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253403

BLUE BEARD

[BARBE BLEUE]

A Comic Opera in Three Acts.

Composed by

JACQUES OFFENBACH

VOCAL SCORE
WITH ENGLISH WORDS.

ENT. STA. HALL.



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BLUE - BEARD.

Composed by

J. OFFENBACH

OVERTURE - INTRODUCTION.

ALLEGRO.

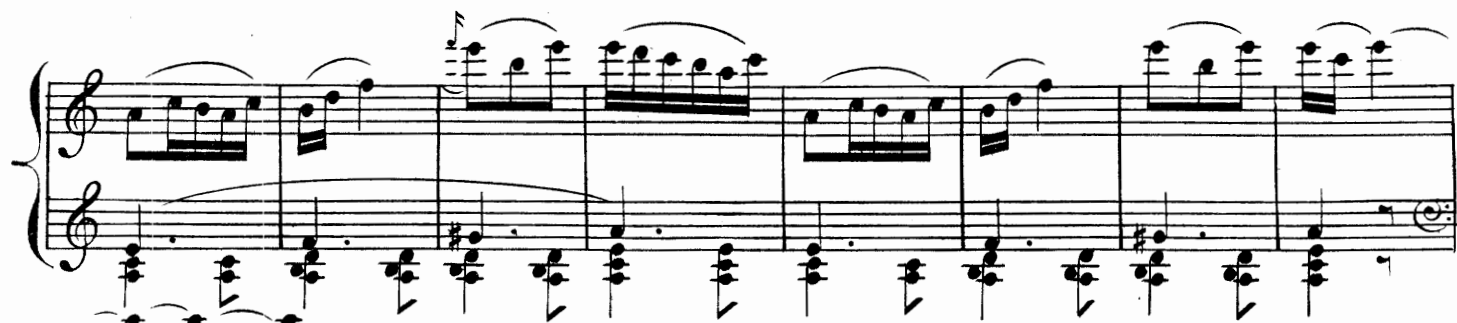
f

dim

p

pp

MODERATO.



ALLEGRO.





marcato.



f

cre *scen*

do. *ff*

UN PEU MOINS VITE.

p

pp

14441.

5

RECIT: and DUET.

[illegible]

ALLEGRETTO MODERATO.

ANDANTINO.

FLEURETTA.

Since the summer ro-ses are new-ly blown, Thus do we sport here ev'-ry

SAPPHIRE.

Since the summer ro-ses are new-ly blown, Thus do we sport here ev'-ry

PIANO.

morn..... He calls at my porch with green o'er-grown, Wander we gai-ly thro' the

morn..... I call at her porch with green o'er-grown, Wander we gai-ly thro' the

corn. yes, thro' the corn.

corn. yes, thro' the corn.

p *f*

ALLEGRO. FLEURETTE.

I and you, Lovers true, Whisp'ring soft and ten-der phrases, Come and

p *leggi-ero.*

go, To and fro, Shaded by these verdant ma-zes; Thus one day, Didst thou

say, Dearest all things love in nature, Spring-time still, E-ver will Stir the

hearts of ev'-ry creature; Nature's sway We'll o.-bey, Trusting all to her pro-

- - tecton, Here be - low, There is no Treasure like a true af - fection; This dark

screen, Cool and green, Makes you hold, You seize hold, Of one's hand, To with -

- - stand I am fain, But 'tis vain. I and you, Lovers true, Whisp'ring
SAPHIR.
I and you, Lovers true, Whisp'ring

soft and ten - der phrases, Come and go, To and fro, Shaded by these verdant

soft and ten - der phrases, Come and go, To and fro, Shaded by these verdant

ma-zes, I and you, Lovers true, Whis'pring soft and ten-der phrases, Come and

ma-zes, I and you, Lovers true, Whis'pring soft and ten-der phrases, Come and

mf

go, To and fro, Shaded by this verdant maze.

go, To and fro, Shaded by this verdant maze.

f

FLEURETTA.

Poor dear! You ap-pear All a-bash'd, Spi-rit dash'd, But some

Vn *Fl*

p

times, Man of crimes, Will he smile, And the while, Without cause, Show his

claws; In the main, They don't pain, But I stop, Fit to drop, With joy

flush Crimson plush; Ne'er can he Frighten me, Nor brow-beat, For then

soft-ly I re-peat, Yes, the spring-time is most sweet, Spring is sweet; Then, in

rit.

rit.

a tempo.

turn, His cheeks burn; As they meet, How our hearts to-ge-ther beat; 'Tis the

fault of spring-time sweet; Then in a transport thrown, He cries, thou art mine

own, Then in a transport thrown, He cries, thou art mine
SAPPHIRE.

own, mine own, Ah!.....

mine own, mine own,

tempo primo.

I and you, Lovers

..... Come and go, To and fro, Shaded

true, Whispr'ng soft and ten-der phrases, Come and go, To and fro, Shaded

by these verdant ma-zes, I and you, Lovers true, Whispr'ing soft and ten-der

by these verdant ma-zes, I and you, Lovers true, Whispr'ing soft and ten-der

mf

phrases, Come and go, To and fro, Shaded by this verdant maze; Thrice happy

phrases, Come and go, To and fro, Shaded by this verdant maze;

he, My lo-ver dear, Thus ev'-ry day, At morn we

Thrice hap-py she, My mistress dear, At morn we

stray, And oft we meet, And still re-peat, Thrice happy he, My lover

stray, And oft we meet, And still re-peat, Thrice hap-py she,

dear, Thus ev'ry day, At morn we stray, And oft we meet, And still re-

My mistress dear, At morn we stray, And oft we meet, And still re-

--peat, Thrice hap--py, Thrice hap--py, Thrice cre--

--peat, Thrice hap--py, Thrice hap--py, Thrice cre--

hap--py, Thrice hap--py, Thrice hap--py we. scen do.

hap--py, Thrice hap--py, Thrice hap--py we. scen do.

ff

Nº 2.
B A L L A D.

ANDANTINO

8. BOULOTTE.

There may be maids here in our vil-lage With more care their herds who
Now well we know, re-gard-ing fro-lic, It takes just two to play at

tend, Some may--hap folks for... to pil--lage, More wa--ter
that, My mate, yon, seems quite me-lan--cho--lic To be so

with their milk who blend. Ods bobs, but none,... Ods bobs, but none,
shy, oh! an't he a flat. Ods bobs, but none,...

... None of them all can match Boulotte, sirs, When, bent on fun, Our

p

fellows want to frolic, None of them all can match Boulotte, sirs, When bent on fun, Our

fellows want to frolic, No, not one..... No, not one..... No.....

a piacere.

... none can match, none can match, No, not one can match Bou-lotte.

f

1st time. 2nd time *f*

14441.

No 2^{bis}
INCIDENTAL MUSIC

Piano accompaniment for No 2^{bis}. The music is in 6/8 time and G major. It begins with a piano (*p*) dynamic, followed by a forte (*f*) section, and ends with a fortissimo (*ff*) section. The right hand features a melodic line with grace notes, while the left hand provides a steady bass accompaniment.

No 3.

ALLEGRO. A. CHORUS. B. PROCLAMATION.

Vocal staves for the chorus. The time signature is 2/4. The staves are labeled: POPOLANI, SOPRANI, TENORI, and BASSI. The music is in G major and consists of whole and half notes.

Piano accompaniment for No 3, part A. The music is in 2/4 time and G major. It begins with a piano (*p*) dynamic and later features a forte (*f*) section. The right hand has a melodic line, and the left hand has a bass line.

Piano accompaniment for No 3, part B. The music is in 2/4 time and G major. It begins with a piano (*p*) dynamic and later features a forte (*f*) section. The right hand has a melodic line, and the left hand has a bass line.

Vocal staves with lyrics for No 3. The time signature is 2/4. The lyrics are: "To the public square re-pair-ing, By the steward's high be-hest, Something". The staves are labeled: POPOLANI, SOPRANI, TENORI, and BASSI. The music is in G major and consists of whole and half notes. Dynamic markings include piano (*p*) and *hr*.

soon we shall be hearing, Of pe--cu-liar in-te--rest. Something soon we shall be

soon we shall be hearing, Of pe--cu-liar in-te--rest. Something soon we shall be

soon we shall be hearing, Of pe--cu-liar in-te--rest. Something soon we shall be

hear-ing, of pe--cu-liar in-te--rest..... in-te--rest.

hear-ing, of pe--cu-liar in-te--rest..... in-te--rest.

hear-ing, of pe--cu-liar in-te--rest..... in-te--rest.

POPOLANI.

All you of ei-ther sex..... whom

in this place I find, I greet you

14444

all..... I greet you all..... I

greet you all... And o--pen thus the news.

Nº 3 B. PROCLAMATION.

ALLEGRO MODERATO.

List to the or-ders so stern, Utter'd by Blue-Beard, renown'd

All the wide country around As of a rol-licking turn; List to the or-ders so stern,

Utter'd by Blue-Beard, renown'd All the wide country around As of a rol-licking turn;

"This," said he, "this is my will, Let there a Rose Queen be crown'd, But where is
 one to be found Truth and show dif-fering still. Former-ly— so they re-late,
 Folks ancient cus-tom respected, And the most mo-dest se-lected; But that mode's quite
 out of date. Such are the orders so stern, Utter'd by Blue-Beard, renown'd All the wide

SOPRANO. *p* Or-ders so stern, Blue-Beard re-nown'd, Country a-

TENOR. *p* Or-ders so stern, Blue-Beard re-nown'd, Country a-

BASS. *p* Or-ders so stern, Blue-Beard re-nown'd, Country a-

country around As of a rollicking turn. These are the orders so stern, Utter'd by

- round, Rollicking turn, Orders so stern, Blue-Beard re-

- round, Rollicking turn, Orders so stern, Blue-Beard re-

- round, Rollicking turn, Orders so stern, Blue-Beard re-

Blue-Beard, renown'd All the wide country around As of a rollicking turn. Since then we've

- noun'd, Country a-round, Rollicking turn.

- noun'd, Country a-round, Rollicking turn.

- noun'd, Country a-round, Rollicking turn.

made an advance, Our plan is far more com-mo-dious, One in which

nought is there o-dious, And all a like have a chance. We'll, to day,

u-sing this test, This no-vel me-thod try-ing, See by a

lot-te-ry vy-ing Who wins the rose and the rest. This to the

re-gis-trar here Give your true ap-pe-la-tion, Which du-ty

he'll, in ro-ta-tion, Write out on a tick-et clear; All are en-

...titled to draw, And we by lot will determine Who shall be

pure as the ermine, Whose vir-tue shine, shall

shine without flaw.....

Such are the orders so stern, Utter'd by Blue-Beard, renown'd All the wide country around

'Tis the or-der of Blue-Beard, Blue Beard re-nown'd the-

'Tis the or-der of Blue-Beard, Blue Beard re-nown'd the

'Tis the or-der of Blue-Beard, Blue Beard re-nown'd the

- - trar, chicks, all go, Let him your surname know. Now to the re_gis-

f Christian al - - so.

f Christian al - - so.

f Christian al - - so.

- - trar, chicks, all go, Let him your surname know. Now to the

f Christian al - - so. *p* Now to the

f Christian al - - so. *p* Now to the

f Christian al - - so. *p* Now to the

Nº 4. THE LOTTERY SCENE.

1st SOPRANO. *ALLEGRO MODERATO.* *ALLEGRETTO MODERATO.*

2nd SOPRANO. *ALLEGRETTO MODERATO.*

PIANO. *f* *p*

Your name proclaim and Christian name

Your name proclaim and Christian name

Registrar dear Registrar dear Dip your pen in your

Registrar dear Registrar dear, Dip your pen in your

inkstand here, Now take my name and Christian name

inkstand here, Now take my name and

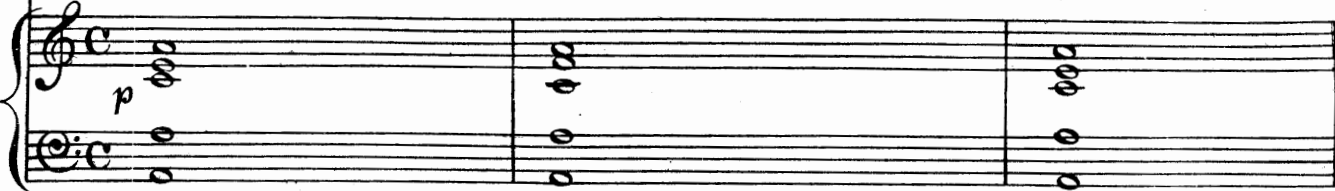
Registrar dear Registrar dear Dip your pen in your
 Christian name Registrar dear Registrar dear, Dip your pen in your
 ink stand here Re-gis-trar dear, dip your pen, ah, dip your pen
 ink stand here Re-gis-trar dear, dip your pen, ah, dip your pen
 Re-gis-trar dear, dip your pen, ah, dip your pen, Re-gis-trar dear, ah,
 Re-gis-trar dear, dip your pen, ah, dip your pen, Re-gis-trar dear, ah,
 Re-gis-trar dear, ah, Dip your pen in your inkstand here.
 Re-gis-trar dear, ah, Dip your pen in your inkstand here. *LENTO.*

Nº 5. RECITATIVE and BALLAD.

MODERATO. RECIT:

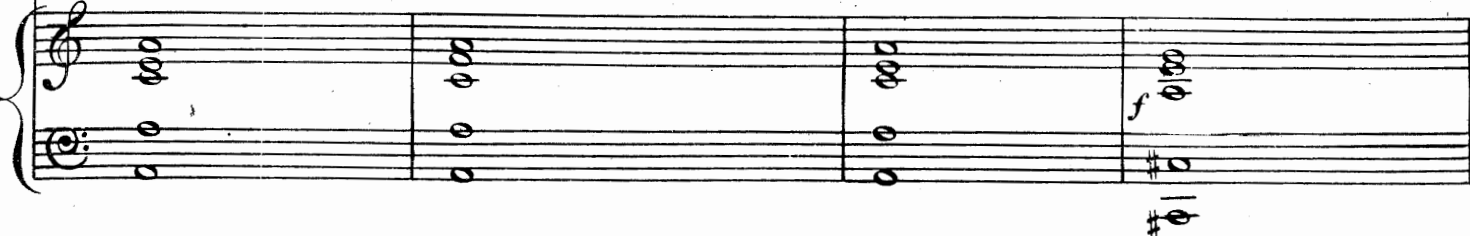
BOULOTTE. 

Shall I give mine I ask, or shall I not.....

PIANO. 



That is the point I inwardly o... pine..... Here goes! naught

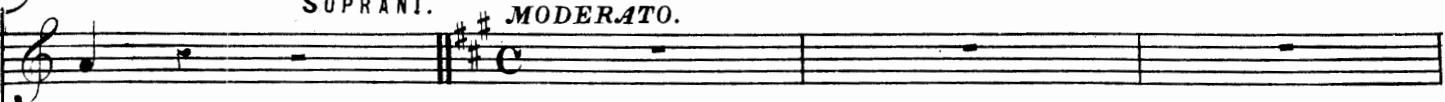




ventur'd, naught is got, You with the names please take down

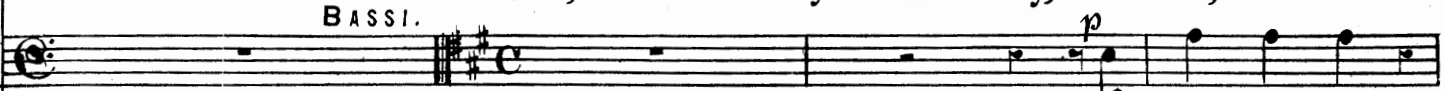


SOPRANI. *MODERATO.*

mine. 

TENORI. *p* 

How's this, Boulotte! you mean to try, How's this, Boulotte!

BASSI. *p* 

tres vite. 

MODERATO. 

How's this, Boulotte!

How's this, Bou-lotte..... When for virtue's re-

you mean to try When for virtue's re-ward we vie, When for virtue's re-

you mean to try When for virtue's re-ward we vie, How's this, Bou-lotte.....

f -ward we vie How's this, Bou-lotte Bou-lotte

-ward we vie How's this, Bou-lotte Bou-lotte When for vir-tue's re-

..... How's this, Bou-lotte Bou-lotte When for vir-tue's re-

f *ff* *p*

-ward we vie.

-ward we vie.

BOULOTTE.
ALLEGRETTO.

1st Verse. Just look at all these precious hus - sies, Who,
2nd Verse. True, if some chap pro-mis - c'ous winks his Eye,

pp

leagued to-ge-ther in a pack, Keep me back! Come, draw your claws in, haughty
we don't, growing fi-ery red, Toss our head, Tho' none of such proud, stuck-up

pus-sies, Don't dare to in-ter-fere with me, Or you'll see! If
minx-es, Our vir-tue's good, quite, as their own, Well 'tis known! And

you've your rights, a'nt we got ourn..... This ho-nour, this
so..... our ti-tle quite e-quals yourn..... This ho-nour &c:

rit. *a tempo.*

ho-nour you all.... wish you'd got, ah! Pray, why not mine as well as

rit. *a tempo.*

p

rit. *a tempo.*

yourn..... Since we all draw the prize by lot. Pray, why not mine as well as

p

rit.

yourn..... Since we all draw the prize by lot.

f

1st time. 2nd time.

True

1st time. 2nd time.

p *ff*

Nº 6. RECITATIVES and CHORUS.

ALLEGRO.

BOULOTTE.

COUNT OSCAR.

POPOLANI.

SOPRANI.

