



Original
In Four Acts

BY

H. Cowen





153121

Pauline:

OPERA IN FOUR ACTS.

FOUNDED UPON

BULWER'S PLAY,

“THE LADY OF LYONS.”

THE LIBRETTO BY

HENRY HERSEE.

THE MUSIC BY

F. H. COWEN.

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See Music of Boosey



Pauline.

DRAMATIS PERSONÆ.

PAULINE DESCHAPELLES.....	SOPRANO.
MDME. DESCHAPELLES	SOPRANO.
WIDOW MELNOTTE	CONTRALTO.
CLAUDE MELNOTTE	BARITONE.
BEAUSEANT	BARITONE.
GLAVIS	TENOR.
MONS. DESCHAPELLES	BASS.

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First performed by the Carl Rosa Company, at the Lyceum Theatre, Wednesday, November 22nd, 1876.



PAULINE.

ACT I.

Nº I. INTRODUCTION.

Maestoso. (M.M. ♩=66.)

PIANO.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system includes dynamic markings of *f* and *marcato.*. The second system continues the texture. The third system features a *ff* dynamic marking and another *marcato.* marking. The fourth system shows a change in the bass line with a *p* dynamic marking. The fifth system concludes the introduction with a *p* dynamic marking. The score is characterized by dense chordal textures in the right hand and more rhythmic, often dotted or slurred, patterns in the left hand.

2

poco meno mosso.

The first system of music consists of four measures. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed in the first measure.

The second system continues the piece with four measures. The right hand features more complex rhythmic patterns, including some sixteenth-note runs. The left hand maintains a steady accompaniment with some chromatic movement.

The third system contains four measures. The right hand has a more active role with frequent sixteenth-note passages. The left hand features a prominent, rhythmic bass line with a dynamic marking of *p* in the second measure.

The fourth system consists of four measures. The right hand continues with intricate sixteenth-note figures. The left hand provides a solid harmonic base with some chromatic descending lines.

The fifth system has four measures. The right hand features a series of sixteenth-note chords and runs. The left hand has a dynamic marking of *pp* (pianissimo) in the second measure, indicating a softer texture.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef with a slur over a triplet of eighth notes, and a supporting bass line. A circled number '3' is positioned above the final measure of the system.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures with slurs and a circled '3' above the final measure.

Third system of musical notation, continuing the piece with consistent melodic and bass line patterns.

Fourth system of musical notation, continuing the piece. The melodic line includes a circled '3' above a triplet of eighth notes.

Fifth system of musical notation, concluding the piece. The final measure of the treble clef staff is marked with *trem.* (trémolo). The bass clef staff has a *pp* (pianissimo) dynamic marking. A horizontal line is drawn below the system.

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The music features chords and melodic lines in a key with one flat.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring dynamic markings *cres - - cen - do* and *e accel - - -*. The music becomes more active and rhythmic.

Fifth system of musical notation, featuring dynamic markings *gra... - - erando.*. The texture is dense and complex, with many notes.

8va.....

f. *p.* *p.* *cres.*

rit. *A.* *A.* *a tempo.*

ff *trem.*

p. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

p. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

cres *e* *accel*

p. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

a tempo.

gva.....

The first system of music consists of two staves. The upper staff begins with a melodic line featuring a slur over the first two measures. The lower staff provides harmonic accompaniment. Performance markings include *rit.* in the first measure and *fff* in the second measure. The key signature has one flat, and the time signature is 4/4.

gva.....

The second system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. Performance markings include *rall.* in the fifth measure and *dim.* in the sixth measure. The key signature has one flat, and the time signature is 4/4.

a tempo.

gva.....

The third system features a more active melodic line in the upper staff. The lower staff accompaniment is simpler. Performance markings include *p* in the ninth measure. The key signature has one flat, and the time signature is 4/4.

The fourth system shows a continuation of the melodic and accompaniment lines. The upper staff has a prominent melodic line with slurs. The lower staff provides a steady accompaniment. The key signature has one flat, and the time signature is 4/4.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The treble line has several slurs and a fermata over the final measure.

Second system of musical notation. The treble clef line begins with the instruction *dim.* and contains a melodic line with a slur. The bass clef line includes the instruction *pp* and features a series of chords and a descending line.

Third system of musical notation, showing a continuation of the piece with complex chordal textures in both the treble and bass clefs.

Fourth system of musical notation, concluding the piece. It features the instruction *grva* with a dotted line above the treble line, *pp* in the bass line, and a *Crescendo* marking on the right side.

Nº 2. CHORUS OF VILLAGERS. "CLAUDE IS OUR PRINCE."

(M.M. ♩ = 66.)

Molto Moderato.

(M.M. ♩ = 132.)
Doppio Movimento.

WIDOW MELNOTTE.

SOP.

(Spoken during music.) - The shooting match must be over...
I wonder if my darling boy Claude has won the prize as usual - it
seems quite natural for him to be first in everything, and I am sure
I don't wonder all the young villagers call him their Prince?

ALT.

TEN. *f*

VILLAGERS. (in the distance.)

Hurrah! Hur-

BASS. *f*

Hurrah! Hur-

Doppio Movimento.

p Claude is our prince, let his praises re-sound

p Claude is our prince, let his praises re-sound

- rah!... Hur-rah!.....

- rah!... Hur-rah!.....

Claude as our prince shall with laurel be crowned

Claude as our prince shall with laurel be crowned Claude is our prince, let his

Claude is our prince, let his

... Claude with lau-rel with lau-rel shall be

praises re-sound. Claude with lau-rel with lau-rel shall be

praises re-sound. Claude with lau-rel with lau-rel shall be

Claude with lau-rel shall be

Tempo I?

crowned. (WIDOW.) "He is as noble, as clever, as generous as any Prince that ever lived. I am sure no Prince ever had more willing subjects; it is true they pay him no taxes except lov- ing service."

crowned.

crowned.

crowned.

Tempo I?

f

Doppio Movimento.

TENORI.

f Hurrah! Hurrah! Hurrah!..

rit.

Doppio Movimento.

BASSI. *marcato.* Claude is our prince

Keen eye and sure hand never fail him, The champion on whom we re-

sempre f

... Claude is our prince

sempre f

... Claude is our
-lied De-lighted a vic-tor we hail him And

prince

Claude is our prince, let his praises re-
share in his joy and his pride

SOP. Claude is our prince, let his praises re-sound.

ALT. Claude is our prince, let his praises re-sound.

TEN. Claude is our prince, let his praises re-sound.

BASS.

Claude as our prince shall with laurel be crowned

Claude as our prince shall with laurel be crowned Claude is our prince, let his

... Claude is our prince, let his

.... Claude with lau-rel with lau-rel shall be

praises re-sound. Claude with lau-rel with lau-rel shall be

praises re-sound. Claude with lau-rel with lau-rel shall be

Claude with lau-rel shall be

Dim.

f

Dim.

f

Dim.

f

Dim.

Allegro grazioso. (M.M. ♩ = 160.)

crowned

(WIDOW.) "I feel sure my boy has won."

crowned

crowned

crowned

Allegro grazioso.

p

Cres:

Dim.

p

gva

SOP. *mf*

(ENTER FEMALE VILLAGERS.)

We bring good

SOP.

news, our Claude has won the prize.

ALT. *mf*

We bring good

Cres:

Tho' crowds of

Cres:

news, our Claude has won the prize.

Tho' crowds of

ri - vals came from far and near, from far and

ri - vals came from far and near, from far and

near

near

Dim.

PED. *

See where he comes, See where he comes, with

See where he comes, See where he comes, with

hap - - - py, smi - - - ling eyes

hap - - - py, smi - - - ling eyes, with happy, smiling eyes.

Dim.

..... To

See where he comes, See where he comes, To

p *Cres:*

Detailed description: This system contains the first two vocal lines and the beginning of the piano accompaniment. The first vocal line starts with a dotted line followed by the word 'To'. The second vocal line has the lyrics 'See where he comes, See where he comes, To'. The piano accompaniment begins with a piano (*p*) dynamic and includes a crescendo (*Cres:*) marking.

Cres: *Dim.*

share his tri - umph with a mo - ther dear.

Cres: *p*

share his triumph with a mother dear.

Dim. *p*

Detailed description: This system contains the second two vocal lines and the piano accompaniment. The first vocal line has the lyrics 'share his tri - umph with a mo - ther dear.' and includes markings for *Cres:* and *Dim.*. The second vocal line has the lyrics 'share his triumph with a mother dear.' and includes a piano (*p*) marking. The piano accompaniment includes markings for *Dim.* and *p*.

mf

See where he comes,

Cres:

Detailed description: This system contains the third vocal line and the piano accompaniment. The vocal line has the lyrics 'See where he comes,' and includes a mezzo-forte (*mf*) marking. The piano accompaniment includes a crescendo (*Cres:*) marking.

mf
See where he comes,

See! See!
See! See!

Cres:

See where he comes
See where he comes (ENTER SOME OF MALE VILLAGERS.)

TENORI.

Keen eye and sure hand never fail him, The champion on whom

BASSI.
Keen eye and sure hand never fail him, The champion on whom

f marcato.

we re-lied. Keen eye and sure hand ne-ver fail him, The

we re-lied. Keen eye and sure hand ne-ver fail him, The

champion on whom we re-lied.

champion on whom we re-lied, The champion on whom we re-lied...
sempre f

f

SOP.

Keen eye and sure hand never fail him, Keen eye and sure hand

Keen eye and sure hand never fail him, Keen eye and sure hand

BASS.

The champion,

cres - - - cen - - - do.

ne-ver fail him, ne-ver fail him, ne-ver fail him, The

ne-ver fail him, ne-ver fail him, ne-ver fail him, The

The cham - pion, *cres - - - cen - - - do.* The

The cham - - pion, the cham - pion

champion on whom we re - - lied.

f Claude is our

champion on whom we re - - lied.

f Claude is our

champion on whom we re - - lied.

f Claude is our prince,

sempre cres - - - cendo.

prince, Claude is our prince, Claude is our
 prince, Claude is our prince, Claude is our
 Claude is our prince, Claude is our prince,
 Claude is our prince, Claude is our prince,
sempre cres - - - cendo.

(Enter rest of Villagers, carrying Claude.)

prince, Claude is our prince, **ff** Hur-rah! Hur-
 prince, Claude is our prince, **ff** Hur-rah! Hur-
 Claude is our prince, **ff** Hur-rah! Hur-
 Claude is our prince, **ff** Hur-rah! Hur-
ff

-rah! Hur-rah! Hur-rah!
 -rah! Hur-rah! Hur-rah!
 -rah! Hur-rah! Hur-rah!
 -rah! Hur-rah! Hur-rah!

Come Prima.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They feature long, sustained notes with horizontal lines above them, indicating a 'Come Prima' section. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a 'Come Prima' section with a forte (*ff*) dynamic marking and a series of eighth-note chords.

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The lyrics are: "Claude is our prince, let his praises re_sound, Claude, as our prince, shall with". The dynamics are marked *ff*. The fifth staff is the piano accompaniment, with a grand staff and a key signature of one sharp. It features a series of chords, with a *sf* (sforzando) marking appearing in the lower part of the system.

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The lyrics are: "lau-rel be crowned... Claude is our prince, let his praises re_sound". The dynamics are marked *sf*. The fifth staff is the piano accompaniment, with a grand staff and a key signature of one sharp. It features a series of chords, with a *sf* marking appearing in the lower part of the system.

sempre ff

shall with laurel with lau-rel be crowned. Claude is our prince, let his

shall with laurel with lau-rel be crowned.

sempre ff

shall with laurel with lau-rel be crowned. Claude is our prince, let his

shall with laurel with lau-rel be crowned. *ff* Hurrah

praises re-sound, Claude as our prince shall with lau-rel be crowned

praises re-sound, Claude as our prince shall with lau-rel be crowned

praises re-sound, Claude as our prince shall with lau-rel be crowned

Hurrah

Claude with lau-rel, with

Claude is our prince, let his praises re-sound, Claude with lau-rel, with

... Hur-rah! Claude with lau-rel, with

Claude is our prince, let his praises re-sound, Claude with lau-rel, with

lau - rel shall be crowned, Claude as our prince, Claude as our
 lau - rel shall be crowned, Claude as our prince, Claude as our
 lau - rel shall be crowned, Claude as our prince, as our
 lau - rel shall be *ff* crowned,

prince with *ff* lau - - - rel, shall with lau - - - rel be
 prince with *ff* lau - - - rel shall with lau - - - rel be
 prince with *ff* lau - - - rel, shall with lau - - - rel be
 . . . with lau - - - rel, shall with lau - - - rel be

crowned. Claude is our prince,
 crowned. Claude is our prince,
 crowned. Claude is our prince,
 crowned. Claude is our prince,

Claude is our prince, Hurrah! Hurrah! Hurrah! Hurrah!

Claude is our prince, Hurrah! Hurrah! Hurrah! Hurrah!

Claude is our prince, Hurrah! Hurrah! Hurrah! Hurrah!

Claude is our prince, Hurrah! Hurrah! Hurrah! Hurrah!

-rah! Hurrah!

-rah! Hurrah!

-rah! Hurrah!

-rah! Hurrah!

-rah! Hurrah!

ff

ff

ff

ff

ff

ff

Allegro grazioso.

CLAUDE: "Thanks, dear friends, I have ordered

Allegro grazioso.

refreshments for you at the Golden Lion".

(ONE OF THE VILLAGERS.) "Long live our Prince Claude."

f
Hur-
Hur-
Hur-
Hur-

-rah! Hur-rah! Hur-rah!.....
 -rah! Hur-rah! Hur-rah!..... (ONE OF THE VILLAGERS.)
 "One cheer more."
 -rah! Hur-rah! Hur-rah!.....
 -rah! Hur-rah! Hur-rah!.....
 -rah! Hur-rah! Hur-rah!.....

Hur-rah!
 Hur-rah! CLAUDE. "Thanks, once more, thanks."
 Hur-rah!
 Hur-rah! (VILLAGERS DEPART.)
 Dim.

pp

No. 3. SONG - CLAUDE - "ONE KIND GLANCE."

Molto Andante. (M.M. $\text{♩} = 44$)

The piano introduction consists of three measures. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A piano dynamic marking (*p*) is present in the first measure.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "The stars that co ro . net the night, O'er all the".

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "earth lend kind . ly rays, And rich and poor with like de .".

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "light May seek their smiles and sing their praise. The".

Cres

earth's bright stars are woman's eyes, Where rich and poor de-

Cres

mf *Dim:*

-light may find, And like the stars that gem the skies, Were meant to

mf *Dim:*

p

gladden all man-kind Then fill my soul with

p

joy my soul with joy se - - rene Pau -

dim. e rit.

- line Pau - line By one kind glance, Pau -

p

line....

The first system of music features a vocal line starting with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The key signature has one sharp (F#).

For her I reared the choicest flow'rs, In studious tasks at midnight

The second system continues the vocal line with a steady eighth-note rhythm. The piano accompaniment features a more active right hand with chords and a consistent bass line. The key signature remains one sharp.

strove, And counted sweet the toilsome hours That made me

The third system shows the vocal line with some melodic variation. The piano accompaniment continues with a steady accompaniment. The key signature remains one sharp.

wor.....thier of her love My flow'rs up on her

Cres.

The fourth system includes a crescendo marking above the vocal line. The piano accompaniment also features a crescendo marking below it. The key signature remains one sharp.

breast have slept Tho' he who sent them was unknown, Ah,

The fifth system concludes the vocal line with a final note. The piano accompaniment ends with a sustained chord. The key signature remains one sharp.

mf

would she but my love ac - cept, My heart should be her stead . . . fast

mf

p *sempre cres.*

throne Then fill my soul with joy my

sempre cres.

soul with joy se - - rene Pau - line Pau -

f *Dim.*

- line By one kind glance Pau - line By one kind glance Pau -

- line

Nº 4. RECIT. AND DUO. WIDOW MELNOTTE AND CLAUDE. "THE LOVE A TENDER MOTHER."

Allegro con fuoco. M.M. (♩ = 144.) REC.

