

VOCAL SCORE.

The Princess and the King

OPERA COMIQUE
IN THREE ACTS.

BOOK BY

KIRKE LA SHELLE.

MUSIC BY

JULIAN EDWARDS.

PUBLISHED BY

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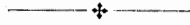
The Princess Chic.

A Comic Opera in Three Acts.

Produced under the Direction of KIRKE LA SHELLE.

Words by KIRKE LA SHELLE.

Music by JULIAN EDWARDS.

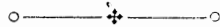


CAST OF CHARACTERS.

Charles, the Bold, Duke of Burgundy
François, Marquis of Claremont, his Friend
Chambertin, Steward to the Duke
Louis XI, King of France
Brevet, A swaggering soldier of fortune
Brabeau, His Comrade
Herald to the Duke
Pommard, Steward to the Princess
Herald to the Princess
Lorraine, Page to the Princess
Estelle, Daughter of Chambertin
Princess Chic, of Normandy

Huntsmen, Retainers, Men-at-Arms, Peasants, Cavaliers and Courtiers.

Time 1468 — Place: Peronne, Burgundy.



SYNOPSIS OF SCENES.

ACT I. Courtyard of the Duke's Chateau.

ACT II. Grand Hall of the Chateau.

ACT III. Same as Act I.



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To - Philip Hale Esq.
With the Composers'
Kind regards

March - 1900

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THE PRINCESS CHIC

OPERA COMIQUE

in Three Acts.



BOOK BY

KIRKE LA SHELLE

MUSIC BY

JULIAN EDWARDS.

Vocal Score.



Pr. \$2.00 net.

M. WITMARK & SONS,
NEW YORK, CHICAGO
LONDON, PARIS LEIPZIG,
TORONTO.

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The Princess Chic.

Comic Opera in 3 Acts.

ACT I.

Introduction.

Words by
KIRKE LA SHELLE.

Music by
JULIAN EDWARDS.

Quick and agitated.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Quick and agitated'. The first system begins with a treble clef and a 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes in the bass line, and chords and sixteenth-note runs in the treble line. A sixteenth-note run in the treble line is marked with a '6' and a slur. The second system continues this pattern, with a sixteenth-note run in the treble line marked with a '6' and a slur. The third system includes a trill (tr) in the treble line. The fourth system features a sixteenth-note run in the treble line marked with a '6' and a slur. The fifth system concludes with a trill (tr) in the treble line.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble clef has a more active melodic line with some slurs, and the bass clef features a steady accompaniment.

Third system of musical notation, marked *Slower:* and *pp*. The tempo change is indicated by a double bar line. The treble clef has a melodic line with some rests, and the bass clef has a more active accompaniment.

Fourth system of musical notation, showing a melodic line in the treble clef with some slurs and a steady accompaniment in the bass clef.

Fifth system of musical notation, featuring a melodic line in the treble clef and a steady accompaniment in the bass clef.

Sixth system of musical notation, ending with a 6/8 time signature. The treble clef has a melodic line with a triplet of eighth notes, and the bass clef has a steady accompaniment.

Sustained.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music features a melodic line in the right hand with eighth-note patterns and a harmonic accompaniment in the left hand with chords and eighth-note figures.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, showing some changes in the bass line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, featuring some chords in the right hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, ending with a double bar line.

ACT I.
Opening Chorus.

No 1a

(MALE.)

With Animation.

The musical score is written for piano accompaniment in 6/8 time. It consists of five systems of music. The first system includes a dynamic marking of *f* and the instruction *With Animation.* The music is in a key with one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes slurs and accents. The piano part is characterized by a steady eighth-note accompaniment in the bass line, often with chords in the treble. The melody in the treble line is more active, with frequent eighth-note runs and slurs. The score concludes with a final cadence in the fifth system.

First system of piano introduction. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

Second system of piano introduction. The right hand continues the melodic development with more complex rhythmic patterns. The left hand maintains the accompaniment with some rests.

TENOR.
CHORUS. Sing hey! to the wild-eyed, ant-lered stag, Sing hey! to the chase so
BASS.

Vocal introduction for Tenor and Bass. The Tenor part begins with a rest followed by a melodic line. The Bass part also begins with a rest and a lower melodic line.

First system of piano accompaniment for the vocal line. The right hand plays a steady accompaniment of eighth notes. The left hand plays a similar accompaniment with some rests.

keen The track leads high o'er moun-tain crag and far in the for-est green. From

Vocal line for Tenor and Bass. The Tenor part continues the melody, and the Bass part provides a lower harmonic line.

Second system of piano accompaniment for the vocal line. The right hand continues the accompaniment, and the left hand provides a steady bass line.

dawn till dusk we fol - low A - lert o'er hill, through hol - low From

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "dawn till dusk we fol - low A - lert o'er hill, through hol - low From". The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines.

dawn till dusk we fol-low A - lert o'er hill through hollow. Though

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "dawn till dusk we fol-low A - lert o'er hill through hollow. Though". The piano accompaniment continues with similar harmonic textures.

bright or low' - ring be the skies. We fol - low till he dies. — We

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "bright or low' - ring be the skies. We fol - low till he dies. — We". The piano accompaniment provides a final harmonic resolution.

fol - low, we fol - low, we fol - low, we fol - low, we fol - low, We

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "fol - low, we fol - low, we fol - low, we fol - low, we fol - low, We". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand, including some sixteenth-note passages.

fol - low, fol - low till he dies. Then

The second system continues the musical score. The vocal line has the lyrics "fol - low, fol - low till he dies. Then". The piano accompaniment continues with similar rhythmic patterns, including some rests and dynamic markings. The key signature remains two flats.

drink to the glor - ious chase, — Fill up, — fill up. There's

The third system concludes the musical score on this page. The vocal line has the lyrics "drink to the glor - ious chase, — Fill up, — fill up. There's". The piano accompaniment features some sustained chords and melodic fragments. The key signature remains two flats.

dan-ger for men to face,— Drain the cup, drain the cup. What-

pp

pp

p

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'dan-ger for men to face,— Drain the cup, drain the cup. What-'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *pp* (pianissimo) at the beginning and end of the system, and *p* (piano) in the final measure.

e'er the quar-ry, No man may tar-ry. When winds—the huntsman's

When winds—the hunts—man's

Detailed description: This system contains the next four measures. The vocal line continues with 'e'er the quar-ry, No man may tar-ry. When winds—the huntsman's'. The piano accompaniment features a more active melody in the right hand. The lyrics are split across two lines of the vocal staff. The system ends with the vocal line on 'When winds—the hunts—man's'.

horn, Ta ra ra. We're up and a-way, At break of day—

horn, Ta ra ra. ———

Detailed description: This system contains the final four measures. The vocal line concludes with 'horn, Ta ra ra. We're up and a-way, At break of day—'. The piano accompaniment provides a steady harmonic support. The lyrics are split across two lines of the vocal staff. The system ends with the vocal line on 'horn, Ta ra ra. ———'.

o'er the glist' - - ning frost of morn. Ta ra ra. We're

o'er the glist'ning frost of morn. Ta ra ra.

up and a - way at break of day, We're

pp *f*

a little slower. *ppp*

up and a - way at break of day. —

ppp

a little slower. *pp* *ff*

In time.

Sing hey! to the wild-eyed aut-lered stag, Sing hey! to the chase so

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment is written in two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

keen. The track leads high o'er moun-tain crag and far in the for-est

The second system continues the vocal line and piano accompaniment. The lyrics are "keen. The track leads high o'er moun-tain crag and far in the for-est". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

green. From dawn till dusk we fol-low, A-lerter o'er hill and

The third system concludes the vocal line and piano accompaniment. The lyrics are "green. From dawn till dusk we fol-low, A-lerter o'er hill and". The piano accompaniment continues with the established pattern.

hol - low, We fol-low, we fol-low, we fol - low till he dies. dies.

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "hol - low, We fol-low, we fol-low, we fol - low till he dies. dies." The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

We fol - low, we fol - low. Now o'er hill — and now through We fol - - low.

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "We fol - low, we fol - low. Now o'er hill — and now through We fol - - low." The bottom staff is a piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The piano part includes some chords and moving lines.

hol - - low, We fol - - low, we

This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics: "hol - - low, We fol - - low, we". The bottom staff is a piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The music concludes with sustained chords in the piano part.

fol - low till he dies. We fol - low, we fol -

ff *pp*

ff *pp*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in G major with lyrics: "fol - low till he dies. We fol - low, we fol -". The piano accompaniment is in the right and left hands. Dynamics include *ff* and *pp*.

low, we fol - low, we fol - low, we fol - low till he dies,

ff *pp* *f* *ff*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics: "low, we fol - low, we fol - low, we fol - low till he dies,". The piano accompaniment continues with various dynamics: *ff*, *pp*, *f*, and *ff*.

till he dies.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with lyrics: "till he dies.". The piano accompaniment continues with various dynamics and textures.

Detailed description: This system contains the seventh and eighth lines of music, which are purely instrumental piano accompaniment for the right and left hands.

Estelle, François and Male Chorus.

Not too Quick.

Estelle.

A greet - ing merry gen-tle-men,

mp

Estelle.

Your

François.

A greet - ing fair Es - telle!

CHORUS.

A greet - ing fair Es - telle!

fair Es - telle!

f

Estelle.

song was all of copse and fen.

Franc.

'Tis now of love, ma belle. —

Estelle.

I'd glad-ly hear, I'd glad-ly hear.

She'd glad - ly hear, —

Franc.

Com rades, a health with me, A maid I

She'd glad - ly hear.

Franc.

know, — None, none so fair as she, nor high nor

Franc.

low.

CHORUS. A health, a health — Pro - pose the

A health, a health —

retard slightly.

toast We'll drink to her whom we love most, whom we love most. —

retard slightly.

p

Franc. *Moderately Slow.*

Deep in her rogu - ish danc - ing eyes Love's

p

mes - sage lies in wait — For one to whom such sweet surprise Is

des-tined soon or late — And oh so fair this maid-en's face I

thrill with ec - sta - sy And were she mine with

all her grace, Earth par - a-dise would be. — A health to her! —

Franc.

A health to mer - ry wild Es-

CHORUS. To whom, pray tell —

Faster.

telle!

A no - ble toast! Fran

A no - ble toast!

Faster.

ff

Estelle.

Good

cois says well, a health to mer-ry wild Es-telle. —

Francois says

Not too Quick.

sirs, this compli-ment I'll place to your col-lec-tive credit, But

Estelle.

I had prized it high - er far, If — one a - lone had said it.

If

The first system shows Estelle's vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "I had prized it high - er far, If — one a - lone had said it." Below the vocal line is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands.

Estelle.

In pri - vate still should love in - tone.

Franc.

Just one a - lone? Pray

one a - lone?

The second system continues Estelle's vocal line with the lyrics "In pri - vate still should love in - tone." Below this is Franc's vocal line with the lyrics "Just one a - lone? Pray". The piano accompaniment continues with chords and moving lines. The lyrics "one a - lone?" are also present in the piano part.

Franc. *with expression.*

what would you of lov - er true We fain would know just what to do.

The third system features Franc's vocal line with the lyrics "what would you of lov - er true We fain would know just what to do." The piano accompaniment continues with chords and moving lines. The lyrics "what would you of" are also present in the piano part.

Not too Fast.

Estelle.

1. A
2. A

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It begins with a whole rest, followed by a repeat sign, and then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line continues with the lyrics: "lov-er true should not a-loud De-clare his ar-dent passion, All lov-er true should not I hold In tap rooms toast his Phoebe. Nor". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with the same accompaniment style as the first system.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line continues with the lyrics: "in a noi-sy bab-bling crowd, In boast-ful, braggart fashion. plume him-self in man-ner bold, How-ev-er fa-vored he be.". The piano accompaniment continues with the same accompaniment style.

The fourth system of the musical score includes a vocal line and piano accompaniment. The vocal line concludes with the lyrics: "I'd have him seek me out a-lone And then in ac-cents I'd have him seek me out and kneel And speak in ac-cents". The piano accompaniment concludes with a final chord and a fermata over the bass line.

plead - ing, — Tell me in earn - est, soul - ful tone How
ten - der, — The while an arm would soft - ly steal A -

that his heart lay bleed - ing, How that his heart —
bout my fig - ure slen - der. A - bout my fig - ure

gracefully.
lay a bleed - - ing, And then — I'd have him
small and slen - - der

p

say "Come love, — with me a - way! We'll fly be - yond the

night, my love, We'll fly be-yond the day, my love, To

realms where love is King, Where love — is ev'-ry - thing. I'll

love you all my life my love I'll love you af - ter

death my love, Through life and death I'll love." —

Estelle.

— Then come — where love is King, Where love — is ev'-ry-

Franc.

Then come where love is King, Where love is ev'-ry -

CHORUS. Then come — where love is King, Where love — is ev'-ry

thing, I'll love you all my life my love; I'll love you af-ter

thing, I'll love you all my life my love; I'll love you af-ter

thing, I'll love you all my life my love; I'll love you af-ter

1.

death my love, Thro' life and death I'll love! _____

death my love, Thro' life and death I'll love! _____

death my love, Thro' life and death I'll love! _____

1.

2.

death I'll love! _____

death I'll love! _____

death I'll love! _____

2.

Entrance of Duke.

No. 2a

Duke and Male Chorus.

Rather fast.

CHORUS.

TENOR

BASS

The Duke! The Duke!

The Duke! The Duke!

Give greeting to the Duke Live Bur-gundy the fair, Long

live the Duke! The Duke! The Duke!

The Duke! The Duke!

Give greeting to the Duke. Live Burgundy the fair, Live

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics: "Give greeting to the Duke. Live Burgundy the fair, Live". The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes.

Bur-gun-dy the the fair. Long live the Duke, long live, long live the

The second system continues the vocal line with lyrics: "Bur-gun-dy the the fair. Long live the Duke, long live, long live the". The piano accompaniment continues with similar rhythmic patterns and includes some melodic flourishes in the right hand.

Duke — Long live, long live the Duke! —

The third system features the vocal line with lyrics: "Duke — Long live, long live the Duke! —". The piano accompaniment includes a prominent melodic line in the right hand that leads into the next system.

The fourth system is primarily piano accompaniment. It features a complex, fast-moving melodic line in the right hand and a more rhythmic bass line. The system concludes with a double bar line and a fermata over the final notes.

Duke.
Live Burgundy!

The fifth system begins with the vocal line: "Duke. Live Burgundy!". The piano accompaniment continues with a rhythmic pattern. The system ends with a double bar line and a fermata over the final notes.

(broader.)

The sen-ti-ment I much com-mend. And I, her sovereign

p *f*

lord, I too shall live in joy. ——— If that I have good friends Good

wine the chase And stir-ring times.

CHORUS. The chase and stirring times.

ff

SONG "A CHARGER GOOD."

Duke.

Duke and Male Chorus.

With spirit.

1. A char-ger good and a lance give me An
 2. A foe-man wor- thy and bold give me A

mf

axe at my sad- dle bow— A sword to wield on a
 bat- tle that's fierce and long,— To meet with a shock like

hard fought field As swift to the charge we go.— To
 rock on rock The war swept ranks a- mong.— To

ride at death with a joy- ous breath And hack the spear- men
 win re- nown as we hew them down While blades flash all a-

stout, — To scat-ter them wide as wild we ride, With
 - bout, — To jeer at fate with heart e - late, And

fierce tri-umph - ant shout. —
 put the foe to rout. —

TENOR.

CHORUS. To scat-ter them wide as
 To jeer at fate with

BASS.

With fierce tri-umph-ant shout. Oh the
 And put the foe to rout.

wild we ride, With fierce tri-umph-ant shout.
 heart e - late, And put the foe to rout.

clang and clash as the steel meets steel, With thrust and slash as they

back - ward reel, With death in the wind, Who'll lag— be-hind When the

glor - ious strife the puls - es feel! Oh the clang and clash the

thrust and slash Oh the clang and clash the thrust and slash, Hur -

-rah for the mu-sic of steel on steel Hur-rah! Hur-rah!—

CHORUS.

Oh the

ff

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The dynamic marking *ff* is placed at the end of the piano part.

clang and clash as the steel meets steel, With thrust and slash as they

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line is in bass clef. The piano accompaniment features a steady rhythmic accompaniment in the left hand and chordal accompaniment in the right hand.

back-ward reel, With death in the wind, Who'll lag be-hind, When the

Detailed description: This system concludes the vocal line and piano accompaniment on this page. The vocal line is in bass clef. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

Oh the clang and clash the
 glor-ious strife the puls-es feel, Oh the clang and clash the
 thrust and slash, Oh the clang and clash the thrust and slash, Hur-
 thrust and slash, Oh the clang and clash the thrust and slash, Hur-
 Hur-
 (Pause 2 1 time only)
 - rah for the mu-sic of steel on steel, Hur-rah! Hur - rah!
 - rah! Hur - rah! Hur - rah! Hur - rah!
 - rah for the mu-sic of steel on steel, Hur-rah! Hur - rah!