TENORI.

BASSI.

PIANO.

CHORUS.

'Tis Boulotte!

Happy lot..... 'Tis Bou-

Happy lot

Happy lot

Happy lot

Happy lot, happy lot, 'Tis Bou-lotte, 'tis Bou-lotte.

Oh! chance... quite un-ex-

Oh! for-tune

Oh! for-tune

Oh! for-tune

14441.

-pect -----ed, A most for- - tunate hit, I vow.... By fate..... she seems pro.
 un-look'd for, a for- - tunate hit, I vow..... pro- tect- - ed
 un-look'd for, a for- - tunate hit, I vow..... pro- tect- - ed

ANIME. *f b*
 A prodigy! oh,
 - tect- - ed, So be- fore her let us all bow.....
 by fate, be - - fore her let us all bow.....
 by fate, be - - fore her let us all, oh! let us bow.

ANIME. *fp*

14441.

marvel! I recognise that very basket, Say where? say where? answer whose is that

fp

basket? ah! whose? yes yes yes yes

whose is that basket? ah! whose?

whose is that basket? ah! whose?

whose is that basket? ah! whose?

fp

BOULOTTE.

B. 'Tis Fleurettas bas-ket who dwells yon-der

O. whose? 'Tis her

'Tis her basket

'Tis her basket

'Tis her basket

And her trade is vending flow'rs,

basket yes, vending

Yes, vending flow'rs

Yes, vending flow'rs

Yes, vending flow'rs

The musical score is written for a vocal duo (Bass and Soprano) and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system of music includes the lyrics: 'Tis Fleurettas bas-ket who dwells yon-der, whose? 'Tis her basket. The second system includes: And her trade is vending flow'rs, basket yes, vending Yes, vending flow'rs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords and moving lines in the left hand.

B. *f* 'Tis Fleu-retta's bas-ket who dwells yonder, Her trade is vend-ing, vend-ing

O. flow'rs

f 'Tis Fleu-retta's bas-ket who dwells yonder, Her trade is vend-ing, vend-ing

f 'Tis Fleu-retta's bas-ket who dwells yonder, Her trade is vend-ing, vend-ing

f 'Tis Fleu-retta's bas-ket who dwells yonder, Her trade is vend-ing, vend-ing

B. *p* flow'rs 'Tis her basket She yonder

O. *p* 'Tis her basket 'Tis her basket,

p flow'rs 'Tis her basket She yonder

p flow'rs 'Tis her basket She yonder

p flow'rs 'Tis her basket She yonder

p *pp*

B. dwells. *ALLEGRO MODERATO.*

O. Come, that's enough, Now all begone, Leave me a-lone, be -

dwells.

dwells.

dwells.

ALLEGRO MODERATO.

ff *p*

BOULOTTE.

POPOLANI.

Let us o-bey and all be-gone, Let us begone, be -

Let us o-bey and all be-gone, Let us begone, be -

O. - gone, all, all, all.

Let us o-bey and all be-gone, Let us begone, be -

Let us o-bey and all be-gone, Let us begone, be -

Let us o-bey and all be-gone, Let us begone, be -

14441.

B. *-gone, all, all, all, Yes, all, all, all,*

P. *-gone, all, all, all, Yes, all, all, all,*

O. *Leave me alone, be--gone, all, all, all, Leave me alone, be--*

-gone, all, all, all, Yes, all, all, all,

-gone, all, all, all, Yes, all, all, all,

-gone, all, all, all, Yes, all, all, all,

B. *Yes, all, all, all, Let us o-bey and all begone, Let us be--*

P. *Yes, all, all, all, Let us o-bey and all begone, Let us be--*

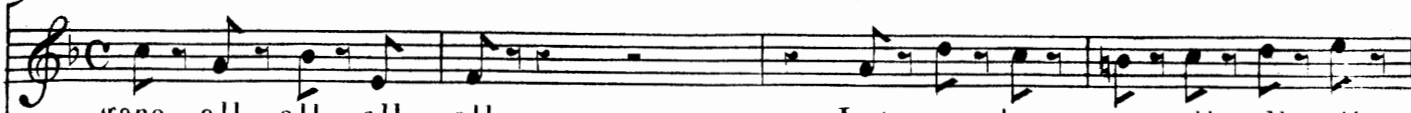
O. *-gone, all, all, all,*

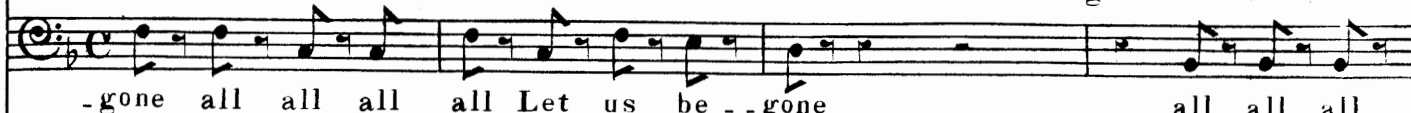
Yes, all, all, all, Let us o-bey and all begone, Let us be--

Yes, all, all, all, Let us o-bey and all begone, Let us be--

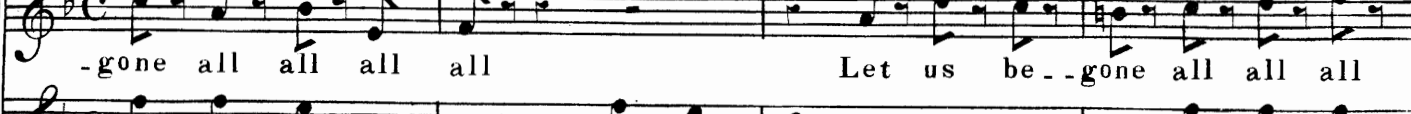
Yes, all, all, all, Let us o-bey and all begone, Let us be--

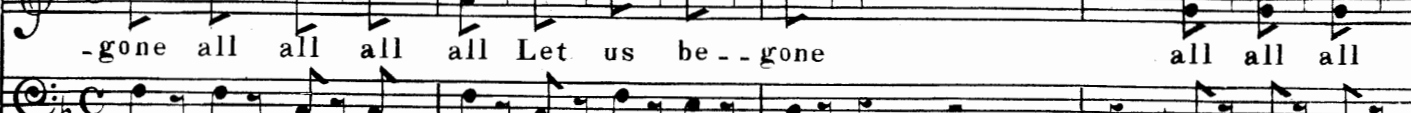
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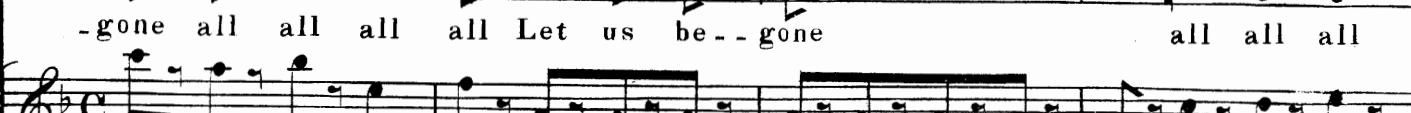
B.  - gone all all all all Let us be -- gone all all all

P.  - gone all all all all Let us be -- gone all all all

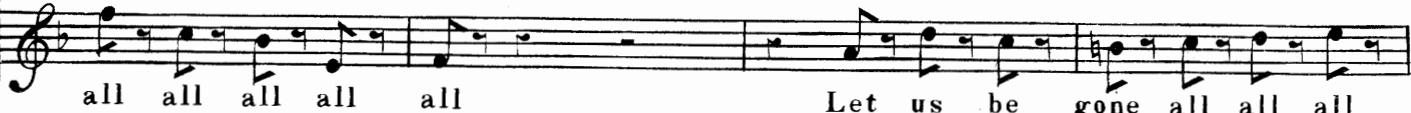
O.  Let us be -- gone all all all

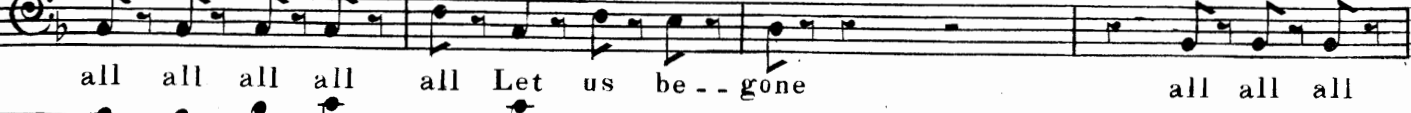
 - gone all all all all Let us be -- gone all all all

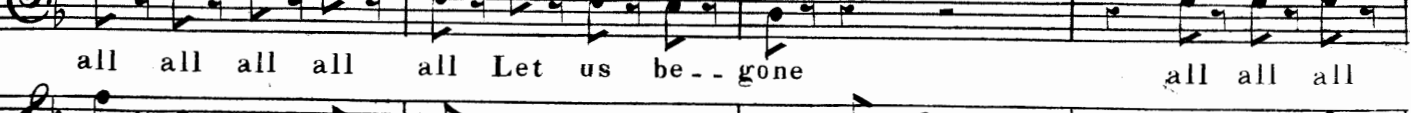
 - gone all all all all Let us be -- gone all all all

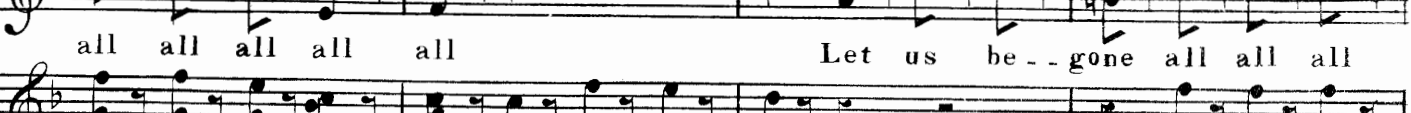
 - gone all all all all Let us be -- gone all all all

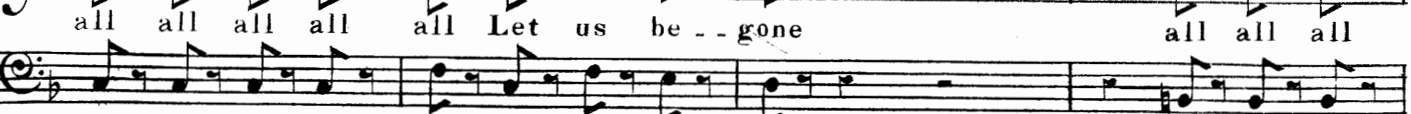


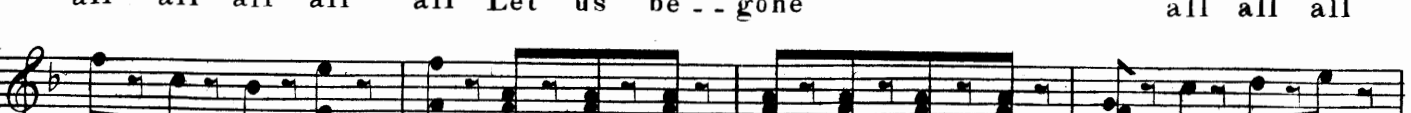
B.  all all all all all Let us be gone all all all

P.  all all all all all Let us be -- gone all all all

O.  all all all all all Let us be -- gone all all all

 all all all all all Let us be -- gone all all all

 all all all all all Let us be -- gone all all all

 all all all all all Let us be -- gone all all all



B. *all all all all all all all all all all all all all all all all*

P. *all all all all all all all all all all all all all all all all*

O. *all all all all all all all all all all all all all all all all*

all all all all all all all all all all all all all all all all

all all all all all all all all all all all all all all all all

all all all all all all all all all all all all all all all all

all all all all all all all all all all all all all all all all

B. *all all all all all.*

P. *all all all all all.*

O. *all all all all all.*

all all all all all.

all all all all all.

all all all all all.

ff

ALLEGRETTO MAESTOSO.

FLEURETT.

4 PAGES.
SOPRANI.

SAPPHIRE.

COUNT OSCAR

TENORI.

BASSI.

PIANO.

Mount within this palankeen, From the sun its

mf
Cri-mi-ne Ge-mi-ni Shant we all perspire just by and by

mf
Cri-mi-ne Ge-mi-ni Shant we all perspire just by and by

mf
curtains screen, Cri-mi-ne Ge-mi-ni Shant we all perspire just by and by

mf
Cri-mi-ne Ge-mi-ni Shant we all perspire just by and by

mf
Cri-mi-ne Ge-mi-ni Shant we all perspire just by and by

4P. *mf* Cri-mi-ne

S. *mf* Cri-mi-ne

CO. *mf* Cri-mi-ne

Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne

P. *mf* Cri-mi-ne

mf Cri-mi-ne

4P. *p* FLEURETTA. Ge-mi-ni Shant we all perspire just by and by Fol-low, dear, this pa-lan-keen,

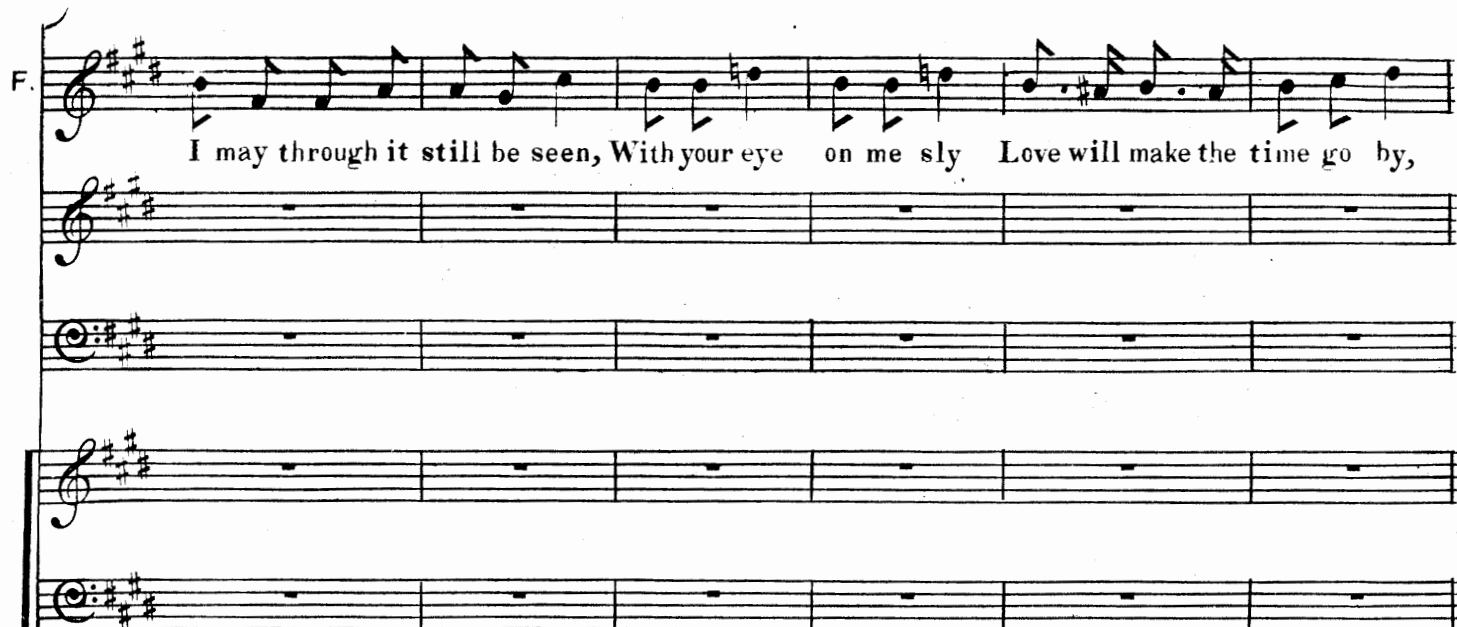
S. Ge-mi-ni Shant we all perspire just by and by

CO. Ge-mi-ni Shant we all perspire just by and by

P. Ge-mi-ni Shant we all perspire just by and by

Ge-mi-ni Shant we all perspire just by and by

p

F. 

I may through it still be seen, With your eye on me sly Love will make the time go by,



4 PAGES. 

1P. Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne *mf*

S. Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne *mf*

C.O. Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne *mf*

P. Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne *mf*

Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne

4 P. *Ge-mi-ni Shant' we all perspire just now.*

S. *Ge-mi-ni Shant' we all perspire just now.*

C.O. *Ge-mi-ni Shant' we all perspire just now.*

P. *Ge-mi-ni Shant' we all perspire just now.*

Ge-mi-ni Shant' we all perspire just now.

p

f

THE LEGEND OF BLUE BEARD.

BLUE-BEARD.

My brave men, one more of these forms transcen - den -

TENOR.

BASS.

CHORUS.

PIANO.

-dal

In my way does grim... des-ti-ny place.....

... Dear fair ones, whom a death al-to-gether ac-ci-den-tal

Re-move from my em-brace.....

.... re-move from my em-brace.

ALLEGRO.

My first wife is de - ceas - ed, By the Deuce may I be seiz - ed If

p

e ver I knew how, The second and the

p

CHORUS.

If e - ver I knew how.

p

If e - ver I knew how.

p

third, too, And the fourth one dis - ap - pear'd, too, I mourn, I

I mourn,

I mourn,

p

mourn them all, I vow, I lov'd the fifth most dear - ly, But last week ve - ry,

ve - ry queerly, To my grief and great surprise,

CHORUS.

To my grief and great surprise,

To my grief and great surprise,

With - out a - ny co - gent rea - son The three Fates - thought blood freez - in

Cut her off all in a trice. For I am Blue -

CHORUS.

