

# Monsieur Beaucaire

## A ROMANTIC OPERA

*IN THREE ACTS*

(FOUNDED ON BOOTH TARKINGTON'S STORY.)

BOOK BY  
**FREDERICK LONSDALE.**

LYRICS BY  
**ADRIAN ROSS.**

MUSIC BY  
**ANDRE MESSENGER.**

**ASCHERBERG, HOPWOOD & CREW, LTD.,**

16, Mortimer Street, London, W.1.

roduced by *Mr. Gilbert Miller at the 'Prince's Theatre.*

# MONSIEUR BEAUCAIRE.

## DRAMATIS PERSONÆ.

Monsieur Beaucaire	- - - - -	MARION GREEN
Philip Molyneux	- - - - -	JOHN CLARKE
Frederick Bantison	- - - - -	LENNOX PAWLE
Rakell	- - - - -	SPENCER TREVOR
Francois	- - - - -	YVAN SERVAIS
Duke of Winterset	- - - - -	ROBERT PARKER
Beau Nash	- - - - -	ROBERT CUNNINGHAM
Townbrake	- - - - -	DENNIS KING
Capt. Badger	- - - - -	PERCY CARR
Joliffe	- - - - -	HARRY FRANKISS
Bicksitt	- - - - -	LEIGH ELLIS
Marquis du Mirepoix	- - - - -	YVAN SERVAIS
Lucy	- - - - -	ALICE MOFFAT
Countess of Greenbury	- - - - -	VIOLET RUSSELL JEROME
Girl	- - - - -	RENE MORRELL
	AND	
Lady Mary	- - - - -	MAGGIE TEYTE

Doris Wheatley, Dorothy Schofield, Marjorie Burgess, Gladys Burgess, Peggy Wentworth, Nan Wilcox, Adeline Rose, Ellen Grubb, Diedonne Donaldson, Vi Harcourt, Dorothy Easton, May Pauline, Gladys Hirst, Marjorie Burke, Patricia Hare, Pat Newell, Beatrice Thompson, Lillie Rennie, Kate Zoller, Gladys Tudor, Olivia West, Barbara Esmé, Leila Mackenzie.

Frederick A. Pitman, J. Allan Black, Charles B. Lumb, J. Leonard Perret, Herbert Edwards, Ian Alexander, Jacques Thomas, John Neal, A. Brouard, Ernest Vincent, W. A. Phillips, Jack Kelly.

## SYNOPSIS OF SCENES.

PROLOGUE :—Monsieur Beaucaire's Lodgings in Bath. (Early evening.)

ACT I. :—Lady Rellerton's Ballroom. (Same evening.)

ACT II. :—At Mr. Bantison's Park, outside of Bath. (Three weeks later.)

ACT III. :—Assembly Room at Bath. (One week later.)

Production Staged under the direction of J. A. E. MALONE.

Dances, Choruses and Ensemble arranged by WILLIE WARDE.

Orchestra under the direction of KENNEDY RUSSELL.

MANAGER	- - - - -	F. C. POOL.
STAGE MANAGER	- - - - -	HARRY HARDY.

Wigs by CLARKSON.

— Dresses by SIMMONS.

— Shoes by RAYNES.

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# MONSIEUR BEAUCAIRE.

## Act 1.

### NO 1. PROLOGUE and CHORUS—"Voyageur's Song:"

Words by  
DRIAN ROSS.

Music by  
ANDRÉ MESSENGER.

Allegretto.

ANO.

*f* *dim.* *p*

TENORS. *Un poco piu lento.*

On the lone-ly lakes All the sum-mer long As the mer-ry dawn a-

BASSES. *mf*

wakes, We sing our song! Can - a - da! Can - a - da! New France is fair!

*dim.*

But it's oh! for the old France And sweet-hearts there!

*dim.*

After an old French Song.

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*Un poco più lento.*

*p*

Vo - ya-geur, Vo - ya-geur, Pad - dle on your way! Wood - land pines will

*p*

change to vines Some fine day; East and South, East and South, There's a maid with

*f*

*f*

ro - sy mouth; You are go - ing back to her, — Au pa - ys du bon -

*dim. rall.*

*dim. rall.*

heur!

*1<sup>o</sup> Tempo.*

*mf*

In the lone-ly snow

*mf*

*p*

All the win - ter long, Down the fo - rest trail we go And sing our song!

*f* Can - a - da! Can - a - da! New France is cold, And it's oh! for

*dim.*

the old France — And days all gold!

*Un poco piu lento.*  
*p* Vo - ya - geur, Vo - ya - geur! Tramp a - long your way;

*p*

Change the snows for leaf and rose Some — fine — day! East and South,

*f*

East and South, There's a maid with ro - sy mouth. You are go - ing

back to her, — Au pa - ys du bon - heur!

*dim. rall.* *pp*

*dim. rall.* *pp*

# NO. 2. SONG - "Red Rose"

(BEAUCAIRE.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSENGER.

Allegro.

VOICE.

PIANO.

The first system of music features a voice line with a treble clef and a piano accompaniment with grand staff notation. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic. The voice line contains several rests, indicating the start of the vocal melody.

1. In the gar - den where girls are the  
 2. I will praise you and love you for

The second system shows the piano accompaniment for the second line of lyrics. It features a piano (*P*) dynamic. The piano part consists of chords in the right hand and a bass line in the left hand, with some notes beamed together.

flow - ers, — I wor - ship but one — Of the  
 ev - er — And ask no re - ward; — I will

The third system continues the vocal melody and piano accompaniment. The voice line has a treble clef and contains the lyrics. The piano accompaniment continues with grand staff notation, maintaining the harmonic structure established in the previous systems.

blos-soms that bow to the show - ers — Or laugh to the  
 serve you with all my en - deav - our — With hand and with

sun; — They may each have a woo - er that hov - ers A -  
 sword. — If I die, I shall know you are liv - ing And

*cresc.*

round and a - bove — But the rose is the lure of all  
 laugh in my tomb — For the blood of my heart will be

lov - ers And Queen of all love! —  
 giv - ing New red to your bloom! —



Red rose, ——— where the gar - den grows There is no

*rit.* *p* *a tempo.*

rose like you, ——— Pure and proud ——— as a morn - ing

cloud Born of the sun and dew! ——— I am your

*poco più lento.*

*f*

lov - er I am your Knight To woo your beau - ty and guard your

right, To love for a life and then— who knows —  
*sempre più largo.*

*f*

*Red.*

Rose of the world, my rose!

*lento.* *a tempo.*

*p* *f*

\*

world, my

2

rose! —

*f* *p*

# No. 3. TRIO - "Going to the Ball."

(MOLYNEUX, BEAUCAIRE & WINTERSET.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Moderato.

VOICE.

The first system of the musical score consists of three staves. The top staff is for the voice, starting with a whole rest. The middle staff is the treble clef piano part, and the bottom staff is the bass clef piano part. The piano part begins with a forte (*f*) dynamic. The music is in 3/4 time and features a steady accompaniment of eighth notes.

WINTERSET.

Well, if no - thing else con - tent you, As a

The second system continues the musical score. The vocal line begins with the lyrics "Well, if no - thing else con - tent you, As a". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The vocal melody is simple and follows the rhythm of the piano accompaniment.

Duke I will pre - sent you To the world and to his

The third system concludes the musical score. The vocal line continues with the lyrics "Duke I will pre - sent you To the world and to his". The piano accompaniment features a crescendo (*crese.*) dynamic. The system ends with a double bar line.

BEUCAIRE.

I'm your debt - or all my life.

wife Nay, it's

*p*

I who am the debt - or And I ask for no - thing

Ah, your

bet - ter Than to pay you for to - night!

*cresc.*

## MOLYNEUX.

M Be-ware, Beau-caire, I ad-vise you not to

B Grace is too po-lite!

*mf*

M go!

W Beaucaire, *mon-cher*, You will find it saf-er so!

B You are kind both of you Nev-er mind

W

*p*

What I do, For what-ev-er may be-fall I am go-ing to the ball, I am

*stacc.*

Be-ware Beaucaire, I ad-  
go - ing, go - ing to the ball! You are kind

vise you not to go. For what-  
Both of you, Nev - er mind what I do, For what-  
Beau-caire, *moncher*, I ad - vise you not to go, For what-

M  
ev - er may be - fall You are go - ing to the ball, You are go - ing, go - ing

B  
ev - er may be - fall I am go - ing to the ball, I am go - ing, go - ing

W  
ev - er may be - fall You are go - ing to the ball, You are go - ing, go - ing

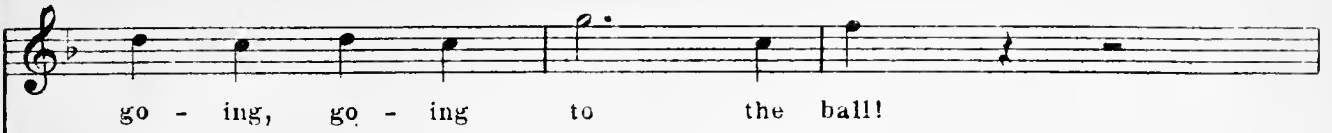
*p*

M  
to the ball! You are go - ing, go - ing, go - ing, go - ing,

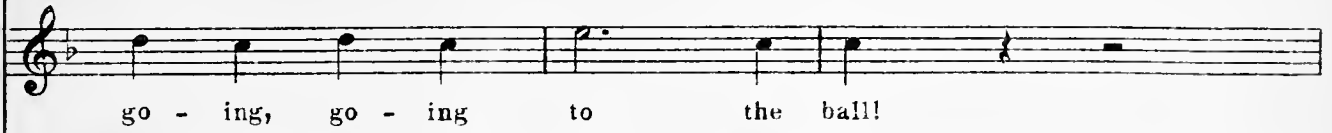
B  
to the ball! I am go - ing, go - ing, go - ing, go - ing,

W  
to the ball! You are go - ing, go - ing, go - ing, go - ing,

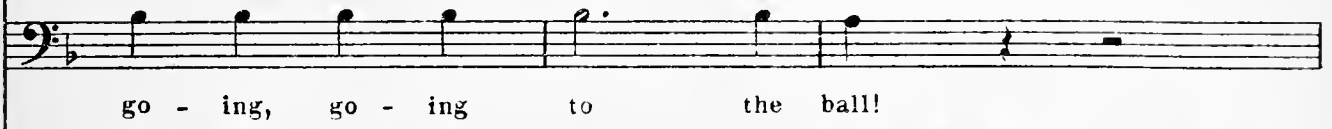
*cresc.*



go - ing, go - ing to the ball!



go - ing, go - ing to the ball!

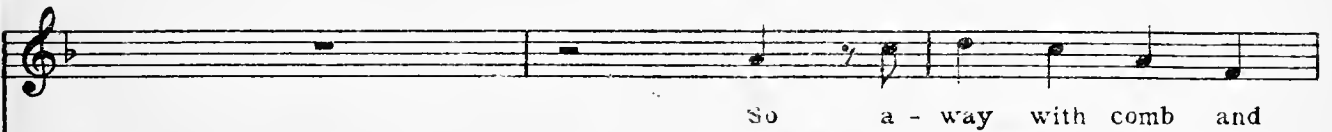


go - ing, go - ing to the ball!



go - ing, go - ing to the ball!

