

Daly's

"Madame Pompadour"

Lyrics by
HARRY GRAHAM

Music by
LEO FALL



Vocal
Score

Price
7/6
Net

ASCHERBERG, HOPWOOD & CREW, L^{TD} 16, MORTIMER ST, LONDON, W.1.

HARMS INC. 62 WEST 45TH STREET, NEW YORK.

For Foreign Agencies See Back Page.

PRINTED IN ENGLAND.

Daly's

Madame Pompadour

A MUSICAL PLAY IN THREE ACTS.

ADAPTED BY

FREDERICK LONSDALE AND HARRY GRAHAM

FROM THE BOOK BY

RUDOLPH SCHANZER AND ERNEST WELISCH

LYRICS BY HARRY GRAHAM

MUSIC BY

LEO FALL

Ascherberg, Hopwood & Crew, Ltd.,

16, Mortimer Street, London, W.1.

Harms, Inc., 62, West 45th Street, New York.

International Copyright secured and all rights reserved. Public Performance of the whole or any part of the work strictly forbidden without the express permission of the Directors of George Edwardes (Daly's Theatre), Ltd., London, W. The Music Publishing Rights for the British Empire (except Canada), are solely vested in Ascherberg, Hopwood & Crew, Limited.

PRINTED BY
E. R. ALEXANDER & SONS, Ltd.
THE ERA PRESS
301 : High : Road : Leyton : E.10



General Manager : CECIL PAGET

The George Edwardes Production

Madame Pompadour

Dramatis Personæ :

KING LOUIS XV	...	...	...	...	...	...	BERTRAM WALLIS
RENÉ, COMTE D'ESTRADES	...	...	...	...	...	...	DEREK OLDHAM
MAUREPAS (Minister of Police)	...	...	...	...	...	...	LEONARD MACKAY
POULARD (his Assistant)	...	...	...	...	...	...	LEONARD RUSSELL
PRUNIER (Landlord of the "Nine Muses")	...	...	...	...	...	...	NOEL COLNE
COLLIN (Pompadour's Chamberlain)	...	...	...	...	...	...	EDMUND D. LA TOUCHE
AUSTRIAN AMBASSADOR	...	...	...	...	...	...	LOUIS HARRISON
LIEUT. CORNEILLE (In Command of the Guard)	...	...	...	...	...	...	DONALD MATHER
BOUCHER (Court Painter)	...	...	...	...	...	...	FRED PEDGRIFT
TOURELLE (Porcelain Manufacturer)	...	...	...	...	...	...	DESMOND ROBERTS
JACQUES	...	...	...	...	...	...	STANLEY RENDALL
JOSEPH CALICOT	...	...	...	...	...	...	HUNTLEY WRIGHT
MADELEINE (Comtesse D'Estrades)	...	...	...	...	...	...	MAISIE BELL
MARIETTE (Maid to Madame Pompadour)	...	...	...	...	...	...	ELSIE RANDOLPH
MADAME POMPADOUR	...	...	...	...	...	...	EVELYN LAYE

Synopsis of Scenery :

ACT I	...	...	The Tavern of "The Nine Muses"	...	<i>Alfred Terraine</i>
ACT II	...	...	The Pompadour's Apartments at Versailles	...	<i>Joseph & Phil Harker</i>
ACT III	...	...	King Louis XV's Apartments at Versailles	...	<i>Alfred Terraine</i>

Produced by FRED J. BLACKMAN
Musical Director ARTHUR WOOD

Daly's

CONTENTS



ACT I.

	PAGE
1. INTRODUCTION AND ENSEMBLE	1
2. QUINTET ... "Carnival Time"	14
3. DUET ... "Love me Now"	24
4. DUET ... "By the Light of the Moon"	30
5. DUET ... "If I were King"	37
6. FINALE ACT I.	43

ACT II.

7. INTRODUCTION AND ENSEMBLE	71
8. DUET ... "Love's Sentry"	78
9. SEXTET "Tell me what your eyes were made for"	87
10. SERENADE ... "Madame Pompadour"	99
11. DUET ... "Joseph!"	104
11a. REMINISCENCE ... "Madame Pompadour"	112
12. FINALE ACT II.	114

ACT III.

13. INTRODUCTION	133
14. DUET ... "Two Little Birds"	134
15. FINALE ACT III.	139

MADAME POMPADOUR.

ACT I.

Nº 1. Introduction and Ensemble

Lyrics by
HARRY GRAHAM

(CALICOT & CHORUS)

Music by
LEO FALL

Allegro.

PIANO. *ff*

The musical score is written for piano and consists of five systems. The first system begins with a forte (*ff*) dynamic and the tempo marking **Allegro.**. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *ff*. The bass line includes some rhythmic markings like "77".

Copyright 1922 by Drei Masken-Verlag A-G Berlin.

Authorised for sale and distribution by Ascherberg, Hopwood & Crew, Ltd., in Great Britain and her possessions, except Canada but not elsewhere

A. H. & C. Ltd 10,809

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (D major) and a 2/4 time signature. The bass line begins with a dynamic marking of *mf* and ends with *p*. The system contains six measures of music.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The system contains six measures of music.

Third system of musical notation, continuing the piece. It features a treble and bass clef. The system contains six measures of music.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The bass line begins with a dynamic marking of *fp*. The system contains six measures of music.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef. The bass line begins with a dynamic marking of *fp*. The system contains six measures of music.

Sixth system of musical notation, continuing the piece. It features a treble and bass clef. The bass line begins with a dynamic marking of *fp*. The system contains six measures of music.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the bass staff. The music continues with similar rhythmic patterns and some melodic development.

Third system of musical notation, showing a change in the bass line with more complex rhythmic figures. The piece concludes this system with a double bar line.

Tempo di Valse.

Fourth system of musical notation, marking the beginning of the 'Tempo di Valse' section. The key signature changes to three flats (Bb, Eb, Ab) and the time signature is 3/4. The music is marked with a forte *f* dynamic.

Fifth system of musical notation, continuing the waltz. The music is marked with a fortissimo *ff* dynamic. The bass line features a steady accompaniment of chords.

Sixth system of musical notation, concluding the waltz. It includes dynamic markings of *fp* (fortissimo piano) and *rall.* (rallentando). The piece ends with a final cadence.

Moderato.

pp dolce

First system of musical notation, featuring a treble and bass clef. The music is in a 3/4 time signature and a key signature of two flats. The right hand plays a melody with grace notes and slurs, while the left hand provides a steady accompaniment. The dynamic marking is *pp dolce*.

Second system of musical notation, continuing the piece. The right hand features a melodic line with grace notes and slurs, and the left hand continues the accompaniment. The dynamic marking remains *pp dolce*.

mf rit. a tempo cresc.

Third system of musical notation. The right hand has a melodic line with grace notes and slurs. The left hand has a more active accompaniment. The dynamic marking changes to *mf rit.*, then *a tempo*, and finally *cresc.*

fp

Fourth system of musical notation. The right hand has a melodic line with grace notes and slurs. The left hand has a more active accompaniment. The dynamic marking is *fp*.

ff

Fifth system of musical notation. The right hand has a melodic line with grace notes and slurs. The left hand has a more active accompaniment. The dynamic marking is *ff*.

Sixth system of musical notation, concluding the piece. The right hand has a melodic line with grace notes and slurs. The left hand has a more active accompaniment.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two flats, and the time signature is 6/8.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *p* (piano) and *fp* (fortissimo piano).

Third system of the piano score. The right hand has a more complex melodic line with some grace notes. The left hand accompaniment is simpler. Dynamic markings include *mf* (mezzo-forte) and *rit.* (ritardando).

Moderato

Fourth system of the piano score, starting with the tempo marking *Moderato*. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of eighth notes. Dynamic marking is *ppdolce* (pianissimo dolce).

Fifth system of the piano score. The right hand continues with a melodic line. The left hand accompaniment is steady. The system ends with a double bar line.

Sixth system of the piano score. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. Dynamic marking is *sempre pp* (sempre pianissimo).

cresc

ff rall.

Moderato.
 CALICOT. (finishing his song)

The Pom - pom - pom-Pompa-dour! The Pom-pom-Pom-pa -

Vivace.

-dour!

SOPRANO.
 He's a wit, we ad-mit!

TENOR.
 Bra-vo, Ca - li-cot!

BASS.
 Bra-vo, bra-vo, Ca - li - cot!

Bra-vo, Ca - li-cot! Bra-vo, Ca - li - cot!

ff

p (easy)

CHOR

Well the words and music fit! What a skit! Bound, we know, to make a hit!

Yes, that's it! What a skit! Bound to make a hit!

En-core! En-core! En-core! En-core! En-core! We must learn your song by heart! Sing it o-ver

En-core! En-core! En-core! En-core! En-core! En-core! En-core! En-core! En-core! En-core!

CALICOT

CHOR

You peacocks and poodles! You

from the start! When we've heard it once a gain Well join in the re- frain!

En-core! En-core! Cal- i - oot! Just once a - gain!

C
 nin-nies and noo-dles! It's too ap-pal-ling When you start squall-ing And bark-ing and baw-ling!

C
 It seems a pit-ty To spoil a dit-ty Whose tune is so pret-ty, Whose words are so wit-ty!

JACQUES

J
 Ca-li-cot! Ca-li-cot! I'll

CHOR
 Ca-li-cot! Ca-li-cot! Don't say no! Ah, don't say no!
 Ca-li-cot! Ca-li-cot! Ah, don't say no!
 Don't, Ah, don't say no!

J
 stand you a flask of rare Bor-deaux! Bor-deaux? O-ho! If so, — I can't say

CALICOT

no! The Pom - pom - pom - Pom - pa - dour, the

fp rit.