Cut her off all in a trice.

Cut her off all in a trice.

Beard, For I am Blue -

For I am Blue - Beard,

For I am Blue - Beard,

Beard, Blue Beard Blue Beard

For I am Blue Beard, Blue Beard Blue

For I am Blue Beard, Blue Beard Blue

Ah! For I am Blue Beard, you see, Ever gay and

Beard, Blue Beard, For I am Blue Beard.

Beard, Blue Beard, For I am Blue Beard.

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e-ver free, For I am Blue Beard, you see, E-ver gay and e-ver free. Blue
 Beard Ah! For I am Blue
 For he is Blue Beard, you see, E-ver gay and e-ver free, For he is Blue
 For he is Blue Beard, you see, E-ver gay and e-ver free, For he is Blue
 Beard, you see, e-ver gay and e-ver free. For I am Blue Beard, For I am Blue
 Beard, you see, e-ver gay and e-ver free. For he is Blue Beard, Blue
 Beard, you see, e-ver gay and e-ver free. For he is Blue Beard, Blue

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Beard, E-ver gay, e-ver free, For I am Blue Beard, For I am Blue

Beard, e - - - ver free, For he is Blue Beard, Blue

Beard, e - - - ver free, For he is Blue Beard, Blue

f

Beard, E-ver gay, ever free, I'm Blue Beard, I'm Blue Beard, I'm Blue Beard, I'm Blue

Beard, e - - - ver free, he's Blue Beard, he's Blue Beard, he's Blue Beard, he's Blue

Beard, e - - - ver free, he's Blue Beard, he's Blue Beard, he's Blue Beard, he's Blue

f

2nd COUPLET

Beard. Now that

Beard.

Beard.

ff

I have tru-ly sta-ted What I'm nam'd and de-sig-na-ted, You'll per-ceive how in my

mind *p* There no o-ther thought is

CHORUS. You'll per-ceive how in my mind

You'll per-ceive how in my mind.

stord Than to her I so a--dor'd A suc-ces--sor, A suc-

CHORUS. A suc-ces--sor

A suc-ces--sor

--ces--sor fair to find. *p* En--tre nous that's quite de-ci--ded,

And the sixth one is pro-vided, What awaits her well I know,

CHORUS. What awaits her

What awaits her

Yes, I know, and e'en my fan-cy, With a sort of ne-cro-man-cy,

well I know.

well I know.

Doth a seventh dark-ly show. For

Doth a seventh dark-ly show.

Doth a seventh dark-ly show.

I am Blue Beard For
 For I am Blue Beard
 For I am Blue Beard
 I am Blue Beard Blue Beard Blue Beard
 For I am Blue Beard Blue Beard Blue
 For I am Blue Beard Blue Beard Blue
 Ah! For I am Blue Beard, you see, Ever gay and
 Beard, Blue Beard, For I am Blue Beard.
 Beard, Blue Beard, For I am Blue Beard.

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e - ver free, For I am Blue Beard, you see, E - ver gay and e - ver free, Blue
 Beard! ah! For I am Blue
 For he is Blue Beard, you see, E - ver gay and e - ver free, For he is Blue
 For he is Blue Beard, you see, E - ver gay and e - ver free, For he is Blue
 Beard, you see, ever gay and e - ver free. For I am Blue Beard,
 Beard, you see, ever gay and e - ver free. For he is Blue Beard, Blue
 Beard, you see, ever gay and e - ver free. For he is Blue Beard, Blue

Beard, Ever gay, ever free, For I am Blue Beard, For I am Blue

Beard, e - - - ver free, For he is Blue Beard, Blue

Beard, e - - - ver free, For he is Blue Beard, Blue

Beard, e - ver gay, e - ver free, I'm Blue Beard, I'm Blue Beard, I'm Blue Beard, I'm Blue

Beard, e - - - ver free, he's Blue Beard, he's Blue Beard, he's Blue Beard, he's Blue

Beard, e - - - ver free, he's Blue Beard, he's Blue Beard, he's Blue Beard, he's Blue

Beard.

Beard.

Beard.

ff

BOULOTTE.

BLUE BEARD.

POPOLANI.

SOPRANI.

TENORI.

BASSI.

CHORUS.

ALLEGRO.

PIANO.

ALLEGRO.

BOULOTTE with the 1st SOPRANI.

All honour,

POPOLANI with the BASSI.

All honour,

All honour,

praise and happy days, and hap-py days

To our lord who has deign'd Virtue to crown un--

praise and happy days, and hap-py days

To our lord who has deign'd Virtue to crown un--

praise and happy days, and hap-py days

To our lord who has deign'd Virtue to crown un--

- stain'd, All ho-nour, praise and hap-py days, and hap-py days, To our lord who has

- stain'd, All ho-nour, praise and hap-py days, and hap-py days, To our lord who has

- stain'd, All ho-nour, praise and hap-py days, and hap-py days, To our lord who has

deign'd Virtue to crown un-stain'd And thereby show how in-no-cence is Quite sure to

deign'd Virtue to crown un-stain'd And thereby show how in-no-cence is Quite sure to

deign'd Virtue to crown un-stain'd, un-stain'd, And thereby show how in-no-cence is Quite sure to

meet with re-com-pen-ces, All praise, all praise, all praise and hap-py

meet with re-com-pen-ces, All praise, all praise, all praise and hap-py

meet with re-com-pen-ces, All praise, all praise, all praise and hap-py

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days, all praise, all praise and hap-py days.

days, all praise, all praise and hap-py days.

days, all praise and hap-py days.

f

ff

all praise all praise and happy days.

all praise, all praise and hap-py

all praise all praise and happy days.

all praise, all praise and hap-py

all praise all praise and happy days.

all praise, all praise and hap-py

tr

BLUE BEARD. *MÊME MOUV^t*

You are right, you are right, And how e- - - - - ver re-tarded, Vir-tue at

days.

days.

days. *MÊME MOUV^t*

p

last, Virtue at last will be re-ward

ALLEGRO. B A L L A D . 1st Couplet.
 - - ed. BLUE-BEARD. Rubens, I
 2nd Couplet.

vow, Rubens, I vow, Ne'er painted such a splendid creature, A
 vow, Rubens, I vow, Had lim'd this stalwart hearty lass Who

healthy, ro-sy child of na-ture, Boun-cing and fresh, No-bly set up, above, be-
 if a swain the bounds should pass, Could a few hits— well level'd hits doubtless be-

low. In her you see no mo--dish gra--ces, A
 -stow. Stout she is, sure, yet in--of--fen--sive,

fault which all beau--ty de--fa--ces..... Rubens I
 Her style of beau--ty's ra--ther ex--ten--sive..... Rubens I

rit. *p* *a tempo.*

vow, Rubens I vow, Ru-bens I vow, Ru-bens I
 vow, Rubens I vow, Ru-bens I vow, Ru-bens I

vow, Ru-bens I vow, Ru-bens I vow, Ru-bens I
 vow, Ru-bens I vow, Ru-bens I vow, Ru-bens I

f

f rit.
vow, Rubens I vow. Rubens I

f rit.
vow, Rubens I vow. Rubens I

rit.
Rubens I vow.

rit.
Rubens I vow.

rit.
ff
p

2da
POPALANI.

2da
ff
p

And now draw near, miss, if you please, and this cushion so

CHORUS.

ALLEGRO.

P

soft press with your bended knees.

SOPRANI

TENORI

BASSI.

ALLEGRO.

On our Rose Queen what honours fall, Long live Bou.

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POPOLANI.

-lotte, my lord, ourselves, and all. Now hush, all hush, now hush, all hush, My lord's a -

-lotte, my lord, ourselves, and all.

-lotte, my lord, ourselves, and all.

ANDANTINO.

BLUE-BEARD.

-bout with eloquence to gush. This tes-ti-mo-nial proud re-

-ceiv-ing We on your mo-dest-y be-stow, Wilt vow that still to vir-tue

BOULOTTE.

Well, to promise that—sartin, I don't

cleaving, Ever pure thou wilt remain as now?

pressez. *a tempo.* **BLUE-BEARD.**

mind, Cos' 'ta'nt to much myself I bind Cos' 'ta'nt to much my-self I bind. Should I some

a tempo. *p.*

day, not far off, may be, On some spouse your hand be - stow, Say, wilt thou vow, you'll on that

BOULOTTE.

day be As worthy him, as you are now? Well, to promise that— sartin, I don't

pressez.

mind, Cos' 'ta'nt to much myself I bind, Cos' 'ta'nt to much my - self I bind.

MARZIALE. BLUE-BEARD. *Recit:*

MARZIALE. Listen, serfs, retainers, and all, Pre - pare now for something tre.

f

BB

men - - - dous, In ad - - - vance a step stu - - - pen - - - dous Of new

BB

times it opens the ball. I, magnate of this land, from noble race de -

BB

- scend - - - ed, Great Baron of Blue Beard, and many lands be -

BB

- side, I in - - - tend that the

BB

cot with the pa - - - lace be blend - - - - - ed;

Prince, I yet have con-de-scent-ed To make this shepherdess... my

f

ALLEGRETTO.

3B

bride. There stands my bride **POPOLANI.**

CHORUS.

and what a bride! What a precious

and what a bride!

and what a bride!

ALLEGRETTO.

BOULOTTE.

P

bride Is this quite true....

What! she a Prince's bride

What! she a Prince's bride

What! she a Prince's bride

p

B my gracious lord!... *rit.* Wed me, a simple

BB BLUE-BEARD.
Quite true, up-on my word. *rit.*

B *ALLEGRO.*
maid,
POPOLANI.

ALLEGRO. Lord Blue Beard's wife to be, Say, are you not a-fraid?

B *BOULOTTE.*
f pressez. *a tempo.* *rit.*

I a-fraid-Be serf..... or lord his grade, Of man ne'er yet was I a-

B *ALLEGRO MODERATO.*
-fraid. BLUE-BEARD.

BB Come, let's be off, my Queen of Ro-ses, Homeward re-turn we now in

ALLO MOD?

BB state, For I in-tend ere this day closes, These solemn vows to ce--le--

BB brate. The horsemen in this ex-pe--dition, Will go, as fit, each on his

BB steed, The footmen, as by old tra--dition, The footmen will on foot pro--

B BOULOTTE. *p* cre--scen--
The foot--men, as by old tra--di--tion, The foot--men

BB

P -ceed. POPOLANI.
The foot--men, as by old tra--di--tion, The foot--men

The foot--men, as by old tra--di--tion, The foot--men

The foot--men, as by old tra--di--tion, The foot--men

The foot--men, as by old tra--di--tion, The foot--men

B will on foot pro-ceed, The footmen will on foot pro-ceed.....

BB

P will on foot pro-ceed, The footmen will on foot pro-ceed..... Come,

will on foot pro-ceed, The footmen will on foot pro-ceed.....

will on foot pro-ceed, The footmen will on foot pro-ceed.....

will on foot pro-ceed, The footmen will on foot pro-ceed.....

will on foot pro-ceed, The footmen will on foot pro-ceed.....

will on foot pro-ceed, The footmen will on foot pro-ceed.....

f

ALLEGRO MARZIALE.

BB march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings are such fun, Come,

p

BB march a-way, no more de-lay, Now let's be off, od zooks, I'm on the ten-ter hooks, Come,

BB march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings are such fun, Come,

BB
march a-way, no more de-lay, Now let's be off, od zooks, I'm on the

BB
ten-ter hooks. Come, march a-way, no more de-lay, a-way.....
POPALANI.

P
Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

CHORUS.
Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

CHORUS.
Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

CHORUS.
Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

CHORUS.
Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

BB
..... Come, march a-way, no more de-lay, Come,

P
are such fun, Come, march a-way, no more de-lay, Now

are such fun, Come, march a-way, no more de-lay, Now

are such fun, Come, march a-way, no more de-lay, Now

are such fun, Come, march a-way, no more de-lay, Now

are such fun, Come, march a-way, no more de-lay, Now

BOULOTTE.

Of him who for me now is

march a - - - - way.

let's be off, I'm on the ten-ter hooks.

let's be off, I'm on the ten-ter hooks.

let's be off, I'm on the ten-ter hooks.

let's be off, I'm on the ten-ter hooks.

dy - - ing, Little good have I heard yet, have I heard yet, But lor!

nothings' like just the try - ing, Naught venture, naught you get, yes, naught you

B *f* get. Come, march a - - - way, Come, march a - - - way, a - way.....

BB *f* Come, march a - - way, Come, march a - way..... Come,

P *f* Come, march a - - way, Come, march a - way..... Come,

CHORUS.

f Come, march, a - - - way, Come, march a - - - way, a - way..... Come,

f Come, march a - - way, Come, march a - way..... Come,

f Come, march a - - way, Come, march a - way..... Come,

f *dim.* *p*

B Come, march a - - way..... Wed, wed, wed, ev'ry one, For weddings are such fun.

3B march a - way, no more de - lay, Wed, wed, wed, ev'ry one, For weddings are such fun. Come,

P march a - - - - way, a - - - - way, no more delay,

march a - - - - way, a - - - - way, no more delay,

march a - - - - way, a - - - - way, no more delay,

march a - - - - way, a - - - - way, no more delay,

MEME MOUV!

B Come, march a - - way..... Now to be off I'm on the tenter hooks.

BB march a - way, no more de - lay, Now to be off I'm on the tenter hooks. First walking

P march a - - - - way, march a - - way, no more de - - - - lay.

march a - - - - way, march a - - way, no more de - - - - lay.

march a - - - - way, march a - - way, no more de - - - - lay.

march a - - - - way, march a - - way, no more de - - - - lay.

MEME MOUV!

B First walking pace, a gentle pace,

BB pace, a gentle pace No noisy race,

P First walking pace, a gentle pace, No noi-sy

First walk-ing pace, a gen-tle pace,

First walking pace, a gentle pace, No noi-sy

First walking pace, a gentle pace, No noi-sy

ANIMEZ PEU A PEU.

B No noi-sy race, and then a trot, a

BB and then a trot, a quiet trot, and then full

P race, and then a trot, a qui-et trot,

No noi-sy race, and then a trot, a

race, and then a trot, a qui-et trot,

race, and then a trot, a qui-et trot,

ANIMEZ PEU A PEU.

PIU ANIMATO.

B quiet trot, and then full trot, a galop fast, a galop

BB trot, a galop fast, a galop fast, a galop

P and then full trot, a galop fast, a galop fast, a galop

trot, galop fast, a galop fast, a galop

and then full trot, a galop fast, a galop fast, a galop

and then full trot, *PIU ANIMATO.* a galop fast, a galop fast, a galop

fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la!

fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la!

fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la la la la

fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la!

fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la la la la

fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la la la la

tra..... galop fast, galop

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 la la la la la la la la

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[illegible]

B

BB

P

mf

Tra la la la la la la la la la la la la la la tra.. 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 la la la la la la la la

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

galop, galop, galop fast, galop, galop, galop fast,

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

B *f* March away, no more de-lay,
 BB *f* Tra la... la la la... la la la... la la la la March away, no more de-lay,
 P *mf* la la la la la la la la la la March away, no more de-lay,
mf la la la la la la la la la la March away, no more de-lay,
mf la la la la la la la la la la March away, no more de-lay,
mf la la la la la la la la la la March away, no more de-lay,
 la la la la la la la la la la March away, no more de-lay,
 galop fast a way Hop-la hop la hop la hop la.....
 galop fast a way Hop-la hop la hop la hop la..... Tra.....
 galop fast a way Hop-la hop la hop la hop la la la la la la la la la la
 galop fast a way Hop-la hop la hop la hop la..... la la
 galop fast a way Hop-la hop la hop la hop la la la la la la la la la la
 galop fast a way Hop-la hop la hop la hop la la la la la la la la la la

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The image shows a page of a musical score for a piece titled "The Merry Gallop". The score is written for a vocal ensemble and piano accompaniment. The vocal parts are labeled B (Baritone), BB (Bass), and P (Piano). The piano part is written for a grand piano (P). The music is in 2/4 time and features a lively, galloping melody. The lyrics are "galop fast, galop fast, galop fast, a ga-lop fast, Tra la la la la la la la la". The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The vocal parts are written in a simple, melodic style, with the lyrics clearly visible below the notes. The overall mood of the piece is cheerful and energetic.

The image shows a page of a musical score for a piece titled "The Merry Gallop". The score is written for a vocal ensemble and piano accompaniment. The vocal parts are labeled B (Baritone), BB (Bass), and P (Piano). The piano part is written for a grand piano. The music is in 2/4 time and features a lively, galloping rhythm. The lyrics are "la la la la la la la tra... galop fast, galop fast, galop fast, a". The score includes various musical notations such as notes, rests, and dynamic markings.

B March a - way, no more de - lay, galop fast a - way, galop fast, galop
 BB ga - lop fast, March a - way, no more de - lay, galop fast a - way, galop fast, galop
 P la la la March a - way, no more de - lay, galop fast a - way, galop fast, galop
 la la la March a - way, no more de - lay, galop fast a - way, galop fast, galop
 la la la March a - way, no more de - lay, galop fast a - way, galop fast, galop
 la la la March a - way, no more de - lay, galop fast a - way, galop fast, galop
 la la la March a - way, no more de - lay, galop fast a - way, galop fast, galop
 fast, galop fast, galop fast, galop fast, galop fast, galop fast, galop fast.
 fast, galop fast, galop fast, galop fast, galop fast, galop fast, galop fast.
 fast, galop fast, galop fast, galop fast, galop fast, galop fast, galop fast. Come,
 fast, galop fast, galop fast, galop fast, galop fast, galop fast, galop fast.
 fast, galop fast, galop fast, galop fast, galop fast, galop fast, galop fast.
 fast, galop fast, galop fast, galop fast, galop fast, galop fast, galop fast.
 fast, galop fast, galop fast, galop fast, galop fast, galop fast, galop fast.

