

THE MADCAP DUCHESS

A Comic Opera

by David Stevens, Justin Huntly McCarthy and Victor Herbert



*New York · G. Schirmer · London
Boston · The Boston Music Co*

THE MADCAP DUCHESS

A Comic Opera in Two Acts

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

*The Music by
Victor Herbert*

Vocal Score

Price, \$2.00 net

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THE MADCAP DUCHESS

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

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

Staged by FRED. G. LATHAM

CAST OF CHARACTERS

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

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

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

Period, Autumn, 1720.

Musical Director, MR. MAX HIRSCHFELD.

Dances arranged by MR. GILBERT CLAYTON.

STORY OF THE OPERA

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

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

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

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

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

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

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

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

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

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

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The Madcap Duchess

The Book and Lyrics by
David Stevens

Overture

The Music by
Victor Herbert

Allegro pesante

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

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8

sfz p

f *sfz*

ff

sfz *sfz*

trm

3

7

7

7

7

8

sfz *sfz* *sfz*

3

3

3

7

7

7

7

8

sfz

3

3

3

7

7

7

7

poco a poco rit.

f *sfz* *sfz*

3

3

3

sfz

7

7

7

7

pù rit.

Andante mosso

rit.

Harp

rit.

3

7

7

7

7

a tempo

poco sfz

poco sfz

poco sfz *p*

cresc. *Poco meno*

più rit. *rit.* *p*

Tempo moderato

The first system of music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Tempo moderato'. The first measure of the bass staff is marked 'pp a tempo'. The music is in a 3/4 time signature and a key signature of two flats.

The second system continues the melodic and harmonic development. The treble staff has a series of eighth notes and quarter notes, while the bass staff provides a steady accompaniment with chords and single notes.

The third system introduces more complex rhythmic patterns in the treble staff, including sixteenth notes and eighth notes. The bass staff continues with a similar accompaniment style.

The fourth system shows a change in dynamics, with a 'p' (piano) marking in the bass staff. The melodic line in the treble staff features a prominent slur and a crescendo hairpin.

The fifth system continues with a 'p' dynamic marking. The bass staff has a melodic line with a slur, and the treble staff has a series of chords and notes.

The sixth system features a 'pp' (pianissimo) dynamic marking. The bass staff has a melodic line with a slur, and the treble staff has a series of chords and notes.

1.

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

This system contains the first measure of the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat and a 2/4 time signature. Dynamics include *sfz* (sforzando), *p* (piano), *poco rit.* (poco ritardando), *a tempo*, and another *poco rit.* marking.

2. Allegro molto moderato

f *giocoso* *f* *ff*

This system begins the second measure, marked with a repeat sign and the tempo instruction *Allegro molto moderato*. The dynamics are *f* (forte), *giocoso* (playful), *f* (forte), and *ff* (fortissimo).

p *sfz* *p* *f*

This system continues the second measure with dynamics *p* (piano), *sfz* (sforzando), *p* (piano), and *f* (forte).

sfz sfz p *sfz p*

This system continues the second measure with dynamics *sfz sfz p* and *sfz p*.

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

This system continues the second measure with dynamics *p subito* (piano subito), *molto cresc.* (molto crescendo), *ff* (fortissimo), and *sfz* (sforzando).

Andante mosso *molto allarg.*

sfz *f*

This system begins the third measure, marked with the tempo instruction *Andante mosso* and *molto allarg.* (molto allargando). The dynamics are *sfz* (sforzando) and *f* (forte).

Grandioso

ff

agitato e cresc.

poco animato

allargando

ff in tempo

non legato

allargando

ten.

ten.

Allegro con spirito

a tempo

ff

ff

poco allargando

ff

Allegro brillante

First system of musical notation. The piece is in 6/8 time and B-flat major. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *accel.*, *rit.*, and *atempo*. A second ending bracket is present in the first measure.

Second system of musical notation. The right hand continues with melodic phrases, including a *ff* dynamic marking. The left hand maintains the eighth-note accompaniment. Performance markings include *accel.*, *rit.*, and *atempo*. A second ending bracket is present in the fourth measure.

Third system of musical notation. The right hand features a melodic phrase with a slur and an accent. The left hand continues with the eighth-note accompaniment. A *atempo* marking is present in the fourth measure.

Fourth system of musical notation. The right hand has a melodic phrase with a slur and an accent. The left hand continues with the eighth-note accompaniment. A *poco accel.* marking is present in the third measure.

Fifth system of musical notation. The right hand has a melodic phrase with a slur and an accent. The left hand continues with the eighth-note accompaniment. Performance markings include *fff* and *accel: al fine*.

Sixth system of musical notation. The right hand has a melodic phrase with a slur and an accent. The left hand continues with the eighth-note accompaniment. Performance markings include *sffz* in the third, fourth, and fifth measures.

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

Musketeers, Adam and Gillette

Andante tranquillo

p (Early morning)

fp

leggiere

p (Curtain rises)

p

poco rit.

più rit. pp

a tempo

(Adam discovered in sound slumber)

f

sfz

f

fp

più rit.

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

Tempo di Marcia (moderato)
(Drum off stage)

(Enter a squad of King's

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

Musketeers, with a drummer, in charge of Panache)

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

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

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

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

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

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

f We're

sfz *p* *ff* *f*

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

ff *p*

sfz *p* *ff* *p*

So

molto cresc. ear - ly — in the morn - ing, So ear - ly — in the morn - ing, So

f

molto cresc. ear - ly — in the morn - ing, So ear - ly — in the morn - ing,

molto cresc. *f*

ear - ly in the morn - ing, So

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

ff *p*

ffz *p*

ear - ly in the morn - ing.

ear - ly in the morn - ing.

f

Panache *f*

Land-lord! Land-lord!

Wake, land-lord, wake!

Wake, land-lord, wake!

ff *ff*

tr *f* *ffz*

Meno mosso
(Adam opening his eyes)

Adam (sleepily)

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

mf *p* *rit.*

Tempo I°
Panache (approaching Adam)

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

A. I'll call Gi - lette.

Tempo I°

p *f*

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

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

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

tr *f* *ff* *f*

f *ff* (Panache shakes Adam roughly)

Wake, landlord, wake! —

Wake, landlord, wake! —

f *ff* *ff* *ff* *mp*

A. Adam

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

p *poco rit.*

(The Musketeers laugh at him)

TENOR I *Animato*

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

TENOR II

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

BASS I

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

BASS II

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

f *Animato*

(Gilette appears in the doorway)

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

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

ff
start the ear - ly morn - - ing!

ff
start the ear - ly morn - - ing!

ff
start the ear - ly morn - - ing!

