

THE
BEAUTY STONE

An Original Romantic Musical Drama
IN THREE ACTS.

By ARTHUR W. PINERO,
J. COMYNS CARR,
and ARTHUR SULLIVAN.

Arranged from the Full Score by WILFRED BENDALL.

Vocal Score, 10^s net.

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THE CHARACTERS.

Philip, Lord of Mirlemont.....	MR. GEORGE DEVOLL.
Guntran of Beaugrant.....	MR. EDWIN ISHAM.
Simon Limal (<i>a Weaver</i>).....	MR. HENRY A. LYTTON.
Nicholas Dircks (<i>Burgomaster of Mirlemont</i>).....	MR. JONES HEWSON.
Peppin (<i>a Dwarf</i>).....	MR. D'ARCY KELWAY.
A Seneschal.....	MR. LEONARD RUSSELL.
A Lad of the Town.....	MR. CHAS. CHILDERSTONE.
Baldwyn of Ath.....	MR. F. W. FOSTER.
Lord of Serault.....	MR. CORY JAMES.
Lord of Velaines.....	MR. N. GORDON.
Lord of St. Sauveur.....	MR. J. RUFF.
The Devil.....	MR. WALTER PASSMORE.
Laine (<i>the Weaver's Daughter</i>).....	MISS RUTH VINCENT.
Joan (<i>the Weaver's Wife</i>).....	MISS ROSINA BRANDRAM.
Jacqueline.....	MISS EMMIE OWEN.
Loyse (<i>from St. Denis</i>).....	MISS MADGE MOYSE.
Isabeau (<i>from Florennes</i>).....	MISS MINNIE PRYCE.
Blanche (<i>from Bovigny</i>).....	MISS ETHEL JACKSON.
A Shrewish Girl.....	MISS MILDRED BAKER.
A Matron.....	MISS ETHEL WILSON.
Saida.....	MISS PAULINE JORAN.

*Knights, Dames, Pages, Aldermen, Soldiers, Townsfolk, Countryfolk,
Dancers, Lute-players, Serving-men, and the rest.*

Act I.

Scene I.— The Weaver's Home. Scene II.— The Market-place.

Act II.

Scene I.— A Hall in the Castle. Scene II.— The Weaver's Home.
Scene III.— Between the Castle and the North Gate.

Act III.

Scene I.— The Terrace of the Castle. Scene II.— The Market-place.

The story is laid in the Flemish town of Mirlemont in the beginning of the 15th century.

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The Beauty Stone

ARTHUR SULLIVAN

INTRODUCTION

Allegro alla marcia.

Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melody of eighth and quarter notes, while the lower staff provides a rhythmic accompaniment of eighth notes. A tremolo effect is indicated by a wavy line under the first few notes of the bass line.

The second system of musical notation continues the piece. It features two staves. The upper staff has a melody with some rests, and the lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff has a more active melodic line, and the lower staff maintains the steady accompaniment.

The fourth system of musical notation continues the piece. The upper staff features a series of eighth-note chords, and the lower staff continues the accompaniment.

The fifth and final system of musical notation concludes the introduction. The upper staff has a melodic line that ends with a long note, and the lower staff continues the accompaniment.

First system of musical notation. The treble clef staff features a melodic line with a long note in the third measure, which is circled. The bass clef staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with chords and eighth notes. The bass clef staff maintains the rhythmic accompaniment.

Third system of musical notation. The treble clef staff shows a more active melodic line with eighth notes. The bass clef staff continues with a steady accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur over the last two measures. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff continues the accompaniment.

The first system of music consists of two staves. The treble staff begins with a series of chords and single notes, including a half note G4, a quarter note F4, and a quarter note E4. The bass staff features a rhythmic pattern of eighth notes, primarily G3 and F3, with some rests.

The second system continues the piece. The treble staff has a piano (*p*) dynamic marking. It features a melodic line in the treble and a rhythmic accompaniment in the bass. A slur is present over the final two measures of the treble staff.

The third system shows a continuation of the musical texture. A prominent feature is a long slur in the treble staff that spans across the third and fourth measures, encompassing several chords.

The fourth system introduces a key signature change. The treble staff shows a sharp sign (#) on the F line, indicating a change to one sharp (F#). The bass staff continues with its rhythmic accompaniment, including some slurs.

The fifth system features a forte (*f*) dynamic marking. The treble staff has a more active melodic line with eighth notes, while the bass staff provides a steady accompaniment.

The sixth system concludes the piece with a forte (*f*) dynamic marking. It features a long slur in the treble staff that spans across the third and fourth measures, similar to the third system.

First system of musical notation. The treble clef staff features a melodic line with a dotted line above it and a fermata over a chord. The bass clef staff has a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with a dotted line above it. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the rhythmic accompaniment. The word *dim* is written below the first measure, *in* below the second measure, and *uendo* below the third measure.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamic markings include *dim* and *in*.

Second system of a piano score. The right hand continues the melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. Dynamic markings include *en* and *do*.

Third system of a piano score. The right hand has a melodic line with a long note held over two measures. The left hand continues the eighth-note accompaniment. A dynamic marking of *p* is present.

Fourth system of a piano score. The right hand has a melodic line with a long note held over two measures. The left hand continues the eighth-note accompaniment. A dynamic marking of *pp* is present.

Fifth system of a piano score. The right hand has a melodic line with slurs and ties. The left hand has a bass line with long notes and slurs. A dynamic marking of *And* is present.

Sixth system of a piano score. The right hand has a melodic line with slurs and ties. The left hand has a bass line with long notes and slurs. The system concludes with a double bar line.

(♩ = ♩. before)

p * *p* * *p* * *p*

p * *p* * *p* * *p* * *p*

pp

attacca

No 1.

DUET. (Simon & Joan.)

Andante con moto.

Piano.

The musical score is written for piano in 2/4 time. It consists of five systems of staves. The first system shows the beginning of the piece with a piano (*p*) dynamic marking. The second system features several triplet markings (indicated by a '3' above the notes). The third system continues with more triplet markings. The fourth system includes a *cresc:* marking, indicating a crescendo. The fifth system concludes with a section marked 'A'.

SI. Click, clack, click, clack, For e - ver the shut - tle

SI. flies! Here in the gloom From out the loom It groans and rat-tles and

SI. cries!..... Oh, would the day.... were en - ded when the end of the day - light

SI. dies!..... Oh, would the day.... were en - ded, were

SI. en - ded when the end..... of the day - light..... dies!

B

SI. Click, clack, click, clack, click, clack, click, clack, For

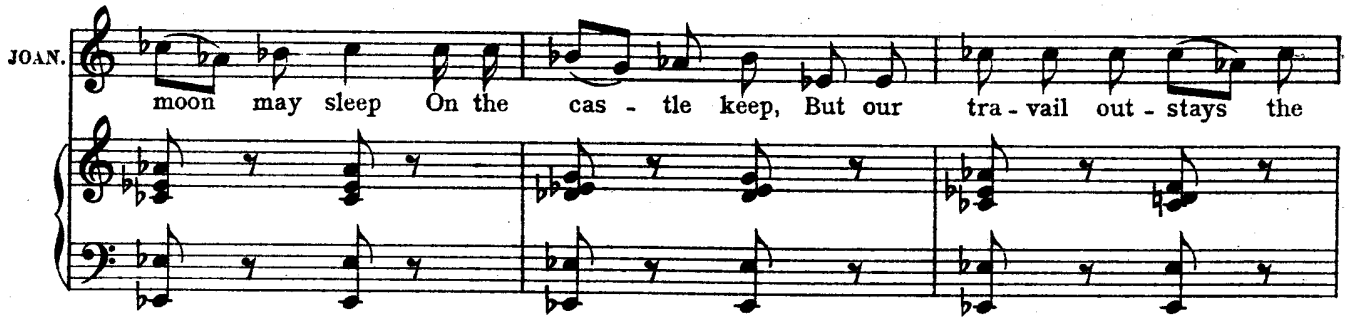
SI. e - - - ver..... the shut - - - tie

SI. flies.....

