

VOCAL SCORE.

the  
**Princess  
Chino**

OPERA COMIQUE  
IN THREE ACTS.

BOOK BY

**KIRKE LA SHELLE.**

MUSIC BY

**JULIAN EDWARDS.**

PUBLISHED BY

**M. WITMARK & SONS**

NEW YORK, CHICAGO, LONDON, TORONTO



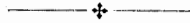
# The Princess Chic.

A Comic Opera in Three Acts.

Produced under the Direction of KIRKE LA SHELLE.

Words by KIRKE LA SHELLE.

Music by JULIAN EDWARDS.

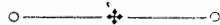


## CAST OF CHARACTERS.

Charles, the Bold, Duke of Burgundy  
François, Marquis of Claremont, his Friend  
Chambertin, Steward to the Duke  
Louis XI, King of France  
Brevet, A swaggering soldier of fortune  
Brabeau, His Comrade  
Herald to the Duke  
Pommard, Steward to the Princess  
Herald to the Princess  
Lorraine, Page to the Princess  
Estelle, Daughter of Chambertin  
Princess Chic, of Normandy

Huntsmen, Retainers, Men-at-Arms, Peasants, Cavaliers and Courtiers.

Time 1468 — Place: Peronne, Burgundy.



## SYNOPSIS OF SCENES.

ACT I. Courtyard of the Duke's Chateau.

ACT II. Grand Hall of the Chateau.

ACT III. Same as Act I.



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To - Philip Hale Esq.  
With the Composers'  
Kind regards

March - 1900

375050

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# THE PRINCESS CHIC

OPERA COMIQUE

in Three Acts.



BOOK BY

KIRKE LA SHELLE

MUSIC BY

## JULIAN EDWARDS.

Vocal Score.



Pr. \$2.00 net.

**M. WITMARK & SONS,**  
NEW YORK, CHICAGO  
LONDON, PARIS LEIPZIG.  
TORONTO.

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# The Princess Chic.

Comic Opera in 3 Acts.

ACT I.

## Introduction.

Words by  
KIRKE LA SHELLE.

Music by  
JULIAN EDWARDS.

*Quick and agitated.*

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The time signature is 3/4 and the key signature has one flat (B-flat). The tempo is marked 'Quick and agitated'. The first system includes a sixteenth-note triplet in the right hand. The second system features a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the bass line. The third system includes a trill in the right hand and a sixteenth-note triplet in the right hand. The fourth system features a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the bass line. The fifth system includes a trill in the right hand and a sixteenth-note triplet in the right hand.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass.

Second system of musical notation, continuing the piece. It features a dense texture with many chords and slurs in both staves. The bass line has some rests and a long note in the second measure.

Third system of musical notation. It includes the instruction *Slower:* above the treble staff and *pp* (pianissimo) below the bass staff. The music becomes more sparse and features a prominent chordal texture in the treble.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development in both staves.

Fifth system of musical notation, featuring a mix of melodic lines and chordal accompaniment.

Sixth system of musical notation, ending with a 6/8 time signature. The final measure includes a triplet of eighth notes in the treble staff.



*Sustained.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The music consists of flowing eighth-note patterns in both hands, with some chords and rests.

Second system of musical notation, continuing the piece. It features similar eighth-note patterns in the treble clef and more complex chordal structures in the bass clef.

Third system of musical notation, showing a continuation of the eighth-note melody in the treble clef and sustained chords in the bass clef.

Fourth system of musical notation, marked with a forte (*ff*) dynamic. The treble clef features a more active, sixteenth-note-like texture, while the bass clef continues with sustained chords.

Fifth system of musical notation, concluding the piece. It features a final flourish in the treble clef and sustained chords in the bass clef, ending with a double bar line.

# ACT I. Opening Chorus.

No 1a

(MALE.)

*With Animation.*

The musical score is written for piano accompaniment. It begins with a treble clef and a bass clef, both in a key signature of one flat (B-flat) and a 6/8 time signature. The first system includes a dynamic marking 'f' and the instruction 'With Animation.' The music features a mix of chords, eighth notes, and sixteenth notes, with some passages marked with accents and slurs. The score consists of five systems of two staves each (treble and bass clef).

The first system of the piano introduction features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of chords and eighth notes.

The second system continues the piano introduction with similar melodic and rhythmic patterns in both staves.

TENOR.  
CHORUS. Sing hey! to the wild-eyed, ant-lered stag, Sing hey! to the chase so  
BASS.

The vocal introduction begins with a tenor line and a bass line. The tenor line has a melodic phrase, and the bass line has a rhythmic accompaniment.

The piano accompaniment for the first system of the chorus, featuring a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment.

keen The track leads high o'er moun-tain crag and far in the for-est green. From

The second system of the vocal introduction, showing the continuation of the tenor and bass lines.

The piano accompaniment for the second system of the chorus, continuing the rhythmic and harmonic support.

dawn till dusk we fol - low A - lert o'er hill, through hol - low From

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "dawn till dusk we fol - low A - lert o'er hill, through hol - low From". The piano accompaniment is in a bass clef, featuring a steady bass line and chords that support the vocal melody.

dawn till dusk we fol-low A - lert o'er hill through hollow. Though

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "dawn till dusk we fol-low A - lert o'er hill through hollow. Though". The piano accompaniment continues with similar harmonic support, including some melodic lines in the right hand.

bright or low' - ring be the skies. We fol - low till he dies. — We

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "bright or low' - ring be the skies. We fol - low till he dies. — We". The piano accompaniment features a more active right hand with melodic phrases and sustained chords in the left hand.

fol-low, we fol-low, we fol-low, we fol-low, we fol - low, We

fol - low, fol - low till he dies. Then

drink to the glor-ious chase, — Fill up, — fill up. There's

dan-ger for men to face,— Drain the cup, drain the cup. What-

*pp*

*pp*

*p*

e'er the quar-ry, No man may tar-ry. When winds—the huntsman's

When winds—the hunts—man's

*p*

horn, Ta ra ra. We're up and a-way, At break of day—

horn, Ta ra ra. ———

o'er the glist' - - ning frost of morn. Ta ra ra. We're

o'er the glist'ning frost of morn. Ta ra ra.

*p*

up and a - way at break of day, We're

*f*

*pp*

*f*

*a little slower.*

up and a - way at break of day.

*ppp*

*ppp*

*a little slower.*

*pp*

*ff*

*In time.*

Sing hey! to the wild-eyed aut-lered stag, Sing hey! to the chase so

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment is written in two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

keen. The track leads high o'er moun-tain crag and far in the for-est

The second system continues the vocal line and piano accompaniment. The lyrics are "keen. The track leads high o'er moun-tain crag and far in the for-est". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

green. From dawn till dusk we fol-low, A-lerter o'er hill and

The third system concludes the vocal line and piano accompaniment. The lyrics are "green. From dawn till dusk we fol-low, A-lerter o'er hill and". The piano accompaniment continues with the established pattern.



hol - low, We fol-low, we fol-low, we fol - low till he dies. dies.

This system contains the first two systems of music. The top system shows the vocal line with lyrics: "hol - low, We fol-low, we fol-low, we fol - low till he dies. dies." The piano accompaniment is in the bottom system of this block.

We fol - low, we fol - low. Now o'er hill — and now through We fol - - low.

This system contains the third and fourth systems of music. The top system shows the vocal line with lyrics: "We fol - low, we fol - low. Now o'er hill — and now through We fol - - low." The piano accompaniment is in the bottom system of this block.

hol - - low, We fol - - low, we

This system contains the fifth and sixth systems of music. The top system shows the vocal line with lyrics: "hol - - low, We fol - - low, we". The piano accompaniment is in the bottom system of this block.

fol - low till he dies. We fol - low, we fol -

*ff* *pp*

*ff* *pp*

Detailed description: This system contains the first two lines of music. The top line shows the vocal melody with lyrics. The bottom line shows the piano accompaniment. Dynamics include *ff* and *pp*.

low, we fol - low, we fol - low, we fol - low till he dies,

*ff* *pp* *f* *ff*

Detailed description: This system contains the second and third lines of music. The top line shows the vocal melody with lyrics. The bottom line shows the piano accompaniment. Dynamics include *ff*, *pp*, *f*, and *ff*.

till he dies.

Detailed description: This system contains the fourth and fifth lines of music. The top line shows the vocal melody with lyrics. The bottom line shows the piano accompaniment. Dynamics include *ff*.

Detailed description: This system contains the sixth and seventh lines of music, which are purely instrumental piano accompaniment. Dynamics include *ff*.

No 1b

Estelle, François and Male Chorus.

*Not too Quick.*

Estelle.

A greet - ing merry gen-tle-men,

*mp*

Estelle.

Your

François.

A greet - ing fair Es - telle!

CHORUS.

A greet - ing fair Es - telle!

fair Es - telle!

*f*

Estelle.

song was all of copse and fen.

Franc.

'Tis now of love, ma belle. —

## Estelle.

I'd glad-ly hear, I'd glad-ly hear.

She'd glad - ly hear, —

The musical score for Estelle consists of three systems. The first system shows the vocal line with the lyrics "I'd glad-ly hear, I'd glad-ly hear." The second system shows the vocal line with the lyrics "She'd glad - ly hear, —" and the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, both in a minor key.

## Franc.

Com rades, a health with me, A maid I

She'd glad - ly hear.

The musical score for Franc consists of three systems. The first system shows the vocal line with the lyrics "Com rades, a health with me, A maid I". The second system shows the vocal line with the lyrics "She'd glad - ly hear." and the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, both in a minor key. A dynamic marking of *p* (piano) is present in the piano part.

## Franc.

know, — None, none so fair as she, nor high nor

The musical score for Franc consists of two systems. The first system shows the vocal line with the lyrics "know, — None, none so fair as she, nor high nor". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, both in a minor key.

Franc.

low.

CHORUS. A health, a health — Pro - pose the

A health, a health —

*retard slightly.*

toast We'll drink to her whom we love most, whom we love most. —

*retard slightly.*

*p*

Franc. *Moderately Slow.*

Deep in her rogu - ish danc - ing eyes Love's

*p*

mes - sage lies in wait — For one to whom such sweet surprise Is

des-tined soon or late — And oh so fair this maid-en's face I

thrill with ec - sta - sy And were she mine with

all her grace, Earth par - a-dise would be. — A health to her! —

Franc.

A health to mer - ry wild Es-

CHORUS. To whom, pray tell —

*Faster.*

telle!

A no - ble toast! Fran

A no - ble toast!

*Faster.*

*ff*

*Estelle.*

Good

cois says well, a health to mer-ry wild Es-telle. —

Francois says

*Not too Quick.*

sirs, this compli-ment I'll place to your col-lec-tive credit, But

## Estelle.

I had prized it high - er far, If — one a - lone had said it.

If

The first system shows Estelle's vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "I had prized it high - er far, If — one a - lone had said it." Below the vocal line is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands.

## Estelle.

In pri - vate still should love in - tone.

Franc.

Just one a - lone? Pray

one a - lone?

The second system continues with Estelle's vocal line. The lyrics are "In pri - vate still should love in - tone." Below this is a vocal line for "Franc." with the lyrics "Just one a - lone? Pray". The piano accompaniment continues with chords and moving lines. The lyrics "one a - lone?" are placed below the piano part.

Franc. *with expression.*

what would you of lov - er true We fain would know just what to do.

The third system features Franc's vocal line in a treble clef. The lyrics are "what would you of lov - er true We fain would know just what to do." The piano accompaniment continues with chords and moving lines. The tempo/mood marking "Franc. with expression." is placed above the vocal line.



*Not too Fast.*

Estelle.

1. A  
2. A

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef, with a key signature of two flats and a 2/4 time signature. It begins with a whole rest, followed by a repeat sign, and then a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with the lyrics: "lov-er true should not a-loud De-clare his ar-dent passion, All lov-er true should not I hold In tap rooms toast his Phoebe. Nor". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with the same accompaniment pattern.

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with the lyrics: "in a noi-sy bab-bling crowd, In boast-ful, braggart fashion. plume him-self in man-ner bold, How-ev-er fa-vored he be.". The piano accompaniment continues with the same accompaniment pattern.

The fourth system of the musical score includes the vocal line and piano accompaniment. The vocal line concludes with the lyrics: "I'd have him seek me out a-lone And then in ac-cents I'd have him seek me out and kneel And speak in ac-cents". The piano accompaniment concludes with a final chord and a fermata over the bass line.

plead - ing, — Tell me in earn - est, soul - ful tone How  
ten - der, — The while an arm would soft - ly steal A -

that his heart lay bleed - ing, How that his heart —  
bout my fig - ure slen - der. A - bout my fig - ure

*gracefully.*  
lay a bleed - - ing, And then — I'd have him  
small and slen - - der

*p*

say "Come love, — with me a - way! We'll fly be - yond the

night, my love, We'll fly be-yond the day, my love, To

realms where love is King, Where love — is ev'-ry - thing. I'll

love you all my life my love I'll love you af - ter

death my love, Through life and death I'll love." —

Estelle.

— Then come — where love is King, Where love — is ev'-ry-

Franc.

Then come where love is King, Where love is ev'-ry -

CHORUS. Then come — where love is King, Where love — is ev'-ry

thing, I'll love you all my life my love; I'll love you af-ter

thing, I'll love you all my life my love; I'll love you af-ter

thing, I'll love you all my life my love; I'll love you af-ter

1.

death my love, Thro' life and death I'll love! \_\_\_\_\_

death my love, Thro' life and death I'll love! \_\_\_\_\_

death my love, Thro' life and death I'll love! \_\_\_\_\_

1.

2.

death I'll love! \_\_\_\_\_

death I'll love! \_\_\_\_\_

death I'll love! \_\_\_\_\_

2.

3222

## Entrance of Duke.

No. 2a

Duke and Male Chorus.

*Rather fast.*

CHORUS.

TENOR

BASS

The Duke! The Duke!

The Duke! The Duke!

Give greeting to the Duke Live Bur-gundy the fair, Long

live the Duke! The Duke! The Duke!

The Duke! The Duke!

Givegreeting to the Duke. Live Burgundy the fair, Live

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Givegreeting to the Duke. Live Burgundy the fair, Live". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Bur-gun-dy the the fair. Long live the Duke, long live, long live the

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Bur-gun-dy the the fair. Long live the Duke, long live, long live the". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Duke — Long live, long live the Duke! —

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Duke — Long live, long live the Duke! —". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

The fourth system consists of piano accompaniment for the vocal line. It features a complex rhythmic pattern with many sixteenth and thirty-second notes in the right hand, and chords in the left hand. The key signature remains one flat.

Duke.  
Live Burgundy!

The fifth system continues the piano accompaniment. The vocal line lyrics are: "Duke. Live Burgundy!". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

(broader.)

The sen-ti-ment I much com-mend. And I, her sovereign

*p* *f*

lord, I too shall live in joy. ——— If that I have good friends Good

wine the chase And stir-ring times.

CHORUS. The chase and stirring times.

*ff*



SONG "A CHARGER GOOD."

Duke.

Duke and Male Chorus.

*With spirit.*

1. A char-ger good and a lance give me An  
 2. A foe-man wor- thy and bold give me A

*mf*

axe at my sad- dle bow— A sword to wield on a  
 bat- tle that's fierce and long,— To meet with a shock like

hard fought field As swift to the charge we go.— To  
 rock on rock The war swept ranks a - mong.— To

ride at death with a joy - ous breath And hack the spear - men  
 win re-nown as we hew them down While blades flash all a -

stout, — To scat-ter them wide as wild we ride, With  
 - bout, — To jeer at fate with heart e - late, And

fierce tri-umph - ant shout. —  
 put the foe to rout. —

TENOR.  
 CHORUS. To scat-ter them wide as  
 To jeer at fate with  
 BASS.

With fierce tri-umph-ant shout. Oh the  
 And put the foe to rout.

wild we ride, With fierce tri-umph-ant shout.  
 heart e - late, And put the foe to rout.

clang and clash as the steel meets steel, With thrust and slash as they

back - ward reel, With death in the wind, Who'll lag - be - hind When the

glor - ious strife the puls - es feel! Oh the clang and clash the

thrust and slash Oh the clang and clash the thrust and slash, Hur -

-rah for the mu-sic of steel on steel Hur-rah! Hur-rah!—

CHORUS. Oh the

*ff*

The first system of the score features a vocal line in the upper staff with lyrics. Below it is a piano accompaniment with a treble and bass staff. The bass line is written in a lower register than the piano accompaniment. The key signature has two flats, and the time signature is 2/4. The piano part includes a dynamic marking of *ff* (fortissimo).

clang and clash as the steel meets steel, With thrust and slash as they

The second system continues the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the treble line.

back-ward reel, With death in the wind, Who'll lag be-hind, When the

The third system concludes the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern established in the previous systems.