*ff* *ff*

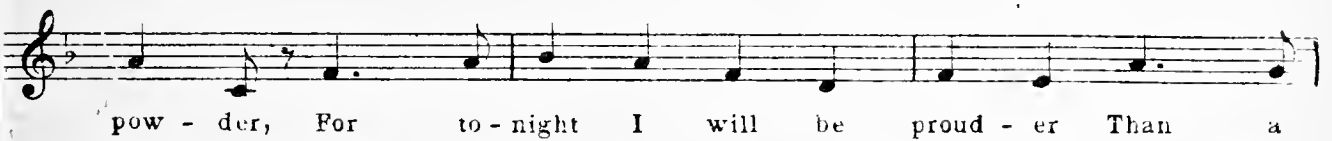


So a - way with comb and



So a - way with comb and

*p*



pow - der, For to - night I will be proud - er Than a



pow - der, For to - night I will be proud - er Than a



B  
roy - al prince of France!

W  
Pride will have a fall, per -

B  
And what - ev - er fol - lows af - ter, I'll have

W  
chance!

*p*

mirth and love and laugh - ter, For to - night the die is

*cresc.*

Be-ware, Beau-  
cast!

We shall see who laughs the last!

*mf*

caire You are rushing on your fate!

Beaucaire, *moncher*, Stop be-fore it is too

Come with me Both my friends  
late!

*p*

B

You will see How it ends—Tho' in dancing I may fall I am

Detailed description: This system contains the first line of music. It features a vocal line for the Bass (B) and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "You will see How it ends—Tho' in dancing I may fall I am". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with eighth notes.

M

B

Be -  
go - ing to the ball! I am go - ing, go - ing to the ball!

Detailed description: This system contains the second line of music. It features vocal lines for the Male (M) and Bass (B) and piano accompaniment. The Male vocal line has a treble clef and contains the lyrics "Be -" at the end of the first measure. The Bass vocal line has a treble clef and contains the lyrics "go - ing to the ball! I am go - ing, go - ing to the ball!". The piano accompaniment continues with a treble and bass clef, featuring a more active right-hand part with chords and a left-hand part with eighth notes.

M

B

W

ware, Beau-caire, You are rush - ing on your fate!  
Come with me, Both, my friends,  
Beau -

Detailed description: This system contains the third line of music. It features vocal lines for the Male (M), Bass (B), and Woman (W) and piano accompaniment. The Male vocal line has a treble clef and contains the lyrics "ware, Beau-caire, You are rush - ing on your fate!". The Bass vocal line has a treble clef and contains the lyrics "Come with me, Both, my friends,". The Woman vocal line has a bass clef and contains the lyrics "Beau -" at the end of the first measure. The piano accompaniment continues with a treble and bass clef, featuring a right-hand part with chords and a left-hand part with eighth notes.

Though in

You will see How it ends— Though in

caire, *moncher*, Stop be - fore it is too late! Though in

danc - ing you may fall, You are go - ing to the ball! You are

danc - ing I may fall, I am go - ing to the ball! I am

danc - ing you may fall, You are go - ing to the ball! You are

*p*

M  
go - ing, go - ing to the ball! You are go - ing, go - ing,

B  
go - ing, go - ing to the ball! I a go - ing, go - ing,

W  
go - ing, go - ing to the ball! You are go - ing, go - ing,

*cresc.*

M  
go - ing, go - ing, go - ing, go - ing to the ball!

B  
go - ing, go - ing, go - ing, go - ing to the ball!

W  
go - ing, go - ing, go - ing, go - ing to the ball!

*ff* *ff*

The image displays a musical score for piano, organized into six systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a minor key, indicated by the key signature (one flat). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The first system shows a melodic line in the treble and a more active bass line. The second system continues this pattern with some chordal textures. The third system features a melodic line with a fermata and a bass line with a long note. The fourth system has a melodic line with a fermata and a bass line with a long note. The fifth system shows a melodic line with a fermata and a bass line with a long note. The sixth system concludes with a melodic line and a bass line, both ending with a fermata.

## NO 4. OPENING CHORUS.

## "The Beaux and the Belles of Bath."

Words by  
ADRIAN ROSS.Music by  
ANDRÉ MESSAGER.

Allegro.

PIANO. *p*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The tempo is marked 'Allegro.' and the dynamics start with 'PIANO. p'. The key signature has two flats (B-flat major). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system includes a 'cresc.' marking.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and provides a piano accompaniment with chords and moving bass lines.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A piano dynamic marking 'f' is placed above the bass staff in the second measure.

CHORUS. (GIRLS)

The chorus section begins with the lyrics "Rome's fair". The vocal line is on a treble staff, and the piano accompaniment is on a bass staff. The melody is simple and features a few notes with a fermata over the final note.

The chorus continues with the lyrics "daugh - ters In the day long done, Took the". The vocal line and piano accompaniment are shown across two systems of staves.

The chorus concludes with the lyrics "wa - ters of the heal - ing Sun.". The vocal line and piano accompaniment are shown across two systems of staves.



Bellies of Bri-tain Were not coy or cold—

So 'tis writ-ten In the tales of

old.

*ff*

MEN.

Though Rome's le-gions Have been gone for long, From all

re - gions Gal - lant sol - diers throng. When off

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The lyrics are "re - gions Gal - lant sol - diers throng. When off". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes chords and moving lines in both hands.

du - ty You may see them all court - ing

The second system of music continues the vocal line and piano accompaniment. The lyrics are "du - ty You may see them all court - ing". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

beau - ty At the rout or ball.

The third system of music continues the vocal line and piano accompaniment. The lyrics are "beau - ty At the rout or ball.". The piano accompaniment includes a more complex rhythmic pattern with sixteenth notes in the right hand.

The fourth system of music shows the continuation of the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, concluding the piece with a final cadence.

## Tempo di Valse.

## A Girl.

It is fine in the Ball Room to

*f* *p*

meet \_\_\_\_\_ To glance at the men un - der cov - er, And to

GIRLS.

Oh, sweet!

tit - ter at them Or to quiz La - dy M., Who is six - ty and looks for a

lov - - er.

GIRLS.

Then we turn out our toes.

To the tune as it swells, ——— And the belles and the beaux Take the

*cresc.*

beaux and the belles, The beaux and the belles!

*f*

A MAN.  
And the sol - diers are talk - ing no more MEN. And for -  
Of war -

*mf*

get what their glor - i - ous trade is, As they

op - en a fire Of des - pair - ing de - sire, Lay - ing siege to the

hearts of the la - - - diès!

MEN.

For the glan - ces we

throw — Are the shot and the shell —

— Of the belle and the beau Of the beau and the belle, The beau

A GIRL.

and the belle! It is fin-est of all When we meet at a

The first system of music for 'A GIRL.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with the lyrics 'and the belle!' followed by a long note, then 'It is fin-est of all' and 'When we meet at a'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

ball, For the danc-es and sup-per to fol - low, And our di - a - monds flash In the

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'ball, For the danc-es and sup-per to fol - low, And our di - a - monds flash In the'. The piano accompaniment continues with the same melodic and bass lines, maintaining the *p* dynamic.

eyes of Beau Nash Who is fash-ion's great Phœ-bus A - pol - lo!

The third system of music concludes the vocal line and piano accompaniment for 'A GIRL.'. The vocal line has the lyrics 'eyes of Beau Nash Who is fash-ion's great Phœ-bus A - pol - lo!'. The piano accompaniment ends with a final chord.

GIRLS.

For each vis - i - tor knows That his pow - er com -

MEN.

The first system of music for 'GIRLS.' features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. It begins with the lyrics 'For each vis - i - tor knows' and 'That his pow - er com -'. The piano accompaniment is in a grand staff. A dynamic marking of *p* (piano) is present in the piano part.

*p* *cresc.*

The second system of music continues the vocal line and piano accompaniment for 'GIRLS.'. The piano part includes a dynamic marking of *cresc.* (crescendo).

pels — Both the belles and the beaux, Both the beaux and the belles, Both the

beaux, the beaux and the belles of Bath!

# NO 5. DUET - "A little more."

(LUCY & MOLYNEUX.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Allegretto.

VOICE.

PIANO.

*f*

LUCY.

Now, my grave Sir glum and gloom-y That is not the way to

*p*

woo me; You should learn to tell your pas-sion Like a pro-per man of fash-ion!

MOLYNEUX.

I am



M not a brain-less beau, Gay in ruf-fles and bro-cade; I con-

L  
M fess I do not know How to court a mo-dish maid!

Say that

L I'm a Gre-cian god-dess With a tri-fle more of bodice; If I'm

L not, it does - nt mat-ter. Wo-men like a man to flat-ter.

M If a

flat - ter - er you'd find,      You may choose an - oth - er swain;      Here are

plen - ty to your mind,      Fool - ish, fri - vo - lous and vain!      Take a

*stacc.* *p*

Well, in truth, So I might, But, you

youth Pic - kle, light, Not like me! —

see \_\_\_\_\_ I like you a lit - tle      Yes, a lit - tle

A lit - tle?      Ah! do not

*p*

If your heart is not so brittle As to  
break my heart, I im - plore!

*f* *p*

break for my sake, I may like you a lit - tle more! — A

lit - tle, a lit - tle, I like you a li - tle I dont know what I should like you

*p*

*rall.* *a tempo vivo.*  
for! But al - tho' it's but a tit - tle Your wit 'll see a lit - tle May - be some

*rall.* *a tempo vivo.*  
*f*

*Tempo 1<sup>o</sup>*

L

day a lit - tle more! —

*f*

L

But you're jeal - ous as O - thel - lo, That fe -

*p*

L

ro - cious Moor - ish fel - low, And I know you'd like to smo - ther Me for

L

look - ing at an - eth - er!

M

You can smile at an - y fop, An - y

M

frib-ble, an - y dunc - Will you let your fol - ly stop And be se - ri - ous for

L

You're a dear de - light - ful crea - ture, For you court me like a

M

once?

L

preacher, first - ly, se - cond - ly and last - ly— Sir, you en - ter - tain me vastly!

M

Tho' per -

M

chance a man - ly pride May - be rough and rude to you, Can you cast a love a -

stuce.

L

M

side That is deep and fond and true? If you can, Say good-bye Let me

L

M

'Tis a plan I would try, But you know \_\_\_\_\_ I

go! \_\_\_\_\_

L

M

love you a lit-tle— Yes a lit-tle! If your

A lit-tle? With bursting heart I love and a-dore!

*p* *f*

L

heart is not so brittle As to burst at the first, I may love you a little more. — A

*p*

L

lit - tle, a lit - tle, I love you a lit - tle; I don't know what I should like you

*p*

*poco rall.* *a tempo.*

L

for! But al - tho' it's but a tit - tle Your wit 'll see a lit - tle May be some

*poco rall.* *f a tempo.*

L

day a lit - tle more!

*ff*

# NO. 6. CHORUS and SOLO.

(CHORUS.)—"Come with welcome."  
(SONG.)—"I DO NOT KNOW."

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

*Allegro.*

PIANO. *f*

GIRLS. *cantabile.*

Come with wel-come to la - dy Ma - ry, Queen and fai - ry Of the

MEN.

ball. Let us ren - der our hum - ble du - ty To the beau - ty First of



all. All must own her and all ac - claim her Rose of

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "all. All must own her and all ac - claim her Rose of". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Bath, as the po - ets name her—Belles con - fess that the men a -

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Bath, as the po - ets name her—Belles con - fess that the men a -". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure.

dore her, Beaux be - fore her Pros - trate fall!

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "dore her, Beaux be - fore her Pros - trate fall!". The piano accompaniment features a dynamic marking of *f* (forte) in the final measure.

MEN.

Yet though she be Fair as

*mf*

He - be, She is cold - er far than

Phoe - be; Phoe - be loved En - dy - mi -

GIRLS.

*p* Men who

on, But our god - dess cares for none!