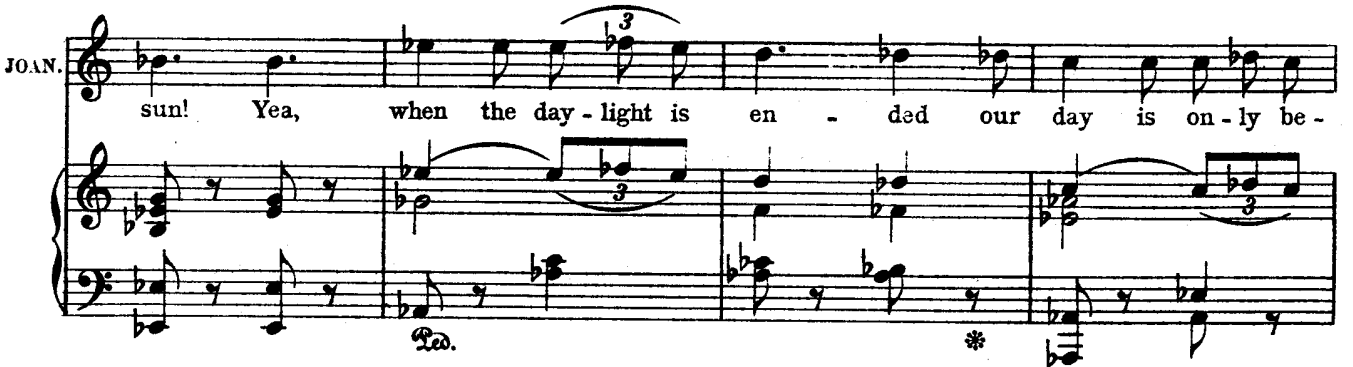
C JOAN. Click, clack,

JOAN. click, clack, The night and the day are one!..... The

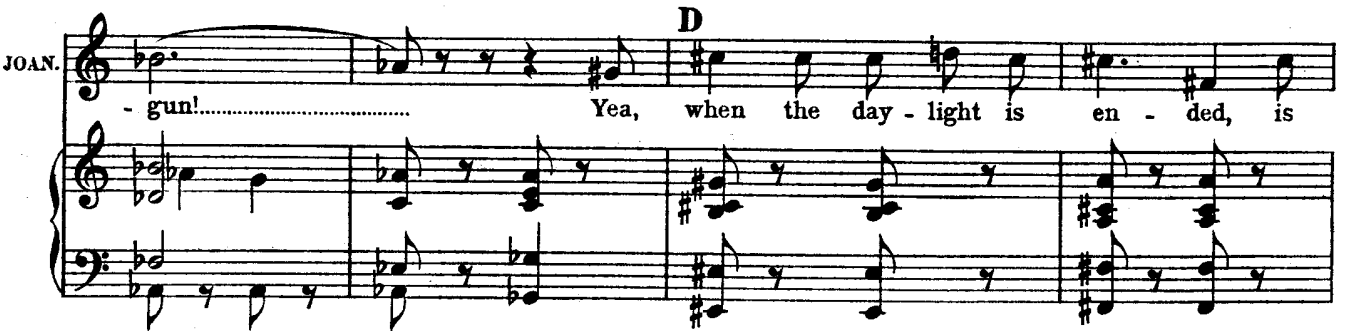
JOAN.
moon may sleep On the cas - tle keep, But our tra - vail out - stays the



JOAN.
sun! Yea, when the day - light is en - ded our day is on - ly be -



JOAN.
- gun!..... Yea, when the day - light is en - ded, is



JOAN.
en - ded our day..... is on - ly be - gun!



JOAN.
Click, clack, click, clack, click, clack, click, clack! The



JOAN. night..... and..... the day..... are one!.....

E

JOAN. A - cross the nar - row street..... The crook - ed sha - dows

SI. A - cross the nar - row street..... The crook - ed sha - dows

JOAN. meet,..... And the sound of fall - ing feet Ec - hoes faint - ly and grows

SI. meet,..... And the sound of fall - ing feet Ec - hoes faint - ly and grows

JOAN. dumb; And the moon - beams creep and crawl Down each

SI. dumb; And the moon - beams creep and crawl..... Down each ga - ble to..... the

JOAN. ga - ble to..... the wall. Ah!..... could night but end it

SI. wall. Ah!..... could night but end it

JOAN. all,..... We would pray the night were come! Click, clack,

SI. all,..... We would pray the night were come! Click, clack,

JOAN. click, clack, click, clack, click, clack, click, clack.

SI. click, clack, click, clack, click, clack, click, clack.

No. 2. CHORUS WITH SOLOS. (Simon & Joan.)

Allegro vivace.

Piano.

First system of piano introduction. Treble clef has a whole rest. Bass clef has a melodic line starting with a half note G4, followed by eighth notes. Dynamics include *mp* and *stacc:*. The word *simile.* is centered below the bass line.

Second system of piano introduction. Treble clef has a whole rest. Bass clef continues the melodic line with eighth notes and some chords.

Third system of piano introduction. Treble clef has a melodic line with eighth notes. Bass clef has a dense accompaniment of chords. Dynamics include *cresc:*.

Fourth system of piano introduction. Treble clef has a melodic line with eighth notes. Bass clef has a dense accompaniment of chords.

Allegro vivace.

10.

Hob - ble, hob - ble, now we've caught her, Scutt - ling home - ward like a

Hob - ble,

Fifth system of music. Treble clef has a vocal line with eighth notes. Bass clef has a piano accompaniment with eighth notes. Dynamics include *f*.

CHO. rat, Limp - ing Laine, the wea - ver's daugh - ter! By St Jo - seph, look at
 hob - ble, now we've caught her, Scutt - ling home - ward like a rat, Limp - ing

CHO. that! Hob - ble, hob - ble, now we've caught her, Scutt - ling home - ward like a
 Laine, the wea - ver's daugh - ter, By St Jo - seph, look at that! By St

CHO. rat! By St Jo - seph, look at
 Jo - seph, look at that! By St

CHO. that! Look at that! look at that! look at
 Jo - seph, look at that! look at that! look at

CHO. JOAN.

that! look at that! look at that! Aye, 'tis

that! look at that! look at that!

JOAN.

Laine, our crip-pled daugh - ter! By St Jo - seph, look at

JOAN. CHORUS.

that! Saints a - bove us, what a cou - ple!

Sooth, he's

CHO.

All his back is bent and dou - ble,

fash - ion'd like a sic - kle, and his

CHO. Lo! her skin is made of lea - ther that has
 legs are not a pair! Lo! her skin is made of

CHO. soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's
 lea - ther that has soak'd too long in pic - kle, And her eyes are hung with

CHO. mil - dew in her hair! Lo! her skin is made of lea - ther that has
 cob - webs! See, there's mil - dew in her hair! Lo! her skin is made of

CHO. soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's
 lea - ther that has soak'd too long in pic - kle, And her eyes are hung with

B
SIMON.

CHO. mil - dew in her hair! Ho - ly Mo - ther!

cob - webs! See, there's mil - dew in her hair!

The first system of music includes a vocal line for the choir and a piano accompaniment. The vocal line has two parts: a soprano part and a bass part. 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 one flat (B-flat), and the time signature is 4/4.

CHO. have a care! That's her fa - ther! And the o - ther?

That's her fa - ther! And the o - ther?

CHORUS.

The second system of music includes a vocal line for the choir and a piano accompaniment. The vocal line has two parts: a soprano part and a bass part. 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 one flat (B-flat), and the time signature is 4/4.

CHO. That's her mo - ther! What a pair! Ho - ly Mo - ther!

That's her mo - ther! What a pair!

SIMON.

The third system of music includes a vocal line for the choir and a piano accompaniment. The vocal line has two parts: a soprano part and a bass part. 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 one flat (B-flat), and the time signature is 4/4.

SI. would ye dare? would ye dare? would ye dare? Ho - ly

The fourth system of music includes a vocal line for the soloist and a piano accompaniment. The vocal line has one part: a soprano part. 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 one flat (B-flat), and the time signature is 4/4.

CHORUS.

SI. *C*
 Mo - ther! would ye dare? Nay, sir Wea - ver, spare your cud - gel, and when
 Nay, sir Wea - ver, spare your cud - gel, and when

CHO. next your crook - ed daugh - ter Limps and hob - bles o'er the cob - bles, with her
 next your crook - ed daugh - ter Limps and hob - bles o'er the cob - bles, with her

CHO. bo - dy turned as - kew, Patch and mend her ere ye send her to the
 bo - dy turned as - kew, Patch and mend her ere ye send her to the

CHO. gos - sips' well for wa - ter, Lest we take her crutch and rend her! Ho - ly
 gos - sips' well for wa - ter, Lest we take her crutch and rend her! Ho - ly

SIMON.