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ALLEGRO.

P

serfs, come serfs and vassals of the Court, Come quick - - ly, come, for the

P

time, the time is short, These lo - vers shy, Let us es - cort,

CHORUS.

These lovers shy,

Let us es -

These lovers shy,

Let us es -

These lovers shy,

Let us es -

P

These lovers shy,

Let us es - cort.

A - -

- cort, These lovers shy,

Let us es - cort.

The image shows a page of a musical score for the song "The Rose Tree." The score is written for voice and piano. The vocal parts are arranged in four staves, with lyrics written below them. The piano accompaniment is shown in the bottom two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in a simple, folk-like style. The lyrics are: "a - way, a - way, a - way, a - way. a - way, a - way. a - way, a - way, a - way. a - way, a - way, a - way.". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and single notes. The page number 81 is visible in the top right corner.

ALLEGRO.

ALLEGRO.

B Come, march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

BB Come, march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

P Come, march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

Come, march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

Come, march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

Come, march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

Come, march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

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B are such fun, Come, march a-way, no more de-lay, Now to be off, od-zooks, I'm on the

BB are such fun, Come, march a-way, no more de-lay, Now to be off, od-zooks, I'm on the

P are such fun, Come, march a-way, no more de-lay, Now to be off, od-zooks, I'm on the

are such fun, Come, march a-way, no more de-lay, Now to be off, od-zooks, I'm on the

are such fun, Come, march a-way, no more de-lay, Now to be off, od-zooks, I'm on the

are such fun, Come, march a-way, no more de-lay, Now to be off, od-zooks, I'm on the

B ten-ter hooks, Come march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

BB ten-ter hooks, Come march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

P ten-ter hooks, Come march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

ten-ter hooks, Come march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

ten-ter hooks, Come march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

ten-ter hooks, Come march a-way, no more de-lay, Wed, wed, wed, ev'ry one, For weddings

14441.

B are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

BB are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

P are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter



ANIMÉ.

B hooks. He's Blue Beard, you see,

BB hooks. I'm Blue Beard, you see, I'm

P hooks. He's Blue Beard, you see,

hooks. He's Blue Beard, you see,

hooks. He's Blue Beard, you see,

hooks. He's Blue Beard, you see,

hooks. He's Blue Beard, you see,



B He's Blue Beard, you see, He's Blue Beard, He's Blue
 BB Blue Beard, you see, I'm Blue Beard, I'm Blue Beard,
 P He's Blue Beard, you see, He's Blue Beard, He's Blue
 He's Blue Beard, you see, He's Blue Beard, He's Blue
 He's Blue Beard, you see, He's Blue Beard, He's Blue
 He's Blue Beard, you see, He's Blue Beard, He's Blue
 He's Blue Beard, you see, He's Blue Beard, He's Blue
 Beard, he's Blue Beard..... For he is Blue Beard, you see, E - ver gay and
 I'm Blue Beard..... For I am Blue Beard, you see, E - ver gay and
 Beard, he's Blue Beard..... For he is Blue Beard, you see, E - ver gay and
 Beard, he's Blue Beard..... For he is Blue Beard, you see, E - ver gay and
 Beard, he's Blue Beard..... For he is Blue Beard, you see, E - ver gay and
 Beard, he's Blue Beard..... For he is Blue Beard, you see, E - ver gay and

B e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

BB e-ver free, For sure I am Blue Beard, you see, E-ver gay and e-ver free.

P e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

B For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

BB For I am Blue Beard, you see, E-ver gay and e-ver free, For sure I am Blue

P For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

B Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-
 BB Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-
 P Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-
 Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-
 Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-
 Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-
 Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-
 -lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-
 BB -lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-
 P -lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-
 -lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-
 -lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-
 -lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-
 -lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-

B
- - lay, Come march, come march a - - way. March a - way, no more de - lay, Come

BB
- - lay, Come march, come march a - - way. March a - way, no more de - lay, Come

P
- - lay, Come march, come march a - - way. March a - way, no more de - lay, Come

- - lay, Come march, come march a - - way. March a - way, no more de - lay, Come

- - lay, Come march, come march a - - way. March a - way, no more de - lay, Come

- - lay, Come march, come march a - - way. March a - way, no more de - lay, Come

- - lay, Come march, come march a - - way. March a - way, no more de - lay, Come

B
march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

BB
march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

P
march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

B
fast, galop fast, galop fast, galop fast, march a - - way.....

BB
fast, galop fast, galop fast, galop fast, march a - - way.....

P
fast, galop fast, galop fast, galop fast, march a - - way.....

fast, galop fast, galop fast, galop fast, march a - - way.....

fast, galop fast, galop fast, galop fast, march a - - way.....

fast, galop fast, galop fast, galop fast, march a - - way.....

ff

14441.

INTRODUCTION.

MAESTOSO.

PIANO.

Nº 10. CHORUS AND SONG.

MAESTOSO.

ALVAREZ.

TENORI.

COURTIERS.

BASSI.

PIANO.

Not de-vo-tion, But pro-

A

mo-tion, Makes us to the pa-lace rush, Lots of pla-ces, Favour's

A

gra-ces, 'Tis for that we jolt and push. Not de-vo-tion,

A

But promotion, 'Tis for that we jolt and push. Lots of pla-ces,

A

Favour's graces, 'Tis for that we jolt and push. Not de-vo-tion, But pro-

A

-mo - - - tion, Makes us to the pa - - - lace rush, Lots of pla - - - ces, Favours

-mo - - - tion, Makes us to the pa - - - lace rush, Lots of pla - - - ces, Favours

-mo - - - tion, Makes us to the pa - - - lace rush, Lots of pla - - - ces, Favours

A

gra - - ces, 'Tis for that we jolt and push. See, see the prime mi - nis - ter,

gra - - ces, 'Tis for that we jolt and push. See, see the prime mi - nis - ter,

gra - - ces, 'Tis for that we jolt and push. See, see the prime mi - nis - ter,

A

With look so sinister. Your slaves us you may call.

With look so sinister. COUNT OSCAR. Your slaves us you may call. C. OR

With look so sinister. My lords, good day to all. Your slaves us you may call. My

CO slaves, yes, to day, But my sworn foes the next, For they're cour- - - tiers

CO all, they're cour- - - tiers all, And would, and would, or more's the

CO pi-ty, Did I beg, would re-peat, yes, text for text, The song which is call'd the soldier's ditty, you'll see I'm

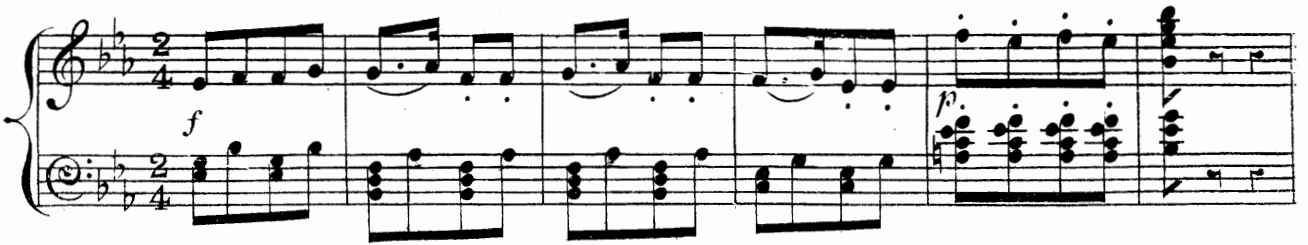
ALVAREZ.

CO right. you'll see I'm right. My lord's, a song, a song!

My lord's, a song, a song!

My lord's, a song, a song!

ALLEGRO
NON
TROPPO.



COUNT OSCAR. g.

1. As a courtier who would please..... Hard will
2. A---ny thing his lord-ship ut-----ters, You must



1. find it, past be-lief, Those who think the life all ease.....
2. take it all for wit; When some wretched joke he stat-----



1. Oft come at last to sad grief. The prize, the prize if
2. ---ters, Laughing's no good, you must split.



he would catch..... He must bow, sir, yes, must bow, sir,



bow, sir, bow, sir, yes, must bow, sir, Bend his back bone ve-ry low, sir, Bend his back bone ve-ry low, sir, Just as far as it will stretch, Just as far as it will stretch.

ALVAREZ.

CHORUS.

He must bow, sir, yes, must bow, sir, bow, sir, bow, sir, yes, must bow, sir,

He must bow, sir, yes, must bow, sir, bow, sir, bow, sir, yes, must bow, sir,

He must bow, sir, yes, must bow, sir, bow, sir, bow, sir, yes, must bow, sir,

A

Bend his back bone ve-ry low, sir, Bend his back bone ve-ry low, sir,

Bend his back bone ve-ry low, sir, Bend his back bone ve-ry low, sir,

Bend his back bone ve-ry low, sir, Bend his back bone ve-ry low, sir,

A Just as far as it will stretch, sir, Just as far as
C. OSCAR. *sf sf*

Just as far as it will stretch, sir, Just as far as it will stretch, Just as far as

Just as far as it will stretch, sir, Just as far as

Just as far as it will stretch, sir, Just as far as

1st time. 2nd time.

A it will stretch, as far as it will stretch. stretch.

C.O. *sf sf* it will stretch, as far as it will stretch. stretch.

it will stretch, as far as it will stretch. stretch.

it will stretch, as far as it will stretch. stretch.

1st time. *ff* 2nd time.

ALLEGRO NON TROPPO.

COUNT OSCAR.

TENORI.

BASSI.

PIANO.

C.O.

yes, must bow, sir, Bend his back bone ve - ry low, sir, Bend his back bone ve - ry low, sir,

yes, must bow, sir, Bend his back bone ve - ry low, sir, Bend his back bone ve - ry low, sir,

C.O.

Just as far as it will stretch, sir, Just as far as it will stretch, Just as far as

Just as far as it will stretch, sir, Just as far as

Just as far as it will stretch, sir, Just as far as

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sf *sf*

C.O. it will stretch, as far as it will stretch.

it will stretch, as far as it will stretch.

it will stretch, as far as it will stretch.

f *ff*

No. 11. RONDO.

THE QUEEN. *MODERATO.*

PIANO. *p* *f* *p*

You take an

angel rare of grace, Just as I was at sweet sixteen, And place before her, face to

face, The most unpleasant prince e'er seen. That's how these things at first take

place, With her grief she scarce can con-tend, But by state reasons, grave and

hid-den, None to her woes an ear may lend. To wed Bo-bêche I thus was

rit.

bid-den, And that's the way these mat-ters end, To wed Bo-bêche I thus was

Gres.

bid-den, And that's the way these mat-ters end. A no-ble lord, of ancient

race, One evening fine... at court ap-pears, To whis-per love in queenly

ears; This high lord, I vow, has the face, That's how these things at first take

rit. *ANIMATO.*

place; His words the rose from her lips send, Next day, she deigns, grown less se-

-vere, On the rash man a smile to bend..... Now King Bo-bêche, you see from

here, That's how these matters al-ways end, Now King Bo-bêche, you see from here, That's how these

matters al-ways end.

f

Nº 11^{bis} INCIDENTAL MUSIC.

MODERATO.

PIANO: *p*

Nº 12. QUARTET.

ALLEGRO.

HERMIA. *p* My shepherd see! Why should

THE QUEEN. *p* Her shepherd see!

THE KING. *p* Her shepherd see!

SAPPHIRE. *p* Her shepherd see!

PIANO: *f* *p*

H I then worried be? My shepherd see! *rit.* 'Tis my shepherd, yes, 'tis

Q Her shepherd see!

K Her shepherd see!

S Her shepherd see!

H he. Chang'd his garb is, al - to - ge - ther, But his heart's un-chang'd to me, Be -

H -neath his cap and feather, 'Tis the same, I plainly see, My shepherd

K Her shepherd see!

Q Her shepherd see!

S Her shepherd see!

H see My shepherd see! Ah! what joy to scan each fea- - - - - ture,

Q Her shepherd see!

K Her shepherd see!

S Her shepherd see!

mf *p*

H Still so a- - - dor'd. He's my mas-ter, I his crea- - - - - ture, He's my lov'd

POCO PIÙ LENTO.

H lord. I'll be wed, and naught shall check me, Quick in o - range blossoms

H deck me, Orange buds twine in my hair, Let me wed my shepherd fair. My shepherd

rit. *a tempo.*

rit. *mf* *a tempo.*

H see Ah! why should I then worried be? My shepherd see! Ah! why should

Q Her shepherd see! Her shepherd see!

K Her shepherd see! Her shepherd see!

S Her shepherd see! Her shepherd see!

H *f* I then worried be? My shepherd see, my shepherd see, my shepherd see, my shepherd see!

Q Her shepherd see, her shepherd see, her shepherd see, her shepherd see!

K Her shepherd see, her shepherd see, her shepherd see, her shepherd see!

S Her shepherd see, her shepherd see, her shepherd see, her shepherd see!

Nº 13. RAN, PLAN, PLAN.

ALLEGRO.

HERMIA.

THE
QUEEN.

SAPPHIRE.

THE
KING.

PIANO.

HERMIA. THE QUEEN. SAPHIRE. THE KING. PIANO.

Ran, plan, plan, Ran, plan, plan, rata-plan, rataplan, plan, Ran, plan,

Ran, plan, plan, rataplan, plan,

plan, Ran, plan, plan, rata-plan, rataplan, plan, Ran, plan, plan, rataplan, plan,

plan, Ran, plan, plan, rata-plan, rataplan, plan, Ran, plan, plan, rataplan, ta-plan, ta-

cre

H. Q. S. K.

plan, rataplan, plan, plan, rataplan, ta-plan, ta-plan, rata-plan, rata-plan.

plan, rataplan, plan, plan, rataplan, ta-plan, ta-plan, rata-plan, rata-plan.

Ran, plan, plan, rataplan, ta-plan, ta-plan, rata-plan, rata-plan.

-plan, rataplan, plan, plan, rataplan, ta-plan, ta-plan, rata-plan, rata-plan.

f

ALLEGRO.

HERMIA.

THE QUEEN.

SAPPHIRE.

THE KING.

PIANO.

Ran, plan,

Ran, plan, plan, Ran, plan, plan, rata - plan, rataplan, plan, Ran, plan,

H

Q

S

K

plan, Ran, plan, plan, rata - plan, rataplan, plan, Ran, plan, plan, rataplan, plan,

plan, Ran, plan, plan rata - plan, rataplan, plan, Ran, plan, plan, rataplan, taplan, ta.

cre -

H

Q

S

K

plan, rataplan, plan, plan, rata - plan, ta - plan, ta - plan, rataplan, rata - plan.

plan, rataplan, plan, plan, rata - plan, ta - plan, ta - plan, rataplan, rata - plan.

Ran, plan, plan, rata - plan, ta - plan, ta - plan, rataplan, rata - plan.

plan, rataplan, plan, plan, rata - plan, ta - plan, ta - plan, rataplan, rata - plan.

f

FINALE.

ALLEGRO MAESTOSO.

PIANO.

pp

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The first system is marked with a piano (pp) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic and harmonic development. The third system shows a change in the bass line with more complex chordal structures. The fourth system maintains the melodic flow in the treble. The fifth system introduces a key change to one flat (Bb) in the final measure. The sixth system concludes with a forte (f) dynamic marking and a final cadence.

HERMIA.

THE QUEEN. See here the hap-py couple How mincing they ad-vance

THE KING. See here the hap-py couple How mincing they ad-vance

SAPPHIRE. See here the hap-py couple How mincing they ad-vance

OSCAR. See here the hap-py couple How mincing they ad-vance

SOPRANI. See here the hap-py couple How mincing they ad-vance

TENORI. See here the hap-py couple How mincing they ad-vance

BASSI. See here the hap-py couple How mincing they ad-vance

CHORUS. See here the hap-py couple How mincing they ad-vance

HERMIA and THE QUEEN with the Soprani.

THE KING with the 1st TENORI, How tall the bride and supple, Bright is the bridegroom's

SAPPHIRE with the 2nd. How tall the bride and supple, Bright is the bridegroom's

OSCAR with the 2nd BASSI. How tall the bride and supple, Bright is the bridegroom's

How tall the bride and supple, Bright is the bridegroom's

glance. See where come the hap-py cou-ple, Min-cing see how
glance. See where come the hap-py cou-ple, Min-cing see how
glance. See where come the hap-py cou-ple, Min-cing see how

they ad-vance, Oh, how tall the bride and sup-ple, And how bright the
they ad-vance, Oh, how tall the bride and sup-ple, And how bright the
they ad-vance, Oh, how tall the bride and sup-ple, And how bright the

bridegroom's glance. See here the hap-py cou-ple, See here the hap-py
bridegroom's glance. See here the hap-py cou-ple, See here the hap-py
bridegroom's glance. See here the hap-py cou-ple, See here the hap-py

cou - ple, See here the happy cou - ple, How mincing they ad - vance.

cou - ple, See here the happy cou - ple, How mincing they ad - vance.

cou - ple, See here the happy cou - ple, How mincing they ad - vance.

MEME MOUVT COUNT OSCAR.

He comes, sire, his new bride to pre - sent, and to

THE KING.

greet you, on this glad day, on this glad day..... with an oc - casional address. The

K

sixth time 'tis, at least, His speech I could re - peat it, Ne'er does it va - ry, more or

K

less.
TENORI.