CLAUDE. *f* So do I scatter her image to the

f REC.

agitato.

winds *a tempo.* *f* I will stop her in the open

trem. sf

streets I will insult her. I will beat her menial ruffians Mother, am I deformid

WIDOW. *f* You? You?

CLAUDE. hideous A coward? a thief? a liar?

What am I then - worse than all these? Why... I am a

peasant! What has a peasant to do with

Lento.

love Oh! that we we the hewers of wood and drawers of

Tempo I^o *Cres:*

wa - ter were swept a - way so that the proud might

e accel: *Cres: e accel:*

learn what the world would be with-out us

f *a tempo.*

sempre f

WIDOW. (aside.) REC.

(M.M. ♩ = 60.)

Poor boy how he suffers REC.

sf *plento.*

a tempo.

Claude, my darling, come and sit by my

rit.

Molto Moderato.

side

The love a ten - der

Molto Moderato. (M.M. ♩ = 66.)

p

mo - ther be - stows upon her child Sur - pass - es ev - ry

o - - ther That on the earth has smiled In an - guish or de -

- jec - tion It brings the heart re - lief A mother's fond affection Can

p un poco rit.

p un poco rit.

take the sting from grief The wounded bird seeks refuge in its nest And

espress:

grief finds so - lace on a mother's breast and grief, and grief finds

Cres:

Cres:

CLAUDE.

Dim.

so - - - - lace, finds solace on a mo - ther's breast In

Dim.

halls of re - gal splendour In ca - bins poor and small That

love, pure warm and ten - der Springs up at sorrow's call . . . False

friends may veil their fa - ces Re - gardless of our pain . . . A

un poco rit. *espress:*

mother's fond embraces Are never sought in vain The wounded bird seeks

un poco rit.

p

refuge in its nest And grief finds so lace on a mother's breast..

Cres: *Dim.*

...And grief, and grief finds so - - - - lace, finds solace on a

Dim.

Cres:

WIDOW.

mo - - - - - ther's breast A mother's fond em_bra_ces Are

p

WIDOW.

never sought in vain . . .

Are

CLAUDE.

A mother's fond embraces Are never sought in vain

Cres:

ne - - ver,

are ne - - - - - ver,

Cres:

are ne - - ver

The wounded bird seeks

never sought in vain, ne - - - - ver, never sought in vain . . .

refuge in its nest grief finds so - lace on a mother's breast..

sempre cres:

ff

... and grief finds so - lace, and grief finds so - - - lace, finds

... and grief finds so - lace, and grief finds so - - - lace, finds

sempre cres:

ff

solace on a mother's breast finds so-lace,

solace on a mother's breast

p

rall:

finds solace on a mother's breast

finds solace

on a mother's breast

rall:

Dim.

rall:

Nº 5. TRIO. GLAVIS, BEAUSEANT & CLAUDE. "REVENGE, REVENGE."

Allegro Vivace. M.M. ♩ = 132.

BEAUS: *f*

marcato

Be-fore a month has

pass'd a - way..... Pau - line shall be thy bride

f

And feel up-on her wed-ding day The stings of wound - ed

CLAUDE. (aside.)

pride And yet a - las, I love thee still

f p

GLAVIS. *p*

..... Cold cru-el proud Pau - line..... Then our re-venge ..

cres:

shall have its fill Revenge for in - sults keen,

cres:

BEAUS.

Then our revenge shall have, shall have. its fill Re-venge for

f

GLAVIS. *f*

BEAUS. Then our revenge, shall have, shall

CLAUDE. Then our revenge,

insults Revenge for in sults keen, Then our revenge,

have ... its fill, revenge, re-venge, re-venge for in - sults

shall have its fill, shall have its fill, re-venge for in - sults

shall have its fill, revenge, re-venge, re-venge for in - sults

keen.
 keen.
 keen.

With rage our bosoms thrill,

sempre f

f The scornful girl too long hath
 With rage our bosoms thrill,
 The scornful girl

The scornful girl too

play'd the Queen.
 too long hath play'd the Queen.
 long hath play'd the Queen.

Revenge, re
 Revenge, re
 Revenge, re

cres:
Then our revenge shall have its fill.

cres:
Then our revenge shall have its

8

cres:

3

fill. Revenge, re-venge.

f

re-venge.

f

Re-venge,

f

re-venge for insults

ff
Then our revengeshall have,shall have its fill, revenge for in-sults, revenge for insults

ff
Then our revengeshall have,shall have its fill, revenge for in-sults, revenge for insults

keen. Then our revenge shall have, shall have... its fill, revenge re-
 keen. Then our revenge shall have its fill,
 keen. Then our revenge shall have its fill,

ff

-venge..... revenge for in - sults keen. Re.
 shall have its fill, revenge for in - sults keen.
 revenge, re-venge revenge for in - sults keen.

molto piu mosso. f

molto piu mosso. f

-venge, re-venge..... Let each his vow ful -
 re-venge..... Let each his vow ful -
 re - venge..... Let each his vow ful - -

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are: *- fil. Re-venge, re-venge, re-venge,*

Three vocal staves and piano accompaniment. The lyrics are: *..... We'll teach a les-son to the proud Pau-line.*

Three vocal staves and piano accompaniment. The piano part features a *ff* dynamic marking.

No. 6. CHORUS AND BALLET. "HOW BRIGHT ARE THE BLOSSOMS"

Allegretto

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *f* and includes a *Dim:* instruction. The second system also features a *Dim:* instruction and a *p* dynamic. The third system includes a first ending bracket labeled '1'. The fourth and fifth systems contain complex rhythmic patterns with accents and triplets. The sixth system concludes with a *p* dynamic marking. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various rhythmic patterns and dynamic markings such as accents (^) and a fermata.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *f* and accents (^). There are also downward-pointing arrows (v) under some notes.

Third system of musical notation, featuring a grand staff with treble and bass clefs. Dynamic markings include *pp* and *Cres*. The system concludes with a treble clef change.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamic markings include *f* and *p*. The system concludes with a treble clef change.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *p*, accents (^), and a triplet (3).

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes an eighth-note triplet (8) and a fermata.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. It includes accents (^), a triplet (3), and a fermata.

The musical score is written for piano and consists of seven systems of staves. Each system contains a grand staff with a treble and bass clef. The music is in a minor key, indicated by the key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). There are also markings for *mf* (mezzo-forte), *Cres* (Crescendo), and *gva.* (ritardando). The score is marked with accents (*^*) and slurs. The piece concludes with a double bar line and a repeat sign.

Ped:

SOP. *p* *l'istesso tempo*

How

bright are the blossoms of

beau.ti.ful May.....

ALTI.

How

Trill in the right hand, eighth-note accompaniment in the left hand.

.....

Each sunbeam a - wa - kens new

bright are the blossoms of beau.ti.ful May.....

Trill in the right hand, eighth-note accompaniment in the left hand.

flow - - rets

The birds carol sweetly from

A - wakens new flowrets to birth.....

Trill in the right hand, eighth-note accompaniment in the left hand. *pp* marking in the left hand.

Cres.

leaflet and spray And nature is robed in a

pp

The birds carol sweetly from leaflet and spray.....

garment

pp

is robed in a garment of mirth.....

mf

p

Our youth is the beauti_ ful

p

the

non tremolo

Dim:

p

Cres.

May - time, the Beau.ti.ful May-time of life, with
 May - time of life with

Dim.

blossoms of love, blossoms of love, Hope, and joy ev - er
 blossoms of love, blossoms of love, Hope, and joy ev - er

Dim.

p

gay..... But soon come the seasons of storm..... the
 gay..... of storm.....

p

seasons of storm and of strife, And youth's hap-py May-time,

of strife, And youth's hap-py May-time,

Dim:

Dim:

Dim:

youth's happy May-time fades quickly a-way..... fades quickly a-

youth's happy May-time fades quickly a-way..... fades quickly a-

pp

pp

pp

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

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

Rall.

atempo.

Rall:

f

p

atempo.

The image displays a musical score for piano, organized into six systems, each consisting of two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical elements such as slurs, accents, and triplets. The first system begins with a dynamic marking of *p*. The fourth system concludes with the instruction *f marcato*. The score is densely written with chords and melodic lines, characteristic of a late 19th or early 20th-century piano piece.

TENORI.

mf
'Tis wise to pass youth's fleet - ing hours In joy - - ous

dance and fes - - tive song, and gai - - - - ly
BASSI. *mf*

And i - - - mi -

smile and smile the whole day long. The
-tate the hap - py flow'rs That smile the whole day long.

fu - ture may be fraught with care, It can not rob us

of to - day, it can not, it can not, it
Stern Win - ter kills each blos - som

can - not rob us of to - day.

fair, Re - joice while yet 'tis May.

mf

Re - joice..... while yet 'tis

Re - joice..... while yet 'tis

Cres

While yet 'tis May, While yet 'tis

May, while yet 'tis May.

f

May. Re- - joice while yet 'tis

While yet 'tis May, Re- - joice while yet 'tis

Cres

Cres

May, re - - joice.....

May, re - - joice.....

ff

ff

3

SOPR: *p*

ALTI. Beau - ti - - ful May.....

gva

gva

gva

gva

p

Sop.

Ten.

Bassi

While yet 'tis May

While yet 'tis May

ALTI *p*

Beau - ti - - ful May

....

....

8va

Dim.

....

TENORI. *pp*

Beau - ti - - ful

....

8va

Dim.

Sop. *pp* Beau - ti - - ful

Alti

Ten. May

pp

Dim:

May

ALTI. Youth is the beau - ti - - ful

TEN. *mf* Stern Win - - - ter kills each

the

May - - - time

p

Sop. beau-ti-ful May-time of life, With blossoms of love, *Dim:*

Alti. of life With blossoms of love, *Dim:*

Ten. blos-som fair, stern Win-ter kills..... each *Dim:*

Bassi Win-ter kills each

blossoms of love, hope, and joy ev-er gay.... But soon come the seasons of *p*

blossoms of love, hope, and joy ev-er gay.... *p* of *mf*

blos-som fair, each ... blos-som fair.... Stern

blos-som, each blossom fair.... *p*

storm, The seasons of storm and of strife, and youth's happy May-time, *Dim.*

storm. of strife, and youth's happy May-time, *Dim.*

Winter kills each blossom fair, stern Winter kills each blossom,

Win - ter kills each

youth's happy May-time fades . . . quickly a - - way

youth's happy May-time fades . . . quickly a - - way

kills each blossom, kills each blossom fair

blos - - som, each blossom fair

pp fades.... quickly a - - way.

pp fades.... quickly a - - way.

pp kills.... each blossom fair.

pp each blossom fair.

pp *f marcato*

Detailed description: This system contains four staves. The top three are vocal staves in treble clef with a key signature of two flats. The first two staves have lyrics 'fades.... quickly a - - way.' and are marked *pp*. The third staff has lyrics 'kills.... each blossom fair.' and is also marked *pp*. The bottom staff is a piano accompaniment in bass clef, starting with *pp* and transitioning to *f marcato* after a double bar line. The piano part features a melodic line with slurs and accents, and a bass line with chords and some grace notes.

f Re - - jice..... while 'tis May,

f while yet 'tis May,

p

Detailed description: This system contains four staves. The top three are vocal staves in treble clef with a key signature of two flats. The first staff has lyrics 'Re - - jice..... while 'tis May,' and is marked *f*. The second staff has lyrics 'while yet 'tis May,' and is also marked *f*. The third staff is empty. The bottom staff is a piano accompaniment in bass clef, starting with *p* and featuring a melodic line with slurs and accents, and a bass line with chords and some grace notes.

p fades quick - - - ly a - way
p quick ly a - way.

pp

pp a - way, a - way, fades quick - - -
pp a - way, a - way, fades quick - - -
Re - joice, re - joice, while yet

Re - joice, re - joice, while yet

ly a - - way

ly a - - way

tis May

tis May

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are "ly a - - way" for the first two parts and "tis May" for the last two. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various articulations and dynamics.

....

....

....

....

....

tr

rit

sf

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts have ellipses "...." indicating they are silent. The piano accompaniment includes a trill (tr) and a ritardando (rit) marking. The system concludes with a fortissimo (sf) dynamic.

No 7. SESTETT. "DEAR PRINCE, THY RING SHALL EVER BE."

PAULINE, MME DESCHAPELLES, BEAUSEANT, GLAVIS, CLAUDE & MONS. DESCHAPELLES.

Allegro Moderato. (M.M. ♩ = 92.) MME D. *Recit:*
mf Oh! what a splendid snuffbox!

PAULINE.
a tempo. Prince, *p* And what a lovely ring!
mf *p*

CLAUDE. (to Mme D.) *Recit:*
 You like the

box? *quasi parlante:* *p* A tri-ple

'tis, tho' once ow'd by a king, A present from the

King of Spair, To a great, great aunt of mine.

It had a certain

in-terest In our an-ces-tral line.

BEAUSEANT. (aside to Claude.)
Honor me by ac-cepting it. How? what the dence? you're

mad! 'Tis worth five hundred louis d'ors, *cres:*

f This really is too bad, This real - - - ly is too bad, You like this *CLAUDE. (to Pauline) Recit:*

ring? *a tempo.* It has indeed a lustre since your eyes have shone up-

- on it; Their soft light its

ra-diance far out-vies, Ev-er henceforth, en-chantress-sweet

PAULINE.

poco meno mosso.

MME D.

Dear Prince, thy rings shall ever be shall be our pledge of love

CLAUDE. *rit:*

Slave of the ring am

MONS D.

I,

Thy Prince his heart no longer free

With him how

rit:

poco meno mosso. Our Prince is charming all may see,

..... Till life's last sigh, Till life's last sigh, last sigh it

fast the moments fly, how fast they fly,

..... To break his chains in vain would try

Our Prince is charming,

a tempo.

shall remind Pauline of thee, remind Pauline of thee,

How swift and

..... Where'er, where'er I go, o'er earth, o'er earth and sea,

How great his power of repartee,

a tempo.

cres: *dim:* *tempo 1^o*

... While shines the sun, while shines the sun in yon-der sky.
 brilliant each re- ply, how brilliant each re - ply. GLAVIS. (*aside to Claude.*)
 Stay, stay sir, what are you a -

cres: *p* *acc:*

.... the slave of this, of this bright ring am I.

cres: How swift, how swift, each re - - ply. *tempo 1^o*
cres: *f* *acc:*

- bout, You'll rue this bye and bye,

My maid-en aunt's great le-ga-ey, A dia - - - mond quite u -

cres: *f*

Recit: *a tempo.* *Recit:* *f*

- nique, You shall be hang'd for swindling. Sir ! This ring, pray let me

f *f* *f*

speak. *a tempo.* *p* This ring is cu - rious tis the

one my great grandfather threw, When Doge of Ve - nice in - to the

sea, 'Tis strange and yet tis true,

(aside to Beauseant.)
 fie! Princes must be ge - ne - rous, or I'll my rank re -

(to others.)
piu lento. sign, I really know not how to thank These dear kind friends of mine, My
piu lento. p *a tempo.*

in-trest they've so much at heart, They are, as they have

shown, As care-ful of my proper-ty As

poco meno mosso.

PAULINE. Dear Prince, thy ring shall ev - er be.....

MME D.

GLAVIS. *p* Our Prince costs dear it seems to me,

BEAUS.

CLAUDE. *p* if it were their own, Thy Prince, his heart no long - er free,.....