Trio.

No 3.

"A Soldier of Fortune"

Brevet, Brabeau and Chambertin.

In moderate time. Brevet.

1. The sol-dier of for-tune is
sol-dier of for-tune is

Brevet.

gal-lant and gay,— He
mer-ry with all.— A

Brabeau.

Is gal-lant and gay,—
Is mer-ry with all.—

Chambertin.

Is gal-lant and gay,—
Is mer-ry with all.—

pp

kiss-es a wench and rides a way.—
jol-ly good fel-low in camp or in hall.—

He rides a way.—
In camp or in hall.—

He
In

Brevet.

His sword is for hire, his heart is light, He's
The dice are to him of wealth a mine, They

rides a way.—
camp or in hall.—

pp

ev-er in love and the world is bright,— Should a trav' - ler's
fur-nish him food and they fur-nish him wine,— He — cares not a

purse but greet his sight, He takes it and rides a
 rap for the mine and thine, He helps him-self to

Brev.
 way. Ha ha ha Should a trav' - lers purse but greet his
 all. Ha ha ha He cares not a rap for the mine and

Brab.
 Ha ha ha Should a trav' - lers purse but greet his
 Ha ha ha He cares not a rap for the mine and

Chamb.

sight He takes it and rides a - way, Ha, ha, ha, He
 thine He helps him - self to all, Ha, ha, ha, He

sight He takes it and rides a - way, Ha, ha, ha, He
 thine He helps him - self to all, Ha, ha, ha, He

takes it and rides a way Ha, ha, ha!
 helps him - self to all Ha, ha, ha!

takes it and rides a way Ha, ha, ha!
 helps him - self to all Ha, ha, ha!

ff

All three.
(Falsetto.)

Hm Hm

pp

DANCE.

pp

1. 2.

2. The

ff

No 4a

Cavaliers.

Female Chorus.

Quick and spirited.

Piano introduction in D major, 6/8 time. The music is marked *Quick and spirited*. It begins with a piano (*p*) dynamic and gradually increases to fortissimo (*ff*). The melody is in the right hand, and the accompaniment is in the left hand.

FEMALE CHORUS.

SOPRANO.

ALTO.

We're

First line of the Female Chorus. The vocal parts (Soprano and Alto) enter with the lyrics "We're". The piano accompaniment provides a rhythmic and harmonic foundation.

unis.

blades of a tem - per both fine and tried On mis - sions im - por - tant we're

Second line of the Female Chorus. The vocal parts sing *unis.* (unison) with the lyrics "blades of a temper both fine and tried On missions important we're". The piano accompaniment continues with a steady rhythm.

chos - en to ride We're quick and em - phat - ic, But nev - er er - rat - ic, We

Third line of the Female Chorus. The vocal parts sing with the lyrics "chos-en to ride We're quick and emphatic, But never erratic, We". The piano accompaniment concludes the phrase.

sleep, we sleep our swords be-side, As an es-cort of hon-or su-

unis.
-perb are we, There's noth-ing to e-qual us you'll a-gree, We're

always re-li-a-ble, Daring and pli-a-ble, Brave as you well can see, A

unis.
sweep-ing bow— And a low-bent head, Or an

off - hand nod Proves us well bred. We

heed not the tears of a - dor - ing dears, For

unis.
we are the pink of pro-pri - e - ty cav - a - liers. A

sweep - ing bow — and a low - - bent head. Or an

off - hand nod Proves us well - bred We

heed not the tears of a - dor - ing dears For

slight retard.
we — are the 'pink of pro-pri - e - ty cav - a - liers.

No 4b "AN ENVOY'S DUTY"
Princess Chic, Lorraine, Pommard & full Chorus.

With dash. (Enter Princess Chic as Envoy.)

Chic. rather slow.

1. An en - voy's du - ty is to greet His no - ble
 en - voy's du - ty is to say Such pleas - ant

pp *rather slow.*

host in man - ner meet He rep - re - sents With com - pli - ments His
 things from day to day As may con - duce by clev - er ruse To

mas - ter's di - plo - mat - ic sense. And speaks in phrases neat And
 bring a - bout a val - ued truce And thus he earns his pay And

p

pp

lively.

speaks in phras - es neat. And if a - quar - rel is a - foot He smiles and makes his
 thus he earns his pay. And when his scheming is at end He goes as from his

p

Chic.
 best sa-lute.
 dear-est friend. His
 His

Lor.
 His best sa-lute.
 His dear-est friend. His
 His

Pom.
 His best sa-lute.
 His dear-est friend. His
 His

SOP & ALTO.
 His best sa-lute.
 His dear-est friend.

TENOR.
 He smiles and makes his
 His dear-est friend his

BASS
 He smiles and makes his
 His dear-est friend his

CHORUS.

best sa-lute friend But when a quar-rel is a-foot He
 dear-est friend And when his schem-ing is at end He

best sa-lute friend But if when a quar-rel
 dear-est friend And when his schem-ing

best sa-lute friend But if when a quar-rel
 dear-est friend And when his schem-ing

smiles and makes his best sa - lute. He makes his best sa -
 goes as from his dear - est friend. He goes as from a
 is is a - - foot end He smiles and
 is at - - end He goes as

is is a - - foot end He smiles and
 is at - - end He goes a
 is is a - - foot end He smiles and
 is at - - end He goes as

(Pause 2d.time only.)

- lute friend His best sa - lute. 2.An - lute.
 friend His dear - est friend. friend.
 makes from His best sa - lute. - lute.
 from His dear - - est friend. friend.
 makes his best sa - lute. friend. - lute.
 from his dear - - est friend. friend.
 makes his best sa - lute. friend. - lute.
 from his dear - - est friend. friend.

ff *ff*

CHORUS.

In time.

We're blades of a temper both

They're blades of a temper both

fine and tried on missions important We're chosen to ride We're

fine and tried on missions important They're chosen to ride They're

quick and emphatic But never erratic We sleep, we sleep our

quick and emphatic But never erratic They sleep, their swords be-

swords be-side. As an es-cort of hon-or su-perb are we, There's
 - side. As an es-cort of hon-or su-perb are they There's

noth-ing to e-qual us you'll a-gree We're al-ways re-li-a-ble,
 noth-ing to e-qual them so they say They're al-ways re-li-a-ble,

Chic.

Dar-ing and pli-a-ble Brave as you well can see. A
 Dar-ing and pli-a-ble Brave and gal-lant are they. A

sweep - - - ing bow And a low - bent head Or an
 sweep - ing bow And a low - bent head Or an
 sweep - ing bow And a low - bent head Or a

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "sweep - - - ing bow And a low - bent head Or an" for the first staff, "sweep - ing bow And a low - bent head Or an" for the second, and "sweep - ing bow And a low - bent head Or a" for the third. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a triplet of eighth notes in the first measure of the vocal line.

off - - hand nod Proves us well - bred We
 off - hand nod Proves us well - bred We
 off - hand nod Proves them well - bred They

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "off - - hand nod Proves us well - bred We" for the first staff, "off - hand nod Proves us well - bred We" for the second, and "off - hand nod Proves them well - bred They" for the third. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a triplet of eighth notes in the first measure of the vocal line.

heed not the tears Of a - dor - ing dears, For

much slower.

we are the pink of cav - a - liers. —
 we are the pink of pro - pri - e - ty cav - a - liers. —
 they are the pink of pro - pri - e - ty cav - a - liers. —

Song.

"The Foolish Swallow?"

No 5.

Chambertin and Female Chorus.

Moderately slow.

Chambertin.

1. There was
2. This —

once a fool-ish swal-low found of wine, a brim-ming cup, And he
fool-ish swal-low list-ened to the voice of love one day, Chose a

said: "Since I'm a swal-low I will drink this liq-uid up?" For he
fe-male of his spe-cies And with her he flew a-way, In —

was a thirst - y swal-low And he did - n't know twas wine, And each
love's young dream they glo-ried, Dwelt in cas-tles made of air, And they

sip did quick - ly fol - low Till he felt ex-treme-ly fine,
cood and billed and sto - ried Like a ver y love-sick pair,

FEMALE CHORUS. SOPRANO.
ALTO Ex-treme - ly
A love - sick

Ex-treme-ly fine. But
A love-sick pair. But this

fine, Ex-treme-ly fine,
pair, A love-sick pair.

by and by he felt dis-tinct - ly dole - ful, And his
fick - le fe - male one day flew a - way, sir, With a

nev - er, nev - er, nev - er will I touch that stuff a - gain,
nev - er, nev - er, nev - er will I trust a fe - male bird,

1. Nev - er in a mil - lion years. — years. —
Nev - er in a mil - lion years. — years. —

2. Nev - er in a mil - lion years. — years. —
Nev - er in a mil - lion years. — years. —

Septette.

No 6a

Chic, Estelle, Lorraine, Duke, Francois,
Chambertin and Pommard.

Quick' and Agitated.

First system of piano introduction in 3/4 time, key of B-flat major. The right hand has a melodic line with eighth notes and rests, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of piano introduction, continuing the melodic and rhythmic patterns from the first system.

Third system of piano introduction, featuring a sixteenth-note run in the right hand and a steady bass line in the left hand.

Duke.

Hold I com-mand;— He dies who dis-o-beys.

SOPR.

ALTO.

CHORUS. TEN.

BASS.

The Duke

The Duke

Vocal and choral parts for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have lyrics "The Duke". The Tenor and Bass parts have lyrics "The Duke". The Chorus part has lyrics "The Duke".

Piano accompaniment for the vocal section, providing harmonic support with chords and a steady bass line.

Chic.

Nothing to me. A

Duke.

This brawl what means it?

ff

a little slower.

tri - fle I as - sure you.

Come, Francois, what say you.

p a little slower.

Franc.

Nothing my lord.

Duke.

Now by my faith, will none ex - plain? —

pp

Estelle.
An ex-plan - a - tion I will

Cham.
A slight mis-take

Pom.
A slight mis-take

Est.
make.
Lorraine.
I hope for - sooth she'll speak the truth.

Est. *somewhat slower.*
Francois be-lieved this cav - a - lier was one whom I had

cause to fear And thought it ver - y much a - miss That

Est.
he should take from me a kiss.

Duke.
A kiss Who are you?

fp *pp*

Chic.
An en - voy — from the Prin - cess Chic

Duke.
Speak! The en voy!

The en - voy!
The en - voy!

ff

Chic.
A slight mis - take. An

Duke.
A slight mis - take. —

pp

Slow but very playful.

Chic.

ex - plan - a - tion he should make For I am not the man he thought. An

ex - plan - a - tion he should make I'm not the man he thought. And

Chic.

naught's a - miss, just in a kiss 'Tis plain that he the Duke.
An ex - plan - a - tion he should make For

truth must see, Nor wrath a - wake at this mis - take at this mis -
you are not _____ the man he thought And naught's a miss, just

Chic.
take.

Est.
An ex - plan - a - tion you must make, For

Fr.
An ex - - plan - a - tion

Duke.
in a kiss.

Cham.
I hope that no one's head will break, Though

Pom.
I hope that no one's

Est.
he is not the man you thought, An ex - plan - a - tion you must make, He's

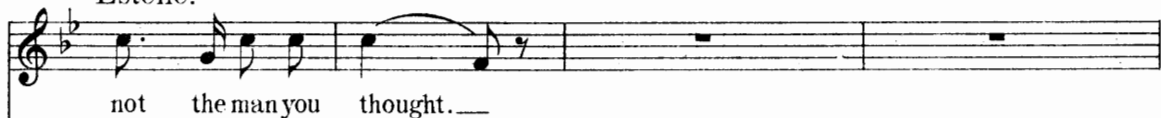
Fr.
I should make For he is not the

Duke.
You're

Cham.
he is not the man 'twas thought 'Tis naught a - miss to

Pom.
head will break, Though he is not the man he's not the

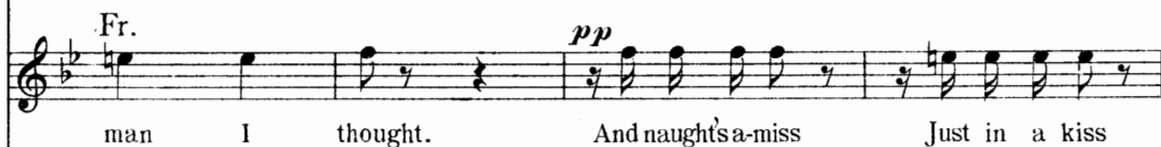
Estelle.



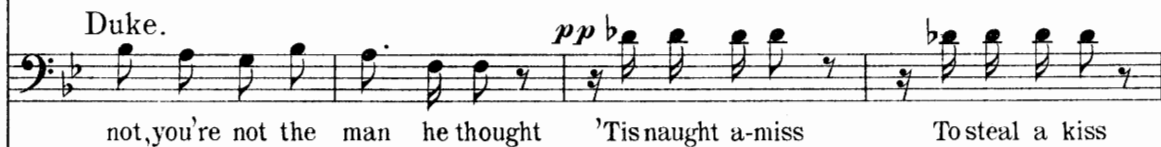
Lor.



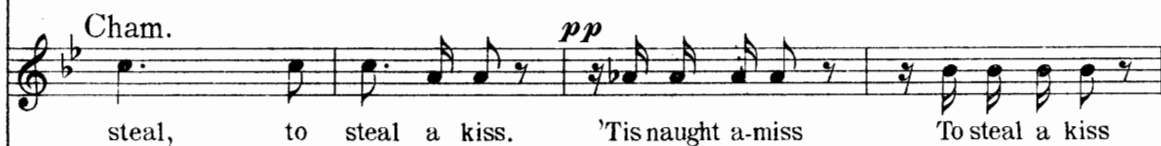
Fr.



Duke.



Cham.





Pom.



CHORUS.



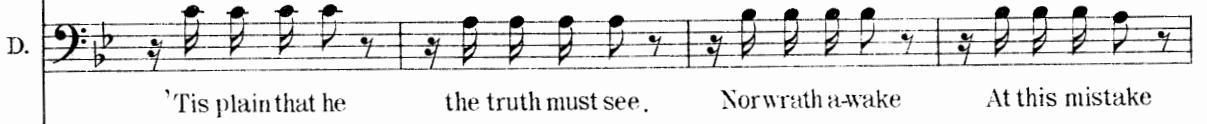
E. 

L. 

hope - less woe The grief and care of

F. 


'Tis plain that he the truth must see. Nor wrath a-wake At this mistake

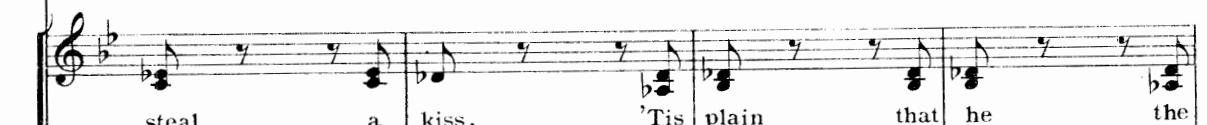
D. 

'Tis plain that he the truth must see. Nor wrath a-wake At this mistake

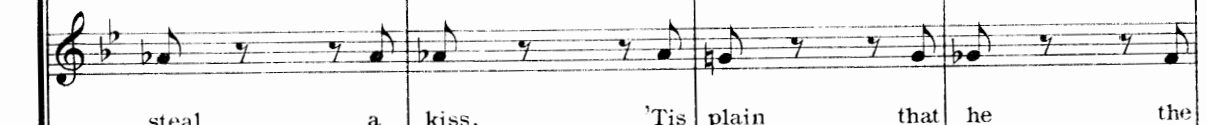
C. 