Let us hear ne'er the less.

CHORUS.

BASSI.

Ne'er does it va-ry, more or less.

COUNT OSCAR.

Ne'er does it va-ry, more or less.

Let us

HERMIA.

Let us hear.... ne'er the less.

THE QUEEN.

Let us hear.... ne'er the less.

THE KING.

Let us hear.... ne'er the less.

SAPPHIRE.

ne'er the less. Let us hear.... ne'er the less.

OSCAR.

Let us hear.... ne'er the less.

hear
SOPRANI.

Let us hear.... ne'er the less.

TENORI.

Let us hear.... ne'er the less.

BASSI.

Let us hear.... ne'er the less.

Let us hear.... ne'er the less.

ALLEGRO.

PIANO.

ff

BLUE-BEARD.

My sable weeds I having quit - ted, To Hymen's yoke I've now sub - mit - ted;

BB

HERMIA and THE QUEEN with the SOP!

So by an ancient re - gu -

CHORUS.

Why you have told us this be - fore.

THE KING and SAPH: with TEN:

Why you have told us this be - fore.

C: OSCAR with BASSI.

Why you have told us this be - fore.

BB

-- la -- -- tion, I have brought for pre - sen -- ta -- -- tion

BB

This fair dame, of

Why he has told us this be-fore.

Why he has told us this be-fore.

Why he has told us this be-fore.

mf

p

BB

THE KING.

f

miên so plea-sant, Who my wife is for the pre-sent. Say no more,

f

BB

What then! if I've said this be-

K

We im-plore, For you have told us this be-fore.

SOPRANI.

TENORI. For you have told us this be-fore.

BASSI. For you have told us this be-fore.

For you have told us this be-fore.

11441.

BB

fore, I on-ly say it, I on-ly say it just once more, What then! if I've said this be-

BB

fore I on-ly say it just once more. Tra la la la la la la la la la la la la la la la la

Tra la la la la la la la

Tra la la la la la la la

Tra la la la la la la la

BB

la Tra la

la Tra la la la la la la la Tra la la la la la la

la Tra la la la la la la la Tra la la la la la la

la Tra la la la la la la la Tra la la la la la la

BB

la la la la la I on-ly say it just once more.

la la you've told us this be-fore.

la la you've told us this be-fore.

la la you've told us this be-fore.

mf

BOULOTTE.

Lor! is that King Bobèche I see there? With my taste you quite a-

p

B

-gree - there! Yon - der dame seems in her

Sure, this we never heard be-fore.

Sure, this we never heard be-fore.

Sure, this we never heard be-fore.

mf marcato il basso. *p*

B

hey - day, I bet nine pence she's your la - - dy.

Sure, this we never heard be - fore.

Sure, this we never heard be - fore.

Sure, this we never heard be - fore.

mf

p

B

One can speak with out much toi - - lin' Here's a health to all the boi - - lin'!

THE KING. BLUE-BEARD.

Say no more, We im-plore, This we have ne-ver heard be-fore. Such

This we have ne-ver heard be-fore.

This we have ne-ver heard be-fore.

This we have ne-ver heard be-fore.

f

B
ah! ah! ah! ah! I

BB
la la la la la la la Tra la la la la la la la la la la la la la la la such

la la la la la la la la Tra la la la la la la la la la this

la la la la la la la la Tra la la la la la la la la la this

la la la la la la la la Tra la la la la la la la la la this

cre - - - - - scen - - - - - do.

B
rit.
can't unsay them, that's quite clear.

BB
rit.
things are ne-ver said, my dear.

we've ne'er heard be-fore.

we've ne'er heard be-fore.

we've ne'er heard be-fore.

rit. *ff* *tr*

ALLEGRO. THE KING.

BLUE BEARD.

Charm'd with your wife, my lord — glad you have brought her here Don't talk of that just

p

now — talk rather of your daughter. When is her bri-dal fixt? 'Tis at

BLUE-BEARD. THE QUEEN.

twelve — twelve to - night. Twelve to - night? The contract and the priest and all else that is cre —

right. Twelve to night?

BLUE-BEARD.

Twelve to night? I have time e_nough quite.

THE KING.

Twelve to night? Now for the kissing

— scen — do.

hands,
OSCAR.

My lords, the kissing hands.

CHORUS.

f Kiss we the hand, Kiss we the hand, Kiss we the
f Kiss we the hand, Kiss we the hand, Kiss we the
f Kiss we the hand, Kiss we the hand, Kiss we the

ff

hand of the sov'reign of this land. Kiss we the hand, kiss we the hand, kiss we the hand.
 hand of the sov'reign of this land. Kiss we the hand, kiss we the hand, kiss we the hand.
 hand of the sov'reign of this land. Kiss we the hand, kiss we the hand, kiss we the hand.

ff *p*

MODERATO.

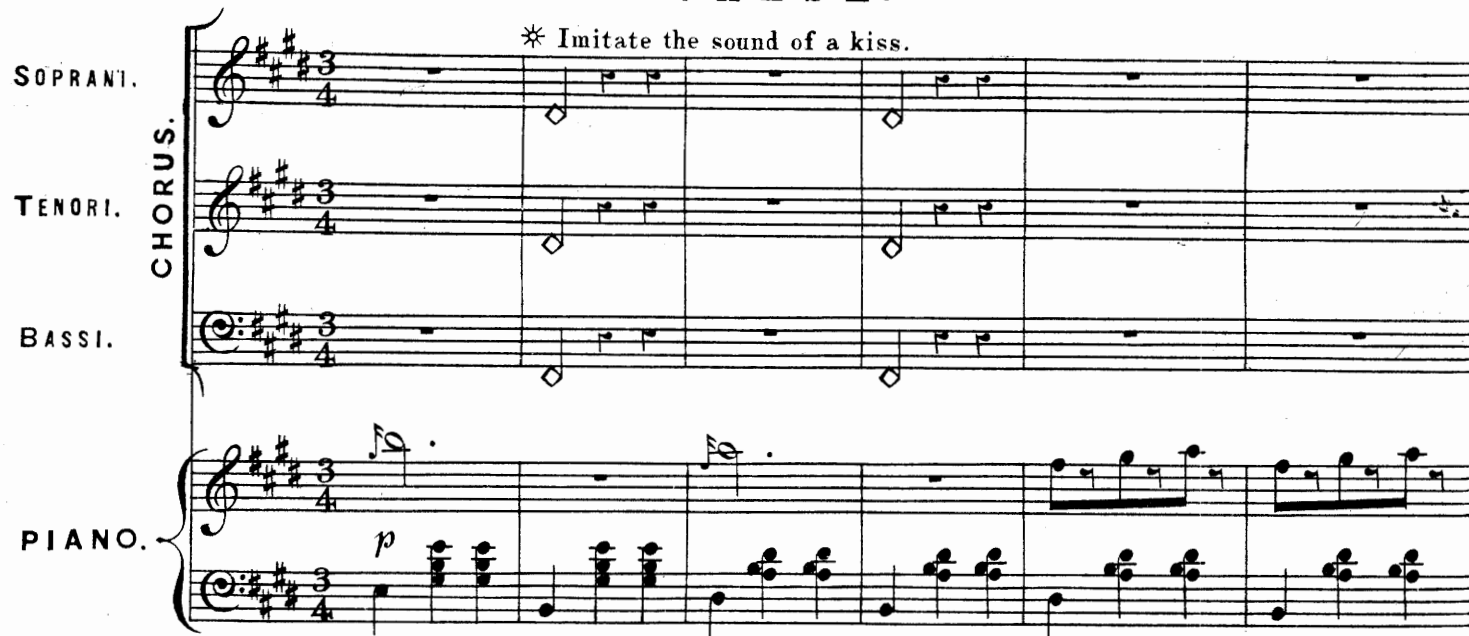
V A L S E .

SOPRANI.
TENORI.
BASSI.

CHORUS.

* Imitate the sound of a kiss.

PIANO.



f Kiss, kiss we the hand. *p*
f Kiss, kiss we the hand. *p*
f Kiss, kiss we the hand. *p*

BLUE-BEARD.

f Kiss we the hand. *f* Ah!..... passing fair is she, is
f Kiss we the hand.
 Kiss we the hand. *p*

BB

she..... by heav'n Whom I mean to make, to make my

BB

num - ber seven. pass - ing fair..... pass - ing

B♭

fair..... I'm here, I'm here, I'm here, I'm here.

p

CHORUS.

A TEMPO.
SOPRANI.

TENORI.

BASSI.

ALLEGRO VIVO.
BOULOTTE.

That youth all out.

ALLEGRO VIVO.
BOULOTTE.

That youth all out.

ALLEGRO VIVO.
BOULOTTE.

That youth all out.

B

-strippin' in sa-tin vest clad, I swear by Eve's pip-pin, He's my shepherd

THE KING.

B
lad! Be - hold here ex - tend - ed My most precious hand. Till day - light is

BOULOTTE.

Fleu - rette!

HERMIA.

Bou - lotte!

K
end - ed Say here must I stand.

SAPPHIRE.

Bou - lotte!

'Tis

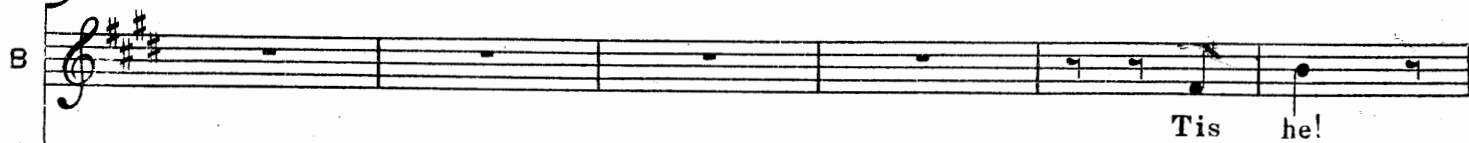
B
The dear lit - tle wretch

H
Mother dear That woman you see

THE QUEEN.

What, child!

S
she!



BLUE-BEARD.

Madam, come Ma - dam

THE KING.

Now then?

Now then?



BLUE-BEARD. (to Boulotte.)

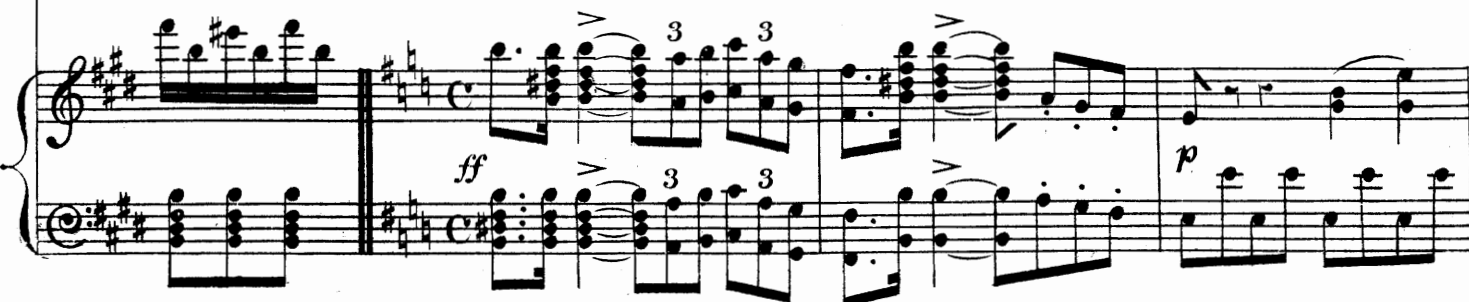
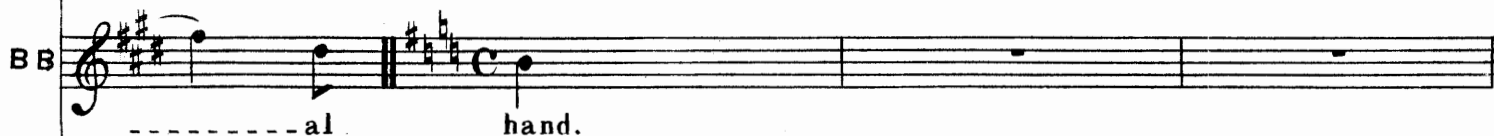
See the roy - - - al hand,

See the roy - - -



BOULOTTE. *ALLEGRO.*

Oh, ve - ry



B

well, what comes, pray, after this? If that's all, here then goes for a

CT OSCAR.

You must kiss—

HERMIA with the 1st Soprani, THE QUEEN with the 2nd.

BLUE-BEARD and THE KING with the 1st Tenori, SAPHIRE with the 2nd.

BASSI.

You must kiss

You must kiss

You must kiss

You must kiss

B

kiss, then for a kiss, with all my heart, here's a kiss, with all my

rit.

ALLEGRO.

SOPRANI.

TENORI.

BASSI.

heart.

Shock'd we all start, stay, stay there, stay, Say whence these manners got you,

Shock'd we all start, stay, stay there, stay, Say whence these manners got you,

Shock'd we all start, stay, stay there, stay, Say whence these manners got you,

ff

BLUE-BEARD.

Say whence these man - ners got you? pray,

pray, Say whence these man - ners got you? pray, Sure, ne - ver yet, on ga - la

pray, Say whence these man - ners got you? pray, Sure, ne - ver yet, on ga - la

pray, Say whence these man - ners got you? pray, Sure, ne - ver yet, on ga - la

BB Say whence these man - ners got you? pray.

day, The kissing hands went off this way, the kiss - ing hands went off this way, Shock'd we all

day, The kissing hands went off this way, the kiss - ing hands went off this way, Shock'd we all

day, The kissing hands went off this way, the kiss - ing hands went off this way, Shock'd we all

rit.
Shock'd we all

start! Shock'd we all start! Shock'd we all start! Shock'd we all start!

start! Shock'd we all start! Shock'd we all start! Shock'd we all start!

start! Shock'd we all start! Shock'd we all start! Shock'd we all start!

rit.
p

ALLEGRETTO MODERATO. **BOULOTTE.**
p

start! What makes them look with scowl-ing eyes? What

mean these loud and furious cries? What have I done to scan-dal-ize? What

rit. *piu rit.* *a tempo.*

need of this grimacing at em-brac-ing? What's all this fuss? pray what's a-miss? Why

rit. *piu rit.* *a tempo.*

B

am I vexed and sore per-plexed? 'Twas Mis-ter, here—told me to kiss, 'Twas

B

rit.

Mister, here, told me.... to kiss.

HERMIA.

THE QUEEN.

Shock'd we all start! Stay here, stay, stay! Say

THE KING.

Shock'd we all start! Stay here, stay, stay! Say

SAPPHIRE.

Shock'd we all start! Stay here, stay, stay! Say

COUNT OSCAR.

Shock'd we all start! Stay here, stay, stay! Say

SOPRANI.

CHORUS.

TENORI.

Shock'd we all start! Stay here, stay, stay! Say

BASSI.

Shock'd we all start! Stay here, stay, stay! Say

Shock'd we all start! Stay here, stay, stay! Say

B

H

whence these manners got you, pray.

Q

whence these manners got you, pray.

BLUE-BEARD.

K

whence these manners got you, pray. Pray hold your tongues, ma'am, or you'll see That you shall have to

S

whence these manners got you, pray.

O

whence these manners got you, pray.

whence these manners got you, pray.

whence these manners got you, pray.

whence these manners got you, pray.

whence these manners got you, pray.

whence these manners got you, pray.

whence these manners got you, pray.

HERMIA and THE QUEEN.

Stay there..... stay there.....

do with me.

Stay there..... stay there.....

Stay there..... stay there.....

Stay there..... stay there.....

Shock'd we all start, stay there! Shock'd we all start, stay there!

Shock'd we all start, stay there! Shock'd we all start, stay there! Never yet on

Shock'd we all start, stay there! Shock'd we all start, stay there! Never yet on

ff

BOULOTTE.

A charming lad I do de-clare, With

BLUE-BEARD.

TENORI. gala day The kissing hands went off this way. Pray hold your tongue or else you'll

BASSI. gala day The kissing hands went off this way.

B
roguish eyes and natty air, A charming lad I do declare, So slim and so slender, looks so
BB
see That you'll have to do with me, Pray hold your tongue, or else you'll see That you'll have to do with

B
ten-der, A charming lad I do de-clare, With roguish eyes and
HERMIA
THE QUEEN. Shock'd we all start! Stay stay there stay Say whence these man - ners
Shock'd we all start! Stay stay there stay Say whence these man - ners
BB
me. Pray hold your tongue or else you'll see That you will
THE KING.
SAPPHIRE. Shock'd we all start! Stay stay there stay Say whence these man - ners
C. OSCAR. Shock'd we all start! Stay stay there stay Say whence these man - ners
Shock'd we all start! Stay stay there stay Say whence these man - ners
Shock'd we all start! Stay stay there stay Say whence these man - ners
Shock'd we all start! Stay stay there stay Say whence these man - ners
Shock'd we all start! Stay stay there stay Say whence these man - ners

B nat-ty air, A charming lad, a charming lad, I do..... de-clare.

H got you, pray.

Q got you, pray.

BB have to do with me, to do with me. rit. with me.

K got you, pray. Shock'd we all start! we all start. rit.

S got you, pray. Shock'd we all start! we all start. rit.

O got you, pray. Shock'd we all start! we all start. rit.

got you, pray. Shock'd we all start! we all start. rit.

got you, pray. Shock'd we all start! we all start. rit.

got you, pray. Shock'd we all start! we all start. rit.

got you, pray. Shock'd we all start! we all start. rit.