Oh the clang and clash the  
 glor - ious strife the puls - es feel, Oh the clang and clash the  
 thrust and slash, Oh the clang and clash the thrust and slash, Hur -  
 thrust and slash, Oh the clang and clash the thrust and slash, Hur -  
 Hur -  
 (Pause 2 1 time only)  
 - rah for the mu - sic of steel on steel, Hur - rah! Hur - rah! —  
 - rah! — Hur - rah! — Hur - rah! Hur - rah! —  
 - rah for the mu - sic of steel on steel, Hur - rah! Hur - rah! —

## Trio.

No 3.

"A Soldier of Fortune"

Brevet, Brabeau and Chambertin.

*In moderate time.* Brevet.

1. The sol-dier of for-tune is  
sol-dier of for-tune is

Brevet.  
gal-lant and gay,— He  
mer-ry with all.— A

Brabeau.  
Is gal-lant and gay,—  
Is mer-ry with all.—

Chambertin.  
Is gal-lant and gay,—  
Is mer-ry with all.—

*pp*

kiss-es a wench and rides a way.—  
jol-ly good fel-low in camp or in hall.—

He rides a way.—  
In camp or in hall.—

He  
In

Brevet.

His sword is for hire, his heart is light, He's  
The dice are to him of wealth a mine, They

rides a way.—  
camp or in hall.—

*pp*

ev-er in love and the world is bright,— Should a trav' - ler's  
fur-nish him food and they fur-nish him wine,— He — cares not a

purse but greet his sight, He takes it and rides a  
 rap for the mine and thine, He helps him-self to

Brev.   
 way. Ha ha ha Should a trav' - lers purse but greet his  
 all. Ha ha ha He cares not a rap for the mine and

Brab.   
 Ha ha ha Should a trav' - lers purse but greet his  
 Ha ha ha He cares not a rap for the mine and

Chamb.

sight He takes it and rides a - way, Ha, ha, ha, He  
 thine He helps him - self to all, Ha, ha, ha, He

sight He takes it and rides a - way, Ha, ha, ha, He  
 thine He helps him - self to all, Ha, ha, ha, He



takes it and rides a - way Ha, ha, ha!  
helps him - self to all Ha, ha, ha!

*ff*

*f* *ff*

This section features three vocal staves and a piano accompaniment. The vocal lines are in treble clef and contain the lyrics. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *ff* for the vocal entries and *f* and *ff* for the piano accompaniment.

All three.  
(Falsetto.)

Hm Hm

*pp*

This section is a falsetto section for all three voices. It consists of three vocal staves and a piano accompaniment. The vocal lines are marked with "Hm" and the piano accompaniment is marked with *pp*.

DANCE.

*pp*

This section is a dance section consisting of a single vocal staff and a piano accompaniment. The piano accompaniment is marked with *pp*.

1. 2.  
2. The *ff*

This section contains two endings. The first ending is marked "1." and the second ending is marked "2." and includes the word "The". The piano accompaniment for the second ending is marked with *ff*.

## No 4a

## Cavaliers.

Female Chorus.

*Quick and spirited.*

Piano introduction in D major, 6/8 time. The music is marked *Quick and spirited*. It begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment.

FEMALE CHORUS.

SOPRANO.

ALTO.

We're

First line of the Female Chorus. The vocal parts (Soprano and Alto) enter with the lyrics "We're". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*unis.*

blades of a tem - per both fine and tried On mis - sions im - por - tant we're

Second line of the Female Chorus. The vocal parts sing *unis.* (unison) with the lyrics "blades of a temper both fine and tried On missions important we're". The piano accompaniment continues with the same rhythmic pattern.

chos - en to ride We're quick and em - phat - ic, But nev - er er - rat - ic, We

Third line of the Female Chorus. The vocal parts sing with the lyrics "chos-en to ride We're quick and emphatic, But never erratic, We". The piano accompaniment concludes the phrase with a final chord.

sleep, we sleep our swords be-side, As an es-cort of hon-or su -

*unis.*  
-perb are we, There's noth-ing to e-qual us you'll a-gree, We're

always re-li-a-ble, Daring and pli-a-ble, Brave as you well can see, A

*unis.*  
sweep-ing bow — And a low-bent head, Or an

off - hand nod Proves us well bred. We

heed not the tears of a - dor - ing dears, For

*unis.*  
we are the pink of pro-pri - e - ty cav - a - liers. A

sweep - ing bow — and a low - - bent head. Or an

off - hand nod Proves us well - bred We

heed not the tears of a - dor - ing dears For

*slight retard.*  
we — are the 'pink of pro-pri - e - ty cav - a - liers.

**No 4b** "AN ENVOY'S DUTY"  
Princess Chic, Lorraine, Pommard & full Chorus.

*With dash.* (Enter Princess Chic as Envoy.)

*Chic. rather slow.*

1. An en - voy's du - ty is to greet His no - ble  
 en - voy's du - ty is to say Such pleas - ant

*pp* *rather slow.*

host in man - ner meet He rep - re - sents With com - pli - ments His  
 things from day to day As may con - duce by clev - er ruse To

mas - ter's di - plo - mat - ic sense. And speaks in phrases neat And  
 bring a - bout a val - ued truce And thus he earns his pay And

*p*

*pp*

*lively.*

speaks in phras - es neat. And if a - quar - rel is a - foot He smiles and makes his  
 thus he earns his pay. And when his scheming is at end He goes as from his

*p*

Chic.  
best sa-lute.  
dear-est friend. His  
Lor. His best sa-lute.  
Pom. His dear-est friend. His

SOP & ALTO. His best sa-lute.  
His dear-est friend.

TENOR. He smiles and makes his  
His dear-est friend his

BASS He smiles and makes his  
His dear-est friend his

CHORUS.

best sa-lute friend But when a quar-rel is a-foot He  
dear-est friend And when his schem-ing is at end He

best sa-lute friend But if when a quar-rel  
dear-est friend And when his schem-ing

best sa-lute friend But if when a quar-rel  
dear-est friend And when his schem-ing

smiles and makes his best sa - lute. He makes his best sa -  
 goes as from his dear - est friend. He goes as from a  
 is is a - - foot end He smiles and  
 is at - - foot end He goes as

is is a - - foot end He smiles and  
 is at - - foot end He goes a  
 is is a - - foot end He smiles and  
 is at - - foot end He goes as

(Pause 2d.time only.)

- lute friend His best sa - lute. 2.An - lute.  
 friend His dear - est friend. friend.  
 makes from His best sa - lute. - lute.  
 from His dear - - est friend. friend.  
 makes his best sa - lute. friend. - lute.  
 from his dear - - est friend. friend.  
 makes his best sa - lute. friend. - lute.  
 from his dear - - est friend. friend.

*ff* *ff*



## CHORUS.

*In time.*

We're blades of a temper both  
They're blades of a temper both

fine and tried on mis-sions im-por-tant We're chos-en to ride We're  
fine and tried on mis-sions im-por-tant They're chos-en to ride They're

quick and em-phat-ic But nev-er er-rat-ic We sleep, we sleep our  
quick and em-phat-ic But nev-er er-rat-ic They sleep, their swords be-

swords be-side. As an es-cort of hon-or su-perb are we, There's  
 - side. As an es-cort of hon-or su-perb are they There's

noth-ing to e-qual us you'll a-gree We're al-ways re-li-a-ble,  
 noth-ing to e-qual them so they say They're al-ways re-li-a-ble,

Chic.

Dar-ing and pli-a-ble Brave as you well can see. A  
 Dar-ing and pli-a-ble Brave and gal-lant are they. A

sweep - - - ing bow And a low - bent head Or an  
 sweep - ing bow And a low - bent head Or an  
 sweep - ing bow And a low - bent head Or a

The first system consists of four staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics "sweep - - - ing bow And a low - bent head Or an". It features a triplet of eighth notes on the word "ing". The second and third staves are vocal lines with lyrics "sweep - ing bow And a low - bent head Or an" and "sweep - ing bow And a low - bent head Or a" respectively. The fourth staff is the piano accompaniment, showing chords and a bass line.

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a steady bass line and chords in the right hand, supporting the vocal melody.

off - - hand nod Proves us well - bred We  
 off - hand nod Proves us well - bred We  
 off - hand nod Proves them well - bred They

The second system consists of four staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics "off - - hand nod Proves us well - bred We". It features a triplet of eighth notes on the word "nod". The second and third staves are vocal lines with lyrics "off - hand nod Proves us well - bred We" and "off - hand nod Proves them well - bred They" respectively. The fourth staff is the piano accompaniment, showing chords and a bass line.

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It features a steady bass line and chords in the right hand, supporting the vocal melody.

heed not the tears Of a - dor - ing dears, For

heed not the tears of a - dor - ing dears, For

*much slower.*

we are the pink of cav - a - liers. —

we are the pink of pro - pri - e - ty cav - a - liers. —

they are the pink of pro - pri - e - ty cav - a - liers. —

we are the pink of cav - a - liers. —

we are the pink of pro - pri - e - ty cav - a - liers. —

they are the pink of pro - pri - e - ty cav - a - liers. —

we are the pink of cav - a - liers. —

we are the pink of pro - pri - e - ty cav - a - liers. —

they are the pink of pro - pri - e - ty cav - a - liers. —

## Song.

"The Foolish Swallow?"

No 5.

Chambertin and Female Chorus.

*Moderately slow.*

Chambertin.

1. There was  
2. This \_\_\_

once a fool-ish swal-low found of wine, a brim-ming cup, And he  
fool-ish swal-low list-ened to the voice of love one day, Chose a

said: "Since I'm a swal-low I will drink this liq-uid up?" For he  
fe-male of his spe-cies And with her he flew a-way, In \_\_\_

was a thirst - y swal-low And he did - n't know twas wine, And each  
love's young dream they glo-ried, Dwelt in cas-tles made of air, And they

sip did quick - ly fol - low Till he felt ex-treme-ly fine,  
cood and billed and sto - ried Like a ver y love-sick pair,  
FEMALE CHORUS. SOPRANO.  
ALTO Ex-treme - ly  
A love-sick

Ex-treme-ly fine. But  
A love-sick pair. But this

fine,  
pair, Ex-treme-ly fine,  
A love-sick pair.

by and by he felt dis-tinct - ly dole - ful, And his  
fick - le fe - male one day flew a - way, sir, With a

eyes were filled with ver - y bri - ny tears,                      And he  
ri - val who gave hub - by sau - cy leers,                      As he

mur - mured in a man - ner sad and soul - ful,                      "Oh  
tried to hatch the eggs I heard him say, sir,                      "Oh

nev - er in a mil - lion years.                      Oh nev - er, nev - er, nev - er will I  
nev - er in a mil - lion years.                      Oh nev - er, nev - er, nev - er will I

touch that stuff a - gain,                      Nev - er in a mil - lion years? —  
trust a fe - male bird,                      Nev - er in a mil - lion years? —

Oh  
Oh

nev - er, nev - er, nev - er will I touch that stuff a - gain,  
nev - er, nev - er, nev - er will I trust a fe - male bird,

1. Nev - er in a mil - lion years. — years. —  
Nev - er in a mil - lion years. — years. —

2. Nev - er in a mil - lion years. — years. —  
Nev - er in a mil - lion years. — years. —



# Septette.

No 6a

Chic, Estelle, Lorraine, Duke, Francois,  
Chambertin and Pommard.

*Quick' and Agitated.*

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of two flats. The music begins with a series of chords in the bass and a melodic line in the treble.

Second system of piano introduction. Continuation of the piano introduction with similar rhythmic patterns.

Third system of piano introduction. Features a sixteenth-note run in the treble clef and sustained chords in the bass.

Duke.

Hold I com-mand;— He dies who dis-o - beys.

SOPR.

ALTO.

CHORUS. TEN.

BASS.

The Duke

The Duke

Vocal and choral parts for Soprano, Alto, Tenor, and Bass. The lyrics are: "Hold I com-mand;— He dies who dis-o - beys." The Soprano and Alto parts have the lyrics "The Duke". The Tenor and Bass parts have the lyrics "The Duke".

Piano accompaniment for the vocal section. The piano part provides harmonic support with chords and rhythmic patterns.

Chic.

Nothing to me. A

Duke.

This brawl what means it?

*ff*

*a little slower.*

tri - fle I as - sure you.

Come, Francois, what say you.

*p a little slower.*

Franc.

Nothing my lord.

Duke.

Now by my faith, will none ex - plain? —

*pp*

Estelle.  
An ex-plan - a - tion I will

Cham.  
A slight mis-take

Pom.  
A slight mis-take

Est.  
make.  
Lorraine.  
I hope for - sooth she'll speak the truth.

Est. *somewhat slower.*  
Francois be-lieved this cav - a - lier was one whom I had

cause to fear And thought it ver - y much a - miss That

Est.  
he should take from me a kiss.

Duke.  
A kiss Who are you?

Chic.  
An en - voy — from the Prin - cess Chic

Duke.  
Speak! The en voy!

The en - voy!  
The en - voy!

Chic.  
A slight mis - take. An

Duke.  
A slight mis - take. —

*Slow but very playful.*

Chic.

ex - plan - a - tion he should make For I am not the man he thought. An

ex - plan - a - tion he should make I'm not the man he thought. And

Chic.

naught's a - miss, just in a kiss 'Tis plain that he the Duke.  
An ex - plan - a - tion he should make For

truth must see, Nor wrath a - wake at this mis - take at this mis -  
you are not \_\_\_\_\_ the man he thought And naught's a miss, just

Chic.  
take.

Est.  
An ex - plan-a - tion you must make, For

Fr.  
An ex - - plan - a - tion

Duke.  
in a kiss.

Cham.  
I hope that no one's head will break, Though

Pom.  
I hope that no one's

Est.  
he is not the man you thought, An ex - plan-a - tion you must make, He's

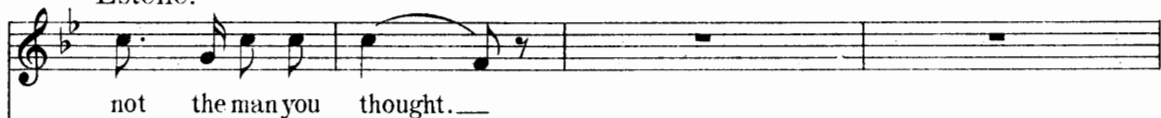
Fr.  
I should make For he is not the

Duke.  
You're

Cham.  
he is not the man 'twas thought 'Tis naught a - miss to

Pom.  
head will break, Though he is not the man he's not the

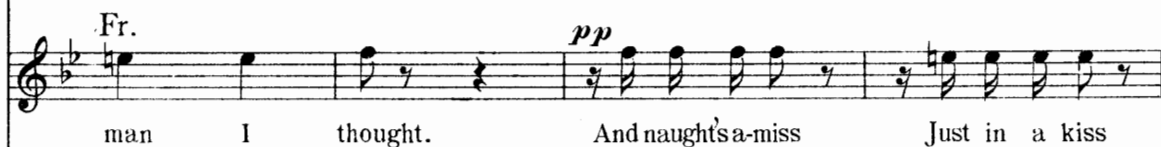
Estelle.



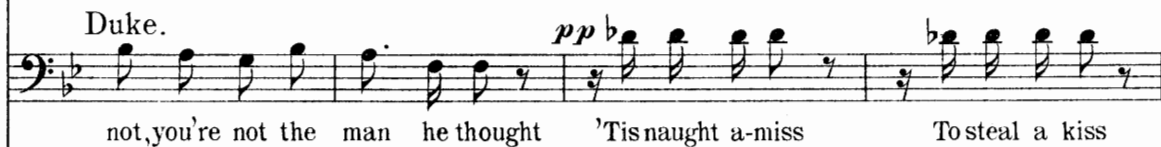
Lor.



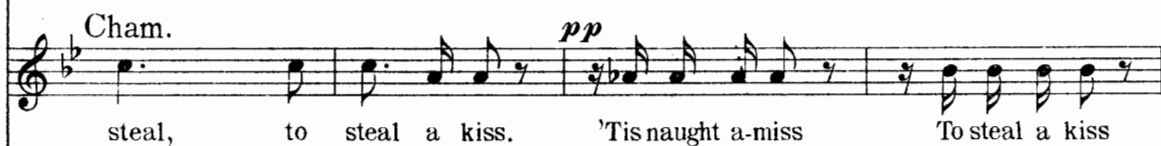
Fr.



Duke.



Cham.



Pom.



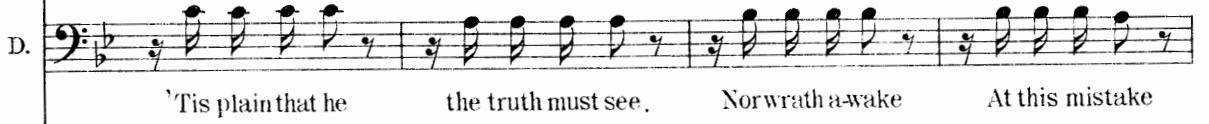
CHORUS.

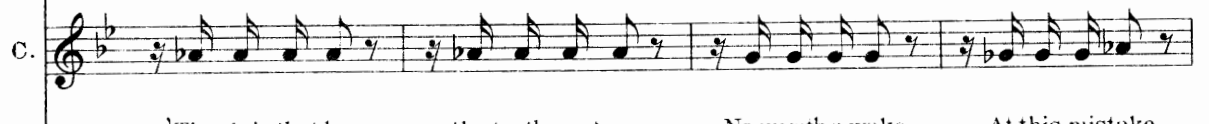


E. 