'Tis plain that he the truth must see. Nor wrath a-wake At this mistake


P. 




steal a kiss, 'Tis plain that he the



steal a kiss, 'Tis plain that he the





Chic. *f* a - miss

'Tis naught a - miss To

Est. *f*

'Tis naught a - miss

Lor. *f*

love's de - spair. And yet 'twere bliss

Fr. *f*

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss

Duke

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss to

Cham. *f*

'Tis naught a-miss, To steal a kiss 'Tis naught a - miss

Pom. *f*

truth must see. Nor wrath a - wake at

truth must see. Nor wrath a - wake at

f cresc.

to steal

C. steal a kiss, a kiss

E. To steal a steal a kiss 'Tis naught a - miss to steal a kiss No, no,

L. To win that kiss And yet 'twere bliss to win that kiss Yes, yes,

F. To steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

D. steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

C. To steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

P. steal a kiss a kiss 'Tis naught a - miss to steal a kiss No, no,

this mis take 'Tis naught a - miss to steal a kiss No, no,

this mis take 'Tis naught a - miss to steal a kiss No, no,

ff

p

'Tis naught a - miss to steal a kiss, No, Ev' - ry - thing is now ex - plained With

no.

yes. The cause is this —

no.

no. Ev' - - ry - thing is

no.

no.

no.

p

no. Ev' - - ry - thing is

p

no. Ev' - - ry - thing is

p

p

C. per - fect sat - is - fac - tion. An un - der-stand-ing

E. Ev'-ry thing is now ex-plained. An un-der-stand-ing

L. a tri - fling kiss Tok - - en of

F. Ev'ry thing is now ex plained.

D. now ex - plained, An un - - der -

C. The cause was this, a tri-fling kiss.

P. now ex - plained. An un - - der -

now ex - plained. An un - - der -

thus is gained of re - cent has - ty ac - tion. The

thus is gained of re - cent has - ty ac - tion.

bliss A short — sweet — kiss And

An un - der - stand - ing now is gained

stand - - ing thus is gained

A thing of bliss, a short, sweet

A thing of bliss, a short, sweet

stand - - ing now is gained. The

stand - - ing now is gained. The

stand - - ing now is gained. The

C. cause is_ this a tri - fling kiss Token of_ bliss a

E. The cause was this. _____

L. yet with strife The world is

F. The cause was this

D. The cause is this A short, sweet

C. kiss. And yet with strife _____

P. And yet with strife

cause is this a tri - - fling

cause is this a tri - - fling

short, sweet kiss a lit - tle kiss Twixt man and miss a short, sweet

A short, sweet kiss. _____ Twixt man and miss a short, sweet

rife. All for a kiss A short, sweet

A short, sweet kiss A short, sweet

kiss Twixt man and miss a short, sweet

The world is rife. _____ All for a kiss, a short, sweet

The world is rife All for a kiss, a short, sweet

kiss Twixt man and miss, a short, sweet

kiss Twixt man and miss, a short, sweet

kiss Twixt man and miss, a short, sweet

pp

C. kiss and yet with strife. _____

E. kiss. All for a lit - tle kiss. _____

L. kiss. All for a kiss. _____

F. kiss. All for a lit - tle kiss. _____

D. kiss. All for a kiss. _____

C. kiss. A lit - tle

P. kiss A lit - tle

kiss A lit - tle

kiss A lit - tle

pp

pp

pp

pp

The world is rife. _____ All

All for a lit - tle kiss. _____

All for a kiss. _____

All for a lit - tle kiss. _____

All for a kiss. _____

kiss. A lit - tle kiss Ah, *f*

kiss. A lit - tle kiss Ah, *ff*

kiss. A lit - tle kiss Ah, *ff*

ff

C. *ff* *pp*
 for a kiss, a lov - er's kiss A lit - tle kiss twixt man and miss

E. *ff* *pp*
 Ah! me. Twixt man and miss

L. *ff* *pp*
 Ah! me. Twixt man and miss

F. *ff* *pp*
 Ah! me. A lit - tle kiss twixt man and miss

D. *ff*
 Ah! me.

C. *ff*
 me! Ah! me.

P. *ff*
 me! Ah! me.

ff *ff* *pp*

ff
Ah me, how in - no - cent is this. _____

ff
Ah me, how in - no - cent is this. _____

ff
Ah me, how in - no - cent is this. _____

ff
Ah me, how in - no - cent is this. _____

ff
Ah me, how in - no - cent is this. _____

ff
Ah me, how in - no - cent is this. _____

ff
Ah me, how in - no - cent is this. _____

ff unis.
Ah me how in no cent is this. _____

ff
Ah me how in no cent is this. _____

ff
Ah me how in no cent is this. _____

ff

Moderate. Duke.

And now I must ex - press my deep re - gret, That

in such harsh ad - dress we should have met 'Tis due your no - ble

Chic.
mis-tress. My mis-tress! My mis-tress! Can I pique in him an

No 6^b*Slow and graceful.*

interest in the Princess *Chic.* The

Prin-cess is a theme in - spir - ing In praise of her the
sigh for her is un - a - vail - ing: To thus suc-ceed no

po - ets vie, To win from her a glance ad - mir - ing Her
sui - tor may. Such woo - ing ev - er ends in fail - ing; In

cav - a - liers would glad - ly die. But ne'er to love's sweet pray'r con -
sor-row then he rides a - way; Per - haps the fault is in the

sent - ing Her prop - er lord is yet to seek. No
woo - ing Per - haps some day a man will speak But

oth - er may find nor re - lent - ing Such is the Prin - cess Chic.
 rath - er with com - mand than su - ing He'll win the Prin - cess Chic.

Very broad and sustained.

Weak as a wom - an, Strong as a man, She rides to the wild chase

bold - ly, As free with a sword as a maid with a fan She

looks up - on love but cold - ly. Spir - it of war - rior,

heart of a maid — Strong is her arm and knight - ly Though

stout - ly she fight for truth and the right, She's all that is fair and

sight - ly.

CHORUS.

f Spir-it of war - rior, heart of a maid Strong is her arm and

f Spir-it of war - rior, heart of a maid Strong is her arm and

Though stout - ly she'll fight for truth and the right, She's
 knight - ly, Though stout - ly she'll fight for truth and the right, She's
 knight - ly, Though stout - ly she'll fight for truth and the right, She's

1. all that is fair and sight - ly. To sight - ly.
 2. sight - ly.

1. all that is fair and sight - ly. To sight - ly.
 2. sight - ly.

Song.

No 7.

"The lovelight in your eyes!"

Lorraine.

Very slow and sustained.

Lorraine.

1. If I might tell you all my heart doth feel, The
I might kneel be - fore you and con - fess The

pent up pas-sion of my soul for you. If I might make one ear-nest
se-cret that I cher-ish in my heart. If I might take you in my

fond ap - peal And whis-per that I would be ev - er true. Then
arms and press, One kiss up on your lips be - fore we part. Naught

earth a heav'n would seem to me I'd glo - ry in that par - a -
could be left for me to know, Naught more of rap - ture 'neath the

-dise, If for one mo - ment I could see The
skies, If sweet - ly there might come and go The

rit.

love-light in your eyes, — In your dear eyes.

1. 2.
2.If
p

No 8.

Finale I.

Chic, Estelle, Lorraine, Francois, Duke, Chambertin, Pommard,
Brevet, Brabeau, Herald and full Chorus.

With animation. Chic.

Save me! Oh,

save me, Save me brave and gra-cious lord Ah!

Duke.

Vil lians! By heav'n— you shall feel my sword.

SOPR & ALTO. *unis.*

TEN.

BASS.

CHORUS.

What

What

ruf-fians are these That dare to try the tem-per of the Duke? They'll surely

ruf-fians are these That dare to try the tem-per of the Duke? They'll surely

ff

f *ff*

Brevet. *slower.*

We yield! Oh, spare our lives Think,

Brabeau.

We yield! Oh, spare our lives Think,

die, They'll sure-ly die.

die, They'll sure-ly die.

p

Duke.

with expression.

Guard well, these dogs.

think of all our wives.

think of all our wives.

mf with expression

And now, fair maid-en, pray, What of this out - rage?

Chic.

I jour-ney to my aunt A league from

Have you lost your way?

p

here I fear— I oh!

She's fainted, come not

Estelle.

Somewhat faster.

Ro-man-tic mys-ter-y, What is her his-to-ry, so beau-ti-ful! so

Lorraine.

Ro-man-tic mys-ter-y, What is her his-to-ry, so beau-ti-ful! so

Franc.

Ro-man-tic mys-ter-y, What is her his-to-ry, so beau-ti-ful! so

Chamb.

Ro-man-tic mys-ter-y, What is her his-to-ry, so beau-ti-ful! so

Pom.

near

pp

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

friend-less, With-in those sheltring arms se cure from fears a-larms 'Tis love's tale

pp

end - less. Romantic mys - ter - y, what is her his - to - ry, So

end - less. Romantic mys - ter - y, what is her his - to - ry, So

end - less. Romantic mys - ter - y, what is her his - to - ry, So

end - less. Romantic mys - ter - y, what is her his - to - ry, So

end - less. Romantic mys - ter - y, what is her his - t - ry, So

CHORUS.

Ro - man - tic mys - ter - y, what is her his - to - ry, So

Ro - man - tic mys - ter - y, what is her his - to - ry, So

E. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

L. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

F. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

C. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

P. beau-ti - ful, So friend-less, With-in those shelt - 'ring arms se-cure from

beau - ti - ful, So friendless, With-in those shelt - 'ring arms se-cure from

beau - ti - ful, So friendless, With-in those shelt - 'ring arms se-cure from

fears a-larms'Tis love's tale end-less. With-in those

fears a-larms'Tis love's tale end-less. With-in those

fears a-larms'Tis love's tale end-less. With-in those

fears a-larms'Tis love's tale end-less. With-in those

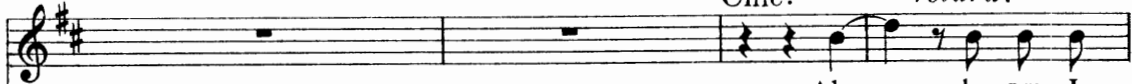
fears a-larms'Tis love's tale end-less. With-in those


fears a-larms'Tis love's tale, endless. Within those sheltring arms.

fears a-larms'Tis love's tale, endless. Within those sheltring arms.

cresc.


Chic. *retard.*

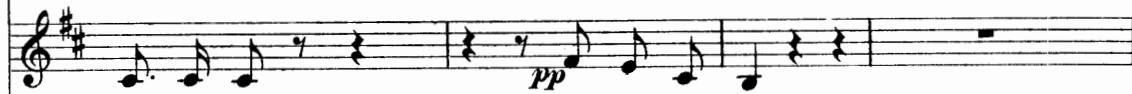
C.  Ah me why am I


E.  shelt'ring arms, she is se-cure from fears, a - larms.

L.  shelt'ring arms, she is se-cure.

F.  shelt'ring arms, she is se-cure

C.  shelt'ring arms, she is se-cure.

P.  shelt'ring arms, she is se-cure.

 she is se-cure, from fears, a - larms.

 she is se-cure.

 she is se-cure.

 *ff pp p retard.*

here? I pray you let me go up-on my way.

Duke.

You are not

with expression.

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef with lyrics 'here? I pray you let me go up-on my way.' The bottom system has a vocal line in bass clef with lyrics 'Duke. You are not' and piano accompaniment in grand staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'with expression.' instruction. A triplet of eighth notes is marked in the right hand.

Est.

The Duke is deep in

well Fair maid - en rest you here.

Detailed description: This system contains the second and third systems of music. The top system has a vocal line in treble clef with lyrics 'Est. The Duke is deep in'. The bottom system has a vocal line in bass clef with lyrics 'well Fair maid - en rest you here.' and piano accompaniment in grand staff. The piano part continues the accompaniment with a triplet of eighth notes in the right hand.

Chic.

love. Oh are

Franc.

That much is clear.

Detailed description: This system contains the fourth and fifth systems of music. The top system has a vocal line in treble clef with lyrics 'Chic. love. Oh are'. The bottom system has a vocal line in bass clef with lyrics 'Franc. That much is clear.' and piano accompaniment in grand staff. The piano part features two triplet markings in the right hand.

you not the Duke?
Duke.
'Tis true. But you, O,

Chic.
I'm
sweet one, tell me who are you? Who are you?

Lively, but not too fast.
on - ly a poor lit - tle peasant girl, Whose ways are sim - ple

quite, My aunt, who is liv - ing a league from here, Ex -

- pects me ere the night. — I'm greatly be-hold-en, sir, to

you. — And I should like to try, — To

thank you suit-a-bly but I fear — I can but say good -

- bye. —

unis.

CHORUS.

She's on - ly a poor lit - tle peasantgirl, Whose

She's on - ly a poor lit - tle peasantgirl, Whose

ways are sim - ple quite_ And she is ex - pect - ed a
ways are sim - ple quite And she is ex - pect - ed a

league from here Be - fore the day turns night. *pp* She's
league from here Be - fore the day turns night. She's

greatly be - hold - en to the Duke_ And she would like to try, To
greatly be - hold - en to the Duke And she would like to try, To

Duke.

thank him suitably but she can_ Do naught but say good-bye.

thank him suitably but she can_ Do naught but say good-bye.

gradually retard.

pray you rest here till to - mor - row I'll give you safe

Lor.

es - cort, my self and men. _____

He's

CHORUS.

He's

He's

He's

Est.
Very broad and sustained.

He's fall'n in love With the

Lor.

fall - en in love With a

Fr.

He's fall - en in love With the

Duke.

—

Chamb.

He's fall-en in love With the poor peasant maid.

Pom.

—

Brev. & Brab.

unis. He's fallen in love, But I'm greatly a -

CHORUS.

fall'n in love,
fall'n in love,
He's fall'n in love,

Very broad and sustained.

mp

poor peas-ant maid, With the poor peas-ant maid.

poor peas-ant maid The—

poor peas-ant maid, With the poor peas-ant maid.

No—

He's fall-en in love, With the poor peasant maid.

- fraid He won't love us much, For at-tack-ing the

with the poor

with the poor

with the poor

E.
 No

L.
 prin-cess has won him though poor-ly ar-rayed, The

F.
 D.
 C.
 thought of the Prin-cess has he, I'm a-fraid. No

P.
 The Princess has won him, Though poorly ar-rayed The

B.&B.
 maid, For at-tack-ing the maid. No

peas - ant maid. No

peas - ant maid. No

f

thought of the Prin - cess has he I'm a
 Prin - cess has won him Though poor - -
 No thought of the Prin - cess has he has

thought of the Prin - cess has he I'm a
 Prin - - cess has won him though poor - - ly ar -
 He's fallen in love. But I'm greatly afraid, He won't love us much,
 thought of the Prin - cess has he I'm a
 thought of the Prin - - cess has
 thought of the Prin - - cess has
 thought of the Prin - - cess has

gradually louder.

Chic.

retard.

Ah! no thought of the

Est.

cresc.

- fraid No thought of Prin-cess No thought of the

Lor.

ly ar - rayed The Prin - cess has

Fr.

he I'm a - fraid No thought of the

Duke.

Fair maid - en rest you

Chamb.

- fraid No thought, no thought of the

Pom.

- rayed She's won him The Prin - cess has

Brev. & Brab.

for at-tack-ing the maid, He won't, he won't love us

- fraid No thought of Prin-cess

- fraid No thought of Prin-cess

he Im a - fraid No thought of the

he Im a - fraid No thought of the

he Im a - fraid No thought of the

he Im a - fraid No thought of the

ff

retard.

Prin-cess has he I'm a - fraid

Prin-cess has he I'm a fraid

won him though poor - ly ar - rayed.

Prin-cess has he I'm a - fraid

here, Ah! maid - en fair, I pray you stay, Ah! stay.

Prin-cess has he I'm a - - fraid

won him though poor - ly ar - rayed.

much for at - tack - ing the maid.

Prin - cess has he I'm a - - fraid.

Prin - cess has he I'm a - - fraid.

retard.

Quick.

CHORUS.

Who comes? Who comes?
 Who comes?

The first system shows three vocal staves. The top staff has the lyrics "Who comes? Who comes?". The middle staff has "Who comes?". The piano accompaniment below features triplets in the right hand and a steady bass line in the left hand.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. It includes several triplet markings over the right-hand notes.

Herald.

His maj - es - ty King Lou-is greet-ing sends. _____ And

recit.

The Herald section begins with a vocal line in the bass clef. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The word "recit." is written in the piano part.

now this way to meet the Duke he wends. _____

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. It includes several chordal textures and a steady bass line.

CHORUS.

Lively.

The King! The King! And coming here to -

p The King! The King! And coming here to -

Chic.

The

day Now will the old Chateau be bright and gay.

day Now will the old Chateau be bright and gay.

king at hand I've no more time for play Your High-ness, fare you

well, I must, I must a - way. Duke. I can-not let you go the way is far. Some fur - ther mis - hap might your jour - ney mar. My hon - ored guest you'll be, Chic. Ill slip a-way a - My hon-ored guest you'll be, Con-sent I pray.

Very slow

- non I must o - bey. _____ *pp* The

pp The

pp *pp*

Detailed description: This system contains the first vocal phrase. The vocal line starts with a whole rest, followed by a quarter note 'n', a quarter note 'on', and a quarter rest. The lyrics 'I must obey.' are written over a long horizontal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *pp* (pianissimo) for both the vocal and piano parts.

and with great expression.

day has grown fairer the sky is more blue And life's joy is rar - er For love whis-pers

Detailed description: This system contains the second vocal phrase. The vocal line is a continuous melody. The piano accompaniment features a steady chordal accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The instruction 'and with great expression.' is written above the vocal line.

true Sweet-ly he's thrill-ing full is his heart If I were but will-ing no

I'm my she

cresc.

