

145534
THE BASOCHE.

(KING OF THE STUDENTS.)

Opera Comique in 3 Acts.

TRANSLATED FROM THE FRENCH OF

ALBERT CARRÉ.

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— * * * * * —
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FIRST PRODUCED AT THE ROYAL ENGLISH OPERA, BY MR. R. D'OYLY CARTE,
ON TUESDAY, 3RD NOVEMBER, 1891.

Dramatis Personæ.

HIS MAJESTY KING LOUIS XII. OF FRANCE ... ..	...	...	...	...	...	Mr. W. H. BURGON.
LE DUC DE LONGUEVILLE ... ..	...	...	...	...	...	Mr. DAVID BISPHAM.
CLÉMENT MAROT (<i>A Poet</i>)	}	<i>Students,</i>	{	<i>Members of the Basoche.</i>	{	Mr. BEN DAVIES.
L'EVEILLÉ (<i>His Friend</i>)						Mr. CHARLES KENNINGHAM.
ROLAND						Mr. CHARLES COPLAND.
MASTER GUILLOT (<i>Landlord of the "Pewter Platter"</i>) ... ..	...	...	...	...	...	Mr. JOHN LE HAY.
THE CHANCELLOR OF THE BASOCHE ... ..	...	...	...	...	...	Mr. FRED. BOVILL.
THE EQUERRY OF THE KING ... ..	...	...	...	...	...	Mr. WILSON SHEFFIELD.
THE GRAND PROVOST ... ..	...	...	...	...	...	Mr. URIDGE.
JACQUET (<i>Guillot's Servant</i>) ... ..	...	...	...	...	...	Mr. DAVID COWIS.
A ROYAL PAGE ... ..	...	...	...	...	...	Mr. CARRINGTON.
THE WATCHMAN ... ..	...	...	...	...	...	Mr. GODWIN HUNT.
MARIE D'ANGLETERRE (<i>Wife of Louis XII., and Sister to King</i>)	}	<i>Henry VIII. of England</i>	{	{	{	Miss ESTHER PALLISER.
COLETTE (<i>A Peasant</i>)						Miss LUCILE HILL.
JEANETTE ... ..	...	...	...	...	...	MISS ESMÉ LEE.
CLARICE ... ..	...	...	...	...	...	Miss KATE VITO.

The Opera produced under the Stage Direction of Mr. HUGH MOSS, and under the Musical Direction of
Mr. FRANÇOIS CELLIER.

ACT I.

A PUBLIC PLACE IN PARIS IN 1514 Mr. W. PERKINS.

ACT II.

INTERIOR OF THE "PEWTER PLATTER" INN Mr. W. T. HEMSLEY.

ACT III.

GREAT HALL IN THE PALACE OF LOUIS XII. Mr. W. TELBIN.

The Costumes by Mons. and Mdme. ALIAS, from designs by Mons. BIANCHINI, all the details having been carefully reproduced from authentic sources. Some of the Costumes in Act I. by Mdme. LÉON. Wigs by Mr. CLARKSON. Properties by Mr. SKELLY. Stage Machinist, Mr. PETER WHITE.

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PRELUDE.

Tempo di Marcia. ♩ = 104.

PIANO.

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 time signature is common time (C). The key signature has one sharp (F#). The music begins with a piano (p) dynamic and a trill (tr) over the first note. The tempo is marked as 'Tempo di Marcia' with a quarter note equal to 104 beats per minute. The first system contains three measures of music.

The second system of musical notation consists of two staves. It continues the piece with three measures of music, featuring a trill (tr) in the first measure.

The third system of musical notation consists of two staves. It continues the piece with three measures of music, featuring a forte (f) dynamic marking in the second measure.

The fourth system of musical notation consists of two staves. It continues the piece with three measures of music, featuring a forte (f) dynamic marking in the second measure.

The fifth system of musical notation consists of two staves. It continues the piece with three measures of music, featuring a forte (f) dynamic marking in the second measure.

The sixth system of musical notation consists of two staves. It continues the piece with three measures of music, featuring a forte (f) dynamic marking in the second measure.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a series of eighth-note chords with slurs. A dynamic marking of *f* (forte) is present in the first measure.

Second system of musical notation, consisting of two staves. It continues the eighth-note chordal pattern from the first system.

Third system of musical notation, consisting of two staves. It includes dynamic markings *dim.* (diminuendo) and *poco rit.* (poco ritardando).

Fourth system of musical notation, consisting of two staves. The music transitions to a slower, more spacious texture with a dynamic marking of *pp* (pianissimo).

Fifth system of musical notation, consisting of two staves. It features a dynamic marking of *cres.* (crescendo).

Sixth system of musical notation, consisting of two staves. It includes a dynamic marking of *pp* (pianissimo).

First system of musical notation. The right hand features a melodic line with a slur over the first two measures and a fermata over the final note of the second measure. The left hand provides a rhythmic accompaniment. A *cres:* marking is present in the third measure of the left hand.

Second system of musical notation. The right hand continues the melodic line with slurs and a fermata. The left hand features a series of chords and a melodic line. A *cres:* marking is present in the third measure of the left hand.

Third system of musical notation. The right hand has a melodic line with slurs and a fermata. The left hand has a melodic line with a *f* dynamic marking in the first measure and a *p* dynamic marking in the third measure.

Fourth system of musical notation. The right hand features a melodic line with trills (*tr*) and a *p* dynamic marking. The left hand has a melodic line with a *cres:* marking in the third measure.

Fifth system of musical notation. The right hand features a melodic line with trills (*tr*) and a *grva* marking. The left hand has a melodic line with a *cres:* marking in the second measure.

Sixth system of musical notation. The right hand features a melodic line with trills (*tr*) and a *grva* marking. The left hand has a melodic line with a *f* dynamic marking in the second measure.

First system of musical notation. The right hand (treble clef) begins with a trill on a middle note, followed by a melodic line with eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The right hand continues with a melodic line, featuring a trill in the second measure. The left hand maintains the accompaniment with chords and eighth notes.

Third system of musical notation. The right hand features a complex, rapid melodic passage with many sixteenth notes. The left hand continues with a steady accompaniment of chords and eighth notes.

Fourth system of musical notation. The right hand has a melodic line with triplets. The left hand includes dynamic markings *ff* (fortissimo) and features chords with a '7' (seventh) chord symbol.

Fifth system of musical notation. The right hand continues with a rapid melodic passage. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Sixth system of musical notation. The right hand features a melodic line with chords. The left hand has a rhythmic accompaniment with chords and eighth notes, ending with a double bar line.

ACT I.

INTRODUCTION, CHORUS, SONG & SCENE.

Allegro. (♩=120.)

CLÉMENT & MAROT.

L'ÉVEILLÉ.

ROLAND.

THE CHANCELLOR.

1st Sopranos.

2nd Sopranos.

Tenors.

Basses.

Allegro.

PIANO.

p

poco a poco - cres - cen - do

f

1st Sop. *ff*

2nd Sop. *ff*

CHO. Ten. *ff*

Bass. *ff*

This is the day when the Basoche choose a King to reign at their

head..... This King must be a - bove reproach, Brave and valiant too, and well

CHO. head..... This King must be a - bove reproach, Brave and valiant too, and well

head..... This King must be a - bove reproach, Brave and valiant too, and well

head..... This King must be a - bove reproach, Brave and valiant too, and well

read..... For a year then on his noble brow, In majes-ty he shall

CHO. read..... For a year then on his noble brow, In majes-ty he shall

read..... For a year then on his noble brow, In majes-ty he shall

read..... For a year then on his noble brow, In majes-ty he shall

wear the crown; While all.... be-fore his law shall bow, Sing his hon- or, his re-

CHO. wear the crown; While all.... be-fore his law shall bow, Sing his hon- or, and

wear the crown; While all.... be-fore his law shall bow, Sing his hon- or, his re-

wear the crown; While all.... be-fore his law shall bow, Sing his hon- or, and

nown! And sing his hon- or and his re- nown!

CHO. all..... shall sing his hon- or, his re- nown!

nown! And sing his hon- or, his re- nown!

all..... shall sing his hon- or, his re- nown!

THE CHANCELLOR.

Each

dim.

CH. can - di - date will now ap - - - - - proach. And speak so that

p

CH. all may hear

1st Sop. *f* This is the day when the Ba -

2nd Sop. *f* This is the day when the Ba -

CHO. Ten. *f* This is the day when the Ba -

Bass. *f* This is the day when the Ba -

f

CHO. - soche.... Choose a King to reign for a year!

THE CHANCELLOR.

Two can - di - dates I have to name Both for

CH. e - - lo - quence and wit Are known to fame

CH. This is Ma - rot and this Ro - land

CH. Sop. And first Ro -

While each his claims will men - tion, We will pay strict at - - ten - tion;

CH. Ten. While each his claims will men - tion, We will pay strict at - - ten - tion;

Bass. While each his claims will men - tion, We will pay strict at - - ten - tion;

CH. ROLAND.

land.....

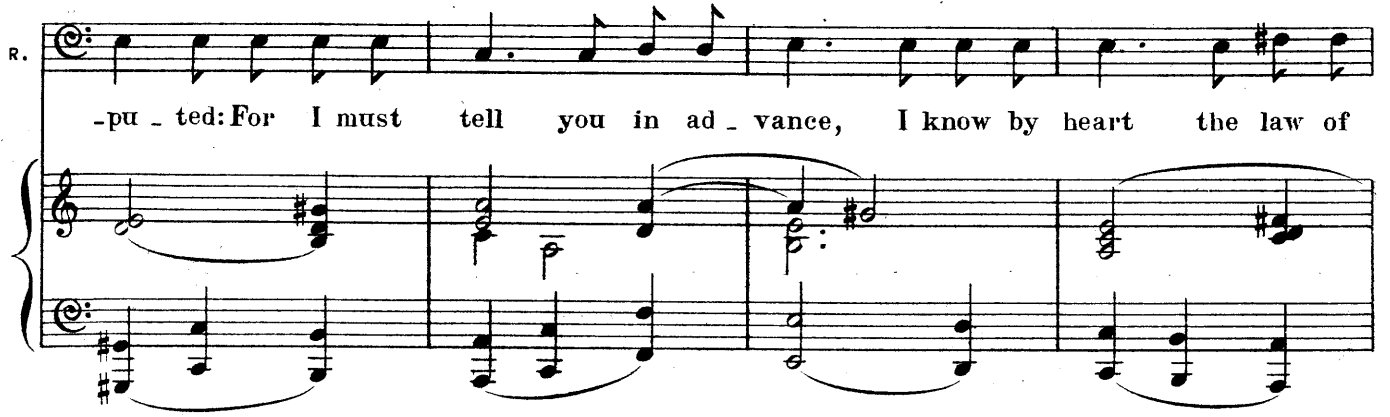
And first Ro - land!

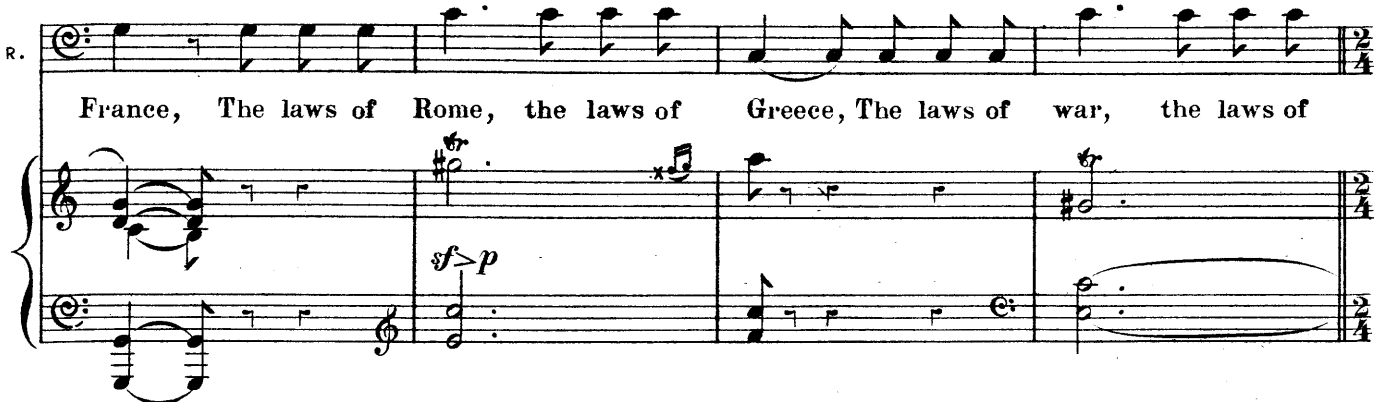
CH. And first Ro - land!

And first Ro - land!

And first Ro - land!

R. am the wisest here; This can not be re - fu - ted, Nor can it be dis -

R.  -pu - ted: For I must tell you in ad - vance, I know by heart the law of

R.  France, The laws of Rome, the laws of Greece, The laws of war, the laws of

L'ÉVEILLÉ.

R.  E_gyptian law, A_the_nian
peace; The laws of crime and feudal law, These I a - dore -

L'É.  law, Of le-gal lore e_nough and more!.....

ROLAND.

I proudly scorn your gibes to answer! But in spite of this re-

L'ÉVEILLÉ.

We've had e - nough!

ad lib.

-buff I now will state - The laws in al-pha-be-tic

a tempo

or - der. Ev'ry stat_ute of ev'ry land I know, And can recite off

p a tempo

L'ÉVEILLÉ.

A truce to all this sil-li - ness! And plague take the law of crime!

hand: I'll

R. not be worsted none the less, By pot-house po-et or his rhyme! Friends of

Sop. Down with Ro -

Ten. Down with Ro -

Bass. Down with Ro -

THE CHANCELLOR.

Clement! Friends of Roland. Friends of Clément. Friends of Roland. Attend!

land! Down with Clé - ment! Down with Roland! Down with Clé - ment!...

land! Down with Clé - ment! Down with Roland! Down with Clé - ment!...

land! Down with Clé - ment! Down with Roland! Down with Clé - ment!...

ROLAND. *ad lib.*

each in his turn— So be it then, we'll hear this po-et

And now Clé - ment!

And now Clé - ment!

And now Clé - ment!

CLÉMENT.
Andantino. (♩ = 88.)

Yes, a po-et on-ly am

Andantino

f *dim:* *rall:* *p*

CL. My books, the woods, the sea, the sky.....

CL. (ROLAND laughs)
My new-est song by your leave I will try.

CLÉMENT.

Moderato. (♩ = 100.)

THE CHANCELLOR.

I am be - lov - éd of a

Keep thou the peace! or leave the place say I!.....

Moderato

p *pp*

CL. *maid as fair As e-ver gaz'd on heav'n's bove.....*

CL. *And as I wan - der ev' - ry - where, I dream and I sing of my*

CL. *won - d'rous love! All na-ture wor - ships at her beau - ty's shrine: The*

CL. *soft west wind breathes on her hair. Cu - pid is lost in*

CL. *rap - ture di - vine, Is bound hand and foot in his own sweet snare! I*

CL. *thank thee Ve-nus, fair god - - dess a - bove, For grant-ing me*

CL. *maid - en..... so..... fair; She has my heart!*

dolce

CL. *I have her love! Stead-fast and true be-yond com - pare!.....*

cres: *f* *dim:*

CL. *..... I am be - lov - - ed of a maid so fair!*

p *pp*

CL. *She has my heart! and I have her's for e'er!*

f rall: *a tempo* *f*

p a tempo

THE CHANCELLOR.

Allegro. $\text{♩} = 84$.

Allegro. In an hour at the Châ-te - let, The vo - ting will be under

p

CH. way.

Sop. *mf*

Ten. *mf*

CHO. In an hour we shall know, For the bal - lot then will tell, If

Bass. *mf*

In an hour we shall know, For the bal - lot then will tell, If

mf

cres. *f* *ff* || Friends of Roland ||

CHO. *cres.* chance shall give the day to Roland's learning, Or to him who rhymes so well! Long live Ro -

cres. chance shall give the day to Roland's learning, Or to him who rhymes so well! Long live Ro -

cres. chance shall give the day to Roland's learning, Or to him who rhymes so well! Long live Ro -

cres. *f* *ff*

|| Clément's friends. || Roland's friends. || Clément's friends. || Clément's friends. || do. ||

CHORUS

- land! Down with Roland! Down with Ma_ rot! Down with Ro_ land! down with Ro _ land! Long live Ma -

- land! Down with Roland! Down with Ma_ rot! Down with Ro_ land! down with Ro _ land! Long live Ma -

- land! Down with Roland! Down with Ma_ rot! Down with Ro_ land! down with Ro _ land! Long live Ma -

Più lento. $\text{♩} = 69$.

CHORUS

- rot!

- rot!

- rot!

4 SERGEANTS.

Stop your noise! at once be qui_ et! This con -

TRUMPETS

CHORUS

(Clerks and

Room for his

Room for his

SGT.

_ fu_ sion and this ri - _ ot! Room for his Grace the Lord Pro - vost! Room for his

people)

CHO. Grace the Lord Pro - - vost!.....

SCT. Grace the Lord Pro - - vost!.....

Grace the Lord Pro - - vost!.....

(Reading of decree)

CHO. Noel! No - el!..... No - el!..... No - el!.....

SCT. Noel! No - el!..... No - el!..... No - el!.....

Noel! No - el!..... No - el!..... No - el!.....

While here we wait For the decree of

p

c. fate None will de - cline a stoup of wine, In hon - or of Ro -

c. - land! In hon - or of Ma - rot!

Sop. *cres:*

CHO. Ten. Well said Master Guil - lot! Well *cres:*

Bass. Well said Master Guil - lot! Well *cres:*

Well said Master Guil - lot! Well *cres:*

CHO. said, Mas-ter Guil - lot! Long live Ro - - land!

said, Mas-ter Guil - lot! Long live Ro - - land!

said, Mas-ter Guil - lot! Long live Ro - - land!

f

sempre

CHO. *rall:* Long live Ma - - rot! *ff* This is the day when

rall: Long live Ma - - rot! *ff* This is the day when

rall: Long live Ma - - rot! *ff* This is the day when

rall:

Un poco più lento. ♩ 120.

CHO. the Basoche choose a King to reign at their head..... This

the Basoche choose a King to reign at their head..... This

the Basoche choose a King to reign at their head..... This

CHO. King must be a - - bove reproach, Brave and va - liant too and well

King must be a - - bove reproach, Brave and va - liant too and well

King must be a - - bove reproach, Brave and va - liant too and well

CHO. read..... For a year then on his

read..... For a year then on his

read..... For a year then on his

CHO. no - ble brow, In ma - jes - ty he shall wear the crown While all..... be - fore him

no - ble brow, In ma - jes - ty he shall wear the crown While all..... be - fore him

no - ble brow, In ma - jes - ty he shall wear the crown While all..... be - fore him

1st Sop.
 2nd Sop.
 CHO.

bow..... And sing his hon - or his re - nown All sing his
 bow..... And sing his hon - or and all..... shall sing his
 bow..... And sing his hon - or his re - nown All sing his
 bow..... And sing his hon - or his re - nown..... And sing his

CHO.

hon - or and his re - nown!
 hon - or, his re - nown!
 hon - or, his re - nown!
 hon - or, his re - nown!

pp
mf

p

pp

VILANELLE.

N^o 2.

Allegro. ♩ = 96.

PIANO.

CLÉMENT.

When you know my own Co - lette, Ah! then..... you will un - der -

- stand..... All the love - ly charms of her win - ning grace, The

sub - tle spell of her beau - teous face, The fair - est in... the land: But you've

ne - ver seen her yet..... When you know my own Co -

CL. *lette, Ah then..... you will un - der - stand.*

CL. *O her hon - est look, her won - d'rous eyes Like vio - lets pluck'd in*

CL. *Pa - - ra - - dise, Or in some E - ly - sian land..... With the*

CL. *dews of sum - mer wet; When you know my own... Co -*

CL. *lette..... Ah then you will un - der - stand! For no*

cl. tri - fler she, nor sad co_quette To trap one in... an art - ful net, Her

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'tri - fler she, nor sad co_quette To trap one in... an art - ful net, Her'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

cl. heart is with her hand Till the sun of life be set!.....

rit. *a tempo*

colla voce *a tempo*

The second system continues the vocal line with the lyrics 'heart is with her hand Till the sun of life be set!.....'. Above the vocal line, there are markings for 'rit.' (ritardando) and 'a tempo'. Below the piano accompaniment, there are markings for 'colla voce' and 'a tempo'. The piano accompaniment continues with the same rhythmic pattern as the first system.

cl. When you know my own Co - lette! Ah then..... you will un - der -

p

The third system continues the vocal line with the lyrics '.... When you know my own Co - lette! Ah then..... you will un - der -'. A dynamic marking of '*p*' (piano) is placed below the piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

cl. - stand..... Ah! then, you will un - - - der -

f

The fourth system continues the vocal line with the lyrics '- stand..... Ah! then, you will un - - - der -'. A dynamic marking of '*f*' (forte) is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

cl. - stand!

p *pp*

The fifth system concludes the vocal line with the lyrics '- stand!'. Dynamic markings of '*p*' (piano) and '*pp*' (pianissimo) are placed below the piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

CHORUS_AIR_SONG

& ENSEMBLE.

