

# Act II.

No 10.

CHORUS.

Allegretto vivace.

Piano.

*f*  
*Ped.*

*p*

*cresc.*

*f*

CHO. **A** *f* With cards and dice, and with  
 With cards and dice, and with

CHO. wine and laughter, And a lea-ven of.... love, if..... love be.... light, We  
 wine and laughter, And a lea-ven of.... love, if..... love be.... light, We

CHO. care not a jot what may come here - af-ter, If..... love and laugh-ter be.....  
 care not a jot what may come here - af-ter, If..... love and laugh-ter be.....

**B**

CHO. ours to-night! Then

ours to-night! Then

CHO. scat-ter the cards as we fill the cup; Though the sun be down, and the

scat-ter the cards as we fill the cup; Though the sun be down, and the

CHO. moon be up, Our day doth on-ly be-gin! Our

moon be up, Our day doth on-ly be-gin! Our

CHO. day doth on - ly be - gin! For the com - ing of night is the

day doth on - ly be - gin! For the com - ing of night is the

CHO. dawn of day, is the dawn of day; Yet

dawn of day, is the dawn of day; Yet

CHO. tell us, we pray, What card to play, And where is the card shall

tell us, we pray, What card to.... play, And where is the card shall

CHO. win? Yet tell us, we.... pray, what card to.... play And

win? Yet tell us, we pray, what card to play And

CHO. where is the card shall win?

where is the card shall win?

C

Ho - nour and fame, and the lust of bat-tle, We yield them free - ly to

CHO. For the coin shall clink and the dice shall rat-tle When  
stur - dier Lords;

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "For the coin shall clink and the dice shall rat-tle When stur - dier Lords;". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

CHO. hon-our and fame are but emp-ty words. Then  
Then

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "hon-our and fame are but emp-ty words. Then". The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte). The piano part features a complex texture with many beamed notes and chords.

CHO. **D** scat - ter the cards as we drain the cup; Though the sun be down, and the  
scat - ter the cards as we drain the cup; Though the sun be down, and the

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "scat - ter the cards as we drain the cup; Though the sun be down, and the scat - ter the cards as we drain the cup; Though the sun be down, and the". A section marked **D** (D major) is indicated at the beginning of the vocal line. The piano accompaniment continues with a steady rhythmic accompaniment.

CHO. moon be up, Our day doth on - ly be - gin! Our

CHO. day doth on - ly be - gin! For the com - ing of night is the

day doth on - ly be - gin! For the com - ing of night is the

CHO. dawn of day, is the dawn of day! Yet,

dawn of day, is the dawn of day! Yet,

CHO. if as ye say, 'Tis a Heart to play, Then where is the heart shall

if as ye say, 'Tis a Heart to..... play, Then where is the heart shall

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

CHO. win? Yet, if as ye.... say, 'Tis a Heart to.... play, Then

win? Yet, if as ye say, 'Tis a Heart to play, Then

CHO. where is the heart shall win, Yet, if as ye say, 'tis.... a..... heart to play

where is the heart shall win? Where, where, where,

**E** Where, where, where,



Where, where, where,

CHO. where is the heart shall win? Yet, if as ye..... say, 'Tis a Heart to.....

where is the heart shall win? Yet, if as ye..... say, 'Tis a Heart to.....

where, is the

CHO. play, where..... is the heart shall

play, where is the heart shall

win?

CHO. win?

No 11.

SCENE.

(Saida, Philip & Chorus

with Semi Chorus of Eastern Maidens (eight girls.))

Allegro grazioso.

Piano.

The musical score consists of five systems of piano accompaniment. The first system begins with a treble and bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The tempo is marked 'Allegro grazioso'. The first system starts with a forte (*f*) dynamic. The second system includes a *dim.* (diminuendo) marking followed by a piano (*p*) dynamic. The third system features a complex texture with many beamed notes in the treble clef. The fourth system includes a piano (*p*) dynamic and several repeat signs (double lines with dots) in the bass clef. The fifth system continues with repeat signs in the bass clef. The score concludes with a final cadence in the bass clef.

CHO. *p*  
 Though she should dance Till dawn of day, 'Twere all for  
 Though she should dance Till dawn of day, 'Twere all for

The first system of the musical score consists of four staves. The top two staves are for the choir, with the lyrics "Though she should dance Till dawn of day, 'Twere all for" written below them. The bottom two staves are for the piano accompaniment, starting with a piano (*p*) dynamic marking. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

CHO. naught;  
 naught;

*cresc.*

The second system continues the musical score. The vocal staves have the lyrics "naught;" on two lines. The piano accompaniment includes a *cresc.* (crescendo) marking. The system ends with several asterisks and a *ped.* (pedal) marking.

CHO. For if per - chance His eyes should stray And find..... her  
 For if per - chance His eyes should stray And find her

The third system features the lyrics "For if per - chance His eyes should stray And find..... her" on the top vocal staff and "For if per - chance His eyes should stray And find her" on the bottom vocal staff. The piano accompaniment includes a *ped.* marking and several asterisks.

CHO. there, They would but glance And turn..... a - way; For all his  
 there, They would but glance And turn a - way; For all his

The fourth system features the lyrics "there, They would but glance And turn..... a - way; For all his" on the top vocal staff and "there, They would but glance And turn a - way; For all his" on the bottom vocal staff. The piano accompaniment includes a *ped.* marking and several asterisks.

CHO. thought..... Is o - ther - where!

thought..... Is o - ther - where!

Ad. \* Ad. \* Ad. \*

CHO.

CHO. <sup>A</sup> Yea, tho' her feet Should prove as fleet As is the

Yea, tho' her feet Should prove as fleet As is the

Ad.

CHO. wind, 'Twere all in vain;..... They know no art Where -

wind, 'Twere all in vain;..... They know no art Where -

\* Ad. \* Ad. \*

CHO. -by to find To Phil - ip's heart Their way a -

-by to find To Phil - ip's heart Their way a -

*Ped.* \* *Ped.* \* *Ped.* \*

CHO. - gain!

- gain!

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

CHO. Then she may dance Till dawn of day, He will not

Then she may dance Till dawn of day, He will not

*Ped.* \* *Ped.* \* *Ped.* \*

CHO. care; He heeds her not, He heeds her not. He

care; He heeds her not, He heeds her not. He

*Ped.* \* *cresc.*

CHO. hath for - got..... If she be fair! He hath for - got If she be

hath for - got..... If she be fair! He hath for - got If she be

*dim:*

*dim:*

*ped.* \*

CHO. fair! Safe in her is-land home, whose slo-ping glades Lean sun-ward till They

fair!

**B** SAIDA.

*p* *legato.*

SAL. kiss the East-ern main,..... Hap - py she dwelt a maid a -

*ped.*

SAL. -midst her maids, Who know-ing naught of... love knew naught of pain;..... Till,

*ped.*

SAI. west - ward steer - ing, came those knights un - bid - den, Sea - worn, and

SAI. wea - ry of the clang of war, And one there was be -

SAI. - neath whose helm lay hid - den A face she knew, yet knew not, from a -

SAI. - far..... For round a - bout her ere he came, Aye,

SAI. ere his feet had press'd the sand - The wood - land bloss-oms turn'd to

Ped. \* Ped. \*

SAI. flame, And Love was.... lord of all the land;.....

Ped. \* Ped. \* col Ped.

SAI. .... Till dawn'd that day his sail was set, And

Ped. \* Ped. \*

SAI. all his thoughts were sea-ward turn'd, Then one there was re - mem - ber'd



SAI. yet What love had taught and love.... had learn'd;

rit. \* rit. \*

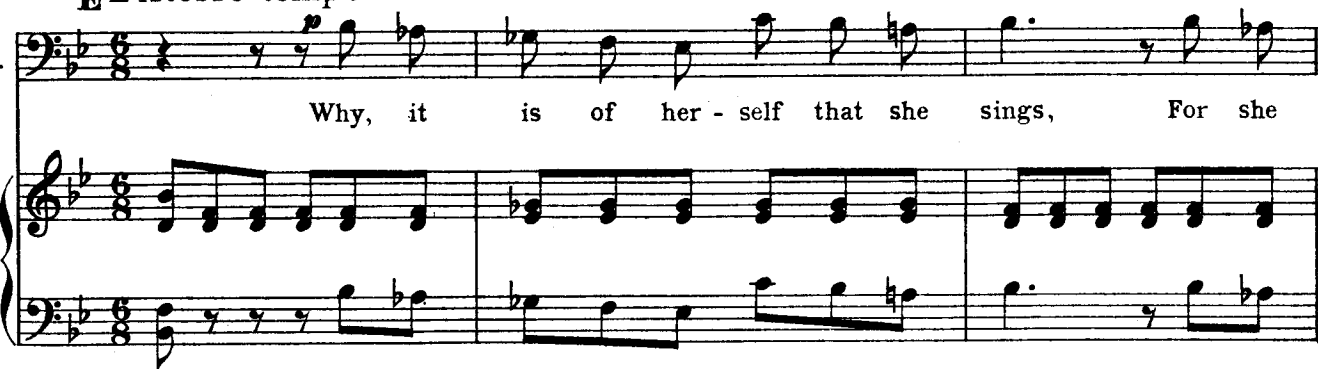
SAI. **D**  
One heart that knew not how to stay If Love were fain to flee a -

SAI. - way, ..... If Love were fain to

dim: dim:

SAI. flee a way.....

**E L'istesso tempo**

MEN. 

Why, it is of her - self that she sings, For she


SAID'A'S MAIDENS

MEN. 

We are dream - ing, we are  
fol - low'd him so, as we know;

MAI. 

dream - ing of that lit - tle is - land val - ley, Where, be -

MAI. 

- neath the sil - ver o - lives, at the end - ing of the

MAI. *cresc:*  
 day, Sway - ing gent - ly.... to the mus - ic, .... as they

MEN. *p*  
 And his was the love that found

*cresc:*

MAI. *f* *dim:*  
 thread each wind - ing al - ley,.... Comes a troop of.... laugh - ing

MEN.  
 wings! Nay,.... hath ..... it not e - ver been

*dim:*

MAI. mai - dens danc - ing down - ward to the bay! .....

SOP. been so? e - ver been  
 Hath it not e - ver been so, e - ver been so?..... been

MEN. so? Hath it not e - ver been so, e - ver been so?..... been

SAI. *G p*  
 South blows the wind as the veil of night is fall - ing,

SOP.  
 so?

MEN.  
 so?

*p* *legato.*

SAI.  
 Warm is the wind that is blow - ing from the South;

SAI.  
 Far in the bay.... she can hear the sai - lors call - ing,....

SAI.  
 Warm lies the breath of his kiss - es on her mouth.

SAI. *cresc:*  
 South blows the wind, yet northward they are steer - ing, Love leaps a - board and the

SAI. *f*  
 North and South are one; Lo, the stars are dark - en'd, and the

SAI. *dim:* *p*  
 bit - ter gale is veer - ing, Bleak and cold, bleak and cold and

SAI. *cresc:* *H f*  
 drear lies the shore they are near - ing; Woe is the day.... when he

SAI. *dim:* *p*  
 bore her from the sun! he bore..... her from..... the sun!