Detailed description: This system contains the third vocal phrase. The vocal line continues the melody. The piano accompaniment includes a *cresc.* (crescendo) marking. The key signature has one sharp (F#) and the time signature is 3/4.

Chic.

more would we part.

Est.

pp

The day has grown fair-er The sky is more blue And life's joy is

Lor.

pp

The day has grown fair-er The sky is more blue And life's joy is

Fr.

pp

The day has grown fair-er The sky is more blue And life's joy is

Duke.

more would we part.

Cham. & Pom. *pp unis.*

The day has grown fair-er The sky is more blue And life's joy is

Brev. & Brab. *unis.*

pp The day has grown fair-er The sky is more blue And life's joy is

pp The day has grown fair-er The sky is more blue And life's joy is

pp

pp

rar-er For love whis-pers true. Sweet-ly he's thrill-ing Full is his

rar-er For love whis-pers true.— Sweet-ly he's thrill - ing Full is his

rar-er For love whis-pers true.— Sweet-ly he's thrill-ing Full is his

rar-er For love whis-pers true. Sweet-ly he's thrill-ing Full is his

rar - er For love whis-pers true,— Sweetly he's thrill - ing Full is his

rar - er For love whis-pers true,— Sweetly he's thrill-ing Full is his

C. *pp*
 If I were but will-ing no more would we part.

E.
 heart If shewere but will-ing no more would they part. Life's

L.
 heart If shewere but will-ing. The day has grown fair - er The

F.
 heart If shewere but will-ing no more would they part.

D.
 If she were but will-ing no more would we part.

C.&P.
 heart If she were but will-ing no more would they part.

B.&B.

heart If shewerebut will-ing no more would they part, no more *pp*

heart If shewerebut will-ing no more would they part, no more *pp*

If I were will-ing if I were
 joy is rar - er If she were but will - -
 sky is more blue If she were but will - -
 If she were but will - -
 If she were but will - -
 would they part. - -
 would they part. - -

C. will - ing No more would we part, No more would we part.

E. - - ing No more would they part, No more would they part.

L. - - ing No more would they part, No more would they part.

F. - - ing No more would they part, No more would they part.

D. - - ing No more would we part, No more would we part.

C.&P. No more would they part,

B.&B. No more would they part, No more would they part

No more would they part, *pp* No more would they

No more would they part, *pp* No more would they

f *pp*

pp

C. more would we part, No more would part No more would part. —

E. more would they part. —

L. more would they part. —

F. more would they part. —

D. more would we part. No more we'd part No more we'd part. —

C.&P. more would they part, —

R.&B. more would they part. —

more would they part. —

more would they part. —

Waltz time. Franc.

There's a fey-er of love in the air —

Est.

The Duke's in a
Of me you had bet-ter be-ware —

trance, from the peasant maid's glance, He's in love quite enough and to spare. —

Brev.

'Tis plain that his High-ness With rope will en-twine us, And

Lor.

'Tis love's bright-est

hang us up high to be food for the crows.

The first system of music includes a vocal line for the soloist (Lor.) and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "'Tis love's bright-est hang us up high to be food for the crows." The piano accompaniment consists of chords and moving lines in both hands.

Chamb.

dream - ing. But how it will ter - mi - nate no - bod - y

Pom.

At last so 'tis seem - ing

The second system of music includes two vocal lines (Chamb. and Pom.) and piano accompaniment. The lyrics are "dream - ing. But how it will ter - mi - nate no - bod - y" for Chamb. and "At last so 'tis seem - ing" for Pom. The piano accompaniment features a triplet in the right hand.

knows. Principals with Chorus.

Hur - rah! hur-rah! for the Duke and guest The Duke and the

Hur - rah! hur-rah! for the Duke and guest The Duke and the

The third system of music includes two vocal lines (Principals and Chorus) and piano accompaniment. The lyrics are "Hur - rah! hur-rah! for the Duke and guest The Duke and the" repeated for both parts. The piano accompaniment includes a forte (f) dynamic marking.

maid-en fair. Hur-rah! hur-rah! hur-rah! hur-rah! hur-

maid-en fair. Hur-rah! hur-rah! hur-rah! hur-rah! hur-

The first system consists of two vocal staves and a piano accompaniment. The vocal parts begin with the lyrics 'maid-en fair.' followed by a series of 'Hur-rah!' exclamations. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

-rah! for the hap-py pair Hur-rah!

-rah! for the hap-py pair Hur-rah!

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

The second system continues the vocal melody with the lyrics '-rah! for the hap-py pair Hur-rah!' and concludes with 'Hur-rah! hur-rah! hur-rah!'. The piano accompaniment features more complex chordal textures and rhythmic patterns.

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

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

Hur-rah hur-rah!

The third system features a final vocal phrase 'Hur-rah! hur-rah! hur-rah!' and a piano accompaniment that concludes with a series of chords and a final cadence.

Very slow and broad.

She's but a wom-an, he's but a man, — No-ble is he and Knight -

She's but a wom-an, he's but a man, No-ble is he and Knight -

ff

- ly Liv - ing and lov - ing is Na - ture's own plan When maid - en and

- ly Liv - ing and lov - ing is Na - ture's own plan When maid - en and

Chic. All life is love. *accel.*

man meet right - ly The frail i - vy clings to rough oaken tree The

man meet right - - ly The frail i - vy clings to rough oaken tree The

accel.

The dew loves the flow'r The
 dove for her dear one is wait - - ing The dew loves the flow'r The
 dove for her dear one is wait - - ing The dew loves the flow'r The

Chic.
 stars love the sea And all life is lov - - - ing And
 Duke.
 And all life is lov - - - ing

stars love the sea All life is lov-ing and mat ing
 stars love the sea All life is lov-ing and mat ing

all life is mat ing. —

all life is mat ing. —

All life is lov - ing and mat - ing. —

All life is lov - ing and mat - ing. —

ACT II.

No 1.

Opening.

François and Chorus.

Animated.

First system of musical notation for the opening, featuring a piano accompaniment with a forte dynamic marking (*f*). The music is in 2/4 time and begins with a series of chords and rhythmic patterns.

Second system of musical notation for the opening, continuing the piano accompaniment with various chordal textures and rhythmic figures.

Third system of musical notation for the opening, concluding with a 2/4 time signature. The piano part features a mix of chords and moving lines.

Moderately slow.

Fourth system of musical notation, marked *Moderately slow*. The piano part includes the instruction "(Music on stage.)" and features a more spacious, chordal texture.

Fifth system of musical notation for the opening, continuing the piano accompaniment with a mix of chords and rhythmic patterns.

Sixth system of musical notation for the opening, concluding the piano accompaniment with a final chordal texture.

Francois.

1. A gal - lant goes a court - ing, A
 2. But when he's safe - ly ma - ted, Is

CHORUS.

SOP & ALTO. *pp*

La la la la la la la la la la la la la la

TEN. *pp*

La la la la la la la la la la la la la la

BASS.

f *pp*

court - ing, a court - ing, A gal - lant goes a court - ing With -
 ma - ted, is ma - ted, When he is safe - ly ma - ted The

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

- out a thought of care, To ev - 'ry fête es -
sto - ries all a - gree, With love he's quick - ly

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

The first system consists of a vocal line and a piano accompaniment. The vocal line has two staves. The piano accompaniment has two staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music is in a 3/4 feel. The vocal line starts with a dotted quarter note, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- cort - - ing, es - cort - - ing, es - cort - - ing, To
sat - - ed, is sat - - ed, is sat - - ed, With

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

The second system continues the musical score. It includes a vocal line and piano accompaniment. The vocal line has two staves. The piano accompaniment has two staves. The key signature remains B-flat major. The time signature is 4/4. The vocal line continues with dotted quarter and eighth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

retard a little.

ev - 'ry fête es - cort - - ing, His love - - ly la - dy fair. Oh
love he's quick - ly sa - - ted, As men are wont to be. Oh

la la la la la la la la la la la la la la la Oh
Oh

la la la la la la la la la la la la la la la Oh
Oh

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Moderato.

then he's ar - dent as can be, And takes his life quite
then he is in - dif - f'rent quite, A ver - y stu - pid

then he's ar - dent as can be, And takes his life quite
then he is in - dif - f'rent quite, A ver - y stu - pid

then he's ar - dent as can be, And takes his life quite
then he is in - dif - f'rent quite, A ver - y stu - pid

The second system consists of four vocal staves and a piano accompaniment. The tempo is marked *Moderato*. The vocal parts continue with the same melody and lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

joy-ous-ly, hum-drum wight, For men in love are blithe and gay, Through-
 joy-ous-ly, hum-drum wight, For court-ship's days may not sur-vive, How-

joy-ous-ly, hum-drum wight, For men in love are blithe and gay, Through-
 joy-ous-ly, hum-drum wight, For court-ship's days may not sur-vive, How-

joy-ous-ly, hum-drum wight, For men in love are blithe and gay, Through-
 joy-ous-ly, hum-drum wight, For court-ship's days may not sur-vive, How-

out the live-long day, Through-out the live-long
 - ev-er you con-trive, How-ev-er you con-

-out the live-long day, Through-out the live-long
 - ev-er you con-trive, How-ev-er you con-

-out the live-long day, Through-out the live-long
 - ev-er you con-trive, How-ev-er you con-

in strict time.

day. _____
- trive. _____

day, The live - long day, The live - long day. _____
trive, You may con - trive, You may con - trive. _____

day, The live - long day, The live - long day. _____
trive, You may con - trive, You may con - trive. _____

pp

pp

pp

The piano accompaniment consists of a simple harmonic pattern in the right hand and a rhythmic accompaniment in the left hand, primarily using eighth and quarter notes.

pp(Orchestra)

The piano accompaniment continues with a consistent harmonic and rhythmic pattern, featuring chords in the right hand and a moving line in the left hand.

The piano accompaniment continues with a consistent harmonic and rhythmic pattern, featuring chords in the right hand and a moving line in the left hand.

The piano accompaniment continues with a consistent harmonic and rhythmic pattern, featuring chords in the right hand and a moving line in the left hand.

Franc.

In time.

'Tis then the ta-bles turn - ing, a -

SOP. & ALTO.

La la la la la la la la la la la la la

TEN.

La la la la la la la la la la la la la

BASS.

CHORUS.

- turn - ing, a - turn - ing! 'Tis then the ta-bles turn - ing, The

la la la la la la la la la la la la la

la la la la la la la la la la la la la

la - dy fair pur-sues, For love she now is yearn - ing, Is

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'la - dy fair pur-sues, For love she now is yearn - ing, Is'. Below the vocal line are two staves of accompaniment, each with 'la' lyrics. The piano accompaniment features a treble and bass clef with chords and melodic lines.

yearn - - ing, is yearn - ing, For love she now is yearn - ing, And

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

The second system continues the musical piece. The vocal line starts with 'yearn - - ing, is yearn - ing, For love she now is yearn - ing, And'. Below it are two staves of accompaniment with 'la' lyrics. The piano accompaniment continues with similar chordal and melodic patterns.

retard a little. *In time.*

ea - ger - ly she woos. But her co - quet - ting all in vain, The
 la la la la la. But her co - quet - ting is in vain, The
 la la la la la. But her co - quet - ting is in vain, The

la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When
 la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When
 la - dy learns with deep - est pain, That court - ship's ar - dor may not last, When

once the wed - ding's past, When _____ once the wed - ding's

once the wed - ding's past When once the wed - ding's

once the wed - ding's past When once the wed - ding's

once the wed - ding's past When once the wed - ding's

past.

past, The wed - ding's past, the wed - ding's past.

past, The wed - ding's past, the wed - ding's past.

past.

past.

past, The wed - ding's past, the wed - ding's past.

past, The wed - ding's past, the wed - ding's past.

past.

Duet.

"The Days of Magic."

No 2.

Brevet and Brabeau.

Moderate. Brevet.

1. If_ on - ly we lived in the old - en days, When
2. A_ man - tle of silk you then could don, And

mag - ic_ car - pets did men a - maze, And sit - ting there on you could wish always, And
straight - way dis - ap - pear, be - gone! Yet stay the ver - y spot up - on, In -

Brev.

ev - 'ry wish come true.
- vis - i - ble to all.

Brab.

Or_ if you should rub a_ lamp be - hold straight -
Or_ with a tal - is - man - ic ring you could

- way came forward a Gen-ii bold, To build you pal-a-ces all of gold And
take from ev - en a might-y king, His fav'- rite wife, or a - ny - thing For

Slow waltz.

But oh, it's so dif-fer-ent now, —
be a slave to you.
which you'd care to call.

— Things have gone ver-y wrong you'll al - low. — It is des-per-ate - ly

trag - ic, To have lost that love - ly mag - ic For we need it in our busi - ness

now. _____ now.

DANCE.

f *ff*

No 3.

Entrance.

Chorus.

With animation.

Piano introduction in G major, 3/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. The piece concludes with a series of chords in the right hand.

SOP. & ALTO.

CHORUS.

Vocal staves for Soprano and Alto (SOP. & ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "She's but a wom - an, he's but a man, No-ble is he and knight -". The music is in G major and 3/4 time, with a melodic line in the upper voices and a supporting bass line.

Piano accompaniment for the first vocal phrase, starting with a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand provides harmonic support with chords and moving lines.

Vocal staves for the second vocal phrase. The lyrics are: "- ly. Liv-ing and lov-ing is Na-ture's own plan, When maiden and man meet". The music continues in G major and 3/4 time.

Piano accompaniment for the second vocal phrase, continuing the melodic and harmonic development from the first phrase.

right - ly, The frail i - vy clings to the rough oak-en tree, The

right - ly, The frail i - vy clings to the rough oak-en tree, The

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line consists of two staves, with the lyrics "right - ly, The frail i - vy clings to the rough oak-en tree, The" written below. The piano accompaniment is written for the right and left hands of the piano, with the right hand playing a melody and the left hand providing harmonic support.

dove for her dear one is wait - - ing, The dew loves the flow'r, The stars love the

dove for her dear one is wait - - ing, The dew loves the flow'r, The stars love the

The second system of the musical score continues the vocal line with lyrics and piano accompaniment. The vocal line consists of two staves, with the lyrics "dove for her dear one is wait - - ing, The dew loves the flow'r, The stars love the" written below. The piano accompaniment is written for the right and left hands of the piano, with the right hand playing a melody and the left hand providing harmonic support.

sea And all life is lov - ing and mat - ing.

sea And all life is lov - ing and mat - ing.

The third system of the musical score concludes the vocal line with lyrics and piano accompaniment. The vocal line consists of two staves, with the lyrics "sea And all life is lov - ing and mat - ing." written below. The piano accompaniment is written for the right and left hands of the piano, with the right hand playing a melody and the left hand providing harmonic support.

Song.

"Come Love, Go Love!"

No 4.

Chic and Chorus.

Moderately slow.

Chic.

'Tis said that love is a but - ter -
said that love is a bird ____ of

- fly That dwells by a beau - ti - ful riv - - er Where
song That sings in a par - a - dise old - - en; Where

wa - ters flow warm, where wil - lows droop by, Where the lil - lies dip
ros - es breathe per - fume thro' all the day long To glad - den the

f — *A little agitated.*

wave-ward and quiv - er, But when love may come or when
sun - light so gold - en, And though the sweetsong maybe

love may go, You may guess and guess but you nev - er may
ev - er-more heard, You may seek and seek with - out find - ing the

Slight retard.

know, By that beau - ti - ful sil - ver - y riv - er.
bird, That sings in that par - a - dise old - en.

Slow with sentiment.

pp Come, love, go love, Heigh - ho and lack - a -

- day, ——— Seek to find and know love

Heigh-ho and lack a day, ——— An - a - lyze and

meas - ure, Call it pain or pleas - ure, But none may hoard the

treas - ure of love, A - lack - a - day. ———

Chic.

CHORUS.

Come, love, go love, Heigh-ho and lack-a-day,

pp

Come, love, go love, Heigh-ho and lack-a-day,

pp

Come, love, go love, Heigh-ho and lack-a-day,

pp

pp

1.

Seek to find and know love. 'Tis

Seek to find and know love, Heigho and lack-a-day

Seek to find and know love, Heigho and lack-a-day

ppp

2. *f*
Ah! _____ None may hoard the
day. _____ None may hoard the
day. _____ None may hoard the

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a second ending bracket over the first measure, marked with a '2.' and a dynamic of *f*. The lyrics are 'Ah! _____ None may hoard the'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats, and the time signature is common time.

treas-ure of love, A - lack - a - day. _____
treas - - ure, A - lack - - a - - day. _____
treas - - ure, A - lack - - a - - day. _____

The second system continues the vocal line and piano accompaniment. The lyrics are 'treas-ure of love, A - lack - a - day. _____'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats, and the time signature is common time.

