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SKETCH of the PANTOMIME,

ENTITLED

The PICTURE of PARIS.

Price SIXPENCE.

REVUE DE LA PANTOMIME

ENTRÉE

THE PICTURE OF PARIS

NO. SIXTY

THE

AIRS, DUETTS, and CHORUSSES,

ARRANGEMENT of SCENERY,

AND

SKETCH of the PANTOMIME,

ENTITLED

The Picture of Paris.

A. Murray & C. Bonnor

AS PERFORMED AT THE

THEATRE - ROYAL,

COVENT - GARDEN.

LONDON:

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ALAN BRETHERTON AND COMPANY

ARRANGERS AND MANAGERS

1897

THE GREAT EASTERN ASSURANCE CO. LTD.

INCORPORATED IN ENGLAND

The Picture of Peace

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100, BROADWAY, NEW YORK

1897

THE GREAT EASTERN ASSURANCE CO. LTD.

AIRS, DUETTS, CHORUSSES, &c.

IN THE

PICTURE OF PARIS.

THE first Scene is a Marquis's Hall, in which the leading Characters are introduced.—Harlequin disguised as a Silversmith, accompanies a Painter and a Stone Carver to execute the decree of the National Assembly, respecting the disuse of armorial bearings, and the badges of nobility.—Columbine is the Marquis's daughter, his servant Grottesque, the Clown, and a Petit Maitre is the Lover whom the Marquis recommends.—Harlequin, as the Silversmith, produces one of the Assignats in
payment

payment of the now useless Coronet, and the female Companion of Columbine sings the following

A I R.——*Miss Barnet.*

WOULD you know where gentle love
 For a sly concealment goes,
 'Tis not to the turtle dove,
 'Tis not to the breathing rose ;
 But should powerful beauty throw
 Timid glance from fav'ring eye,
 Should her cheeks with blushes glow,
 Ah ! suspect the traitor nigh.

THE second Scene is a faithful representation of the celebrated Convent of the Jacobins, situated in Rue St. Honoré, part of which, according to an inscription on the Gate, is converted by the National Guards into a Guard House, or Rendezvous for the first Battalion of the Division of St. Roch. The Business of this Scene exhibits the relaxed State of the austerity which formerly characterized the religious Orders, and the unbridled licentiousness of the Poiffards.

THE

THE third Scene lies in the *Place de Grève*, and takes in the entire front of the *Hotel de Ville*; the fatal *Lanterne* appears at the corner, where the *Poissards*, about to sacrifice a Victim, are dissuaded from their sanguinary purpose by a party of the National Guards, whose Leader advises them to have their proceedings sanctioned by the authority of the Magistrates, and they all repair to the grand Municipality Chamber of the *Hotel de Ville*.

The Magistrates refusing to pass sentence of death upon the object of the *Poissards*' savage resentment, they propose to make the Magistrates themselves the victims of their vengeance, but are frustrated by the success of *Columbine's* compassionate entreaty with *Harlequin* to exert his transforming power on the occasion, who converts the three Magistrates into emblematical Figures of *Justice, Mercy, and Truth*.

A Scene of a Street and Parisian Public House, is followed by

A perspective View from *Pont Royal* of the celebrated New Bridge called *Pont Louis Seize*, which crosses the River *Seine* from *Place Louis Quinze*, to the neighbourhood of the *Palais Bourbon*.

To a variety of local Character and manners displayed in this Scene, is added the following

SONG.—*Mr. Inledon,*

GREAT Britain is the noblest land
That e'er the world could boast,
Where freedom regulates command,
And her we love the most.

All join in Chorus.

The King, the Nation, and the Law we're ready
to obey,
Then vive la Loi, and vive le Roi, and vive la
Liberte!

The birds unshackl'd rove the air,
The fishes swim the Sea,
No fetters e'er cou'd Britains bear,
Then why, my boys, should we?

CHORUS.

The King, the Nation, and the Law, &c.

Tho' all the base in arms shou'd rise
To rob us of the good,
Yet ev'ry effort we'd depise,
Their rage wou'd be withstood.

Chorus.—The King, the Nation, &c

THIS is followed by a Street Scene, where an Irish Officer and his servant animadvert in dialogue upon the humours of the place, and fall in with a friend of the Captain's, who is come over with the fond hope of obtaining the object of his affection, through the operation of the decree which sets all the Nuns at liberty.

SONG.—*Mr. Johnstone.*

THE turban'd Turk who scorns the
 world,
 May strut about with his whiskers
 curl'd ;
 Keep a hundred wives under lock
 and key,
 For nobody else but himself to see ;
 Yet long may he pray with his Al-
 coran,
 Before he can love like an Irishman.
Pat joins in. _____ Like an Irishman.
 Before he can love like an Irishman.

II.

The gay Monsieur, a Slave no more,
The solemn Don, and the soft
Signor,
The Dutch Mynheer, so full of pride,
The Ruffian, Prussian, Swede be-
side ;
They all may do what'ver they can,
But they'll ne'er love like an Irish-
man.