*p*

ren - der Hom - age ten der Can - not move her, can - not

bend her; Ah, if she would choose the best, We could

*cresc.* *p*

com - fort all the rest! So re - mem - ber, ere Sep -

*mf* ALL. *mf*

*mf*

tem - ber Sha - dows all the sky — a - bove That the

*cresc.*

*cresc.*

*cresc.*

li - ly may be chil - ly But the rose must live to

love! Then let Ve - nus judge be - tween us, God - dess

*f*

*f*

*f*

*f*

of the ten - der dove, Guide your glan - ces, fire your

*f*

fan - cies Till you grow a rose of love!

SONG. LADY MARY.

Allegretto.

Ne - er say that I am cold      And my heart is  
He is dark or he is fair      Or per\_haps be -

*p*

fro - zen;      I've a wealth of love un - told      For the man I've  
tween them;      I shall like his eyes and hair -      When I first have

choos - en!      I've a lov - er bright and brave      None was ev - er  
seen them!      He will sing a mad - ri - gal      Woo me like a

tru - er      All my kind - ness I must save      For my gal - lant woo - er!  
po - et      Or his looks will tell me all      And my heart will know it!

Oh, dear me! Oh, dear me!

CHORUS.

Who is he? Who is he?

The first system of the musical score consists of three staves. The top staff is a vocal line with two phrases: "Oh, dear me!" and "Oh, dear me!". The middle staff is a vocal line with two phrases: "Who is he?" and "Who is he?". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

He's no ble he's  
He's prince - 'y he's

*rail.* *à tempo.*

The second system of the musical score consists of three staves. The top staff is a vocal line with two phrases: "He's no ble he's" and "He's prince - 'y he's". The middle staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. The word "rail." is written below the piano part in the second measure, and "à tempo." is written below the piano part in the fourth measure.

hand - some, he's ev - ry - thing you will His vir - tues are  
king - ly, he's an - y - thing you will; His strength is at

*cresc.*

The third system of the musical score consists of three staves. The top staff is a vocal line with two phrases: "hand - some, he's ev - ry - thing you will His vir - tues are" and "king - ly, he's an - y - thing you will; His strength is at". The middle staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. The word "cresc." is written below the piano part in the fourth measure.

charm - ing, his faults are dear - er still; His eyes are so  
tract - ive, his weak - ness dear - er still; His name is the

ar - dent, they make my blush - es glow - But whe - ther they are  
no - blest that an - y land can show, But I must pause a -

blue or grey, — I do not know! He's no - ble he's  
while be - cause, — I do not know! He's prince - ly he's

He's no - ble he's  
He's prince - ly he's

*f* *mf*



hand - some, he's an - y - thing you will, His  
king - ly he's an - y - thing you will, His

hand - some, he's an - y - thing you will, His  
king - ly he's an - y - thing you will, His

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties.

vir - tues are charm - ing, his faults are dear - er  
strength is at - trac - tive, his weak - ness dear - er

vir - tues are charm - ing, his faults are dear - er  
strength is at - trac - tive, his weak - ness dear - er

The second system also consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music continues with similar rhythmic patterns and includes some longer note values and ties.

still; His eyes are so ar - dent, they make my blush - es  
 still; His name is the no - blest that an - y land can

still; His eyes are so ar - dent, they make my blush - es  
 still; His name is the no - blest that an - y land can

glow— But wheth - er they are blue or grey— I do not  
 show— But here we pause a - while be - cause— I do not

glow! But wheth - er they are blue or grey—  
 show! But here we pause a while be - cause—

know! I do not know!  
know! I do not know!

She does not know!  
She does not know!

She does not know!  
She does not know!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line consists of two phrases: "know! I do not know!" and "know! I do not know!". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

I do not know!  
I do not

*f* *p*

The second system continues the musical score. The vocal line has two phrases: "I do not know!" and "I do not". The piano accompaniment includes dynamic markings *f* (forte) and *p* (piano). The system concludes with a double bar line and repeat dots.

know!

The third system begins with a first ending bracket labeled "2" above the vocal line. The vocal line has the phrase "know!". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a double bar line and repeat dots.

DIALOGUE.

(*Rakell to Bantison.*)  
Now's your chance; something poetic!

(*Bantison bowing to Lady Mary.*)  
Fairest lady in all the world!

(*Rakell.*)  
Good!

(*Wash takes her hand.*)  
This is an age of miracles!

Yesterday I thought it impossible  
you could ever be more beautiful!

(*Rakell.*)  
Better! you must top it.

(*Bantison.*)  
When the beauty of all  
other things has faded.

(*Winterset enters.*)

(*Rakell.*)

Bad luck! Here's Winterset, with  
a most determined scowl!

## CHORUS—"WHO IS THIS?"

Allegro non troppo.

1st LADIES.

2nd LADIES.

Who is this that en - ters now? — 'Tis His

*mf*

ALL LADIES.

Grace of Win - ter - set! What a frown is on his brow, — How he

seems to fume and fret! —

1st MEN.

2nd MEN.

Has he lost a hea - vy bet? — Is he

*p* ALL.

Some un-plea-sant-ness has met With his  
dunn'd to pay a debt

*dim.*

ALL LADIES.

Grace of Win-ter-set!

*mf*  
And

who is the guest? A friend of his Gra-ces? So gal-lant-ly

*mf*

dressed In sa - tins and la - ces?

TENORS.

A but - ter-fly bright — At-

*cresc.*

ALL.

He seeks in his flight Our rose, La - dy

trac - tive and air - y

*dim.*

Moderato. (♩ = ♩.)

Ma - ry!

WINTERSET (to LADY MARY.)

Fair Queen and goddess of our

*p*

MOLYNEUX.

As his dearest friend.

W dance, A no - ble gen-tle-man of France Has asked me - Zounds, Sir,

I had not made an end! He made me promise, I re - peat - To lay his

LADY MARY.

His name, my Lord?

BEAUCAIRE

W hom-age at your feet! His name -

*Eh*



*bien!*

WINTERSET.

Monsieur le Duc de Château-rien.

LADIES.

Monsieur le Duc

MEN.

de Château-

*To each other.*

rien! Who is the man? Say if you can! I can not tell! I know him

BEAUCAIRE.

*Beaucaire kisses Lady Mary's hand.*

In the

ALL. *p*

The Duc de Châ-teau-rien!

well... *p*

Poco più lento.

B

old Romance of the Rose, we are told in France she grows But my heart has

*p* *cresc.*

'Tis a Frenchman's way I'm a -  
found and knows Up-on Eng-lish ground the Rose!

*dim.* *dolce.*

fraid. — Such words to say to a maid! — 'Tis a mad-ri-gal To the

*p*

Allegro moderato.

Rose Do you mean it all? Who knows?

*dim.* *p* *mf*

## SONG—"ENGLISH MAIDS."

BEAUCAIRE.

A -

cross the toss - ing nar - rows Where the white cliffs break the foam — Is the  
flat - ter so you tell us, And at time per - chance we do, — But the

*p*

isle of green where the Rose is Queen And the fair maids have their home! — They're  
hom - age paid to an Eng - lish maid Can never be more than true. — No

straight and smooth as ar - rows From the foot to the shin - ing head — And —  
lov - er need be jeal - ous That we love the one he chose — For the

*ten.*

each has a face with the bloom and grace of the white rose and the red.  
speech and song can - not be wrong In praise of the Eng-lish rose.

Friends are French and Eng - lish - men, Though they quar - rel

now and then; One in heart though they cross their blades For

all are in love with Eng - lish maids! One in heart though they

*cresc.*

*rit.*

cross their blades All are in love with Eng - lish maids!

*f rit.* *ff* *a tempo.*

## CHORUS.

*ff*

Friends are French and Eng-lish - men Though they quar-rel now and then,

*ff*

One in heart though they cross their blades For all are in love with

BEUCAIRE.

Eng - lish maids! One in heart tho' they cross their blades All — are in love with *rit.*

All — are in love with *rit.*

All — are in love with

*rit.*

1 Eng - lish maids! We maids!

2 Eng - lish maids! maids!

*a tempo.*

*Presto.* (♩ = ♩)

# NO. 7. DUET— "Lightly, lightly."

(LADY MARY & BEUCAIRE.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Molto moderato.

LADY MARY.

VOICE.

If you ask A rose as guer-don

*f* *p*

Do the task And bear the bur - den; So a Knight would win his gage

*leggiero e staccato.*

In King Ar - thur's gold-en age

BEUCAIRE.

Give it now, My Queen of Beau - ty

*cresc.*

B

I will vow To do my du - ty! I am yours with -

M

Words are

B

out re-ward, Heart and soul and hand and sword.

M

light, Fair Sir Knight!

B

True as well Da - mo - zel



L M

Light - ly comes and light - ly goes Love on lips of gal - lants

*p*

Detailed description: This system contains a vocal line for the Soprano (S) and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "Light - ly comes and light - ly goes Love on lips of gal - lants". The piano accompaniment consists of two staves, treble and bass clef, with a dynamic marking of *p* (piano). The music is in a simple, homophonic style.

L M

spright - ly; 'Tis a rose with - out a thorn

*p*

*staccato.*

Detailed description: This system contains a vocal line for the Soprano (S) and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "spright - ly; 'Tis a rose with - out a thorn". The piano accompaniment consists of two staves, treble and bass clef, with a dynamic marking of *p* (piano) and a performance instruction of *staccato.* (staccato). The music is in a simple, homophonic style.

L M

light - ly won and light - ly worn; Light - ly comes and

B

Light - ly comes and

Detailed description: This system contains two vocal lines and a piano accompaniment. The top vocal line is for the Soprano (S) and the middle line is for the Bass (B). Both vocal lines are in their respective clefs with a key signature of two flats and a common time signature. The lyrics for the Soprano are "light - ly won and light - ly worn; Light - ly comes and" and for the Bass are "Light - ly comes and". The piano accompaniment consists of two staves, treble and bass clef. The music is in a simple, homophonic style.

M  
light - ly goes Love on lips of gal - lants spright - ly!

B  
light - ly goes Love on lips of gal - lants spright - ly!

I will on - ly give my rose To the one who wins it -

If I can but win my rose You will see I wear it

*cresc.* *dim.*

right - ly, right - ly I de - ny Those who sigh

right - ly, right - ly Ask and I do or

*p*

Light - ly, light - ly, light - ly, light - ly! I de - ny  
die Light - ly, light - ly, light - ly, Ask and

*cresc.*

Those who sigh Light - ly light - ly light - ly light - ly light -  
I do or die light - ly, light - ly, light - ly light -

*pp*  
*p*  
*pp*

ly! Men with words May  
ly!

*f*  
*p*  
*staccato.*

M.    
 woo and flat - ter Sweet as birds That chirp and chat - ter

M.    
 If there comes a rain - y day All the lov - ers

BEUCAIRE.

M.    
 fly a - way! Though the sun May fail a - bove you

*cresc.*

B    
 There is one That still will love you For your eyes will

*p*

E

al - ways be Sun and stars e - nough for

M

How po - lite, Fair Sir Knight!

B

me. True as well, Dame -

L. M

Light - ly comes and light - ly goes. Love on

B

zell

lips of gal - lants spright - ly; 'Tis a rose with -

*p*

*staccato.*

out a thorn Light - ly won and light - ly worn!

Light - ly comes and light - ly goes Love on lips of gal - lants

Light - ly comes and light - ly goes Love on lips of gal - lants

sprint - ly! Court - ly beaux may ask a rose He who

sprint - ly! Court - ly beaux may ask a rose He who

*cresc.*

wins it - must be - knight - ly, knight - ly! No one who

wins it must be knight - ly, knight - ly! All for

*dim.*

comes to woo Light - ly, light - ly, light - ly, light - ly!

you I can do Light - ly, light - ly, light - ly!

