

LA POUPÉE.

Comic Opera.

THE ENGLISH LIBRETTO BY

ARTHUR STURGESS.

FOUNDED ON THE FRENCH OF

MAURICE ORDONNEAU.

MUSIC BY

EDMOND AUDRAN.

Composer of "La Cigale"

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Produced 24th February, 1897, at the Prince of Wales' Theatre, London,

Dramatis Personæ.

ORIGINAL CAST.

FATHER MAXIME	MR. NORMAN SALMOND
LANCELOT	MR. COURTICE POUNDS
CHANTERELLE	MR. CHARLES WIBROW
LOREMOIS	MR. ERIC THORNE
BALTHAZAR	MR. W. CHEESEMAN
AGNELET... ..	MR. ARTHUR DEANE
BENOIT	MR. CONWAY DIXON
BASILIQUE	MR. W. WALSH
HILARIUS	MR. WILLIE EDOUIN
MADAME HILARIUS	MISS KATE MILLS
GUDULINE	MISS STELLA GASTELLE
HENRI	MISS ELLAS DEE
PIERRE	MISS CARRIE BENTON
JACQUES	MISS PIERRETTE AMELLA
MARIE	MISS KATE HERMANN
ALESIA (Hilarius' Daughter)	MISSE ALICE FAVIER

ACT I.—SCENE I. *The Monastery.* SCENE II. *Hilarius' Workshop.*

ACT II.—SCENE I. *Chanterelle's Country House.* SCENE II. *The Monastery (another part).*

CONTENTS.



Act I.

No.		PAGE
	OVERTURE	1
1.	OPENING CHORUS AND SONG { "Alas! with lean and empty Scrip" "So timid and modest am I"	9 15
1A.	EXIT OF CHORUS "Yes, though we're poor in luck of late"	20
2.	SONG "Go, face the world"	21
3.	CHORUS "Hark! how the Bell is ringing"	24
4.	CHORUS "We are Workmen"	36
5.	SONG "With Careless Eye"	41
6.	SONG "If in a Cell"	44
7.	TRIO "I can Dance"	46
8.	DUET "I love You very dearly"	53
9.	FINALE "Come, let us now to work"	60

Act II.

	ENTR'ACTE	70
10.	OPENING CHORUS "Now we appear"	72
11.	DUET "Pistoli-Carabi"	76
12.	TRIO "She's Charming"	79
13.	QUARTETT "A Strange Girl"	91
14.	DUET "If like to Thee"	93
15.	ENSEMBLE "The Marriage Contract"	97
16.	CHORUS "After them we go"	109
17.	CHORUS "Will he come back?"	111
18.	SONG "A Jovial Monk am I"	113
19.	CHORUS "Oh! strange device"	115
20.	SONG "A poor little Dummy am I"	120
21.	EXIT OF MONKS "Creature false and frail"	122
22.	DUET "Was it a Kiss?"	124
23.	FINALE "And now I mean to leave this place"	130

SUPPLEMENTARY NUMBERS.

24.	SONG "The Poor Little Novice"	135
25.	SONG "The Springtime of Love"	140

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OVERTURE.

Allegro.

PIANO.

ff

cresc.

Più vivo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The tempo is marked as *Più vivo.*

The second system of musical notation continues the piece. It features similar rhythmic patterns and chordal structures as the first system, maintaining the D major key signature.

The third system of musical notation shows a progression of chords and melodic lines. A dynamic marking of *ff* (fortissimo) appears in the lower staff towards the end of the system.

The fourth system of musical notation continues with complex chordal textures and melodic fragments. A dynamic marking of *f* (forte) is visible in the lower staff.

The fifth system of musical notation concludes the page. It features a mix of chords and moving lines in both staves, ending with a final chord in the upper staff.

Andante.

The first system of music features a treble staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of chords and a melodic line. A *rit.* (ritardando) marking is placed above the first measure. A piano (*p*) dynamic marking is placed below the second measure. The bass staff contains a simple accompaniment of chords and a few notes. A *p* dynamic marking is also present in the bass staff. The system concludes with a fermata over a final chord.

The second system continues the piece. The treble staff shows a melodic line with several slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature changes to one flat (F) in the second measure of this system.

The third system features a treble staff with a melodic line and a bass staff with a steady accompaniment. A *rit.* marking is placed above the final measure of the treble staff. The key signature remains one flat (F).

The fourth system continues the melodic and harmonic development. The treble staff has a melodic line with slurs, and the bass staff has a corresponding accompaniment. The key signature remains one flat (F).

The fifth system concludes the piece. The treble staff features a melodic line with slurs and a final fermata. The bass staff has a simple accompaniment. A *presser* (accelerando) marking is placed above the treble staff, followed by a *rit.* marking above the final measure. The system ends with a 3/4 time signature.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. The bass clef staff contains a rhythmic accompaniment of chords. The dynamic marking *mf* is present.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first three measures and a fermata over the fourth. The bass clef staff continues the accompaniment with some chordal changes.

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

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff shows a change in chord structure, including a double bar line and a key signature change to one flat.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff continues with a consistent accompaniment. The dynamic marking *ff* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *p.* (piano).

Second system of musical notation, continuing the piece with similar rhythmic and melodic patterns.

Third system of musical notation, including a *rall.* (rallentando) marking and several accents (^) over notes.

Fourth system of musical notation, starting with a forte (*f*) dynamic marking and ending with a double bar line and repeat sign.

Moderato.

Fifth system of musical notation, marked *Moderato.* and featuring a forte (*f*) dynamic marking. The system concludes with a double bar line and repeat sign.

Allegretto.

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

The second system continues the piece. The upper staff features a melodic line with a long slur spanning across two measures, indicating a sustained note or phrase. The lower staff continues with its accompaniment of eighth notes.

The third system shows further development of the melody in the upper staff, with some chromatic movement. The bass line accompaniment remains consistent with eighth notes.

The fourth system includes tempo markings. The upper staff has a melodic line with slurs. The lower staff has a bass line with rests in the first measure. The marking *rit.* (ritardando) is placed below the first measure, and *a tempo* (return to tempo) is placed below the second measure.

The fifth system continues the piece. The upper staff has a melodic line with slurs. The lower staff has a bass line with rests in the second measure. The marking *rit.* is placed below the second measure, and *a tempo* is placed below the third measure.

Tempo I.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the treble staff in the second measure of the system.

The second system continues the piece with similar rhythmic patterns in both staves. The treble staff shows a mix of eighth and sixteenth notes, while the bass staff maintains a steady accompaniment.

The third system introduces a melodic phrase in the treble staff with a slur over a group of notes. The bass staff continues with its accompaniment.

The fourth system features a change in the bass line, with a prominent chord in the second measure. The treble staff continues with its melodic development.

The fifth and final system on the page shows a melodic line in the treble staff with accents (>) over several notes. The bass staff concludes with a final chord and a fermata over the last note.

Più vivo.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo marking is *Più vivo.*

- System 1:** Treble staff has chords and eighth notes. Bass staff has eighth notes.
- System 2:** Treble staff has chords and eighth notes. Bass staff has eighth notes.
- System 3:** Treble staff has chords and eighth notes. Bass staff has eighth notes.
- System 4:** Treble staff has chords and eighth notes. Bass staff has a large chordal structure with a dynamic marking of *ff*.
- System 5:** Treble staff has chords and eighth notes. Bass staff has a large chordal structure with a dynamic marking of *p*.
- System 6:** Treble staff has chords and eighth notes. Bass staff has a large chordal structure with a dynamic marking of *p*.

Nº 1. OPENING CHORUS— "ALAS WITH LEAN AND EMPTY SCRIP."

Allegretto.

PIANO.

FATHER MAXIME.

MONKS.

p A - las! with lean and emp - ty scrip The Bro - ther -
 A - las! with lean and emp - ty scrip The Bro - ther -
 A - las! with lean and emp - ty scrip The Bro - ther -

The musical score for the Monks consists of three vocal staves (bass, treble, and bass clefs) and a piano accompaniment. The lyrics are: "A - las! with lean and emp - ty scrip The Bro - ther -". The piano part features a simple harmonic accompaniment with a bass line and chords in the right hand.

MAX.

- hood are now re - turn - ing, For small - er grows the mea - gre
 - hood are now re - turn - ing, For small - er grows the mea - gre
 - hood are now re - turn - ing, For small - er grows the mea - gre

The musical score for Max consists of three vocal staves (bass, treble, and bass clefs) and a piano accompaniment. The lyrics are: "- hood are now re - turn - ing, For small - er grows the mea - gre". The piano part features a simple harmonic accompaniment with a bass line and chords in the right hand.

MAX.

f tip, Though doub - ly hard the task of earn - - ing. *p* A -
 tip, Though doub - ly hard the task of earn - - ing. *p* A -
 tip, Though doub - ly hard the task of earn - - ing. A -

The musical score for Max consists of three vocal staves (bass, treble, and bass clefs) and a piano accompaniment. The lyrics are: "tip, Though doub - ly hard the task of earn - - ing. A -". The piano part features a simple harmonic accompaniment with a bass line and chords in the right hand.

MAX. 

- las! good fare we sel - dom see, Ex - cept per - haps in men - tal

- las! good fare we sel - dom see, Ex - cept per - haps in men - tal


- las! good fare we sel - dom see, Ex - cept per - haps in men - tal

MAX. 

vi - sion, And when we do it's sure to be At - ten - u - a - ted by di -

vi - sion, And when we do it's sure to be At - ten - u - a - ted by di -

vi - sion, And when we do it's sure to be At - ten - u - a - ted by di -

MAX. 

vi - sion. To get but one en - trea - ty

vi - sion.

vi - sion.

MAX. heard, In these days we must beg in - deed; Their pro - mis - es are all de -

MAX. - ferred. Our present wants they do not heed: We sel - dom get the things we

MAX. need,..... But though we're poor in luck of late, And all our

MAX. hearts are full of sor - row, In... re - sig - na - tion meek we
 TENORS. In... re - sig - na - tion meek we
 BASSES. In... re - sig - na - tion meek we

MAX. *rit.* *Lento.* *f* *Allegretto.*

wait un-til the dawn-ing mor - - - row.

wait un-til the dawn-ing mor - - - row.

wait un-til the dawn-ing mor - - - row.

Lento. *Allegretto.*

wait un-til the dawn-ing mor - - - row.

rit. *f* *mf*


MAX. Bro-thers tell me where is he, where is the

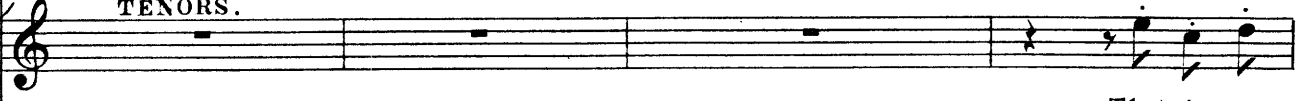
MAX. no - vice Lan - ce - lot?


LANCELOT.


I am here! I am here! At

FATHER MAXIME.

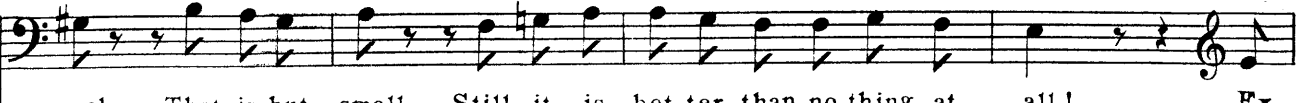
LAN. 
 begging I've practised my best, ... And some cheese I have gained in my quest, That is not

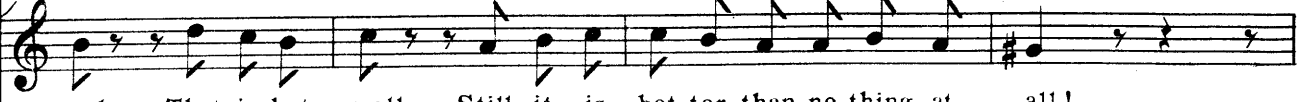
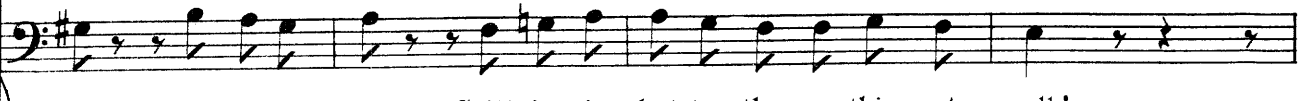

TENORS. 
 That is not

BASSES. 
 That is not



LANCELOT.

MAX. 
 much - That is but small, Still it is better than nothing at all! Ex -


 much - That is but small, Still it is better than nothing at all!

 much - That is but small, Still it is better than nothing at all!


rit.