The third system shows the piano accompaniment for the final part of the piece. The right-hand part features chords and a melodic line, while the left-hand part has a simple bass line. The key signature has two flats, and the time signature is common time.

Duet.

"The Story Book."

No 5.

Estelle and François.

Gaily. Fr. A youth met a maid - en with

Est Oh, such a sto - ry book.

Fr. eyes of heav-en's blue Once in a sto - ry book. And

Fr. in her ear he whis-pered Love, I love but you. Once in a sto - ry book

Est.
Love-ly lit-tle sto-ry book.

Fr.
And they were wed-ded mer-ri-ly and

The first system of the musical score consists of three staves. The top staff is a vocal line starting with the lyrics 'Love-ly lit-tle sto-ry book.' and is marked 'Est.'. The middle staff is another vocal line starting with 'And they were wed-ded mer-ri-ly and' and is marked 'Fr.'. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Fr.
all the peo-ple say They lived to geth-er hap-pi-ly for ev-er and a day.

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'all the peo-ple say They lived to geth-er hap-pi-ly for ev-er and a day.' and is marked 'Fr.'. The middle staff is a piano accompaniment with chords in the right hand and a bass line in the left hand.

Est.
Oh, you say 'twas in a

Fr.
Once, once, once in a sto-ry book.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'Oh, you say 'twas in a' and is marked 'Est.'. The middle staff is another vocal line with the lyrics 'Once, once, once in a sto-ry book.' and is marked 'Fr.'. The bottom two staves are a piano accompaniment.

sto-ry book. The com-mon kind of

Yes, 'twas sure-ly in a sto-ry book. The com-mon kind of

The fourth system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'sto-ry book. The com-mon kind of' and is marked 'Est.'. The middle staff is another vocal line with the lyrics 'Yes, 'twas sure-ly in a sto-ry book. The com-mon kind of' and is marked 'Fr.'. The bottom two staves are a piano accompaniment.

sto-ry book Where noth-ing's ev - er true I have heard of such a

sto-ry book. Where noth-ing's too ab -
There is sure - ly such a sto-ry book Where noth-ing's too ab -

surd — for folks to think or say or do. —

Est.
But no - bod - y knows what hap-pened af - ter that, It

is-n't in the sto-ry book, It's gossiped in so-ci-e-ty they

It is-n't in the sto-ry book?

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are a piano accompaniment, with a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#).

had an aw-ful spat. But it is-n't in the sto-ry book. Of

It's nev-er in the sto-ry book.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are a piano accompaniment, with a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#).

Est.
course I like to fan-cy that such tales are nev-er true. But

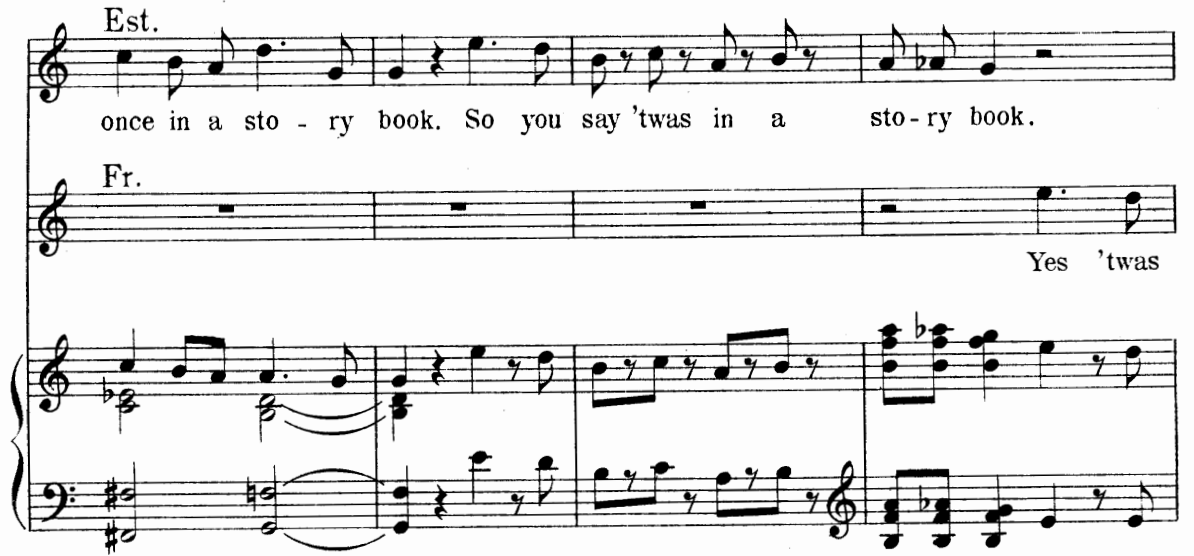
The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are a piano accompaniment, with a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#).

some-how I would like to be quite cer-tain, would-n't you? Once, once,

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are a piano accompaniment, with a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#).

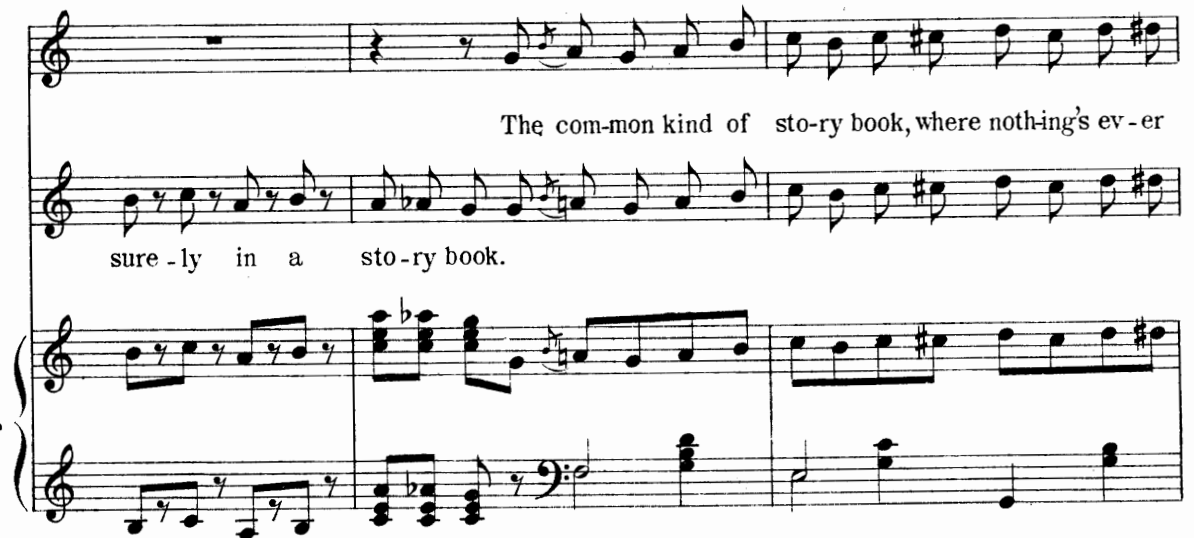
Est.
once in a sto - ry book. So you say 'twas in a sto-ry book.

Fr.
Yes 'twas



The first system of the musical score. It features a vocal line starting with the lyrics 'once in a sto - ry book. So you say 'twas in a sto-ry book.' and a piano accompaniment. A second vocal line, labeled 'Fr.', begins with 'Yes 'twas'. The piano part consists of a right-hand melody and a left-hand accompaniment.

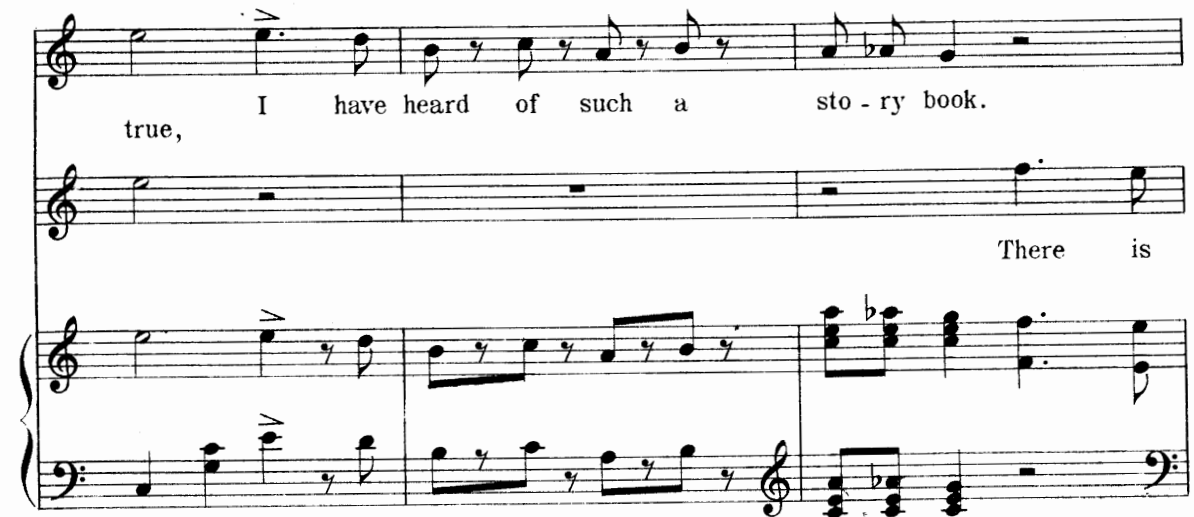
The com-mon kind of sto-ry book, where nothing's ev - er
sure - ly in a sto-ry book.



The second system of the musical score. The vocal line continues with the lyrics 'The com-mon kind of sto-ry book, where nothing's ev - er sure - ly in a sto-ry book.' The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

true, I have heard of such a sto - ry book.

There is



The third system of the musical score. The vocal line continues with the lyrics 'true, I have heard of such a sto - ry book.' and 'There is'. The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

Where noth-ing's too ab - surd for
 sure - ly such a sto-ry book,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in grand staff notation, with a treble clef for the right hand and a bass clef for the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Where noth-ing's too ab - surd for sure - ly such a sto-ry book,".

folks to think or say or do.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in grand staff notation, with a treble clef for the right hand and a bass clef for the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "folks to think or say or do.".

The third system of the musical score consists of piano accompaniment. It is written in grand staff notation, with a treble clef for the right hand and a bass clef for the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

The fourth system of the musical score consists of piano accompaniment. It is written in grand staff notation, with a treble clef for the right hand and a bass clef for the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Quartette.

No 6.

"How are we to know?"

Brevet, Brabeau, Chambertin and Pommard.

Cheerfully.

Pom.

When a
If 'tis

man says a thing it should have a true ring As all good folks con-
said "He's a bird" it's a state-ment ab-surd When he hasn't the wings to

- fess.
fly.
Brab.

It should nev-er be heard that a man broke his word Al- though in dire dis-
If 'tis said "She's a peach" it's of rea-son a breach And naught cansig-ni-

Chamb.

But what can you say of con - di - tions to - day And
If she bursts in to tears though in - flesh still ap - pears, There's

- tress.
- fy.

Chamb

where can sin - cer - i - ty be.
some - thing that's much a - miss.

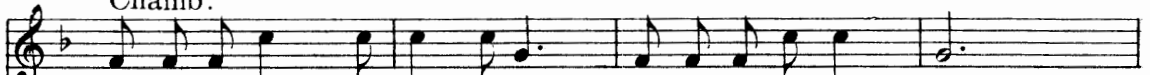
Brev.

When a deaf and dumb King makes
And if you are told "that

Brev.

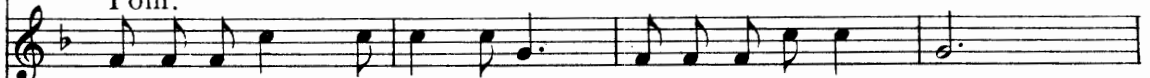
signs I will sing a song in a skel - e - ton key. —
girl is pure gold" Would you take her for earth - ly bliss. —

Chamb.



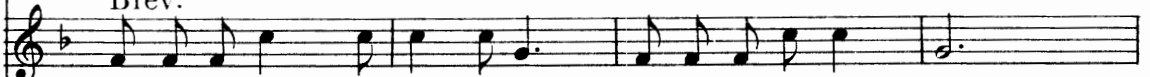
Say-er of sooth and proph-et old, Read-er of rid-dles wise.
 Say-er of sooth and proph-et old, Read-er of rid-dles wise.

Pom.



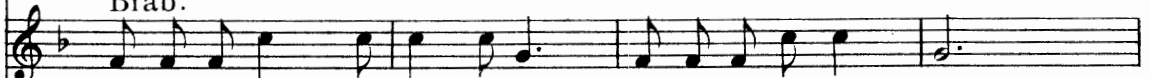
Say-er of sooth and proph-et old, Read-er of rid-dles wise.
 Say-er of sooth and proph-et old, Read-er of rid-dles wise.

Brev.



Say-er of sooth and proph-et old, Read-er of rid-dles wise.
 Say-er of sooth and proph-et old, Read-er of rid-dles wise.

Brab.



Shall we be-lieve what we are told Or shall we sur-mise When a
 Shall we be-lieve what we are told Or shall we sur-mise When a



Shall we be-lieve what we are told Or shall we sur-mise
 Shall we be-lieve what we are told Or shall we sur-mise



Shall we be-lieve what we are told Or shall we sur-mise
 Shall we be-lieve what we are told Or shall we sur-mise



Chamb.

man remarks in a man - ner grim "I won't do a blank, blank
man remarks of his slim young bride "She's all wool and a

thing to him!" Read - er of rid - dles whis - per low
whole yard wide." Read - er of rid - dles whis - per low

Chamb.

How are we to know? Read - er of rid - dles
How are we to know? Read - er of rid - dles

Pom.

Read - er of rid - dles
Read - er of rid - dles

Brev.

Read - er of rid - dles
Read - er of rid - dles

Brab.

whis - per low, How are we to know? know?
whis - per low, How are we to know? know?

whis - per low, How are we to know? know?
whis - per low, How are we to know? know?

whis - per low, How are we to know? know?
whis - per low, How are we to know? know?

whis - per low, How are we to know? know?
whis - per low, How are we to know? know?

f

tr

tr

tr

Ensemble.

Chic, Estelle, Lorraine, François, Duke, Louis, Chambertin,
 No 7. Pommard, Brevet, Brabeau, Herald and Chorus.

With spirit.

Piano introduction in 6/8 time, marked *f*. The music is in B-flat major and features a rhythmic pattern of eighth and sixteenth notes in both hands.

CHORUS.

SOP & ALTO.
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her

TEN.
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her

BASS.
 Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her

First system of the chorus, including vocal parts for Soprano & Alto, Tenor, and Bass, and piano accompaniment. The lyrics are: "Fair Bur-gun-dy lifts up her voice in wel-come to the King, Her".

hap-py peo-ple all re-joice and joy-ous-ly we sing, Fair

hap-py peo-ple all re-joice and joy-ous-ly we sing, Fair

Second system of the chorus, including vocal parts for Soprano & Alto, Tenor, and Bass, and piano accompaniment. The lyrics are: "hap-py peo-ple all re-joice and joy-ous-ly we sing, Fair".

Bur - gun - dy — lifts up her voice in wel - come,

Bur - gun - dy — lifts up her voice in wel - come,

wel - come to the King. We sing our joy — in

wel - come to the King. We sing our joy — in

rul - er good, We sing our joy — in rul - er

rul - er good, We sing our joy — in rul - er

good. His roy - al guest — we al - so would ac -

good. His roy - al guest — we al - so would ac -

- claim in prop - er heart - y mood, Un - til the raft - ers ring. —

- claim in prop - er heart - y mood, Un - til the raft - ers ring. —

Hur - rah! hur - rah! for the Duke, our lord Hur - rah! — for his

Hur - rah! hur - rah! for the Duke, our lord Hur - rah! — for his

guest at bed or board. Hur-rah! hur-

guest at bed or board. Hur-rah! hur-

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a minor key with a key signature of two flats. The lyrics are "guest at bed or board. Hur-rah! hur-". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- rah! with one ac- cord — Hur-rah hur-rah hur-rah hur-

- rah! with one ac- cord — Hur-rah hur-rah hur-rah hur-

The second system continues the vocal and piano parts. The lyrics are "- rah! with one ac- cord — Hur-rah hur-rah hur-rah hur-". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

- rah hur - - rah Fair Bur- gun-dy lifts up her voice In

- rah hur - - rah Fair Bur- gun-dy lifts up her voice In

The third system concludes the piece. The lyrics are "- rah hur - - rah Fair Bur- gun-dy lifts up her voice In". The piano accompaniment features a more active right hand with eighth-note runs and chords, leading to a final cadence.

wel-come to the King— Her hap - py peo - ple all rejoice and joy - ous - ly we

wel-come to the King— Her hap - py peo - ple all rejoice and joy - ous - ly we

sing. Hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur -

sing. Hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! hur -

- rah!