No one who comes to woo Light - ly, light - ly,  
All for you I can do Light - ly,

*p*

light - ly, light - ly, light - ly!

light - ly, light - ly, light - ly!

*pp* *f*



# NO. 8. QUARTETTE—"No offence."

(MOLYNEUX, BEAUCAIRE, BADGER & WINTERSET.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Allegro vivo.

BEAUCAIRE.

BADGER. I com - pli -  
Though I'm an Eng - lish man, e - gad!

PIANO. *f* *p*

ment your na - tion!  
With French - men I have oft - en had A

plea - sant con - ver - sa - tion! I some - times took a man a -

And I am sure that

side To talk with him at lei - sure -

he re - plied That he would come with plea - sure!

*(indicating a thrust)*

He fair - ly died of plea - sure!

## MOLYNEUX.

M *'Tis but a jest!*

W **WINTERSET.**  
A sol - diers jest— Per-haps it does not

## BEUCAIRE.

B I un - der - stand it full - y, It

W please our guest—

B is not in - so - lence; He plays the brag - gard bul -

W

ly But on - ly in pre - tence! —

His hu - mour may be

*p*

But we can laugh and that's e - nough!

For he is

rude and rough—

hon - est Eng - lish stuff— And so there's no of - fence!

Oh! — no of -

*crese.*

M  
No, — no of - fence! No of - fence! No of - fence!

B  
No of - fence!

Bad  
fence! No of - fence! No of - fence!

W  
No, no of - fence! No of - fence! No of - fence!

M  
Let's say no more a - bout the French, But

*p*

M  
talk of Eng - lish la - dies.

Bad  
Aye bet - ter than a Pa - ris

wd  
wench A de - cent Bri - tish maid is. But girls of France are

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in bass clef and contains the lyrics: "wench A de - cent Bri - tish maid is. But girls of France are". The piano accompaniment is written in treble and bass clefs, with a key signature of one sharp (F#) and a 7/8 time signature. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

wd  
kind and quick To of - fer their ca - res - es, An Eng - lish - man can

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in bass clef and contains the lyrics: "kind and quick To of - fer their ca - res - es, An Eng - lish - man can". The piano accompaniment is written in treble and bass clefs, maintaining the key signature of one sharp and the 7/8 time signature.

vi  
Where did you

wd  
have his pick, From peas - ants to prin - cess - es.

The third system of the musical score features a vocal line in treble clef with the lyrics "Where did you" and a vocal line in bass clef with the lyrics "have his pick, From peas - ants to prin - cess - es.". The piano accompaniment is written in treble and bass clefs. The system concludes with a fermata over the final notes of the piano part.

1  
meet prin - cess - es?

WINTERSET.

wd  
This sort of jest of - fends our guest But

The fourth system of the musical score features a vocal line in treble clef with the lyrics "meet prin - cess - es?". Below this is a section titled "WINTERSET." with a vocal line in bass clef and the lyrics "This sort of jest of - fends our guest But". The piano accompaniment is written in treble and bass clefs.

B  
W

Though French prin-cess and  
he can say, for he knows best!

B

peas - ant May trip at times, we know, —

B

— We do not find it pleas - ant If stran - gers

B

tell us so. And when a brag - ging knave is heard

*crese.*

B

Be-foul-ing them with lies ab-surd, We an-swer him with -

B

*Beaucaire strikes Badger across the face with his glove*

out a word— Thus! ———

*ff*

*dim.*

*p*

*pp*



# No. 9. Finale. Act 1.

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Maestoso.

PIANO.

LADIES.

Come, come to the min - u - et; The min - u - et of ro - ses

Bear - ing still dew - y wet ——— Our nose - gays and po - sies!

Full blown or fair - er yet The bud that un - clos - es

Flow'rs for the min - u - et, The min - u - et of ro -

ses. GENTLEMEN.  
*dolce.*

Come, come to the min - u - et, The min - u - et of ro - ses

*mf*

Fair maids for us are met More sweet than their po - sies!

E - den is — with us yet      The spot where it blows — is

Here in the min - u - et, in the min - u - et — of ro - ses.

*f* LADIES.

Come, come to the min - u - et,      The min - u - et of ro - ses

*f* GENT.

Come, come to the min - u - et, — The min - u - et — of ro - ses

Bear- ing still dew - y wet — Our nose - gays and po - sies!

Fair maids for us are met — More sweet than their po - sie! *tr*

Full bloom or fair - er yet The bud that en - clos - es

E - den is with us *tr* yet The spot where it blows is

Flow'rs for the min - u - et, The min - u - et of ro - sies!

Here — in th min - u - et, The min - u - et of ro - sies! *tr*

*ff* *tr* *tr*

THE ROSE MINUET.

The first system of musical notation for 'The Rose Minuet'. It consists of two staves, treble and bass clef. The music is in 3/4 time and D major. The first measure is marked *pp*. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system of musical notation. It continues the piece with two staves. The treble clef has a melodic line with some slurs and accents. The bass clef continues the accompaniment. A *pp* marking appears in the third measure of the bass staff.

The third system of musical notation. The treble clef features more complex melodic patterns with slurs and accents. The bass clef accompaniment remains consistent with eighth notes.

The fourth system of musical notation. The treble clef has a melodic line with slurs. The bass clef accompaniment is marked *sempre pp* in the second measure.

The fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef accompaniment continues with eighth notes.

The sixth system of musical notation, the final system on the page. It concludes the piece with two staves. The treble clef has a melodic line with slurs, and the bass clef accompaniment ends with a final chord.

pp

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and rests. The bass staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *pp* is present in the second measure.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with sixteenth notes and slurs. The bass staff continues with a steady accompaniment.

pp

Third system of musical notation. The treble staff has a melodic line with slurs and rests. The bass staff has a rhythmic accompaniment. A dynamic marking of *pp* is present in the second measure.

poco cresc.

Fourth system of musical notation. The treble staff features a melodic line with slurs and a crescendo hairpin. The bass staff has a steady accompaniment. A dynamic marking of *poco cresc.* is present in the first measure.

mf

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A dynamic marking of *mf* is present in the first measure.

mf

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A dynamic marking of *mf* is present in the fourth measure.

Piano introduction for the song 'Lucy'. The music is in 2/4 time, G major, and consists of two staves (treble and bass clef). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

## LUCY (to Rakell)

Vocal and piano accompaniment for the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "There's one that's missing from his place— Where is His". The piano part features a steady accompaniment with chords and moving lines. Dynamics include *p* (piano).

Vocal and piano accompaniment for the second line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Grace? I meant the Duke, your friend from". The piano part continues with a consistent accompaniment. Dynamics include *p* (piano).

WINT.

Here at your call.

Piano accompaniment for the third line of the song. The music is on two staves (treble and bass clef). It features a more active melody in the right hand with slurs and accents, and a supporting bass line in the left hand. Dynamics include *f* (forte).

Vocal and piano accompaniment for the fourth line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "France, Does he not dance Here at the ball?". The piano part features a steady accompaniment with chords and moving lines. Dynamics include *f* (forte).

L

And Mol-y- neux is miss-ing too!

The first system of the score shows a vocal line (L) and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "And Mol-y- neux is miss-ing too!". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

## WINTERSET.

The Duc may not come back at all!

*poco cresc.*

The second system features a vocal line (L) and piano accompaniment. The vocal line has the lyrics "The Duc may not come back at all!". The piano accompaniment includes the instruction "poco cresc." in the bass clef.

## LADY MARY.

Where is our guest the Duc? Who knows?

The third system shows a vocal line (L) and piano accompaniment. The vocal line contains the lyrics "Where is our guest the Duc? Who knows?". The piano accompaniment continues with chords and melodic patterns.

M.

'Tis time for him to earn his rose

NASH.

My La-dy he is called a -

*p*

The fourth system features a vocal line (M) and piano accompaniment. The vocal line has the lyrics "'Tis time for him to earn his rose" and "My La-dy he is called a -". The piano accompaniment includes the instruction "p" in the bass clef. The system concludes with the name "NASH." above the vocal line.



M. He will re-turn— Ah, there he  
 N. way. I trust he may.

NASH (to Rakell)

comes! Be quiet let it not be  
 RAKELL. WINTERSET.  
 A lone? A lone!

RAKELL.

Allegro.

Break off the dance! There's murder done! Aye,  
 known!  
 CHORUS. Murder! Murder!

R  
mur-der foul and cruel No

NASH.  
Aye a du-el!

WINT.  
It was a du-el!

R  
du-el, though you call it one. That gal-lant gen-tle-man of France Matched with a

R  
mas-ter of the sword, He had no chance!

W  
He took his chance!

## LADY MARY (to Molyneux)

L M

Tell me— did he

R

'Tis you that set him on, My Lord!

*ff* *f* *p*

L M

fall? Were you not there?

R

MOLYNEUX.

I saw it

L M

Who had no chance?

R

all! He had no chance!

*cresc.* *f*

## Allegro.

M

Why Cap-tain Bad-ger— had no chance 'Twas thrust and par-ry and

M

carte and tierce Too quick for see-ing or say - ing, Till one grew an-gry and

hot and fierce And the oth - er was but play - ing, Then a step a - side and a

light - ning pass And one fell back on the gar - den grass.

WINT.

And

RAKELL.

R I trust he's dead!

MOLY.

He's quit for a month or

W was he dead?

LADY MARY.

L.M. What of the Duc?

M two in bed. Safe and

NASH.

Aye what of him?

M sound in life and limb Look up the stair. You'll see him

there. Long live the Duc de Chat-eau-rien!

CHORUS. Long

live the Duc de Chat-eau-rien!

BEUCAIRE.  
I did the task you chose

B

Now, may I ask my rose?

B

*dolce.*  
Red

*pp*

Moderato.

B

rose, — where the gar - den grows There is no rose like

*pp*

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

B

you, — Bright as noon of a day in June And

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

*poco piu lento.*

B  
 fresh as the dawn - ing dew. ——— Rose more sweet with my

Red. \* Red. \*

B  
 la - dy's breath, I hold you ev - er for life and death, Pledge of a

B  
 dear - er gift — who knows? ——— Rose of the

*Lento.*

*rall.* *pp*

*a tempo.* LADY MARY.

world, — My rose! Red rose

*p* *cantabile.*



'tis the gage you chose 'Tis yours, I give it

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand, with a slur over the first five notes.

you, ——— Bright as noon of a day in

The second system continues the vocal line with a long horizontal line for the word 'you', followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same eighth-note bass line and quarter-note melody in the right hand, with a slur over the first five notes.

June And fresh as the dawn - ing dew! ———

The third system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note bass line and quarter-note melody in the right hand, with a slur over the first five notes.

Full of fire of the sun a - bove, Crown of

The fourth system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note bass line and quarter-note melody in the right hand, with a slur over the first five notes.

vic - to - ry, flow'r of love, Say - ing the word my

*crese.*

own heart knows. Here

*ff Allarg.*

*rall.*

*ff Allarg.*

is my rose, your rose!

*Tempo I?*

*Tempo I?*

CHORUS.

*ff* Scat - ter ro - ses a - round, a - bove, Crown of vic - to - ry, flow'r of love,

*ff*

Con - quer - or ov - er friends and foes — Give

him his rose, his — rose!

NO 10. CHORUS and DANCE— Pastoral Fête.

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Allegro non troppo.

