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THE FREE LANCE



Book By
HARRY BACHE SMITH
Music By
JOHN PHILIP SOUSA

PRICE \$2.00

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CINCINNATI, NEW YORK, CHICAGO,
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The Free Lancee

COMIC OPERA

IN
Two Acts



Harry Bache Smith



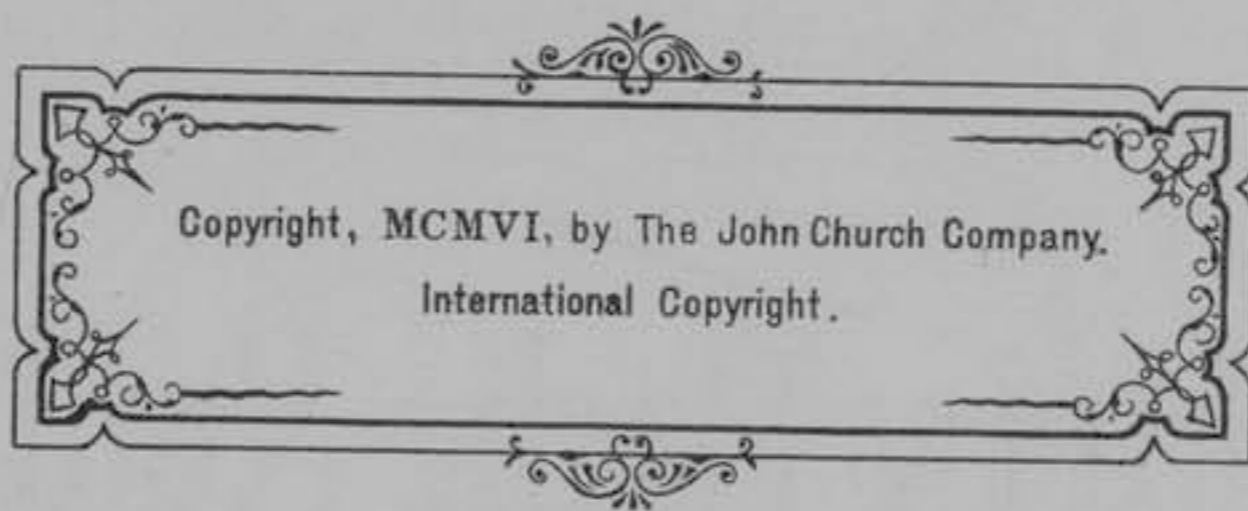
John Philip Sousa

VOCAL SCORE



PRICE \$2⁰⁰

THE JOHN CHURCH COMPANY
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The Free Lance.

Comic Opera in Two Acts.

Book by
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OVERTURE.

Marcia militaire.

The musical score is written for piano and consists of six systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked with a forte dynamic (*sfz*). The second system is also marked with a forte dynamic (*sfz*). The third system is marked with a piano dynamic (*p*). The fourth system is marked with a piano dynamic (*p*). The fifth system is marked with a piano dynamic (*p*). The sixth system is marked with a piano dynamic (*p*) and a fortissimo dynamic (*ff*). The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings. There are also some performance instructions like accents and slurs.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords. A triplet of eighth notes is marked with a '3' in the first measure of the upper staff. Various dynamic markings like accents and slurs are present throughout the system.

The second system continues the musical piece. It features a similar complex texture with many beamed notes and chords. The upper staff has several measures with rests, while the lower staff continues with active accompaniment. Dynamic markings such as accents and slurs are used to indicate phrasing and emphasis.

The third system shows a continuation of the musical texture. The upper staff has some longer note values and slurs, while the lower staff maintains a rhythmic accompaniment. The notation includes various accidentals and dynamic markings.

The fourth system of notation. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic and rhythmic foundation with chords and moving lines. Dynamic markings like *f* (forte) are visible.

The fifth system continues the musical development. The upper staff has a melodic line with some grace notes and slurs. The lower staff has a more active accompaniment with many beamed notes. Dynamic markings and slurs are used for phrasing.

The sixth and final system on the page. The upper staff has a melodic line with slurs and accents. The lower staff has a complex accompaniment with many beamed notes and chords. The system concludes with a final chord in the lower staff.

Moderato assai e misterioso.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is 'Moderato assai e misterioso'. The dynamic marking *pp* (pianissimo) is present. The system includes various musical notations such as slurs, accents, and dynamic markings.

Second system of musical notation, continuing the grand staff from the first system. It features complex rhythmic patterns and melodic lines in both the treble and bass staves.

Third system of musical notation, featuring a grand staff. The dynamic marking *mf* (mezzo-forte) is present. The instrument 'Cl. Fag.' (Clarinete e Fagotto) is indicated. The system includes various musical notations such as slurs and dynamic markings.

Fourth system of musical notation, featuring a grand staff. It continues the complex rhythmic and melodic patterns from the previous systems.

Fifth system of musical notation, featuring a grand staff. The dynamic marking *p* (piano) is present. The instruments 'Fl.' (Flauto) and 'Ob.' (Oboe) are indicated. The tempo marking *tranquillo* is present. The system includes various musical notations such as slurs and dynamic markings.

Sixth system of musical notation, featuring a grand staff. It continues the complex rhythmic and melodic patterns from the previous systems.

The first system shows the piano introduction. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

Marziale maestoso.

Ob. Fag.

The second system begins the 'Marziale maestoso' section. The woodwinds (Ob. and Fag.) enter with a melodic line. The piano accompaniment starts with a *pp* dynamic and includes a *p* dynamic marking.

The third system continues the 'Marziale maestoso' section, showing the woodwinds and piano accompaniment.

The fourth system continues the 'Marziale maestoso' section, featuring triplets in the piano accompaniment and a *ff* dynamic marking.

The fifth system concludes the 'Marziale maestoso' section, ending with a double bar line and a 2/4 time signature.

Allegretto con brio.

Picc.

The sixth system begins the 'Allegretto con brio' section. The piccolo (Picc.) enters with a melodic line. The piano accompaniment starts with a *f* dynamic and includes a *p* dynamic marking.

First system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and eighth notes.

Third system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

Con spirito.

Sixth system of musical notation. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/4. The treble staff has a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. There are dynamic markings such as *mf* and *f* throughout the system.

Second system of musical notation, continuing the grand staff from the first system. It maintains the same key signature and complex rhythmic patterns.

Third system of musical notation, featuring a prominent *ff* (fortissimo) dynamic marking in the middle of the system. The texture remains dense with many notes.

Fourth system of musical notation, continuing the complex musical texture with various dynamics and articulations.

Fifth system of musical notation, showing further development of the musical themes in the grand staff.

Sixth system of musical notation, which includes two distinct parts. On the left, the *Cor. Horns.* part is written in a grand staff with a *pp* (pianissimo) dynamic marking. On the right, the *Fl. Ob.* (Flute and Oboe) part is written in a grand staff with a *leggiere* (light) dynamic marking. The *Cor. Horns.* part features notes with 'x' marks, possibly indicating breath marks or specific performance techniques.

Cor. Horns.

Musical score for Cor. Horns, featuring two staves (treble and bass clef) with complex rhythmic patterns and dynamic markings.

Fl. Oboe.

Musical score for Fl. Oboe, featuring two staves (treble and bass clef) with complex rhythmic patterns and dynamic markings.

Musical score system with two staves (treble and bass clef) showing complex rhythmic patterns and dynamic markings.

Musical score system with two staves (treble and bass clef) showing complex rhythmic patterns and dynamic markings.

Musical score system with two staves (treble and bass clef) showing complex rhythmic patterns and dynamic markings.

Musical score system with two staves (treble and bass clef) showing complex rhythmic patterns and dynamic markings.

This page contains a handwritten musical score for piano and drum. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The piano part features complex rhythmic patterns with many slurs and accents. The drum part is indicated by a 'Drum' label and a drumstick icon at the end of the piece. The score is divided into six systems, each with a grand staff. The first system begins with a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic. The piece concludes with a double bar line and a repeat sign.

First system of a musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 2/8. The bass line contains a series of eighth notes and chords, while the treble line is mostly rests.

Second system of a musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The time signature is 6/8. Above the treble staff, the text "Cor. Marcia spiritoso." is written. A dynamic marking of *pp* is placed below the treble staff. The bass line continues with rhythmic accompaniment.

Third system of a musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The time signature is 6/8. The treble staff features a melodic line with eighth notes and a dynamic marking of *pp*. The bass line continues with rhythmic accompaniment.

Fourth system of a musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The time signature is 6/8. The treble staff features a melodic line with eighth notes and a dynamic marking of *pp*. The bass line continues with rhythmic accompaniment.

Fifth system of a musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The time signature is 6/8. The treble staff features a melodic line with eighth notes and a dynamic marking of *ff*. The bass line continues with rhythmic accompaniment.

Sixth system of a musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The time signature is 6/8. The treble staff features a melodic line with eighth notes and a dynamic marking of *ff*. The bass line continues with rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. A fermata is placed over a note in the second measure of the treble staff.

Second system of musical notation. It continues the piece with similar rhythmic patterns. A dynamic marking of *p* (piano) is present in the fourth measure of the bass staff.

Third system of musical notation. The treble staff contains a dense sequence of beamed notes, while the bass staff provides a steady accompaniment with chords and single notes.

Fourth system of musical notation. The texture remains dense with many beamed notes in both staves. The bass staff includes some notes with flat accidentals.

Fifth system of musical notation. A dynamic marking of *p staccato* is written above the first measure of the bass staff. The music continues with intricate rhythmic patterns.

Sixth system of musical notation, the final system on the page. It concludes the piece with a final cadence in both staves.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass staff.

Third system of musical notation, continuing the piece with similar rhythmic patterns.

Fourth system of musical notation, continuing the piece. A dotted line is drawn above the first staff of this system.

L'istesso tempo.

Fifth system of musical notation, featuring a change in time signature to 2/4 and a dynamic marking of *ff* (fortissimo).

Sixth system of musical notation, concluding the page with a dynamic marking of *sfz* (sforzando).

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system features a complex texture with many notes. The second system begins with a piano (*p*) dynamic marking. The third system continues the melodic and harmonic development. The fourth system includes a fortissimo (*ff*) and acceleration (*accel.*) marking. The fifth system shows a continuation of the piece with some slurs and accents. The sixth system concludes the page with a final cadence. The paper shows signs of age and wear, particularly at the bottom edge.

Act I.

Chorus: "On parchment fair, with grey goose-quill."

Nº 1.

S. S. T. B.

Moderato all' antico:

First system of the piano introduction. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a harmonic accompaniment. A fermata is placed over the first measure of the right hand.

Second system of the piano introduction. It continues the musical theme from the first system, with similar rhythmic patterns and dynamics. The right hand continues with eighth-note figures, and the left hand provides a steady accompaniment.

First system of the vocal introduction. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked *mf* (mezzo-forte). The lyrics "On parch-ment fair, with grey goose-quill, With ea - sel, brush-es and" are written below the staves. The vocal lines are in harmony, and the bass line provides a rhythmic foundation.