SAI. *Jp*  
 Love lies not here; he hath

SAI.  
 fled, and we would fol - low Where the sap - phire sea is break - ing in a

SAI. *cresc:*  
 ring of sil - ver foam; South - ward speeds his barque, for his

SAI. *f*  
 pi - lot is the swal - low - Love! could we but fol - low, thou wouldst

SAI. *p*  
 lead us safe - ly home! North blows the wind; once a -

SAI. *cresc:*  
 - gain the gale is shift - ing, The wrack of heav'n stands o - pen, and the

SAI. *K f*  
 night is past and done; North blows the wind, yet

SAI. *dim:* *p*  
 south - ward we are drift - ing; The ro - sy day is dawn - ing, and the

SAI. *f*  
 sul - len clouds are lift - ing; North blows the wind.... that shall

SAI. *rit: e dim:* *p*  
 bear us to the sun. shall bear..... us to..... the sun!

SAIDA'S MAIDENS.

L

Love lies not here;..... he hath fled,.....

*a tempo.*

*f trem:*

♩. \* ♩. \* ♩. \*

..... and we..... would fol - - low

♩. \* ♩.

CHO. Where the

Why stays she here? Love hath fled, he will not

Why stays she here? Love hath fled, he will not

♩. \* ♩.



sap - phire sea is break - - - ing in..... a

CHO. fol - - low, For his

fol - - low, For..... his

ring of sil - ver foam;

CHO. heart hath found a ha - ven and no lon - ger needs to

heart hath found a ha - ven and no lon - ger needs to

*Red.* \* *Red.*

**M**

South - ward speeds his barque, for his

CHO. roam..... to roam;

roam..... to roam;

\*

pi - - - lot is the swal - - - low  
 South - - - ward, south - ward she may sail, ..... fly - ing  
 South - - - ward, she may sail,

*Ad.* \* *Ad.* \* *Ad.* \*

is ..... the swal - - - low for his  
 south - ward with.... the swal - - - low with the  
 fly - - - ing south - - - ward with the

pi - lot is the swal - low Love! could we but fol - low, thou wouldst  
 swal - - - low..... Lord Phil - lip will not fol - low, for his  
 swal - - - low..... Lord Phil - lip will not fol - low, for his

*ff*

lead us safe-ly home!... but fol-low, thou wouldst lead us safe-ly home!

love lies near-er home!... but fol-low, for his love lies nearer home!

love lies near-er home!... but fol-low for his love lies nearer home!

Moderato.

CHORUS.

SOP. *Dolce.*

MEN

Nay, see ye not this maid is fair? What won - der then he finds her so!

SOP. *dolce*

MEN.

Yet, lit-tle maid, be-ware! beware! For love will come and love will go!

*dolce*

That

**P**

MEN. *f* an - gel smile, those won - dring eyes, Were ne - ver fash - ion'd

MEN. *f* here be - low! *SOP.* Yet, lit - tle maid, be wise! be - wise! For love will come and

*Recit.* PHILIP. *f* love will go! Sir Knights and Dames, now grant me, by your

*p Recit.*

PHIL. *a tempo.* leave, That I may speak with this sweet de - moiselle. *a tempo.* Though Phil - ip's heart she

Though Phil - ip's heart she *a tempo.*

CHO. may be-guile, And wear the La - dy Sai - da's shoes, She  
 may be-guile, And wear the La - dy Sai - da's shoes, She

CHO. can - not choosc but she must lose The glo - ry of that  
 can - not choose but she must lose The glo - ry of that

*cresc.*

*cresc.*

*cresc.*

CHO. an - gel smile! Yea, well we know 'twas  
 an - gel smile! Yea, well we

*p*

*p*

*dim.*

*p*

*Ad.*

*Ad.*

PHIL. e - - ver so  
 know 'twas e - ver so, Yea, well we know 'twas

CHO. know 'twas e - ver so, Yea, well we know 'twas

*Rit.* \* *Rit.* \*

PHIL. For love will come and.... love will go.  
 e - ver so, For love will come and go,

CHO. e - ver so, For love will come and go.

*rall:*

*un poco piu lento.*

*Rit.* \*

*Rit.* \* *Rit.* \* *Rit.* \* \*



LAI. lord, thou hast for - got Thou couldst not give me all, For,

LAI. ah! full well I know That thy fond glance doth fall On one set high a -

LAI. - bove me; Then pri - thee let me go! let me

LAI. go! PHILIP. 'Tis false! my heart is free!.... Yon

*sf*

Red. \*



PHIL.  
Heav'n may hear my vow— I..... ne'er have lov'd but

*cresc.*  
*Ped.* \*

PHIL.  
thee, I knew not love till now!

*Ped.*

LAI.  
Ah, no, it may not be!

\* *Ped.* \*

LAI.  
Thou art too high, too great; I am not fit to mate With one like

*Ped.* \*

LAI.  
thee! PHILIP.  
Yet Beau - ty's star doth....

*Ped.* \* *Ped.* \*

PHIL. shine A - bove all.... earth - ly state; It makes the low - liest

Ped. \* Ped. \*

PHIL. great - Aye, and it makes thee mine! mine!

cresc. Ped. \* Ped. \*

PHIL. mine!

Ped. \* Ped. \* Ped. \*

Andante molto espressivo.

LAI. I too had seen a star; And now, ah, now I

p

LAI. know..... That shi - ning star was Love!..... And

3

LAI.  
 now, ah, now I know..... That shi - ning star was

LAI.  
 Love!..... And now, ah,.... now..... I know, now..... I know That

LAI. PHILIP.  
 shi - ning star was Love! For here, my life's long quest To

PHIL.  
 find the lov - liest Sweet love, doth end..... in thee, Sweet love..... in thee....

PHIL.  
 ..... E - ver in..... love..... for thee, for thee!

LAI. For here, up - on thy breast; My heart hath found its

PHIL. Then.... here, my life's long quest To find..... the.....

LAI. rest,..... Dear lord, in love for thee!.....

PHIL. lov - liest Doth end, sweet love, in thee!.....

LAI. In thee, for e - ver, for e - ver, for

PHIL. In thee, for e - ver, for e - ver, for

LAI. e - ver, for e - ver.

PHIL. e - ver, for e - ver.

*pp*

No 13.

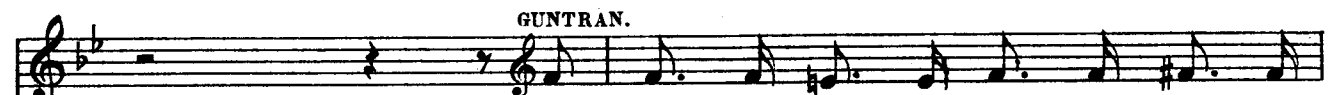
SCENA.

(Laine, Saida, Philip, The Devil, Guntran,  
Three Lords, (One Tenor, One Bar.; One Bass) & Chorus of Men.)


Allegro moderato e maestoso.


Guntran. 

Piano. 

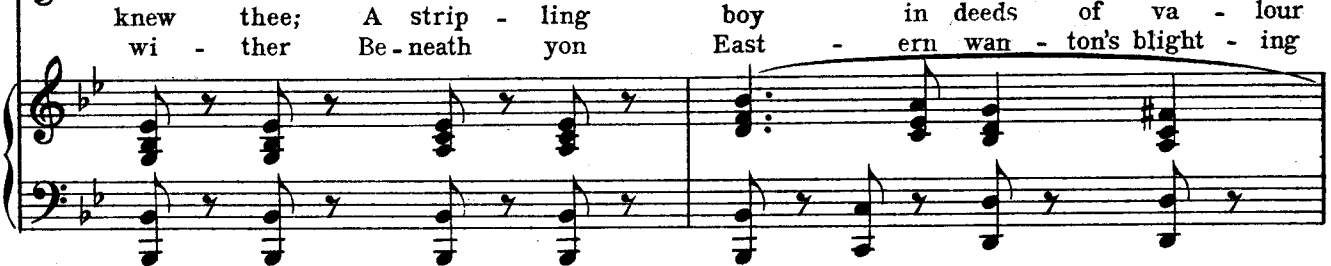
GUN. 


1. I'll tell them what thou wast when first I  
2. 'Twas not e - nough thy youth should waste and



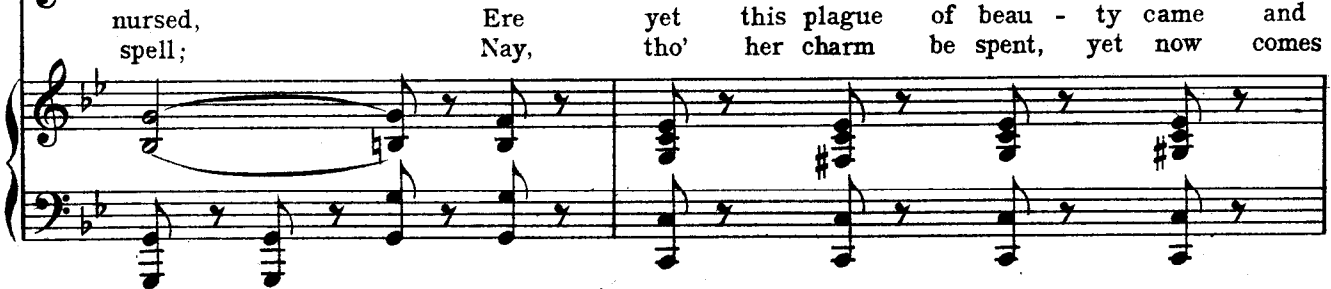
GUN. 

knew thee; A strip - ling boy in deeds of va - lour  
wi - ther Be - neath yon East - ern wan - ton's blight - ing



GUN. 

nursed, Ere yet this plague of beau - ty came and  
spell; Nay, tho' her charm be spent, yet now comes



GUN.

slew thee, And left the thing thou art\_ ac - curs'd! ac -  
 hi - ther This flax - en toy to lure thy soul to

GUN.

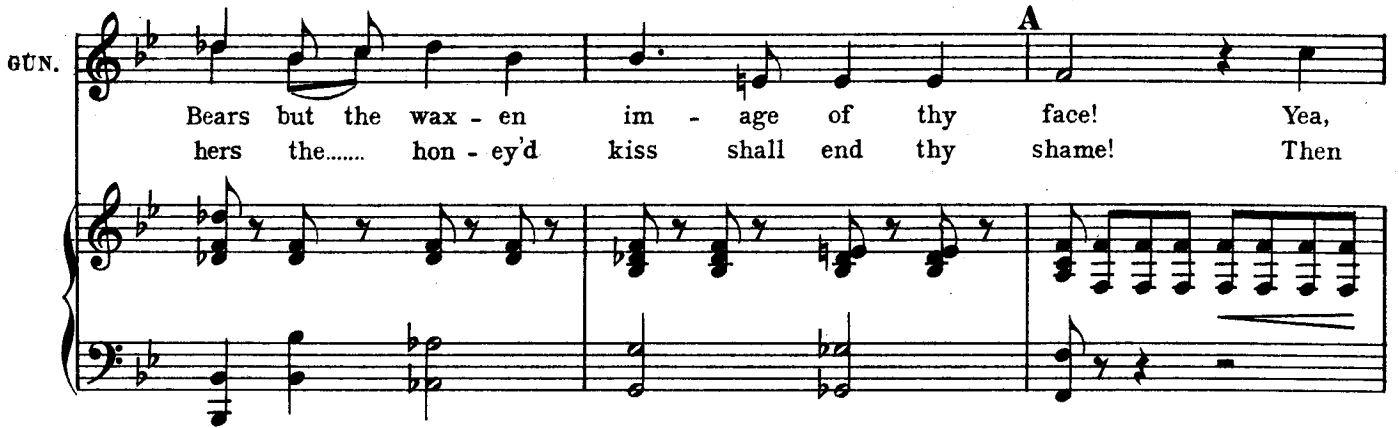
- curs'd! Aye, slew thee! for 'tis beau - ty hath be - rept us Of  
 hell! What - e'er was left of man - hood when she found thee. Ah,

GUN.