PIANO. *f*

The first system of the musical score is for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The tempo is marked 'Allegro non troppo'. The first measure is marked with a forte dynamic 'f'. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The piano part is written in a style typical of early 20th-century dance music.

The second system of the musical score continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 8/8. The music continues with a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The piano part is written in a style typical of early 20th-century dance music.

The third system of the musical score continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 8/8. The music continues with a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The piano part is written in a style typical of early 20th-century dance music.

The fourth system of the musical score continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 8/8. The music continues with a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The piano part is written in a style typical of early 20th-century dance music.

The fifth system of the musical score continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 8/8. The music continues with a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The piano part is written in a style typical of early 20th-century dance music. The system ends with a piano dynamic 'p'.

*cresc.*

*f*

CHORUS. When the sun is gold-en On the boughs a-bove

*f*

*f*

Ar-ca-dy the olden Lives a-gain to love Nymphs and shep-herd-es-ses From the past a-rise

Blossoms in their tresses Laughter in their eyes! When the sun is

gold - - en On the boughs a - bove

Ar - ca - dy the old - en Lives a - gain to love!

Sing how full of fe lic - i - ty Is our roy - al rus - tic - i - ty!

Maidens with merry Lips like the cherry Dew - y and rich and ripe! — Noble people of

qual - i - ty Join in in - nocent jol - li - ty Under the arching Fo - li - age marching

Follow the oaten pipe!

When the sun is golden *ff* On the boughs above

*ff*

Ar-ca-dy the old-en Lives a-gain to love, Nymphs and shepherd-es-ses From the past a-rise

Blossoms in their tresses Laughter in their eyes!



# NO. 11. SONG and CHORUS.—“When I was King of Bath.”

(BEAU NASH.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Moderato.

VOICE. NASH.

PIANO. *ff*

When

first I ruled A - pol - lo's shrine, The spring of heal - ing wa - ters, A  
we were in our gold - en age And love was still in fash - ion, No

*f* *p*

bright and crowd - ed court was mine Of fash - ion's sons and  
beau was there but would en - gage In some ro - man - tic

*f* *p*

daugh - ters. The beaux were then three - bot - tle men, Yet ev - er gay and  
pas - sion! He wooed and pray'd a wife or maid And sang her praises

spright - ly; They danc'd till dawn Then on the lawn They cross'd their swords po -  
sweet - ly; His beau - ty fond Would then res - pond She kiss'd him most dis -

lite - ly!  
cree - ly!

CHORUS. Po - lite - ly, po - lite - ly, They pink'd their man po - lite - ly!  
Dis - creet - ly, dis - creet - ly, She kiss'd him most dis - creet - ly!

Now Bath is go - ing to the dogs— The  
 Now Bath is go - ing to the dogs— The

*mf*

sort of fop I see With care in - tense will play for pence Be -  
 man is tough and rude And thinks to find his god - dess kind Be -

side a dish of tea! His jests are dull as Lon - don fogs, His  
 fore she has been wooed! Our loves are mere - ly ep - i - logues A

sword a wood - en lath— 'Twas not so long a - go When I was King of  
 sor - ry aft - er - math! 'Twas not so long a - go When I was King of

*f*

Bath!  
Bath!

*f*

Can Bath be go - ing to the dogs A - long the downward path, Since  
Can Bath be go - ing to the dogs A - long the downward path, Since

*ff*

this re - sort was Honour's Court And Nash was King of Bath!  
thi - re - sort was Cupid's Court And Nash was King of Bath!

*ff*

1 2

When

# NO. 12. SONG - "That's a woman's way."

LUCY.

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Moderato.

VOICE.

PIANO.

*staccatissimo.*

*p*

LUCY.

1. When you men ad-  
2. If your wit de-

mire us How you tease and tire us, Tell - ing us that we are  
vi - ses No such sweet sur - pri - ses You can try an - oth - er

fair. Ev - 'ry hour that pass - es,  
plan; Rage at us and rate us,

MEN.  
*p*

Ah, how fair!  
What's the plan?

M

In our look - ing glass - es We can see it, it 'tis  
Ev - en say you hate us, That will make us love a

M

there.  
man!  
MEN. *p*  
Yes 'tis there.  
Say you can!

M

Should you wish to flat - ter Praise some oth - er  
Think of tales to tell us That will make us

M

mat - ters Pret - ty wit, or hon - ey'd voice—  
jeal - ous Of the man who pleas'd our whim—

MEN.

LUCY.

Ah, your voice Leave our fool - ish fa - ces  
Caught your whim! For our lov - er's trea - son

Talk of bet - ter gra - ces, Those that we have not for choice!  
Will dis - tract our rea - son Till we mar - ry you - or him!

MEN. *pp*  
Where's the  
No, not

*pp*  
choice? Can we - think of what you have not?  
him! 'Tis a trick that I fear to try!

*dim.* *rall.*

Allegro. (*Tempo di Valse.*)

When you men a - woo - ing go If you'd woo and win, ———  
 When you men a - woo - ing go If you'd woo and win, ———

*p*

Do not tell us what we know Long ere you be - gin!  
 Do not tell us what we know Long ere you be - gin!

*p*

Something elev - er, that we nev - er Heard be - fore to - day —  
 Ra - ther warn us that you scorn us Love you as we may;

Though we know it is not true We shall take it well of you;  
 Then we'll want to be your wives And re - pent it all our lives —



We shall take it well of you; That's a wo - man's way!  
And re - pent it all our lives— That's a wo - man's way!

*p*

SOP. *f*

ALTO. *f*

TEN. *f*

BASS. *f*

When <sup>{you}</sup>we men a - wooing go If <sup>{you'd}</sup>we'd woo and win Do not tell them what they know

Long ere <sup>{you}</sup>we be - gin. Something cle - ver that they nev - er Heard be - fore to -  
Ra - ther warn them that <sup>{you}</sup>we scorn them Love <sup>{you}</sup>us as they



# No 13. CHORUS and SONG "Philomel".

(LADY MARY.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSENGER.

*Allegro non troppo.*

PIANO.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*P*) dynamic and features a melody in the treble clef with a piano accompaniment in the bass clef. The second system continues the melody and accompaniment. The third system includes a first ending bracketed with an '8' above it, followed by a *ff* (fortissimo) dynamic marking. The score concludes with a final cadence in the bass clef.

## CHORUS.

Now we must be go - ing On our home-ward way, Thank you for be-stow - ing

So di-vine a day! In your gar-dens por-tals Ours has been the mirth

Known to old Im-mor-tals, Gods that came to earth!

*f*

In your gar - den's por - - - - - tals

*f*

Ours has been the mirth - - - - - Known to old Im

mor - - - - - tals Gods that came to - - - - - earth!

TOWNBRAKE.

Gods we look for vain - ly      They are far a - way,

*mf*

WINTERSET.

Still a god - dess plain - ly      Gra - ces us to - day!

*poco rall.*

Valse Tempo. (*poco animato.*)

Gra - ces us to - day!

*poco rall.*      *f*

LADY MARY.

When the

*p*

Gods were free of Ar - ca - dy ——— And the shep - herds'  
 far - off sea to Ar - ca - dy ——— Like a foam - flake

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 a treble clef and a key signature of one flat. The lyrics are: "Gods were free of Ar - ca - dy ——— And the shep - herds' far - off sea to Ar - ca - dy ——— Like a foam - flake". The piano accompaniment features a steady bass line and chords in the right hand.

curds and hon - ey. ———  
 Ve - nus drift - ed. ———

The second system continues the musical score. The vocal line has the lyrics: "curds and hon - ey. ——— Ve - nus drift - ed. ———". The piano accompaniment includes trills (tr) in the right hand and a consistent bass line.

The pipe of Pan in the wood be - gan ——— And the  
 The gol - den fire of the world's de - sire ——— In her

The third system of the musical score has the lyrics: "The pipe of Pan in the wood be - gan ——— And the The gol - den fire of the world's de - sire ——— In her". The piano accompaniment continues with a steady bass line and chords.

A - pril days were sun - ny. ———  
 rose-white hands up - lift - ed, ———

The fourth and final system of the musical score on this page has the lyrics: "A - pril days were sun - ny. ——— rose-white hands up - lift - ed, ———". The piano accompaniment includes trills (tr) in the right hand.

On the danc - ing hills of daf - fo -  
And the maid - ens ran to the pipe's of

dils The gold - en bees were hum - ming, Till the  
Pan, The lov - er fol - low'd aft - er, Till they

night - in - gale in the dus - ky dale Gave word that the  
caught and kiss'd in the moon - lit mist, And min - gled in

gods were com - ing, Till the night - in - gale in the  
love and laugh - ter, Till they caught and kiss'd in the



dus - ky dale Gave word that the gods were com - ing.  
 moon - lit mist. And min - gled in love and laugh - ter.

This system contains the first line of the musical score. It includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "dus - ky dale Gave word that the gods were com - ing. moon - lit mist. And min - gled in love and laugh - ter."

Ah! Ah!

This system contains the second line of the musical score. It includes a vocal line with two "Ah!" exclamations and a piano accompaniment. The piano part features a prominent trill in the right hand.

Phil - o - mel, Phil - o - mel,  
 Phil - o - mel, Phil - o - mel,

This system contains the third line of the musical score. It includes a vocal line with the lyrics "Phil - o - mel," repeated twice, and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a piano dynamic marking (*p*).

Wa - ken as of old.  
 Wa - ken as of old.

This system contains the fourth line of the musical score. It includes a vocal line with the lyrics "Wa - ken as of old." repeated twice, and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

Sing a vi - o - let in - to the dell With  
 Sing a kiss and a pas - sion - ate spell In

ev - er - y note of gold. \_\_\_\_\_  
 ev - er - y note of gold. \_\_\_\_\_

Till the ro - se's cup un - clo - ses  
 Till the will - ing heart is thrill - ing

Un - der sum - mer rain. \_\_\_\_\_  
 Full of joy - ful pain. \_\_\_\_\_

All the earth is joy and mirth.  
 All a - bove is light and love.

The first system of the musical score features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "All the earth is joy and mirth. All a - bove is light and love." Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a dynamic marking of *f* (forte) and includes various musical notations such as slurs, ties, and rests.

— The Gods — the  
 — The Gods — the

The second system continues the musical score. The vocal line has two lines of lyrics: "— The Gods — the" and "— The Gods — the". The piano accompaniment continues with a dynamic marking of *ff* (fortissimo) and includes a fermata over the final measure of the piano part.

LADY MARY.

Gods are come a - gain!

CHORUS. Phil - o - mel,

The third system of the musical score is titled "LADY MARY." and contains the lyrics "Gods are come a - gain!". Below this is a section labeled "CHORUS." with the lyrics "Phil - o - mel,". The piano accompaniment for this section includes dynamic markings of *f* and *ff*.

Phil - o - mel - Wa - ken as of

old. 1. All the earth is  
2. All a - bove is

joy and mirth. The Gods are  
light and love.

*ff*

2. From the

come a - gain.

*p*

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) has a melodic line with a fermata over the word 'gain'. The piano accompaniment (grand staff) features a bass line with a fermata and a treble line with chords. A piano dynamic marking (*p*) is present.

2

The Gods are come a - gain.

The Gods are come a - gain.

*ff*

Detailed description: This system contains the second vocal entry, marked with a first ending bracket and the number '2'. It features two vocal lines and piano accompaniment. The piano part includes a forte dynamic marking (*ff*).

# No 14. SONG—“Honour and Love”

Words by  
ADRIAN ROSS.

(MOLYNEUX.)

Music by  
ANDRÉ MESSAGER.