SI. Car - rion kites,

CHO. Mo - ther, what a crew! what a crew!

Mo - ther, what a crew! what a crew!

SI. what would ye do? Car - rion kites,

CHO. Patch and mend her ere ye send her to the

Patch and mend her ere ye send her to the

SI. what would ye do? Car - rion kite,

CHO. gos - sips' well for wa - ter. Ho - ly Mo - ther, what a

gos - sips' well for wa - ter. Ho - ly Mo - ther, what a

SI. what would ye do? Car - rion kites,

CHO. crew! Ho - ly Mo - ther, what a
crew! Ho - ly Mo - ther, what a

SI. what would ye do? What would ye do, ye car - rion

CHO. crew! What a pair!.....
crew! What a pair!.....

Ad.

SI. kites, what would ye do?

CHO.

Andante con moto.

Laine.

Piano.

LAI.

Quasi Recit.

LAI.

1. Dear Ma - ry Mo - ther, un - to thee I bring A poor maid's pray'r! I am a
 2. Him who gave the rose its ver-meil hue 'Twere vain to pray That He should

crook-ed, wan, mis-sha-pen thing, And may not dare to lift mine eyes to
 make this bo-dy straight and new..... And fair al - way. Sooth, that were

LAI.

thine, lest hap - ly so Thy heart should find no pi - ty left to
 vain, yet thou canst bid God send - Where - as the night-time end - eth ev - 'ry

LAI.

A a tempo con moto.

spare For all my woe! Mo - ther of
 day - My day may end! Mo - ther of

LAI.

Je - su, at thy feet..... I, cry; I do but crave for
 Je - su, at thy feet..... I, cry; For well I wis 'tis

LAI.

love..... That so..... my..... heart may live, Else what am
 so;..... Love sorts but with the fair..... And naught am

LAI. **B f**

I? Nay, and if God a - bove Hath naught of
 I! Where - fore I fain would go, Pray - ing but

mf

Ad. * *Ad.* *

LAI. *rall: e dim:*

love to give, I fain would die!..... Mo - ther of
 this one pray'r, That I may die!..... Mo - ther of

dim. *p*

Ad. * *Ad.* * *Ad.*

LAI. *dim:* 1.

Je - su, I fain..... would die!
 Je - su, Ah, let..... me

f

Ad.

LAI. *D. C.* 2.

2. To die!

dim:

Nº 4. QUARTET. (Laine, Joan, Simon & The Devil.)

Allegro agitato.

Simon. *SIMON. Recit.* *JOAN.*

Who stands with - in? Hush! 'tis a

Piano.

JOAN.

Ho - ly Friar!

THE DEVIL.

THE D. Chide not this sim - ple maid; the fault was

THE D. *JOAN.* *SIMON.*

mine! No fault, in sooth! 'Twas not 'gainst such as thee Our

C JOAN.

SI.
 door was barred! Yet, ho - ly fa - ther, say How comes it

JOAN.
 that the light of Heav'n hath crept To our dark

THE DEVIL.

JOAN.
 home? My chil - dren, I have

THE D.
 heard Ye stand in lit - tle fa - vor in this town; Where -

THE D.
 - fore I thought to pause up - on my way And prof - fer

D

THE D.
 com - fort. Sooth, and as ye came, In

Musical score for 'THE D.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The piano part includes a bass line with a 'p' dynamic marking and a 'rit.' (ritardando) marking. The vocal line has lyrics: 'com - fort. Sooth, and as ye came, In'.

THE D.
 plea - sant con - verse with yon crip - pled child I

Musical score for 'THE D.' featuring a vocal line and piano accompaniment. The key signature has two sharps. The piano part includes a bass line with a 'p' dynamic marking and a 'rit.' marking. The vocal line has lyrics: 'plea - sant con - verse with yon crip - pled child I'.

JOAN & SIMON.

THE D.
 chanc'd to shew her this! What is it? Speak!

Musical score for 'JOAN & SIMON.' featuring a vocal line and piano accompaniment. The key signature has two sharps. The piano part includes a bass line with a 'p' dynamic marking and a 'rit.' marking. The vocal line has lyrics: 'chanc'd to shew her this! What is it? Speak!'.

Andante con moto (misterioso.)

THE DEVIL.

THE D.
 Well may ye ask, for hid - den

Musical score for 'THE DEVIL.' featuring a vocal line and piano accompaniment. The key signature has two sharps. The piano part includes a bass line with a 'p' dynamic marking and a 'rit.' marking. The vocal line has lyrics: 'Well may ye ask, for hid - den'.

THE D. 

here doth lie A lit - tle stone hewn from a sur - ken rock Whose gi - ant sha - dow

THE D. 

ris - ing from the deep Em - pur - ples the blue sea!..... Yet long a -

THE D. 

- go, In hol - ier days, it rear'd.... its sa - cred head Moss-man - tled o'er the

THE D. 

F
wave:..... and on its crest Once trod the vir - gin's feet:..... And since that

THE D.
 hour,..... This lit - tle par - ti - cle of pre - cious stone..... A re - lic

THE D.
 res - cued from the wreck of time,..... Hath so much vir - tue, that on

THE D. G
 man or maid, Who - e'er it be that owns it, there doth fall The gift of.....

THE D. SIMON.
 per - fect..... beau - ty! Beau - ty!

JOAN. LAINÉ.

JOAN. Beauty! Yea, tru-ly'twas of beauty that he spake E'en as ye

Allegro vivace.

LAI SIMON. JOAN.

LAI came. Ah prithee, tell methen, How falls this miracle! JOAN. Aye, tell us that!

THE DEVIL.

più mosso.

THE D. Draw near and ye shall hear! Tremble not, 'tis naught to fear! On the bare breast of man or maid

THE D. Naked shall this stone be laid; Snug and secret must it lie Hidden close from ev-'ry eye, For

H SIMON. *Quasi Recit.*

THE D.
one and on - ly one shall own The mys-tic vir-tues of this stone. Fa - ther, be-stow it!

SI.
Aye, be-stow it here!..... No home in Flan - ders is so waste and drear,....

SI.
Lack - ing a come - ly pre - sence: we are worn, And bent with

SI.
years and toil - ing night and morn! Our child is

SI.
sick - ly, Hap - less she was born! Be - stow it

THE DEVIL.

SI. **J**
here! Wea - ver, thou didst not heed me;

Musical score for Soprano (SI.) in G major, 2/4 time. The vocal line starts with a whole rest, then sings "here!" followed by "Wea - ver, thou didst not heed me;". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

THE D.
I have shewn This won - d'rous gift is not for

Musical score for The Devil (THE D.) in G major, 2/4 time. The vocal line starts with a whole rest, then sings "I have shewn This won - d'rous gift is not for". The piano accompaniment continues with the same rhythmic pattern.

THE D.
all to own, But who - so.... wears it, he or

Musical score for The Devil (THE D.) in G major, 2/4 time. The vocal line continues with "all to own, But who - so.... wears it, he or". The piano accompaniment features a more active right hand with eighth-note chords.

THE D.
she a - lone, May hope to win The beau - ty that lies

Musical score for The Devil (THE D.) in G major, 2/4 time. The vocal line continues with "she a - lone, May hope to win The beau - ty that lies". The piano accompaniment remains active with eighth-note chords.

THE D.
hid - den.... deep with - in this glit - t'ring stone.....

Musical score for The Devil (THE D.) in G major, 2/4 time. The vocal line concludes with "hid - den.... deep with - in this glit - t'ring stone.....". The piano accompaniment features a more active right hand with eighth-note chords.

K

LAI.

Ah, Ho - ly Mo-ther, lit-tle need had they To

JOAN.

Though that should be, yet on our knees we pray, Grant to this

SIMON.

Though that should be, yet on our knees we pray, Grant to this

THE DEVIL

LAI.

crave this lamp to light them on their way Had I been fair!..... Where - fore

JOAN.

dark-en'd house the light of day! O, hear our pray'r! in pi - ty hear us! O.....

SI.

dark-en'd house the light of day! O, hear our pray'r! in pi - ty hear us! O.....

THE D

Wea - ver, thou didst not heed me, didst not heed me;

cresc.

LAI. I too would kneel to thee to - day ... O, ... hear their prayer! O, ... hear ... their

JOAN. hear us! Let but Heav'ns sweet ray Make one face fair, make one face

cresc.