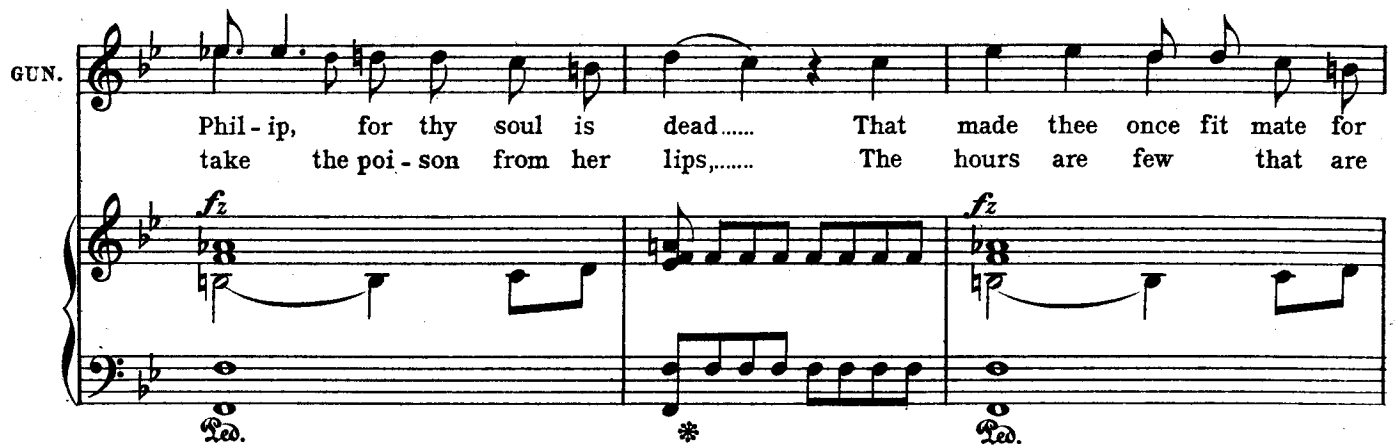
all we lov'd and he that fills thy place\_ This  
 none can say from whence her beau - ty came!\_ Is

GUN.

cra - ven knight the ru - ined years have left us\_  
 hers to win; her arms shall wind a - round thee, And

GUN.  **A**

Bears but the wax - en im - age of thy face! Yea,  
 hers the..... hon - ey'd kiss shall end thy shame! Then

GUN. 

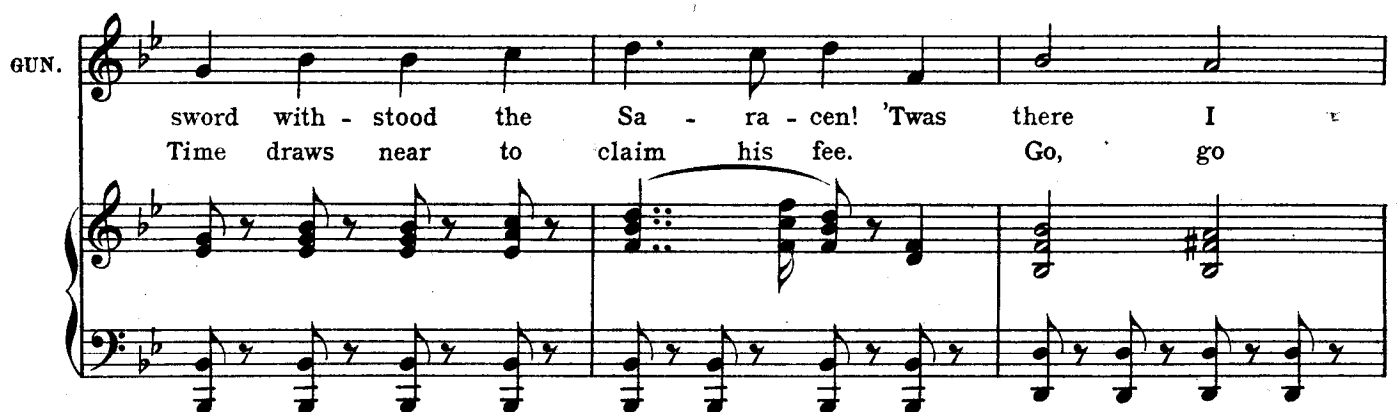
Phil - ip, for thy soul is dead..... That made thee once fit mate for  
 take the poi - son from her lips,..... The hours are few that are

*fz* *fz*

*ff* *ff*

GUN. 

men, As stead - fast 'midst the rout that fled Thy  
 left to thee; Yea, for thy hearts' blood drains and drips, And

GUN. 

sword with - stood the Sa - ra - cen! 'Twas there I  
 Time draws near to claim his fee. Go, go

GUN. *cresc:*

knew thee, lov'd thee, first! Be - hold thee  
 fan ye pas - sion's lin - g'ring flame, Or love him -

GUN. *f*

now!..... ac - cursed! ac - cursed!  
 - self..... shall cry thee shame!

*Allegro vivace.*

PHILIP. **B**

Re - lease me! Shame! My

PHILIP.

sword! my sword! He may not



PHIL. *LAINÉ. Recit.*

live that spake that word! Ah!..... let me hence!

\* *And.* \* *And.* \*

*Allegretto comodo.* THE DEVIL.

THE D. Heed not what this poor dot - ard cries; 'Tis

THE D. *LAINÉ*

naught to thee— thou hast Love's prize!..... Let me go

*a tempo.* SAIDA.

LAI. hence! Yet see those an - gel eyes are wet With scald - ing

PHILIP.

SAL. tears! Weep not, thy heart shall soon for - get These

LAIINE.

PHIL. pass - - ing fears! Nay, let me

LAI. go! I must! I must! My heart is stric - ken to the

LAI. dust, Each word as with a jave - lin

LAI. *cresc:*  
 thrust Did pierce it through!

*Lento.* \* *Lento.* \*

LAI. **D** PHILIP.  
 Thou shalt not go. I'll

*Lento.*

PHIL.  
 hear no more; I hold thee close! Shut fast the

*Lento.*

PHIL. *lento.* LAINE.  
 door! What wouldst thou

*Lento.* *p*

Andante espressivo.

LAI. do?

*rall:*

LAI. Nay, wert thou more than all he said thou art, Yet e - ven

LAI. so, Some pi - ty ling - 'ring in thy fal - len heart Would

LAI. bid me go! What have I done? If love were

LAI. my of - fence, That love..... is slain; It can - not

*cresc:*

LAI. hurt thee more, then let me hence Or end..... my pain! Aye,

LAI. **F** kill me! or should beau - ty prove my fault, I'll pray..... to Heav'n to

LAI. make this bo - dy halt And lame..... a - gain, So thou wilt

LAI. let me go, from whence I came, And hide my head!

*Ad.*

LAI. Thou wilt not? Then I too do cry thee shame!

*cresc:*  
*un poco animato.*

*Ad.*

LAI. shame! 'Twas sooth he said-- This is some o-ther lord that

LAI. bears thy name; And thou art dead!

LAI. PHILIP. I pri - thee

PHIL. peace! Let be! Let be! Go take thy way! For thou art

PHIL. free!

Allegro agitato.

SAIDA.

She's gone! My

*p*

This system shows the vocal line for Saida and the piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "She's gone! My". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, starting with a piano (*p*) dynamic.

THE DEVIL.

SAI.

power re- turns at last! Not yet! not yet! The

This system shows the vocal line for Saida and the piano accompaniment. The vocal line has the lyrics "power re- turns at last! Not yet! not yet! The". The piano accompaniment continues with a similar rhythmic pattern.

SAIDA.

THE D.

mem - 'ry of her holds him fast. He shall for -

This system shows the vocal line for The Devil and the piano accompaniment. The vocal line has the lyrics "mem - 'ry of her holds him fast. He shall for -". The piano accompaniment continues with a similar rhythmic pattern.

SAI.

- get. Nay, grieve not; in a lit - tle

This system shows the vocal line for Saida and the piano accompaniment. The vocal line has the lyrics "- get. Nay, grieve not; in a lit - tle". The piano accompaniment continues with a similar rhythmic pattern.

SAI.

while Thine eyes shall gaze on that sweet isle Where

This system shows the vocal line for Saida and the piano accompaniment. The vocal line has the lyrics "while Thine eyes shall gaze on that sweet isle Where". The piano accompaniment continues with a similar rhythmic pattern.

SAI. first we met! 'Tis there, where

SAI. flow - 'ring ..... val - leys smile, Love's

SAI. PHILIP. *Recit.*  
 bower is set! I see her tears: I hear her

PHIL. cry, "'Twas sooth he said!" A - way! a -

PHIL. - way! The end draws nigh, The brok - en cup of life runs



PHIL. *a tempo.*  
 dry; My heart..... is dead!

SAIDA *Recit.*  
 He will not heed! What need to stay? All, all is gone!

**K** *a tempo.* THE DEVIL.  
 Nay, nay, didst hear that maiden say, that

THE D.  
 now she fain would fling a - way What scarce was won.

SAIDA. *p*  
*sempre staccato.* Think you that

THE DEVIL.

SAI. beau - ty may be mine? Yea, thou shalt

The musical score for SAI. consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "beau - ty may be mine? Yea, thou shalt". The piano accompaniment features a steady bass line and chords in the right hand.

L

THE D. taste of life's new wine! Or mag - ic spell, or

The musical score for THE D. consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "taste of life's new wine! Or mag - ic spell, or". The piano accompaniment continues with a steady bass line and chords in the right hand.

THE D. gift di - vine. This mai - den's beau - ty must be thine Ere

The musical score for THE D. consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "gift di - vine. This mai - den's beau - ty must be thine Ere". The piano accompaniment continues with a steady bass line and chords in the right hand.

SAIDA & THE DEVIL.

THE D. night be - done! Or mag - ic spell. or

The musical score for THE D. consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "night be - done! Or mag - ic spell. or". The piano accompaniment continues with a steady bass line and chords in the right hand.

BOTH. gift di - vine, This mai - den's beau - ty must be mine thine Ere

The musical score for BOTH. consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "gift di - vine, This mai - den's beau - ty must be mine thine Ere". The piano accompaniment continues with a steady bass line and chords in the right hand.

BOTH. *dim:*  
night be done!