Pat again.

————— Like an Irishman,
But they'll never love like an Irish-
man.

III.

The Finikin Fops themselves be-
guile,
And think they please in a capital
stile ;
But let them ask as they roll the
street,
Of any young Virgin they happen
to meet,
And I know she'll say from behind
her fan,
That there's none can love like an
Irishman.

Pat again.

————— Like an Irishman,
That there's none can love like an
Irishman.

A Representation of the elegant Fountain which formerly stood at the corner of Rue le Noir,———and is now placed in the centre of the Market *des Innocens*, Changes to the front of the New Edifice built for the National Guards of that District, on the side of the Market which faces Rue St. Dennis.

Amongst the Characters in this Scene are a groupe of Savoyards, who play and sing the following

SONG and CHORUS,——*Mr. Blanchard and Miss Huntley.*

Father. Ve be de merry Savoyard,
Born on de Alpy Mountain's head,
But as we found de living hard,
Ve come to France to get de bread.

CHORUS.

De song and dance be our reward,
Ve be de merry Savoyard.

Girl. Ve be de merry Savoy Child,
By de want and hunger led ;
Born on de Alpy Mountain wild,
Come to de France to get de bread.

CHORUS

CHORUS.

De song and dance be our reward,
Ve be de merry Savoyard.

A short street leads to the inside of a Coffee Room.

The business of which terminates in Harlequin's recovery of Columbine by fixing the attention of her Pursuers to a change in the Fireplace, over which Harelequin leaps in order to avoid being himself taken.

The next Scene exhibits the Paris residence of the Prince de Condè called the Palais Bourbon.— The view is taken from that Front which is toward *Rue de l' Université*. The Coronet and Arms over the Centre of the great Entrance is (after the universal practice now adopted throughout France) stopped out with moulding clay.

Being in the route from the interior part of the City to the *Champ de Mars*, the conduct of the Scene naturally applies to the eagerness with which all ranks pressed to assist at the the preparations

parations there, and it terminates by converting the Palais Bourbon into

A PILE OF ELEGANT RUINS.

Thence, from a Public House in the Boulevards, the following Quartetto is sung by Mr. Blanchard, Mrs. Mountain, Miss Huntley and Mr. Cubitt.

QUARTETTO.—*Mr. Blanchard, Mrs. Mountain, Miss Huntley and Mr. Cubitt.*

Mount. 'Tis love dat makes de timid bold,

Blanch. De Miser too, forget his gold,

Mount. Can soften de obdurate breast,

Blanch. And bid de Savoyard be blest.

Mount. 'Tis mighty love exalts mankind.

Blanch. 'Tis love exalts mankind,

Girl. Den let us unite

And praise vid delight

De ruler of ev'ry mind

Mount. 'Tis love dispels de sailor's vœu

Ven down he finds de ship must go;

Blanch. He joys for vat he late deplor'd.

To tink his Poll is not on board.

Mount. 'Tis mighty love exalts mankind.

Blanch. 'Tis love exalts mankind.

Girl. Den let us unite

And praise vid delight,

De Ruler of ev'ry mind,

CHORUS.

C H O R U S.

'Tis love dat makes de timid bold,
 De Miser too forget his gold,
 Can soften de obdurate breast,
 And bid de Savoyard be blest.
 'Tis mighty love exalts mankind;
 'Tis love exalts mankind,

AND the Scene changes to the Champ de Mars, (including the Pavillion erected before the *Ecole Militaire*) in its state of preparation for the reception of the King and Members of the National Assembly.

In the next Scene is sung the following

GLEE.—*Inledon, Davis, Bannister.*

WE be soldiers three
 Pardonnez moi, je vous en prie,
 Lately come forth the Low Country,
 With never a penny of money.

Here

II.

Here, good fellow, I drink to thee,
Pardonnez moi, je vous in prie,
To all good fellows, wherever they be,
With never a penny of money.

III.

And he that will not pledge with me,
Pardonnez moi, je vous en prie,
Pays for the shot, whatever it be,
With never a penny of money.

IV.

Charge it again, boys, charge it again,
Pardonnez moi, je vous en pries,
And then we will go to our work like men,
With never a penny of money.

An exact view of a GRAND Assembly, with a representation of the Members in debate, and the Visitors in the several Galleries.

By virtue of Harlequin's mutable power, the whole becomes changed to

THE

THE TEMPLE OF CONCORD.

Where the Goddess is seated on her Throne to receive the offerings of her attendant Votaries, and the following Air, Duett and Chorus are performed.

CHORUS

Of female voices to soft and sweet music of only wind Instruments.

Silver lutes, and melting lays,
Tell in tender tones of praise,
That thy joys can never cease,
Queen of Concord, Queen of peace †

DANCE.