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

The score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are marked with *ff* and have lyrics: "start the ear - ly morn - - ing!". The piano accompaniment includes triplets and dynamic markings such as *ff* and *sfz*.

This section continues the musical score with four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The piano part features complex textures with triplets and chords. The score concludes with a key signature change to two sharps (D major) and a final cadence.

Gilette

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

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

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

sfz *sp* *sfz*

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

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

Panache

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

p *trun*

Gillette (scornfully)

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

P. When you attend the guest.

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

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

P. You

sfz *sfz* *f*

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

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

f *mf*

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

p cresc.

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

sfz poco rit. *sfz* *sfz p*

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

p molto grazioso

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

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

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

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

Ha! Ha! but nev-er with a maid like—

Ha! Ha! but nev-er with a maid like—

Ha! Ha! but nev-er with a maid like—

Ha! Ha! but nev-er with a maid like—

Ha! Ha! but nev-er with a maid like—

G. *But*

P. *tention!*

*(falsetto) **pp***

But never with a maid like her!

But never with a maid like her!

But never with a maid like her!

But never with a maid like her!

But never with a maid like her!

(Drummer ~~~~~ to attention)

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

G. never with a maid like me!

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

But nev-er with a maid like her!

But nev-er with a maid like her!

But nev-er with a maid like her!

But nev-er with a maid like her!

But nev-er with a maid like her!

But nev-er with a maid like her!

sfz *mf* *f*

G. Gilette *p*

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

p *f* *p*

(Panache starts toward her; she eludes him again)

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

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

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

Ha! Ha! But nev-er from a maid like—

Ha! Ha! But nev-er from a maid like—

Ha! Ha! But nev-er from a maid like—

Ha! Ha! But nev-er from a maid like—

G. But

P. tention!

falsetto *pp*

But nev-er from a maid like her!

But nev-er from a maid like her!

But nev-er from a maid like her!

But nev-er from a maid like her!

But nev-er from a maid like her!

(Drummer *mfz* to attention)

p *fp* *pp* scherzando *fp*

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

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

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

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

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

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

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

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

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

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

Gillette

Più mosso

G. Like me!

P. ly in the morn - ing!

ly in the morn - ing!

ly in the morn - ing!

ly in the morn - ing!

ear - ly in the morn - ing!

Più mosso

ff

G.

P.

ff

ffz

No.2. Romanza: "Aurora Blushing Rosily"

Renaud and Musketeers

Allegro

(Clatter of hoofs off stage)

pp *molto cresc.*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The dynamics start at *pp* and increase to *molto cresc.* over the first four measures.

f

The piano introduction continues for two more measures. The right hand features a melodic line with a fermata, and the left hand continues the rhythmic accompaniment. The dynamics are marked *f*.

(Renaud enters)

ff *sfz* *ff*

The piano introduction concludes with two more measures. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment. The dynamics are marked *ff*, *sfz*, and *ff*.

Renaud *ff* *sfz* *sfz* *sfz*

Agitato

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

The vocal entry of Renaud begins with a fermata. The tempo is marked *Agitato*. The piano accompaniment is marked *sfz*. The lyrics are: "Ten thousand fu-ries seize my horse! That he must cast a".

poco rit. *Poco meno* (Sees Adam)

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

f declamato

The vocal entry of Renaud continues with a fermata. The tempo is marked *poco rit.* and *Poco meno*. The piano accompaniment is marked *f declamato*. The lyrics are: "shoe, With but a league 'twixt me and love!".

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

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

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

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

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

Animato *fp* *ff*

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

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

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

p espress.

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

VIOLIN SOLO

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

Renaud *Molto tranquillo*

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

p *Molto tranquillo* *pp*

Renaud *Molto tranquillo*

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

Chorus

TENOR *pp*

BASS *pp*

The

The

pp *pp* *perdendosi*

Allegro, come sopra

R.

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

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

Allegro, come sopra

pp

R.

poco rit. *parlato* *p* *Tempo Iº* *p parlando*

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

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

lette, Gi- -lette!

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

lette, Gi- -lette!

Tempo Iº

mf poco accel.

poco rit. *più rit.* *rit.*

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

poco rit.
f *pp* *p*

a tempo
fp *pp*

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

R.
 flight. —

Allegro, come sopra

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

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

fulsetto

Allegro, come sopra

perdendosi *pp*

poco rit.
parlando
p.

R. *The dev-il seize them,*

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

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

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

poco rit. *più rit.*

poco rit. *più rit.*

Tempo I^o

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

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

perdendosi

lette! _____

perdendosi

lette! _____

Tempo I^o

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

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

with full voice

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

con somma espressione

broadly

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

a tempo
Ha!

a tempo
Ha!

broadly

a tempo

Allegro moderato

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

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

falsetto
p

Allegro moderato

Andante sostenuto

Steph - a - nie!

ing, the morn - ing!

ing, the morn - ing!

pp *dolciss.*
rall.

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

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

Andante sostenuto

p *rall.* *pp*

poco rit. *rall.* *ppp*

No.3. "Love and I Are Playing"

Seraphina

Allegro Molto meno
rit. accel.
 s.  1. Love and I are
2. Love and I are
rit. accel.
fz. sempre molto rubato

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

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

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

a tempo *poco a poco accel.*

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

poco rit. *accel.* *a tempo*

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

poco rit.

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

poco rit. *pp tranquillo*

rit. *ten.*

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

rit.

Allegretto grazioso

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

poco sfz

p

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

poco sfz

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

poco sfz

f

p

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

cresc.

sfz

1. 2.

No. 4. The Deuce, Young Man

Seraphina and Renaud

Scene and Duo

Allegro moderato

Seraphina

Renaud

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

in tempo *f*

The

Allegro moderato

ff

ff

S.

R.

deuce, young man! But not so fast!

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

a tempo

p in tempo

sfz sfz sfz sfz

S.

R.

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

(She brings her heels together and salutes)

f

A

sfz sfz sfz sfz

accel.

fff fff sfz

S. There are notricks, Save

R. trick! a trick!

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

R.

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

R. *(Gesture by Renaud)*

S. *ff a tempo*

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

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

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

S.

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

the brim-ming cup! To

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

S.

R. *f* *p* *p*

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

mf *p*

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

R.

S. my di - vin - i - ty.

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

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

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

Con grazia

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

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

sfz

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

R.

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

R.

molto rit. *p* *pp* *mf a tempo* *mf* *Tempo I^o*

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

R.

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

R.