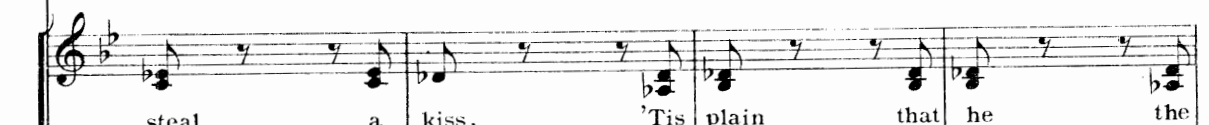
L. 
  
hope - less woe The grief and care of

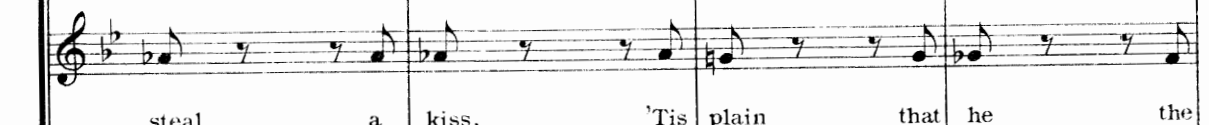
F. 
  
'Tis plain that he the truth must see. Nor wrath a-wake At this mistake

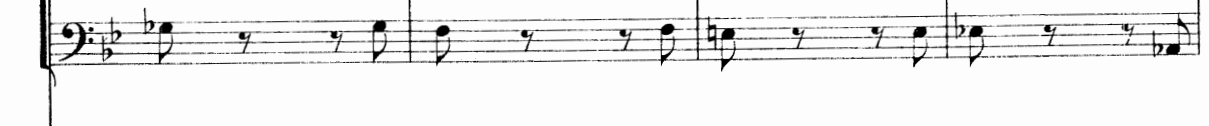
D. 
  
'Tis plain that he the truth must see. Nor wrath a-wake At this mistake


C. 
  
'Tis plain that he the truth must see. Nor wrath a-wake At this mistake

P. 


  
steal a kiss, 'Tis plain that he the


  
steal a kiss, 'Tis plain that he the







Chic. *f* a - miss

'Tis naught a - miss To

Est. *f*

'Tis naught a - miss

Lor. *f*

love's de - spair. And yet 'twere bliss

Fr. *f*

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss

Duke

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss to

Cham. *f*

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss

Pom. *f*

truth must see. Nor wrath a - wake at

truth must see. Nor wrath a - wake at

*f* *cresc.*

to steal

C. steal a kiss, a kiss

E. To steal a steal a kiss 'Tis naught a - miss to steal a kiss No, no,

L. To win that kiss And yet 'twere bliss to win that kiss Yes, yes,

F. To steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

D. steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

C. To steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

P. steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

this mis take 'Tis naught a - miss to steal a kiss No, no,

this mis take 'Tis naught a - miss to steal a kiss No, no,

*ff*

*p*

'Tis naught a - miss to steal a kiss, No, Ev' - ry - thing is now ex - plained With

no.

yes. The cause is this —

no.

no. Ev' - - ry - thing is

no.

no.

no.

*p*

no. Ev' - - ry - thing is

*p*

no. Ev' - - ry - thing is

*p*

*p*

C. per - fect sat - is - fac - tion. An un - der-stand-ing

E. Ev'-ry thing is now ex-plained. An un-der-stand-ing

L. a tri - fling kiss Tok - - en of

F. Ev'ry thing is now ex plained.

D. now ex - plained, An un - - der -

C. The cause was this, a tri-fling kiss.

P. now ex - plained. An un - - der -

now ex - plained. An un - - der -

thus is gained of re - cent has - ty ac - tion. The

thus is gained of re - cent has - ty ac - tion.

bliss A short — sweet — kiss And

An un - der - stand - ing now is gained

stand - - ing thus is gained

A thing of bliss, a short, sweet

A thing of bliss, a short, sweet

stand - - ing now is gained. The

stand - - ing now is gained. The

stand - - ing now is gained. The

C. cause is\_ this a tri - fling kiss Token of\_ bliss a

E. The cause was this. \_\_\_\_\_

L. yet with strife The world is

F. The cause was this

D. The cause is this A short, sweet

C. kiss. And yet with strife \_\_\_\_\_

P. And yet with strife

cause is this a tri - - fling

cause is this a tri - - fling

short, sweet kiss a lit - tle kiss Twixt man and miss a short, sweet

A short, sweet kiss. \_\_\_\_\_ Twixt man and miss a short, sweet

rife. All for a kiss A short, sweet

A short, sweet kiss A short, sweet

kiss Twixt man and miss a short, sweet

The world is rife. \_\_\_\_\_ All for a kiss, a short, sweet

The world is rife All for a kiss, a short, sweet

kiss Twixt man and miss, a short, sweet

kiss Twixt man and miss, a short, sweet

kiss Twixt man and miss, a short, sweet

*pp*

C. kiss and yet with strife. \_\_\_\_\_

E. kiss. All for a lit - tle kiss. \_\_\_\_\_

L. kiss. All for a kiss. \_\_\_\_\_

F. kiss. All for a lit - tle kiss. \_\_\_\_\_

D. kiss. All for a kiss. \_\_\_\_\_

C. kiss. A lit - tle

P. kiss A lit - tle

kiss A lit - tle

kiss A lit - tle

pp

pp

pp

pp



The world is rife. \_\_\_\_\_ All

All for a lit - tle kiss. \_\_\_\_\_

All for a kiss. \_\_\_\_\_

All for a lit - tle kiss. \_\_\_\_\_

All for a kiss. \_\_\_\_\_

kiss. A lit - tle kiss Ah, *f*

kiss. A lit - tle kiss Ah, *ff*

kiss. A lit - tle kiss Ah, *ff*

kiss. A lit - tle kiss Ah, *ff*

C. *ff* *pp*  
 for a kiss, a lov - er's kiss A lit - tle kiss twixt man and miss

E. *ff* *pp*  
 Ah! me. Twixt man and miss

L. *ff* *pp*  
 Ah! me. Twixt man and miss

F. *ff* *pp*  
 Ah! me. A lit - tle kiss twixt man and miss

D. *ff*  
 Ah! me.

C. *ff*  
 me! Ah! me.

P. *ff*  
 me! Ah! me.

*ff* *ff* *pp*

*ff*  
Ah me, how in - no - cent is this. \_\_\_\_\_

*ff*  
Ah me, how in - no - cent is this. \_\_\_\_\_

*ff*  
Ah me, how in - no - cent is this. \_\_\_\_\_

*ff*  
Ah me, how in - no - cent is this. \_\_\_\_\_

*ff*  
Ah me, how in - no - cent is this. \_\_\_\_\_

*ff*  
Ah me, how in - no - cent is this. \_\_\_\_\_

*ff*  
Ah me, how in - no - cent is this. \_\_\_\_\_

*ff* *unis.*  
Ah me how in no cent is this. \_\_\_\_\_

*ff*  
Ah me how in no cent is this. \_\_\_\_\_

*ff*  
8  
6

*Moderate.* Duke.

And now I must ex - press my deep re - gret, That

in such harsh ad - dress we should have met 'Tis due your no - ble

*Chic.*  
mis-tress. My mis-tress! My mis-tress! Can I pique in him an

No 6<sup>b</sup>*Slow and graceful.*

interest in the Princess *Chic.* The

Prin-cess is a theme in - spir - ing In praise of her the  
sigh for her is un - a - vail - ing: To thus suc-ceed no

po - ets vie, To win from her a glance ad - mir - ing Her  
sui - tor may. Such woo - ing ev - er ends in fail - ing; In

cav - a - liers would glad - ly die. But ne'er to love's sweet pray'r con -  
sor-row then he rides a - way; Per - haps the fault is in the

sent - ing Her prop - er lord is yet to seek. No  
woo - ing Per - haps some day a man will speak But

oth - er may find nor re - lent - ing Such is the Prin - cess Chic.  
 rath - er with com - mand than su - ing He'll win the Prin - cess Chic.

*Very broad and sustained.*

Weak as a wom - an, Strong as a man, She rides to the wild chase

bold - ly, As free with a sword as a maid with a fan She

looks up - on love but cold - ly. Spir - it of war - rior,

heart of a maid — Strong is her arm and knight - ly Though

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a treble clef and contains the lyrics "heart of a maid — Strong is her arm and knight - ly Though". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

stout - ly she fight for truth and the right, She's all that is fair and

The second system continues the vocal line and piano accompaniment. The lyrics are "stout - ly she fight for truth and the right, She's all that is fair and". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

sight - ly.

**CHORUS.**

Spir-it of war-rior, heart of a maid Strong is her arm and

Spir-it of war-rior, heart of a maid Strong is her arm and

The third system begins with the vocal line on a single staff, which is mostly silent, with the lyrics "sight - ly." appearing below. The piano accompaniment on two staves is marked with a forte (*f*) dynamic. The lyrics "Spir-it of war-rior, heart of a maid Strong is her arm and" are placed between the vocal and piano staves. The piano accompaniment features a more active rhythmic pattern with sixteenth notes and eighth notes in the right hand, and block chords in the left hand.

Though stout - ly she'll fight for truth and the right, She's  
 knight - ly, Though stout - ly she'll fight for truth and the right, She's  
 knight - ly, Though stout - ly she'll fight for truth and the right, She's

1. all that is fair and sight - ly. To sight - ly.  
 2. sight - ly.

1. all that is fair and sight - ly. To sight - ly.  
 2. sight - ly.



## Song.

No 7.

"The lovelight in your eyes!"

Lorraine.

*Very slow and sustained.*

Lorraine.

1. If I might tell you all my heart doth feel, The  
I might kneel be - fore you and con - fess The

pent up pas-sion of my soul for you. If I might make one ear-nest  
se-cret that I cher-ish in my heart. If I might take you in my

fond ap - peal And whis-per that I would be ev - er true. Then  
arms and press, One kiss up on your lips be - fore we part. Naught

earth a heav'n would seem to me I'd glo - ry in that par - a -  
could be left for me to know, Naught more of rap - ture 'neath the

-dise, If for one mo - ment I could see The  
skies, If sweet - ly there might come and go The

*rit.*

love-light in your eyes, — In your dear eyes.

1. 2.  
2.If  
*p*

## No 8.

## Finale I.

Chic, Estelle, Lorraine, Francois, Duke, Chambertin, Pommard,  
Brevet, Brabeau, Herald and full Chorus.

*With animation.* Chic.

Save me! Oh,

save me, Save me brave and gra-cious lord Ah!

Duke.

Vil lians! By heav'n— you shall feel my sword.

SOPR & ALTO. *unis.*

TEN.

BASS.

CHORUS.

What

What

ruf-fians are these That dare to try the tem-per of the Duke? They'll surely

ruf-fians are these That dare to try the tem-per of the Duke? They'll surely

*ff*

*f* *ff*

*Brevet.* *slower.*

We yield! Oh, spare our lives Think,

*Brabeau.*

We yield! Oh, spare our lives Think,

die, They'll sure-ly die.

die, They'll sure-ly die.

*p*

Duke.

*with expression.*

Guard well, these dogs.

think of all our wives.

think of all our wives.

*mf with expression*

And now, fair maid-en, pray, What of this out - rage?

Chic.

I jour-ney to my aunt A league from

Have you lost your way?

*p*

here I fear— I oh!

She's fainted, come not

## Estelle.

*Somewhat faster.*

Ro-man-tic mys-ter-y, What is her his-to-ry, so beau-ti-ful! so

Lorraine.

Ro-man-tic mys-ter-y, What is her his-to-ry, so beau-ti-ful! so

Franc.

Ro-man-tic mys-ter-y, What is her his-to-ry, so beau-ti-ful! so

Chamb.

Ro-man-tic mys-ter-y, What is her his-to-ry, so beau-ti-ful! so

Pom.

near

*pp*

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

*pp*

end-less. Romantic mys-ter-y, what is her his-to-ry, So

end-less. Romantic mys-ter-y, what is her his-to-ry, So

end-less. Romantic mys-ter-y, what is her his-to-ry, So

end-less. Romantic mys-ter-y, what is her his-to-ry, So

end-less. Romantic mys-ter-y, what is her his-t-ry, So

## CHORUS.

Ro-man-tic mys-ter-y, what is her his-to-ry, So

Ro-man-tic mys-ter-y, what is her his-to-ry, So

Ro-man-tic mys-ter-y, what is her his-to-ry, So

*f*

E. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

L. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

F. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

C. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

P. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

beau - ti - ful, So friendless, With-in those shelt - 'ring arms se-cure from

beau - ti - ful, So friendless, With-in those shelt - 'ring arms se-cure from



fears a-larms'Tis love's tale end-less. With-in those

fears a-larms'Tis love's tale end-less. With-in those

fears a-larms'Tis love's tale end-less. With-in those

fears a-larms'Tis love's tale end-less. With-in those

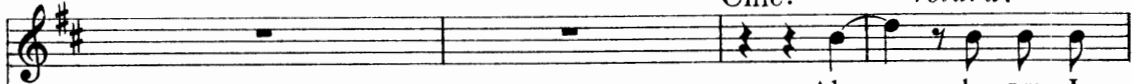
fears a-larms'Tis love's tale end-less. With-in those


fears a-larms'Tis love's tale, endless. Within those sheltring arms.

fears a-larms'Tis love's tale, endless. Within those sheltring arms.

*cresc.*


Chic. *retard.*

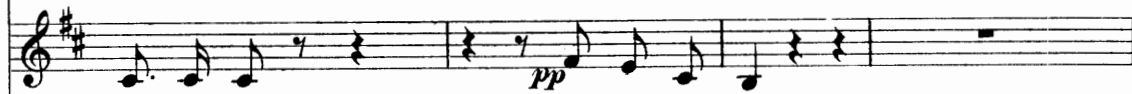
C.  Ah me why am I


E.  shelt'ring arms, she is se-cure from fears, a - larms.

L.  shelt'ring arms, she is se-cure.

F.  shelt'ring arms, she is se-cure

C.  shelt'ring arms, she is se-cure.

P.  shelt'ring arms, she is se-cure.

 she is se-cure, from fears, a - larms.

 she is se-cure.

 she is se-cure.

 *ff pp p retard.*

here? I pray you let me go up-on my way.

Duke.

You are not

*with expression.*

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'here? I pray you let me go up-on my way.' The middle staff is a bass line in bass clef with lyrics 'Duke.' and 'You are not'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the instruction 'with expression.' written above it. The music is in the key of D major and 4/4 time.

Est.

The Duke is deep in

well Fair maid - en rest you here.

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'Est.' and 'The Duke is deep in'. The middle staff is a bass line in bass clef with lyrics 'well Fair maid - en rest you here.'. The bottom staff is a piano accompaniment in grand staff. The music is in the key of D major and 4/4 time.

Chic.

love. Oh are

Franc.

That much is clear.

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'Chic.' and 'love. Oh are'. The middle staff is a bass line in bass clef with lyrics 'Franc.' and 'That much is clear.'. The bottom staff is a piano accompaniment in grand staff. The music is in the key of D major and 4/4 time.

you not the Duke?  
Duke.  
'Tis true. But you, O,

Chic.  
I'm  
sweet one, tell me who are you? Who are you?

*Lively, but not too fast.*  
on - ly a poor lit - tle peasant girl, Whose ways are sim - ple

quite, My aunt, who is liv - ing a league from here, Ex -

- pects me ere the night. — I'm greatly be-hold-en, sir, to

you. — And I should like to try, — To

thank you suit-a-bly but I fear — I can but say good-

- bye. —

*unis.*

CHORUS.

She's on - ly a poor lit - tle peasantgirl, Whose

She's on - ly a poor lit - tle peasantgirl, Whose

ways are sim - ple quite\_ And she is ex - pect - ed a  
ways are sim - ple quite And she is ex - pect - ed a

league from here Be - fore the day turns night. *pp* She's  
league from here Be - fore the day turns night. She's

greatly be - hold - en to the Duke\_ And she would like to try, To  
greatly be - hold - en to the Duke And she would like to try, To

Duke.

thank him suitably but she can\_ Do naught but say good-bye.

thank him suitably but she can\_ Do naught but say good-bye.

*gradually retard.*

pray you rest here till to - mor - row I'll give you safe

Lor.

es - cort, my self and men. \_\_\_\_\_

He's

CHORUS.

He's

He's

He's

Est.  
*Very broad and sustained.*

He's fall'n in love With the

Lor.

fall - en in love With a

Fr.

He's fall - en in love With the

Duke.

—

Chamb.

He's fall-en in love With the poor peasant maid.

Pom.

—

Brev. & Brab.