DUETT --- *For 2 female voices.*

Why seeks the gentle bird of loye,
The shelter'd Stream, the whisp'ring Grove?
Why pours the Nightingale her tune,
To the pale blushes of the Moon?
It is that night and concord join,
To make the peaceful Scene divine.
And then the tuneful, am'rous bird,
Is by its faithful Partner heard ;

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Their

Their transports, balmy breezes blefs,
And passion glows with fond excefs ;
For facred night and concord join
To make the peaceful scene divine.

D A N C E.

CHORUS, (*repeated—all female voices*)

Silver lutes, and melting lays,
Tell in tender tones of praise,
That thy joys can never cease,
Queen of Concord, Queen of Peace.

I N S I D E O F A C O N V E N T.

WHERE an interview takes place between the Lover before mentioned in the Scene with Captain O' Leary, and the Nun he was in search of.

The Triumphal Arch erected at the entrance of the *Champe de Mars*, then admits in procession, a selection of the several orders and descriptions of people, who assembled to assist at the ceremony of the grand Federation. During the Procession, the following Glee, Airs and Chorusses are performed.

C

G L E E,

GLEE, *Warrel, Mountain, Inledon, and
Williamson.*

WHEN sacred freedom treads the plain,
The gen'rous virtues swell her train ;
As round she throws her radiant eye,
Despair, and hate, and envy fly,
Myrtle-wreaths her falchion bind,
She sheaths the sword for human kind.

AIR Mrs. MARTYR.—(*which ends with
a Semi Chorus.*)

ONWARD come in wanton measure,
Frolic hope, and playful pleasure,
Hope that speaks the bliss of wooing,
Passion bent on soft subduing,
Friendship, joy, and peace agree,
To be blest we must be free.

C H O R U S .

Hark to the general voice,
Rejoice, rejoice, rejoice !
A brighter day succeeds at last,
Oppression's heavy hour is past.

C H O R U S .

C H O R U S.

Then let us learn of Britain's favour'd land,
To greet with loyal love a due command;
From virtuous rule, her boundless blessings
spring,
Her laws are honor'd, and ador'd her King,

Bannister.

Hence, Slavery afar!
Controul thy baleful Star,
That fiercely glares in the red sphere.
Drop not from venom'd breath,
A horror worse than death,
Nor shed again thy influence here.

Inledon.

No longer shall war, and tyrannical sway,
From the face of delight, tear the blossoms away,
For the storms of contention, ambition's fell rage,
Thy magic, O freedom! has power to assuage.

C H O R U S.

Hark to the general voice!
Rejoice, rejoice, rejoice!
A brighter day succeeds at last,
Oppression's heavy hour is past.

(*March on.*)

Then let us learn of Briton's favour'd
land,
To greet with loyal love a due command,
From virtuous rule, her boundless bless-
ings spring,
Her laws are honour'd, and ador'd her
king.

Among the various descriptions of Characters which form the Proceffion are,

The provincial Deputies each bearing the *Ori-flamme*, or Standard presented by the *Garde Nationale* of the City of Paris.

The Choristers of *l' Eglise-Notre Dame*, of the Royal Choir, and a selection of the most admired voices appointed to assist on this occasion in the performance of the Grand Mass, and celebrate the honours of the Fete.

Separate detachments of the Paris Guard of the several Districts, each Detachment headed by its particular distinguishing Banner.

The Bishop of A, — who presided at the ceremony of consecrating the Banners habited in his pontificals, preceded by incense bearers, and a train of Vicars-general carrying the sacred books, and supported by a body of the Clergy in their canonicals.

The Citizens of Paris, who were chosen Electors in the year 1789.

A selection of the Kings Body guard, called the *Gens d'Arms*.

The Citizens of Paris, chosen by the several districts, to do the honours of the Fête, accompanied by their Presidents, and supported by a *Garde d'honneur*.

The Provisionary Administrators of the City of Paris, preceding

The M A Y O R,

The Members of the National Assembly, attended by their Gentlemen Ushers, and

The P R E S I D E N T.

A Street adjoining to the Champ de Mars leads to

A Perspective view of the *Champ de Mars* (taken from the Heights of Chaillot, which is the elegant Village opposite, and just across the River Seine, its altitude, and vicinity affording a compleat survey of the whole Scene of action.)

The

The time is supposed to be immediately preceding the King's taking the Fœderation Oath, and when the performance of the awful ceremony was celebrated by the general acclamations of the people, and the discharge of the Artillery.

From thence the people crowded to the celebrated Fete given by the National Guards of Paris to the provincial Deputies and the Public, upon the decorated and illuminated Platform of the Bastile, which they christened the Gallic Temple of Liberty.

The Piece concludes with the following Chorus and Finale.

C H O R U S.

Hark to the general voice!
Rejoice, rejoice, rejoice!
A brighter day succeeds at last,
Oppression's heavy hour is past.

F I N A L E.

Then let us learn of Britain's favour'd land,
To greet with loyal love a due command,
From virtuous rule, her boundless blessings
spring,
Her laws are honour'd, and ador'd her
king.



