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As Performed at the Royal Strand Theatre.

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# C Y M B I A

A Comic Opera

IN THREE ACTS.

LIBRETTO BY

HARRY PAULTON.

MUSIC BY

FLORIAN PASCAL.

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# CYMBIA.

## OVERTURE.

FLORIAN PASCAL.

PIANO.

*Allegro moderato.*

*mf marcato.*

*cres.*

*L. H.*

*fz*

*ff marcato.*

Aug. Homberger

*Tempo di galop.*

First system of the musical score. The right hand (treble clef) begins with a series of quarter notes (F#, G, A, B, C, D, E, F#) followed by a melodic line. The left hand (bass clef) starts with a whole rest, then enters with a rhythmic pattern of eighth notes. A dynamic marking *p* is placed above the left hand. The time signature is 2/4.

Second system of the musical score. The right hand continues the melodic line with quarter and eighth notes. The left hand maintains the rhythmic accompaniment with eighth notes and chords.

Third system of the musical score. The right hand features a more complex melodic line with some accidentals. The left hand continues with eighth notes and chords. Dynamic markings *fz* and *p* are present.

Fourth system of the musical score. The right hand has a series of chords and melodic fragments. The left hand continues with eighth notes and chords. A dynamic marking *f* is present.

Fifth system of the musical score. The right hand continues with a melodic line. The left hand maintains the rhythmic accompaniment with eighth notes and chords.

Sixth system of the musical score. The right hand continues with a melodic line. The left hand maintains the rhythmic accompaniment with eighth notes and chords.

First system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. A *cres.* marking is present in the right hand towards the end of the system.

Second system of musical notation. The right hand continues the melodic line with some slurs and accents. The left hand features a *f* (forte) dynamic marking. The system concludes with a double bar line.

Third system of musical notation. The right hand has a more active melodic line with many slurs. The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand provides accompaniment. The system ends with a double bar line.

Fifth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a more complex accompaniment with some slurs.

Sixth system of musical notation. The tempo is marked *Moderato quasi andante.* The right hand begins with a melodic line, and the left hand starts with a *p calma.* (piano, calm) dynamic. A *cres.* marking appears in the right hand towards the end of the system.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *f* is present in the bass line.

Second system of musical notation. The treble clef part features a dense texture of sixteenth notes. The bass clef part has a more sparse accompaniment. A tempo marking *Tempo di Valse.* is written above the treble staff. Dynamic markings *fz* and *p* are present.

Third system of musical notation. The treble clef part has a melodic line with some slurs. The bass clef part has a steady accompaniment. A dynamic marking of *p* is visible.

Fourth system of musical notation. The treble clef part includes a triplet of eighth notes. The bass clef part has a consistent accompaniment.

Fifth system of musical notation. The treble clef part features a triplet of eighth notes. The bass clef part has a steady accompaniment.

Sixth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a steady accompaniment.

The first system of music consists of two staves. The upper staff begins with three triplet eighth notes, followed by a quarter note, a half note, and a quarter note. A fermata is placed over a half note in the second measure. The lower staff features a bass line with chords and a triplet of eighth notes in the second measure.

The second system continues the piece. The upper staff has a melodic line with a fermata over a half note. The lower staff has a bass line with chords. The marking *f rall.* is placed at the end of the system.

The third system features a melodic line in the upper staff with a fermata over a half note and a triplet of eighth notes. The lower staff has a bass line with chords. The marking *a tempo.* is placed at the beginning of the system.

The fourth system shows a melodic line in the upper staff with a fermata over a half note. The lower staff has a bass line with chords.

The fifth system begins with a melodic line in the upper staff marked *Allegro.* and *fz*. The lower staff has a bass line with chords. A 2/4 time signature is indicated at the start of the system.

The sixth system continues with a melodic line in the upper staff marked *fz* and *ff*. The lower staff has a bass line with chords.

First system of a piano score. The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand has a steady eighth-note accompaniment. The key signature has two sharps (F# and C#). The system concludes with a double bar line and a key signature change to one flat (Bb).

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand maintains a consistent eighth-note accompaniment. A *rall.* (rallentando) marking is present. The system ends with a double bar line and a key signature change to two flats (Bb and Eb).

Third system of the piano score. The right hand has a more melodic line with some rests. The left hand continues with eighth-note accompaniment. The tempo/mood is marked *Moderato e cantabile.* and the dynamic is *p* (piano). The system ends with a double bar line and a key signature change to one flat (Bb).

Fourth system of the piano score. The right hand features a melodic line with some rests. The left hand continues with eighth-note accompaniment. The system ends with a double bar line and a key signature change to two flats (Bb and Eb).

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. The dynamic is marked *f* (forte). The system ends with a double bar line and a key signature change to one flat (Bb).

Sixth system of the piano score. The right hand features a melodic line with some rests. The left hand continues with eighth-note accompaniment. The system includes a trill (*tr*) and a key signature change to two flats (Bb and Eb). The tempo is marked *Tempo di Galop.* and the dynamic is *p* (piano). The system ends with a double bar line and a key signature change to one flat (Bb).



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a *cres.* (crescendo) marking in the lower staff and a *mf* (mezzo-forte) marking in the upper staff. The music includes a key signature change to two sharps (F# and C#).

The third system is marked *Pomposo.* (Pompous) and *ff* (fortissimo). The tempo and dynamics are significantly increased. The music features a 9/8 time signature and a key signature of two sharps.

The fourth system features trill markings (*tr*) in the upper staff. The music is characterized by a steady, rhythmic accompaniment in the lower staff and a more active melodic line in the upper staff.

The fifth system shows further development of the melodic and harmonic themes. It includes a variety of note values and rests, with a focus on the interaction between the two staves.

The sixth system concludes the page with complex rhythmic patterns and a final cadence. The music features a mix of eighth and sixteenth notes, with a strong sense of rhythmic drive.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, including dynamic markings *fz* (forzando) and *p* (piano).

Third system of musical notation, continuing the piece with complex rhythmic patterns in both hands.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte).

Fifth system of musical notation, showing intricate fingerings and rhythmic textures.

Sixth system of musical notation, marked *Piu lento.* (More slowly) and *marcato.* (marked).

Seventh system of musical notation, including dynamic markings *ff* (fortissimo) and *8va.* (octave).

# ACT I.

## No. 1. INTRODUCTION & CHORUS—(Burbos, Redaine, Bloëbber, Tenors & Basses.)

PIANO.

*Maestoso.* Harp.

Corni. *p* *cres.*

BARDS. TENORS. *mf*

Wel - come, wel - come give us, A

KNIGHTS. BASSES.

Wel - come, wel - come give them, A

Harp. *Maestoso.* *mf*

wel - come here we plead; Here with joy re - ceive us, We

wel - come here they plead; Here with joy re - ceive them, They

bles - ings bring in - deed, in-deed, We bles - ings bring in - deed, in-deed,

bles - ings bring in - deed, in-deed, They bles - ings bring in - deed, in -

in-deed. Hith - er on the Welsh harp strum - ming,

- deed, in - deed. strum - ming,

*fz* *fz*

He - rald - ing our la - dies' com - ing, We wel - come plead in - deed, in - deed, We

He - rald - ing their la - dies' com - ing, They wel - come plead in - deed, in - deed, They

*rall.*

wel - come plead in - deed, in-deed, We wel - come plead in - deed, in - deed.

wel - come plead in - deed, in-deed, They wel - come plead in - deed, in - deed.

*rall.*

*f* *fz*

BURBOS. *Allegretto.*

Joy - ous wel - come to your

strum - ming! He - rald - ing your la - dies', your la - dies' . . . com - ing.

Sweet Prin - cess - es, fair Si - lures! . . .

CHORUS. TENORS.  
Brides . . . of

BASSES.  
Brides . . . of

BURBOS.

Ar - thur's sons . . . to be! Beau - ty ev - 'ry

Ar - thur's sons . . . to be!

TENORS.

heart . . . al - lures. Young . . . and fan - - cy, fan - - cy

BASSES.

Young . . . and fan - - cy, fan - - cy

*f*

BURBOS.

free. . . Youth - ful forms, both bright and air - y, Youth - ful forms, both bright and air - y.

BLEB.

free. . . Youth - ful forms, both bright and air - y.

RED.

free. . . Youth - ful forms, both bright and air - y.

BURBOS.

Blonde and brown, their charms so va - ry, Their charms so va - ry. Hith - er com - ing,

BLEB.

Their charms so va - ry.

RED.

Their charms so va - ry.

**BURB.** each a fai - ry, great their trea - sur - ee, **BLCEB.** Great their trea - sur - ee.

**RED.** Great their trea - sur - ee.

Wel - come, wel - come give us, A wel - come here we

Wel - come, wel - come give them, A wel - come here they

*ff* *ffz*

plead, Here with joy re - ceive us, We bless - ings bring in -

plead, Here with joy re - ceive them, They bless - ings bring in -

**RED.**  
Hith - er on the Welsh harp

**BLU.B.**  
Hith - er on the Welsh harp

**BURB.**  
Joy - - ous

**TENORS.**  
- deed, in-deed, We bless - ings bring in - deed ! Hith - er on the Welsh harp

**BASSES.**  
- deed, in-deed, They bless - ings bring in - deed ! Hith - er on the

strum - ming, He - rald - ing your la - dies' com - ing, They wel - come plead in -

strum - ming, He - rald - ing your la - dies' com - ing, They wel - come plead in -

wel - - come to your . . strum - ming, He - rald - ing your

strum - ming, He - rald - ing our la - dies' com - ing ! We wel - come plead in -

Welsh harp strum - ming, He - rald - ing your la - dies' com - ing ! We wel - come plead in -



**RED.**  
 - deed, in - deed, They wel - come plead in - deed, in - deed, They wel - come plead in -

**BLÆB.**  
 - deed, in - deed, They wel - come plead in - deed, in - deed, They wel - come plead in -

**BURB.**  
 la - dies' com - ing, Wel - come plead in - deed, in - deed, They wel - come plead in -

- deed, in - deed, We wel - come plead in - deed, in - deed, We wel - come plead in -

- deed, in - deed, They wel - come plead in - deed, in - deed, They wel - come plead in -

- deed, He - rald - ing your la - dies' com - ing, sweet Prin - cess - es, fair Si - lures.

- deed, He - rald - ing your la - dies' com - ing, sweet Prin - cess - es, fair Si - lures.

- deed, He - rald - ing your la - dies' com - ing, sweet Prin - cess - es, fair Si - lures.

- deed, He - rald - ing our la - dies' com - ing, we welcome plead in - deed, in - deed.

- deed, He - rald - ing your la - dies' com - ing, They welcome plead in - deed, in - deed.

- deed, He - rald - ing your la - dies' com - ing, They welcome plead in - deed, in - deed.

## No. 1. (bis.)

*L'istesso tempo.*

BARDS. TENORS.

## EXIT.

Hith - er on the Welsh harp strum - ming, He - rald - ing our la - dies' com - ing, We

KNIGHTS. BASSES,  
Hith - er on the Welsh harp strum - ming, He - rald - ing their la - dies' com - ing, They

PIANO. *mf*

wel - come plead in - deed, in - deed, We wel - come plead in - deed, in - deed, We

wel - come plead in - deed, in - deed, They wel - come plead in - deed, in - deed, They

wel - come plead in - deed, He - rald - ing our la - dies' com - ing, We

wel - come plead in - deed, He - rald - ing your la - dies' com - ing, They

wel - come plead in - deed.

wel - come plead in - deed.

*p fz*

## No. 2.

## DUET—(Cymbia &amp; Carrow.)

*Tempo di Valza.*

PIANO. *f*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with chords and eighth notes. The key signature is one sharp (F#) and the time signature is 3/4.

CARROW.

No, my cun - ning Cu - pid, no, . . . . . At thy call I

*p pp dolce.*

The vocal line for Carrow begins with a rest, followed by the lyrics. The piano accompaniment is marked *p*, *pp*, and *dolce*. It features a melodic line in the right hand and a chordal accompaniment in the left hand. A triplet of eighth notes is indicated in the right hand.

turn a - way; Vain - ly still you bend the bow, Dan - ger shun I

The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns as the first system, including a triplet of eighth notes in the right hand.

while I may. Where is dan - ger? Where is dan - ger?

The vocal line concludes with the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns as the previous systems.

sly - ly hid, . . . sly - ly hid, But be - neath

*cres.*

soft wo - man's eye? What plea - sure is this to me, No tempt - ing sy - ren

*rall.*

*a tempo.*

*(CYMBAL (without).)*

Tempt - ing sy - ren here to see, Here to

here to see!

*Enter CYMBAL.*

see, pray par - don me.

*Allegretto.*

No spi - rit, Sir, a sim - ple  
 What spi - rit here have I in - voked?

mai - den. To en - ter  
 I'd ra - ther ra - ven here had croaked, Than heard the voice of sim - ple mai - den!

*amoroso.*  
 thus may - hap seem bold, Will such a gen - tle knight a

*ad lib.*  
 wo - man's cu - rious na - ture scold, For tres - pass - ing con - trite? for tres - pass - ing con -  
*colla voce.*

- trite? Have you no an - swer, Sir, for me!

I feel the glance I can - not see! . . . . . I feel the

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "- trite? Have you no an - swer, Sir, for me!". The middle staff is another vocal line in treble clef, containing the lyrics "I feel the glance I can - not see! . . . . . I feel the". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), featuring a complex, rhythmic pattern of eighth and sixteenth notes.

Don't gaze at me so rude - ly, pray!

glance I can - not see! . . . . . I vow I ne - ver look'd your

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Don't gaze at me so rude - ly, pray!". The middle staff is another vocal line in treble clef, containing the lyrics "glance I can - not see! . . . . . I vow I ne - ver look'd your". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), continuing the complex rhythmic pattern from the first system.

Oh, fie, for shame! To thus from mai - den turn a -

way! For what, I pray?

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Oh, fie, for shame! To thus from mai - den turn a -". The middle staff is another vocal line in treble clef, containing the lyrics "way! For what, I pray?". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), continuing the complex rhythmic pattern from the previous systems.

*rallen.*

- way! I'm sor - ry you are fright - en'd  
I ne - ver glanc'd! I beg you'll go!

*colla voce.*

*ad lib.*

so; Am I so fright - ful?  
No, no, no, no, no, no! What

*colla voce.* *fz* *fz*

*accel.*

*Come primo.*

No spi-rit you've in - vok'd! Of sim - ple mai - den why a -  
spi - rit is it I've in - vok'd! Of sim - ple mai - den I'm a - fraid! . . . . .

. fraid? It's no spi - rit you've in - voked! Of sim - ple mai - den why a - fraid? . . .  
 . . . What spi - rit have I in - voked? Of sim - ple mai - den I'm a - fraid, . . .

. . . I'd ra - ther ra - ven here had croaked, Than heard the voice of sim - ple

He'd ra - ther ra - ven here had croaked, Than heard the voice of  
 maid, I'd ra - ther ra - ven here had croaked, Than heard the voice of

*marcato e rall.*

sim - ple maid.  
 sim - ple maid.

*fz fz*



## No. 3.

## SONG—(Cymbia.)

*Moderato quasi allegretto.*

PIANO.

The piano introduction consists of three staves. The top staff is a treble clef with a 2/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *p* (piano) is placed above the piano part.