Pom - pom - pom - Pom - pa - dour She's such a fam - ous - Ha! Ha! Ha! She's such a fam - ous

rit.

la - dy! Her rep - u - ta - tion's Ha! Ha! Ha! Well, an - y - thing but sha - dy! The Pom - pom -

pom - Pom - pa - dour! The Pom - pom - Pom - pa - dour! The Pom - pa - dour! When re -

p

duced to star - va - tion by tax - a - tion, To pro - vide pomp and play - things for our Kings,

It's a great con - so - la - tion to the na - tion To be spared the ex -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are: "It's a great con - so - la - tion to the na - tion To be spared the ex -". The piano accompaniment features a steady eighth-note melody in the right hand and block chords in the left hand.

pense of wed - ding rings! And the pomp we a - dore, both rich and poor, — Is the

The second system continues the vocal line and piano accompaniment. The lyrics are: "pense of wed - ding rings! And the pomp we a - dore, both rich and poor, — Is the". The piano accompaniment continues with similar rhythmic patterns, leading to a key signature change to one sharp (F#) at the end of the system.

pomp that sur - rounds as the Pom - pa - dour!

Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

The third system features a vocal line and piano accompaniment. The lyrics are: "pomp that sur - rounds as the Pom - pa - dour!". This system includes a section of repeated "Ha! ha! ha!" lyrics. The piano accompaniment features a more active melody with triplets and a dynamic marking of *ff* (fortissimo). The key signature remains one sharp (F#).

C

The Pom— The Pom— The Pomthe

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

poco rit
fp

C

pp
Pomthe Pomthe Pom— pom— pom— Pom—pa—dour! The Pom— pom— pom Pom—pa—dour She's

f pp

C

such a fam—ous—Ha! Ha! Ha! She's such a fam—ous la—dy! Her rep—u—ta—tion's—

rit *fp* *rit*

C

Hal Hal Hal Well an-y - thing but sha - dy! The Pom - the pom-Pom-pa - dour, the

a tempo

C

CHOR

Pom-pom-Pom-pa - dour!

She's such a fam-ous- Hal Hal Hal She's such a fam-ous

She's such a fam-ous- Hal Hal Hal She's such a fam-ous

rit *mf* *p* *a tempo*

CHOR

la - dy! Her rep - u - ta - tion's. Hal Hal Hal Well an - y thing but sha - dy! The Pom - pom

la - dy! Her rep - u - ta - tion's. Hal Hal Hal Well an - y thing but sha - dy! The Pom - pom

rit *mf* *p* *a tempo*

CALICOT

The Pom— The Pom—

CHOR.

pom-Pompa-dour! The Pom, the Pom-pa - dour! The Pom— the

pom-Pompa-dour! The Pom, the Pom-pa - dour! The Pom— the

The first system of the musical score. It features a vocal line at the top with the lyrics 'The Pom— The Pom—'. Below it are three staves for a chorus: a soprano line with lyrics 'pom-Pompa-dour! The Pom, the Pom-pa - dour! The Pom— the', a middle line with lyrics 'pom-Pompa-dour! The Pom, the Pom-pa - dour! The Pom— the', and a bass line. The piano accompaniment is shown in grand staff notation below the vocal parts. Dynamics include *f* and *p*.

poco rit. ***ff*** **Vivace.**

CHOR.

the Pom - pa - dour!

Pom— the Pom - pa - dour!

Pom— the Pom - pa - dour!

mf *ff* *ff*

Vivace.

The second system of the musical score. It continues the vocal parts with lyrics 'the Pom - pa - dour!', 'Pom— the Pom - pa - dour!', and 'Pom— the Pom - pa - dour!'. The piano accompaniment features a *poco rit.* section followed by a **Vivace.** section with *ff* dynamics. The piano part includes a *poco rit.* marking at the bottom.

The third system of the musical score, consisting of piano accompaniment in grand staff notation. It continues the rhythmic and melodic patterns from the previous systems, ending with a final cadence.

Carnival Time Quintet.

No. 2.

(RENÉ & GIRLS)

Allegro Moderato

Piano introduction in G major, 6/8 time. The right hand features a melodic line with chords, starting with a piano (*p*) dynamic and ending with a fortissimo (*ff*) dynamic. The left hand provides a steady bass accompaniment with a forte (*f*) dynamic.

Vocal entry for RENÉ. The melody begins with the lyrics "La-ri-di, la-ri-don! At". The piano accompaniment continues with a steady bass line, marked piano (*p*).

Vocal entry for the girls. The melody continues with the lyrics "car-ni-vals The world must have a gay time! Put care to flight, And take de-light In". The piano accompaniment features a forte (*f*) dynamic followed by a piano (*p*) dynamic.

Vocal entry for the girls. The melody concludes with the lyrics "turn-ing night to day-time! La-ri-di, la-ri-don, la-ri-dal la-la-ra! — All love to —". The piano accompaniment features a forte (*f*) dynamic followed by a piano (*p*) dynamic.

pp

night is free! And there is - n't a maid That I could - n't per - suade That hers was made for me! —

May

May

pp *mf* *pp*

RENÉ.

It's mere - ly this: I

we en - quire Just what you de - sire? Such airs we can't com - pete with!

we en - quire Just what you de - sire? Such airs we can't com - pete with!

long for a kiss From ev - 'ry girl I meet with! I find you all en - thralling! I've heard the Spring a -

call - ing! La - ri - di, la - ri - don, la - ri - dal La - ri - di la - ri - don la - ri -

La - ri - dal

La - ri - dal

dal La - ri - dil La - ri - dal La - ri - dil La - ri - dal La - ri - dil La - ri -

La - ri - dal La - ri - dil La - ri - dal La - ri - dil La - ri -

La - ri - don! La - ri - dal For in the Spring our hearts beat

don! La - ri - dal

don! La - ri - dal

mf *p* *ppp*

fast - er, And our pas - sions none can mas - ter, And we light - ly court dis - as - ter, With a

joy that naught can mar! And so to Love we go a - turn - ing, And our wings well soon be

burn - ing, Like the moth that's vain - ly yearn - ing For some dis - tant star!

Tra la la

Tra la la

When in the Spring we hear Love

la! La la la la! Tra la la la! La la la la

la! La la la la! Tra la la la! La la la la

call - ing us to lands a - far! _____ 'Tis Car - ni - val, Tra - la! _____ For oh, 'tis

Car - ni - val! _____ La - ri - di, la - ri - don, the

pp *ff* *p*

Spring is here! It's mag - ic spell has bound you! And now 'tis clear, you've naught to fear From

f *p*

man - ly arms a - round you! La - ri - di, la - ri - don la - ri - dal la - la - ral _____ Your love I

f *p*

mean to win! Won't you give me the keys Of your heart if you please, And let me walk right

in? — I'm almost sure My

You go too fast! Such passion won't last! You're just a bee in clo-ver!

You go too fast! Such passion won't last! You're just a bee in clo-ver!

love will en-dure Un-til the Spring is o-ver! So don't, I pray, re-fuse me, Or

else per.haps you'll lose me! La-ri - di, la-ri - don, la-ri - dal La-ri - di, la-ri - don, la-ri - dal La-ri - di! La-ri - da! La-ri - di! La-ri - da! La-ri - da! La-ri - di! La-ri - da! La-ri - di! La-ri - da! La-ri - di! La-ri - don! La-ri - dal For in the dil La-ri - don! La-ri - dal Tra - la Tra - di! La-ri - don! La-ri - dal Tra - la Tra -

p

mf *p*

pp *pp*

Spring our hearts beat fast - er, And our pas - sions none can mas - ter, And we light - ly court dis -

la la la la la, Tra - la la la la la la Tra - la Tra - la la la la

la la la la la, Tra - la la la la la la Tra - la Tra - la la la la

mp

as - ter, With a joy that naught can mar! And so to Love we go a - turn - ing, And our

la Tra - la Tra - la la la la la Tra - la la la!

la Tra - la Tra - la la la la la Tra - la la la!

sp

wings well soon be burn - ing, Like the moth that's vain - ly yearn - ing For some dis - tant star! —

Tra - la la la la! Tra - la la la! Tra - la la

Tra - la la la! Tra - la la la! Tra - la la

sp

When in the

la la la la la! Tra-la Tra-la la la la la Tra-la Tra-la!

la la la la la! Tra-la Tra-la la la la la Tra-la Tra-la!

p

fp

Spring we hear love call - ing us to lands a - far! 'Tis Car - ni -

For oh! 'Tis Car - ni - vall

For oh! 'Tis Car - ni - vall

pp

vall Tra - la! For oh! 'Tis Car - ni - vall!

For oh! 'Tis Car - ni - vall! Car - ni - vall!

For oh! 'Tis Car - ni - vall! Car - ni - vall!

ff

First system of musical notation, measures 1-4. The piece is in D major (two sharps) and 3/4 time. The right hand features a melody with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *fz* (forzando) in the first measure and *f* (forte) in the second measure.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment. A dynamic marking of *fz* appears in the fifth measure.

Third system of musical notation, measures 9-12. The right hand melody is characterized by slurs and accents. The left hand accompaniment remains consistent. A dynamic marking of *fz* is present in the ninth measure.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a change in the bass line in the thirteenth measure. A dynamic marking of *fz* is shown in the thirteenth measure.

Fifth system of musical notation, measures 17-20. The right hand melody includes a dynamic change to *p* (piano) in the eighteenth measure. The left hand accompaniment continues with eighth notes. A dynamic marking of *fz* is present in the seventeenth measure.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a dynamic change to *ff* (fortissimo) in the twenty-third measure. The system concludes with a double bar line.

Love me now

Duet.

Nº 3.

(POMPADOUR & MARIETTE)

POMPADOUR

I feel so ex-ci-ted, I won't de-ny, Though I hard-ly know why!