SI. hear us! Let but Heav'ns sweet ray ... Make one face fair, make one face

THE D. who - so wears it, he or she a-lone, May hope to win The beau - ty

cresc.

L f con forza.

LAI. pray-er. Wherefore I ... too would kneel to thee to - day, ... would kneel ... O, ...

JOAN. fair! In pi - ty hear us! let but Heav'ns sweet ray Make

SI. fair! In pi - ty hear us! ... let but Heav'ns sweet ray Make

THE D. that ... lies hid - den deep with-in This glit - t'ring stone! ...

L f

LAI. hear..... O, hear their pray'r!

JOAN. one face fair, make one face fair!

SI. one face.... one face fair!

THE D. on - ly one, on - ly one! Take it, 'tis thine! My

LAI. Fa - ther, we thank thee, day hath dawn'd at last!

JOAN. Fa - ther, we thank thee, day hath dawn'd at last!

SI. Fa - ther, we thank thee, day hath dawn'd at last!

THE D. bles - sing go with it! My bles - sing go..... with it!

No 5.

RECIT. AND SONG. (The Devil.)

Allegretto commodo.

Piano.

p *f*

Led. * *Led.* * *Led.*

dim. *trem.* *p* *Led.*

THE DEVIL.

DEV.

Since it dwelt in that rock whose hal - lowed crest Lies

DEV.

sunk in o - rient sea, This stone it hath press'd full

DEV.

ma - ny a breast Of gal - lant and proud la - - dye. For

DEV. all have sued for this glitt - 'ring thing, And

DEV. squire and lord and clown; Yea, once it lay next the heart of a

DEV. king Who coun - ted it more than his crown! *A a tempo.*

DEV. 1. I
2. Then it

DEV. gave it a - way to a love - lorn maid Who wept, for her heart was
pass'd to a mi - ser of gris - ly hue, With a beard that fell to his

20528.

DEV. free; And
knee; And he

DEV. lo, when this stone in her breast was laid, She grew pass - ing
cud-dled his gold, yet he fain would woo A la - dy of high de -

DEV. fair to see! And a knight rode by, and he
- gree! And he laugh'd when he saw how

B

DEV. knelt and pray'd, "For thy beau - - ty life were.... free - ly paid, Now
fair he grew, Yet..... ev - er she sigh'd as he came to sue, "Nay,

DEV. what wilt thou give to..... me?"..... "Sir
 what wilt thou give to..... me?"..... "Rich

DEV. Knight, I have naught" laugh'd she,..... Sir Knight, I have naught for
 gems have I none;" groand he,..... "I have naught but my love for

DEV. thee!.... But still at her feet, as he made his moan, From
 thee!.... But at night, as he lay, and dream'd of gold, She

DEV. out her bo-som she drew the stone;.....
 drew from his gar-bardine's in-nermost fold

C

DEV. And that knight rode forth, but he rode a - lone, And he
Drew this glitt - ring stone, And his heart grew cold; But she

DEV. laugh'd, for his heart was free!..... And they bur - ied a
laugh'd, for her heart was free!..... And they bur - ied a

DEV. mai - den all skin and bone; And
mi - ser wither'd and old; And

DEV. so..... it be - - fell,..... At the toll..... of the bell, This
so..... it be - - fell,..... At the toll..... of the bell, This

Bell.

Red.

*

Red.

*

THE D.

stone..... had come back..... to..... me..... This
 stone..... had come back..... to..... me..... This

THE D.

stone..... had come back..... to..... me..... And a -
 stone..... had come back..... to..... me..... And a -

THE D.

-non it sped o - ver sea and land. It jour - ney'd o'er land and
 -non it sped o - ver sea and land, It jour - ney'd o'er land and

THE D.

sea;.... It hath lodged in ma - ny a fair maid's hand; Yet it
 sea;.... It hath lodged in ma - ny a wi - ther'd hand; Yet it

cresc: e rall:

THE D.

e - ver comes back to me, It e - ver comes back to
 al - ways comes back to me!

THE D.

me!

THE D.

Then it al - ways comes back to me.

p *colla voce.* *f*

THE D.

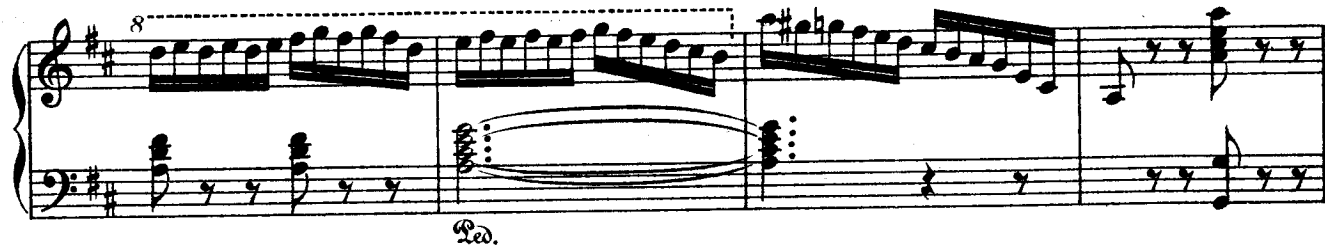
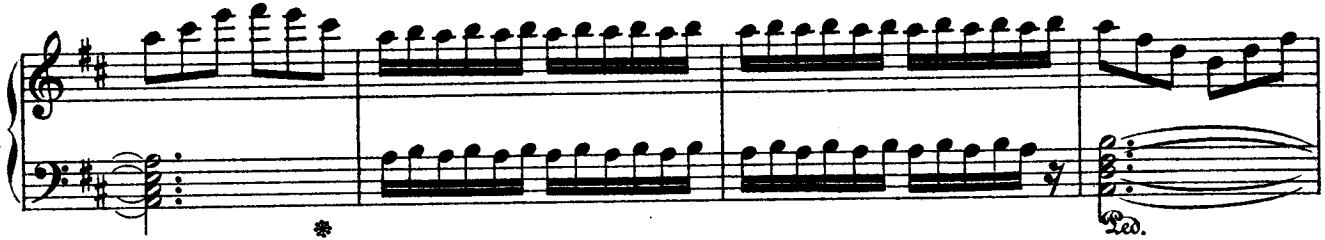
No 6.

FULL CHORUS

Semi-Chorus of eight extra Girls (competitors)

Allegro con brio.

Piano. *f*



GIRLS **FULL CHORUS.**
The bells are ring - ing o'er Mir - le - mont town, Lord

MEN.



GIRLS. Phil - ip rides forth on his way! The bells are ring - ing o'er

MEN. The bells are ring - ing o'er

GIRLS. Mir - le - mont town, Lord Phil - ip rides forth on his way!..... From his

MEN. Mir - le - mont town, Lord Phil - ip rides forth on his way!..... From his

GIRLS. sad - dle - bow hangs a rose - bud crown, And a sil - ver cord that shall

MEN. sad - dle - bow hangs a rose - bud crown, And a sil - ver cord that shall

GIRLS. gir - dle the gown.... Of her who is fair - est to - day..... Of

MEN. gir - dle the gown Of her who is fair - est to - day..... Of

GIRLS. her - who is fair - est to - day..... From his sad - dle - bow hangs a

MEN. her who is fair - est to - day..... From his sad - dle - bow hangs a

GIRLS. rose - bud crown, And a sil - ver cord that shall gir - dle the gown of

MEN. rose - bud crown, And a sil - ver cord that shall gir - dle the gown of

GIRLS. day..... is fair -

MEN. day..... is fair -

her who is fair - est to - day, to day..... is fair -

her who is fair - est to - day, to day, is fair -

GIRLS. - - est, fair - - - est to - day.

MEN. - - est, fair - - - est to - day.

A
L'istesso tempo.

MAIDENS (COMPETITORS)

MAI: CHORUS. Then tell us, ye bur-gers of Mir-le-mont town, Who

MEN:

MAI: is it that rules ye to - day?

MEN:

Lord Phil-ip he rules o'er

MAI.

MEN.

bur - gher and clown; From his cas - tle gate he comes ri - ding down With his

MAI.

MEN.

Sir Bur - ghers, we tell ye.....

gal - lants in proud ar - ray.

MAI.

nay, 'Tis not to a gal - lant ye pray; Who

MAI.

rules ye now was ne - ver a lord, She needs no spear and she bears no

MAI. sword Who wins with a smile..... or a frown, With

MAI. soft eyes ha - zel or grey, With tres - ses gol - den or brown; 'Tis

MAI. Beau - ty rules ye to - day, Ye Bur - ghers of Mir - le - mont.....