MONS D. *p*

poco meno mosso. Our Prince is

rall:

..... shall be our pledge of love..... Till life's last sigh, till life's last
 With him how fast the moments fly,
 He's but our tool, our victim
 With him we'll settle bye and bye, our victim
 his heart no longer free, To break his chains in
 charming, all may see,

poco rit: *a tempo.*
 sigh, last sigh, It shall remind Pauline of thee,
 how fast they fly,
 she,
 she,
 vain would try Where'er, where'er I go,
 Our Prince is charming, How great his

poco rit: *a tempo.*

..... remind Pauline of thee, While shines the sun, while shines the
 How swift and brilliant each reply, how
 Well triumph soon, revenge is nigh,
 With him well settle bye and bye, revenge is nigh,
 o'er earth, o'er earth and sea, The slave of this, of
 power of repartee, How swift, how swift,

cres: *dini:* *cres:* *cres:* *cres:* *cres:* *p*

Allegro Vivace. (M.M. ♩ = 138.)

sun in yonder sky, Thy ... ring shall ever be,
 brilliant each reply,
 revenge is nigh, We'll settle bye and
 revenge is nigh,
 this bright ring am I,
 each reply,

mf *mf* *p* *mf*

mf *Allegro Vivace.*

shall be our pledge of love, Thy ring shall ever
 With him how fast the moments fly, the moments fly,
 bye, revenge is nigh,
 With him well settle bye and bye, revenge is nigh,
 our pledge, our pledge of love,
 With him how fast the moments fly,

Detailed description: This system contains the first three measures of the piece. It features five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include piano (p), pianissimo (pp), and mezzo-forte (mf).

be, shall be our pledge of
 How swift and brilliant each re- ply, each re - -
 We'll settle bye and bye, revenge is
 With him well settle bye and bye, revenge is
 our pledge, our pledge of
 How swift and brilliant each re-

Detailed description: This system contains the next three measures of the piece. It continues with five vocal staves and piano accompaniment. The vocal parts have more complex rhythmic patterns, including some sixteenth notes. The piano accompaniment remains consistent with the first system. Dynamics include piano (p), mezzo-forte (mf), and pianissimo (pp).

love, our pledge of love, our
 -ply, How great his pow'r of re-par-tee, How great his
 nigh, revenge is nigh,
 nigh, revenge is nigh, revenge is
 love, our pledge of love, our pledge
 -ply, How great his pow'r of re-par-tee, How great his

rall:
 pledge, of love, *rall:* of love, of
 pow'r, of re-par-tee, *rall:* How great, how
 revenge is nigh, *rall:* is nigh, is
 nigh, *rall:* is nigh, is
 of love, *rall:* of love, of
 pow'r, of re-par-tee, How great, how
rall:

a tempo. mf

love, Thy ring shall ever be, shall be our
 great, With him how fast the moments
 nigh, We'll settle bye and bye,
 nigh, With him we'll settle bye and
 love, our pledge, our

great, a tempo.

mf

pledge of love, Thy ring shall ever be,
 fly, the mo - ments fly,
 revenge is nigh, We'll settle bye and
 bye, revenge is nigh,
 pledge of love,

With him how fast the moments fly,

pp

77

rall: *p* *meno mosso come prima.* *f*

love, of love, of love, It shall re-
 - tee, *rall:* *p* how great, how great, How great his
rall: *p* nigh, *rall:* *p* is nigh, is nigh, Re-venge is
rall: *p* is nigh, is nigh, Re-venge is
rall: *p* of love, of love, Where-éer I
 - tee, how great, how great, How great his

rall: *p* *meno mosso come prima.*

pp *rit:*

- mind Pauline of thee, While shines, While shines the sun . . .
 pow'r of re- par - tee, how swift,
 nigh, re venge is nigh, is nigh,
 nigh, re venge is nigh, is nigh,
 go, o'er earth and sea, thy slave,
 pow'r of re - par - tee, how swift,

tempo 1^o

in yon-der sky
each re- ply
revenge is nigh
revenge is nigh
thy slave am I

pp

Detailed description: This block contains five vocal staves. The first staff has lyrics 'in yon-der sky'. The second staff has 'each re- ply'. The third and fourth staves have 'revenge is nigh'. The fifth staff has 'thy slave am I'. Each staff begins with a *pp* dynamic marking. The music is in a treble clef with a key signature of one sharp (F#).

each re - ply

tempo 1^o

pp

Detailed description: This block shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *pp* dynamic marking is present at the beginning of the piano part.

Detailed description: This block contains six empty vocal staves, arranged in two groups of three. They are in the same treble clef and key signature as the first system.

pp

Detailed description: This block shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The right hand has a melodic line with eighth notes and some rests. The left hand has a rhythmic accompaniment. A *pp* dynamic marking is present. The system concludes with a double bar line.

No. 8. SONG. — CLAUDE — “INEZ WAS BEAUTIFUL.”

Allegretto quasi Andante (M.M. ♩ = 58)

The piano introduction consists of three systems of music. The first system shows the treble and bass staves with a 6/8 time signature. The second system includes a mezzo-forte (*mf*) dynamic marking and features a melodic line in the right hand with a slur and an accent (^) over the first note, and a bass line with chords and a wavy line indicating tremolo. The third system continues the bass line with similar chords and tremolo.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the name "CLAUDE." followed by the lyrics "I. nez was beau. ti. ful, I. nez was". The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "young Her praises by ma. ny a lov. er were". The piano accompaniment continues with the same rhythmic pattern. An accent (^) is placed over a note in the vocal line.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "sung, And". The piano accompaniment continues with the same rhythmic pattern. An accent (^) is placed over a note in the vocal line.

oft was she sought as a bride.... And oft was she sought as a

rit.

colla voce

bride....

p

But I - nez had vi - sions of gran - - - - - deur, of

grandeur and state, And thought herself fit with a

no - - - - - ble, a no. ble to mate; Her

beauty was matched by her pride, Ah.....

Cres

seen. do.

Her

mf

beau - ty was matched by her pride, Ah.....

Her beauty was matched by her pride.....

Dim: *poco piu lento. (M.M. ♩=42)*

colla voce. *pp*

Ay de mi, Ay de mi, Ay.... de mi,

mf *p* *mf*

p Ay de mi, *mf* Ay de mi, Ay de mi

pp Ay de mi.

mf Tempo 1^o

p She wait_ed in

vain when her beauty was gone

Amongst all the rus-tics she lovers had none.....

And in hope-less se-clu-sion de-

-cayed In hope-less se-clu-sion de- cayed.....

rit:

colla voce

p

Too late she re-gret-ted, so neigh- - - bours, so

neighbours averred, That she to the substance the

sha - - - dow, the sha - dow preferr'd

She died..... a dis - con - - so - late

cre - - - - - scen

maid, Ah.....

Cres. *mf*

- do.

..... She died a dis - con - - so - late

maid, Ah... she

Dim. died a dis-con-solate maid,..... *poco piu lento.* *mf* Ay de mi,

colla voce *pp*

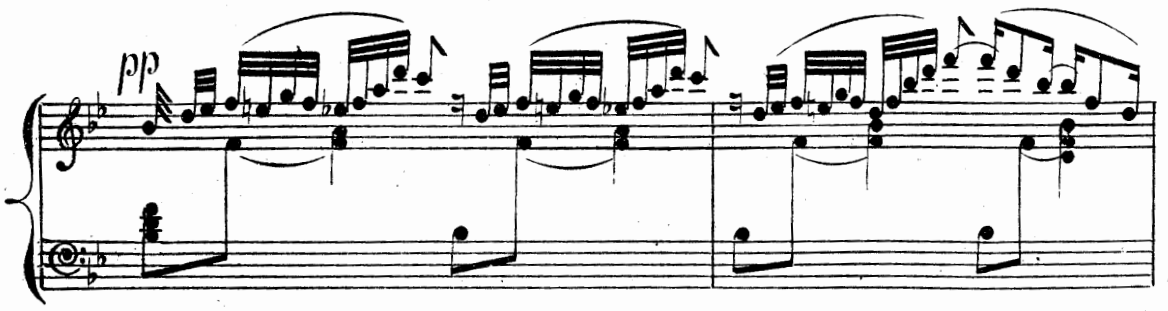
mf Ay de mi, Ay de mi, *p* Ay de mi,

mf Ay de mi, *p* Ay de mi,

pp Ay..... de mi,

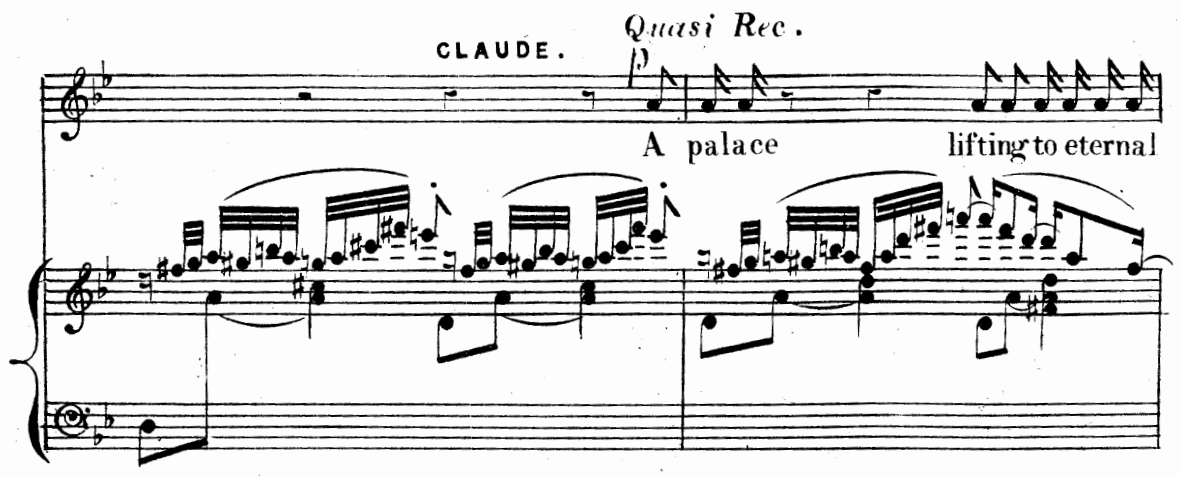
Nº 9. DUO. CLAUDE AND PAULINE. "A PALACE LIFTING TO ETERNAL SUMMER."

Andante con moto.
(M.M. ♩ = 54.)

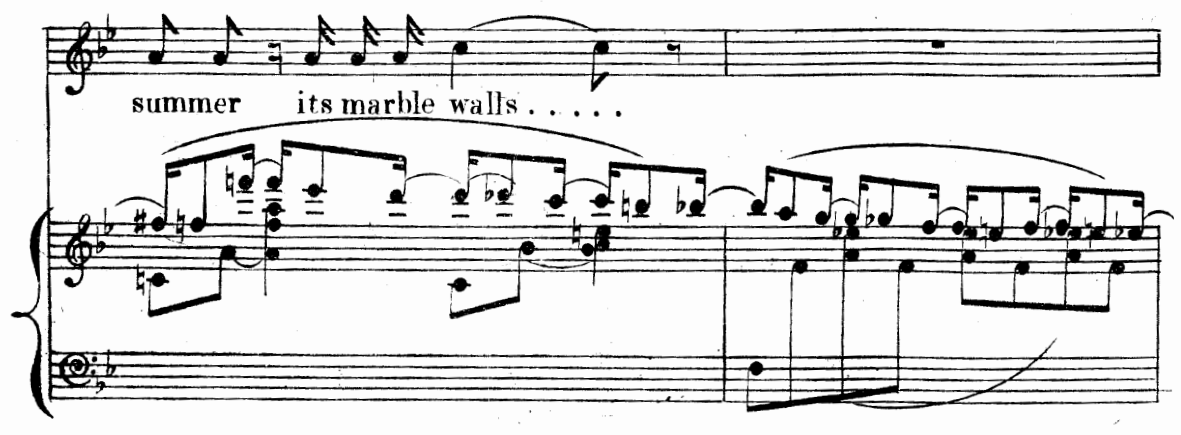


CLAUDE. *Quasi Rec.*

A palace lifting to eternal



summer its marble walls



From out a glossy bow'r of cool - est foliage

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "From out a glossy bow'r of cool - est foliage". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand and a simpler bass line in the left hand.

mu - si - cal with birds, Whose songs should syl - la - ble thy

The second system continues the musical score. The vocal line lyrics are "mu - si - cal with birds, Whose songs should syl - la - ble thy". The piano accompaniment maintains the intricate rhythmic texture established in the first system.

name. At noon we'd sit beneath the arching vines . . . and

p
trem.

The third system includes the lyrics "name. At noon we'd sit beneath the arching vines . . . and". The piano part begins with a piano (*p*) dynamic and a tremolo (*trem.*) marking. The right hand of the piano accompaniment features a series of chords with a tremolo effect.

won - der why earth could be un hap - py, while the heavens still left us

Dim.

The fourth system concludes the page with the lyrics "won - der why earth could be un hap - py, while the heavens still left us". The piano accompaniment ends with a *Dim.* (diminuendo) marking. The right hand features a series of chords that gradually decrease in volume.

Dim.

youth and love.

The first system of music features 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 two flats. The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a *pp* dynamic marking. The lyrics 'youth and love.' are positioned below the vocal staff.

We'd have no friends that were not lovers,

no am-

The second system continues the vocal line and piano accompaniment. The vocal line has a *p* dynamic marking. The piano accompaniment includes a *p* dynamic marking. The lyrics 'We'd have no friends that were not lovers, no am-' are placed under the vocal staff.

Cres:

-bition, save to excel them all in love;

we'd read no

The third system shows the vocal line and piano accompaniment with a *Cres:* (crescendo) marking above the vocal staff and another *Cres:* marking below the piano accompaniment. The lyrics '-bition, save to excel them all in love; we'd read no' are under the vocal staff.

mf

espress:

books that were not tales of love, that we might smile to think how

The fourth system concludes the vocal line and piano accompaniment. The vocal staff has *mf* and *espress:* markings. The piano accompaniment has an *mf* marking. The lyrics 'books that were not tales of love, that we might smile to think how' are under the vocal staff.

Dim.
poor - ly e-loquence of words Translates the po_e_etry of hearts like

The first system of music features 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 flat. The lyrics are "poor - ly e-loquence of words Translates the po_e_etry of hearts like". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a *Dim.* marking. The music is in a 4/4 time signature.

ours.

pp

The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The music is marked *pp* (pianissimo). The accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

p
And when night

The third system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked *p* (piano). The accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

came amidst the breathless heavens We'd guess what

The fourth system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked *p* (piano). The accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

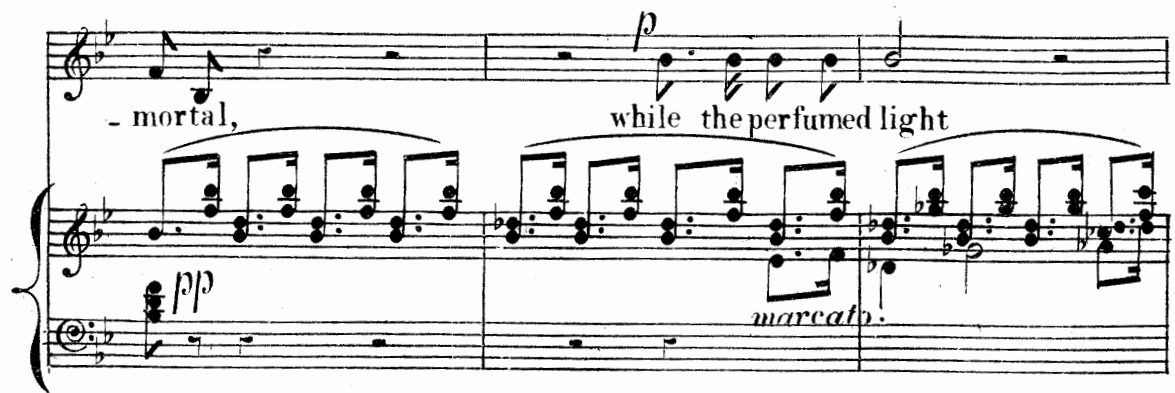
star should be our home, when love becomes im-



- mortal, while the perfumed light

p

pp *marcato.*



Stole thro' the mists of al-abaster lamps, And ev'ry air was heavy, with the



sighs of orange groves, and music from sweet lutes, And murmurs of low

f *marcato.*



fountains that gush forth in the midst of roses.

trem. *accel*

Dost thou like the picture?

REC. *accel:*

trem. Cres:

PAULINE. *rit. e dim.*

Am I not blest, am I not blest

f *Dim. colla voce.* *pp* *a tempo.*

espress:

And if I love too wild - ly, Who would not

PAULINE.