*dim:* *pp*

*Andante moderato.*

*f con forza*

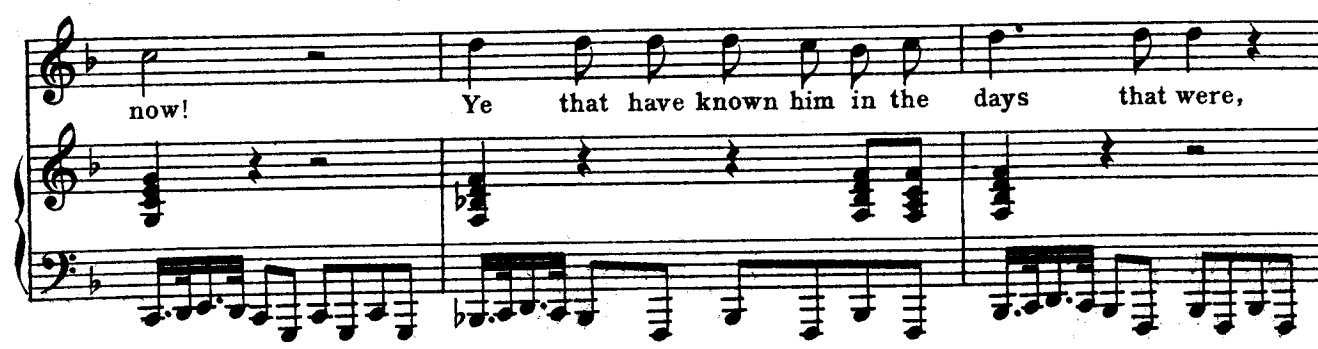
GUNTRAN.

Lords of Sir - ault, Velaines, and S<sup>t</sup> Säu -

-veur, Would seek Lord Phil - ip? Then be - hold him



now! Ye that have known him in the days that were,



Say whence hath come that brand up - on his brow?



THE THREE LORDS

Phil - ip,



3 LORDS  
at the dawn of day Forth we ride up - on our way: Be -



3 LORDS  
 -ware! the dawn is near! Night is spent a-wake, awake!

3 LORDS  
 Lift those lead - en eyes and say What an - swer dost thou bid us make To

3 LORDS  
 him that sent us here!.....

P  
 PHILIP.  
 Go hence and say my race is well nigh

PHIL.  
 run From out this breast all lust of war hath

PHIL. fled; Yea, shame and fame and glo - ry all are one;

The first system of music for the Phil. part. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "fled; Yea, shame and fame and glo - ry all are one;". The piano accompaniment features a bass line with a "Ped." marking and a treble line with a "ff" marking. There are asterisks at the end of the piano accompaniment line.

PHIL. Go tell him this — That lord ye sought is dead.

The second system of music for the Phil. part. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Go tell him this — That lord ye sought is dead.". The piano accompaniment features a bass line with a "Ped." marking and a treble line with a "ff" marking. There are asterisks at the end of the piano accompaniment line.

**Q Allegro vivace.** GUNTRAN. E - nough, e - nough! from

The first system of music for the Guntran part. It consists of a vocal line and a piano accompaniment. The tempo is marked "Q Allegro vivace." and the character is "GUNTRAN.". The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "E - nough, e - nough! from". The piano accompaniment features a bass line with a "Ped." marking and a treble line with a "ff" marking. There are asterisks at the end of the piano accompaniment line.

GUN. this day forth, What - e'er my chance, I..... know thee not!

The second system of music for the Guntran part. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "this day forth, What - e'er my chance, I..... know thee not!". The piano accompaniment features a bass line with a "Ped." marking and a treble line with a "ff" marking. There are asterisks at the end of the piano accompaniment line.

GUN

These with-er'd limbs be..... lit - tle worth, Yet this right arm hath

The first system of the musical score. It consists of a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "These with-er'd limbs be..... lit - tle worth, Yet this right arm hath". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

GUN

**R**

not forgot Its..... an - - - cient ..... use.

The second system of the musical score. It features a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "not forgot Its..... an - - - cient ..... use.". Above the vocal line, the letter "R" is centered. The piano accompaniment is in a grand staff and includes a dynamic marking of *p* (piano).

GUN

On, on, my lords! Yea,..... tho' the end of

The third system of the musical score. It features a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "On, on, my lords! Yea,..... tho' the end of". The piano accompaniment is in a grand staff and features a complex rhythmic pattern.

GUN.

all be nigh, I'd lie - fer meet.... those re - - bel swords Than

The fourth system of the musical score. It features a vocal line (GUN.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "all be nigh, I'd lie - fer meet.... those re - - bel swords Than". The piano accompaniment is in a grand staff and includes a dynamic marking of *cresc:* (crescendo).

GUN. *f*  
 serve ..... with one, with one who dares not  
*colla voce.*

GUN. *S* PHILIP.  
 die! A lie! my lords, a lie! What -  
*And. \* And. \**

PHIL.  
 -e'er he saith, There lives no man can boast that he hath

PHIL.  
 seen These eyes af - - fright - ed at the eyes of

PHIL.  
 death! Go, tell your liege I'll greet him at Flour -




I  
Andante marziale.

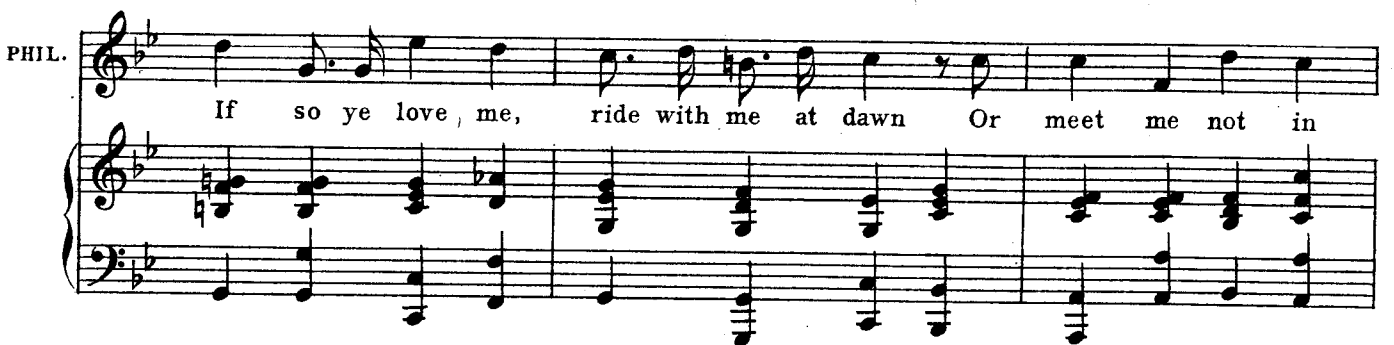
PHIL. *- ines!* And ye who serve me,



PHIL. see, this sword is drawn That all too long with-in its sheath hath lain!



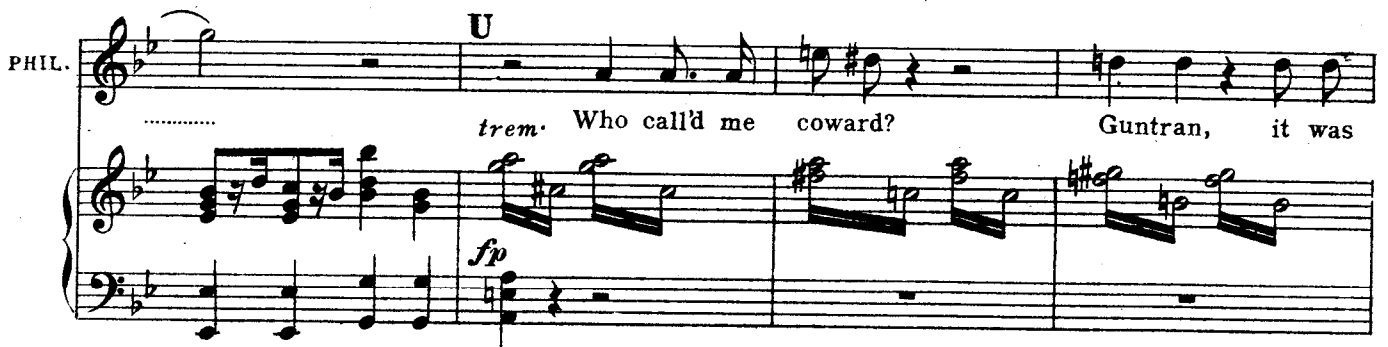
PHIL. If so ye love, me, ride with me at dawn Or meet me not in



PHIL. fel - low - ship a - - gain .....



PHIL. *trem.* Who call'd me coward? Guntran, it was



GUNTRAN.

Recit.

PHIL. thou! Phil - ip of Mirle - mont, I know thee

*a tempo.*

GUN. now!..... All

1st & 2nd Lord with Tenors.

TENOR. All hail to Phil - ip, Lord of Mirle - mont, of Mirle - mont! All

BASS. 3rd Lord & 1st Bass. All hail to Phil - ip, Lord of Mirle - mont, of Mirle - mont! All

GUN. hail! ..... all hail! .....

TENOR. hail! ..... all hail! .....

BASS. hail! ..... all hail! .....

Nº 14.

DUET. (Joan & Simon.)

Andante con molto tenerezza.

SIMON.

Simon.

1. I would

Piano.

Simon's first line of music is on a single staff with a treble clef, showing a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of three flats and a common time signature. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand.

1. see a maid who dwells in Zolden, Her eyes are soft as moonlight on the mere; The spring hath  
JOAN. 2. see a youth who comes from Freyden, He is straighter than the pine-trees grow; Gos - sips

Joan's first line of music is on a single staff with a treble clef, containing a series of eighth and sixteenth notes. The piano accompaniment continues with two staves, providing harmonic support for the vocal line.

fled, the ri - pen'd year turns gold - en - Shall I win her ere the wa - ning of the  
say he comes to woo a maid - en, So the gos - sips say, but can they

Joan's second line of music is on a single staff with a treble clef, continuing the melodic line. The piano accompaniment remains consistent with the previous system.

year? The reap - ing - folk pass home - ward by the foun - tain; What  
know? Three laugh - ing maids are in..... the..... hol - low, Yet

Joan's third line of music is on a single staff with a treble clef, concluding the phrase. The piano accompaniment features a long, sustained chord in the left hand that spans across the end of the line.

*cresc:*

is it then that calls me from the dell,..... What bids me climb the path- be - side.... the  
 none will set him straight up - on his way;..... Nay! soft! for he hath found the path.... to

*dim:* *p*

moun - tain To the down be - yond the sheep - fold? Who can tell? Then  
 fol - low - He is com - ing! lit - tle heart, what will he say? Then

*A* *cresc:*

take it, for this ma - gic stone hath pow'r To change thee to the fair - est;  
 take it, for this ma - gic stone hath pow'r To change thee to the fair - est;

*f*

yet.... to me Thou wert fair-est as I knew thee in that hour When a maid-en dwelt in  
 yet.... to me Thou wert fair-est as I knew thee in that hour When a youth came up from

*dim.* 1. 2nd Verse. JOAN.

Zol - den! Ah, take it, Ah,..... take it, 'tis for thee! I would  
 Frey - den! Ah, take it, Ah,..... take it, 'tis for

2. *dolce.* *cresc.*

JOAN. thee! Then take it, for this stone hath pow'r To change thee to the fair-est;  
 SI. Then take it, for this stone hath pow'r To change thee to the fair-est;

*dolce.* *cresc.*

*dim.*

JOAN. yet to.... me Thou wert fair - est in... that hour When a youth came up from  
 SI. yet to me Thou wert fair - est as I knew thee in

*dim.*

*ped. \* ped. \* ped. \**

*f*

JOAN. Frey - den! Ah, take it, Ah,.... take it, 'tis for thee, for thee!  
 SI. Zol - den! Ah, take it, Ah, take it, 'tis for thee, for thee!


*p* *mp*



No. 15. QUINTET. (Saida. Laine. Joan. Simon & The Devil.)


Allegretto non troppo.