- rah!

pp

p

Louis.
Moderately slow.

Cous-in, I greet you! Bur-gun-dy to-day ap-pears con-

pp

Duke.

Your Maj-es - ty says well.

- tent And pros-per-ous and gay.

She so ap-pears and more of se-cret foes she has no

fears.

CHORUS.

pp

Of se-cret foes! What can he mean?

pp

Of se-cret foes! What can he

Of se-cret foes! What can he

Louis.

I could have

Per-haps his mean - ing lies the words be - tween

Per-haps his mean - ing lies the words be - tween

mean? Per-haps his mean-ing lies the words be - tween

Duke.

Louis.

And I for more of

wished for a more friend-ly greet - ing.

hon-est-y in meet-ing.

My hon - or ques-tioned, press me not too far.

Duke.

a little more agitated.

Nor you with plot - ting Urge me on to war.

CHORUS.

To war! To war! A
To war! To war! A

quar-rels in the air Our sovereign lord is an - gry
quar-rels in the air Our sovereign lord is an - gry

that we see But what's the cause, What
that we see But what's the cause, What

can the mat-ter be. Must war en-sue and, end our peace so fair.

can the mat-ter be. Must war en-sue and, end our peace so fair.

ff

Duke.
Slower.

Louis.

Your

Your High-ness must ex - plain.

Chamb.

Too late!

Pom.

Too late!

Slower.

pp

Duke.

Maj - es - ty has plot - ted 'gainst my state.

Louis.

'Tis

Chic.

I say that it is true. I
false.

f

CHORUS.

know the trait'rous work that you would do.

The King de-nounced a
The King de-nounced a

p

great mis-fortune this No words can smooth a speech so much a-miss.
great mis-fortune this No words can smooth a speech so much a-miss.

Chic.

I say your a - gents e - ven now. Are

ag - i - ta - ting treas - on in the land. —

And you their head more guilt - y are than they.

ff

Louis.

Ha, ha, ha, ha! ha, ha, ha, ha!

Ha, ha, ha, ha! Ha, ha, ha, ha!

p

Slow and measured.

By my faith _____ Now I know _____ Why I

mp

am _____ treat - ed so _____ 'Tis a jest _____

_____ that is clear _____ Made by this _____ Cav - a - lier. _____

Chic.

By our faith _____ He should know _____ Why he

Est. & Lor.

unis.

By our faith _____ He should know _____ Why he

Franc.

By our faith _____ He should know _____ Why he

Duke.

By our faith _____ He should know _____ Why he

Louis.

Ha, ha, ha!

Ha, ha, ha!

Chamb. & Pom.

unis.

By our faith _____ He should know _____ Why he

Brev & Brab.

unis.

unis.

By our faith _____ Now we know _____ Why he

CHORUS.

By our faith _____ Now we know _____ Why he

f

is ——— Treat - ed so ——— 'Tis no jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis no jest ——— That is

Ha ha ha ha ha ha ha ha ha

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

is ——— Treat - ed so ——— 'Tis a jest ——— That is

C. clear _____ and must soon _____ now ap - pear _____

E&L. clear _____ and must soon _____ now ap - pear _____

F. clear _____ and must soon _____ now ap - pear _____

D. clear _____ and must soon _____ now ap - pear _____

L. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

C&P. clear _____ and must soon _____ now ap - pear _____

B&B. clear _____ and must soon _____ now ap - pear _____

clear _____ Made by this _____ cav - a - lier _____

clear _____ Made by this _____ cav - a - lier _____

p

Louis.

What I have heard — were better left un -

- said I — pray you — strike me off this fel - lows'

Duke.

Louis. Not so!

head Hang me the ras-cal I de - mand. —

Duke.

He is an en - voy from the Prin - cess Chic. Whom I much

Hasten the time.

thank.

CHORUS.

A las! A - las! The quar-rel is too great,

A las! A - las! The quar-rel is too great,

The musical score for the chorus consists of four staves. The top staff is a bass line with a few notes. The second and third staves are vocal lines for two voices, both with the lyrics 'A las! A - las! The quar-rel is too great,'. The bottom two staves are piano accompaniment, with a forte (f) dynamic marking.

Herald.

Your High-ness!

War must be, The end-ing soon or late.

War must be, The end-ing soon or late.

The Herald's entrance is shown on four staves. The top staff is a bass line with the lyrics 'Your High-ness!'. The second and third staves are vocal lines with the lyrics 'War must be, The end-ing soon or late.'. The bottom two staves are piano accompaniment, with a piano (p) dynamic marking.

Liège is in re-volt!

And oth-er prov-in-ces are

The piano accompaniment for the final section consists of two staves. The top staff is the treble clef and the bottom staff is the bass clef. The music is in a minor key and features a steady rhythmic accompaniment.

Duke.

ris - ing too. Now by the saints It needed on - ly

this to point to me the work that I must do.

My men at arms! _____ Seize you, the King! _____
 Louis. _____
 Seize your

King? _____ With hold! _____

CHORUS.

A roy-al trai-tor he! — Seize him and hold —

A roy-al trai-tor he! — Seize him and hold —

— 'Twere bet-ter he had braved not Charles the Bold, Hur-rah! for Charles the

— 'Twere bet-ter he had braved not Charles the Bold, Hur-rah! for Charles the

ff

Duke.

Con-fine him in the tow'r

Bold, Hur-rah! for Charles the Bold.

Bold, Hur-rah! for Charles the Bold.

p

retard gradually.

Hence a - way. I'll have his head be - fore an - oth - er day.

Rather slow and broad.

Ha, ha, ha, ha! Now I think _____ it is

clear _____ That we know _____ trai - tor's here _____ In a

strong _____ pris - on cell _____ Pon - der this _____ Long and well _____

Chic.
 Now we think _____ it is clear, _____ That we know _____ Trai-tor's

Est.& Lor.
 Now we think _____ it is clear, _____ That we know _____ Trai-tor's

Fran.
 Now we think _____ it is clear, _____ That we know _____ Trai-tor's

Duke.
 Ha, ha, ha, ha, ha, ha, ha, ha, ha,

Louis.
 Truth to tell _____ Now I know _____ Why I am _____ treat-ed

Chamb.& Pom.
 ha, ha, ha, ha, ha, ha, ha, ha, ha,

Brev.& Brab.
 ha, ha, ha, ha, ha, ha, ha, ha, ha,

CHORUS.

SOP.
 Now we think _____ it is clear _____ That we know _____ Trai-tor's

ALTO.
 Ha, ha, ha, ha, ha, ha, ha, ha, ha,

TEN.
 Ha, ha, ha, ha, ha, ha, ha, ha, ha,

BASS.
 Ha, ha, ha, ha, ha, ha, ha, ha, ha,

ff

C. - flect Long and well. Were the Duke less than a

E&L - flect Long and well. Ha, ha, ha,

F. - flect Long and well. Ha, ha, ha,

D. ha ha ha Take him hence though King he

L. gone much a - miss In the tow'r Such a

C&P ha, ha, ha, ha, ha, ha, ha, ha, ha,

B&B

- flect Long and well. Ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha,

C.

E&L.
ha!

F.
ha!

D.
Take him hence, — take him hence. —

L.

C&P.
pp
ha, ha, ha!

B&B.
pp
ha, ha, ha, ha, ha, ha!

pp

mf

3222

Song.

No 8.

"The wood nymph and the river god"

Chic.

Moderately slow. Chic.

A wood nymph lived_

— in an old oak tree_ On a riv - er's bank_ in a for - est fair,

And once on a time she chanced to see_ A riv - er God in the

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Moderately slow.' and the mood is 'Chic.' The piano part features several triplet figures in both hands. The lyrics are: 'A wood nymph lived_ in an old oak tree_ On a riv - er's bank_ in a for - est fair, And once on a time she chanced to see_ A riv - er God in the'.

wa-ter's there— She thrill'd as she looked On his no ble face,

Her love she voiced in a joy-ous song, And he was en-rap-tured with her

grace And wor shipped her— from the reeds a - mong.

Slow and sustained.

Poor lit-tle nymph in her old oak tree Poor riv-er God in the crys-tal wave,

pp

He would have joyed in the wood to be, And she in the wa-ter cool to lave

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "He would have joyed in the wood to be, And she in the wa-ter cool to lave". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

Poor wood nymph And riv-er god too, What could they do? What

The second system of the musical score. The vocal line continues with the lyrics "Poor wood nymph And riv-er god too, What could they do? What". The piano accompaniment features a prominent triplet pattern in both hands, marked with a *cresc.* (crescendo) dynamic.

In time.
could they do?

The third system of the musical score. The vocal line begins with the lyrics "could they do?". The piano accompaniment is marked *p* (piano) and features a triplet pattern in both hands. The tempo marking *In time.* is placed above the vocal line.

Her love to him did she sweet-ly give— His pas-sion for her

The fourth system of the musical score. The vocal line continues with the lyrics "Her love to him did she sweet-ly give— His pas-sion for her". The piano accompaniment is marked *pp* (pianissimo) and features a triplet pattern in both hands.

Was plain to see, But on-ly in wa - ter, could he live

And she in the heart of the old oak tree — So she pined and pined

— With ma-ny a sigh And her heart ached so — With each passing day, That the

oak tree pity-ing her did die, And thus the wood nymph pass'd a-way.

colla voce.

Slow and sustained.

Poor lit-tle nymph in her old oak tree Poor riv-er god in the crys-tal wave

pp

He would have joyed in the wood to be, And she in the wa-ter cool to lave

Poor wood nymph And riv-er god too

cresc.

What could they do? What could they do?

Finale II.

Chic, Estelle, Lorraine, Francois, Duke, Chambertin, Pommard,
Brevet, Brabeau and Full Chorus.

No 9.

Rather fast.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords.

Second system of piano introduction. The right hand continues with a melodic line, and the left hand maintains the rhythmic accompaniment with chords.

Third system of piano introduction. The right hand continues with a melodic line, and the left hand maintains the rhythmic accompaniment with chords.

CHORUS.

SOPR.
ALTO.
TEN.
BASS.

What does it mean? What can the trou-ble be? Is

Vocal introduction for the chorus. Four staves are shown for Soprano (SOPR.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "What does it mean? What can the trou-ble be? Is". The music is in the same key signature and time signature as the piano introduction.

Piano accompaniment for the chorus. Treble clef, bass clef, 2/4 time signature, key signature of three flats. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords.

mad-ness in the air? What do, what do we see? The
 mad-ness in the air? What do we see? The

With all their skill and might.
 Duke and Cap-tain fight with all their skill, and might. A -
 Duke and Cap-tain fight with all their skill, and might. A -

What can the
 las! a - las the sight. What can the mat - - ter
 las! a - las the sight. What can the mat - - ter

Chic.
 Not I, not I.

Duke.
 I charge you yield.

Brev.
 mat ter be?
 A plucky youngster this.

be?
 be?

mp

Chic.
 E-

Est.
 Spare him I pray

Lor.
 For you I'd die.

Fr.
 Spare him I pray.

Cham.
 Sub-mit I pray.

Pom.

Chic. *retard.*

nough! _____ I yield! — To no one else, sir, have I

ff *retard.*

e'er ap - pealed. — *In time.*

He yields, the quar - rel is at end. Their

He yields, the quar - rel is at end. Their

ff *In time.*

hon - or sat - is - fied. Now may each call the oth - er friend, Since

hon - or sat - is - fied. Now may each call the oth - er friend, Since

Duke.

And now, sir, I a - gain de -

cour-age has been tried.

cour-age has been tried.

mf

Est.

Duke.

His

mand an ex - plan - a - tion of your ac - tion there. —

Est.

ac-tion there. Ah, now we un - der - stand. The quar - rel

His ac - tion there. Ah, now we un - der - stand, the quar - rel

His ac - tion there. Ah, now we un - der - stand, the quar - rel

p

Est.
was a - bout the dam - sel - fair. The Captain and Fleurette The

Fr.
The Captain shame.

Brev.
Oh, Oh, I blush

was a - bout the dam - sel fair. The

was a - bout the dam - sel fair. The

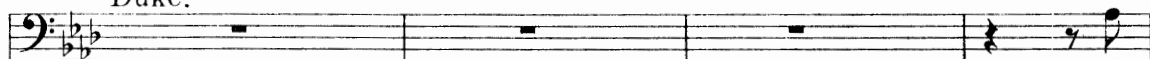
Est.
quar-rel was a - bout the dam - sel fair.

Brev.
I blush Do let me at him get.

quar-rel was a - bout the dam - sel fair.

quar-rel was a - bout the dam - sel fair.

Duke.



Cham.

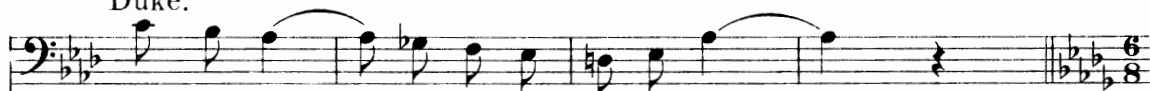
The



On - ly a peas - ant girl! And swords but now.



Duke.



queen of love — she is to me I vow! —

*Moderate.*

She's but a wom an, he's but a man —



She's but a wom an, he's but a man —

*Moderate.**f*

knight - ly
 No - ble is he and knight - ly Liv - ing and lov - ing is
 No - ble is he and knight - ly Liv - ing and lov - ing is
 knight - ly

na - ture's own plan When maid - en and man meet right - ly.
 na - ture's own plan When maid - en and man meet right - ly.
 na - ture's own plan When maid - en and man meet right - ly.

Very moderate.

Chic.

I pray you ask me not why I was there The

Chic.
dam-sel was not menaced, that I swear. —

Duke.
I do not question here your

The first system of music includes a vocal line for Chic with the lyrics "dam-sel was not menaced, that I swear. —" and a vocal line for Duke with the lyrics "I do not question here your". Below these are two staves of piano accompaniment in a key with three flats (E-flat major/C minor).

Duke
knight - ly oath yet rath - er would I hear the tale from

The second system features a vocal line for Duke with the lyrics "knight - ly oath yet rath - er would I hear the tale from". The piano accompaniment continues with chords and melodic lines.

Lor.
His High-ness is most

Duke.
both. Sum-mon the maid! —

The third system includes a vocal line for Lor with the lyrics "His High-ness is most" and a vocal line for Duke with the lyrics "both. Sum-mon the maid! —". The piano accompaniment features a triplet of eighth notes marked with a '3' and a 'pp' (pianissimo) dynamic marking.

Est.
I'll fetch her straight.

Lor.
wroth. You're lost

Pom.
You're lost what

The fourth system features three vocal lines: Est with "I'll fetch her straight.", Lor with "wroth. You're lost", and Pom with "You're lost what". The piano accompaniment provides a rhythmic and harmonic foundation for the vocalists.

Lor.
What can you say?

Fr.
What will the maid en say.

Cham.
He's gone stark mad.

Pom.
can you say

Brev.
Your

Brab.
Your

Duke. *f*.
Hence a-way.

Brev.
High-ness.

Brab.
High-ness.

CHORUS.
He's fran-tic! He's en-raged. He's like a li-on caged Who
He's fran-tic! He's en-raged. He's like a li-on caged Who

Est.

The maid has
 ev-er's wise will cross him not un - til his wrath's assuaged.
 ev-er's wise will cross him not un - til his wrath's assuaged.

f

Est.
 van-ished gone. No-

Fr.
 How can it be?

Duke.
 Gone? How can it

Cham.
 How can it be?

Brab.
 How can it be?

pp

Chic. Your High ness I de-

Est. where could I, Fleur ette the maid-en see.

Fr.

Duke. How can it be?

be?

Cham. How can it be?

Brab. How can it be?

Chic. clare.

Est. How can it be?

Lor. Oh, tempt not fate. Oh, tempt not

Fr. Oh, tempt not fate.

Cham. How can it be? How can it be?

Pom. How can it be?

Brev. Oh, tempt not fate.

Brab. How can it be?

Hasten the time a little.

Lor.

fate.

Duke.

I'll be re-venge.

Guards! —

Seize this fel-low

Chic.

This out-rage you'll re-pent.

Duke.

straight.

Cham.

Two pris'ners,

Duke.

Un-til the maid is found he'll not go free.

Cham.

Oh, dear me!

* *Slow and sustained.*

CHORUS and PRINCIPALS.