B
 MAI. town! With soft eyes ha - zel or grey, With tres - ses gol - den or
 MEN. With soft eyes ha - zel or grey, With tres - ses gol - den or

MAI.
brown; 'Tis Beau-ty that rules ye to - day, Ye Bur - ghers of Mir - le - mont

MEN.
brown; 'Tis Beau-ty that rules us to - day, We Bur - ghers of Mir - le - mont

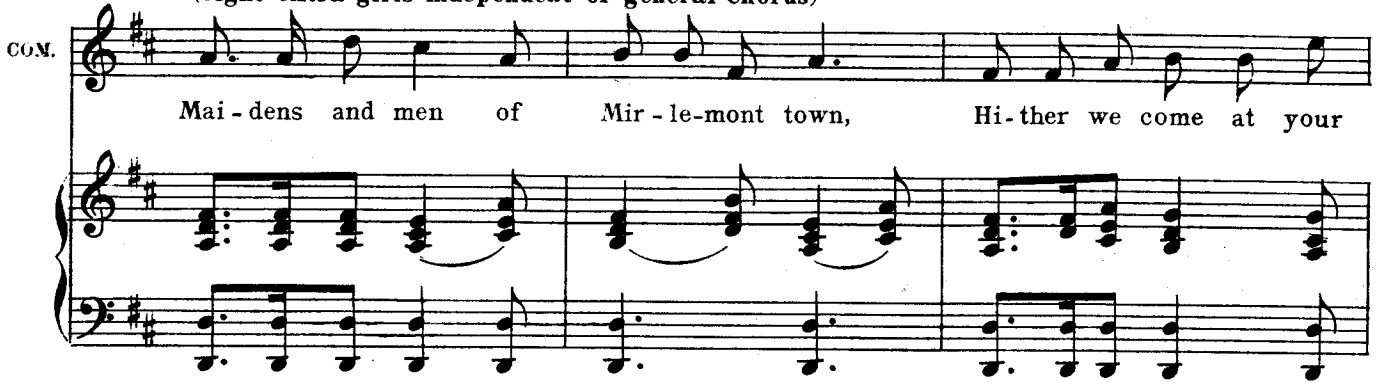
MAI.
town!

MEN.
town!

Allegretto non troppo.

C
CHORUS of COMPETITORS.

(eight extra girls independent of general Chorus)

COM. 

Mai - dens and men of Mir - le - mont town, Hi - ther we come at your

COM. 

call! Ye have bid - den the fair - est, then needs must ye own We

COM. 

bring you the fair - est of all!..... White li - lies she wears for her

Ad. *

COM. 

crown,..... For her cheek as a li - ly is white, And

Ad. *

COM.  straight as a li - ly she grows,..... Sraight and slen-der and tall;..... Yet

COM.  day shall not draw to its close 'Ere the li - ly be chang'd to the rose, For

COM.  shall ye not crown her to - night..... The fair - - est of all? For

COM.  shall ye not crown her to - night..... The fair - - - est of

D Allegro Moderato.

GIRLS (eight semi-chorus also)

GIRLS. all?..... We

MEN. If this in - deed be Beau - ty's Queen -

GIRLS. say not so! We say not so!

MEN. We say not so! We say not so!

Then

GIRLS.

MEN. ev - 'ry mai - den lank and lean, With wax - en cheek and eyes of green, May

GIRLS.

MEN. In win that wreath of bud - - ding..... rose.

GIRLS. sooth 'tis not of her we speak- Then bid her go! Then bid her
 MEN. Then bid her go!

GIRLS. go! Yet look a - gain; for though her cheek Be
 MEN. Then bid her go!

GIRLS. all too white, that blush ye seek Hath fled, hath fled, hath
 MEN.

GIRLS. fled to warm her ruddy nose!
 MEN. Ha! ha! ha! ha!.....

E

The top words for semi-Chorus (eight girls) other words for general Chorus.

Mai-dens and men of Mir-le-mont town, Hi-ther we come at your

Wel - come ye stran - gers to Mir-le-mont town, Hi - ther ye come at our

Wel - come ye stran - gers to Mir-le-mont town, Hi - ther ye come at our

And. * *And.* * *And.* * *And.* *

call! Ye have bid - den the fair - est, yet needs must ye own We

call! We have bid - den the fair - est, yet needs must we own Ye

call! We have bid - den the fair - est, yet needs must we own Ye

And. * *And.* * *And.* * *And.* *

bring you the fair - est of all, then needs must ye own We bring you the

bring not the fair - est of all, then needs must we own Ye bring you the

bring not the fair - est of all, then needs must we own Ye bring you the

fair - - - est, fair - - - est,.....

fair - - - est, bring not the fair - - - est Ye.....

fair - - - est fair - - - est Ye.....

(eight girls only)

bring you the fair - est of all! We bring you the fair - est, the fair - est of

bring not the fair - est of all

bring not the fair - est of all

all We bring you the fair - est, the fair - est of all!

f Ye bring not the fair - est, the fair - est of all!

tutti.

Ye bring not the fair - est, the fair - est of all!

No 7.

DUET (Jacqueline and the Devil.)

Allegro non troppo.

Jacqueline.

Piano.

JAC.

JAC.

1. My name is cra - zy Jac - que-line, I
2. But i - dle folk have work to do! Pure

JAC.

rule a rout that love not la - bour Morn till e'en I dance and sing, And
mis - chief takes a world of brew - ing: Sim - ple fools know naught of this, Yet

JAC.

tho' I nei-ther toil nor spin, Yet, should I lack some sim - ple thing I
true it is and pi - ty too, Things will not al - ways go a - miss If

JAC.

A

sal - ly forth and rob my neigh - bour! My
no.... one sees to man's un - do - ing! And

JAC.

cas - tle is a mus - ty stall In old Dame Clo - vis' emp - ty sta - ble;
so o' nights when all is still I wan - der forth and weave a tangle; I

JAC.

There on the straw my court I keep, With a whis - ker'd rat for sen - e - schal, And a
milk the cows and leave them dry, Then draw the slui - ces from the mill And

JAC.

troop of mice who guard my sleep Till la - zy sun - beams
when I've set things all aw - ry. I laugh to hear the

JAC.

'gin to peep With a ro - sy face..... o'er the top - most
watch - man's cry. As the ci - ty bells go..... jin - gle

JAC.

B

ga - - - ble. Then men may call me ne'er - do - well, And
jan - - - gle Then men may call me ne'er - do - well, And

JAC.

Rag - a - bag or Pick and steal, So let them cry I care, not I!
Rag - a - bag or Pick and steal, I care not I: what e'er they cry!

JAC.

Let them cry I care..... not I! For I can dance from
 care not I! what - e'er..... they cry! For I can dance from

JAC.

morn till e'en And in my king - dom I am Queen!
 morn till e'en And in my king - dom I am Queen!

JAC.

I..... am queen!
 I..... am queen!

THE DEVIL.

THE D.

Then, mar - ry, come here and dance with me Thy
 Then, mar - ry, come here and dance with me For

THE D.

hu - mour it li - keth me well, There is room for a rogue like
 ne - ver a maid or man! Was fit to be fel - low with

THE D.

thee In the land where I chance to dwell! For
 thee!..... Since e - ver the world be - gan! Yet


THE D.

this is a truth I tell..... Yet mar - vel how it should
 rede this rid - dle who can, And the an - swer I fain would


THE D.

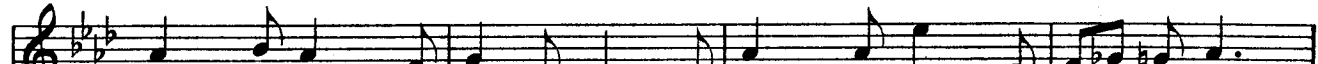
be There be few that can dance and sing In the king - dom where
 see How long will she dance and sing In the king - dom where

JACQUELINE.


JAC. 