ALLEGRO. THE KING.

You weren't to kiss him — no! but me — me — the King!

p *f* *p*

BOULOTTE.

ALLEGRO VIVO.

133

CHORUS.

SOP.

What you, too well, to oblige I'm bound.

TEN.

Yes, the King.

BASS.

Yes, the King.

Yes, the King.

ALLEGRO VIVO.

HERMIA.

THE QUEEN.

THE KING.

SAPPHIRE.

C. OSCAR.

Bold bra-zen face!

Bold bra-zen

Bold bra-zen face!

Bold bra-zen

Bold bra-zen face!

Bold bra-zen

Bold bra-zen face!

Bold bra-zen

Bold bra-zen face!

Bold bra-zen

Bold bra-zen face!

Bold bra-zen

Bold bra-zen face!

Bold bra-zen

Bold bra-zen face!

Bold bra-zen

BOULOTTE.

While I'm a-bout it, I'll embrace these gen-tle-men all round.

BLUE-BEARD.

HERMIA with the 1st Soprani.
THE QUEEN with the 2nd.

No, that's e-

face!

THE KING with the 1st Tenori, SAPPHIRE with the 2nd

face!

C. OSCAR with the Bassi.

face!

Why should we

-nough,

Come, let's a--way,

Come let's a--way.

Bold bra-zen face!

Bold bra-zen face!

Bold

Bold bra-zen face!

Bold bra-zen face!

Bold

Bold bra-zen face!

Bold bra-zen face!

Bold

B
go a -- way, why run? Why should we go, why

BB
Come let's a -- way, a -- way, Come, to our home we'll

bra --- zen face! Take her off, pray -- a --

bra --- zen face! Take her off, pray -- a --

bra --- zen face! Take her off, pray -- a --

ff

B
run? When I was ha-ving such good fun, Why go, why run? When I was

BB
hie at once, we'll hie at once, We'll talk a -- bout this by and by, a --

-- way! Such pranks we here sure ne -- ver play, Take

-- way! Such pranks we here sure ne -- ver play, Take

-- way! Such pranks we here sure ne -- ver play, Take

B
ha-ving such good fun. 'Tis al-ways so..... yes, always so.....

BB
-bout this by and by, We've had e-nough... of this af-fair.....

her a-way, Such pranks we here.... sure ne-ver play.....

her a-way, Such pranks we here.... sure ne-ver play.....

her a-way, Such pranks we here sure ne-ver play.

You want to stop, no, you must go, no, you must go, 'Tis al-ways

Accounts with you I soon shall square, I soon shall square, We've had e-

No, ne-ver yet on ga-la day on ga-la day Did kiss-ing

No, ne-ver yet on ga-la day on ga-la day Did kiss-ing

No, ne-ver yet on ga-la day on ga-la day Did kiss-ing

B so..... yes, al-ways so..... You want to stop, no, you must

BB --nough... of this af-fair.... Accounts with you I soon shall

hands... go off this way.... Did kiss-ing hands go off this

hands... go off this way.... Did kiss-ing hands go off this

hands go off this way Did kiss-ing hands go off this

PRESTO.

B go, no, you must go, 'Tis always so, you want to stop, no, no, you must

BB square, I soon shall square, Come, from this palace let us pack, sure, Be sure you

way, go off this way, Within this castle's banner'd hall, Ne'er did such a

way, go off this way, Within this castle's banner'd hall, Ne'er did such a

way, go off this way, Within this castle's banner'd hall, Ne'er did such a

PRESTO.

B go, yes, you must go, 'Tis al-ways so, you want to stop, no, no, you must

BB ne-ver more come back, Come, from the pa-lace let us pack, sure, Be sure you

dreadful thing be - fall, With-in this castle's banner'd hall, Ne'er did such a

dreadful thing be - fall, With-in this castle's banner'd hall, Ne'er did such a

dreadful thing be - fall, With-in this castle's banner'd hall, Ne'er did such a

B go, yes, you must go, yes, you must go, yes, you must

BB ne-ver more come back, you ne'er come back, you ne'er come back, you ne'er come back, you ne'er come

dreadful thing be - fall, a thing be - fall, a thing be -

dreadful thing be - fall, a thing be - fall, a thing be - fall, a thing be - fall, a thing be -

dreadful thing be - fall, a thing be - fall, a thing be - fall, a thing be - fall, a thing be -

B
go, yes, you must go, yes, you must go, yes, you must go, yes, go.

BB
back, you ne'er come back, you ne'er come back, you ne'er come back, come back.

-- fall, a thing be -- fall, a thing be -- fall, a thing be -- fall, be -- fall.

-- fall, a thing be -- fall, a thing be -- fall, a thing be -- fall, be -- fall.

-- fall, a thing be -- fall, a thing be -- fall, a thing be -- fall, be -- fall.

fff

1+41.

INCIDENTAL MUSIC.

ALLEGRO.

PIANO.

The musical score is written for piano and consists of seven systems of music. The first system is marked 'p' (piano) and the second system is marked 'p' (piano). The third system is marked 'rp' (rassonando piano). The fourth system is marked 'gva' (grandioso). The fifth system is marked 'gva' (grandioso). The sixth system is marked 'gva' (grandioso). The seventh system is marked 'gva' (grandioso). The score is in 6/8 time and consists of seven systems of piano accompaniment. The first system is marked 'p' (piano) and the second system is marked 'p' (piano). The third system is marked 'rp' (rassonando piano). The fourth system is marked 'gva' (grandioso). The fifth system is marked 'gva' (grandioso). The sixth system is marked 'gva' (grandioso). The seventh system is marked 'gva' (grandioso).

gna - - - - -

The musical score consists of seven systems of staves. The first system is in B-flat major (two flats) and 3/4 time. The second system is also in B-flat major and 3/4 time. The third system changes to 6/8 time. The fourth system changes to D major (two sharps). The fifth system is in D major and 9/8 time. The sixth system is in D major and 9/8 time. The seventh system is in D major and 9/8 time. The notation is complex, with many beamed notes and dynamic markings.

BLUE-BEARD.

ANDANTE.

PIANO.

p

Be -

-hold the tomb wherein five wives are ly - ing, Each lov'd me like a true and tender

spouse; Ah, sleep in peace, sleep on, dear souls be - lo - - - - - ved, I come not

rit.

you.... from your sweet sleep to rouse. Five are they—man's des-ti-ny so

rit.

poco rit.

fleet-ing! What, five al-ready! five dear an-gels gone..... One

rit.

lacks for half-a-do-zen just com-ple-ting, A-no-ther in-stant there'll not lack that

ANIME.

one, One moment more there'll not lack that one,

mf

one moment more, one moment more, one moment more there'll not lack,... not lack that

rit.

f

one.

mf

N^o 17. D U E T.BLUE-
BEARD.

MODERATO.

Your eyes on yonder tomb you've set, And have perus'd the names on those grim stones en-

PIANO.

p

gra-ven, Five spa-cious rooms with-in there are al-ready let,

Let to those who come first to this ha-ven, And now the sixth..... is

agitato.

BOULOTTE.

So then you've brought me here

va-cant, And now the sixth..... is vacant.

B That I may oc-cu-py the sixth... one.

BB Sly puss, quite right; up on the truth you've

B So then you've brought me here That I may oc-cu-py the sixth... one.

BB fixt. You're right, quite

B *f* Must I die? oh! horrid thought!

BB right. Are you then conscious of no sin? If

BB you would look with... in, I think you would es-... py The

PIÙ LENTO.

B

The best of us would like to smother The thought of

BB

reason why you die.

B

things done on the sly, I've but two—no, not one o—ther Is

BB

rit.

B

that a cause why I should die, a cause why I should die? Young Giles, who ne'er would

BB

rit. *piu rit.* *ALLEGRETTO.* *p*

B

keep his distance, Stole a kiss—in tears to burst My duty was—and

BB

B make re_sistance— But I was young— and 'twas the first. How so— how

B How so— how so— That you didn't know? When for

BB so— That I didn't know.

B *rit.* that I thought to death I go.

B The se_ cond was the vil_lage beau, A gay de_ _cei-ver, to my

B cost, To church he said we both should go, Or else his trou_ ble he had

14441.

B *lost.* How so— how

BB How so— how so— That I didn't know.

B so— That you didn't know? When for that I thought to death I *rit.*

BB *rit.*

B *go.* I own, in short, no

BB *p*

B fault to screen, Since death will soon be now my lot, I

B BLUE-BEARD.
ne'er a ROSIÈRE should have been, But that by luck the prize I got. How so— how

BOULOTTE.

BB so — That I didn't know. How so — how so — That you didn't know? When for

B rit. that I thought to death... I go.

ALLEGRO.

BLUE-BEARD.

For this high trea — son, or some o — ther

rea-son, yes, by and by, Ma — dam, you

BOULOTTE. *agitato.*

Then must I die? then must I die, then must I die.

yes, you must die.

die?

PIÙ LENTO.

Ma-dam, you pe-rish, for fond-ly I cherish, for fond-ly I che-rish,

rit.

fond-ly I cherish A child so fair, with gold-en hair, Whom I in-tend, whom

I de-clare Soon my se-venth bride shall be... Now then you see

BOULOTTE. *agitato.*

Then must I die? I don't want to

why? you see why? yes, you must die!

B
die! Then must I die? then must I die?

BB
yes, you must die! yes, you must die! yes, you must die!

B
Vile

BB

ALLEGRETTO.

B
wretch, my youth tender, My form so slender, Should melt your hard heart... Then

BB

B
spurn not my prayer, And, fierce woman slayer, Con-demn me not to die. Do not

BB

rit. *a tempo.*

B
 spurn my pray-er, And, fierce wo-man slay-er, Nor leave me to

B
 die..... nor leave me here to die.

BB
 Love's King-dom rang-ing, Old for new changing, As

p *ALLEGRO.*
p *ANIMÉ.*

B

BB
 each new week we greet,.... That is my mot-to, Tho' I'm told not to, Yes,

p

B
 Wretch, my youth so

BB
 love so short and sweet..... Love's King-dom rang-ing, Old

p

rit.

B tender, And my form so slender, my form so slen - der, Should melt your hard

BB for new chang - ing, for new, for new old chang - ing, for new old chang -

rit.

ANIMÉ.

B heart..

BB - ing. Sweeter than peach ripe on the trellis, And fresher than spring time so

BB green, In King Bo - bê - che's roy - al pa - lace, There dwells a child of sweet six -

BOULOTTE.

B You would lead her, then, to the al - tar?

BB - teen. Yes, I'd like to wed once a -

B
Monster vile! wor- thy of a hal- ter!

BB
- gain. Go on, you've some right to com-

BOULOTTE.

BB
- plain. Hark! don't you fear? 'tis the thunder!

BLUE-BEARD.

My dear that's my look out 'Tis the

storm drawing near.

What then? Loud- er than the thun- der will I

f. poco rit. *tempo primo.*

B Ah!..... Vile Wretch my youth so ten-der, so tender, Should
 BB shout..... Love's King-dom rang-ing, Old for new changing, As
ff poco rit. *tempo primo.* *p*

B melt thy hard heart.... Vile wretch my youth so ten-der, so tender, Should
 BB each new week we greet,... That is my mot-to, Tho' I'm told not to, Yes,
p

B melt thy hard heart.... Wretch, my youth so ten-der,
 BB love so short and sweet.... Love's King-dom rang-ing, Old for new
p

B And my form so slender, my form so slen-der, Should melt your hard
 BB chang-ing, For new, for new old chang-ing, for new old chang-
rit. f. rit. f. rit.

14441.

heart. Doom me not to die Doom me not to
 ing. Now pre- pare to die Now pre- pare to

die, to die, to die, to.....
 die, to die, to die, to.....

die.
 die.

Nº 18. TRIO.

ANDANTE.
 BOULOTTE Oh dear, oh dear! I feel it here, Death, who'd have thought, Such feelings brought?
 PIANO.

B Oh dear, oh dear! I feel it here, Death, who'd ha' thought, Such feelings brought?

B POPOLANI. Of
It's wrought, it's wrought! It's wrought, it's wrought!

B *rit.*
death this is not the sen - sa - tion, To die I thought a painful thing.
POPOLANI. I

B
P *rit.*
mix drugs with con - si - der - a - tion, No suff'rings do my poisons bring.
rit.

B Oh dear, oh dear! I feel it here, Death, who'd ha' thought, Such feelings brought?

p

B *ANDANTE.*
Oh death! oh death!

P Come, it has wrought!

f

BLUE-BEARD. *ALLEGRO MODERATO.*
How now?

P It is done, finish'd quite; poor wo--man, she has ex-pir'd!

f

BB Dead! I ought to feel remorse, no doubt,

P Dead!

p *f* *p*

BB *But then I don't, and so go out; While I sing, While I sing, sing my song, with joy in -*

BB *TEMPO PRIMO.*
- spir'd. Love's Kingdom ranging, Old for new changing, As each new week we

3B *greet, .. That is my mot - to, Tho' I'm told not to, Yes, love so short and sweet... Love's*

BB *King - - dom rang - ing, Old for new chang - ing, for new, for new old*

BB *chang - - ing, for new old chang - ing, Yes, love is short, is short and sweet.*

Nº 19. FINALE.

ALLEGRO MAESTOSO.

PIANO.

*ALLEGRO MODERATO.**pp*

2nd Sop: 1st Sop:

All hail to thee, sixth wife, all hail! Of the man of

All hail to thee, sixth wife, all hail! Of the man of

BOULOTTE.

HE
flee - ing love, When I re - flect the mon - ster frail.... Swore that his

flee - ing love,

B

love would last- ing prove!

H. E.

All hail to thee! Hail! no- ble la- - - dy,

I. R. B.

All hail to thee! Hail! no- ble la- - - dy,

p

H. E.

Whose fair limbs har- - mo - nious move. All hail to thee, sixth wife, all hail!

I. R. B.

Whose fair limbs har- - mo - nious move. All hail to thee, sixth wife, all hail!

H. E.

Of the man of fleet- ing love. All hail, all hail! Too fleeting for the

I. R. B.

Of the man of fleet- ing love. All hail, all hail!

ALLEGRO. BOULOTTE.

f

tr

f

p

B

mon - ster frail But for a week did con - - stant prove. One week's too

HELOISE.

H short to be sin- cere! For my reign last- ed just a

ALLEGRETTO MODERATO.

H year! I was, ere' while, the first who en- ter'd That bou- doir with mis-

pp

H -for- tune rife, And for a year his love was cen- tred, The wretch, on me, his

H law- ful wife. But now, no, no! Tis no go! On- ly Po- po- la- ni's

H left, heigh- ol e- ver, e- ver

POPOLANI.

Yes, Po- po- la- ni is left you, tho'.

H

Po-po-la-ni Po-po-la-ni oh! Ah!..... ah!.....

Po-po-la-ni oh! Ah!..... ah!.....

Po-po-la-ni oh! Ah!..... ah!.....

Po-po-la-ni oh! Ah!..... ah!.....

Po-po-la-ni oh! Ah!..... ah!.....

ELENORA.

In this or-ches-tra I play'd a fiddle, the se-cond I was

ISAURE.

number two. Of the first half left in the middle I'd just ninety days and

ELENORA.

then a-dieu!

And now, no, no! 'Tis no go!

ISAURE.

On-ly Po-po-la-ni's

left, heigh-o! e-ver, e-ver

POPOLANI.

Yes, Po-po-la-ni is left you, tho'.

HEL:
Po-po-la-ni Yes Po-po-la-ni oh! Ah!..... ah!.....

EL:
Yes Po-po-la-ni oh! Ah!..... ah!.....

IS:
Yes Po-po-la-ni oh! Ah!..... ah!.....

ROS:
Yes Po-po-la-ni oh! Ah!..... ah!.....

BLA:
Yes Po-po-la-ni oh! Ah!..... ah!.....

ROSALINDA.

Now on the path-way ma-tri-mo-nial, Next I spring with

BLANCHE.

footsteps light. But one month from the ce-re-mo-nial, Fe-bru-a-ry my

ROS: hopes did blight. And now, no, no! 'Tis no go! **BLAN:** On-ly Po-po-la-ni's

POPOLANI. left, heigh-o! Yes, Po-po-la-ni is left you, tho? **HEL:** E-ver, e-ver

HEL: Po-po-lani Yes Po-po-la-ni oh! Ah!.... ah!....

EL: Yes Po-po-la-ni oh! Ah!.... ah!....

IS: Yes Po-po-la-ni oh! Ah!.... ah!....

ROS: Yes Po-po-la-ni oh! Ah!.... ah!....

BLAN: Yes Po-po-la-ni oh! Ah!.... ah!....

Yes Po-po-la-ni oh! Ah!.... ah!....

ff

Is this the way, you naughty pussies,

You treat your once lov'd Po-po-la-ni? A-way— you're all un-grateful

hus-sies, But I mag-nan-i-mous will be.

In answer to your pretty sto-ry, Wherein you've greatly slighted me, Be-

-hold, I vengeance lay be-fore ye, Vengeance, aye, and li-ber-

The musical score is written for a voice and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO.' The score is divided into systems, each containing a vocal staff and a piano staff. The lyrics are: 'Is this the way, you naughty pussies, You treat your once lov'd Po-po-la-ni? A-way— you're all un-grateful hus-sies, But I mag-nan-i-mous will be. In answer to your pretty sto-ry, Wherein you've greatly slighted me, Be- -hold, I vengeance lay be-fore ye, Vengeance, aye, and li-ber-'. The piano part includes dynamic markings like 'p' (piano) and 'p' (piano). The score ends with a double bar line and a key signature change to two sharps (F# and C#).