SOP. *ppp* Love is a mad - ness, breath - ing but sad - ness, Joy is its pro - mise

ALTO. *ppp*

TEN. *ppp*

BASS. *ppp* Love is a mad - ness, breath - ing but sad - ness, Joy is its pro - mise

sel - dom ful - filled; Love is a mad - ness breath - ing but sad - ness, Joy is its pro - mise

sel - dom ful - filled; Love is a mad - ness breath - ing but sad - ness, Joy is its pro - mise

sel - dom ful - filled. Bright in its seem - ing bliss - ful in dream - ing

sel - dom ful - filled. Bright in its seem - ing bliss - ful in dream - ing

yet ere fru - i - tion ev - er 'tis chilled, Yes, Love is a mad - ness,

yet ere fru - i - tion ev - er 'tis chilled, Yes, Love is a mad - ness,

ff

* Estelle with Sopr. Lorraine with Alto. Francois with Tenors.
Duke, Chamb., Pom., Brev. and Brab. with Basses.

breath-ing but sad-ness, Bring-ing us woe with ec-sta-sy thrilled.
 breath-ing but sad-ness, Bring-ing us woe with ec-sta-sy thrilled.

Moderate.

Duke.

A-way! Con-fine him in the tow-er strong Un-

pp

Chic.

Duke.

Your High-ness pause. I

til the Princess comes up-on the mor-row.

Chic.

swear you do me wrong

If you per-sist ——— you will re-pent in

March time.

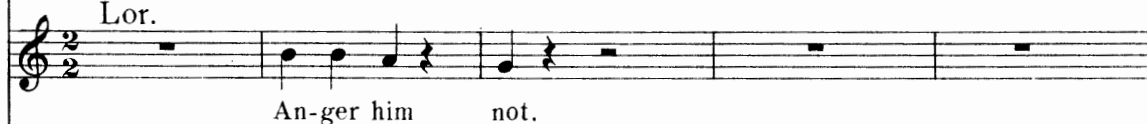
Chic.



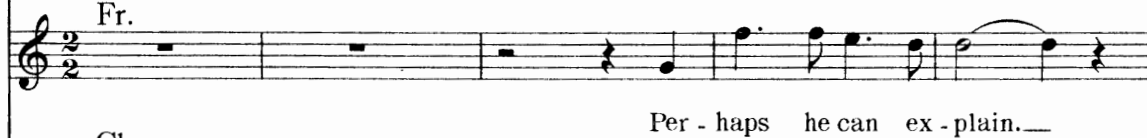
Est.



Lor.



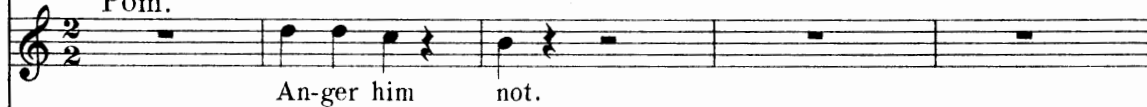
Fr.



Cham.



Pom.

*March time.*

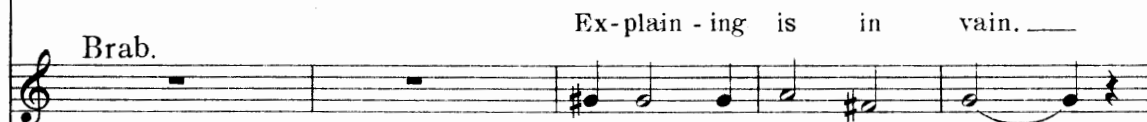
Duke.



Brev.



Brab.



PRINCIPALS and CHORUS.

A - way with him, a - way with him He's

A - way with him, a - way with him He's

ff

spir - it - ed a - way The maid - en fair and now he stands at

spir - it - ed a way The maid - en fair and now he stands at

bay. A - way with him a - way with him a - hang - ing is his

bay. A - way with him a - way with him a - hang - ing is his

due In dungeon dark this day's work he will rue.

due In dungeon dark this day's work he will rue.

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "due In dungeon dark this day's work he will rue."

Chic.

Fall'n am I from high es - tate, now in dis - grace I

The second system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "Fall'n am I from high es - tate, now in dis - grace I".

stand And in the tow - er must a - wait The sen - tence the fates com -

unis.
A - way with him

A - way with him

The third system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "stand And in the tow - er must a - wait The sen - tence the fates com -". The second and third staves have the lyrics "A - way with him" and are marked with a *unis.* (unison) instruction.

mand Gone is the maid - en I am to blame

unis.
A - way with him

p
Gone is the maid, Van - ished from

p
Gone is the maid, Van - ished from

p

Van - ished has she from sight. _____ I'm to be

sight. He is to blame. He will be hanged,

sight. He is to blame. He will be hanged,

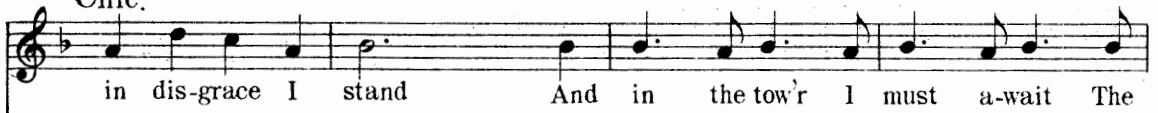
pun - ished soon for her shame— Yet will it — all come

soon for her shame He will be judged

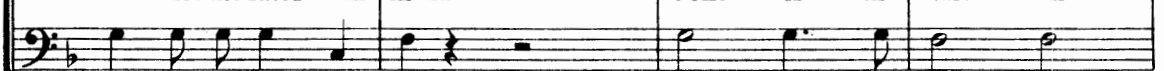
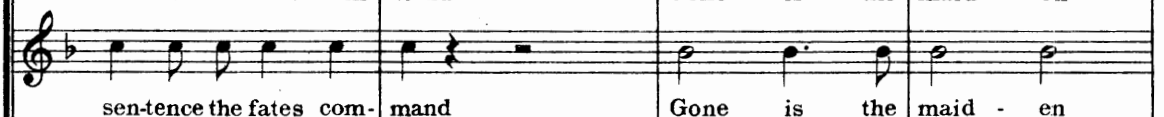
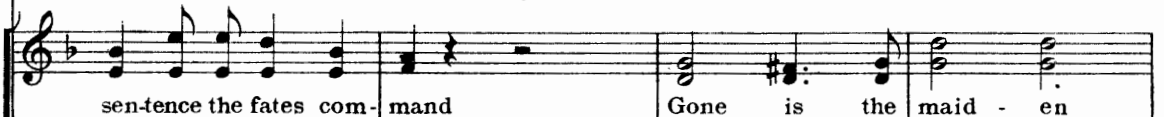
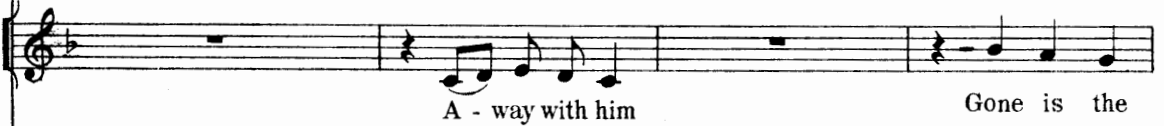
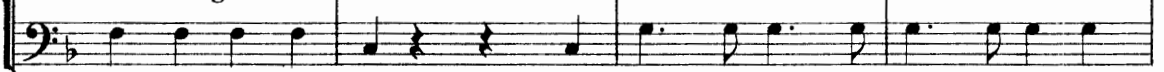
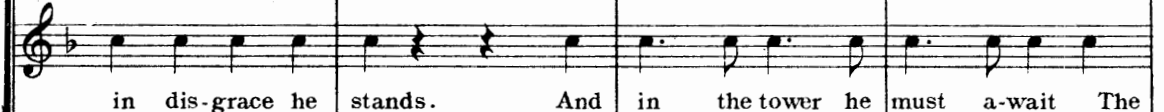
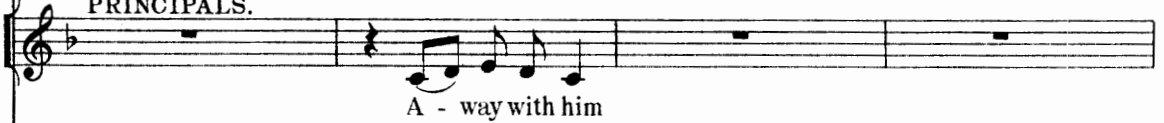
right. Fall'n am I from high es-tate, Now

He will be judged a - right, Fall'n is he from high es-tate, Now

Chic.



PRINCIPALS.



I am to blame Van - ished has she from sight.

maid, Van - ished from sight. He is to blame,

He is to blame Van - ished has she from sight.

He is to blame Van - ished has she from sight.

I'm to be pun - ished soon for her shame Yet

And will be hanged soon soon for her shame

He will be pun - ished soon for her shame He

He will be pun - ished soon for her shame He

will it all come right

He will be judged He will be judged a - right.

will be judged a - right

will be judged a - right

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'will it all come right'. The second staff is another vocal line with lyrics 'He will be judged He will be judged a - right.'. The third and fourth staves are vocal lines with lyrics 'will be judged a - right'. The fifth staff is a piano accompaniment line. The music is in a minor key and features various melodic and harmonic textures.

Duke.

A - way with him A pris'- ner he must be, Un -

Detailed description: This system contains three staves. The top staff is a vocal line for the character 'Duke' with lyrics 'A - way with him A pris'- ner he must be, Un -'. The middle and bottom staves are piano accompaniment lines. The music is in a minor key and features a steady rhythmic accompaniment.

retard. *in time.*

til the Prin - cess comes to set him free.

retard. *in time.*

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'til the Prin - cess comes to set him free.' and performance directions '*retard.*' and '*in time.*'. The middle and bottom staves are piano accompaniment lines. The music is in a minor key and features a steady rhythmic accompaniment.

CHORUS and PRINCIPALS.

A - way with him a - way with him To cell of cold grey stone There

A - way with him a - way with him To cell of cold grey stone There

ff

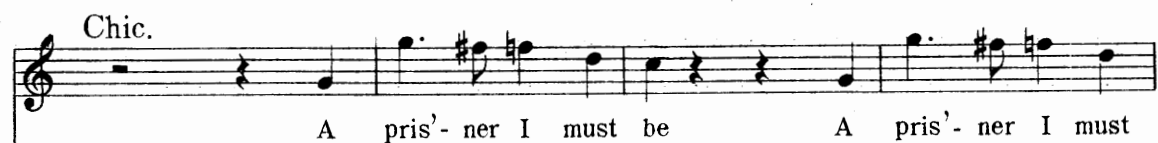
he'll per-chance re-pent the wrong he's done. A - way with him a -

he'll per-chance re-pent the wrong he's done. A - way with him a -

way with him a - pris'-ner he must be un - til the Princess comes to set him

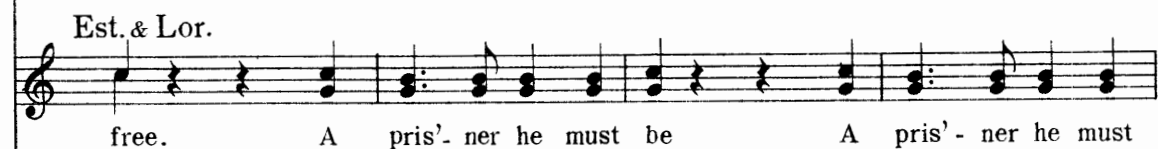
way with him a - pris'-ner he must be un - til the Princess comes to set him

Chic.



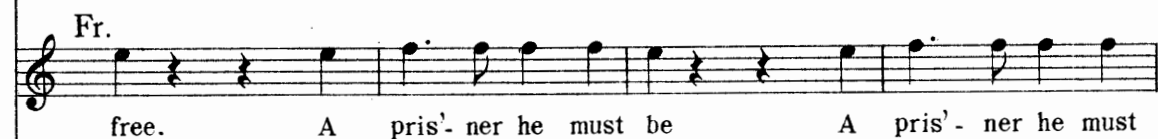
A pris'- ner I must be A pris'- ner I must

Est. & Lor.



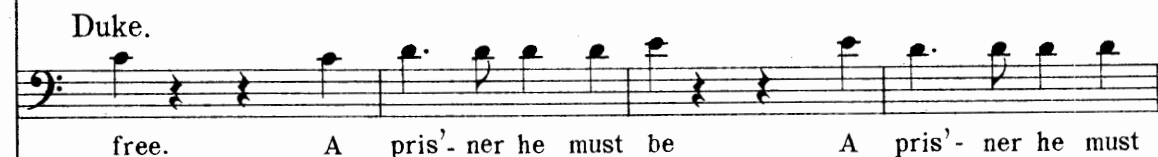
free. A pris'- ner he must be A pris'- ner he must

Fr.



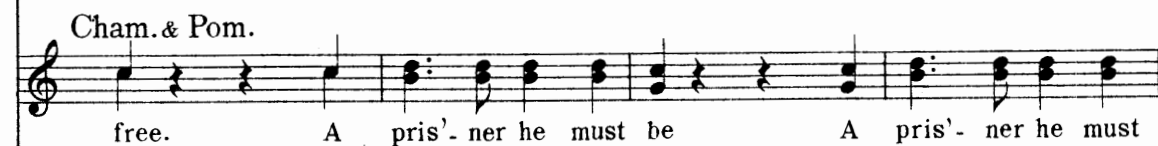
free. A pris'- ner he must be A pris'- ner he must

Duke.



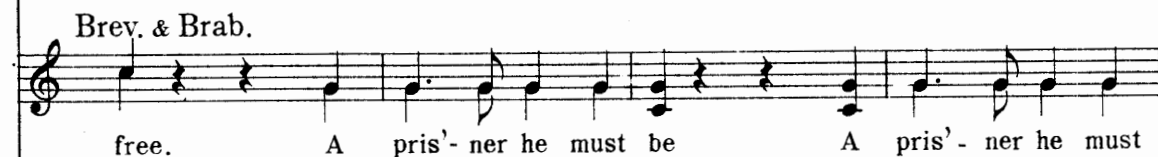
free. A pris'- ner he must be A pris'- ner he must

Cham. & Pom.

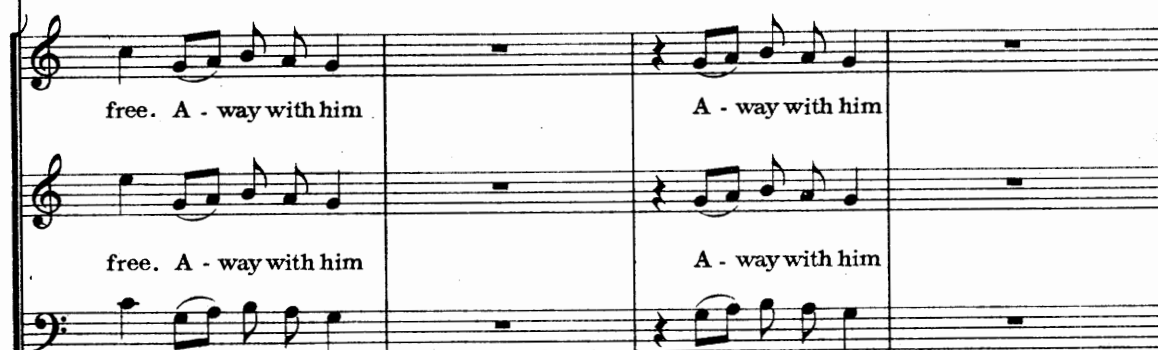


free. A pris'- ner he must be A pris'- ner he must

Brev. & Brab.



free. A pris'- ner he must be A pris'- ner he must



free. A - way with him A - way with him

free. A - way with him A - way with him



be Un - til the Prin-cess comes _____ to set

be Un - til the Prin-cess comes _____ to set

be Un - til the Prin-cess comes _____ to set

be Un - til the Prin-cess comes _____ to set

be Un - til the Prin-cess comes _____ to set

be Un - til the Prin-cess comes _____ to set

A - way with him. Un - til she sets

A - way with him. Un - til she sets

3222

me free. —

him free. —

him free. —

him free. —

him free. —

him free. —

him free. —

him free. —

8 *loco.*

ff

ACT III.

Opening Chorus.

(MALE.)

No 1a

With spirit.

ff

The first system of piano accompaniment consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand provides a steady bass line with chords in the bass clef. The music is in a 2/2 time signature and a key signature of two flats.

The second system continues the piano accompaniment. The right hand features a more active melodic line with eighth notes, while the left hand maintains a rhythmic accompaniment with chords.

The third system of piano accompaniment concludes with a triplet of eighth notes in the right hand, marked with a '3' above the notes. The piece ends with a final chord in both hands.

CHORUS.

TENORS.

BASSES.

There's a feel ing of war in the

The vocal part for tenors and basses is shown on two staves. The tenors' part is on the upper staff and the basses' part is on the lower staff. The lyrics are: "There's a feel ing of war in the".