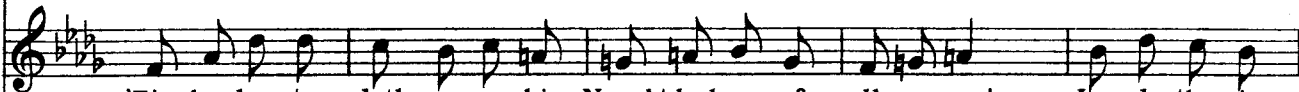
The D.  Haste thee! haste thee! Use thy cunning! Do not waste the


Piano. 

THE D.  Hours that fly! Time is running, Night is waning; Use thy feigning, Dawn is nigh!



LAI.  'Tis her beauty doth ensnare him; Naught he hears of all we say! La - dy, then in

JOAN.  'Tis her beauty doth ensnare him; Naught he hears of all we say! La - dy, then in



LAI.  pi - ty spare him, Speak, oh, speak, ..... and bid him stay! Weav - er,

JOAN.  pi - ty spare him, Speak, oh, speak, ..... and bid him stay!



SAI.  
 hear me -- Wouldst thou wan - der Ev - er near me Till the day, Ris - ing

SAI.  
 yon - der Through the gloaming, Finds thee roam - ing Far ..... a - way?

*Ad.* \* *Ad.* \*

LAI.  
 See those eyes his eyes en - chain - ing No - thing now his heart can stir;

JOAN.  
 See those eyes his eyes en - chain - ing No - thing now his heart can stir;

LAI.  
 Naught he recks of our com - plain - ing, All his thought.... is bent on her!

JOAN.  
 Naught he recks of our com - plain - ing, All his thought.... is bent on her!

*p*



**B SIMON.**

SI. 

Onward! Onward! I will fol-low, Sea-ward, sun-ward, Still thy slave;

SI. 

Though the hol-low Earth should sun-der, Tho' the thun-der Roar and rave!

SAL. 

Wouldst thou wan-der E-ver near me, E - -

LAI. 

All in vain! He will not heark-en; Sea-ward,

JOA. 

All in vain! He will not heark-en; Sea-ward,

SI. 

On - - ward! On - - ward! I will

THE D. 

Haste! thee! Haste thee! Use thy cun-ning! Do.... not

*Red.*

SAI. - ver near me Till the day,.... Ris - ing yon - der Through the gloaming,  
 LAI. sun - ward, He will roam, Day shall dawn ..... and  
 JOAN. sun - ward, He will roam, Lo! day shall dawn and  
 SI. fol - low .... Sea - ward, sun - ward, on - ward, on - ward, I will  
 THE D. waste the .... Hours that fly! ..... Time is run - ning,

SAI. Finds thee roam - ing Far a - way? *cresc:* Ris - ing yonder Finds thee roam -  
 LAI. night shall dark - en Ere his heart, his heart ..... *cresc:*  
 JOAN. night shall dark - en Ere his heart, his heart ..... *cresc:*  
 SI. fol - low, still thy slave; on - ward, on - ward, *cresc:*  
 THE D. Night is wa - ning; Use thy feign - ing, Time 'is *cresc:*

SAI. *- - ing, roam - ing Far a - way? Far..... a - way?.....* **D**

LAI. *..... shall lead..... him home. All..... in vain!.....*

JOAN. *..... his heart shall lead..... him home. All..... in vain!.....*

SI. *I .... will fol - low still..... thy slave, still..... thy slave;.....*

THE D. *run - ning, Dawn is nigh..... is nigh! Night.... doth wane. ....*

SAI. *..... Far..... a - way?* *p*

LAI. *..... All..... in vain!*

JOAN. *..... All..... in vain!*

SI. *..... Onward, onward, I will follow. Seaward, sunward,*

THE D. *..... Night..... doth wane.*

SAI. Far ..... a - way? *dim:* Far a -

LAI. All ..... in vain! *dim:* All in

JOAN. All ..... in vain! *dim:* All in

SI. still thy slave; Seaward, sun-ward, still thy slave; *dim:* still thy

THE D. Ah! ..... doth wane. Haste thee! haste thee!

SAI. - way? Far a - way? .....

LAI. vain! All in vain! .....

JOAN. vain! All in vain! .....

SI. slave; still thy slave! .....

THE D. Haste thee! haste thee! Haste! .....

Nº 16.

FINALE - ACT II.

Allegretto con brio e marziale.

Piano.

The first system of piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The bass clef has a key signature of two sharps (F# and C#). The music begins with a forte dynamic (f) and a triplet of eighth notes in the treble. The bass line consists of quarter notes and chords. A first ending bracket spans the final two measures, marked with a first ending sign and an asterisk.

The second system continues the piano accompaniment. It features a treble clef with a key signature of two sharps and a common time signature. The bass clef has a key signature of two sharps. The music includes a triplet of eighth notes in the treble and a first ending bracket in the bass line, marked with a first ending sign and an asterisk.

The third system of piano accompaniment features a treble clef with a key signature of two sharps and a common time signature. The bass clef has a key signature of two sharps. The music includes a triplet of eighth notes in the treble and a first ending bracket in the bass line, marked with a first ending sign and an asterisk.

GUN. GUNTRAN.  
There he stands,..... that lord ye knew In the days of yore;

The piano accompaniment for the vocal line features a treble clef with a key signature of two sharps and a common time signature. The bass clef has a key signature of two sharps. The music consists of a series of chords, many of which are triplets of eighth notes in the treble. The bass line consists of quarter notes and rests.

GUN. Stout of heart, ..... and brave and true — See, he

GUN. dreams no more! Vain - ly now shall Beau - ty sue,

GUN. All her reign is o'er! Say ye then doth

GUN. Flan - ders need us? 'Tis Lord Philip that shall lead us,

GUN. Here as here - to - fore! Say ye then doth

GUN. Flan - ders need us? 'Tis Lord Phil - ip that shall lead us

GUN. Here ..... as ..... here - to - fore!

CHO. *f p.* Hail to the lord of our land! Phil - ip of Mirlemont hail!

Hail to the lord of our land! Phil - ip of Mirlemont hail!

PHILIP. *Allegro alla marcia.* PHILIP. Men of

PHIL. Mir - le - mont, no lon - ger Wrapt in heed - lees dreams of



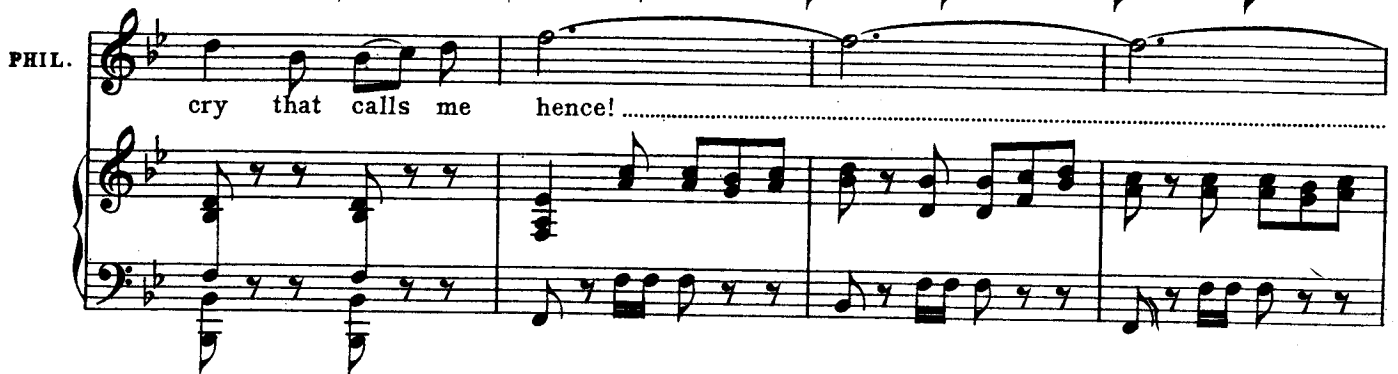
PHIL. sense Sleeps this heart; .....



PHIL. .... for clear - er, ..... stron - ger, .... Sounds the .....



PHIL. cry that calls me hence! .....



PHIL. .... Ah! Gone are Beau - ty's fond .... ca - res -

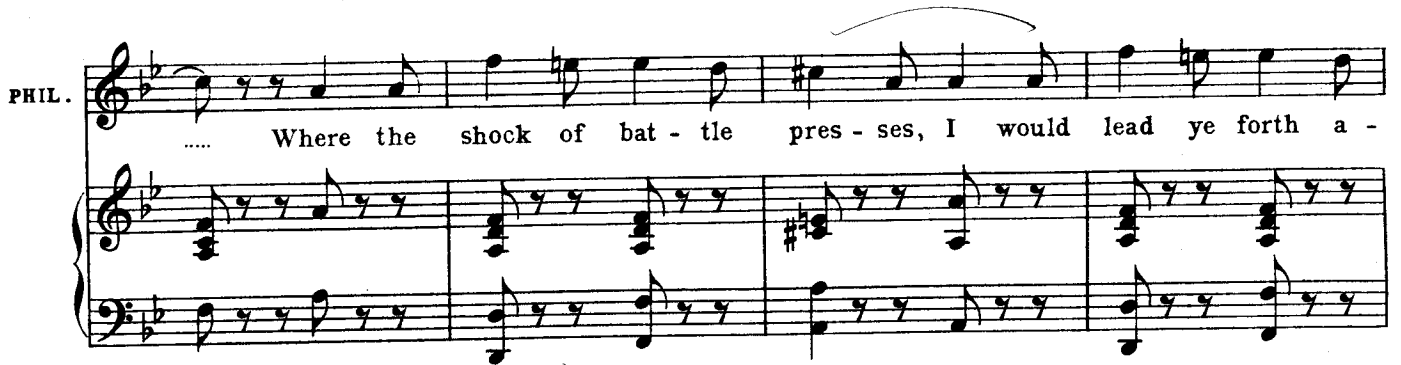




PHIL. - ses, Bro - ken..... lies Love's sil - ken chain;.....



PHIL. .... Where the shock of bat - tle pres - ses, I would lead ye forth a -



PHIL. - gain! I would lead .... ye..... forth a - gain!.....

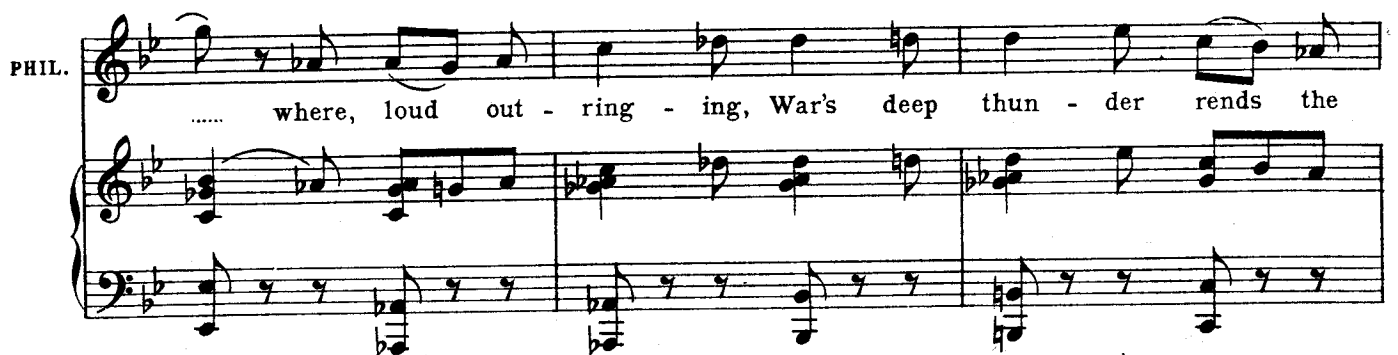
**D**



PHIL. Let us on, ..... Let us on, .....



