

# THE MADCAP DUCHESS

## *A Comic Opera*

*by David Stevens, Justin Huntly McCarthy and Victor Herbert*



*Harlequin, with aspect tender,  
Kneels, his heart afire;  
This is Columbine's surrender  
To his fond desire.*

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Boston · The Boston Music Co*



# THE MADCAP DUCHESS

*A Comic Opera in Two Acts*

*The Book and Lyrics by  
David Stevens and Justin Huntly McCarthy*

*The Music by  
Victor Herbert*

*Vocal Score  
Price, \$2.00 net*

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# THE MADCAP DUCHESS

Presented for the first time, under the management of  
H. H. FRAZEE

At the LYCEUM THEATRE, Rochester, N. Y., October 13, 1913

Staged by FRED. G. LATHAM

## CAST OF CHARACTERS

RENAUD, Prince of St. Pol in Artois.....		Mr. Glenn Hall		
VIDAME DE BETHUNE.....	} Guardians of	{ ..... Mr. J. Russell Powell		
M. DE SECHERAT.....			} Seraphina { ..... Mr. Gilbert Clayton	
MASTER HARDI, Manager of the Regent's Players.....		Mr. Harry Macdonough		
LOUIS XV, King of France.....		Master Percy Helton		
PHILIP OF ORLEANS, Regent.....		Mr. Francis K. Lieb		
WATTEAU, Court Painter.....		Mr. David Andrada		
DUC DE PONTSABLÉ, Marshal of France.....		Mr. Edmond Mulcahy		
CANILLAC, Captain of the King's Musketeers.....		Mr. Henry Vincent		
ADAM, Proprietor of the Windmill Inn.....		Mr. Herbert Ayling		
PANACHE, Sergeant of the King's Musketeers.....		Mr. Herbert Gantvoort		
CORALINE.....	} of the	{ ..... Miss Virginia Carvel		
ZEBINE.....			Regent's	..... Miss Virginia Allen
SPAVENTO.....			Players	..... Mr. Mario Rogati
TARTAGALIA.....				..... Mr. Alex. Gibson
SHEPHERDESSES.....		..... Miss Billy Williamson		
		..... Miss Glen Ellis		
		..... Miss Harriet Breen		
		..... Miss Mina Martrit		
SHEPHERDS.....		..... Mr. Maurice Avery		
		..... Mr. Jack Elliott		
		..... Mr. Sven Erick		
		..... Mr. B. Foster		
STEPHANIE, Marquise de Phalaris.....		Miss Josephine Whittell		
GILETTE, Serving-Maid at the Windmill Inn.....		Miss Peggy Wood		
	and			
<b>SERAFHINA, Duchess of Bapaume in Artois.....</b>		<b>MISS ANN SWINBURNE</b>		
	Musketeers, Players, Courtiers, Attendants.			

ACT I. Garden of the Windmill Inn. Early Morning.

ACT II. Theatre in the Garden of Versailles. Evening.

Period, Autumn, 1720.

Musical Director, MR. MAX HIRSCHFELD.

Dances arranged by MR. GILBERT CLAYTON.



## STORY OF THE OPERA

The scene is France during the Regency of *Philip II.*, Duke of Orleans. *Stephanie*, Marquise de Phalaris, has aroused the jealousy of *Philip*, her protector, by apparently encouraging the impetuous attentions of *Renaud*, Prince of St. Pol, young, handsome and possessor of large estates in Artois.

Angered by *Renaud's* presumption, *Philip* has banished the indiscreet lover to Artois and has issued an order forbidding him to return to Paris, under penalty of imprisonment.

*Renaud*, however, persists in his infatuation and plans to return secretly to Paris and persuade *Stephanie* to become his wife.

This unsuitable enterprise comes to the knowledge of *Seraphina*, heiress to the Duchy of Bapaume, which adjoins *Renaud's* principality in Artois. *Seraphina*, not yet of age, is under the care of her guardians, *M. de Secharet* and *Vidame de Bethune*, who find her sufficiently difficult to control.

*Seraphina* and *Renaud* have never met, but for State reasons a marriage between them is considered desirable by all except the young lady and gentleman directly concerned.

*Seraphina's* love for adventure has developed a skill in riding, fencing and similar accomplishments which, together with her high spirits, have won for her the designation of "A merry devil in petticoats," a character which fails to commend her to the more conventional *Renaud*, who studiously and pointedly avoids every occasion to make her acquaintance.

His disdainful disregard of *Seraphina* finally piques her pride, and when she hears of his passion for the notorious *Stephanie* and of his determination to make that unworthy woman his Princess, she resolves to interfere in the affair, primarily to gratify her mischievous spirit and incidentally to save one of her own rank and station from an unfortunate alliance.

With these objects in view, *Seraphina*, disguised in male attire, to which she is no stranger, sets out secretly to follow *Renaud* to Paris.

On the road she overtakes *Renaud* at the Windmill Inn and, in the character of "The Young Man in Gray," has a personal encounter with the misguided Prince. They settle their quarrel and agree to enter Paris together; but *Seraphina's* guardians, who have pursued her to the Inn, arrive and order her to return.

She foils them, however, and escapes. Her subsequent adventures with *Renaud* and the Court, and their dénouement, provide the action in the development of the story.

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# The Madcap Duchess

The Book and Lyrics by  
David Stevens

## Overture

The Music by  
Victor Herbert

Allegro pesante

The musical score is written for piano and consists of four systems. The first system is marked "Allegro pesante" and includes dynamics such as *ffz*, *ruvidamente*, and *sfz*. The second system continues the texture with similar dynamics. The third system features a *ff* dynamic and a *mf* dynamic. The fourth system concludes with a *10* measure and a trill. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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8

*sfz p*

*f* *sfz*

*ff*

*sfz* *sfz*

*trm*

3

7

7

8

*sfz* *sfz* *sfz*

3

3

3

7

7

7

8

*sfz*

3

3

3

7

7

7

*poco a poco rit.*

*f* *sfz* *sfz*

3

3

3

*sfz*

*pù rit.*

*Andante mosso*

*rit.*

Harp

*rit.*

3

*a tempo*

*poco sfz*

*poco sfz*

*poco sfz* *poco sfz* *p*

*cresc.* *f* *Poco meno*

*più rit.* *rit.* *p*

Tempo moderato

The first system of music, measures 1-4, is in 3/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords and single notes. A dynamic marking of *pp a tempo* is present at the beginning.

The second system, measures 5-8, continues the melodic and harmonic development. The right hand has a more active line with slurs and accents, and the left hand features a rhythmic pattern of chords.

The third system, measures 9-12, shows further melodic and harmonic progression. The right hand continues with slurs and accents, and the left hand has a more active line with slurs and accents.

The fourth system, measures 13-16, continues the melodic and harmonic development. The right hand has a more active line with slurs and accents, and the left hand features a rhythmic pattern of chords.

The fifth system, measures 17-20, shows further melodic and harmonic progression. The right hand continues with slurs and accents, and the left hand has a more active line with slurs and accents. A dynamic marking of *p* is present.

The sixth system, measures 21-24, concludes the piece. The right hand has a more active line with slurs and accents, and the left hand features a rhythmic pattern of chords. A dynamic marking of *pp* is present.

*sfz* *p* *poco rit.* *a tempo* *poco rit.*

**2.** *Allegro molto moderato*  
*f* *giocoso* *f* *ff*

*p* *sfz* *p* *f*

*sfz* *sfz* *p* *sfz* *p*

*p subito* *molto cresc.* *ff* *sfz*

*Andante mosso* *sfz* *f* *molto allarg.*

Grandioso

*ff*

*agitato e cresc.*

*poco animato*

*allargando*

*ff in tempo*

*ten.*

*non legato*

*allargando*

*ff*

*ten.*

*Allegro con spirito*

*a tempo*

*ff*

*ff*

*poco allargando*

*ff*

Allegro brillante

accl. rit. *atempo*

*ff* accl. rit. *atempo*

*atempo*

*poco accel.*

*fff* accel: al fine

*sfz sfz sfz sfz*

## No.1. Opening Ensemble: "The Sun Is Aslant"

Musketeers, Adam and Gillette

Andante tranquillo

*p* (Early morning)

*fp*

*leggiere*

*p* (Curtain rises)

*p*

*poco rit.*

*più rit. pp*

*a tempo*

(Adam discovered in sound slumber)

*f*

*sfz*

*f*

*fp*

*più rit.*

The musical score is written for piano and consists of four systems. The first system is marked 'Andante tranquillo' and features a piano introduction with a 'p' dynamic and a 'fp' dynamic. The second system is marked 'leggiere' and includes a 'p' dynamic for the 'Curtain rises' section. The third system shows a 'poco rit.' section followed by a 'più rit. pp' section. The fourth system is marked 'a tempo' and includes a section where 'Adam discovered in sound slumber', with dynamics ranging from 'f' to 'fp'. The score includes various musical notations such as slurs, accents, and dynamic markings.



Tempo di Marcia (moderato)  
(Drum off stage)

(Enter a squad of King's

*fp a tempo* *poco a poco cresc.*

Musketeers, with a drummer, in charge of Panache)

TENOR I & II *mf*  
Chorus *mf*  
BASS I & II *mf*

The sun is a-slant and the day is at dawn, So ear-ly in the morn-ing; The

The sun is a-slant and the day is at dawn, So ear-ly in the morn-ing; The

*sfz* *mf* *p* *mf*

crow of the cock and the hoot of the horn Come ear-ly in the morn-ing.

crow of the cock and the hoot of the horn Come ear-ly in the morn-ing. A

*sfz*

route on the road that is dirt - y with dust, A scan - dal in the morn - ing!

*sfz* *p* *ff* *f*

We're

bet - ter in bed, but we march if we must, Tho' ear - ly in the morn - ing! So

*ff* *p*

So

*sfz* *p* *ff* *p*

*molto cresc.*

ear - ly — in the morn - ing, So ear - ly — in the morn - ing, So

*molto cresc.*

ear - ly — in the morn - ing, So ear - ly — in the morn - ing,

*molto cresc.* *f*

ear - ly in the morn - ing, So

*f* So ear - ly in the morn - ing, So

*ff* *p*

*ffz* *p*

ear - ly in the morn - ing.

ear - ly in the morn - ing.

*f*

**Panache** *f*

Land-lord! Land-lord!

Wake, land-lord, wake!

Wake, land-lord, wake!

*ff* *ff*

*tr* *f* *ffz*

Meno mosso  
(Adam opening his eyes)

Adam (sleepily)

A. *rit.* - -  
I'll call Gi - lette,

*mf* *p* *rit.*

Tempo I°  
Panache (approaching Adam)

P. That's all ver - y well as far as it goes -

A. I'll call Gi - lette.

Tempo I°

*p* *f*

P. But it does - n't get past the end of your nose!

TENOR *ff*  
Wake, land - lord, wake! - -

BASS *ff*  
Wake, land - lord, wake! - -

*f* *ff*

(Panache shakes Adam roughly)

Wake, landlord, wake! —

Wake, landlord, wake! —

A. Adam

I'll call Gi - lette! I'll call Gi - lette! (He stumbles into the Inn)

(The Musketeers laugh at him)

Animato

TENOR I

TENOR II

BASS I

BASS II

Now that is a thought that is wor- thy and wise, A

Now that is a thought that is wor- thy and wise, A

Now that is a thought that is wor- thy and wise, A

Now that is a thought that is wor- thy and wise, A

Animato

(Gilette appears in the doorway)

glance of Gi-lette from the edge of her eyes; Oh, fill us a flag-on and  
 glance of Gi-lette from the edge of her eyes; Oh, fill us a flag-on and  
 glance of Gi-lette from the edge of her eyes; Oh, fill us a flag-on and  
 glance of Gi-lette from the edge of her eyes; Oh, fill us a flag-on and

nev-er say nay! A thirst in the throat is a wear-i-some way To  
 nev-er say nay! A thirst in the throat is a wear-i-some way To  
 nev-er say nay! A thirst in the throat is a wear-i-some way To  
 nev-er say nay! A thirst in the throat is a wear-i-some way

*ff*  
start the ear - ly morn - - - ing!

*ff*  
start the ear - ly morn - - - ing!

*ff*  
start the ear - ly morn - - - ing!

To start the ear - ly, ear - ly morn - - - ing!

The musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "start the ear - ly morn - - - ing!". The piano accompaniment features a complex texture with triplets and dynamic markings such as *ff* and *sfz*. The piano part includes a section with a *sfz* marking and a section with a *ff* marking.

The musical score continues with three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a complex texture with triplets and dynamic markings such as *ff* and *sfz*. The piano part includes a section with a *sfz* marking and a section with a *ff* marking.