The fourth system of piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The music concludes with a final chord.

air, In the tem-per of ev - 'ry blade And we

wel-come the prom-ise so fair, For war is a boun-ti-ful

jade — There's a hus - tle and bus - tle a - near There's a

hus-tle and bus-tle a- near, And a- far prep-a- rations are made For the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "hus-tle and bus-tle a- near, And a- far prep-a- rations are made For the". The piano accompaniment consists of chords and single notes in both hands, with some eighth-note patterns in the right hand.

send-ing and mend-ing of gear For war is a boun-ti - ful jade, For

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "send-ing and mend-ing of gear For war is a boun-ti - ful jade, For". The piano accompaniment continues with similar harmonic support, including some chords with accidentals.

war is a boun - ti - ful jade.—

The third system shows the vocal line concluding with the lyrics: "war is a boun - ti - ful jade.—". The piano accompaniment continues with sustained chords and some melodic movement in the right hand.

The fourth system shows the final part of the piano accompaniment, consisting of sustained chords and a melodic line in the right hand that concludes the piece.

No 1b

"War is a Bountiful Jade" (Brevet and Male Chorus.)
A little slower. Brevet.

War gives to a lov - er the
The sol - dier has on - ly to

mf

sol - dier bold Plun - der of coun - try and town.
go and fight, what mat - ter the right or wrong.

p

My la - dy's jew - els, the mi - ser's gold and
'Tis a gay wild life of glo - rious strife And its

oft en a king - ly crown. He
spice is wine and song. And

drinks of wine from the old - est cask In cas-tles to sleep he
ev - er the wench-es will troop-ing come The wench-es with eyes a -

lies. _____ And the wench-es of - fer their
flame. _____ With the tim tim tum of the

retard a little.

blood-red lips, And woo him with ro - guish eyes. _____
war like drum, And the sol - dier is their game. _____

Then mend, mend, mend, And

pol - ish ev - ry pike And ham - mer and shar - pen each

lance - tip a - like And tem - per keen each blade — Now

peace a - side is laid — And war, war, war is a boun - ti - ful

jade. Then mend, mend, mend, And pol - ish - ev - ry pike, And
TENORS.

Then mend, mend, mend, And pol - ish - ev - ry pike, And
BASSES.

ham-mer and sharpen each lance - tip a like — And temperkeeneach

ham-mer and sharpen each lance - tip a - like — And temperkeeneach

The first system consists of three staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

blade — Now peace a - side is laid — And war, war,

blade — Now peace a - side is laid — And war, war,

The second system continues with three staves. The vocal lines end with a fermata over the word 'war'. The piano accompaniment includes a triplet of eighth notes in the right hand towards the end of the system.

(Pause 2d time only.)

war is a boun - ti - ful jade. —

war is a boun - ti - ful jade. —

The third system consists of three staves. The vocal lines end with a fermata over the word 'jade'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A second instruction '(Pause 2d time only.)' is placed below the piano part.

Trio.

"A Fighting Man?"

No 2.

Estelle, Brevet and Brabeau.

Animated.

Brevet.

When a dam - sel meets with a fight - ing man She always af - fects dis -
 Oh coy is the maiden 'tis so with all When wooed by a fight - ing

- dain. — She al - ways be - rates him pre - tends that she hates him And
 man. — They scold and they har - ry, but al - ways they mar - ry, And

flouts him and flaunts him but fi - nal - ly mates him.
 then they're de - vot - ed, they fetch and they car - ry.

Brab.

That is if he can give check to her plan By
It's done ev - 'ry day, it's on - ly their way It's

retard a little.

show-ing her scorn-ing is vain — For a fight - ing man is the
been just so since the world be-gan — How - ev - er it nev - er af -

Est.

prop - er sort To win the heart of the dam - sels.
-fects re - sults For fight - ing men must be mas - ters.

But

Tell me I pray you if you can What do you mean by a
how if the maid-en with wrath ex-plode, Does a fight-ing man wince when he

pp

Est.

With spirit.

fight-ing man.
feels the goad.

They
Does

Brev.

A fight-ing man,
A fight-ing man,

Brab.

A fight-ing man,
A fight-ing man,

say that from dan-ger a-way he ran.
he fly to such shel-ter as he can.

He's quick with the blade.
He's quick and he's strong.

He's
He

At least when he meets with a pret-ty maids
'Tis said he af-fects self-praise in song.

He's
From

nev-er a-fraid.
nev-er goes wrong.

And he's oft - en re - ward - ed like
And he's punished if kiss - ing he
nev - er a - miss.
bat - tle he hies.
With a smile or a kiss.
To a pair of bright eyes.

f *p*

this. A fight - ing man, a fight - ing man, He's
tries.

A fight - ing man, a fight - ing man, He's

f *mf*

built up - on na - ture's fin - est plan, A fiend in a brawl, A
built up - on na - ture's fin - est plan, A fiend in a brawl, A

beau in a hall All the world bows down to a fight-ing man.

beau in a hall All the world bows down to a fight-ing man.

The first system consists of three vocal staves and a piano accompaniment. The key signature is A major (three sharps). The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket labeled '1' spans the final two measures of the system.

fight-ing man.

fight-ing man.

The second system continues the vocal and piano parts. It begins with a second ending bracket labeled '2' over the first measure. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the first measure of the piano part.

The third system contains only the piano accompaniment. It continues the rhythmic and harmonic patterns established in the previous systems, with a mix of chords and moving lines in both hands.

Quartette.

"Love came to me one day."

No 3.

Chic, Lorraine, Duke and François.

Rather slow. *Chic.*

Love came to me one

day, Decked out in col-ors gay,

Sang to me on my way, And I dis-owned

slight retard *in time.*

him, He came to me a - gain

Sad and dis-heart-ened, when My heart re-spond-ed

Chic. Then I quick-ly en-throned him Duke. What

Chic. voice in mu-sic clear at-tends my anxious ear. Then

love came in poor ar-ray and said — to Franc. Love is the theme to-

Chic.

me. Let me remain, I pray, Oh hear my plea.

Lor.

Will she herself be - tray. This should not be.

Fr.

day. I plain - ly see.

Duke.

That voice! what shall I

He seemed so sad and lorn, so woe-ful and so torn, So wea - ry

Will she herself be-tray

say, Who can it be? Who can it be If it be she I

cres.

and so worn. I warmed him in my heart I warmed him in my
 Will she herself be -
 Love is the
 mourn. Who left me so for - lorn If she will but a-dorn my

heart. — Nor asked a fee.
 tray. — This should not be.
 theme to-day 'Tis said that sirens
 life I'll be the rich-est lord on land or sea.

pp

Fr. sing — and fals - est vis - ions bring.

Duke. I swear it is not

Lor. Re - frain, re -

so. That voice, that voice I know.

Chic. Love came to me one

Lor. frain I pray, you know, you know not what you say. Love —

Fr. Love comes to all one

day. Decked out in col-ors gay.

comes to all one day.

day. Decked out in col - ors gay.

Love came to me one day. Decked out in col-ors

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics "day. Decked out in col-ors gay." The second staff has "comes to all one day." The third staff has "day. Decked out in col - ors gay." The piano accompaniment is shown in two staves (treble and bass clef) with a repeating triplet pattern in the right hand and chords in the left hand.

Sang to me on my way And I dis - owned _____

Sings to them on their way and they dis -

Sings to them on their way _____ and they dis -

gay. And I dis - owned _____

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of four staves. The first staff has the lyrics "Sang to me on my way And I dis - owned _____". The second staff has "Sings to them on their way and they dis -". The third staff has "Sings to them on their way _____ and they dis -". The fourth staff has "gay. And I dis - owned _____". The piano accompaniment continues with the same triplet pattern in the right hand and chords in the left hand.

him. He came to me a - gain.

owned him. He — comes to all a - gain.

owned him. He comes to all a -

him. He came to me a -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics: "him. He came to me a - gain." (Staff 1), "owned him. He — comes to all a - gain." (Staff 2), "owned him. He comes to all a -" (Staff 3), and "him. He came to me a -" (Staff 4). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings.

Sad and dis-heart-ened when my heart re-pond-ed

Sad — and dis-heart-ened when their —

gain. Sad and dis-heart-ened when their —

gain. Sad and dis-heart-ened when my heart re -

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics: "Sad and dis-heart-ened when my heart re-pond-ed" (Staff 1), "Sad — and dis-heart-ened when their —" (Staff 2), "gain. Sad and dis-heart-ened when their —" (Staff 3), and "gain. Sad and dis-heart-ened when my heart re -" (Staff 4). The piano accompaniment continues with a similar rhythmic pattern, including triplet markings.

Then I quick - ly en - throned him.

hearts are chast-ened then they quick en - throne him. Love

hearts are chast-ened then they quick en - throne him.

spond - ed Then I quick en - throned him. Love

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the piano accompaniment, showing a treble and bass clef with chords and triplets. A crescendo hairpin is visible above the first staff.

Love came in poor ar - ray and said to

came _____ Love came in

Love _____ came in poor ar - ray and said to

came in poor ar - ray and said to me _____

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic marking. The lyrics include long horizontal lines indicating sustained notes or breath marks.

me. Let me re - main I pray Oh
 poor ar - ray and said to me Let me re - main I —
 me. Let me re - main I pray.
 Let me re - main I

hear my plea. He seemed so
 pray Oh hear my plea. He seemed —
 Oh hear my plea. He seemed so sad and
 pray — Oh hear my plea. He seemed so sad and

sad and lorn, So woe - ful and so torn

so sad and lorn _____ So woe - ful and so

lorn So woe ful and so torn

lorn, So woe - ful and so torn So

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics written below. The piano accompaniment is in the left hand, providing harmonic support with chords and moving lines.

So wea - ry and so worn so wea - ry

torn _____ so wea - ry and so worn So

So wea - ry and so worn I warned I

wea - - ry and so worn so wea - -

The second system continues the musical piece. It features four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

and so worn I warmed him in my heart — Nor
worn, I warmed him in my heart — Nor
warmed him in my heart — Nor
ry, I warmed him in my heart — Nor

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The lyrics are: "and so worn I warmed him in my heart — Nor", "worn, I warmed him in my heart — Nor", "warmed him in my heart — Nor", and "ry, I warmed him in my heart — Nor". The fifth staff is the piano accompaniment, featuring a treble and bass clef. The music is in a minor key and includes various musical notations such as slurs, accents, and a sixteenth-note triplet in the final measure.

ff
asked a fee. —
asked a fee. —
asked a fee. —
asked a fee. —

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The lyrics are: "asked a fee. —", "asked a fee. —", "asked a fee. —", and "asked a fee. —". The fifth staff is the piano accompaniment, featuring a treble and bass clef. The music is in a minor key and includes various musical notations such as slurs, accents, and a sixteenth-note triplet in the final measure.

Entrance.

Male Chorus.

No 4a

Animated.

TEN.
CHORUS. The Prin - cess - es men at arms are we — The
BASS.

ver - y flow'r of chiv - al - ry. And when we go to

war and fight — We know we're al - ways in the

right we march with step e - las - tic And in our ways a dras - tic

Dras - tic, dras - tic dras - tic Oh, so ver - y dras - tic we're right we

know And so the foe may nev - er find us plas -

3222

SOPR. *unis.*
ALTO. We're blades of a tem - per both fine and tried On
tic. The Prin - cess - es men at

mis-sions im - por - tant we're chos - en to ride We're quick and em - pha - tic But
arms are we The ver - y

nev - er er - ra - tic we sleep, we sleep our swords be side as an
flow'r of chiv - al - ry and

es-cort of hon-or su- perb are we There's noth-ing to e-qual us you'll a-gree We're
 when we go to war and fight — We

al-ways re-li-a-ble Dar-ing and pli-a-ble Brave as you well can see. A
 know we're al-ways in the right. — We

sweep - ing bow and a low - bent head Or an off - hand
 march with step e - las - tic and in our ways so dras-tic Dras tic, dras - tic

nod Prove us well bred We heed not the tears of a -
 dras - tic Oh, so ver - y dras - tic We're right we know — and

This system contains the first two lines of the musical score. The top line features a vocal melody in treble clef with lyrics. The middle line is a vocal line in treble clef. The bottom line is the piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The piano part includes triplets and slurs.

dor - ing dears For we — are the pink of pro - pri - e - ty
 so the foe may nev - er find no

This system contains the next two lines of the musical score. The vocal lines continue with lyrics. The piano accompaniment features prominent triplet patterns in both the right and left hands.

cav - a - liers.
 plas - - tic.

This system contains the final two lines of the musical score. The vocal lines conclude with the lyrics. The piano accompaniment continues with complex rhythmic patterns and slurs.

SONG "LOVE AND WAR." (Chic and full Chorus.)

Chic.

Two things greater than all things are The first is love, is love so fair, The
Love is gen - tle - ness and grace Ten - der of heart and mild; But

se - cond is grim re - pul - sive war And this and this com - pletes the pair A -
war has a rough and fearsome face, That is im - pressed with pas - sion wild And

las, they seem miss - mat - ed Un - wise un - just - ly fat - ed. To
yet de - spite their seem - ing With com - mon traits they're teem - ing 'Tis

go a - bout thus coup - led And for aye But they jour - ney on for -
nat - u - ral se - lec - tion You must know, And so long as time is

ev-er need-ing nei-ther tie nor teth-er And they are bet-ter friends as swift the
time love and war in prose and rhyme Still hand in hand con-gen-ial-

Brilliant.

a - ges fly.
ly will go. Love and war Love and war War and love

In the earth be - neath or heav'n a - bove. Two things greet-er than

all things are The one is love And the oth - er war The one is

love and the oth - er war.

SOPR.

ALTO.

CHORUS.
TEN.

BASS.

Love and war, Love and war, War and

Love and war, Love and war, War and

f

ff

Two things

love In the earth be - neath, or heav'n a - bove Two things

love In the earth be - neath, or heav'n a - bove Two things

greater than all — things are And one is love And the oth - er

great-er than all — things are And one is love And the oth - er

great-er than all things are And one is love And the oth - er

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "greater than all — things are And one is love And the oth - er". The piano part features a steady accompaniment with chords and moving lines in both hands.

war the one is love and the oth - er war. war.

war the one is love and the oth - er war. war.

war the one is love and the oth - er war. war.

with force.

The second system continues the musical piece. It includes the same four vocal staves and piano accompaniment. The lyrics are: "war the one is love and the oth - er war. war.". There are first and second endings marked above the vocal lines. The piano part includes the instruction *with force.* and features a more active accompaniment with chords and moving lines in both hands.

Duke spoken
 "Burgundy greets the Princess Chic and bids her :
 : welcome."

pp
rather slow.

Chic.
 Come love go love

Heig - ho and lack - a - day!

Duke
 "What! Can it be Fleurette"?

f

Chic.
 She's but a wom - an Thou art a man.

with the voice.

f

Finale III.

Chic, Duke, Principals and Chorus.

No 5.

With spirit.

Piano introduction for No. 5, marked *With spirit.* and *f*. The music is in 3/4 time with a key signature of one sharp (F#). It consists of two staves, treble and bass, with a dynamic marking of *f* (forte).

CHORUS and PRINCIPALS.

Vocal staves for Soprano (SOPR.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "She's but a wom - an He's but a man No - ble is". The Soprano part has a long note on "man" that spans across the bar line.

Piano accompaniment for the first vocal system, marked *ff* (fortissimo). It consists of two staves, treble and bass, with a dynamic marking of *ff*.

Vocal staves for Soprano (SOPR.) and Bass (BASS.). The lyrics are: "he and knight - ly Liv - ing and lov - ing is". The Soprano part has a long note on "Liv - ing" that spans across the bar line.

Piano accompaniment for the second vocal system. It consists of two staves, treble and bass.

Chic.

Life is all
na-ture's own plan When maid-en and man meet right - ly The
na-ture's own plan When maid-en and man meet right - ly The

The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments. The key signature is one sharp (F#).

love. _____
frail i - vy clings to rough oak-en tree The dove for her dear one is
frail i - vy clings to rough oak-en tree The dove for her dear one is

The piano accompaniment continues with a consistent harmonic support, featuring a bass line with octaves and chords, and a treble line with chords and melodic lines. The key signature remains one sharp (F#).

Chic.

The dew loves the flow'r, the stars love the sea And

Duke.

And

wait - - ing The dew loves the flow'r, the stars love the sea.

wait - - ing The dew loves the flow'r, the stars love the sea.

all life is lov - - - ing and all life is mat - -

all life is lov - - - ing and all life is mat - -

All life is lov - ing and mat - ing All life is

All life is lov - ing and mat - ing All life is

ing.

ing.

lov - ing and mat - - ing.

lov - ing and mat - - ing.

End of Opera.