Third system of the piano introduction. It continues the musical theme, with the right hand playing eighth-note figures and the left hand providing accompaniment. The dynamic remains *mf*. A fermata is placed over the first measure of the right hand.

pal - ette With lyre and lute Or cith - er or flute Or else with chis - el and

pal - ette Or else with chis - el and

pal - ette Or else with chis - el and

Clar.

mal - let, We work all day with zeal and will, con - tent - ed and op - tim -

mal - let, We work all day with zeal and will, con - tent - ed and op - tim -

mal - let, We work all day with zeal and will, con - tent - ed and op - tim -

mis - tic, It's the prop - er thing at the court of a king, Who is noth - ing if not ar -

mis - tic, Who is noth - ing if not ar -

mis - tic, Who is noth - ing if not ar -

Cello.

tis - tic, We love to paint the ser-aph and saint, That ri - val Fra An -
tis - tic,
tis - tic,

Cornet. Fl.
pizz.

gel - ic - o's, Our work has charm that can dis - arm The

Cornet.

crit - ics fierce and bel - li - cose. With
With
With

Fl.

heart and mind to art in-clined, Ex - press - ing ev-'ry e -
 heart and mind to art in-clined, Ex - press - ing ev-'ry e -
 heart and mind to art in-clined, Ex - press - ing ev-'ry e -

mo - tion, To mus - es nine, We build a shrine, And wor-ship in all de -
 mo - tion, And wor-ship in all de -
 mo - tion, And wor-ship in all de -

Cello.

vo - tion. *FOUR POETS.*
 vo - tion. We are the po - ets lyr - ic - al, The trag - ic or sa -
 vo - tion.

pp

De - vot - ing all our
 tir - ic - al, De - vot - ing all our time
 De - vot - ing all our

time
 To scan - ning and to meas - ur - ing, To pol - ish - ing and
 time

p The pure and per - fect rhyme. *ff* Mu -
 treas - ur - ing The pure and per - fect rhyme. *p* *ff* Mu -
 The pure and per - fect rhyme. Mu -

Più animato.

si - cians we who all a - gree to lead a life har - mo - ni - ous, We

si - cians we who all a - gree to lead a life har - mo - ni - ous, We

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes.

sing all night and sing all day, E - vok - ing sounds eu - pho - ni - ous, With

sing all night and sing all day, E - vok - ing sounds eu - pho - ni - ous, With

The second system consists of three staves. The top two are vocal staves with lyrics. The bottom staff is the piano accompaniment, continuing from the first system. It includes dynamic markings like *f* and *ff*, and articulation marks like accents (^).

heart and voice, Our mu - sic bids the poor old world re -

heart and voice, Our mu - sic bids the poor old world re -

The third system consists of three staves. The top two are vocal staves with lyrics. The bottom staff is the piano accompaniment, continuing from the previous systems. It features a key signature change to one flat (Bb) and includes various musical notations such as slurs and accents.

Two vocal staves (Soprano and Alto) with the lyrics "joice!". The music consists of a few notes and rests in a key with one sharp (F#).

Piano accompaniment for the first system, featuring a treble and bass clef. The bass line has a triplet of eighth notes at the end.

Two vocal staves with the lyrics "All lovely art we wor-ship". The tempo marking *Grandioso* is placed above the first staff. The music is in a key with one sharp (F#).

Piano accompaniment for the second system, featuring a treble and bass clef. The bass line has a *cresc.* marking. The music is in a key with one sharp (F#).

Two vocal staves with the lyrics "at thy shrine, With low-ly heart we beg thy grace di-vine, We give no heed to". The tempo marking *mf* is placed above the first staff. The music is in a key with one sharp (F#).

Piano accompaniment for the third system, featuring a treble and bass clef. The music is in a key with one sharp (F#).

sor-did things of earth, To us, in-deed, they are of lit-tle worth, Our
 sor-did things of earth, To us, in-deed, they are of lit-tle worth, Our

cred-i-tors, Our cred-i-tors may rail, From them we glad-ly part to
 cred-i-tors, Our cred-i-tors may rail, From them we glad-ly part to

wor-ship thee, All hail, O wise and love-ly art!
 wor-ship thee, All hail, O wise and love-ly art!

ff All hail!

PRINCESS YOLANDE AND CHORUS.

No. 2.

Moderato cantabile.

With - in a con - vent gar - den

old I met a calm and saint - ly nun The

sto - ry of her heart all told Her world - ly day for - ev - er

done No more for her the smiles and sighs That

Oboe.

L'istesso tempo sostenuto.

once a lov-er's heart might stir, She looked on me with wist-ful eyes,

Ob.

p

And "what is love?" I asked of her Her

rit. Moderato. *pp*

pp *rit.*

pale lips trem-bled with a sigh, And then to me she made re - ply:

rit.

rit.

Andante religioso.

Daugh-ter, shun this earth - ly love, Fix your thoughts, I pray, a - bove,

p sostenuto

Love is a boat on a trou-bled stream, Love is the grief at the end of a dream,

Love is a blos-som that fades al-way; Woe for a life pays joy for a day,

List, to me daugh-ter, A - las! I know; For I loved once in the long a - go.

rit.

a tempo

Daugh-ter, shun this earth - ly love, Fix your thoughts, I pray, a - bove,

a tempo

Daugh-ter, shun this earth - ly love, Fix your thoughts, I pray, a - bove,

a tempo

pp a tempo

Bells.

Love is a boat on a trou - bled stream; Love is the grief at the

Love is a boat on a trou - bled stream; Love is the grief at the

end of a dream, Love is a blos - som that fades al - way,

end of a dream, Love is a blos - som that fades al - way,

Woe for a life pays joy for a day — List, to me, daugh-ter, A -

Woe for a life pays joy for a day List, to me, daugh-ter, A -

allarg. las, I know, I loved once in the long a - go. **Allegro brillante.**

allarg. las, I know, I loved once in the long a - go.

allarg.

allarg. **Allegro brillante.**

YOLANDE. **Allto molto e grazioso.**

I met a maid - en

fair to see, The vis - ion of a sum - mer - day, As pret - ty as a

p

girl can be, And O

— she had a sau - cy way, She had al - lur - ing eyes of blue, The

laugh - ing lips that men pre - fer, The ways of men, me thought she knew, So

F1.

O what is love? I asked of her, She

laughed un - til I blushed for shame. And then re - plied that

(Laughing)

live - ly dame, Ah,

Why love's the sport of a

sum - mer day, It must be gay and jol - ly, And love is the debt that

Picc

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "sum - mer day, It must be gay and jol - ly, And love is the debt that". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble staff and a left-hand bass staff. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in the piano part. A tempo marking of *Picc* (Piccato) is placed above the piano part.

men must pay, For lead - ing us to fol - ly. To

The second system continues the vocal line with the lyrics "men must pay, For lead - ing us to fol - ly. To". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp (F#).

make you think you an an - gel are From heav - en up a -

Cornet

p

The third system continues the vocal line with the lyrics "make you think you an an - gel are From heav - en up a -". A new instrument, the Cornet, is introduced in the piano part with a treble clef and a key signature of one sharp (F#). The piano part includes a dynamic marking of *p* (piano). The piano accompaniment continues with similar rhythmic patterns.

bove, — Then laugh in scorn when you make them mourn, yes, That is my kind of

The fourth system concludes the vocal line with the lyrics "bove, — Then laugh in scorn when you make them mourn, yes, That is my kind of". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp (F#).

love.

Yes, love's the sport of a Sum - mer day, It must be gay and

Yes, love's the sport of a Sum - mer day, It must be gay and

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "love." and then "Yes, love's the sport of a Sum - mer day, It must be gay and". The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

Ah, —————

jol - ly, And love is the debt that men must pay, For lead - ing us to

jol - ly, And love is the debt that men must pay, For lead - ing us to

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ah, —————" and then "jol - ly, And love is the debt that men must pay, For lead - ing us to". The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

Ah, _____

fol - ly, To make them think you an an - gel are, From

fol - ly, To make them think you an an - gel are, From

The first system of the musical score features a vocal line with a long note on 'Ah,' followed by a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

heav - en up a - bove, _____ Then laugh in scorn when you

heav - en up a - bove, _____ Then laugh in scorn when you

heav - en up a - bove, _____ Then laugh in scorn when you

The second system continues the vocal and piano parts. The vocal lines are more active, with lyrics 'heav - en up a - bove, _____ Then laugh in scorn when you'. The piano accompaniment features a treble and bass clef with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

make them mourn, Yes, that is my kind of love.

make them mourn, Yes, that is her kind of love.

make them mourn, Yes, that is her kind of love.

YOLANDE.

I

Marziale pomposo.

chanced to meet a sol-dier bold, So dash-ing in his brave ar -

ray, With eas - y air with all the fair, No

dam-sel 'ev-er, ev-er said him nay; He doffed his hat and smiled at

me, Un - til I blush'd a ros - y red, "You
(imitating baritone voice)

must be mine, you're quite di - vine" And "what know you of love?" I

rall.

said He put his arm a-round me like this And

pp *rall.*

Tempo Marcia pravura.

said, "Well, love, I'll teach you, miss." To march

sf

swag-ger - ing in - to town. While the girls ad -

mire our glo - ry. To win the

sf

heart of a vil - lage maid ———— And tell the

same old sto - ry ———— To win the

p

pret - tiest of the belles you meet where ev - er you rove on

land ———— or the sea ———— Then march a

way tho' they grieve for aye That is the

love for me.

To march a
To march a

ff

swag-ger-ing in-to town While the girls ad-

swag-ger-ing in-to town While the girls ad-

mire our glo - ry To win the
 mire our glo - ry To win the
 And tell the
 heart of a vil - lage maid And tell the
 heart of a vil - lage maid And tell the

sf

same old sto - ry To win the

same old sto - ry To win the

same old sto - ry To win the

same old sto - ry To win the

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. It features a steady bass line and chords that support the vocal melody.

pret - tiest of the belles you meet where - ev - er you rove o'er

pret - tiest of the belles you meet where - ev - er you rove o'er

pret - tiest of the belles you meet where - ev - er you rove o'er

pret - tiest of the belles you meet where - ev - er you rove o'er

The piano accompaniment continues with two staves, maintaining the same key signature and time signature. It includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano).

land or the sea Then march a -

land or the sea Then march a -

land or the sea Then march a -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The lyrics are: "land or the sea Then march a -". The music is in a major key with a sharp sign on the staff.

way Tho' she grieve for aye That is the

way Tho' she grieve for aye That is the

way Tho' she grieve for aye That is the

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "way Tho' she grieve for aye That is the". The piano accompaniment features a more active bass line with chords and moving lines. The lyrics are repeated across the vocal parts.

love for me _____ *p* Rat - a - plan tr _____

love for me _____ Rat - a - plan

love for me _____ Rat - a - plan

pp

Fl. *3*

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts in treble clef, with lyrics 'love for me' followed by a long line and 'Rat - a - plan'. The first staff has a dynamic marking *p* and a triplet of eighth notes. The piano accompaniment is in the bottom two staves, with a dynamic marking *pp* and a flute part marked 'Fl.' with a triplet of eighth notes.

— That — is the love for me Rat - a - plan tr _____

rat - a - plan Rat - a - plan rat - a - plan

rat - a - plan Rat - a - plan rat - a - plan

p

3

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts with lyrics 'That — is the love for me' followed by a long line and 'Rat - a - plan'. The piano accompaniment is in the bottom two staves, with a dynamic marking *p* and a triplet of eighth notes.

That is the love for me. He put his arm round
 rat - a - plan, He put his arm round
 rat - a - plan, He put his arm round

me like this And said "well love, I'll teach you miss," rat-a-plan,
 me like this And said "well love, I'll teach you miss," rat-a-plan,
 her like this And said "well love, I'll teach rat-a-plan, rat-a-

rat - a - plan, plan, plan, plan, plan, plan, To march a

rat - a - plan, plan, plan, plan, plan, plan, To march a

plan, rat - a - plan, plan, plan, plan, plan, plan, plan, To march a

The first system consists of four staves. The top three are vocal staves in treble clef, and the bottom one is a bass staff. The piano accompaniment is shown in the second system, with a grand staff (treble and bass clefs) and includes dynamic markings like *ff* and *f*.

swag-ger-ing in - to town _____ While the girls ad -

swag-ger-ing in - to town _____ While the girls ad -

swag-ger-ing in - to town _____ While the girls ad -

The second system consists of four staves. The top three are vocal staves in treble clef, and the bottom one is a bass staff. The piano accompaniment is shown in the second system, with a grand staff (treble and bass clefs) and includes dynamic markings like *ff*.

mire our glo - ry To win the

mire our glo - ry To win the

mire our glo - ry To win the

The first system contains three vocal staves (Soprano, Alto, Tenor) and one bass staff. Each vocal line has the lyrics "mire our glo - ry To win the". The music is in G major and 4/4 time. The vocal lines are in treble clef, and the bass staff is in bass clef. There are fermatas over the word "ry" in each line.

sf

The piano accompaniment for the first system consists of a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* (sforzando) is present in the right hand.

heart of a vil - lage maid And tell the

heart of a vil - lage maid And tell the

heart of a vil - lage maid And tell the

The second system contains three vocal staves and one bass staff. Each vocal line has the lyrics "heart of a vil - lage maid And tell the". The music continues in G major and 4/4 time. The vocal lines are in treble clef, and the bass staff is in bass clef. There are fermatas over the word "maid" in each line.