LAN. 
 -cuse me my of-fer well meant is, You see I am but an ap-pren -

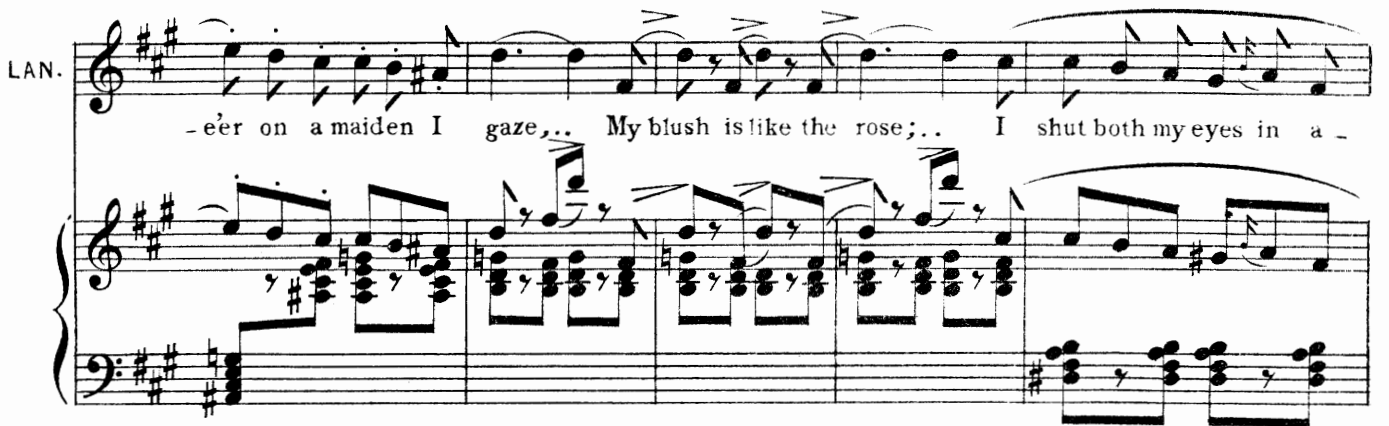

suivez.


SONG— (LANCELOT,) "SO TIMID AND MODEST AM I."

Tempo piu lento.

LAN.  - tice. So tim-id and modest am I, That when I see a maid; I

LAN.  feel most re-mark-a-bly shy, And look just a lit-tle a - fraid. When-

LAN.  - e'er on a maiden I gaze, . . . My blush is like the rose; . . . I shut both my eyes in a -


LAN.  - maze, . . . Or one I at an-y rate close. Through

rit. *allegro*

LAN.  vil - la - ges I take my way,..... As as - sistance I ask,..... And

LAN.  *piu lento.*
some - times find to my dis - may,..... It's a difficult task: For a lovely girl may an - swer

LAN.  me, as I'm there at the por - tal, But I lift not my eyes to see,

LAN.  *Allegro.*
For I am on - ly mor - tal! For I am on - ly mor - tal! For I am on - ly

Tempo

rit.

LAN. mortal! Ah! ah!... ah! ah!..... So timid and modest am I That

The first system of music features a vocal line for the soprano (LAN.) and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The lyrics are "mortal! Ah! ah!... ah! ah!..... So timid and modest am I That". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A *rit.* (ritardando) marking is present above the first few notes of the vocal line.

LAN. when I see a maid, I feel most remark-a-bly shy,.... And look just a lit_tle a

The second system continues the vocal line and piano accompaniment. The lyrics are "when I see a maid, I feel most remark-a-bly shy,.... And look just a lit_tle a". The musical notation follows the same format as the first system, with a treble clef for the vocal line and two staves for the piano accompaniment.

LAN. - fraid.... When'er on a maiden I gaze, My blush is like the rose;. I

The third system continues the vocal line and piano accompaniment. The lyrics are "- fraid.... When'er on a maiden I gaze, My blush is like the rose;. I". The musical notation follows the same format as the previous systems.

LAN. shut both my eyes in a _ maze, Or one I at any rate close

TENORS. This

BASSES. This

The fourth system continues the vocal line and piano accompaniment. The lyrics are "shut both my eyes in a _ maze, Or one I at any rate close". Below the vocal line, there are two staves for Tenors and Basses, both with the lyrics "This". The piano accompaniment continues. A *rit.* marking is present above the vocal line, and a *pp* (pianissimo) marking is present at the end of the system.

LAN. *a tempo*

The fifth system continues the vocal line and piano accompaniment. The lyrics are "LAN. *a tempo*". The piano accompaniment includes a *surtez.* (surprise) marking. The system concludes with a *a tempo* marking and a final chord.

FATHER MAX.

Anime. *p*

This boy is too tim-id by far, By far, by far, by
 boy is too tim-id by far,..... By far, by far, by

Anime. This boy is too tim-id by far, By far, by far, by

MAX.

far, by far, by far, This boy is too tim-id by far, by
 far,..... This boy is too tim-id by far,..... by

far, by far, by far, This boy is too tim-id by far, by

MAX.

far, by far, by far, by far, This boy is too tim-id, too
 far, by far, by far,..... This boy is too tim-id, too

far, by far, by far, by far, This boy is too tim-id, too

f animez.

MAX. *tim-id, too tim-id by far, by far, ... This boy is too tim-id by*

tim-id, too tim-id by far, by far, ... This boy is too tim-id by

tim-id, too tim-id by far, by far, ... This boy is too tim-id by

MAX. *far, Yes too tim-id by far, too tim-id by far, ...*

far, Yes too tim-id by far, too tim-id by far, ...

far, Yes too tim-id by far, too tim-id by far, ...

MAX. *... Yes too tim-id by far, by far, ...*

... Yes too tim-id by far, by far, ...

... Yes too tim-id by far, by far, ...

1^a Exit of Chorus.

Allegretto.

TENORS.

BASSES.

Allegretto

Yes though we're poor in luck of late, and all our

Yes though we're poor in luck of late, and all our

hearts are full of sor-row, In re-sig-nation meek we'll wait, Un-til the dawn-ing

hearts are full of sor-row, In re-sig-nation meek we'll wait, Un-til the dawn-ing

mor - row.

mor - row.

Lento.

a tempo rall.

rit.

rit.

rit.

Lento.

Lento.

Nº 2. SONG— (FATHER MAXIME.) "GO, FACE THE WORLD!"

Allegro moderato.

PIANO.

MAX.

Soon you are to see life and much ad - ven - ture, Men will tempt you
Give your ev' - ry act due de - lib - e - ra - tion, Make no man your

MAX.

sore, wo - men smile on you, But do not for - get you're in your in -
friend till his heart you know, Let your plea - sure lie but in me - di -

MAX.

- den - ture, Re - col - lect that we trust you to be true. Turn not your
- ta - tion, So - li - tude and calm to your - self you owe. Haste in your

MAX.

eyes where fol - ly smil - eth, Close your lips, nor in - cline your
work, no step de - lay - - ing, If you halt there is cause for

MAX.

ear, Re - sist temp - ta - - - tion that be - guil - - eth, Re - mem - ber
fear, And should one thought. . pro - pose your stay - - ing, Re - mem - ber

MAX.

we..... a - wait you here. } Go face the
we..... a - wait you here. }

MAX.

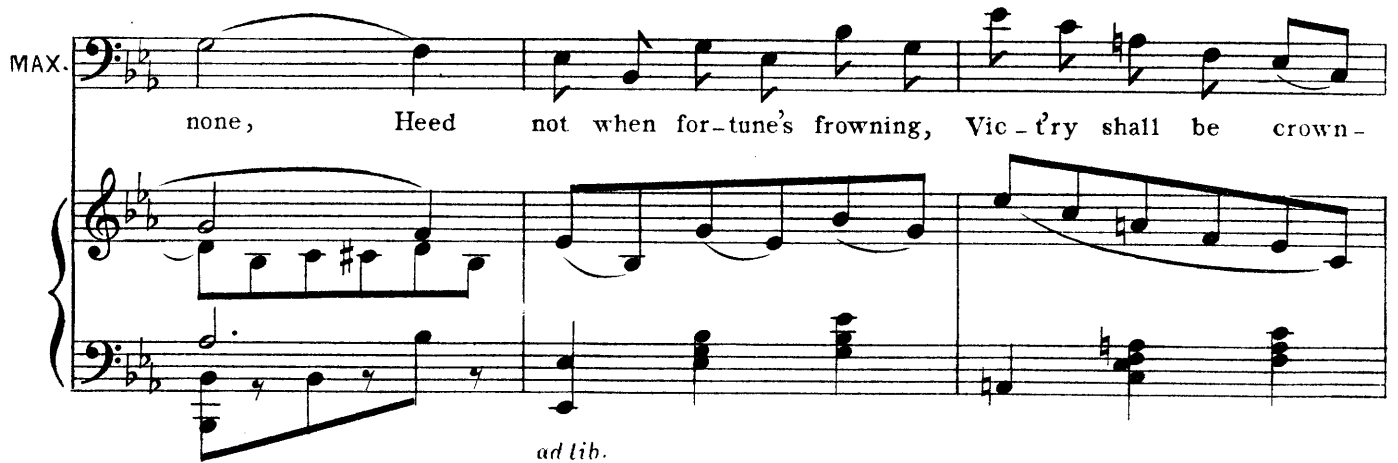
world a - - lone my son, From

MAX. 

du-ty ne-ver turn-ing, Men you must be learn-ing, Trust them not: a-void their

MAX. 

ways. Thus shall our band win all or

MAX. 

none, Heed not when for-tune's frowning, Vic-t'ry shall be crown-

ad lib.

MAX. 

-ing, And your deeds we will praise.....

Nº 3. CHORUS — "HARK! HOW THE BELL IS RINGING."

Allegretto.

PIANO.

First system of piano accompaniment. The right hand features a melodic line with eighth notes and a grace note. The left hand provides a harmonic accompaniment with chords and eighth notes.

Second system of piano accompaniment, continuing the melodic and harmonic lines from the first system.

Third system of piano accompaniment, continuing the melodic and harmonic lines.

TENORS.

Hark how the bell is ring - ing, Here have we come with speed,

BASSES.

Hark how the bell is ring - ing, Here have we come with speed,

Fourth system of piano accompaniment, concluding the piece with the same melodic and harmonic patterns.

Hope to each heart 'tis bringing; 'Tis good news we need.

Hope to each heart 'tis bringing; 'Tis good news we need.

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a major key with a key signature of one sharp (F#). The lyrics are: "Hope to each heart 'tis bringing; 'Tis good news we need." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

What

What

The second system continues the vocal and piano parts. The vocal lines have rests for most of the system, with the word "What" appearing at the end of each line. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *mf* (mezzo-forte) is indicated above the final notes of the vocal lines.

Allegretto moderato.

strange pro_ceed_ing is at hand, We can't un - der - stand, Why

strange pro_ceed_ing is at hand, We can't un - der - stand, Why

Allegretto moderato.

The third system begins with the tempo marking *Allegretto moderato.* The vocal lines contain the lyrics: "strange pro_ceed_ing is at hand, We can't un - der - stand, Why". The piano accompaniment features a more active melodic line in the right hand. The tempo marking *Allegretto moderato.* is repeated below the piano part.

we are call'd with such a fuss Is what trou - bles us. Why

we are call'd with such a fuss Is what trou - bles us. Why

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a key with one sharp (F#) and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

is he ring - ing, ring - ing, ring - ing thus the bell? A -

is he ring - ing, ring - ing, ring - ing thus the bell? A -

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines include accents (>) over the notes. The piano accompaniment continues with similar rhythmic patterns.

- las we must con - fess we can - not, can - not tell.

- las we must con - fess we can - not, can - not tell.

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines include a *rit.* (ritardando) marking. The piano accompaniment includes a *dolce e dim.* (dolce e diminuendo) marking and ends with a *pp* (pianissimo) dynamic marking.

Moderato.

What is it now Oh Fa - ther For you we wait Your

What is it now Oh Fa - ther For you we wait Your

Moderato.

mean - ing we would ra - ther You now re - late

mean - ing we would ra - ther You now re - late

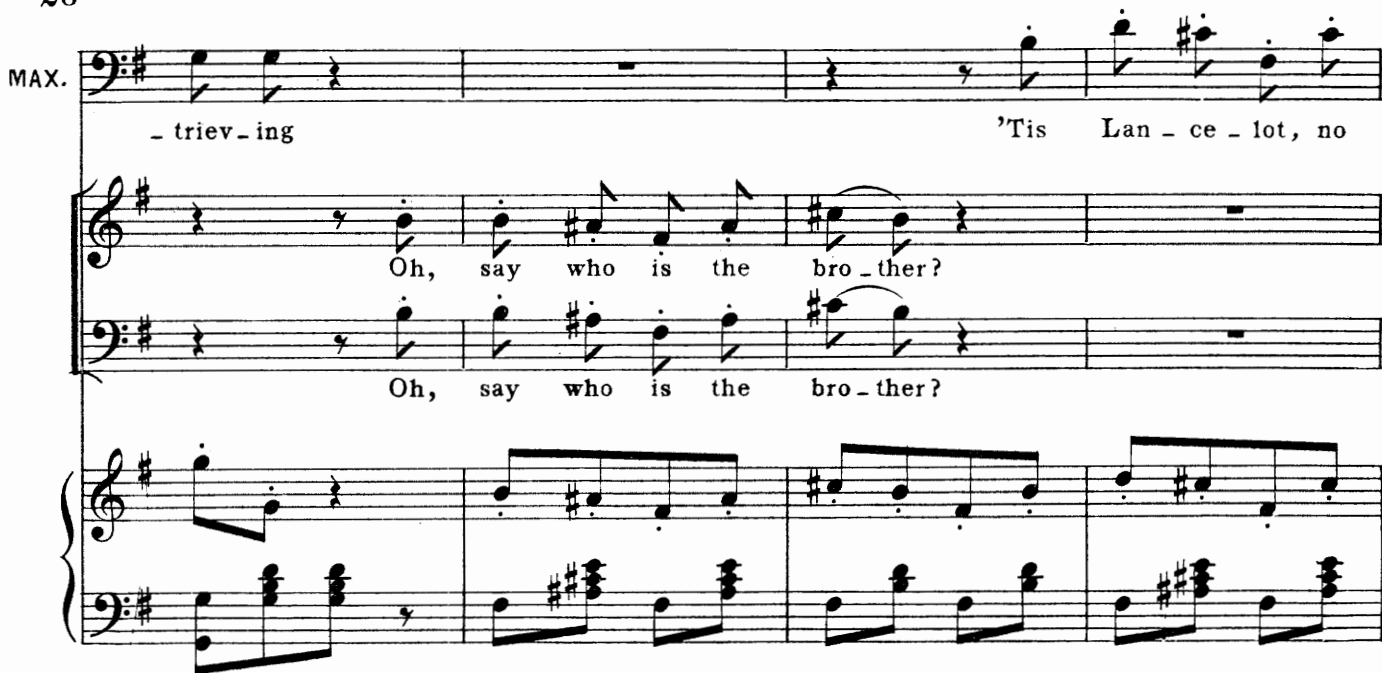
mean - ing we would ra - ther You now re - late

mean - ing we would ra - ther You now re - late

FATHER MAXIM.