Gilette

G. *f*  
Ear-ly in the morn-ing! Truth, it is! But not so

*sfz in tempo* *mf* *sfz* *mf* *trun trun*

G. *f*  
ear-ly, it ap-pears, But rois'tring soldiers call for

*sfz* *sp* *sfz*

G. *ff*  
wine. To the kit-chen with you all!

*sfz* *sfz* *ff* *sfz* *dim.*

Panache

P. *mf*  
That's good, Gi-lette! Your kitchen is a banquet-hall

*p* *trun*



## Gillette (scornfully)

G. *sfz*  
When I attend! Ha! Ha! The scul-lion serves our

P. When you attend the guest.

*p* *tr* *sfz* *sfz* *fp*

G. kitchen trade, I've bet-ter work to do! Panache (pompously)

P. You

*sfz* *sfz* *f*

G. *f*  
The Saints be praised, I don't! To

P. don't see sol-diers ev-'ry day!

*f* *mf*

G. see them ev-er-y quar-ter-day Would be four times a year too many!\_

*p cresc.*

G. *f poco rit.* Bold and bois- - trous men! *Allegretto grazioso (Meno mosso)*

*sfz poco rit.* *sfz* *sfz p*

G. *p* For the sol-dier gay Has a care-less way And a man-ner that is far too

*p molto grazioso*

G. free; He for-gets his place For a pret-ty face,

(Panache starts forward to embrace her; she evades him)

G. *But nev-er with a maid like me! — Panache (angrily) **ff***

P. *(falsetto) **mp** *p* At =*

*Ha! Ha! but nev-er with a maid like—*

*Ha! Ha! but nev-er with a maid like—*

*Ha! Ha! but nev-er with a maid like—*

*Ha! Ha! but nev-er with a maid like—*

*Ha! Ha! but nev-er with a maid like—*

G. *But*

P. *tention!*

*(falsetto) **pp***

*But never with a maid like her!*

*But never with a maid like her!*

*But never with a maid like her!*

*But never with a maid like her!*

*But never with a maid like her!*

*(Drummer ~~~~~ to attention)*

*(Drums) **sfz** *p* **pp scherzando** **fp***

G. never with a maid like me!

P. But never with a maid like her! (Panache tries to embrace Gilette)

But nev-er with a maid like her!

But nev-er with a maid like her!

But nev-er with a maid like her!

But nev-er with a maid like her!

But nev-er with a maid like her!

But nev-er with a maid like her!

*sfz* *mf* *f*

G. Gilette *p*

'Tis the usual plan Of the soldier-man Ver - y

*p* *f* *p*

(Panache starts toward her; she eludes him again)

G. forward with the maid to be; In a case like this He would snatch a kiss,

G. But nev-er from a maid like me! — Panache *ff*

P. (falsetto) *mp* *p* At-

Ha! Ha! But nev-er from a maid like—

Ha! Ha! But nev-er from a maid like—

Ha! Ha! But nev-er from a maid like—

Ha! Ha! But nev-er from a maid like—

G. But

P. tention!

falsetto *pp*

But nev-er from a maid like her!

But nev-er from a maid like her!

But nev-er from a maid like her!

But nev-er from a maid like her!

But nev-er from a maid like her!

(Drummer *mfz* to attention)

*p* *fp* *pp* scherzando *fp*



P. wear - i - some way; The day be - gins dry, and we would it were wet, You'll

wear - i - some way; The day be - gins dry, and we would it were wet, You'll

wear - i - some way; The day be - gins dry, and we would it were wet, You'll

wear - i - some way; The day be - gins dry, and we would it were wet, You'll

wear - i - some way; The day be - gins dry, and we would it were wet, You'll

wear - i - some way; The day be - gins dry, and we would it were wet, You'll

P. fill up a flag - on, O jol - ly Gi - lette, So ear - - -

fill up a flag - on, O jol - ly Gi - lette, So ear - - -

fill up a flag - on, O jol - ly Gi - lette, So ear - - -

fill up a flag - on, O jol - ly Gi - lette, So ear - - -

fill up a flag - on, O jol - ly Gi - lette, So ear - - -

fill up a flag - on, O jol - ly Gi - lette, So ear - - -

fill up a flag - on, O jol - ly Gi - lette, So ear - ly,

Gillette

Più mosso

G. Like me!

P. ly in the morn - ing!

ly in the morn - ing!

ly in the morn - ing!

ly in the morn - ing!

ear - ly in the morn - ing!

Più mosso

*ff*

G.

P.

*ff*

*ffz*



# No.2. Romanza: "Aurora Blushing Rosily"

Renaud and Musketeers

Allegro  
(Clatter of hoofs off stage)

pp *molto cresc.*

f

(Renaud enters)  
ff *sffz*

Renaud *Agitato* *ff*

Ten thousand fu-ries seize my horse! That he must cast a

*sffz* *sffz* *sffz*

*poco rit.* *Poco meno* (Sees Adam)

shoe, With but a league 'twixt me and love!

*f declamato*

R. *(yelled)* *sfz*  
Ho! land-lord! Ho!

A. *(Adam stirring slightly)* *Adam (sleepily)*  
I'll call Gi-

*mf a tempo* *p* *p* *p tranquillo*

R. *Animato* *f* *(Shakes Adam)*  
Come, ras-cal! A cup of wine! And guide me to a smith!

A. *lette,* *I'll call Gi - lette.*

*Animato* *fp* *ff*

A. *(Adam getting on his feet slowly)* *Adam*  
I'll call Gi-

*Meno* *ff* *mf* *p* *p*

A. *(Exit into the inn)*  
*lette!* *I'll call Gi - lette!*

*p espress.*

(Renaud goes up stage and looks pensively off at the landscape)  
Andante espressivo

VIOLIN SOLO

*p* *rit.* *vibrato e molto espress.*

*p* *rit.* *mf dim.*

Renaud *Molto tranquillo*

Au-ro-ra, blushing ros-i-ly, — Is wedded to the sun; — The

*p* *Molto tranquillo* *pp*

R. dawn, — en-amoured of the earth, — A dew-y bride has won. —

Chorus

TENOR *pp* The

BASS *pp* The

*perdendosi*

Allegro, come sopra

R.

day be-gins dry, and we would it were wet, So fill up a flag-on, O jol-ly Gi-lette, Gi-

day be-gins dry, and we would it were wet, So fill up a flag-on, O jol-ly Gi-lette, Gi-

Allegro, come sopra

*pp*

*poco rit.*

Tempo Iº

R.

A plague on them! Their voic-es ill ac-cord with mine!

lette, Gi- -lette! lette, Gi- -lette!

lette, Gi- -lette!

Tempo Iº

*mf poco accel.*

*poco rit.*      *più rit.*      *rit.*

*a tempo*  
*p*  
 Birds are mat-ing where the sigh-ing breeze — So gently woost the trees; — And

*poco rit.*  
*f* *pp* *p*

*a tempo*  
*fp* *pp*

*R.*  
 to the cloud the fleec-y mist — Is tak-ing nup - - - tial

*R.*  
 flight. —

*Allegro, come sopra*

TENOR *3pp*  
 A thirst in the throat is a wear-i - some way, So

BASS *3pp*  
 A thirst in the throat is a wear-i - some way, So

*fulsetto*

*Allegro, come sopra*

*perdendosi* *pp*

*poco rit.*  
*parlando*  
*p.*

R. *The dev-il seize them,*

*mf* *poco rit.* *più rit.* *ppp* *portato*

fill up a flag-on and nev-er say nay, Gi - lette, \_\_\_\_\_ Gi -

fill up a flag-on and nev-er say nay, Gi - lette, \_\_\_\_\_ Gi -

*poco rit.* *più rit.*

*poco rit.* *più rit.*

Tempo I<sup>o</sup>

R. *p* *poco rit.* *a tempo*  
*p*

Who think of naught but food and wine! Teem-ing Na - ture's

*perdendosi*

lette! \_\_\_\_\_

*perdendosi*

lette! \_\_\_\_\_

Tempo I<sup>o</sup>

*f poco accel.* *poco rit.* *a tempo*  
*p*

*poco accel.* *p poco rit.* *a tempo*

*with full voice*

— am'rous throug Sings the ancient marriage song; ————— So in-spired I —

*con somma espressione*

*mf*

— come to thee, Hap - py o - men, Steph - a-nie! —

*broadly*

*f a tempo*

Ha!

*f a tempo*

Ha!

*broadly*

*a tempo*

Allegro moderato

Ha! Ha! Ha! Ha! Ha! So ear - ly in the morn -

Ha! Ha! Ha! Ha! Ha! So ear - ly in the morn -

*falsetto*  
*p*

Allegro moderato

Andante sostenuto

Steph - a - nie!

ing, the morn - ing!

*pp* *dolciss.*  
*rall.*

*pp* *poco rit.* *ppp* *perdendosi*  
*rall.*

*pp* *poco rit.* *ppp* *perdendosi*  
*rall.*

Andante sostenuto

*p* *rall.* *pp*

*poco rit.* *rall.* *ppp*



# No.3. "Love and I Are Playing"

Seraphina

Allegro Molto meno  
 Seraphina *rit.* *accel.*

s. *rit.* *accel.*

1. Love and I are  
 2. Love and I are  
*rit.* *accel.*

*fz.* *sempre molto rubato*

*fz.*

*a tempo* *poco rit.* *accel.* *a tempo* *poco a poco accel.*

s. play - ing, Such a game are play - ing, He will try to take me un - a - ware, my heart be  
 fight - ing, Such a bat - tle fight - ing, With his lit - tle poisoned dart he'll make it quite ex -

*fp.* *fp.* *p.*

*rit.* *rit.* *accel.* *a tempo* *a tempo* *poco accel.*

s. tray - ing; He is ver - y skil - ful, Ar - ro - gant and wil - ful, Up to all the  
 cit - ing! With a bow he's skil - ful, Ac - cu - rate and skil - ful, Tho' he false - ly

*fp.* *fp.*

*poco rit.* *rit.* *a tempo* *poco rit. accel.*

s. thousand sly de - vic - es of the game. But - I do not fear him, Nev - er, nev - er  
 claims he can not see to take his aim. But - I do not fear him, Nev - er, nev - er

*rit.* *fp.*

*a tempo* *poco a poco accel.*

s. fear him, Tho' his craft and wis - dom ev - 'ry cal - low youth pro -  
 fear him, Tho' his craft in bat - tle ev - 'ry cal - low youth pro -

*poco rit.* *accel.* *a tempo*

s. claim; Because, you see - Al - tho' I'm sim - ple, Ver - y, ver - y sim - ple, Still I'm wise e -  
 claim; Because, you see - Al - tho' I'm tim - id, Ver - y, ver - y tim - id, Still I'm brave e -

*poco rit.*

s. nough to play him, just the same! Sighs the lov - er pen - sive, Sad and ap - pre -  
 nough to fight him, just the same! Sighs the wounded lov - er, "You will soon dis -

*poco rit.* *pp tranquillo*

*rit.* *ten.*

s. hen - sive, "If the ras - cal catch - es you, he'll surely blind your eyes!" } 1-2. But he must  
 cov - er, If the ras - cal catch - es you, he'll surely blind your eyes!" }

*rit.*

## Allegretto grazioso

s. catch me, — If he hopes to blind me — He must find me; And should he

*poco sfz*

*p*

s. match me, — Nev - er shall my heart re - pine, But — if he fail — to

*poco sfz*

s. catch me, — Then be - ware! I'll brave him and en - slave him, Ev - er

*poco sfz* *f* *p*

s. *cresc.* cap - tive shall he be, — his heart for mine! — *1.* *2.* Repeat for Dance

*cresc.* *sfz*

# No. 4. The Deuce, Young Man

Seraphina and Renaud

Scene and Duo

Allegro moderato

Seraphina

Renaud

(She makes a swift lunge at him as a playful menace, — he starts back)

*in tempo* *f*

The

Allegro moderato

*ff*

*ff*

S.

R.

deuce, young man! But not so fast!

Come on! We're wast-ing time!  
(He draws) (They engage)

*a tempo*

*p in tempo*

*sfz sfz sfz sfz*

S.

R.

(She disarms him; his weapon flies in the air)

(She brings her heels together and salutes)

*f*

A

*sfz sfz sfz sfz*

*accel.*

*fff fff sfz*

S. There are notricks, Save

R. trick! a trick!

S. *marcato* *Più mosso* *sfz* *sfz* *più calando*  
 on-ly win or lose! You've lost! You've lost! And don't for- get\_ your

R.

S. *poco animato* *f* *poco pesante*  
 oath! Mean-while I'll pledge your la - dy, Sir, If you will drink to

R. *(Gesture by Renaud)*

S. *ff a tempo*

R. mine. *f* *poco agitato* *pesante* *accel.*

Well said! So if you please, to Steph-a-nie we'll pour

*a tempo* *sfz* *sfz* *sfz* *sfz* *accel.*

S.

R. *poco rall.* *Allegro moderato* (He pours wine) (with enthusiasm) *a tempo* *f*

the brim-ming cup! To

*sfz* *fp* *sfz* *p poco accel.* *sfz* *a tempo*

S.

R. *f* *p* *p*

her, whose charms and grac-es shine Like jew-els, pass-ing fair— Whose smile, of beau-ty

*mf* *p*



S. *f* Now fill a-gain, fond youth, and drink to

R.