The piano accompaniment for the second system consists of a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. The music continues in G major and 4/4 time.

same old sto - ry ——— To win the pret - tiest of the

same old sto - ry ——— To win the pret - tiest of the

same old sto - ry ——— To win the pret - tiest of the

belles you meet — wher-e'er you rove o'er land — or the sea

belles you meet — wher-e'er you rove o'er land — or the sea

belles you meet wher-e'er you rove o'er land or the sea

— Then march a - way Tho' she grieve for aye, That is the

— Then march a - way Tho' she grieve for aye, That is the

— Then march a - way Tho' she grieve for aye, That is the

love for me.

love for me.

love for me.

a) Chorus: "With apparent ebullition?"

b) Song: "By proxy?"

KING RENE AND CHORUS.

Nº 3.

Maestoso marziale.

Cornets.

ff

Cornets.

The musical score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. The first system shows the piano accompaniment in the left and right hands, with the right hand playing a melody of eighth notes and triplets. The second system introduces the cornet part, which plays a melody of eighth notes and triplets. The piano accompaniment continues with chords and bass lines. The third system features the piano accompaniment with more complex rhythmic patterns and triplets. The fourth system shows the piano accompaniment with a final cadence and a repeat sign.

With ap - par - ent eb - ul - li - tion, Of en -

With ap - par - ent eb - ul - li - tion, Of en -

f

thu - si - as - m loy - al With an art - ful ex - hib -

thu - si - as - m loy - al With an art - ful ex - hib -

it - ion Of de - vo - - tion, Let us

it - ion Of de - vo - - tion, Let us

greet with joy pre - tend - ed This Me - thu - sa - leh so

greet with joy pre - tend - ed This Me - thu - sa - leh so

roy - al Or he will be of - fend - ed, — We've a

roy - al Or he will be of - fend - ed, We've a

no - tion, thence we sing all hail! With crowns of lau - rel,

no - tion thence all hail

Cornet.

p

trib - utes flo - ral, Prais - es chor - al are the things,

The first system of music features a vocal line in the treble clef with lyrics: "trib - utes flo - ral, Prais - es chor - al are the things,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

That have ref - er - ence to the def - er - ence, That's a pre - fer - ence

The second system of music features a vocal line in the treble clef with lyrics: "That have ref - er - ence to the def - er - ence, That's a pre - fer - ence". The piano accompaniment continues with similar chordal and rhythmic patterns.

mf
with great kings. With crowns of lau - rel trib - utes flo - ral,
With crowns of lau - rel trib - utes flo - ral,

The third system of music features two vocal lines in the treble clef. The first line has lyrics: "with great kings. With crowns of lau - rel trib - utes flo - ral,". The second line has lyrics: "With crowns of lau - rel trib - utes flo - ral,". The piano accompaniment includes a dynamic marking of *mf* and features more complex melodic lines in the right hand.

Prais - es chor - al are the things That have ref - er - ence

Prais - es chor - al are the things That have ref - er - ence

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics: "Prais - es chor - al are the things That have ref - er - ence". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and rhythmic accompaniment.

to the def - er - ence, That's a pre - fer - ence with great kings, So

to the def - er - ence, That's a pre - fer - ence with great kings, So

The second system continues the vocal and piano parts. The lyrics are: "to the def - er - ence, That's a pre - fer - ence with great kings, So". The piano accompaniment maintains its rhythmic and melodic patterns, providing harmonic support for the vocal lines.

shout a wild huz - zah, huz - zah, That will make the wel - kin

shout a wild huz - zah huz - zah, That will make the wel - kin

The third system concludes the page with the lyrics: "shout a wild huz - zah, huz - zah, That will make the wel - kin". The piano accompaniment features a final cadence with sustained chords in the right hand and a rhythmic accompaniment in the left hand.

ring, huz-zah, Ex - press both love and awe, huz-zah, For the

ring, huz-zah, Ex - press both love and awe, huz-zah, For the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "ring, huz-zah, Ex - press both love and awe, huz-zah, For the".

ven - er - a - ble king, huz - zah, With great e - clat we

ven - er - a - ble king, huz - zah, With great e - clat we

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are: "ven - er - a - ble king, huz - zah, With great e - clat we".

shout huz - zah, And we greet with joy pre - tend - ed, This Me -

shout huz - zah, And we greet with joy pre - tend - ed, This Me -

The third system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are: "shout huz - zah, And we greet with joy pre - tend - ed, This Me -".

thū - sa - leh so roy - al, Or he will be of -

thū - sa - leh so roy - al, Or he will be of -

fend - ed Hail to thee O po - ten - tate, all hail. I

fend - ed, Hail to thee po - ten - tate, all hail.

THE KING.

Con brio.

p

grant that there are peo - ple who have tal - ents rath - er
 po - et I have made my - self a ver - i - ta - ble
 mil - i - ta - ry he - ro, I'm re - mark - a - bly in -
 when it comes to mu - sic I am right in line with

va - ri - ous Quite ca - pa - ble and clev - er In
 lau - re - ate, My vers - es are so pret - ty, So pa -
 dus - tri - ous Of Mars I am the im - age In the
 Or - phe - us A re - al vir - tu - o - so I

some fields of en - deav - or But I o - pine my ge - ni - us is
 thet - ic or so wit - ty I read them at my break - fast and tho'
 car - nage of a scrim - mage, I've fought and died on man - y fields to
 do not think, I know so, The jeal - ous flee be - fore me the

much more mul-ti - fa - ri - ous My gen - er - al pro - fi - cience To the
crit - ics may ex - cor - i - ate, High praise of them I mut - ter As I
win a name il - lust - ri - ous, In fact I'm so cour - a - geous, That I
dull I lull to Mor - phe - us, With sack - but or with spin - et, I am

next thing to om - ni - science, Of course there may be oth - ers With a
munch my toast and but - ter, There may be oth - er po - ets, But their
have been call'd rum - pa - geous I've oft - en led a for - lorn hope And
bus - y ev - 'ry mi - nute, My skill up - on the jews - harp Al - ways

lit - tle stray a - bil - i - ty, But I'm the sole mo - no - po - list of
verse is weak and ten - u - ous, My vers - es on the con - tra - ry are
died to win a vic - to - ry, Al - though my tell - ing you may seem a
qui - ets vul - gar wit - ti - cism, My blasts up - on the B flat - bass com -

whole-sale ver - sa - til - i - ty, There's not an art or sci - ence of which
 vig - or - ous and stren-u-ous, I hire a pan - per - bard to write my
 tri - fle con-tra - dic - to - ry, My he - ro's grave is yon - der, it's a
 pel the kind-ly crit - i - cism And when I play the trum - pet, it's the

p *leggiero.*

a - ny one may tell In which I
 grand im - mor - tal rhyme, It real - ly
 mon - u - ment or - nate, I'm ly - ing,
 sweet - est of all boons I'm blow - ing,

do not per - fect - ly ex - cel.
 saves me quite a lot of time.
 yes, I'm ly - ing there in state.
 yes, I'm blow - ing pret - ty tunes.

What,
 What,

Yes, per - fect - ly ex - cel.

per - fect - ly ex - cel? In

per - fect - ly ex - cel? In

staccato

But I
But I
But I
So I

which he does not per - fect - ly ex - cel.

which he does not per - fect - ly ex - cel.

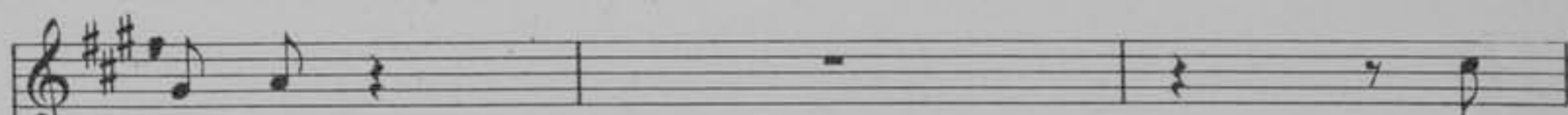
p

do it all by prox - y, By prox - y, by
do it all by prox - y, By prox - y, by
do it all by prox - y, By prox - y, by
do it all by prox - y, By prox - y, by

pp

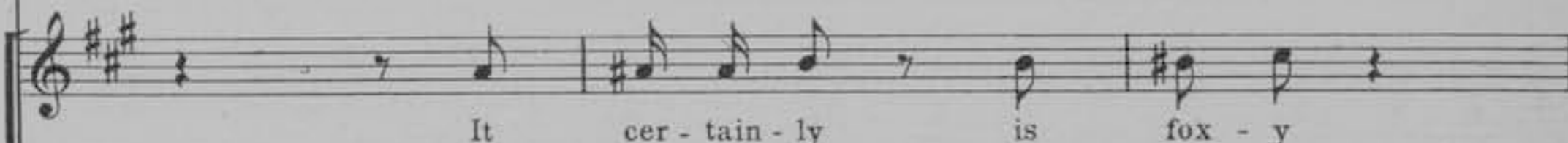
prox - y I hire a clev - er chap to rep - re -
prox - y He works for board and lodg - ing and is
prox - y I hired a bright young fel - low who was
prox - y The bug - ler I em - ployed would prac - tice

sent me, dont you see I think it's rath - er
grate - ful as can be I write my lines by
I a - while you see I fight and die by
night and day you see I prac - ticed thus by

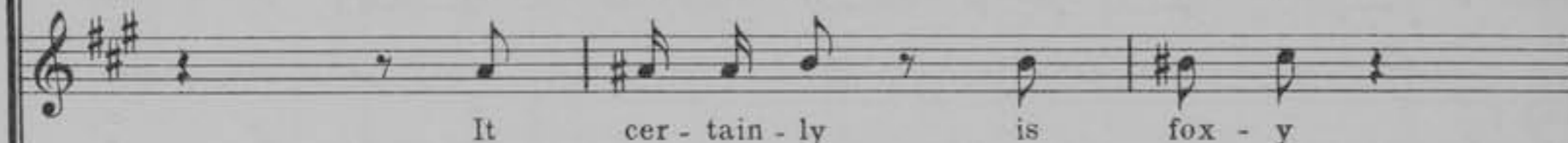


fox - y
 prox - y
 prox - y
 prox - y

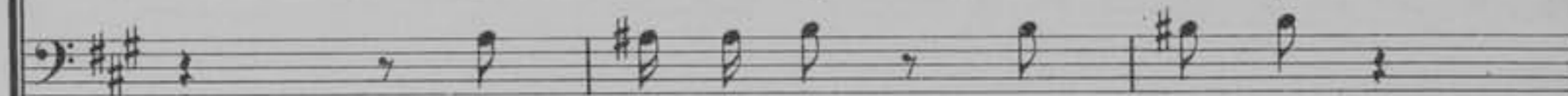
An -
 I
 He
 The



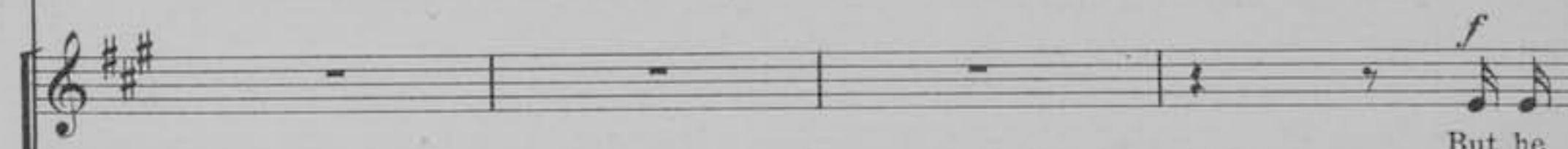
It cer - tain - ly is fox - y



It cer - tain - ly is fox - y



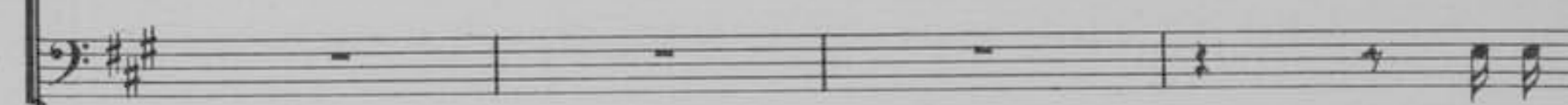
oth - er fel - low does the work the cred - it comes to me.
 get him ver - y cheap, and all the cred - it comes to me.
 found a he - ro's fin - ish and the cred - it comes to me.
 neigh - bors rue and stew him but the cred - it comes to me.



f
 But he



But he



does it all by prox - y, By prox - y, by prox - y He

does it all by prox - y, By prox - y, by prox - y He

ff

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains whole rests. The second and third staves are vocal lines with lyrics. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment, starting with a forte (*ff*) dynamic. The piano part features a steady eighth-note bass line and chords in the right hand.

hires a clev - er chap to rep - re - sent him dont you see? He

hires a clev - er chap to rep - re - sent him dont you see? He

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of two sharps and contains whole rests. The second and third staves are vocal lines with lyrics. The fourth staff is a grand staff for piano accompaniment. The piano part continues with a steady eighth-note bass line and chords in the right hand, ending with a melodic flourish in the final measure.