*unis.* He's fallen in love, But I'm greatly a -

CHORUS.

fall'n in love,  
fall'n in love,  
He's fall'n in love,

*Very broad and sustained.*

*mp*



poor peas-ant maid, With the poor peas-ant maid.

poor peas-ant maid The—

poor peas-ant maid, With the poor peas-ant maid.

No—

He's fall-en in love, With the poor peasant maid.

- fraid He won't love us much, For at-tack-ing the

with the poor

with the poor

with the poor

E.   
 No

L.   
 prin-cess has won him though poor-ly ar-rayed, The

F.   
 D.   
 C.   
 thought of the Prin-cess has he, I'm a-fraid. No

P.   
 The Princess has won him, Though poorly ar-rayed The

B.&B.   
 maid, For at-tack-ing the maid. No

peas-ant maid. No

peas-ant maid. No

f

thought of the Prin - cess has he I'm a  
 Prin - cess has won him Though poor - -  
 No thought of the Prin - cess has he has

thought of the Prin - cess has he I'm a  
 Prin - - cess has won him though poor - - ly ar -  
 He's fallen in love. But I'm greatly afraid, He won't love us much,  
 thought of the Prin - cess has he I'm a  
 thought of the Prin - - cess has  
 thought of the Prin - - cess has

*gradually louder.*

Chic.

*retard.*

Ah! no thought of the

Est.

*cresc.*

- fraid No thought of Prin-cess No thought of the

Lor.

ly ar - rayed The Prin - cess has

Fr.

he I'm a - fraid No thought of the

Duke.

Fair maid - en rest you

Chamb.

- fraid No thought, no thought of the

Pom.

- rayed She's won him The Prin - cess has

Brev. & Brab.

for at-tack-ing the maid, He won't, he won't love us

- fraid No thought of Prin-cess

he Im a - fraid No thought of the

he Im a - fraid No thought of the

he Im a - fraid No thought of the

he Im a - fraid No thought of the

*ff*

*retard.*

Prin-cess has he I'm a - fraid

Prin-cess has he I'm a fraid

won him though poor - ly ar - rayed.

Prin-cess has he I'm a - fraid

here, Ah! maid - en fair, I pray you stay, Ah! stay.

Prin-cess has he I'm a - - fraid

won him though poor - ly ar - rayed.

much for at - tack - ing the maid.

Prin - cess has he I'm a - - fraid.

Prin - cess has he I'm a - - fraid.

*retard.*

*f* 3

CHORUS.

Who comes? Who comes?  
Who comes?

The first system shows three vocal staves. The top staff has the lyrics "Who comes? Who comes?". The middle staff has "Who comes?". The piano accompaniment below features triplets in the right hand and a steady bass line in the left hand.

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. It includes several triplet markings over the right-hand notes.

Herald.

His maj - es - ty King Lou-is greet-ing sends. \_\_\_\_\_ And

*recit.*

The Herald's vocal line is in the bass clef. The piano accompaniment is in the treble and bass clefs, with the word "recit." written in the bass clef staff.

now this way to meet the Duke he wends. \_\_\_\_\_

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand, including some chordal textures.

CHORUS.

*Lively.*

The King! The King! And coming here to -

*p* The King! The King! And coming here to -

*Chic.*

The

day Now will the old Chateau be bright and gay.

day Now will the old Chateau be bright and gay.

king at hand I've no more time for play Your High-ness, fare you

well, I must, I must a - way.

Duke.

I can-not let you go the

way is far. Some fur - ther mis - hap might your jour - ney

mar. My hon - ored guest you'll be,

Chic.

I'll slip a-way a -

My hon-o-red guest you'll be, Con-sent I pray.



*Very slow*

- non I must o - bey. \_\_\_\_\_ *pp* The

*pp* The

*pp* *pp*

*and with great expression.*

day has grown fairer the sky is more blue And life's joy is rar - er For love whis-pers

true Sweet-ly he's thrill-ing full is his heart If I were but will-ing no

I'm my she

*cresc.*

Chic.

more would we part.

Est.

*pp*

The day has grown fair-er The sky is more blue And life's joy is

Lor.

*pp*

The day has grown fair-er The sky is more blue And life's joy is

Fr.

*pp*

The day has grown fair-er The sky is more blue And life's joy is

Duke.

more would we part.

Cham. & Pom. *pp unis.*

The day has grown fair-er The sky is more blue And life's joy is

Brev. & Brab. *unis.*

The day has grown fair-er The sky is more blue And life's joy is

*pp* The day has grown fair-er The sky is more blue And life's joy is

*pp* The day has grown fair-er The sky is more blue And life's joy is

*pp*

*pp*

rar-er For love whis-pers true. Sweet-ly he's thrill-ing Full is his

rar-er For love whis-pers true.— Sweet-ly he's thrill - ing Full is his

rar-er For love whis-pers true.— Sweet-ly he's thrill-ing Full is his

rar-er For love whis-pers true. Sweet-ly he's thrill-ing Full is his

rar - er For love whis-pers true,— Sweetly he's thrill - ing Full is his

rar - er For love whis-pers true,— Sweetly he's thrill-ing Full is his

2.

C. *pp*  
 If I were but will-ing no more would we part.

E.  
 heart If shewere but will-ing no more would they part. Life's

L.  
 heart If shewere but will-ing. The day has grown fair - er The

F.  
 heart If shewere but will-ing no more would they part.

D.  
 If she were but will-ing no more would we part.

C.&P.  
 heart If she were but will-ing no more would they part.

B.&B.

heart If shewerebut will-ing no more would they part, no more *pp*

heart If shewerebut will-ing no more would they part, no more *pp*

If I were will-ing if I were  
 joy is rar-er If she were but will - -  
 sky is more blue If she were but will - -  
 If she were but will - -  
 If she were but will - -  
 would they part. - -  
 would they part. - -

C. will - ing No more would we part, No more would we part.

E. - - ing No more would they part, No more would they part.

L. - - ing No more would they part, No more would they part.

F. - - ing No more would they part, No more would they part.

D. - - ing No more would we part, No more would we part.

C.&P. No more would they part,

B.&B. No more would they part, No more would they part

No more would they part, *pp* No more would they

No more would they part, *pp* No more would they

*f* *pp*

No more, No more, No  
 No more, No more, No  
 No more, No more, No  
 No more, No more, No  
 No more would we part. No more, No more, No  
 No more, No more, No  
 No more, No more, No  
 part, No more would they part No more No  
 part, No more would they part No more No

3222

*pp*

C. more would we part, No more would part No more would part. —

E. more would they part. —

L. more would they part. —

F. more would they part. —

D. more would we part. No more we'd part No more we'd part. —

C.&P. more would they part, —

R.&B. more would they part. —

more would they part. —

more would they part. —



*Waltz time.* Franc.

There's a fey-er of love in the air —

Est.

The Duke's in a  
Of me you had bet-ter be-ware —

trance, from the peasant maid's glance, He's in love quite enough and to spare. —

Brev.

'Tis plain that his High-ness With rope will en-twine us, And

Lor.

'Tis love's bright-est

hang us up high to be food for the crows.

The first system of music includes a vocal line for the 'Lor.' part and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter rest, and then a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line with a half note G3, a quarter note A3, and a half note B3, followed by a series of chords in the right hand.

Chamb.

dream - ing. But how it will ter- mi- nate no- bod - y

Pom.

At last so 'tis seem - ing

The second system of music includes two vocal lines and a piano accompaniment. The 'Chamb.' vocal line starts with a quarter note G4, followed by a quarter rest, and then a series of quarter notes: A4, B4, C5, B4, A4, G4. The 'Pom.' vocal line starts with a quarter rest, followed by a quarter note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line with a half note G3, a quarter note A3, and a half note B3, followed by a series of chords in the right hand.

knows. Principals with Chorus.

Hur - rah! hur-rah! for the Duke and guest The Duke and the

Hur - rah! hur-rah! for the Duke and guest The Duke and the

The third system of music includes two vocal lines and a piano accompaniment. The vocal lines are for 'Principals with Chorus' and feature the lyrics 'Hur - rah! hur-rah! for the Duke and guest The Duke and the'. The piano accompaniment features a bass line with a half note G3, a quarter note A3, and a half note B3, followed by a series of chords in the right hand.

maid-en fair. Hur-rah! hur-rah! hur-rah! hur-rah! hur-

maid-en fair. Hur-rah! hur-rah! hur-rah! hur-rah! hur-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are "maid-en fair. Hur-rah! hur-rah! hur-rah! hur-rah! hur-".

-rah! for the hap-py pair Hur-rah!

-rah! for the hap-py pair Hur-rah!

Hur-rah! hur-rah! hur-rah!

The second system continues the vocal and piano parts. The vocal staves have lyrics "-rah! for the hap-py pair Hur-rah!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics for the piano part are "Hur-rah! hur-rah! hur-rah!".

Hur-rah! hur-rah! hur-rah!

Hur-rah! hur-rah! hur-rah!

Hur-rah hur-rah!

The third system concludes the piece. The vocal staves have lyrics "Hur-rah! hur-rah! hur-rah!". The piano accompaniment features a final cadence with a key signature change to one sharp (F#). The lyrics for the piano part are "Hur-rah hur-rah!".

*Very slow and broad.*

She's but a wom-an, he's but a man, — No-ble is he and Knight -  
 She's but a wom-an, he's but a man, No-ble is he and Knight -

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "She's but a wom-an, he's but a man, — No-ble is he and Knight -". The piano accompaniment is in a grand staff (treble and bass clefs) with a forte (ff) dynamic marking. The music is in a key with two sharps (D major) and a 4/4 time signature. The tempo is marked "Very slow and broad".

- ly Liv - ing and lov - ing is Na - ture's own plan When maid - en and  
 - ly Liv - ing and lov - ing is Na - ture's own plan When maid - en and

The second system continues the vocal and piano parts. The vocal lines have lyrics: "- ly Liv - ing and lov - ing is Na - ture's own plan When maid - en and". The piano accompaniment continues with the same texture and dynamics. The tempo remains "Very slow and broad".

Chic. *accel.*  
 All life is love. *accel.*

man meet right - ly The frail i - vy clings to rough oaken tree The  
 man meet right - - ly The frail i - vy clings to rough oaken tree The

The third system begins with a new section. The vocal line starts with the word "Chic." followed by "All life is love." and then "man meet right - ly The frail i - vy clings to rough oaken tree The". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There are two "accel." (accelerando) markings above the vocal line. The tempo is "Very slow and broad".

The dew loves the flow'r The  
 dove for her dear one is wait - - ing The dew loves the flow'r The  
 dove for her dear one is wait - - ing The dew loves the flow'r The

Chic.  
 stars love the sea And all life is lov - - - ing And  
 Duke.  
 And all life is lov - - - ing

stars love the sea All life is lov-ing and mat ing  
 stars love the sea All life is lov-ing and mat ing

all life is mat ing. —

all life is mat ing. —

The first system consists of two vocal staves, treble and bass clef, in the key of D major. The lyrics are "all life is mat ing. —". The music features a melodic line with a long note on "mat" and a descending line on "ing.".

All life is lov - ing and mat - ing. —

All life is lov - ing and mat - ing. —

The second system continues the vocal parts. The lyrics are "All life is lov - ing and mat - ing. —". The music includes a piano accompaniment with chords and a melodic line.

The piano accompaniment for the second system, showing the left and right hands with chords and melodic fragments.

The piano accompaniment for the third system, showing the left and right hands with chords and melodic fragments.

The piano accompaniment for the fourth system, showing the left and right hands with chords and melodic fragments.

## ACT II.

## No 1.

## Opening.

François and Chorus.

*Animated.*

First system of musical notation for the opening, featuring a piano accompaniment with a forte dynamic marking (*f*). The music is in 2/4 time and begins with a series of chords and eighth-note patterns.

Second system of musical notation for the opening, continuing the piano accompaniment with various chordal textures and rhythmic patterns.

Third system of musical notation for the opening, concluding with a 2/4 time signature. The piano part features a mix of chords and moving lines.

*Moderately slow.*

Fourth system of musical notation, marked *Moderately slow*. The piano part includes the instruction "(Music on stage.)" and features a more spacious, chordal texture.

Fifth system of musical notation for the opening, continuing the piano accompaniment with a mix of chords and moving lines.

Sixth system of musical notation for the opening, concluding the piano accompaniment with a mix of chords and moving lines.

Francois.

1. A gal - lant goes a court - ing, A  
 2. But when he's safe - ly ma - ted, Is

CHORUS.

SOP & ALTO. *pp*

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

TEN. *pp*

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

BASS.

*f* *pp*

court - ing, a court - ing, A gal - lant goes a court - ing With -  
 ma - ted, is ma - ted, When he is safe - ly ma - ted The

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

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



- out a thought of care, To ev - 'ry fête es -  
sto - ries all a - gree, With love he's quick - ly

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

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

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

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

The first system consists of a vocal line and a piano accompaniment. The vocal line has two staves. The piano accompaniment has two staves. The music is in 3/4 time and the key signature has two flats (B-flat and E-flat).

- cort - - ing, es - cort - - ing, es - cort - - ing, To  
sat - - ed, is sat - - ed, is sat - - ed, With

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

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

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

The second system continues the musical score. It features a vocal line with two staves and a piano accompaniment with two staves. The lyrics and 'la' notes are repeated in a similar pattern to the first system.

*retard a little.*

ev - 'ry fête es - cort - - ing, His love - - ly la - dy fair. Oh  
love he's quick - ly sa - - ted, As men are wont to be. Oh

la la la la la la la la la la la la la la la Oh  
Oh

la la la la la la la la la la la la la la la Oh  
Oh

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Moderato.*

then he's ar - dent as can be, And takes his life quite  
then he is in - dif - f'rent quite, A ver - y stu - pid

then he's ar - dent as can be, And takes his life quite  
then he is in - dif - f'rent quite, A ver - y stu - pid

then he's ar - dent as can be, And takes his life quite  
then he is in - dif - f'rent quite, A ver - y stu - pid

The second system consists of four vocal staves and a piano accompaniment. The tempo is marked 'Moderato'. The vocal parts continue with the same melody and lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

joy-ous-ly, hum-drum wight, For men in love are blithe and gay, Through-  
 joy-ous-ly, hum-drum wight, For court-ship's days may not sur-vive, How-

joy-ous-ly, hum-drum wight, For men in love are blithe and gay, Through-  
 joy-ous-ly, hum-drum wight, For court-ship's days may not sur-vive, How-

joy-ous-ly, hum-drum wight, For men in love are blithe and gay, Through-  
 joy-ous-ly, hum-drum wight, For court-ship's days may not sur-vive, How-

out the live-long day, Through-out the live-long  
 - ev-er you con-trive, How-ev-er you con-

-out the live-long day, Through-out the live-long  
 - ev-er you con-trive, How-ev-er you con-

-out the live-long day, Through-out the live-long  
 - ev-er you con-trive, How-ev-er you con-

*in strict time.*

day. - trive.

day, The live - long day, The live - long day. trive, You may con - trive, You may con - trive.

day, The live - long day, The live - long day. trive, You may con - trive, You may con - trive.

*pp*

*pp*(Orchestra)

Franc.

*In time.*

'Tis then the ta-bles turn - ing, a -

SOP. & ALTO.

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

TEN.

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

BASS.

CHORUS.

- turn - ing, a - turn - ing! 'Tis then the ta-bles turn - ing, The

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

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

la - dy fair pur-sues, For love she now is yearn - ing, Is

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "la - dy fair pur-sues, For love she now is yearn - ing, Is". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

yearn - - ing, is yearn - ing, For love she now is yearn - ing, And

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

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

The second system continues the musical score. The vocal line lyrics are "yearn - - ing, is yearn - ing, For love she now is yearn - ing, And". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

*retard a little.* *In time.*

ea - ger - ly she woos. But her co - quet - ting all in vain, The  
 la la la la la. But her co - quet - ting is in vain, The  
 la la la la la. But her co - quet - ting is in vain, The

la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When  
 la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When  
 la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When

once the wed - ding's past, When \_\_\_\_\_ once the wed - ding's

once the wed - ding's past When once the wed - ding's

once the wed - ding's past When once the wed - ding's

once the wed - ding's past When once the wed - ding's

past. \_\_\_\_\_

past, The wed - ding's past, the wed - ding's past. \_\_\_\_\_

past, The wed - ding's past, the wed - ding's past. \_\_\_\_\_

past. \_\_\_\_\_



## Duet.

"The Days of Magic."

No 2.

Brevet and Brabeau.

*Moderate.* Brevet.

1. If\_ on - ly we lived in the old - en days, When  
 2. A\_ man - tle of silk you then could don, And

mag - ic\_ car - pets did men a - maze, And sit - ting there on you could wish always, And  
 straight - way dis - ap - pear, be - gone! Yet stay the ver - y spot up - on, In -

*Brev.*  
 ev - 'ry wish come true.  
 - vis - i - ble to all.

*Brab.*  
 Or\_ if you should rub a\_ lamp be - hold straight -  
 Or\_ with a tal - is - man - ic ring you could

- way came forward a Gen-ii bold, To build you pal-a-ces all of gold And  
take from ev - en a might-y king, His fav'- rite wife, or a - ny - thing For

*Slow waltz.*

But oh, it's so dif-fer-ent now, —  
be a slave to you.  
which you'd care to call.