My bro - thers Hear my news, One of us now is leav - ing my

MAX. wish you can't re - fuse, Our for - tunes he's re -

MAX.  - triev - ing 'Tis Lan - ce - lot, no
 Oh, say who is the bro - ther?
 Oh, say who is the bro - ther?

MAX.  o - ther.
 Lan - ce - lot! Lan - ce - lot!
 Lan - ce - lot! Lan - ce - lot!


 Oh! oh! oh! oh! oh!
 Oh! oh!

TENORS. *pp* TUTTI.
 BASSES. *pp*

Lan - ce - lot, Lan - ce - lot, Oh! oh! oh! oh! oh! oh!

Lan - ce - lot, Lan - ce - lot, Oh! oh! oh! oh! oh! oh!

pp

f oh! Lan - ce - lot, *dim.* Lan - ce - lot, *p* Oh! oh! oh! oh!

f oh! Lan - ce - lot, *dim.* Lan - ce - lot, *p* Oh! oh! oh! oh!

f *p*

mf *Animato.*
 oh! Lan - ce - lot!..... Oh! oh! oh! oh!..... oh! oh! oh!

oh! Oh! oh! oh! oh!..... oh! oh! oh!

mf *Animato.*

p oh! oh! oh! oh! oh! oh! oh! oh! oh! oh! oh!.....

p oh! oh! oh! oh! oh! oh! oh! oh! oh! oh! oh!.....

p *Allegro moderato.*

Tempo I.

Pian tre-men-dous, 'Twill be-friend us, Rich-es send us From the

Pian tre-men-dous, 'Twill be-friend us, Rich-es send us From the

Tempo I.

man who hates us all, Here with-in this con-vent wall.

man who hates us all, Here with-in this con-vent wall.

Pian tre-men-dous, 'Twill be-friend us, Rich-es send us From the

Pian tre-men-dous, 'Twill be-friend us, Rich-es send us From the

man who hates us all, Here with-in this con-vent wall.

man who hates us all, Here with-in this con-vent wall.

Plus vite. FATHER MAXIME.

Hark to the peal-ing An - ge-lus, See now the sun in glo-ry

CLOCHE.

MAX. set - ting. Night com-eth o - ver us. In sleep the world we soon shall be for-

MAX. - get - ting. Si - lence is now o - ver all. Red - ly the evening sky is

MAX. glow - ing, E'er darkness shall quickly fall, We shall be our devotion show -

rit. a tempo

rit. a tempo

MAX. - ing.

We a - wait a bright-er mor -

Night com-eth quick-ly. We a - wait a bright-er mor -

LANCELOT.

I will do my best!

FATHER MAX.

Good luck at-tend you in your quest. 'Twill

- row.

- row.

LAN.

It is thy be - - hest.

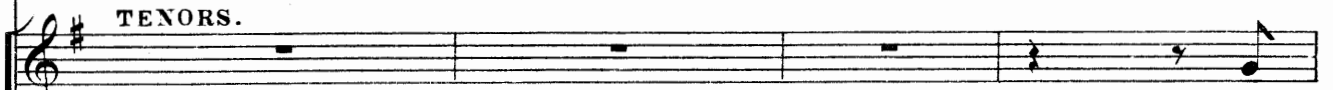
MAX.

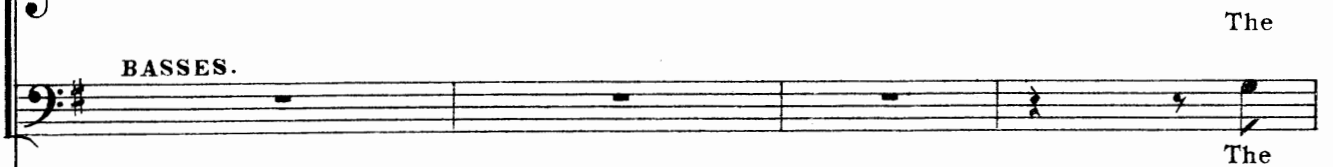
put your courage to a test. The

MAX.  An - ge-lus is ring - ing like a part - - ing knell, Fare thee



MAX.  well No - vice dear, From our hearts fare thee well.

TENORS.  The

BASSES.  The



 An - ge-lus is ring - ing like a part - ing knell, Fare thee

 An - ge-lus is ring - ing like a part - ing knell, Fare thee



well No - vice dear, from our hearts fare thee well.

well No - vice dear, from our hearts fare thee well.

pp

pp
Plan tre-men-dous, 'Twill be-friend us, Rich - es send us From the

pp
Plan tre-men-dous, 'Twill be-friend us, Rich - es send us From the

pp

rit *sempre pp*
man who hates us all, Here with - in this con - vent wall. The

rit *sempre pp*
man who hates us all, Here with - in this con - vent wall. The

rit *sempre pp*

An - ge - lus is ring - ing like a part - ing knell, Fare thee well No vice

ORCHESTRA.

dear, from our hearts fare thee well.....

rall. *morendo*

ORCH.

rall. *a tempo*

sf *rall.* *sf*

ff

Nº 4. CHORUS — "WE ARE WORKMEN."

PIANO. *f*

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The piece begins with a forte (*f*) dynamic.

We are work-men wait-ing for our pay-ment, Aut-o-mat-ic dolls we make;

The first line of the chorus features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "We are work-men wait-ing for our pay-ment, Aut-o-mat-ic dolls we make;". The piano accompaniment continues with the same rhythmic pattern as the introduction.

True to life in man-ner and in rai-ment, care-ful the pains we art-ists take.

The second line of the chorus features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "True to life in man-ner and in rai-ment, care-ful the pains we art-ists take.". The piano accompaniment continues with the same rhythmic pattern as the introduction.

Fame and For-tune wait on our en-deav-our, Still we won-der day by day—

The third line of the chorus features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "Fame and For-tune wait on our en-deav-our, Still we won-der day by day—". The piano accompaniment continues with the same rhythmic pattern as the introduction.

How it is that we who are so clev - er, On - ly earn an in - suf - fic - ient pay.

Now the week of la - bour - ing is fin - ish'd, Soon we'll reap our lit - tle store,

Tho' with fines it's us - ual - ly dim - in - ished, Still we're rich - er than be - fore

Art is our slave and our mas - ter, And ar - tis - tic are the works that we do;

Whe - ther in wax or in plas - ter, Ev' - ry face that we make is

per - fect and true. Each is a fine im - i - ta - - tion Of a

liv - ing thing in act and in voice, This is our one com - pen -

- sa - tion, When we're paid for the work our hearts re - joice.

We are work-men wait-ing for our pay-ment, Aut-o-mat-ic dolls we make;

True to life in man-ner and in rai-ment, care-ful the pains we art-ists take.

Now the week of la-bour-ing is fi-nish'd Soon we'll reap our lit-tle store,

Tho' with fines it's us-u-al-ly dim-in-ished, Still we're rich-er than be-fore,

Yes we shall be rich-er! rich-er! rich-er than be-fore.

Exit of CHORUS.

VOICE. 

PIANO. 

We are work-men wait-ing for our pay-ment,

Au - to - ma - tic dolls we make, True to life in man-ner and in rai-ment,

Careful are the pains we artists take. Now the week of labouring is fin-ish'd Soon we'll reap our

lit-tle store, Tho' with fines it's usu-ally di-minished, Still we're richer than be-fore!

Yes, we shall be richer, richer, richer than be-fore!

ff



Nº 5. SONG— (ALESIA.) "WITH CARELESS EYE."

Allegretto.

PIANO.

ALESIA.

With care-less eye I saw him there, And love took
If he but once to look at me With love for

AL.

rest with-in my heart. To look at me..... he did not
one brief glance would deign, Then hap-py I..... would ev-er

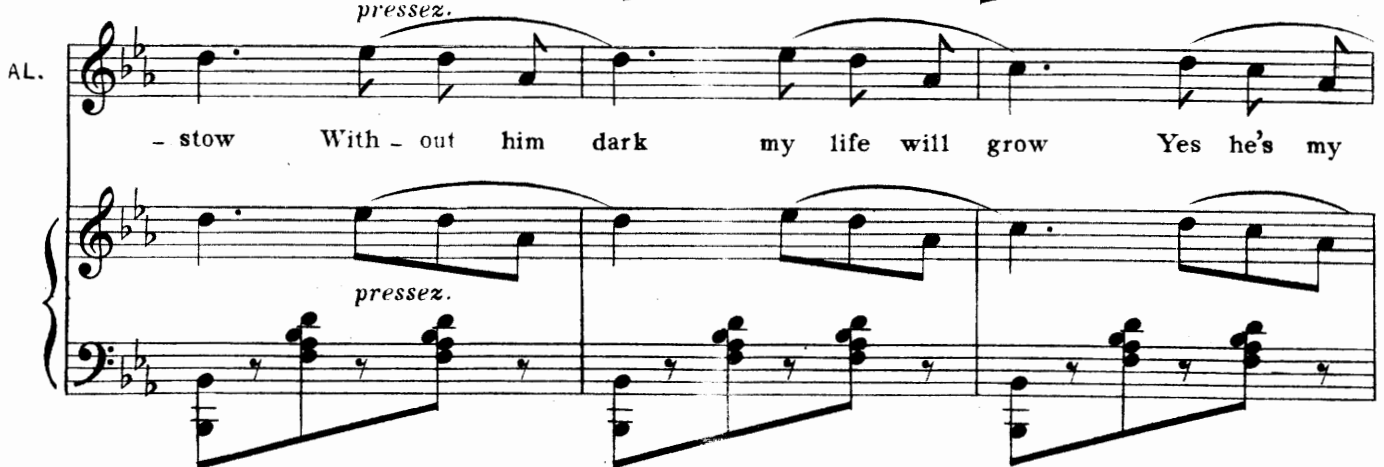
AL. dare, ... Lest ad - mir - - a - tion in his eyes should start. He seem'd so
be, And true to him my heart would then re - main. If he could

AL. young, and yet so brave, So sim - ple, yet so much a
see my face so fair, My ten - der - ness he would re -

AL. *poco animato.* man, My life to him at once I gave,. Yes I lov
-pay, But wast - ed on the de - sert air.... Are the sig
rit. now have

AL. blame me if you can. }
squan - der'd there to - day. }

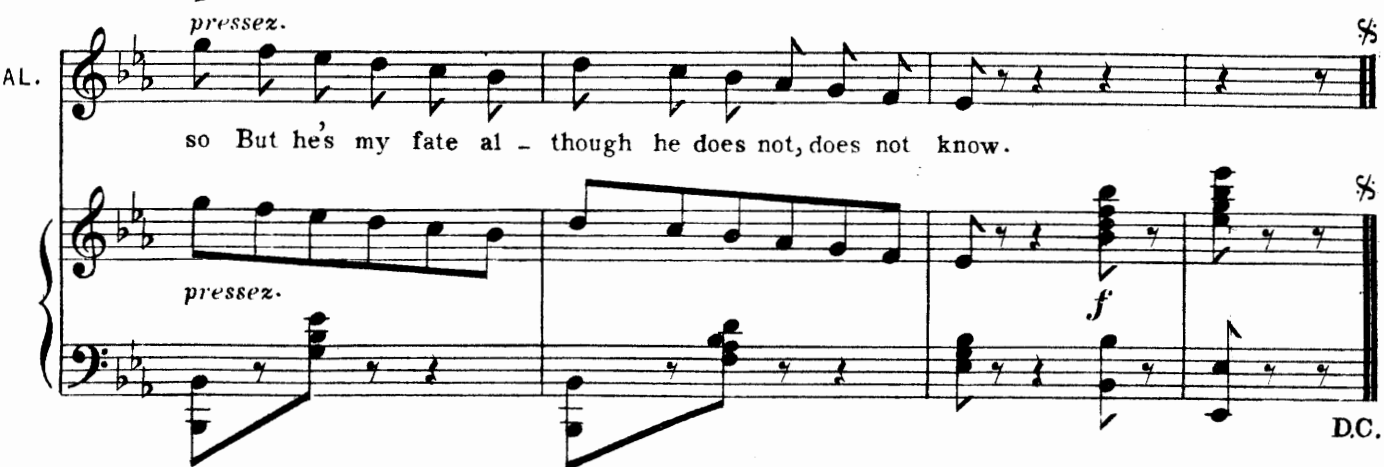
AL.  wrong of me to tell you so On him a - lone my hand I will be -

AL.  - stow With - out him dark my life will grow Yes he's my

pressez.