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

R.

pesante *più rit.* **Meno** *ff*

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

R. To Ser - a - phi - na!

rit. f> p

rit. f> p

rit. piu rit. p

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

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

Animato

sfz sfz f ff

Allegro animato

S. Par - is! — To

R. To

Allegro animato

f accel. sfz f

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

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

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

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

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

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

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

f accel. *rit.* *a tempo*
ten.² ten.

con slancio

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

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

a tempo

S. _____ Where grief is gay! _____ A - - - *accel.*

R. _____ Where grief is gay! _____ A - - - *accel.*

accel. *ff* *sffz*

S. _____ way! _____

R. _____ way! _____

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

No.5. Tweedledum and Tweedledee

De Secherat, Vidame and Adam

Moderato e grazioso

De Secherat

De S.

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

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

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

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

fp

p. *fp* *fp* *fp*

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

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

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

Poco meno

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

p a tempo

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

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

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

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

De Secherat
Vidame
Adam } (while they dance)

De S.
V.
A.

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

This system contains the first two lines of the musical score. The vocal line (Soprano, Alto, Tenor) begins with the lyrics "dif - fer - en - ti - ate When your facts and your fan - cies dis - a -". The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

De S.
V.
A.

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

fp *p scherzando*

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

De S.
V.
A.

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

sfz *f*

This system contains the next two lines of the musical score. The vocal line continues with "To de - tect the dif - fer - ence 'Twixt Twee - dle - dum and Twee - dle -". The piano accompaniment features dynamic markings *sfz* and *f*.

De S.
V.
A.

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

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

This system contains the final two lines of the musical score. The vocal line concludes with "dee! 'Twixt Twee - dle - dum and Twee - dle - dee! D.C.". The piano accompaniment includes dynamic markings *sfz (spoken)*, *p*, *marcato*, *sfz*, *p*, *fp*, and *sfz*, along with a double bar line and *D.C.* marking.

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

Stephanie, Philip and Chorus

Allegro moderato

Piano introduction for the first system. The music is in 6/8 time and begins with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* and *p*. The tempo marking *a tempo* appears at the end of the system.

Piano introduction for the second system. The music continues with a piano (*pp*) dynamic, then moves to *mf* and *cresc. molto*. The tempo marking *a tempo* is present at the beginning of the system.

Stephanie

St. Oh, up! It's up at the break of day, a - way! _____ It's

Philip

Ph. Oh, up! It's up at the break of day, a - way! _____ It's

SOPRANO & ALTO *ff*

Chorus A - way! _____

TENOR & BASS *ff*

A - way! _____

Vocal and piano accompaniment for the third system. It includes staves for Stephanie (Soprano), Philip (Alto), Chorus (Soprano & Alto), and Chorus (Tenor & Bass). The piano accompaniment is in the bottom two staves. Dynamics include *ff*. The tempo marking *a tempo* is present at the beginning of the system.

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

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

A - way!

A - way!

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

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

A - way! A - way! It's

A - way! A - way! It's

sfz sfz

sfz sfz

St. way! _____ With a

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

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

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

sfz mp martellato sfz

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

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

sfz sfz

sound like a drum-mer's tat - too. _____

sound like a drum-mer's tat - too. _____

sfz sfz sfz mf

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

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

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

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

molto cresc. *ffz*

St. view, ta - ra! Ta-

Ph. view, ta - ra! Ta-

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

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

Poco meno *più rit.* *a tempo* *f*

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

ffz *ffz* *ffz*

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

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

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

ff *con tutta forza*

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

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

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

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

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

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

way! _____ A-way!

way! _____ A-way!

This system contains the first two systems of the musical score. It features a vocal staff (St.) and a piano staff (Ph.) with lyrics. The piano accompaniment is shown in grand staff notation. Dynamics include *sfz* and *sfz* with accents. The lyrics are: "way! _____ We fol-low the stag at the break of day, We fol-low the stag at the".

St. break of day, a - way! _____ Ta-

Ph. break of day, a - way! _____ Ta-

A-way! A - way! _____ Ta-

A-way! A - way! _____ Ta-

This system contains the second two systems of the musical score. It features a vocal staff (St.) and a piano staff (Ph.) with lyrics. The piano accompaniment is shown in grand staff notation. Dynamics include *ff* and *ff*. The lyrics are: "break of day, a - way! _____ Ta-".

St. ra! Ta-ra! Ta - ra! Ta - ra! Ta-ra! Ta-ra! Ta-

Ph. ra! Ta-ra! Ta - ra! Ta - ra! Ta-ra! Ta-ra! Ta-

ra! Ta-ra! Ta - ra! Ta - ra! Ta-ra! Ta-ra! Ta-

ra! Ta-ra! Ta - ra! Ta - ra! Ta-ra! Ta-ra! Ta-

poco rit. *pp.* *più rit.*

poco rit. *pp.* *più rit.*

poco rit. *pp.* *più rit.*

poco rit. *pp.* *più rit.*

ff *p* *poco rit.* *più rit.*

St. ra! Oh, up! and it's up! at the break of the day! Ta - ra! *lunga*

Ph. ra! Oh, up! and it's up! at the break of the day! Ta - ra! *lunga*

ra! Oh, up! and it's up! at the break of the day! Ta - ra! *lunga*

ra! Oh, up! and it's up! at the break of the day! Ta - ra! *lunga*

ppp *subito in tempo* *ff* *fff* *lunga*

ppp *subito in tempo* *ff* *fff* *lunga*

ppp *subito in tempo* *ff* *fff* *lunga*

ppp *subito in tempo* *ff* *fff* *lunga*

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

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

Seraphina and Chorus

Moderato

Seraphina *p semplice*

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

p poco accel.

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

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

pp

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

slower

poco rit. *più rit.*

s. told it first, Ten thousand years ago!
not afraid To tell it once again!

p poco rit. *più rit.*

Meno mosso molto espressivo

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

molto espressivo

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

poco animato *poco animato*

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

calando *a tempo* *p*

calando *a tempo* *p*

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

(non legato)

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

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

S. Ah!

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

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

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

p *p* *p* *p*

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

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

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

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

poco animato

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

It's *p.*

It's *p.*

It's *a tempo*

calando

p *dolcissimo*

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

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

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

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

dolcissimo *non legato*

ten. *pp* *a tempo* *subito cresc.* *f* *D.C.*

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

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

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

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

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

No.8. "That Is Art"

Hardi and Players

Allegro pesante

The piano accompaniment consists of three systems of grand staff notation. The first system begins with a forte (*f*) dynamic and features a series of chords in the right hand, some with accents (>). The second system includes fortissimo (*ff*) markings and triplet markings (3) over the right hand. The third system shows a dynamic shift to mezzo-forte (*mf*) and includes a fortissimo accent (*sfz*) and a *mf dim.* marking. The bass line is primarily composed of chords and single notes, often with accents.