It cer-tain-ly is fox - y An -
 thinks it rath - er fox - y An -
 thinks it rath - er fox - y An -

oth - er fel - low does the work, The cred - it comes to me As me
 As
 Now

SOPRANO. oth - er fel - low does the work And he's the leg - a - tee tee He
ALTO. oth - er fel - low does the work And he's the leg - a - tee tee
TENOR. oth - er fel - low does the work And he's the leg - a - tee tee
BASS.

Maestoso e grandioso.

does it all He does it

He does it all He does it

He does it all He does it

He does it all He

Maestoso e grandioso.

all He does it all by prox - y, which is fox - y, fox - y,

all He does it all by prox - y, which is fox - y, fox - y,

all He does it all by prox - y, which is fox - y, fox - y,

does it all He does it all by prox - y, which is fox - y, fox - y,

ff **THE KING.**

fox - y, Yes I do it all by prox - y, by prox - y by

fox - y,

fox - y,

fox - y,

ff *pp*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/4 time signature. It begins with a fermata over a quarter note, followed by a series of eighth and quarter notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamics include fortissimo (ff) and pianissimo (pp). A hairpin crescendo is shown between the two piano staves.

prox - y He works for board and lodg - ing and is grate - ful as can

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with a treble clef, the same key signature, and a 7/4 time signature. It features a series of eighth and quarter notes. The piano accompaniment continues with two staves, maintaining the harmonic structure from the first system.

be By prox -

We think it's rath - er fox - y, quite fox - y, quite

We think it's rath - er fox - y, quite fox - y, quite

The first system of music features a vocal line starting with a fermata over the word 'be'. The piano accompaniment begins with a series of chords in the right hand and a walking bass line in the left hand. The key signature is three sharps (F#, C#, G#).

y I get him ver - y cheap, and all the cred - it comes to me.

fox - y He getshim ver - y cheap, and he be - comes a leg - a - tee.

fox - y He getshim ver - y cheap, and he be - comes a leg - a - tee.

The second system continues the vocal melody with lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line. The key signature remains three sharps.

The third system shows the piano accompaniment concluding the piece with a final chord and a fermata. The key signature is three sharps.

Solo: "Griselda, the goose-girl in me you behold?"

GRISELDA (WITH THE KING AND CHORUS.)

Nº 4.

Allegro marcato.

GRISELDA.

Musical score for the vocal introduction of "Stop it, Come,". It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Allegro marcato." The vocal line begins with the lyrics "Stop it, Come,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Allegro marcato.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The tempo is marked "Allegro marcato." and the dynamic is "ff". The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some triplets.

Musical score for the vocal entry of "now, my rus-tic Miss, And". It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is three sharps and the time signature is common time. The vocal line begins with the lyrics "now, my rus-tic Miss, And". The piano accompaniment continues with a similar rhythmic pattern to the first system.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with the same complex rhythmic pattern as the first system, featuring many sixteenth and thirty-second notes.

GRIS.
Drop it,
give us each a kiss
A
give us each a kiss

kiss can do no harm,
So
A kiss can do no harm,
So

GRIS.

Stop it,

don't dis - play a - larm,

don't dis - play a - larm,

GRIS. (shouting.)

Drop it, Stop it!

One kiss, my ru - ral maid,

One kiss, my ru - ral maid,

p *ff*

Drop it! _____ Stop it! Drop it!

Of us why be a - fraid, who are you? tell us do.

Of us why be a - fraid, who are you? tell us do.

Who are you? tell us do.

p *ff*

I'll tell you. 1. Gris -

Why this dress? come, con-fess,

Why this dress? come, con-fess,

Moderato a la mazurka.

el - da, the goose - girl in me you be - hold, Though I
el - da, the goose - girl is not such a fool, Though I

say it, I'm a good girl with a heart that's pure gold, Out there by the
say it, I'm a smart girl tho' I've not been to school, When sau - cy young

brook - side my goos - ies I mind, Tho' I say it, they are
bump - kins come beg for a smile, I de - ny them, I de -

good geese, as you ev - er will find. I know I'm not hand - some, Now
fy them, For they are not my style. I know I'm no beau - ty, But

that's un - der - stood, But I do main - tain that few girls are as
I have some pride, And I've had my moth - er's ad - vice for a

Fl. Ob. Fl. Cl.

good, Don't cen - sure my rude - ness, But think of my
guide, Keep men at a dis - tance, And scream for as -

rit. *a tempo*

good - ness, A sim - ple and pas - tor - al crea - ture,
sis - tance, If they try to kiss you, to kiss you,

poco rit.

Quite plain of fea - ture, You'll all a - gree,
Dodge and they'll miss you, Ma said to me.

a tempo leggiero

With a fol de rol lol and a tol de rol

p *a tempo leggiero*

lay; So the rus-tic-al maid-en goes sing-ing all

day, I can sing by the hill-side, And dance by the

rill-side, And life for the peas-ant is pleas-ant.

GRIS.

With a fol de rol lol and a tol de rol

With a fol de rol lol and a tol de rol

de rol, de rol, de rol,

fol, fol, fol,

lay; So the rus - tic - al maid - en goes sing - ing all

lay; So the rus - tic - al maid - en goes sing - ing all

de rol, de rol, de rol, de rol,

fol, fol, fol, fol,

day, Oh I would not change plac - es with Kings, Queens or
 day, ha ha ha ha ha ha ha ha
 de rol, ha ha ha ha ha ha ha ha
 fol,

ac - es, Sing tra la lo, sing fol de rol, de lay. ———
 ha ha, Sing tra la lo, sing fol de rol, de lay. ———
 ha ha, Sing de rol, de rol, de rol lay.
 ha ha, Sing fol, fol, fol de rol lay.

2. Gris -

lay.

lay.

DANCE.

f

Detailed description: This system contains the first four staves of a musical score. The top three staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). The first staff has a '2' above the final measure, indicating a second ending. The second and third staves are mostly rests. The fourth staff is a bass line in bass clef. The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a series of chords and then moves into a more active dance-like rhythm. The word 'DANCE.' is written above the piano part, and a dynamic marking '*f*' is placed below it.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady, rhythmic accompaniment with chords and single notes. There are some grace notes and slurs in the right hand.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues the rhythmic accompaniment from the previous system, with similar chordal structures and melodic lines.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth notes and a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with eighth notes and a long, sweeping slur. The bass staff continues with eighth notes and rests.

Third system of musical notation, showing a dense texture with many beamed eighth notes in both the treble and bass staves. Vertical bar lines are present, and some notes have stems pointing downwards.

Fourth system of musical notation, similar to the third system with dense beamed eighth notes. The treble staff has a sharp sign above the final measure, and the bass staff has a sharp sign below the final measure.

Fifth system of musical notation, featuring a long, continuous slur across both staves. The treble staff has a sharp sign above the final measure, and the bass staff has a sharp sign below the final measure.

Sixth system of musical notation, concluding the page. The treble staff has a sharp sign above the final measure, and the bass staff has a sharp sign below the final measure. The notation includes beamed eighth notes and rests.

- A) Entrance and Solo (with Chorus) "I'm the Potentate."
 - B) Scene and Duet (with Chorus) "Ducal Cousin, give you greeting."
- THE DUKE, THE KING, PERTINAX, DAGONET AND MALE CHORUS.

Nº 5. Marziale, maestoso e deciso.

The musical score consists of four systems of piano accompaniment and two systems for woodwinds. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat major) and a 3/4 time signature. Dynamics include *p* (piano) and accents (>). The woodwind parts are for Flute (Fl.) and Clarinet (Cl.).

- System 1:** Piano accompaniment. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Dynamics: *p*.
- System 2:** Piano accompaniment. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Dynamics: *p*.
- System 3:** Piano accompaniment. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Dynamics: *p*.
- System 4:** Piano accompaniment. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Dynamics: *p*.
- System 5:** Woodwind part for Flute (Fl.) and Clarinet (Cl.). Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Dynamics: *p*.
- System 6:** Woodwind part for Flute (Fl.) and Clarinet (Cl.). Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Dynamics: *p*.

THE DUKE.

I'm the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

po - ten - tate, Of a

The second system continues the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

war - like realm, Of the ship of state

The third system features a vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

I'm the sails and helm. I am

The fourth system concludes the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the established harmonic and rhythmic structure.

hold of mien I am strong of limb, And I am, I ween, ver-y

gruff and grim. Quite so, quite so,
Quite so, quite so, quite

so, so,
so, Oh Duke, quite so. We may re - mark, we wot and

My
 wis, ————— He's not so fiend - ish, as he thinks he is.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'wis,' followed by a melodic phrase for 'He's not so fiend - ish, as he thinks he is.' The piano accompaniment consists of chords and moving lines in both hands, with some grace notes and slurs.

eyes can pierce As a gim - let

F1. Ob.

The second system continues the vocal line with 'eyes can pierce' and 'As a gim - let'. The piano accompaniment includes a section for Flute and Oboe (Fl. Ob.) in the upper right, with notes corresponding to the vocal line. The piano accompaniment in the lower staff features chords and moving lines.

bores, I have whisk-ers fierce, And I

The third system continues the vocal line with 'bores, I have whisk-ers fierce, And I'. The piano accompaniment in the lower staff features chords and moving lines, with some grace notes and slurs.

dote on wars. I am square of jowl, And all

This system contains the first system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "dote on wars. I am square of jowl, And all".

men must bow When I wear a scowl On this

This system contains the second system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "men must bow When I wear a scowl On this".

bee - tle brow. Quite so, quite so,

Quite so, quite so, quite

This system contains the third system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "bee - tle brow. Quite so, quite so, Quite so, quite so, quite".

This system contains the fourth system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Quite so, quite so, quite".

so, so.

so, Oh Duke, quite so. We may re - mark _____ in whis-pers

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "so, so." followed by "so, Oh Duke, quite so. We may re - mark _____ in whis-pers". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* (forte) appearing in the right hand.

gruff, _____ That aw - ful scowl of his is just a

The second system continues the vocal line with the lyrics "gruff, _____ That aw - ful scowl of his is just a". The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

Allegro. (Enter King hurriedly.) THE KING. Wel - come!

bluff.

The third system introduces a new section. The tempo is marked *Allegro.* and the character is "(Enter King hurriedly.)". The vocal line begins with "THE KING. Wel - come!". The piano accompaniment is sparse, with some chords in the right hand and a few notes in the left hand. The word "bluff." is written below the piano part.

Allegro.

The fourth system continues the piano accompaniment. It features a more active right hand with eighth and sixteenth notes, and a left hand with sustained chords. The tempo remains *Allegro.*

Wel - come! Wel - come Du - cal broth -

(They embrace effusively.)