AL.  fate al - though he does not know. It may be wrong of me to tell you

rit. *a tempo.*

AL.  so But he's my fate al - though he does not, does not know.

pressez.

f

DC.

N^o 6. SONG—(LANCELOT.) "IF IN A CELL."

All^{to} moderato semplice. LANCELOT.

VOICE. p

PIANO. rit. a tempo.

LAN. p

cell your life is pass'd, Nought of temp - ta - tion
 friends that you will know, Few - er the words that will

LAN. p

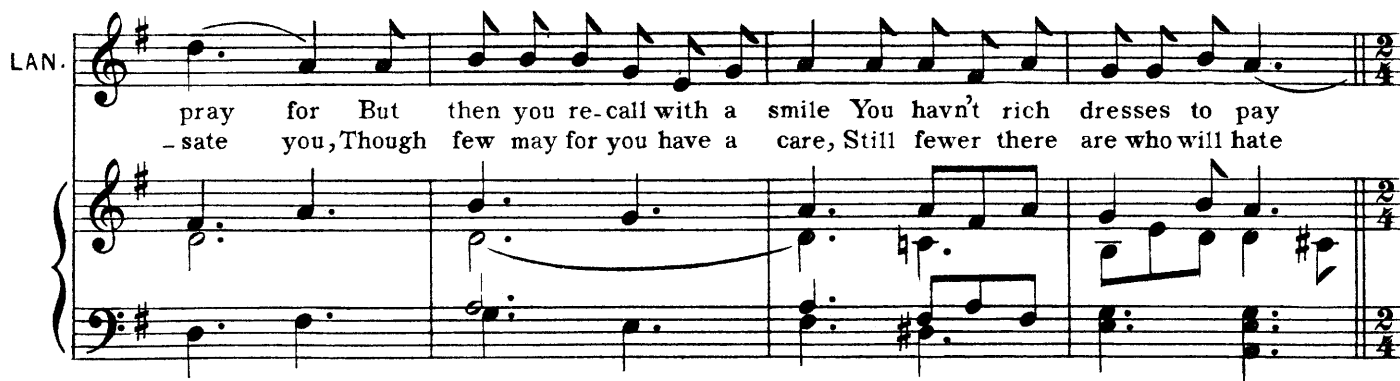
you will see, Poor is your fare and long your
 greet your ear, But you can re - cog - - nise a

LAN. p


fast, Hun - - gri - er then you're sure to....
 foe, Tell who has spo - ken praise or....

LAN. 

be. You may miss each fem-i-nine wile... That men are ac-cus-tom'd to
sneer. So - ci - e - ty's lim-i-ted there,. But this may perhaps com-pen -

LAN. 

pray for But then you re-call with a smile You havn't rich dresses to pay
-sate you, Though few may for you have a care, Still fewer there are who will hate

LAN. 

Plus lent.
for. } So though a Monk may lose a lot He'd lose much more if
you. }

LAN. 

he were not. So though a Monk may lose a lot He'd lose much more if

LAN. 

1. *f* he..... were not 2. *f* he..... were not.

D.C.

Nº 7. TRIO — (ALESIA, LANCELOT & HILARIUS.) "I CAN DANCE."

Allegro moderato.

PIANO.

The first system of the piano introduction is in G major, 3/4 time. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present.

The second system continues the piano introduction. The right hand has a more active melodic line with slurs and dynamics like *legato*. The left hand continues with a steady accompaniment.

The third system concludes the piano introduction. The right hand features a rising melodic line that ends with a flourish. The left hand provides a consistent accompaniment.

ALESIA.

The vocal part for Alesia begins with the lyrics "I can dance and sing and chat - ter,". The melody is simple and follows the natural inflection of the words. The piano accompaniment is visible below the vocal line.

AL.

The vocal part for Alesia continues with the lyrics "Though my speech is ra - ther dis - joint - ed;". The melody is simple and follows the natural inflection of the words. The piano accompaniment is visible below the vocal line.

AL.

I can ut - ter ra - pid pat - ter, When with oil my

legato.

AL.

works are a noint - ed: You will find me so a - mus - ing,

p *p*

AL.

Use - ful I can be if you've a will;..... When you see my

legato.

AL.

skill, To buy me you won't be re - - fu. - - sing.

2:

AL.

If you wish a state_ly measure, I will dance the slow gavotte;

AL.

And my voice will give you pleasure, Cash re_turnd if it does not.

LANGELOT & HILARIUS.

If we want a state_ly measure, She will dance the slow gavotte;

a tempo

L & H.

And her voice will give us plea_sure, Cash re_turnd if it does not.

ALESIA.

A min - u - et too if you like you can view, With po - ses and

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a fermata over the first note. The piano accompaniment starts with a forte (f) dynamic and includes a piano (p) section. The lyrics are: "A min - u - et too if you like you can view, With po - ses and".

AL. pic - tur - esque touches; My curtsies and pa - ces are strictly

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first note. The piano accompaniment continues with various chordal textures. The lyrics are: "pic - tur - esque touches; My curtsies and pa - ces are strictly".

AL. true, They've been su - per - vis'd by a Duch - - - ess A

The third system continues the vocal line and piano accompaniment. The vocal line includes a fermata and a ritardando (rit.) marking. The piano accompaniment features a descending melodic line in the bass. The lyrics are: "true, They've been su - per - vis'd by a Duch - - - ess A".

LAN. & HIL.

L & H. a tempo. min - u - et too if we like we can view, With po - ses and

The fourth system continues the vocal line and piano accompaniment. The key signature changes to one flat (B-flat), and the time signature is 3/4. The tempo is marked "a tempo". The vocal line has a fermata over the first note. The piano accompaniment also has a fermata over the first note. The lyrics are: "min - u - et too if we like we can view, With po - ses and".

L & H. pic - tur - esque touches; Her curtsies and pa - ces are strict - ly

The fifth system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first note. The piano accompaniment continues with various chordal textures. The lyrics are: "pic - tur - esque touches; Her curtsies and pa - ces are strict - ly".

L & H. *rit.*

true, They've been su - per - vis'd by a Duch - - - ess.

ALESIA. *mf.*

Then see me dance to a tune fas - ci - na - - - ting,

AL. *ad lib.*

Waltz in a style that is ex - hi - la - ra - ting,

LAN. & HIL. *f.*

Then see her dance to a tune fas - ci - na - ting,

L & H.

And ex - hi - la - ra - ting.

ALESIA.
Tempo I.

I can dance and sing and chat-ter, Though my speech is

p *legato.*

AL. ra-ther dis - joint - ed I can ut - ter ra - pid pat - ter

AL. When with oil my works are a - noint - ed; When you see my

p

AL. skill, To buy you won't be re - fu - - sing.

Vivo.

Piu vivo. *f* *rit.*

AL. *f* *rit.*

La, la, la, la, la, la, la. Tra la, la, la, la..... La la, la, la, la, la, Tra la, la,

f a tempo

AL. *f a tempo*

la. La, la, la, la, la, la, la. Tra la, la, la, la..... La la, la.

f *Lento.* *p* *Piu lento.*

AL. *f* *p* *Piu lento.*

Tra la, la, la, la, la, la, la, la, la, la, la, la, la. Tra la, la.....

ff *p* *ff*

p *rit.* *pp*

NO. 8. DUET— (ALESIA & LANCELOT.) "I LOVE YOU VERY DEARLY."

Andantino.

VOICE.

PIANO.

ALESIA.
rit. a tempo

p

rit. a tempo

I

AL.

love you ve - ry dear - ly, My hand and heart at your feet I lay In

AL.

quite a na - tu - ral maid - en way or near - ly, or near - ly, They're

AL. true to life the words that I say, Re - ject me not, but love me I pray, I
LANCLOT. *p*
She

suivez.

AL. love you ve - ry dear - ly. My hand and heart at your feet I lay, In
LAN. loves me ve - ry dear - ly, She knows the pro - per things to say, And

AL. quite a na - tu - ral maid - en way, For I love you ve - ry dear - ly.
LAN. acts in quite a girl - ish way, And she loves me ve - ry dear - ly.

rit.

LANCELOT.
Allegretto.

Wonder-ful de-sign! She will all in the world out-shine, She will soon be mine;

This block contains the first musical system. It features a vocal line for Lancelot and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The lyrics are written below the vocal line.

LAN.

Mir-a-cle of art: He who made her must be quite smart, Ne-ver shall we part.

This block contains the second musical system, labeled 'LAN.'. It features a vocal line and a piano accompaniment, similar in format to the first system. The lyrics are written below the vocal line.

ALESIA.

For-tu-nate de-sign! As to see him I did in-cline, Now I can't re-pine,

This block contains the third musical system, labeled 'ALESIA.'. It features a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

AL.

I will now im-part, All the love I have in my heart, Ere he can de-part.

This block contains the fourth musical system, labeled 'AL.'. It features a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

AL. If he'd a slight re-col-lection, Nought could pre-vent a de-tection, Strangest po-si-tion,

LAN. Strange, is its splen-did per-fec-tion, Baf-ling the clo-sest in-spec-tion, Not a sus-pi-cion,

AL. he's no sus-pi-cion, That I'm not what I seem. If he'd a slight re-col-lection,

LAN. of its con-dition, She will so life-like seem. Strange is its splen-did per-fec-tion,

AL. Nought could pre-vent a de-tection, Strangest po-si-tion, He's no sus-pi-cion That I'm not what I seem.

LAN. Baf-ling the clo-sest in-spec-tion, Not a sus-pi-cion of its condition, She will so life like seem.

ALESIA.

Now let me stop,

AL.

too much I've spo - ken. Ah she is stop - ping,

LAN.

some things' bro - ken, Hertricks a_muse me ve - ry much.

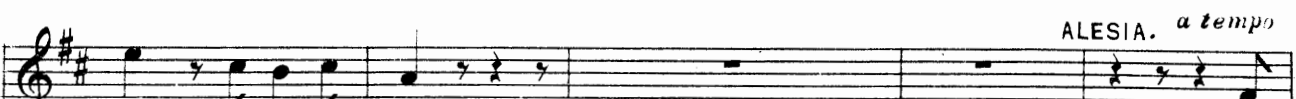

ALESIA.

Now

LAN.

Ah yes, the spring, Ah yes, the spring I have to touch;

AL. 
 doll take good care what you say, For now the spring you must o - bey,
 LANCELOT.
 LAN. 
 'Tis here, 'Tis


LAN. 
 here now sing I pray.
 ALESIA. *a tempo*

p *rit.* I

AL. 
 love you ve - ry dear - ly, My hand and heart at your feet I lay, In


AL. 
 quite a na - tu - ral maid - en way, or near - ly, or near - ly, They're


AL. *rit. a tempo*
 true to life the words that I say, Re - ject me not, but love me I pray. I

LAN. *p*

She rit. a tempo

AL. love you ve - ry dear - ly, My hand and heart at your feet I lay, In

LAN. loves me ve - ry dear - ly, She knows the pro - per things to say, And

quite a na - tu - ral maid - en way, For I love you ve - ry dear - ly.

AL. acts in quite a girl - ish way, And she loves me ve - ry dear - ly.

LAN. *rit.*

rit.

N^o 9. FINALE. ACT I—“COME LET US NOW TO WORK.”

Allegro.

PIANO.

Come let us now to work— Our task we nev-er shirk,
 In true ar-tis-tic pride, no work-man here is lack-ing,

We're worthy of our hire, And we can nev-er tire;

Toys un - end - ing we are sending finished for pack - ing.

cresc.

LANCELOT. CUDULINE.

The doll I will see safe-ly car - ried, She's

p

CUD.

yours to do with as you will; But you must pay the lit - tle bill,

LANCELOT. CUD.

When you are mar - ried. When I am mar - ried.

f! *p*

CHORUS.

Now let us make a box fit for re - sist - ing shocks,

Now let us make a box fit for re - sist - ing shocks,

Now let us make a box fit for re - sist - ing shocks,

Now let us make a box fit for re - sist - ing shocks,

Bumps, bangs, or nas - ty falls when car - ried by a por - ter;

Bumps, bangs, or nas - ty falls when car - ried by a por - ter;

Bumps, bangs, or nas - ty falls when car - ried by a por - ter;

Bumps, bangs, or nas - ty falls when car - ried by a por - ter;

Care un-re-mit-ting take, Lest mis-ad-ven-ture break
 Care un-re-mit-ting take, Lest mis-ad-ven-ture break
 Care un-re-mit-ting take, Lest mis-ad-ven-ture break
 Care un-re-mit-ting take, Lest mis-ad-ven-ture break

Head or arm, or leg of his love-ly daugh-ter.
 Head or arm or leg of his love-ly daugh-ter.
 Head or arm or leg of his love-ly daugh-ter.
 Head or arm or leg of his love-ly daugh-ter.

f
cresc.

HILARIUS.

Now let us go where glo - ry's call - ing, For

HIL.

soon my great - est work I'll sell..... My

LAN.

deep de - cep - tion is ap - pal - ling,

LAN.

You sell a doll - I Chan - te - rel - lel

Did you

Did you

hear what they were say_ing? This is bought for Chan_te - rel-le. Tell me where-fore

hear what they were say_ing? This is bought for Chan_te - rel-le.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "hear what they were say_ing? This is bought for Chan_te - rel-le. Tell me where-fore" for the first staff and "hear what they were say_ing? This is bought for Chan_te - rel-le." for the second staff.

pray, He is old and gray, Hair of sil-ver white, Did we hear a - right?