Allegro.

love thee like Pau - - line?

CLAUDE.

Allegro.

f REC.

Oh! false one!

Allegro.

REC.

CLAUDE.

it is the prince thou lovest, not the man: If, in the stead of

luxu - ry, pomp and pow - er,

I had painted pover - ty and toil and

care, Thou had'st found no ho - - ney on my tongue.

rit.

Molto Andante.

Molto Andante.

p

PAULINE.

REC. *piu mosso.*
mf

Thou wrong'st me, cruel Prince, at

CLAUDE.

REC.

Pauline... That is not love

piu mosso.

REC. *mf*

a tempo.

first, in truth, I might not have been won, But now, oh! trust me,

trem.

sempre accel:

pa tempo.

could'st thou fall from pow'r, and sink

accel:
As low as that poor

e cres:

CLAUDE.

gardeners son Who dared to lift his eyes to thee?

molto accel:

PAULINE. *f* REC. *Moderato.*

Even then, even then, Me-

Moderato.

trem.
p *Cres:*

con entusiasmo.

- thinks, thou wouldst on - ly be, on - - ly be made more dear

f

By the sweet thought that I could prove, that I could prove how deep,

how deep is woman's love, By the sweet thought that I could

prove, how deep, how deep... is woman's love.

f *ff*

CLAUDE.

An - - gel!

Dim. *p*

rall:

Con moto. CLAUDE. *p*

Con moto. Oh!

p

tell me once a - gain, sweet love, Thou

art mine own, mine own And

hear me swear by Heav'n above I'm

thine, and thine a - lone I'm

thine, and thine a - lone Oh!

hear me swear by Heav'n a - bove I'm

thine, and thine a - lone E - ver

espress:

dear - est, true to thee, e - ver dear - est, true to

p non tremolo.

Cres:

thee This un - changing heart, this un - changing heart, ever

Cres:

PAULINE.

mf

Thy tender vow

CLAUDE.

true to thee, to thee . . . shall be.

*Dim.**mf*

PAULINE.

my bosom fills . . . with ec - stasy, with ecstasy divine,

Cres:
 With fondest love my life blood thrills

Cres:

Cres:
 While life shall last

Cres:

. . . while life shall last, while life shall last, I'm thine

PAULINE . *p* While

CLAUDE .

Hear me swear by Heav'n a - bove,

PAULINE.

p *espress:*

life shall last, I'm thine Ever

dear-est, true to thee, Ever dear-est, true to

p *non tremolo.*

PAULINE.

Cres:

thee, This un-changing heart, this un-changing heart, e-ver

CLAUDE.

Cres:

this heart, this heart e-ver

Cres:

true to thee shall be, Ah!

true to thee shall be Ever dear-est, true to

... E-ver dear-est, true to thee this un-
 thee....

accel. e cres:
 - changing heart, this un-changing heart, e-ver true to thee shall
accel.
 this un-changing heart, e-ver true to thee shall
accel. e cres:

be, this heart shall be, this heart shall be e-ver true to
 be, this heart shall be ever true, e-ver true
rit.

thee, this heart shall be, this heart... this heart.....
this heart, this heart.....

ff rit. *a tempo.*
ff rit. *a tempo.*
ppa *rit.* *a tempo.*
ff

..... to thee, this heart ever true shall be.
..... to thee, this heart ever true shall be.

accel:
f *ff*

No. 9.

Nº 10. SONG. (GLAVIS) "LOVE HAS WINGS."

103

Vivace. (M. M. ♩ = 100.)



Piano introduction in G major, 3/4 time. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked *Vivace* with a metronome marking of ♩ = 100.



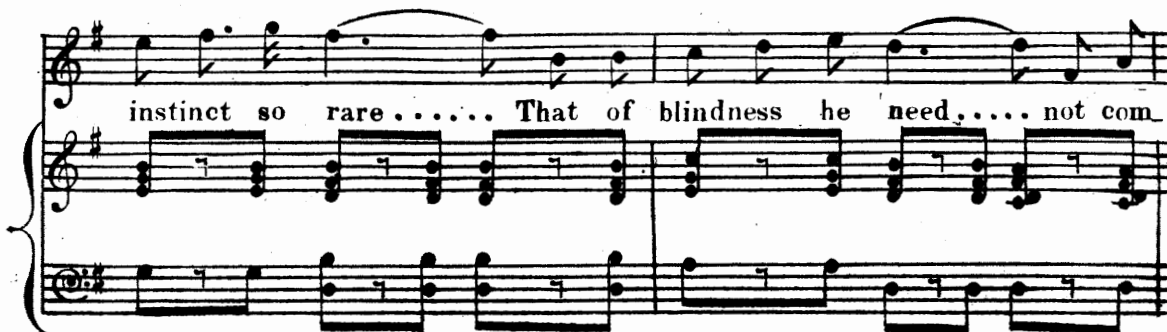
That Love was born blind... all the
p



po - ets de - clare..... And blind to the last..... he'll re-



main..... Yet, though sight - less, is gift - ed with



instinct so rare..... That of blindness he need..... not com-

mf

plain... Like a butterfly poisd on an opening rose, He re-

mf

- turns; he re- turns ev' ry o- do- rous sigh, But the

moment it cea- ses its sweets to dis- close..... The lov'd

rit. *a tempo.* *p*

object he swiftly, he swiftly will fly..... 'Tis

rit. *a tempo.* *f* *v* *dim.*

L'istesso tempo.

true, as ev-ery po-et sings, 'tis true, as ev-ery

Cres.
po-et sings, That Love is blind, that Love is blind,



... that Love has wings, 'Tis true, as ev'ry

f



Dim.
po-et sings, as ev'ry po-et sings, that

Dim.



Love is blind, that Love is blind, but Love, but Love has

f



wings.



That Love was born blind..... is a

fortun_ate thing..... For il_lu_sions are sweet..... while they

last..... And 'tis vain to de - plor_e..... that the

raptures they bring..... May one day be en_tomb'd..... in the

past..... It is lucky for Love that, tho' use_less his

eyes, He can falsehood, can falsehood and coldness dis -

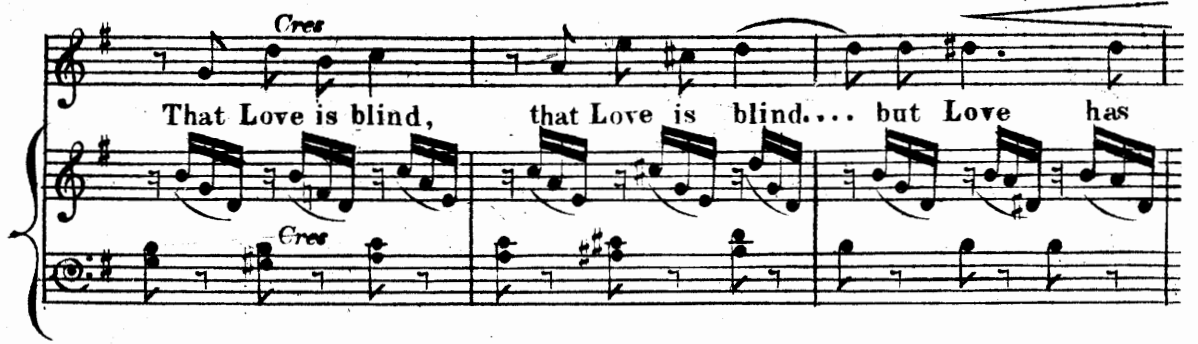
- cern, If but once dis - en - chant - ed, he far a - way

rit. flies And no pow'r can compel, can com - pel his re - *rit.*

a tempo. - turn, *ρ* *Listesso tempo.* 'Tis true, as ev - ry

po - et sings, 'tis true, as ev - ry po - et sings

Cres
That Love is blind, that Love is blind.... but Love has



wings, 'Tis true, as ev' ry po_et sings, as

f *Dim.*



ev_ry po - - et sings, that Love is blind, that

f



Love, is blind, but Love, but Love has wings.

f



Alla Marcia. M.M. ♩=112.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The bass clef provides a steady accompaniment with chords and single notes.

The second system continues the musical piece. It maintains the same key signature and time signature. The melody in the treble clef shows more complex rhythmic patterns, including some sixteenth-note runs. The bass clef accompaniment remains consistent with the first system.

The third system of musical notation continues the piece. The treble clef melody features a prominent sixteenth-note run. The bass clef accompaniment includes some chords with a flat sign, possibly indicating a change in harmony.

The fourth system of musical notation includes the instruction "ENTER GUESTS." above the treble clef staff. The music is marked with a fortissimo (*ff*) dynamic. The melody in the treble clef becomes more active and rhythmic, with many beamed notes. The bass clef accompaniment also becomes more complex, with more frequent chord changes.

The fifth and final system of musical notation on this page continues the piece. It features similar rhythmic patterns and dynamics as the previous systems, with a mix of eighth and sixteenth notes in the treble clef and a steady accompaniment in the bass clef.

SOPRANO.
ALTO.
TENOR.
BASS.

Health and long life to the beau-ti-ful bride *mf*
Health and long life to the

p

Detailed description: This is a page of a musical score, page 110. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The vocal parts are mostly silent, with some notes visible in the Soprano and Alto parts. The piano accompaniment is more active, with various musical notations including notes, rests, and dynamics. The lyrics are written below the vocal staves, with the Soprano and Alto parts having the same lyrics: 'Health and long life to the beautiful bride'. The Tenor and Bass parts have the lyrics 'Health and long life to the'. The piano accompaniment includes dynamics such as *mf* and *p*.

Long may they hap - pily dwell side by side
bridegroom she loves

Faith - ful and ten - der as twin turtle doves *mp*
Health and long life to the

fond wedded pair *mf*
Proud happy hus band and sweet loving wife

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The lyrics are distributed across four systems of music. The first system includes the lyrics 'Long may they happily dwell side by side' and 'bridegroom she loves'. The second system includes 'Faithful and tender as twin turtle doves' and 'Health and long life to the'. The third system includes 'fond wedded pair' and 'Proud happy husband and sweet loving wife'. The piano accompaniment consists of a flowing melody in the right hand and a harmonic accompaniment in the left hand, often using chords and arpeggios. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Smile on them Heav'n, in re-sponse to our pray'r *cres.* Bless them with *cres.* Bless them with happiness.

cres. Health *cres.* health and long life, health and long life,
Health and long life, and long life, health and long life,
health health and long life, health and long life,
Health and long life health and long life, health and long life,

cent. *do.* Health to the beau-ti-ful bride..... Health and long life
Health to the beau-ti-ful bride..... Health and long life
Health to the beau-ti-ful bride..... Health and long life
Health to the beau-ti-ful bride..... Health and long life

health and long life to the bridegroom to the

health and long life to the bridegroom to the

health and long life Health.....

health and long life to the bridegroom to the

bride - groom she loves.....

bride - groom she loves.....

..... health and long... life

bride - groom she loves.....

(ENTER CLAUDE AND PAULINE MMÉ AND MON DESCHAPELLES BEAUSEANT AND GIRLS STREWING FLOWERS.)

First system of musical notation, consisting of a treble clef and a bass clef. The treble clef part contains a series of eighth and sixteenth notes, some beamed together. The bass clef part contains a series of quarter notes.

Second system of musical notation. The treble clef part continues with eighth and sixteenth notes. The bass clef part contains quarter notes. The instruction *sempre p* is written in the bass clef staff. A *p.H.* marking is present at the end of the system.

Third system of musical notation. The treble clef part continues with eighth and sixteenth notes. The bass clef part contains quarter notes. The instruction *cres* is written above the treble clef staff. A *R.H.* marking is present at the end of the system.

- cen - do .

Fourth system of musical notation. The treble clef part contains a series of eighth notes. The bass clef part contains a series of quarter notes. The instruction *pva* is written above the treble clef staff. A *f* marking is present at the beginning of the system.

pva

Fifth system of musical notation. The treble clef part contains a series of eighth notes. The bass clef part contains a series of quarter notes. The instruction *cres* is written in the bass clef staff. The text *cen - do .* is written in the bass clef staff.

SOPRANI.

ALTI.

TENORI.

BASSI.

pp
Health
Health
Health and long life to the

..... and long life.....
..... and long life.....
beau-ti-ful bride

pp
Health and long life to the bridegroom she loves

Long may they hap-pi-ly dwell side by side *cres.* side by side,

Faith-ful and ten-der as

Long may they dwell side by side,
side by side,

side by side Health
 twin tur-tle doves long life
 side by side side by side.....
 side by side dwell side by

... and long life, health and long life, health to the beau-ti-ful
 health and long life, health and long life, health to the beau-ti-ful
 health and long life, health and long life, health to the beau-ti-ful
 side long life, Health and long life, health to the beau-ti-ful

sempr. f
 bride health and long life
 bride
 bride health and long life
 bride
 sempr. f

health and long life..... health and long
 health and long
 health and long life..... health and long
 health and long
 life, health and long life, to hus-band, to
 life, health and long life, to hus-band, to
 life, health and long life, to hus-band, to
 life, health and long life, to hus-band, to
 hus-band and wife
 hus-band and wife
 hus-band and wife
 hus-band and wife

cres
cres
cres
cres
cres
crescdo.
crescdo.
crescdo.
crescdo.
crescdo.
crescdo.
ff
ff
ff
ff

health and long life, health and long
health and long life, health and long
health and long life, health and long
health and long life, health and long

sempre ff

life, health and long life
life, health and long life
life, health and long life
life, health and long life

sempre ff

(PAULINE & CLAUDE TAKE LEAVE OF MME & MONS
DESCHAPELLES AND GUESTS.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It begins with a piano (*p*) dynamic marking and features a melodic line with eighth-note patterns. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note figures.

The second system continues the piece. The upper staff shows a melodic line with a crescendo leading to a forte (*f*) dynamic. The lower staff features a rhythmic accompaniment with chords. A vertical line with the label "R.H." is positioned below the lower staff, indicating a right-hand entry point.

The third system shows the continuation of the melodic and harmonic themes. The upper staff has a melodic line with eighth-note patterns, and the lower staff has a corresponding accompaniment. A vertical line with the label "R.H." is positioned below the lower staff.

The fourth system continues the musical development. The upper staff features a melodic line with eighth-note patterns, and the lower staff provides a harmonic accompaniment with chords. A vertical line with the label "R.H." is positioned below the lower staff.

The fifth and final system on the page shows the concluding part of the piece. The upper staff has a melodic line with eighth-note patterns, and the lower staff has a harmonic accompaniment. A vertical line with the label "R.H." is positioned below the lower staff.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *Dim.* is placed at the end of the system.

R.H.

The second system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *R.H.* is placed below the system.

R.H.

The third system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *R.H.* is placed below the system.

R.H.

R.H.

The fourth system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *pp* is placed at the beginning of the system.

The fifth system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *Rall.* is placed at the end of the system.

Rall.

Tempo del Duetto.

Fare - - well... Fare - - well....

Fare - - well... Fare - - well....

Fare - - well... Fare - - well....

Fare - - well... Fare - - well....

PAULINE.

Ever

Ever

'mid life's flow'rs may you dwell...

Amid life's sweetest flow'rs May you for ev-er dwell...

Amid life's sweetest flow'rs May you for ev-er dwell...

Fare - well, fare - well....

PAULINE.

dearest true to thee..... Ev_er dearest true to

MME D.

Farewell.

GLAVIS & BEAUS.

We'll triumph soon

CLAUDE.

true to thee..... true to

MONS D.

Farewell,

SOPRANI.

May peace and love bless

ALTI.

May peace and love bless

TENORI.

May peace and love bless

BASSI.

May peace and love bless

pp

P.
thee..... This heart, this un - - chang-ing heart ev-er

M^{ns} D.
Farewell,

G & B
Revenge is nigh

C.
thee..... This heart ev-er

M^{ns} D.
Farewell,

S.
all your future hours May peace and love, bless all bless

A.
all your future hours May peace and love, may peace and

T.
all your future hours May peace and love, may peace and
love..... bless

B.
all your future hours..... May peace and love, bless all, bless

Dim.
P. true to thee, ever true shall be

MPE
D. fare - - well

G & B. Revenge is nigh!