I'm just in the mood, so I must de-clare, For a love af-fair! To

MAR.

night 't would be sweet If I chanced to dis-cov-er A none too dis-creet But most pas-sion-ate lov-er! Ah,

POMPADOUR

yes, there's no time like to - day! If he came my way now, He'd - hear me

say now: Ah! Ah! Ah! Love me now while my heart, wild-ly beat-ing,

pp poco accel *rit* *P a tempo*

Dreams of the joys Love be-stows! — Love me now, for the night is so fleet-ing,

sp

And with the mor-row-who knows? — Time's so short you must court while you can!

sp rit *a tempo*

That's been my plan, Since life be-gan! Love, be sure, may en-dure but a

f rit *a tempo*

day! Enjoy it while you may, For that's the on-ly way, Ah, that's the on-ly way! —

p rit *a tempo pp*

MARIETTE

Ma.dame! In there, see how they are dancing a . way! They seem ve . ry gay!

POMPADOUR

M Why shouldn't we go And dance with them Just look at that man! I'd love to

P dance with him I know! His arms, I'm sure, would hold me tightly, His eyes in

mine would shine so bright.ly, Re - veal - ing All the depths of love's ten.der.est

Accelerando

P. *feel - ing! He would win me, Stir my heart within me,*

fp p f fp p

P. *Kindling De-sires Passionate fires! Then I'd o - bey, If he'd but say to me:*

mf rit.

P. *pp Tempo I.*
Love me now while my heart, wildly beat - ing, Dreams of the joy Love be - stows! —

P. *Kiss me now, for the night is so fleet - ing, And with the morrow who knows? —*

mf rit. *a tempo*

P. *mf rit.* *a tempo*

All too soon, for a man or a maid, Pas-sion-flow'rs fade, Sun turns to

f rit.

P. *f rit.* *p*

shadel Ah! 'twere fol - ly for ei - ther to miss The chance of per-fect

P. *f rit.*

bliss That lurks in ev-'ry kiss, In ev-'ry lit - tle kiss! _____

Rhythm well marked.

f *mf*

Piano introduction for 'Pompadour' in B-flat major, 3/4 time. The music features a series of chords in the right hand and a bass line in the left hand, starting with a forte (*f*) dynamic.

POMPADOUR

rall. *a tempo*

P. All to soon for a man and a maid Pas-sion-flow'rs fade,

M. **MARIETTE**
Man or maid, Too soon will pas-sion-flow'rs

rall. *a tempo*

Vocal and piano accompaniment for the first system. The piano part includes dynamics of *rall.* and *a tempo*.

P. Sun turns to shade! Ah, 'twere fol - ly for ei - ther to

M. fade, Sun turn to shade!

ff

Vocal and piano accompaniment for the second system. The piano part includes a *ff* dynamic marking.

P. miss The chance of perfect bliss That lurks in ev - ry kiss, In ev - ry lit - tle kiss.

p *ff*

Vocal and piano accompaniment for the third system. The piano part includes dynamics of *p* and *ff*.

By the light of the moon!

Duet

No 4.

(POMPADOUR & RENÉ)

Moderato grazioso.

RENÉ

*rit.**a tempo*

Grant this fa - vour! In that ar - bour your

pp *rit.* *a tempo* *pp*

R heart will grow brav - er! There your kiss - es you'll not be de - ny - ing,

R — For no cu - ri - ous eyes will be pry - ing - No one spy - ing!

mf *rit.*

POMPADOUR

Ah, be - ware, sir! Lone - ly ar - bours like that are a snare, sir!

a tempo *pp*

P. *f*

And per - chance we might stray be - yond par - don, If we flirt - ed

P. *p* *rit.* *a tempo*

In a gar - den So de - sert - ed! In a grot, dark and

P. *poco rall.* *legato* *a tempo*

lone-ly, That's made for two on - ly! M - m - m - m!

P. *riten.* *a tempo* *legato*

- With a moon soft - ly gleaming Where lov - ers lie dreaming! M - m -

P.

- m - m! All a - lone at last!

P

While our hearts beat fast! When Love calls the tune, We may learn all too

pp

rit. pp

P

soon What pit-falls of passion about us are strewn, Who love by the light of the

accelerando

f

rit.

P

moon! Now, I

Tempo

POMPADOUR rit.

p > pp

mp

rit.

P

pray you; If I'm foolish enough to obey you; If I

Tempo

Tempo

P
yield to your will so com - plete - ly, — You must vow to be - have ve - ry

P
sweet - ly, most dis - creet - ly! I would swear to, But I

RENÉ

K
don't somehow feel I should dare to! For how vain - ly such vows would re -

R
mind me — Of my du - ty! Naught could bind me But your beau - ty! — In a

rit.

Tempo

R
grot, dark and lone-ly, That's made for two on-ly! M - m *legato* m - m!

Tempo *poco rit.*

ritenuto

R
— With a moon soft-ly gleaming Where lov-ers lie dream-ing! M - m - m - m!

ritenuto

R
— All a-lone — at last! — While our hearts — beat fast! — When

pp

pp

R
Love calls the tune we shall learn, none too soon, The raptures that passion a-bout us has strewn, Who

accelerando *rit.*

rit.

Andante.

R
love by the light of the moon! —

pp *rit.*

P. *pp*

R. *p* M - m! M - m!

Poco animato Maid-en, who are you?

P. Jeanne!

R. Love-ly maiden, who are you? Who are you? Jeanne! Wont you

P. You must wait till we meet! By the light of the

R. grant one boon? Ve-ry soon! By the light of the

mf *rit.*

Tempo I.

P. moon! _____

R. moon! _____

pp *mf*

f *p*

Poco animato.

pp

pp *pp*

If I Were King Duet

(CALICOT & MARIETTE)

CALICOT

Though I'd feel a trif- le strange If

MARIETTE

I were King,— I'd ar- range to make a change In ev-'ry thing!— Foun- tains full of

CALICOT

wine would run Down ev-'ry street; There'd be lots for ev-'ry- one To eat! Fat- ted

MARIETTE

CALICOT

calves I'd dail- y slaugh- ter In each pub- lic Av- en- ue! Cost- ly wines would flow like wa- ter! Yes, and

MARIETTE CALICOT

taste just like it too! Both great and small ——— Your praise would sing! ——— I'd take them

BOTH. CALICOT

all Be. neath my wing. If ¹you were King! *Refrain* When I walked a broad, of a Sun. day,

ff *p*

MARIETTE

Crowds would cheer with pride! When you sat at home, on a Monday, They'd collect out. side!

CALICOT

Ev. ry. where — I'd go Folks would stare — just so! Stand. ing there in one long row,

p *ppp*

MARIETTE

C Wait - ing for King Cal-i - cot! How they'd gaze — tip-toe! Huge bou - quets.

M — they'd throw! Smiles the girls would all be - stow On the great King Cal-i - cot!

CALICOT

C Smile the girls would all be - stow On the great King Cal-i - cot!

MARIETTE

M Ev - ry King who sits all day Up -

ff *ten* *p*

- on his throne. Finds it dull - ish, I dare say, To reign a - lone!

CALICOT

C If his life seems tame and flat, A wife he'll choose; And it real-ly does not mat-ter

MARIETTE

CALICOT

C whose! Would you pick the pale and wan sort Or some stout and home-ly cook? Were I

MARIETTE

C seeking for a con-sort, I should not have far to look! Why, I de - clare! — He must mean

CALICOT

M me! — If you would share My throne, you'd see How proud I'd be!

MARIETTE

C When we walked a - broad, of a Sun - day, King and Queen of France! Ev - ry week I'd

CALICOT

M spend at least one day Teach - ing you to dance! You and I — would show Folks both high -

C — and low How they dance the fan - dan - go At the Court of Cal - i - cot!

p

MARIETTE

M Ev - ry day, — I know, They would say — Hul - lo!

BOTH { There's the good Queen So and So

M Dane - ing with King Cal-i - cot!

C Dane - ing with King Cal-i - cot!

M **MARIETTE**

C **CALICOT**

Ev-'ry day,— we know, They would say—

Ev-'ry day,— we know, They would say—

M —“Hu-l-lo!” There's the good Queen So and So Dane - - ing with King Cal-i - cot!

C —“Hu-l-lo!” There's the good Queen So and So Dane - - ing with King Cal-i - cot!

Allegretto.

CHOR

SOPRANO (Behind the scenes)

ALT

TENOR .

BASS

La-ri

La-ri

di-la-ri-don-La-ri-dal-le-ra. La! 'Tis Car-ni-val! Hoo-ray! ——— And so mer-ry we'll make,As our

di-la-ri-don-La-ri-dal-le-ra. La! 'Tis Car-ni-val! Hoo-ray! ——— And so mer-ry we'll make,As our

RENÉ POMPADOUR RENÉ POMP

You've sworn to come? I have; 'tis true! Say it again! I

part_ners we take, And dance till the break of day!

part_ners we take, And dance till the break of day!

p *pp*

RENÉ POMP

swear to! Come now! I can't! Not now with you! That wouldn't do! Think how the folks would

stare, too! Pray be wise, Or pry-ing eyes may crit-i-cise!

R Who cares what they do?