1. An old wife sat in the fag - got's glare That  
2. A wee child stole to the old wife's lap, Her

The vocal line is on a single treble staff. The piano accompaniment is on a grand staff. The music continues with the vocal melody and piano accompaniment. A dynamic marking of *p* is present.

roar'd in the chim - ney high, . . . While the wind with - out in whis - tle and shout, With the storm went ra - ging  
nee - dle did quick - ly fill, . . . And pleased the dame, she bade her name What she'd leave . . . in her

The vocal line continues on the treble staff. The piano accompaniment continues on the grand staff. The music features a more active piano part with sixteenth-note patterns.

by; . . . . . The crone stoop'd low to the fire's red glow To  
will; . . . . . "Your thim - ble, please," said the lit - tle maid, "Be't

The vocal line concludes on the treble staff. The piano accompaniment concludes on the grand staff. The music includes dynamic markings of *accell.*, *a tempo.*, and *mf*.

find her nee - dle's eye, But hers were old, Tho' witch and scold, . . . Vain - ly the task she'd  
mine when you're cold and chill; " She whis - per'd low "'Tis yours, but know 'tis po - tent for good or

try! . . . But hers were old, Tho' witch and scold, Vain - ly the task she'd try! My  
ill!" . . . She whis - per'd low "'Tis yours, but know 'tis po - tent for good or ill!" My

*cres.*

*Allegretto.*  
Grand-mother she was a witch, . . . But this was a ho - ly day. With spell and charm work'd

*ad. lib.* *1st time.*  
she good or harm, But not on a ho - ly day.

*rall.* *colla voce.*

*2nd time.*  
2. A day.

*fz*

## No. 3. (bis.)

## MELODRAME.

*Allegretto.*

PIANO.

## No. 3. (ter.)

## REPRISE.

CYMBLA.

PIANO.

My Grand-moth-er she was a witch, . . . But this was a ho - ly day, With  
 spell and charm worked she good or harm, But not on a ho - ly day.

*rall.*

*Attaca*

No. 4.

CHORUS.

*Moderato assai.*

PIANO. *mf* *cres.* *f accel.*

SOPRANOS. *mf* *Tempo di Galop.*

Hap - py day! Hap - py King! Bids us sing, We o - bey!

*mf* TENORS.

Hap - py day! Hap - py King! Bids us sing, We o - bey!

*mf* BASSES.

Hap - py day! Hap - py King! Bids us sing, We o - bey!

*mf* *Leggiero.*

Bids us sing, Hap - py King! Bids us sing. Hap - py day! We o - bey, we o -

Bids us sing. Hap - py day! We o - bey, we o -

Bids us sing. We o -

*Sua.*

- bey, O - bey, o - bey! . . . . .

- bey, O - bey, o - bey! . . . . .

- bey, O - bey, o - bey! . . . . .

*Sua.* *loco.* *fz*

Detailed description: This system contains three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). They sing the lyrics '- bey, O - bey, o - bey!' with dotted lines indicating continuation. The piano accompaniment features a wavy line above the right hand labeled 'Sua.' and 'loco.' with a 'fz' dynamic marking. The left hand provides harmonic support with chords and moving lines.

*Piu lento.*

Hap - py day, Hap - py King bids us sing, We o - bey.

Hap - py day, Hap - py King bids us sing, We o - bey.

Hap - py day, Hap - py King bids us sing, We o - bey.

*f* *Piu lento.* *f* *giocoso.*

Detailed description: This system contains three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). They sing the lyrics 'Hap - py day, Hap - py King bids us sing, We o - bey.' with a '6/8' time signature. The piano accompaniment is marked 'Piu lento.' and 'f' (forte). The right hand has a 'giocoso.' marking. The left hand provides harmonic support with chords and moving lines.

**KING.**

Oh, morn aus - picious, Oh, day pro - pitious, No tongue could wish us prospect more dear ; . .

*mf*

Detailed description: This system contains one vocal staff and two piano staves. The vocal part is in treble clef with a key signature of one sharp (F#). It begins with a double bar line and the word 'KING.' above it. The lyrics are 'Oh, morn aus - picious, Oh, day pro - pitious, No tongue could wish us prospect more dear ; . .'. The piano accompaniment is marked 'mf' (mezzo-forte) and features a wavy line above the right hand. The left hand provides harmonic support with chords and moving lines.

Our three sons duteous, with three brides beauteous, By road cir-cuitous, ap -

- proach - ing near . . . With migh - ty dower our debts to pay, With migh - ty dower our

**KING.**

debts to pay! Oh! rap, oh, rap, rap - tu - rous day, Sing joy - ous, gladsome roun - de - lay, lay, lay, lay! . . .

**SOPRANOS.**

Oh! rap, oh, rap, rap - tu - rous day, Sing joy - ous, gladsome roun - de - lay, lay, lay, lay! . . .

**TENORS.**

Oh! rap, oh, rap, rap - tu - rous day, Sing joy - ous, gladsome roun - de - lay, lay, lay, lay! . . .

**BASSES.**

Oh! rap, oh, rap, rap - tu - rous day, Sing joy - ous, gladsome roun - de - lay, lay, lay, lay! . . .

Bright, de-light - ful, hap - py day, Sing joy - ous, gladsome round - e - lay, . . . . . It

Bright, de-light - ful, hap - py day, Sing joy - ous, gladsome round - e - lay, . . . . . It

Bright, de-light - ful, hap - py day, Sing joy - ous, gladsome round - e - lay, . . . . . It

Bright, de-light - ful, hap - py day, Sing joy - ous, gladsome round - e - lay, . . . . . It

needs a tongue pro - fi - ci - ent All our hap - pi - ness to say . . . On this bliss - ful, hap - py day.

needs a tongue pro - fi - ci - ent All our hap - pi - ness to say . . . On this bliss - ful, hap - py day.

needs a tongue pro - fi - ci - ent All our hap - pi - ness to say . . . On this bliss - ful, hap - py day.

needs a tongue pro - fi - ci - ent All our hap - pi - ness to say . . . On this bliss - ful, hap - py day.

*tremolo.*

*Tempo lmo.*

Hap - py day, hap - py day, Hap - py King, hap - py  
 Hap - py day, hap - py day, Hap - py King, hap - py  
 Hap - py day, hap - py day, Hap - py King, hap - py

*mf*

King, Oh rap, oh rap, rap - tu - rous day. Sing joy - ous, glad - some  
 King, Oh rap, oh rap, rap - tu - rous day. Sing joy - ous, glad - some  
 King, Oh rap, oh rap, rap - tu - rous day. Sing joy - ous, glad - some

roun - de - lay, Oh rap, rap, rap, rap, rap, rap, rap, rap, rap, rap, rap - tu - rous day. . . .  
 roun - de - lay, Oh rap, rap, rap, rap, rap, rap, rap, rap, rap, rap, rap - tu - rous day. . . .  
 roun - de - lay, Oh rap, rap, rap, rap, rap, rap, rap, rap, rap, rap, rap - tu - rous day. . . .

*f* *tremolo.*



## No. 4 (bis).

## ENTRY OF SHEPHERDESSES.

*Allegretto.*

Tra la, tra la, la, From the moun-tains

Tra la, la, la, la, From the moun-tains

PIANO. *p*

we, . . . Tra la, la, la, la, Clear - ly you may see. . . . .

we, . . . Tra la, la, la, la, Clear - ly you may see. . . . .

*f*

# No. 5. SONG & CHORUS—(Cymbia & Shepherdesses).

*Moderato quasi allegretto.*

PIANO.

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes, marked *pp* and *affret.* The left hand provides a harmonic accompaniment with chords and moving lines.

CYMBIA.

1. Shep-herd - ess - es we at - ten - tive, Tend - ing flock with call and crook,  
2. But should man - ly voice im - plore us, Glad - ly we'll such toils for - sake,

The piano accompaniment for the first vocal line features a steady accompaniment in the right hand and a more active line in the left hand, marked *p*.

Duteous, needing no in - cen - tive, O'er the heather, mead, and brook ; . . Care of frail ones oft dis - tress - es,  
If to cares of home re - store us, All their comforts un - der - take ; . . Art-less-ly with soft ca - ress - es,

The piano accompaniment continues with a similar texture, supporting the vocal line.

CYMBIA.

Keep - ing naugh-ty wolves at bay, Stea-dy lit - tle shep-herd - ess - es,  
Keep - ing them with lov - ing hold, Winning lit - tle shep-herd - ess - es,

SHEPHERDESSES.

Care of frail ones oft dis - tress - es,  
Art-less-ly, with soft ca - ress - es,

The piano accompaniment for the second vocal line and the Shepherdesses' vocal line is marked *mf*.

CYMBIA.

Guid - ing back those gone a - stray, Cry of lost ones,  
In the true do - mes - tic fold, Cry of lorn ones,

Stea - dy lit - tle Shep - herd - ess - es,  
Win - ning lit - tle Shep - herd - ess - es,

*p* *mf*

*un poco riten.* *a tempo.*  
1st Sops.

Help - less lost ones!  
Poor for - lorn ones!

Baa, baa, baa, baa, the dis - tant bleat - ing,  
Baa, baa, baa, with sup - pli - ant bleat - ing,

Baa, baa, baa, Baa, baa, baa, Baa, baa, baa, baa, the dis - tant bleat - ing,  
Baa, baa, baa, Baa, baa, baa, Baa, baa, baa, with sup - pli - ant bleat - ing,

*mf*

CYMBIA. *1st time.*

Guid - ing back those gone a - stray, cry . . . of lost ones, Baa, baa, baa.  
Baa, baa, baa, with cry entreat - ing, woo - - ing, cooing

Baa, baa, baa, the cry en - treat - ing, Tracking, fol - low - ing a - far, Baa, baa, baa, baa, baa, baa, baa.  
Baa, baa, baa, with cry en - treat - ing, Woo - ing, coo - ing, near and far,

Baa, baa, baa, the cry en - treat - ing, Tracking, fol - low - ing a - far, Baa, baa, baa, baa, baa, baa, baa.  
Baa, baa, baa, with cry en - treat - ing, Woo - ing, coo - ing, near and far,

CYMBIA.

2nd time.

near and far. baa.

Baa, baa, baa, baa.

Baa, baa, baa, baa,

*pp* *dim.*

CYMBIA.  
*rall.*

Woo - ing, coo-ing, near and far, Baa, baa, baa, baa, baa. . . .

Woo - ing, coo-ing, near and far, Baa, baa, baa, baa, baa. . . .

Woo - ing, coo-ing, near and far, Baa, baa, baa, baa, baa. . . .

*rall. p* *pp* *ppp*

# No. 6. ENSEMBLE—(Mena, King, Burbos, & Chorus.)

*Tempo di Marcia. Maestoso.*

MENAA.  
KING.  
BURBOS.  
SOPRANOS.  
TENORS.  
BASSES.

CHORUS.

PIANO.

*f pesante.*

*mf (also RHAADAR & PENARRA.)*  
Knights and la - dies join in praise Of pil-grims dear, who, ma - ny days, Have journeyed here in hopes to

*mf (also REDAINE.)*  
Knights and la - dies join in praise Of pil-grims dear, who, ma - ny days, Have journeyed here in hopes to

*mf (also BURBOS & BLEEBER.)*  
Knights and la - dies join in praise Of pil-grims dear, who, ma - ny days, Have journeyed here in hopes to

*fz*

know If hos - pi - tal - i - ty we'll show. . . . Knights and la - dies join in praise Of

know If hos - pi - tal - i - ty we'll show. . . . Knights and la - dies join in

know If hos - pi - tal - i - ty we'll show. . . . Knights and la - dies join in

pil-grims dear, who, ma - ny day, Have jour-neyed here in hopes to know If

praise of pil-grims dear, who, ma - ny days, . . . Have jour - neyed here in hopes to know If

praise of pil-grims dear, who, ma - ny days, . . . Have jour - neyed here in hopes to know If

hos - pi - tal - i - ty we'll show. Hear - ty wel-come then give we, . . . .

hos - pi - tal - i - ty we'll show. Hear - ty welcome then give

hos - pi - tal - i - ty we'll show.

Hear-ty wel-come then give . . . we, Hear-ty hos-pi-tal-i-ty,  
 we, . . . . . Hear-ty wel-come then give . . we, Hear-ty hos-pi-tal-i-ty,  
 Hear-ty wel-come then give we, Hear-ty hos-pi-tal-i-ty,

*Sva.*

Hear - ty wel - come then give we, . . . . . Hear - ty hos - pi - tal - i - ty, . . . . .  
 Hear - ty wel - come . . then give we, . . . . .  
 Hear - ty wel - come then give we, . . . . . Hear - ty hos - pi - tal - i - ty,  
 Hear - ty wel - come then give we, . . . . .

*p*

Hear - ty, hear - ty wel - come then give we, Hear - ty hos - pi - tal - i - ty.  
 Hear - ty, hear - ty wel - come then give we, Hear - ty hos - pi - tal - i - ty.  
 Hear - ty wel - come then give we, Hear - ty hos - pi - tal - i - ty.

*p*

MENAA.

Migh - ty mon - arch, bend we low! Du - teous re - ver-ence to

*Meno mosso.*

*p*

show For good King Ar - thur, King and fa - ther, good King . . . .

*sostenuto.* *fz*

BUBBOS. *Moderato.* BARDS.

Ar - thur! Good Sir, they're come to stay . . . here some—Indeed, in - deed,

*fz* *fz*

MENAA. BARDS.

in - deed! Bards, pray be dumb, We here have come! . . . In - deed, in - deed,



MENAA.

BARDS.

KING. *piu lento.*

in-deed. Will you be dumb? The King looks glum. In-deed, in - deed, indeed. Songs of welcome

shout, . . . . . And let your lus - ty lungs Still in - deed their

*Maestoso.*

*svivez.*

*f*

*Tempo prima.*

tongues.

*Sva.*

*tr*

*tr*

*tr*

SOPRANOS. TUTTI.

Look, doth not our pa - lace show, . . . Gai - ly decked, a - bove, be - low, Long ex - spect - ed, here have

TENORS.

Look, doth not our pa - lace show, . . . Gai - ly decked, a - bove, be - low, Long ex - spect - ed, here have

BASSES.

Look, doth not our pa - lace show, . . . Gai - ly decked, a - bove, be - low, Long ex - spect - ed, here have

*fz*

*mf*

been! . . . Brides, and one to be a Queen! . . . Look, doth not our pa - lace show, . . . . .

been! . . . Brides, and one to be a Queen! . . . . . Look, doth not our pa - lace

been! . . . Brides, and one to be a Queen! . . . . . Look, doth not our pa - lace

*ff*

Gai - ly deck'd above, be - low, Long expect - ed here have been! . . . Brides, and one to be a Queen.

show, . . . Gai - ly deck'd above, be - low, Long ex - pected here have been! Brides, and one to be a Queen.

show, . . . Gai - ly deck'd above, be - low, Long ex - pected here have been! Brides, and one to be a Queen.

*rall.*

*ffz*

*Attacca.*

# No. 7. SONG & CHORUS—"Our Native Hills."—(Mena.)

*Moderato.*

PIANO.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand with several triplet figures and a bass line in the left hand with a steady eighth-note accompaniment. The piece concludes with a final triplet in the right hand.

MENAA.

OUR na - tive hills, the rug - ged peak, Our moun - tain home, tho'stern, se - vere, Well

*mf*

The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes appears in the piano part at the end of the line.

loved, for e - ver we for - sake . . . . To form fresh ties of fond - ness here; The

*dolce.*

The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns. The tempo and mood are marked as *dolce*.

smil - ing val - ley, bab - bling stream, Endear'd by time and child-hood's love, Now

*p*

The vocal line concludes with the lyrics. The piano accompaniment has a softer texture, marked *p*. It ends with a triplet of eighth notes in the right hand.

fade, the past is but a dream, To o - ther scenes and homes we rove. Fare -

*molto cres.*

*a tempo.*

- well, the bleak and gloom - y walls Of na - tive home no more to be, And

*f*

wel - come, famed protect - ing, . . . pro - tect - ing halls . . . Of honoured knightly chi - val - ry.