H. *Hardi* *p*

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

The vocal line (marked 'H.') is written on a single staff with a piano (*p*) dynamic. The lyrics are: "You ob - serve the grandcom - mo - tion I ex - cite when I ar -". The piano accompaniment for the vocal part is shown in a grand staff below the vocal line, with a piano (*p*) dynamic. The right hand plays chords, and the left hand plays a simple accompaniment pattern.

H. *p leggiero*

rive?— That is Art! That is Art!

SOPRANO and ALTO *p leggiero*

TENOR *p leggiero*

BASS *p leggiero*

That is Art!

p

tr

fp

H. (spoken) *f* *p*

Art! To cre-

That is Art!

That is Art!

That is Art!

10

sfz p *f* *sfz* *p*

tr

3

3

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

p leggiero
 That is Art!

p leggiero
 That is Art!

p leggiero
 That is Art!

p
tr
fp

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

That is Art!

That is Art!

That is Art!

That is Art!

10
sfz p
tr
8va
sfz sfz

H. I want my luggage tak-en: 'Tis a simple thing to say,

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

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

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

p

H. That is Art! That is Art!

SOPRANO and ALTO *p*

TENOR *p*

BASS *p*

That is Art! That is Art!

fp

10

sfz p

(spoken)

H. Art!

f

tr

f

sfz

sfz

p

p

H. *p*

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

p

p

p
 H. That is Art! That is Art!

p
 That is Art! That is Art!

p
 That is Art! That is Art!

p
 That is Art! That is Art!

fp

(spoken)
 H. Art! To

f *p*

sfz p *f* *sfz* *p*

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

p *p*

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

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

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

H

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

H

Poco più mosso

But I will show you!— Jacques, my lad, A snuff-box, if you please!

(Snuff-box is handed to him)

H

(Struggles to check his desire to sneeze)

H

poco a poco rall.

Tempo Io

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

Hardi, Seraphina and Players

Allegro giusto Hardi *f*

H. Com -

f *ff* *sfz*

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

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

C. Coraline *f*

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

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

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

sfz *sfz* *sfz*

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

p con amore *ff*

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

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

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

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

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

S. *lunga*
ff

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

cresc. *ff*
molto rit.

S. *p* *(weeping)*
sf

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

p *sf dim.*

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

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

H. *Hardi* *p* *sfz*

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

p *sfz*

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

p *sfz*

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

p *sfz*

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

fp *fp* *sfz* *sfz*

Allegro con spirito (with great exaggeration)

S. *f* But why re - late the

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

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

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

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

Allegro con spirito

p *sfz* *fp*

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

S. well! My bit - ter tears will

fp *fp* *fp*

marcato

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

The first system shows a vocal line starting with a half note 'not', followed by eighth notes 'a-vail,' and a quarter note 'Nor'. The piano accompaniment features a steady stream of triplets in the right hand and a single note in the left hand.

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

ff agitato

f agitato

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

s. frowned; A stricken bird whose broken wing Is

f *rit.*

sffz allargando *molto marcato* *sffz* *sffz rit.*

The third system begins with 'frowned; A stricken bird whose broken wing Is'. The piano accompaniment includes markings for 'f', 'rit.', 'sffz allargando', 'molto marcato', 'sffz', and 'sffz rit.', with triplets in the right hand.

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

ff *ff* *ff* *fp*

Tempo I^o
(She weeps passionately)

The fourth system starts with 'trail - ing on the ground! Ah! Ah! Ah! Ah! Ah!'. The piano accompaniment is marked 'ff' and 'fp'. A tempo change to 'Tempo I^o' is indicated, with the instruction '(She weeps passionately)'. The piano part features a melodic line in the right hand and a bass line in the left hand.

No.10. Finale: "To Paris!"

(Spavento and Tartaglia bring the portmanteau, etc.)

Allegro pesante

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

(Hardi holds up Pierrot costume)

sfz *sfz* *trium*

Seraphina *f*

S. *f* There is no time to waste!

R. *f* A clown! Nev - er!

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

Choose!

S. Choose!

f *sfz* *f*

Tempo di Marcia (moderato)

TENOR *mf* *p*

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

BASS *mf* *p*

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

Tempo di Marcia (moderato)

ff *mf* *p*

mf *mf*

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

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

mf

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

ear - ly in the morn - ing.

f *ff* *ff* *brillante*

Allegro con spirito

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *sfz* and *ff*.

S. *Seraphina ff*

And now to Paris!

con tutta forza

ff

Vocal line for Seraphina and piano accompaniment for the second system. The vocal line includes the lyrics "And now to Paris!" and dynamic markings like *ff*. The piano accompaniment is marked "con tutta forza" and "ff".

S.

Full Chorus *ff*

To Par - is! _____

To Par - is! _____

To Par - is! _____

To Par - is! _____

To Par - is! _____

Full chorus section with five vocal staves and piano accompaniment. Each vocal staff has the lyrics "To Par - is!" and dynamic markings like *ff*. The piano accompaniment is at the bottom of the system.

Stephanie

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

Philip *ff* Oh! up, it's up at the break of day, a - way! _____ It's

Full Chorus *ff* A - way! _____

Full Chorus *ff* A - way! _____

in tempo

ffz *f* *sfz* *sfz*

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

Philip up and in-to the saddle, and crack! a - way! _____ We followed the stag at the

Full Chorus A - way! _____

Full Chorus A - way! _____

sfz *sfz*

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

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

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

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

sfz sfz

sfz sfz

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

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

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

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

sfz mp martellato f sfz sfz

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

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

too! *f*

too! *f*

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

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

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

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

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

molto cresc. *sfz* *sfz*

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

St. ra! _____ The morning is wear - ing

Ph. ra! _____ The morning is wear - ing

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

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

ff *ff* *8...* *sffz* *sffz* *sffz* *sempre f*

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

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

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

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

ff *sffz* *8...*

Seraphina
S.

Renaud
R.

Stephanie
St.

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

Panache
P.

Watteau
W.

Canillac
C.

Philip
Ph.

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

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

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

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

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

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

R.

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

P.

W.

C.

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

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

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

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

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

con tutta forza

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

a tempo

S. Paris! _____ to Paris! _____ to Paris! _____ where wit is the game to

R. _____

St. _____

a tempo mp

P. A - way! _____ a - way! _____ a - way! _____

a tempo mp

W. A - way! _____ a - way! _____ a - way! _____

a tempo mp

C. A - way! _____ a - way! _____ a - way! _____

a tempo mf

Ph. A - way! _____ a - way! _____ a - way! _____

a tempo staccatissimo (falsetto) p

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

a tempo staccatissimo p

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

sfz a tempo

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

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

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

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

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

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

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

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

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

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

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

f accel. rit. 2

a tempo

S. 