RENE

Ah, why should we be heed - ing What oth - ers say or do? _____

f

mf

When this is all I'm need - ing: To be a - lone with you! _____

f

ff

Ah, lis - ten to my plead - ing, And come, yes, come a - way! If

real - ly you cared, If my feel - ings you shared, I'm sure you'd no long - er de - lay, But do as I

poco rit

POMPADOUR (aside)

R
say! _____ He's stub - born, But still I

p

a tempo

Detailed description: This system contains the first two staves of music. The vocal line (R) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "say! _____ He's stub - born, But still I". The piano accompaniment (P) is in grand staff with the same key signature and time signature. It begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

(aloud)

P
like it! You must go! Time is short!

f

Detailed description: This system contains the next two staves of music. The vocal line (P) is in treble clef with the same key signature and time signature. The lyrics are "like it! You must go! Time is short!". The piano accompaniment (P) is in grand staff with the same key signature and time signature. It continues with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

RENÉ POMPADOUR RENÉ POMP

R
Go! No! Why? Do you doubt me? Yes! Then - you must do with -

mf cresc

Detailed description: This system contains the next two staves of music. The vocal line (R) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Go! No! Why? Do you doubt me? Yes! Then - you must do with -". The piano accompaniment (P) is in grand staff with the same key signature and time signature. It begins with a mezzo-forte (*mf*) dynamic and a *cresc* (crescendo) marking. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

P
- out my love! _____ Love's a shad - ow that flies if you fol - low,

f *sp* *p*

Detailed description: This system contains the final two staves of music. The vocal line (P) is in treble clef with the same key signature and time signature. The lyrics are "- out my love! _____ Love's a shad - ow that flies if you fol - low,". The piano accompaniment (P) is in grand staff with the same key signature and time signature. It begins with a forte (*f*) dynamic, followed by a *sp* (sforzando) marking, and ends with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

P

Yet, if you fly, it pur - sues! _____ *f* Soon, we'll meet at the

P

P shrine of A - pol - lol **RENÉ** I'll go! I'll do just what - ev - er you

R

choose! _____ **POMP.** But grant my boon! Come soon! _____ Yes,

P

RENÉ **POMPADOUR** I'll come soon! Quite soon! We'll talk of love be - neath the moon!

Tempo di Valse.

pp

P Love's a sha - dow that flies when you fol - low, Yet, if you

pp

P fly, it pur - sues! _____ Life with - out love were emp - ty and

P hol - low! There's not a mo - ment to lose _____

(She gives René a kiss, and pushes him out of the street door.)

Poco animato.

MARIETTE

Ma-dame! such

JACQUES

Ca-li-cot! Ho! The King of Fol-ly!

SOPRANO

ALT

Cal-i-cot! Ho! The King of Fol-ly!

TENOR

Cal-i-cot! Ho! The King of Fol-ly!

BASS.

CHOR.

Poco animato.

pp

POMPADOUR.

King

ter-ri-ble things they are singing in there! Heaven knows! Cal-i-cot's making fun of the King!

cre - scen - do *mf*

P Lou - is?

L Yes! Lis - ten to that!

Cal - i - cot! Hail The King of Fol - ly! Cal - i - cot's King of

SOP.

ALT.

TEN.

BASS.

CHOR.

Cal - i - cot! Hail! The King of Fol - ly!

Cal - i - cot! Hail! The King of Fol - ly!

pp

POMPADOUR

France today! Make way for the king and his Court! Make way! That's a game that two can play!

p

ff

(Enter CHORUS - parodying a Royal Procession. CALICOT is carried in on the shoulders of others, crowned with a saucepan - a red table-cloth as a mantle, a feather-brush as sceptre, and an apple as orb.)

Tempo di Marcia

CHORUS SOPRANO.

ALT. Ra-ta - plan! Ra-taplan! Ra-ta - plan! We're

SOP.
ALT. soldiers of the crown! Rata-plan! Ra-taplan! Rata-plan! We swagger through the town! To serve our royal
CHOR. TEN. Rata-plan! Ra-taplan! Rata-plan! We swagger through the town! —
BASS. Rata-plan! Ra-taplan! Rata-plan! We swagger through the town! —
To serve our royal

JACQUES
Here

mas - ter makes ev - 'ry heart re - joice! And, bet - ter still, to guard from ill The la - dy of his choice!
CHOR. — makes ev - 'ry heart re - joice! And, bet - ter still, to guard from ill The la - dy of his choice!
mas - ter

comes each state of - fi - cial, Both civ - il and ju - di - cal! And now the King himself appears, His

crown well down a - bout his ears! With scep - tre and with star! There's no one half so pop - u -

CALICOT (*pompously*)

lar! Peo - ple of

CHOR.

SOP. The na - tion's prop! He is so pop - So pop - pop - pop - u - lar!

ALT. The na - tion's prop! He is so pop - So pop - pop - pop - u - lar!

TEN. The na - tion's prop! He is so pop - So pop - pop - pop - u - lar!

BASS. The na - tion's prop! He is so pop - So pop - pop - pop - u - lar!

C

France! What can I say? My thanks are all that I can pay!

C

My rev-en - ue, you may be sure, Is need - ed for the

rit.

mf rit.

a tempo POMPADOUR (to Mariette)

P Keep still!

MARIETTE (to Colliet)

M Si - lence!

C Pom - pom - pom-Pompadour The Pom-pompadour is an ex-pensive - Hal Hal Hal

pp a tempo

C

She's an ex-pen-sive la - dy! Her morals are so-- Ha! Ha! Ha! Her

SOP.
ALTha! Ha! Ha!

TEN.
Ha! Ha! Ha!

BASS.
Ha! Ha! Ha!

CHOR.

ff *p* *ff*

C

morals are so sha - dy! The Pom - pom - pom-pom-pa-dour The Pom, the Pom-pa -

The - Pom - pom - pom - pom Pom - Pom - pom - Pom - pa -

The - Pom - pom - pom - pom Pom - Pom - pom - Pom - pa -

CHOR.

p

Vivo.

C

-dour!

CHOR

-dour!

ff Hail the King of Fools! We his prais - es sing!

-dour!

ff Hail the King of Fools! We his prais - es sing!

We his prais - es sing!

ff

He so wise - ly rules! Fond and fool - ish King! Well con - tent to

He so wise - ly rules! Fond and fool - ish King! Well con - tent to

Fond and fool - ish King!

be Loy - al sub - jects we! So pop - u - lar is he!

be Loy - al sub - jects we! So pop - u - lar is he!

(A trumpet

C

(listening) *p* Hark! What was that? *p* What was that? *p* What was that?

It's no-thing at all!

CHOR

sounds in the street outside)

(Maurepas and a military guard appear at the door)
MAUREPAS.

Rev'llers back from a car-ni-val ball! No need to be nervous! Stop! No one may leave this

M

hall!—

CHOR

SOP. *pp* Sol - diers!

ALT. *pp* Sol - diers!

TENOR *pp* Sol - diers!

sp

p

P. *Meno*
 trem-ble when we frown! The carni-val is end-ed!

P. *Poco lento*
 And you'll re-gret, I'm sure, The wit that you're ex-pend-ed on Ma - dame de Pom-pa-dour!

E. I am in-deed the Pom-pa-
 M. *p* The Pom - padour!
 C. *p* The Pom - padour!
 Poul. (Enter POULARD from the Street)

CHOR.
 SOP. Ma -
 ALT. TENOR The Pom - pa-dour!
 BASS. The Pom - pa-dour!

P. *- dour!*
POULARD

Poul. *- dame! My men have dis - cov-erd one more! He hid in the shadows be - hind the back door!*

P. *Oh dear!*

R. *What's all this? What? Not you? You!*

P. *He's here! Best ask the Pom-pa-dour!*

RENÉ (brought in between two soldiers)

CALICOT

ritard.

Vivace

P. *Yes!*

R. *You! So 'twas a trick you played me! Those*

Vivace

f *p* *pp*

P.  *Keep si - lent, I re - quest!*

R. *words were false - ly spo - - ken _____ And all the vows you*

P.  *Ah, no! I pro -*

R. *made me, Were made but to be bro - - ken! _____ A cru - el jest!*

rit.

P.  *-test! I'm guiltless, I con - fess, Of caus - ing your ar - rest! _____*

R. *The love that you pro - fessed - 'Twas but a means to my ar - rest! _____ The*

ff

Allegro. (Caticot with him)

R. Pom - pom - pom Pom-pa-dour! The Pom - pom - pom Pom-pa-

R. - dour! She's such a fa-mous-Ha! Ha! Ha! She's such a fa-mous la - dy! Her

P. **Vivace** POMPADOUR. E - nough

R. re - pu - ta - tion's - Ha! Ha! Ha! _____

Vivace

P. **Moderato.** Ah, no! A stern ex-ample we must

M. MAUREPAS. To the Ba - stille now with them both!

Moderato.

P. *(points to Calicot)*
 make! This rogue is sen-tenced . . .
 M. To the stake?


Furioso

POMPADOUR. *(kneeling in agony)* CALICOT.
 No! But to write me a play for my birth-day! No Not if I know it! For I'm a great poet! We

P. POMPADOUR.
 You'll
 C. grave men of let-ters Can't write Op-er-et-tas Where fool-er-y min-gles With meaningless jin-gles!

P. *(throws him a purse)*
 have to car-ry out my plan! And here's your feel
 M. MAUREPAS. *(pointing to Rene)*
 And this

Tempo di Marcia

P. 

R. **RENÉ** En - rol him in my bo - dy - guard!
Ma-dame! Ma-dame, I am -

M. man?

Tempo di Marcia

 *rit.* *ff* *p*

P.  *p*
What? Still not con-tent— To serve in my own reg-i - ment? If



P.  *3* *3* *3*
that's a thing you won't do, Then I've nothing further to say to you!

R. **RENÉ (delighted)** *3*
Jeanne! You mean! It can't be true!—



P. *POMPADOUR* *pp* *Tempo di Valse*

R. *rit. -* Love's a prize one may find a - ny mi - nute;
At your ser-vice, in-deed, if my love you should need!

f *rit. -* *pp dolce* *Tempo di Valse*

P. Take, then, what For-tune be - stows! _____ Seize your chance, if to-day you can

P. win it; For with to - mor-row, who knows? _____ *molto rit. -*

R. _____ *RENÉ* I your

fp molto rit. -

R. *- Tempo* loy-al de-fen-der will be! Foe-men shall flee When they see me!

Tempo

R.