THE D. **THE DEVIL.** Then men may call me ne'er do weel, And
 I..... am..... king..... Then mar-ry come here and dance with me Thy



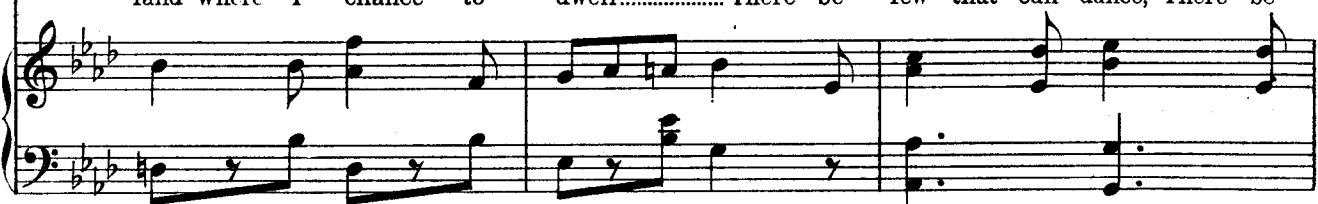
JAC. 

THE D. Rag - a - bag or Pick and steal, so let them cry! I care not I!
 hu-mour it li - keth me well There is room for a rogue like thee, In a



JAC. 

THE D. Let them cry! I care not I! For I can dance from
 land where I chance to dwell..... There be few that can dance, There be



JAC. 

THE D. morn till e'en Ard in my king - dom I am Queen
 few that can dance, There be few that can dance and sing in that king - dom where



JAC. I am Queen,

THE D. I where I am King!

JAC. Queen. For I can dance.... from morn till e'en In..... my

THE D. King. How..... long will she dance and sing In..... my

JAC. king - dom where Queen..... am I.....

THE D. king - dom where King..... am I.....

JAC.

THE D. Dance.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats and a 4/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, including trills (tr) and slurs. The treble clef features more complex rhythmic patterns with trills and slurs, while the bass clef continues with eighth notes.

Third system of musical notation, showing a change in the treble clef accompaniment with chords and slurs. The bass clef accompaniment remains consistent with eighth notes.

Fourth system of musical notation, marked with *cresc:* and *f*. The treble clef features chords and slurs, and the bass clef continues with eighth notes.

Fifth system of musical notation, featuring a melodic line in the treble clef with slurs and a steady eighth-note accompaniment in the bass clef.

Sixth system of musical notation, ending with a double bar line. The treble clef features a melodic line with trills and slurs, and the bass clef provides a rhythmic accompaniment.

No. 8.

SCENA.

(Saida, Loyse, Barbe, Isabeau, Philip, Nicholas, The Devil, & Chorus.)

Allegro moderato.

Piano. *ff*

Know ye all, both great and small, That, by lord

Phil - ip's sweet com - mand, This day with - in our

NICH. Ci - ty wall By sum-mons we have bid - den all The

NICH. fair - est maid - ens in our land! Then note them well, for here they

NICH. stand - Loyse, the fair, from St De - nis, And

NICH. I - sa-beau from far Flor - ennes, With Barbe who comes from

NICH. Bo - vi - gny To feast the eyes of greed - y men; And

NICH. **H**
 Ga - bri - elle, the cho - sen maid..... From that sweet ci - ty, St Hu -

NICH.
 - bert, And Co - li - nette from Le - na - lè - de, Who

NICH.
 counts her - self the fair - est there; With ma - ny more who fain would

NICH. PHILIP.
 own You bud - ding wreath and sil - ver zone. Peace! Let us on, or ere the

PHIL. NICHOLAS.
 day be.... flown Our bud - ding ro - ses shall be o - ver - blown. Sir, by your

NICH. leave! Sweet maid, I call on thee!

LOYSE. *Tempo di Valse.* Allegretto grazioso. I am

LOY. Loyse from St De - nis:..... Fair - est

LOY. there be - yond com - pare,..... So.... men say,.....

CHO. So..... men say so..... men say,
so men say,
so men say,

LOYSE.

so men say! Yet their praise is naught to me,.....

so men say!

LOY. If.... to day..... Phil- ip, Lord of Mirle - mont,

poco cresc.

poco cresc.

LOY. deems a - no - ther maid more fair.

K

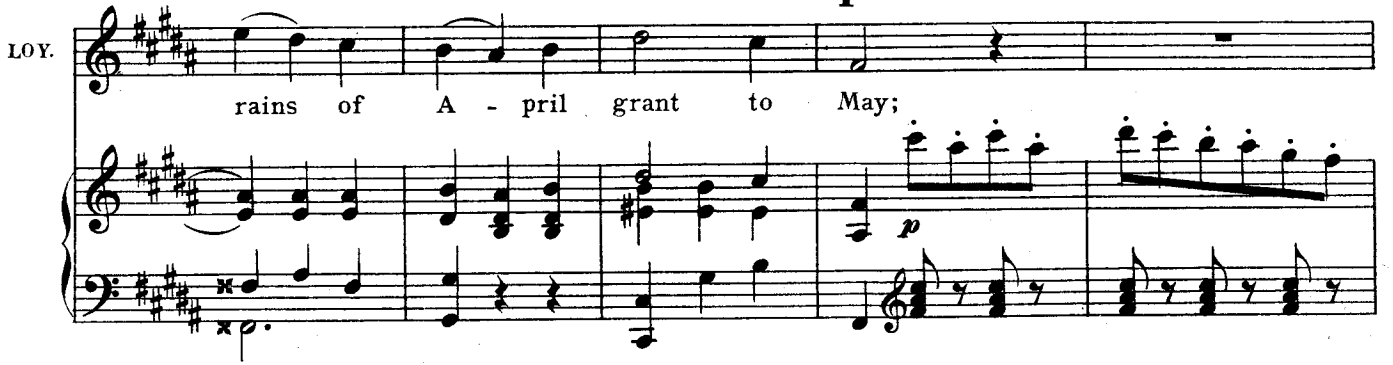
LOY. Thou a - lone canst tell me true,..... Thou canst an - swer

LOY. yea or nay, Are mine eyes of that deep blue The

poco

I

LOY. rains of A - pril grant to May;



LOY. Shines my hair like



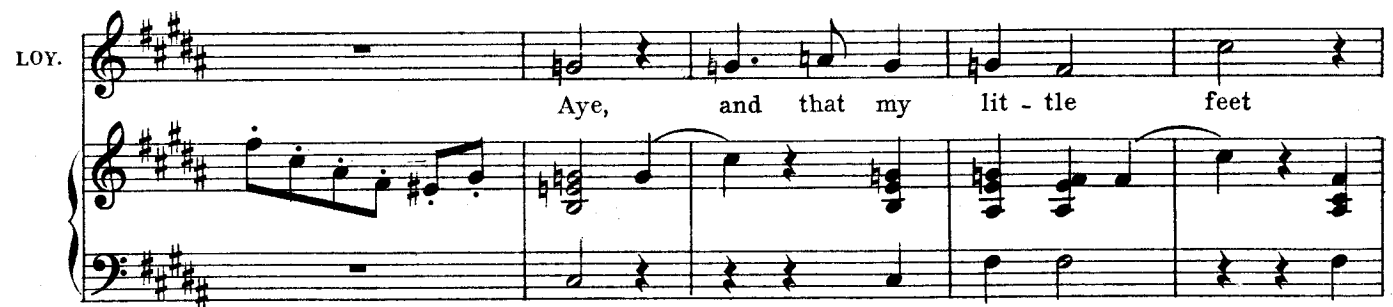
LOY. ri - pen'd wheat; Can it be my red..... lips



LOY. meet Like co - ral laid on i - - vo-ry,



LOY. Aye, and that my lit - tle feet



M

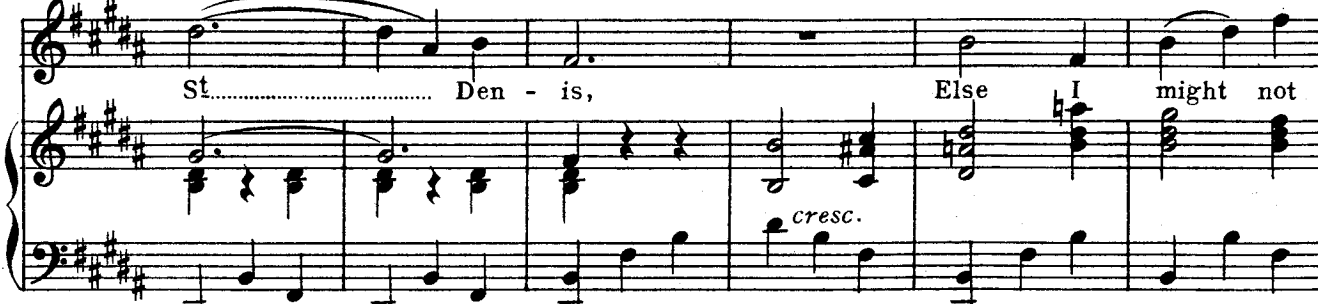
LOY.  Move so ve-ry dain - ti - ly?