Moderato. (*un poco allegro*)

PIANO. *f*

MOLYNEUX.

Ask me not, dear, Why I must leave you  
Care not to know All that is hid-den

*calando.* *p*

Have not a fear Lest I de-ceive you! Yours is my heart  
How can I show What is for-bid-den? Hon-our has bands

*poco cresc.*

Wak-ing or sleep-ing Though I de-part 'Tis in your keep-ing  
Not to be bro-ken What it commands Can-not be spo-ken!

Far though I ride, As I have told you Yet at my side  
If I be-tray'd Light - ly with laughter How should a maid

*p* *piu p*

I can be-hold you; Ev - er you seem Near me to hov - er  
Trust in me aft - er? If what I swore Now I dis-cov - er

*cresc.*

Still in my dream Close to your lov - er!  
Shall I be more True as a lov - er?

*f* *calando.*

*tranquillo.*  
Then do not sigh, but kiss good-bye And love me all you can,  
Then do not sigh, but kiss good-bye And love me all you can,

*dolce.* *p*

For there's naught a-bove a la - dy's love And the faith of a gen - tle -

*cresc.*

man! To hon - our and you I'll still be true Till all my days are

*f* *p*

done. By the single troth I gave to both \_\_\_\_\_ For

*f*

hon - our and love are one!

*f*

*ritando.* *p* *p*

1 2



# No 15. DUET—“Say no more.”

(LADY MARY & BEAUCAIRE.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Andante. (*un poco lento*.)

BEAUCAIRE. *dolce*.

VOICE.

Though I

PIANO.

*p* *dolce*.

know — You are high As the snow In the sky — White and

LADY MARY.

Ah, be

pure you yet may be, Must you still be cold to me? —

L M

kind! — Do not speak Or you'll find I am weak— And the

*f* *p*

L M

chil - ly heart of snow Has been melt - ed long a - go!

*cresc.*

L M

Say no more! All has now been said.

Say no more! All has now been said.

*p* *dim.*

L M

*pp*

Now the snows are snow-white rose, Now the white rose blush-es red.

*pp*

Now the snows are snow-white rose, Now the white rose blush-es red.

*pp*

M While we live I will give All you ask'd be - fore. —

B While we live You will give All I ask'd be - fore. — My

M Your Ma - ry! Say no more, no more! —

B Ma - ry! Say no more, no more! — My

*p*

M Your Ma - ry! Say no more, — no more!

B Ma - ry! Say no more, — no more!

*p*

B

Heart of gold, — Hand of

B

white Do I hold You to - night? If the mag - ic dream must break Let me

L.M

Do not fear! — 'Tis no dream We are here As we

B

die be - fore I wake!

L.M

seem, Morning will but bring a - bove Larger light for great - er

*crese.*

M love! Say no more! Hold me fast in -

B Say no more! Hold me fast in -

*p*

*dim.*

M stead. — Kiss the snows to a snow-white rose Till the white rose

B stead. — Kiss the snows to a snow-white rose Till the white rose

*pp*

*pp*

M blush - es red! While we live I will give All you ask me

B blush - es red! While we live You will give All I ask you

L M for \_\_\_\_\_ Your Ma - ry! Say no more, no

B for \_\_\_\_\_ My Ma - ry! Say no more, no

*p*

L M more! \_\_\_\_\_ Your Ma - ry! Say no more, — no

B more! \_\_\_\_\_ My Ma - ry! Say no more, — no

*p*

L M more! \_\_\_\_\_

B more! \_\_\_\_\_

*p*

# No 16. Finale. Act II.

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Molto vivace.

WINTERSET.

VOICE.

Nay, stop!

LADY MARY.

Ru - ind!

I will not see you ru - ind thus! Aye, Ru - ind!

I know him by the name your Lordship gave: The

Do you know the Knave?

(*coldly.*)

M. *Duc de Cha-teau - rien, Is this a*

W

*It is not so!*

*dim.*

M. *lie, Or were you ly - ing then?*

W

*I speak the truth; bear witness, gentle -*

*p*

BAN. TOWNB. & RAKELL.

*'Tis true! 'tis true! His Grace says true!*

BICKSITT.

*'Tis true! 'tis true! His Grace says true!*

W

*men!*

*f*



Lento.

LADY MARY (to Beaucaire.)

Monsieur le Duc, we wait for you! Not now, or ever!

BEAUCAIRE.

Mademoiselle—hear him—

WINTERSET (stops her.)

You'll hear me now.

Lento.

*p*

LADY MARY.

pray! Well then, what has your Grace to

RAKELL.

E-gad! he's bold!

*p* TOWNB.

Begad, he's clever!

Molto moderato.

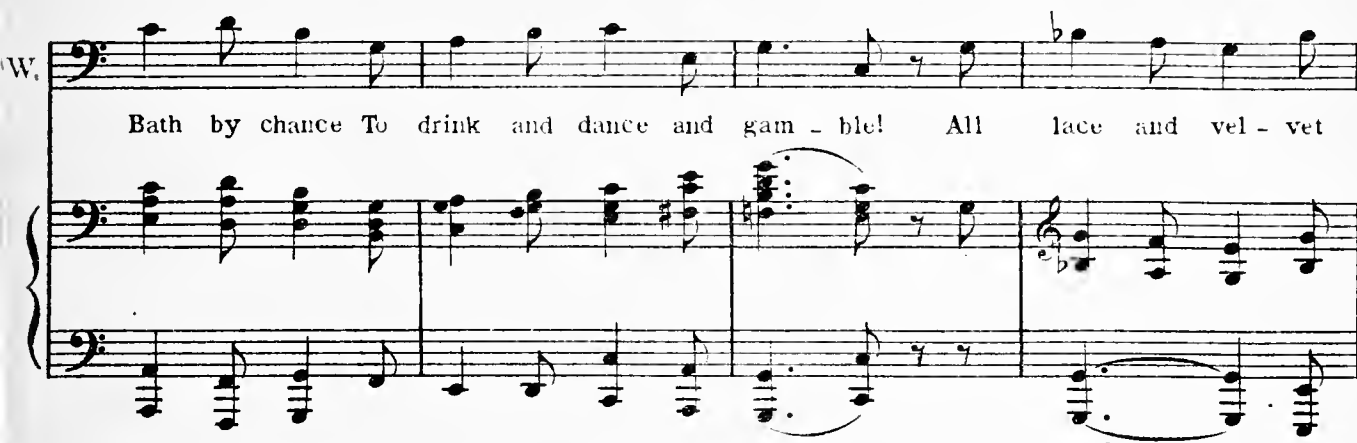
WINTERSET.

say? A


*ff*

W.  *pesante.*

dashing Bar-ber came from France Thro' English towns to ram-ble, And found his way to

W. 

Bath by chance To drink and dance and gam-ble! All lace and vel- vet

W. 

and per-fumes A jay in bor-row'd pea-cock plumes; The Lord knows who from the

V. 

Lord knows where ——— But he call'd him-self Mon-sieur — Beau-

LADY MARY & LUCY.

Well, what of this Monsieur Beau-  
BEUCAIRE.

BANTISON & TOWNBRAKE.

He call'd him-self Monsieur Beau-caire!  
BICKSITT.

He call'd him-self Monsieur Beau-caire!

W  
caire!

*p*

L.M.  
Lucy.

caire?

B.

caire?

W.

They found him out and bade him quit This

*f*

*p*

W ap - ing of his bet - ters— The fel - low had a pret - ty wit For

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

W forg - ing names and let - ters! He chang'd his coat and his perruque, And

The second system continues the vocal line with a whole note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a prominent melodic line in the right hand that spans across the system.

W now he says he is a Duke From Cha - teau - rien or the

The third system shows the vocal line with a whole note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment continues with chords and a bass line.

W Lord knows where ——— But he's still the same Mon - sieur — Beau -

The fourth system features a vocal line with a whole note E6, followed by quarter notes F6, G6, and A6. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

L.M. Lucy. They say you are Monsieur Beau-caire!

B They say I am Monsieur Beau-caire!

RAKELL & TOWNB.  
We swear he is Monsieur Beau-caire!

BICKSITT.  
We swear he is Monsieur Beau-caire!

V caire!

Allegro.

L.M. I know it is not true!

B (aside.)  
My beau-ti - ful!

WINTERSET.  
What do you say? You doubt my

Allegro.

Andante.

L M

I do!

W

word? Then ask of him— he'll tell the truth to you.

*p*

LADY MARY.

L M

Mon-sieur I feel it is a lie They told

*dolce.*

L M

me ev-'ry word Yet I must ask you, pray de-ny This tale that we have

L M

heard. For si-lence is too hard a task For womans strength to bear— It

*cresc.*

*f*

L M

shames me to the heart to ask— Are you this man— Beau - caire?

*dim.* *p* *dim.* *pp*

BEUCAIRE.

B Yes Mademoi-selle!

W WINTERSET.

Was it a

*f*

RAKELL.

And I hadm'd sorry too, say I!

W He? He can't de-ny!

*dim.* *pp*

LADY MARY (*falteringly.*)

I— did not hear you— ve-ry well— I thought you

*Un poco piu lento molto espressivo.*

L.M. said— you were Beau-caire?

BEAUCAIRE.

Yes, Made-moi-

*dim.* *p* *pp*

Allegro agitato.

(To Lucy.)

L.M. Take me a - .way!

B selle! LUCY. Come, dear!

*f*



## WINTERSET.

W

May I at - tend your La - dy - ship?

*(turn to Beaucaire.)*

W

if you are seen in Bath — be - ware the

*ff*

## BEUCAIRE.

*(Appealingly to Lady Mary.)*

You'll see me there — one day! I

whip!

*ff*

*rall.*

## Andante.

B

told you that I was Beaucaire — It was the truth I had to tell!

*p espressivo*

B

But do you ask me no - thing more, Mademoi -

*Allegro vivo.*

LADY MARY.

LUCY.

No more! no more! Let us be

WINTERSET.

selle? Let us be

*f*

BEUCAIRE.

gone! Made - moi - selle!

gone!

W

Drive on!

*ff*



Molto allegro.

(Sound of galloping horses heard.)

*f p*



*cresc.*



(Molyneux rushes in.)



MOLYNEUX.

Chateau - rien!

M You are not hurt? No -

BEAUCAIRE.

B no - Ah, Monsei -

FRANÇOIS.

F gneur! look there - you

BEUCAIRE.

In - deed!

*(François opens Beaucaire's coat.)*

bleed!

*p*

MOLYNEUX.

See there— up-on his shirt!

BEUCAIRE.

A scratch— per-

Lento.

*p*

M Ah, what is

*(He takes away the handkerchief he has been holding to his side— it is stained with blood.)*

B haps— who knows?

FRANÇOIS.

Ah, what is

M that? BEUCAIRE.  
On - ly a red - red

F that?

*dolce.*  
*pp*

(He falls into the arms of Molyneux and Francois.)

B rose—

*f*

*ff*

# ACT III.

## Nº 17. Opening Chorus.

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Allegro.

PIANO.

*mf*

*cresc.*

*ff*

The musical score is written for piano and consists of four systems of music. The first system is marked 'Allegro.' and 'PIANO.' with a dynamic marking of 'mf'. The second system has a 'cresc.' marking. The third system has a 'ff' marking. The music is in 2/4 time and features a mix of chords and melodic lines in both hands.

SOPRANO.

ALTO.

TENOR.

BASS.

*ff*

Have you heard of who is com - ing?

*ff*

All the ci - ty is a - live! All the world of fash - ion humming



Like the swarming of a hive! Hith - er in his coach and four

This system contains the first two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are: "Like the swarming of a hive! Hith - er in his coach and four".