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

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

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

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

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

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

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

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

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

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

a tempo


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

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

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

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

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

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

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

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

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

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

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

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

f accel. ten. ten. rit.

a tempo

S. _____ to Par-is, _____ Where wit is the game to

R. _____ to Par-is, _____ Where wit is the game to

St. _____ to Par-is, _____ Where wit is the game to

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

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

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

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

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

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

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

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

a tempo

a tempo

S. play!

R. *a tempo* play!

St. *a tempo* play!

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

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

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

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

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

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

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

a tempo play! a - way!

a tempo

poco accel.

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

poco accel.

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

poco accel.

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

poco accel.

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

poco accel.

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

poco accel.

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

poco accel.

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

poco accel.

fff
 — to Par-is a - way! where grief is gay!

poco accel.

fff
 — to Par-is a - way! where grief is gay!

poco accel.

fff
 — to Par-is a - way! where grief is gay!

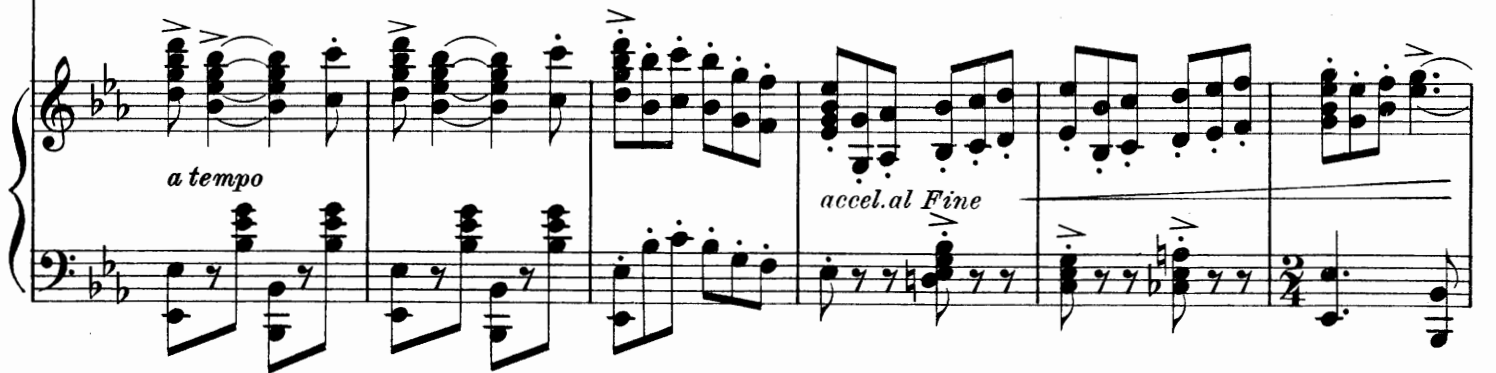
poco accel.

fff
 — to Par-is a - way! where grief is gay!

poco accel.

fff *ff* *poco meno accel.*
 Piano accompaniment with dynamic markings and articulation.

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



a tempo
accel. al Fine



sfz sfz sfz sfz

Entr'acte

Allegretto moderato

ff

ff

f

poco animando

Violin Solo: Cadenza

f

poco accel.

sfz

f pesante accel.

rit.

gliss. (chromatic)

dolce tranquillo

f rit.

Andante mosso

Violin Solo

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

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

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

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

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

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

Sixth system of the musical score, concluding the page. The right hand has a melodic line with slurs and a triplet. The left hand accompaniment includes a triplet. Dynamics include *p*, *f*, *sffz*, *ff*, and *sffz*. The system ends with a double bar line and a key signature change to two flats.

Andante mosso

ff *f*

Grandioso

poco animando

agitato e cresc. *allargando* *ff*

non legato

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

ACT II

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

Moderato

Andante mosso

mf

pp

rit.

pp

Tempo I^o

Andante mosso

mf

pp

rit.

Meno mosso

Curtain

mf espress.

p

molto rit. e perdendosi

Hardi (softly)

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

Chorus off stage

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

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

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

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

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

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

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

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

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

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

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

S.

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

pp songs to the whispering night. ———

pp songs to the whispering night. ———

pp songs to the whispering night. ———

pp songs to the whispering night. ———

Flute Solo (off stage) *p*

p Harp *molto grazioso* *p*

R.