LOY.  For this and more do all men say,.....


ped. * *ped.* * *ped.* *

LOY.  Men..... who..... dwell at

ped. * *ped.* *

LOY.  St..... Den - is, Else I might not

ped. * *ped.* * *ped.* * *cresc.* *

LOY.  dare to pray That to - day..... to - day,.....

ped. * *ped.* * *ped.* *

LOY. Beau - ty's crown should fall.... on me, should

LOY. fall on me

CHORUS.
SOP. And what if it be true that her eyes are soft-est
MEN. And what if it be true that her eyes are soft-est

CHO. blue, And her lips like win-ter ber-ries shy-ly peep - ing through the
blue, And her lips like win-ter ber-ries shy-ly peep - ing through the

CHO. *cresc.*
 snow; That she wears a small-er shoe than some o - ther maidens
 snow, That she wears a small-er shoe than some o - ther maidens

CHO.
 do? Yet for all she is not fair - est; there - fore,
 do? Yet for all she is not fair - est; there - fore,

CHO.
 pri - thee, let her go, let her go, her go, let her go
 pri - thee, let her go, let her go, let her go

CHO.
 go, let her go So pri - thee let her go.
 go, So pri - thee let her go.

P

Allegro moderato come I^o

SAI.

First system of music for SAI. It consists of a vocal line and a piano accompaniment. The piano part begins with a *p* dynamic and includes a *ped.* marking. The system ends with an asterisk.

SAI.

SAIDA.
Recit: *a tempo.*

Aye, let her go! We

Second system of music for SAI. It features a recitative section for SAIDA with the lyrics "Aye, let her go! We". The piano accompaniment includes a *p* dynamic marking.

SAI.

waste the sun-ny hours Seek - ing a rose a - mid these wind - sown

Third system of music for SAI. The vocal line continues with the lyrics "waste the sun-ny hours Seek - ing a rose a - mid these wind - sown". The piano accompaniment provides harmonic support.

SAI.

PHILIP.

flowers. Rise, lit - tle maid, for one and one a - lone Shall

Fourth system of music for SAI. It includes a section for PHILIP with the lyrics "flowers. Rise, lit - tle maid, for one and one a - lone Shall". The piano accompaniment continues.

PHIL.

ad lib:

win the wreath of ro - ses and wear..... this sil - - - ver

colla voce.

Fifth system of music for PHIL. It features a *colla voce* section for PHILIP with the lyrics "win the wreath of ro - ses and wear..... this sil - - - ver". The piano accompaniment includes a *colla voce* marking.

CHORUS.

zone. Vain - ly on thy bend - ed

Vain - ly on thy bend - ed

CHO. knee..... Thou shalt pray..... Here to -

knee..... Thou shalt pray..... Here to -

CHO. - day..... Here to - day.....

- day..... Here to - day.....

CHO. Wreaths and crowns are not for thee..... Haste a - way and get thee

Wreaths and crowns are not for thee. Haste a - way and get thee

CHO. home to St De - nis, Haste, haste, haste, Where they count thee

home to St De - nis, Haste, haste, haste, Where they count thee

ped. *

CHO. fair..... to see.....

fair..... to see.....

trem:

ped. * *ped.* * *ped.* * *ped.*

CHO.

ped. *

ped.

No. 9.

FINALE - ACT I.

(Saida, Laine, Jacqueline (With Chorus only) Jean, Philip, Simon, Guntran,
Nicholas, The Devil, & Chorus.)

Allegro con brio.

Chorus.

Piano.

CHO.

Go, bring
Go, bring

CHO.

forth old Si - mon's daugh - ter! Here's a lord who counts her
forth old Si - mon's daugh - ter! Here's a lord who counts her

CHO. fair; Long in wed - lock he hath sought her, And would

fair; Long in wed - lock he hath sought her, And would

CHO. crown her gold - en.... hair With.... this gar - land

crown her gold - en.... hair With this gar - land he hath

* *Ad.* * *Ad.* *

CHO. he hath wrought her..... Out of gems most

wrought her Out of gems most rich and rare, Out of gems most rich and

* *Ad.* * *Ad.* *

CHO. rich and rare! Faith, a gal - lant

rare! Faith, a gal - lant knight we've brought her; Come then, greet the hap - py

* *Ad.* * *Ad.* *

CHO. knight we've brought her;..... Come then, greet the.....
 pair! Aye faith, a gal-lant knight we've brought her Come and greet the hap-py

Red. *

CHO. hap - - py pair! Come..... then, come..... then,
 pair, the hap - py pair! Come..... then, come..... then,

CHO. greet the hap - py... pair! Faith, a gal - lant knight we've
 greet the hap - py... pair! Faith, a gal - lant knight we've

Red. *

CHO. brought, So greet the hap - - py pair!
 brought, So greet the hap - - py pair!

Red. *

CHO.

CHO. *Andante.*

CHO.

PHIL. *A Moderato.* PHILIP. *più vivo.* CHORUS.

By Our La - dy, She is fair! What is this? Nay, look a -
 What is this? Nay, look a -

CHO. - gain! It is! and yet it can - not be!

- gain! It is! and yet it can - not be!

PHILIP. *Animato.*

An - gel face..... with - out a stain, Eyes that

PHILIP. **B** CHORUS.

muse in ec - sta-sy! A - way! we sought the

A - way! we sought the

CHO. crip - ple Laine!... Nay, look a - gain, for this is she!

crip - ple Laine!... Nay, look a - gain, for this is she!

PHILIP. *Recit.*

Sweet, won-d'ring maid, if thou will deign To take thy

PHILIP. *a tempo.*

crown, it waits..... for thee!

NICHOLAS. *Con energia.*

NICH. Where then hath fled that hump up-on her shoul - der, If

NICH. PHILIP. *p*

this be Laine? Nay, whence have come those tres - ses that en -

PHILIP. NICHOLAS.

-fold.... her, like gol - - den rain? Her hol - low eyes were

NICH.
dim, her wan cheek whi - ter Than fro - zen snow!

PHIL.
Lips like a rose - red flow - er, those eyes are bright - er Than earth can

PHIL.
show! Ah..... let her not lure.... thee

SAIDA.

D Andante con tenerezza.

SAI.
on!... Oh, turn thine eyes a - way, Let her not lure..... thee on; Though

SAI.
fair..... she seems to - day,..... Bid..... her be - gone! For

SAL. how shall beau - ty stay..... Where all was foul.... be -

SAL. - fore?..... For how shall beau - ty stay..... Where all was

SAL. foul..... be - fore?..... Then turn..... thine

cresc: *mf*

SAL. eyes a - way, And gaze..... no more,..... Turn thine

cresc:

SAL. eyes..... a - way,..... And gaze..... and gaze no

E PHILIP.

SAI. more! Was e - ver sprite or

Oh, turn thine eyes a - way Let not her lure thee

CHO. Oh, turn..... thine eyes..... a - way.....

Oh, turn..... thine eyes..... a - way.....

PHIL. fay So fair to look up - on? Shall..... beau - ty hold its

on; Tho' fair..... tho' fair..... she seems to -

CHO. Tho' fair..... tho' fair..... she seems to -

..... Tho' fair..... tho' fair..... she seems to -

cresc.

cresc.

cresc.

SAIDA.

SAI. Oh, turn..... those eyes a - way, And

PHIL. sway When thou.... art gone?..... When thou.... art.... gone? Then

CHO. - day, Bid her be - gone..... Tho' fair..... she

- day, Bid her be - gone..... Tho' fair..... she

cresc.

trem.

f trem.

SAI. gaze..... no more!..... Turn thine eyes..... a -

PHIL. lift... thine eyes and say, Wood from what fae-ry shore, Thy feet..... have found their

CHO. seems..... to - day..... and.....

seems..... to - day..... and.....

cresc:

cresc:

cresc:

*Ad. * Ad. **

SAI. - way..... And gaze..... And gaze no more!

PHIL. way..... To earth once more!..... have found their way To earth once more!

CHO. no..... more! no more!