DUKE. Wel - come! Wel - come King - ly broth -

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment consists of two staves with chords and melodic lines. The lyrics are: "Wel - come! Wel - come Du - cal broth -" followed by a stage direction "(They embrace effusively.)" and then "DUKE. Wel - come! Wel - come King - ly broth -". The piano part includes dynamic markings like *sfz* and *rit.*

er! Du - cal cous - in, give you greet - ing, Bid a - vaunt to

The second system continues the vocal lines and piano accompaniment. The lyrics are: "er! Du - cal cous - in, give you greet - ing, Bid a - vaunt to". The piano accompaniment continues with similar chordal and melodic patterns.

er!

Allegro grazioso. Violin. Clar.

The third system shows instrumental parts for Violin and Clarinet. The tempo is marked "Allegro grazioso." The Violin part starts with a *p* dynamic. The Clarinet part has a melodic line with some grace notes. The piano accompaniment continues from the previous system.

sor - row,

The fourth system continues the vocal lines and piano accompaniment. The lyrics are: "sor - row,". The piano accompaniment continues with similar chordal and melodic patterns.

Had I bet - ter brace him now, or wait un - til to -

Violin. Clar.

The fifth system shows instrumental parts for Violin and Clarinet. The tempo is marked "Allegro grazioso." The Violin part starts with a *p* dynamic. The Clarinet part has a melodic line with some grace notes. The piano accompaniment continues from the previous system.

ff

Wel - come! Wel - come!

f

mor - row? Thanks, sire,

Fl. 8....., Violin. Fl. 8.....,

accel.

Wel - come! Well, I ad - mire your smile so

Thanks, sire. I ad - mire your smile so

p accel.

sun - ny, And your man - ner bright and breez - y, He re - sem - bles read - y

sun - ny, And your man - ner bright and breez - y, He re - sem - bles read - y

allarg.

mon - ey, And me thinks he's eas - y,

allarg.

allarg. *colla voce* *ff*

Allegro giocoso alla breve. *THE KING.*

I am ev - er so de - light - ed, I am

Allegro giocoso alla breve. Fl. Cl.

p *staccato*

real - ly quite ex - cit - ed at be - hold - ing you, no - ble

friend.

I am ra - di - ant with joy At

Cl.

The first system of music features a vocal line in the upper staff with a treble clef and a key signature of two flats. The lyrics 'friend.' are positioned below the first measure. The bass line in the middle staff has a bass clef and the same key signature, with lyrics 'I am ra - di - ant with joy At' below it. The piano accompaniment in the lower staff consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part includes a clarinet (Cl.) part in the upper staff and a piano accompaniment in the lower staff.

meet - ing you my boy, In a flut - ter of de - light To

The second system continues the musical score. The vocal line (upper staff) has lyrics 'meet - ing you my boy, In a flut - ter of de - light To'. The bass line (middle staff) has lyrics 'meet - ing you my boy, In a flut - ter of de - light To'. The piano accompaniment (lower staff) continues with a grand staff.

Here's to you, Let us

see your face so bright Here's to you,

The third system concludes the musical score. The vocal line (upper staff) has lyrics 'Here's to you, Let us'. The bass line (middle staff) has lyrics 'see your face so bright Here's to you,'. The piano accompaniment (lower staff) continues with a grand staff.

drink, To — friend - ship's — sa - cred

Let us drink,

tough.

Here's to you, here's to me, Let us

drink, let us drink to — friend - ship's sa - cred

May ev - 'ry joy in
touch.

Cornets.

This system contains three staves. The top staff is a vocal line in bass clef with lyrics "May ev - 'ry joy in". The middle staff is a vocal line in treble clef with the word "touch." below it. The bottom staff is a piano accompaniment in bass clef. To the right of this staff is a separate staff for "Cornets" in treble clef, featuring a melodic line with a slur and an accent (>) over the final notes.

What's mine is yours, What's
life be thine,

This system contains three staves. The top staff is a vocal line in treble clef with lyrics "What's mine is yours, What's". The middle staff is a vocal line in bass clef with lyrics "life be thine," below it. The bottom staff is a piano accompaniment in bass clef. To the right of this staff is a separate staff for "Cornets" in treble clef, featuring a melodic line with a slur and an accent (>) over the final notes.

yours is mine.
I wish you ev - 'ry

This system contains three staves. The top staff is a vocal line in treble clef with lyrics "yours is mine." below it. The middle staff is a vocal line in bass clef with lyrics "I wish you ev - 'ry" below it. The bottom staff is a piano accompaniment in bass clef. To the right of this staff is a separate staff for "Cornets" in treble clef, featuring a melodic line with a slur and an accent (>) over the final notes.

And I wish you a - bun - dant wealth.

kind of health, What -

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "And I wish you a - bun - dant wealth." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

For you there's naught I

e'er I have I'll share with you

The second system of the musical score. The vocal line continues with the lyrics "For you there's naught I" and "e'er I have I'll share with you". The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

would not do

'Tis in the gen - tle cause of friend-ship!

The third system of the musical score. The vocal line concludes with the lyrics "would not do" and "'Tis in the gen - tle cause of friend-ship!". The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

f

What a lov - ing pair, Such friends are tru - ly

The first system of music features 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). The lyrics are "What a lov - ing pair, Such friends are tru - ly". The piano accompaniment is in a bass clef and includes a dynamic marking of *f* (forte). The piano part consists of chords and moving lines in both hands.

ad lib. e con amore

Ah!

The second system is primarily vocal. It features a treble clef staff with a key signature of two flats. The lyrics are "Ah!". Above the staff, the instruction *ad lib. e con amore* is written. The vocal line is a long, sustained note with a fermata, indicating a moment of musical freedom and emotional expression.

rare, Such friends are tru - ly rare.

The third system continues the vocal line and piano accompaniment. The lyrics are "rare, Such friends are tru - ly rare.". The piano accompaniment provides harmonic support with chords and moving lines.

colla voce

The fourth system is primarily piano accompaniment. It features a treble clef staff with a key signature of two flats. The instruction *colla voce* is written above the staff. The piano part consists of chords and moving lines in both hands, providing harmonic support for the vocal lines.

We'll broth - ers be, we'll broth - ers be,

The fifth system features a vocal line and a piano accompaniment. The lyrics are "We'll broth - ers be, we'll broth - ers be,.". The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef and includes chords and moving lines.

The sixth system is primarily piano accompaniment. It features a treble clef staff with a key signature of two flats. The piano part consists of chords and moving lines in both hands, providing harmonic support for the vocal lines.

Tempo Marcia alla breve.

Pr
 — That we'll a - gree —

Broth - ers they will be.
 Broth - ers be.

Tempo Marcia alla breve.

pp
p

pp sotto voce
 Kin - dred souls are we I plain - ly see, And

pp
 Kin - dred souls are we I plain - ly see, And

Cor. & Horn.
pp sotto voce

noth - ing in this sor-did world shall part us, My

noth - ing in this sor-did world shall part them, His

sec - ond self I rec - og - nize In

sec - ond self he'll rec - og - nize In

you, dear friend, so true. Af -

you, dear friend, so true. Af -

you, dear friend, so true. Af -

fin - i - ties, We'll dwell for - ev - er more, In

fin - i - ties, We'll dwell for - ev - er more, In

fin - i - ties, They'll dwell for - ev - er more, In

f

am - i - ca - ble sym - pa - thy fra - ter - nal, And

am - i - ca - ble sym - pa - thy fra - ter - nal, And

am - i - ca - ble sym - pa - thy fra - ter - nal, And

The first system consists of three vocal staves and one piano accompaniment staff. Each vocal staff has the lyrics 'am - i - ca - ble sym - pa - thy fra - ter - nal, And' written below it. The piano accompaniment features a melody in the right hand and chords in the left hand, with a long slur over the first two measures.

each re - spond in fash - ion fond to

each re - spond in fash - ion fond to

each re - spond in fash - ion fond to

The second system consists of three vocal staves and one piano accompaniment staff. Each vocal staff has the lyrics 'each re - spond in fash - ion fond to' written below it. The piano accompaniment features a melody in the right hand and chords in the left hand.

friend - ship's sa - cred touch.

friend - ship's sa - cred touch.

friend - ship's sa - cred touch.

friend - ship's sa - cred touch.

The first system consists of four staves. The top two staves are vocal lines (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a similar triplet in the left hand, both marked with a forte (*f*) dynamic.

To friend - ship's sa - cred

To friend - ship's sa - cred

To friend - ship's sa - cred

To friend - ship's sa - cred

The second system consists of four staves. The top two staves are vocal lines (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a similar triplet in the left hand, both marked with a forte (*f*) dynamic.

touch, touch, touch,

f To friend - ship's

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics "touch," and "To friend - ship's". The fourth staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. A dynamic marking *f* is placed above the piano accompaniment.

sa - cred touch. sa - cred touch. sa - cred touch.

The second system consists of four staves. The top three staves are vocal parts with lyrics "sa - cred touch.". The fourth staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The piano accompaniment includes a long, sustained chord in the right hand.

ff

The third system consists of four staves. The top three staves are vocal parts. The fourth staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. A dynamic marking *ff* is placed above the piano accompaniment.

Song "Hair."
SIEGMUND AND CHORUS.

Nº 6.

Moderato.

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a rhythmic accompaniment in the left hand with eighth notes and chords, and a melodic line in the right hand with eighth notes and chords. The key signature is two sharps (F# and C#) and the time signature is common time (C).

The first two lines of the song are set in common time. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment provides a steady eighth-note accompaniment. The lyrics are:

1. What makes a man a po - et or mu -
2. You've heard the great pi - a - no play - ing

The second two lines of the song continue the vocal and piano accompaniment. The lyrics are:

si - cian? What makes a man suc - ceed at a - ny
won - der, Whose noise the av - 'rage thun - der - storm can

The piano accompaniment includes a section for Clarinet and Bassoon, labeled "Clar. Fag.", which plays a melodic line in the right hand and a bass line in the left hand.

game?
drown.

What makes a man win out in his am -
All - oth - er iv - 'ry pound - ers knuc - kle

bi - tion?
un - der,

I have a the - o - ry a - bout the
When Mis - ter What's-his - name - sky comes to

Cl. Fag.

same,
town.

For - in - stance, there's the old - time he - ro
They talk a - bout his tech - nique so ar -

Fl. Ob.

Sam - son,
tis - tic,

Such mus - cles as he had are ver - y
His gen - i - us, we know, is ver - y

Ob.

rare, rare, A— la - dy friend at - tract - ed by a
 The— la - dies think he has a mag - ic

ran - som, Caught him a - sleep and sly - ly cut his
 mys - tic, It is - n't that at all, it is his

Fl. *rit.*

Con moto.

hair. It was his hair, ————— That got him
 hair. It is his hair, ————— That ha - lo

f *p* *p*

there, ————— You most - ly al - ways tell a great man by his
 fair, ————— That makes the girls a - dore and love him ev - 'ry -

hair, _____ Tho' phi - los - o - phers have said, All de -
 where, _____ Oh his tech - nique and his touch, Are not

pende up - on the head, Not at all, it all de - pende up - on the
 re - ally such a much, Its that won - der - ful chrys - an - the - mum of

hair. _____ It was his hair,
 hair. _____ It is his hair,

CHORUS.
DUKE with BASSES. It was his hair, _____ That got him
 It is his hair, _____ That ha - lo

That got him there,
That ha - lo fair,

there, _____ You most - ly al - ways tell a great man by his
fair, _____ That makes the girls a - dore and love him ev - 'ry-

Tho' phi - los - o - phers have said, All de -
Oh his tech - nique and his touch, Are not

hair. _____
where. _____

p

pende up-on the head, Not at all, it all de-pends upon the hair. ———
 re - ally such a much, It's that won-der-ful chrys-

Not at all, it all de-pends upon the hair. ———
 It's that won-der-ful chrys-

an-the-mum of hair. ———

an-the-mum of hair. ———

SONG.
SIEGMUND AND CHORUS.