That's a part that I proud-ly shall play! Your or-ders I'll o - bey, And close be - side you

R.

stay, By night as well as day!

CHORUS

SOP. *mf* *f*

ALT. *mf* *f* The Pom - pa - dour has won, there's not a doubt!

TENOR *mf* *f*

BASS *mf* *f* The Pom - pa - dour has won, there's not a doubt!

M. Poul.

MAUREPAS. POULARD.

She's had the best of the bout! _____

She's so sly that,

She's had the best of the bout! _____

She's so sly that,

M. Poul. She gets her way in the end!

You may de - pend, She gets her way in the end!

P. **POMPADOUR** *mf* When her roy - al de - fen - der is he, **MARINETTE** Fear - less and

L. Fear - less and

R. **RENÉ** *mf* Hail! All Hail! She shall be mine! **CALICOT** Fear - less and

M. *molto rit.* *a tempo* *p* Bow the knee!

Poul. *p* How the knee!

Hail! all Hail! Bow the knee!

all Hail! Bow the knee!

molto rit. *a tempo* *p*

P. free! Brave as can be! Night and day, she'll be kept se - cure! *ff*
 M. free! Brave as can be! Night and day, she'll be kept se - cure! *ff*
 R. My ve - ry own! And by night and day, she'll be kept se - cure! *ff*
 C. free! Brave as can be! And by night and day, she'll be kept se - cure! *ff*
 M. Wise is she! As can be! Night and day, she'll be kept se - cure! *ff*
 Poul. Wise is she! As can be! Night and day, she'll be kept se - cure! *ff*

Wise is she! As can be! Night and day, she'll be kept se - cure! *ff*
 Wise is she! As can be! Night and day, she'll be kept se - cure! *ff*

Slower.

rit.

P. - Ma-dame de Pom-pa - dour! Ma - - dame de Pom-pa -

Ma - - Ma-dame de Pom-pa - dour, Ma-dame de Pom-pa -

R. - Ma-dame de Pom-pa - dour! Ma - - dame de Pom-pa -

C. - Ma-dame the Pom-pa - dour, Ma dame de Pom-pa -

M. - Ma-dame de Pom-pa - dour, Ma-dame de Pom-pa -

Poul - Ma-dame de Pom-pa - dour, Ma-dame de Pom-pa -

- Ma-dame de Pom-pa - dour! Ma-dame de Pom-pa -

- Ma-dame de Pom-pa - dour! Ma-dame de Pom-pa -

Tempo di Marcia

P. - dour! _____

Ma - dour! _____ All hail! _____

R. - dour! _____ All hail! _____

C. - dour! _____ All hail! _____

M. - dour! _____ All hail! _____

Poul - dour! _____ All hail! _____

- dour! _____ All Hail! _____

- dour! _____ All Hail! _____

Tempo di Marcia

ff

M. 
 All Hail! _____

R. 
 All Hail! _____

C. 
 All Hail! _____

M. 
 All Hail! _____

P. 
 All Hail! _____


 All Hail! _____

CURTAIN


END of ACT 1

ACT II.

71

№ 7. Introduction and Ensemble

Gavotte

The musical score for the Gavotte is written for piano and consists of five systems. The key signature is G major (one sharp) and the time signature is common time (C). The first system is marked with a forte (*f*) dynamic and features a melody in the right hand and a bass line in the left hand. The second system changes to 3/4 time and features a more complex melody in the right hand. The third system changes to 5/4 time and features a melody in the right hand. The fourth system returns to common time and features a melody in the right hand. The fifth system returns to common time and features a melody in the right hand. The score includes various musical notations such as dynamics, articulation, and phrasing.

Copyright 1922 by Drei Masken-Verlag A-G Berlin.

Authorised for sale and distribution by Ascherberg, Hopwood & Crew, Ltd., in Great Britain and her possessions, except Canada but not elsewhere.

A. H. & C. Ltd. 10,809

COLLIN. *p*

So pa-tiently, the whole day thro', we must wait! Our lives we spend Standing

BOUCHER. *p*

So pa-tiently, the whole day thro', we must wait! Our lives we spend Standing

TOURELLE. *p*

So pa-tiently, the whole day thro', we must wait! Our lives we spend Standing

MAUREPAS. *p*

So pa-tiently, the whole day thro', we must wait! Our lives we spend Standing

CHOR.

SOPRANO. *p*

ALT. *p*

TENOR. *p*

BASS. *p*

So pa-tiently, the whole day through, we must wait! Our lives we spend Standing

p

C. here! Un - til the gracious la - dy who Rules the State Shall condes - cend to ap -

B. here! Un - til the gracious la - dy who Rules the State Shall condes - cend to ap -

T. here! Un - til the gracious la - dy who Rules the State Shall condes - cend to ap -

M. here! Un - til the gracious la - dy who Rules the State ——— Shall condes - cend to ap -

here! Un - til the gra - cious la - dy who Rules the State ——— Shall con - des - cend to ap -

here! Un - til the gra - cious la - dy who Rules the State Shall con - des - cend to ap -

Rules the State ———

A.H. & C. Ltd. 10,809

C.  - pear! Ma-dame de Pompadour - - - has not quite finish'd dressing!

B.  - pear!

T.  - pear!

M.  - pear!

 - pear! (with great interest) *p* Ah! (disappointed) Oh!

 - pear! *p* Ah! Oh!

 *p*



BOUCHER

C. Monsieur Boucher, our Painter, please! I'm want - ed to paint an - oth - er portrait of Ma -

COLLIN

B. - dame! You're want - ed an - y - how, sir! She wish - es you to paint her eyebrows now, sir! (exit Boucher)

SOPRANO.

ALT. (Interested) Ah! *mf* Oh!

TENOR. (disappointed) *mf* Oh!

BASS. Ah! *mf* Oh!

CHOR.

pp

COLLIN.

C. Madamede Pompadour,

Ah!

f *p*

C

though not feel-ing ve - ry strong to-day -- Madame de Pompadour ---

Oh! (sadly) Ah!

Ah! Oh!

C

has now quite re-covered, I'm thankful to say! (exit)

Oh! Ah! Ah! Ah! Ah! Ah!

Ah! Oh! Ah! Ah! Ah! Ah!

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal lines begin with a rest followed by the word "Ah!" on a long note. The piano accompaniment starts with a half note chord, followed by a series of eighth notes in the right hand and a bass line in the left hand. The piano part is marked with a *p* dynamic.

COLLIN.

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics, and the bottom two staves are the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are "Madame de Pom-pa - dour". The vocal line begins with a rest, then has the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*. The piano part includes a *rit.* (ritardando) marking. The system concludes with a double bar line.

Love's Sentry

Duet

(POMPADOUR & RENÉ)

Tempo di Marcia

POMPADOUR.

Sentry'shun! you're on parade now! My commands must be obey'd now!

Shoul - ders square and chest well out! Eyes front! Don't let me see you look a - bout! —

RENE
All your or - ders I'm o - bey - ing; Still my eyes to yours go stray - ing!

Till my pas - sion you appease, This heart of mine can never "stand at ease"! —

POMPADOUR.

"As you were!" A soldier's feelings must be hidden! Dont des - pair; For if you do as you are bidden,

You'll soon be free, I'll guaran - tee! — So just take the word of command from

RENÉ.

Refrain.

me! To win a word of love from you I'd serve you all my whole life through! I'd be your

slave, your heart's de - fend - - er! And none so brave, so true or

ten - - der! For you I'd play a soldier's part, — And where there's

Tempo

R vic - to - ry lay, First in the fray, I'd win my way to your heart! — You'd

Tempo

fp *fp* *dim.*

P be my tried and true de - fend - er! To

P me your hom - age you would rend - er! For

P me you'd play a sol - dier's part, — And where love's vic - to - ry lay,

ff *p*

P

Just for a day, Win my way-ward heart!

R

RENÉ.

Ab, forgive me, do, I pray you, If for once I dis - obey you!

p

R

It's high time I got my pay! You must ad - mit I've earned a kiss to -

R

day, - I've earned a kiss to - day!

P

POMPADOUR.

You've so re - cent - ly en - list - ed, Your demands must

I
 be re - sist - ed! If your Col - nel you'd sa - lute You'lli have to show you're not a raw re -

P
 RE NÉ
 cruit! — That will I, Who servethe cause of love and beauty! Let me try And

R
 POMPADOUR.
 prove that I can do my du - ty! Dear Musket - eer, You've naught to fear;

P
 For be sure that pay - day draws near! —

R
 RE NÉ
 With service true your love I'd

R
win! I'd follow you thro' thick and thin! I'd be your true and tried de -

R
- fend - er! My life for you would I sur -

R
rend - er! For you I'd play a soldier's part,

R
— And where love's vic - to - ry lay, First in the fray, I'd win my way to your

POMPADOUR

R
heart! You'd be my tried and true de - fend

P
- er! For me your life you would sur - rend -

P
- er! For me you'd play a soldier's part, And where love's

P
vic - to - ry lay, Just for a day, Win my way - ward heart!

rall *Tempo*

RENE. POMPADOUR. RENE. POMP.

p Jeanne! Jeanne! Ah, no you must wait! An hour at most! *f* Jeanne! Jeanne! Re.

RENÉ. POMPADOUR. *rall.*

- turn at once now to your post! You bid me go? Un - til the coast is clear don't leave your

Tempo

post! Still do "sen-try go"! For an hour or so!

RENE. *Tempo*

Still do sen-try go"? All the long night through? I shall go quite mad, I

POMPADOUR.

know! — Let me stay with you! *f* Ah no! —

(strict tempo)

P

Sen - try, "Shun!" Stiff as starch! Shoulder arms! To your post under the

P

arch, quick march!

P

Ah, you shall take what you may, And for a day Win my wayward heart!