C. *Dim.* true to thee, ever true shall be Ev - er

MOPS
D. fare - - well

S. all your future hours

A. love, bless all your future hours

T. love, bless all your fu - - ture hours

B. all your future hours

Dim.

P. *p* E - - ver dear - est true to

MM^c D. *pp* fare - - -

G & B. *pp* Revenge is

C. *pp* dear - est, true to

MM^{ns} D. *pp* fare - - -

S. *pp* fare - - -

A. *pp* fare - - -

T. *pp* fare - - -

B. *pp* fare - - -

pp fare - - -

P.
thee, e - - ver

MTC
D.
- well,

G&B.
nigh!

C.
thee, e - ver dear - est,

Mous
D.
- well,

S.
- well,

A.
- well,

T.
- well,

B.
- well,

Piano accompaniment with arpeggiated chords.

P. dear - est, true to thee Fare - well! fare -
 M^{me} D. *sempre pp* fare - - - well! fare - well, fare -
 G&B *sempre pp* Revenge is nigh! re - venge, re -
 C. *sempre p* true to thee Fare - well! fare -
 M^{ns} D. *sempre pp* fare - - - well. fare - well, fare -
 S. *sempre pp* fare - - - well fare - well, fare -
 A. *sempre pp* fare - - - well fare - well, fare -
 T. *sempre pp* fare - - - well fare - well, fare -
 B. *sempre pp* fare - - - well fare - well, fare -
sempre pp

P.
- well fare - well.....

MUPP
D.
- well fare - well.....

G & B
- venge, revenge is nigh.....

C.
- well fare - well.....

VOUS
D.
- well fare - well.....

S.
- well fare - well, fare - - well.....

A.
- well fare - well, fare - - well.....

T.
- well fare - well, fare - - well.....

B.
- well fare - well, fare - - well.....

gva.....

gva.....

ff

END OF ACT 2.

ACT 3.

N^o 12. INTRODUCTION AND SONG. WIDOW MELNOTTE. "FROM ITS MOTHER'S NEST."

*Allegro
con fuoco.*

trem.

f

f

Cres:

ff

N^o 12.

gva

ff

lunga pausa.

Molto moderato.

p

pp

rall:

Andantino. WIDOW. *p*

Andantino. (M.M. ♩ = 46) From its

mother's nest one morning A birdling gai-ly flew, And

heedless of her warn-ing Re-solved the world to view, The

summer sun shone bright-ly, The bal-my flowrs and trees... Were

poco cres:

stir'd by zephyrs light - ly, Rich odours filled the breeze, Rich

poco cres:

Dim.

o - dours, rich o - dours, rich o - dours filled the breeze,

mf *Dim.* *p*

p

Rich odours filled the breeze,

pp

pp rit.

filled the breeze

pp *trill* *pp*

Non troppo presto. M.M. = 52.

And oh! said the bird... ling 'Tis sweeter to roam A-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Non troppo presto' with a metronome marking of quarter note = 52. The dynamics include a piano (*p*) marking. The lyrics are 'And oh! said the bird... ling 'Tis sweeter to roam A-'. The piano accompaniment consists of chords and moving lines in both hands.

- round the gay world, than to nestle at home..... And

The second system continues the vocal line and piano accompaniment. The lyrics are '- round the gay world, than to nestle at home..... And'. The piano accompaniment continues with harmonic support for the vocal melody.

oh! said the bird - - ling, 'tis sweeter to roam..... A -

The third system continues the vocal line and piano accompaniment. The lyrics are 'oh! said the bird - - ling, 'tis sweeter to roam..... A -'. The piano accompaniment continues with harmonic support for the vocal melody.

sempre pp
- round the gay world. . . . A_ round the gay world... than to

The fourth system continues the vocal line and piano accompaniment. The lyrics are '- round the gay world. . . . A_ round the gay world... than to'. The piano accompaniment continues with harmonic support for the vocal melody. The dynamic marking is *sempre pp* (pianissimo).

nestle, nestle, nes_tle at home.
colla voce.

The fifth system continues the vocal line and piano accompaniment. The lyrics are 'nestle, nestle, nes_tle at home.'. The piano accompaniment continues with harmonic support for the vocal melody. The dynamic marking is *colla voce.* (with the voice) and *pp* (pianissimo).

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 2/4. The piano part features a rhythmic accompaniment with triplets and a melodic line with slurs.

Tempo I^o

p When night came, dark and

Tempo I^o

The second system continues the musical score. The vocal line begins with the lyrics "When night came, dark and". The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line in the left hand. The tempo is marked "Tempo I^o" and the dynamics include a piano (*p*) marking.

drea - - ry, At ma - ny a nest in vain The

The third system continues the musical score. The vocal line includes the lyrics "drea - - ry, At ma - ny a nest in vain The". The piano accompaniment maintains the triplet accompaniment pattern.

bird - ling, faint and wea - - - ry, Sought shel - ter from the

The fourth system concludes the musical score on this page. The vocal line includes the lyrics "bird - ling, faint and wea - - - ry, Sought shel - ter from the". The piano accompaniment continues with the triplet accompaniment.

rain. Next morn, with fond-est yearn - - ing, He

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "rain. Next morn, with fond-est yearn - - ing, He". The piano accompaniment includes two triplet markings over the first two measures.

poco cres:
poised his wings in air And, to his nest re - turn - ing, Found

poco cres:

The second system continues the piece. The vocal line has the lyrics "poised his wings in air And, to his nest re - turn - ing, Found". The piano accompaniment features a *poco cres:* marking in both the vocal and piano parts.

Dim.
lov-ing welcome there, found lov-ing, found loving, found

mf *Dim.*

The third system shows the vocal line with lyrics "lov-ing welcome there, found lov-ing, found loving, found". The piano accompaniment includes a *mf* marking and a *Dim.* marking.

lov - - ing wel - come there

p

The fourth system concludes the page with the vocal line lyrics "lov - - ing wel - come there". The piano accompaniment features a *p* (piano) marking.

Cres:

nes-tle at home And oh! said the bird . . . ling, no

Cres:

more will I roam A-round the gay world A-

- round the gay world . . but will nestle, nestle, nestle at home.

p

Nº 13. (DURING DIALOGUE.)

(WIDOW.) "And my boy will soon return to his nest, and with

Andante con moto.

pp

him his beautiful bride: his letter is so blotted that I can scarcely read it, but

he says he will be here almost immediately."

pp

Dim.

(WIDOW.) "Oh! my boy, the pride of my heart, welcome, welcome! I beg pardon ma'am, but I do love him so!"

"Ah! here they are"

molto cres. *f*

(PAULINE.) "Good woman, I really — why, prince, what is this! does the old lady know you!"

p

(PAULINE.) "Oh! I see, you have done her some service — Another proof of your kind heart — is it not?" (CLAUDE.) "Of my kind heart, ay!"

p

(PAULINE.) "So you know the Prince?" (WIDOW) "Know him, madam? Ah! I begin to fear it is you who know him not?"

cres. *p*

(PAULINE.) "Can we stay here, my lord? I think there's something very wild about her?"

poco piu mosso. *p*

(CLAUDE.) Madam, I— no, I cannot tell her— what a coward is a man who has lost his honor!”

(CLAUDE.) “Speak to her— speak to her— tell her that— O Heaven, that I were dead!”

(PAULINE.) How confused he looks. this strange place— this woman— what can it mean— I half suspect—

Allegro.

who are you madam! who are you! can't you speak! are you struck dumb!

(WIDOW.) “Claude, you have not deceived her!”

“Ah! shame up on you! I thought that, before you went to the altar, she was to have known all!”

(PAULINE.) All! what? My blood freezes in my veins!

(WIDOW.) Poor Lady—

Andante.

I tell her, Claude!

Musical notation for the first system, featuring piano accompaniment with a treble and bass clef. The music is in 3/4 time and includes dynamic markings like 'p'.

Know you not, Madam, that you are wedded to my son Claude Melnotte?

Musical notation for the second system, continuing the piano accompaniment with dynamic markings like 'p'.

Presto.

Musical notation for the third system, featuring a more rapid piano accompaniment with dynamic markings like 'mf' and 'cres.'.

accel.

Musical notation for the fourth system, featuring a very fast piano accompaniment with dynamic markings like 'ff'.

(PAULINE.) "Your son! hold—hold— do not speak to me" is this a jest—is it!

Musical notation for the fifth system, featuring piano accompaniment with dynamic markings like 'ff'.

" I know it is only speak "

" one word _ one look _ one smile "

" I cannot believe _ I, who loved you so _ I cannot believe you such a _ No! I will not wrong you by a harsh word _ Speak! "

(CLAUDE) " Leave us "

Molto Moderato.

(WIDOW.) " Oh! Claude, that I should live to see you bow'd by shame; you of whom I was so proud? "

(PAULINE) " Her son! her son! "

cres.

dim e rall.

N^o 14. DUET, CLAUDE & PAULINE, "Now, LADY HEAR ME."

PAULINE. REC:

CLAUDE REC: Hear thee speak! HER son!

Now la_dy hear me, *a tempo.*

REC:

piu mosso.

HER son! Speak on! that thou mayst silence curses, Speak!

REC: *piu mosso.*

cres.

No! curse.. me if thou wilt, No! curse... me if thou wilt, Thy curse

sfp *cres.*

(mockingly..)

This!

...would be less hard to bear...than thy forgive - - ness.

pp

p

Andante con moto.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line with a fermata over the word 'This!'. The piano accompaniment is written for a grand piano with a left and right hand, using a bass clef and the same one-flat key signature. It includes dynamic markings of *pp* and *p*, and the tempo instruction *Andante con moto.*

this is thy palace, where the per-fumed light Steals thro' the

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are 'this is thy palace, where the per-fumed light Steals thro' the'. The piano accompaniment features a complex texture with arpeggiated chords and moving lines in both hands, maintaining the *Andante con moto* tempo.

mists of al-a-baster lamps, And every air is heavy with the sighs of orange

The third system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are 'mists of al-a-baster lamps, And every air is heavy with the sighs of orange'. The piano accompaniment continues with its characteristic arpeggiated texture, supporting the vocal melody.

poco accel.

P. groves And mu_sic from sweet lutes, And mur_murs of low

poco accel.

P. four_tains that gush forth In the midst of ro_ses.

REC:

P. Dost thou like the picture?

f *molto accel.*

REC:

P. *f* This is my bridal home And thou my bridegroom! *Allegro.*

gva *f* *f*

Lento.

P. What have I done to thee? How sinned against thee?

A

rit e dim.

P
C

That thou, that thou shouldst crush me thus!

Molto Adagio. (M.M. ♩=40)

CLAUDE.

p *espress.*

Lis - ten, Pau - line, From my first years, my

soul.... was filld with thee; I saw thee, midst the

c

flow'rs... the lonely boy Tended, unmark'd by thee,

c

tended, unmark'd by thee, a spi-rit of bloom And springtide freshness,

c

lov- - liness and joy. I saw thee, and the passionate heart of

agitato.

agitato.

p

c

man.... En - - ter'd and thrill'd the boy-ish dream-ers

cres.

cres.

c

breast.... And I a-dor'd thee, a-dor'd thee with a

dim.

f

colla voce.

p

cres.

- love, a quench-less love, a quench-less love..... That burn'd the

mf

dim.

fiercer, the fier - cer that 'twas un-con - fess'd.

dim.

p

For thy dear sake the lone - ly youth he

p

came, A midnight student, a stu - dent o'er the sages

dreams. And passion taught me poesy, And passion taught me poesy and

c
 art, refind my soul with its en - no - bling beams; Men

p

c
 call'd me vain, some mad, I heed ed not..... For their ap -

agitato. *cres*

agitato. *cres*

c
 cen - do.
 - plause had lit - tle charm for me..... But still toid

dim.
colla voce.

c
 on, Hoped on, for it was sweet, for it was sweet, if not to

p

c
 win..... if not to win, to feel..... more worthy

dim.
mf

PAULINE.

P Why do I cease to hate him? While he speaks he hath a
 C thee.

P *sempre. p*
 ma-gic which dispels my hate, And half in-clines me to forgive the
sempre. p

CLAUDE.

P fraud Which links with his my wretched fu-ture fate. At last I
agitato.

C *e cres.*
 pou'd my passion into song, My heart's o'erflow-ings unto thee were borne
e cres.

REC: *agitato.*

..... To thee, my i - dol; But the enthusiasts name,

That should have been thy triumph, was thy scorn

Allegro con fuoco.
marcato.

REC:

And then the tempters found a wil-ling

tool for their revenge; my aid was swiftly

cres.

won *molt cres* e *accel.* Love chang'd to

P

C

hate; thou hadst tram-pled on the worm, It turn'd and

f con fuoco

P

C

stung thee! Lady, I have done

a tempo. *ff* *REC:*

PAULINE.

p quasi a tempo.

Speak not of love, True love, sir, hath no sting. What was the

Moderato. (M.M. ♩=69.)

P
C

sight of a poor, powrless girl To the deep wrong of this most vile re-

P
C

piu lento espressivo. *Molto allegro.*
cres

- venge! Oh! how I lov'd this man, a slave, a churl!

piu lento. *Molto allegro.*

P
C

No! not a slave, Despair at least is free; Nor will... I be revengful passion's

s.f.

P

C

espressivo.

slave; *Molto Andante.* Here.... at thy feet.... I lay a husband's

f

p

P

C

rit.

rights, And, broken hearted, seek a soldier's

p

P

C

REC:

What dost thou mean?

grave.

Allegro.

REC:

This paper sign'd by

REC:

f

p

me, Avows the fraud by which I gain'd thy hand, *tempo.*

f

Sign but thy name, and thou again art free. *tempo. dim.*

An hour hence, I quit my native land, *rit.*

p

Lento. (M.M. ♩=40.) Yet, ere I go,.... un - to thy fathers arms,...

p

... I must restore thee, happy once again, Summon'd by me, he

P

C

soon will bear thee hence Till then, in this poor dwelling

Detailed description: This system contains the first two lines of music. The vocal line (C) begins with a melodic phrase starting on a G4, moving up to a B4, then down to an A4, and continuing with eighth notes. The piano accompaniment (P) features a series of chords in the right hand and a bass line in the left hand. Dynamics include a crescendo hairpin and a piano (*p*) marking.

P

C

His no_ble na_ture, his na_ture thus reveal_ing
safe re_main

pp *pp*

PED. * PED. * PED. * PED. *

Detailed description: This system contains the second two lines of music. The vocal line (C) continues with the phrase 'His noble nature, his nature thus revealing safe remain'. The piano accompaniment (P) features a series of chords in the right hand and a bass line in the left hand. Dynamics include piano (*pp*) markings and a series of pedal markings: PED., * PED., * PED., * PED., *.

P

C

He plays the pu_rer, the pu_rer, worthier part, And love, and love again,

poco cres. *poco cres.*

PED. * PED. * PED. * PED. * PED. * PED. *

Detailed description: This system contains the third two lines of music. The vocal line (C) continues with the phrase 'He plays the purer, the purer, worthier part, And love, and love again,'. The piano accompaniment (P) features a series of chords in the right hand and a bass line in the left hand. Dynamics include piano (*poco cres.*) markings and a series of pedal markings: PED., * PED., * PED., * PED., * PED., * PED., *.

espress.

P soft - - ly is steal_ing, love... is steal_ing A-round my sad heart,

C

PED. * PED. * PED. * PED. *

P steal_ing around my sad re_pentant heart .

C

The day that dawnd in golden gladness and

p

P

C *cres.*

filld with joy, the ver_nal air Dies out in tearful clouds of sadness, And

cres.

hope gives place, and hope... gives place to dark des - pair *poco rit.* The day,

dim.

dim.

His no - ble na - - ture, his na - ture thus re - veal - - ing

the day dies out.....

pp *gva*

a tempo.

PED. * PED. * PED.

He plays the pu - - rer, the pu - - rer, wor - thier part,

in tear - - - ful clouds of sad - - ness,

gva

*

poco cres.

P And love, and love a - gain, soft - - ly is steal - - ing,
 O the day dies out, the day dies

gva......

poco cres.