Nº 3.

Allegretto un poco vivo. $\text{♩} = 116$.

Soprano.

Alto.

PIANO.

Allegretto un poco vivo.

1st Sop. *mf*

2nd Sop. *mf*

CHO. 1st Alto. 'Tis noon!.....

2nd Alto. 'Tis

CHO. *p espress.*

The *p*

The *p*

noon!..... The *p*

'Tis noon!..... The

hour that brings us to - ge - - ther, Be it dark or sun - - ny

CHORUS

hour that brings us to - ge - - ther, Be it dark or sun - - ny

hour that brings us to - ge - - ther, Be it dark or sun - - ny

hour that brings us to - ge - - ther, Be it dark or sun - - ny

pp

wea - - - ther And as we rest from our la - - - bors, We

CHORUS

wea - - - ther And as we rest from our la - - - bors, We

wea - - - ther And as we rest from our la - - - bors, We

wea - - - ther And as we rest from our la - - - bors, We

fp

Sop.

CHORUS

Alto.

gos - sip, and talk of our neigh - - bors: We flock like birds of a

gos - sip, and talk of our neigh - - bors: We flock like birds of a

CHO. fea - - - ther! 'Tis noon!..... 'Tis noon!.....

fea - - - ther! 'Tis noon!..... 'Tis noon!.....

cres: *f* *cres:* *f*

CHO. The hour that brings us to - - ge - - - ther:

.... The hour that brings us to - - ge - - - ther:

pp *pp*

CHO. Be it dark or sun - - - ny wea - - -

Be it dark or sun - - - ny wea - - -

sf p *sf p*

CHO. - - - ther!

- - - ther!

pp rit. *pp rit.* *a tempo* *gna*

Più animato. $\text{♩} = 69$.

1st YOUNG GIRL.

CHO. Have you heard what is said? That the

Più animato.

staccato

1stc King is to wed.....

2nd YOUNG GIRL.

2^dc The Queen, so it ap-pears, Is

The Queen, so it ap-pears, Is

1st YOUNG GIRL.

1stc She's at the ci - ty gates, where her

She's at the ci - ty gates, where her

2^dc

fair as sum - mer flow'rs!

1stc train now a - waits The will..... and the whim of her mas - ter to

train now a - waits The will..... and the whim of her mas - ter to

2^dc

cres.

1.c. *be. 2nd YOUNG GIRL.* He's not ea-ger his

2.c. Poor cupid's running lame, and fee-ble loves flame:

gra

cres.

1.c. *(all laugh)* *(Enter COLETTE.)*
bride from fair Eng-land to see.

2.c.

gra

f

dim.

ALL THE 2nd SOPRANOS.

But who is you country maid Who's so timidly ap- - pear-ing?

ALL THE 1st SOPRANOS.

She seems to be a - fraid. *f* Hola! fair

And much in need of cheering! *f* Hola! fair

SOPS. girl! ho-la!..... Whom seek you? come speak out!

girl! *gva* ho-la!..... Whom seek you? come speak out!

COLETTE. *Più lento*

Mas-ter Clément Ma-rot: Know you his where a-

Più lento

p

COL. -bout? My wed-ded hus-band he- 1st GIRL. Ah I

SOPS. His a--bode?

a tempo

p

COL. know not! I know not! ALL.

SOPS. 2nd GIRL. Ah! ha! Ah! ha!

And his call-ing? Ah! ha! Ah! ha!

cres. *f*

COLETTE.

Più lento

But I implore you! Pray tell me where and how I must direct my way?

Più lento

1st YOUNG GIRL.

Allegretto vivo. ♩=126.

A - las, ... we do not know; In truth we cannot say.

1st YOUNG GIRL.

Mas - ter Cle - ment's a fic - kle youth Who's gone a gad - ding, and, in

truth, His poor for - sa - ken lit - tle wife Must grieve and mourn for all her

life!.....

ALL. *p* *cres.*

Mas_ter Clé - ment's a fic - kle youth Who's gone a gad - ding, and in

Mas_ter Clé - ment's a fic - kle youth Who's gone a gad - ding, and in

SOPS

truth, Poor for - sa - ken lit - tle wife Must grieve and mourn for all her

truth, Poor for - sa - ken lit - tle wife Must grieve and mourn for all her

cres.

SOPS

life! Must grieve and mourn for all her life!

life! Must grieve and mourn for all her life!

f *accel.*

ff

Allegro agitato. $\text{♩} = 66$.

COLETTE.

De_sert_ed!

f

COL. By Clément! No! No! No! No! It is false! false! I

f

COL. say! Yet a -

ff *dim:* *p*

COL. _las! from the vil_lage, Just three Sun_ days he's been a - way! With out

pp *rall:*

COL. sign or reason for de_lay. Deserted! By Clément!

Tempo I^o *sadly* *p*

COL. *tr* *cres.* *f* *f*

No! No! It is false! It is

COL. *Più lento ad lib.* *Più lento* *ff*

false! I am so wea - ry!

COL. *Allegro.* *agitato* *Allegro.* *mf agitato*

From place to place, His steps to trace, I've wander'd here I've wander'd

COL. there; And here a - gain;..... But all in vain!.....

COL. *p*

I can not find him a - ny - where! And in the street..... with

COL. *bustling feet.....* The passers by but cold-ly stare: They

COL. will not list' me, will not as_sist me! But noise and tumult ev'_ry -

COL. - where!..... O Pa - - - ris curséd Ci - - - ty! You... have torn my

COL. love from me! A_lone am I with none to pi - - - ty!

COL. A_lone! and none to pi - ty!

Più lento. ♩ = 100.

COL. *Più lento. (Quasi Andante.)* O pa - tron saint sweet

pp L.H. R.H. L.H. R.H.

COL. Ni - co - las!..... desert me not to - - day!

R.H. L.H. R.H.

COL. O gracious mo - ther, to whom I pray..... Bring back to me my own Cle -

poco animato e cres.

COL. - ment! We lov'd each o - - ther tender - ly.....

COL. And our love knew no mea - - - sure! Let the mem'ry guide to

f

COL. *rit.* **Tempo I?**
 me My love, my trea - sure; Bring back my own Clément to me!.....
colla voce **p** **Tempo I?** L.H. R.H.

COL. *dolce*
 O patron saint, sweet Ni - co - las! Bring back my
 own Clé - ment!.....

COL. *pp*
 own Clé - ment!.....
dim. *pp*

CLÉMENT. (in the Inn)

Moderato. ♩ = 88.

Moderato. There's none to share, Jan Jan,..... your a - cres broad.....

COL.There's none to share your heart, or yet your wealth; There's none to

CL.

share your gen'rous roof, your board..... At which you sit and drink your

COLETTE.

CL.

'Tis he! Ah, now my heart re - joice!

own good health!..... There's none to

CL.

share your sil-ver or your gold..... A-lone you hold the

CL.

fair-est things in life..... But par-don me if now I sing too

CL. *bold,* There is one thing you share,..... and that's your wife!

COLETTE.
Allegro vivace. $\text{♩} = 72.$

Sop. Alto.
THE CLERKSTen. Bass.
ff There is one thing you share,..... and that's your wife!
There is one thing you share,..... and that's your wife!

Allegro vivace.

COL. It is his voice O saints a - bove It

cres:

COL. is..... my love!..... It is he..... It is

QUARTETT & CHORUS.

COLETTE.

PIANO.

he!.....

f

dim.

COLETTE.

Moderato. $\text{♩} = 58.$ *p poco lento*

Good morning Clé - ment... 'Tis I, Co - lette!..... *più vivo*

CLÉMENT.

Moderato.

Your

p poco lento

più vivo

COL.

CL.

Tempo I?

But why..... so strange, can you for -

aid! ye pow'rs di - vine!

Tempo I?

f

p

COL.

- get?..... Come place your hand in mine! Come ac_know_ledge me, as your

COLETTE.

più vivo

own sweet wife.

L'ÉVEILLÉ.

Yes, on my

Great Heav'ns!

ROLAND.

His wife_ what! you his wife?

più vivo

COL.

soul!..... And I am his for life!

Moderato.

ROLAND.

As the laws of the Basoche Im - _ pose a ce - le - bat - ic state, My

R.

hour of tri - _ umph doth ap - _ proach, I've but to watch and to

COLETTE.

dolce

L'ÉVEILLÉ.

His eyes now seem to re - - proach me,

CLÉMENT.

dolce

Heart and man - - hood but re -

ROLAND.

My heart and man - - hood but reproach me, O

wait.

As the laws

p

cres.

What can mean this trick of fate? And he does not dare ap -

-proach thee, O for - - tune O cru - el fate! O

for - - tune O cru - el fate! And cur - sed now may the Ba -

of the Ba - - soche..... Im - - pose, im - -

proach..... me My heart can not bear its

cur - sed now may the Ba - soche be! And the ce - le - ba - - tic

soche be, Plague take the ce - le - ba - - tic

- pose the ce - - le - - ba - - - tic

COL. *p*
weight! Ah! his eyes now seem to re - proach me,

UÉ. *p*
state! Heart..... and man - hood re - - proach thee,

CLÉ.
state!

R. *p*
state, As the laws of the Basoche Im - pose a ce - le - batic state, My

Sop. Alto. *p*
As the laws of the Ba - soche... Im - - pose on

CHO. Ten. *p*
As the laws of the Basoche Im - pose a ce - le - batic state The

Bass. *p*
As the laws of the Ba - soche Im - - pose on

sempre p

COL. *cres:*

Yes, his eyes..... now seem to re - proach me!

UÉ. *cres:*

O for - - - tune O cru - - el fate O

CLÉ. *mf*

Heart and man - hood but reproach me, Cur - séd be this trick of fate, O

R.

hour of tri - - - umph doth ap - - - proach, My

cres:

all a ce - - - le - - ba - - - tic state; The

CHO. *cres:*

hour of judgment doth approach; And we have but to watch and to

cres:

all a ce - - - le - - ba - - - tic state; The

cres:

COL. *f*

Ah! my heart cannot bear its weight; For he does not dare ap-proach,

U.E. *f*

cur - sed now May the Ba - soche be, And

CL.E. *f*

cur - sed now May the Ba - soche..... be,

R. *f*

hour of tri - umph doth ap - proach; I've now

f

hour of judg - ment doth ap - proach; We've but

CHO. *f*

wait. Yes the hour of judg - ment doth ap - proach:

f

hour of judg - ment doth ap - proach We've but

f

COL. *p*
me; My..... poor heart cannot bear its weight!

L'É. *p*
the ce - - - le - - - ba - - - tic state!

CLÉ. *p*
And..... the ce - - - le - - - ba - - - tic state!

R. *p*
but to watch..... and to wait!

pp
to watch..... and to wait!

CHO. *pp*
We've but to watch and wait!

pp
to watch..... and to wait!

pp

ROLAND.

What can you say in your de -

L'ÉVEILLÉ.

This maiden's claim is but pre -

- fence?

Ten.

What can you say? speak out!

Bass.

What can you say? speak out!

f *p*

L'É.

- tence:

And Clément knows her not!

CLÉMENT, (aside to COLETTE.)

Co - - lette! you

f *p*

CL. will not be - - tray me, My hon - or is at stake!

espress.

(to L'ÉVEILLÉ.)

CL. See how her tears so sad - ly fall; 'Twere bet - ter far to tell them

CL. all!

R. ROLAND.

Of his crime we must now have proof.

f

R. Now my child, you have said - This man and you are

Adagio. ♩ = 72.
COLETTE.

musical notation for the first system, including vocal line with lyrics "Ah no!" and piano accompaniment.

musical notation for the second system, including vocal line with lyrics "wed?" and piano accompaniment.

musical notation for the third system, including piano accompaniment with a *pp* dynamic marking.

COL. musical notation for the fourth system, including vocal line with lyrics "my husband is no more!....." and piano accompaniment.

musical notation for the fifth system, including piano accompaniment with a *pp* dynamic marking.

COL. musical notation for the sixth system, including vocal line with lyrics "Not long a - go I lost him! The resemblance is strong;" and piano accompaniment.

musical notation for the seventh system, including piano accompaniment.

COL. musical notation for the eighth system, including vocal line with lyrics "I thought he lov'd me tru - -ly; But you see I was" and piano accompaniment.

musical notation for the ninth system, including piano accompaniment.

COL. *cres:*
wrong! Ah me!..... how brief doth seem..... The fair

COL. *dim:* *pp*
sea - - - son of love 'Tis o - - ver now, my

COL.
dream! It is gone now for aye!.....

COL. *rit:*
..... It is o - - ver..... for al -

COL. - way!

L'ÉVEILLÉ. *p*
The danger's o - ver, but two hearts are in pain!....

CLÉMENT. *p*
The danger's o - ver, but my heart's wrung with pain 1/2....

ROLAND. *p*
Tho' he es - cape me I will trip him a - - gain!.....

Sop. *p espress.*
Poor lit - tle maid - - en, She seems so sad and lone.... Her

Alto. *p espress.*
Poor lit - tle maid - - en, She seems so sad and lone.... Her

CHO. Ten. *p espress.*
Poor lit - tle maid - - en, She seems so sad and lone.... Her

Bass. *p espress.*
Poor lit - tle maid - - en, She seems so sad and lone.... Her

a tempo
sempre pp *espress.*



Will she for - give him? Will she love him a - gain?



Will she for - give me? Will she love me a - gain?



I shall con - sole her, and 'twill not be in vain!

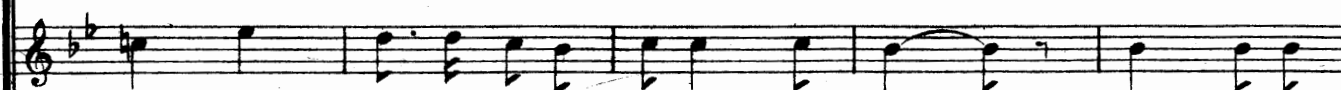


heart is break - ing, and her rea - son has flown! . . . Poor lit - tle



heart is break - ing, and her rea - son has flown! . . . Poor lit - tle

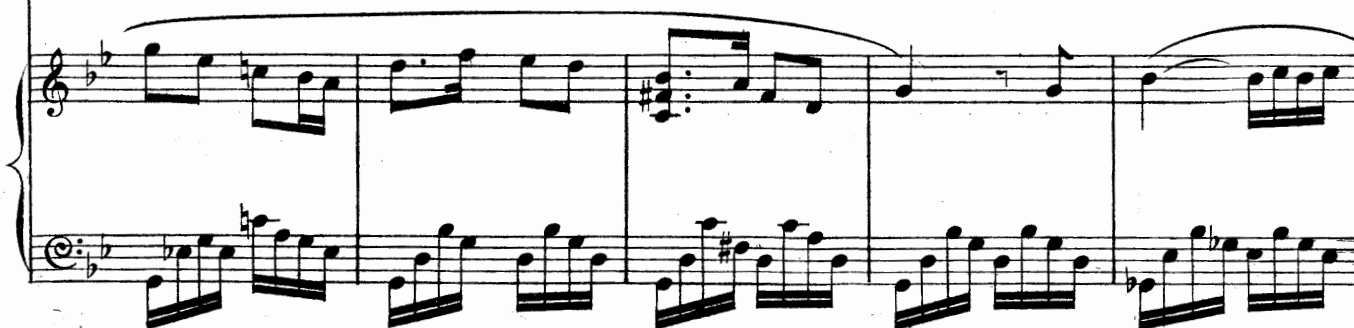
CHO.

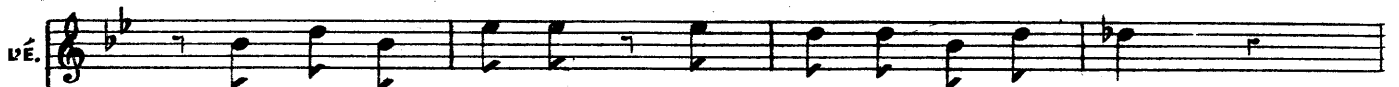


heart is break - ing, and her rea - son has flown! . . . Poor lit - tle



heart is break - ing, and her rea - son has flown! . . . Poor lit - tle

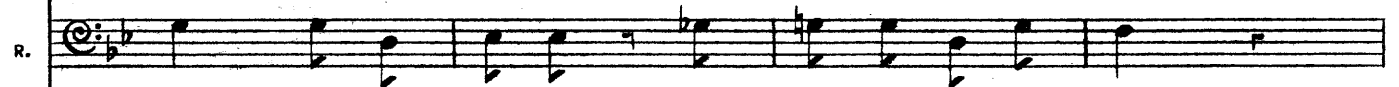


VE. 

The dan-ger's o-ver, But two hearts are in pain!

CL. 

The dan-ger's o-ver, My heart is wrung with pain!

R. 

Tho' he es-apes me, I will trap him a-gain!



maid-en, She seems so sad and lone! Her heart is




maid-en, She seems so sad and lone! Her heart is



maid-en, She seems so sad and lone! Her heart is



maid-en, She seems so sad and lone! Her heart is



ME. will she for - give him, Will she love
 CL. will she for - give me, Will she love.....
 R. I shall con - sole her; and 'twill not
 break - - ing, Break - ing, and her rea - - son has flown
 CHO. break - - ing, her rea - - son has flown.....
 break - - ing, her rea - - son has flown.....
 break - - ing, her rea - - son has flown.....
cres.

rall:
L'É.

him a - - - gain?.....

rall:
CL.

me a - - - gain?.....

rall:
R.

be in vain!.....

rall:

rea - - son has flown!.....

rall:

rea - - son has flown!.....

rall:

rea - - son has flown!.....

rall:

rea - - son has flown!.....

dim. rall: *p*

pp

COUPLETS.

N^o 4.

Moderato. ♩ 100.

L'ÉVEILLÉ.

PIANO.

The first system shows the vocal line (L'ÉVEILLÉ) and piano accompaniment (PIANO). The tempo is Moderato, marked with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The piano part begins with a forte (f) dynamic and then softens to piano (p).

The second system contains the lyrics: "Lis-ten now Co-lette, And do not for-get; In this wick-ed... ei-ty,". The vocal line features triplet markings over the notes "Lis-ten" and "And do not". The piano accompaniment continues with a steady accompaniment.

The third system contains the lyrics: "you will tempted be; Proffer'd sym-pa-thy, and no end of pi-ty!". The vocal line has a triplet over "Proffer'd" and a fermata over the final note. The piano accompaniment includes a *cres.* (crescendo) marking.

The fourth system contains the lyrics: "But O promise me Colette, that e'er dis-creet you'll be." The tempo marking *poco piu animato* appears above the vocal line. The piano accompaniment starts with a piano (p) dynamic. A trill (tr) is indicated above the final note of the vocal line.

Tempo I^o

But O promise me Co - lette, that e'er dis - creet.... you'll

be!

f *mf*

Cle - ment still is true, yes, he loves but you!.....

..... I pray you be - lieve him; Se - cret - ly to night,

He will come to you; I pray you re - ceive him.

cres.

U.É. *tr*
But O promise me Co-lette, that you will si - - - lent be!

U.É.
But O promise me Co-lette, that you'll be si - - - lent

U.É.
yet! Spies your life will fret; But pro-mise me Co-lette,.....

U.É.
..... Promise me Co-lette, that you'll be si-lent yet!.....

U.É. *pp*
Be si - - - lent!

RECIT & AIR.

MARIE.

N° 5.

Allegro. ♩=132.

MARIE.

Allegro.

PIANO.

ff

My

M.

es - cort? my train?..... I have left them be - hind;

f *p* *f*

M.

And I breathe once a - gain! Ah!.....

p *f* *p*

M.

Ah!