S. my di - vin - i - ty.

R. (Sweetly) And may I ven - ture — to in - quire the la - dy's

S. *Meno p* 'Tis Ser - a - phi - na. *portato* *a tempo* (She pours wine)

R. name? (aside) *p a tempo* Ser - a - phi - na!



Con grazia

S. *p* Like you, I lay a smit - ten heart At

R. (under his breath) Fight - ing, swag - g'ring minx!

*sfz*

S. *p leggiero* Beau - ty's ra - di - ant shrine. *più f* To Ser - a - phi - na, mer - ry maid, Whose *p*

R.

S. *molto rit.* *pp* light - est wish is mine! *f* To her who has no se - cret thought, No *p*

R.

*molto rit.* *p* *pp* *mf a tempo* *mf* *Tempo I<sup>o</sup>*

S. joy, - no sigh, no care, No - maid - en hope by Cu - pid - taught, No

R.

S. bliss I may not share; - My laugh - ter - sounds when she is gay, I

R.

S. weep when she's in - tears, - My way's been Ser - a - phi - na's way For

R.

*pesante* *più rit.* **Meno** *ff*

S. near - ly - twen - ty years! — (They raise their glasses) To Ser - a - phi - na!

R. To Ser - a - phi - na!

*rit. f> p*

*rit. f> p*

*rit. piu rit. p*

S. — (They drink) (They touch glasses) And now to

R. — (They drink) (They touch glasses) And now to

*Animato*

*sfz sfz f ff*

*Allegro animato*

S. Par - is! — To

R. To

*Allegro animato*

*f accel. sfz f*

S. *accel.* *rit.* *a tempo*  
 Par-is a-way, to Par-is! to Par-is! to Par-is! Where

R. *accel.* *rit.* *a tempo*  
 Par-is a-way, to Par-is! to Par-is! to Par-is! Where

*accel.* *rit.* *a tempo*  
*sfz* *mf*

S. Fol-ly and Beau-ty reign, And Wis-dom ap-peals in vain!

R. Fol-ly and Beau-ty reign, And Wis-dom ap-peals in vain!

S. *accel.* *rit.* *a tempo*  
 Where

R. *accel.* *rit.* *a tempo*  
 Where

*f accel.* *rit.* *a tempo*  
*ten.<sup>2</sup> ten.*

S. duc-ats have swal - lows' wings, And love is the sport of Kings! — To

R. duc-ats have swal - lows' wings, And love is the sport of Kings! — To

S. *accel.* *rit.* *a tempo*  
Par-is a-way, to Par-is! — to Par-is! — to Par-is! — Where

R. *accel.* *rit.* *a tempo*  
Par-is a-way, to Par-is! — to Par-is! — to Par-is! — Where

S. wit is the game to play, — To Par-is, where grief is gay! — *accel.* *rit.*

R. wit is the game to play, — To Par-is, where grief is gay! — *accel.* *rit.*

*con slancio*

S. *a tempo* \_\_\_\_\_ to Par-is! \_\_\_\_\_ Where wit is the game to play! \_\_\_\_\_ *a tempo*

R. *a tempo* \_\_\_\_\_ to Par-is! \_\_\_\_\_ Where wit is the game to play! \_\_\_\_\_ *a tempo*

*a tempo*

S. \_\_\_\_\_ Where grief is gay! \_\_\_\_\_ A - - - *accel.*

R. \_\_\_\_\_ Where grief is gay! \_\_\_\_\_ A - - - *accel.*

*accel.* *ff* *sffz*

S. \_\_\_\_\_ way! \_\_\_\_\_

R. \_\_\_\_\_ way! \_\_\_\_\_

*sffz poco pesante* *accel.* *sffz* *sffz* *sffz* *sffz*

## No.5. Tweedledum and Tweedledee

De Secherat, Vidame and Adam

Moderato e grazioso

De Secherat

De S.

1. As De-part-ment Sec-re-ta-ry I have  
2. Now a real-ly ver-y clev-er Di-plo-

found it ne-ces-sa-ry When I'm called up-on to ex-er-cise my  
mat would nev-er, nev-er Go so far as tell-ing naught-y, naught-y

wit,  
lies:

To add to my a-bil-i-ty And cul-ti-vate fa-cil-i-ty In  
But when his plans are cook-ing, If you hap-pen to be look-ing For the

*f* *sfz* *sfz* *sfz* *fp* *fp*

*fp*

*p.* *fp* *fp* *fp*

DeS. split - ting lit - tle hairs al - read - y split. And in  
Truth, you have to have un - com - mon eyes. Un - der

DeS. mat - ters di - plo - mat - ic I'm o - bliged to be quad - rat - ic And up -  
an - y cir - cum - stanc - es You must nev - er take the chanc - es, If you

DeS. on each side to have a diff - rent face, Then con - fuse the op - po - sition By the  
want to keep a hold up - on your place; In the game, if you'd sur - vive it, You will

Poco meno

DeS. sud - den ap - par - i - tion Of the one that hap - pens best to fit the case! 1 - 2. In af -  
have to so con - trive it When you cut the cards, to al - ways cut the ace!

*p a tempo*



De S. fairs of State You must dif - fer - en - ti - ate When your

De S. facts and your fan-cies dis - a - gree; For it takes in - tel - li-gence

De S. To de-tect the dif-fer-ence 'Twixt Twee-dle-dum and Twee-dle-dee! 'Twixt

De S. V. A. Twee-dle-dum and Twee-dle-dee! In af-fairs of State You must

De Secherat  
Vidame  
Adam } (while they dance)

De S.  
V.  
A.

dif - fer - en - ti - ate When your facts and your fan - cies dis - a -

This system contains the first two lines of the musical score. The vocal line (Soprano, Alto, Tenor) begins with the lyrics "dif - fer - en - ti - ate When your facts and your fan - cies dis - a -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats, and the time signature is 3/4.

De S.  
V.  
A.

gree; For it takes in - tel - li - gence

*fp* *p scherzando*

This system contains the next two lines of the musical score. The vocal line continues with "gree; For it takes in - tel - li - gence". The piano accompaniment includes a triplet of eighth notes in the right hand, marked *fp*, and a section in the right hand marked *p scherzando*. The left hand continues with a simple bass line.

De S.  
V.  
A.

To de - tect the dif - fer - ence 'Twixt Twee - dle - dum and Twee - dle -

*sfz* *f*

This system contains the next two lines of the musical score. The vocal line continues with "To de - tect the dif - fer - ence 'Twixt Twee - dle - dum and Twee - dle -". The piano accompaniment features a section in the right hand marked *sfz* and *f*. The left hand continues with a simple bass line.

De S.  
V.  
A.

dee! 'Twixt Twee - dle - dum and Twee - dle - dee! D.C.

*sfz (spoken)* *p* *marcato* *sfz* *p* *fp* *sfz* D.C.

This system contains the final two lines of the musical score. The vocal line concludes with "dee! 'Twixt Twee - dle - dum and Twee - dle - dee! D.C.". The piano accompaniment includes a section in the right hand marked *marcato* and *sfz*, and a section in the left hand marked *p* and *fp*. The system ends with a double bar line and the marking *sfz D.C.*

# No.6. Hunting-Song: "Oh, Up! It's Up!"

Stephanie, Philip and Chorus

Allegro moderato

First system of piano introduction. Treble clef, 6/8 time signature. Dynamics: *p*, *pp*, *p*. Tempo marking: *a tempo*.

Second system of piano introduction. Treble clef, 6/8 time signature. Dynamics: *pp*, *mf*, *cresc. molto*. Tempo marking: *a tempo*.

Stephanie

Stephanie's vocal line, treble clef, 6/8 time signature.

Oh, up! It's up at the break of day, a - way! \_\_\_\_\_ It's

Philip

Philip's vocal line, bass clef, 6/8 time signature.

Oh, up! It's up at the break of day, a - way! \_\_\_\_\_ It's

SOPRANO & ALTO *ff*

Vocal line for Soprano and Alto, treble clef, 6/8 time signature.

A - way! \_\_\_\_\_

Chorus

TENOR & BASS *ff*

Vocal line for Tenor and Bass, bass clef, 6/8 time signature.

A - way! \_\_\_\_\_

Final system of piano accompaniment, treble and bass clefs, 6/8 time signature.

St. up and in - to the sad-dle andCrack! A - way!

Ph. up and in - to the sad-dle andCrack! A - way! We

A - way!

A - way!

St. We fol - low the stag at the break of day, A -

Ph. fol - low the stag at the break of day, A -

A - way! A - way! It's

A - way! A - way! It's

*sfz sfz* *sfz sfz*

St. way! \_\_\_\_\_ With a

Ph. way! \_\_\_\_\_ The steeds go clat-ter-ing o-ver the plain With a

in - to the sad-dle and Crack! A - way! With a

in - to the sad-dle and Crack! A - way! With a

*sfz mp martellato sfz*

St. sound like a drum-mer's tat - too. \_\_\_\_\_ Ride

Ph. sound like a drum-mer's tat - too. \_\_\_\_\_ Ride close, my la - dies, loos-en the rein, Ride

sound like a drum-mer's tat - too. \_\_\_\_\_

sound like a drum-mer's tat - too. \_\_\_\_\_

*sfz sfz sfz mf*

St. close, my la - dies, loos-en the rein, ta - ra! For the stag is in

Ph. close, my la - dies, loos-en the rein, ta - ra! For the stag is in

Ta - ra! ta - ra! For the stag is in

Ta - ra! ta - ra! For the stag is in

*molto cresc.* *ffz*

St. view, ta - ra! Ta-

Ph. view, ta - ra! Ta-

view, ta - ra! Ta - ra! Ta - ra!

view, ta - ra! Ta - ra! Ta - ra!

*Poco meno* *più rit.* *a tempo* *f*

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

*ffz* *ffz* *ffz* *pp* *pp* *f*

St. *ff* *con tutta forza*  
 ra! Ta - ra! Ta - ra! Oh, up! It's up at the

Ph. *ff* *con tutta forza*  
 ra! Ta - ra! Ta - ra! Oh, up! It's up at the

Ta - ra! Ta - ra! Ta - ra! Oh, up! It's up at the

*ff* *con tutta forza*

St. break of day, A - way! It's up and in - to the sad - dle, Crack! A -

Ph. break of day, A - way! It's up and in - to the sad - dle, Crack! A -

break of day, A - way! It's up and in - to the sad - dle, Crack! A -

break of day, A - way! It's up and in - to the sad - dle, Crack! A -

St. way! \_\_\_\_\_ We fol-low the stag at the break of day, We fol-low the stag at the

Ph. way! \_\_\_\_\_ We fol-low the stag at the break of day, We fol-low the stag at the

way! \_\_\_\_\_ A-way!

way! \_\_\_\_\_ A-way!

This system contains the first two systems of music. It features a vocal line for the Soprano (St.) and a vocal line for the Alto (Ph.), both with lyrics. Below them is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes dynamic markings such as *sfz* and *ffz*, and various musical notations like slurs and accents.

St. break of day, a - way! \_\_\_\_\_ Ta-

Ph. break of day, a - way! \_\_\_\_\_ Ta-

A-way! A - way! \_\_\_\_\_ Ta-

A-way! A - way! \_\_\_\_\_ Ta-

This system contains the second two systems of music. It continues the vocal lines for Soprano (St.) and Alto (Ph.) with lyrics. The piano accompaniment continues with dynamic markings like *ff* and *sfz*. The piano part features more complex rhythmic patterns and chordal textures.



St. *poco rit.* *pp.* *più rit.*  
 ra! Ta-ra! Ta - ra! Ta - ra! Ta-ra! Ta-ra! Ta-

Ph. *poco rit.* *pp.* *più rit.*  
 ra! Ta-ra! Ta - ra! Ta - ra! Ta-ra! Ta-ra! Ta-

*poco rit.* *pp.* *più rit.*  
 ra! Ta-ra! Ta - ra! Ta - ra! Ta-ra! Ta-ra! Ta-

*poco rit.* *pp.* *più rit.*  
 ra! Ta-ra! Ta - ra! Ta - ra! Ta-ra! Ta-ra! Ta-

*ff* *p* *poco rit.* *più rit.*

St. *ppp* *subito in tempo* *ff* *fff* *lunga*  
 ra! Oh, up! and it's up! at the break of the day! Ta - ra!

Ph. *ppp* *subito in tempo* *ff* *fff* *lunga*  
 ra! Oh, up! and it's up! at the break of the day! Ta - ra!

*ppp* *subito in tempo* *ff* *fff* *lunga*  
 ra! Oh, up! and it's up! at the break of the day! Ta - ra!

*ppp* *subito in tempo* *ff* *fff* *lunga*  
 ra! Oh, up! and it's up! at the break of the day! Ta - ra!

*in tempo* *ff* *cresc. possibile* *fff* *sffz*

## No.7. "Love Is a Story That's Old"

Seraphina and Chorus

Moderato

Seraphina *p semplice*

s. 1. The sto-ry of Love has a  
2. Wher - ev - er you turn you will

*p poco accel.*

s. ped - i-gree That dates from the pri - mal birth, — As old as the sands of the  
hear the tale, And ev - er the same it goes, — As old as the song of the

s. old - est sea, As old as the hills of the earth. — Some tales we hear man-y  
night - in-gale, As new as the bloom of the rose. — 'Tis heard in the laugh of the

*pp*

s. times rehearsed, Are spoiled in the tell-ing, we know; — But this is the same as they  
mer - ry maid, The vow of the sigh - ing swain; — They've told it be - fore, but are

*slower*

*poco rit.* *più rit.*

s. told it first, Ten thou - sand years a - go!  
not a - fraid To tell it once a - gain!