P love..... is steal - ing A - round my sad heart,
 C out. And hope gives

gva......

P steal - ing around my sad re - pent - - - ant heart
 O place, gives place.... to dark des - - pair....

gva...... *gva.*.....

cres.

P The day dies out in clouds of sad

C And hope gives place to dark des -

The first system of the musical score. It consists of three staves. The top staff is the vocal line (Soprano), starting with a *cres.* marking. The middle staff is the vocal line (Cello), starting with a *f* marking. The bottom staff is the piano accompaniment, starting with a *f* marking. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "The day dies out in clouds of sad" for the Soprano and "And hope gives place to dark des -" for the Cello.

dim.

P - - - ness and hope..... gives place to dark..... des -

G pair to dark..... des -

The second system of the musical score. It consists of three staves. The top staff is the vocal line (Soprano), starting with a *dim.* marking. The middle staff is the vocal line (Cello), starting with a *dim.* marking. The bottom staff is the piano accompaniment, starting with a *p* marking. The lyrics are: "ness and hope..... gives place to dark..... des -" for the Soprano and "pair to dark..... des -" for the Cello.

cres.

P - pair. The day dies out in clouds of

C - pair.

The third system of the musical score. It consists of three staves. The top staff is the vocal line (Soprano), starting with a *cres.* marking. The middle staff is the vocal line (Cello), starting with a *f* marking. The bottom staff is the piano accompaniment, starting with a *f* marking. The lyrics are: "- pair. The day dies out in clouds of" for the Soprano and "- pair." for the Cello.

f *dim.* *p*
sad - - - - - ness, and hope..... gives place to
dim.
And hope gives place to dark des - pair to

dim. *p*
dark des - - pair .
dark des - - pair .
sempre p

piu lento.
hope.... gives place gives place to dark des - pair .
gives place to dark des - pair .
piu lento. *gva.*

gva. *rall* *en al* *fine.* *pp* *coloso*

N^o 15. DUO.

PAULINE & BEAUSEANT. "BEAUTY LIKE THINE."

All^o con molto fuoco. (M.M. ♩ = 138.)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The music is in a minor key and 9/8 time.

(BEAUSEANT.) *con passione.*

f Beauty like thine.... should never grace.... a

The first system of the vocal part shows the singer's line starting with a forte dynamic. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

mean a bode, but like a gem... Set in pure gold.... should

The second system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment with some chordal changes.

hold its place.... Up - on a no - ble di - a - dem

The third system concludes the vocal line and piano accompaniment. The piano part ends with a final chord and a few notes in the bass line.

Fortune and rank shall both be thine, And thou shalt be my

joy and pride. None ever loved with love like

mine: Then fly with

(PAULINE.) *f* Fortune and rank... may not endure Love.
me and be... my bride.

PAU.

tinged with pride may soon grow cold..... Lovethat is true — un-

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "tinged with pride may soon grow cold..... Lovethat is true — un-". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes chords and melodic lines that support the vocal melody.

- self - ish, pure, ... Is bet - ter far than rank or gold.....

The second system continues the musical piece. The vocal line and piano accompaniment follow the same structure as the first system, with the lyrics "- self - ish, pure, ... Is bet - ter far than rank or gold.....".

Love by its al - che - my divine Transmutes two hearts, when

The third system of music shows the vocal line and piano accompaniment. The lyrics are "Love by its al - che - my divine Transmutes two hearts, when".

once allied, *rit.* Gil - - ded by love they bright - - - - er

p

The fourth system concludes the page. The vocal line includes a *rit.* (ritardando) marking and the lyrics "once allied, Gil - - ded by love they bright - - - - er". The piano accompaniment features a *p* (piano) dynamic marking. The system ends with a final chord in the piano part.

a tempo.

PAU: shine Than e - - ver shone the glare of

PAU: pride.

BEA: (BEAUSEANT.) *f accel:* None e - ver loved.... with love like

PAU: Gilded by

BEA: mine.

PAU: love..... they brighter shine.

BEA: Then fly with me.....

PAU:

BEA:
Then fly with me

PAU:

BEA:
rit: None.... ever loved with *rit:* love..... like mine. Gild - ed by love they

f *colla voce.* *colla voce.*

PAU:

BEA:
bright - - - er shine.

a tempo.
p *f*

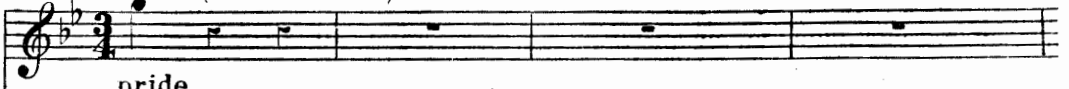
PAU:
Than e - ver shone, than e - ver shone... the glare of

BEA:
Then fly with me and be my.

Nº 16. FINALE.

Presto. (M.M. ♩. = 63.)

PAUL:



pride.

BEAU:



bride.

I'll taste those lips, ere I de-



Presto.

3

3

3

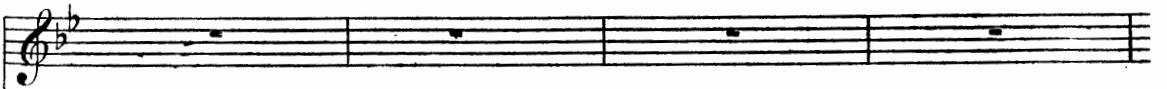
3

3

3

3

f



- part;

re - sis - tance

is in



3

3

3

3

3

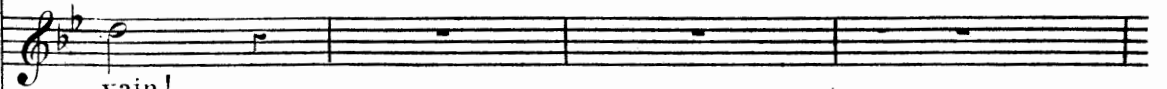
3

3

f



Fierce in - dig - na - tion fills my



vain!



3

3

3

3

3

3

3

sempre f

heart! Bas coward, wretch, re -

frain, *accele - - - rando.* Help! Claude!
 I shall not be by in-sult awed, No help is

accel - - - e - - - rando.

O for a husband's arm! Claude!
 near!

Claude! (Claude rushes on and hurls Beauseant to end of the room.) **CLAUDE.** *f*

Prestissimo. Pau - line! thy Claude is

ff 3 3 3 3 3 3 3 3

here!

BEAU: drawing a Pistol. *Rec.*

This outrage, blood shall soon atone, Prepare at once to meet thy

Recit.

PAULINE. (placing herself in front of Claude)

Presto come prima. *Rec. p* Now, coward, fire -

fate! *f* *Rec.*

accel.

on me a lone ex-pend the venom of your hate.

ff a tempo.

(Claude gently removes Pauline, and places her half fainting in a chair, folds his arms, and looks steadily at Beauseant - who shrinks.)

dim:

ff 1 2 3 4 5 6 7 8 9 10 11 12

CLAUDE. *Rec:*

f He dares not fire... tho' fierce his

13 14 15 16

spite, For fear his life should forfeit be. Brave tricks are

f

these a girl to fright - Pauline there is no danger See!

p

Con moto. (M.M. ♩=80.)

(Enter Widow)

p My son,

Recit:

I've sought thee ev'ry where (CLAUDE.) He

Why did'st thou quit this lady's side?

brought me word - the stranger there - you bade me come.

a tempo. the stranger

Recit: *p* *mf* *cres:*

Recit:

This gen.tle.man

lied!

f I see none

Recit:

CLAUDE.

here, No gentleman can coward be, or stoop to falsehood, and 'tis

clear, Coward and liar, both is he. (Enter Glavis)

f *p* *Alla marcia.*

GLAVIS.

Monsieur and Madame Deschappelles will soon be here, With

more than half the guests as well, who wish'd you joy..... this afternoon.

PAULINE.
Adagio.

PAULINE. *Recit:*

p So soon! so soon! *p* Thou

Recit:

Lento.

pp

wishest me... to quit thy side. CLAUDE Moderato.

Recit: *p* Ah! no, But con - science I o -

...bey, My honour bids me free the bride I won by fraud, alas the

p

All^o vivace. (M. M. ♩=152.)

day!

p

MONS: DES:

(Enter M. & M^{me} Deschappelles and Friends.)

My child, my child,

M^{ME} DES:

My poor Pauline!

f

sempre *cres* - *cen* - *do*

M^{me} DES: Rec.

A wretched hovel, I de - clare!

I soon shall

a tempo.

f

faint. Oh! what a scene! old woman, quick get me a

p

(Sobbing)
chair. To think that ere a

f Rec:

moderato. Mons Des: Mel - notte! I

child of mine —

f Rec:

have the let-ter here In which all right thou dost re - sign To claim as

f

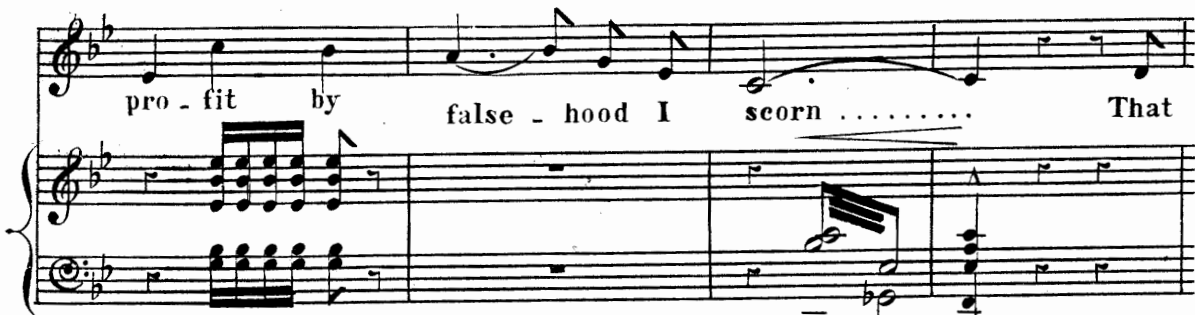
rit: Non troppo All? (M.M. = 116) CLAUDE.
wife my daughter dear? I was

f

temp - - ted to crime, I con - fess it with shame, But to



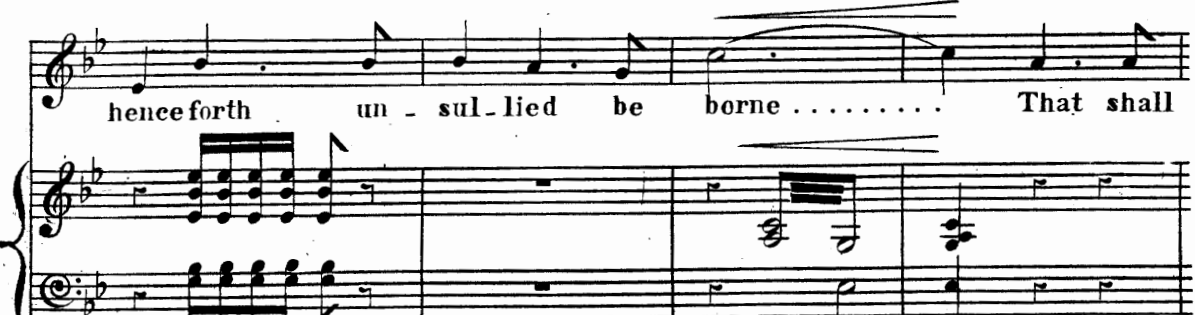
pro - fit by false - hood I scorn That



let - - - ter is mine, it is signed with a name That shall



hence forth un - sul - lied be borne That shall



hence forth un - sul - lied be borne To



France shall be of fered my name and my sword, And

should I win for_tune, win for_tune and fame, In the

cres: mo.. - ment of tri umph, as brightest re - - ward

..... In the moment of triumph a - gain, a - gain

..... that dear hand I may claim

p A pret.ty pack of nonsense I de.clare,

MONS. DES: *p*
My child, thou'rt

Recit: *p*

saved, now let us hence a . . . way. Allegro. (♩ = 152.)

p

(PAULINE.) *p* A . las! I can not

cres *cen*

cres

Here to Heav'n I swear, Henceforth Pau .

do.

line will with her hus - - - band stay!

f

cres: *cres:*

grandioso. *f* 3 3 3

My heart..... feels the thrill of an im-pulse di-

Recit:

- vine,..... I ne'er from my hus - - - band will

grandioso. f

sever, Claude! Claude!.....

tempo 1.^o *molto cresc?* *cres:*

f All is for-got-ten, all is for-giv-en, Claude, I am thine, yes, for

f Mod^{to}

e-ver thine, All is for-got-ten, all is for-giv-en,

Yes, I am thine and on-ly thine, I'm thine for

(CLAUDE.)

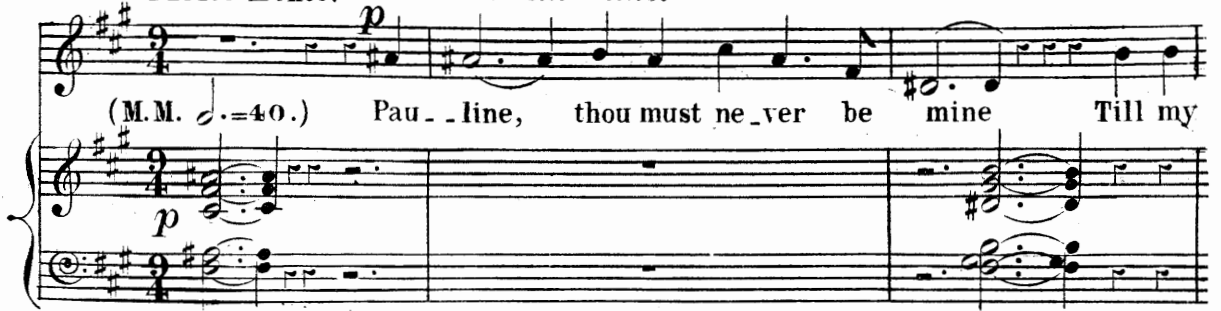
e-ver, for e-ver thine, One moment!

f *accel*

Molto Lento. *con molto sentimento.*

181

(M.M. ♩=40.) *p* Pau - line, thou must ne - ver be mine Till my



name is redeem'd from dis - honour, If we ne'er meet again, ev'ry




blessing be thine, Great Hea - - - ven, look kindly, look kindly upon



Andante. (M.M. ♩=66.) (PAULINE) *p* her. The troth that I fond - ly have



plight - ed, Un - bro - ken I'll che - rish thro' life; By



Heaven our hearts were u - ni - - ted, And Heaven will make me thy

wife,.... And Heaven will make me thy wife,..... A -

MONS: DES:

- las! her bright youth he has blight - - - ed, And

p

clouded the light of her life; They'll ne - - -

cresc:

- - - ver a gain be u - ni - - ted, And ne'er will he call her his

dim:

p

PAULINE.

MME
DESCH:

WIDOW.

GLAVIS.
f His insults shall soon be requited,

BEAUS:
f His insults shall soon be requited,

CLAUDE.
f Alas! thy bright youth, thy bright youth I have

MONS
DESCH:
wife.

SOPR:

ALTI. S.

TENORI.
Though to day they part Brighter, hap - pier

BASSI.
Though to day they part Brighter, hap - pier

f

F.

MME D.

W.

G.

B.

CL.

MS D.

CHORUS.

days

days

with him it is war to the knife,

with him it is war to the knife,

blight - ed,

yet dearer, yet dearer thou art than my

days

Yet may be in store, Blest with smiling

days

Yet may be in store, Blest with smiling

P. *f* Hea ven

MM
D. *f* Alas! her bright youth,

W. *f* Alas! her bright youth,

G. knife. *f* But first let us witness de.

B. knife. *f* But first let us witness de.

CL. life.... *f* Although we're by fate,

MS
D. *f* Alas! her bright youth,

CHORUS.
f Though to-day they part.
f Though to-day they part.
 rays, *f* Though to-day they part.
 rays, *f* Though to-day they part.

sempre, f

P. 

TEMP. D. 

W. 

G. 

B. 