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "pray, He is old and gray, Hair of sil-ver white, Did we hear a - right?"

Now the work's com-plete, Strong and snug and neat,

Now the work's com-plete, Strong and snug and neat,

Now the work's com-plete, Strong and snug and neat,

The third system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Now the work's com-plete, Strong and snug and neat," repeated on three separate vocal staves.

LANCELOT.

Won - ders, mar - vels - sight im pres - sive,

This system contains the first line of music for Lancelot. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "Won - ders, mar - vels - sight im pres - sive,"

LAN. King of wiz - ards, Man of brain,.....

This system contains the second line of music for Lancelot. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "LAN. King of wiz - ards, Man of brain,....."

LAN. Tal - ent that is so ex - ces - sive; Nev - er

This system contains the third line of music for Lancelot. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "LAN. Tal - ent that is so ex - ces - sive; Nev - er"

ALL.
 shall I see a - gain. He's used to such a - maze From folk who come to
 HILARIUS.
 I'm used to such a - maze From folk who come to

This system contains the 'ALL.' section of the music. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "ALL. shall I see a - gain. He's used to such a - maze From folk who come to HILARIUS. I'm used to such a - maze From folk who come to"

HIL. gaze, He quite de - serves the praise. He's used to such a -
 gaze, I quite de - serve the praise. I'm used to such a -
 He's used to such a -

HIL. - maze From folk who come to gaze, He quite de - serves the praise.
 - maze From folk who come to gaze, I quite de - serve the praise.
 - maze From folk who come to gaze, He quite de - serves the praise.

Won - ders! mar - vels! sight im - pres - sive, King of
 Won - ders! mar - vels! sight im - pres - sive, King of
 Won - ders! mar - vels! sight im - pres - sive, King of

wiz - ards man of brain, Tal - ent that is

wiz - ards man of brain,... Tal - ent that is

wiz - ards man of brain,... Tal - ent that is

The first system consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "wiz - ards man of brain, Tal - ent that is". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

so ex - ces - sive; Nev - er shall I see a -

so ex - ces - sive; Nev - er shall I see a -

so ex - ces - sive; Nev - er shall I see a -

The second system continues with three vocal staves and two piano staves. The lyrics are: "so ex - ces - sive; Nev - er shall I see a -". The musical notation and piano accompaniment are consistent with the first system.

- gain. He's used to such a - maze From folk who come to gaze, He quite de - serves the

- gain. He's used to such a - maze From folk who come to gaze, He quite de - serves the

- gain. He's used to such a - maze From folk who come to gaze, He quite de - serves the

The third system concludes with three vocal staves and two piano staves. The lyrics are: "- gain. He's used to such a - maze From folk who come to gaze, He quite de - serves the". The piano accompaniment features a more complex rhythmic pattern with some chords and rests.

praise. He's used to such a - maze From folk who come to gaze, He quite de - serves the
praise. He's used to such a - maze From folk who come to gaze, He quite de - serves the
praise. He's used to such a - maze From folk who come to gaze, He quite de - serves the

praise.
praise.
praise.
8.....

8.....
ere - scen -

do
ff

ENTR'ACTE. ACT II.

Maestoso.

Allegretto.

PIANO.

The first system of music is a piano accompaniment in 3/8 time. It begins with a *Maestoso* tempo. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *sf* (sforzando) is placed above the first measure of the right hand. A repeat sign is present after the first two measures. The tempo then changes to *Allegretto*, indicated by a vertical line. The music continues with a dynamic marking of *p* (piano) in the second measure of the *Allegretto* section.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment of eighth notes. The tempo remains *Allegretto*.

The third system continues the piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment of eighth notes. The tempo remains *Allegretto*.

The fourth system includes first and second endings. The first ending is marked with a '1.' and the second ending with a '2.'. A *cresc.* (crescendo) marking is placed below the first ending. The system concludes with a key signature change to two sharps (D major) and a time signature change to 6/8. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment of eighth notes.

Andantino.

The fifth system begins with an *Andantino* tempo. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment of eighth notes. The tempo remains *Andantino*.

The sixth system continues the piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment of eighth notes. The tempo remains *Andantino*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes in both hands, with some slurs and accents.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes in both hands, with some slurs and accents. A dynamic marking of *f* (forte) is present in the bass line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes in both hands, with some slurs and accents. A dynamic marking of *p* (piano) is present in the bass line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The time signature is 3/8. The music consists of eighth notes in both hands, with some slurs and accents. A dynamic marking of *p* (piano) is present in the bass line. The tempo marking "Allegretto." is written above the staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth notes in both hands, with some slurs and accents.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth notes in both hands, with some slurs and accents. The system includes first and second endings, marked "1." and "2." respectively.

Nº 10. OPENING CHORUS. ACT II—“NOW WE APPEAR.”

Tempo di Valse.

PIANO.

The musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a *cresc:* marking. The third system continues the melodic and harmonic development. The fourth system concludes with a forte (*f*) dynamic. The melody in the treble staff is characterized by eighth-note patterns and slurs, while the bass staff provides a steady accompaniment with chords and moving lines.

mf SOPRANOS.
Now we ap - - pear, Neigh-bours and friends, News that we

mf TENORS.
Now we ap - - pear, Neigh-bours and friends, News that we

mf BASSES.
Now we ap - - pear, Neigh-bours and friends, News that we

hear, None can dis - par - age. Lan - ce - lot soon

hear, None can dis - par - age. Lan - ce - lot soon

hear, None can dis - par - age. Lan - ce - lot soon

Wed-ding in - tends, So we ap - pear Now at the marriage.

Wed-ding in - tends, So we ap - pear Now at the marriage.

Wed-ding in - tends, So we ap - pear Now at the marriage.

TENORS.

Though we must all ad - mit we did not think he'd do it,

Yet we are ve - ry pleased he's to mar - - ry to - - day,

BASSES.

And there is naught to say save we hope he won't rue it,

Which when he once is wed he quite pos - si - bly may.

SOPRANOS.

Hap - py the hour, Joy - ful the day, Sym - pa - thy's

TENORS.
Hap - py the hour, Joy - ful the day, Sym - pa - thy's

BASSES.
Hap - py the hour, Joy - ful the day, Sym - pa - thy's

mf

tear La - dies are shed - ding. Man - kind ap - pears,

tear La - dies are shed - ding. Man - kind ap - pears,

tear La - dies are shed - ding. Man - kind ap - pears,

So - lemn - ly gay, That is the way When at a wedding.

So - lemn - ly gay, That is the way When at a wedding.

So - lemn - ly gay, That is the way When at a wedding.

sf

N^o 11. DUET—(CHANTERELLE & LOREMOIS.) "PISTOLI CARABI."

Allegretto.

PIANO.

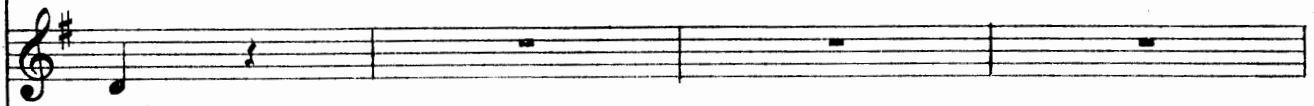
CHANT. This wick - ed world I've wan - der'd round, 'Mid plea - sant scenes and o - thers
 LORE. You take a cab and jour - ney say To Peck - ham Rye - the night is
 CHANT. You back a horse, to have some fun, To win, your gee - gee can't re -
 LORE. At night a wife may fond - ly wait, To hear her lov - ing hus - band's

not!
 dark!
 fuse,
 tread,

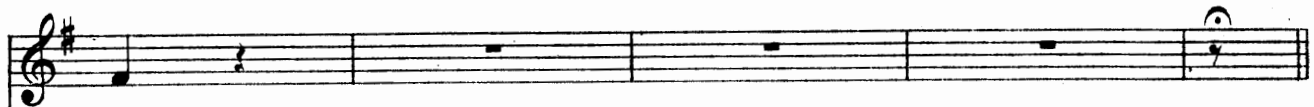
LORE. And your con - clu - sion I'll be bound Has plac'd the ac - cent on the
 CHANT. You start from somewhere far a - way, Sup - pose it is from Re - gent's
 LORE. The "dead - est cert" he is, bar none, From train - ing quar - ters came the
 CHANT. They do it I re - gret to state, She'd bet - ter far be safe in



CHANT. Yes, truth to tell I've late-ly found One sim-ple phrase ex-plains the
 LORE. And when the pro-per fare you pay, The cab-by quick-ly will re-
 CHANT. But when it comes in last but one, Some strange ex-pres-sions you will
 LORE. But if he comes home ve-ry late, She'll hear this ex-plan-a-tion



not!
 Park!
 news!
 bed!



lot!
 -mark!
 use!
 said!



LORE. It to your cre-dit will re-dound, What sim-ple phrase ex-plains the lot?
 CHANT. What more does he re-quire I pray? What does the gen-tle-man re-mark?
 LORE. Such things I know are some-times done, What strange ex-pres-sions do you use?
 CHANT. To ask she will not hes-i-tate, What ex-pla-na-tion will be said?



REFRAIN.

Ti - re - lee kee dee! Pis - to - li ca - ra - bi! Pis - to - li ca - ra -

The Refrain section consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Ti - re - lee kee dee! Pis - to - li ca - ra - bi! Pis - to - li ca - ra -". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

CHORUS.

- bo! Ti - re - lee bo bo! Ti - re - lee kee dee! Pis - to - li ca - ra -

Ti - re - lee kee dee! Pis - to - li ca - ra -

The Chorus section consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are: "- bo! Ti - re - lee bo bo! Ti - re - lee kee dee! Pis - to - li ca - ra -" and "Ti - re - lee kee dee! Pis - to - li ca - ra -". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

- bi! Pis - to - li ca - ra - bo! Ti - re - lee bo bo!

D.C.

The final section of the piece consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are: "- bi! Pis - to - li ca - ra - bo! Ti - re - lee bo bo!". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

Nº 12. TRIO— (ALESIA, CHANTERELLE & LOREMOIS.) "SHE'S CHARMING."

Moderato. ALESIA.

VOICE. Ah! Lan - ce - lot is not yet here,

PIANO. *p*

AL. Perhaps 'tis Chanter-el-le I see, So that his wrath I need not

AL. fear, My own true self to him I'll be..... Oh ex -

AL. -cuse me gen-tle-men I pray, Is fa-ther still so sound-ly

AL. sleeping? CHANT.
 My child, though later grows the day, In so-li-tude he still is

CH. ALESIA.
 keep - ing, You are of course - A - le - si - a. Ah

AL. LOREMOIS. CHANT.
 yes. Your nephew's love - ly bride. Though pleasing

CH. rit.
 is her dear mam - ma. Charm and beau - ty here are al - lied. rit.

ALESIA.
a tempo.

You are pleased?

CHANT.

Quite en_chanted,

LOR.

Are we blind?

AL.

Gen_tle - men you are far too kind.

Ah yes too

CH.

Not at all too kind.

LOR.

Not at all too kind.

a tempo

AL.

kind. Ah yes too kind.

CH.

No, not too kind.

No, not too kind. With her beau - ty dis -

LOR.

No, not too kind.

No, not too kind.

a tempo

CH. *- arm - ing!* *p* Yes she is

LOR. In her beau - ty a - larm - ing!.....

CH. *charm - ing!*

LOR. Yes she is *charm - ing!*

AL. Do you thentink that I am charming?

CH. She's charm - ing!

LOR. She's charm - ing!

LOR.

Più animato.

When Lan - ce - lot was quite a lad, I Lo - re -

Musical score for LOR. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves in treble and bass clefs. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "When Lan - ce - lot was quite a lad, I Lo - re -"

CHANT.

- mois was then his friend;

And I his un - cle, who am

LOR.

Musical score for LOR. The vocal line continues from the previous system. The piano accompaniment remains consistent. The lyrics are: "- mois was then his friend; And I his un - cle, who am"

CH.

glad That for - tune such a niece should send.....

ALESIA.

My un - cle

Musical score for CH. The vocal line is in treble clef. The piano accompaniment continues. The lyrics are: "glad That for - tune such a niece should send..... My un - cle". A dynamic marking "m.g." is present in the piano part.

AL.

you, oh, hap - pi - ness;

I hope.... to make you love me dear - ly,

Musical score for AL. The vocal line is in treble clef. The piano accompaniment continues. The lyrics are: "you, oh, hap - pi - ness; I hope.... to make you love me dear - ly,"

LOR.

You have my love I must confess,.. Although it

ALESIA. *a tempo*

I to please you will endeavour,

CHANT.

You will try,

LOR. *rit.*

is - pa - ter - nal mere - ly.

ALESIA. *a tempo*

rit.

ALESIA.

Yes, ev - ry plan I'll try, I will try,

LOR.

She will try,

AL. I will try, I will try,

CH. She will try, She will try, She will

LOR. She will try, She will try, She will

cresc.

AL. I will try, I will try.

CH. try. She will try, With her beau - ty a - larm - ing.

LOR. try. She will try, With her

a tempo

CH. Yes she is

LOR. beau - ty dis - arm - ing.....

CH. charm - ing.

LOR. Yes she is charm - ing.