— Things have gone ver-y wrong you'll al - low. — It is des-per-ate - ly

trag - ic, To have lost that love - ly mag - ic For we need it in our busi - ness

now. \_\_\_\_\_ now.

DANCE.

*f* *ff*

## No 3.

## Entrance.

## Chorus.

*With animation.*

Piano introduction in 3/4 time, key of D major. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. The piece concludes with a series of chords in the right hand.

SOP. &amp; ALTO.

CHORUS.

SOP. & ALTO.  
TEN.  
BASS.

She's but a wom - an, he's but a man, No-ble is he and knight -

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The music is in 3/4 time and D major. The lyrics are: "She's but a wom - an, he's but a man, No-ble is he and knight -".

Piano accompaniment for the first vocal phrase. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked with a forte (f) dynamic.

- ly. Liv-ing and lov-ing is Na-ture's own plan, When maiden and man meet

- ly. Liv-ing and lov-ing is Na-ture's own plan, When maiden and man meet

Two vocal staves (Soprano and Alto) with lyrics. The lyrics are: "- ly. Liv-ing and lov-ing is Na-ture's own plan, When maiden and man meet".

Piano accompaniment for the second vocal phrase. It features a melody in the right hand and a bass line in the left hand.

right - ly, The frail i - vy clings to the rough oak-en tree, The

right - ly, The frail i - vy clings to the rough oak-en tree, The

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, both in treble clef with a key signature of one sharp (F#). The lyrics are: "right - ly, The frail i - vy clings to the rough oak-en tree, The". The piano accompaniment is written for the right and left hands in a grand staff, with the right hand in treble clef and the left hand in bass clef, both in the key of F#.

dove for her dear one is wait - - ing, The dew loves the flow'r, The stars love the

dove for her dear one is wait - - ing, The dew loves the flow'r, The stars love the

The second system continues the musical score. The vocal line lyrics are: "dove for her dear one is wait - - ing, The dew loves the flow'r, The stars love the". The piano accompaniment continues with the same instrumental texture as the first system.

sea And all life is lov - ing and mat - ing.

sea And all life is lov - ing and mat - ing.

The third system concludes the musical score. The vocal line lyrics are: "sea And all life is lov - ing and mat - ing.". The piano accompaniment concludes with a final cadence. The page number 3222 is printed at the bottom left.

## Song.

"Come Love, Go Love?"

No 4.

Chic and Chorus.

*Moderately slow.*

Chic.

'Tis said that love is a but - ter -  
said that love is a bird \_\_\_\_ of

- fly That dwells by a beau - ti - ful riv - - er Where  
song That sings in a par - a - dise old - - en; Where

wa - ters flow warm, where wil - lows droop by, Where the lil - lies dip  
ros - es breathe per - fume thro' all the day long To glad - den the

*f* — *A little agitated.*

wave-ward and quiv - er, But when love may come or when  
sun - light so gold - en, And though the sweetsong maybe

love may go, You may guess and guess but you nev - er may  
ev - er-more heard, You may seek and seek with - out find - ing the

*Slight retard.*

know, By that beau - ti - ful sil - ver - y riv - er.  
bird, That sings in that par - a - dise old - en.

*Slow with sentiment.*

*pp* Come, love, go love, Heigh - ho and lack - a -

- day, ——— Seek to find and know love

Heigh-ho and lack a day, ——— An - a - lyze and

meas - ure, Call it pain or pleas - ure, But none may hoard the

treas - ure of love, A - lack - a - day. ———



Chic.

CHORUS.

Come, love, go love, Heigh-ho and lack-a-day,

*pp*

Come, love, go love, Heigh-ho and lack-a-day,

*pp*

Come, love, go love, Heigh-ho and lack-a-day,

*pp*

*pp*

1.

Seek to find and know love. 'Tis

Seek to find and know love, Heigho and lack-a-day

Seek to find and know love, Heigho and lack-a-day

*ppp*

2. *f*  
Ah! \_\_\_\_\_ None may hoard the  
day. \_\_\_\_\_ None may hoard the  
day. \_\_\_\_\_ None may hoard the

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a second ending bracket over the first measure, marked with a '2.' and a dynamic of *f*. The lyrics are 'Ah! \_\_\_\_\_ None may hoard the'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time.

treas-ure of love, A - lack - a - day. \_\_\_\_\_  
treas - - ure, A - lack - - a - - day. \_\_\_\_\_  
treas - - ure, A - lack - - a - - day. \_\_\_\_\_

The second system of music continues the vocal line and piano accompaniment. The vocal line has three staves, each with the lyrics 'treas-ure of love, A - lack - a - day. \_\_\_\_\_'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The key signature and time signature remain the same as in the first system.

The third system of music shows the piano accompaniment for the final part of the piece. It features a right-hand part with chords and a left-hand part with a bass line. The key signature and time signature are consistent with the previous systems.

## Duet.

"The Story Book."

No 5.

Estelle and François.

*Gaily.* Fr. A youth met a maid - en with

Est Oh, such a sto - ry book.

Fr. eyes of heav-en's blue Once in a sto - ry book. And

Fr. in her ear he whis-pered Love, I love but you. Once in a sto - ry book

Est.  
Love-ly lit-tle sto-ry book.

Fr.  
And they were wed-ded mer-ri-ly and

The first system of the musical score consists of three staves. The top staff is a vocal line starting with the lyrics 'Love-ly lit-tle sto-ry book.' and ending with a whole rest. The middle staff is another vocal line starting with 'And they were wed-ded mer-ri-ly and'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Fr.  
all the peo-ple say They lived to geth-er hap-pi-ly for ev-er and a day.

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'all the peo-ple say They lived to geth-er hap-pi-ly for ev-er and a day.' The middle staff is another vocal line. The bottom two staves are piano accompaniment, continuing the harmonic support for the vocal lines.

Est.  
Oh, you say 'twas in a

Fr.  
Once, once, once in a sto-ry book.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'Oh, you say 'twas in a'. The middle staff is another vocal line with the lyrics 'Once, once, once in a sto-ry book.' The bottom two staves are piano accompaniment.

sto-ry book. The com-mon kind of

Yes, 'twas sure-ly in a sto-ry book. The com-mon kind of

The fourth system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'sto-ry book. The com-mon kind of'. The middle staff is another vocal line with the lyrics 'Yes, 'twas sure-ly in a sto-ry book. The com-mon kind of'. The bottom two staves are piano accompaniment.

sto - ry book Where noth - ing's ev - er true I have heard of such a

sto - ry book. Where noth - ing's too ab -  
There is sure - ly such a sto - ry book Where noth - ing's too ab -

surd — for folks to think or say or do. —

Est.  
But no - bod - y knows what hap - pened af - ter that, It

is-n't in the sto-ry book, It's gossiped in so-ci-e-ty they

It is-n't in the sto-ry book?

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "is-n't in the sto-ry book, It's gossiped in so-ci-e-ty they". The second staff is another vocal line with lyrics: "It is-n't in the sto-ry book?". The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

had an aw-ful spat. But it is-n't in the sto-ry book. Of

It's nev-er in the sto-ry book.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "had an aw-ful spat. But it is-n't in the sto-ry book. Of". The second staff is another vocal line with lyrics: "It's nev-er in the sto-ry book.". The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble.

Est.  
course I like to fan-cy that such tales are nev-er true. But

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Est. course I like to fan-cy that such tales are nev-er true. But". The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

some-how I would like to be quite cer-tain, would-n't you? Once, once,

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "some-how I would like to be quite cer-tain, would-n't you? Once, once,". The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble.

Est.

once in a sto - ry book. So you say 'twas in a sto-ry book.

Fr.

Yes 'twas

The com-mon kind of sto-ry book, where nothing's ev - er

sure - ly in a sto-ry book.

true, I have heard of such a sto - ry book.

There is

Where noth-ing's too ab - surd for  
 sure - ly such a sto-ry book,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in grand staff notation, with a treble clef for the right hand and a bass clef for the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Where noth-ing's too ab - surd for sure - ly such a sto-ry book,".

folks to think or say or do.

The second system continues the musical score. The vocal line is in a single treble clef staff. The piano accompaniment is in grand staff notation. The lyrics are: "folks to think or say or do.".

The third system of the musical score consists of piano accompaniment in grand staff notation. It continues the harmonic and melodic development of the piece.

The fourth system of the musical score consists of piano accompaniment in grand staff notation, concluding the piece with a final cadence.



# Quartette.

No 6.

"How are we to know?"

Brevet, Brabeau, Chambertin and Pommard.

*Cheerfully.*

Pom.

When a  
If 'tis

man says a thing it should have a true ring As all good folks con-  
said "He's a bird" it's a state-ment ab-surd When he hasn't the wings to

- fess.  
fly.  
It should nev-er be heard that a man broke his word Al- though in dire dis-  
If 'tis said "She's a peach" it's of rea-son a breach And naught cansig-ni-

Chamb.

But what can you say of con - di - tions to - day And  
If she bursts in to tears though in - flesh still ap - pears, There's

- tress.  
- fy.

Chamb

where can sin - cer - i - ty be.  
some - thing that's much a - miss.

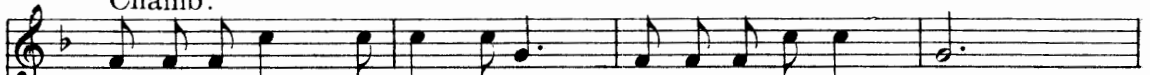
Brev.

When a deaf and dumb King makes  
And if you are told "that

Brev.

signs I will sing a song in a skel - e - ton key. —  
girl is pure gold" Would you take her for earth - ly bliss. —

## Chamb.



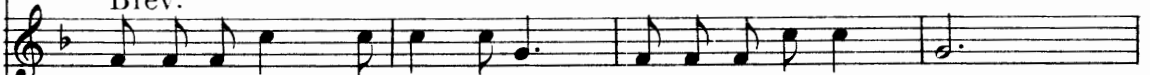
Say-er of sooth and proph-et old, Read-er of rid-dles wise.  
 Say-er of sooth and proph-et old, Read-er of rid-dles wise.

## Pom.



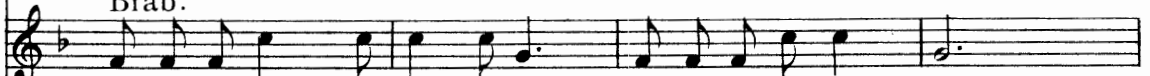
Say-er of sooth and proph-et old, Read-er of rid-dles wise.  
 Say-er of sooth and proph-et old, Read-er of rid-dles wise.

## Brev.



Say-er of sooth and proph-et old, Read-er of rid-dles wise.  
 Say-er of sooth and proph-et old, Read-er of rid-dles wise.

## Brab.



Shall we be-lieve what we are told Or shall we sur-mise When a  
 Shall we be-lieve what we are told Or shall we sur-mise When a



Shall we be-lieve what we are told Or shall we sur-mise  
 Shall we be-lieve what we are told Or shall we sur-mise



Shall we be-lieve what we are told Or shall we sur-mise  
 Shall we be-lieve what we are told Or shall we sur-mise

*pp*

Chamb.

man remarks in a man - ner grim "I won't do a blank, blank  
man remarks of his slim young bride "She's all wool and a

thing to him!" Read - er of rid - dles whis - per low  
whole yard wide." Read - er of rid - dles whis - per low

Chamb.

How are we to know? Read - er of rid - dles  
How are we to know? Read - er of rid - dles

Pom.

Read - er of rid - dles  
Read - er of rid - dles

Brev.

Read - er of rid - dles  
Read - er of rid - dles

Brab.

Read - er of rid - dles  
Read - er of rid - dles

whis - per low, How are we to know? know?  
whis - per low, How are we to know? know?

whis - per low, How are we to know? know?  
whis - per low, How are we to know? know?

whis - per low, How are we to know? know?  
whis - per low, How are we to know? know?

*f*

*tr*

*tr*

*tr*

## Ensemble.

Chic, Estelle, Lorraine, François, Duke, Louis, Chambertin,  
 No 7. Pommard, Brevet, Brabeau, Herald and Chorus.

*With spirit.*

Piano introduction in 6/8 time, marked *f*. The music is in a key with two flats (B-flat and E-flat). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

CHORUS.

SOP & ALTO.  
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her

TEN.  
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her

BASS.  
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her

Chorus vocal parts for Soprano & Alto, Tenor, and Bass. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

hap-py peo-ple all re-joice and joy-ous-ly we sing, Fair

hap-py peo-ple all re-joice and joy-ous-ly we sing, Fair

Continuation of the chorus vocal parts and piano accompaniment. The piano part includes a final cadence with a key signature change to one flat (B-flat) at the end.

Bur - gun - dy — lifts up her voice in wel - come,

Bur - gun - dy — lifts up her voice in wel - come,

wel - come to the King. We sing our joy — in

wel - come to the King. We sing our joy — in

rul - er good, We sing our joy — in rul - er

rul - er good, We sing our joy — in rul - er

good. His roy - al guest — we al - so would ac -

good. His roy - al guest — we al - so would ac -

- claim in prop - er heart - y mood, Un - til the raft - ers ring. —

- claim in prop - er heart - y mood, Un - til the raft - ers ring. —

Hur - rah! hur - rah! for the Duke, our lord Hur - rah! — for his

Hur - rah! hur - rah! for the Duke, our lord Hur - rah! — for his



guest at bed or board. Hur-rah! hur-

guest at bed or board. Hur-rah! hur-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in the left hand, providing harmonic support. The key signature has two flats, and the time signature is 4/4.

- rah! with one ac- cord — Hur-rah hur-rah hur-rah hur-

- rah! with one ac- cord — Hur-rah hur-rah hur-rah hur-

The second system continues the vocal and piano parts. The vocal lines have a long note for "ac- cord" followed by a series of "Hur-rah" exclamations. The piano accompaniment features a steady rhythmic pattern.

- rah hur - - rah Fair Bur- gun-dy lifts up her voice In

- rah hur - - rah Fair Bur- gun-dy lifts up her voice In

The third system concludes the piece. The vocal lines end with "Fair Bur- gun-dy lifts up her voice In". The piano accompaniment features a final chord and a key signature change to one flat.

wel-come to the King— Her hap - py peo - ple all rejoice and joy - ous - ly we

wel-come to the King— Her hap - py peo - ple all rejoice and joy - ous - ly we

sing. Hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur -

sing. Hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur -

- rah!

- rah!

*pp*

*p*

Louis.  
*Moderately slow.*

Cous-in, I greet you! Bur-gun-dy to-day ap-pears con-

Duke.

Your Maj-es - ty says well.  
- tent And pros-per-ous and gay.

She so ap-pears and more of se-cret foes she has no

fears.

*pp*

Of se-cret foes! What can he mean?

*pp*

Of se-cret foes! What can he

Of se-cret foes! What can he

CHORUS.

Louis.

I could have

Per-haps his mean - ing lies the words be - tween

Per-haps his mean - ing lies the words be - tween

mean? Per-haps his mean-ing lies the words be - tween

Duke.

Louis.

And I for more of

wished for a more friend-ly greet - ing.

hon-est-y in meet-ing.

My hon - or ques-tioned, press me not too far.

Duke.

*a little more agitated.*

Nor you with plot - ting Urge me on to war.

CHORUS.

To war! To war! A  
To war! To war! A

quar-rel's in the air Our sovereign lord is an - gry  
quar-rel's in the air Our sovereign lord is an - gry

that we see But what's the cause, What  
that we see But what's the cause, What

can the mat-ter be. Must war en-sue and, end our peace so fair.

can the mat-ter be. Must war en-sue and, end our peace so fair.

*ff*

Duke.  
*Slower.*

Louis.

Your

Your High-ness must ex - plain.

Chamb.

Too late!

Pom.

Too late!

*Slower.*

*pp*

Duke.

Maj - es - ty has plot - ted 'gainst my state.

Louis.

'Tis

Chic.

I say that it is true. I  
false.

*f*

CHORUS.

know the trait'rous work that you would do.

The King de-nounced a  
The King de-nounced a

*p*

great mis-fortune this No words can smooth a speech so much a-miss.  
great mis-fortune this No words can smooth a speech so much a-miss.

Chic.

I say your a - gents e - ven now. Are

ag - i - ta - ting treas - on in the land. —

And you their head more guilt - y are than they.

Louis.

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



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

*p*

*Slow and measured.*

By my faith \_\_\_\_\_ Now I know \_\_\_\_\_ Why I

*mp*

am \_\_\_\_\_ treat - ed so \_\_\_\_\_ 'Tis a jest \_\_\_\_\_

\_\_\_\_\_ that is clear \_\_\_\_\_ Made by this \_\_\_\_\_ Cav - a - lier. \_\_\_\_\_

Chic.

By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Est. & Lor.

*unis.*

By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Franc.

By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Duke.

By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Louis.

Ha, ha, ha!

Ha, ha, ha!