CL. 

MS. D. 

CHORUS.











P. will make, will make me thy wife.

MME D. cloud . . . ed the light of her life.

W. he has blight ed.

G. the parting of hus . . . band and wife.

B. the parting of hus . . . band and wife.

Cl. call thee, may call thee my wife.

MS D. cloud ed the light of her life.

store, . . . blest with smil . . . ing rays.

store, . . . blest with smil . . . ing rays.

store, blest with smil . . . ing rays.

store, blest with smil . . . ing rays.

p

The musical score consists of ten vocal staves and a piano accompaniment. The vocal parts are labeled P., MME D., W., G., B., Cl., MS D., and CHORUS. The piano part is at the bottom. The lyrics are: 'will make, will make me thy wife. cloud . . . ed the light of her life. he has blight ed. the parting of hus . . . band and wife. the parting of hus . . . band and wife. call thee, may call thee my wife. cloud ed the light of her life. store, . . . blest with smil . . . ing rays. store, . . . blest with smil . . . ing rays. store, blest with smil . . . ing rays. store, blest with smil . . . ing rays.' The piano part includes a dynamic marking *p* (piano) in the final measure.

p
P. Heaven will make me,

p
MME. Her^s bright youth, Her bright

p
D. Her bright youth, Her bright

p
W. Her bright youth, Her bright

p
G. His insults, his insults

p
B. His insults, his insults

p
Cl. Thy bright youth, thy bright youth

p
MS. Thy bright youth, Her bright youth

p
D. Bright_er days, bright_er

p
CHORUS. Bright_er days, bright_er

p
Bright_er days, bright_er days,

p
Bright_er days, bright_er days,

p
Bright_er days, bright_er days,

cresc:

P Hea_ven will make me thy wife, thy wife,

MME D youth, he has blighted, he has

W youth, he has blighted, and

G shall be re_qui_ted, shall be re

B shall be re_qui_ted, shall be re

CL I have blight - - - ed, I have blight - -

MS D he has blight - - - ed, he has blight - -

C H O R U S .

days may be in store, maybe in

days may be in store, maybe in

Yet may be in store, may be in store,

Yet may be in store, may be in store,

cres - cen - do.

P. will make me thy

M^{me} D. blight - ed and cloud - ed her

W. cloud ed her.

G. - qui - ted, with him it is war to the

B. - qui - ted, with him it is war to the

C. ed have

M^S D. . . . ed, And cloud - ed the light of her

store, Bright - - er days may be in

store Bright - - er days may be in

Bright - - er days may be in store may be in

Bright - - er days may be in store may be in

cres:

P. *f* wife ...

M^e *f* life ...

D. *f* life ...

W. *f* life ...

G. *f* knife ...

B. *f* knife ...

C. *f* blight ... ed.

M^s *f* life ...

D. *f* store ... Al though to day... they

f store ... Al though to day... they

f store ... Al though to day... they

f store ... Al though to day... they

f store ...

f *marcato.*

The musical score is arranged in two systems. The first system contains eight vocal staves, each with a label to its left: P., M^e D., W., G., B., C., M^s D., and CHORUS. The CHORUS section consists of three staves, each labeled 'part' with a dotted line indicating the vocal line. The second system is a piano accompaniment, consisting of a grand staff with a treble and bass clef. The piano part begins with a *ff* dynamic marking. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts are mostly silent, with some notes in the first measure of the first system.

pp

P. Hea ven, Heaven will make me thy

M^e D.

W. *pp* They'll ne'er again be u . ni - ted, And ne'er will he call her his

G. *pp* First, let us witness de - light - ed, The parting of husband and

B.

C.

M^s D.

CHORUS.

pp

P. wife The troth that I fondly have plight . . ed, The

M^e D. *p* A - las her brightyouth he has blight . . ed, A -

W. wife A - las her brightyouth he has blight . . ed, A -

G. wife His in-sults shall soon be re qui - . . . ted, His

B. *p* His in-sults shall soon be re qui - . . . ted, His

C. *p* Thy bright youth

M^s D. *p* Her bright youth

CHORUS.

p Bright er days

p Bright er days

p Bright er days

Bright er days

p

cres: e accel:

P.
troth that I fond - ly have plight - ed, un - bro - - ken, un -

M^e
D.
- - las! her bright youth he has blight - ed, has blight - - ed, has

V.
las! her bright youth he has blight - ed, has blight - - ed, has

G.
in - sults, soon shall be re qui - - ted, re qui - - ted

B.
in - sults soon shall be re qui - - ted, re qui - - ted

C.
Thy bright youth I have

M^s
D.
Her bright youth he has

cres: e accel:

bright - - - - er days, bright - - er

bright - - - - er days, bright - - er

bright - - - - er. days, bright - - er

bright - - - - er days, bright - - er

cres: e acce - - le - - ran - - do.

f *sempre f*

P. bro - - - - - ken I'll

ME D. blight - - - - - ed Her

W. blight - - - - - ed Her

G. his in-sults soon shall be re- qui- ted, with

B. his in-sults soon shall be re- qui- ted, with

C. blight - - - - - ed Thy

MS D. blight - - - - - ed Her

f *sempre f*

days may be in store, may be in store, Tho' to-

days may be in store, may be in store, Tho' to-

days may be in store, may be in store, Tho' to-

days may be in store, may be in store, Tho' to-

CHORUS.

f *sempre f*

days may be in store, may be in store, Tho' to-

Molto Allegro.

P. cherish through life, I'll cherish through
 Me. youth, her youth, her youth, her
 D. youth, her youth, her youth, her
 W. youth, her youth, her youth, her
 G. him, with him, it is war to the
 B. him, with him, it is war to the
 C. youth, thy youth, thy youth, thy
 Ms. youth, her youth, her youth, her
 D. day they part, tho' to-day they
CHORUS.
 day they part, tho' to-day they
 day they part, tho' to-day they
 day they part, tho' to-day they
 day they part, tho' to-day they

P.
life, I'll cherish, I'll cherish, I'll cherish, thro'

Me.
D.
youth, he has blight . . ed, and cloud . . ed the light of her

W.
youth, he has blight . . ed, and cloud . . ed the light of her

G.
knife, with him it is war, it is war to the

B.
knife, with him it is war, it is war to the

C.
youth I have blight . . ed yet dear . . er thou art than my

M.
D.
youth he has blight . . ed and cloud . . ed the light of her

CHORUS.
part, tho' to day, tho' to day, tho' to day they

part, tho' to day, tho' to day, tho' to day they

part, tho' to day; tho' to day, tho' to day they

part, tho' to day, tho' to day, tho' to day they

P.
life.

M.^e
D.
life.

W.
life.

G.
knife.

B.
knife.

C.
life.

M.^s
D.
life.

CHORUS.
part, Bright . . er days may be in store.

part, Bright . . er days may be in store.

part, Bright . . er days may be in store.

part, Bright . . er days may be in store.

ff *sempre ff.*

Detailed description: This is a musical score for a chorus. It features eight vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Contralto, Bass 1, Bass 2, and Bass 3) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics for the chorus are: "part, Bright . . er days may be in store." The piano part includes dynamic markings *ff* and *sempre ff.* The score is divided into three measures.

Piano introduction consisting of two staves of music. The right hand features a rapid, repetitive eighth-note pattern, while the left hand provides a steady accompaniment of eighth notes.

P. *f*
Claude! Claude! Ah!

M.
D.

W.

G.

B.

C.

M.
D.

CHORUS.

Main section of the score featuring vocal staves (P., M., D., W., G., B., C., M., D.) and a Chorus section. The vocal parts are mostly silent, with the soprano part (P.) containing the lyrics "Claude! Claude! Ah!" and a long note. The piano accompaniment is mostly silent, with some activity in the right hand at the end of the section.

Piano conclusion consisting of two staves of music. The right hand features a rapid, repetitive eighth-note pattern, while the left hand provides a steady accompaniment of eighth notes. The word "ritard:" is written below the piano part.

ff

P. All is for- got - - - ten, all is for- giv- - en,

M^e D. They will ne'er a- gain, ne'er be u- - ni - - ted,

W. They will ne'er a- gain, ne'er be u- - ni - - ted,

G. Let us wit- - - ness, witness de- light - - ed

B. *ff* - - - Let us witness, - - - Let us

C. *ff* Though we're by fate dis- u-

M^s D. *ff* They'll ne'er a- gain be u-

ff

CHORUS.

Though to day they part, bright - - er, hap- pier days,

Though to day they part, bright - - er, hap- pier days,

Though to day they part, bright - - er, hap- pier days,

Though to day they part, bright - - er, hap- pier days,

ff

Poco meno mosso.

Though to day,

they

ff

P.
Claude, I am thine, and.... on . . . ly thine.

M.
D.
Ne'er will he call her his wife, his wife.

W.
Ne'er will he call her his wife, his wife.

G.
wit . . ness the part . . ing of hus . band and wife.

B.
wit . . ness the part . . ing of hus . band and wife.

C.
. ni . . ted, one day I may call thee wife . . .

MS.
D.
. . ni . . ted, ne'er a . gain, a . gain . . .

CHORUS.
bright . . . er days yet may be in store.

bright . er days may be in store.

bright . . . er days yet may be in store.

part, brighter days may be in store.

P. All is for - got - - ten, all is for - giv - - en,
 M^e D. They... will ne'er a gain, ne'er be u - ni - - ted,
 W. They... will ne'er a gain, ne'er be u - ni - - ted,
 G. Let.... us wit - - ness, wit - ness de - light - ed,
 B. Let us wit - ness, Let us
 C. Though we're by fate dis - u -
 M^s D. They'll ne'er a gain be u -
CHORUS.
 Though to - day they part, Bright - er, happier days
 Though to - day they part, Bright - er, happier days
 Though to - day they part, Bright - er, happier days
 Though to - day they part, Bright - er, happier days
 Though to - day they

P. Claude, I am thine, yes, for e . . . ver thine.

M^e. D. Ne'er will he call her, will he call her his wife.

W. Ne'er will he call her, will he call her his wife.

G. wit . . ness the part . . ing of hus . . band and wife.

B. wit . . ness the part . . ing of hus . . band and wife.

C. ni . . ted, though dis . . ni ted, One

M^s. D. ni . . ted, ne'er will he call her his wife.

CHORUS.

bright . . er days yet may be in store.

bright . . er days yet may be in store.

bright . . er days yet may be in store.

bright . . er days yet may be in store.

part, brighter days yet may be in store.

P. *p*
 All is for- - got- - ten, all is for- giv- - en,

M^o
 D.

W.

G.

B.

C.
 day I may call thee, call thee my wife, may

M^s
 D.

p
 Brighter days, happier days,
p
 Brighter days, happier days,
p
 Brighter days, happier days,
 Brighter days may be in

p

P. *cres- - - - - cen- - - - - do.*
 all,..... yes, all,.... yes,.....
 M.
 D. *cres- - - - - cen- - - - - do.*
 ne - - - - - ver, ne - - - - - ver,
 W. *cres- - - - - cen- - - - - do.*
 ne - - - - - ver, ne - - - - - ver,
 G. *cres- - - - - cen- - - - - do.*
 let us wit - - - - - ness,
 B. *cres- - - - - cen- - - - - do.*
 let us wit - - - - - ness
 C. *cres- - - - - cen- - - - - do.*
 call thee, call... thee
 M.
 D. *cres- - - - - cen- - - - - do.*
 ne'er..... will he call.....
cres- - - - - cen- - - - - do.
 hap pier days, happier days, yet may be, may
cres- - - - - cen- - - - - do.
 hap pier days, happier days, yet may be, may
cres- - - - - cen- - - - - do.
 hap pier days, happier days, yet may be, may
cres- - - - - cen- - - - - do.
 store, may be, may be in
cres- - - - - cen- - - - - do

P. *f* All is for- got - - ten, all is for-
 Me D. *f* They'll ne'er be u - ni - - ted, ne'er be u -
 W. *f* They'll ne'er be u - ni - - ted, ne'er be u -
 G. *f* first let us wit - - ness, wit - - ness the
 B. *f* first let us wit - - ness, wit - - ness the
 C. *f* may call thee my wife, call thee my
 Ms D. *f* her his wife, will call her his
 CHORUS. *f* be in store, Al - though to - day, to - day they
f be in store, Al - though to - day, to - day they
f be in store, Al - though to - day, to - day they
f store, al - - - though to - day, to - - day they

P. giv - - en, Claude, I am thine, yes, for e - - - ver
 M^s D. - ni - - ted, ne - ver a - gain be u - ni - - -
 W. - ni - - ted, ne - ver a - gain be u - ni - - -
 G. part - ing, wit - ness de - light - ed, de - light - - -
 E. part - ing, wit - ness de - light - ed, de - light - - -
 C. wife Tho' we're by fate dis - u - ni - - -
 M^s D. wife They'll ne'er a - - gain be u - ni - - -
CHORUS.
 part, Bright - er days yet may be in
 part, Bright - er days yet may be in
 part, Bright - er days yet may be in
 part, Bright er days yet may be in

P. *mf*
 thine, Claude!
 M^o D. - ted.
 W. - ted.
 G. *mf* *accel - - er -*
 - ed, His in - sults shall soon be, soon be re -
 B. - ed,
 C. - - ted.
 M^s D. - - ted. *accel : - er -*
 CHORUS.
 store. *p* Brighter days, Brighter.
 store. *mf* Brighter days, Brighter
 store. Bright - - er, happier days, Bright - er
 store. *mf* *accel - - er -*

an - - do - - al - Presto - -

P. Claude! I am thine, and

Me D. ne'er will he call her his wife, will he

W. ne'er will he call her his wife, will he

G. qui - - ted, First let us wit - ness the part - ing of

B. First let us wit - ness the part - ing of

C. One day I may call thee my wife, I may

MS D. Ne'er will he call her his wife, will he

CHORUS.
 days, bright - - - - -
 days, bright - - - - -
 happier days, bright - - - - -

Bright - - er days may yet be in

an - - do - - al - -

ff

P. on - - - ly thine.....

M^o D. call her his wife.....

W. call her his wife.....

G. hus - band and wife.....

B. hus - band and wife.....

C. call thee my wife.....

M^s D. call her his wife.....

ff

CHORUS.

- - - er, Bright - - er, happier days, bright - - er

- - - er Bright - - er, happier days, bright - - er

- - - er Bright - - er, happier days, bright - - er

store, Al - - tho' to day they part, Bright - - er

Presto.

ff

Presto.

Adagio.

P.	.....	Claude I am	thine!	Yes, thine!
M ^e D.	.....	ne'er will he	call her	his wife.
W.	.....	ne'er will he	call her	his wife.
G.	.....	of hus - band and	wife,	and wife.
B.	.....	of hus - band and	wife,	and wife.
C.	.....	one day I may	call the	my wife.
M ^s D.	.....	ne'er will he	call her	his wife.
C H O R U S.	happier days	may be in	store,	may be..
	happier days	may be in	store,	may be.
	happier days	may be in	store,	may be.
	happier days	may be in	store,	may be.

happier days may be in store, may be.

Presto.

Adagio.

Molto All^o come prima.

f

P.
M^o D.
W.
G.
B.
C.
M^o D.
C H O R U S.

Molto All^o come prima.

f

R. Claude!

M. D.

W.

G. *ff* hus -

B. *ff* hus -

C.

M. D.

ff Yet may be in store..

ff Yet may be in store..

ff Yet may be in store..

ff Yet may be in store..

Yet may be in store..

ff

(faints)

P.

M^c D. *ff* Ah!

W. *ff* his wife.

G. fare - well!

B. - band and wife.

C. - band and wife.

M^s D. *ff* fare - well.

M^s D. his wife.

C H O R U S .

..... in store.

..... in store.

..... in store.

..... in store.

ff *accel*

al Fine *gva* *ff*

N^o 17. ENTR'ACTE.

Lento. *pp*
(M.M. = 40.)

The first system of the musical score is written for piano. It features a treble clef and a bass clef. The time signature is 12/8. The key signature has one flat (B-flat). The tempo is marked 'Lento.' and the dynamic is 'pp'. A metronome marking '(M.M. = 40.)' is provided. The music consists of a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand.

espress:
pp

The second system of the musical score continues the piece. It is marked 'espress:' and 'pp'. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment with chords and moving lines.