Detailed description: This block contains the first system of the musical score. It features two vocal parts: CH. (Chorus) and LOR. (Lovers). The CH. part has a single line of music with the lyrics "charm - ing." The LOR. part has a single line of music with the lyrics "Yes she is charm - ing." Below these are two staves for piano accompaniment, showing chords and melodic lines. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. There are various musical notations such as slurs, accents, and triplets.

ALESIA. No gen-tle-men I'm far from charming, Oh

CHANT. She's charm - ing, She's charm - ing!

LOR.

Detailed description: This block contains the second system of the musical score. It features three vocal parts: ALESIA, CHANT, and LOR. The ALESIA part has a single line of music with the lyrics "No gen-tle-men I'm far from charming, Oh". The CHANT part has a single line of music with the lyrics "She's charm - ing, She's charm - ing!". The LOR. part has a single line of music. Below these are two staves for piano accompaniment. The key signature remains two flats, and the time signature is 3/4. There are various musical notations such as slurs, accents, and triplets.

AL. then my fu - ture here, I'll face with out a fear,

rit.

Detailed description: This block contains the third system of the musical score. It features one vocal part: AL. (Alto). The AL. part has a single line of music with the lyrics "then my fu - ture here, I'll face with out a fear,". Below this are two staves for piano accompaniment. The key signature remains two flats, and the time signature is 3/4. There are various musical notations such as slurs, accents, and triplets. The word "rit." (ritardando) is written at the end of the piano part.

Andantino.

ALESIA. *p espress.*

My hope is to make you my friend, My on - ly

AL. wish is to earn your re - gard, And when you so to me un -

AL. - bend. I know my task will not be ve - ry hard If my

a tempo

AL. friend you will be, then my love you will earn Oh my un - cle, Oh my

AL. un - cle, my dear un - cle, Give me your friendship and love I will re - turn.

rit. *suivex.* *rit.*

Tempo di Valse.

AL.

I will be..... to your ne - - phew a

AL.

bless - - ing. Ev - 'ry day..... to his

AL.

heart I will sing,..... No sor-row harm - -

AL.

- ing, Yes I'll be charm - - ing I hear him say - Yes, she is

AL.

charm - ing! She's charm - ing! She's charm - - ing.

ALESIA.

CHANT. *p* I will be..... to your ne - phew a

LOR. *p* She will be..... to my ne - phew a

She will be..... to his ne - phew a

AL. bless - ing. Ev - 'ry day..... to his

CH. bless - ing. Ev - 'ry day..... to his

LOR. bless - ing. Ev - 'ry day..... to his

AL. heart I will sing,..... No sor_row harm -

CH. heart She will sing,..... No sor_row harm -

LOR. heart She will sing,..... No sor_row harm -

AL. - ing, I will be charm - - ing, I hear him say— Yes, she is

CH. - ing, She will be charm - - ing, Of course he'll say— Yes, she is

LOR. - ing, She will be charm - - ing, Of course he'll say— Yes, she is

AL. charm - ing! She's charm - ing! She's charm - ing.

CH. charm - ing! She's charm - ing! She's charm - ing.

LOR. charm - ing! She's charm - ing! She's charm - ing. *tempo*

animato.

N^o 13. QUARTETTE—{CHANTERELLE, LOREMOIS,} "A STRANGE GIRL."
 LANCELOT & HILARIUS.

VOICE. CHANT.

Though
When

PIANO. *ff* *p*

LOR.

man - ners change, a girl so strange, I did not at pre - sent ex - pect, The
 I was young each maid - en clung To prin - ci - ples ne - ver ad - van - ced. . . . With

CHANT.

young - sters teem with ways that seem To me a de - ci - ded de - fect. . . . Her
 sim - ple style, and mo - dest smile, Their beauty was always en - hanc'd. . . . But

LANCE.

ac - tions are much queer - er far Than fem - i - nine do - ings of old. Yes,
 she's a crank of high - est rank, If I have di - ges - ted the facts. Yes,

ALL. LANCE.

that's be-cause! Be-cause! She's fram'd in a diff' - - rent mould... A
 that's be-cause! Be-cause! She can-not con-trol her acts.... A

mo - dern mys-te-ry, Strange to his-to-ry, Sort of girl!..... A
 not too pli - a - ble, Un - re - li - a - ble, Sort of girl!..... A

quaint un-can-ny thing, Not like a-ny-thing, Sort of girl!
 keep an eye on her, Can't re-ly on her, Sort of girl!

DC.

DANCE.

Nº 14. DUET — (LANCELOT & ALESIA.) "IF LIKE TO THEE."

Andantino.

PIANO.

p dolce espress:

The first system of the piano introduction consists of two staves. The right hand begins with a series of eighth notes, followed by a melodic line with some grace notes. The left hand provides a harmonic accompaniment with chords and moving lines.

rit:

The second system continues the piano introduction. The right hand features a more active melodic line with some trills. The left hand continues with a steady accompaniment. A *rit:* marking is present above the right staff.

LANCELOT.

Hap - - py world, such maid - - ens pos - sess - - ing If

The vocal line for Lancelot is written on a single staff. The lyrics are: "Hap - - py world, such maid - - ens pos - sess - - ing If". The melody is simple and follows the rhythm of the words.

LAN.

like to thee. *espress:*

The third system contains the final part of the vocal line for Lancelot: "like to thee." followed by the instruction *espress:*. Below the vocal line is the piano accompaniment for this section, consisting of two staves. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

LAN. Ev' - - ry charm in each one com - press - - ing If

LAN. like to thee. *Plus vite.* Ah me, 'twere

LAN. fol - ly to be wise And shun the brightness of their eyes If *rit:*

LAN. like to thee, If like to thee. *a tempo.*

ALESIA.

I must not, dare not let him guess Un-til he's sworn the marriage

This block contains the musical score for Alesia's first line. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are: "I must not, dare not let him guess Un-til he's sworn the marriage".

AL.

vow For if he should doubt me now Good-bye my dream of hap - pi - - ness

rit:

rit:

This block contains the musical score for Alesia's second line. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats. The lyrics are: "vow For if he should doubt me now Good-bye my dream of hap - pi - - ness". There are two "rit:" markings above the piano accompaniment staves.

LANCELOT.

Heart of truth in each should be dwell - ing Can

This block contains the musical score for Lancelot's first line. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats. The lyrics are: "Heart of truth in each should be dwell - ing Can".

LAN.

that be so? *espress:*

This block contains the musical score for Lancelot's second line. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats. The lyrics are: "that be so? *espress:*".

LAN. True are the words those lips should be tell - - ing Can

LAN. that be so? Ah no, for

Plus vite.

LAN. me a lone - ly fate One can - not learn un - til too late If

rit:

LAN. that be so, If that be so.

f

Nº 15. ENSEMBLE — "THE MARRIAGE CONTRACT."

Allegretto moderato.

PIANO.

Piano accompaniment for the first system, featuring treble and bass staves with musical notation.

SOPRANO.

TENORS.

BASSES.

Here are the wed_ding

Here are the wed_ding

Here are the wed_ding

Vocal staves for Soprano, Tenors, and Basses, and piano accompaniment for the second system.

guests, who come to see the bride_groom and the blush_ing bride.....

guests, who come to see the bride_groom and the blush_ing bride.....

guests, who come to see the bride_groom and the blush_ing bride.....

Vocal staves for Soprano, Tenors, and Basses, and piano accompaniment for the third system.

Safe in the bonds of wed-lock, once for all, to - ge - ther ve - ry tight - ly

Safe in the bonds of wed-lock, once for all, to - ge - ther ve - ry tight - ly

Safe in the bonds of wed-lock, once for all, to - ge - ther ve - ry tight - ly

tied,..... In fa - - shion a la mode de France.

tied,..... In fa - - shion a la mode de France.

tied,..... In fa - - shion a la mode de France.

HILARIUS. LANCELOT.

These things are bet - ter a la France. Now for the dar - ling

LAN. deed by which to win a splen - did for - tune and a mate,... To

LAN. make them all de - ceived is hard un - less my fair fi - an - cée does not he - si -

LAN. *ALESIA.* *a tempo*
- tate. Good day my friends, I'm pleased you all to

AL. see..... here, (Salute.) (ASIDE.) A -

AL. *pp*

- las the time draw - eth near,..... I am sor - ry that I start - ed; My

She is ner - - - vous

She is ner - - - vous

She is ner - - - vous

Detailed description: This system contains the first vocal entry. The vocal line (AL.) begins with a melodic phrase in a minor key, marked *pp*. The lyrics are: "- las the time draw - eth near,..... I am sor - ry that I start - ed; My". Below the vocal line are three staves for piano accompaniment, each with the lyrics "She is ner - - - vous". The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

AL.

heart is beating with fear, My courage seems to have de - part - - - ed.

pret - - ty dear, The hour now is near.

pret - - ty dear, The hour now is near.

pret - - ty dear, The hour now is near.

Detailed description: This system contains the second vocal entry. The vocal line (AL.) continues the melody with the lyrics: "heart is beating with fear, My courage seems to have de - part - - - ed." Below this are three staves for piano accompaniment, each with the lyrics "pret - - ty dear, The hour now is near." The piano part continues with a similar accompaniment style, featuring chords and moving lines in both hands.

Yes she's a pret - ty bride, and one who's fit to

Yes she's a pret - ty bride, and one who's fit to

Yes she's a pret - ty bride, and one who's fit to

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Yes she's a pret - ty bride, and one who's fit to". The piano part features a simple harmonic accompaniment with a bass line and chords.

wed a no - ble Chan - ter - el - - le, She will a - dorn the

wed a no - ble Chan - ter - el - - le, She will a - dorn the

wed a no - ble Chan - ter - el - - le, She will a - dorn the

The second system of the musical score continues with the lyrics: "wed a no - ble Chan - ter - el - - le, She will a - dorn the". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

name, and fill the proud po - si - tion ve - ry, ve - ry well.

name, and fill the proud po - si - tion ve - ry, ve - ry well.

name, and fill the proud po - si - tion ve - ry, ve - ry well.

The third system of the musical score concludes with the lyrics: "name, and fill the proud po - si - tion ve - ry, ve - ry well." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a fermata.

CHANTERELLE.

Now then my dear, take my hand, For by my side you now must stand,

ALESIA.

SOPRANO.
Wed-ding grand— Take his hand, By Chan-ter-elle you now must stand.

TENORS.
Wed-ding grand— Take his hand, By Chan-ter-elle you now must stand.

BASSES.
Wed-ding grand— Take his hand, By Chan-ter-elle you now must stand.

AL. No, no, no, no, no, no, no my place is yon - - -

CHANT.

AL. - - - der. Ah me, still she more ner-vous grows, More

SOPRANO.

CH.

awk_ward still where'er she goes. She's ve - ry haugh - ty that is

TEXORS *pp*

BASSES *pp*

She's ve - ry haugh - ty that is

She's ve - ry haugh - ty that is

clear, That can't be de - nied Some fun - ny ways she's got. We might re -

clear, That can't be de - nied Some fun - ny ways she's got. We might re -

clear, That can't be de - nied Some fun - ny ways she's got. We might re -

- sent her bear - ing here, If t'were merely pride, But we know it's not.

- sent her bear - ing here, If t'were merely pride, But we know it's not.

- sent her bear - ing here, If t'were merely pride, But we know it's not.

NOTARY.

All's pre-pared for the mar-riage here, La-dy now you must make se-lec-tion;

NOT. Will you take for hus-band dear Lan-ce-lot? with a heart's af-

NOT. -fec-tion? Yes if he will mar-ry me, me, me, rit.

AL. I to wed him will a-gree, gree, gree, Now the pa-per you must

NOTARY. a tempo

NOT. sign, sign, sign, Ah, at-last the mo-ney's mine, mine, mine.

LANCE.

CHANT.

All goes well, with hitches none, When she signs, the trick is done.

pp Yes she is charming there's no doubt, But her walk so queer, Most awkward does ap-

pp Yes she is charming there's no doubt, But her walk so queer, Most awkward does ap-

pp Yes she is charming there's no doubt, But her walk so queer, Most awkward does ap-

NOTARY.

The

pear; The reason why we can't make out, Though we must a-gree, She may nervous be.

pear; The reason why we can't make out, Though we must a-gree, She may nervous be.

pear; The reason why we can't make out, Though we must a-gree, She may nervous be.

NOT.

pa - per now is signed, ... Which will for e - ver bind.

ALL.

That is o - ver now A - - las! ... Time we thought would ne - ver

rit.

CHANT.

pass. Now they're made man and wife, Let us wish them both a hap - py

a tempo.

CH.

fate, Best of luck, length of life, Children dear, and al - so rich - es

CH. 