Comes the French Am - bas - sa - dor! Hith - er in his coach and four

This system contains the second two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are: "Comes the French Am - bas - sa - dor! Hith - er in his coach and four".

Comes the French Am - bas - sa - dor!

This system contains the final two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are: "Comes the French Am - bas - sa - dor!".

1st SOP.

Here can all our gen - tle-men see

2nd SOP

Gaz - ing on His Ex - cel-len - cy - Here can all our gen - tle-men see,

1st SOP.

2nd SOP.

Gaz - ing on His Ex - cel-len - cy, How to dress, Wear a glove,

1st SOP.

2nd SOP.

Or ex-press Gallant love!

Turn a cuff, Twirl a cane,  
TEN.

BASS.

ALL.

Tak - ing snuff, Come from Spain! Men will try to im - i - tate him!

TEN.

BASS.

Wom - en sigh to fas - ci - nate him! He will warm our hearts to passion,

ALL.

*cresc.*

*cresc.*

*cresc.*

Mould of form and glass of fash - ion Oh! \_\_\_\_\_ Was

*f*

*f*

ev - er such a chance? Beau and belle in head-long haste Seek the

or - a - cle of taste The Am - bas - sa - dor of France!

The Am - bas - sa - dor of France!

# NO. 18. SEXTETTE - "The Honours of War."

(RAKELL, TOWNBRAKE, JOLLIFFE, BADGER, BANTISON & BICKSITT.)

Words by  
ADRIAN ROSS.

Music by  
ANDRE MESSENGER.

Allegro.

VOICE.

PIANO.

The first system of the musical score. It consists of a voice line (bass clef, 8/8 time) and a piano accompaniment (treble and bass clefs, 8/8 time). The piano part begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The dynamic changes to mezzo-forte (*mf*) later in the system.

BADGER.

When some mighty commander Like great Al - ex - an - der Goes

The second system of the musical score, featuring a vocal line for 'BADGER' (bass clef) and piano accompaniment (treble and bass clefs). The lyrics are: "When some mighty commander Like great Al - ex - an - der Goes".

RAK. TOWN. & JOLL.

With a rum tum tum on the drum — And a twee-dle-dee on the  
BAD. BANT. & BICK.

out to attack With a rum tum tum on the drum — And a twee-dle-dee on the

The third system of the musical score, featuring two vocal lines (treble and bass clefs) and piano accompaniment (treble and bass clefs). The lyrics are: "With a rum tum tum on the drum — And a twee-dle-dee on the BAD. BANT. & BICK. out to attack With a rum tum tum on the drum — And a twee-dle-dee on the". The piano part includes a forte (*f*) dynamic marking.

RAK.

fife. — Next day e-ver the border In dis-mal dis-or-der His

fife. —

*mf*

ALL.

men will come back With a dumb glum thrum on the drum. — As they're limping a-way for their

ALL.

With a dumb glum thrum on the drum, — As they're limping a-way for their

*f*

TOWN.

life! — Tho' their looks

BANT.

life! — Still they say they gain'd the vic-to-ry—

*mf*

are con - tra - dic - to - ry; "We

BICK.

E - ver - y man Swears as he can "We

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics "are con - tra - dic - to - ry;". The middle staff is a vocal line in bass clef with lyrics "E - ver - y man Swears as he can". The bottom staff is a piano accompaniment in G major, 3/8 time, with chords and moving lines in both hands.

have re - treat - ed ac - cord - ing to plan!" So

ALL.

have re - treat - ed ac - cord - ing to plan!" So .

ALL.

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics "have re - treat - ed ac - cord - ing to plan!". The middle staff is a vocal line in bass clef with lyrics "have re - treat - ed ac - cord - ing to plan!". The bottom staff is a piano accompaniment in G major, 3/8 time, with chords and moving lines in both hands. The system ends with a double bar line and a fermata over the final notes.

heads up! eyes front! March as well as you know!

heads up! eyes front! March as well as you know!

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics "heads up! eyes front! March as well as you know!". The middle staff is a vocal line in bass clef with lyrics "heads up! eyes front! March as well as you know!". The bottom staff is a piano accompaniment in G major, 3/8 time, with chords and moving lines in both hands. The system ends with a double bar line and a fermata over the final notes.

Bruises and scars Are medals and stars A sol - dier loves to show! — We've

fought as sol - diers ought. — Un - til we could fight no more; — Then we

all came off, Then we all came off, — With the hon - ours of war! —



Piano introduction for 'Badger'. The music is in G major and 2/4 time. It begins with a forte (*ff*) dynamic, featuring a triplet of eighth notes in the right hand and a steady bass line. The dynamic shifts to mezzo-forte (*mf*) in the final measure.

**BADGER.**

When we tackled a par-ty A lit-tle too hearty And

Musical notation for the first system of 'Badger', including vocal line and piano accompaniment.

**ALL.**

With his tierce carte, right at your heart, — And a

free with his steel, With his tierce, carte, right at your heart, — And a

Musical notation for the second system of 'Badger', including vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic.

**RAK.**

slash and a par-ry and prick. — You got lit-tle re-mind-ers In

slash and a par-ry and prick. —

Musical notation for the third system of 'Badger', including vocal line and piano accompaniment. The piano part features a mezzo-forte (*mf*) dynamic.

ALL.

front or in hind - ers That still you can feel! With an ache, stitch, tin - gle and

ALL.

With an ache, stitch, tin - gle and

twitch, — And a limp with a crutch or a stick! —

twitch, — And a limp with a crutch or a stick! —

TOWN.

Scorn to groan or wince or double up—

BANT.

Still, we'll try to hush our trouble up,

JOLL.

BICK. "We are all limping according to  
E - ver - y man Swears if he can, "We are all limping according to

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics: "We are all limping according to". The bottom staff is a vocal line in bass clef with lyrics: "E - ver - y man Swears if he can, 'We are all limping according to". Below these are piano accompaniment staves in treble and bass clefs, with a grand staff bracket on the left. The key signature has one sharp (F#) and the time signature is 6/8.

ALL. So heads up!  
So heads up!

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics: "So heads up!". The bottom staff is a vocal line in bass clef with lyrics: "So heads up!". Below these are piano accompaniment staves in treble and bass clefs, with a grand staff bracket on the left. The key signature has one sharp (F#) and the time signature is 6/8. There are dynamic markings like 'f' and '3' (triplets) in the piano part.

Eyes front, March as straight as a die; A - ny such thing As  
Eyes front March as straight as a die A - ny such thing As

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with lyrics: "Eyes front, March as straight as a die; A - ny such thing As". The bottom staff is a vocal line in bass clef with lyrics: "Eyes front March as straight as a die A - ny such thing As". Below these are piano accompaniment staves in treble and bass clefs, with a grand staff bracket on the left. The key signature has one sharp (F#) and the time signature is 6/8.

bandage and sling Will make the la - dies sigh! — We've fought as he - roes

ought, — And what can they ask for more? — So we all came off, So we

all came off — With the hon - ours of war!

# No 19. DUET- "We are not speaking now."

(LUCY & MOLYNEUX.)

Words by  
ADRIAN ROSS.

Music by  
ANDRE MESSENGER.

Allegretto.

VOICE.

PIANO.

*f*

MOLYNEUX.

1. I know a charming maid - en A - las! too  
if some day I found her, The maid I

*simile.*

*P leggiero.*

well! My year - ing heart is lad - en With love I dare not  
know - And put my arm a - round her, Then would she bid me

tell! I faint would speak, but still I fear, Be-  
go? Her heart is not of stone or steel, Nor

*stacc.*

## LUCY.

There is a hap - less lov - er I've  
If my true love should hold me In  
cause she swears she will not hear!  
did she prom - ise not to feel!

known so long, Too late I now dis - cov - er That  
such a way, I'd an - swer what he told me, Yet

I have done him wrong! I can - not tell him, since I swore That  
no - thing I would say! And if perchance a sound was heard, Our

I would speak to him no more! Nor I nor you Can break the bond Of  
 lips would nev - er speak a word! Nor I nor you Would break the bond Of  
 MOL.

Nor I nor you Can break the bond Of  
 Nor I nor you Would break the bond Of

such a sol - emn vow ——— Tho' I am fond —  
 such a sol - emn vow; ——— We both are fond

such a sol - emn vow! ——— Tho' I am true — I  
 such a sol - emn vow! ——— Yet if 'tis true Then

Nor I respond! Ah, why? We sigh — We  
 And I respond — We will! But still — We

can - not woo — Ah, why? We sigh — We  
 I can woo — We will! But still — We

are not speaking now! Ah, why? We sigh—  
are not speaking now! We will! But still— *(they kiss.)*

are not speaking now! Ah, why? We sigh—  
are not speaking now! We will! But still— *(they kiss.)*

We are not speaking now!  
We are not speaking now!

We are not speaking now!  
We are not speaking now!

1. MOL. 2.



# NO. 20. SONG and CHORUS - "Under the moon."

(BEAUCAIRE.)

Words by  
ADRIAN ROSS.

Music by  
ANDRE MESSAGER.

Allegretto.

BEAUCAIRE.

VOICE.

1. If you had been A fai - ry Queen, And  
I were then The least of men - And

PIANO.

that's what you were and are — And I, a - gain A peas - ant swain Born  
that's what I may be now — Yet still, one night, I won the right To

un - der a hum - ble star. — Yet when you lis - ten'd To one like me, As  
whis - per a lov - er's vow! — And nev - er aft - er Can you for - get, The

moon-light glisten'd On grass and tree, What did it mat-ter to me\_ and you For  
sighs and laughter Of lips that met! The moon-lit gar-den a-round us two, And

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of chords and single notes, with some notes beamed together.

you were ten-der dear and I was true? *dolce.* Un-der the moon,  
that was E-den dear for me and you!

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the right hand.

Un-der the moon What does a lov-er care? Name and fame are

The third system continues the vocal line and piano accompaniment. The piano part features a mix of chords and moving lines in both hands.

all the same As a breath that dies in the air! Heart to heart in a

The fourth system concludes the vocal line and piano accompaniment. The piano part ends with a *dolce.* marking. The key signature changes to one flat (B-flat) in the final measure.

world a - part, Tremble and faint and swoon, On - ly love is the

*cresc.*

King a - bove Un - der the moon!

*p*

Un - der the moon!

SOPRANO. *p* Un - der the moon! Un - der the moon! What does a lov - er

ALTO. *pl* Ah!

TENOR. *pp* Ah!

(Chorus in the distance) *pp* Ah!

BASS. *pp* Ah!

*pp*

care? —

*cresc.*  
On - ly Love is the King a - bove —

*cresc.*  
On - ly Love is the King a - bove —

*cresc.*  
On - ly Love is the King a - bove —

*cresc.*

Un - der the moon! —

Un - der the moon! Un - der the moon!

*pp*  
Ah!

*pp*  
Ah!

Ah

*p* *pp*

Un - der the moon! 1 2. Though

*ppp* Un - der the moon!

*ppp* Un - der the moon!

*ppp* Un - der the moon!

Detailed description: This system contains the first vocal entry and piano accompaniment. It features four staves: a vocal line with lyrics, and three piano staves (treble, middle, and bass clefs). The piano part includes a *ppp* dynamic marking. The lyrics are "Un - der the moon!" followed by a first ending bracket and "2. Though".

*ppp* *p*

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clefs). The piano part features a *ppp* dynamic marking and a *p* dynamic marking. The accompaniment includes chords and melodic lines.

moon! 2

moon!

moon!

moon!