M. how de - light - ful and how love - ly! Thus to re - vel in a fair summer

M. day!..... Free to walk with a - zure skies a - - bove me!

M. Ev'ry thought of pomp and pride to throw a - way! Yes ev'ry thought of pomp and

M. pride,..... Ev'ry thought of pride to throw a - way! Ah how I en - vy

M. peasant maid - en Hap - py indeed is she..... Her life with cares is ne - ver

M. *rit:* *a tempo* *cres:*

la - - den, but ev - - - er light..... and free! For her the birds are for

colla voce *a tempo* *poco cres:*

M. *f*

ever sing - ing, She need ne - ver be sad!.... For her the flow'rs are for e - ver spring - ing,

f

M. Her heart is glad!..... Ah do not think me mad..... Tho' the

p

M. cage be builded of gold The bird pines for hea - ven a - bove..... For the

pp

M. hills, the rap - ture un - told..... In the glades, and the nest of his love!..... To -

p

M. *mor - row! I too will be in cage of gold!... To - mor - row! gild - ed bars my*

M. *life will hold... O then do not my mirth re - strain! But let me laugh a -*

cres:

M. *- gain!..... But let me laugh a - gain!..... Ah! for the last time*

f

M. *may - - be, let.... me laugh..... a - gain! Ah!.....*

dim: *rit:*

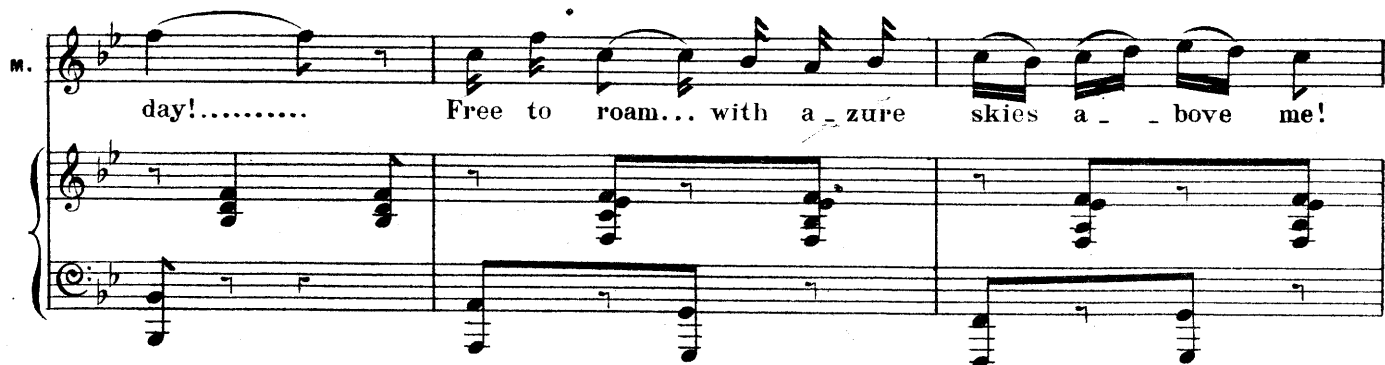
dim: *p rit:*

M. *..... Ah! ah! ah! ah! ah! ah!*

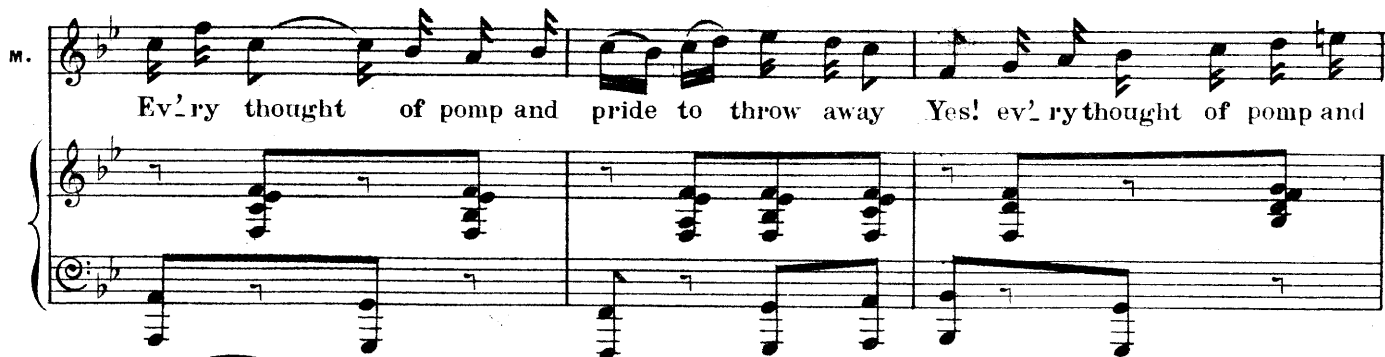
M. How de - light - - ful and how love - ly, Thus to re - vel in a fair - summer



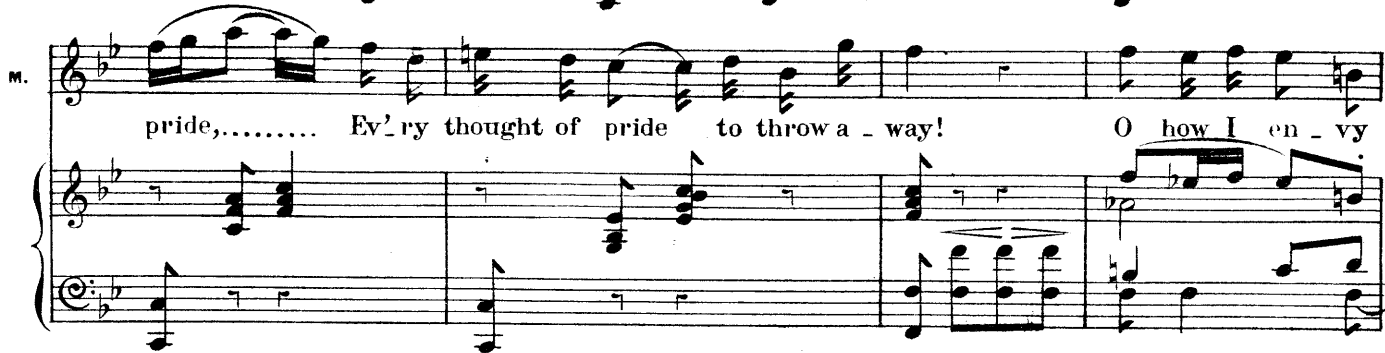
M. day!..... Free to roam... with a - zure skies a - - bove me!




M. Ev'ry thought of pomp and pride to throw away Yes! ev'ry thought of pomp and



M. pride,..... Ev'ry thought of pride to throw a - way! O how I en - vy



M. pea - sant maid - - en Hap - py in - deed is she.....



M. *rit.* *a tempo cres.*

Her life with cares is ne-ver la - den, But ev - - er light.....and free! For

colla voce *a tempo*

M. *f*

her the birds are for - e-ver sing - - ing, She need ne - ver be sad!..... For

cres.

M. *ff* *p*

her the flow'rs are for e-ver spring - ing Her heart is full her life is glad!.....

ff *f*

M. Ah! yes her heart is glad!

ff *f*

COUPLETS.

DUKE.

N^o 6.

Moderate non tanto. ♩ = 108.

DUKE.

I am

PIANO.

f *p*

D.

grow ing tired now of sin - gle life, I think that I a - gain will

D.

wed! Thus said the King - I want a wife; and you shall see to ev'ry

p

D.

thing! So in the int'rest of my race Go thou forth with a cross the

D. *p* *cres:*
 sea: And at West_min - ster in my place..... By

D. *pp* *cres:*
 prox_y wed a wife for me!..... As e - ti - quette was here in

D. *f* *p leggiero*
 ques - tion, There's no_thing I would not have done!..... With -

D. *f*
 -out sug - ges - tion, with - out sug - ges - tion; For e - ti - quette was here in

D. *ff*
 ques - tion; And in e - ti - quette, I yield to none!

D. I hasten'd hence to do my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by the lyrics "I hasten'd hence to do my". The piano accompaniment consists of chords and moving lines in both hands.

D. du - ty, By vir - tue of the King's com - mand. 'Mid

The second system continues the vocal line with the lyrics "du - ty, By vir - tue of the King's com - mand. 'Mid". The piano accompaniment features a prominent bass line with a melodic contour that mirrors the vocal line.

D. gal - ax - y of rank and beau - ty In my own I took your fair hand! I

The third system contains the lyrics "gal - ax - y of rank and beau - ty In my own I took your fair hand! I". The piano accompaniment includes a section with a melodic flourish in the right hand.

D. plac'd the crown up - on your brow then, In not one point was I re -

The fourth system has the lyrics "plac'd the crown up - on your brow then, In not one point was I re -". The piano accompaniment features a melodic line in the right hand that is more active than in previous systems.

D. - miss: I plac'd the ring up - on your fin - ger; I

The fifth system concludes with the lyrics "- miss: I plac'd the ring up - on your fin - ger; I". The piano accompaniment includes dynamic markings such as *pp* and *cres:*.

D. *p*
 gave and took the nup_tial kiss!..... As e - ti - quette was here in

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a melodic phrase, followed by a long note with a fermata. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

D. ques - tion, There's nothing I would not have done!..... With -

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include piano (*p*) and forte (*f*).

D. out sug - ges - tion, with - out sug - ges - tion; For e - ti - quette was here in

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include forte (*f*).

D. ques - tion; And in e - ti - quette,..... I yield to

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include forte (*f*).

D. none!

The fifth system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include fortissimo (*ff*).

FINALE.

N° 7.

Tempo di Marcia.

MARIE.

COLETTE.

L'ÉVEILLÉ.

CLÉMENT.

GUILLOT.

ROLAND.

Soprano.
Alto.

Tenor.

Bass.

Tempo di Marcia. ♩ = 104.

PIANO.

First system of musical notation. The right hand (treble clef) features a melodic line with trills (tr) and slurs. The left hand (bass clef) provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the first measure.

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

Third system of musical notation. The right hand has a more complex, arpeggiated texture. A dynamic marking of *cres:* (crescendo) is placed in the second measure.

Fourth system of musical notation. The right hand continues with rapid, trilled passages. A dynamic marking of *p* (piano) is in the first measure, and another *cres:* marking is in the second measure.

Fifth system of musical notation. The right hand features a series of trills. A *grac.* (gracioso) marking is above the first measure. *cres:* markings are present in the first and second measures.

Sixth system of musical notation. The right hand continues with trilled passages. A *grac.* marking is above the first measure. A dynamic marking of *f* (forte) is in the second measure.

Sop. *ff*
 Long live the King! Hail him with pomp and ma_jes - - ty! Long live the

CHO. *ff*
 Long live the King! Hail him with pomp and ma_jes - - ty. Long live the

Ten. *ff*
 Long live the King! Hail him with pomp and ma_jes - - ty. Long live the

Bass. *ff*
 Long live the King! Hail him with pomp and ma_jes - - ty. Long live the

King! Long live the King! Long live the King! Hail him with pomp and ma_jes -

CHO. King! Long live the King! Long live the King! Hail him with pomp and ma_jes -

King! Long live the King! Long live the King! Hail him with pomp and ma_jes -

King! Long live the King! Long live the King! Hail him with pomp and ma_jes -

- ty! A mon_ arch he most fair to see! A

CHO. - ty! A mon_ arch he most fair to see!

- ty!..... A mon_ arch he most fair to

- ty!..... A mon - - arch he most fair to see! A

mon_ arch fair to see!..... Long live the King! In

CHO. most fair to see!..... Long live the King! In

see, fair to see!..... Long live the King! In

mon_ arch fair to see!..... Long live the King! In

looks and man_ ner, ev'_ ry thing, he's ev'_ ry inch a King!

CHO. looks and man_ ner, ev'_ ry thing.....

looks and man_ ner he is ev'_ ry inch a King!

looks and man_ ner he is ev'_ ry inch a King!

Man_ ner, looks and ev'_ ry thing, He is ev'_ ry inch, yes

HO. Man_ ner, looks and ev'_ ry thing, He is ev'_ ry inch, yes

Man_ ner, looks and ev'_ ry thing He's ev'_ ry inch, yes

Man_ ner, looks and ev'_ ry thing He's ev'_ ry inch, yes

cres.

ev' ry inch a King! Long live the King! Long live the King!

CHO. ev' ry inch a King! Long live the King! Long live the King!

ev' ry inch a King! Long live the King! Long live the King!

ev' ry inch a King! Long live the King! Long live the King!

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are "ev' ry inch a King!" followed by "Long live the King!" repeated twice. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#), and the time signature is common time (C).

Long live the King! Long live the King!

CHO. Long live the King! Long live the King!

Long live the King! Long live the King!

Long live the King! Long live the King!

The second system of music continues the vocal and piano parts. The lyrics are "Long live the King!" repeated twice. The piano accompaniment includes a right-hand melody with triplets and a left-hand bass line. A dynamic marking of *ff* (fortissimo) is present in the piano part. The key signature remains one sharp (F#), and the time signature is common time (C).

The third system shows the piano accompaniment for the final part of the piece. It features a right-hand melody and a left-hand bass line. The key signature changes to two flats (Bb and Eb), and the time signature remains common time (C). The piece concludes with a final chord.

By the crown I've won to day.... I now com - mand that

for a year! Love and plea - sure hold their... sway!....

Such is my law to all who hear. And wear your clothes

of bright - est hue!..... For now a po - - - et

reign - - - eth o - ver you, Let your skies be blue a - bove! I

mf

p

p

mf

CL. reign for plea - sure, and for love!.....

Sop. *ff*

Ten. Long live the King!

CHO. Bass. Long live the King!

Long live the King!

Long live the King! Him we'll o - bey in ev' - ry

Long live the King! Him we'll o - bey in ev' - ry

Long live the King! Him we'll o - bey in ev' - ry

MARIE.

The King!..... do they say; heard I 'right? 'Tis my

thing!

thing!

thing!

M. *hus - band the King who now ap - pears to my sight! I've scarcely seen him or*

The first system of music consists of a vocal line (M.) and a piano accompaniment. The vocal line begins with the lyrics "hus - band the King who now ap - pears to my sight!" followed by "I've scarcely seen him or". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

M. *heard him, and yet... I feel that I love him! Colette! Co -*

The second system continues the vocal line with "heard him, and yet..." and "I feel that I love him!". The piano accompaniment includes a melodic line in the treble clef and a bass line. A "cres:" marking is present in the piano part towards the end of the system.

M. *- lette!*

GUILLOT...

C. *With this old wine, which from my deepest vault I bring,....*

The third system shows a vocal line (M.) with the lyric "- lette!". Below it, a character named GUILLOT is introduced. The vocal line (C.) continues with "With this old wine, which from my deepest vault I bring,....". The piano accompaniment features a rhythmic pattern of eighth notes, with dynamic markings of *f* and *mf*.

M. *It is the custom here to pledge our worthy King.....*

CLÉMENT.

CL. *Fill high Guillot!*

The fourth system features a vocal line (M.) with the lyrics "It is the custom here to pledge our worthy King.....". A character named CLÉMENT is introduced, and the vocal line (CL.) continues with "Fill high Guillot!". The piano accompaniment maintains the rhythmic eighth-note pattern.

cl. *Fill high Guillot! Fill ev'ry glass mine host, and I will give a worthy toast!*

cl. *Let all my subjects now ap - - proach.... To good King Lou - is, friend and pro -*

cl. *Allegro. ♩ = 60.*
- tec - tor of our Ba - - soche!

Sop. *To good King Lou - is, friend of the Ba - soche!*

CHO. Ten. *To good King Lou - is, friend of the Ba - soche!*

Bass. *To good King Lou - is, friend of the Ba - soche!*

MARIE.

Do you hear how they ap - plaud him?

M. And now Colette, quick-ly o - bey. COLETTE.
COL. My la - - dy, I would

COL. ne-ver dare A word to say, un-to the King..... of

MARIE.
First you will bow with low er'd glance, Then you'll hand him
COL. France!

M. this..... bouquet! And
COL. This bouquet? I trem-ble in ad - vance!..

M. then with man-ner quite dis - creet, These words re - peat -

M. Sire;.. a la - dy un - known, Craves a few words with you a -

M. - lone, And lays these fair flow'rs at your feet!

M. Come do not be a - - fraid, you shall be well paid.

COLETTE
Which one of you is the King? (A CLERK.) Saints a_bove!

That is he.

pp *cres:*

MARIE.
Courage!

COLETTE.
I can scarce_ly

pp

COL.
move! Sire!.....

cres: *f > p* *rit:*

COL.
..... Ah! great heav'n! it is

ff

Allegro. ♩ = 126.

Allegro vivace. $\text{♩} = 76$.

COL. you? He is

CL. Colette! what shall I do?

dim. *p*

Allegro vivace.

COL. King! O con - fu - sion! This the se - cret kept so well.

COL. But I must ne - ver tell; must si - lent be, make no al - lu - sion! CLÉMENT.

CL. She knows

cres. *p*

CL. all; O con - fu - sion! Will she now of our marriage tell? Or

MARIE. *p*

She's
L'ÉVEILLÉ. *p*

CL.

I

will she make al - lu - sion to the se - cret I have kept so well!

ROLAND. *p*

This

M.

trembling with con - fu - sion; I might have known it well! She's

L'É.

held the fond il - lu - sion, That she would ne - ver tell! I

R.

is not a de - lu - sion, At last I hold him well! This

Sop.

pp

Ten.

What is all this con - *pp*

CHO.

Bass.

What is all this con - *pp*

What is all this con -

M. trembling with con - fu - sion; I might have known it well: My

COL. OOLETTE. *p*

L'É. held the fond de - lu_sion That she'd ne - ver tell!

CL. CLÉMENT.

R. is not a de - lu_sion, And I hold him well! He's

pp

CHO. - fu - sion? And what is it she would

pp

- fu - sion? And what is it she would

pp

- fu - sion? And what is it she would

sempre staccato

M.
mes_sen_ger is si - - lent, and she dares not say a thing! It's

COL.
must not make al - - lu - - sion to the se - - cret kept so well! Must

LE.
But the hour of con - fu - sion is now ring - - ing its knell! The

CL.
she now make al - - lu - sion to the se - - cret kept so well! Now

R.
cover'd with con - - fu - sion, and the se - - cret she will tell!

CHO.
tell? What is it she would tell? She seems to

CHO.
tell? What is it she would tell? She seems to

CHO.
tell? What is it she would tell? She seems to

cres:

M.
e - vi - dent I'd bet - ter my - self address the King! She is

COL.
si - lent be, must ne - ver tell; must ne - ver make al - lu - sion! He is

L'É.
hour of doubt and con - fu - sion I held the

CL.
to our se - cret mar - riage will she make al - lu - sion? She knows

R.
She will now the secret tell, He is cover'd with con - fu - sion! This is

CHO.
know him well; This cer - tain - ly is no il - lu - sion!

know him well; This cer - tain - ly is no il - lu - sion!

know him well; This cer - tain - ly is no il - lu - sion!

19,089.

M. trem - - bling with con - fu - sion, She dares... not say a thing!

COL. King! O con - fu - sion! This the se - - cret kept so well!

L'É. fond de - - lu - sion, That she'd ne - - ver, ne-ver tell!

CL. all O con - fu - sion, Will she of..... our marriage tell!

R. not..... a de - lu - sion, And at last..... I hold him well!

pp What is all - - this con - fu - sion? What is this she would tell?

pp What is all - - this con - fu - sion? What is this she would tell?

pp What is all - - this con - fu - sion? What is this she would tell?

cres: *cres:*

M. 'Tis e - vi - dent I'd bet - - ter my - self address the King! She is

cres: *cres:*

COL. But I must ne - ver tell; must si - lent be, make no al - lu - sion! She is

cres: *cres:*

L'É. But now I hear the knell, of the hour..... of con - fu - sion! I held the

cres: *cres:*

CL. Will she the se - cret tell? or... will.... she make al - lu - sion! She knows

cres: *cres:*

R. She will now the se - cret tell! And he is co - - ver'd with con - fu - sion! This is

cres: *dim:*

CHO. She seems to know him well; This is not an il - lu - sion!

cres: *dim:*

She seems to know him well; This is not an il - lu - sion!

cres: *dim:*

She seems to know him well; This is not an il - lu - sion!

cres: *dim:* *cres:*

M.
trem - bling with con - fu - sion, But I might have known it... well!

COL.
King! O con - fu - sion! This the secret kept so well!