PHIL. .... where, loud out - ring - ing, War's deep thun - der rends the



PHIL. air!..... Let us hence!..... Let us

PHIL. hence..... Tho' Death be wing - ing Ev - ry blow that waits me

PHIL. there!..... Say..... ye..... then that I am

PHIL. dream - - ing? Nay,..... Lord..... Phil - ip wakes at

PHIL. last!..... Look where yon - der sun is gleam - ing.....

PHIL. Day..... is dawn - - ing,.....

PHIL. night is past!.....

**F** CHORUS.  
 CHO. Look where yon - der sun..... is..... gleam - - ing.....  
 Look where yon - der sun is gleam - - ing.....

CHO. Day is dawn - ing, night..... is..... past!..... Hail!.....  
 Day is dawn - ing, night is past!..... Hail!

CHO

hail..... to the lord of..... our land!.....

hail to the lord of our land!.....

CHO

Phil - ip..... of Mirle - mont, Hail!

Phil - ip of Mirle - mont, Hail!

L'istesso tempo.

LAI.

**G** LAINÉ. PHILIP.

My lord! What would you?

LAI.

LAINÉ. PHILIP.

Good, my lord, my fa - ther! I am not he! Poor crip - ple, stand a -

Allegro agitato.

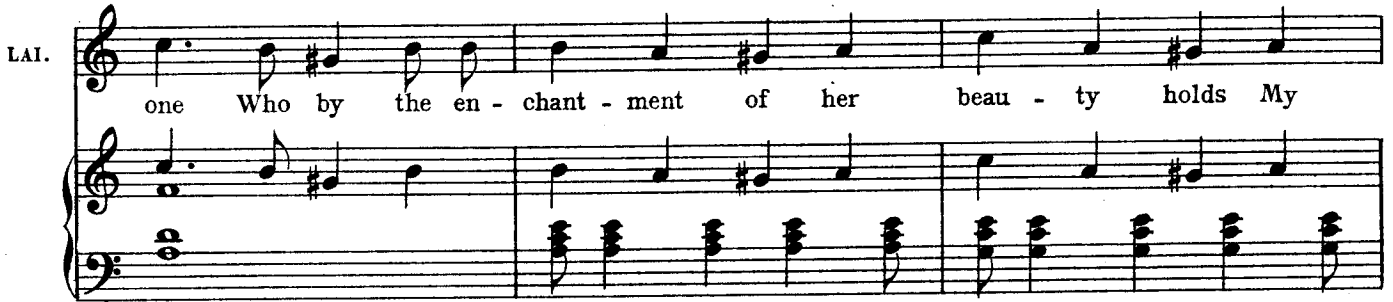
LAIENE.

PHIL. - part! Nay, nay, in pi - ty hear me! There is



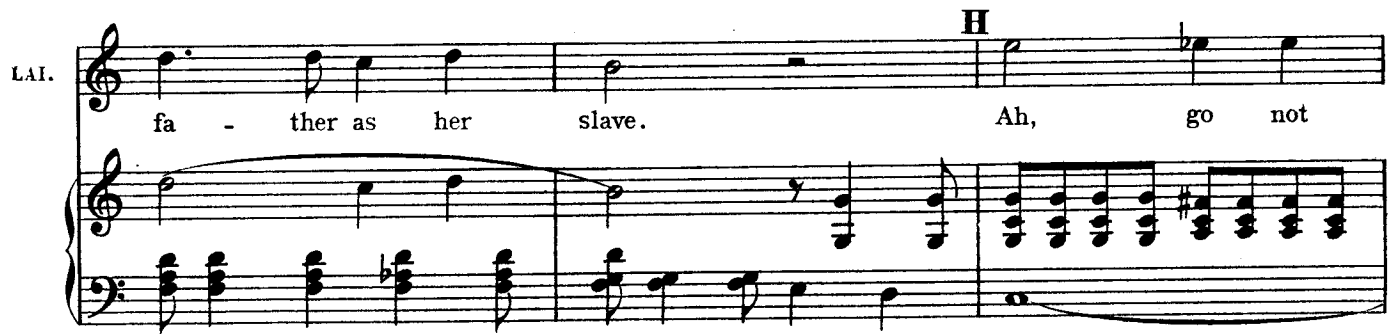
Musical score for Phil. part 1, including vocal line and piano accompaniment.

LAI. one Who by the en - chant - ment of her beau - ty holds My



Musical score for Lai. part 1, including vocal line and piano accompaniment.

LAI. fa - ther as her slave. Ah, go not



Musical score for Lai. part 2, including vocal line and piano accompaniment. A fermata is placed over the word "Ah".

LAI. forth Till thou hast set him free! Yea,



Musical score for Lai. part 3, including vocal line and piano accompaniment.

JOAN. give him back To them that love him!



Musical score for Joan. part 1, including vocal line and piano accompaniment.

LAI. **LAI.**

Look on me, my lord..... Dost thou not know me?

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

PHILIP. **PHILIP.** *Recit:*

Nay, not I, in faith! What gos-sip's tale is this? Go, get thee

*Ad.* \* *Ad.* \* *Ad.*

PHILIP. **LAI.** *f dim: p*

hence And buy thee a new crutch! Ah!.....

*Ad.* \*

PHILIP. **PHILIP.**

On to the mar - ket-place!

*mf* *cresc:*

CHORUS.

CHO.

Hail!..... hail!.....

Hail!..... hail!.....

8

*f*

Detailed description: This system contains the first two staves of the chorus. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both start with a forte (*f*) dynamic. The vocal line has two phrases of "Hail!" with a dotted line indicating a long note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket labeled "8" spans the final two measures of the system.

CHO.

Day is dawn - ing, night..... is..... past!..... Hail!.....

Day is dawn - ing, night is past!..... Hail!

8

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics "Day is dawn - ing, night..... is..... past!..... Hail!.....". The piano accompaniment continues with the same rhythmic pattern. A first ending bracket labeled "8" spans the final two measures of the system.

CHO.

hail!..... to the lord of..... our land!.....

hail! to the lord of our land!.....

Detailed description: This system contains the final two staves. The vocal line concludes with the lyrics "hail!..... to the lord of..... our land!.....". The piano accompaniment continues with the same rhythmic pattern. The system ends with a final chord in the piano part.

K

CHO.

Phil - ip... of Mirle - mont, hail! Hail to the lord of our

Phil - ip of Mirle - mont, hail! Hail to the lord of our

CHO.

land! ..... Phil - ip of

land! ..... Phil - ip of

CHO.

Mir - le - mont, hail! .....

Mir - le - mont, hail! .....



CHO. Hail! hail to the lord of our land!..... the lord of our

Hail! hail to the lord of our land!..... the lord of our

Red. \*

CHO. land!..... Hail! hail! hail!

land!..... Hail! hail! hail!

I *da qui diminuendo al fine.*

CHO. Hail! hail to the lord of our land!.....

Hail! hail to the lord of our land!.....

*da qui diminuendo al fine.*

Red. \*

CHO. Phil-ip of Mir - le - mont, hail!.....

Phil-ip of Mir - le - mont, hail!.....

CHO. Hail! hail to the lord of our land!..... the lord of our

Hail! hail to the lord of our land!..... the lord of our

CHO. land!..... Hail! hail!

land!..... Hail! hail!

CHO. hail! hail! Hail!

hail! hail! Hail!

hail! hail! Hail!

*pp*

CHO. Hail!..... to Philip!

Phii - ip of Mirle - mont,.... hail!.....

Hail!..... to Philip!

Hail!..... to Philip!

Phii - ip of Mirle - mont,.... hail!.....

Hail!..... to Philip!

*pp*

# Act III.

No 17.

INTRODUCTION & SONG. (Laine.)

Moderato con moto.

Piano.

*p*

*cresc:*

*dim:*

*p*

\* *ad.* \* *ad.* \* *ad.* \*

\* *ad.* \* *ad.* \* *ad.* \*

LAI. \* LAINE. *a piena voce.* *p sotto voce.*

An hour a - gone'twas the moon that shone - Oh, for the moon on the  
The white moon lay on the ru - ind hay, White as a shroud on the

LAI. *a piena.*

ci - ty wall! But the night is done, and now one by one The  
ci - ty wall! Though they cried him nay, yet he went his way; For

LAI. *sotto.*

ban ners are set a - float in the sun - Oh, for the sun on the ci - ty wall!  
all their sigh - ing he would not.... stay - Oh, for the moon on the ci - ty wall!

LAI. **B** *a piena.*

Yet night and day I kneel and pray At the  
Then tell him, pray, ye gal - lants gay - Ah,

LAI.

foot of the cas - tle stair; Then tell me, I pray, ye  
tell him, ye la - dies fair! There is one doth wait by the

LAI.

gal - lants gay - Ah, tell me, ye la - dies fair! - If your  
cas - tle gate, At the foot of the cas - tle stair; And she

LAI.

lord should chance to ride this way, Would he list to a  
cries A - lack! come back, come back! Ah!..... why doth he

LAI.

*ad lib:*

poor..... maid's pray'r?  
lin - - ger there?

No 18.

SONG. (Jacqueline.)  
(in Gb)

Jacqueline. *Andante.*

Piano. *sempre staccato. p* *cresc:*

JAC.

1. Why dost thou  
2. It is the

JAC.

sigh lute and that moan? Ah, why? ah,  
lute that sings, Not I! not

*p e stacc:*

JAC.

why?..... Mad, mer - ry Ja - que - line, That  
I! ..... Hap - ly some pri - sond heart That

JAC.

danc'd from morn till e'en ..... Good - bye! good -  
 once had felt love's smart ..... Doth wake and

JAC.

bye! Yea, for all  
 cry! Nay, it is

JAC.

*poco rall:* *a tempo.*  
 mirth hath flown; The strings have all one tone .....  
 love's own wings That beat the trembling strings .....

*poco rall:* *a tempo.*

JAC.

Ah, why? ah, why? .....  
 Not I! not I! .....



No. 18.

SONG (Jacqueline)  
(in F)

Andante.

Jacqueline. 

Piano. 

JAC. 

1. Why dost thou  
2. It is the



JAC. 

sigh and moan? Ah, why? ah,  
lute that sings, Not I! not



JAC. 

why?..... Mad, mer - ry Ja - que - line, That  
I!..... Hap - ly some pri - son'd heart That



JAC.

danc'd from morn till e'en..... Good - bye! good -  
 once had felt love's smart..... Doth wake and

JAC.

- bye! Yea, for all  
 cry! Nay, it is

JAC.

*poco rall:* *a tempo.*  
 mirth hath flown; The strings have all one tone.....  
 love's own wings That beat the trem-bling strings.....

*poco rall:* *a tempo.*

JAC.

Ah, why? ah, why?.....  
 Not I! not I!.....

Allegro vivace e brillante.

Recit:

Saida  Mine,


Piano. 