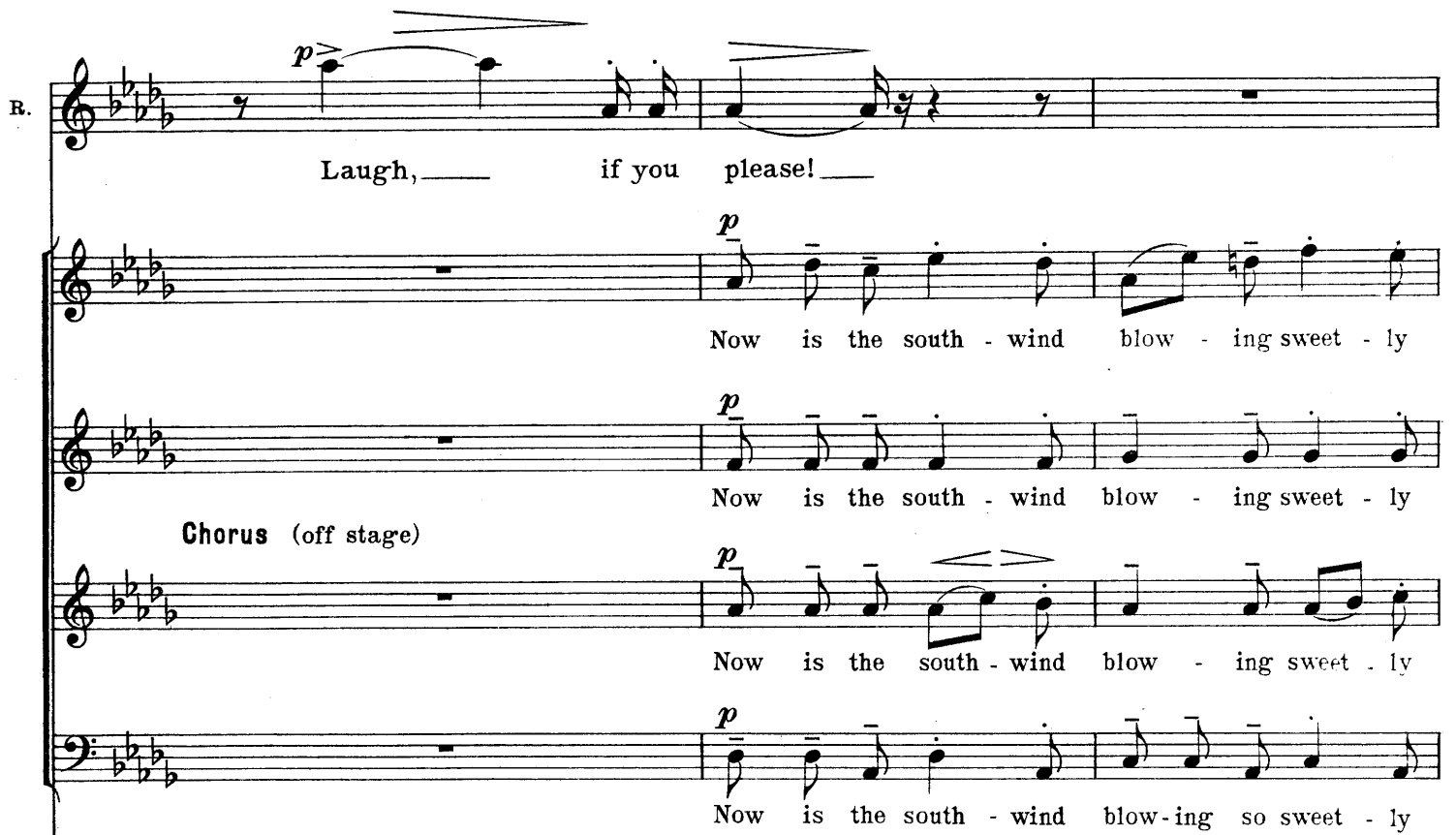
Renaud *p* Laugh, if you please; ———

p *pp*

R. 

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

dolciss. poco
pp

R. 

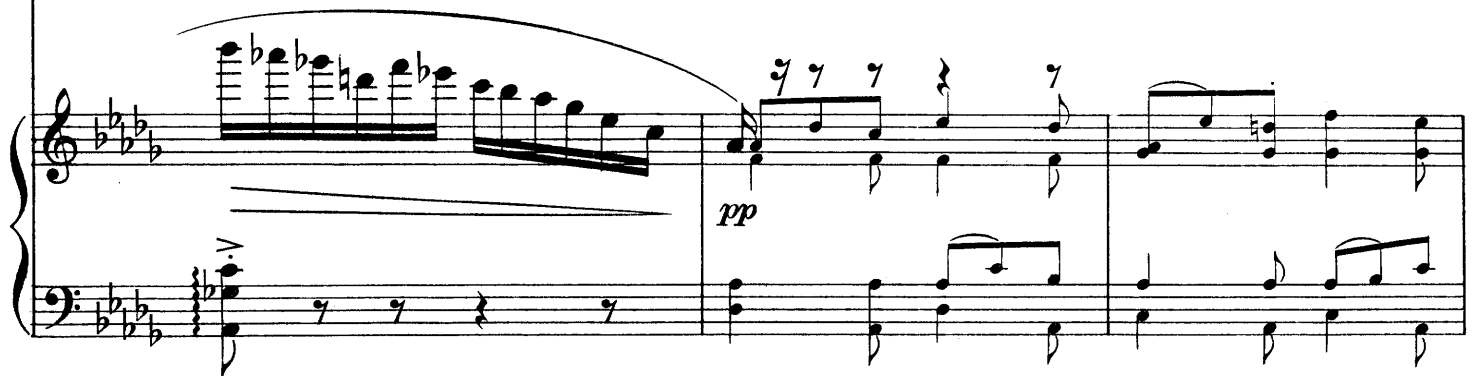
Laugh, — if you please! —

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

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

Chorus (off stage)
p
Now is the south - wind blow - ing sweet - ly

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



pp

Seraphina

s. *p*

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

s. *p*

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

sfz *poco f*

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

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

p *pp*

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

Flute Solo (off stage)

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

molto grazioso

p

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

H. *Come now, prepare!*

p pp dolciss. poco

S. *see your love!*

H. *The last tableau of all!*

Allegro moderato

p cresc. molto ff

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

ff sfz sfz sfz

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

p *trmm* *leggiere* *sfz*

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

fp *sempre p*

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

p *trmm* *p* *p*

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

molto marcato

sfz p *sfz* *fp*

poco rit.

(Hardi groups the players)

sway!—

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

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

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

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

Tempo I^o

poco rit.

a tempo

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

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

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

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

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

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

H. 

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

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

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

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

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

now. Be off! and try again!"

H. 

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

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

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

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

Flute Solo (off stage)

p

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

H.

p molto grazioso
p

(Tartaglia takes the desired pose)

H.

p *pp* *dolcissimo* *poco*

senza tempo

H.

p *sfz*
Much better that! So now stand

(All lights out)

H.

ff *sfz sfz sfz* *sfz sfz sfz* *sfz sfz sfz* *ff*
by! (He strikes three blows with his staff) *Più pesante* *lunga*

Allegro moderato

No.11a: Interlude

(During change of scene)

Andante moderato

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of two staves each. The first system begins with a dynamic marking of *mf*. The music features a steady eighth-note accompaniment in the bass line and a more melodic line in the treble. The second system continues the pattern with some chordal textures. The third system shows a change in the bass line's rhythmic pattern. The fourth system concludes with a dynamic marking of *p* and a final melodic flourish in the treble.

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

musical score system 2, continuing the piece with similar notation and dynamics. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment with a dynamic marking of *p*.

musical score system 3, featuring a long melodic phrase in the treble clef with a slur and a fermata. The bass clef has a rhythmic accompaniment with a dynamic marking of *p*.

musical score system 4, featuring a melodic line in the treble clef and a rhythmic accompaniment in the bass clef with a dynamic marking of *mf* (mezzo-forte).

musical score system 5, featuring a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a series of chords and melodic lines in a key with two sharps (F# and C#).

Second system of musical notation, consisting of two staves. It continues the piece with various chordal textures and melodic fragments. A dynamic marking of *p* (piano) is present in the second measure of the bass staff.

Third system of musical notation, consisting of two staves. The upper staff features a prominent melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with a dynamic marking of *p*. The instruction *molto grazioso* is written above the first measure.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs. The lower staff features a rhythmic accompaniment with a dynamic marking of *p*.

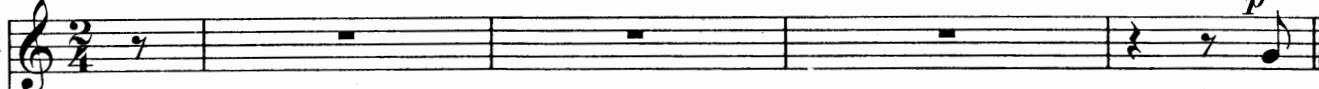
Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur and an 8-measure rest. The lower staff features a rhythmic accompaniment with a dynamic marking of *sfz* (sforzando).