Detailed description: This system contains the second vocal entry and piano accompaniment. It features four staves: a vocal line with lyrics, and three piano staves. The lyrics are "moon!" followed by a second ending bracket and "2". The piano part continues the accompaniment.

*ppp*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clefs). The piano part features a *ppp* dynamic marking and continues the accompaniment from the first system.

# No 21. SONG- "What are names?"

(LADY MARY.)

Words by  
ADRIAN ROSS.

Music by  
ANDRE MESSENGER.

Allegro. LADY MARY.  
*Lento.*

VOICE. Names, what are names? An

PIANO. *f* *p*

emp-ty, i - dle breath! The make-be-lieve of childish games That fools us till our

death! Toys of my own — Since first my life be - gan; — I

*p*

cast them down and stand a-lone A wo-man with a man!—

*cresc.*

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "cast them down and stand a-lone A wo-man with a man!". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It begins with a *cresc.* marking. The music is in a 4/4 time signature.

*poco agitato.*

When at first you came Did you give a name, False or true?

*mf*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "When at first you came Did you give a name, False or true?". The piano accompaniment starts with a *mf* marking and is marked *poco agitato.* The musical notation includes various note values and rests, with a grand staff for the piano accompaniment.

*cresc.*

Now I care no more For the name you bore— You are you!

*cresc.*

Detailed description: This system contains the third line of music. The vocal line has the lyrics "Now I care no more For the name you bore— You are you!". The piano accompaniment features a *cresc.* marking. The music continues with a grand staff for the piano accompaniment.

Wealth and rank and birth They are void of worth Let them lie.—

*f*

Detailed description: This system contains the fourth and final line of music on the page. The vocal line concludes with the lyrics "Wealth and rank and birth They are void of worth Let them lie.—". The piano accompaniment begins with a *f* marking. The system ends with a double bar line and repeat signs in the piano part.

Here for life we stand, Bound in heart and hand, You and I!

*largamente.*

I gave my heart — It was not to your name; — And

though no more you play a part, The man is still the same!

What though they say — That I am far a - bove you, I



look in - to your soul to - day \_\_\_\_\_ And with my soul \_\_\_\_\_ I

love \_\_\_\_\_ you!

BEUCAIRE. (*Raises his head.*)

Mo - ther! to - day Where

Ma - ry smiles a - bove you, Do you not hear my Ma - ry say:

LADY MARY.

I love you? \_\_\_\_\_ I look in - to your

soul to - day And with my soul

And with my soul

*ff*  
I love You!

BEAUGAIRE.

I love you!

# NO. 22. CHORUS - "Way for the Ambassador."

Words by  
ADRIAN ROSS.

Music by  
ANDRE MESSENGER.

*Allegro maestoso.*

PIANO.

ff

SOPRANO.

ALTO.

TENOR.

BASS.

*ff*

*ff*

Way, — way, — for the Am-bas-sa-dor Of

the Most Christian King!

Bow, — bow, —

as we re - treat be - fore, Our hom - age of - fer - ing!

Leave His Grace an am - ple path Thro' the beaux and belles of Bath

Where he sees on ei - ther side Birth and taste per - son - i - fied.

Now, \_\_\_\_\_ now, \_\_\_\_\_ up - on the polish'd floor We

hear his footsteps ring. \_\_\_\_\_ Hail! \_\_\_\_\_ Hail! \_\_\_\_\_

to \_\_\_\_\_ the Am - bas - sa - dor Of the Most Christian King! \_\_\_\_\_

Leave His Grace an am - ple path Thro' the beaux and belles of Bath.

Hail to the Am-bas-sa - dor Of the Most Christian King!

180 No 23. SONG and CHORUS- "A Son of France."

(MIREPOIX.)

Words by  
ADRIAN ROSS.

Music by  
ANDRE MESSENGER.

Allegro marcato.

VOICE.

PIANO.

MIREPOIX.

1. When first Mon - sieur Beaucaire was  
young Mon - sieur Beaucaire was  
when Mon - sieur Beaucaire had

born The ring - ers rock'd the stee - ple, With can - non  
four And done with bells and co - rals, A gal - lant  
pass'd The age of one and. twen - ty, His ti - tles

fire the air was torn To no - ti - fy the peo - ple.  
 mar - shal taught him war, A bis - hop taught him mor - als.  
 came so thick and fast He found them more than plen - ty!

*p*

The King cre - a - ted him that day The no - ble Count of  
 At six, I think, but am not sure He won the Duch - y  
 My mem - o - ry can - not re - cord Of what he's Duke and

*mf*

Beau - jo - lais And though of ra - ther ten - der years, A Cap - tain in the Mus - ke -  
 of Nemours And as a roy - al prize at school A Province of his own to  
 Gount and Lord; One name he has no right to bear, For he is not Mon - sieur Beau -



teers!  
rule!  
caire!

SOP.

A Cap - tain in the Mus - ke - teers!  
A Pro - vince of his own to rule!  
TEN. For he is not Mon - sieur Beau - caire!

BASS.

A Cap - tain in the Mus - ke - teers!  
A Pro - vince of his own to rule!  
For he is not Mon - sieur Beau - caire!

It great - ly adds to  
It's not the rule in  
In fai - ry tales I've

In the Mus - ke - teers!  
Of his own to rule!  
Not Monsieur Beau - caire!

In the Mus - ke - teers!  
Of his own to rule!  
Not Monsieur Beau - caire!

in - fant charms To be a Mus - ke - teer in arms, And  
 pol - i - tics To be a Gov - er - nor at six. But  
 read long since, A bar - ber may turn out a Prince. Such

hap - pens now and then by chance When the lit - tle boy is a  
 hap - pens now and then by chance When the lit - tle boy is a  
 sto - ries are not mere ro - mance When the bar - ber man is a

Son of France!  
 Son of France!  
 Son of France!

SOP. *f*

<p>TEN.</p> <p>It                  It's                  In</p>	<p>great - ly adds to                  not the rule in                  fai - ry tales we've</p>	<p>in - fant charms To                  pol - i - tics To                  read long since A</p>	<p>be a Mus - ke -                  be a Gov - er -                  bar - ber may turn</p>
<p>BASS.</p> <p>It                  It's                  In</p>	<p>great - ly adds to                  not the rule in                  fai - ry tales we've</p>	<p>in - fant charms To                  pol - i - tics To                  read long since A</p>	<p>be a Mus - ke -                  be a Gov - er -                  bar - ber may turn</p>

And hap - pens now and then by chance When the ba - by  
 But hap - pens now and then by chance When the ba - by  
 Such sto - ries are not mere ro - mance When the bar - ber

teer in arms  
 nor at six  
 out a Prince

teer in arms  
 nor at six  
 out a Prince

boy is a Son of France!  
 boy is a Son of France!  
 man is a Son of France!

1. When  
 2. When  
 3. But

# No. 24. Finale.

Words by  
ADRIAN ROSS.

Music by  
ANDRE MESSENGER.

Allegro.

PIANO.

*f*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 2/4 time signature. The left hand provides a bass line with chords and eighth notes. The dynamic marking is *f* (forte).

BEUCAIRE.

Oh, fair be wind and

*p*

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Oh, fair be wind and". The piano accompaniment consists of two staves with chords and eighth notes. The dynamic marking is *p* (piano).

wea - ther, Let the sun - lit rip - ples dance, — As the

The second line of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics "wea - ther, Let the sun - lit rip - ples dance, — As the". The piano accompaniment continues with chords and eighth notes.

fair - est rose of your Eng - land goes On the heart of a Son of

The third line of the song concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "fair - est rose of your Eng - land goes On the heart of a Son of". The piano accompaniment continues with chords and eighth notes.

## LADY MARY &amp; LUCY.

May two fair lands to - geth - er In —  
 France!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "May two fair lands to - geth - er In —" followed by "France!" on a separate line. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

L.M.  
 & L.  
 love and hon - our hold ——— And stand as friends till the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "love and hon - our hold ——— And stand as friends till the". The piano accompaniment continues with the same rhythmic pattern.

L.M.  
 & L.  
 last war ends, In the peace - ful age of gold! ———

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "last war ends, In the peace - ful age of gold! ———". The piano accompaniment continues with the same rhythmic pattern.

L.M.  
 & L.  
 Friends are French and Eng - lish men Though they've quarrell'd  
 BEAU, MOL. & MIREPOIX.  
 Friends are French and Eng - lish men Though they've quarrell'd

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "Friends are French and Eng - lish men Though they've quarrell'd" followed by "BEAU, MOL. & MIREPOIX." on a separate line, and then "Friends are French and Eng - lish men Though they've quarrell'd". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

M. L. now and then— Side by side may they draw their blades And

M. R. now and then— Side by side may they draw their blades And

M. L. all be in love with Eng - lish maids! Side by side may they

M. R. all be in love with Eng - lish maids! Side by side may they

I. draw their blades All of them in love with Eng - lish maids! *rall.*

I. R. draw their blades All of them in love with Eng - lish maids! *rall.*

*a tempo.* *ff*

L.M.  
M.L.

Friends are French and Eng - lish men! Though they quarrell'd

M.M.  
&  
MIR.

Friends are French and Eng - lish men! Though they quarrell'd

*ff*

Friends are French and Eng - lish men! . . . Though they've quarrell'd

*ff*

## LADY MARY &amp; LUCY with SOP.

now and then— Side by side may they draw their blades And

## BEAU. MOL. &amp; MIR. with TEN. &amp; BASS.

all be in love with Eng - lish maids! Side by side may they

draw their blades! *rall.* All of them in love with Eng - lish *Presto.* maids!

*rall.* *Presto.*



# SONG—"Gold and Blue and White"

(BEAUCAIRE.)

Words by  
ADRIAN ROSS.

Music by  
ANDRÉ MESSAGER.

Andante.

BEAUCAIRE.

VOICE.

In a land of dreams I  
coun - try dim and

PIANO.

wan - der, As in tales of long a -  
dream - y Now a cap - tive I must

go, ————— Where a - gainst the hea - vens  
dwell. ————— There is no - thing that can

you free - - der me Rise From the hills of its ma - gie

snow! spell! All the sky is blue a - To its la - dy, to its

*poco cresc.*

bove fai - - them, ry Till All the gold - en my life bows

sun down, Comes to kin - dle them and To the blue and white of

*cresc.*

love ————— them ————— Kiss ————— them ————— one ————— by  
 Ma ————— ry, ————— And ————— her ————— gold ————— en

*cresc.*

one- Gold and blue and white  
 crown! Gold and blue and white

*f Piu animato.*

Which do I love the best? Eyes of sky and

hair of light Snow of a maid - en breast!

White and gold and blue, All I would win and

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "White and gold and blue, All I would win and". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes chords and melodic lines that support the vocal melody.

hold; More than all, the heart that's true As

The second system continues the vocal line with the lyrics "hold; More than all, the heart that's true As". The piano accompaniment continues with similar harmonic support, featuring arpeggiated chords and melodic fragments.

gold, gold, gold!

The third system features the vocal line with the lyrics "gold, gold, gold!". A first ending bracket labeled "1" spans the end of the system. The piano accompaniment includes dynamic markings: *ff* (fortissimo) at the beginning and *rall.* (rallentando) towards the end. The piano part has a more active, rhythmic texture.

Tempo I? In that gold!

The fourth system begins with the vocal line and the lyrics "Tempo I? In that gold!". A second ending bracket labeled "2" spans the end of the system. The piano accompaniment starts with a *pp* (pianissimo) dynamic and then shifts to *ff* (fortissimo). The piano part features a prominent, rhythmic accompaniment in the left hand, possibly representing a harp or a similar instrument.