Chamb. & Pom.

*unis.*

By our faith \_\_\_\_\_ He should know \_\_\_\_\_ Why he

Brev & Brab.

*unis.*

*unis.*

By our faith \_\_\_\_\_ Now we know \_\_\_\_\_ Why he

By our faith \_\_\_\_\_ Now we know \_\_\_\_\_ Why he

CHORUS.

*f*

is ——— Treat - ed so ——— 'Tis no jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis no jest ——— That is

Ha ha ha                      ha ha ha                      ha ha ha

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

C. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

E&L. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

F. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

D. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

L. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

C&P. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

B&B. clear \_\_\_\_\_ and must soon \_\_\_\_\_ now ap - pear \_\_\_\_\_

clear \_\_\_\_\_ Made by this \_\_\_\_\_ cav - a - lier \_\_\_\_\_

clear \_\_\_\_\_ Made by this \_\_\_\_\_ cav - a - lier \_\_\_\_\_

*p*

Louis.

What I have heard were better left un-

- said I pray you strike me off this fel-lows'

Duke.

Not so!

Louis.

head Hang me the ras-cal I de-mand.

Duke.

He is an en-voy from the Prin-cess Chic. Whom I much

*Hasten the time.*

thank.

**CHORUS.**

A las! A - las! The quar-rel is too great,

A las! A - las! The quar-rel is too great,

Herald.

Your High-ness!

War must be, The end-ing soon or late.

War must be, The end-ing soon or late.

Liège is in re-volt!

And oth-er prov-in-ces are

Duke.

ris - ing too. Now by the saints It needed on - ly

this to point to me the work that I must do.

My men at arms! \_\_\_\_\_ Seize you, the King! \_\_\_\_\_  
 Louis. \_\_\_\_\_ Seize your

King? \_\_\_\_\_ With hold! \_\_\_\_\_

CHORUS.

A roy-al trai-tor he! — Seize him and hold —

A roy-al trai-tor he! — Seize him and hold —

— 'Twere bet-ter he had braved not Charles the Bold, Hur-rah! for Charles the

— 'Twere bet-ter he had braved not Charles the Bold, Hur-rah! for Charles the

*ff*

Duke.

Con-fine him in the tow'r

Bold, Hur-rah! for Charles the Bold.

Bold, Hur-rah! for Charles the Bold.

*p*



*retard gradually.*

Hence a - way. I'll have his head be - fore an - oth - er day.

The first system consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally quarter notes E3, F3, and G3. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

*Rather slow and broad.*

*p* Ha, ha, ha, ha! Now I think \_\_\_\_\_ it is

The second system continues the musical score. It begins with a piano (*p*) dynamic marking. The vocal line has a half note G2, quarter notes A2, B2, and C3, a whole rest, and then quarter notes D3, E3, and F3. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking in the right hand.

clear \_\_\_\_\_ That we know \_\_\_\_\_ trai - tor's here \_\_\_\_\_ In a

The third system continues the musical score. The vocal line has a half note G2, quarter notes A2, B2, and C3, a whole note D3, and quarter notes E3, F3, and G3. The piano accompaniment continues with chords and a bass line.

strong \_\_\_\_\_ pris - on cell \_\_\_\_\_ Pon - der this \_\_\_\_\_ Long and well \_\_\_\_\_

The fourth system concludes the musical score. The vocal line has a half note G2, quarter notes A2, B2, and C3, a whole note D3, and quarter notes E3, F3, and G3. The piano accompaniment continues with chords and a bass line.

Chic.  
 Now we think \_\_\_\_\_ it is clear, \_\_\_\_\_ That we know \_\_\_\_\_ Trai-tor's

Est.& Lor.  
 Now we think \_\_\_\_\_ it is clear, \_\_\_\_\_ That we know \_\_\_\_\_ Trai-tor's

Fran.  
 Now we think \_\_\_\_\_ it is clear, \_\_\_\_\_ That we know \_\_\_\_\_ Trai-tor's

Duke.  
 Ha, ha, ha, ha, ha, ha, ha, ha, ha,

Louis.  
 Truth to tell \_\_\_\_\_ Now I know \_\_\_\_\_ Why I am \_\_\_\_\_ treat-ed

Chamb.& Pom.  
 ha, ha, ha, ha, ha, ha, ha, ha, ha,

Brev.& Brab.  
 ha, ha, ha, ha, ha, ha, ha, ha, ha,

CHORUS.

SOP.  
 Now we think \_\_\_\_\_ it is clear \_\_\_\_\_ That we know \_\_\_\_\_ Trai-tor's

ALTO.  
 Ha, ha, ha, ha, ha, ha, ha, ha, ha,

TEN.  
 Ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS.  
 Ha, ha, ha, ha, ha, ha, ha, ha, ha,

*ff*

here In a strong pris - on cell He'll re -

here In a strong pris - on cell He'll re -

here In a strong pris - on cell He'll re -

ha, ha, ha, ha, ha, ha, ha, ha, ha,

so Would my court knew of this Things have

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

here In a strong pris - on cell He'll re -

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,

C. - flect Long and well. Were the Duke less than a

E&L - flect Long and well. Ha, ha, ha,

F. - flect Long and well. Ha, ha, ha,

D. ha ha ha Take him hence though King he

L. gone much a - miss In the tow'r Such a

C&P ha, ha, ha, ha, ha, ha, ha, ha, ha,

B&B

- flect Long and well. Ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

man — I — had been un - done Now the

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

be — Noth - ing shall I — rue When he

thing. Nev - er has been known And to

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,



- - geon, in a dun - - geon lone.

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,

- - ance, venge-ance is my due take him hence,

rudely seize his King, Rea-son must have flown.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

C. *ha!*

E&L *ha!*

F. *ha!*

D. Take him hence, — take him hence. —

L.

C&P *pp* *ha, ha, ha!*

B&B *pp* *ha, ha, ha, ha, ha, ha!*

*pp* *mf*

3222

Detailed description: This is a musical score for a scene. It features seven vocal parts and piano accompaniment. The vocal parts are labeled C., E&L., F., D., L., C&P., and B&B. The piano part is shown in two systems. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have lyrics: C., E&L., and F. all say "ha!"; D. says "Take him hence, — take him hence. —"; C&P. says "ha, ha, ha!"; and B&B. says "ha, ha, ha, ha, ha, ha!". The piano part includes dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte). The score is divided into two systems, with the piano part continuing across both.



## Song.

No 8.

"The wood nymph and the river god"

Chic.

*Moderately slow.* Chic.

A wood nymph lived\_

in an old oak tree\_ On a riv - er's bank\_ in a for - est fair,

And once on a time she chanced to see\_ A riv - er God in the

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Moderately slow.' and the character is 'Chic.' The piano part features several triplet figures in both hands. The lyrics are: 'A wood nymph lived\_ in an old oak tree\_ On a riv - er's bank\_ in a for - est fair, And once on a time she chanced to see\_ A riv - er God in the'.

wa-ter's there — She thrill'd as she looked On his no ble face,

Her love she voiced in a joy-ous song, And he was en-rap-tured with her

grace And wor shipped her — from the reeds a - mong.

*Slow and sustained.*

Poor lit-tle nymph in her old oak tree Poor riv-er God in the crystal wave,

*pp*

He would have joyed in the wood to be, And she in the wa-ter cool to lave

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. The lyrics are: "He would have joyed in the wood to be, And she in the wa-ter cool to lave".

Poor wood nymph And riv-er god too, What could they do? What

The second system of the score continues the vocal line and piano accompaniment. The piano accompaniment features a prominent triplet pattern in both hands, marked with a *cresc.* (crescendo) dynamic. The lyrics are: "Poor wood nymph And riv-er god too, What could they do? What".

*In time.*  
could they do?

The third system of the score begins with the instruction *In time.* and a change in time signature to 3/4. The vocal line continues with the lyrics "could they do?". The piano accompaniment features a triplet pattern in both hands, marked with a *p* (piano) dynamic.

Her love to him did she sweet-ly give— His pas-sion for her

The fourth system of the score continues the vocal line and piano accompaniment. The piano accompaniment features a triplet pattern in both hands, marked with a *pp* (pianissimo) dynamic. The lyrics are: "Her love to him did she sweet-ly give— His pas-sion for her".

Was plain to see, But on-ly in wa - ter, could he live

And she in the heart of the old oak tree — So she pined and pined

— With ma-ny a sigh And her heart ached so — With each passing day, That the

oak tree pity-ing her did die, And thus the wood nymph pass'd a-way.

*colla voce.*

*Slow and sustained.*

Poor lit-tle nymph in her old oak tree Poor riv-er god in the crys-tal wave

*pp*

He would have joyed in the wood to be, And she in the wa-ter cool to lave

Poor wood nymph And riv-er god too

*cresc.*

What could they do? What could they do?

## Finale II.

Chic, Estelle, Lorraine, Francois, Duke, Chambertin, Pommard,  
Brevet, Brabeau and Full Chorus.

## No 9.

*Rather fast.*

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords.

Second system of piano introduction. The right hand continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains a steady accompaniment with chords.

Third system of piano introduction. The right hand features a more active melodic line with sixteenth notes. The left hand continues with a consistent accompaniment.

CHORUS.

SOPR.  
ALTO.  
TEN.  
BASS.

What does it mean? What can the trou-ble be? Is

Vocal introduction for the chorus. Four staves are shown for Soprano (SOPR.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "What does it mean? What can the trou-ble be? Is". The music is in the same key signature and time signature as the piano introduction.

Piano accompaniment for the chorus. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. The dynamic is marked as forte (*f*).

mad-ness in the air? What do, what do we see? The  
 mad-ness in the air? What do we see? The

With all their skill and might.  
 Duke and Cap-tain fight with all their skill, and might. A -  
 Duke and Cap-tain fight with all their skill, and might. A -

What can the  
 las! a - las the sight. What can the mat - - ter  
 las! a - las the sight. What can the mat - - ter

Chic.   
 Not I, not I.

Duke.   
 I charge you yield.

Brev.   
 mat ter be?   
 A plucky youngster this.

be?   
 be?

*mp*

Chic.   
 E-

Est.   
 Spare him I pray

Lor.   
 For you I'd die.

Fr.   
 Spare him I pray.

Cham.   
 Sub-mit I pray.

Pom.



Chic. *retard.*

nough! ————— I yield! ————— To no one else, sir, have I

*ff* *retard.*

e'er ap - pealed. ————— *In time.*

He yields, the quar - rel is at end. Their

He yields, the quar - rel is at end. Their

*ff* *In time.*

hon - or sat - is - fied. Now may each call the oth - er friend, Since

hon - or sat - is - fied. Now may each call the oth - er friend, Since

Duke.

And now, sir, I a - gain de -

cour-age has been tried.

cour-age has been tried.

*mf*

Est.

Duke.

His

mand an ex - plan - a - tion of your ac - tion there. —

Est.

ac-tion there. Ah, now we un - der - stand. The quar - rel

His ac - tion there. Ah, now we un - der - stand, the quar - rel

His ac - tion there. Ah, now we un - der - stand, the quar - rel

*p*

Est.  
was a - bout the dam - sel - fair. The Captain and Fleurette The

Fr.  
The Captain shame.

Brev.  
Oh, Oh, I blush

was a - bout the dam - sel fair. The

was a - bout the dam - sel fair. The

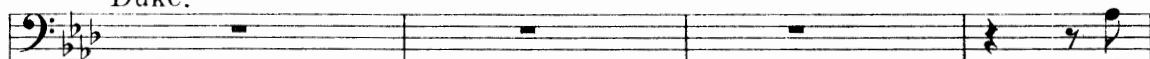
Est.  
quar - rel was a - bout the dam - sel fair.

Brev.  
I blush Do let me at him get.

quar - rel was a - bout the dam - sel fair.

quar - rel was a - bout the dam - sel fair.

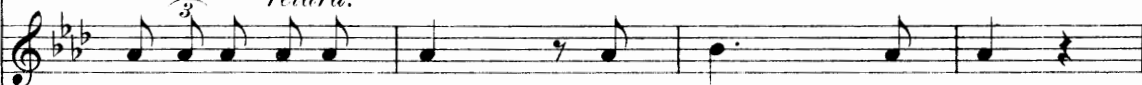
Duke.



Cham.

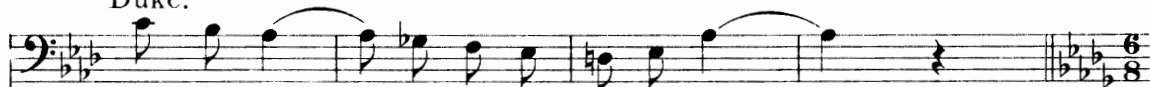
*retard.*

The



On - ly a peas - ant girl! And swords but now.

Duke.



queen of love — she is to me I vow! —

*Moderate.*

She's but a wom an, he's but a man —

She's but a wom an, he's but a man —

*Moderate.*

She's but a wom an, he's but a man —

knight - ly  
 No - ble is he and knight - ly Liv - ing and lov - ing is  
 No - ble is he and knight - ly Liv - ing and lov - ing is  
 knight - ly

na - ture's own plan When maid - en and man meet right - ly.  
 na - ture's own plan When maid - en and man meet right - ly.  
 na - ture's own plan When maid - en and man meet right - ly.

*Very moderate.*

*Chic.*

I pray you ask me not why I was there The

Chic.  
dam-sel was not menaced, that I swear. —

Duke.  
I do not question here your

Duke  
knight - ly oath yet rath - er would I hear the tale from

Lor.  
His High-ness is most

Duke.  
both. Sum-mon the maid! —

Est.  
I'll fetch her straight.

Lor.  
wroth. You're lost

Pom.  
You're lost what

Lor.

What can you say?

Fr.

What will the maid en say.

Cham.

He's gone stark mad.

Pom.

can you say

Brev.

Your

Brab.

Your

Duke. *f*.

Hence a-way.

Brev.

High-ness.

Brab.

High-ness.

CHORUS.

He's fran-tic! He's en-raged. He's like a li-on caged Who

He's fran-tic! He's en-raged. He's like a li-on caged Who

Est.

The maid has

ev-er's wise will cross him not un - til his wrath's assuaged.

ev-er's wise will cross him not un - til his wrath's assuaged.

*f*

Est.

van-ished gone. No-

Fr.

How can it be?

Duke.

Gone? How can it

Cham.

How can it be?

Brab.

How can it be?

*pp*

*pp*



Chic. Your High ness I de-

Est. where could I, Fleur ette the maid-en see.

Fr. How can it be?

Duke. be?

Cham. How can it be?

Brab. How can it be?

Chic. clare.

Est. How can it be?

Lor. Oh, tempt not fate. Oh, tempt not

Fr. How can it be?

Cham. How can it be?

Pom. How can it be?

Brev. Oh, tempt not fate.

Brab. How can it be?

*Hasten the time a little.*

Lor.

fate.

Duke.

I'll be re-venge.

Guards! —

Seize this fel-low

Chic.

This out-rage you'll re-pent.

Duke.

straight.

Cham.

Two pris'ners,

Duke.

Un-til the maid is found he'll not go free.

Cham.

Oh, dear me!

*Slow and sustained.*

CHORUS and PRINCIPALS.

SOP. *ppp* Love is a mad - ness, breath - ing but sad - ness, Joy is its pro - mise

ALTO. *ppp*

TEN. *ppp*

BASS. *ppp* Love is a mad - ness, breath - ing but sad - ness, Joy is its pro - mise

sel - dom ful - filled; Love is a mad - ness breath - ing but sad - ness, Joy is its pro - mise

sel - dom ful - filled; Love is a mad - ness breath - ing but sad - ness, Joy is its pro - mise

sel - dom ful - filled. Bright in its seem - ing bliss - ful in dream - ing

sel - dom ful - filled. Bright in its seem - ing bliss - ful in dream - ing

yet ere fru - i - tion ev - er 'tis chilled, Yes, Love is a mad - ness,

yet ere fru - i - tion ev - er 'tis chilled, Yes, Love is a mad - ness,

*ff*

\* Estelle with Sopr. Lorraine with Alto. Francois with Tenors.  
 Duke, Chamb., Pom., Brev. and Brab. with Basses.

breath-ing but sad-ness, Bring-ing us woe with ec-sta-sy thrilled.

breath-ing but sad-ness, Bring-ing us woe with ec-sta-sy thrilled.

*Moderate.*  
Duke.

A-way! Con-fine him in the tow-er strong Un-

*pp*

Chic.

Your High-ness pause. I

Duke.

til the Princess comes up-on the mor-row.

Chic.

swear you do me wrong If you per-sist you will re-pent in

*March time.*

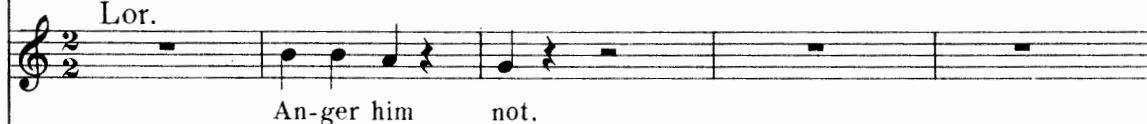
Chic.