No.12. Madrigal: Babette of Beaujolais

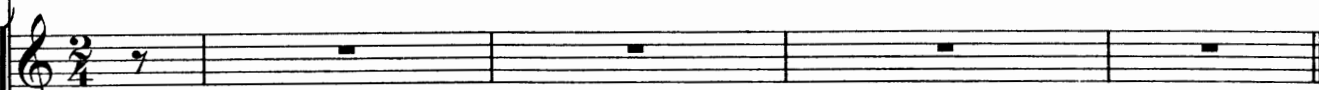
Seraphina and Chorus

Allegro giusto

Seraphina (gaily)

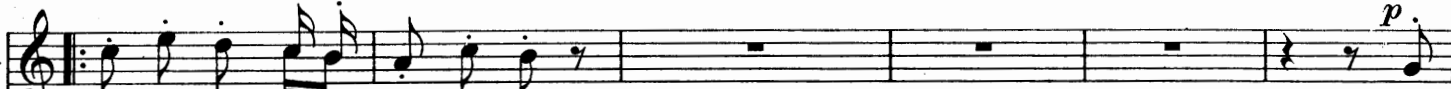
s.  *p*

1. 'Twas

Chorus  (Business of playing the Prelude)

Allegro giusto

 *f* *p*

s.  *p*

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

SOPRANO & ALTO

 *f* *ten. e f*

1. Ba - bette of Beau - jo - lais. _____

2. Ba - bette of Beau - jo - lais. _____

3. Ba - bette of Beau - jo - lais. _____

TENOR & BASS

 *f* *ten. e f*

1. Ba - bette of Beau - jo - lais. _____

2. Ba - bette of Beau - jo - lais. _____

3. Ba - bette of Beau - jo - lais. _____

 *f* *ff* *p*

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

S. dey!"
dey!"
dey!"

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

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

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

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

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

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

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

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

pp 1. & 2. *p* >

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

2. Thus
 3. Ba -

pp

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

pp

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

pp

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

pp (business of playing the interlude)

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

1. & 2.

pp subito *f*

3.

(Same business)

4. So the

poco a poco calando

Poco meno

S. Prince rode off and left the maid!

Ba - bette of Beau - jo - lais!

Ba - bette of Beau - jo - lais!

Ba - bette of Beau - jo - lais!

Ba - bette of Beau - jo - lais!

Ba - bette of Beau - jo - lais!

Poco meno

ancora più tranquillo

poco rubato

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

ancora più tranquillo

poco rubato

a tempo

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

poco sfz sfz p poco cresc.

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

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

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

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

sfz a tempo > > poco sfz sfz p

pp poco rit. Tempo I^o

S. Dol, dol, der-ry down dey! —

p poco cresc. pp poco rit.

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

p poco cresc. pp poco rit.

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

p poco cresc. pp poco rit.

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

p poco cresc. pp poco rit.

dol, dol, der-ry down, dol, dol, der-ry down dey! — Tempo I^o

pp poco rit. f

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

Ba-
Ba-
Ba-
Ba-

Detailed description: This system contains the first vocal entry. The vocal line (Soprano) begins with a piano (*p.*) dynamic. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The lyrics are "5. But sweet Ba-bette sang blithe and gay:".

Detailed description: The piano accompaniment for the first system, showing the right and left hand parts with various musical notations such as slurs, accents, and dynamic markings.

S. *p.* "You're wel-come, Sir, to- go your way, For
ten. e f
bette of Beau-jo - lais!
ten. e f
bette of Beau-jo - lais!
ten. e f
bette of Beau-jo - lais!
ten. e f
bette of Beau-jo - lais!

Detailed description: This system contains the second vocal entry. The vocal line (Soprano) begins with a piano (*p.*) dynamic. The lyrics are "You're wel-come, Sir, to- go your way, For bette of Beau-jo - lais!". The piano accompaniment continues with chords and a bass line. The lyrics "bette of Beau-jo - lais!" are repeated on four staves, each with a *ten. e f* marking.

ff *p* *sfz p*

Detailed description: The piano accompaniment for the second system, showing the right and left hand parts. It includes dynamic markings *ff*, *p*, and *sfz p*.

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

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

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

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

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

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

s. Dol, dol, der-ry down dey!—

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

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

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

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

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

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

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

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

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

128 General Dance
L'istesso tempo

The musical score is divided into four systems, each with a treble and bass staff. The first system (measures 1-4) features a piano accompaniment with a rhythmic bass line and a melodic line with trills and triplets. Dynamics include *f*, *sfz*, and *tr*. The second system (measures 5-8) continues the accompaniment with *sfz* and *tr* markings. The third system (measures 9-12) is marked *p* and features a sustained bass line. The fourth system (measures 13-16) includes dynamics *f*, *sfz*, and *sfz sfz*, with trills and triplets.

No. 13. "Goddess of Mine"

Renaud

Con anima Renaud *mf*

R. *mf* Oh,

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

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

f *poco rit.* *p*

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

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

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

a tempo *f* *allargando* *f allargando*

poco animato *poco rit.*

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

poco animato *poco rit.*

a tempo *pp* *poco rit.*

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

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

a tempo *poco rit.* *a tempo*

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

a tempo *poco rit.*

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

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

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

largamente

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

f largamente *f* *p*

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

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

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

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

Animato

R. *more!*

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

No.14. Duo: Wingèd Love

Hardi, Stephanie and Chorus

Allegretto moderato

Hardi

mp molto grazioso

H.

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

H.

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

Stephanie

St.

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

H.

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

Hardi

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

p leggiero pp p

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

pp colla voce poco rit.

Stephanie *pp*

St. *pp*

H. *p* 1-2. Love! Wing-èd Love! 1-2. Wing-èd Love! Let thy

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

p molto rit. pp molto leggiero

St. *pp* Wing-èd

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

St. Love! _____

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

St. *pp* Wing-èd Love! _____

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

St. _____

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

poco rit.
pp

poco rit.

St. *pp* Wing - èd Love!

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

The first system of the score features a Soprano (St.) and Alto (H.) vocal line. The Soprano part begins with a *pp* dynamic and a long note. The Alto part starts with *a tempo* and includes the lyrics "home, Wing - èd Love! Wing - èd Love! Wing - èd". Below the vocal lines is a piano accompaniment with *pp* dynamics.