*molto cres.*

**SOPRANOS.**  
Farewell, the bleak and gloom - y walls Of na - tive home no more to be, . . . And

**TENORS.**  
Farewell, the bleak and gloom - y walls Of na - tive home no more to be, . . . And

**BASSES.**  
Farewell, the bleak and gloom - y walls Of na - tive home no more to be, . . . And

*f*

wel - - - come, fam'd pro - tect - ing, . . . pro - tect - ing halls

wel - come, fam'd pro - tect - ing, . . . pro - tect - ing halls . . . . . Of honour'd knightly chi - val - ry !

wel - - - come, fam'd pro - tect - ing, . . . pro - tect - ing halls Of honour'd knightly chi - val - ry !

wel - come, fam'd pro - tect - ing, . . . pro - tect - ing halls . . . . . Of honour'd knightly chi - val - ry !

MENA.

Then be your greet - ing warm . . . and true, Your

*mf*

wel - come ar - dent - ly se - vere To those in doubt, who toil, who toil en - dure, New

hearths and kin - dred seek - ing here. Let time nor cus - tom e'er es - trange

*dolce. p*

True hearts to faith's af - fec - tion seal'd, Nor slan - der, strife, or dis - cord change The

*pp*

bond of friend-ship here re - veal'd. Fare - well, the bleak and gloom - y walls Of

*a tempo.*

*cres.*

na - tive home no more to be, And wel - come, fam'd pro - tect - ing, . . . Pro - tect - ing halls

. . . Of honour'd knightly chi - val - ry.

**SOPRANOS.**  
Farewell, the bleak and gloom - y walls Of

**TENORS.**  
Farewell, the bleak and gloom - y walls Of

**BASSES.**  
Farewell, the bleak and gloom - y walls Of

*molto cres.*

*ff*

And wel - - - come, fam'd pro- tect - ing, . . . pro- tect - ing

na - tive home no more to be, . . . . And wel - - - come, fam'd pro- tect - ing, . . . protect - ing halls . . . .

na - tive home no more to be, . . . . And wel - - - come, fam'd pro- tect - ing, . . . pro- tect - ing

na - tive home no more to be, . . . . And wel - - - come, fam'd pro- tect - ing, . . . protect - ing halls . . . .

halls

. . . Of hon-our'd knight - ly chi - val - ry. . . . .

halls Of hon-our'd knight - ly chi - val - ry. . . . .

. . . Of hon-our'd knight - ly chi - val - ry. . . . .

*marcato.* *f*

## No. 8.

## FINALE.

MENAA.

Who is she,

*Allegretto.*

PIANO.

*f* *fz* *fz* *fz* *fz*

pray, that thus she may with in - so - lence her bet - - ters jeer? Prince Bur - bos,

*fz* *fz* *fz* *p*

RHAADAR.

say! Blab - ber, pray!

CARROW (*mocking*).

Ex -

*pp* *fz*

CADWAL.

- plain, the la - dies wish to hear. In - deed they do, to

KING.

hear, to hear, to hear. At - tend to me,

*fz*



MENAA.

SOPS. It can-not be, First she must go, the for-ward

TENORS. At-tend the King, at-tend the King!

BASSES. At-tend the King, at-tend the King!

MENAA.

thing ! No, no, no, no, . . . First she must go, . . .

RHAADAR. No, no, no, no, . . . First she must go, . . .

PENARRA. No, no, no, no, . . . First she must go, . . .

At-tend the King, At-tend the King, at-tend the King, . . .

At-tend the King, At-tend the King, . . . at-tend the King, . . .

At-tend the King, At-tend the King, . . . at-tend the King, . . .

MEN.  
 . . . No, no, no, no, First she must go, . . . first she must

RHAAD.  
 . . . No, no, no, no, First she must go, . . . first she must

PEN.  
 . . . No, no, no, no, First she must go, . . . first she must

. . . At-tend the King, at-tend the King, At-tend the

. . . At-tend the King, at-tend the King, At-tend the King, at-tend the

. . . At-tend the King, at-tend the King, At-tend the King, at-tend the

CYMBIA.  
 go! I paired them well! I thought them doves. Oh,

go!

go!

King!

King!

King!

*Sva...*  
*leggiere.*

ten.

warn - ing a - gainst match mak - ing. The doves are kites, The

ten - der loves My head would now be break - - ing.

The ten - der loves, Ha, ha, ha, ha! Sweet tem - pered doves, Ha,

ha, ha, ha! PRINCESSES. We'll

not en - dure such scoff - ing here! BARDS. In - deed, . . for sure. CYMBIA. I

*leggiero.*

PRINCESSES.      BARDS.

do not fear.      It is . . . too . . . bad.      In - deed,      in - deed.



This system contains the vocal parts for Princesses and Bards. The Princesses' part starts with the lyrics 'do not fear. It is . . . too . . . bad.' and the Bards' part continues with 'In - deed, in - deed.' The piano accompaniment is in the lower staves, providing harmonic support with chords and moving lines.

KING.      COURTIERS.

You'll drive me mad, mad, mad! Give heed, give heed. . . .

*fz fz fz fz*



This system features the King and Courtiers. The King's line says 'You'll drive me mad, mad, mad! Give heed, give heed. . . .' The piano accompaniment includes dynamic markings of *fz* (forzando) repeated four times.

KING.      *Presto.*

At - ten - tion! . . . Am I no-bo-dy?

*Piu lento. Colla voce.*      *precip.*      *ffz*



This system shows the King's vocal part with the lyrics 'At - ten - tion! . . . Am I no-bo-dy?'. The piano accompaniment is marked *Piu lento. Colla voce.* and includes *precip.* and *ffz* (fortissimo forzando) markings.

*Allegro.*      *CHORUS. Con energico.*

Look!      look!      look to the King!

Look!      look!      look to the King!

Look!      look!      look to the King!



This system contains the Chorus, marked *Allegro. CHORUS. Con energico.*. The lyrics are 'Look! look! look to the King!' repeated on three staves.

*Agitato.*      *Con energico.*

*f*      *ff*



This system shows the piano accompaniment for the Chorus. It starts with *Agitato.* and *Con energico.*, with dynamic markings of *f* and *ff*.

Van - ish'd 'neath the ta - ble! Raise him! Raise him!

Van - ish'd 'neath the ta - - ble! Raise him! Raise him!

Van - ish'd 'neath the ta - - ble! Raise him! Raise him!

*rall.*

He's un - a - ble.

He's un - a - ble.

He's un - a - ble.

*Moderato.* KING.

Some - thing al - ways turn - ing up To o - ver-flow my bit - ter cup!

At ta - ble round I sat the chief, And in my lap caught round of

beef, And worse, to add to my dis-as-ter, Up - on my breast took mus - tard plas - ter! A -

- noint - ed King may cry pec - ca - vi, When King a - noint - ed is with gra - vy! Gra - vy pec -

*accel. poco a poco.*

- ca - vi! Gra - vy pec - ca - vi! Gra - vy pec - ca - vi! Gra - vy pec - ca - vi, pec - ca - vi, pec - ca - vi!

Gra - vy pec - ca - vi!

MEN.

'Tis she to

*Allegro.*

*p*

CYMBIA. CARROW.

blame! I'm not to blame! For shame, for shame!

She's not to blame!

Sops.  
She is to blame! For shame, for shame!

TENORS.  
She is to blame! For shame, for shame!

BASSES.  
She is to blame! For shame, for shame!

*f* *Marcato.*

CYMBIA. *Alla recitativo.*

Tho' you be pow-er-ful— So am I.

*p*

I have here a charm, . . . that may . . . de - fy— Gone! no, no, no,

it can - not be! *rall.* Lost my thim - ble is to me!

*fz fz colla voce. p a tempo. cres.*

MENAA.

RHAADAR.

PENARRA.

Who knows what mis - chief she may do?

Who knows what mis - chief she may do?

Who knows what mis - chief she may do?

Who knows what mis - chief she may do?

Drive, drive her forth, and all her crew, . . . . . and all her crew!

Drive, drive her forth, . . . . . and all her crew!

Drive, drive her forth, and all her crew, . . . . . and all her crew!

*fz fz fz fz*



MEN.  
Who knows what mis-chieff she may do? . . . and all her crew,

RHAAD.  
Who knows what mis-chieff she may do? . . . and all her crew,

PEN.  
Who knows what mis-chieff she may do? . . . and all her crew,

Drive, drive her forth, and all her crew, . . . drive, drive her forth, Drive, drive her

Drive, drive her forth, . . . and all her crew, . . . drive, drive her forth, Drive, drive her

Drive, drive her forth, . . . and all her crew, . . . drive, drive her forth, Drive, drive her

*fz fz fz ff*

and all her crew, . . . and all her crew.

and all her crew, . . . and all her crew.

and all her crew, . . . and all her crew.

forth, Drive, drive her forth, and all her crew.

forth, Drive, drive her forth, and all her crew.

forth, Drive, drive her forth, and all her crew.

*cres. poco a poco.*

**CYMBIA.** *Tempo di Galop.*

I'm sure we're quite as good a crew As those that

**MENAA.**

It must be so, she can - not stay, Say she must

**PENARRA.**

It must be so, she can - not stay, Say she must

**RHAADAR.**

It must be so, she can - not stay, Say she must

**REDAINÉ.**

For shame, for shame, She's not to blame! For shame, for

**CARROW.**

For shame, for shame, She's not to blame! For shame, for

**KING.**

I wish to say,

**CADWAL.**

She must go. It must be so.

**BURBOS & BLOEBBER.**

For shame, for shame, She's not to blame! For shame, for

**SHEPHERDESSES.**

I'm sure we're quite as good a crew As those that

**SOPRANOS.**

With her a - way, . . . . She

**TENORS.**

With her a - way, . . . . She

**BASSES.**

With her a - way, . . . . She

The piano accompaniment is written for the left and right hands on a grand staff. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Tempo di Galop'. The key signature has two sharps (F# and C#). The piece concludes with a double bar line and a fermata over the final chord.

CYM.  
blind - ly fol - low you, That shriek and yell, or sigh and

MEN.  
go, Say she must go! Who knows what mis - chief she may

PEN.  
go, Say she must go! Who knows what mis - chief she may

RHAAD.  
go, Say she must go! Who knows what mis - chief she may

RED.  
shame, she's not to blame! . . . For shame, for shame, she's not to

CARR.  
shame, she's not to blame! . . . For shame, for shame, she's not to

KING.  
I want to say,

CAD.  
Say she must go! . . . Who knows what mis - chief she may

BURB. & BLEB.  
shame, she's not to blame! . . . For shame, . . . for shame!

SHEPHERDESSES.  
blind - ly fol - low you, That shriek and yell, or sigh and

can - not stay! . . . . . A - way, a - way, She can - not

can - not stay! . . . . . A - way, a - way, She can - not

can - not stay! . . . . . A - way, a - way, She can - not

*CYM.*  
weep In cho - rus like a flock of . . sheep, sheep, sheep.

*MEN.*  
do? Who knows what mis - chief she may do?

*PEN.*  
do? Who knows what mis - chief she may do?

*RHAAD.*  
do? Who knows what mis - chief she may do?

*RED.*  
blame! For shame, for shame!

*CARR.*  
blame! For shame, for shame!

*KING.*  
I wish to

*CAD.*  
do? Who knows what mis - chief she may do?

*BURB. & BLUEB.*  
She's not to . . blame! For shame, for shame!

*SHEPHERDESSES.*  
weep In cho - rus like a flock of . . sheep, sheep, sheep.

stay! With her a - way! She can - not stay!

stay! With her a - way! She can - not stay!

stay! With her a - way! She can - not stay!

CYM.  
Like a flock of sheep, Like a flock of sheep, . . .

MEN.  
It must be so, say she must go, It must be so, say she must

PEN.  
It must be so, say she must go, It must be so, say she must

RHAAD.  
It must be so, say she must go, It must be so, say she must

RED.  
For shame, for shame, For shame, for shame, she's not to

CARR.  
For shame, for shame, For shame, for shame, she's not to

KING.  
say, I wish to say,

CAD.  
It must be so, say she must go, It must be so, say she must

BURB. & BLEB.  
For shame, for shame, For shame, for shame, she's not to

SHEPHERDESSES.  
Like a flock of sheep, Like a flock of sheep, . . .  
A - way, a - way, she can - not stay, A - way, she can - not  
A - way, a - way, she can - not stay, A - way, she can - not  
A - way, a - way, she can - not stay, A - way, she can - not

**CYM.**  
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! I'm sure we're quite as

**MEN.**  
go, go, go, go! It must be so, she

**PEN.**  
go, go, go, go! It must be so, she

**RHAAD.**  
go, go, go, go! It must be so, she

**RED.**  
blame! No, no, no, no, no, no, no! For shame, for shame, she's

**CARR.**  
blame! No, no, no, no, no, no, no! For shame, for shame, she's

**KING.**

**CAD.**  
go, go, go, go, she must go!

**BURB. & BLOB.**  
blame! No, no, no, no, no, no, no! For shame, for shame, she's

**SHEPHERDESSES.**  
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! I'm sure we're quite as

stay, She must go, go, go, go, go! With her a -

stay, She must go, go, go, go, go! With her a -

stay, She must go, go, go, go, go! With her a -

**CYM.**  
good a crew As those that blind - ly fol - low you, That

**MEN.**  
can - not stay. Say she must go, say she must go. Who

**PEN.**  
can - not stay. Say she must go, say she must go. Who

**RHAAD.**  
can - not stay. Say she must go, say she must go. Who

**RED.**  
not to blame! For shame, for shame, she's not to blame!

**CARR.**  
not to blame! For shame, for shame, she's not to blame!

**KING.**  
I wish to say, I want to

**CAD.**  
It must be so, Say she must go. . . . Who

**BURB. & BLÆB.**  
not to blame! For shame, for shame, she's not to blame! For

**SHEPHERDESSES.**  
good a crew As those that blind - ly fol - low you, That  
way, . . . she can - not stay. . . .  
way, . . . she can - not stay. . . .  
way, . . . she can - not stay. . . .

**CYM.**  
shriek and yell, or sigh and weep, That shriek and yell, or

**MEN.**  
knows what mis - chief she may do? Who knows what mis - chief

**PEN.**  
knows what mis - chief she may do? Who knows what mis - chief

**RHAAD.**  
knows what mis - chief she may do? Who knows what mis - chief

**RED.**  
For shame, for shame, she's not to blame! For shame,

**CARR.**  
For shame, for shame, she's not to blame! For shame,

**KING.**  
say,

**CAD.**  
knows what mis - chief she may do? Who knows what mis - chief

**BURB. & BLÖB.**  
shame, . . . for shame, for shame,

**SHEPHERDESSES.**  
shriek and yell, or sigh and weep, That shriek and yell, or  
A - way, a - way, she can - not stay! A - way, a - way, she  
A - way, a - way, she can - not stay! A - way, a - way, she  
A - way, a - way, she can - not stay! A - way, a - way, she



CYM.  
 sigh and weep . . . . . In cho-rus like a flock of sheep, sheep, sheep! That shriek and

MEN.  
 she may do? Drive her forth, and all her crew! Who knows what

PEN.  
 she may do? Drive her forth, and all her crew! Who knows what

RHAAD.  
 she may do? . . . . Drive her forth, and all her crew! Who knows what

RED.  
 For shame! She's not to blame! For

CARR.  
 For shame! She's not to blame! For

KING.  
 I wish to say, I wish to say,

CAD.  
 she may do? Drive her forth, and all her crew! Who knows what

BURB. & BLUEB.  
 For shame! She's not to blame! For

SHEPHERDESSES.  
 sigh and weep . . . . . In cho-rus like a flock of sheep, sheep, sheep! That shriek and

can - not stay! A - way, she can - not stay! A - way, a -

can - not stay! A - way, she can - not stay! A - way, a -

can - not stay! She can - not stay! A - way, she can - not stay! A - way, a -

Instrumental accompaniment for the Shepherdesses' section, featuring a piano and a cello/bass line.