UÈ.
fond de - lu - sion. That she'd ne - ver, ne - ver tell!

CL.
all O con - fu - sion! Will she of our mar - riage tell?

R.
not a de - lu - sion; Now at last I hold him well!

cres:

CHO.
What is all - - this con - fu - sion? What is this She would tell?

cres:

CHO.
What is all - - this con - fu - sion? What is this She would tell?

cres:

CHO.
What is all - - this con - fu - sion? What is this She would tell?

cres:

CHO.
What is all - - this con - fu - sion? What is this She would tell?

M. She dares not say a thing! and she is trembling with con - fu - sion! She dares not

COL. Yes, tho' he is a King I'll si - lent be, make no al - lu - sion! But I must

U.É. I che - rish'd the fond de - lu - sion! She, I thought

CL. Will she to our mar - riage make al - lu - sion! Will she now

R. Yes, he is co - ver'd with con - fu - sion! I at last

CHO. And she is un - der some de - lu - sion! What is this

And she is un - der some de - lu - sion!

And she is un - der some de - lu - sion!

M.
say a thing; She is con-ver'd with.. con - fu - - - sion!

COL.
ne-ver tell, I must ne - ver make al - lu - - - sion!

U.E.
would not tell; But it was a de - lu - - - - sion!

CL.
of it tell, Will she now make al - lu - - - - sion?

R.
hold him well! Yes! at last hold him well!

CHO.
she would tell? What is all this con - fu - - - - sion?
What is this she would tell?
What is this she would tell?

Piano accompaniment includes dynamics: *cres.*, *p*, and *ff*.

Moderato. ♩ = 92.
L'ÉVEILLÉ.

(aside to COLETTE.)

Your promise Colette!

CLÉMENT. (recovering himself.)

What! my poor child, 'tis you a - gain!

ROLAND.

(to COLETTE.)

Speak

Moderato.

MARIE.

(aside)

She is silent yet....

My impulse I cannot re -

out!

(to CLÉMENT)

-strain!

Sire..... I'll give the ex - pla - - na - - - tion Of

M. this poor girl's con-ster-na-tion; Of your Ma-jes-ty she is a -

M. - fraid.....
CLEMENT.
And why? poor ti-mid lit-tle

poco più mosso

p

CL. maid..... I'm but a man!..... so why this

M. Sire, let me show you your er - - -

CL. ter - - ror?

Tempo I^o

p

MADRIGAL.

Sempre moderato ma non tanto. $\text{♩} = 108.$

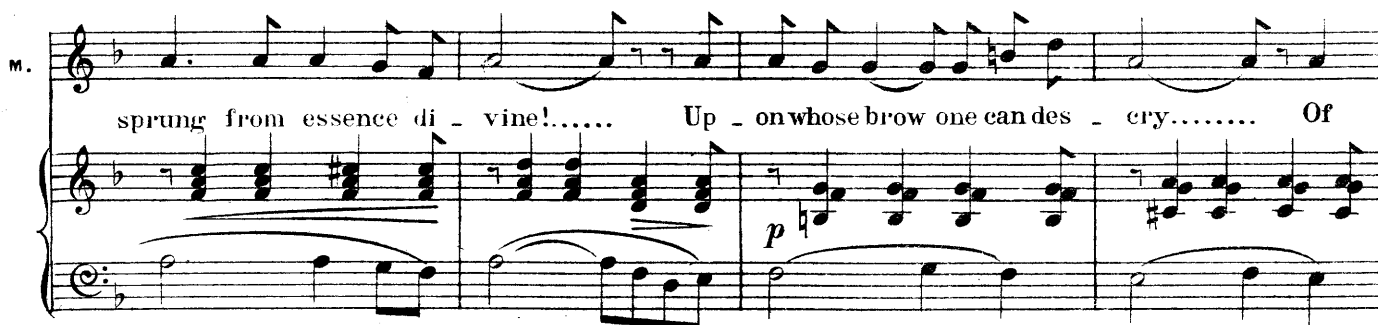
M. *p*

-ror Thou a simple mor - tal, O Sire! Who art



M. *p*

sprung from essence di - vine!..... Up - on whose brow one can des - cry..... Of



M. *cres.* *mf*

Ma - jes - ty the outward sign; Your state - ly repose, your o - pen eye,..... Your



M. *dim.*

haughty glance, your noble face; Your ges - tures full of noble grace.



M. *f* *dim.* *rall.*

These all.... can but in - deed imply, one thing! Ah! yes my Sire, you are a

f *p* *colla voce*



a tempo

M. King! CLÉMENT.
 She is laugh - - ing at me!

CL. If sov'reign beau-ty we would seek..... In sub-tle grace that's quite... di -

CL. -vine!..... In won - - d'rous eyes that fair - ly speak,..... In

CL. charm of manner such as thine; In lips that smile! looks that be - guile..... In

CL. ev'ry glance, proud yet be-nign; In ev'ry count-less noble sign! By

CL. *f* *rall:*

ev' - ry eye as well as mine 'tis seen, What - e'er am I, thou art a Queen!

ROLAND.

(aside to COLETTE.)

While her wiles she's es -

COLETTE.

COL. He my husband? Ah!

R. - say - ing, your husband is not slow: Fine compliments he's paying!....

cres:

COL. no!..... I know not what you're say - ing! Just now? I was but

R. And yet just now?

Tempo I^o di Marcia. ♩ = 104.
MARIE.

M. *to - mor - - - row!*

ZOL. *feign - - ing!*

CL. *CLÉMENT. (aside)* *3*

ROLAND. *3* *3* *Is this a*

R. *Ah.... si - lent yet?..... But look there!*

Tempo I^o di Marcia.

CL. *(aloud.)* *snare? to - mor - row!*

R. *3* *3*

And see, now he kiss - es her hand

cres:

COLETTE.

Sop. *f* *Ho - ly Saint Ni - co - - las, pro - - tect me!*

Alto. *mf* *Long live the King! Long live the King!*

Long live the King!..... Long live the King!.....

Ten. *mf* *Long live the King! Long live the King!*

Bass. *mf* *Long live the King! Long live the King!*

Long live the King!..... Long live the King!.....

grit *tr*

f ROLAND.

He's in my pow'r!
Sop. & Alto.

Long live the King!... Long live the King!.....

Long live the King!... Long live the King!.....

Long live the King!... Long live the King!.....

Detailed description: This system contains the first three staves of music. The top staff is a vocal line for Soprano and Alto, starting with the lyrics 'He's in my pow'r!' and 'Long live the King!'. The second staff is a choral line, also with 'Long live the King!'. The third staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *gr.*

Long live the King! Hail him.... pomp and ma_jes - - ty! Long live the

Long live the King! Hail him.... pomp and ma_jes - - ty! Long live the

Long live the King! Hail him.... pomp and ma_jes - - ty! Long live the

Detailed description: This system contains the next three staves of music. The vocal lines continue with 'Long live the King! Hail him.... pomp and ma_jes - - ty! Long live the'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *ff* and *tr*.

King! Long live the King! Long live the King! State_ly with pomp and ma_jes -

King! Long live the King! Long live the King! State_ly with pomp and ma_jes -

King! Long live the King! Long live the King! State_ly with pomp and ma_jes -

Detailed description: This system contains the final three staves of music. The vocal lines continue with 'King! Long live the King! Long live the King! State_ly with pomp and ma_jes -'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *tr*.

ty, Most fair to see..... In looks and manner ev' ry-thing, He's ev' ry inch..... a

ty, Most fair to see..... In looks and manner ev' ry-thing, He's ev' ry inch..... a

ty, Most fair to see..... In looks and manner ev' ry-thing, He's ev' ry inch..... a

King! Long live the King! Long live the King!

King! Long live the King! Long live the King!

King! Long live the King! Long live the King!

ACT II.

INTRODUCTION CHORUS & PASTORAL.

N^o 8.

Allegretto. ♩. = 69.

COLETTE.

QUILLOT.

ROLAND.

1st Sopranos.

REVELLERS.

2nd Sopranos.

Tenors.

CLERKS.

Basses.

PIANO.

Allegretto

p

First system of musical notation, measures 1-4. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *cres.* (crescendo), *p* (piano), *dim.* (diminuendo), and *cres.* (crescendo).

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Allegro vivo. $\text{♩} = 72$.

Third system of musical notation, measures 9-12. The right hand has a melodic line with accents, and the left hand features a rhythmic accompaniment of chords. Dynamics include *dim.* (diminuendo) and *ff* (fortissimo).

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with accents, and the left hand features a rhythmic accompaniment of chords. Dynamics include *ff* (fortissimo).

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with accents, and the left hand features a rhythmic accompaniment of chords. Dynamics include *ff* (fortissimo).

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with accents, and the left hand features a rhythmic accompaniment of chords. Dynamics include *ff* (fortissimo).

Ten. THE CLERKS.

To you, to you! Mis_tress - es fair! Who charm and

To you, to you! Mis_tress - es fair! Who charm and

ff

CLKS. 'guile the fly - - - ing hours: To you all our

'guile the fly - - - ing hours: To you all our

CLKS. warm-est ca - ress - - es, Ev' - - ry bud of our spring - - tide

warm-est ca - ress - - es, Ev' - - ry bud of our spring - - tide

CLKS. flow'rs! Like bees... that flit 'mid flow'rs..... rare,

flow'rs! Like bees that flit 'mid flow'rs rare,

mf

CLKS

What care ye for pain or tears? In pass_ing you

What care ye for pain or tears? In pass_ing you

CLKS

sip up - - on our lips, The ho_ney of our young

sip up - - on our lips, The ho_ney of our young

cres:

cres:

cres:

CLKS

years!..... To you, to you! mis_tress - es

years!..... To you, to you! mis_tress - es

ff

ff

CLKS

fair; Who charm and 'guile the fly - - ing hours;

fair; Who charm and 'guile the fly - - ing hours;

CLKS

To you all our warm - est ca - res - - - es!

To you all our warm - est ca - res - - - es!

gr.

CLKS

Ev' - - ry bud of our spring - tide flow'rs!.....

Ev' - - ry bud of our spring - tide flow'rs!.....

1. 2.

dim.

dolce

REVELLERS
 O give to those who love you, Some of the joy of each

RVLS
 hour!..... All your warmest ca - res - - es, And the

dim:

dim:

RVLS
 fra - grance of ev' - ry flow'r!..... Like bees that flit here and

RVLS
 there,..... What care we for pain or tears?..... As we

RVLS
 pass we sip from your young lips, The ho - - ney of your young

cres:

cres:

RVLS

years!..... We pass, and sip from your young lips, The

p

dim: *p*

RVLS

ho - - - ney of your young years!

pp

pp

COLETTE.

A ve-ry mer-ry crowd is this, That's loi-tring here... to

tr *tr* *cres:*

COL.

night.

CUILLOT.

THE CLERKS.

Come, come, Co-lette!

Ten. *ff*

Bass, *ff*

Ho-la! some wine! more wine! Ho-la!.....

Ho-la! some wine! more wine! Ho-la!.....

ff *p*

COL. Yes, yes! I'm here!

CLKS. *ff* Ho-la! some wine! more wine! Ho-la!.....

ff Ho-la! some wine! more wine! Ho-la!.....

CLKS. Ho-la!..... some wine! Ho-la! some

Ho-la!..... more wine! Ho-la! some

CLKS. wine!.....

wine!.....

The musical score is arranged in three systems. Each system includes a vocal line for COL. (Columbian) and CLKS. (Chorus), a piano accompaniment, and lyrics. The first system shows the vocalists entering with 'Yes, yes! I'm here!' while the piano plays a rhythmic accompaniment. The second system features the chorus singing 'Ho-la! some wine! more wine! Ho-la!.....' with a piano accompaniment that includes a trill and a forte dynamic. The third system continues the chorus with 'Ho-la! some wine! Ho-la! some wine! Ho-la! some wine!.....' and features a piano accompaniment with a steady eighth-note pattern.

THE REVELLERS.

ff Give then, give then, to those who love you, Some of the joy of
THE CLERKS.
 To you! to you! mis_tress - es fair! Who charm and 'guile the
 To you, to you! mis_tress - es fair! Who charm and 'guile the

ff
 RVLs ev - - ry hour! Give then, all your warmest ca - ress - -
 CLKS fly - - ing hours; To you! all our warmest ca - ress - -
 fly - - ing hours; To you! all our warmest ca - ress - -

ff
 RVLs - es! The ho - - ney of your young years!
 CLKS - es! The ho - - ney of our young years!
 - es! The ho - - ney of our young years!

First system of the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a flowing melody in the right hand and a rhythmic accompaniment of chords in the left hand.

Second system of the piano introduction, continuing the melody and accompaniment. A first ending bracket labeled '1.' spans the final two measures. A second ending bracket labeled '2. *rit.*' spans the final four measures, indicating a ritardando.

Piu vivo. $\text{♩} = 92$.
ROLAND.

Vocal introduction and piano accompaniment. The vocal line is on a single staff with lyrics: "Piu vivo. 'Tis you Co-lette? Why in this place?". The piano accompaniment is on grand staff with a dynamic marking of *p*.

COLETTE.

Vocal line for Colette with lyrics: "You sir to serve! You would do bet - - ter far, our young friend to ob -". The piano accompaniment continues on grand staff.

Vocal line for Roland with lyrics: "And whom? - serve! Your own Clément! En-amour'd of la - - dy fair is he!". The piano accompaniment continues on grand staff with a dynamic marking of *p*.

R. Wel- _com'd too, as you shall see! Her wiles are not in

The first system of music consists of a vocal line (marked 'R.') and a piano accompaniment. The vocal line is in a treble clef with a common time signature. The lyrics are: "Wel- _com'd too, as you shall see! Her wiles are not in". The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature. The key signature has one flat (B-flat).

COLETTE.

Ah! *(aside)* Well! what's this to me?

R. vain; She fal- ters a - gain!

accel.

The second system of music features a vocal line (marked 'R.') and a piano accompaniment. The vocal line is in a treble clef with a 2/4 time signature. The lyrics are: "Ah! *(aside)* Well! what's this to me?". The piano accompaniment is in a grand staff with a 2/4 time signature. The key signature has one flat. The word "accel." is written above the piano part.

ROLAND.

(to his friends)

Good! dis- sem- ble my dear: She's his wife, and to

(♩ = ♩.)
sf p

The third system of music features a vocal line (marked 'R.') and a piano accompaniment. The vocal line is in a treble clef with a 2/4 time signature. The lyrics are: "Good! dis- sem- ble my dear: She's his wife, and to". The piano accompaniment is in a grand staff with a 2/4 time signature. The key signature has one flat. The tempo marking is "sf p" and the note value is indicated as "(♩ = ♩.)". There are triplets in the vocal line.

R. night he will vi- sit her here! On my life— I am right; We'll catch them, ne- ver

The fourth system of music features a vocal line (marked 'R.') and a piano accompaniment. The vocal line is in a treble clef with a 2/4 time signature. The lyrics are: "night he will vi- sit her here! On my life— I am right; We'll catch them, ne- ver". The piano accompaniment is in a grand staff with a 2/4 time signature. The key signature has one flat. There are triplets in the vocal line.

Più lento. $\text{♩} = 60.$

(aside)

R. 

fear! And at last, hap-py hour! I'll hold him in my pow'r!

Più lento.



pp

WATCHMAN.(outside)

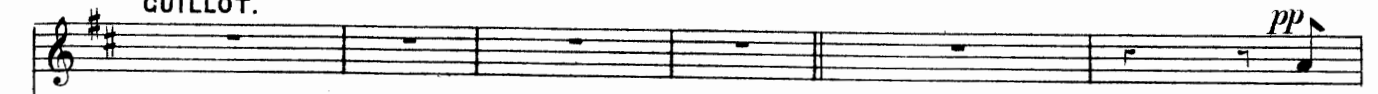


'Tis nine that's ring-ing! your re-vels cease! And stop your sing-ing,



pp *ppp*

GUILLOT.



pp

The



pp

Re-tire in peace!..... Re-tire..... in peace!.....

Sop.

pp

REVELLERS.

The

Alto.

pp

Ten.

The

pp

CLERKS.

Bass.

The

pp

The



pp *ppp*

CUI. watch-man now is call - ing, You must be homeward crawl - ing.

RVLS watch-man now is call - ing, We must be homeward crawl - ing, Good

CLKS watch-man now is call - ing, We must be homeward crawl - ing, Good

CUI. Good night, good sirs, good night! Good night, good sirs, good

RVLS night, Guil- lot, good night! You've giv'n us great de - light! But

CLKS night, Guil- lot, good night! You've giv'n us great de - light! But

GUL. night! A fair good night to you! You'd best go two by
 RVLS. now good night to you Sir, we'd best go two by two Sir, as
 CLKS. now good night to you Sir, we'd best go two by two Sir, as
 now good night to you Sir, we'd best go two by two Sir, as

GUL. two; As the stars are not in sight to guide you right.
 RVLS. stars are not in sight, To guide us by their light! Good
 CLKS. stars are not in sight, To guide us by their light! Good
 stars are not in sight, To guide us by their light! Good

RVLS
 night! good night! good night! good night! Mas - - ter Guil -
perdendosi

CLKS
 night! good night! good night! good night! Mas - - ter Guil -
perdendosi

night! good night! good night! good night! Mas - - ter Guil -
perdendosi

RVLS
 - lot, Good night!.....

CLKS
 - lot, Good night!.....

- lot, Good night!.....

- lot, Good night!.....

ppp

Piano introduction in G minor, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *sf* and *p*.

COL. **COLETTE.**

Once there was a shep - herd maid Who watch'd her flocks by a

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Once there was a shep - herd maid Who watch'd her flocks by a". The piano accompaniment is marked *dolce*.

COL. run - ning stream; And once there was, or so..... 'tis said, A

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "run - ning stream; And once there was, or so..... 'tis said, A".

COL. King young and fair as a sum - mer dream! One day,..... as she

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "King young and fair as a sum - mer dream! One day,..... as she". The piano accompaniment is marked *cres:*.

COL. look'd at her vi - sage, In..... the mir - ror that shim - mers and sings,

The fourth system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "look'd at her vi - sage, In..... the mir - ror that shim - mers and sings,".

COL. *p*
 Next to her own, an - o - ther i - mage Look'd from the wa - ter, it was the King's!

COL. *poco rit:* *a tempo* *Un poco più animato.*
 Ah! yes it was the King's! This took place in times that are o - ver,
colla voce *a tempo* *Un poco più animato.*

COL. long a - - - go!..... When shepherd maid.. had King - ly lo - ver,

COL. Long a - - go! la la la la la..... la la la la.....
f *p*

COL. la la..... la..... la la... la la la la la.....
f *p* *pp*

a tempo

COL. *la.*
a tempo

Tempo I^o (Allegretto.)

COL. On the mor - row they were u - ni - ted, Bright were the skies of

COL. a - zure blue; While all the neighbours were in - vi - ted, And wore their garments of

COL. bright - est hue. The bride was none but our shep - herd maid, The Groom was the King so

COL. young and fine, For whom with - in... the mur - m'ring wa - ter, Cu - pid had light - ed his

Un poco più animato.

COL. *poco rit:* *a tempo* *dolce*

torch di - vine!.. Lighted his torch di - vine! This took place in
Un poco più animato.

colla voce *a tempo* *p*

COL. times that are o - ver, Long a - - go!..... When shep_herd maid had

COL. King - ly lo - ver, long a - go! la ia la la la.....

dim. *f* *p*

COL. la la la la..... la la..... la..... la la la la la la la

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

COL. la..... la la.....

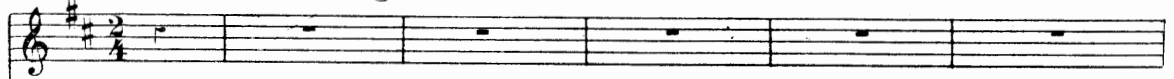
f *ff* *f vivo* *p* *pp*

DUET & CHORUS.

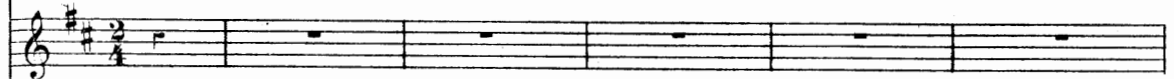
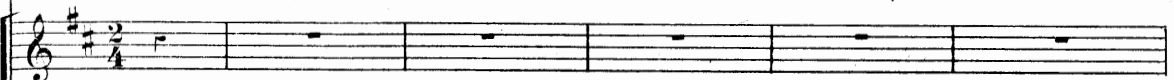
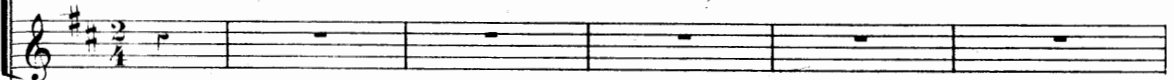
N^o 9.