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

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

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

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

The second system continues the vocal parts. The Alto part has the lyrics "Love! Oh! Wing - èd Love!". Below are staves for Soprano & Alto, Tenor, and Bass, each with *poco rit.* and *pp* markings. The piano accompaniment also features *poco rit.* and *pp* dynamics.

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

The piano accompaniment for the second system starts with a forte *fp* dynamic, followed by *poco rit.* and *a tempo* sections, ending with *pp* dynamics.

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

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

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

The third system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. All vocal parts have the lyrics "Wing - èd Love! Let thy pin - - ions rest On a". The piano accompaniment continues with a steady accompaniment.

sempre pp

heart like mine. Wing-èd Love! _____ Wing-èd Love! _____ End an

heart like mine. Wing-èd Love! _____ Wing-èd Love! _____ End an

heart like mine. Wing-èd Love! _____ Wing-èd Love! _____ End an

pp

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

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

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

Hardi *p*

H. _____ No

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

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

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) and contains the lyrics "long - er to roam, For I'm al -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex texture with many beamed sixteenth notes in the right hand and block chords in the left hand.

H. *pp* - ways at home. *pp* Wing - èd Love! Wing - èd Love!

Wing - èd Love! Wing - èd Love!

Wing - èd Love! Wing - èd Love!

The second system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a piano (*pp*) dynamic and the lyrics "- ways at home." followed by "Wing - èd Love! Wing - èd Love!". The piano accompaniment continues with a similar complex texture of beamed sixteenth notes and block chords. The lyrics "Wing - èd Love!" are repeated on two staves below the vocal line.

Wing - èd Love! *sfz* *p* *pp* Oh! Wing - èd Love!

Wing - èd Love! *sfz* *p* *pp* Oh! Wing - èd Love!

Wing - èd Love! *sfz* *p* *pp* Oh! Wing - èd Love!

The third system of the musical score features a vocal line and piano accompaniment. The vocal line includes dynamic markings *sfz*, *p*, and *pp* and the lyrics "Wing - èd Love! Oh! Wing - èd Love!". The piano accompaniment features dynamic markings *sfz* and *p*. The lyrics "Wing - èd Love!" are repeated on two staves below the vocal line.

No.15. "Far Up the Hill"

Watteau and Seraphina with Shepherd Chorus

(Shepherds and shepherdesses dance on)
Tempo moderato

mf

Watteau
p

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

a tempo

p

poco rit

p

Seraphina
p

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

pp

pp

Watteau
f

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

poco f

sfz

poco f

Seraphina

p molto grazioso

S. I'm counting hour till my wedding-day, And I can't be count-ing sheep! — 1-2 Oh, There are for-ty hour till my wedding-day, And I would they'd van-ish too! —

W. sleep! — view! —

f

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

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

p

f

p

fp

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

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

pp

pp

p

p

fp pp

poco sfz

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

Waltz (W.) *f* Ah! Ah!

SOPRANO *mf* Ah! Ah! Ah!

ALTO *f* Ah! Ah!

TENOR *mf* Ah! Ah!

BASS *mf* Ah! Ah!

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

Waltz (W.) *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

Soprano (S.) *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

Waltz (W.) *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

Soprano (S.) *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

Waltz (W.) *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

Bass (B.) *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga*

Piano (P.) *ppp* Ah! Ah! Ah! *poco a poco rit.* *molto rit. lunga* *trm* *a tempo*

General Dance
Molto moderato

The musical score is written in 6/8 time and is marked 'Molto moderato'. It consists of six systems of two staves each. The first system begins with a dynamic marking of *mf*. The second system includes dynamic markings of *sf* and *p*. The third system features *sf* and *p* markings. The fourth system includes *sf* and *p* markings, with a *tr* marking in the bass staff. The fifth system is a repeat of the first system. The sixth system includes *sf* and *p* markings and concludes with a double bar line. The score includes various musical notations such as accents (>), slurs, and dynamic markings.

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

Renaud and Seraphina

Andante Seraphina

S. 

R. Renaud *quasi improvvisando*

R. 

Why does the night-in-gale sigh for the

Andante

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



S. 

R. 

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



S. 

R. 

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



Seraphina

S. Why do the rushes that grow by the rill _____ Bend

R. June? _____

pp

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

R.

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

R. Do you

S. Yes, I know! — *p*

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

pp *poco accel.* *poco rit.*

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

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

pp lusingando *pp*

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

R. old, — The *p*

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

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

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

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

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

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

non legato *f allargando* *p*

ten. *f*

a tempo *poco animato*

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

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

a tempo *poco animato* *ff*

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

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

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

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

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

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

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

No.17. Finale

Andante mosso

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

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

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

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

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

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

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

Chorus

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

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

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

Andante mosso

p molto cresc. poco accel. poco rit. f a tempo

S.
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

R.
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

St.
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

P.
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

W.
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

C.
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

Ph.
old, old, Love is a sto - ry that's old, — But the best one that ev - er was

old, old, Love is a sto - ry that's old, — But the best one that ev - er was

old, old, Love is a sto - ry that's old, — But the best one that ev - er was

old, old, Love is a sto - ry that's old, — But the best one that ev - er was

poco animato
mf

S. told, told, — The best one that ev - er was told. — For a - ges it has

R. told, told, — The best one that ev - er was told. — For a - ges it has

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

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

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

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

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

p

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

p

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

p

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

poco animato

S. stood, you see, On Time's dim page en - roll'd; It's old be - cause it's

R. stood, you see, On Time's dim page en - roll'd; It's old be - cause it's

St. It's old be - cause it's

P. It's old be - cause it's

W. It's old be - cause it's

C. It's old be - cause it's

Ph. It's old be - cause it's

It's old be - cause it's

It's old be - cause it's

It's old be - cause it's

calando It's old be - cause it's

The score is for a voice and piano ensemble. It features seven vocal parts (Soprano, Alto, Tenor, Piano, Woman, Child, and Bass) and a piano accompaniment. The lyrics are: "stood, you see, On Time's dim page en - roll'd; It's old be - cause it's". The tempo is marked "a tempo" and the dynamics include "f". The piano part includes a section marked "calando".

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

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

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

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

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

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

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

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

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

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

non legato *f* *ten.* *fallargando* *ten.*

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

R. good, you see, And good be-cause it's old! *a tempo*

St. good, you see, And good be-cause it's old! *a tempo*

P. good, you see, And good be-cause it's old! *a tempo*

W. good, you see, And good be-cause it's old! *a tempo*

C. good, you see, And good be-cause it's old! *a tempo*

Ph. good, you see, And good be-cause it's old! *a tempo*

a tempo *ff* *poco animato*

ff pesante *un poco accel.* *sffz* *molto allarg.* *sffz* *trem.*

End of Opera