Tell me what your eyes were made for

No. 9. Sextet

87

(POMPADOUR, MARIETTE, MADELEINE & THREE MAIDS)

Moderato. POMPADOUR. MADELEINE. MARIETTE.

Tell me what your eyes are made for? Just to see with, I suppose! Then they're

p

POMPADOUR.

mf Ha, ha, ha! Ha, ha, ha! Ha, ha, ha! These

MAR. *rit.*

useless, I'm afraid, for looking further than your nose! Ha, ha, ha! Ha, ha, ha! Ha, ha, ha!

MADELEINE.

mf Ha, ha, ha! Ha, ha, ha! Ha, ha, ha!

rit.

P love - ly eyes were fashioned To in - spire some manly breast, And let

M To kin - dle thoughts impassioned, And let

M *mf* To kin - dle thoughts impassioned, And let

a Tempo

Copyright 1922 by Drei Masken - Verlag A-G Berlin.

Authorised for sale and distribution by Ascherberg Hopwood & Crew, Ltd., in Britain and her Possessions, except Canada, but not elsewhere.

A. H. & C. Ltd. 10,809

P. Na-ture do the rest!— Why d'you think you've got that dimple?

Mar. Na-ture do the rest!— Oh, Ma-

M. Na-ture do the rest!— I've not giv-en it a thought!

P. Ha, ha, ha! Ha, ha, ha! Ha, ha, ha! That

Mar. -dame, you're ve-ry sim-ple, There's a lot you must be taught! Ha, ha, ha! Ha, ha, ha! Ha, ha, ha!

M. Ha, ha, ha! Ha, ha, ha! Ha, ha, ha!

P. dim-ple's a temp-ta-tion That no man can well re-sist!

Mar. A con-stant pro-vo-ca-tion; It's just

M. A con-stant pro-vo-ca-tion; It's just

P. I'll try to show you, if I can, The way to cap-ti-vate a
 B. walt-ing to be kissed!
 M. walt-ing to be kissed!

REFRAIN.

P. man! Lift your eyes, so! — Tra-la-la! La-la-la! La-la! — Heave a
ss
pp (sehr kurz)

P. sigh, so! — Tra-la-la! La-la-la! La-la! — Blush-ing shy-ly, — With your gaze on the
pp

P. ground like this! — As you sli-ly Seem to crave a kiss! You'll dis-
pp
rit. *pp*

Tempo

P

- cov - er, — When you've made ev-ry plan com-plete, There's a lov - er — To be found in each

Tempo

P

man you meet! — All en - rap - tured, He'll be cap - tured — And tum-ble

P

slap In-to your neat lit - tle trap! —

(Three maids enter carrying a smart frock, flowers,

ff

jewels etc, with which they adorn Madelene, under the supervision of Pompadour and Mariette)

p

POMPADOUR

Pomp. You've a neck too fair to cover, So don't hide it from our view!

MARIETTE

Mar. It will make some ardent lover Want to

Mad.

Maida.

Pomp. *p* Ha, Ha, Ha! Ha, Ha, Ha! Ha, Ha, Ha! A little bunch of ros-es there, An-oth-er at the waist!

Mar. *p* see much more of you! Ha, Ha, Ha! Ha, Ha, Ha! Ha, Ha, Ha! *rit. - - - Tempo* Just

Mad. **MADELEINE** *p* Ha, Ha, Ha! Ha, Ha, Ha! Ha, Ha, Ha! Just

Maida. **THREE MAIDS** *p* Ha, Ha, Ha! Ha, Ha, Ha! Ha, Ha, Ha! Just

P.  Just a touch of rouge and powder, And a patch upon her cheek!

MAR.  where the bodice closes! In the ver-y best of taste! Try to

M.  where the bodice closes! In the ver-y best of taste!

M.  where the bodice closes! In the ver-y best of taste!



P.  Ha, Ha, Ha! Ha, Ha, Ha! Ha, Ha, Ha! Her

M.  wear an air that's prouder! Yes, you musn't look so meek! Ha, Ha, Ha! Ha, Ha, Ha! Ha, Ha, Ha! *rit.*

M.  Ha, Ha, Ha! Ha, Ha, Ha! Ha, Ha, Ha!

M.  Ha, Ha, Ha! Ha, Ha, Ha! Ha, Ha, Ha!



P. ker - chief must be scent - ed, And her hair with rib - bons decked! ---

MAR. - - - - *- Tempo*

MAD. - - - - And

M. - - - - And

- Tempo

P. - - - - Now

Mar now we're quite con - tent - ed With the gen - er - al ef - fect! ---

M. now we're quite con - tent - ed With the gen - er - al ef - fect! ---

M. now we're quite con - tent - ed With the gen - er - al ef - fect! ---

P watch! I'll show you how it's done, — And how the hearts of men are

P **REFRAIN**
won! Swing your skirt, so! — If you can! Tra-la -

P - la! La-la! — As you flirt, so, — With your fan! Tra-la - la! La-la! — Hands on

P hips, so, — With a proud lit-tle air like this! Pout your lips so Sweet - ly

rit. - - - *ppp* - *Tempo*

P. for a kiss! You'll dis - cov - er, — When you've made ev'ry plan com-plete, There's a

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

rit. - - - *ppp* - *Tempo*

P. lov - er — To be found in each man you meet! — All en - rap - tured, He'll be

The second system continues the musical score. The vocal line and piano accompaniment follow the same format as the first system. The lyrics continue across the vocal line.

P. cap - tured, And tum-ble slap In-to your smart lit - tle lap!

MARINETTE *p*
Swing your

MADELEINE. *p*
Swing your

3 MAID. *p*
Swing your

The third system introduces a new section. It begins with the vocal line and piano accompaniment. Following this, there are three separate staves for solo parts: MARINETTE, MADELEINE, and 3 MAID. Each solo part starts with a short melodic phrase. The piano accompaniment continues throughout, ending with a *pp* (pianissimo) dynamic marking.

P. Tra-la-la, La-la-la-la - la!

Mar. skirt, so! If you can! Tra-la - la! La - - la! As you

M. skirt, so! If you can! Tra-la - la! La - - la! As you

SM. skirt, so! If you can! Tra-la - la! La - - la! As you

P. Tra-la-la - la-la-la-la - la!

Mar. flirt, so, With your fan! Tra-la - la! La - - la! Hands on

M. flirt, so, With your fan! Tra-la - la! La - - la! Hands on

SM. flirt, so, With your fan! Tra-la - la! La - - la! Hands on

P. *Tra-la-la - la-la-la-la - la!*

Mar. hips, so! _____ With a proud lit-tle air, like this! _____ Pout your

M. hips, so! _____ With a proud lit-tle air, like this! _____ Pout your

3M. hips, so! _____ With a proud lit-tle air, like this! _____ Pout your

P. *pp* You'll dis-

Mar. lips so sweet - - ly for a kiss!

M. lips so sweet - - ly for a kiss!

3M. lips so sweet - - ly for a kiss!

pp

P.  *ev - er* ——— *When you've made ev-'ry plan com - plete,* ——— *There's a*

P.  *lov - er* ——— *To be found in each man you meet!* ——— *All en-rap - tured,* *He'll be*

P.  *cap - tured* — *And tum-ble slap In-to your smart lit - tle lap!* ———

Madame Pompadour Serenade

(RENÉ and CHORUS OF SOLDIERS)

Valse lente.

RENÉ: (*legato*)

ppp Ma - dame Pom - pa - dour, Fair - est

R. flow'r! Star di - vine! All love's pangs I en - dure Till the

R. hour. When I shall make you mine! Safe and sure I shall hold you se -

mf

R. - cure; For there's no frus - tra - ting True lov - ers' mat - ing! I'm wait - ing,

p

R. *My beau-ti-ful Pom - - pa - - dour!*

CHOR. *SOLDIERS PPP*
Ma -

R. *Soon in my arms I'll en-*
-rie! Blue-eyed Ma-rie! You're such a flirt, All must a-gree! Ma -

PPP

R. *-fold you! Ah, then, how close-ly I'll*
-rie, Care-less and free! Kilt-ing your skirt Up to the knee! Though

R. hold you!

naught could be smart - - er Than your dear lit - tie gar - - ter, We'd

pp

all love to see More of Ma - - riel.

mf

R. Ma -

CHOR. We can nev-er see Too much of Ma - riel.

pppp

molto rit.

RENÈ

R. - dame Pom - pa - dour, When I kneel At your shrine,

pppp

R. — All the pangs I en - dure — You can heal, — If you will but be

R. mine! Safe and sure, I shall hold you se - cure, For

mf

R. there's no frus - tra - ting true lo - vers, ma - ting! I'm wait - ing,

p

R. My beau-ti-ful Pom - pa - dour!

TENOR

O Ma - rie! Your

The first system of the musical score consists of three staves. The top staff is a vocal line for a soprano (R.) with the lyrics "My beau-ti-ful Pom - pa - dour!". The middle staff is a vocal line for a tenor (TENOR) with the lyrics "O Ma - rie! Your". The bottom two staves are the piano accompaniment, with a treble and bass clef. The music is in a minor key and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

R. Earth must grow bright-er where-ev-er you are!

lo - vers we would be! Ma - rie! Ma -

The second system of the musical score consists of three staves. The top staff is a vocal line for a soprano (R.) with the lyrics "Earth must grow bright-er where-ev-er you are!". The middle staff is a vocal line for a tenor (TENOR) with the lyrics "lo - vers we would be! Ma - rie! Ma -". The bottom two staves are the piano accompaniment, with a treble and bass clef. The music continues with a similar melodic and rhythmic structure as the first system.

rall. - - - - - Tempo

R. Shine through the night like a won-der-ful star!

- rie!

rall. - - - - - Tempo

ff *ff*

The third system of the musical score consists of three staves. The top staff is a vocal line for a soprano (R.) with the lyrics "Shine through the night like a won-der-ful star!". The middle staff is a vocal line for a tenor (TENOR) with the lyrics "- rie!". The bottom two staves are the piano accompaniment, with a treble and bass clef. The music includes dynamic markings such as *rall.* (ritardando) and *Tempo* (return to tempo), and *ff* (fortissimo) in the piano part.