.... no..... more!..... no more!

con passione.

ff

ff

ff

*Ad. * Ad. * Ad. **

F Allegro moderato.

SAIDA. *Recit.*

SAI.

In vain ye plead, some

The first system of music features a vocal line for SAI. in a recitative style, with lyrics "In vain ye plead, some". The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a steady accompaniment of chords. A dynamic marking of *p* is present.

GUNTRAN.

SAI.

ma-gic spell en-thrals him! Aye! 'tis in

The second system continues the vocal line for SAI. with lyrics "ma-gic spell en-thrals him! Aye! 'tis in". The piano accompaniment continues with similar textures.

THE DEVIL.

GUN.

vain! he would not heed your cry! What if it be the

The third system features a vocal line for GUN. with lyrics "vain! he would not heed your cry! What if it be the". The piano accompaniment includes some chromatic movement in the bass line.

SAIDA.

De-vil's voice that calls him! Nay! 'tis a witch he wor-ships! Let her

cresc:

The fourth system features a vocal line for SAI. with lyrics "De-vil's voice that calls him! Nay! 'tis a witch he wor-ships! Let her". The piano accompaniment shows a clear crescendo, indicated by the *cresc:* marking.

SAL. SOP.

die! A witch! a witch! Be -

MEN. A witch! a witch!

Molto vivace.

CHOR. - ware! be - ware! Round a - bout her

Be - ware! be - ware! Round a - bout her draw not

CHOR. draw not nigh! Bind her! burn her! Have a care, For

nigh, yet draw not nigh, draw not nigh! Bind her! burn her! Have a care, For

CHOR. see, she hath the e - vil eye! A witch! a witch! Be - ware! be - ware! Or

see, she hath the e - vil eye! A witch! a witch! Be - ware! be - ware! Or

CHO. on a broom - stick she may fly, Up, up, and up, and thro' the air! A

on a broom - stick she may fly, Up, up, and up, and thro' the air! A

And. *

CHO. witch! a witch! then let her die! A witch! a witch! then

witch! a witch! then let her die! A witch! a witch! then

And. *

CHO. let her die! a witch!

let her die! a witch!

And.

trem.

* *And.* * *And.* * *And.* * *And.* *

H

JOAN. *Recit.*

a tempo.

JOAN. What would ye do? Lord Phil - ip, spare, oh, spare her!

SIMON. *Recit.*

SI. Wretch - es! ye knew her well an hour a -

a tempo.

JOAN.

SI. - go! What though her poor, wan cheek be

SIMON.

JOAN. now grown fair - er, 'Tis Heav'n's sweet mir - a - cle hath made her so! Yea,

SI. Heav'n hath made her fair, then where - fore fear her?

SI. JOAN.

This is no witch ye look up - on to day. Down on thy

JOAN. *Recit.* *J a tempo.*

knees! Sweet Lord, we pri - thee hear her!

PHILIP.

PHIL. Stand back, ye knaves, and thou, sweet maid, draw

PHIL. near - er! Whence came thy wondrous

PHIL. beau - ty? speak and

PHIL. say!

K Andante moderato e semplice.

LAI. LAINÉ.
I can but.... tell I knelt and prayd To.....

LAI. Her.... who.... heark - ens when we cry, "Mo - ther, as Thou wert

LAI. poco cresc:
once a maid, Oh, let.... me.... love, or bid me die!"

LAI. Still, I was crook - ed, halt, and lame, And knew not then she....

LAI. heard my pray'r, But now I know, for, lo,..... there came A

LAI. ho - ly man who made..... me fair!

L Molto vivace. PHILIP. *Recit.* E - nough, e - nough! Ye have but to be -

PHIL. -hold her! Nay, scan her well and tell me, if ye dare, What

PHIL. devils art or witch's wile could mould her There where she stands the fair-est of the

Allegro con fuoco molto brillante.

PHIL. fair! When the

cresc: *f* *p*

ped. *

Detailed description: This system contains the first two lines of music. The vocal line (PHIL.) starts with a whole note 'fair!' followed by a half note rest, then a quarter note 'When' and a quarter note 'the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *cresc:*, *f*, and *p*. Performance markings include *ped.* and an asterisk.

PHIL. rose - leaf lies on the dew, do we ask if it fell from the

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'rose - leaf lies on the dew, do we ask if it fell from the'. The piano accompaniment maintains the rhythmic pattern. The key signature changes to one flat (B-flat) in the second measure of this system.

PHIL. rose?..... If ho-ney be sweet on our lips, know we

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'rose?..... If ho-ney be sweet on our lips, know we'. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to two flats (B-flat and E-flat) in the second measure of this system.

PHIL. not it was stored by the bee? When the wind blows salt in our

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'not it was stored by the bee? When the wind blows salt in our'. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to three flats (B-flat, E-flat, and A-flat) in the second measure of this system.

PHIL. teeth, do we won-der from whi-ther it blows?.....

Detailed description: This system contains the ninth and tenth lines of music. The vocal line continues with 'teeth, do we won-der from whi-ther it blows?.....'. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat) in the second measure of this system.

PHIL. Nay, though the shore be a - far, though the

cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* *

PHIL. shore be a - far,

Ped. * *Ped.* * *Ped.* * *Ped.* *

PHIL. yet we know that it comes from the

f

Ped. * *Ped.* *

PHIL. sea, yet we know that it comes from the sea!.....

dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

LAINÉ & JACQ: SOP:
JOAN WITH CONT:

CHO. **M** *mf*

SIMON TENOR. When the rose - leaf lies on the dew, do we
GUNT: & NICH:
WITH BASS.

When the rose - leaf lies on the dew, do we

Red. * Red. * Red. * Red. *

CHO. ask if it fell from the rose?..... If ho - ney be sweet on our
ask if it fell from the rose?..... If ho - ney be sweet on our

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

CHO. lips, know we not it was stored by the bee? When the
lips, know we not it was stored by the bee? When the

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

cresc:

CHO. wind blows salt in our teeth, do we won - der from whi-ther it

wind blows salt in our teeth, do we won - der from whi-ther it

cresc:

*ped. * ped. * ped. * ped. * ped. **

CHO. blows?..... Nay, though the shore be a - far, though the

blows?..... Nay, though the shore be a - far, though the

pp *molto cresc:*

p *molto cresc:*

*ped. * ped. * ped. * ped. * ped. **

CHO. a - far..... yet we

shore be a - far..... a - far.....

shore be a - far..... a - far.....

f

*ped. * ped. * ped. * ped. * ped. **

know that it comes from the sea, yet we know that it comes from the

CHO. yet we know that it comes from the

ped. * ped. * ped. * ped. *

CHO. sea.....

PHILIP. Sweet

dim: *

PHIL. maid, Heav'n too lies a - far,.....

p

PHIL. yet we know that from Hea - ven a -

PHIL. *P*

ro - ses we crown thee to day. and gir - dle thee round with a

PHIL. CHORUS.

zone,..... Though with ro - ses we crown thee to day, and

Though with ro - ses we crown thee to day, and

PHIL. PHILIP.

Is there aught that shall bind thee to

gir - dle thee round with a zone,..... Is there aught that shall

gir - dle thee round with a zone,..... Is there aught that shall

PHIL. earth whose home lies a - far?..... far.....

CHO. *cresc:* bind thee to earth whose home lies be - yond and a - far..... a -

bind thee to earth whose home lies be - yond and a - far..... a -

PHIL. is there aught that shall bind thee to earth whose home lies be -
 is there aught that shall bind thee to earth whose home lies be -

CHO. *f* *f*-far..... shall bind thee to earth whose home lies be -
 whose home lies be -

f *f*-far bind thee to earth whose home lies be -

PHIL. - yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

CHO. - yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

- yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

PHIL. earth whose home lies be - yond, lies be - yond and a - far, whose home.....

CHO. earth whose home lies be - yond, lies be - yond and a - far, whose home.....

earth whose home lies be - yond, lies be - yond and a - far, whose home.....

PHIL. whose home..... lies..... be -

CHO. whose home..... lies..... be -

.... whose home..... lies..... be -

PHIL. - yond and..... a - far, lies be - yond and a -

CHO. - yond and..... a - far, lies be - yond and a -

- yond and..... a - far, lies be - yond and a -

PHIL. - far, lies be - yond and a - far?.....

CHO. - far, lies be - yond and a - far?.....

- far, lies be - yond and a - far?.....

PHIL.

CHO.