*rall. e marcato.*

**CYM.**  
yell, or sigh and weep . . . In cho-rus like, in cho-rus like a flock of

**MEN.**  
mis - chief she may do? Drive her forth and all, and all their

**PEN.**  
mis - chief she may do? Drive her forth and all, and all their

**RHAAD.**  
mis - chief she may do? Drive her forth and all, and all their

**RED.**  
shame, for shame, . . . for shame, for shame, She's not to

**CAR.**  
shame, for shame, . . . for shame, for shame, She's not to

**KING.**  
I wish to say, I wish to

**CAD.**  
mis - chief she may do? Drive her forth and all their

**BURB. & BLÆB.**  
shame, for shame, . . . For shame, for shame, she's not to

**SHEPHERDESSES.**  
yell, or sigh and weep . . . In cho-rus like, in cho-rus like a flock of

way, she can - not stay! . . . A - way, she can - not stay, she can - not

way, she can - not stay! . . . A - way, she can - not stay, she can - not

way, she can - not stay! . . . A - way, she can - not stay, she can - not

*Sva.*

*fff*

*a tempo.*  
CYM.

sheep.  
MEN., PEN., & RHAAD.

crew.  
RED. & CARR.

blame.  
KING.

say.  
CAD.

crew.  
BURB. & BLEB.

blame.  
SHEPHERDESSES.

sheep.

stay.

stay.

stay.

End of Act I.

## ACT II.

## No. 9.

## INTRODUCTION &amp; CHORUS.

*Allegretto.*

PIANO.

Bright dew . . is fall - ing . .

Bright dew . . is fall - ing . .

Bright dew . . is fall - ing . .

From morning's wakeful eye, With song enthrall - ing, The lark is soaring high.

From morning's wakeful eye, With song enthrall - ing, The lark is soaring high.

From morning's wakeful eye, With song enthrall - ing, The lark is soaring high.

Bright dew is fall - ing From morning's wakeful eye, With song en-thrall - ing,

Bright dew is fall - ing From morning's wakeful eye, With song en-thrall - ing,

Bright dew is fall - ing From morning's wakeful eye, With song en-thrall - ing,

The lark is soaring high. . . Here the sunbeam's kiss dis-clos - es Hare-bell bloom and budding thorn, . . .

The lark is soaring high. . . Here the sun - beam's kiss, . .

The lark is soaring high. . . Here the sun - beam's kiss, . .

Gaping wide the red-lipp'd ro - ses, . . .

Hare-bell bloom and budding thorn! Ga - ping wide the red-lipp'd ro - ses, . . .

Here the sunbeam's kiss dis-clos - es . . . Hare-bell bloom and budding thorn! Ga-ping wide the red-lipp'd ro - ses, . . .

Here the sunbeam's kiss dis-clo - es . . . Hare-bell bloom and budding thorn! Ga-ping wide the red-lipp'd ro - ses, . . .

Sweet per-fumes the drow - sy morn, . . . Ga - ping wide the red - lipp'd ro - ses,

Sweet per-fumes the drow - sy morn, . . . Ga - ping wide the red - - lipp'd ro - ses,

Sweet . . per-fumes the drow - sy morn, . . . Ga - ping wide the red - lipp'd ro - ses,

Sweet per - fumes the drow - sy morn. No

Sweet per - fumes the drow - sy morn.

Sweet per - fumes the drow - sy morn. Chirp-ing, chirp-ing Rob-in mer - ry, . . .

thought now gives that thus we steal, . . . that

Chirp-ing, chirp-ing Ro - bin mer - ry, No thought now gives that thus we

. . . Ro - bin mer - ry, No thought now gives that thus we steal, that

thus we steal! . . . The blos - som should be - come red - ber - ry, On

steal, we steal! . . . The blos - som should be - come red - ber - ry, On

thus we steal! . . . The blos - som should be - come red - ber - ry, On

*cres.* *fz*

3

3

Detailed description: This system contains the first three vocal staves and the first 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 piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include 'cres.' and 'fz'. There are two triplet markings over the piano accompaniment.

hedge-row serv'd for win - ter's meal, . . . On hedge-row serv'd for win - ter's meal!

hedge-row serv'd for win - ter's meal, . . . On hedge-row serv'd for win - ter's meal!

hedge-row serv'd for win - ter's meal, . . . On hedge-row serv'd for win - ter's meal, for win - ter's

Detailed description: This system contains the next three vocal staves and the next two piano staves. The vocal parts continue with the lyrics. The piano accompaniment maintains the same rhythmic pattern. The lyrics are: 'hedge-row serv'd for win - ter's meal, . . . On hedge-row serv'd for win - ter's meal!'.

Bright dew . . . is fall - ing . . .

for win - ter's meal! Bright dew . . . is fall - ing . . .

meal! . . . . . Bright dew . . . is fall - ing . . .

Detailed description: This system contains the final three vocal staves and the final two piano staves. The vocal parts conclude with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: 'Bright dew . . . is fall - ing . . .', 'for win - ter's meal! Bright dew . . . is fall - ing . . .', and 'meal! . . . . . Bright dew . . . is fall - ing . . .'. The piano part ends with a fermata over the final chord.

From morn-ing's wake-ful eye, With song en-thrall-ing, . . .

From morn-ing's wake-ful eye, With song en-thrall-ing, . . .

From morn-ing's wake-ful eye, With song en-thrall-ing, . . .

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The lark is soar-ing high. Bright dew . . . is fall-ing . . .

The lark is soar-ing high. Bright dew . . . is fall-ing . . .

The lark is soar-ing high. Bright dew . . . is fall-ing . . .

The second system continues with the same vocal and piano parts. The lyrics describe a lark soaring high and bright dew falling. The piano accompaniment maintains its rhythmic pattern.

From morn-ing's wake-ful eye, With song en-thrall-ing, . . .

From morn-ing's wake-ful eye, With song en-thrall-ing, . . .

From morn-ing's wake-ful eye, With song en-thrall-ing, . . .

The third system repeats the first line of the song. It includes the same vocal and piano parts as the first system.



The lark is soar-ing high. From morning's wakeful

The lark is soar-ing high. Bright dew is fall - ing,

The lark is soar-ing high. Bright dew is fall - ing,

*p*

eye, . . . The lark is soar - ing

*dim.*

With song en - thrall - ing, The lark is soar - ing

With song en - thrall - ing, The lark is soar - ing

*dim.*

*pp*

high.

*pp*

high.

*pp*

high.

*pp*

## No. 10.

## SONG—(Menaä.)

*Moderato.*  
MENÄÄ.

PIANO.

*Con espressione.*

*p* *p* *pp*

The piano introduction consists of three systems of music. The first system shows the vocal line with a whole rest. The second system shows the piano accompaniment with a melodic line in the right hand and chords in the left hand. The third system continues the piano accompaniment with dynamic markings *p* and *pp*.

1. Our mai-den freedom
2. Shall we when ma-ted

ends to-day, . . . A-las, we pledge our lives a-way, For bet-ter or for worse, For  
still a-gree? . . . Will our en-dur-ing con-tract be For bet-ter or for worse, For

*Sva.*

*cres.*

The first system of the vocal part includes the lyrics. The piano accompaniment features a melodic line in the right hand and chords in the left hand, with a *cres.* marking and a *Sva.* marking.

bet-ter or for worse. We put on Hy-men's chains and sigh, And who shall ask, who won-der  
bet-ter or for worse? If far in-to the fu-ture state We could but gaze, we'd hes-i-

The second system of the vocal part includes the lyrics. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

why? We put on Hymen's chains and sigh, And who shall ask, who won-der why? Un-  
tate, If far in-to the fu-ture state We could but gaze, we'd hes-i-tate The

*agitato.*

The third system of the vocal part includes the lyrics. The piano accompaniment features a more active melodic line in the right hand and chords in the left hand, with an *agitato.* marking.

cer-tain - ty, of course, . . . un - cer-tain-ty, of course. Ah, will the lov'd one  
com-pact to in - dorse, . . . the com-pact to in - dorse. Will he be true? will

*p*

ne-ver rove? Will he, to whom we've plight-ed prove For bet-ter or for worse,  
he be kind? Shall we with him ex - is-tence find For bet-ter or for worse,

*rall.* *tempo.* *1st time.*

for bet - ter or for worse?  
for bet - ter or for

*tempo.*

*colla voce.*

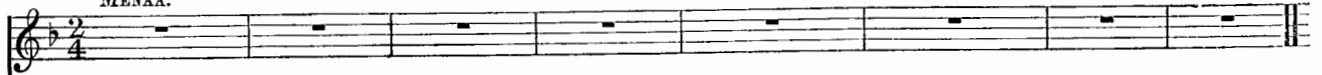
*2nd time.*

worse?

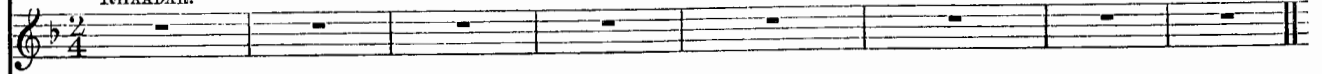
*pp*

## No. 11.

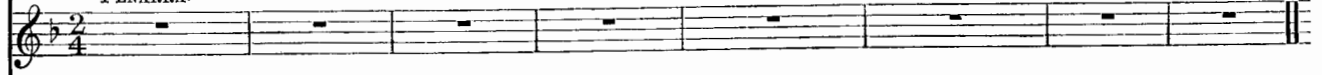
## CONCERTED PIECE.

*Allegretto.*  
MENAA.

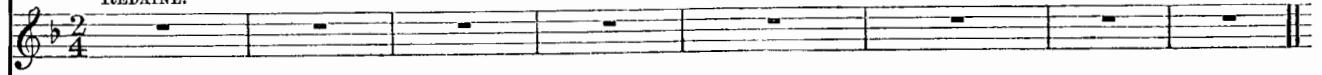
RHAADAR.



PENARRA.



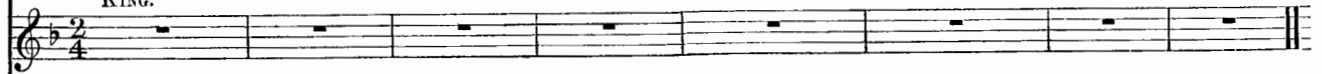
REDAINE.



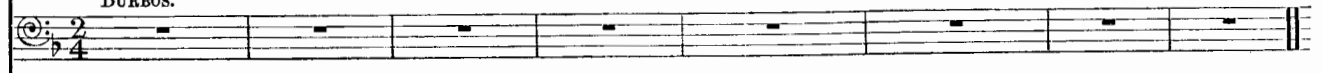
BLÆBBER.



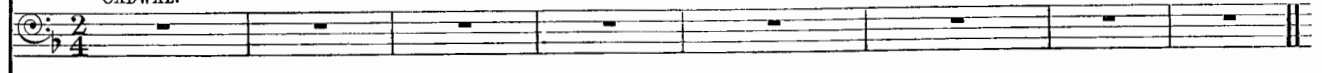
KING.



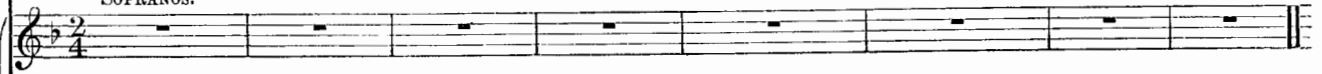
BURBOS.



CADWAL.



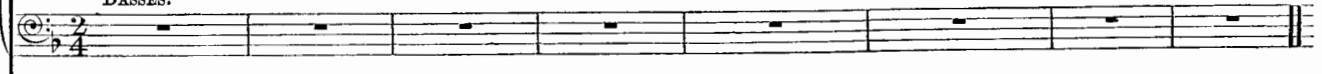
SOPRANOS.



TENORS.



BASSES.



KING.

⊕ To your cham - ber, re - pro - bates! And hide each face from

⊕ Orchestra commence here.

MENAA.

such dis - grace ! You may thank your luck - y fates

PRINCES.

To few 'tis known that we're a - lone ; We're but to say -

CADWAL.

MENAA.

Least said the bet - ter. For this you'll

pay When wed - lock's fet - ter binds you fast !

BLOEBBER & REDAINE.

PRINCESSES.

We've but to say, Least said the bet - ter.

KING. For - give what's past ; They've but to say,

BURBOS. We've but to say,

CADWAL. Least said the

KING. For - give what's past!

RED. & BLUE. We've but to say! . . . .

PRINCESSES. Least said the

BURB. bet - ter!

We've but to say! . . . .

bet - ter!

MEN. Till safe - ly

RHOD. & PEN. Till safe - ly

RED. & BLUE. Till safe - ly

CAD. Least said the bet - ter!

BURB., CAD., & KING. Till safe - ly

SOPRANOS. Till safe - ly

TENORS. Till safe - ly

BASSES. Till safe - ly

*p e leggiero.*

MEN.

bound in wed - lock's fet - ter.

RHAAD. & PEN.

bound in wed - lock's fet - ter.

RED., BLUE., & KING.

bound in wed - lock's fet - ter.

BURB. & CAD.

bound in wed - lock's fet - ter.

bound in wed - lock's fet - ter.

bound in wed - lock's fet - ter.

bound in wed - lock's fet - ter.

*pp*

BURBOS.

Just as some

*Piu lento.*

*mf*

*p*

ass . . in bye - way lane, Whose own - er fears he'll stray, . . .

. . . In bounds fast held, by leg and chain, We can - not get a -

*mf* *accel. e cres.*

*f*

way, . . . . . a - way. . . . .

RED. & BLGB.

We can - not get, we can - not get a - way, a - way. . . . .

They can - not get a - way, they can - not get a - way. . . . .

They can - not get a - way, they can - not get a - way. . . . .

They can - not get a - way, they can - not get a - way. . . . .

*f* *rall.*



## MENAA.

They've bro - ken chain, . . pa - ren - tal sway, As

*p* *l'istesso tempo.*

## KING.

tres - pass - ers we've found them. And so, like

ass - es gone a - stray, In wed - lock fast im -

*fz* *fz*

- pound them, . . . fast im - pound them.

In wed - lock fast im - pound them.

In wed - lock fast im - pound them.

In wed - lock fast im - pound them.

*f*

MENAA. *Con spirito.*

W'e'll bind them safe with wed - lock's fet - ter, And then by us least said the bet - ter.

RHAADAR & PENARRA. We'll bind them safe with wed - lock's fet - ter, And then by us least said the bet - ter.

REDARINE.

BLØBBER. Yes,

KING. Yes,

CADWAL. Yes,

BURBOS. Yes,

*rall.* *Tempo di marcia.*

Let

Let

bind us safe in wed - lock's fet - ter, And then by us least said the

bind us safe in wed - lock's fet - ter, And then by us least said the

bind them safe in wed - lock's fet - ter, And then by them least said the bet - ter.

bind them safe in wed - lock's fet - ter, And then by them least said the bet - ter.

bind us safe in wed - lock's fet - ter, And then by us least said the bet - ter.

*cres.*

MEN.  
 this ad - ven - ture be the last, With wed - lock's fet - ter bind them fast,  
 RHAAD. & PEN.  
 this ad - ven - ture be the last, With wed - lock's fet - ter bind them fast,  
 RED.  
 bet-ter,  
 BLUEB.  
 bet-ter,  
 KING.  
 And then by them least said the bet-ter. Let this ad -  
 CAD.  
 And then by them least said the bet-ter. Let this ad -  
 BURB.  
 And then by us least said the bet-ter. Let this ad -

bind them fast, Yes, bind them safe, Yes,  
 bind them fast, Yes, bind them safe, Yes,  
 Let this ad - ven - ture be the last, Let this be the last, . .  
 Let this ad - ven - ture be the last, Let this be the last, . .  
 - ven - ture be the last, be the last, Let this ad - ven - ture be the last, . .  
 - ven - ture be the last, be the last, Let this ad - ven - ture be the last, . .  
 - ven - ture, Let this ad - ven - ture be the last, the the last, . .

