gay, tuneful measure 

Sounds the note of pleasure,
For the royal pair

Bass.

La la la la la la la la la

That gay, tuneful measure 

Sounds the note of pleasure,
For the royal pair

Soprano.

That gay, tuneful measure 

Sounds the note of pleasure,
For the royal pair

Bass.

La la la la la la la la

That gay, tuneful measure 

Sounds the note of pleasure,
For the royal pair

Soprano.
Moving lightly there... Gallant, gay, attractive, Limbs well turned and active,

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

Ah! what a soul of fire Has our great Sire! la la

la la la la la la la la

mf
Come now, my child, us they are heed ing. With sweetness, gen - tle ness, and grace.

We'll give them samples of good breed ing, Each with a smil ing face,
Ah! what easy motion, Like the waves of ocean; Stars of royalty,

Ah! what easy motion, Like the waves of ocean; Stars of royalty,

La la la la la la la la la la la la la la

Both superb to see!.... Gallant, gay, attractive, Limbs well turned and active,

Both superb to see!.... Gallant, gay, attractive, Limbs well turned and active,

la la la la la la la la la la la la
THE KING. (to Gaétan, passing before him.)
Now what think you?

Ah! what a soul of fire Has our great Sire!

Ah! what a soul of fire Has our great Sire!

What queenly bearing! And I, long past my twenty years,
Yet I can still, without much wearing, Get up and dance, if chance appears.

Ah! what easy motion, Like the waves of ocean; Stars of royalty,
Both superb to see!.... Gallant, gay, attractive, Limbs well turned and active,

Ah! what a soul of fire Has our great Sire! Ah! what graceful motion, Like the waves of ocean!

La la la la la la Ab! what graceful motion, Like the waves of ocean!
Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

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Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

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Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,

Like the waves of ocean! Stars of royalty, Both superb to see! .......

Stars of royalty, Both superb to see! Ah! what graceful motion,
THE KING. (to GAETAN, all out of breath.)

Oof! I can no more! Your turn 'tis now, your Highness. To

RECIT.

GAETAN.

dance One step with the princess, Educated in

camps, I scarce know how to dance, But desiring to please, I shall be more at

case in singing songs, than tripping toes fantastic!
Ah! sire! both time and place are wrong!

Now he wants to sing a song!

You take me for an idiot stupid! I know that but too well, all too well; But we'll seem not to see the "sell."

Gaetan. (Speaking with stentorian voice) "The Helmet Song!" (Disturbance of the King, and the Camerera.)
THE HELMET SONG.

1st Verse. An adjutant of light armed infantry, Resolved one day a change to buy,
2d Verse. Beneath his casque good looks were present, And gallant bearing wins the day,

In some good regiment of cavalry, And this he
He courted well a maiden pleasant, And in an

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gave as rea·son why;

Twas but to wear a hel·met

hour bore her a·way.

Soon they in wed·lock were u·

shin·

- ing, With red... plume of hair... bright and swell...

nit·

- ed, The hel·met with red... horse·hair decked...

Which holds its own 'gainst squalls com·bin·

-ing; It

Set eve·ry soul in church de·light·

-ed, And
pleased his taste, and taste will tell. It looks well!
made in truth a loud effect. It look'd well!

it looks well! On his steed, the soldier mount-ed, And with gait that none dis-it look'd well!

...count-ed, Trotted off, a heavy swell. It look'd well, it look'd well, it look'd well, it look'd
Mic.  
On his steed, the soldier mounted, Took a gait, that none dis-

Jos.  
On his steed, the soldier mounted, Took a gait, that none dis-

Scol.  
On his steed, the soldier mounted, Took a gait, that none dis-

The King.  
On his steed, the soldier mounted, Took a gait, that none dis-

g well!

Soprani.  
On his steed, the soldier mounted, Took a gait, that none dis-

Tenors.  
On his steed, the soldier mounted, Took a gait, that none dis-

Basses.  
On his steed, the soldier mounted, Took a gait, that none dis-
-count ed, Trotted off, no doubt a swell, It looks well, it looks well, it looks well, very
-count ed, Trotted off, no doubt a swell, It looks well, it looks well, it looks well, very
-count ed, Trotted off, no doubt a swell, It looks well, it looks well, it looks well, very
-count ed, Trotted off, no doubt a swell, It looks well, it looks well, it looks well, very
-count ed, Trotted off, no doubt a swell, It looks well, it looks well, it looks well, very
-count ed, Trotted off, no doubt a swell, It looks well, it looks well, it looks well, very
-count ed, Trotted off, no doubt a swell, It looks well, it looks well, it looks well, very
-count ed, Trotted off, no doubt a swell, It looks well, it looks well, it looks well, very
3d Verse.

But in his joy enthusiastic, His helm he wish'd at home to keep;

His wife, at this desire fantastic, Refused in

that same room to sleep, Both being equally hot-

head ed, Declined at all points to re-
Ere passed the night on which they wedded, They

(with rage)
sought divorce with one consent... That was well!

that was well! Twixt his helm and wife, the question settled was at short sug-

-gestion, Trotted he away, pell-mell. It was well, it was well, it was well! it was
Twixt his helm and wife, the question Set-tled was, at short sug-
well!
Twixt his helm and wife, the question Set-tled was, at short sug-
Twixt his helm and wife, the question Set-tled was, at short sug-
Twixt his helm and wife, the question Set-tled was, at short sug-
Twixt his helm and wife, the question Set-tled was, at short sug-
-ges·tion, Trotted he a-way pell mell, It was well, it was well, it was well, it was
-ges·tion, Trotted he a-way pell mell, It was well, it was well, it was well, it was
-ges·tion, Trotted he a-way pell mell, It was well, it was well, it was well, it was
-ges·tion, Trotted he a-way pell mell, It was well, it was well, it was well, it was
-ges·tion, Trotted he a-way pell mell, It was well, it was well, it was well, it was
THE KING. That is a capital song, and very appropriate!

Mosq. (to GAETAN) Prince, your apartment is on this side.
Some one will conduct you thither, and afterward bring you back here, with the usual ceremony.

SCOL. I shall be there, to hand over to your highness the gold key of the bridal chamber.

GAE. Oh! you need not hurry!

SCOL. Princess, the nuptial chamber is just there. I shall have the honor of conducting you to it, escorted by the young girls, who are married at the same time as yourself. (She signals; the brides enter.)