N^o 11Joseph
Duet.

(POMPADOUR & CALICOT)

Moderato. **POMPADOUR.**

Mine's a mad in-fat-u-a-tion! You've a fa-tal fas-cin-a-tion!

p *p*

p

There's a quite absurd attraction In your ev-'ry word and ac-tion; Thrills my soul and stirs my pul-ses,

p

CALICOT (aside)

All my be-ing it con-vul-ses! Oh! ————— What a cris-is for a po-et!

(aloud)

C I shall lose my head, I know it! If your heart's in that con-di-tion, Do call in the Court Physician!

POMPADOUR.

P No, a-las! the ailment's chron-ic; You a-lone can be my ton-ic! Oh!

CALICOT.

C If you really sigh for male af-fec-tion, Please don't cast your eye in my di-rect-ion!

C Though my looks entice you, I'm a block of ice, you know!

POMPADOUR.

P

Jo-seph! Oh, Jo-seph! Why are you so coy? Do have a dash at

pp

P

me, you bashful boy! Oh, Jo-jo-jo-jo - Joseph! You strong and si-lent

P

man! How much you miss Of earth-ly bliss If you wont kiss me while you can! Joseph, Oh,

rit. - - - **Tempo.**

pp

P

Joseph! You're cold as the snow! But I could storm your heart, and warm you so!

CALICOT.

P

Please a - vert your ar.dent glan-ces! I'm not tak-ing a - ny chan-ces!

C

Though I boil like a vol-ca-no, I've suf-fi-cient strength to say "No!" For, if once you got me go-ing,

C

Where I'd end up there's no knowing, Oh!

tar - do *fp* *f*

fz *p* *pp*

POMPADOUR

P

When I gaze up-on your fea-tures, So un-like all oth-er crea-tures, I'm a prey to wild e - mo-tion,

P

Thrill-ing with such deep de-vo-tion! All my love for you re-dou-bles, And my blood it bub-bub-bub-bles,

CALICOT

P

Oh! If you're fill'd with vague dis-qui-et, Try a veg-e-ta-rian di-et!

POMPADOUR

C

If your pulse keeps beat-ing quicker, Pray con-sult your lo-cal Vi-car! No, my soul is *your* po-ses-sion;

CALICOT

P

'Tis to you I'd make con-fes-sion, Oh! Won't you let me treat you as a

C
bro-ther? Do re-gard me as a se-cond mo-ther! Won't you call me 'Aunt-ie'?

C
That is all I want, heigh-ho! **POMPADOUR**
Joseph, Oh, Joseph, why are you so coy? A

P
kiss or two's a thing that you'd en-joy! Oh! Jo-jo-jo-jo - Jo-seph, you

P
cold and cruel man! For your sweet sake My heart must ache, Un-less you take me while you can! Joseph! Oh,

P
Jo-seph! Long a-ges a-go Your name-sake did As he was bid, you know!

CALICOT.

C

What'll hap-pen Good-ness knows, if I be-come a sec-ond Jo-seph! Once be-fore a king went rav-ing

C

At his spouse's mis-be-hav-ing; If to-day he finds I've got yer Po-ti-phar will go far "pot-tier?"

ri - tar - dan - do

C

Oh!

fp

fp *fz* *fz* *fz*

Piano introduction for 'Pompadour'. The music is in G major and 2/4 time. It features a rhythmic pattern of eighth notes in the right hand and a more complex bass line with triplets and sixteenth notes in the left hand.

POMPADOUR

pp Jo-seph Oh, Jo-seph! You're cold as the snow! But I could storm your heart and warn you

pp

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major and 2/4 time, starting with a half note 'Jo-seph' followed by eighth notes. The piano accompaniment is in G major and 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

sol

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in G major and 2/4 time, starting with a half note 'sol' followed by a quarter rest. The piano accompaniment is in G major and 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

Piano accompaniment for the third line of lyrics. The music is in G major and 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

Piano accompaniment for the fourth line of lyrics. The music is in G major and 2/4 time, featuring a steady eighth-note bass line and chords in the right hand. The piece concludes with a *fp* (fortissimo) dynamic marking.

Madame Pompadour

Reminiscence

(POMPADOUR & RENÉ)

Valse lente.

RENÉ

Ma - dame — Pom - pa - dour! — Fair - est flow'r! — Star di -

ppp

- vine! — All love's pangs — I en - dure — Till the hour —

POMPADOUR

Safe and sure, — You shall hold me se - cure! When

— When I shall make you mine! —

f *rit.* *a tempo*

dim. sempre

P. no one is near, I'll come to you here! This frail heart of

R. Come near me! Ah, hear me! I

P. mine To you I'll re - sign!

R. love you, My beau - ti - ful Pom - pa - dour!

rall. *a tempo*

rall. *p a tempo*

R.

pp

Finale. Act II.

Voice outside Guard, turn out! The King! The King!

March tempo.

p

pp

pp

ff

fff

Copyright 1922 by Drei Masken-Verlag A-G Berlin.

Authorised for sale and distribution by Ascherberg, Hopwood & Crew, Ltd, in Great Britain and her Possessions, except Canada but not elsewhere.

A. H. & C. Ltd. 10, 809

Tempo di Gavotta.

KING

Where is Ma-dame? Well? Why this hesit-

COLLIN

-a-ting! We're not used to be kept wait-ing! Where is Ma-dame? Sire, Ma-dame is go-ing for a

KING

ride! What? When we're ex-pec-ted? Pray tell Ma-dame we wish to see her! Quite so, Sire! Yes, that's

COLLIN

KING

so! That is so! What she means we'd like to know! That's a thing we'd like to

SOP. ALT. *p*

TENOR *p* Yes, that's so! She must show Why she chose this hour to

BASS *p* Yes, that's so! She must show Why she chose this hour to

CHOR.

COLLIN

know! Madame is here, Sire!

go!

go!

go!

pp

KING My la-dy, you are late!

POMP. Yes, I know, sire! Your par-don pray be-

POMPADOUR

-stow! Is that so?

KING We sent word of our re-turn, hours a-go!

And we

fp

fail to un-der-stand Why you were not close at hand; That's a thing we wish to know!

pp

KING (suspiciously) And why this costume at this hour of the night?

POMPADOUR

I was about to meet your Majesty!

KING

Is that so! Is that so! And you chose this hour to

K

go! ————— Can that be so?

Yes, that's so! That is so! That is so! What she meant he'd like to

Yes, that's so! That is so! That is so! What she meant he'd like to

Andante con moto.

KING:- I am honoured that you should meet me at this time of the night; it is unusual, if I may so, Madame.

know!

know!

Andante con moto.

p

POMPADOUR:- You mean, Sire, to meet any other but yourself would be unusual. KING (*Takes her hand and kisses it*) Must we also

Must we also

flatter ourselves that the reason Madame's hand trembles so is due to the excitement at seeing us again? POMPADOUR:- Entirely, Sire!

p

KING:- Pleasurable excitement, Madame? POMP:- What else could it be, Sire? KING:- Fear has caused it sometimes, Madame! ---
 POMP:- What is Your Majesty suggesting? KING:- Only that Madame looks more divine than usual! POMP:- If I do,

Musical score for the first system, featuring a grand staff with piano accompaniment and vocal lines. The piano part includes various ornaments and dynamic markings.

Sire, it is to please you that I do! KING (*raising glass*) To the fairest flower in Nature's garland! To the most beautiful lady in France —

Musical score for the second system, featuring a grand staff with piano accompaniment and vocal lines. The piano part includes various ornaments and dynamic markings.

and the most faithful!

Allegretto moderato.

Musical score for the third system, featuring a grand staff with piano accompaniment and vocal lines. The piano part includes various ornaments and dynamic markings.

Musical score for the fourth system, featuring a grand staff with piano accompaniment and vocal lines. The piano part includes various ornaments and dynamic markings.

K

SOPRAN.
ALT.
TENOR
BASS.

CHOR.

For - tu - nate in - deed is he, As we've du - ly no - ted!

For - tu - nate in - deed is he, As we've du - ly no - ted!

For - tu - nate in - deed is he, As we've du - ly no - ted!

pp

POMPADOUR.

P

K

You will ex - cuse me, Sire, I know! Sire! I'm

What do you ask for?

Sure - ly we must all a - gree, So faith - ful and so de - vo - ted!

no - ted True, so true is she! Faith - ful and de - vo - ted!

Sure - ly we must all a - gree, Faith - ful and de - vo - ted!

KING. POMPADOUR.

tired, I own, And I would fain be left a - lone! A - lone! Affairs of State, Sir,

p *cresc.*

(Pointing to chest) KING.

I must deal with now! This chest is full of them! There let them

mf *f*

POMPADOUR KING.

stay! But, Sir, I pray - It's much too late! The business of the State can wait!

f *rit.* *pp*

Wait till morning light now! We must say "good night" now!

f

(ad lib.) (Spoken) Adieu!

A-dieu! A-dieu! A-dieu! A - dieu! Adieu! Adieu! A-dieu! A - dieu! Mesdames! Mes - sieurs!

Agitato. (KING goes to door of POMPADOUR'S room)

POMP:- Ah! not in there! KING:- What does this mean? Why this strange behaviour? (KING enters room)

Allegro.

POMPADOUR (spoken) This is the parting of the ways for him and me!

Mistress in my own house I still shall be!

Agitato. (Enter KING and RENÉ)

POMPADOUR

Sire!

KING
A man! Ex-plain his prescence; if you can! E-nough! The

CHOR.
SOP
ALT A man!
TEN
A man!
BASS
A man!