MEN.  
bind them safe . . . with wed - lock's fet - ter. . . .

RHAAD. & PEN.  
bind them safe . . . with wed - lock's fet - ter. . . .

RED.  
Yes, bind us safe with wedlock's fet-ter, Yes, bind us safe with wedlock's fet-ter.

BLGB.  
Yes, bind us safe with wedlock's fet-ter, Yes, bind us safe with wedlock's fet-ter.

KING.  
Yes, bind them safe, safe with wedlock's fet-ter, Yes, bind them safe, safe with wedlock's fet-ter.

CAD.  
Yes, bind them safe, safe with wedlock's fet-ter, Yes, bind them safe, safe with wedlock's fet-ter.

BURB.  
Yes, bind us safe with wedlock's fet-ter, Yes, bind us safe with wedlock's fet-ter.

Let this ad - ven - ture be the last, Yes, bind them safe with wed - lock's fet - ter,

Let this ad - ven - ture be the last, Yes, bind them safe with wed - lock's fet - ter,

Let this ad - ven - ture be the last, Yes, bind us safe with wed - lock's fet - ter,

Let this ad - ven - ture be the last, Yes, bind us safe with wed - lock's fet - ter,

Let this ad - ven - ture be the last, Yes, bind them safe with wed - lock's fet - ter,

Let this ad - ven - ture be the last, Yes, bind them safe with wed - lock's fet - ter,

Let this ad - ven - ture be the last, Yes, bind them safe with wed - lock's fet - ter,

Let this ad - ven - ture be the last, Yes, bind them safe with wed - lock's fet - ter,

MEN. *f*

Bind them, bind them, bind them! Yes, bind them safe with

RHAAD. & PEN. *f*

Bind them, bind them, bind them! Yes, bind them safe with

RED. *f*

Bind us, bind us, bind us! Yes, bind us safe with

BLÆB. *f*

Bind us, bind us, bind us! Yes, bind us safe with

KING. *f*

Bind them, bind them, bind them! Yes, bind them safe with

CAD. *f*

Bind them, bind them, bind them! Yes, bind them safe with

BURB. *f*

Bind us, bind us, bind us! Yes, bind us safe with

SOPRANOS. *f*

Bind them, bind them, bind them! Yes, bind them safe with

TENORS. *f*

Bind them, bind them, bind them! Yes, bind them safe with

BASSES. *f*

Bind them, bind them, bind them! Yes, bind them safe with

*marcato.* *ff*

MEN.



wed-lock's fet-ter, And then by them least said the bet-ter; With wedlock's fet-ter bind them fast,

RHAAD. &amp; PEN.



wed-lock's fet-ter, And then by them least said the bet-ter; With wedlock's fet-ter bind them fast,

RED.



wed-lock's fet-ter, And then by us least said the bet-ter; With wedlock's fet-ter bind us fast,

BLAB.



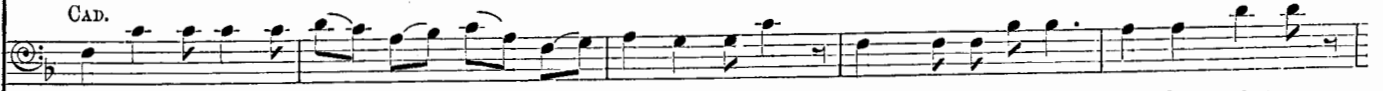
wed-lock's fet-ter, And then by us least said the bet-ter; With wedlock's fet-ter bind us fast,

KING.



wed-lock's fet-ter, And then by them least said the bet-ter; With wedlock's fet-ter bind them fast,

CAD.



wed-lock's fet-ter, And then by them least said the bet-ter; With wedlock's fet-ter bind them fast,

BURB.



wed-lock's fet-ter, And then by us least said the bet-ter; With wedlock's fet-ter bind us fast,



wed-lock's fet-ter, And then by them least said the bet-ter; With wedlock's fet-ter bind them safe,



wed-lock's fet-ter, And then by them least said the bet-ter; With wedlock's fet-ter bind them safe,



wed-lock's fet-ter, And then by them least said the bet-ter; With wedlock's fet-ter bind them safe,



*Piu lento.*

MEN.

*a tempo. p*

With wedlock's fet-ter  
RHAAD. & PEN.

bind them safe.

With wedlock's fet-ter  
RED.

bind them safe.

With wedlock's fet-ter  
BLUB.

bind us safe.

With wedlock's fet-ter  
KING.

bind us safe.

With wedlock's fet-ter  
CAD.

bind them safe.

With wedlock's fet-ter  
BURB.

bind them safe.

With wedlock's fet-ter

bind us safe.

With wedlock's fet-ter

bind them safe.

With wedlock's fet-ter

bind them safe.

With wedlock's fet-ter

bind them safe.

Piano accompaniment for the first system of vocal staves. The right hand features a melodic line with dynamics *p*, *p*, and *dim.* The left hand provides harmonic support with chords and a steady bass line.

Piano accompaniment for the second system of vocal staves. The right hand continues the melodic line, ending with a *ppp* dynamic. The left hand features a complex chordal texture with some chromatic movement.

## No. 12.

## SONG—"The Sea of Life."—(Carrow.)

*Andante con moto.*

PIANO.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures in a 3/4 time signature, with a key signature of three sharps (F#, C#, G#). The left hand provides a steady accompaniment of chords. The piece concludes with a *rall.* marking.

CARROW.

1. The sea of life like placid lake, Each ripple wave of joy, .. At  
 2. Then speed the skiff with eager stroke, Fame beckons as we ply, .. Tho'

The vocal line begins with a *p* (piano) dynamic. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature remains three sharps.

twen - ty - one must youth for - sake The dream - land of the boy. A path to fame and glo - ry  
 van - quish'd hearts re - turn - ing choke By tide, fast ebb - ing by. On, on, till wea - ry, worn, we fear . .

The vocal line continues with the same melodic pattern. The piano accompaniment features more complex chordal textures in the right hand. The key signature remains three sharps.

Seems to glit - ter in the light, And on the spray hope dan - cing Gleams to greet the ea - ger sight! . . } But  
 Lest lone - ly task o'er - whelm, A - lone no more let wo - man steer, Let love di - rect the helm! . . }

The vocal line concludes with a *rall.* marking. The piano accompaniment features a final chordal texture. The key signature remains three sharps.



*con moto.*

calm - - est lake in storm . . may break, And pas - - sion youth o'er - - whelm,

*a tempo.*

So, e'er I row my boat, I'd know . . Love, love is at the helm. But

*con moto.*

calm - - est lake in storm . . may break, And pas-sion youth o'er - - whelm,

*a tempo.*

*1st verse.*

So, e'er I row my boat, I'd know Love, love is at the helm. 2. Then

*2nd verse.*  
*accel. e con passione.*

love, that love, that love, . . . that love is at the helm.

*marcato.*

No. 13. SONG—"Ah, if I had Fairy Power."—(Cymbia.)

*Moderato grazioso.* Cymbia. *rall.*

Bal - lads who'll buy? My bal-lads who'll buy?

PIANO. *p* *colla voce.*

*piu mosso.*

Had I my thim-ble no lon-ger I'd cry— Ballads who'll buy? For a ma-gic pow'r I pine, . .

*ad lib.* *rall.* *a tempo.*

All ne-glect-ed while 'twas mine. . . .

*colla voce.* *p suave.*

*cres.*

1. Ah, if I had fai-ry pow - er! Fond-est wish-es to ful - fil; . . . Bliss and joy a-round I'd  
 2. Ah, if I'd an an-gel's voice; Sy-ren soft, and sweet of tone; Love might hear, and I'd re -

*p* *Cello.* *cres.*

*rall.* *a tempo.*

show - er, Rap-ture thro' my soul would thrill. Vain - ly rank and wealth might shine,  
 - joyce, . . . Blithe-ly sing, but not a - lone. Birds that war-ble on the boughs,

*colla voce.* *a tempo.*

*accel.*

Low - ly lot I'd ne'er de - plore,      If but peace      and love were mine,      If but peace and  
 Blend - ed lays of love out - pour.      Two in song      would pledge their vows,      Two in song would

*colla voce.*

*ad lib.*

*Allegretto.*

love were mine,      I'd not seek nor sigh for more, . . . . not seek nor sigh for more.  
 pledge their vows,      Binding hearts for e - ver - more, . . . . their hearts for e - ver - more.

*a tempo.*

No more,      no more,      I ask . . . no more      The calm      con - tent was

mine      of yore,      The on - - ly boon      from for - tune's store,      Is

*rall.*

*a tempo.*

1st.

2nd.

this, I ask no more,      Is this, I ask no more.

## No. 14.

## (a) DUET.

## (b) ENSEMBLE.

CYMBIA. *Allegretto.*

CARROW.

MENAA.

RHAADAR.

PENARRA.

REDAINE.

BLEEBBER.

BURBOS.

PIANO. *p*

*cres.*

⊕ Orchestra commence here.

CYMBIA.

Oh, is not this de - light - - ful! My lit - tle thim - ble spite - - ful, On ma - gic wing, the

*con moto.*

## CARROW.

wick - ed thing, It flew to you, from me to you. Oh, charm - ing thought of plea - sant fic - tion,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "wick - ed thing, It flew to you, from me to you. Oh, charm - ing thought of plea - sant fic - tion,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Deft - ly told in Sy - bil dic - tion. I'll truth con - ceal, . . Nor theft re -

The second system continues the musical score. The vocal line has the lyrics: "Deft - ly told in Sy - bil dic - tion. I'll truth con - ceal, . . Nor theft re -". The piano accompaniment includes dynamic markings: "cres." (crescendo) and "mf" (mezzo-forte).

- veal. To me it flew. Yes, yes, from you, im - prison'd 'gainst my ve - ry rib!

The third system continues the musical score. The vocal line has the lyrics: "- veal. To me it flew. Yes, yes, from you, im - prison'd 'gainst my ve - ry rib!". The piano accompaniment includes dynamic markings: "agitato" (increased tempo) and "rall." (ritardando).

A mar - vel strange—Don't think I fib! To me it flew, Yes, yes, from you!

The fourth system concludes the musical score. The vocal line has the lyrics: "A mar - vel strange—Don't think I fib! To me it flew, Yes, yes, from you!". The piano accompaniment continues with chords and a steady bass line.

*rall.* *Piu lento.* CYMBIA.

To me it flew, Yes, yes, from you! . . . I knew that lo - vers'

CARROW.

tongues are glib, With plea-sant flat-tery they'll fib. . . Be-lieve it true, I

CYMBIA. *accel.*

tell it you. Tho' I be-lieve, . . my faith to dou-ble, I'll my lit-tle thimble trouble.

Tell in a trice, with ma-gic voice, If this be

*CARROW. a tempo.* *CYMBLA.*

true! What would you do? My love you doubt. Ah,

*CARROW.*

you're found out, Your love you've told. By love grown bold, Ah, yes, 'tis true, . .

*accel.* *poco rall.*

Ah, yes, 'tis true, . . to me it flew, to me it flew, From me to you!

*pp* *cres.*

*tr*

*CYMBLA. a tempo.* *CARROW.*

Ah, yes, 'tis true, to me it flew, From me, from me to you! . .

Ah, yes, 'tis true, to me it flew, From me, from me to you! . .

*p* *tr*

CYMBIA.

A mar-vel strange, Don't think I fib, To me it flew from you, . . Ah, yes, 'tis true, to

CARROW.

A mar-vel strange, Don't think I fib, To me it flew, Yes, from you, . . Ah, yes, 'tis true, to

me it flew, from me, from me to you; Ah, yes, 'tis true, to me it flew, to me, it

me it flew, from me, from me to you; Ah, yes, 'tis true, to me, it flew from

*rall. e marcato.*

*colla voce.*

flew from me to you.

me, . . to you.

*Tempo di Polka.*

*f*

*accel.*



MENAA.

Fie, fie, fie, we've caught you, De - mure ones that we thought you, The soft im - peachment don't de - ny, You

RHAADAR.

Fie, fie, fie, we've caught you, De - mure ones that we thought you, The soft im - peachment don't de - ny, You

PENABBA.

Fie, fie, fie, we've caught you, De - mure ones that we thought you, The soft im - peachment don't de - ny, You

REDAINE.

Fie, fie, fie, we've caught you, De - mure ones that we thought you, The soft im - peachment don't de - ny, You

BLØEBBER.

Fie, fie, fie, we've caught you, De - mure ones that we thought you, The soft im - peachment don't de - ny, You

BURBOS.

Fie, fie, fie, we've caught you, De - mure ones that we thought you, The soft im - peachment don't de - ny, You

know you're guil - ty, fie, fie, fie! Fie, fie, fie, we've caught you! The

know you're guil - ty, fie, fie, fie! Fie, fie, fie, we've caught you! The

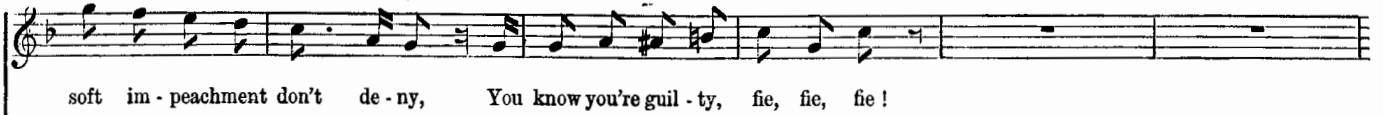
know you're guil - ty, fie, fie, fie! Fie, fie, fie, we've caught you! The

know you're guil - ty, fie, fie, fie! De - mure ones that we thought you, The

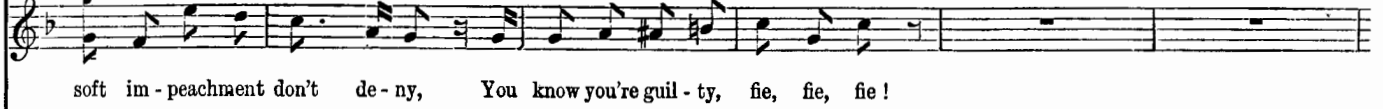
know you're guil - ty, fie, fie, fie! De - mure ones that we thought you, The

know you're guil - ty, fie, fie, fie! De - mure ones that we thought you, The

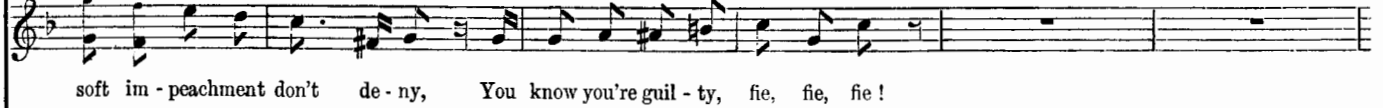
MEN.



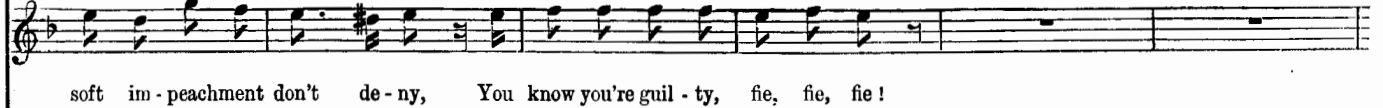
RHAAD.



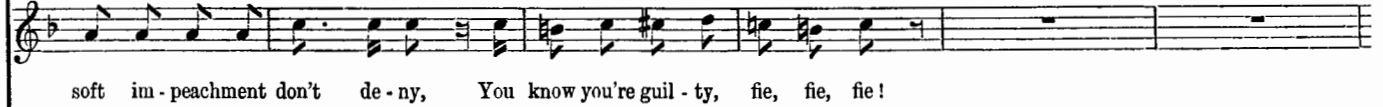
PEN.