BOULOTTE.

Yes, vengeance go - ry, and liber - ty!

HEL:
EL:
IS:
ROS:
BLAN:

Vengeance go - ry! vengeance

Vengeance go - ry! vengeance

- ty. Vengeance go - ry!

f ff p ff

Yes, vengeance go - ry, and li - ber - ty! Yes, vengeance

go - ry! Yes, vengeance go - ry, and li - ber - ty! Yes, vengeance

go - ry! Yes, vengeance go - ry, and li - ber - ty! Yes, vengeance

vengeance go - ry, Yes, vengeance go - ry, and li - ber - ty! Yes, vengeance

B go - - - ry, and li - ber - - ty.....

H go - - - ry, and li - ber - - ty.....

Bl go - - - ry, and li - ber - - ty.....

P go - - - ry, and li - ber - - ty.....

gxa

ALLEGRO MODERATO.

gxa

BOULOTTE.

Quit, ye dead, your aw-ful tomb, Your lives re-new-ing, lives re-new-ing, Leave these cells of

B murky gloom, My steps pur-su-ing, steps pur-su-ing; Quit, ye dead, your aw-ful tomb, Your

B
lives re-new-ing, lives re-new-ing, Welcome jol-ly mirth and li-ber-ty. To - -

mf

B
-gether, our re-venge to buy, co-al-es-ing, We'll give the traitor by and bye

B
his dres - sing. Let's a-way, let's a-way, Ah!

f

H
E
Quit, we dead, our aw-ful tomb, Our lives re-new-ing, lives re-new-ing, Welcome jol-ly

I
R
BL
Quit, we dead, our aw-ful tomb, Our lives re-new-ing, lives re-new-ing, Welcome jol-ly

P
Quit, ye dead, your aw-ful tomb, Your lives re-new-ing, lives re-new-ing, Welcome jol-ly

p

BOULOTTE.

A way, but ere we march, Of these dark walls a -

mirth and li - ber - ty.

mirth and li - ber - ty.

mirth and li - ber - ty.

mf

f - round We'll make each vault - ed arch With mer - ry songs re - sound.

f We'll make each vault - ed arch With mer - ry songs re - sound.

f We'll make each vault - ed arch With mer - ry songs re - sound.

f We'll make each vault - ed arch With mer - ry songs re - sound.

f *ff*

gva *hr* *hr*

BOULOTTE.

Let us hence, a mer-ry band, The world re-join-ing, world re-join-ing,

What-e'er pleasure comes to hand, Pre--pare, to join in, pare, to join in,

Let us hence, a mer-ry band, The world re-join-ing, world re-join-ing,

Let us hence, a mer-ry, mer-ry band. All plea-sures youth-ful

hearts a-gree to a---dore, Shall, dear-est children, ours be,

mf

B
yet once more. Let's a-way, let's a-way, Ah!.....

H
E
Quit, we dead, our aw-ful tomb, Our lives re-new-ing, lives re-new-ing, Welcome jol-ly

I
R
BL
Quit, we dead, our aw-ful tomb, Our lives re-new-ing, lives re-new-ing, Welcome jol-ly

P
Quit, ye dead, your aw-ful tomb, Your lives re-new-ing, lives re-new-ing, Welcome jol-ly

BOULOTTE.

A ---- way, but ere we march, Of these dark walls a-

H
E
mirth and li-ber-ty.

I
R
BL
mirth and li-ber-ty.

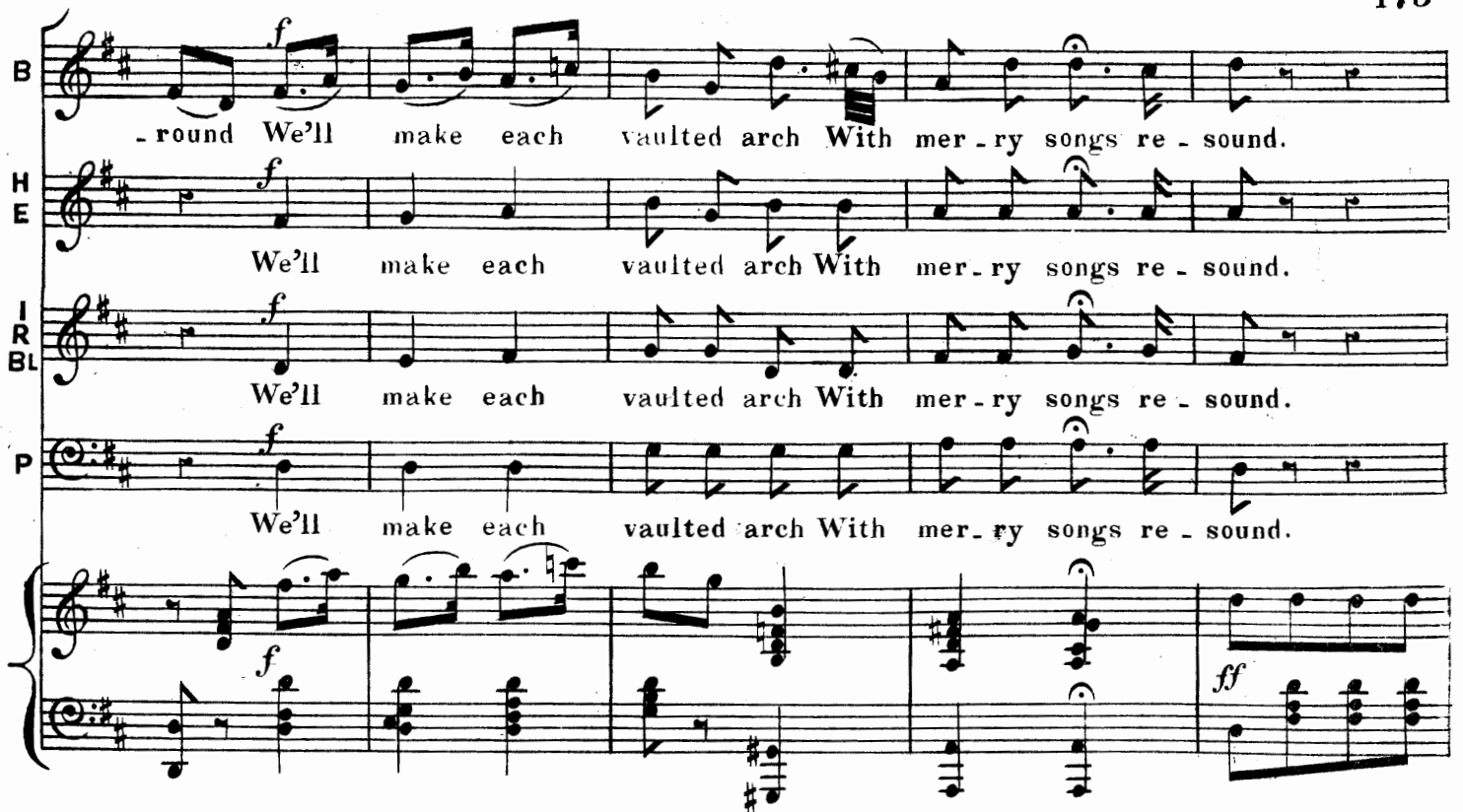
P
mirth and li-ber-ty.

B
- round We'll make each vaulted arch With mer-ry songs re-sound.

H
E
We'll make each vaulted arch With mer-ry songs re-sound.

I
R
B
We'll make each vaulted arch With mer-ry songs re-sound.

P
We'll make each vaulted arch With mer-ry songs re-sound.



ACT III.

No. 20.

ANDANTE

f *p* *f* *p*

f *p* *f* *p*

p *f*

f *p*

MODERATO

mf

R.H.

R.H.

R.H.

R.H.

R.H.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Starts with a piano (*p*) dynamic. The right hand (R.H.) has a melodic line, and the left hand (L.H.) has a bass line. R.H. and L.H. labels are present below the staves.
- System 2:** Continues the melodic and bass lines. A piano (*p*) dynamic is marked in the right hand.
- System 3:** Features a forte (*f*) dynamic in the right hand. A long melodic line is tied across measures.
- System 4:** Continues the melodic and bass lines.
- System 5:** Continues the melodic and bass lines.
- System 6:** Features a mezzo-forte (*mf*) dynamic in the right hand. A long melodic line is tied across measures.
- System 7:** Continues the melodic and bass lines. R.H. and L.H. labels are present below the staves.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Features a melody in the treble clef and a bass line in the bass clef. Dynamics include *f* (forte) and *f* (forte). There are also markings for *R.M.* (Right Hand) and *R.H.* (Right Hand).
- System 2:** Continues the melody and bass line. Dynamics include *f* (forte).
- System 3:** Continues the melody and bass line. Dynamics include *ff* (fortissimo).
- System 4:** Features a tempo change to *ALLEGRO.* and a dynamic marking of *p* (piano). The key signature changes to two sharps (F#, C#).
- System 5:** Continues the melody and bass line. Dynamics include *p* (piano).
- System 6:** Features a crescendo marking *Cres* and a dynamic marking of *p* (piano).
- System 7:** Continues the melody and bass line. Dynamics include *p* (piano).

NUPTIAL CHORUS.

ALLEGRO.

HERMIA with 1st Sopr., THE QUEEN with 2^d

CHORUS.

One, two, three, four, five, six, sev'n, eight, nine, ten, elev'n,

THE KING with 1st Tenors, SAPPHIRE with 2^d

One, two, three, four, five, six, sev'n, eight, nine, ten, elev'n,

COUNT OSCAR with 2^d Basses.

One, two, three, four, five, six, sev'n, eight, nine, ten, elev'n,

twelve, right. Fair bride and bridegroom keep in

twelve, right, nine, ten, elev'n, twelve. Fair bride and bridegroom keep in

twelve, right, nine, ten, elev'n, twelve. Fair bride and bridegroom keep in

sight, 'Tis now mid.... night, 'tis now mid.... night.

sight, 'Tis now mid.... night, 'tis now mid.... night.

sight, 'Tis now mid.... night, 'tis now mid.... night.

p

SAPPHIRE.

Come, to the cha... pel We'll hie now, dear... est; The merry wedding bell thou

Maestoso.

hearest.

f THE QUEEN with 2d. Sopr.

Hy - me - noe - a! hy - me - noe - a! hy - me - noe - a!

f THE KING with 1st. Tenors.

Hy - me - noe - a! hy - me - noe - a! hy - me - noe - a!

f COUNT OSCAR with 2d. Basses.

Hy - me - noe - a! hy - me - noe - a! hy - me - noe - a!

Maestoso.

f *ff*

p

hy - menœ - a! Hailglad day, ever bright day, Long may they happy be.

hy - menœ - a! Hailglad day, ever bright day, Long may they happy be,

hy - menœ - a! Hailglad day, ever bright day, Long may they happy be,

p

gva

Long may they hap - py be, Young pair so fair to see! Hy - me - nœ - - a!

Long may they hap - py be, Young pair so fair to see! Hy - me - nœ - - a!

Long may they hap - py be, Young pair so fair to see! Hy - me - nœ - - a!

f

gva

BLUE-BEARD enters.

hy - menœ - a! hy - menœ - a! hy - menœ - a! Stop, I say! stop, I

hy - menœ - a! hy - menœ - a! hy - menœ - a!

hy - menœ - a! hy - menœ - a! hy - menœ - a!

f

p

Piu Animato.

say!

THE KING.

Wherefore, pray; wherefore, pray?

THE PRINCE.

Wherefore, pray; wherefore, pray?

BLUE-BEARD.

You'll soon know why, most no...ble sire, By what will soon tran...

...spire, If, as you ought, a word to let me drop.

THE KING.

Why so soon thus re...turn?

THE QUEEN.

Why

came you single, and a...lone?

THE KING.

We fain would learn.

A...lone?

ANDANTINO. *Lento.* BLUE-BEARD.

Ah!

pp

Ma...dam, dear Ma...dam, Your pi...ty deign to show, I have lost my

sweet one By quite a sud...den blow; On her jennet wen...ding

Gai...ly at a trot, Of her fate just im...pen...ding Ne'er dream...ing a

jot, The moon shone serene, Tho' the wood veild her light, Ah! cried out my queen, what a love...ly

B B

night! All fair as I knew her Ere while as she stood, Methinks now I view her In that darksome

B B

wood, Whence loudly out crying, With one shriek and no more, She said, I am dying, and all then was

rit. *Più rit.*

rit. *Più rit.*

B B

o'er..... 'Twas grievous to be en-dur'd, The blow I thus re-ceive'd How

Poco Animato.

p

B B

e...ver well in-ur'd Of wives to be be-reav'd. I'll raise, my grief to

B B

wit-ness, A mo-nu-ment of brass; But o'er this sad bus'ness At

B B

pre- sent let us pass. I'll not be downhearted, We are mortals all, To the dear de-

p

B B

-parted Nought more can be fall. Me in the po- sition Of a widow'r you see, Howeer that sad con-

B B

-dition Is not new to me. Tho' I, deep-ly moved, Cried alas and a-lack! Sure that my be-

rit.

B B

-loved Would ne- ver bring back. No! no! no! Then ro- ses let us

Pressez. *Allegro Vivo.*

f *Pressez.* *mf*

B B

ga- ther Fate we'll ne- ver chide Viewing all..... things

B B

ra...ther On the sun...ny side. Hang all me.lan.cho.ly. Hey for mirth and

B B

joy.... All things else are fol...ly, Save to sport and toy.... Love is life's...

B B

essence, Life's a fes...tive scene, Hail then fol....ly's presence She's the foe.... of

B B

al - lar - gan - do rit.

spleen Hail then fol...ly's pre-sence, She's the foe.... of spleen, the foe of

cre - scen - do *f* rit.

B B

spleen, the foe.. of spleen.

ff

Moderato.

BLUE BEARD.

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Lovely is your daughter, here now I stand, Asking you in marriage this young la...dy's

Allegro.

THE KING.

hand. Am I a...wake - or am I

dreaming? Has e'er such boldness unbe-seeming? You! - my daugh-ter's

HERMIA.

BLUE BEARD.

No! no!

Your answer let me know,

No? no?

No?

hand? -

Then, no!

THE QUEEN. HERMIA. THE QUEEN.

No! no! No! no!

no? no? no? no?

SAPPHIRE. THE KING. SAPPHIRE.

No! no! No! no!

COUNT OSCAR.

No! no! No! no!

CHORUS.

Soprani.

Tenori.

Bassi.

No! no! No! no!

Moderato.

BLUE BEARD.

1. I have on the mountain ridge yon.der, Just a troop, so to
2. I have folks they call cui-ras-si-ers, I have men with great

speak, of horse; I have more than one nine.ty pounder, All serv'd by can-non..
mus...ke...toons, I've a reg't-ment of gre-na-di-ers, I've lan...cers brave, and

B.B.

...eers of course. Ar...til...le...ry, Sharp - shoot...ers
light dra...goons, Brave bom...ba...diers, Bold pi...o...

HERMIA. *ff* *allargando* 3 3

Oh, what a jol...ly sight to see.

THE QUEEN. *ff* 3 3

Oh, what a jol...ly sight to see.

B.B.

free.
neers.

THE KING. *allargando* 3 3

Oh, what a jol...ly sight to see!

SAPPHIRE. *ff* 3 3

Oh, what a jol...ly sight to see!

COUNT OSCAR. *ff* 3 3

Oh, what a jol...ly sight to see!

Soprani. *ff* 3 3

Oh, what a jol...ly sight to see!

Tenori. *ff* 3 3

Oh, what a jol...ly sight to see!

Bassi. *ff* 3 3

Oh, what a jol...ly sight to see.

ff *allargando* *p* *f*

CHORUS

Allegro. BLUE BEARD.

So, my lords, if I'm re-fus'd, To dust you will be re-

mf *p*

COUNT OSCAR. THE KING.

-duc'd; In my hand I have you here. A-las! 'tis but too clear. Alas! who will

SAPPHIRE. THE KING.

save us from this pass? I, sire, if you will! Then dis-close, say young man, what you pro-

piu Lento. SAPPHIRE. (to Blue Beard)

-pose. My lov'd one from your clut-ches snatching, I here by chal-lenge you in-

p

recit: *rit.*

vite, Her gen-tle eyes the is-sue watching, Yes, not to a tour-ney vain, But to mortal mor-tal

colla voce. *p*

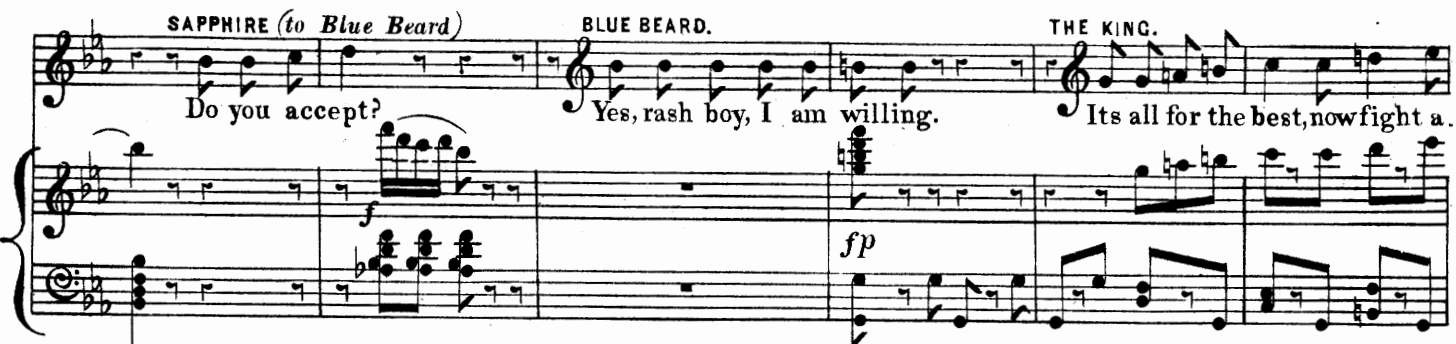
Allegro.
THE KING.