Agitato.

f *mf*

Moderato. RENÉ

truth I should prefer! Who are you, sir? I am --- I

POMP

am --- His Ma-jes-ty, forsooth, Asks for the truth! Tell him the truth!

p

RENÉ *Tempo di Marcia.*

Say who you are! I am your loy - al, true de - fen - - -

-der! My life for you I would sur - ren - - -

- der! There's none so faith - ful or so smart!_____

— Though if the truth must be told, 'Tis not for gold I play my sol-dier-ly

P. **POMPADOUR** *p*
 'Tis true! he is our brave de - fen - -

R. **RENÉ** *p*
 part! I am, now, and shall

C. **COLLIN** *pp*
 I'm sure he's

K. **KING** *pp*
 He says that he is our de - fen - der!

CHOR.
 SOP. *pp* Ah, he is not the first of -
 ALTO *pp*
 TENOR *pp* 'Tis so,
 BASS *pp* He is in -

P. - der! For you his life he would sur - ren - -

R. - be, For e - - - ver and e - -

C. not a first of - fen - - der! His free - dom

K. The tale he tells is some - what slen - der!

'Tis so, - fen - - der! His hopes of par - - don are but

- we know -

- deed no first of - fen - - der! His hopes of

P
- der! There's none so faith-ful or so smart! He's played a

R
- - ver, Con - tent to play a sol-dier's part! If

C
he must now sur - ren - der! No more he'll play a part To

K
But now no more he'll play a part To

we know
slen - - der! For now no more he'll play a part, To

That he no more will play a part, To

par - don are but slen - der! No more he'll play a part, To

ff *p*

P. sol - dierly part, Right from the start!

R. once a - gain I may start storming your heart!_____

C. win her heart!

K. win her heart!

win her heart! No more will he start try - ing to win her

win her heart! No more will he win her

win her heart! No more to storm her

win her heart! No more will he start to storm her

cres - - - cen - - - do

R. Ah, for you a - lone, with all my heart I'd play a sol - dier's

heart now!

heart now!

heart now!

p

pp

KING
part! Enough! Lieutenant! You will re-move this man at once to prison!

(to Pompadour) **POMPADOUR**
Tomor-row we'll talk of what has just a-ris-en! I'm at your ser-vice,

Moderato. (to Collin) **KING**
Sire! You'll take this chest full of papers In-to the study of His Majesty at once! What

POMPADOUR **KING**
for? This se-cret - a - rial work of mine I am de-light-ed to re-sign! We'll talk of

POMPADOUR (interrupting) **KING (puzzled)**
that *will* talk, in fact, to-morrow; But to-night I act! Tut-tut! Tut-tut!

Tempo I.

'Pon my word! It's ab-surd! Such a

tale we ne-ver heard!

pp SOP. ALT.

It's ab - - surd! Quite ab - surd! Such a tale we ne-ver heard!

pp BASS

It's ab -

pp

-surd! Quite ab - surd! Such a tale we ne-ver heard!

POMPADOUR. (spoken)

Ah! you think you can do without me?

Tomorrow you'll be at my feet once more!

POMPADOUR (listening)

RENÉ
(Singing outside)

Tempo di Valse

Ma - dame — Pom - pa - dour —

Even in his trouble he still
thinks of me!

R.

Though you ne'er _____ can be mine, _____ yet what - e'er _____ I en-

(LIEUTENANT enters)

Madeleine! Madeleine! If only
you weren't my sister!

R.

- dure _____ Of de - spair _____ I lay it at your shrine! _____ Mon a -

POMPADOUR:- "Lieutenant!" LIEUTENANT:- "Madame!" POMP:- "Treat your prisoner well!" LIEUT:- "Madame! In an hour's time
 against the wall.....!"

R.

-mour!

mf rit. *f tempo*

POMP:- (crying out) "No! No!... I must go to the King!" LIEUTENANT (barring the way)

LIEUT. His Ma-jes-ty for - bids it!

p *p* *langsam, zögernd*

P. And I com - mand! The Pom - pa -

pp *p*

Maestoso. CURTAIN (Exit POMPADOUR)

P. -dour!

ss

ACT III. Introduction.

133

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as chords, arpeggios, and melodic lines. Dynamics include *forza tempo*, *forza* (*fx*), and *pp*. The piece concludes with a final chord marked *forza* (*fx*).

Copyright 1922 by Drei Masken-Verlag A-G Berlin.

Authorised for sale and distribution by Ascherberg, Hopwood & Crew, Ltd, in Great Britain and her Possessions, except Canada but not elsewhere.

A. H. & C. Ltd. 10, 809.

Two little Birds

Duet

(CALICOT & MARIETTE)

Tempo di Valse.

CALICOT

Al -

p *mf* *f* *fz* *f*

- though _____ you're a girl that I've sim - ply gone
 night _____ I shall pro - ba - bly still go a -

fz *pp*

MARIE.

mad a - bout, You're a gad - a - bout! Oh,
 - bout a bit, Just to scout a bit! All

no, I as - sure you there's no oth - er lad a - bout!
right, If you'll let oth - er birds take me out a bit!

fz *pp*

CAL. MAR.
That I'm glad a - bout! I've al - read - y for - got - ten the
That I doubt a bit! Ev - 'ry day we shall prac - tise our

rest, And I real - ly do love you the best!
scales, And we'll war - ble like two night - in - gales!

CAL.
— Then I'd like to sug - gest we start build - ing a nest Where we'll
— Why, you know I've a voice like a quail's! Hea - ven knows where I'd

ritard.

wea - ther Life's trou - bles to - geth - er! MAR Just like
 get, oh, If I sang fal - set - to! MAR Just like

pp ritard.

a tempo

two lit - tle birds in a tree - hee! CAL We shall
 two lit - tle birds in a tree - hee! CAL Fan - cy

a tempo

be - hee! MAR You and me - hee! CAL And I'll
 free - hee! MAR Full of glee - hee! CAL I shall

bring you a worm for your tea - hee! MAR Two may -
 sing Han - del's Lar - go in G - hee! MAR Or in

be - heel _____ *CAL* Per - haps three - heel _____ *MAR.* If you
 C - hee, _____ That suits me - heel _____ *CAL.* In Ju -

mf

perch oth - er birds on your knee - hee, _____ I'll ob -
 - ly it's a hun - dred to three - hee - _____ That our

- tain a ju - di - cial de - cree - heel _____ *CAL.* That won't
 voi - ces go right off the key - heel _____ *MAR.* Then I'll

be - hee, _____ For, you see - hee, _____ *rit.* We are
 flee - hee, _____ Off with thee - hee, _____ To a

pppp rit.

per - fect - ly sure to a - gree - hee! BOTH Just like
 coun - try far ov - er the sea - hee! BOTH Just like

two lit - tle birds in a tree!
 two lit - tle birds in a tree!

1 2
 2. At

Finale

Act III

Tempo di Valse. (*ad libitum*) Tempo di marcia

The score consists of five systems of piano accompaniment. The first system is marked *pp* and includes the tempo change from *Tempo di Valse* to *Tempo di marcia*. The second system features a triplet in the bass line. The third system includes a change to 2/4 time and a *mf* dynamic. The fourth system shows a *cresc* marking and ends with a *ff* dynamic. The fifth system is marked *fff* and includes the instruction "CURTAIN".

Copyright 1922 by Drei Masken-Verlag A-G Berlin.

Authorised for sale and distribution by Ascherberg, Hopwood & Crew, Ltd., in Great Britain and her Possessions, except Canada but not elsewhere.

A. H. & C. Ltd 10, 809

Daly's

SUCCESSFUL NUMBERS

— FROM —

Madame Pompadour

A MUSICAL PLAY IN THREE ACTS

Adapted from the Book of Rudolph Schanzer and Ernest Welisch by
Frederick Lonsdale and Harry Graham. Lyrics by Harry Graham.

MUSIC BY

LEO FALL.

Vocal Score	- - - - -	7/6	net
Songs (Price 2/- net each)			Sung by
LOVE ME NOW	- - - - -		Miss Evelyn Laye
MADAME POMPADOUR	- - - - -		Mr. Derek Oldham
JOSEPH	- - - - -		Miss Evelyn Laye
THE MUSIC OF THE DRUM	- - - - -		Miss Cicely Cavendish
Selection (arranged by Arthur Wood)	- - - - -	2/6	net
Waltz	- - - - -	2/-	..
"Joseph" Fox-Trot	- - - - -	2/-	..
Book of Lyrics	- - - - -	6d.	..

Ascherberg, Hopwood & Crew, Ltd., 16, Mortimer St., London, W.1.

ASCHERBERG, HOPWOOD & CREW'S PUBLICATIONS can be obtained abroad through the following Agents:—

AUSTRALIA AND NEW ZEALAND: Sole Agent, Chappell & Co., Ltd.
SYDNEY: 321, Pitt Street.

FRANCE and her Colonies, Belgium, French Switzerland, Monaco, Poland,
Czecho-Slovakia, Greece, Roumania, and European Turkey: Sole
Agent: Francis Salabert. PARIS: 22, Rue Chascha.

U.S.A. NEW YORK: Harms, Inc., 62, West 45th Street.

HOLLAND: THE HAGUE: Jacq. Elte, Korte Poten, 17. AMSTERDAM:
Verenootschap "Muziek en Letteren," Utrechtschestraat, 10. G.
Aisbach & Co., Voetboogstraat, 19. ROTTERDAM: Ph. Hakker, Janr.,
96, Weste Wagenstraat.

SCANDINAVIAN COUNTRIES AND FINLAND: Sole Agent, Peder
Fria. COPENHAGEN: Frederiksberggade, 14.

SPAIN: MADRID: Union Musical Española, Carrera de San Jeronimo, 34.