1

What makes a man a poet or musician?
 What makes a man succeed at any game?
 What makes a man win out in his ambition?
 I have a theory about the same.
 For instance there's the Bible hero Samson;
 Such muscles as he had are very rare.
 But a lady friend attracted by a ransom
 Caught him asleep and slyly cut his hair.

It was his hair
 That got him there.
 You can always tell a great man by his hair.
 Though philosophers have said
 All depends upon the head;
 Not at all, it all depends upon the hair.

(Chorus repeat refrain.)

2

You see the great piano playing wonder
 Whose noise the av'rage thunder storm can drown,
 All other ivory-pounders knuckle under
 When Mr. Whatshisnamesky comes to town.
 They talk about his technique so artistic;
 His genius we know is very rare;
 The ladies think he has a magic mystic;
 It isn't that at all; it is his hair.

It is his hair,
 That halo fair
 That makes the girls adore him ev'rywhere.
 Oh, his technique and his touch
 Are not really such a much;
 It's that wonderful chrysanthemum of hair.

(Chorus repeat.)

3

Then there's the wild and woolly Western ranger;
 A striking personality is his;
 And he can catch the eye of ev'ry stranger
 Who never fails to question who he is.
 Of many strange adventures he's the hero;
 But for all that the public doesn't care.
 His popularity would drop to zero
 If it were not for his wild umbrageous hair.

It was his hair
 That got him there;
 Most people recognize him anywhere.
 He can shoot alright of course;
 He's a dandy on a horse;
 But the genuine attraction is his hair.

(Chorus repeat.)

4

A sweet young girl once journeyed to the city,
 Her color and her type were quite brunette.
 She had no luck; and soon—oh, what a pity
 Her cash was nearly gone and she in debt.
 Her sole remaining dollar she expended
 For a chemical that turned her hair to gold
 And in a week she made a marriage splendid,
 A millionaire conveniently old.

It was her hair
 So fine and fair;
 Though some of it at night hung on a chair;
 Still her husband old and rich
 Can't distinguish which is switch
 He is happy with his little golden hair.

(Chorus repeat.)

Solo: "Women all are perfect pearls."

PRINCE FLORIAN.

No. 7.

Moderato.

FLORIAN.

Wom - en all are per - fect

pearls, (Or, I have been taught so) I have known a lot of

girls, (Or, at least I thought so.)

Some have stu - died to be wise,

p Cello. Horn.

Horn. Cello.

p

mf

Some just live to lure the eyes, At e-motions of the heart,

Some are al-ways mock-ing, Quite im-mune to Cu-pid's dart,

Is Mam-selle Blue Stock-ing. Some girls watch the stars at night,

Viola

And will tell their names al-right, Speak of love and they'll take flight,

poco rit.

Valse lento e sostenuto.

rit. They are not for me. Oh lit - tle boy blue, come

p

p espressivo

blow your horn, Your brain will be tired and your cheek will be

worn, But the girl who is pret - ty and mod - est and

true, Is the sweet-heart for me, and I think for you.

Quartette: "Come, my dear?"
 YOLANDE, GRISELDA, FLORIAN, AND SIEGMUND.

Nº 8. Molto moderato e amabile.

Fl. > Clar.

Violin. Harp. p VI.

GRIS. *semplice*
 Thank you,
 SIEG.
 dear, sit down here, You two serv-ants for the Prin-cess bring a chair.
 Ob.

sire, Here, you twain, Bring the Prince some cham-pagne.

FLORIAN.

Wait on

YOLANDE.

Ha ha

them I de-clare, They are cer-tain-ly a ver-y fun-ny pair.

Ob.

ha, Prin-cess she, What a joke this will be O

YOLANDE.

Prince, ——— Al-low me to pour out your wine Ah Prince and Prin - cess ———

GRISELDA.

Come, you slave, Wait on us.

FLORIAN.

My la - dy will you

SIEGMUND.

Come, you slave, Wait on us.

you'll find it fine, ——— And O, great Prince, it is an hon-or nigh to

Don't be slow, Here you know.

please to try this wine, you'll find it fine. Al -

Don't be slow, Here you know.

serve you O, Prin - cess fair, ——— you'll find this

Ver - y fair, I de -

low me no - ble Prince to pass this wedding cake to you. /

Ver - y fair, I de -

fruit is most de - li - cious if you'll try it, Just one glass

clare.

(Drops dish on SIEG.)

Pray, O par - don me, most gracious Prince, for my faux

clare.

more, — This wine is of the ver-y best you know.

Those serv - ants are too slow you know.

pas — O par - don pray Prince.

Fool! Two such stu-pid serv-ants nev-er

Fag. *rit.*

O Prince to your health I will drink a

yet I had.

pp *tema serena e sostenuto*

He, the Prince, what a for - tu - nate es - cape it was for me.

bum - per O Prince, When we're

p What! A Prin - cess she

p You my queen shall be

Bells.

That young man is more like what I would think the Prince to

wed we will hap - py be.

What, a Prin - cess

This looks great to

be I'm in luck, for I shall not have to mar-ry such as
 first I met you I loved you mad - ly you're the on - ly Prince for
 she Luck - - - - y I am
 me, She's not - what a

he I'm ver - y glad in - deed that I am fan - cy free.
 me, I your queen will glad - ly be.
 free, no queen of mine she'll be.
 Queen must be. I am glad I am
 Cello.

I'm sure we'll be hap - py and most con -

here, It's a splen-did chance for me.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I'm sure we'll be hap - py and most con -" and "here, It's a splen-did chance for me." The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and dynamics.

I'd be glad if the Prince were such a hand-some chap as he.

tent - ed, My Prince, When we're

Would that it were she.

Slave, some wine for me.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "I'd be glad if the Prince were such a hand-some chap as he.", "tent - ed, My Prince, When we're", "Would that it were she.", and "Slave, some wine for me." The piano accompaniment continues with similar rhythmic and melodic patterns.

(To Prince, who makes love to her.)

No, no, no, for you do not know me well e-nough you
 we we will hap - py be. When
 Come, one kiss, I
 Come, one kiss, I

see You are ver - y much too
 first I met you I loved you mad - ly
 pray, one kiss, I pray,
 pray, one kiss, I pray,

calando poco a poco

free. You are ver - y much too free,

— You're the on - ly Prince for me, — I your Queen will glad-ly

— For at first sight, I fell deep in love with you.

You Queen!

calando poco a poco

I am sor - ry 'tis not he.

be.

I am sor - ry 'tis not she.

Queen!

Engl. Horn.

Bells.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and accompanimental lines from the first system.

Third system of musical notation. The bass clef staff includes the instruction "Cello." with an accent mark (>) above the first note, indicating a cello solo or a specific performance instruction.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, continuing the melodic and accompanimental parts.

Sixth system of musical notation, the final system on this page. It concludes with the dynamic marking "ppp ritard. molto" in the bass staff, indicating a very soft, decelerating ending.

Finale I.

YOLANDE, GRISELDA, FLORIAN, SIEGMUND, THE KING, THE DUKE,
PERTINAX, DAGONET, AND CHORUS.

No. 9.

Allegretto con anima

GIES.
King and Queen

SIEG.
King and Queen

ff *p*

Queen and King ——— Noth-ing to do but dance and

Queen and King ——— Noth-ing to do but dance and

sing ——— Or pose in man-tle and di - a -

sing ——— Or pose in man-tle and di - a -

dem, For cat and kit-tens to look at them,

dem, For cat and kit-tens to look at them,

Clar.

King and Queen. — Queen and King — Noth-ing to

King and Queen. — Queen and King — Noth-ing to

King and Queen. — Queen and King — Noth-ing to

King and Queen. — Queen and King — Noth-ing to

f

do but dance and sing _____ All wor-ry and care shall

do but dance and sing _____ All wor-ry and care shall

do but dance and sing and sing, All wor-ry and care shall

do but dance and sing and sing, All wor-ry and care shall

quick - ly take wing When I am a Queen _____ and you a King _____

quick - ly take wing When I am a King _____ and you a Queen _____

quick - ly take wing When she is a Queen _____ and he a King _____

quick - ly take wing When she is a Queen _____ and he a King _____

SIEG.
Well, pa-pa! Here we are

Horn.

GRIS. (to King) (gushingly)
Yes, pa-pa and we're so hap-py.
mar-ried,

THE KING (disgusted) *ff* *Recit. molto marcato e parlante*
Pa-pa Sep-a-rate them!
THE DUKE
Pa-pa Rend them a-sun-der!

Allo furioso. *ff* *ff*

Furioso.

Moderato.
Recit. KING (scornfully)

That prince - ly bank - rupt be my son. no, no!
DUKE (to Sieg.)

Yon

GRIS. (greatly concerned)

What's

SIEG.

What's

(vibrate)

pau-per Prin-cess is your foe, your dead - ly foe.

Moderato lagrimosa.

this, what's a-miss? Ex-plain, ex-plain,

this, what's a-miss? Ex-plain, ex-plain,

(to Sieg.)

My

Yes, yes, he will ex - plain.

Yes, yes, he will ex - plain.

Allto ardente.
Corni Tromboni

son we have de-clared a war so be pre - pared, and

you, as it is on - ly right, shall lead our ar - mies forth to

SIEG.

What I? *con amore* What I?

fight, Yes, go and die.

Yes, go and

Yes, go and

Str.

p

³
Can you beat that?
KING (to Gris.)

And you, Prin-cess must lead our ar-mies so take head, So

die.

die.

Wood w.

Str.

GRIS.

THE KING.

with our dash - ing Am - a - zons, And put to rout these Du - cal

What I? *(con amore)* What I?

cons. Yes, make them fly. Yes, make them fly.

(To Gris.)

Yes, make them fly, And put to rout those royal

(To Sieg.)

Yes, make them fly, And put to rout those royal

GRIS. *lunga* *(They run off.)*

(taking each others' hand.) Well, then, good - bye.

SIEG. Well, then, good - bye.

cons.

cons.

Allegro molto.

ff

CHORUS. *p*

Ren - e - gades, they fly and leave us,

p

Ren - e - gades, they fly and leave us,

p

pp

Base pol-troons to so de-ceive us, We're in ter-ror ver-y griev-ous,
 Base pol-troons to so de-ceive us, We're in ter-ror ver-y griev-ous,

Moderato ponderoso.

THE DUKE. ff

Be-hold the gage, ————— I cast it

War is near. Be-hold the gage,

War is near. Be-hold the gage,

Moderato ponderoso.

THE KING. (defiantly)

Let toc-sins
down, ——— In righteous rage ——— With fear - ful frown.

He casts it down,
He casts it down,

ring ——— Their wild a - larms, ——— Sup-port your King who calls you all to

Let toc-sins ring ——— Their wild a larms,
Let toc-sins ring ——— Their wild a larms,

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a fermata, followed by the lyrics 'Let toc-sins down, ——— In righteous rage ——— With fear - ful frown.' The piano accompaniment provides a rhythmic and harmonic foundation. The score includes dynamic markings such as 'f' (forte) and '7' (seventh). The piece concludes with a double bar line and a 2/4 time signature.

arms, to arms! —

To arms! —

To arms! — We are aw-ful-ly ex-cit-ed, We are

To arms! —

Allegro alla breve e con brio.

fear - ful - ly de - light - ed, That we're go - ing to war with you,

In a

Cornet.

flut - ter of de-light, We're read - y for a fight, In a flut - ter of de-light, We're

We de - fy, we de - fy, We'll an -
read - y for a fight, We de - fy, we de - fy, We'll an -

THE KING. You're a rogue, You're a
THE DUKE. You're a sneak,
ni - hi - late you one and all.
ni - hi - late you one and all.

ff

wretch, You're a vil-lain of the deep - est dye.

You're a thief, You're a vil-lain of the deep - est dye.

SOP.
We are

The first system of music features a vocal line in treble clef with lyrics "wretch, You're a vil-lain of the deep - est dye." and a bass line in bass clef with lyrics "You're a thief, You're a vil-lain of the deep - est dye." Below these are two empty staves for Soprano and Alto voices. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various chords and melodic lines.

aw-ful-ly ex-cit-ed, We are fear-ful-ly de-light-ed, That we're go-ing to war with

The second system continues the vocal line with lyrics "aw-ful-ly ex-cit-ed, We are fear-ful-ly de-light-ed, That we're go-ing to war with". The piano accompaniment continues with similar harmonic support.

you.