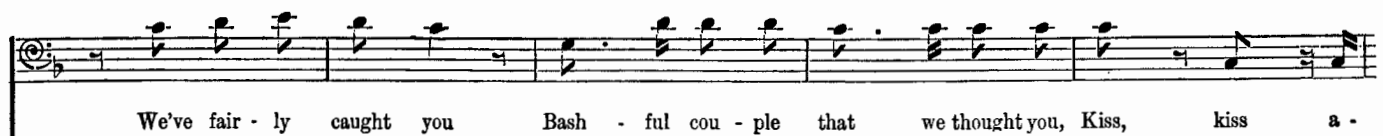
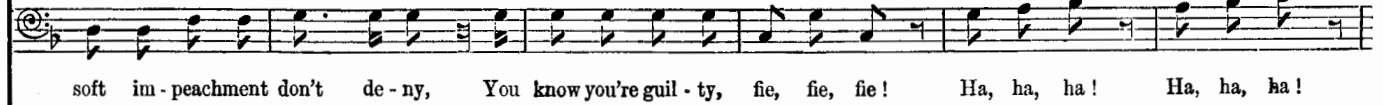
RED.



BLUEB.



BURB.



## MENAA.

gain. Love-birds all, an - o - ther brace, . . . . . The for - ward Cym-bia

*p* *cres.*

## CARROW.

hides her face. Kiss, kiss a - gain. To prove this good ad - vice, we think, 'Tho'

*fz* *leggiero.*

we be caught, we will not shrink. Love's foun - tain this where - at . . . we

*sf*

*Agitato.*

drink, And brave your mock - ing! . . . . .

*f colla voce.*

MEN.  
 Shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing,  
 RHAAD.  
 Shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing.  
 PEN.  
 Shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing,  
 RED.  
 Shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing,  
 BLÆB.  
 Shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing,  
 BURB.  
 Shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing, shock-ing,  
*fz*

MEN.  
 shock-ing! Fie, fie, fie, we've caught you, De - mure ones that we  
 CYM.  
 shock-ing! To prove this good ad - vice, we think, Tho' we be caught we  
 RHAAD. & PEN.  
 shock-ing! Fie, fie, fie, We've caught you, De - mure ones that we  
 CARR.  
 shock-ing! To prove this good ad - vice, we think, Tho' we be caught we  
 RED. & BLÆB.  
 shock-ing! Fie, fie, fie, We've caught you, De - mure ones that we  
 BURB.  
 shock-ing! Fie, fie, fie, We've caught you, De - mure ones that we  
*pesante.* *ff*

MENAA.  
CYMBIA.  
RHAADAR & PENARRA.  
CARROW.  
REDAINÉ & BLEEBER.

thought you, The soft im-peach-ment don't de-ny, You know you're guil-ty, fie, fie, fie!  
will not shrink, Love's foun-tain this where-at we drink, And brave, and brave your mock-ing!

thought you, The soft im-peach-ment don't de-ny, You know you're guil-ty, fie, fie, fie!  
will not shrink, Love's foun-tain this where-at we drink, And brave, and brave your mock-ing!

thought you, The soft im-peach-ment don't de-ny, You know you're guil-ty, fie, fie, fie!  
thought you, The soft im-peach-ment don't de-ny, You know you're guil-ty, fie, fie, fie!

*f e cres. poco a poco accell.*

Fie, fie, fie, we've caught you, The soft im-peach-ment  
To prove, to prove this  
Fie, fie, fie, we've caught you, De-mure ones  
Love's foun-tain  
De-mure ones that we thought you, The soft im-peach-ment  
De-mure ones that we thought you, The soft im-peach-ment

*accell.*

MEN.  
 don't de - ny, . . . don't de - ny, You know you're guil - ty, fie, fie, . . .  
 CYM.  
 good ad - vice, good ad - vice, we think, Tho' we, tho' we be caught, we will not shrink,  
 RHAAD. & PEN.  
 that we thought . . . you, You know you're guil - ty,  
 CABR.  
 this where - at we drink, And brave your mock - ing,  
 RED. & BLEB.  
 don't de - ny, don't de - ny,  
 BURB.  
 don't de - ny, don't, don't de - ny, You know you're guil - ty,  
 don't de - ny, don't, don't de - ny, You know you're guil - ty, you're

. . . fie, fie, fie, fie, fie, fie, fie, fie, fie, fie,  
 we will not shrink, and brave . . . your . . . mock  
 guil - ty, Fie, fie, fie, fie, fie,  
 mock - ing, And brave your mock - ing  
 guil ty, Fie, fie! . . . Fie, fie, fie, fie, fie,  
 guil - ty, You're guil - ty, guil - ty, Fie,

MEN.

fie,  
CYM.

fie, fie, fie, fie,

- ing,  
RHAAD. & PEN.

fie, fie, fie, fie,

fie,  
CARR.

*p*

*f*  
fie, fie, fie, fie, fie, . . .

here!  
RED. & BLUEB.

*p*  
Fie, fie, fie, fie,

fie,

fie,  
BURB.

*p*  
fie, fie, fie, fie, fie, fie, fie,

fie, fie,

fie, fie, fie, fie, fie,

fie,

fie, . . . fie, fie, fie, fie, fie, fie, fie!

fie, . . . fie, fie, fie, fie, fie, fie, fie!

fie, fie, fie, fie, fie, fie, fie!

fie, fie, fie, fie, fie, fie, fie, fie, fie!

fie, fie, fie, fie, fie, fie, fie, fie, fie!

fie, fie, fie, fie, fie, fie, fie, fie, fie!

## No. 14. (bis.)

## Entry for King, Courtiers, &amp;c., &amp;c.

*Tempo di marcia.*  
SOPRANOS.

TENORS.

BASSES.

PIANO.

Yes, bind them safe in wed-lock's fet-ter, And then by them least

Yes, bind them safe in wed-lock's fet-ter, And then by them least

Yes, bind them safe in wed-lock's fet-ter, And then by them least

*p*

said the bet-ter! Fu-ture joy for-get what's past, In wedlock's fet-ter bind them fast.

said the bet-ter! Fu-ture joy for-get what's past, In wedlock's fet-ter bind them fast.

said the bet-ter! Fu-ture joy for-get what's past, In wedlock's fet-ter bind them fast.

*marcato.*

Yes, bind them fast! Yes, bind them fast! And then, and then by them, by them least said the bet-ter.

Yes, bind them fast! Yes, bind them fast! And then, and then by them, by them least said the bet-ter.

Yes, bind them fast! Yes, bind them fast! And then, and then by them, by them least said the bet-ter.

*f*



## No. 15.

## KING'S SONG.

*Vivace.*

PIANO.

⊕ *Orchestra commence here.*

*Moderato.*

1. A strange kind of humming, a mus-i-cal strain, Seems swell-ing and burst-ing the  
2. My time's too un-cer-tain and fog-gy by far, Two - four or six-eight with nine

bounds of my brain; A tune that's for e-ver re- turn-ing un-bid, As it will, and of which you can ne-ver get rid. I'm  
beats in a bar! If I sing I get ac-cent and rhythm all wrong, And I seem to have four or five keys to my song; The ac-

ra-zy with tune, tho' a bar is to me The same as a shake or a clef, and all three Might ei-ther be, though each to  
- com-p'nym-ent oft of the fight gets the worst, For I fre-quent-ly fin-ish a bar or two first! I'm vo-cal-ly joy-ful, or

1ST & 2ND VERSE  
Vivace.

*rallen.*

t'o-ther be add, For I've got them all mixed: I am mu-sic-'ly mad. }  
tune-ful sad, But I can-not tell which: I am mu-sic-'ly mad. }

Se-mitones, slurs, and staves,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The tempo is marked 'rallen.' (rallentando). The lyrics are: 't'o-ther be add, For I've got them all mixed: I am mu-sic-'ly mad. } tune-ful sad, But I can-not tell which: I am mu-sic-'ly mad. }'. The piano accompaniment includes dynamic markings 'ffz' and 'p'. The system concludes with a double bar line and repeat dots.

ral-len-tan-do and rest, With da-ca-po'd pres-tis-si-mos, co-das sug-gest; A-da-gi-os, de-mi'd, And

The second system continues the vocal line and piano accompaniment. The lyrics are: 'ral-len-tan-do and rest, With da-ca-po'd pres-tis-si-mos, co-das sug-gest; A-da-gi-os, de-mi'd, And'. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

mi-ni-breves, se-mi'd, Con mol-to, clefts, ac-cen-tu-a-ting my strain. Flats, di-mi-nu-en-do'd, con bri-o, cre-scen-do'd, Mi-

The third system continues the vocal line and piano accompaniment. The lyrics are: 'mi-ni-breves, se-mi'd, Con mol-to, clefts, ac-cen-tu-a-ting my strain. Flats, di-mi-nu-en-do'd, con bri-o, cre-scen-do'd, Mi-'. The piano accompaniment includes dynamic markings 'p', 'pp', and 'f'. The system concludes with a double bar line and repeat dots.

- nor-ed, Fu-ro-rèd, Le-ga-to'd, stac-ca-to'd, Mo-ti-vo'd, fi-na-le'd, pot-pourri'd my brain!

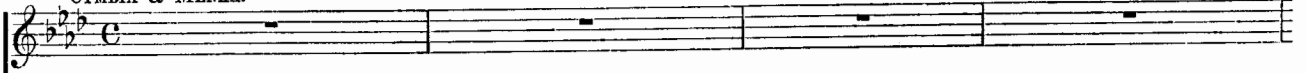
The fourth system continues the vocal line and piano accompaniment. The lyrics are: '- nor-ed, Fu-ro-rèd, Le-ga-to'd, stac-ca-to'd, Mo-ti-vo'd, fi-na-le'd, pot-pourri'd my brain!'. The piano accompaniment features a prominent 'ff' dynamic marking. The system concludes with a double bar line and repeat dots.

The fifth system shows the final part of the piano accompaniment. It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The system concludes with a double bar line and repeat dots.

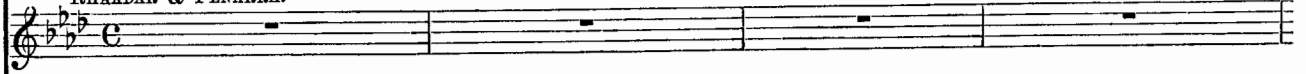
## No. 16.

## GRAND FINALE &amp; ENSEMBLE.

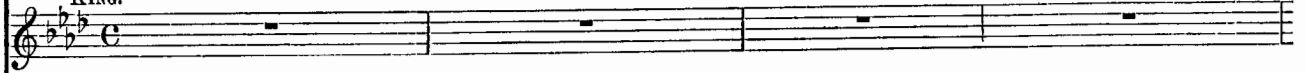
*Moderato.*  
CYMBIA & MENAA.



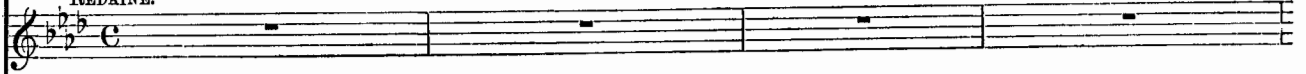
RHAADAR & PENARRA.



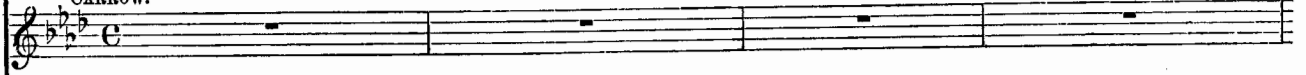
KING.



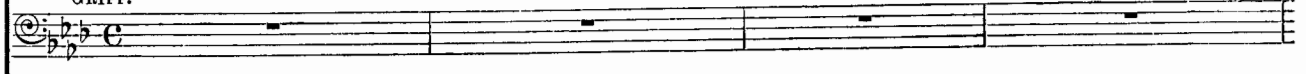
REDAINED.



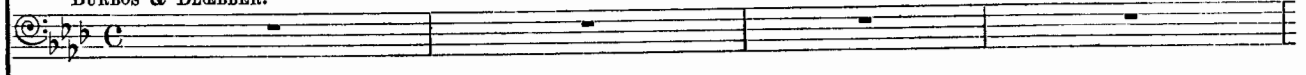
CARROW.



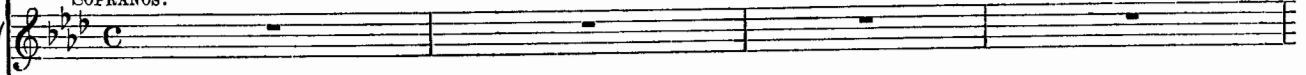
GRIFF.



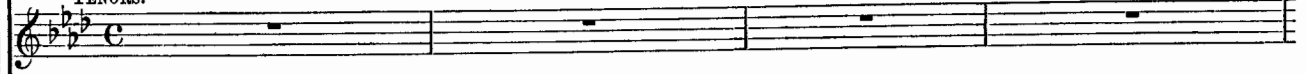
BURBOS & BLØBBER.



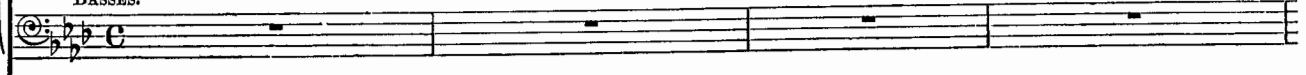
SOPRANOS.



TENORS.



BASSES.



PIANO.



⊕ Orchestra commence here.

PRINCESS. BARDS. MENAA.

See it done, Cadwallader, Cadwallader, Ap Cadwallader. Cad - wallader, Ap Cadwallader, Cad - wallader, Ap Cad - wallader. Pray

BARDS.

lose no time, but haste. each follower. Cad - wal-lader, Ap Cadwallader. Cad - wallader, Ap Cadwallader, Wallader,

KING. Allegretto.

Wallader, Ap Cadwallader, Ap Cadwallader, Wallader. Go, pray go, a

CYMBIA. KING.

pro - per thing! Not one we know can bal - lad sing. Who can - not

CYMBIA.

bal - lad sing, Shall ne - ver call us King. It is so charm - ing. True, I trow,

CYM.  
 My wick - ed thim - ble wills it so! They  
 KING. They

The first system of the score includes a vocal line for 'CYM.' with the lyrics 'My wick - ed thim - ble wills it so!' and a vocal line for 'KING.' with the lyrics 'They'. The piano accompaniment is marked 'mf' and features a melodic line in the right hand and a harmonic line in the left hand. The system concludes with a double bar line and a 6/8 time signature.

must o - bey their King's de - sires, And sing the air that he re - quires, Or seek the pre - sence they a - dore No

The second system of the score features vocal lines for 'CYM.' and 'KING.' with the lyrics 'must o - bey their King's de - sires, And sing the air that he re - quires, Or seek the pre - sence they a - dore No'. The piano accompaniment continues with a steady harmonic accompaniment. The system concludes with a double bar line and a 6/8 time signature.

more, no more, no more!

SOPRANOS.  
 They must o - bey the King's de - sires, And sing the air that he re - quires, Or

TENORS.  
 They must o - bey the King's de - sires, And sing the air that he re - quires, Or

BASSES.  
 They must o - bey the King's de - sires, And sing the air that he re - quires, Or

The third system of the score features vocal lines for 'SOPRANOS.', 'TENORS.', and 'BASSES.' with the lyrics 'more, no more, no more!' and 'They must o - bey the King's de - sires, And sing the air that he re - quires, Or'. The piano accompaniment continues with a steady harmonic accompaniment. The system concludes with a double bar line and a 6/8 time signature.

seek the pre - sence they a - dore No more, no more, no more !

seek the pre - sence they a - dore No more, no more, no more !

seek the pre - sence they a - dore No more, no more, no more !