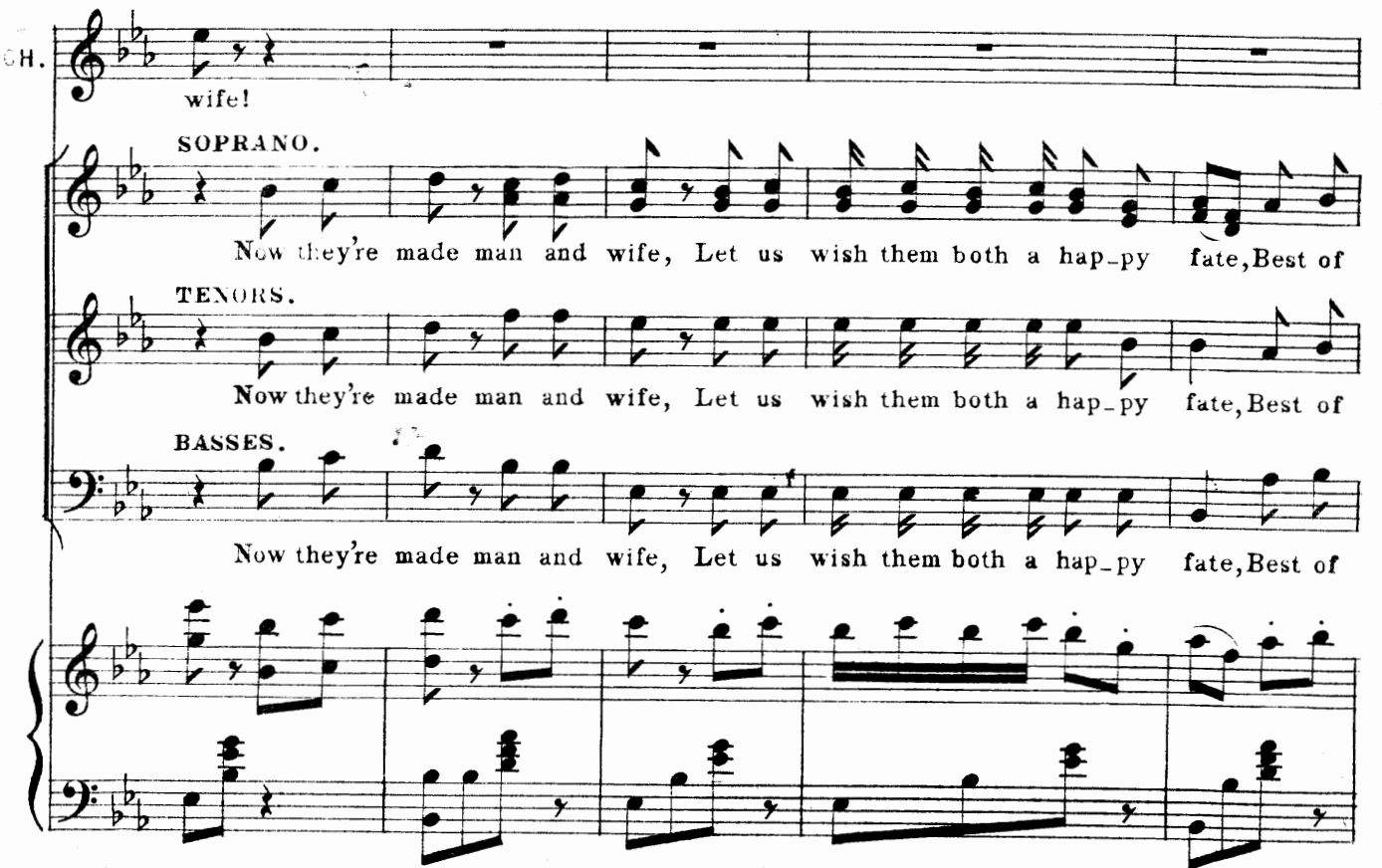
great, Not a care, not a tear, Smil - ing fa - ces, and a smil - ing

CH. 

life, Ev' ry blessing come from far and near, Here's to my good ne - phew and his

rit. a tempo

rit. a tempo

CH. 

wife!

SOPRANO.

Now they're made man and wife, Let us wish them both a hap - py fate, Best of

TENORS.

Now they're made man and wife, Let us wish them both a hap - py fate, Best of

BASSES.

Now they're made man and wife, Let us wish them both a hap - py fate, Best of

luck, length of life, Chil-dren dear, and al-so rich-es great, Not a
 luck, length of life, Chil-dren dear, and al-so rich-es great, Not a
 luck, length of life, Chil-dren dear, and al-so rich-es great, Not a

care, not a tear, Smil-ing fa-ces, and a smil-ing life, Ev'-ry
 care, not a tear, Smil-ing fa-ces, and a smil-ing life, Ev'-ry
 care, not a tear, Smil-ing fa-ces, and a smil-ing life, Ev'-ry

rit.

a tempo
 bless-ing come from far and near, Here's to his good ne-phew and his wife!
 bless-ing come from far and near, Here's to his good ne-phew and his wife!
 bless-ing come from far and near, Here's to his good ne-phew and his wife!

a tempo *sf*

Nº 16. CHORUS — "AFTER THEM WE GO!"

SOPRANOS.

TENORS.

BASSES.

PIANO.

f > > > > >

Af_ter them we go! Fol_low them stop them in their flight!

Af_ter them we go!

Af_ter them we go!

f

Bring them back ere the fall of night! Fol_low them stop them in their flight!

Save them! Save them! Both from their plight! He a doll

thinks that he has wed, But a wife he has now in_stead!

Detailed description: This is a musical score for a chorus. It features four staves: Soprano, Tenor, Bass, and Piano. The key signature has one sharp (F#) and the time signature is 3/4. The Soprano part begins with a dynamic marking of 'f' and accents over the first five notes. The lyrics for the Soprano part are: 'Af_ter them we go! Fol_low them stop them in their flight!'. The Tenor and Bass parts have similar lyrics: 'Af_ter them we go!'. The Piano accompaniment starts with a dynamic marking of 'f' and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score is divided into four systems. The first system covers the first two lines of lyrics. The second system covers the third line of lyrics. The third system covers the fourth line of lyrics. The fourth system covers the fifth line of lyrics. The piano accompaniment continues throughout all systems, providing harmonic support for the vocal lines.

SOPRANOS.

He's a Monk, back a - gain he's fled! Bring them back to - night!

TENORS.
He's a Monk, back a - gain he's fled! Bring them back to - night!

BASSES.
He's a Monk, back a - gain he's fled! Bring them back to - night!

Yes to - night! Bring them back to - night!

Yes to - night! Bring them back to - night!

Yes to - night! Bring them back to - night!

mf *f* *mf*

f *mf*

f *mf* *sf*

Nº 17. CHORUS— "WILL HE COME BACK?"

PIANO.

Allegretto.

p misterioso

rit.

Tempo I.

'Tis night and brother Lance - lot Has not re - turned from his ad - ven - ture To

p

keep the vow of his in - den - ture, Will he come back or will he

p

'Tis night and brother Lan - ce - lot, Has not re -
 not, will he come back or will he not, To keep the

The first system of the musical score consists of three staves. The top staff is the vocal line in a treble clef, starting with a piano (*p*) dynamic marking. The lyrics are: "'Tis night and brother Lan - ce - lot, Has not re -". The middle staff is the bass line in a bass clef, with lyrics: "not, will he come back or will he not, To keep the". The bottom staff is the piano accompaniment, showing the right and left hands in a grand staff.

- turned from his ad - ven - ture To keep the vows of his in -
 vows of his in - den - ture Will he come to us or

The second system of the musical score consists of three staves. The top staff is the vocal line in a treble clef, with lyrics: "- turned from his ad - ven - ture To keep the vows of his in -". The middle staff is the bass line in a bass clef, with lyrics: "vows of his in - den - ture Will he come to us or". The bottom staff is the piano accompaniment, showing the right and left hands in a grand staff.

rit.

- den - ture Will he come back or will he not?
 not, will he come back or will he not?

rit.

The third system of the musical score consists of three staves. The top staff is the vocal line in a treble clef, starting with a *rit.* (ritardando) marking. The lyrics are: "- den - ture Will he come back or will he not?". The middle staff is the bass line in a bass clef, with lyrics: "not, will he come back or will he not?". The bottom staff is the piano accompaniment, showing the right and left hands in a grand staff, also marked with *rit.*

N^o 18. SONG— (FATHER MAXIME.) "A JOVIAL MONK AM I."

WORDS BY CLIFTON BINGHAM.

VOICE.

A jo-vial monk am I, Con-tent-ed with my lot, The
There's few who can en-joy So calm a life as mine; Mo-

PIANO.

world with-out This gate I flout, Nor care for it one jot!.... Shall I
-nas-tic fare Is sometimes spare, But Mal-voi-sie's good wine!... Out-

make life dull and drea-ry,. Because a som-bre garb I wear?..... Ive a
-side 'tis rush and hur-ry,. A life that has no charm for me;.... You live no

heart that's light and cheer-y,... And can af-ford to laugh at care!
lon-ger if you wor-ry,... So why not take life ea-si-ly?

The musical score is written for voice and piano. The voice part is in a bass clef with a 2/4 time signature. The piano accompaniment consists of two staves, a treble and a bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line.

MAX. *A con - tent - ed mind Is a bless - ing kind, And a mer - ry heart Is a*
Ah! a ca - pon fine Is a dish divine, With a conscience clear, We....

MAX. *purse well lined; So.. what care I, Let the world go by- For it's bet - ter far, To*
need not fear; If we cant get these, We bend our knees, With pi - ous prayr To

MAX. *laugh than cry! A con - tent - ed mind Is a blessing kind, And a mer - ry heart Is a*
sim - ple fare. Ah! a ca - pon fine Is a dish divine, With a conscience clear, We...

MAX. *purse well lined; So what care I, Let the world go by- For it's*
need not fear; If we cant get these We.... bend our knees, With

MAX. *bet - ter far To.. laugh than cry! laugh than cry!*
pi - ous prayr To sim - ple fare. sim - ple fare.

rall. *ff* *Fine.*

D.C.

Nº 19. CHORUS — "OH! STRANGE DEVICE."

Moderato.

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, some with slurs and accents. A dynamic marking of *p* is placed below the first note. The lower staff is in bass clef with the same key signature and time signature. It features a steady accompaniment of eighth notes, often in pairs, with slurs and accents. The system concludes with a final chord in the bass staff.

TENORS.

BASSES.

p

Oh

Oh

The second system includes vocal parts and piano accompaniment. The vocal parts are on two staves: Tenors (treble clef) and Basses (bass clef). Both vocal staves have a whole rest for most of the system, with a final note on the word "Oh" marked with a dynamic *p*. The piano accompaniment continues from the first system, with the upper staff in treble clef and the lower staff in bass clef, both in the key of F# and common time. The piano part features slurs and accents, ending with a final chord in the bass staff.

strange de_vice, So near-ly true to life, 'Tis worth the price, He's paid for

strange de_vice, So near-ly true to life, 'Tis worth the price, He's paid for

such a wife. In - ven - tion great, No faults in her ap - pear, For

such a wife. In - ven - tion great, No faults in her ap - pear, For

such a mate, Per_fec.tion is were woman so we should not fear.....

such a mate, Per_fec.tion is were woman so we should not fear.....

BALTHASAR.

BASILQUE.

What complexion: Teeth so white:

BENOIST.

ACUELET.

Hair of gold, Eyes so bright!

BASIL.

BENOIST.

Yes truly, she's of striking beauty, Much more than

ACUELET.

BEN.

ev-er liv-ing maid. She's like to tempt us from thoughts of du - ty;

BALTH.

rit.

Yes, that is true I am a - fraid.

rit.

TENORS.

a tempo

Creature false and frail As that she's re - pre - sent - ing, Not in strength we fail, Not a

BASSES.

Creature false and frail As that she's re - pre - sent - ing, Not in strength we fail, Not a

a tempo

whit we re - lent, Ne - ver wo - man here, Shall be with our con - sent - ing,

whit we re - lent, Ne - ver wo - man here, Shall be with our con - sent - ing,

But as a doll she shall re-main our prize, To steel our hearts 'gainst woman

But as a doll she shall re-main our prize, To steel our hearts 'gainst woman

cresc.

we des - pise. To steel our hearts and teach our eyes to know the wo-man we des - pise,

we des - pise, we des - - - pise.....

... It's presence here will make us wise.

... It's presence here will make us wise.

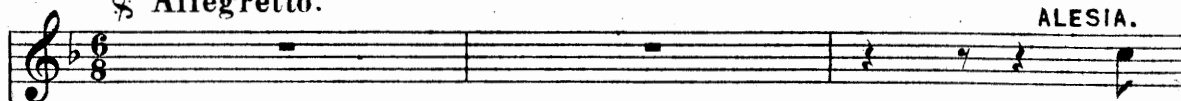
p *f* *Fine.*

N^o 20. SONG— (ALESIA.) "A POOR LITTLE DUMMY AM I."

♩ Allegretto.

ALESIA.

VOICE.

A
When

PIANO.



AL.

poor lit-tle dummy am I, But still my in- tel- lect is shin- - ing,
pol- i- tics vex ev'-ry - one, And you are ask'd for your con- vic- - tion,

AL.

Hu - man folk to co- py me try, For e - qual wis - dom pin - ing. If
When your wife to cry has be- gun, At some sup- posed res - tric - tion. If

AL.

quarrels I hap- pen to spy, In words all ar- - gu- ments de - clin - - ing,
a - nything un- der the sun, Should make you care - ful of your dic - - tion,

AL. This is all my lu - cid re - ply, Each dif - fer - ent view com - bin - - ing.
If you all dis - - cussion would shun, These words will save you fric - - tion.

Animato.

AL. Oh, oh, oh! Lo, lo, lo! Pa - pa, pa - pa! lo - lo! Ma - ma, ma - ma!

AL. If with some one you don't a - gree, You should take ex - am - ple now by me;

AL. Oh, oh, oh! Lo, lo, lo! Pa - pa, pa - pa! lo - lo! Ma - ma, ma - - ma!