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s fight. In a du-el well fought I de-light. A nice.... way of killing!



SAPPHIRE (to Blue Beard) Do you accept? BLUE BEARD. Yes, rash boy, I am willing. THE KING. Its all for the best, now fight a.



BLUE BEARD & SAPPHIRE. -way He weds the bride who wins the day. Let.... Fate fa-vour the right!



BLUE BEARD & SAPPHIRE. THE KING. Let..... Fate..... fa-vour the right!



CHORUS. THE QUEEN with Soprani. Don't let us THE KING with Tenori. Let..... Fate..... fa-vour the right! COUNT OSCAR with Bassi. Let Fate fa-vour the right!



THE QUEEN & HERMIA.

We too will

stand here just in sight, For fear a blow on us should light.

p

stand here just in sight,

rit.

Now then, be--gin;— Now, fight a--

f

Allegro Vivo.

-way!

CHORUS.

Kis! kis! kis! kis! now carte, now tierce, now

Kis! kis! kis! kis! now carte, now tierce, now

Kis! kis! kis! kis! now carte, now tierce, now

Allegro Vivo.

p

carte, now tierce. *Kis, kis, kis, kis, Both at it dash, Their swords now clash,*
 carte now tierce. *Kis kis, kis, kis, Both at it dash, Their swords now clash,*
 carte now tierce. *Kis kis, kis, kis, Both at it dash, Their swords now clash,*

Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce, Kis! kis!
Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce, Kis! kis!
Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce, Kis! kis!

kis! kis! Both at it dash, Their swords now clash, 'Twas fine... ly car... ried, 'Twas
kis! kis! Both at it dash, Their swords now clash, 'Twas fine... ly car... ried, 'Twas
kis! kis! Both at it dash, Their swords now clash, 'Twas fine... ly car... ried, 'Twas

no...bly par...ried. A good on...slaught! A good re...

...tort! Yes, 'twas fine...ly car...ried, 'twas no...bly par...ried. A

HERMIA.
good on...slaught, a fair re...tort! May THE QUEEN. Fate...pro...

good on...slaught, a fair re...tort! May Fate...pro...

good on...slaught, a fair re...tort!

M. *-tect my lo...ver dear.....*

Q. *-tect her lo...ver dear.....* THE KING.
The sight my

K. *old heart seems to cheer!.....*
COUNT OSCAR.

The sight my young heart seems to

0. *cheer!*
Soprani.

Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce Kis! kis!

Tenori.

Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce Kis! kis!

Bassi.

Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce Kis! kis!

CHORUS.

kis! kis! Both at it dash, Their swords now clash, Kis! kis! kis! kis! Now

kis! kis! Both at it dash, Their swords now clash, Kis! kis! kis! kis! Now

kis! kis! Both at it dash, Their swords now clash, Kis! kis! kis! kis! Now

carte, now tierce, now carte, now tierce. Kis! kis! kis! kis! Both at it dash, Their

carte, now tierce, now carte, now tierce. Kis! kis! kis! kis! Both at it dash, Their

carte, now tierce, now carte, now tierce. Kis! kis! kis! kis! Both at it dash, Their

swords now clash, 'Twas fine . . . ly car . . . ried, 'Twas no . . . bly par . . . ried. A

swords now clash, 'Twas fine . . . ly car . . . ried, 'Twas no . . . bly par . . . ried. A

swords now clash, 'Twas fine . . . ly car . . . ried, 'Twas no . . . bly par . . . ried. A

good on...slaught! A fair re...tort! Yes, 'twas fine...ly

good on...slaught! A fair re...tort! Yes, 'twas fine...ly

good on...slaught! A fair re...tort! Yes, 'twas fine...ly

car...ried 'Twas no...bly par...ried. A good on...slaught, a fair re...

car...ried 'Twas no...bly par...ried. A good on...slaught, a fair re...

car...ried 'Twas no...bly par...ried. A good on...slaught, a fair re...

Allegro.

BLUE BEARD (Spoken)

SAPPHIRE (Spoken)

-tort!

-tort!

-tort!

p *f* *rit.* *p*

BLUE BEARD (*coolly*)*piu Allegro.*

Of my fen...cing-mas-ter I learnt that no...ble stroke. COUNT OSCAR.
May I be

HERMIA.
My dear lord is dead.... Oh cru-el smart!

THE QUEEN.
cuss'd, - a splen-did thrust! My daughter!

BLUE BEARD.
Oh king, you'll keep your word of course now.

THE KING.
My lord, the princess

is yours now, I but give you her hand, ask her for her

HERMIA:
The deuce of any mortal wound do I es- py

BLUE BEARD.
heart. Arise and to the al- tar Quick

Allegro.
Princess, let us fly.

THE KING.
And you my lords and courtiers

all In his place let each a- gain fall. Hark! the

bells are gai- ly ringing. yes, in they now call, they now

Allegro.

HERMIA. *f* Hark! hark! to the bells gai-ly ring-----ing

THE QUEEN. *f* Hark! hark! to the bells gai-ly ring-----ing

BLUE BEARD. *f* Hark! hark! to the bells gai-ly ring-----ing

call!

SAPPHIRE. *f* Hark! hark! to the bells gai-ly ring-----ing

COUNT OSCAR. *f* Hark! hark! to the bells gai-ly ring-----ing

CHORUS. *f* Hark! hark! to the bells gai-ly ring-----ing

f Hark! hark! to the bells gai-ly ring-----ing

ff *Allegro.*

Hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a

Hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a

Hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a

ff

p

Hail glad day, e-ver bright day! Long may they hap-py be,

p

Hail glad day, e-ver bright day! Long may they hap-py be,

p

Hail glad day, e-ver bright day! Long may they hap-py be,

p

Long may they hap...py be, Young pair so fair to see.....

Long may they hap...py be, Young pair so fair to see.....

Long may they hap...py be, Young pair so fair to see.....

gva

f

Hy...me.nœ...a! hy...me.nœ...a! hy...me.nœ...a! hy...me.nœ...a! hy.me.

f

Hy...me.nœ...a! hy...me.nœ...a! hy...me.nœ...a! hy...me.nœ...a! hy.me.

f

Hy...me.nœ...a! hy...me.nœ...a! hy...me.nœ...a! hy...me.nœ...a! hy.me.

ff

noe... a.

noe... a.

noe... a.

p

Dim.

Dim.

pp

Detailed description: This page contains a musical score for voice and piano, measures 144 through 150. The score is written in G major (one sharp) and 4/4 time. The vocal part consists of three staves, each with a vocal line and a corresponding syllable: 'noe' followed by 'a.' in the second measure. The piano accompaniment is divided into six systems, each with a grand staff (treble and bass clef). The first system shows a dense texture of chords and moving lines. The second system includes a piano dynamic marking (*p*). The third and fourth systems feature a gradual decrescendo, marked with *Dim.*. The fifth system continues the decrescendo. The sixth system concludes with a very soft dynamic marking (*pp*) and a final cadence.

CHORUS.

MAESTOSO.

THE QUEEN with 2d Sop.

Soprani.

Tenors.

Basses.

CHORUS.

B-B & THE KING with 1st Tenors

COUNT OSCAR with 2d Basses.

PIANO.

MAESTOSO.

Hy...me...noe...a!

hy...me...noe...a!

ff

p

p

hy...me...noe...a!

hy...me...noe...a!

Hail glad day,

E...ver bright day,

hy...me...noe...a!

hy...me...noe...a!

Hail glad day,

E...ver bright day,

hy...me...noe...a!

hy...me...noe...a!

Hail glad day,

E...ver bright day,

Long may they

hap-py be!

Long may they

Long may they

hap-py be!

Long may they

Long may they

hap-py be!

Long may they

gva

hap-py be, Young pair so fair to see.....

hap-py be, Young pair so fair to see.....

hap-py be, Young pair so fair to see.....

gva

f Hy-me-nœ-a! hy-me-nœ-a! hy-me-nœ-a!

f Hy-me-nœ-a! hy-me-nœ-a! hy-me-nœ-a!

f Hy-me-nœ-a! hy-me-nœ-a! hy-me-nœ-a!

ff

f hy-me-nœ-a! hy-me-nœ-a! hy-me-nœ-a!

f hy-me-nœ-a! hy-me-nœ-a! hy-me-nœ-a!

f hy-me-nœ-a! hy-me-nœ-a! hy-me-nœ-a!

ff

CHORUS OF GIPSIES.

ALLEGRO

PIANO.

BOULOTTE and the 5 Wives of B-B.

We've just ar-riv'd, here as we stand sirs, From Egypt's strange and distant land sirs,

We've just ar-riv'd, here as we stand sirs, From Egypt's strange and distant land sirs,

We've just ar-riv'd, here as we stand sirs, From Egypt's strange and distant land sirs,

HERMIA & THE QUEEN with Sop:

They've just ar-riv'd, here as they stand sirs, From Egypt's strange and distant land sirs,

THE KING with 1st Tenors.

They've just ar-riv'd, here as they stand sirs, From Egypt's strange and distant land sirs,

POPOLANI with 1st Basses.

They've just ar-riv'd, here as they stand sirs, From Egypt's strange and distant land sirs,

COUNT OSCAR with 2d

They've just ar-riv'd, here as they stand sirs, From Egypt's strange and distant land sirs,

We've just ar-riv'd, just as we stand sirs, From Egypt's strange and distant land sirs.

We've just ar-riv'd, just as we stand sirs, From Egypt's strange and distant land sirs.

We've just ar-riv'd, just as we stand sirs, From Egypt's strange and distant land sirs.

They've just ar-riv'd, just as they stand sirs, From Egypt's strange and distant land sirs.

They've just ar-riv'd, just as they stand sirs, From Egypt's strange and distant land sirs.

They've just ar-riv'd, just as they stand sirs, From Egypt's strange and distant land sirs.

Lend an ear all Lords great and small, With our songs and with our dances you we'll en-

Lend an ear all Lords great and small, With our songs and with our dances you we'll en-

Lend an ear all Lords great and small, With our songs and with our dances you we'll en-

Lend an ear all Lords great and small, With their songs and with their dances they'll you en-

Lend an ear all Lords great and small, With their songs and with their dances they'll you en-

Lend an ear all Lords great and small, With their songs and with their dances they'll you en-

-thrall. Lend an ear all Lords great and small, With our songs and dances en-thrall.
 -thrall. Lend an ear all Lords great and small, With our songs and dances en-thrall.
 -thrall. Lend an ear all Lords great and small, With our songs and dances en-thrall.
 -thrall. Lend an ear all Lords great and small, With their songs and dances en-thrall.
 -thrall. Lend an ear all Lords great and small, With their songs and dances en-thrall.
 -thrall. Lend an ear all Lords great and small, With their songs and dances en-thrall.
 Lend an ear all great and small, With our songs and our dances en-thrall.
 Lend an ear all great and small, With our songs and our dances en-thrall.
 Lend an ear all great and small, With our songs and our dances en-thrall.
 Lend an ear all great and small, With their songs and their dances en-thrall.
 Lend an ear all great and small, With their songs and their dances en-thrall.
 Lend an ear all great and small, With their songs and their dances en-thrall.

THE KING.

Sing to di...vert..... di...vert my court...ly train,

Some song of war, or some soft strain.

A song! A song!

A song! A song! A song! A song!

pp *f*

BALLAD.

ALLEGRETTO.

BOULOTTE. *S.*

1. Possessors of a magic art, We
2. Dark secrets in some bosoms lie Where

PIANO. *p*

B

maids of race Egyptian Can penetrate and can impart The truth of all de-
they've long conceal'd them, And men do deeds of darkest dye, Be- lie- ving fate' will

B

scrip- tion. To song or speech now listen each, Don't lose a word, Let all be heard, Your
shield them, But tho' they fate procrastinate, His eye still rests On sin- ful breasts; I

B

hand now place in mine And as the stars do shine You soon will learn much
don't wish to alarm them, But with courage they must arm them, They soon will have a

B

more Than you will thank me for. Tears the grief will soon be- tray Of
- las, A tick-lish time to pass.

B

those who seem so gay..... To day we laugh but weep the next, So man's fate

B

is the text, To day we laugh but weep the next, So man's fate is the text.

B

Ah! ah! ah!..... ah!..... ah!.....

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next So man's fate

f *p* *mf*

B To day we laugh and weep the next, So man's fate is the text. *rit.*
 is the text, So man's fate is the text. *rit.*
 is the text, So man's fate is the text.
 is the text, So man's fate is the text.
 is the text, So man's fate is the text.
 is the text, So man's fate is the text. *f*
 di - mi -
 1st. *p*
 nu - en - do
 2d. *ff*

No. 28.
INCIDENTAL MUSIC.

Andante. *pp*

Spoken.

No. 24.

FINALE.

*ALLEGRO
MODERATO.*



BOULOTTE, HERMIA, THE QUEEN and the 5 WIVES.

p

Splendid thought, with hap-pi-ness fraught!

BLUE-BEARD, THE KING, SAPPHIRE &

p

Splendid thought, with hap-pi-ness fraught!

POPOLANI & COUNT OSCAR.

p

Splendid thought, with hap-pi-ness fraught!

Soprani.

By vote 'tis carried, We'll all get married!

Tenori.

By vote 'tis carried, We'll all get married!

Bassi.

By vote 'tis carried, We'll all get married!

CHORUS.



Splendid thought, with happiness fraught. Happy, splendid thought! Splendid thought!

Splendid thought, with happiness fraught. Yes, splendid thought, Splendid thought!

Splendid thought, with happiness fraught. Yes, splendid thought, Splendid thought!

Splendid thought, with happiness fraught. Splendid thought!

Splendid thought, with happiness fraught. Splendid thought!

Splendid thought, with happiness fraught. Splendid thought!

COUNT OSCAR (presenting *SAPPHIRE*) POPOLANI (presenting *HERMIA*) HERMIA

No...ble the first! Dame number one! I am your own!

p

SAPPHIRE. COUNT OSCAR. HERMIA.

My heart you've won! Does that suit?—say. Ev'...ry way.

THE KING.

Come ups-a - day! ups a day! That's all right, pass on that way.

CHORUS

Come ups-a - day! pass on that way pass on that way.

Come ups-a - day! pass on that way pass on that way.

Come ups-a - day! pass on that way pass on that way.

POPOLANI *presenting*COUNT OSCAR *presenting*

Dame num - ber two.

No - ble the se - cond.

Does that suit you?

Yes, that will do.

THE KING.

Come ups - a - day! ups-a day! That's all right, pass on that way.

(presenting 4 lords)

COUNT OSCAR.

Four no - ble lords.

CHORUS

Come, ups - a - day! Pass on that way! Pass on that way!

Come, ups - a - day! Pass on that way! Pass on that way!

Come, ups - a - day! Pass on that way! Pass on that way!

THE FOUR LADIES.

THE KING.

POPOLANI (presenting 4 ladies)

Yes, that will do! yes, that will do!

Come, ups - a -

Four ladies too. Pray does that suit?

Pray does that suit?

COUNT OSCAR
(presenting Blue Beard)POPOLANI.
(presenting Boulotte)

- day! pass on that way!

No - ble the last. Last la - dy

CHORUS

Come, ups - a ups - a - day!

Come, ups - a ups - a - day!

Come, ups - a ups - a - day!

Allegro.

P *too.* **BLUE BEARD.** Come, Boulotte, don't be un... kind! **BOULOTTE.** To be pardon'd you've a

pp

BLUE BEARD. mind? I'm a good sort in the main. **BOULOTTE.** Villain! monster! rogue in grain! **BLUE BEARD.** I promise to be

BOULOTTE. loving. With an oath your promise proving. **BLUE BEARD.** With an oath? **BOULOTTE.** With an oath! **BLUE BEARD.** By what oath must I be tried?

più lento. **BOULOTTE.** Ah, cunning man! See how he can Still take me on the tender side, the tender

rit.

rit.

BLUE BEARD. side. As for me, I'm glad I must say, All's ended in a pleasant

p *f* *p*

BB *rit.*
The sort of man he is you know. The sort you know, Ah.....

B
way. The sort of man I am you know, The sort you know, Ah.....

rit.

BB *Tempo.*
For I am Blue Beard, you see, E-ver gay and e-ver free Ah yes, I am Blue Beard, you see, E-ver gay and

B
For he is Blue Beard, Blue Beard you see e-ver gay and

p Tempo.

BB *f*
e-ver free. For I am Blue Beard, you see, E-ver gay and e-ver free... For I am Blue

B *f*
e-ver free. For he is Blue Beard, you see, E-ver gay and e-ver free... For he is Blue

f
CHORUS
For he is Blue Beard, you see, E-ver gay and e-ver free... For he is Blue

f
For he is Blue Beard, you see, E-ver gay and e-ver free... For he is Blue

ff Molto Animato

Beard, you see Ever gay and e-ver free. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

Beard, you see Ever gay and e-ver free. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

Beard, you see Ever gay and e-ver free. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

Beard, you see Ever gay and e-ver free. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

Molto Animato
gva
ff

_lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

_lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

_lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

_lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

_lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

gva
fff

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