*p poco rit.* *più rit.*

*Meno mosso molto espressivo*

s. Love is a sto - ry that's old, old, Love is a sto - ry that's old; — But the

*molto espressivo*

s. best one that ev - er was told, told, — The best one that ev - er was told. — For

*poco animato* *poco animato*

s. a - ges it has stood, you see, On Time's dim page en - rolled; — It's

*calando* *a tempo* *p* *calando* *a tempo* *p*

S. *p*  
 old be-cause it's good, you see, And good be-cause it's old! It's

*(non legato)*

S. *f* *ten.* *p* *a tempo*  
 old be-cause it's good, you see, And good be-cause it's old!

*allargando* *f* *ten* *p* *a tempo* *p*

S. Ah!

Soprano *p*  
 Love is a sto - ry that's old, old, Love is a sto - ry that's old, But the

Tenor *p*  
 Love is a sto - ry that's old, old, Love is a sto - ry that's old, But the

Bass *p*  
 Love is a sto - ry that's old, old, Love is a sto - ry that's old, But the

*p*

S. *p.* Ah! *poco mf* Ah! For

best one that ev - er was told, told, — The best one that ev - er was told.

best one that ev - er was told, told, — The best one that ev - er was told.

best one that ev - er was told, told, — The best one that ev - er was told.

*poco animato*

S. *animato* a - ges it has stood, you see, On Time's dim page en - rolled; — *a tempo* *p* It's

It's *p*

It's *p*

It's *a tempo*

*calando*

*p dolcissimo*

s. old be-cause it's good, you see, And good be-cause it's old! — It's

*pp* old be-cause it's good, you see, And good be-cause it's old, it's old! — It's

*pp* old be-cause it's good, you see, And good be-cause it's old, it's old! — It's

*pp* old be-cause it's good, you see, And good be-cause it's old, it's old! — It's

*dolcissimo* *non legato*

s. *ten.* *pp* old be-cause it's good, you see, And good be-cause it's old! — *a tempo subito cresc.* *f* *D.C.*

*ten.* *pp* old be-cause it's good, you see, be-cause it's old! — *f*

*ten.* *pp* old be-cause it's good, you see, be-cause it's old! — *f*

*ten.* *pp* old be-cause it's good, you see, be-cause it's old! — *f*

*ten.* *pp* old be-cause it's good, you see, be-cause it's old! — *f*

*f allargando* *a tempo* *sfz* *D.C.*

## No.8. "That Is Art"

Hardi and Players

Allegro pesante

The piano accompaniment consists of three systems of grand staff notation (treble and bass clefs). The first system begins with a forte (*f*) dynamic and features a series of chords in the right hand and a rhythmic pattern in the left hand. The second system includes a fortissimo (*ff*) dynamic marking and a triplet of eighth notes in the right hand. The third system shows a dynamic shift to mezzo-forte (*mf*) and includes a fortissimo accent (*sfz*) and a decrescendo leading to a mezzo-forte decrescendo (*mf dim.*).

H. *Hardi* *p*

You ob - serve the grandcom - mo - tion I ex - cite when I ar -

The vocal line is written on a single staff with a soprano clef. It begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment is written in grand staff notation, starting with a piano (*p*) dynamic and providing a rhythmic accompaniment for the vocal line.

H. *p leggiero*  
 rive?— That is Art! That is Art!

SOPRANO and ALTO *p leggiero*  
 That is Art!

TENOR *p leggiero*  
 That is Art!

BASS *p leggiero*  
 That is Art!

*p*  
*tr*  
*fp*

H. (spoken) *f* *p*  
 Art! To cre-

That is Art!

That is Art!

That is Art!

*10*  
*sfz p* *f* *sfz* *p*  
*tr*  
*3*



H. *p leggiero*  
 ate a great sen - sation I eas - i - ly con - trive;— That is Art!

*p leggiero*  
 That is Art!

*p leggiero*  
 That is Art!

*p leggiero*  
 That is Art!

*p*  
*tr*  
*fp*

H. (spoken)  
*f*  
 That is Art! Art!

That is Art!

That is Art!

That is Art!

That is Art!

*10*  
*sfz p*  
*tr*  
*8va*  
*sfz sfz*

H. I want my lugg-age tak-en: 'Tis a sim-ple thing to say,

H. And you, no doubt, would say it With-out an-y more de-lay; But

H. I, Im-mor - tal Har-di! Have a ver-y dif - f'rent way.

(Assumes tragic pose) (spoken) Minion! (Stable-boy jumps) Ere I blast ye — small impedimenta! What! S-s-s - - - scurvy Knave!

*p*

H. That is Art! That is Art!

SOPRANO and ALTO *p*

TENOR *p*

BASS *p*

That is Art! That is Art!

*fp*

10

*sfz p*

(spoken)

H. Art!

*f*

*tr*

*f*

*sfz*

*sfz*

*p*

*p*

H. *p*

To make your light-est ac-tion seem A quite mo-men-tous thing:—

*p*

*p*

*p*  
H. That is Art! That is Art!

*p*  
That is Art! That is Art!

*p*  
That is Art! That is Art!

*p*  
That is Art! That is Art!

*fp*

(spoken)  
H. Art! To

*f* *p*

*sfz p* *f* *sfz* *p*

H. drink cheap wine as though it were A vin-tage for a King:—

*p* *p*

*p*  
 H. That is Art! That is Art!  
 That is Art! That is Art!  
 That is Art! That is Art!  
 That is Art! That is Art!  
 That is Art! That is Art!  
*fp*

(spoken)  
 H. Art!  
 Art!  
*sfz p* *f* *tr* *sfz* *sfz*

Meno mosso  
 H. *p*  
 You're of-fered, say, a pinch of snuff, Which makes you ill at ease,  
*p scherzando*

H For, un-ac-cus-tomed as you are, You're ver-y apt to sneeze;

H Poco più mosso (Snuff-box is handed to him)  
But I will show you!— Jacques, my lad, A snuff-box, if you please!

H (Struggles to check his desire to sneeze)

H poco a poco rall. Tempo Io



# No.9. Scene and Ensemble: "Companions, I Have Summoned You"

Hardi, Seraphina and Players

*Allegro giusto*

H. *Hardi* *f*  
Com -

*f* *ff* *sfz*

H. pan - ions, I have sum - moned you to hear, and so to judge Our

H. can - di - date for Thes - pian fame, Gi - lettel!

C. Coraline *f*

Z. Zerbine *f* Ho! Ho! the serv - ing - maid!

Sp. Spavento *f* Ho! Ho! the serv - ing - maid!

T. Tartaglia *f* Ho! Ho! the serv - ing - maid!

Ho! Ho! the serv - ing - maid!

*sfz* *3* *3*



Meno mosso  
*in tempo*

Seraphina (to Hardi)

S.  
SOPR. ALTO *ff.*  
TEN. *ff.*  
BASS *ff.*  
Oh, Sir, I beg you to de-sist, I

C  
H  
O  
R  
U  
S  
Ho! Ho! the serv-ing-maid!

Ho! Ho! the serv-ing-maid!

Meno mosso

*ff ff f fp*

S. (sweetly) *p*  
*p* *p*  
cannot act to-day; But let me tell you, pray, in-stead, Why I have sought your kindly

*f*

(to the others)

S. *p* *f*  
*p* *f*  
aid. And, friends, hide not the serving-maid, Who wears a wound-ed heart. —

H. *f* Hardi (kindly)

Well,

*p fp sf sf p*

Più mosso

H. well, my child, we'll hear your tale, we'll hear your tale, — yes! yes! Though  
 Yes! yes! we'll hear the maid-en's tale.  
 Yes! yes! we'll hear your tale.  
 Yes! yes! we'll hear your tale.

*p con amore* *ff*

H. gen - u - ine e - mo - tion Is de - struct - ive to our art,  
*tr*  
*fp poco calando*

H. — I nev - er could re - sist a maid Who wears a wound - ed heart.  
*accel.* *molto rit.* *Andante mosso*  
*sfz* *accel.* *p molto rit.* *sfz*

Seraphina

s. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

A friend-less or-phan girl am I, With nei-ther kith nor

s. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

kin; — And hum-ble is the trade I ply, A ser-vant of the

s. Inn. — But if you've pit - y in your breast, Ah, give one lit - tle

s. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

crumb To her\_ by wear - y grief op-pressed, By bit - ter Fate o'er-

s. *sfz*  
 come. (with emotion)  
 SOPR. & ALTO *pp* *fp* *p*  
 Her tale be-gins so sad - ly, we Can - not with - hold our  
 TENOR & BASS *pp* *fp* *p*  
 Her tale be-gins so sad - ly, we Can - not with - hold our

s.  
 'Tis but a yearsince first I knew Of Love so bit-ter-sweet, A  
 sym - pa-thy!  
 sym - pa-thy!

s.  
 youth whoswore he'd e'er be true Came kneel-ing at my feet. And  
 And

S. *lunga*  
*ff*

day by day his vows re-newed, By moon and stars and sun; Here

*cresc.* *ff*  
*molto rit.*

S. *p* *(weeping)*  
*sf*

on this ver - y spot he wooed, And here my heart he won! Ah!

*p* *sf dim.*

S. *(weeping)* *(She weeps passionately)*

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

H. *Hardi* *p* *sfz*

Oh! pit - y her! Poor, hap-less thing, True

*p* *sfz*

Oh! pit - y her! Poor, hap-less thing, True

*p* *sfz*

Oh! pit - y her! Poor, hap-less thing, True

*p* *sfz*

Oh! pit - y her! Poor, hap-less thing, True

*fp* *fp* *sfz* *sfz*

Allegro con spirito *f* (with great exaggeration)

S. *f* But why re - late the

H. *p* love ev - er bears a *sfz* sting!

*p molto legato sfz* love ev - er bears a *sfz* sting!

*p molto legato sfz* love ev - er bears a *sfz* sting!

*p molto legato sfz* love ev - er bears a *sfz* sting!

Allegro con spirito

*p* *sfz* *fp*

S. time - worn tale? A - las! 'tis known too

S. well! My bit - ter tears will

*fp* *fp* *fp*

*marcato*

s. not a-vail, Nor words my grief dis-pel. To

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'not' followed by a quarter note 'a-vail', then a half note 'Nor', a quarter note 'words', a half note 'my grief', and a quarter note 'dis-pel.' ending with a half note 'To'. The piano accompaniment features a steady stream of triplets in both the right and left hands, with a dynamic marking of *sfz* (sforzando) at the end of the system.

s. *ff agitato* you my sor-rowed heart I bring, Since all but you have

The second system continues the vocal line with the lyrics 'you my sor-rowed heart I bring, Since all but you have'. The piano accompaniment is marked *f agitato* and consists of continuous triplets in both hands, maintaining a rhythmic intensity.

s. frowned; A stricken bird whose broken wing Is

The third system features the lyrics 'frowned; A stricken bird whose broken wing Is'. The piano accompaniment includes dynamic markings of *f* (forte) and *sfz* (sforzando), and tempo markings of *allargando* (ritardando) and *molto marcato* (very marked). The system concludes with a *rit.* (ritardando) marking.

s. *ff* trail - ing on the ground! Ah! Ah! Ah! Ah! Ah!

The fourth system begins with the lyrics 'trail - ing on the ground! Ah! Ah! Ah! Ah! Ah!'. The piano accompaniment starts with a *ff* (fortissimo) dynamic. A tempo change to *Tempo Iº* (Allegro) is indicated, with the instruction '(She weeps passionately)'. The piano part features a *ff* dynamic during the first part and a *fp* (fortissimo piano) dynamic during the second part.

(Suddenly turns her sobs to laughter) *Allegro giocoso*

S. Ah! *a tempo* *p* That is Art!

H. *a tempo* *Hardi* *p* Lit-tle scamp!

Ah! *ff* *a tempo* *p* Ha! Ha! Ha!

Ah! *ff* *a tempo* *p* Ha! Ha! Ha!

*a tempo* *p* Ha! Ha! Ha!

*Allegro giocoso* Ha! Ha! Ha!

*sfz* *fp* *a tempo* *sfz p* *sfz p*

*fp*

S. *f* *leggiere* That is Art! Ah! Ah! Ah! Ah! That is Art! *sfz*

H. Deceitful little hus-sy! *p* *p* *sfz* *sfz* That is Art! *sfz*

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! That is Art! *sfz* *sfz*

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! That is Art! *sfz* *sfz*

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! That is Art! *sfz* *sfz*

*tr* *sfz p* *sfz* *sfz* *sfz* *sfz*

*lunga*

10



## No.10. Finale: "To Paris!"

(Spavento and Tartaglia bring the portmanteau, etc.)