Moderato assai Allegro. ♩=100.

MARIE.



COLETTE.

Soprano.
Alto.Tenor.
Bass.

Moderato assai Allegro.

PIANO.



CHO.

The hap - py day now end - - ing, Shall

The hap - py day now end - - ing, Shall



CHO. not for - got - - ten be; But through the years de - scend - ing, Shall

not for - got - - ten be; But through the years de - scend - ing, Shall

p

CHO. live in mem - o - - ry! But through the years de - scend - ing, Shall

live in mem - o - - ry! But through the years de - scend - ing, Shall

MARIE. (*musingly*) *p*

If sov'reign beauty we would seek..... In sub_tle

CHO. live in mem - o - - ry!

live in mem - o - - ry!

pp

M. grace that's quite.. di - vine, In won'd'rous eyes..... that fair - ly

M. speak,..... In charm of man - ner such as thine!.....

M. How e - lo - quent his look..... Ah! but the men are tri - flers

un poco piu lento

f p *un poco piu lento* *p*

M. all! A ten - der glance to bait the hook, And des - p'rat - ly in love they

piu animato *rit:*

pp *rit:*

à tempo
animato

M. *fall!*
COLETTE. With fe-ver I'm op-press'd; By dreamy languors I'm ca-

C. What is wrong?

a tempo

M. -ress'd! And as the day..... gives way to night; My laughter now is

C. I know the feel_ing well, and think... that I can

cres.

M. gone, and tears be-dimmy sight!

C. I know the feel_ing well, and think... that I can

p

M. Yes! 'tis love! 'Tis love's sweet stu-por that lulls my troubled

C. tell, you are in love-

cres.

f

M. heart, yet fills me with a - larm! I love him!

COL.

But

dim. *cres.* *f*

M. The King! And who could be more worthy?

COL. whom? The King! But you... have ne-ver

dim. *p*

M. One glance, and fate de-creed it, I love him for al -

COL. seen him or met him till to - day!

f

M. - way! Yes ev' - ry thing de - lights.....

Allegro vivace. d. = 72. espress.

Allegro vivace. *mf*

più dolce

M. *f* *più dolce*

me, In him... yes all is di - vine!..... His

M. *mf*

ev - - 'ry grace in - - vites..... me to a - - dore.....

M. *mf*

..... at his shrine..... This song that fills.... my

M. *f*

be - - - ing, that fills... the skies a - - bove,.....

M. *p* *cres:* 2

..... That drives my fears a' flee - - ing,..... This e - mo - tion,

M. *cres.*
 This e - - mo - tion it is love This sweet song that

M. *f*
 fills my be - ing, it sure - ly is love, 'Tis love! *(aside)*
 COLETTE.

If now my

M. *p (aside)*
 If now my name I were to tell, As - ton - ish'd she would
 COL. rank I were to tell, As - ton - ish'd she would sure - ly

M. be: Much as - ton - - ish'd she would be!
 COL. be: Much as - ton - - ish'd she would be! *p* But for the

p

M. But for the pre - sent 'tis just as well to si - - lent

COL. pre - sent 'tis just as well, 'tis just as well to si - - lent

M. be; If now my name I were to tell, As - ton - ish'd

COL. be; If my rank I were to tell, As -

cres:

M. she would sure - ly be! But for the pre - sent 'twere just as

COL. - ton - ish'd she would sure - ly be! But for the pre - sent 'twere

cres:

M. well, 'twere just... as well.. to si - - lent be!

COL. just... as well,.. 'twere well.. to si - - lent be!

f *f*

f *mf*

Poco più lento.

M. *Your heart, it seems, To*
 POCO PIÙ LENTO.
 P

M. *dolce*
 COL. *All sub-jects true, or pea - sant or la - - dy,*
 love is not slow!
 f

M. *Should love the King!*
 COL. *Since the truth you but tell, Know then as well, I love him*

M. *Moderato. ♩=104.*
 What! you, Co - lette?
 COL. *too! You laugh!*
 cres: f

MARIE.

M. Think you then..... the King would praise your eyes or love you?

M. Your me-nial heart he would des- _ -pise! and look a- _ -bove you!

COLETTE.

COLE. But for the du- _ -ty that I owe you, I would ve- _ -ry quick-ly

COLE. show you, That my con- _ -quest, yes my con- _ -quest, is well

M. What im-pu-dence! De- _ -part! I'd be a- _ -lone!

COLE. worth your own.

cres. *un poco stringendo*

130 Tempo I? $\text{♩} = 72$.
(*aside*)

M. If now my name I were to tell, As - - ton - - ish'd

COL. *(aside)* *p* If now my rank I were to tell, As -

Tempo I? *p subito*



M. she would sure - - ly be! Much as - - ton - - ish'd

COL. - ton - - ish'd she would be! Much as - - ton - - ish'd



M. she would be! But for the pre - - sent 'twere just as

COL. she would be! But for the pre - - sent

p



M. well, 'twere just as well to si - - lent be!

COL. 'twere just as well to si - - lent be!



M. *cres:* If my name I were to tell, As - -

COL. *cres:* If now my rank I were to tell.... As - ton - ish'd

M. *cres:* - ton - ish'd she would sure - - ly be! But for the

COL. *cres:* she would sure - - ly be! But for the pre - - sent

M. *f* pre - sent 'twere just... as well, 'twere well... to si - - - lent

COL. *f* 'twere just as well,... 'twere just as well... to si - - - lent

M. be!

COL. be!

DUO.

N^o 10.

CLÉMENT.

Allegro non troppo. ♩ = 104.

PIANO.

Allegro non troppo.

Ah! Co - lette, you at

last? Quick - ly close the door! There's a

guard of hon - or that fol - lows me round, Which e - ver way I face me. But

for - tune is kind, I've left them be - hind, No fur - ther can they

sf *p* *leggiero*

cres:

p

cl. trace me! And now, let me embrace thee!

COLETTE.

Sire!.....

cl. What's this!..... wherefore kneel to me?

COL. But are you not the King?

cl. What does it mean? The King, 'tis true!

COL. Some what_

cl. You are a maz'd_ Not more than I! But now

COL. And

CL.

lis - ten my dear! Be pru - dent: No one must know I've been here!

COL.

CL.

yet, some one's ex - spect - - ing you! Yes! the per - son to whom to -

cres.

COL. *rall.* *a tempo*

CL.

- day, Gal - lant speeches and compliments you did say!

CLÉMENT.

'Twas but to add to our foe's con -

rall. *p a tempo*

COL.

CL.

But she is mad with

- fu - - sion, And guard the se - - cret they would know!

COL. love_ Are you quite sure of

CL. Of me? 'Tis a de_ _ lu_ sion, And I know her not!

cres.

COL. that? Ah!..... but promise me you'll not de_

CL. And is it fair thus to re_ ceive me?

f.

COL. _ ceive me!

CL. This morn_ ing for the first time I saw.....her 'tis

f. *dim.*

CL. true! At! your Clément is faith_ ful, is faith_ ful still to

dolce *p.*

Allegro. ♩=120.

amoroso

CL. *Allegro.*
 you! And dost thou think I could de_ceive thee?

CL. Let me each brooding doubt re-move: Ah! would you then so

CL. base be-lieve... me, Thus to break my ten-der vows of love? Ah!

CL. do not think I could de_ceive thee! Well do you know, that from this

CL. *cres:*
 day, This day, from which I'll ne-ver leave thee, Come

CL. *dim: poco rit: teneramente*

trou-ble, dan-ger, or what may..... I am thine own now and al-way! Think

colla voce f dim: colla voce p

COLETTE. *dolce*

CL. Your

not Co-lette..... I can de-ceive..... thee!

p

COL. words re-as-sure me, My fears they re-move: And I'll be for e-ver your

CL. *cres:* own on-ly love!..... My fears they now re-

CLÉMENT. *cres:* O let me as-sure you, Your doubt-ing re-move, yes your

COL. *p* move, your words re - as - sure me! Ah!..... your

CL. *p* doubt - - - ing re - - - move!... O let me as - sure you your

COL. *p* words re - as - - sure me; And

CL. *p* doubt - ing re - move; And be thou for e - - ver my own on - ly love! O

COL. *cres:* I'll..... be for e - - - ver your

CL. *p* let me as - sure you your doubt - ing re - move, And be thou for e - - ver

COL. *dim:* own on - ly love! Yes your own..... *pp rit:* on - ly

CL. *dim:* all my love, Yes my own..... *pp rit:* on - ly

a tempo

COL. love!

CL. love!

a tempo

COLETTE.

Andante. ♩ = 88.
dolce

If like to mine your heart is burn - ing, O

Andante

rull.

pp

COL. let us fly a - - far from here! I trem - ble lest she'll be re -

COL. - turn - - ing; If we re - main...there's all to fear!

dolce

COL. Come my love! let it be my plea - - sure, You to o-bey in ev'-ry

COL. thing!..... Let joy be mine now with-out mea - - - sure,

p

COL. To dwell a - lone with thee my King!..... To dwell a - lone.....with thee my

dolce

cres: *p*

COL. King! 'Tis no long - er now the coun - try maid that

poco rit: *pp a tempo*

mf poco rit: *pp*

COL. *cres.*
 to your heart you will en-fold, But your proud Queen who in

COL. *f* *rit.* *a tempo*
 your strong arms Would die for love and joy un-told!

f colla voce *rit.* *p* *a tempo*

COL. *dolce*
 O thou my trea - sure whom I che - - rish, Come let us fly, my
CLÉMENT.

dolce
 O thou my trea - sure whom I che - - rish, Come let us fly, my

COL. *cres.*
 own my love! Ne-ver my love for thee shall pe - - rish

CL. *cres.*
 own my love! Ne-ver my love for thee shall pe - - rish

cres.

COL. *pp* But will en - dure as stars a - - bove!.....

CL. But will en - - - dure as..... stars a - - -

COL. *p* E - ver - more give me thy de - - vo - - - tion

CL. *p* bove!..... E - ver - more give me thy de -

COL. E - ver - more! and I ask but this!

CL. - vo - - - tion! E - ver - more! and I ask but

COL. *cres:* Fill thou my days with love's e - - mo - - - tion!

CL. this!..... *cres:* Fill my days with love's sweet e -

COL. I'll make thy life one dream of bliss!

CL. - mo - - tion! I'll make thy life one dream of

COL. *ff* Fill thou my days with love's e - - mo - - tion, And life shall be one

CL. *ff* bliss! Fill thou my days with love's e - - mo - - tion, And life shall be one

COL. dream of bliss!

CL. dream of bliss!

TRIO.

N^o II.

Allegro non troppo. $\text{♩} = 104$.

MARIE. *p*
At

COLETTE.

CLÉMENT. *p*
I

PIANO. *f* *p*

m.
ta - ble here by me, By me I pray... be... seat - - ed; Let's

col. *p*
What? I must go a - way! And let them sup with - - out me? I

cl.
think I must o - - bey, And by her side be seat - - ed, I'd

M. hope at least to - day, As a King will have to pay, At sup - per

COL. real - - ly now must say, I ra - ther far would stay, And keep my

CL. ra - ther go a - way But prudence bids..... me stay Lest my plans

M. we're well treat - ed. At ta - ble here by me By

COL. wits a - bout me. What? I must go a - way! And

CL. be de - feat - - ed. I think I must o - - bey, And

M. me I pray..... be..... seat - - ed; Let's hope at least to -

COL. let them sup with - - out me? I real - - ly now must

CL. by her side be seat - - ed; I'd ra - - ther go a -

M. - day, A King will have to pay, At sup - per we're well

COL. say, I ra - ther far would stay, And keep my wits a -

CL. - way, But pru - dence bids me stay, Or we will be de -

M. treat - ed. You may go Co -

COL. - bout..... me.

CL. - feat - ed.

M. - lette! If we need you I will send.

COL. (aside) So

M.  Come now, de_

COL.  I must leave the room! I won_ der where 'twill end!

 *f* *p* *f* *p*

M.  - part! If I should need you I will ring: Not so my

COL.  I rage!

 (to CLÉMENT.)

M.  King?

COL.  Heard I a_ right? I'll keep them in sight! *(exit)*

CLÉMENT.  Yes; you are right.

 *p*

MARIE.

CLÉMENT.

Then let me

This is an ap - pe - ti - zing slice!

of - fer it to you!

Pray

O! no! I could not think of that

do!

No! it would not do To trouble you so much as that!

(aside)

gna. I won - der what she's dri - ving at!

MARIE.

I drink to the King!

No! to the

To the Queen?...

Queen!... Yes of beau - ty and of

dim.

Moderato. ♩ = 76. (aside)

love!..... She's gaz - ing at me most de - mure - ly, But I'll be on my

Moderato.

dolce

MARIE. *p*

This ti - tle that he gives me, This

guard;..... She's a spy, and sent to al - lure me!

p

dolce

M. ti - - tle full of grace, Sends the blush - - es

CL. But she'll find it hard,..... find it hard! She's

dolce

M. steal - - ing to..... my con - - scious face!

CL. gaz - - - ing at me most de - - mure - -

M. Sends blush - - es steal - - ing to..... my con - - scious

CL. - ly; But I'll..... be on..... my

pp

M. face! Yes sends the blush - - - es

CL. guard!..... But I

pp

COL. steal - - - - ing to my cón - - - -

CL. will be on

poco rit.

COL. - cious..... face!

CL. my..... guard!

poco rit.

Moderato. ♩ = 92.

MARIE.

CLÉMENT.

Yes! a lag_gard hus_band have I. Who to_

And have you a husband?

Moderato.

f

M. - mor - row I be - lieve, Up - on the stroke of twelve, Will ap - pear and

M. he will then his bride..... re-ceive!

CL. But if up-on the scene he ap-

p *f* *p*

M. If so he would most wel-come

CL. -pear'd a lit-tle fas-ter?

p

M. be; For is he not in-deed..... my lord and

M. mas-ter?

cres:

6 6

(Enter COLETTE.)

(aside)

Here is the sa - lad! I'm just in time! He's gaz - ing at her

tr

f *p*

MARIE.
tender - ly! Must we be in - ter - - rupt - - ed? Can we not sup in

tr

(to COLETTE.)
peace? Be gone! at once be gone! (interposing)
CLEMENT.
She but thought of her

tr

f *p*

M.
What do I hear? Now I sus -
CL.
du - ty, And she -

f *p*

M. *COLETTE.*
 - pect, You prefer her to me! Begone I say!

CL. *(to COLETTE.)*
 But
 Do you indeed? Be-gone!

cres.

M. Be-gone!

COL.

CL. Be-gone!

gra.

ff

e:

M. *mf*
 At ta-ble here by me, Yes, once a-gain be

COL. *mf*
 A-gain I'll go a-way, And let them sup with-

CL. *mf*
 A-gain I must o-bey, And by her side be

p

M. seat - ed; For - get this rude de - lay, I've some - thing more to
 COL. - out me; But real - ly I must say I ra - ther far would
 CL. seat - ed; With you I'd go a - way but pru - dence bids..... me

M. say, Or must you be en - treat - ed? At ta - ble here by
 COL. stay, And keep my wits a - bout me. A - gain I'll go a
 CL. stay Lest my plans be de - feat - ed. A - gain I must o -

M. me, Yes, once a - gain... be... seat - ed; For - get this rude de -
 COL. - way And let them sup with - out me; But real - ly I must
 CL. - bey And by her side be seat - ed; With you I'd go a -

M. lay, I've some_thing more to say, Or must you be en_treat - -

COL. say, I ra_ther far would stay and keep my wits a_bout.....

CL. way, But pru_dence bids me stay Or we will be de_feat - -

M. - ed?

COL. me!

CL. - ed!

ff

MARIE. *p*

No longer is there need Sire, To feign or to con_ ceal; Now you know who I

f p

m. am, And your se - cret may re - - veal. Tell me then, do you

m. love. CLEMENT. me? (aside) Heav'ns! kind saints a - - bove me! She's grow - ing

cl. ten - - der, I'll be on my guard! But you are si - lent, And

MARIE.

m. seem some_what un_ea - sy! O Sire... and shall it please you To hear the

m. tender vows of love, First from my lips? Lis - ten then, I en - treat -

Andantino. ♩ = 76.

dolce

M. *Andantino.* In my home, far a - way a - mid the fragrant

The first system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andantino' with a quarter note equal to 76 beats per minute. The mood is 'dolce'. The piano part has a 'pp' (pianissimo) dynamic marking. The vocal line begins with a rest, followed by the lyrics 'In my home, far a - way a - mid the fragrant'.

M. flow - - - ers, Oft have I, list - less, wan - der'd in the eve - ning

The second system continues the vocal line and piano accompaniment. The lyrics are 'flow - - - ers, Oft have I, list - less, wan - der'd in the eve - ning'. The piano accompaniment consists of arpeggiated chords in the right hand and a simple bass line in the left hand.

M. breeze; Ten - der - ly I have mused in drow - sy sum - mer

The third system continues the vocal line and piano accompaniment. The lyrics are 'breeze; Ten - der - ly I have mused in drow - sy sum - mer'. The piano accompaniment continues with arpeggiated chords and a bass line.

M. hours Or have dream'd in the

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'hours Or have dream'd in the'. The piano accompaniment continues with arpeggiated chords and a bass line.

M. shade of fair fruit - la - den trees!.....

The fifth system concludes the vocal line and piano accompaniment. The lyrics are 'shade of fair fruit - la - den trees!.....'. The piano accompaniment ends with a 'poco sf' (poco fortissimo) dynamic marking. The system concludes with a double bar line and a common time signature 'C'.

M. *And* as I pluck'd the pe - - tals of the tell - - tale mar - gue -

espress.

M. - rite..... The se - cret sweet of "love me, love me not" there with to

M. tell, Ah! 'twas to you my thoughts in

res:

M. ten - - der - ness would turn..... And when to - day my

dim:

dim:

M. eyes met yours Ah! I knew you well! In

un poco animato

M. *f* fan - - - cy I had pic - - tur'd you just. as you

M. are!..... And if to prove my love, to - -

M. - day they'd said to me..... Where is the one to

M. sa - tis - fy your heart's de - sire?.....

M. *p calmato* With your hand in my own, *rit.* I would have said..... 'tis

M. he!"
CLÉMENT. *(spoken)*
a tempo Have I in - - deed made a con - quest here?... Hum!

CL. I'll be dis - creet! Co - lette is wait - ing - I must find a

MARIE. *poco rit.*
 And how? You are si - lent
 CL. way to grace - ful - ly re - treat -

M. *a tempo*
 still?..... *dolce*
 CL. *a tempo* Of your hus - - band I am think - ing

CL.

To - mor - row, when he's here, With him what will you

pp

MARIE.

O, I will love him, yes, I'll tru - ly

CL.

do?.....

p

M.

love him, E - ven as if 'twere you!..... Come kiss me now for him!

(suddenly)
f

dim.

CLÉMENT.

(aside) Moderato. ♩ = 76.

I real - ly think she's mad!

f più animato Moderato.

p
Ah yes, I vow and I swear it By this kiss he gives to

me!..... E-ver to blind-ly o-bey him, And to love him ten-der-

M.
CLÉMENT.
p
I think she is de-ment-ed, My own sweet Co-

dolce
-ly Ah yes I vow..... and I swear it! yes I
-lette..... waits for me- She's lost yes she's lost her

M.
CL.
dolce

swear it! By this sweet kiss..... by this kiss he gives to me.....
rea-son, But I..... must pru-dent be.....

M.
CL.

pp

M. E - ver to blind - ly o - bey him! E - ver to

CL. My sweet Co - - - - - lette

M. love him ten - - - der - - - ly!.....

CL. now waits for me!.....

rit: *a tempo*

rit: *pp a tempo*

dim: *ppp*

COUPLETS

N^o 12.

Allegro non troppo. $\text{♩} = 116.$

DUKE.

mf

Allegro non troppo.

And why did you de-

PIANO.

f

p

D. *mf*

- lay, My an - ger to al - lay? This sin - gle word would have spar'd much

D. *mf*

pain! It is the King you say? It is the King you say? 'Tis the

cres.