The third system of the musical score continues the piece. The right hand has a melodic line with slurs, and the left hand has a complex accompaniment with many chords and moving lines.

The fourth system of the musical score continues the piece. The right hand has a melodic line with slurs, and the left hand has a complex accompaniment with many chords and moving lines.

p

The fifth system of the musical score continues the piece. It is marked 'p'. The right hand has a melodic line with slurs, and the left hand has a complex accompaniment with many chords and moving lines.

musical score for piano, measures 1-12. The score is written in G minor (one flat) and 3/4 time. It consists of six systems of two staves each (treble and bass clef). The first system includes dynamic markings *cres:* and *dim*. The second system includes *espress:* and *pp*. The sixth system includes *f* and *dim:*. The piece concludes with a *p* dynamic marking.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *cres:* and *f*.

Second system of musical notation. The right hand continues the melodic line. Dynamics include *p* and *dim:*.

Third system of musical notation. It begins with a *Cadenza.* section. The tempo changes to *Allegro.* Dynamics include *gr^{va}*, *loco*, and *cres: accel:*.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage. Dynamics include *dim:* and *p*. The tempo is marked *rall:*.

Fifth system of musical notation. The tempo is marked *Lento.* Dynamics include *p* and *pp*. The tempo changes to *a tempo.* There are *rall:* markings.

Sixth system of musical notation. It features a *gr^{va}* section. Dynamics include *ppp* and *pp*. The tempo is marked *molto rall:*. The system concludes with a *gr^{va}* section.

Nº 18, REC: & AIR, PAULINE, "BRIGHT DREAMS, TOO SWIFTLY VANISHED."

PAULINE. *p* REC: *doloroso.*

Lento. Flow fast... ye tears ye cannot

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics "Flow fast... ye tears ye cannot". The piano accompaniment starts with a piano (*p*) dynamic and includes a *REC:* marking.

wash away regretful thoughts of happy days gone by

a tempo.

The second system continues the vocal line with the lyrics "wash away regretful thoughts of happy days gone by". The piano accompaniment includes a *a tempo.* marking and a piano (*p*) dynamic. The notation shows a transition in the piano part with a *REC:* marking.

Of him of him for whom in dy - ing I will pray

The third system features the lyrics "Of him of him for whom in dy - ing I will pray". The piano accompaniment is characterized by sustained chords and includes a *REC:* marking. The vocal line has a long note on "dy - ing".

For whom I'll fond - - ly breathe my lat - est sigh....

The fourth system concludes with the lyrics "For whom I'll fond - - ly breathe my lat - est sigh....". The piano accompaniment features a piano (*p*) dynamic and a *REC:* marking. The vocal line ends with a long note on "sigh....".

Molto più lento. espress. (M.M. ♩ = 63.)

Bright

dreams, too swiftly vanished, Ah! why did ye depart! A-las, e'en hope is banished This

lonely broken heart; My life's brief radiant morning Ex-pires in hopeless gloom, His

cres.

love is chang'd to scorn - ing, And welcome is the tomb.... A -

- las, e'en hope is ban - - ish'd This lone - ly bro - ken heart, e'en

molto espress.

hope is ban - ish'd this lone - ly heart, e'en - hope is banish'd this

bro - ken heart.

The hopes I fond - ly cher - ish'd Can

ne - ver smile again, The light of life has perished Con - demn'd too soon to wane Yet

cres.

still my heart remem - bers The days by joy made bright, Like

cres.

one, who in the embers tra - ces rays of past de - light.... A -

molto espress.

- las! e'en hope is banish'd This lonely broken heart, e'en hope is banish'd this

pp

lone - ly heart, e'en hope is ban - ish'd, is ban - - - ish'd, is

pp

poco rit.

ban - ish'd this broken heart.

colla voce.

sempre pp

rit.

Nº 19. CHORUS, "BLOOMING AND BRIGHT."

Allegretto. (M.M. ♩=104.)

First system of piano introduction. Treble and bass staves. Dynamics: *mf*, *f*, *mf*, *f*. Accents are present over several notes.

Second system of piano introduction. Treble and bass staves. Dynamics: *f*, *p*. Accents are present over several notes.

Third system of piano introduction. Treble and bass staves. Dynamics: *p*, *cres.*, *f*, *p*. Accents are present over several notes.

BRIDESMAIDS.

SOP:

ALTO Bloom_ing and bright as the morning, See the young, beau_tiful

Bloom_ing and bright as the morning, See the young, beau_tiful

Vocal and piano accompaniment for the first two lines of lyrics. Treble and bass staves. Dynamics: *p*, *p*. Accents are present over several notes.

bride... Ev'ry fair fea_ture a_dorn_ing,

bride... Ev'ry fair fea_ture a_dorn_ing,

Vocal and piano accompaniment for the last two lines of lyrics. Treble and bass staves. Dynamics: *p*, *p*. Accents are present over several notes.

Blush - es with smiles are al - lied.... are..... al -
 Blush - es with smiles are al - lied.... are al -

19 *cres.*
 - lied..... *cres.* Bright as the morn - ing
 - lied..... Bright as the morn - ing See the
cres.

f See the young bride, Ev' - ry fair fea - ture a -
 beau - ti - ful bride, Ev' - ry fair fea - ture

cres.
 - dorn - ing, Blush - es with smiles are al - lied....
cres.
 - dorn - ing, Blush - es with smiles are al - lied....
cres.

dim. *pp*
Blush - es, are with smiles al - -
dim. *pp*
Blush - es, are with smiles al - -

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *dim.* and *pp*.

- lied.....
- lied..... (ENTER WEDDING GUESTS.)

p *marcato.*

The second system continues the vocal lines with a long note for the word "lied". The piano accompaniment becomes more rhythmic and driving, marked *marcato.* and *p*. The instruction "(ENTER WEDDING GUESTS.)" is placed above the vocal line.

The piano accompaniment for the third system features a complex, rhythmic pattern in the right hand, consisting of groups of eighth and sixteenth notes. The left hand provides a simple harmonic support with a few notes.

The piano accompaniment for the fourth system continues the rhythmic pattern from the previous system, with the right hand playing a series of eighth-note chords and the left hand providing a steady bass line.

SOPRANI.

ALTI. Soon shall her lo - ver, de - light - ed, Make the belov'd one his

TENORI. Soon shall her lo - ver, de - light - ed, Make the belov'd one his

BASSI. Soon shall her lo - ver, de - light - ed, Make the belov'd one his

Soon shall her lo - ver, de - light - ed, Make the belov'd one his

own... Heart will to heart be u - - ni - ted,

own... Heart will to heart be u - - ni - ted,

own... Heart will to heart be u - - ni - ted,

own... Heart will to heart be u - - ni - ted,

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

BRIDESMAIDS DO NOT SING HERE.

1^o
 Bright as the morning, See the young
 Bright as the morning, See the beau - ti - ful
 Bright as the morning, See the young
 See the

See the
 bride, Ev' - - ry fair fea - ture a dorn - ing,
 bride, Ev' - - ry fair fea - ture a dorn - ing,
 bride,
 bride,

bride..... Blush_es

Blush_es

Blush - es with smiles are al - lied... Blush_es

Blush - es with smiles are al - lied... Blush_es

Blush_es

Blush_es

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

The image displays a musical score for piano and voice. It consists of several systems of staves. The top five systems are vocal lines, each starting with a treble clef and a key signature of two flats (B-flat and E-flat). The first four systems include dotted lines below the staves, indicating vocal entries or rests. The sixth system is the beginning of the piano accompaniment, marked with a bass clef and the same key signature. It features a 'marcato.' instruction. The piano part is written in a 2/2 time signature and includes complex rhythmic patterns with many beamed notes and rests. The bottom two systems continue the piano accompaniment with similar rhythmic complexity.

See the young beauti_ful bride

See the young beauti_ful bride

See the young beautiful

mf

mf

mf

Soon shall her lov_er

Soon shall her lov_er

bride

Soon shall her lover,

pp
 soon
pp
 soon
pp
 De-light - ed, de-light_ed,
 De-light - ed, de-light_ed,
 Delight - ed, de-light_ed, *mf*
 Soon shall her lov - er
pp
mf
 Soon shall her lov - er, soon
mf
 Soon shall her lov - er, soon
pp
 De-light - ed, delight_ed,
 De-light - ed, delight_ed,
 Delight - ed, delight_ed,
mf

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

breast.....

breast.....

breast.....

breast.....

breast.....

breast.....

breast.....

f *sf*

28

p In each breast.... find.... a throne.....
p In each breast.... find.... a throne.....
p In each breast.... find.... a throne.....
p In each breast.... find.... a throne.....
p In each breast.... find.... a throne.....
p find.... a throne.....
p find.... a throne.....

.....
.....
.....
.....
.....
.....
.....
Lento
p

PAULINE.

pp

The troth that I fondly have plighted Un-broken I'll cherish Thro'

Tempo 1º

life..... Un-bro-ken I'll che-rish thro' life.....

Tempo 1º

p

SOPRANI.

BRIDESMAIDS.

mf

Soon shall her lov-er,

mf

Soon shall her lov-er,

SOPRANI.

ALTI.

TENORI.

BASSI.

mf

Soon shall her lov-er,

mf

pp
 soon
pp
 soon
 delight - ed, delight - ed,
 delight - ed, delight - ed,
 delight - ed, delight - ed, *mf*
 Soon - shall her lov - er,
mf *pp*
 Soon shall her lov - er, soon
mf *pp*
 Soon shall her lov - er, soon
 De - light - ed, delight - ed,
 De - light - ed, delight - ed,
 Delight - ed, delight - ed,
pp

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

f

breast

breast

breast

breast

breast

breast

f *sf* *Dim.*

28

in each breast.... find.... a throne.....
in each breast.... find.... a throne.....
in each breast.... find.... a throne.....
in each breast.... find.... a throne.....
find.... a throne.....
find.... a throne... *grac*.....
Ped.

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

grac

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

Nº 20. FINALE.

Vivace.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal line is mostly rests in this system.

CLAUDE.

The second system continues the musical score. The vocal line begins with the lyrics "The dark". The piano accompaniment continues with its rhythmic accompaniment, including some chordal textures. A forte (*f*) dynamic marking is present in the piano part.

The dark

The third system of the score features the vocal line with the lyrics "stain of dis-honor is clear'd from my name, The dark". The piano accompaniment provides a steady accompaniment with some chordal patterns.

stain of dis-honor is clear'd from my name, The dark

The fourth system concludes the piece with the vocal line lyrics "stain is clear'd... from my name..... The sweet". The piano accompaniment ends with a final chord and a fermata over the vocal line.

stain is clear'd... from my name..... The sweet

mo - ment for which I have sigh'd has ar - riv'd Once a -

- gain thy dear hand I may claim..... My own

true heart - - ed, beau - - ti - ful bride..... In this

heart, wild - ly throbbing with fondest de - light, Thy dear

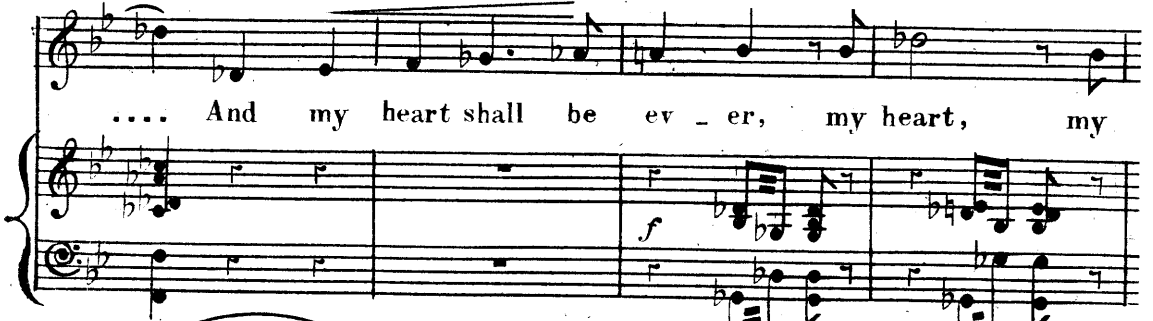
i - - mage is worshipp'd is worshipp'd a - lone. By a



life time of love I'll thy true love re - quite



.... And my heart shall be ev - er, my heart, my



heart shall be e - ver thy



Allegretto.
throne.



SOPRANI.

ALTI. Soon shall her lo-ver, de-light-ed, Make the be-lov'd one his

TENORI. Soon shall her lo-ver, de-light-ed, Make the be-lov'd one his

BASSI. Soon shall her lo-ver, de-light-ed, Make the be-lov'd one his

Soon shall her lo-ver, de-light-ed, Make the be-lov'd one his

own... Heart will to heart be u-ni-ted,

own... Heart will to heart be u-ni-ted,

own... Heart will to heart be u-ni-ted,

own... Heart will to heart be u-ni-ted,

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

BRIDESMAIDS DO NOT SING HERE.

Bright as the morning, See the young
 Bright as the morning, See the beau - ti - ful
 Bright as the morning, See the young
 See the

f *hr*

BRIDESMAIDS.

See the
 bride, Ev' - ry fair fea - ture a - dorn - ing
 bride, Ev' - ry fair fea - ture a - dorn - ing
 bride,
 bride,

fp *p*

bride Blush - es

Blush - es

Blush - es with smiles are al - lied.... Blush - es

Blush - es with smiles are al - lied.... Blush - es

Blush - es

Molto Andante PAULINE.

are with smiles al - - - lied.... The clouds of

are with smiles al - - - lied....

are with smiles al - - - lied....

are with smiles al - - - lied....

are with smiles al - - - lied....

are with smiles al - - - lied....

Molto Andante.

P. *mf*
 sor- row drift a - way, Joy's rosy sun- light gilds the scene, And Heav'n be-

P. *mf*
 - stows its smiles to day on faith- ful Claude and his Pau-

P. *mf*
 - line..... The clouds of sor- row drift a - way, Joy's
 MME D. *mf*
 CLAUDE. The clouds of sor- row drift a - way, Joy's
 MONS D. *mf*
 The clouds of sor- row drift a - way, Joy's

mf

Cres

P. ro - sy sunlight gilds the scene, And Heav'n bestows its smiles to -

MME D. ro - sy sunlight gilds the scene, And Heav'n bestows its smiles to -

C. ro - sy sunlight gilds the scene, And Heav'n be -

MOPS D. ro - sy sunlight gilds the scene, And Heav'n bestows its smiles to

CHORUS.

P. day On faith - ful Claude and his Pau - line,

MME D. day On faith - ful Claude and fair Pau - line....

C. stows its smile on Claude and fair Pau - line,

MOPS D. day On faith - ful Claude and fair Pau - line.... SOP:

CHO: The clouds of

TENOR. *ff*

P. *ff*

Mme D. *ff*

C. *ff*

Mons D. *ff*

Heav'n be_stows its smiles, Heav'n be_stows its

Heav'n be_stows its smiles, Heav'n be_stows its

Heav'n be_stows its smiles, Heav'n be_stows its

Heav'n be_stows its smiles, Heav'n be_stows its

OHOS: sor - - row drift a - way, Joy's ro - sy sun - - light gilds the

P.

Mme D.

C.

Mons D.

smiles, be - - stows its smiles

smiles, Heav'n bestows its smiles, be_stows its

smiles, be - - stows its smiles, be_stows its

smiles, Heav'n bestows its smiles, be_stows its

OHOS: scene, *ff* Heav'n bestows its smiles on faith_ful

P. *rit.*
 its smiles on Claude and Pau -

MTC
 D. smiles on faith - ful Claude and Pau -

C.
 smiles on Claude, on Claude..... and Pau -

MONS
 D. smiles on faith - ful Claude and Pau -

CHO:
 Claude on faith - ful Claude..... and Pau -

rit. *gva*

P. - line.

MTC
 D. - line.

C. - line.

MONS
 D. - line.

CHO:
 - line.

gva