The splen - did bride's cakes

ne - ver tast ed, ne - ver . . tast - ed. . . .

As there's no wed - ding, must . . be wast - ed ! Beau-te-ous flo - ral

wreaths, . . 'tis plain, . Deft - ly en - twined, . . en - twined . . in vain.

*BURBOS.*

*cres.*

*mf*

*p*

LADIES. SOPRANOS. *f*

KNIGHTS. BASSES.

E-nough to drive us cra - zy To

E-nough to drive us cra - zy To

thus have plucked the dai - sy, Vio - let, fox - glove, dog - rose wild, Gar - den plot, hedgerow despoiled.

thus have plucked the dai - sy, Vio - let, fox - glove, dog - rose wild, Gar - den plot, hedgerow despoiled.

BARDS.

See you what we meant to do in - deed, in-deed, for sure 'tis true, We each had gathered an old, old shoe, We

meant for luck . . . . To throw at you. . . . LADIES. *doloroso*.

KNIGHTS.

Go, wast - ed flow - ers,

Go, wast - ed flow - ers,

**BARDS.**  
Time wast - ed too, . . . Go, boot - less shoe! . . .

**LADIES.**  
Cull'd from the bow - ers.

**KNIGHTS.**  
Cull'd from the bow - ers.

**Sops.**  
Go, boot - less shoe!

**BASSES.**  
Go, wast-ed flow'rs!

Go, wast-ed flow'rs!

*p* *f* *p* *f* *pp*

**KING.**  
My house-hold gods, this is too bad!

*dim.* *sempre stacc.* *p*

Well, what's the odds? I'm mu - sic mad! When

*mf* *p* *mf*



## CYMBIA.

good King Ar-thur rul'd this land, He was a mer - ry King! Three sons out of four He turned out of doors, Be -

## MENAA.

- cause they could not sing! Three daughters too, From him with-drew, From him with - drew.

## PRINCESSES.

Re - peat this when you sing! . . . .

SOPRANOS. *f*  
Re - peat this when you sing! . . . .

TENORS. *f*  
Re - peat this when you sing! . . . .

BASSES. *f*  
Re - peat this when you sing! . . . .

## GRIPP.

## KING.

One chest of drawers with bro - ken lock, To set be - fore a

GRIPP.

KING.

King, . . . Four post bed - stead, eight day clock. Be - cause they could not sing!

Be -

Be -

Be -

- cause they could not sing, sing, sing, They could not sing, Be - cause they could not sing, sing, sing,

- cause they could not sing, sing, sing, They could not sing, Be - cause they could not sing, sing, sing,

- cause they could not sing, sing, sing, They could not sing, Be - cause they could not sing, sing, sing,

*ten.*

*f.* *ten.* *ten.* *ten.*

*cres. poco a poco.*

they could not sing! Three sons, He turned

they could not sing! Out of four,

they could not sing! Out of four,

*Agitato.*

Because they could not sing, because they could not sing. . .  
 Out of doors, Because they could not sing, because they could not sing. . .  
 Out of doors, Because they could not sing, because they could not sing. . .

CARROW.  
 All's dis - sen - sion,  
*dim. e rall.* *p*

strife, con - fu - sion, What can change this dire con - clu - sion? . . .

Can no word, con - ten - tion heal - ing, Bright - er peace and rest re - veal  
*poco rall.*  
*Colla voce.*

*Agitato poco a poco.*

- ing, To your rea - son I'm ap - peal - - ing! Say 'tis

*a tempo.*

PRINCESSES. BURBOS. MENAA.

so! No, no, no! Say, shall we en-treat a - gain? No, no,

*con anima.*

no, Your words are vain! Sighs nor plead - ing can re - store

*molto agitato.*

Lov - ing, trust - ing, calm no more, . . . calm no

*poco e rall.*

more, . . . calm no more.

*tempo.*

*cres. poco a poco.*

TUTTI.  
Largamente.

CYMBIA.

No more, no more, we know no more The calm con - tent was

MENAA.

No more, no more, we know no more The calm con - tent was

RHAADAR.

No more, no more, we know no more The calm con - tent was

PENARRA.

No more, no more, we know no more The calm con - tent was

CARROW.

No more, no more, we know no more The calm con - tent was

REDARNE.

No more, no more, we know no more The calm con - tent was

KING.

No more, no more, we know no more The calm con - tent was

BURBOS.

No more, no more, we know no more The calm con - tent was

BLEEBER.

No more, no more, we know no more The calm con - tent was

CADWAL.

No more, no more, we know no more The calm con - tent was

SOPRANOS.

No more, no more, we know no more The calm con - tent was

TENORS.

No more, no more, we know no more The calm con - tent was

BASSES.

No more, no more, we know no more The calm con - tent was

No more, no more, we know no more The calm con - tent was

Martellato.

*ff*

Ped.

CYM.

ours of yore ; The rich - est gem in for - tune's store Is

MEN.

ours of yore ; The rich - est gem in for - tune's store Is

RHAAD.

ours of yore ; The rich - est gem in for - tune's store Is

PEN.

ours of yore ; The rich - est gem in for - tune's store Is

CARR.

ours of yore ; The rich - est gem in for - tune's store Is

RED.

ours of yore ; The rich - est gem in for - tune's store Is

KING.

ours of yore ; The rich - est gem in for - tune's store Is

BURB.

ours of yore ; The rich - est gem in for - tune's store Is

BLGB.

ours of yore ; The rich - est gem in for - tune's store Is

CAD.

ours of yore ; The rich - est gem in for - tune's store Is

ours of yore ; The rich - est gem in for - tune's store Is

ours of yore ; The rich - est gem in for - tune's store Is

ours of yore ; The rich - est gem in for - tune's store Is

Ped.

CYM.  
lost and gone for e - ver - more. No more, no more, we

MEN.  
lost and gone for e - ver - more. No more, no more, we

RHAAD.  
lost and gone for e - ver - more. No more, no more, we

PEN.  
lost and gone for e - ver - more. No more, no more, we

CARR.  
lost and gone for e - ver - more. No more, no more, we

RED.  
lost and gone for e - ver - more. No more, no more, we

KING.  
lost and gone for e - ver - more. No more, no more, we

BURB.  
lost and gone for e - ver - more. No more, no more, we

BLEB.  
lost and gone for e - ver - more. No more, no more, we

CAD.  
lost and gone for e - ver - more. No more, no more, we

lost and gone for e - ver - more. No more, no more, we

lost and gone for e - ver - more. No more, no more, we

lost and gone for e - ver - more. No more, no more, we

lost and gone for e - ver - more. No more, no more, we

Ped.

CYM.  
know no more The calm con - tent was ours of yore ; The

MEN.  
know no more The calm con - tent was ours of yore ; The

RHAAD.  
know no more The calm con - tent was ours of yore ; The

PEN.  
know no more The calm con - tent was ours of yore ; The

CARR.  
know no more The calm con - tent was ours of yore ; The

RED.  
know no more The calm con - tent was ours of yore ; The

KING.  
know no more The calm con - tent was ours of yore ; The

BURB.  
know no more The calm con - tent was ours of yore ; The

BLEB.  
know no more The calm con - tent was ours of yore ; The

CAD.  
know no more The calm con - tent was ours of yore ; The

know no more The calm con - tent was ours of yore ; The

know no more The calm con - tent was ours of yore ; The

know no more The calm con - tent was ours of yore ; The

know no more The calm con - tent was ours of yore ; The

Ped.



CYM.

*Marcato.*

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

MEN.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

RHAAD.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

PEN.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

CARR.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

RED.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

KING.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

BURB.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

BLÆB.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

CAD.

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

rich - est gem in for - tune's store Is lost and gone for e - ver - more. . . . .

*Sva.*

Ped.

CYM.  
MEN.  
BHAAD.  
PEN.  
CARR.  
RED.  
KING.  
BURR.  
BLÆB.  
CAD.

Ped.

Ped.

Detailed description: This page of a musical score contains 12 staves. The first 10 staves are for individual instruments: Cym., Men., Bhaad., Pen., Carr., Red., King., Burr., Blæb., and Cad. Each of these staves begins with a treble clef and a key signature of one flat (B-flat). The notation for these instruments is primarily melodic, featuring long, flowing lines with various note values and rests. The 11th and 12th staves are for a grand piano, indicated by a large brace on the left. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features dense chordal textures and arpeggiated patterns. Pedal markings, represented by wavy lines, are placed below the piano staves to indicate sustained resonance.

## ACT III.

## No. 17.

## INTRODUCTION &amp; CHORUS WITH DANCE.

CHORUS OF FEMALES

PIANO.

The musical score is written for Piano and Chorus of Females. It begins with a piano introduction in G major and 2/4 time. The piano part features a rhythmic accompaniment with chords and moving lines. The chorus of females enters with a melody marked *pp* and *legato e cres.*. The score includes various musical notations such as dynamics (*p*, *pp*, *f*), articulation (accents), and phrasing slurs. The piece concludes with a final cadence in the piano part.

Hail, all hail to the morn! Cheeks rud - dier

Hail, all hail to the morn! Cheeks rud - dier

*Moderato grazioso.*

⊕ These 4 bars omitted in orchestra.

glow - ing! We'll bor-row the smile From sun - rise now glow - ing!

glow - ing! We'll bor-row the smile From sun - rise now glow - ing!

No long - er sigh, . . . High spirits de - light - ing, Our free - dom is nigh, . . . The

No long - er sigh, . . . High spirits de - light - ing, Our free - dom is nigh, . . . The

world is in - vit - ing.

world is in - vit - ing.

Hail, all hail to the morn !

Hail, all hail to the morn !

Cheeks rud - dier glow - ing, We'll bor - row the smile From sun - rise now glow - ing.

Cheeks rud - dier glow - ing, We'll bor - row the smile From sun - rise now glow - ing.

Sing and be gay, . . . Dark care drive a-way,

Sing and be gay, . . . Dark care drive a-way,

*fz*

To-day will re-store us, Sweet joys are be-fore . . . us, Let us greet the glad dawn,

To-day will re-store us, Sweet joys are be-fore . . . us, Let us greet the glad dawn,

*a tempo.*

Hail, all hail! . . . Hail, all hail! Hail, . . .

Hail, all hail! . . . Hail, all hail! Hail, . . .

*rall.* *a tempo.*

... to the morn! Cheeks rud-dier glow-ing, We'll borrow the smile From sun-rise now glow-ing.

... to the morn! Cheeks rud-dier glow-ing, We'll borrow the smile From sun-rise now glow-ing.

The first system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

*dim.* *tr* *pp* *tr* *tr* *tr* *tr*

*p*

The second system continues the piano accompaniment. The right hand features a melodic line with trills and a dynamic marking of *dim.* followed by *pp*. The left hand continues with chords and a dynamic marking of *p*.

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*ppp* *ffz*

The third system concludes the piano accompaniment. The right hand features a melodic line with trills and dynamic markings of *ppp* and *ffz*. The left hand continues with chords and a dynamic marking of *ppp*.

## No. 17a.

## ENTRY OF QUEEN (CYMBIA).

CHORUS OF FEMALES.

PIANO.

Hail! all hail to our Queen, The bright-est and the fair - est! The grace - ful of mien, The

Hail! all hail to our Queen, The bright-est and the fair - est! The grace - ful of mien, The

*Sva.*

rich-est and the rar-est! Hail! all hail to our Queen! . . . The sweet - est e - ver

rich-est and the rar-est! Hail! all hail to our Queen! . . . The sweet - est e - ver

seen! . . . All hail to our Queen! . . . The sweet - est e - ver seen!

seen! . . . All hail to our Queen! . . . The sweet - est e - ver seen!

*(tr)*

*p*



## No. 18.

## CONCERTED PIECE.

*Allegro moderato.*  
CYMBIA.

MENAA.  
RHAADAR.  
CHORUS OF FEMALES.

PIANO. *f* *Sva.* *p*

⊕ *Orchestra commence here.*

CHORUS.

Lost, the pow'r to save us gone! No, no, no! ah, no! . . .

*f*

Lost, all hope of res-cue flown! . . . Say, say! oh, say not so!

MENAA.

Cym - bia, say some jest is here, . . . Doom us not to such des-pair!

*p*

## CHORUS.

## CYMBIA.

No, no, no, No, no, no, Say not so, Say not so! 'Tis, a - las, too

*mf* *p* *tr* *con tristezza.*

sad - ly true, I have sought the long night thro', . . . An - xious dread each sense a - wak - ing,

## RHAD.

Sleep my wea - ry eyes for - sak - ing. Vain from hence we yearn to roam, Man we left may ne - ver

*Un poco rit.* *a tempo.*

*con energia.*

come . . . . . Lost to ev' - ry hope . . . . . of

CHORUS.

No, no, 'tis so, 'tis so!

aid ! PRINCESSES.  
Trai - t'ress, trai - t'ress,

CHORUS.  
 Yes, yes, 'tis so ! . . .

PRINCESSES. *Molto agitato.*

you've de-ceived us! Trai - t'ress, trai - t'ress, you've de - ceived, deceived us !

Trai-t'ress, trai - t'ress, you've be-trayed us!

Lost to ev-'ry hope of aid,  
 RHAADAR & PENARBA.  
 Lost to ev-'ry hope of aid,  
 None can find us, None can aid us, we're be-trayed! None can aid us!

*Sva.*

**MEN.**  
Lost to ev - 'ry hope of aid, Trai - t'ress, trai - t'ress, you've be-trayed us!

**RHAAD. & PENARRA.**  
Lost to ev - 'ry hope of aid, Trai - t'ress, trai - t'ress, you've be-trayed us!

**CHORUS.**  
You've betrayed us, Trai - t'ress, trai - t'ress, you've be-trayed us!

*Sva.* ~~~~~

*f*

**MEN.**  
None can find us, None can aid us, none can aid us,

**RHAAD. & PENARRA.**  
None can find us, None can aid us, none can aid us,

None can find us, None can aid us, none can aid us,

*Sva.* ~~~~~

*cres.* *f*

**MEN.**  
We are be - trayed!

**RHAAD. & PENARRA.**  
We are be - trayed!

We are be - trayed!

*Sva.* ~~~~~

No. 18 $\frac{1}{2}$ .

EXIT.

CHORUS OF FEMALES.

PIANO.

Seek, seek well, seek far and near, Each mos - sy dell

Seek, seek well, seek far and near, Each mos - sy dell

The first system of the score features two vocal staves for the Chorus of Females and a grand staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Seek, seek well, seek far and near, Each mos - sy dell".

1ST SOPRANOS.

2ND SOPRANOS.

search far and near; Let each one share The weight - y care,

search far and near;

The second system of the score features two vocal staves for the 1st and 2nd Sopranos and a grand staff for the piano accompaniment. The lyrics are: "search far and near; Let each one share The weight - y care," and "search far and near;". A piano dynamic marking "dim." is present in the piano part.

seek ev - 'ry - where!

Seek far and near, seek ev - 'ry - where!

The third system of the score features two vocal staves and a grand staff for the piano accompaniment. The lyrics are: "seek ev - 'ry - where!" and "Seek far and near, seek ev - 'ry - where!". A piano dynamic marking "perendosi." is present in the piano part.

The fourth system of the score features two vocal staves and a grand staff for the piano accompaniment. It includes trills marked "tr" in the vocal lines.

## No. 19.

## CONCERTED PIECE.

*Tempo di Polka.*  
MENAÄ.

Musical score for the first system, featuring five vocal parts and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts are: MENAÄ, RHAADAR, PENARRA, KING, and CHORUS OF FEMALES. The piano part is marked *p* and includes a *cres.* (crescendo) marking. The word "Please" is written at the end of the first vocal line.

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line includes the lyrics: "clean these boots of mine! And mine, pray pol-ish well! I hope to see these bright-ly shine! Your task to brush them". The vocal line is marked with *RHAAD.*, *PEN.*, and *TUTTI.* above it. The piano part is marked *mf*.