D. *p*

King? Then I breathe.....

a tempo

f poco rit. *p legg.* *a*

D

- gain! *mf* Indeed the courtship's well be-

f *mf sempre stacc.*

D

- gun, And I may thank my lucky skies! I see them in my fan-cy

f

D

now, With love-light in their hap-py eyes! She's ev-ry charm in per-

dolce *p*

D

- fec - tion, Sweet lips, white teeth, and all the rest; And

a tempo *colla voce* *a tempo*

D

eyes with ten - der love's re - flec - tion, In brief, the King..... with her is

D

blest! Then why did you de - lay, My an - ger to al - lay? This sin - gle

p

cres.

D

word would have spar'd much pain! It is the King you say? It is the King you

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

D

say? 'Tis the King Then I breathe.....

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

D

- gain! If they love..... as I've fond - ly

f *mf* *dolce*

D

pray'd..... Then my dream of pow'r's not in vain!..... And at

last..... my for - tune is made..... For hon - ors and fa - vors will

rain.... But best of all, I'd sure - ly ra - ther - see our

King be - side him - self with joy! Be - fore a year, a hap - py

fa - - ther, And see my - self god - - fa - ther to the boy!.....

..... Then why did you de - lay, My an - ger to al -

cres:

D -lay? This ma - gie word would have spar'd all pain! It is the King you

The first system features a vocal line in a soprano clef with a key signature of three flats and a 2/4 time signature. The lyrics are: "-lay? This ma - gie word would have spar'd all pain! It is the King you". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *cres:* is placed above the vocal line.

f poco rit: *p*

D say? It is the King you say? 'Tis the King? Then I

The second system continues the vocal line with lyrics: "say? It is the King you say? 'Tis the King? Then I". The piano accompaniment includes a dynamic marking of *f poco rit:* and a *p* marking. The time signature changes to 2/4.

a tempo

D breathe..... a - - gain!

a tempo
p legg. *f* *f più mosso*

The third system begins with the vocal line: "breathe..... a - - gain!". The piano accompaniment features a dynamic marking of *p legg.* and later *f* and *f più mosso*. The time signature is 2/4.

ff

The final system shows the piano accompaniment for the concluding part of the piece, marked with a dynamic of *ff*. It consists of two staves with complex chordal textures.

FINALE.

N^o 13.

Allegro vivo.

MARIE.

COLETTE.

L'ÉVEILLÉ.

GUILLOT.

CLÉMENT.

ROLAND.

Sopranos.
Altos.

Tenors.

Basses.

Allegro vivo. $\text{♩} = 80$.

PIANO.

pp

cres.

Sop. *pp* > >

Alto. *pp* > >

CHO. Ten. *pp* > >

Bass. *pp* > >

Now with dis - cre - tion we must act, With

Now with dis - cre - tion we must act, With

CHO. ele - ver - ness and with dispatch, Our gay young friend Clément to catch!..... Un -

ele - ver - ness and with dispatch, Our gay young friend Clément to catch!..... Un -

ele - ver - ness and with dispatch, Our gay young friend Clément to catch!..... Un -

ele - ver - ness and with dispatch, Our gay young friend Clément to catch!..... Un -

p

CHO. - mind - ful..... of the law is he,..... But vi_sits here..... quite

- mind - ful of the law is he,..... But vi_sits here quite

- mind - ful of the law is he,..... But vi_sits here quite

- mind - ful of the law is he,..... But vi_sits here quite

CHO. se_cret - ly,..... A wife whom he has wed - A wife whom

se_cret - ly,..... A wife whom he has wed - A wife whom

se_cret - ly,..... A wife whom he has wed - A wife whom

se_cret - ly,..... A wife whom he has wed - A wife whom

he, it seems, has wed! Now with dis - cre - tion we must act, With

he, it seems, has wed! Now with dis - cre - tion we must act, With

he, it seems, has wed! Now with dis - cre - tion we must act, With

he, it seems, has wed! Now with dis - cre - tion we must act, With

pp

CHO. cle - ver - ness and with dis - patch, Our gay young friend Clé - ment to catch!

cle - ver - ness and with dis - patch, Our gay young friend Clé - ment to catch!

cle - ver - ness and with dis - patch, Our gay young friend Clé - ment to catch!

cle - ver - ness and with dis - patch, Our gay young friend Clé - ment to catch!

CHO. *p* Our gay young friend Clé - ment to catch!

p Our gay young friend Clé - ment to catch!

p Our gay young friend Clé - ment to catch!

p Our gay young friend Clé - ment to catch!

p Our gay young friend Clé - ment to catch!

L'ÉVEILLÉ. *leggiero*

To flit from a dark to a fair one, To

V.E.  change your love... from day to day, This act with us..... is not a

V.E.  rare one, nor calls for com - ment or re - proach! But to

V.E.  choose one wo - man in cre - a - tion, And to wed her in the us - ual

V.E.  way! Such conduct's past pal - li - a - tion! Such

V.E.  con - duct is past pal - li - a - tion! On - ly me - rits con - dem -

L'É. *f* - na - - - tion! By all the laws of..... the Ba -

L'É. - soche!

Sop. & Alto. *ff* 'Tis the law! It must be en - forc'd! 'Tis the law, It must

Ten. *ff* 'Tis the law! It must be en - forc'd! 'Tis the law, It must

CHO. Bass. *ff* 'Tis the law! It must be en - forc'd! 'Tis the law, It must

'Tis the law! It must be en - forc'd! 'Tis the law, It must

ROLAND.

I now de -

..... be en - forc'd!

CHO. be en - forc'd!

..... be en - forc'd!

..... be en - forc'd!

R.  *b*
 - mand that in this place.... We do ad - judge with - out de -

R.  *b*
 - lay..... That he who brings us this dis - grace Be
p

L'ÉVEILLÉ.

 *b*
 But first... some one must
 R. 
 ban - ish'd straight a - - - way!.....

L'É.  *b*
 move: The fact some one must prove:
 R. 
 I'll move it! I'll
f *p*

R.

prove it! All the e - vi - dence is

pp *3* *3* *p*

R.

here, Of a love-feast spread for two: And the fact is ve - ry

R.

clear! He's sure - ly here! By yon - der door did he en - ter to

R.

night! You'll find that I am right! But hark! some one

ff *p*

L'ÉVEILLÉ.

May the fates now pro - tect him!

comes, 'Tis he!

Sop.

p dolce

CHO. Alto. We come ere dawn of day with...

Ten. We come ere dawn with

Bass. We come ere dawn of

Allegro non troppo. ♩ = 116.

We come ere dawn with

CHO. gai - ly trip - ping feet,..... The first a - - wa - king of our

gai - ly trip - ping feet,..... The first a - - wa - king of our

day with trip - ping feet,..... The first a - - wa - king of our

gai - ly trip - ping feet,..... The first a - - wa - king of our

40. King to..... greet!..... We come ere dawn of day with...

King to greet!..... We come ere dawn with

King to greet!..... We come ere dawn of

King to greet!..... We come ere dawn with

cres:

gaily trip-ping feet,..... The first a - - wa - king of our

gaily trip-ping feet,..... The first a - - wa - king of our

day with trip-ping feet,..... The first a - - wa - king of our

gaily trip-ping feet,..... The first a - - wa - king of our

MARIE.

più mosso

King to..... greet!

King to greet!

King to greet!

King to greet!

King to greet!

più mosso

find you at last ³ ³ But who are these I

ROLAND.

Why! this is not Co - lette!

M. *see?*
 CLÉMENT.
 Do not be a - - larm'd..... For they are all my

M. Who come to ren - der
 C. friends The clerks of our Par - - lia - ment

M. ho - mage to their King?
 C. Quite right!

ROLAND. (aside) 3
 I have been trick'd! Quite long e - - nough I think we've

R. tar - - - ried. The King, you will a - - gree, Has good

The first system of the score shows a vocal line (R.) and piano accompaniment. The vocal line has lyrics: "tar - - - ried. The King, you will a - - gree, Has good". The piano accompaniment consists of two staves with various chords and melodic lines.

MARIE.

R. taste, though he's not mar - ried: Tho' he is not mar - ried? What do you

The second system of the score features a vocal line (R.) and piano accompaniment. The vocal line has lyrics: "taste, though he's not mar - ried: Tho' he is not mar - ried? What do you". The piano accompaniment includes a *cres.* marking and a triplet of eighth notes.

M. mean? I am his wife!... With pride I

L'ÉVEILLÉ.

The third system of the score shows a vocal line (M.) and piano accompaniment. The vocal line has lyrics: "mean? I am his wife!... With pride I". Below the vocal line is the name "L'ÉVEILLÉ.".

CLÉMENT. His wife?.....

The fourth system of the score shows a vocal line (CLÉMENT.) and piano accompaniment. The vocal line has lyrics: "His wife?.....".

ROLAND. His wife?.....

The fifth system of the score shows a vocal line (ROLAND.) and piano accompaniment. The vocal line has lyrics: "His wife?.....".

Sop. His wife?.....

The sixth system of the score shows a vocal line (Sop.) and piano accompaniment. The vocal line has lyrics: "His wife?.....".

Ten. His wife?.....

The seventh system of the score shows a vocal line (Ten.) and piano accompaniment. The vocal line has lyrics: "His wife?.....".

Bass. His wife?.....

The eighth system of the score shows a vocal line (Bass.) and piano accompaniment. The vocal line has lyrics: "His wife?.....". The piano accompaniment includes *f* and *ff* markings.

M. say it, And on my life!...

R. His wife! I'm right then as you

gra

R. see!

ff *dim.* *poco rall.*

Poco più tranquillo. ♩=92.
MARIE.

Though I had been told not to breathe it,

Poco più tranquillo. *p*

M. And had promis'd si - lence as well!..... Why should we long - er

p

M. keep it a se - cret? To what end should we ne - ver tell?..... *p*

M. When one has wed a King, as have I It is to share his

M. fame, his re - nown! Im - pa - - tient of my rights am I..... *p*

V. I want my share of throne and crown!..... Yes! Im - pa - - tient of my

M. rights am I!..... I want my share..... of throne and

Poco meno mosso. ♩ = 88.

M. crown!
ROLAND. *p*

Sop. & Alto. *p*

CHO. Ten. *p*

Bass. *p*

A flagrant case, and past all hush - - - ing, 'Tis

Poco meno mosso. *p cantabile*

M. (ROLAND with Bases)

R. not per - mit - ted thus to wed..... So pre - cise the law on that head, No ex -

CHO. not per - mit - ted thus to wed..... So pre - cise the law on that head, No ex -

not per - mit - ted thus to wed..... So pre - cise the law on that head, No ex -

MARIE.

mf (aside)

They now know all..... the mys - try's

L'ÉVEILLÉ.

p

Speak not a word, but now re -

CLÉMENT.

p

Speak not a word, but now re -

Sop.

p

-cuse for of - fence so un - blush - - ing! Most fla - - grant

Alto.

p

-cuse for of - fence so un - blush - - ing! Most fla - - grant

Ten.

-cuse for of - fence so un - blush - - ing!

R. & Bass.


p

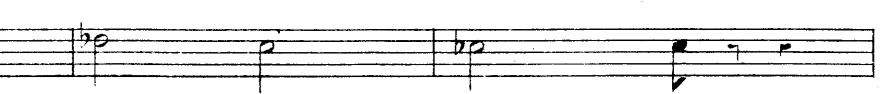
-cuse for of - fence so un - blush - - ing! Most fla - - grant

p


M.  end - - - ed; It was but fair to o - pen their eyes.....

VE.  - strain it! Ro - land will o - - - pen wide his eyes,


CL.  - strain it! Ro - land will o - - - pen wide his eyes,

 case..... and past all hush - - - ing!

CHO.  case..... and past all hush - - - ing!

P  A flagrant case and past all hush - ing! 'Tis not per_mit_ted thus to

 case..... and past all hush - - - ing!



M. *cres:*
 I..... was taken by sur-prise, I was a lone and un-de-

U.E.
 When they dis-co-ver with sur-prise, Their mis-

EL.
 When they dis-co-ver with sur-prise, Their mis-

p *cres:*
 And.... pre-cise the law on that head, No ex-cuse for

CHO. *p* *cres:*
 And.... pre-cise the law on that head, No ex-cuse for

p *cres:*
 wed! And pre-cise the law on that head, No ex-cuse for

p *cres:*
 And.... pre-cise the law on that head, No ex-cuse for of-

p *cres:*

M. *f*
 - fend - - - ed! They now know all the mys-try's end - - - ed, It

V.E. *f*
 - take, yes as - cer - - tain it! Not a word, but now re - -

CL. *f*
 - take, yes as - cer - - tain it! Not a word, but now re - -

f
 crime so un - - blush - - - ing! For..... of - -

CHO. *f*
 crime so un - - blush - - - ing! For..... of - -

f
 crime so un - - blush - - - ing! For..... of - -

f
 - fence so un - - blush - - - ing! For..... of - -

f

M. *p*
 was but fair to ope' their eyes!..... I was ta - ken by sur -

LE. *p*
 - strain it; Roland will o - pen wide his eyes, When they dis - co - ver dis -

CL. *p*
 - strain it; Roland will o - pen wide his eyes, When they dis - co - ver.....

p
 - fence so un - blush - ing! Most flagrant case that's

CHO. *p*
 - fence..... so un - blush - ing! Most flagrant case that's

p
 - fence so un - blush - ing! Most flagrant case that's past all hush - ing, 'Tis

p
 - fence so un - blush - ing! Most flagrant case that's

cres:

M. -prise, yes by sur - prise..... I..... was a - lone and un - de -

cres:

UÉ. - co - ver with sur - prise..... Their mis - take,.... yes.....

cres:

CL. They dis co - ver with sur - prise..... Their mis - take, yes.....

cres:

past all hush - ing! Such crime as this is most un -

cres:

CHO. past all hush - ing! Such crime as this is most un -

cres:

not per - mit - ted thus to wed!..... Such crime as this is most un -

cres:

past all hush - ing Such crime as this is most un -

cres:

M. *ff*
 - fend - - - - ed!

L'É. *ff*
 as - - cer - - tain it!

Cl. *ff*
 as - - cer - - tain it!

ff
 - blush - - - - ing!

CHO. *ff*
 - blush - - - - ing!

ff
 - blush - - - - ing!

ff
 - blush - - - - ing!

ff *sempre f*

dim: *cresc* *poco rit:* *p*

DUKE.

Up_on her husband's arm the Prin - cess Ma - rie By this time must have

Poco più Moderato.

D. gone,

CHANCELLOR. Great Heav'ns!

Ma - dame, come this

D. As I live it is she!

CH. way

D. *f* What are you do - ing here, ma - dam?

CH. And who is this

(aside)

M. *'Tis the Duké.*

D. *By what right? I must be*

CH. *man? By what right?*

cres.

D. *care-ful and not speak her name: By what right? 'Tis my*

CLÉMENT.

D. *And so you see She's cer-tain-ly not*

wife!

Sop. *f*

Alto. *f* His wife?

CH. Ten. *f* His wife?

Bass. *f* His wife?

f

194 Allegro assai vivace. ♩=112.

CL. mine!

D. *p*

Say not a word..... But at once de - part with

Allegro assai vivace.

p

D. me.

CH. Her hus - - - band you

staccato

D. Yes good sir, it is

CH. say..... are you?

D. true!

CH. 'Tis well! 'Tis well!

CLÉMENT.

I can't make it out!

ROLAND.

This con - fu - sion drives me

(aside)

Up in her room my Co - lette is wait - ing, This is the

wild!

MARIE.

(Exit)

But

mo - ment to join her there!

And now a - way!

M. why? My place..... is with the

D. 'Tis not the place for you to stay!

M. King! And by his side..... I'll stay! But

M. now, where has he gone?

D. It's ve - - ry clear he's

M. With - out me?

D. gone a way. He is not here! Come, we will

D.

fol - low! Pray let us pass!..... Ah! good

CHO. Sop. *f* Where would you go? Where would you go?
 Alto. *f* Where would you go? Where would you go?
 Ten. *f* Where would you go? Where would you go?
 Bass. *f* Where would you go? Where would you go?

ff

D.

sirs, pray let us pass, Make way good sirs, Let us pass!

CHO.

f

mf
 Ah! what a charm - ing cou - ple this, Bow low be - fore them
mf
 Ah! what a charm - ing cou - ple this, Bow low be - fore them
mf
 Ah! what a charm - ing cou - ple this, Bow low be - fore them
mf
 Ah! what a charm - ing cou - ple this, Bow low be - fore them

as they pass; Ah! what a charm - ing cou - ple this, Bow low be - fore them
 as they pass; Ah! what a charm - ing cou - ple this, Bow low be - fore them
 as they pass; Ah! what a charm - ing cou - ple this, Bow low be - fore them
 as they pass; Ah! what a charm - ing cou - ple this, Bow low be - fore them

cres:
 as they pass; Dis - creet and fair the la - dy is, And a mo - del hus - band
cres:
 as they pass; Dis - creet and fair the la - dy is, And a mo - del hus - band
cres:
 as they pass; Dis - creet and fair the la - dy is, And a mo - del hus - band
cres:
 as they pass; Dis - creet and fair the la - dy is, And a mo - del hus - band

he! No cloud will trou-ble them, ah no! Live they how e- ver

CHO. he! No cloud will trou-ble them, ah no! Live they how e- ver

he! No cloud will trou-ble them, ah no! Live they how e- ver

long!..... So bow be-fore them as they go, And sing a bri- - - dal

CHO. long!..... So bow be-fore them as they go, And sing a bri- - - dal

long!..... So bow be-fore them as they go, And sing a bri- - - dal

long!..... So bow be-fore them as they go, And sing a bri- - - dal

song!

CHO. song!

song!

song!

song!

THE CHANCELLOR.

Si - _ lence! At - tention now to the de - _ cree.....

ff

CH.

Sop. *f* *p*
Be si - _ lent! Be si - _ lent!

Alto. *f* *p*
Be si - _ lent! Be si - _ lent!

Ten. *f* *p*
Be si - _ lent! Be si - _ lent!

Bass. *f* *p*
Be si - _ lent! Be si - _ lent!

p

Allegro. ♩=126.

THE CHANCELLOR.

Be it known! Where - as, to have a ten - der heart is not a

Allegro. *p*

CH. *crime;....* Where-as we've been sub - ject - ed to much loss of time; Our

cres.

CH. judgment we here - by de - clare, That Ro - land must pay a fine... A

Andante.

CH. fine of ten écus is fair!....

Allegro.

f *ff*

CLÉMENT. *rall.*

Where can Co - lette be hi - ding?

dim. *rall.* *p*

Moderato. ♩=100.
THE CHANCELLOR.

Now a - way! Our so - lemn rites per - form - ing, Our

CH. King shall move in gran - _ - deur through Pa - ris streets to - day; Ae - -

CH. - cord - ing to our cus - _ - tom, We then will ho - mage pay.....

CH. To good King Lou - _ - is, King of France; And now, Clément, Re -

CLÉMENT. (to L'VEILLÉ.)
 CH. What? leave with - out a glimpse of my Co - -
 - sume the crown once more!.....

L'ÉVEILLÉ.

My friend, e - ven pow'r has its pain!

- lette my dear one?

CHO. Sop. *ff* The pen, the ink_stand and the sword!.....

Alto. *ff* The pen, the ink_stand and the sword!.....

Ten. *ff* The pen, the ink_stand and the sword!.....

Bass. *ff* The pen, the ink_stand and the sword!.....

The pen, the ink_stand and the sword!.....

CHO. Were once the arms of no - ble Pom - - pey!.....

Were once the arms of no - ble Pom - - pey!.....

Were once the arms of no - ble Pom - - pey!.....

Were once the arms of no - ble Pom - - pey!.....

Each is to us a trea - sur'd word, To us de - scend - ed!

CHO. Each is to us a trea - sur'd word, To us de - scend - ed!

Each is to us a trea - sur'd word, To us de - scend - ed!

Sol - dier clerks are all the Basoche! And brave and true, a - bove reproach

CHO. Sol - dier clerks are all the Basoche! And brave and true, a - bove reproach

Sol - dier clerks are all the Basoche! And brave and true, a - bove reproach

Sol - dier clerks are all the Basoche! And brave and true, a - bove reproach

Long live the Ba - soche! at our ap - proach Ev' - ry thing goes well!

CHO. Long live the Ba - soche! at our ap - proach Ev' - ry thing goes well!