Allegro pesante

*ff* *ff* *ff* *sfz* *sfz*

(Hardi holds up Pierrot costume)

*sfz* *sfz* *tr*

Seraphina *f*

S. *f*

R. *f*

Renaud (with gesture of horror) There is no time to waste!

A clown! Nev - er!

*sfz* *sempre in tempo* *ff* *sfz* *sfz*

S. Choose!

*f* *sfz* *f*

## Tempo di Marcia (moderato)

TENOR *mf* *p*

Chorus The drum-mer beats his rat - tat - tat - tat - tat So

BASS *mf* *p*

The drum-mer beats his rat - tat - tat - tat - tat So

Tempo di Marcia (moderato)

*ff* *mf* *p*

*mf* *mf*

ear - ly in the morn - ing. It's march a - way and ver - y soon at that, So

ear - ly in the morn - ing. It's march a - way and ver - y soon at that, So

*mf* *mf*

ear - ly in the morn - ing. (The hunting party enters from the inn)

ear - ly in the morn - ing.

*f* *ff* *brillante* *ff*

Allegro con spirito

*sfz* *ff*

S. *Seraphina ff*

And now to Paris!

*con tutta forza* *ff*

S. **Full Chorus** *ff*

To Par-is! \_\_\_\_\_

To Par-is! \_\_\_\_\_

To Par-is! \_\_\_\_\_

To Par-is! \_\_\_\_\_

Stephanie

St. *ff* Oh! up, it's up at the break of day, a - way! \_\_\_\_\_ It's

Ph. *ff* Oh! up, it's up at the break of day, a - way! \_\_\_\_\_ It's

Full Chorus *ff* A - way! \_\_\_\_\_

Full Chorus *ff* A - way! \_\_\_\_\_

*in tempo*

*ffz* *f* *sfz* *sfz*

St. up and in-to the saddle, and crack! a - way! \_\_\_\_\_ We followed the stag at the

Ph. up and in-to the saddle, and crack! a - way! \_\_\_\_\_ We followed the stag at the

Full Chorus A - way! \_\_\_\_\_

Full Chorus A - way! \_\_\_\_\_

*sfz* *sfz*

St. break of day, We've bro-ken our fast, and it's now a-way! a - way!

Ph. break of day, We've bro-ken our fast, and it's now a-way! a - way!

*ff* A - way! A - way! It's in - to the sad-dle, and

A - way! A - way! It's in - to the sad-dle, and

*sfz sfz sfz sfz*

St. The steeds go clat-tering o-ver the plain With a sound like a drummer's tat-

Ph. The steeds go clat-tering o-ver the plain With a sound like a drummer's tat-

crack! a - way! With a sound like a drummer's tat-

crack! a - way! With a sound like a drummer's tat-

*sfz mp martellato f sfz sfz*

St. *f* *mf*  
too! Ride close, my la - dies, loos-en the rein, ride close, my la - dies,

Ph. *f* *mf*  
too! Ride close, my la - dies, loos-en the rein, ride close, my la - dies,

too! *f*

too! *f*

The first system of the score consists of four staves. The top two staves are for the vocalists (Soprano and Alto), and the bottom two are for the piano. The vocal parts begin with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamics ranging from *f* to *mf*.

St. loos-en the rein, ta - ra! For the goal is in view, - ta -

Ph. loos-en the rein, ta - ra! For the goal is in view, - ta -

Ta - ra! *f* *sf* ta - ra! For the goal is in view, - ta -

Ta - ra! *f* *sf* ta - ra! For the goal is in view, - ta -

*molto cresc.* *sfz* *sfz*

The second system continues the vocal and piano parts. The vocalists have a melodic line with some long notes and slurs. The piano accompaniment becomes more complex, with a *molto cresc.* (molto crescendo) marking and a *sfz* (sforzando) dynamic. The system concludes with a *sfz* dynamic.

St. ra! The morning is wear - ing

Ph. ra! The morning is wear - ing

ra! So ride and nev - er spare the goad, The morn - ing is wear - ing

ra! So ride and nev - er spare the goad, The morn - ing is wear - ing

*ff* *ff* *ff* *sempre f*

St. fast, The deuce get the one that's

Ph. fast, The deuce get the one that's

fast, We pound a - long a dust - y road, The deuce get the one that's

fast, We pound a - long a dust - y road, The deuce get the one that's

*ff* *ff* *ff* *ff*

S. Seraphina

R. Renaud

St. Stephanie

P. Panache

W. Watteau

C. Canillac

Ph. Philip

last! Ta - ra! ta - ra! ta - ra! ta - ra!

last! Ta - ra! ta - ra! ta - ra! ta - ra!

last! Ta - ra! ta - ra! ta - ra! ta - ra!

last! Ta - ra! ta - ra! ta - ra! ta - ra!

last! Ta - ra! ta - ra! ta - ra! ta - ra!

last! Ta - ra! ta - ra! ta - ra! ta - ra!

8

*ff* *sfz*



S. *f* To Par-is, a-way to

R.

St. *ff* *poco allarg.* *sfz*  
 ra! ta-ra! ta-ra! ta-ra! ta-ra!

P.

W.

C.

Ph. *ff* *poco allarg.* *sfz*  
 ta-ra!

*ff* *poco allarg.* *sfz*  
 ra! ta-ra! ta-ra! ta-ra! ta-ra!

*ff* *poco allarg.* *sfz*  
 ra! ta-ra! ta-ra! ta-ra! ta-ra!

*ff* *poco allarg.* *sfz*  
 ta-ra!

*con tutta forza*

*poco allarg.* *sfz* *f* *accel.* *rit.*

*a tempo*

S. Paris! \_\_\_\_\_ to Paris! \_\_\_\_\_ to Paris! \_\_\_\_\_ where wit is the game to

R. \_\_\_\_\_

St. \_\_\_\_\_

*a tempo mp*

P. A - way! \_\_\_\_\_ a - way! \_\_\_\_\_ a - way! \_\_\_\_\_

*a tempo mp*

W. A - way! \_\_\_\_\_ a - way! \_\_\_\_\_ a - way! \_\_\_\_\_

*a tempo mp*

C. A - way! \_\_\_\_\_ a - way! \_\_\_\_\_ a - way! \_\_\_\_\_

*a tempo mf*

Ph. A - way! \_\_\_\_\_ a - way! \_\_\_\_\_ a - way! \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*a tempo staccatissimo (falsetto) p*

Tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-

*a tempo staccatissimo p*

Tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-tuck! tuck-a-

*sfz a tempo*

S. play, To Paris, where grief is gay! *accel. rit.*

R. To Par-is, away to *f accel. rit. 2*

St. To Par-is, away to *f accel. rit. 2*

P. To Par-is, a - way! To Par-is, away to *f accel. rit. 2*

W. To Par-is, a - way! To Par-is, away to *f accel. rit. 2*

C. To Par-is, a - way! To Par-is, away to *f accel. rit. 2*

Ph. To Par-is, a - way! Away to *accel. f rit. 2*

To Par-is, a-way to *f accel. rit. 2*

To Par-is, a-way to *f accel. rit. 2*

tuck! tuck - a - tuck! tuck-a-tuck! tuck - a - tuck! tuck-a-tuck!

tuck! tuck - a - tuck! tuck-a-tuck! tuck - a - tuck! tuck-a-tuck!

*f accel. rit. 2*

*a tempo*

S.

R. *a tempo*  
Paris! to Paris! to Paris! Where ducats have swal-lows'

St. *a tempo*  
Paris! to Paris! to Paris! Where beau - ty's a *marcato*

P. *a tempo*  
Paris! a - way! a - way! away! Where love is

W. *a tempo*  
Paris! a - way! a - way! away! Where love is

C. *a tempo*  
Paris! a - way! a - way! away! Where love is

Ph. *a tempo*  
Paris! a - way! a - way! away! Where laugh - ter

*a tempo*  
Paris! to Paris! to Paris! Where ducats have swal-lows'

*a tempo*  
Paris! to Paris! to Paris! Where ducats have swal-lows'

*a tempo* *p*  
tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! tuck-a -

*a tempo* *p*  
tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! tuck-a -

*a tempo*

S. And Virtue's a vain dis - guise. To Par-is, a-way to  
 A. wings, And love is the sport of kings! To Par-is, a-way to  
 St. cap - tive in ros - - y chains! To Par-is, a-way to  
 P. king, and wit is the game to play! To Par-is, a-way to  
 W. king, and wit is the game to play! To Par-is, a-way to  
 C. king, and wit is the game to play! To Par-is, a-way to  
 Ph. wins, and wit is the game to play! To Par-is, a-way to  
 wings, And love is the sport of kings! To Par-is, a-way to  
 wings, And love is the sport of kings! To Par-is, a-way to  
 tuck! tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! To Par-is, a-way to  
 tuck! tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! tuck-a - tuck! tuck-a-tuck! To Par-is, a-way to

*a tempo*

S. Par - is! to Par - is! to Par - is! Where wit is the game to

R. Par - is! to Par - is! to Par - is! Where wit is the game to

St. Par - is! to Par - is! to Par - is! Where wit is the game to

P. Par - is! to Par - is! to Par - is! Where wit is the game to

W. Par - is! to Par - is! to Par - is! Where wit is the game to

C. Par - is! to Par - is! to Par - is! Where wit is the game to

Ph. Par - is! to Par - is! to Par - is! Where wit is the game to

*a tempo*

Par - is! to Par - is! to Par - is! Where wit is the game to

*a tempo*

Par - is! to Par - is! to Par - is! Where wit is the game to

*a tempo*

Par - is! to Par - is! to Par - is! Where wit is the game to

*a tempo*

Par - is! to Par - is! to Par - is! Where wit is the game to

*a tempo*

*sfz*

S.  
play! To Par - is, where grief is gay! *accel. rit.*

R.  
play! To Par - is, where grief is gay! *accel. rit.*

St.  
play! To Par - is, where grief is gay! *accel. rit.*

P.  
play! To Par - is, where grief is gay! To Par - is, a - way to *accel. rit.*

W.  
play! To Par - is, where grief is gay! To Par - is, a - way to *accel. rit.*

C.  
play! To Par - is, where grief is gay! To Par - is, a - way to *accel. rit.*

Ph.  
play! To Par - is, where grief is gay! To Par - is, a - way to *accel. rit.*

play! To Par - is, where grief is gay! To Par - is, a - way to *accel. rit.*

play! To Par - is, where grief is gay! To Par - is, a - way to *accel. rit.*

play! To Par - is, where grief is gay! To Par - is, a - way to *accel. rit.*

play! To Par - is, where grief is gay! To Par - is, a - way to *accel. rit.*

*f accel. ten. ten. rit.*

*a tempo*

S. \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

R. \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

St. \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

P. *a tempo*  
Par-is! \_\_\_\_\_ to Par-is! \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

W. *a tempo*  
Par-is! \_\_\_\_\_ to Par-is! \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

C. *a tempo*  
Par-is! \_\_\_\_\_ to Par-is! \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

Ph. *a tempo*  
Par-is! \_\_\_\_\_ to Par-is! \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

*a tempo*  
Par-is! \_\_\_\_\_ to Par-is! \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

*a tempo*  
Par-is! \_\_\_\_\_ to Par-is! \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

*a tempo*  
Par-is! \_\_\_\_\_ to Par-is! \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

*a tempo*  
Par-is! \_\_\_\_\_ to Par-is! \_\_\_\_\_ to Par-is, \_\_\_\_\_ Where wit is the game to

*a tempo*



*a tempo*

S. play!

R. *a tempo* play!

St. *a tempo* play!

P. *a tempo* play! *ff.* A - way!

W. *a tempo* play! *ff.* A - way!

C. *a tempo* play! *ff.* A - way!

Ph. *a tempo* play! *ff.* A - way!

*a tempo* play! So to Par - is, to Par - is, it's up and a - way! a - way!

*a tempo* play! So to Par - is, to Par - is, it's up and a - way! a - way!

*a tempo* play! So to Par - is, to Par - is, it's up and a - way! a - way!

*a tempo* play! a - way!

*a tempo*

*poco accel.*

S. *fff* *2.*  
 — where grief is gay! A - - - way!

R. *poco accel.* *fff* *2.*  
 — where grief is gay! A - - - way!

St. *poco accel.* *fff* *2.*  
 — where grief is gay! A - - - way!

P. *poco accel.* *fff*  
 — to Par-is a - way! where grief is gay!

W. *poco accel.* *fff*  
 — to Par-is a - way! where grief is gay!

C. *poco accel.* *fff*  
 — to Par-is a - way! where grief is gay!

Ph. *poco accel.* *fff*  
 — where grief is gay! where grief is gay!

*poco accel.* *fff*  
 — to Par-is a - way! where grief is gay!

*poco accel.* *fff*  
 — to Par-is a - way! where grief is gay!

*poco accel.* *fff*  
 — to Par-is a - way! where grief is gay!

*poco accel.* *fff* *ff* *poco meno accel.*  
 — to Par-is a - way! where grief is gay!