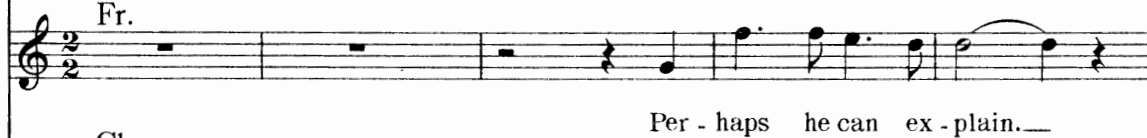
Est.



Lor.



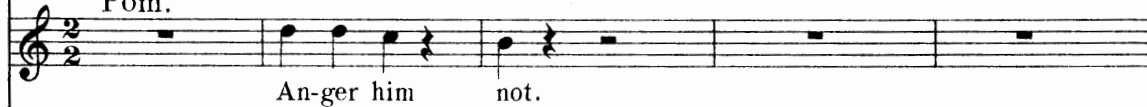
Fr.



Cham.



Pom.

*March time.*

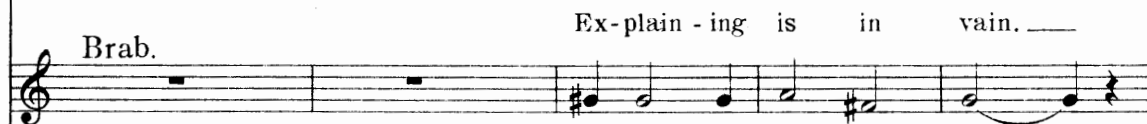
Duke.



Brev.



Brab.



PRINCIPALS and CHORUS.

A - way with him, a - way with him He's

A - way with him, a - way with him He's

*ff*

spir - it - ed a - way The maid - en fair and now he stands at

spir - it - ed a way The maid - en fair and now he stands at

bay. A - way with him a - way with him a - hang - ing is his

bay. A - way with him a - way with him a - hang - ing is his

due In dungeon dark this day's work he will rue.

due In dungeon dark this day's work he will rue.

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "due In dungeon dark this day's work he will rue."

Chic.

Fall'n am I from high es - tate, now in dis - grace I

The second system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "Fall'n am I from high es - tate, now in dis - grace I".

stand And in the tow - er must a - wait The sen - tence the fates com -

*unis.*  
A - way with him

A - way with him

The third system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "stand And in the tow - er must a - wait The sen - tence the fates com -". The second and third staves have the lyrics "A - way with him" and are marked with a *unis.* (unison) instruction.

mand Gone is the maid - en I am to blame

*unis.*  
A - way with him

*p*  
Gone is the maid, Van - ished from

*p*  
A - way with him

*p*  
Gone is the maid, Van - ished from

*p*

Van - ished has she from sight. \_\_\_\_\_ I'm to be

sight. He is to blame. He will be hanged,

sight. He is to blame. He will be hanged,



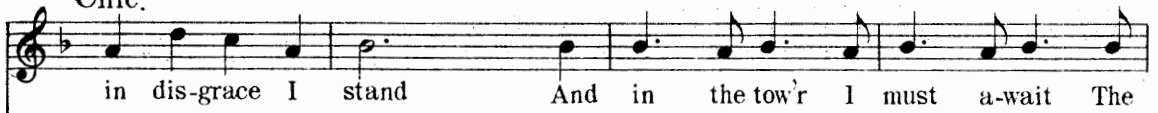
pun - ished soon for her shame— Yet will it — all come

soon for her shame He will be judged

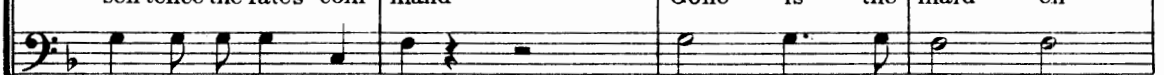
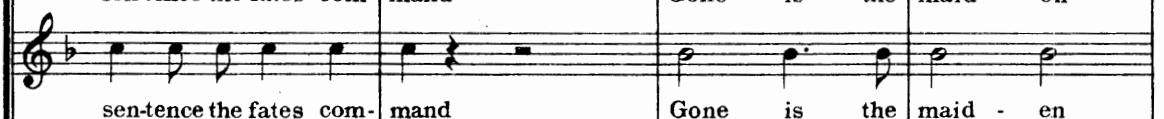
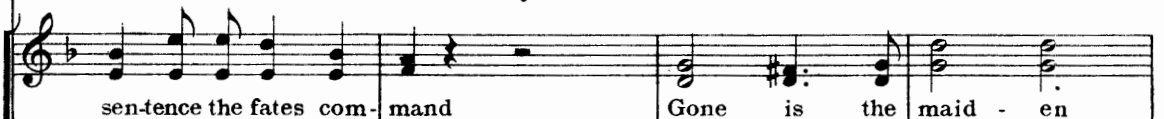
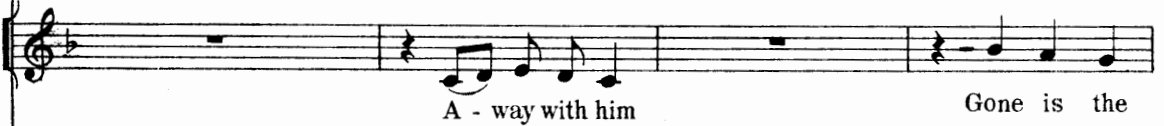
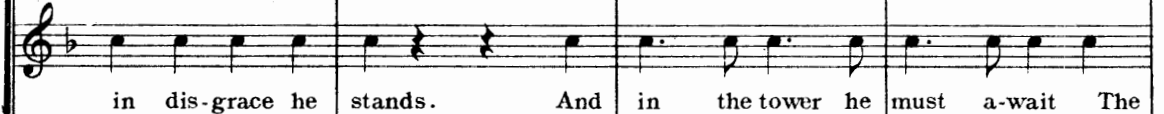
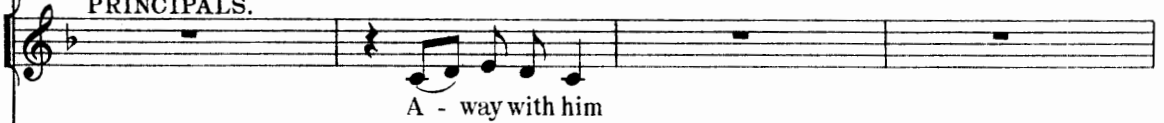
right. Fall'n am I from high es-tate, Now

He will be judged a - right, Fall'n is he from high es-tate, Now

Chic.



PRINCIPALS.



I am to blame Van - ished has she from sight.

maid, Van - ished from sight. He is to blame,

He is to blame Van - ished has she from sight.

He is to blame Van - ished has she from sight.

I'm to be pun - ished soon for her shame Yet

And will be hanged soon soon for her shame

He will be pun - ished soon for her shame He

He will be pun - ished soon for her shame He

will it all come right

He will be judged He will be judged a - right.

will be judged a - right

will be judged a - right

The first system consists of five staves. The top staff is a vocal line with lyrics 'will it all come right'. The second staff is another vocal line with lyrics 'He will be judged He will be judged a - right.'. The third and fourth staves are vocal lines with lyrics 'will be judged a - right' and 'will be judged a - right' respectively. The fifth staff is the piano accompaniment, showing chords and melodic lines in both hands.

Duke.

A - way with him A pris'- ner he must be, Un -

The second system consists of three staves. The top staff is a vocal line with lyrics 'A - way with him A pris'- ner he must be, Un -'. The middle and bottom staves are the piano accompaniment, showing chords and melodic lines in both hands.

*retard.* *in time.*

til the Prin - cess comes to set him free.

*retard.* *in time.*

The third system consists of three staves. The top staff is a vocal line with lyrics 'til the Prin - cess comes to set him free.'. The middle and bottom staves are the piano accompaniment. The tempo markings '*retard.*' and '*in time.*' are placed above and below the piano parts respectively.

CHORUS and PRINCIPALS.

A - way with him a - way with him To cell of cold grey stone There

A - way with him a - way with him To cell of cold grey stone There

*ff*

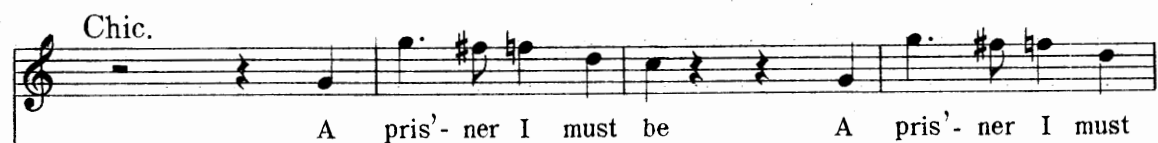
he'll per-chance re-pent the wrong he's done. A - way with him a -

he'll per-chance re-pent the wrong he's done. A - way with him a -

way with him a - pris'-ner he must be un - til the Princess comes to set him

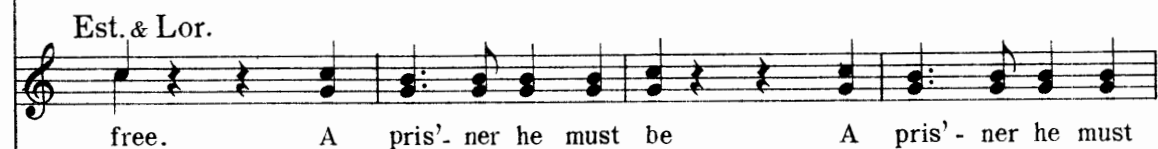
way with him a - pris'-ner he must be un - til the Princess comes to set him

Chic.



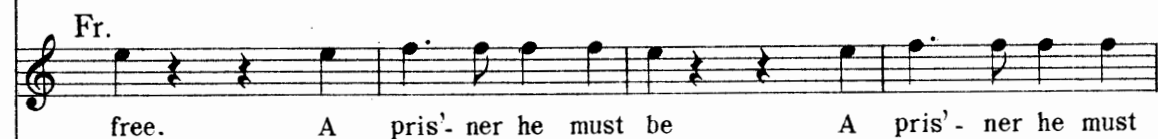
A pris'- ner I must be      A pris'- ner I must

Est. & Lor.



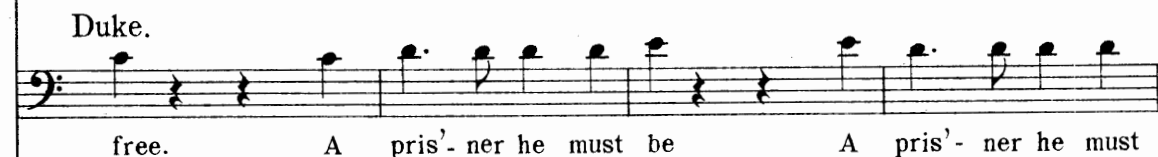
free.      A pris'- ner he must be      A pris'- ner he must

Fr.



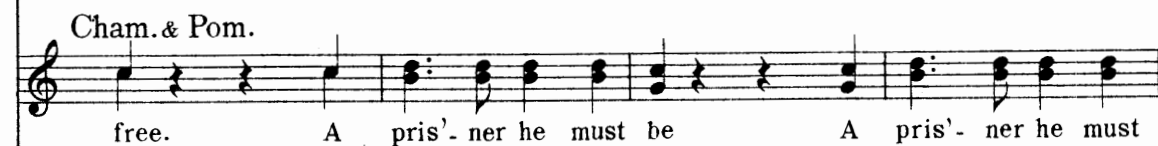
free.      A pris'- ner he must be      A pris'- ner he must

Duke.



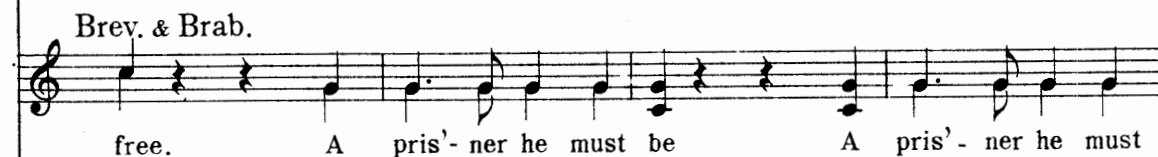
free.      A pris'- ner he must be      A pris'- ner he must

Cham. & Pom.

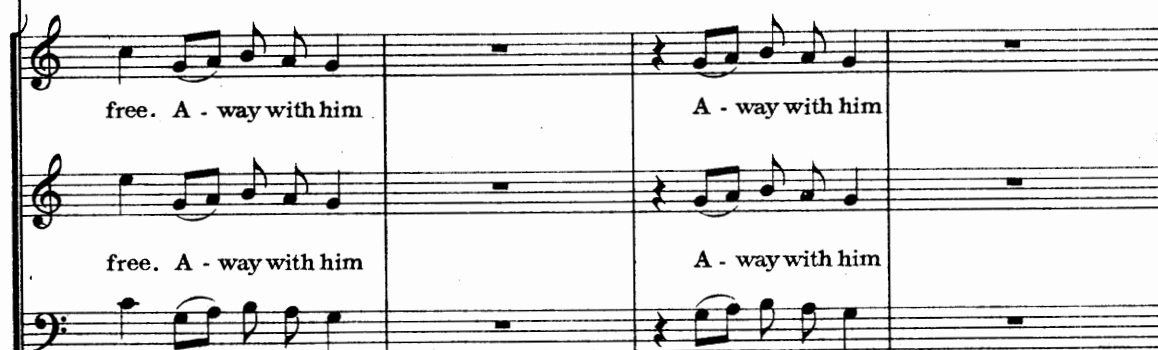


free.      A pris'- ner he must be      A pris'- ner he must

Brev. & Brab.



free.      A pris'- ner he must be      A pris'- ner he must



free. A - way with him      A - way with him

free. A - way with him      A - way with him



be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

be Un - til the Prin-cess comes \_\_\_\_\_ to set

A - way with him. Un - til she sets

A - way with him. Un - til she sets

8

me free. —

him free. —

him free. —

him free. —

him free. —

him free. —

him free. —

him free. —

8 *loco.*

*ff*



ACT III.

Opening Chorus.

(MALE.)

No 1a

*With spirit.*

ff

The first system of piano accompaniment features a 2/2 time signature and a key signature of two flats. The right hand plays a series of chords and dyads, while the left hand provides a steady bass line with some rhythmic variation.

The second system continues the piano accompaniment with similar harmonic textures and rhythmic patterns.

The third system concludes the piano accompaniment, ending with a triplet of eighth notes in the right hand.

CHORUS.

TENORS.

BASSES.

There's a feel ing of war in the

The vocal staves for Tenors and Basses are shown. The Tenors' part begins with a rest, followed by the lyrics "There's a feel ing of war in the". The Basses' part also begins with a rest and then continues with the same lyrics. The music is in 2/2 time and two flats.

The fourth system of piano accompaniment features a more active right hand with some sixteenth-note passages, while the left hand remains mostly chordal.

air, In the tem-per of ev - 'ry blade And we

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'air,' followed by quarter notes 'In the', 'tem-per', 'of ev - 'ry', and 'blade'. The piano accompaniment consists of a steady bass line with chords in the right hand.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand plays chords and single notes, while the left hand provides a rhythmic foundation with eighth and quarter notes.

wel-come the prom-ise so fair, For war is a boun-ti-ful

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'wel-come the prom-ise so fair,' followed by quarter notes 'For war is a boun-ti-ful'. The piano accompaniment continues with similar harmonic support.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand features more complex chordal textures, including some triplets and sixteenth notes.

jade — There's a hus - tle and bus - tle a - near There's a

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'jade —', followed by quarter notes 'There's a', 'hus - tle', 'and bus - tle', 'a - near', and 'There's a'. The piano accompaniment continues with rhythmic accompaniment.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a steady bass line.

hus-tle and bus-tle a- near, And a- far prep-a- rations are made For the

send-ing and mend-ing of gear For war is a boun-ti - ful jade, For

war is a boun- ti - ful jade.—

No 1b

"War is a Bountiful Jade" (Brevet and Male Chorus.)  
*A little slower.* Brevet.

War gives to a lov - er the  
The sol - dier has on - ly to

*mf*

sol - dier bold Plun - der of coun - try and town.  
go and fight, what mat - ter the right or wrong.

*p*

My la - dy's jew - els, the mi - ser's gold and  
'Tis a gay wild life of glo - rious strife And its

oft en a king - ly crown. He  
spice is wine and song. And

drinks of wine from the old - est cask In cas-tles to sleep he  
ev - er the wench-es will troop-ing come The wench-es with eyes a -

lies. \_\_\_\_\_ And the wench-es of - fer their  
flame. \_\_\_\_\_ With the tim tim tum of the

*retard a little.*

blood-red lips, And woo him with ro - guish eyes. \_\_\_\_\_  
war like drum, And the sol - dier is their game. \_\_\_\_\_

Then mend, mend, mend, And

pol - ish ev - ry pike And ham - mer and shar - pen each

lance - tip a - like And tem - per keen each blade — Now

peace a - side is laid — And war, war, war is a boun - ti - ful

jade. Then mend, mend, mend, And pol - ish - ev - ry pike, And  
TENORS.