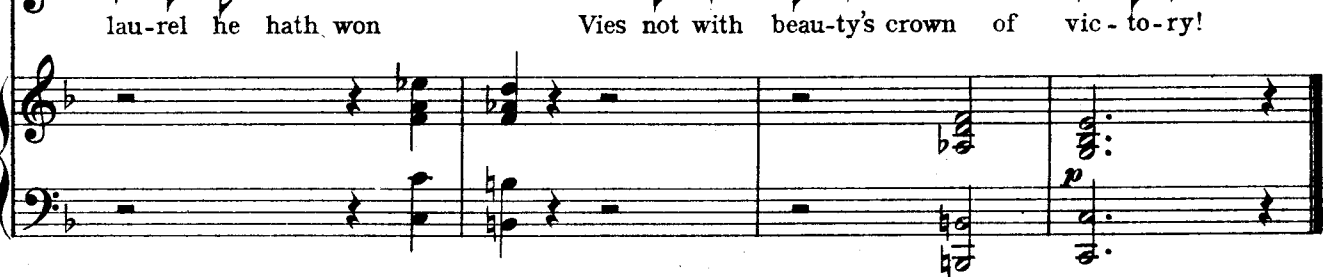
SAI.  mine at last! Poor van-quis'd slave, be - gone!



SAI.  Say you my lord hath con-qr'd? look on me! That fa-ding wreath of



SAI.  lau-rel he hath won Vies not with beau-ty's crown of vic-to-ry!



Allegro a tempo.

SAL. *brillante.*  
 What lag - gard steed doth car - ry My

*p cresc: molto*

*f p*

*ped.*

SAL. lord home..... to - day? Ah! where-fore doth he tar - ry So

*cresc: f p*

*ped. \* ped.*

SAL. long up - on the way? Knew he that beau - ty's

*f p*

*ped.*

**B**

SAL. flow'r Re - fash - ion'd waits him here Me - thinks each fleet - ing

*f p*

SAL. hour.... Would seem a ling - 'ring year!

*p*

**C**

SAI. Ride on, my lord, ride on! Ride on, and thou shalt find.....

SAI. Cheeks of whi - test snow Where red - dest ro - - ses

SAI. grow O'er mounds of mould - - ed pearl;

D

SAI. Eyes of dark - est jet Rimmed round with

SAI. vi - o - let..... Tres - ses that un - furl..... Like

SAI. ban - ners in the wind..... Where - on the sun, the....

SAI. sun..... hath shone Ride on, my lord!

SAI. .... Nay, tho' the

SAI. crowd be... throng-ing To kiss thy fin - ger - tips,

SAI. Ride on! these lips are long-ing, Sweet love, to greet thy lips. Then

SAI. sheathe that sword thou bear - est, Cast the lau - rel from thy

♩. \* ♩. \* ♩. \*

SAI. brow; Those eyes that sought the fair - est Shall be -

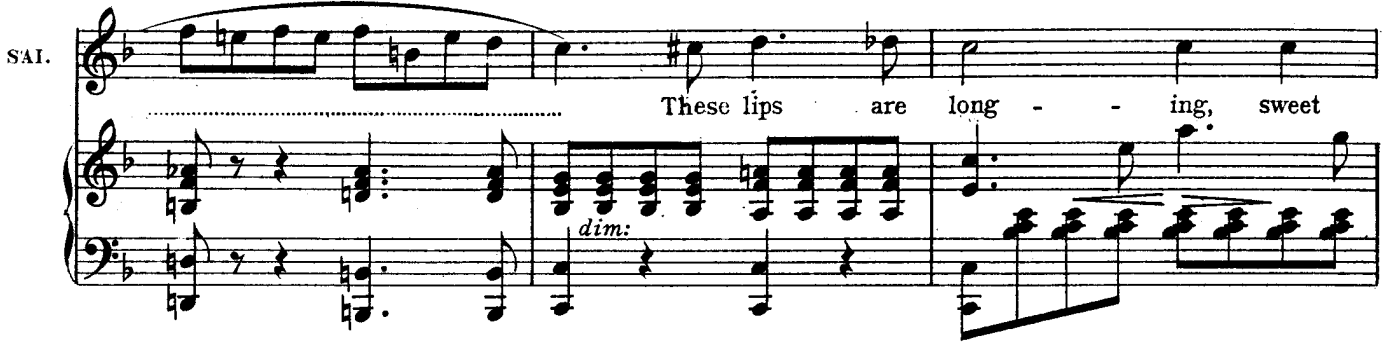
♩. \* ♩. \* ♩. \*

SAI. -hold the fair - est now. Ride on! ride

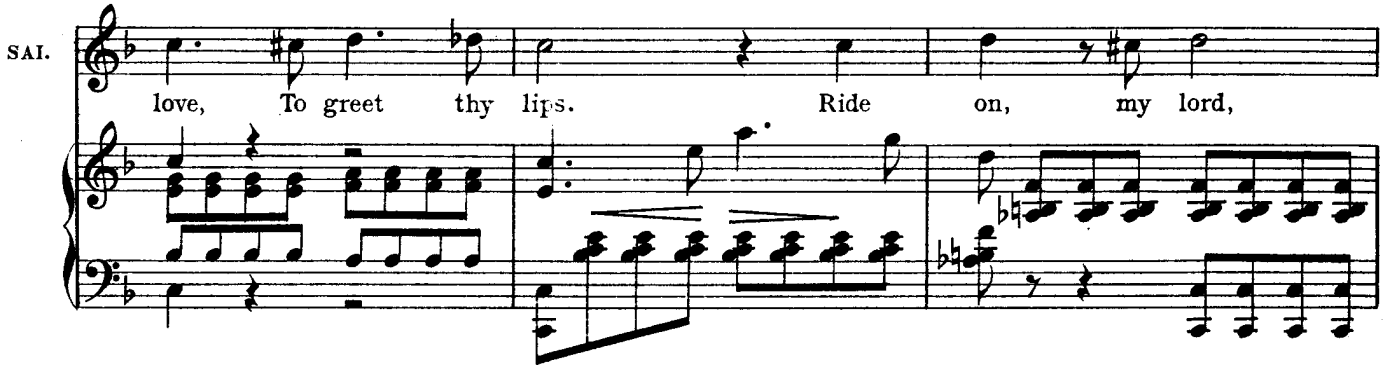
F

SAI. on! Sweet love, these lips are... long - ing To greet thy...

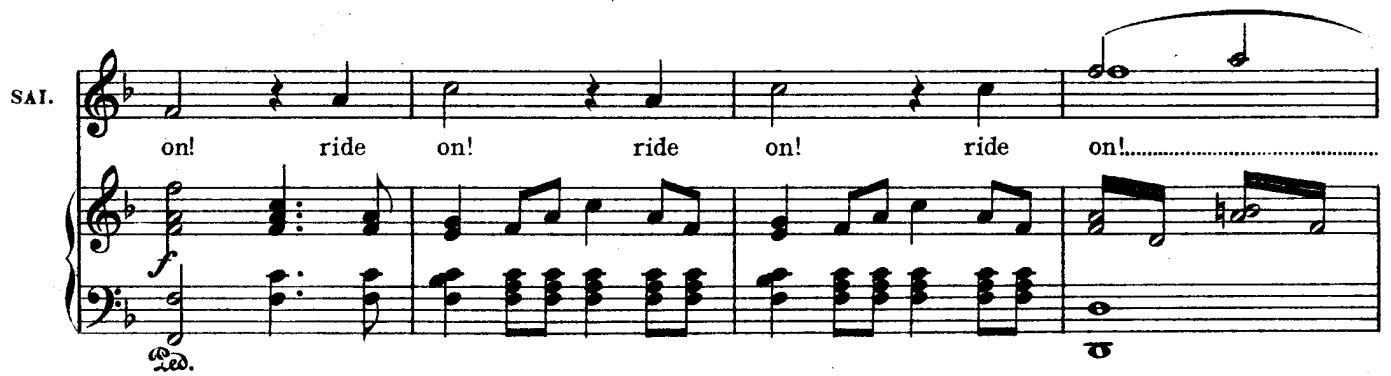
SAI. lips. Ride..... on, ride..... on,.....

SAI.  These lips are long - - ing, sweet

*dim.*

SAI.  love, To greet thy lips. Ride on, my lord,

SAI.  ride on!..... Ride

SAI.  on! ride on! ride on! ride on!.....

SAI.  ride on!

*ff*





Allegro moderato.

Piano.

*mp*

The first system of the musical score for 'Allegro moderato' consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, often in pairs. A dynamic marking of *mp* (mezzo-piano) is placed in the lower staff.

The second system continues the piece. The upper staff has a melodic line with some rests and a slur over a phrase. The lower staff continues with the eighth-note accompaniment. The key signature changes to one flat (B-flat major or D minor).

The third system shows further development of the melody and accompaniment. The upper staff has a more active melodic line. The lower staff maintains the eighth-note accompaniment. The key signature changes to two sharps (D major or F# minor).

The fourth system concludes the 'Allegro moderato' section. The upper staff ends with a melodic phrase. The lower staff continues with the accompaniment. The key signature changes to one sharp (F# major or C# minor).

Allegro molto vivace.

*ff*

The fifth system begins the 'Allegro molto vivace' section. The upper staff features a rapid, sixteenth-note melodic line. The lower staff has a very active accompaniment of sixteenth notes. A dynamic marking of *ff* (fortissimo) is placed in the lower staff. The key signature is one sharp (F# major or C# minor).

SAIDA.

SAI. So all is lost for ev - er! And'twas

SAI. thou Didst lure me on to steal this treach -'rous stone! Nay,

THE DEVIL.

Allegretto moderato.

THE D. Beau - ty's crown still rests up - on thy brow; Though

Allegro molto. SAIDA.

THE D. love be blind, that beau - ty is thine own! Mine

SAI. own! mine own! What de - vil lurks in thee To mock my

SAI. shame? And this ac - cur - sed spell, That

SAI. leaves..... yon crip-pled maid her vic - to - ry - In

SAI. hell 'twas born, I yield it

SAI. back to hell! .....

*p* *dim:*

*And.* \* *And.* \*

THE DEVIL.  
And

*dim:*

THE D.

(♩ = ♩ before.) 3 3 3

so ..... it be - fell, ..... At the sound.... of the bell, This

*p* 3 3 3

*And.* \* *And.* \* *And.* \*

THE D.

3 3 3

stone had come back.... to.... me, ..... This stone.... had come

3 3 3

*And.* \* *And.* \* *And.* \*

THE D. back..... to..... me..... And a - non it sped o - ver

THE D. sea and land, It jour-ney'd o'er land and..... sea,..... It hath

THE D. *cresc e rall:* lodg'd in ma - ny a jea - lous hand Yet - it al - ways comes back to

THE D. me! it al - ways comes back to me!

No 21.

CHORUS & DANCE.

Allegro vivace e con brio.

Piano.

First system of piano introduction. Treble and bass staves with a forte (f) dynamic marking. The music is in 2/4 time and features a lively, rhythmic melody.

Second system of piano introduction, continuing the rhythmic melody from the first system.

CHO. O'er Mir - le-mont ci - ty the ban - ners are fly - ing, Sing  
O'er Mir - le-mont ci - ty the ban - ners are fly - ing, Sing

First system of the chorus vocal lines. Treble and bass staves with lyrics. The melody is simple and rhythmic.

First system of piano accompaniment for the chorus. Treble and bass staves with a steady, rhythmic accompaniment.