Long live the Ba - soche! at our ap - proach Ev' - ry thing goes well!

Long live the Ba - soche! at our ap - proach Ev' - ry thing goes well!

Long live the Basoche! At our approach Ev'ry thing goes well!

CHO. Long live the Basoche! At our approach Ev'ry thing goes well!

Long live the Basoche! At our approach Ev'ry thing goes well!

Long live the Basoche! At our approach Ev'ry thing goes well!

Long live the Basoche! At our approach Ev'ry thing goes well!

CHO. Long live the Basoche! At our approach Ev'ry thing goes well!

Long live the Basoche! At our approach Ev'ry thing goes well!

Long live the Basoche! At our approach Ev'ry thing goes well!

At... our approach, All goes well!

CHO. At... our approach, All goes well!

At... our approach, All goes well!

At... our approach, All goes well!

ff

Più lento. $\text{♩} = 92$.
COLETTE.

Clément is gone! He a - voids me, 'tis

Più lento.

espress.

COL. clear!

No long - er will I stay, But will fly far from

pp

COL. here!

Moderato. (Tempo di Marcia)

f

GUILLOT:

What an hon - or, for my hum - ble

p

G. inn! A mes - sen - ger of state With pomp and bril - liant

cres.

G. train..... Demands an en - trance at my gate!.....

Sop. & Alto.

CHO. Ten. What an

Bass. What an

f

What an

f

honor for this humble inn!..... What an

honor for this humble inn!..... What an

honor for this humble inn!..... What an

honor for this humble inn! *ff* What an honor! What an

honor for this humble inn! *ff* What an honor! What an

honor for this humble inn! What an honor! What an

honor! *largamente*
an EQUERRY of the KING.
Of my mas -

honor!

honor!

honor!

EQ. *ter, good King Lou. is the Twelfth, De_fen_der of the cause!....*

COLETTE.

EQ. *I have come here to find, The fair and gra_cious spouse....*

What do I

COL. *hear?....*

GUILLOT.

What, here?

Sop. & Alto.

What's this? what's this?

CHO. **Ten.**

What's this? what's this?

Bass.

What's this? what's this?

EQ. In humble dress as a dis - guise,..... She now is hi - ding in this ve - ry

COLETTE. (aside)

EQ. I now see all, He but wish'd to prove my love!

inn!..... If ye

COL.

EQ. know where I may find her, It is your du - ty, at once now to speak!

COL.

EQ. I am - she..... whom you do seek!

You?...

COL. *f* I am the Queen.... I

Sop. *mf* 3
What does she say?

Ten. *mf* 3
What does she say?

Bass. *mf* 3
What does she say?

COL. am the Queen!
GUILLOT. (aside)

And I!..... I made her wash the dishes!

COL. *f ad lib.* Conduct me now before the King!....

a tempo

colla voce *f*

dolce

COL. *Tho' I had been told not to breathe it, And had promised si - lence as*

COL. *well..... Why should we long - er keep it a se - -cret?*

cres:

COL. *To what end, should we ne - ver tell?..... When one has wed a*

p

COL. *King, as have I..... It is to share his fame his re - nown! Im -*

COL. *- pa - -tient of my rights am I..... I want my share of*

p

COL. *cres:*
 throne and crown!..... Yes! im - pa - tient of my rights am I.....

COL. *f* *>* *>* *rit:* *a tempo*
 I want my share..... of throne and crown!

f *ff* *rit:* *a tempo*

CHO. Sop. *ff*
 Ten. Long *ff* live our sov - - - reign!
 Bass. Long *ff* live our sov - - - reign!

Long live our sov - - - reign!

CHO. Hail our Queen, our gra - cious sov - - - reign!
 Hail our Queen, our gra - cious sov - - - reign!
 Hail our Queen, our gra - cious sov - - - reign!

Long live our gracious Queen!..... Long live our

CHO. Long live our gracious Queen!..... Long live our

Long live our gracious Queen!..... Long live our

gra - cious Queen!

CHO. gra - cious Queen!

gra - cious Queen!

ENTR'ACTE.

PASSE PIED.

Assai vivo.

PIANO.

f *p*

1. 2. *f* *f*

p

dim. *cres.*

f

1. a To 2. *poco rit.* *f*

p

dim: *p*

mf *cres:*

dim: *pp*

p

f *p*

1. 2.

7 7 7 7

7 7 7 7

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music includes a dynamic marking of *f* (forte) in the right hand.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the right hand.

Third system of musical notation, featuring a dynamic marking of *dim.* (diminuendo) in the right hand.

Fourth system of musical notation, featuring a dynamic marking of *cres.* (crescendo) in the left hand.

Fifth system of musical notation, featuring dynamic markings of *pp* (pianissimo) in the left hand and *sempre dim.* (sempre diminuendo) in the right hand.

Sixth system of musical notation, featuring a dynamic marking of *ppp* (pianississimo) in the right hand.

ACT III.

N^o 14.

Allegro.

THE KING.

EQUERRY.

A PAGE.

Sopranos.

Altos.

Tenors.

Basses.

COURTIERS & LADIES.

PIANO.

Allegro. ♩=132.

f

f

gra bassa

The piano accompaniment for the bottom system consists of two staves. The right hand features a melodic line with eighth-note patterns and some slurs. The left hand provides a rhythmic accompaniment with chords and eighth-note patterns. The music is in a minor key and common time.

Ten. *ff*
 THE COURTIERS.
 Bass. *ff*

Day of thanks-giv-ing, of joy and of de-light! To-
 Day of thanks-giv-ing, of joy and of de-light! To-

CTS. *ff*

-day our new made queen in Pa - ris doth ar- rive; To bless our no- ble king, And
 -day our new made queen in Pa - ris doth ar- rive; To bless our no- ble king, And

CTS. *ff*

make him young a- gain! O day of joy and of thanks- giv - ing!
 make him young a- gain! O day of joy and of thanks- giv - ing!

TENORS.

P
plow

CTS. But thus to mar - ry when one is grey and old,..... Seems most im - pru - dent!

pp

CTS. ve - ry bold! But thus to mar - ry when one is grey and old,

p

But thus to mar - ry when one is grey and old,

CTS. Seems most im - pru - dent! yes! and ve - ry bold!

Seems most im - pru - dent! yes! and ve - ry bold!

cres.

CTS. *ff* Day of thanks - giv - ing, of joy and of de - light; To

ff

Day of thanks - giv - ing, of joy and of de - light; To

ff

CTS. -day our new made queen in Pa - ris doth ar - rive, To bless our no - ble

-day our new made queen in Pa - ris doth ar - rive, To bless our no - ble

CTS. king, and make him young, yes make him young a - gain!

king, and make him young, yes make him young a - gain!

A PAGE.

Poco più mosso.

His Ma - jes - ty the King!

Ten. *pp* He is here, Be si - - lent!

Bass. *pp* He is here, Be si - - lent!

He is here, Be si - - lent!

Enter THE KING.

pp

dim.

Ten. *pp*

Bass. *pp*

He does not seem ve_ry gay.

He does not seem ve_ry gay.

pp

CTS. *p*

We bless the day that

We bless the day that

dim.

p

CTS. gives us a fair gra - cious Queen.

gives us a fair gra - cious Queen.

p

Ten. But a child of six - teen!

Bass. What were bet - ter O

What were bet - ter O

K. Ah yes! but for my fif - ty years and more!.....

sire?

sire?

K. A - las! I'm ve - ry old!.....

But sire!

But sire!

224 Allegro giusto.
1st Ten.

2nd Ten. Who of us..... has more of
1st Bass. Who of us..... has more of
2nd Bass. Who of us has
Who of us has

Allegro giusto. ♩ = 132.

youth - - ful fire? More of vi - gour and of grace, O
youth - - ful fire? More..... of grace, O
more youth - ful fire? More..... of grace, O
more youth - ful fire? More..... of grace, O

sire? 'Twould seem the fly - ing years, but fear their weight to
sire? 'Twould seem the years, but fear their weight to
sire? 'Twould seem the years, but fear their weight to
sire? 'Twould seem the years, but fear their weight to

lay on your shoulders, O King! But hom - age pay!

lay on our King! But their hom - age pay!

lay on our King! But their hom - age pay!

lay on our King! But their hom - age pay!

Who of us has more of youth - ful fire? More of

Who of us has more youth - ful fire? or

Who of us has more youth - ful fire? or

Who of us has more youth - ful fire? or

vi - gour, or of grace? O sire!

more of grace? O sire!

more of grace? O sire!

more of grace? O sire!

Tempo di Marcia.

EQUERRY.

Sire, I now an - nounce Her Ma - jes - ty the

Queen! This morn - ing by my sire's com - mand, I re - pair'd to Guil - lot's

inn; And there I found the Queen, ar - ray'd in hum - ble

THE KING.
'Tis as I had been told.
dress..... The la - - dies of

EQ. ho - nor have her Ma - jes - ty ar - ray'd in more be - fit - ting

KC. Ad - mit her!

EQ. garb.

EQ. She is here!

Sop. *f*

Alto. *f* Long live the Queen!.....

Ten. *f* Long live the Queen!.....

Bass. *f* Long live the Queen!.....

Long live the Queen!.....

ff

Day of thanksgiv - ing, of joy and of de - light! All hail our new made Queen, Who has

CHO. Day of thanksgiv - ing, of joy and of de - light! All hail our new made Queen, Who has

Day of thanksgiv - ing, of joy and of de - light! All hail our new made Queen, Who has

come on this day To bless our no - ble King, And

CHO. come on this day To bless our no - ble King, And

come on this day To bless our no - ble King, And

come on this day To bless our no - ble King, And

make him young a - gain!.. Hail! day of glad thanks - giv - - ing!

CHO. make him young a - gain!.. Hail! day of glad thanks - giv - - ing!

make him young a - gain!.. Hail! day of glad thanks - giv - - ing!

make him young a - gain!.. Hail! day of glad thanks - giv - - ing!

mf

Who could re_sist such grace? Such an in_no.cent win_ning face?

CHO. Who could re_sist such grace? Such an in_no.cent win_ning face?

Who could re_sist such grace? Such an in_no.cent win_ning face?

Who could re_sist such grace? Such an in_no.cent win_ning face?

cres:

Who could re_sist such grace? such an in_no.cent

CHO. Who could re_sist such grace? such an in_no.cent

Who could re_sist such grace? such an in_no.cent

Who could re_sist such grace? such an in_no.cent

cres:

win_ning face? Such... an in_no.cent and win_ning face?

CHO. win_ning face? Such a ve_ry win_ning face?

win_ning face? Such a ve_ry win_ning face?

win_ning face? Such a ve_ry win_ning face?

f

ff

Day of thanks_giv - - ing of joy and of de - light!..... All

CHO. *ff*

Day of thanks_giv - - ing of joy and of de - light!..... All

ff

Day of thanks_giv - - ing of joy and of de - light!..... All

ff

Day of thanks_giv - - ing of joy and of de - light!..... All

hail our new made Queen, Who has come on this day; To bless..... our

CHO. hail our new made Queen, Who has come on this day; To bless..... our

hail our new made Queen, Who has come on this day; To bless..... our

hail our new made Queen, Who has come on this day; To bless..... our

King, to bless our King and make him young a - - gain!

CHO. King, to bless our King and make him young..... a - - gain!

King, to bless our King and make him young..... a - - gain!

King, to bless our King and make him young a - - gain!

ff

COUPLETS.

N^o 15.

COLETTE.

Andantino.

Andantino. ♩ = 63.

PIANO.

pp

All in ho - - nor

COL.

of the troth we plight - ed, Bells were ring - ing on our wed - ding day.

COL.

And the church was bright - ly.... light - ed, Thou - sand flow - - ers

COL.

made the mea-dows gay. Then ap - pear'd the good and ho - ly fa - - ther, Who

poco cres:

COL. 

standing there... to me did say; Here my child, here is your lord and

poco cres:

dim:

poco rit:

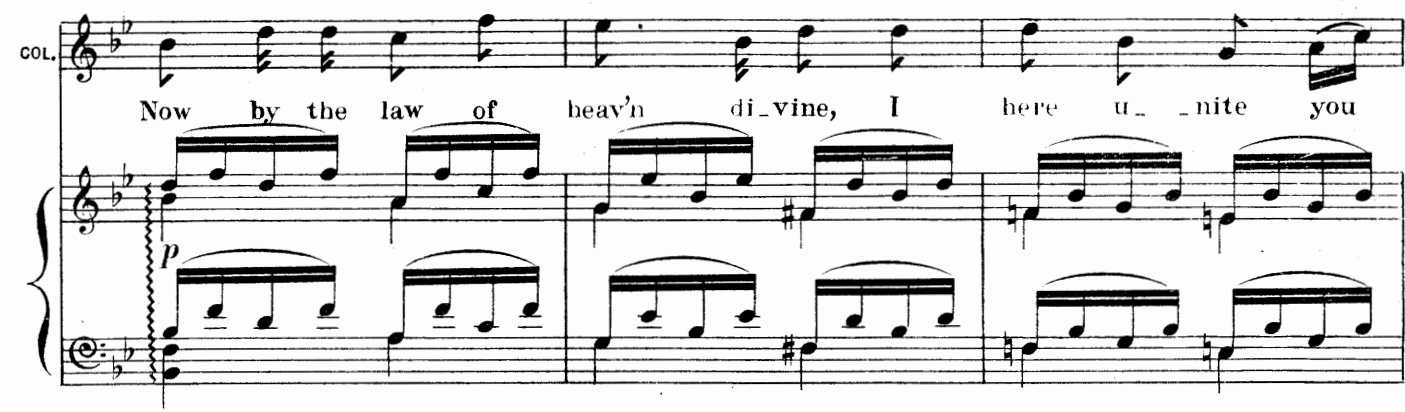
a tempo

COL. 

mas - _ ter Your hus - band whom you must o - bey

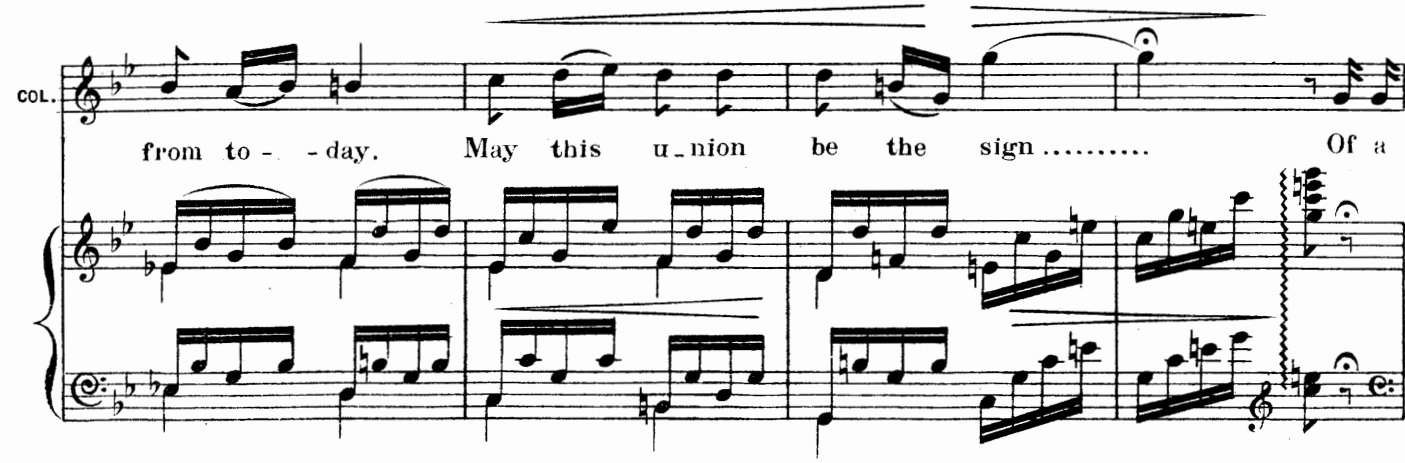
poco rit:

a tempo

COL. 

Now by the law of heav'n di_vine, I here u_ _nite you

p

COL. 

from to - - day. May this u_nion be the sign Of a

f rit.

COL.  ten-der love to last..... for al - way!

f colla voce *pp*




dolce

COL.  Then as to his heart he fond-ly press'd me, He did swear, that

pp

COL.  from that day, I would be his on - ly... lov'd one, And he'd wor - ship

COL. me for aye!..... His lips made answer to my smile,.... He

COL. seem'd so ten-der and so true! And he whis-per'd lov-ing-ly the while, Come to my

poco cres:

poco cres:

COL. heart, I love but you! Love, o-bey, it is the law di-vine

poco rit: *a tempo* *mf*

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

COL. You are mine love, from to-day! May this kiss be the sign.....

COL. Of a love to last..... for al-way!

f rit.

f rit.

cres:

COL. *cres:*

May this kiss be but the ten-der sign..... Of our love to last.....

rit: *a tempo*

..... for al - way!.....

rit: dim: *a tempo* *pp*

INCIDENTAL MUSIC.

Allegro.

PIANO. *f*

dim: *p*

dim: *pp*

A I R.

Nº 16.

Allegro vivace.

al lib.

THE DUKE.

PIANO.

She loves.... me! She

colla voce

loves me! O fair wo - man's heart, Change - ful as the sea!..... A

mf

rid - - dle thou art! She loves..... me!

cres: *f*

She loves..... me!

molto rit. *Moderato.* *Tempo I!*

p *f*

Long a - - go

p *leggiero*

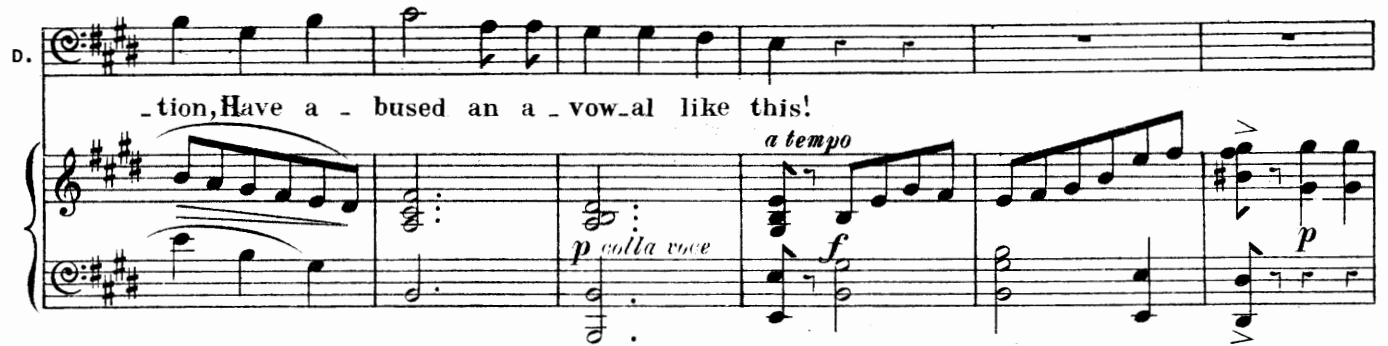
D. I must con - fess it, I would with - out much re -

- flec - - tion Have a - bus'd an a - vow - al like this;

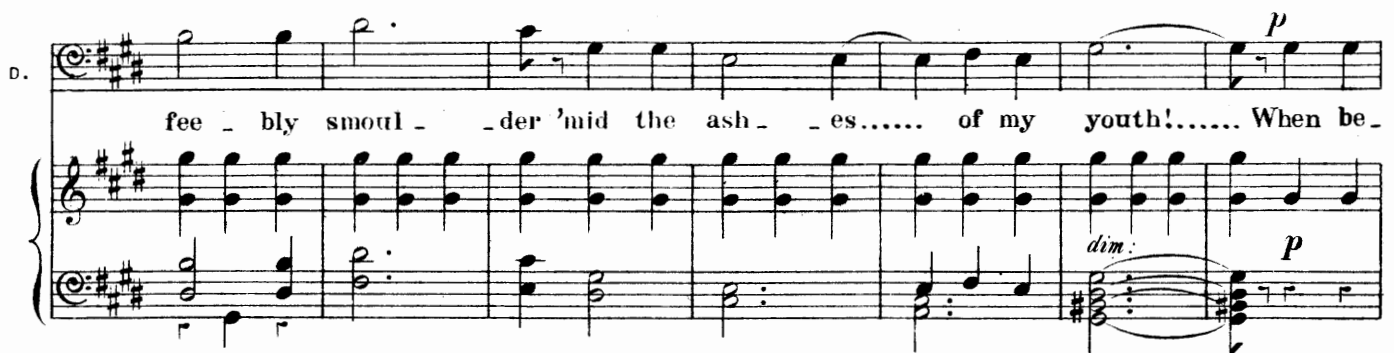
D. To be lov'd, lov'd by a prin - - - cess, What suc -