S.  
R.  
St.  
P.  
W.  
C.  
Ph.



*a tempo*  
*accel. al Fine*



*sfz sfz sfz sfz*

## Entr'acte

Allegretto moderato

*ff*

*ff*

*f*

*poco animando*

Violin Solo: Cadenza

*f*

*poco accel.*

*sfz*

*f pesante accel. rit.*

*gliss. (chromatic)*

*dolce tranquillo*

*f rit.*

Andante mosso

Violin Solo

The musical score is written for a violin solo in a 6/8 time signature. It consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic. The second system continues the melodic line. The third system introduces an *animato* section with a more rhythmic bass line. The fourth system features a forte (*f*) dynamic. The fifth system includes an *allargando* section with a piano (*p*) dynamic, followed by a return to *a tempo*. The score concludes with a double bar line and a key signature change to two flats.

First system of the musical score. The right hand features a melodic line with a long slur over the first two measures, followed by rhythmic patterns. The left hand plays a steady accompaniment. Dynamics include *p*.

Second system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand maintains the accompaniment. Dynamics include *p* and *sfz*.

Third system of the musical score. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment is also more active. Dynamics include *sfz p*, *ff*, *f*, and *sfz p*.

Fourth system of the musical score. The right hand features dense chordal textures with slurs and accents. The left hand accompaniment is also dense. Dynamics include *ff*, *p*, and *molto cresc.*

Fifth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a triplet. Dynamics include *f*, *ff*, *p*, and *fz*.

Sixth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a triplet. Dynamics include *p*, *f*, *sffz*, *ff*, and *sffz*. The system concludes with a key signature change to two flats and a 6/8 time signature.

Andante mosso

*ff* *f*

Grandioso

*poco animando*

*agitato e cresc.* *allargando* *ff*

*non legato*

*ten.* *f allargando* *a tempo* *fff* *sfz*

ACT II

No.11. Ensemble: "Now Is the South-Wind Blowing"

Moderato  
*mf*

Andante mosso  
*pp*

*rit.*

Tempo I<sup>o</sup>  
*mf*

Andante mosso  
*pp*

*rit.*

Meno mosso  
*mf espress.*

*p*

Curtain

*molto rit. e perdendosi*

Detailed description: This is a piano score for an ensemble piece. It consists of four systems of music. The first system is marked 'Moderato' and 'mf'. The second system is marked 'Andante mosso' and 'pp', with a 'rit.' marking. The third system is marked 'Tempo I<sup>o</sup>' and 'mf', with an 'Andante mosso' section and 'pp' dynamic, and a 'rit.' marking. The fourth system is marked 'Meno mosso' and 'mf espress.', with a 'Curtain' section and 'p' dynamic, and a 'molto rit. e perdendosi' marking. The score is written in a key with four flats (B-flat major or D-flat minor) and a common time signature. It features complex textures with many notes and rests, including some with '7' or '8' indicating repeated notes.



Hardi (softly)

H. *p* See, my dear! The king is

**Chorus off stage**

**SOPRANO**  
*p* Now is the south-wind blow - ing sweet - ly O-ver the scent - ed flow'r;

**ALTO**  
*p* Now is the south-wind blow - ing sweet - ly O-ver the scent - ed flow'r;

**TENOR**  
*p* Now is the south-wind blow - ing sweet - ly O-ver the scent - ed flow'r;

**BASS**  
*p* Now is the south-wind blowing so sweet - ly O-ver the scent - ed flow'r, the scent - ed

H. *p* pleased! He claps his hands, he's pleased!

Now are the shad-ows wing-ing fleet - ly, Bringing the ma-gic hour.

Now are the shad-ows wing - ing fleet - ly, Bringing the ma - gic hour.

Now are the shad-ows wing-ing fleet - ly, Bringing the ma - gic hour.

flow'r; Now are shad-ows wing - ing fleet - ly, Bringing the ma - gic hour.

H. *p*  
 You, Gilette, have captured all, I  
 O - ver the lake the moon in sil - - - v'ry  
 O - ver the lake the moon - dust lies, All bathed in sil - - - v'ry,  
 O - ver the lake the moon - dust lies, All bathed in sil - - - v'ry,  
 O - ver the lake the moon - dust lies, All bathed in sil - - - v'ry,  
 O - ver the lake the moon - dust lies, All bathed in sil - - - v'ry.

S. *p* Seraphina  
 Don't forget our Har - lequin, He sure - ly  
 H. knew it!  
 light.  
 sil - v'ry light, Phil - o - mel sighs Her  
 sil - v'ry light, And un - der the ros - es Phil - o - mel sighs Her  
 sil - v'ry light, And un - der the ros - es Phil - o - mel sighs Her  
 light, Un - der the ros - es Phil - o - mel sighs Her

S.

*pp* charmed ——— them too! Ah! Ha! ha! ha! ha! ha!

*pp* songs to the whispering night. ———

*pp* songs to the whispering night. ———

*pp* songs to the whispering night. ———

*pp* songs to the whispering night. ———

Flute Solo (off stage) *p*

*molto grazioso*

*p* Harp *p*

R.

Renaud *p*

Laugh, if you please; ———

*p* *pp*

R. 

I never claim'd to wear the bus-kin well.

*dolciss. poco*  
*pp*

R. 

Laugh, — if you please! —

*p*  
Now is the south - wind blow - ing sweet - ly

*p*  
Now is the south - wind blow - ing sweet - ly

**Chorus (off stage)**

*p*  
Now is the south - wind blow - ing sweet - ly

*p*  
Now is the south - wind blow - ing so sweet - ly



*pp*

Seraphina

s. *p*

At all events, you're here at last,  
 O-ver the scent - ed flow'r; Now are the shad - ows wing - ing fleet - ly,  
 O-ver the scent - ed flow'r; Now are the shad - ows wing - ing fleet - ly,  
 O-ver the scent - ed flow'r; Now are the shad - ows wing - ing fleet - ly,  
 O-ver the scent - ed flow'r, the scent - ed flow'r; Now are shad - ows wing - ing fleet - ly,

s. *p*

and soon shall see your love, If you escape the  
 Bring - ing the ma - gic hour. O - ver the lake the  
 Bring - ing the ma - gic hour. O - ver the lake the  
 Bring - ing the ma - gic hour. O - ver the lake the  
 Bring - ing the ma - gic hour. O - ver the lake the

*sfz* *poco f*

s. Re - gent's snare. Such eyes! — such eyes  
 O-ver the lake the moon in sil - v'ry light;  
 moon - dust lies, All bathed in sil - v'ry, sil - v'ry light; —  
 moon - dust lies, All bathed in sil - v'ry, sil - v'ry light; And un - der the ros - es  
 moon - dust lies, All bathed in sil - v'ry, sil - v'ry light; And un - der the ros - es  
 moon - dust lies, All bathed in sil - v'ry light; Un - der the ros - es

s. and lips! such eyes and lips a - wait — you there! Ah! Ha! ha! ha! ha! ha!

*p* *pp*

Phil - o-mel sighs Her songs to the whisp'ring night.  
 Phil - o-mel sighs Her songs to the whisp'ring night.  
 Phil - o-mel sighs — Her songs to the whisp'ring night.  
 Phil - o-mel sighs Her songs to the whisp'ring night.

Flute Solo (off stage)

S. *Soon! Soon! shall you see your*

*molto grazioso*

*p*

S. *love! Soon! Hardi (clapping his hands) Soon shall you*

H. *Come now, prepare!*

*p pp dolciss. poco*

S. *see your love!*

H. *The last tableau of all!*

*Allegro moderato*

*p cresc. molto ff*

*Poco meno* (Enter Coraline, Zerbine, Spavento and Tartaglia)

*ff sfz sfz sfz*

H. *Hardi grazioso*  
 Har-lequin, with aspect tender,

H. kneels, his heart a - fire; — This is Columbine's sur - ren - der To his fond de -

H. sire! In this grouping most ar - tist - ic We shall now por -

H. tray, To their vi - sion pes - si - mis - tic, — Love's e - ter - nal

*molto marcato*



*poco rit.*

(Hardi groups the players)

sway!—

*p*  
Now is the south-wind blow - ing sweet - ly Over the scent - ed flow'r;

*p*  
Now is the south-wind blow - ing sweet - ly Over the scent - ed flow'r;

*p*  
Now is the south-wind blow - ing sweet - ly Over the scent - ed flow'r;

*p*  
Now is the south-wind blowing so sweet - ly Over the scent - ed flow'r, the scent - ed

Tempo I<sup>o</sup>

*poco rit.*

*a tempo*

*p* *pp*

Hardi (spoken) "Sons of Sorrow, Daughters of Despair"

Now are the shad - ows wing - ing fleet - ly, Bring - ing the ma - gic hour.

Now are the shad - ows wing - ing fleet - ly, Bring - ing the ma - gic hour.

Now are the shad - ows wing - ing fleet - ly, Bring - ing the ma - gic hour.

flow'r; Now are shad - ows wing - ing fleet - ly, Bring - ing the ma - gic hour.

Hardi (spoken) "You hear? We keep them waiting"

H. 

O-ver the lake the moon in sil - v'ry light.

O-ver the lake the moon - dust lies, All bathed in sil - v'ry, sil - v'ry light;—

O-ver the lake the moon - dust lies, All bathed in sil - v'ry, sil - v'ry light; And

O-ver the lake the moon - dust lies, All bathed in sil - v'ry, sil - v'ry light; And

O-ver the lake the moon - dust lies, All bathed in sil - v'ry light;

now. Be off! and try again!"

H. 

Phil - o-mel sighs Her songs to the whis - p'ring night...—

un-der the ros - es Phil - o-mel sighs Her songs to the whis - p'ring night...—

un-der the ros - es Phil - o-mel sighs Her songs to the whis - p'ring night...—

Un-der the ros - es Phil - o-mel sighs Her songs to the whis - p'ring night...—

Flute Solo (off stage)

*p*

(spoken, to Tartaglia)  
"Your blessing on the pair!"

H.

*p molto grazioso*

*p*

(Tartaglia takes the desired pose)

H.

*p*

*pp*

*dolcissimo*

*poco*

*senza tempo*

H.

*p*

*sfz*

Much better that! So now stand

(All lights out)

H.

*ff*

by!

*sfz sfz sfz*

(He strikes three blows with his staff)

*Allegro moderato*

*sfz sfz sfz*

*sfz sfz sfz*

*Più pesante*

*sfz sfz sfz*

*lunga*

*ff*

## No.11a: Interlude

(During change of scene)

Andante moderato

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *mf*. The piece features a steady accompaniment in the bass line and a more active melody in the treble line. The second system continues the melodic development. The third system shows a change in texture with more complex chordal structures. The fourth system concludes with a dynamic marking of *p* and a final cadence.

musical score system 1, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with a dynamic marking of *p* (piano). The tempo/mood marking *molto grazioso* is present.

musical score system 2, continuing the piece with similar notation and a dynamic marking of *p* in the bass staff.

musical score system 3, featuring a long melodic slur across the treble staff and a corresponding accompaniment in the bass staff.

musical score system 4, featuring a dynamic marking of *mf* (mezzo-forte) in the bass staff.

musical score system 5, continuing the piece with similar notation.

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand has more complex rhythmic patterns with some slurs. The left hand continues with eighth notes. A dynamic marking of *p* (piano) is present in the right hand.

Third system of musical notation. The right hand features a prominent melodic line with many slurs and grace notes. The left hand has a rhythmic pattern with some triplets. A dynamic marking of *p* is in the left hand. The instruction *molto grazioso* is written above the right hand.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* is in the left hand.

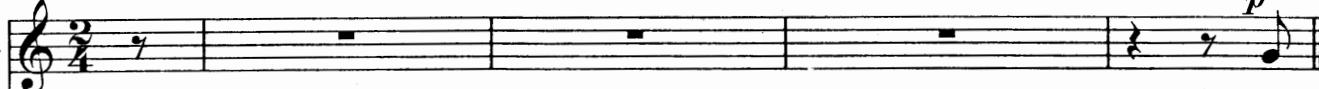
Fifth system of musical notation, the final system on the page. The right hand has a melodic line with a fermata and a dynamic marking of *sfz* (sforzando). The left hand has a rhythmic accompaniment. The system ends with a double bar line.