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line includes the lyrics: "Well, well, well! Shine, shine, shine! . . . Mine, mine, mine! . . . Your task to brush them well, Your task to". The piano part is marked *f*.

MENAA.

brush them well. I've heard of black - birds baked in a pie, A dish set for a

King, This more must kind - ly pa - tience try, . . . These

*Sva.*  
*tr*

*fz* *p*

KING.

black - birds will not sing! . . . Pret - ty lit - tle boot - sies, Pret - ty lit - tle toot - sies!

*tr* *mf*

MENAA.

Brush them, brush them, brush them well! Shine, shine, mine, mine!

RHAADAR.

Brush them, brush them, brush them well! Shine, shine, mine, mine!

PENARRA.

Brush them, brush them, brush them well! Shine, shine, mine, mine!

KING.

Pret - ty lit - tle boot - sies,

CHORUS.

Shine, shine, mine, mine, See you brush them well!

*f*

MENAA.

Shine, shine, mine, mine, See you brush them well. . . .

RHAADAR.

Shine, shine, mine, mine, See you brush them well. . . .

PENARRA.

Shine, shine, mine, mine, See you brush them well. . . .

Pret - ty lit - tle toot - sies,

Shine, shine, mine, mine, See you brush them well. . . .

KING.

Each is sev - er'd, how to tell; Oh, who is who, and which is

MENAA.

fel - low? Tasks like these, what man could bear them? Worse than brush, I've to re - pair them! Brush them well, re -

CHORUS.

- pair them too, You see you've plen - ty work to do! Brush them well, Re - pair them too, You



see you've plen-ty work to do, plen-ty work to do! Shine, shine, shine, shine!

MEN.

Clean these boots of mine! And pray do pol - ish well! I hope to see these brightly shine! Your task to brush them

RHAAAD.

Clean these boots of mine! And pray do pol - ish well! I hope to see these brightly shine! Your task to brush them

PEN.

Clean these boots of mine! And pray do pol - ish well! I hope to see these brightly shine! Your task to brush them

Clean these boots of mine! And pray do pol - ish well! I hope to see these brightly shine! Your task to brush them

*mf*

well, well, well! Shine, shine, shine! Mine, mine, mine! Your task to brush them well, Your task to brush them

well, well, well! Shine, shine, shine! Mine, mine, mine! Your task to brush them well, Your task to brush them

well, well, well! Shine, shine, shine! Mine, mine, mine! Your task to brush them well, Your task to brush them

well, well, well! Shine, shine, shine! Mine, mine, mine! Your task to brush them well, Your task to brush them

*f*

MEN.  
well! Thine, thine, Mine, mine, I hope to see them bright-ly shine, Your

RHOD.  
well! Thine, thine, Mine, mine, I hope to see them bright-ly shine, Your

PEN.  
well! Thine, thine, Mine, mine, I hope to see them bright-ly shine, Your

well! Shine, shine, Mine, mine, I hope to see them bright-ly shine, Your

*p* *mf*

task to brush them well. . .

task to brush them well. . .

task to brush them well. . .

task to brush them well. . .

*fz*

# No. 20. SONG—"Where is my Love Straying?"—(Carrow.)

*Allegro agitato.*

PIANO.

The piano introduction is in 2/4 time, marked *Allegro agitato*. It features a treble clef with a key signature of two flats (B-flat and E-flat). The melody is characterized by rapid sixteenth-note passages, with a trill (tr) and a forte (f) dynamic marking near the end of the piece.

CARROW.

1. Where, ah! where is my love stray-ing? Vain-ly far and near I've sought;  
 2. Love, true love, will wav-er ne-ver, 'Neath the cross-es that will come,

The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef. The first line of music includes a trill (tr) and a piano (p) dynamic marking.

Lost, ah! lost, and hope de-cay-ing, Lies ex-pir-ing in the thought Faith and fear my ef-forts shar-ing,  
 Trust and con-stant-cy to se-ver, Bid-ding peace and qui-et roam. Jea-lous doubts a-while may se-ver,

The vocal line continues in the same treble clef and key signature. The piano accompaniment provides harmonic support with chords and moving bass lines.

Morn-ing hope, the eve de-feats. Worn and wea-ry, I'm des-pair-ing, Yet my fond heart still re-peats,  
 Slan-der track the dear one's feet, Love seem lost, ah! lost for e-ver, A fond heart will still re-peat,

The vocal line concludes the piece. The piano accompaniment ends with a *rall.* (rallentando) marking, indicating a gradual deceleration.

Seek her, seek her on the moun-tain, O'er the mea-dow, o'er the lea, By the tor-rent, at the foun-tain,  
*a tempo.*

Where a mor-tal foot can be. Seek her bold-ly, still con-fi-ding,

*un poco rit.*  
 In the fo- rest, in the vale, . . . . With a fond faith doubt de-  
*un poco rit.*

*1st time.*  
 - ri - ding, Youth and true love know not fail.

*2nd time.*  
 fail.

No. 21.

DUET—(Cymbia & Carrow.)

CYMBIA. *Andante con moto.*

CARROW. *dolciss. p*

PIANO. *p*

Till

thee I met, with an - gry scorn I mocked each beau - ty's skill; . . . . I

gazed on ma - ny a love - ly form, Yet none could bend my will. But

now thy smile has cleared my sight, I live but when thou'rt nigh, I

*rall.* *cres.*

clasp thy form and ba - nish night, . . Say! shall I tell you why?

*colla voce.*

CYMBIA. *dolce. Quasi Allegretto.*

Love me not for winning grace, . . . Love me not for joy-ous face, . . .

Love not that I love im - part, . . . Love not for my truthful heart :

CYMBIA.

Che - rish most a con-stant eye, . . . And

*mf*

*accel.* *Piu lento.* *ritard.* *Come primo tempo.*

love me, love me, love me still, Yet know not why! Love not that I

*colla voce.* *Piu lento.* *Corni.* *ritard.* *tempo.*

Love not that you

*cres.*

love im - part, Love not for my truth - ful heart, Che - rish most a  
 love im - part, Love not for my truth - ful heart, Che - rish most a

*ritard.* *tempo.*

con - stant eye, And love me still, yet know not why. . . . Love not that I  
 con - stant eye, And love me still, and know . . . not why. Love not that you

*colla voce.* *tempo.*

*poco accel.*

love im - part, Love not for my truth - ful heart, Che - rish most a  
 love im - part, Love not for thy truth - ful heart, Che - rish most a

*poco accel.*

*rallentando.* *a tempo.*

con - stant eye, And love me still, yet know not why.  
 con - stant eye, And love thee still, and know not why. Hark! my pri - soned heart ap -

*ad lib.*

*colla voce.* *colla voce.*

Yes, I hear each  
- peal - ing From my bo - som to be free! . . . .

*Tremolo.* *pp*

throb, re - veal - ing Love un - dy - ing, love for me. One heart an - o - ther's

lan - guage knows, an - o - ther's lan - guage knows; From thine mine tells each

word that flows, . . . for me 'tis beat - ing, *accel.* E-ver re-peat-ing, e-ver re-pea-ting,



*rall.* *a tempo.*

Cym-bi - a, Cym-bi - a, . . . For thee 'tis beat - - ing! . . .

For me, for me 'tis beat - - ing!

*colla voce.*

E - - ver re - - peat - - ing Cym - bi - a. . .

E - - ver re - - peat - - ing Cym - bi - a.

*rall. e cres.* *a tempo.*

. Cym - - - bia nigh: yet knows not why, Cym - bia nigh, Cym - bia nigh.

Cym - - - bia nigh: yet knows not why, Cym - bia nigh, Cym - bia nigh.

*colla voce.*

*rall.*

## No. 22.

## STATUE MUSIC.

*Allegretto. CYMBIA.*

PIANO. *pp*

From  $\oplus$  to  $\oplus$  omitted at performance.

*CYMBIA.*

Bur - bos, Prince Bur - bos!

*cres.*

The spirit of peace, List, list to her words. Hard by the mill-stream, A maiden reclin - ing, Is softly re-pin - ing,

*p*

Nor solace can see; Mena is sigh - ing, With true love undy - ing, Waiting for thee, . . . waiting for thee.

## No. 22. (bis.)

CYMBIA.

At - tend! at - tend! . . .

PIANO.

*p*

Near the wil - lows Rhaa-dar stray - ing, For your com - ing, hop - ing, pray - ing,

From ⊕ to ⊕ omitted at performance.

Soft - ly sigh - ing, sad - ly griev - ing, Still con - fid - ing, still be - liev - ing,

Do not stay a - way, a - way. . . . .

## No. 22. (ter.)

CYMBIA.

Not here! not here! . . .

PIANO. *p*

Where the bridge spans the ri - ver Near the stile in the glade,

From ⊕ to ⊕ omitted at performance.

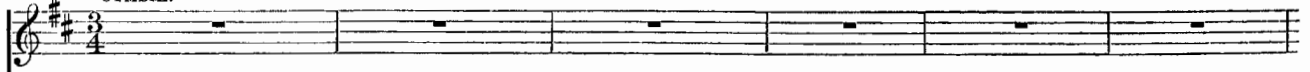
Stays the once fic - kle, She waits, the pen - i - tent maid,

Seek her there! . . . . .

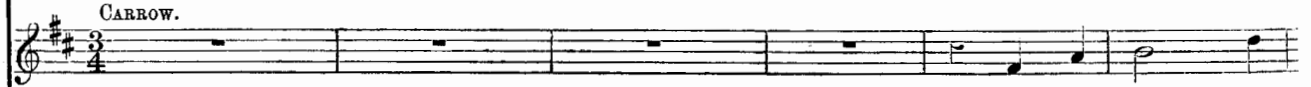
## No. 23.

## FINALE.

*Tempo di Valse.*  
CYMBIA.



CARROW.

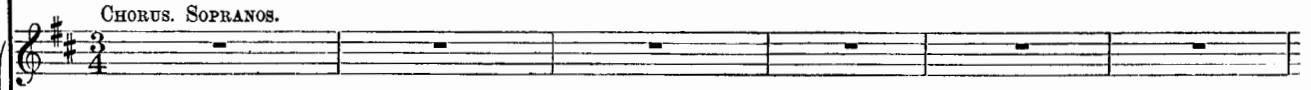


Love, for - give my

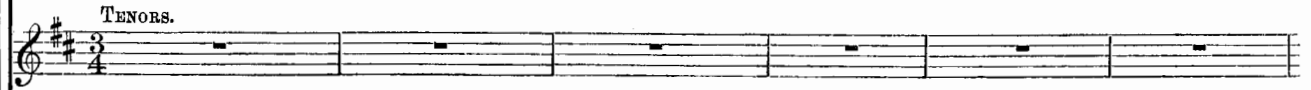
MENAA.



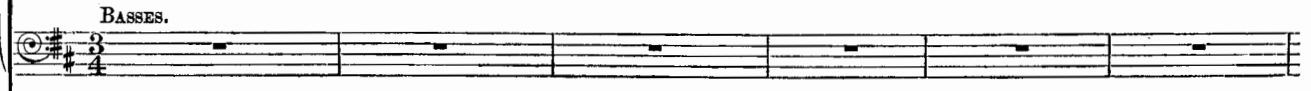
CHORUS. SOPRANOS.



TENORS.



BASSES.



PIANO.



cru - el doubt - ing, I'll . . . a - tone, sweet, while I live. . . . .



## MENA.

. . . Past an - noy - - ance e - - ver scout - ing, Love . . . yearns e - - ver

## CYMBIA.

to for - give. Peace and hap - - pi - ness . . . are . . . mine! . . . .

*f* *p*

What could mor - - tal else im - plore, Save the pre - cious . . .

. . . . trea - sured sign! . . . . Le - nient friends ap - prove, Ap - prove no

*rall.*

*colla voce. cres.*

*rall. e marcato.*

CYM.

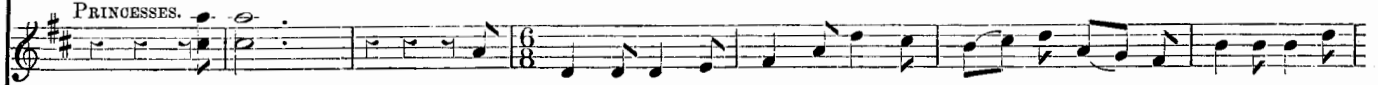
*Allegro vivo.*

TUTTI.



more! . . . No more, no more, we ask no more The friend - ly smiles were ours of yore, The

PRINCESSES.



No more! No more, no more, we ask no more The friend - ly smiles were ours of yore, The

CARR.



No more! No more, no more, we ask no more The friend - ly smiles were ours of yore, The

RED.



No more! No more, no more, we ask no more The friend - ly smiles were ours of yore, The

KING.



No more! No more, no more, we ask no more The friend - ly smiles were ours of yore, The

BLGR.



No more! No more, no more, we ask no more The friend - ly smiles were ours of yore, The

BURB.



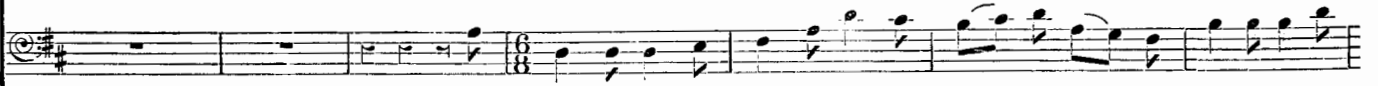
No more! No more, no more, we ask no more The friend - ly smiles were ours of yore, The



No more, no more, we ask no more The friend - ly smiles were ours of yore, The



No more, no more, we ask no more The friend - ly smiles were ours of yore, The



No more, no more, we ask no more The friend - ly smiles were ours of yore, The



*ff* >>>>>> >>>>>>



**TYM.**  
rich - est gem . . in for - tune's store, . . We ask, de - - -

**PRINCESSES.**  
rich - est gem . . in for - tune's store, . . We ask, de - - -

**CARR.**  
rich - est gem . . in for - tune's store, . . We ask, de - - -

**RED.**  
rich - est gem . . in for - tune's store, . . We ask, de - - -

**KING.**  
rich - est gem . . in for - tune's store, . . We ask, de - - -

**BLGB.**  
rich - est gem . . in for - tune's store, . . We ask, de - - -

**BURB.**  
rich - est gem . . in for - tune's store, . . We ask, de - - -

rich - est gem . . in for - tune's store, . . We ask, de - - -

rich - est gem . . in for - tune's store, . . We ask, de - - -

rich - est gem . . in for - tune's store, . . We ask, de - - -

rich - est gem . . in for - tune's store, . . We ask, de - - -



CYM.  
- sire no more, . . . . . we ask, de - sire no more, no

PRINCESSES.  
- sire no more, . . . . . we ask, de - sire no more, no

CARR.  
- sire no more, . . . . . we ask, de - sire no more, no

RED.  
- sire no more, . . . . . we ask, de - sire no more, no

KING.  
- sire no more, . . . . . we ask, de - sire no more, no

BLOEB.  
- sire no more, . . . . . we ask, de - sire no more, no

BURB.  
- sire no more, . . . . . we ask, de - sire no more, no

- sire no more, . . . . . we ask, de - sire no more, no

- sire no more, . . . . . we ask, de - sire no more, no

- sire no more, . . . . . we ask, de - sire no more, no

CYM.

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

PRINCESSES.

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

CARR.

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

RED.

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

KING.

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

BLÆB.

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

BURB.

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

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

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

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

Cym.

PRINCESSES.

CARR.

RED.

KING.

BLEEB.

BURR.

The musical score is arranged in a system of staves. The vocal parts are written in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts are labeled with character names: Cym., Princesses, Carr., Red., King., Bleeb., and Burr. The piano part features a complex accompaniment with many beamed notes and rests.