AL. Men dislike con - tra - dic - tion flat, But they can't take ex - ception to that! Oh!

N^o 21. Exit of MONKS.—“CREATURE FALSE AND FRAIL.”

TENORS.

BASSES.

Cre_a_ture false and frail as that she's rep - re - sent - ing,

Cre_a_ture false and frail as that she's rep - re - sent - ing,

Not in strength we fail not a whit we re_lent, Never wo_man here shall be with

Not in strength we fail not a whit we re_lent, Never wo_man here shall be with

our con - sent - ing, But as a doll she shall re - main our prize;

our con - sent - ing, But as a doll she shall re - main our prize;

To steel our hearts 'gainst wo - man we des - pise, To steel our
 To steel our hearts 'gainst wo - man we des - pise,

hearts and teach our eyes to know the wo - man we des - pise.....
 we des - pise.....

..... Its pre - sence here will make us wise!
 Its pre - sence here will make us wise!

Nº 22. DUET— (ALESIA & LANCELOT.) "WAS IT A KISS?"

Allegretto. **LANCELOT.** **All^{to} moderato.**

VOICE.

Was it a kiss? Sweetest ca-

PIANO.

pp

pp

LAN.

-ress! To-ken of bliss And hap-pi - ness! No 'twas a dream That will ne-ver re -

LAN.

-turn! Dream of a love That I ne-ver shall learn! This is no dream, Ne'er shall it

AL.

go! Love is su - preme! Love you shall know! Speak to me, speak! Though your anger I

Tempo I.

ALESIA.

rit:

rit:

Tempo I.

LANCELOT.

LAN. *ALESIA.* *rit:*

hear! Lan - ce - lot still I shall hold you dear!.....

This system contains the vocal line for LANCIA and the piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a quarter note A4, eighth notes B4 and C5, quarter notes D5 and E5, eighth notes F#5 and G5, and a final half note A5. The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines. A *rit:* marking is placed above the final measure of the vocal line.

AL. *Animato.*

Ah, no! he.... may blame me, Re - - proach and

This system contains the vocal line for ALICE and the piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a half note A4, quarter notes B4 and C5, quarter notes D5 and E5, quarter notes F#5 and G5, and a final half note A5. The piano accompaniment consists of a steady bass line of eighth notes and a treble line of chords. An *Animato.* marking is placed above the first measure of the vocal line.

AL.

shame me, My love un - - heed - - ing! Ah, no! Bet-ter to

This system continues the vocal line for ALICE and the piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a half note A4, quarter notes B4 and C5, quarter notes D5 and E5, quarter notes F#5 and G5, and a final half note A5. The piano accompaniment continues with eighth notes in the bass and chords in the treble.

AL. *rall:* *Tempo I.*

write him a mes - sage for ten - der - ness plead - - - - ing! Now let me

rall: *Tempo I.*

This system concludes the vocal line for ALICE and the piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a half note A4, quarter notes B4 and C5, quarter notes D5 and E5, quarter notes F#5 and G5, and a final half note A5. The piano accompaniment features a bass line with eighth notes and a treble line with chords. *rall:* and *Tempo I.* markings are placed above the vocal line and below the piano accompaniment respectively.

AL. seek Love to im - part, How can I speak Heart un - to

The first system of music shows the vocal line for 'AL.' with lyrics: "seek Love to im - part, How can I speak Heart un - to". The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords. The key signature has one sharp (F#).

AL. heart? When he a - wakes he must think of me well - Blind to the

rit: *a tempo.*

The second system continues the vocal line for 'AL.' with lyrics: "heart? When he a - wakes he must think of me well - Blind to the". It includes tempo markings: *rit:* (ritardando) and *a tempo.* (return to original tempo). The piano accompaniment continues with similar harmonic support.

AL. tale of de - cep - tion I tell Can it be true? What do I

LANCELOT.

The third system features the vocal line for 'AL.' with lyrics: "tale of de - cep - tion I tell Can it be true? What do I". A new character, 'LANCELOT.', is introduced with a short melodic phrase. The piano accompaniment provides accompaniment for both parts.

LAN. see? That which I knew A doll to be! Liv - ing and

The fourth system shows the vocal line for 'LAN.' with lyrics: "see? That which I knew A doll to be! Liv - ing and". The piano accompaniment continues to support the vocal melody.

LAN. mov - ing A wo - man is she! Yes, it is true! She writes to

The fifth system concludes the vocal line for 'LAN.' with lyrics: "mov - ing A wo - man is she! Yes, it is true! She writes to". The piano accompaniment ends with a final chord. The key signature changes to two flats (Bb) at the end of the system.

LAN. me! Dear I pray you pardon

LANCELOT.
me, me, me! I will par-don her with glee, glee, glee!

ALESIA. LANCELOT.
I then a lov-ing wife will be, be, be! She then a lov-ing wife will

LAN. Animato.
be, I love you, love you my dar - ling, love you dar - ling

LAN. from my heart..... None shall part!

LAN. *p*
 Girl di - - - vine..... You are now my own my dar - ling bride!

LAN. *p* *rit:*
 I am thine!..... Ev-er more shall you be by my side!

LANCELOT.
a tempo.
 None shall say..... That we two a - gain must

ALESIA.
a tempo.
 None shall say..... That we two a - gain must

LAN. *f* *p* *f* *p* *f* *p*
 part With love in each heart Our life we will start And

AL. *f* *p* *f* *p* *f* *p*
 part With love in each heart Our life we will start And

LAN. *f* *p* *rit:* *a tempo.* *f:* *p* *f:* *p*
 glad - ly de - part from here. While you cling to me, Life will

AL. *f* *p* *f:* *p* *f:* *p*
 glad - ly de - part from here. While you cling to me, Life will

LAN. *f* *p*
 bring to me, Love and hap - pi - ness! Deep in my heart, In my

AL. *f* *p*
 bring to me, Love and hap - pi - ness! Deep in my heart, In my

LAN. *>* *>*
 heart, In my heart, In my heart.....

AL. *>* *>*
 heart, In my heart, In my heart.....

No. 23. FINALE. ACT II. "AND NOW I MEAN TO LEAVE THIS PLACE?"

Allegretto.

LANCELOT.

VOICE.

And now I

PIANO.

FATHER MAX.

LAN.

mean to leave this place, To start a - no - ther kind of life. Yes quite a -

CHANTERELLE.

MAX.

- no - ther kind of life. The rea - son why is no dis - grace, You've sim - ply

ALESIA.

CHAN

got a charm_ing wife! I'm that ve - ry charm_ing wife! Ti - re - lee Kee

Ti_re_lee Kee -
 - dee Pis_to-li ca-ra - bi Pis_to-li ca-ra - bo Ti_re_lee bo - bo! Ti_re_lee Kee -

dee pis_to-li ca-ra - bi pis_to-li ca-ra - bo ti_re_li bo -
 dee pis_to-li ca-ra - bi pis_to-li ca-ra - bo ti_re_li bo -

rit.

f a tempo
 - bo! Ti_re_lee Kee dee pis_to-li ca-ra - bi pis_to-li ca-ra -
 - bo! Ti_re_lee Kee dee pis_to-li ca-ra - bi pis_to-li ca-ra -
 Ti_re_lee Kee dee pis_to-li ca-ra - bi pis_to-li ca-ra -

TENORS.

BASSES.

Luck be with him

Luck be with him

a tempo
f

- bo ti - re - lee bo - bo Ti - re - lee Kee dee pis - to - li ca - ra -

- bo ti - re - lee bo - bo Ti - re - lee Kee dee pis - to - li ca - ra -

- bo ti - re - lee bo - bo Ti - re - lee Kee dee pis - to - li ca - ra -

and his wife, May they

and his wife,..... May they

- bi pis - to - li ca - ra - bo ti - re - lee bo - bo! Luck be with him and his

- bi pis - to - li ca - ra - bo ti - re - lee bo - bo! Luck be with him and his

- bi pis - to - li ca - ra - bo ti - re - lee bo - bo! Luck be with him and his

lead a hap - - py life! Luck be with him and his

lead a hap - - py life! Luck be with him and his

wife, May they lead a hap - py life, hap - py life, hap - py life, Hap - py

wife, May they lead a hap - py life, hap - py life, hap - py life, Hap - py

wife, May they lead a hap - py life, hap - py life, hap - py life, Hap - py

wife, May they lead a hap - py life, hap - py life, hap - py life, Hap - py

wife, May they lead a hap - py life, hap - py life, hap - py life, Hap - py

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with a treble or bass clef and a key signature of one sharp (F#). The lyrics are: "wife, May they lead a hap - py life, hap - py life, hap - py life, Hap - py". The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a 4/4 time signature and features a steady accompaniment of chords and eighth notes.

life!..... A hap - py

life!..... A hap - py

life!..... A hap - py

life!..... A hap - py

life!..... A hap - py

The second system of the musical score consists of six staves. The top five staves are vocal parts, each with a treble or bass clef and a key signature of one sharp (F#). The lyrics are: "life!..... A hap - py". The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The music continues with a similar accompaniment style as the first system, featuring chords and eighth notes.

life!.....

life!.....

life!.....

life!.....

life!.....

ff

The musical score is arranged in five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features the word "life!" followed by a dotted line, indicating a long note or a breath mark. The piano accompaniment includes various textures: the first system has long, sustained chords; the second and third systems feature rhythmic patterns with eighth and sixteenth notes; the fourth system has a more active piano part with eighth-note runs in the right hand and chords in the left; the fifth system concludes with a final chord and a double bar line.

Nº 24. SONG. (LANCELOT.) "THE POOR LITTLE NOVICE."

Allegretto animato.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a 6/8 time signature, playing a simple accompaniment of chords and single notes.

I went to town a sim - ple youth as
I used to think the world was rich, with

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff.

ma - ny more have done,..... My mind was o - pen
mo - ney ev' - ry - where,..... But now I know 'tis

The vocal line continues on a single staff with a treble clef. The piano accompaniment is on two staves. The lyrics are written below the vocal staff.

to re - ceive in - struc - - tion there..... A -
poor, of gold it has a lack..... For

The vocal line continues on a single staff with a treble clef. The piano accompaniment is on two staves. The lyrics are written below the vocal staff.

las my purse was o - pen too ... 'twas known by ev' - ry
 ev' - ry - one I've met, has ask'd... my wealth to

one,..... And soon of cash or sim - ple faith I'd
 share,..... And not a sin - gle man has wish'd to

none to spare,..... They took me out and
 pay me back,..... But still my du - ty

took me in and took me by sur - prise The
 was to aid, ... the nee - dy and dis - tress'd To

bro - thers used to store my mind to mind my
help the poor must al - ways be a wel - - come

store..... But mi - ser I sur - mise I'll be..... if
task..... I gave to some, they told their friends, who

I e - con - o - mise, And yet I'm pen - ni -
quick - ly round me press'd, And one or two I

less with - out a pen - ny more.
fan - cy, took but did not ask.

REFRAIN.

Oh! dear, I've been see - ing a lot of fun - ny things

late - ly, Things I've nev - er seen be - fore that

hap - pen a - round me, sim - ply a - stound me, Oh! dear,

things I've seen and I've heard that puz - zle me great - ly.

Worse by far than what I've been told, I'm a

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Worse by far than what I've been told, I'm a".

poor lit - tle nov - ice who's out in the cold.

D.C.

This system contains the next two measures of the vocal line and piano accompaniment. The lyrics are: "poor lit - tle nov - ice who's out in the cold." The system ends with a double bar line and a repeat sign. The instruction "D.C." is written below the piano part.

DANCE. After 2nd verse only.

This system contains the first two measures of the dance section. It features a piano accompaniment in grand staff. The music is in a 2/4 time signature and consists of chords and eighth notes.

This system contains the next two measures of the dance section. It continues the piano accompaniment from the previous system.

p

This system contains the final two measures of the dance section. It concludes with a double bar line. A piano dynamic marking (*p*) is present in the second measure.

Nº 25. SONG (ALESIA.) "THE SPRINGTIME OF LOVE."

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and a descending eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato' and the dynamics are 'p' (piano).

'Tis the Spring-time of love, with all its store of
'Tis the Spring-time of love, that brings my hearts a

The first system of the song features a vocal line and piano accompaniment. The piano part is marked 'pp' (pianissimo) and 'delicato' (delicate). The vocal line begins with a repeat sign and a fermata over the first measure.

glad - ness, Come to me..... In my heart 'tis new -
wa - king 'Neath the sun..... On the sleep of a

The second system continues the vocal and piano accompaniment. The piano part features a melodic line in the right hand and a more active accompaniment in the left hand.

born, no longer tears or sad - ness Come to me.
life the ro - sy dawn is brea - king, Night is done.

The third system concludes the vocal and piano accompaniment. The piano part features a melodic line in the right hand and a more active accompaniment in the left hand.

Life is dear - er for love now a - round me is
All is smi - ling the wealth of a gold - en to -

sing - - ing Songs of old.
-mor - - row I shall own.

All the world is chang'd, love to my soul is
Naught can harm me now, love ne'er can reign with

bring - ing Joy un - told.
sor - row 'Tis a - lone.

Sweet and low in my ear, rings out his mes - sage
Placed for aye in my heart, king of my be - ing

REFRAIN. *Andante.*

Song of bliss sweet and clear. It is the song, it is the
Ne'er a - gain to de - part.

song, it is the song... of love; Ec - hos will start Deep in my

heart, Ne - ver to part It is the song of love.

D.C.