## No.12. Madrigal: Babette of Beaujolais

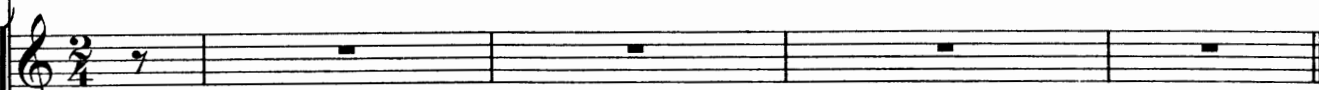
Seraphina and Chorus

Allegro giusto

Seraphina (gaily)

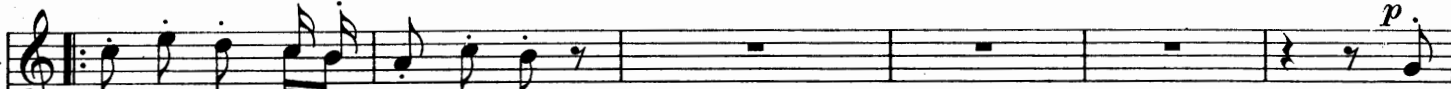
s.  *p*

1. 'Twas

Chorus  (Business of playing the Prelude)

Allegro giusto

 *f* *p*

s.  *p*

sweet Babette in a field of rye, A  
 2. spake the Prince to sweet Ba-bette: "A  
 3. bette re-plied: "I must de-cline;" "Though

SOPRANO &amp; ALTO

 *f* *ten. e f*

1. Ba - bette of Beau - jo - lais. \_\_\_\_\_

2. Ba - bette of Beau - jo - lais. \_\_\_\_\_

3. Ba - bette of Beau - jo - lais. \_\_\_\_\_

TENOR &amp; BASS

 *f* *ten. e f*

1. Ba - bette of Beau - jo - lais. \_\_\_\_\_

2. Ba - bette of Beau - jo - lais. \_\_\_\_\_

3. Ba - bette of Beau - jo - lais. \_\_\_\_\_

 *f* *ff* *p*

S. Prince there came a - rid - ing by, Who sang in a voice so — clear and high. "Oh, mer-ry, der - ry fair - er maid I've nev - er met! Come trade your heart for a cor - o - net! Oh, mer-ry, der - ry cor - o - nets may bright-ly shine, I must have a heart in ex-change for mine, Oh, mer-ry, der - ry

S. dey!"  
dey!"  
dey!"

SOPRANO *ff* *p* *sffz p cresc.* *ff*

- 1. Sing Hey! With a dol, dol, der - ry down dey! — dol, dol, der - ry down,
- 2. Sing Hey! With a dol, dol, der - ry down dey! — dol, dol, der - ry down,
- 3. Sing Hey! With a dol, dol, der - ry down dey! — dol, dol, der - ry down,

ALTO *ff* *p* *sffz* *p* *ff*

- 1. Sing Hey! With a dol, dol, der - ry down dey! dol, dol, der - ry down,
- 2. Sing Hey! With a dol, dol, der - ry down dey! dol, dol, der - ry down,
- 3. Sing Hey! With a dol, dol, der - ry down dey! dol, dol, der - ry down,

TENOR *ff* *p* *sffz p cresc.* *ff*

- 1. Sing Hey! With a dol, dol, der - ry down dey! dol, dol, der - ry down, dol, dol, der - ry down,
- 2. Sing Hey! With a dol, dol, der - ry down dey! dol, dol, der - ry down, dol, dol, der - ry down,
- 3. Sing Hey! With a dol, dol, der - ry down dey! dol, dol, der - ry down, dol, dol, der - ry down,

BASS *ff* *p* *sffz p cresc.* *ff*

- 1. Sing Hey! With a dol, dol, der - ry down dey! — dol, dol, der - ry down, dol, dol, der - ry down,
- 2. Sing Hey! With a dol, dol, der - ry down dey! — dol, dol, der - ry down, dol, dol, der - ry down,
- 3. Sing Hey! With a dol, dol, der - ry down dey! — dol, dol, der - ry down, dol, dol, der - ry down,



*pp* 1. & 2. *p* >

dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_

2. Thus  
 3. Ba -

*pp*

dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_

*pp*

dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_

*pp*

dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_

*pp* (business of playing the interlude)

dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_  
 dol, dol, der-ry down dey!\_

1. & 2.

*pp subito* *f*

3.

(Same business)

4. So the

*poco a poco calando*

Poco meno

S. Prince rode off and left the maid!

Ba - bette of Beau - jo - lais!

Ba - bette of Beau - jo - lais!

Ba - bette of Beau - jo - lais!

Ba - bette of Beau - jo - lais!

Ba - bette of Beau - jo - lais!

Poco meno

*ancora più tranquillo*

*poco rubato*

S. For his heart had some-how been mis - laid, And so he was'n't a-ble to com-

*ancora più tranquillo*

*poco rubato*

*a tempo*

S. plete the trade! Oh, mer-ry, der-ry dey!

*poco sfz sfz p poco cresc.*

Sing Hey! With a dol, dol, der-ry down dey, *poco cresc.*

Sing Hey! With a dol, dol, der-ry down dey, *poco cresc.*

Sing Hey! With a dol, dol, der-ry down dey, *poco cresc.*

Sing Hey! With a dol, dol, der-ry down dey, *poco cresc.*

*sfz a tempo > > poco sfz sfz p*

*pp poco rit.* Tempo I<sup>o</sup>

S. Dol, dol, der-ry down dey! —

*p poco cresc. pp poco rit.*

dol, dol, der-ry down, *poco cresc.* dol, dol, der-ry down dey! —

*p poco cresc. pp poco rit.*

dol, dol, der-ry down, dol, dol, der-ry down dey! —

*p poco cresc. pp poco rit.*

dol, dol, der-ry down, dol, dol, der-ry down dey! —

*p poco cresc. pp poco rit.*

dol, dol, der-ry down, dol, dol, der-ry down dey! — Tempo I<sup>o</sup>

*p poco cresc. pp poco rit. f*

S. *p.* 5. But sweet Ba-bette sang blithe and gay:

Ba-  
Ba-  
Ba-  
Ba-

*p* *f*

S. *p.* "You're wel-come, Sir, to- go your way, For

*ten. e f*  
bette of Beau-jo - lais!  
*ten. e f*  
bette of Beau-jo - lais!  
*ten. e f*  
bette of Beau-jo - lais!  
*ten. e f*  
bette of Beau-jo - lais!

*ff* *p* *sfz p*

s. hearts are hearts in Beau-jo-lais! Oh, mer-ry, der-ry dey!"

Sing Hey! With a dol, dol, der-ry down

Sing Hey! With a dol, dol, der-ry down

Sing Hey! With a dol, dol, der-ry down

Sing Hey! With a dol, dol, der-ry down

*ff* *p* *ff* *p* *ff* *p* *ff* *p*

s. Dol, dol, der-ry down dey!—

dey, dol, dol, der-ry down, dol, dol, der-ry down dey!—

dey, dol, dol, der-ry down, dol, dol, der-ry down dey!—

dey, dol, dol, der-ry down, dol, dol, der-ry down, dol, dol, der-ry down dey!—

dey, dol, dol, der-ry down, dol, dol, der-ry down, dol, dol, der-ry down dey!—

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*sfz p cresc.* *ff* *pp* *ff* *pp* *ff*

*sfz p cresc.* *p* *ff* *pp* *ff*

*sfz p cresc.* *p* *ff* *pp* *ff*

*sfz p cresc.* *ff* *pp subito* *ff*

128 General Dance  
L'istesso tempo

The musical score is arranged in two systems, each with two staves. The first system (measures 1-4) features a piano accompaniment with a rhythmic pattern of eighth notes and chords, and a melodic line with trills and triplets. Dynamics include *f*, *sfz*, and *tr*. The second system (measures 5-8) features a piano accompaniment with a rhythmic pattern of eighth notes and chords, and a melodic line with trills and triplets. Dynamics include *p* and *sfz*. The third system (measures 9-12) features a piano accompaniment with a rhythmic pattern of eighth notes and chords, and a melodic line with trills and triplets. Dynamics include *f*, *sfz*, and *sfz sfz*. The score concludes with a final cadence in measure 12.

# No. 13. "Goddess of Mine"

Renaud

Con anima Renaud *mf*

R. *mf* Oh,

*f* *poco rit.* *a tempo* *p*

R. tell me, how shall I know the one, the on - ly one, Whose

*f* *poco rit.* *p* *poco rit.*

*a tempo* *f* *poco rit.*

R. beau - ty a gold - en web has spun, a web has spun, Whose

*a tempo* *mf* *p* *poco rit.*

*a tempo* *f* *allargando*

R. ra - diant and heav'n - ly grac - es Like stars in

*a tempo* *f allargando*

*poco animato* *poco rit.*

R. Love's e - ter - nal spac - es shine? At

*poco animato* *poco rit.*

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

R. twi - light I seem to hear her voice, her won - drous voice, I

*a tempo* *p* *pp* *poco rit.* *mf*

*a tempo* *poco rit.* *a tempo*

R. an - swer, and feel my heart re-joyce, my heart re-joyce. But tell me, how shall I

*a tempo* *poco rit.*

*allargando* *f* *poco animato* *poco rit.*

R. find her, My star of glo - rious beau - ty all di - vine?

*allargando* *f* *poco animato* *poco rit.*



*largamente*

R. *God - dess of mine, kind fate be - stow her!*

*f largamente* *f* *p*

R. *Some-where smile two lips I must a - dore. Ah! Give me one*

*p cresc.* *poco allargando* *portato* *pp in tempo* *dolcissimo* *pp in tempo*

R. *sign, that I may know her, Mine for - ev - er*

*f* *molto allargando* *ff* *molto allargando e cresc.*

*Animato*

R. *more!*

*ff* *accel.* *poco allargando* *fff* *sfz*

## No.14. Duo: Wingèd Love

Hardi, Stephanie and Chorus

Allegretto moderato

Hardi

*mp molto grazioso*

H.

1. You would-n't believe that my waist-coat hides A  
2. Now I have been wait-ing long years to find A

H.

heart that is ev-er young, That deep in my bo-som there still re-sides One  
heart that would beat with mine, A heart of the tim-id and trust-ing kind That

Stephanie

St.

One song that he has -n't sung!  
That clings like an i - vy - vine.

H.

song that I have -n't sung.  
clings like an i - vy - vine.

**Hardi**

H. *8* Though ev-er-y year a new bur-den brings, New hope in my heart for-  
 And tho' I have known all the bit-ter stings Of faith un-re-quit-ed and

*p leggiero pp p*

*p molto grazioso* *poco rit.*

H. ev-er springs, And I'm lis-ten-ing still for the flut-ter-ing wings, Of Love! Love!  
 sim-i-lar things, I am lis-ten-ing still for the flut-ter-ing wings, Of Love! Love!

*pp colla voce poco rit.*

**Stephanie** *pp*

St. *pp*

H. *p* *pp molto rit. a tempo* 1-2. Wing-èd Love!  
 1-2. Love! Wing-èd Love! Wing-èd Love! Let thy

*Tempo moderato a tempo molto rit. pp molto leggiero*

St. *pp*

H. pin - ions rest On a heart like mine. Wing-èd Love! Wing-èd

St. Love! \_\_\_\_\_

H. Love! \_\_\_\_\_ End an anx - ious quest, In my arms re - cline! Wingèd Love! \_\_\_\_\_

The first system of music includes a vocal staff for the Soprano (St.) and a vocal staff for the Alto (H.), both in a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clef). The lyrics for the Soprano are "Love!" followed by a long line. The lyrics for the Alto are "Love!" followed by "End an anx - ious quest, In my arms re - cline! Wingèd Love!" followed by another long line. The piano accompaniment features a mix of chords and melodic lines.

St. *pp* Wing-èd Love! \_\_\_\_\_

H. \_\_\_\_\_ Wing-èd Love! \_\_\_\_\_ Ev-er - wel - come guest, For the house is thine. No

The second system continues the vocal and piano parts. The Soprano staff begins with a *pp* dynamic marking and the lyrics "Wing-èd Love!" followed by a long line. The Alto staff continues with "Wing-èd Love!" followed by "Ev-er - wel - come guest, For the house is thine. No". The piano accompaniment includes a *p* dynamic marking towards the end of the system.

St. \_\_\_\_\_

H. long - - - er to roam, \_\_\_\_\_ For I'm al - - - ways at

*poco rit.*  
*pp*

The third system concludes the piece. The Soprano staff has a long line. The Alto staff has the lyrics "long - - - er to roam, \_\_\_\_\_ For I'm al - - - ways at". The piano accompaniment features a *poco rit.* marking and a *pp* dynamic marking at the end. The system ends with a fermata over the final notes.

St. *pp* Wing - èd Love!

H. *a tempo* home, Wing - èd Love! Wing - èd Love! Wing - èd

*pp* *pp*

H. *poco rit.* Love! Oh! *a tempo* Wing - èd Love!

SOPRANO & ALTO *poco rit. pp* Wing - èd Love! *a tempo*

TENOR *poco rit. pp* Wing - èd Love! *a tempo*

BASS *poco rit. pp* Wing - èd Love! *a tempo*

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

*fp* *poco rit.* *a tempo* *pp* *poco rit.* *a tempo* *pp*

Wing - èd Love! Let thy pin - - ions rest On a

Wing - èd Love! Let thy pin - - ions rest On a

Wing - èd Love! Let thy pin - - ions rest On a

*sempre pp*

heart like mine. Wing-èd Love! \_\_\_\_\_ Wing-èd Love! \_\_\_\_\_ End an

heart like mine. Wing-èd Love! \_\_\_\_\_ Wing-èd Love! \_\_\_\_\_ End an

heart like mine. Wing-èd Love! \_\_\_\_\_ Wing-èd Love! \_\_\_\_\_ End an

*pp*

anx - ious quest, In my arms re - cline, Wing-èd Love! \_\_\_\_\_ Wing-èd

anx - ious quest, In my arms re - cline, Wing-èd Love! \_\_\_\_\_ Wing-èd

anx - ious quest, In my arms re - cline, Wing-èd Love! \_\_\_\_\_ Wing-èd

Hardi *p*

H. \_\_\_\_\_ No

Love! \_\_\_\_\_ Ev - er - wel - come guest, For the house is thine!