TEN.
We've a lead - er ver - y brave, Our hon - or he will save, He will

BASS.

The third system introduces a Tenor vocal line with lyrics "We've a lead - er ver - y brave, Our hon - or he will save, He will" and a Bass vocal line. The piano accompaniment continues to provide harmonic support for the vocalists.

(Enter Gris and Sieg in armor.)

Here they are, Here they
 give you one and all a he-ro's ear-ly grave, Here they are,

THE KING. (gives arms to Sieg and Gris.)

Take this steel —
 Take this steel —
 are, The com - man - der of our ar - my grand, Take this steel —
 Here they are, The com - man - der of our ar - my grand, Take this steel —

ff

— And make the foe - man reel Sword in hand

— And make the foe - man reel Sword in hand

— And make the foe - man reel Sword in hand

— And make the foe - man reel Sword in hand

The first system consists of five staves. The top two staves are vocal lines (soprano and alto) with lyrics. The next two staves are vocal lines (tenor and bass) with lyrics. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment.

SIEG.

My knees are get - ting

To you we give com-mand.

To you we give com-mand.

The second system consists of five staves. The top two staves are vocal lines (soprano and alto) with lyrics. The next two staves are vocal lines (tenor and bass) with lyrics. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment, including a *pizz.* marking.

weak, Some quiet place I'd seek, But still as I am

Hur-rah! Hur-rah!

Hur-rah! Hur-rah!

Hur-rah! Hur-rah!

Hur-rah! Hur-rah!

Hur-rah! Hur-rah!

ff *p*

in for it, I'll try to bluff it through.

f *f*

Marcia alla
militaire.

YOLANDE.

Drums are beat-ing,

GRISELDA.

Drums are beat-ing,

FLORIAN.

Drums are beat-ing,

SIEGMUND.

Drums are beat-ing, And call-ing to the fight a -

Drums are beat-ing,

KING with TENORS.

Drums are beat-ing,

DUKE with BASSES.

way, Be read-y, and stead-y, And for-ward all in brave ar-ray, The

din of bat-tle,
 din of bat-tle,
 din of bat-tle,
 din of bat-tle, Is mu-sic to the sol-dier's ear, Be
 din of bat-tle,
 din of bat-tle,
 din of bat-tle,

YOLANDE.

'Tis time, that

FLORIAN.

'Tis time, that

read-y, ver-y stead-y, For the fa-tal hour is near,

pa - tri - ots should arm to save the na - tion, The world is

pa - tri - ots should arm to save the na - tion, The world is

watch - ing, wait - ing for us, And our lead - ers

watch - ing, wait - ing for us, And our lead - ers

bold are sure to make a great sen - sa - tion They'll win in

bold are sure to make a great sen - sa - tion They'll win in

glo - ry ev - er - - more

glo - ry ev - er - - more

p dolce

On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p dolce e sostenuto

well be - ware We cer - tain - ly will win a bat - tle

well be - ware We cer - tain - ly will win a bat - tle

well be - ware We cer - tain - ly will win a bat - tle

well be - ware We cer - tain - ly will win a bat - tle

well be - ware We cer - tain - ly will win a bat - tle

well be - ware We cer - tain - ly will win a bat - tle

well be - ware We cer - tain - ly will win a bat - tle

glo - ri - ous And o'er the cra - ven foe we'll be vic - to - ri - ous

glo - ri - ous And o'er the cra - ven foe we'll be vic - to - ri - ous

glo - ri - ous And o'er the cra - ven foe we'll be vic - to - ri - ous

glo - ri - ous And o'er the cra - ven foe we'll be vic - to - ri - ous

glo - ri - ous And o'er the cra - ven foe we'll be vic - to - ri - ous

glo - ri - ous And o'er the cra - ven foe we'll be vic - to - ri - ous

glo - ri - ous And o'er the cra - ven foe we'll be vic - to - ri - ous

On to vic - to - ry for our
On to vic - to - ry for our
On to vic - to - ry for our
On to vic - to - ry for our
On to vic - to - ry for our
On to vic - to - ry for our

val - or makes them all de - spair to the
val - or makes them all de - spair to the
val - or makes them all de - spair to the
val - or makes them all de - spair to the
val - or makes them all de - spair to the
val - or makes them all de - spair to the

roll of the drum bold he - roes come, All read-y to
 roll of the drum bold he - roes come, All read-y to
 roll of the drum bold he - roes come, All read-y to
 roll of the drum bold he - roes come, All read-y to
 roll of the drum bold he - roes come, All read-y to
 roll of the drum bold he - roes come, All read-y to

do and dare With a plan, rat - a-plan, Hear the
 do and dare With a plan, rat - a-plan, Hear the
 do and dare With a plan, rat - a-plan, Hear the
 do and dare With a plan, rat - a-plan, Hear the
 do and dare rat - a-plan,
 do and dare rat - a-plan,

drum rat-a-plan, Tell-ing the world the he-roes come, With a plan, rat-a-plan, Hear the

drum rat-a-plan, Tell-ing the world the he-roes come, With a plan, rat-a-plan, Hear the

drum rat-a-plan, Tell-ing the world the he-roes come, With a plan, rat-a-plan, Hear the

drum rat-a-plan, Tell-ing the world the he-roes come, With a plan, rat-a-plan, Hear the

rat - a - plan, rat - a - plan, rat - a - plan,

rat - a - plan, rat - a - plan, rat - a - plan,

ff *p*

drum, rat - a - plan, Tell-ing the world the he-roes come, What ev - er we may

drum, rat - a - plan, Tell-ing the world the he-roes come, What ev - er we may

drum, rat - a - plan, Tell-ing the world the he-roes come, What ev - er we may

drum, rat - a - plan, Tell-ing the world the he-roes come, What ev - er we may

rat - a - plan, rat - a - plan, What ev - er we may

rat - a - plan, rat - a - plan, What ev - er we may

ff

real-ly think, We're not pre-pared to say, Some one must do or
 real-ly think, We're not pre-pared to say, Some one must do or
 real-ly think, We're not pre-pared to say, Some one must do or
 real-ly think, We're not pre-pared to say, Some one must do or
 real-ly think, We're not pre-pared to say, Rat - a - plan, one must do or
 real-ly think, We're not pre-pared to say, Rat - a - plan, one must do or

die I don't think it is I, Still we can join the
 die I don't think it is I, Still we can join the
 die I don't think it is I, Still we can join the
 die I don't think it is I, Still we can join the
 die I don't think it is I, Still we can join the
 die I don't think it is I, Still we can join the

cry. On to

cry. On to

cry. On to

cry. On to

cry. On to

cry. On to

cry. On to

ff

Grandioso e tutta forza

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

We cer-tain-ly will win a bat-tle glo-ri-ous And

We cer-tain-ly will win a bat-tle glo-ri-ous And

We cer-tain-ly will win a bat-tle glo-ri-ous And

We cer-tain-ly will win a bat-tle glo-ri-ous And

We cer-tain-ly will win a bat-tle glo-ri-ous And

We cer-tain-ly will win a bat-tle glo-ri-ous And

This system contains six vocal staves, each with the lyrics "We cer-tain-ly will win a bat-tle glo-ri-ous And". The music is in a key with one sharp (F#) and a 4/4 time signature. The melody is simple and repetitive across all staves.

This system shows the piano accompaniment for the first system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 4/4 time signature. The accompaniment features a steady bass line and chords in the treble.

o'er the cra-ven foe will be vic-to-ri-ous On

o'er the cra-ven foe will be vic-to-ri-ous On

o'er the cra-ven foe will be vic-to-ri-ous On

o'er the cra-ven foe will be vic-to-ri-ous On

o'er the cra-ven foe will be vic-to-ri-ous On

o'er the cra-ven foe will be vic-to-ri-ous On

This system contains six vocal staves, each with the lyrics "o'er the cra-ven foe will be vic-to-ri-ous On". The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody is more complex than the first system, with some notes beamed together.

This system shows the piano accompaniment for the second system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The accompaniment features a steady bass line and chords in the treble, with some melodic lines in the treble.

to vic - to - ry, For our val - or makes them all de -

to vic - to - ry, For our val - or makes them all de -

to vic - to - ry, For our val - or makes them all de -

to vic - to - ry, For our val - or makes them all de -

to vic - to - ry, For our val - or makes them all de -

to vic - to - ry, For our val - or makes them all de -

to vic - to - ry, For our val - or makes them all de -

spair. To rat - tle of drum, bold he - roes

spair. To rat - tle of drum, bold he - roes

spair. To rat - tle of drum, bold he - roes

spair. To rat - tle of drum, bold he - roes

spair. To rat - tle of drum, bold he - roes

spair. To rat - tle of drum, bold he - roes

spair. To rat - tle of drum, bold he - roes

come, All read-y to give them bat-tle, For-ward,
come, All read-y to give them bat-tle, For-ward,
come, All read-y to give them bat-tle, For-ward,
come, All read-y to give them bat-tle, For-ward,
come, All read-y to give them bat-tle, For-ward,
come, All read-y to give them bat-tle, For-ward,
come, All read-y to give them bat-tle, For-ward,

Lead us on to bat-tle to the fight! A-way!
Lead us on to bat-tle to the fight! A-way!
Lead us on to bat-tle to the fight! A-way!
Lead us on to bat-tle to the fight! A-way!
Lead us on to bat-tle to the fight! A-way!
Lead us on to bat-tle to the fight! A-way!
Lead us on to bat-tle to the fight! A-way!

This page of musical score is for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (*ff*) dynamic and includes various articulations such as accents (>) and slurs. There are several repeat signs (double dots) and first/second endings indicated by dashed lines. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

Act II.

A) Recitative: "At Last."

B) Solo: (with Chorus) "Come ye Heroes All!"

KING RENE, THE DUKE, AMAZONS AND KNIGHTS.

Nº 10.

Moderato molto maestoso.

The musical score consists of three systems. The first system is a piano introduction in B-flat major, 3/4 time, marked "Moderato molto maestoso". It features a grand staff with treble and bass clefs. The piano part begins with a forte (*ff*) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. A flute and clarinet (Fl. Cl.) part enters in the third measure with a piano (*p*) dynamic. The second system continues the piano accompaniment, with a forte (*f*) dynamic marking. The third system introduces the vocal line for "THE KING." (preoccupied), with the lyrics "Tra, la, la, la, la, la, la, la, la,". The vocal line is in a higher register, and the piano accompaniment continues with a piano (*p*) dynamic. Instrumental parts for Clarinet (Cl.) and Oboe (Ob.) are also indicated.

(Whistle.)

The first system of music consists of three staves. The top staff contains a whistle melody in a treble clef with a key signature of two flats and a 2/4 time signature. The middle staff is for the Flute (Fl.), and the bottom staff is for the Bassoon. The music begins with a rest in the whistle part, followed by a series of eighth and sixteenth notes. The bassoon part provides a rhythmic accompaniment with eighth notes.

The second system continues the accompaniment. The top staff is empty. The middle staff (Flute) and bottom staff (Bassoon) continue with their respective parts. A piano (*p*) dynamic marking is present in the middle staff. The music features a mix of eighth and sixteenth notes.

The third system concludes the previous section. The top staff is empty. The middle staff (Flute) features a trill (*tr*) and a *molto rit.* (ritardando) marking. The bottom staff (Bassoon) continues with its accompaniment. The system ends with a double bar line and a 2/4 time signature.

Con Brio.

The fourth system is marked *Con Brio*. It consists of three staves. The top staff has a treble clef and a 2/4 time signature, with a half note followed by a whole note. The middle staff is for the Flute (Fl.) and the bottom staff is for the Bassoon. The music is in a 2/4 time signature and features a piano (*p*) dynamic marking. The Flute part has a sharp sign above it, and the Bassoon part has a sharp sign below it.