CHO. Heigh for the gar - lands that swing in the sun! ..... Fond  
Heigh for the gar - lands that swing in the sun! ..... Fond

Second system of the chorus vocal lines. Treble and bass staves with lyrics. The melody continues with a slight melisma on the word 'sun!'.

Second system of piano accompaniment for the chorus. Treble and bass staves with a steady, rhythmic accompaniment.

**A**

CHO. hearts that but yes - ter - day sad - ly were sigh - ing Are

hearts that but yes - ter - day sad - ly were sigh - ing Are

CHO. cry - ing Sing Ho! for the war that is won. .... Sing

cry - ing Sing Ho! for the war that is won. .... Sing

CHO. Ho for the war that is done, done, done! The bat - tle is on - ly be -

Ho for the war that is done, done, done! The bat - tle is on - ly be -

CHO. - gun, gun, gun, For win - ning a lov - er as ye shall dis - cov - er, Is

- gun, gun, gun, For win - ning a lov - er as ye shall dis - cov - er, Is



**B**

har - der than storm - ing a town, a town. O'er Mir - le - mont ci - ty the

har - der than storm - ing a town, a town. O'er Mir - le - mont ci - ty the

*tr.*

*f*

*ff.*

ban - ners are fly - ing, Sing Heigh for the gar - lands that swing in the sun!

ban - ners are fly - ing, Sing Heigh for the gar - lands that swing in the sun!

8

\* *ff.* \* *ff.* \*

*p*

*ff.* \* *ff.* \* *ff.* \*

1

*p*

2.

*f*  
*Ped.* \*

*p* *tr*

*f*  
*f*  
*Ped.* \*

8

*loco.*  
\* *Ped.* \* *Ped.* \* *Ped.* \*

(Laine, Joan, Jacqueline, Philip, The Devil, Simon, Guntran, & Chorus.)

Allegretto con brio.

Chorus.

Hail! to the  
Hail! to the

Piano.

CHO.

lord of our land! Phil - ip of Mirle - mont, hail!  
lord of our land! Phil - ip of Mirle - mont, hail!

CHO.

Yea, who - so - e - ver it be Love shall ere call to thy side.  
Yea, who - so - e - ver it be Love shall ere call to thy side.

GUN.

Led. \* Led. \*

GUN. GUNTRAN.

Be-hold this maid whose sim - ple faith hath proved Both

p

GUN.

shield and spur to that true lord she

GUN. CHORUS.

lov'd! What is this? Nay, look a - gain! It

What is this? Nay, look a - gain! It

p

CHO. JOAN.

is! and yet it can - not be! And I who

is! and yet it can - not be!

Ped.

JOAN.

sought her all in vain— My lit - tle Laine comes

\* Ped. \*

JOAN. CHORUS.

back to me! Lord Phil - ip weds the crip - ple Laine?....

Lord Phil - ip weds the crip - ple Laine?....

\* Ped. \*

CHO.

Yes, look a - gain; in sooth 'tis she!

Yes, look a - gain; in sooth 'tis she!

\* Ped.

LAI. LAINE.

Oh,

\*

LAI. LAINE.

fa - ther! mo - ther! Fa - ther

LAI. SIMON.

hath..... come home! Yea, ne - ver

SI. LAINE.

more..... this tru - ant heart shall roam,..... I

LAI. LAINE.

dreamt.... not..... this! And thou dear

(d = d before)  
(Take your best guess as to what this was supposed to be)

JACQUELINE.

LAI. Jac - que-line! Dost know me

Musical score for LAI. Part 1. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are "Jac - que-line! Dost know me".

LAI. still! the rab-ble's tat - ter'd queen?

Musical score for LAI. Part 2. The vocal line continues from the previous system. The piano accompaniment continues with similar harmonic support. The lyrics are "still! the rab-ble's tat - ter'd queen?".

PHILIP.

PHIL. Where hast thou fled? Come hi - ther! take thy

Musical score for PHILIP. Part 1. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are "Where hast thou fled? Come hi - ther! take thy".

PHIL. *cresc:* place, That all may see.... the.... glo - ry of thy face. I'll

THE DEVIL

Musical score for PHILIP. Part 2 and THE DEVIL. The vocal line continues with a crescendo marking. The piano accompaniment also features a crescendo marking. The lyrics are "place, That all may see.... the.... glo - ry of thy face. I'll". The section is labeled "THE DEVIL".

THE D. get me hence. 'Tis but a sor - ry jest When love, though

Musical score for THE DEVIL. Part 1. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are "get me hence. 'Tis but a sor - ry jest When love, though".

THE D. PHILIP.

blind, hath wit to choose the best. In

Musical score for 'THE D.' and 'PHILIP.'. The system includes a vocal line for 'THE D.' and a piano accompaniment. The lyrics are 'blind, hath wit to choose the best. In'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

PHIL.

truth I am not blind. At last, at last, I see thee true-ly, know thee as thou

Musical score for 'PHIL.'. The system includes a vocal line and a piano accompaniment. The lyrics are 'truth I am not blind. At last, at last, I see thee true-ly, know thee as thou'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

PHIL.

art. Tho' heav'n hath set a veil up-on these eyes, It doth but black-en out the ru-ined

Musical score for 'PHIL.'. The system includes a vocal line and a piano accompaniment. The lyrics are 'art. Tho' heav'n hath set a veil up-on these eyes, It doth but black-en out the ru-ined'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

PHIL.

past; And love's one star that lights my sun-less skies Shows

Musical score for 'PHIL.'. The system includes a vocal line and a piano accompaniment. The lyrics are 'past; And love's one star that lights my sun-less skies Shows'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

PHIL.

clear the way that leads me to thy heart. If the cloak of win-ter be

Tempo come I!

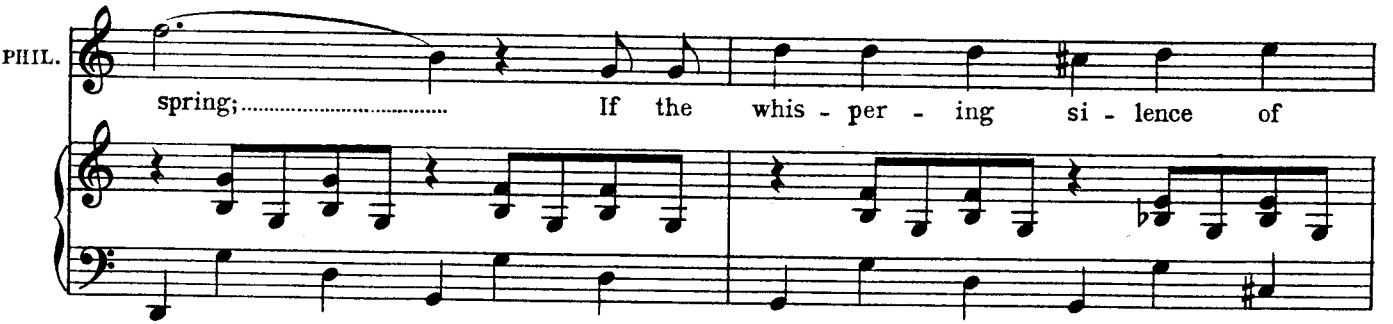
Musical score for 'PHIL.'. The system includes a vocal line and a piano accompaniment. The lyrics are 'clear the way that leads me to thy heart. If the cloak of win-ter be'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.



PHIL. naught but the glit - ter - ing gar - ment of



PHIL. spring;..... If the whis - per - ing si - lence of



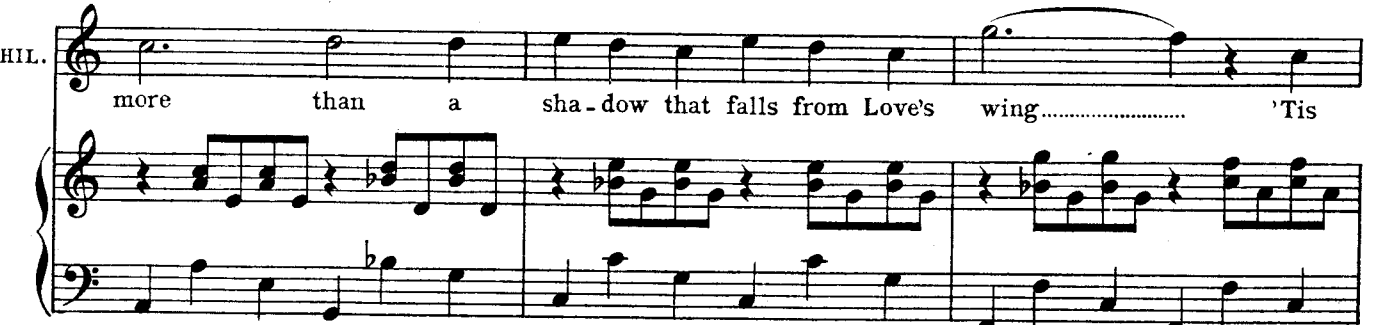
PHIL. night but tells of the dawn that is



PHIL. there; Then the veil on these eyes is no



PHIL. more than a sha - dow that falls from Love's wing..... 'Tis



PHIL. Love that pro - claims thee to - day the

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

PHIL. fair - - est of all.....

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

*cresc.*

PHIL. .... that are fair..... pro - claims thee to -

*Led.* \* *Led.* \*

*f*

PHIL. - day.... the fair - est of all that are fair.....

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

*dim.*

LAINÉ & JACQ: SOP:  
JOAN WITH CONT:

**M**

CHO. *mf*

SIMON TENOR.  
GUNT: & NICH:  
WITH BASS.

If the cloak of win - ter be naught but the

If the cloak of win - ter be naught but the

Red. \* Red. \* Red. \* Red. \*

CHO.

glit - ter - ing gar - ment of spring!..... If the whis - per - ing si - lence of

glit - ter - ing - gar - ment of spring!..... If the whis - per - ing si - lence of

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

CHO.

night but tells of the dawn that is there; Then the

night but tells of the dawn that is there; Then the

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*cresc:*

CHO. veil on these eyes is no more than a sha-dow that falls from Love's

veil on these eyes is no more than a sha-dow that falls from Love's

*cresc:*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

CHO. wing..... 'Tis Love that proclaims thee to - day the

wing..... 'Tis Love that proclaims thee to - day the

*p* *molto cresc:*

*p* *molto cresc:*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

CHO. fair - est of all..... that are

fair - est of all..... that..... are

fair - est of all fair that are fair.....

*f*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

fair.... pro-claims thee to - day the fair - est of all that are

CHO. fair, the fair - est of all that are

fair, the..... fair - est of all that are

*Ad. \** *Ad. \** *Ad. \** *Ad. \** *Ad. \** *Ad. \**

*L'istesso tempo.*

PHIL. fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

CHO. fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

*p* *cresc:* *p* *cresc:* *p* *cresc:* *p* *cresc:*

PHIL. - claims thee the fair - est of all, The fair - - est fair -

CHO. - claims thee the fair - est of all, The fair - - est fair -

- claims thee the fair - est of all, The fair - - est fair -

*f* *f* *f*

PHIL. - est of all that..... are fair, that are fair, that are

CHO. - est of all that..... are fair, that are fair, that are

- est of all that..... are fair, that are fair, that are

*ff*

PHIL. fair, that are fair, that are fair.....

CHO. fair, that are fair, that are fair.....

fair, that are fair, that are fair.....

*rall.*