Love! \_\_\_\_\_ Ev - er - wel - come guest, For the house is thine!

Love! \_\_\_\_\_ Ev - er - wel - come guest, For the house is thine!

H. long - er to roam, For I'm al -

H. - ways at home.

Wing - èd Love! Wing - èd Love!

Wing - èd Love! Wing - èd Love!

Wing - èd Love! Wing - èd Love!

Wing - èd Love! Oh! Wing - èd Love!

Wing - èd Love! Oh! Wing - èd Love!

Wing - èd Love! Oh! Wing - èd Love!

# No.15. "Far Up the Hill"

Watteau and Seraphina with Shepherd Chorus

(Shepherds and shepherdesses dance on)  
Tempo moderato

mf

Watteau  
p

1. Far\_ up the hill, all mas-ter-less, The sheep are brows-ing  
2. I \_ hear a tink-ling in the dell, Your flock is run-ning

a tempo

p

poco rit

p

Seraphina  
p

free. \_ There feed the flocks, but the shep-herd-ess Is a - sleep by the green-wood  
free. \_ 'Tis\_ but the sound of a wed-ding-bell, Like the one they'll ring for

pp

pp

Watteau  
f

tree. \_ Go\_ count your flock with - out de-lay, Waste not your time in\_  
me! \_ Oh, - for - ty sheep have strayed a-way, And van-ished from the\_

poco f

sfz

poco f



## Seraphina

*p molto grazioso*

S. I'm counting hours till my wedding-day, And I can't be counting sheep! — 1-2-Oh, too! —

W. There are forty hours till my wedding-day, And I would they'd van-ish too! —

sleep! —  
view! —

*f*

S. flocks may wan-der, flocks may stray, And flocks at home may keep; — She is

W. Oh, flocks may wan-der, flocks may stray, And flocks at home may keep;

*p*

*f*

*p*

*fp*

S. count-ing hours till her wedding-day, And she can't be count-ing sheep! —

W. She is count-ing hours till her wedding-day, And she can't be counting\_ sheep. —

*pp*

*pp*

*p*

*p*

*fp pp*

*poco sfz*

Soprano (S.) *f* Ah! Ah!

W. *f* Ah! Ah!

SOPRANO *mf* Ah! Ah! Ah!

ALTO *f* Ah! Ah!

TENOR *mf* Ah! Ah!

BASS *mf* Ah! Ah!

S. *pp possibile* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

W. *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

SOPRANO *ppp* Ah! Ah! Ah! *ppp poco a poco rit.* *molto rit. lunga*

ALTO *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

TENOR *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

BASS *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

*ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga* *trm a tempo*

General Dance  
Molto moderato

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The time signature is 6/8 and the tempo is 'Molto moderato'. The key signature has one flat (B-flat). The score begins with a dynamic marking of *mf*. The first system shows a rhythmic pattern of eighth notes in the treble and bass. The second system introduces a *sf* dynamic and a *p* dynamic. The third system features a *sf* dynamic and a *p* dynamic. The fourth system includes a *f* dynamic and a *p* dynamic. The fifth system continues with a *f* dynamic and a *p* dynamic. The sixth system concludes with a *sf* dynamic and a *p* dynamic. The score is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes various dynamic markings and articulation marks.

## No. 16. Duo: "Do You Know?"

Renaud and Seraphina

Andante Seraphina

S. quasi improvvisando

R. Renaud

Why does the night-in-gale sigh for the

Andante

*pp poco accel.* *rit.* *pp armonioso*

S. rit.

R. rit.

rose, \_\_\_\_\_ The moon - flow'r turn to the moon? \_\_\_\_\_

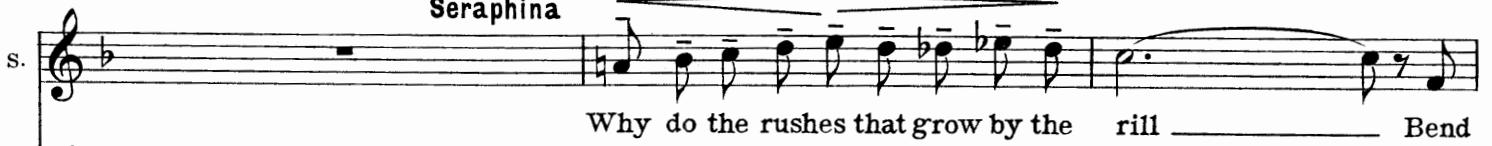
S. rit.

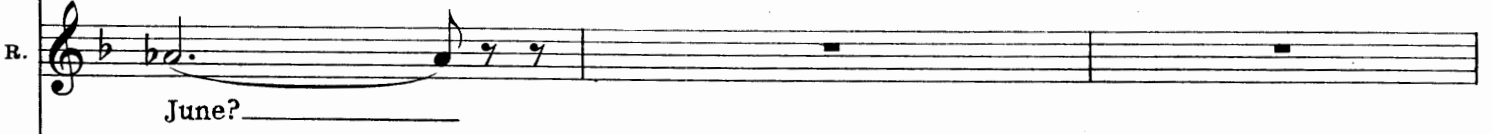
R. rit.

Why does the lil - y her heart dis - close, \_\_\_\_\_ The lark woo the skies of

*pp*

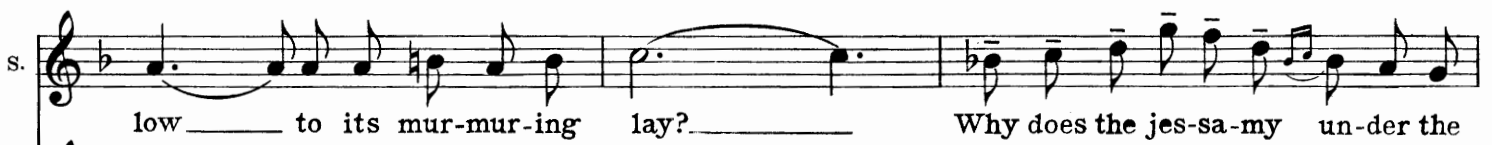
Seraphina

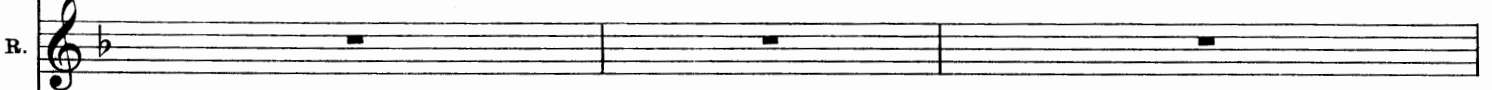
S.  Why do the rushes that grow by the rill \_\_\_\_\_ Bend

R.  June? \_\_\_\_\_



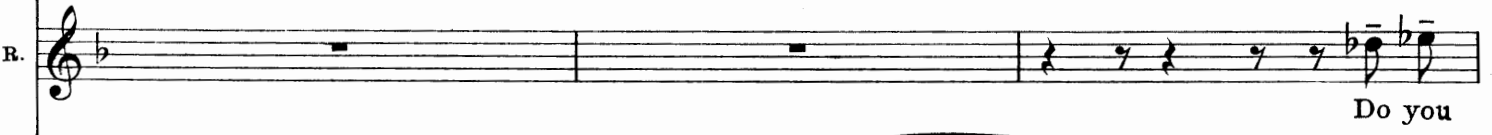
*pp*

S.  low \_\_\_\_\_ to its mur-mur-ing lay? \_\_\_\_\_ Why does the jes-sa-my un-der the

R. 



S.  hill \_\_\_\_\_ Re - joice at the breath \_\_\_\_\_ of May? \_\_\_\_\_

R.  Do you



S. Yes, I know!— *p*

R. know?— Then the tale is told. *espress.*

*pp* *poco accel.* *poco rit.*

S. *dolcissimo* *pp* Love is a sto - ry that's old, old! Love is a sto - ry that's

R. *pp* Love is a sto - ry that's

*pp lusingando* *pp*

S. old, But the best one that ev - er was told, told, — the

R. old, The

*p*

S. *poco animato*  
 best one that ev - er was told. For a - ges it has stood, you see, On

R. *poco animato*  
 best one that ev - er was told.

S. *with full voice*  
 Time's dim page en - rolled, It's old because it's good, you see, And

R. *f*  
 It's old because it's good, you see, And

S. *allargando ten. p*  
 good because it's old! It's old because it's good, you see, And

R. *allargando ten. p*  
 good because it's old! It's old because it's good, you see, And

*non legato f allargando p*

*a tempo* *poco animato*

S. good because it's old! Do you know? Do you know? 'Tis the

R. good because its old! Yes, I know! Yes, I know!

*a tempo* *poco animato* *ff*

S. sto - ry we've heard be - fore. It is old, it is

R. It is the sto - ry we've heard be - fore. It is old,

S. old, But I fain it were told once more!

R. old, But I fain it were told once more!

*ff pesante* *un poco rall.* *lunga tutta forza* *molto allarg.*

*ff pesante* *un poco rall.* *lunga tutta forza* *molto allarg.*

*ff pesante* *un poco accel.* *sfz* *molto allarg.* *sfz*

*trem.*



# No.17. Finale

*Andante mosso*

S. Seraphina *f*  
Love is a sto - ry that's

R. Renaud *f*  
Love is a sto - ry that's

St. Stephanie *f*  
Love is a sto - ry that's

P. Panache *f*  
Love is a sto - ry that's

W. Watteau *f*  
Love is a sto - ry that's

C. Canillac *f*  
Love is a sto - ry that's

Ph. Philip *f*  
Love is a sto - ry that's

**Chorus**

SOPRANO, ALTO *f*  
Love is a sto - ry that's

TENOR *f*  
Love is a sto - ry that's

BASS *f*  
Love is a sto - ry that's

*Andante mosso*

*p molto cresc. poco accel. poco rit. f a tempo*

S.  
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

R.  
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

St.  
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

P.  
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

W.  
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

C.  
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

Ph.  
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

old, old, Love is a sto - ry that's old, — But the best one that ev - er was

old, old, Love is a sto - ry that's old, — But the best one that ev - er was

old, old, Love is a sto - ry that's old, — But the best one that ev - er was

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a melodic line with various ornaments and a steady accompaniment of chords. The left hand provides a rhythmic foundation with a consistent eighth-note pattern.

*poco animato*  
*mf*

S. told, told, — The best one that ev - er was told. — For a - ges it has

R. told, told, — The best one that ev - er was told. — For a - ges it has

St. told, told, — The best one that ev - er was told. —

P. told, told, — The best one that ev - er was told. —

W. told, told, — The best one that ev - er was told. —

C. told, told, — The best one that ev - er was told. —

Ph. told, told, — The best one that ev - er was told. —

*p*

told, told, — The best one that ev - er was told. —

*p*

told, told, — The best one that ev - er was told. —

*p*

told, told, — The best one that ev - er was told. —

*poco animato*

S. stood, you see, On Time's dim page en - roll'd; It's old be - cause it's

R. stood, you see, On Time's dim page en - roll'd; It's old be - cause it's

St. It's old be - cause it's

P. It's old be - cause it's

W. It's old be - cause it's

C. It's old be - cause it's

Ph. It's old be - cause it's

It's old be - cause it's

It's old be - cause it's

It's old be - cause it's

*calando* It's old be - cause it's

S.  
good, you see, And good be-cause it's old! ——— It's old be-cause it's

R.  
good, you see, And good be-cause it's old! ——— It's old be-cause it's

St.  
good, you see, And good be-cause it's old! ——— It's old be-cause it's

P.  
good, you see, And good be-cause it's old, it's old! It's old be-cause it's

W.  
good, you see, And good be-cause it's old, it's old! It's old be-cause it's

C.  
good, you see, And good be-cause it's old, it's old! It's old be-cause it's

Ph.  
good, you see, And good be-cause it's old, it's old! It's old be-cause it's

good, you see, And good be-cause it's old! it's old! It's old be-cause it's

good, you see, And good be-cause it's old! it's old! It's old be-cause it's

good, you see, And good be-cause it's old! it's old! It's old be-cause it's

*non legato* *f* *fallargando* *ten.*

S. good, you see, And good be-cause it's old! *a tempo*

R. good, you see, And good be-cause it's old! *a tempo*

St. good, you see, And good be-cause it's old! *a tempo*

P. good, you see, And good be-cause it's old! *a tempo*

W. good, you see, And good be-cause it's old! *a tempo*

C. good, you see, And good be-cause it's old! *a tempo*

Ph. good, you see, And good be-cause it's old! *a tempo*

*a tempo* *ff* *poco animato*

*ff pesante* *un poco accel.* *sffz* *molto allarg.* *sffz* *trem.*

End of Opera