- cess!..... and what prow - - - ess! Long a - - go!..... ah! "Jarni -

- bleu!" I would with - - out... re - - flec - -

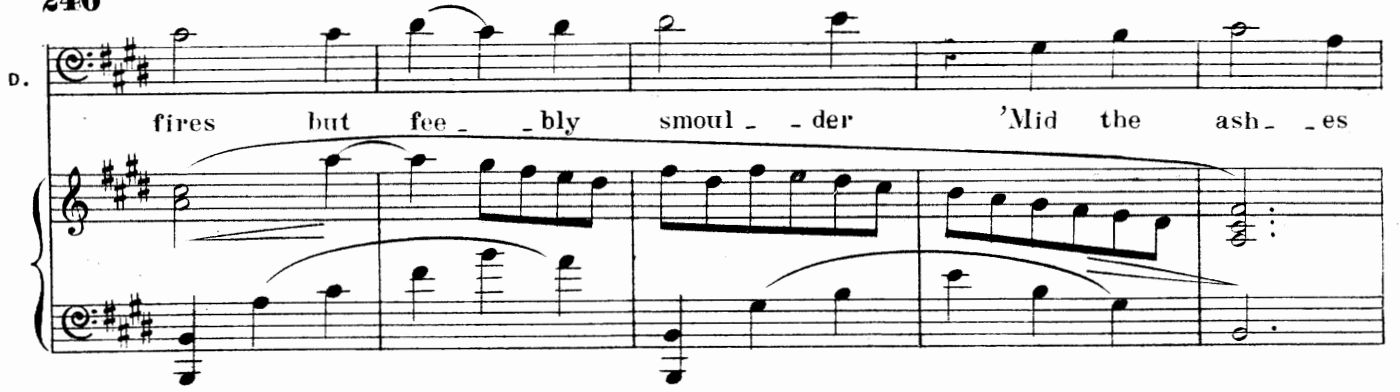
D.  *tion, Have a - bused an a - vow - al like this!*
a tempo
p colla voce *f* *p*

D.  *But to - day, tho' wi - ser, I'm old - - - er, And love's fires but*

D.  *fee - bly smoul - - der 'mid the ash - - es..... of my youth!..... When be -*
dim: *p*

D.  *- fore a prin - cess who loves me, I must bow in great re -*

D.  *- spect!..... 'Tis the sad, the so - - lemn truth!..... For love's*
dim:

D. 

fires but fee - bly smoul - der 'Mid the ash - es

D. 

of my youth.

p *cilla voce* *ff* *dim*

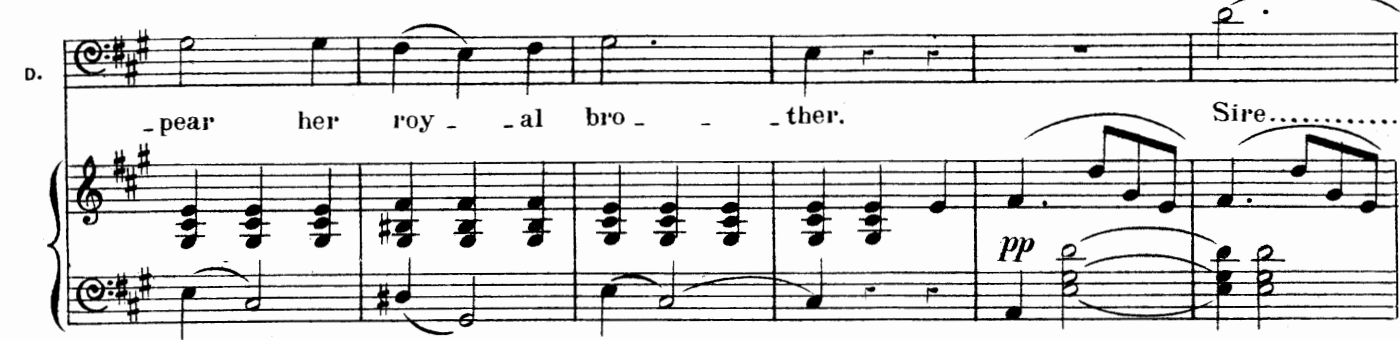
D. 

We must now our steps re - trace Back to her

p

D. 

na - tive land; And by some means or o - ther, Ap -

D. 

-pear her roy - al bro - ther. Sire.....

pp

D. I'll say..... As I hide all my pain.....

D. You now be - hold me here, ve - - ry sad.....

D. and for - - lorn... Here is your

D. sis - - - ter, I have brought her a - - gain.

D. "Al - rea - - dy!" he will say, "When scarce a week has gone!" Then

D. I must tell him all, yes tell him ev - ry' - thing, At his feet I will

D. fall and I'll exclaim, O King..... She.... loves me O frail

D. wo - - man's heart, changeful as the sea!..... A rid - - dle thou

D. art! She loves me! She

D. loves me!

ROMANCE & TRIO.

Nº 17.

MARIE.

Andantino.

PIANO.

Andantino. $\text{♩} = 76.$

p

Ah ne - - - ver!.....

M.

..... I might have known it well,..... He seem'd so strange, so ill at

M.

ease, When one's in love..... one is more ten - - der, More gal - - lant

M.

too and more prone to please!..... In

M. *p*
 vain my wiles, my lov - ing smiles, His face was grave, his....

M. *agitato*
 man_ner cur_t..... Now can it be I am so plain. Now

M. can it be I am so plain..... That I should

M. *dim:*
 suf - fer, that my pride should be so hurt?.....

M. *pp*
 A - - las! with

M. cold_ness is my love re_ paid me; His heart has now no place for

M. me..... One lov_ ing sign had he but made me,

cres:

M. I'd lov'd him for e_ _ter_ ni_ ty! A_ _

f

M. _las!..... How my love is re_ _

dim:

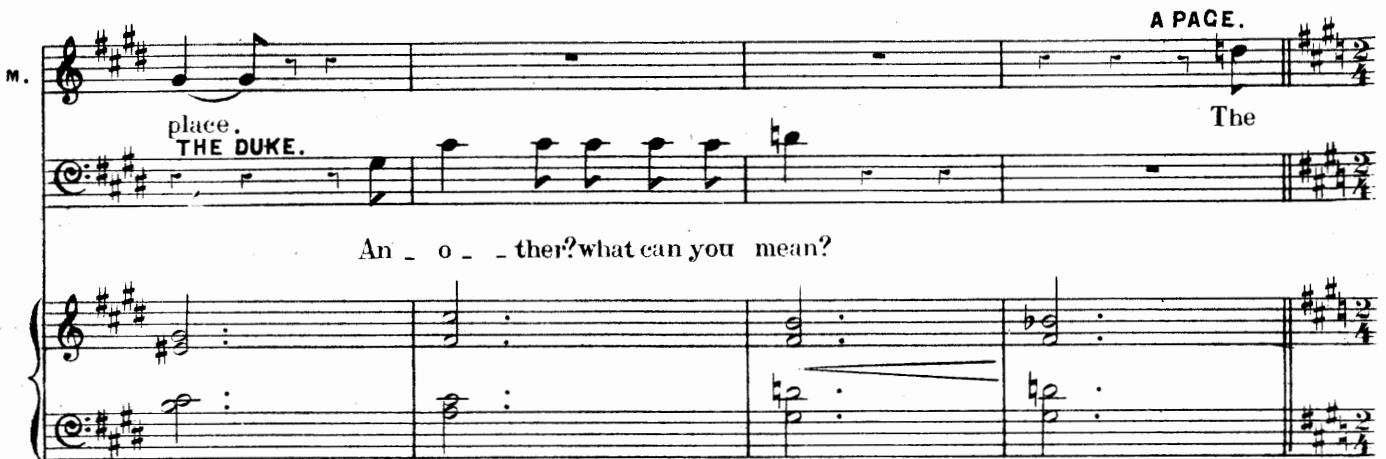
M. _ paid..... me!

rall:

p

M.  But now I

M.  guess it, if he re - pels me, 'Tis be - cause an o - ther doth here u - surp my

M.  place. THE DUKE. A PACE.
The
An - o - - ther? what can you mean?

PACE.  Queen! Moderato. ♩=104.
What is

MARIE.

COLETTE. The Queen?

You

this?

here?

I was not mis - ta - ken 'Tis Co -

ff *mf*

MARIE.

Co - lette?

With roy - - - al crown in place of

- lette!

COL. cap up - on my head; As - ton ish'd you may be to find Co -

COL. - lette in silks.... and gems, To find Co - lette ar - ray'd in

MARIE.
But what does it mean?

COL. silks and gems!

COL. THE DUKE. I am the Queen!..... Yes wife of the

What?

MARIE.

I knew it! I was cer - - - tain, I

COL. King! I

M. see all ve - - ry clear - ly, He had then it is

COL. see all ve - - ry clear - ly, He loves me.....

THE DUKE.

Ah great heav'n what an af - fair then, Ah! great heav'n what an af -

M. true,..... Not..... one wife but had

COL. it is true, And I will love him too! And.....

D. - fair then! One wife would - n't do, so the

cres.

M. two! Not.... one wife but had two! I see all ve - ry

COL. I will love him too! will love him.... ve - ry.....

D. sly old fox had two! He needs must have a

M. clear - ly! I see all ve - ry clear - ly! He

COL. dear - ly, I see it ve - ry clear - ly! He

D. pair then. Ah! great heav'n what an af - fair then, One

M. had then it is true.... Not one wife but had

COL. loves me it is true.... And I.... will love him

D. wife..... would not do..... And so, and

M. two. I see... it.... ve - ry.... clear -

COL. love..... him..... Ah! dear -

D. so he had two I see it ve - ry clear -

M. -ly!

COL. -ly!

D. -ly! And so it seems you're not a

p

COL. I flat - ter my - self I'm not!

D. ser - vant? But the

MARIE.

COL. I am his wife! And how
 D. King, the King you say?

M. long have you been mar-ried?
 COL. A year, up-on my

M. And so in se-cret you were wed?
 COL. life! Yes! you are

M. (to THE DUKE.) And you knew all, I'm sure you knew it!
 COL. right:

M. THE DUKE. But rest as - - sur'd that you shall

Not one word I swear!

Detailed description: This system contains the first two systems of music. The top system shows the vocal line for 'THE DUKE' with lyrics 'But rest as - - sur'd that you shall'. The bottom system shows the vocal line with lyrics 'Not one word I swear!' and the piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

M. rue it!

D. And these the thanks for all my care!

Detailed description: This system contains the third and fourth systems of music. The top system shows the vocal line for 'rue it!' and the bottom system shows the vocal line for 'And these the thanks for all my care!'. The piano accompaniment continues below. The piano part features a treble and bass clef with chords and moving lines.

M. Un poco più animato. ♩=138. I'll make him pay..... it..... dear - - - ly! This

COL. Ah what means all this

D. I see it ve - - ry clear - - - ly, No

Detailed description: This system contains the fifth, sixth, and seventh systems of music. The top system shows the vocal line for 'Un poco più animato. ♩=138. I'll make him pay..... it..... dear - - - ly! This'. The middle system shows the vocal line for 'COL. Ah what means all this'. The bottom system shows the vocal line for 'I see it ve - - ry clear - - - ly, No'. The piano accompaniment continues below. The piano part features a treble and bass clef with chords and moving lines.

M. in - sult so out - - ra - geous, And he'll feel it in good
 COL. an - ger? Why..... is she so ex - ei -
 D. luck have I that's cer - - - tain, For all that I have

M. time! My ven - geance is un - tir - - - ing, He's
 COL. - ted? What has he done?
 D. done! She pays my pure de - vo - - - tion With

M. act - ing and con - - spir - - ing In this most aw - ful
 COL. What has he done, How has he been re - - -
 D. vio - lence and com - - mo - tion, I am lost I'm un -

M. *crime!*

COL. *p* - miss! Ah! what means all this an - - ger? Why is she so ex -

D. *p* - done! I see it ve - ry

M.

COL. - ci - - ted? Ah! what means all this an - - ger? How has he been re - -

D. clear - - ly, I have..... no luck that's

M. *cres:* I'll make him pay this dear - - -

COL. *cres:* - miss? A mo - del hus - band sure - - ly, Then why on pre - tence

D. *cres:* cer - - tain! For all that I have

M. *ly!* This in - sult so out - - ra - -

COL. pure - - ly, Make such a scene as this? Make such a scene as

D. done!..... For all that I have

M. - geous, My vengeance is.... un - - tir - - ing, He's act - ing and con -

COL. this! Ah! what means all this an - ger and why is she so..... ex - -

D. done! She pays my pure de - - vo - tion, but with vio - lence and com -

M. - spir - - ing In this most aw - ful crime! In this most aw -

COL. - ei - - ted What is it he has done? In what is he

D. - mo - - tion! I'm lost! I am un - done! I'm lost! I am

eres:

f

Allegro Moderato.

M. *_ful* *crime!*

COL. *re - - - miss?*

D. *un - - - done!*

Sop. *f* The pen, the ink - stand and the

Ten.- *f* The pen, the ink - stand and the

Bass. *f* The pen, the ink - stand and the

CHO *f* The pen, the ink - stand and the

Allegro Moderato. ♩=104.

f

CHO *sword!.....* *Were once the arms of no - ble*

sword!..... *Were once the arms of no - ble*

sword!..... *Were once the arms of no - ble*

Sop.
Pom - - pey!..... Each is to us a trea_sur'd word To

Alto.
Pom - - pey!..... Each is to us a trea_sur'd word To

CHO. Ten.
Pom - - pey!..... Each is to us a trea_sur'd word To

Bass.
Pom - - pey!..... Each is to us a trea_sur'd word To

us de_scend - ed. Sol - dier clerks are all the Basoche, And

CHO. us de_scend - ed. Sol - dier clerks are all the Basoche, And

us de_scend - ed. Sol - dier clerks are all the Basoche, And

us de_scend - ed. Sol - dier clerks are all the Basoche, And

brave and true a - bove re_proach! Long live the Ba_soche! At our ap -

brave and true a - bove re_proach! Long live the Ba_soche! At our ap -

brave and true a - bove re_proach! Long live the Ba_soche! At our ap -

brave and true a - bove re_proach! Long live the Ba_soche! At our ap -

- proach Ev'_ry thing goes well! Long live the Ba_soche! At our ap -

- proach Ev'_ry thing goes well! Long live the Ba_soche! At our ap -

- proach Ev'_ry thing goes well! Long live the Ba_soche! At our ap -

- proach Ev'_ry thing goes well! Long live the Ba_soche! At our ap -

-proach, Ev' - ry thing goes well! Long live the Ba_soche! At our ap -
 -proach, Ev' - ry thing goes well! Long live the Ba_soche! At our ap -
 -proach, Ev' - ry thing goes well! Long live the Ba_soche! At our ap -
 -proach, Ev' - ry thing goes well! Long live the Ba_soche! At our ap -

-proach Ev' - ry thing goes well! At..... our ap - proach,.....
 -proach Ev' - ry thing goes well! At..... our ap - proach,.....
 -proach Ev' - ry thing goes well! At..... our ap - proach,.....
 -proach Ev' - ry thing goes well! At..... our ap - proach,.....

CHO.

All goes well!

All goes well!

All goes well!

All goes well!

dim:

p

pp

COUPLETS.

Nº 18.

CLÉMENT. *Andante.* *dolce*

Heed - less of all thy loyal love So

PIANO. *Andante. ♩ = 60.*

p *pp*

CL. ten - der in all its pu - ri - ty!..... I have prefer'd all

pp

CL. else a - bove My dream of roy - al - ty. But at thy feet I pray for -

poco cres:

CL. - give..... O hear my heart's des - pair - - ing cry

cres. No longer now care I to live, Bet - ter to die! I *poco rit.* *dolce*

a tempo go to where the birds a - wait me, 'Mid the leaves of some tall spreading *p a tempo*

tree; As I die, if... such my fate.... be, I'll *cres.*

breathe my last..... re_frain to thee! *p* *sf*

più f Cur sed fate that has *p*

cl. brought me here! Now all my dreams are for e - ver - oer!.....

cl. *dim:* One fond ca - ress from thee my dear..... *cres:* Were worth far more! But

cl. here at thy feet I pray for - - give..... O hear my

cl. heart's des - pair - - ing.... cry! *cres:* No long - er now

cl. care I to live.... Bet - - ter to die! I

p a tempo

CL. *go* to where the birds a - wait..... me 'Mid the

a tempo

CL. leaves of some tall spread - ing tree; As I

CL. die if... such my fate..... be, I'll breathe my... last....

CL. re - frain to thee! My last.... re - frain un - to

rit.

rit.

CL. thee!

p

pp

FINALE.

N^o 19.

Allegro.

MARIE.

COLETTE.

THE KING.

CLÉMENT.

THE DUKE.

Sopranos.

Altos.

Tenors.

Bassos.

CHORUS.

Allegro. ♩ = 126.

PIANO.

f *f*

But stop! If there's hang_ing to be

cl. done, I de - mand the rank and the place that are mine!

MARIE. *un poco più lento* *a tempo*
 THE KING. Par - don him, O sire!
 The fel - low's spir - it is no - ble.

p un poco più lento *a tempo*

K. *Allegretto.*
 COLETTE. He is my
 CLÉMENT. What is your name? Cle - ment Ma - - rot.

Allegretto. ♩ = 100.

col. hus - band, sire! And 'twas no fault of his, If last

CCL. night, Madame... At Guil lot's inn...

THE KING.

THE DUKE. Hold your peace! Again?

Not a word!

COL. Sat at sup - per with him...

K. There! silence! and at once! Clément is par -

K. don'd! But for some time to come I pre - fer..... that he

MARIE.

COLETTE.

With

K.

jour - neys.

You must be gone to - mor - row!

(aside)

M.

What a pi - _ ty!

THE KING. *(aside)*

COL.

me?

I think it far more wise and more

K.

pru - dent.

My lords, the

Allegro.

CLÉMENT.

K. Queen! Ah! my own Co - lette!

Allegro. ♩ = 126.

f *espress.*

COLETTE.

un poco rall:

Ah! Cle - ment! You'll love me for al -

un poco rall:

f p

COL. - way?.....

CLÉMENT.

Yes! for e - ver and a

CL. a tempo day!.....

a tempo

cres:

Sop.
 Day of thanksgiv - ing, of joy and of de - light..... On

Alto.
 Day of thanksgiv - ing, of joy and of de - light..... On

CHO.
 Ten.
 Day of thanksgiv - ing, of joy and of de - light..... On

Bass.
 Day of thanksgiv - ing, of joy and of de - light..... On

ff

which our new made Queen..... In Pa - ris doth ar - rive! To

CHO.
 which our new made Queen..... In Pa - ris doth ar - rive! To

which our new made Queen..... In Pa - ris doth ar - rive! To

which our new made Queen..... In Pa - ris doth ar - rive! To

bless our no - ble King And make him young a - gain!
 bless our no - ble King And make him young a - gain!
 bless our no - ble King And make him young a - gain!
 bless our no - ble King And make him young a - gain!

Day of joy, O day of bliss with - -
 Day of joy, O day of bliss with - -
 Day of joy, O day of bliss with - -
 Day of joy, O day of bliss with - -

rit.

- out

al - - - - - loy!

rit.

- out

al - - - - - loy!

rit.

- out

al - - - - - loy!

rit.

- out

al - - - - - loy!

rit.

ff a tempo

CHO.

Four vocal staves for a choir. Each staff contains a vocal line with lyrics: "- out al - - - - - loy!". The music is in a key with two flats and a common time signature. The tempo is marked *rit.* (ritardando).

Piano accompaniment for the first system. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo is marked *rit.* and *ff a tempo*.

Piano accompaniment for the second system. The right hand continues the melodic line with a large slur. The left hand continues the harmonic accompaniment with chords and moving lines.

Piano accompaniment for the third system. The right hand features a melodic line with a large slur and a final flourish. The left hand continues the harmonic accompaniment with chords and moving lines. The system ends with a double bar line and a final chord.

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The Friar's Song, "Ho, jolly Jenkin" (for Bass)	4	0
Sir Brian's Song, "Woo thou thy snowflake" (for Baritone)	4	0
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