Then mend, mend, mend, And pol - ish - ev - ry pike, And  
BASSES.

ham-mer and sharpen each lance - tip a like — And temperkeeneach

ham-mer and sharpen each lance - tip a - like — And temperkeeneach

The first system consists of three staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

blade — Now peace a - side is laid — And war, war,

blade — Now peace a - side is laid — And war, war,

The second system consists of three staves. The vocal lines continue with the lyrics. The piano accompaniment includes a triplet of eighth notes in the right hand towards the end of the system.

(Pause 2d time only.)

war is a boun - ti - ful jade. —

war is a boun - ti - ful jade. —

The third system consists of three staves. The vocal lines conclude with the lyrics. The piano accompaniment features a triplet of eighth notes in the right hand. A second instruction "(Pause 2d time only.)" is placed below the piano staff.

## Trio.

"A Fighting Man?"

No 2.

Estelle, Brevet and Brabeau.

*Animated.*

Brevet.

When a dam - sel meets with a fight - ing man She always af - fects dis -  
 Oh coy is the maiden 'tis so with all When wooed by a fight - ing

- dain. — She al - ways be - rates him pre - tends that she hates him And  
 man. — They scold and they har - ry, but al - ways they mar - ry, And

flouts him and flaunts him but fi - nal - ly mates him.  
 then they're de - vot - ed, they fetch and they car - ry.



Brab.

That is if he can give check to her plan By  
It's done ev - 'ry day, it's on - ly their way It's

*retard a little.*

show-ing her scorn-ing is vain — For a fight - ing man is the  
been just so since the world be-gan — How - ev - er it nev - er af -

Est.

prop - er sort To win the heart of the dam - sels.  
-fects re - sults For fight - ing men must be mas - ters.

But

Tell me I pray you if you can What do you mean by a  
how if the maid-en with wrath ex-plode, Does a fight-ing man wince when he

*pp*

Est.

With spirit.

fight-ing man.  
feels the goad.

They  
Does

Brev.

A fight-ing man,  
A fight-ing man,

Brab.

A fight-ing man,  
A fight-ing man,

say that from dan-ger a-way he ran.  
he fly to such shel-ter as he can.

He's quick with the blade.  
He's quick and he's strong.

He's  
He

At least when he meets with a pret-ty maids  
'Tis said he af-fects self-praise in song.

He's  
From

nev-er a-fraid.  
nev-er goes wrong.

And he's oft - en reward - ed like  
And he's punished if kiss - ing he  
nev - er a - miss.  
bat - tle he hies.  
With a smile or a kiss.  
To a pair of bright eyes.

*f* *p*

this. A fight - ing man, a fight - ing man, He's  
tries.

A fight - ing man, a fight - ing man, He's

*f* *mf*

built up-on na - ture's fin - est plan, A fiend in a brawl, A  
built up-on na - ture's fin - est plan, A fiend in a brawl, A

beau in a hall All the world bows down to a fight-ing man.

beau in a hall All the world bows down to a fight-ing man.

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). A first ending bracket labeled '1' spans the final two measures of the system.

fight-ing man.

fight-ing man.

The second system continues the vocal and piano parts. It features a second ending bracket labeled '2' over the first two measures of the vocal staves. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the first measure of the system.

The third system contains only the piano accompaniment, consisting of two staves (treble and bass clefs). It continues the musical texture established in the previous systems, with various rhythmic patterns and chordal structures.

# Quartette.

"Love came to me one day."

No 3.

Chic, Lorraine, Duke and François.

*Rather slow.* *Chic.*

Love came to me one

day, Decked out in col-ors gay,

Sang to me on my way, And I dis-owned

*slight retard* *in time.*

him, He came to me a - gain

Sad and dis-heart-ened, when My heart re-spond-ed

Chic. Then I quick-ly en-throned him Duke. What

Chic. voice in mu-sic clear at-tends my anxious ear. Then

love came in poor ar-ray and said — to Franc. Love is the theme to-

Chic.

me. Let me remain, I pray, Oh hear my plea.

Lor.

Will she herself be - tray. This should not be.

Fr.

day. I plain - ly see.

Duke.

That voice! what shall I

He seemed so sad and lorn, so woe-ful and so torn, So wea - ry

Will she herself be-tray

say, Who can it be? Who can it be If it be she I

*cres.*

and so worn. I warmed him in my heart I warmed him in my  
 Will she herself be -  
 Love is the  
 mourn. Who left me so for - lorn If she will but a-dorn my

heart. — Nor asked a fee.  
 tray. — This should not be.  
 theme to-day 'Tis said that sirens  
 life I'll be the rich-est lord on land or sea.

*pp*



Fr. sing — and fals - est vis - ions bring.

Duke. I swear it is not

Lor. Re - frain, re -

so. That voice, that voice I know.

Chic. Love came to me one

Lor. frain I pray, you know, you know not what you say. Love —

Fr. Love comes to all one

day. Decked out in col-ors gay.

comes to all one day.

day. Decked out in col - ors gay.

Love came to me one day. Decked out in col-ors

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics "day. Decked out in col-ors gay." The second staff has "comes to all one day." The third staff has "day. Decked out in col - ors gay." The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing a bass line. There are three measures in this system, each containing a triplet of eighth notes in the right hand.

Sang to me on my way And I dis - owned \_\_\_\_\_

Sings to them on their way and they dis -

Sings to them on their way \_\_\_\_\_ and they dis -

gay. And I dis - owned \_\_\_\_\_

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of four staves. The first staff has the lyrics "Sang to me on my way And I dis - owned \_\_\_\_\_". The second staff has "Sings to them on their way and they dis -". The third staff has "Sings to them on their way \_\_\_\_\_ and they dis -". The fourth staff has "gay. And I dis - owned \_\_\_\_\_". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing a bass line. There are three measures in this system, each containing a triplet of eighth notes in the right hand.

him. He came to me a - gain.

owned him. He — comes to all a - gain.

owned him. He comes to all a -

him. He came to me a -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, while the piano accompaniment is in two staves. The lyrics are: "him. He came to me a - gain." on the first staff; "owned him. He — comes to all a - gain." on the second staff; "owned him. He comes to all a -" on the third staff; and "him. He came to me a -" on the fourth staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings.

Sad and dis-heart-ened when my heart re-pond-ed

Sad — and dis-heart-ened when their —

gain. Sad and dis-heart-ened when their —

gain. Sad and dis-heart-ened when my heart re -

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, while the piano accompaniment is in two staves. The lyrics are: "Sad and dis-heart-ened when my heart re-pond-ed" on the first staff; "Sad — and dis-heart-ened when their —" on the second staff; "gain. Sad and dis-heart-ened when their —" on the third staff; and "gain. Sad and dis-heart-ened when my heart re -" on the fourth staff. The piano accompaniment continues with a similar rhythmic pattern, including triplet markings.

Then I quick - ly en - throned him.

hearts are chast-ened then they quick en - throne him. Love

hearts are chast-ened then they quick en - throne him.

spond - ed Then I quick en - throned him. Love

The first system of the musical score consists of five staves. The top four staves are vocal parts: a soprano line, two alto lines, and a bass line. The fifth staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The music is in a minor key with a common time signature. The lyrics are: "Then I quick - ly en - throned him. hearts are chast-ened then they quick en - throne him. Love spond - ed Then I quick en - throned him. Love". There are dynamic markings like *mf* and *f* in the piano part, and a crescendo hairpin above the first vocal line. There are also triplet markings (3) in the piano part.

Love came in poor ar - ray and said to

came \_\_\_\_\_ Love came in

Love \_\_\_\_\_ came in poor ar - ray and said to

came in poor ar - ray and said to me \_\_\_\_\_

The second system of the musical score consists of five staves. The top four staves are vocal parts: a soprano line, two alto lines, and a bass line. The fifth staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The music continues in the same key and time signature. The lyrics are: "Love came in poor ar - ray and said to came \_\_\_\_\_ Love came in Love \_\_\_\_\_ came in poor ar - ray and said to came in poor ar - ray and said to me \_\_\_\_\_". There are dynamic markings like *mf* and *f* in the piano part, and a crescendo hairpin above the first vocal line. There are also triplet markings (3) in the piano part.

me. Let me re - main I pray Oh  
 poor ar - ray and said to me Let me re - main I —  
 me. Let me re - main I pray.  
 Let me re - main I

hear my plea. He seemed so  
 pray Oh hear my plea. He seemed —  
 Oh hear my plea. He seemed so sad and  
 pray — Oh hear my plea. He seemed so sad and

sad and lorn, So woe - ful and so torn  
 so sad and lorn ————— So woe - ful and so  
 lorn So woe ful and so torn  
 lorn, So woe - ful and so torn So

So wea - ry and so worn so wea - ry  
 torn ————— so wea - ry and so worn So  
 So wea - ry and so worn I warned I  
 wea - - ry and so worn so wea - -

and so worn I warmed him in my heart — Nor  
worn, I warmed him in my heart — Nor  
warmed him in my heart — Nor  
ry, I warmed him in my heart — Nor

The first system of the musical score consists of five staves. The top four staves are vocal lines in G major (one sharp) and 2/4 time. The first staff has lyrics: "and so worn I warmed him in my heart — Nor". The second staff has lyrics: "worn, I warmed him in my heart — Nor". The third staff has lyrics: "warmed him in my heart — Nor". The fourth staff has lyrics: "ry, I warmed him in my heart — Nor". The fifth staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a melodic line with a sixteenth-note triplet at the end of the first phrase and a sixteenth-note triplet at the end of the second phrase. The piano part includes chords and arpeggiated figures.

*ff*  
asked a fee. —  
asked a fee. —  
asked a fee. —  
asked a fee. —

The second system of the musical score consists of five staves. The top four staves are vocal lines in G major and 2/4 time. The first staff has lyrics: "asked a fee. —" and is marked with a fortissimo (*ff*) dynamic. The second, third, and fourth staves also have lyrics: "asked a fee. —". The fifth staff is the piano accompaniment, continuing from the first system. It features a melodic line with a sixteenth-note triplet at the end of the first phrase and a sixteenth-note triplet at the end of the second phrase. The piano part includes chords and arpeggiated figures.

## Entrance.

Male Chorus.

No 4a

*Animated.*

TEN.  
CHORUS. The Prin - cess - es men at arms are we — The  
BASS.

ver - y flow'r of chiv - al - ry. And when we go to



war and fight — We know we're al - ways in the

right we march with step e - las - tic And in our ways a dras - tic

Dras - tic, dras - tic dras - tic Oh, so ver - y dras - tic we're right we

know And so the foe may nev - er find us plas -

3222

SOPR. *unis.*  
ALTO. We're blades of a tem - per both fine and tried On  
tic. The Prin - - cess - es men at

mis-sions im - por - tant we're chos - en to ride We're quick and em - pha - tic But  
arms are we ——— The ver - - y

nev - er er - ra - tic we sleep, we sleep our swords be side as an  
flow'r of chiv - al - ry and

es-cort of hon-or su- perb are we There's noth-ing to e-qual us you'll a-gree We're  
 when we go to war and fight — We

al-ways re - li - a - ble Dar-ing and pli - a - ble Brave as you well can see. A  
 know we're al - ways in the right. — We

sweep - ing bow and a low - bent head Or an off - hand  
 march with step e - las - tic and in our ways so dras-tic Dras tic, dras - tic

nod Prove us well bred We heed not the tears of a -  
 dras - tic Oh, so ver - y dras - tic We're right we know — and

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff contains the lyrics: "nod Prove us well bred We heed not the tears of a -". The second staff contains: "dras - tic Oh, so ver - y dras - tic We're right we know — and". The piano accompaniment is written for the right and left hands, with triplets indicated by a '3' over the notes.

dor - ing dears For we — are the pink of pro - pri - e - ty  
 so the foe may nev - er find no

The second system continues the musical score. The vocal line has two staves. The first staff contains: "dor - ing dears For we — are the pink of pro - pri - e - ty". The second staff contains: "so the foe may nev - er find no". The piano accompaniment continues with triplets in both hands.

cav - a - liers.  
 plas - - tic.

The third system concludes the musical score. The vocal line has two staves. The first staff contains: "cav - a - liers.". The second staff contains: "plas - - tic.". The piano accompaniment continues with triplets in both hands.

SONG "LOVE AND WAR." (Chic and full Chorus.)

Chic.

Two things greater than all things are The first is love, is love so fair, The  
Love is gen - tle - ness and grace Ten - der of heart and mild; But

se - cond is grim re - pul - sive war And this and this com - pletes the pair A -  
war has a rough and fearsome face, That is im - pressed with pas - sion wild And

las, they seem miss - mat - ed Un - wise un - just - ly fat - ed. To  
yet de - spite their seem - ing With com - mon traits they're teem - ing 'Tis

go a - bout thus coup - led And for aye But they jour - ney on for -  
nat - u - ral se - lec - tion You must know, And so long as time is

ev-er need-ing nei-ther tie nor teth-er And they are bet-ter friends as swift the  
time love and war in prose and rhyme Still hand in hand con-gen-ial-

*Brilliant.*

a - ges fly.  
ly will go. Love and war Love and war War and love

In the earth be - neath or heav'n a - bove. Two things greet-er than

all things are The one is love And the oth - er war The one is

love and the oth - er war.

SOPR.

ALTO.

CHORUS.  
TEN.

BASS.

Love and war, Love and war, War and

Love and war, Love and war, War and

*f*

*ff*

Two things

love In the earth be - neath, or heav'n a - bove Two things

love In the earth be - neath, or heav'n a - bove Two things

greater than all — things are And one is love And the oth - er

great-er than all — things are And one is love And the oth - er

great-er than all things are And one is love And the oth - er

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "greater than all — things are And one is love And the oth - er". The piano part features a steady accompaniment with chords and moving lines in both hands.

war the one is love and the oth - er war. war.

war the one is love and the oth - er war. war.

war the one is love and the oth - er war. war.

*with force.*

The second system continues the musical piece. It includes the same four vocal staves and piano accompaniment. The lyrics are: "war the one is love and the oth - er war. war.". There are first and second endings marked above the vocal lines. The piano part includes the instruction *with force.* and features a more active accompaniment with chords and moving lines.



Duke spoken  
 "Burgundy greets the Princess Chic and bids her :  
 : welcome."

*pp*  
*rather slow.*

Chic.  
 Come love go love

Heig - ho and lack - a - day!

Duke  
 "What! Can it be Fleurette"?

*f*

Chic.  
 She's but a wom - an Thou art a man.

*with the voice.*

*f*

## Finale III.

Chic, Duke, Principals and Chorus.

No 5.

*With spirit.*

Piano introduction for No. 5, marked *With spirit.* and *f*. The music is in 3/4 time with a key signature of one sharp (F#). It consists of two staves, treble and bass, with a dynamic marking of *f* (forte).

CHORUS and PRINCIPALS.

Vocal staves for Soprano (SOPR.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "She's but a wom - an He's but a man No - ble is". The Soprano part has a long note on "man" that spans across the bar line.

Piano accompaniment for the first vocal system, marked *ff* (fortissimo). The music is in 3/4 time with a key signature of one sharp (F#). It consists of two staves, treble and bass.

Vocal staves for Soprano (SOPR.) and Bass (BASS.). The lyrics are: "he and knight - ly Liv - ing and lov - ing is". The Soprano part has a long note on "Liv - ing" that spans across the bar line.

Piano accompaniment for the second vocal system. The music is in 3/4 time with a key signature of one sharp (F#). It consists of two staves, treble and bass.

Chic.

Life is all  
na-ture's own plan When maid-en and man meet right - ly The  
na-ture's own plan When maid-en and man meet right - ly The

The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with chords and melodic fragments. The key signature is one sharp (F#).

love. \_\_\_\_\_  
frail i - vy clings to rough oak-en tree The dove for her dear one is  
frail i - vy clings to rough oak-en tree The dove for her dear one is

The piano accompaniment continues with a consistent rhythmic pattern, providing harmonic support for the vocal lines. The key signature remains one sharp (F#).

Chic.

The dew loves the flow'r, the stars love the sea And

Duke.

And

wait - - ing The dew loves the flow'r, the stars love the sea.

wait - - ing The dew loves the flow'r, the stars love the sea.

all life is lov - - - ing and all life is mat - -

all life is lov - - - ing and all life is mat - -

All life is lov - ing and mat - ing All life is

All life is lov - ing and mat - ing All life is

ing.

ing.

lov - ing and mat - - ing.

lov - ing and mat - - ing.

End of Opera.

Detailed description: The page contains a musical score for a vocal piece. It features two vocal staves (Soprano and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'ing.', 'ing.', 'lov - ing and mat - - ing.', 'lov - ing and mat - - ing.', and 'End of Opera.' The piano accompaniment consists of chords and melodic lines in both hands, with some passages featuring arpeggiated figures and sustained chords.