(Whistle.)

la la la la la la la

La la, la la, pum, pum, pum, pum, pum, pum,

accel. e cresc. molto

pum, pum, pum, Ah,

Ah, Ah,

Ah,

THE KING. Recit.

At last, it's finished, my war song grand, To
Clar.

rit.

ff *pp*

Tempo Polka Allemand.

rouse the pa-tri-ots of the land. Come ye he-roes all, come my

ff *Dr.* *Cornet.*

trust - y crew, Hear the bu-gle call-ing, fame's a - wait - ing you, If you

go to glo-ry I'll be rat-ing you, As sol-diers brave and true, And the

foe - man knows when he hears my song, It will drive him to de-spair, tho'

he is strong, He will nev-er stand a chance with you, I swear, We'll make him tear his

hair. At last, a war song most stu-pen-dous, On the foe 'twill have ef-fect tre-

men-dous, Come one, Come all; Hear what your King has

(Enter women's chorus surround King at L.)
 (Enter Duke and followers at R.)

done, My friends the bat-tle is as good as

won. This war song pa-tri-ot-ic, will make the foe neu-

Hur-rah!

CHORUS.

Pooh! pooh!

Recit.

sfz p

(imitating sky rocket.)

rot - ic. siss boom! siss

Hur-rah! Hur-rah!

Pooh!pooh! Pooh-bah!

Detailed description: This system contains the first two measures of the piece. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'rot - ic. siss boom! siss', 'Hur-rah! Hur-rah!', and 'Pooh!pooh! Pooh-bah!'. The piano accompaniment includes a treble and bass clef with various chords and melodic lines. A dynamic marking of *ff* is present. A circled 'c' is above the first measure of the vocal lines. The piano part has a circled 'c' above the first measure of the treble staff and a circled 'c' below the first measure of the bass staff.

boom! siss boom! siss

Hur-rah! Hur-rah!

Bah-pooh! Tut-tut!

Detailed description: This system contains the next two measures. The vocal parts have lyrics: 'boom! siss boom! siss', 'Hur-rah! Hur-rah!', and 'Bah-pooh! Tut-tut!'. The piano accompaniment continues with similar textures. A circled 'c' is above the first measure of the vocal lines. The piano part has a circled 'c' above the first measure of the treble staff and a circled 'c' below the first measure of the bass staff.

boom. Come now be - gin — Come ye

Hip, hip, hur - rah!

Tut, tut, tut, tut!

Ob.

*The Women with manuscripts at L.
The King leads them with scepter as baton.*

he - roes all, come my trust - y crew, Hear the bu - gle call - ing, fame's a -

Andante cantabile.

wait - ing you

con sentimento alla minirello

Come, ye he - roes all, come my trust - y crew, Hear the

Ob.

Andante cantabile.

p

(While they sing sentimentally, the King shows disgust.)

See, here this is no min-strel show, That
 bu-gle call- ing fame's a - wait - ing—

sfz

Tempo Valse Allemand.

would not dam-age a - ny foe, Come, try a-gain! (Chorus dance as they sing.)
 Come ye he - roes

Tempo Valse Allemand.

rit. *ff*

all, come my trust - y - y crew Hear the bu-gle call - ing

THE KING (wild with anger.)

For love of heav - en
fame's a - wait - ing you

Clar. *p*

will you stop! This is a bat - tle, not a

L'istess Tempo.

hop. Once more! and get it right, This is not a dance, But a

L'istess Tempo. *p* *pp* Fl. Fl.

fight, Al - le - gro ma - es - to - so, un po - co pom -

Fl. *rit.*

(Illustrating.)

po - so! Come ye he - roes all, Come my trust - y crew. *rit.*

colla voce *rit.*

Tempo Marcia Funebre. *THE KING.* Più allegro.

WOMEN. Stop, stop,

He - roes all, Come my trust - y, trust - y crew.

Tempo Marcia Funebre. Più allegro.

p *ff*

(Shouting; long pause.) (All whistle.)

stop, stop, stop! whistle it!

ff

(KING and DUKE with CHORUS.)

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting, with each staff containing a melodic line. The piano accompaniment is written for the right and left hands of a grand piano, providing harmonic support for the vocal lines. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The second system of the musical score continues the vocal and piano parts from the first system. It features three vocal staves and a piano accompaniment. The vocal lines show some melodic variation, including a prominent trill in the upper voice. The piano accompaniment maintains a steady harmonic accompaniment. The key signature and time signature remain consistent with the first system.

The third system of the musical score concludes the vocal and piano parts. It features three vocal staves and a piano accompaniment. The vocal lines end with a final cadence, and the piano accompaniment provides a concluding harmonic structure. The key signature and time signature remain consistent with the previous systems.

Three vocal staves (Soprano, Alto, Tenor) and a grand piano accompaniment. The piano part begins with a *p* dynamic marking. The key signature is two flats (B-flat and E-flat).

Vocal entries for 'THE KING' and 'WOMEN'. The King's part begins with a rest followed by the lyrics 'This is a'. The Women's part begins with the lyrics 'This is a'. The piano accompaniment continues with chords and a bass line.


Vocal lines with lyrics: 'song the foe will ter-ror-ize, When they hear it they will fly With a'. The piano accompaniment includes a *p* dynamic marking. The lyrics for the Cornets are also present.

will - ing-ness to die To a vo - cal blow To crush the foe, It's
 will - ing-ness to die To a vo - cal blow To crush the foe, It's

mel - o - dy will lay them low, This song the foe will ter - ror - ize, When they
 mel - o - dy will lay them low, This song the foe will ter - ror - ize, When they

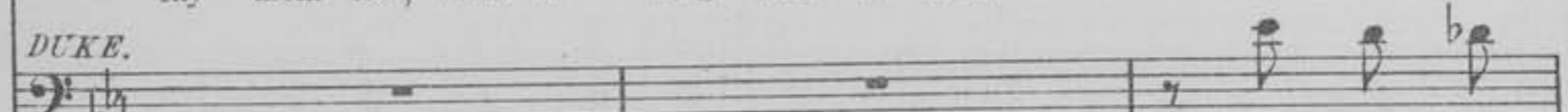
hear it they will fly With a will - ing-ness to die 'Tis a vo - cal blow, will
 hear it they will fly With a will - ing-ness to die 'Tis a vo - cal blow, will

KING.




lay them low, With a song we'll de - stroy the foe.

DUKE.

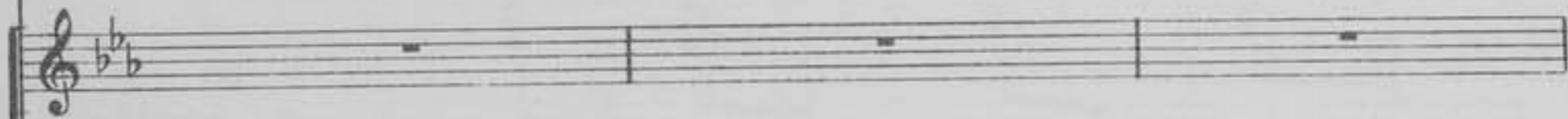


Let's strike for

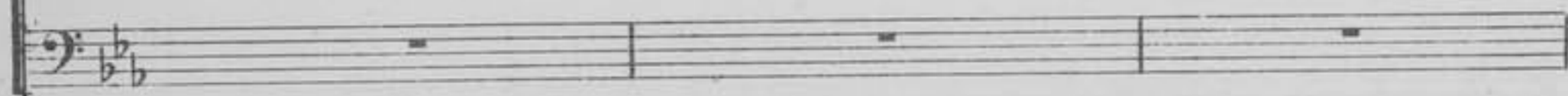
WOMEN.



lay them low, With a song we'll de - stroy the foe.



MEN.

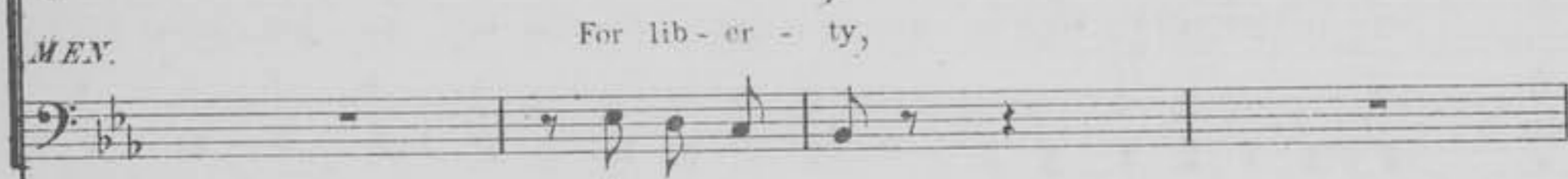




lib - er - ty, my braves! Let's strike to makes things free, my



MEN.



For lib - er - ty,



braves! Let's strike for — let me see, Let's strike for home,
 Yes, make things free. Let's

THE KING. *f* With our song we'll
THE DUKE. *ff* By the zeal — each heart that
WOMEN. *ff* With our song we'll
 strike for home, *ff* By the zeal — each heart that

ter-ror - ize, When they hear it they will fly With a will-ing-ness to die, 'Tis a
 fires By the bier On which our sires Lay in

ter-ror - ize, When they hear it they will fly With a will-ing-ness to die, 'Tis a
 fires By the bier On which our sires Lay in

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

vo - cal blow To crush the foe, It's mel - o - dy will lay them low, This
 midst of flam-ing pyres, By the bier, by the bier! By

vo - cal blow To crush the foe, It's mel - o - dy will lay them low, This
 midst of flam-ing pyres, By the bier, Oh by the bier! By our

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are more dramatic, with exclamation points. The piano accompaniment includes some more complex chordal textures and rhythmic patterns.

song the foe will ter-ror-ize, When they hear it they will fly With a
 hon - or wih-out strain, By the drinks in which we
 song the foe will ter-ror-ize, When they hear it they will fly With a
 hon - or wih-out strain, By the drinks in which we

will - ing-ness to die, 'Tis a vo - cal blow, We'll lay them low, With a
 drain War-sail to the no - ble slain By the
 will - ing-ness to die, 'Tis a vo - cal blow, We'll lay them low, With a
 drain War-sail to the no - ble slain By the

'song we'll de- stroy the foe.
drinks and bring them here.
song we'll de- stroy the foe.
drinks and bring them here.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves (top two) has lyrics: "'song we'll de- stroy the foe." and "drinks and bring them here." The second pair of staves (middle two) has lyrics: "song we'll de- stroy the foe." and "drinks and bring them here." The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal staves.

The second system of the musical score consists of five vocal staves and a piano accompaniment. The first four staves (top two pairs) are empty, indicating that the vocalists are silent during this section. The fifth staff (bottom of the vocal group) contains a single note with a fermata. The piano accompaniment is shown in grand staff notation below the vocal staves, featuring a sequence of chords and melodic lines.

Duet: "The Mystery of History."

GRISELDA AND SIEGMUND.

No. 11.

Tempo di Gavotte. Gracioso.

(1st V. Griselda.) 1. We have read of
 (2^d V. Siegmund.) 2. You have heard of
 (3^d V. Griselda.) 3. You have heard of

p pizz. *sf*

lov - ers of his - to - ry, Ju - li - et and Ro - me - o, don't you know,
 fair Cle - o - pa - tra, She of E - gypt was a Queen so se - rene,
 sweet Des - de - mo - na And O - thel - lo, green - y - eyed jeal - ous kind,

They met with a fate full of mys - ter - y, In Ve - ro - na
 She took quite a fan - cy to An - to - ny, But such bad luck
 If you this sad case will in - ves - ti - gate, You will find the

long years a - go. (*Sieg.*) Cold steel and cold poi - son, too, Gave
 sel - dom is seen. (*Gris.*) Gos - sips talk'd, they did - n't care, They
 girl was col - or blind. (*Sieg.*) Tho' he was a Moor so grim, To

them a fin - ish ver - y blue, The world has wept its
 were an in - de - pend - ent pair, To pay her bills he
 mar - ry him, it was her whim; As she was not a -

brin - i - est tears, For years on those two biers. (*Gris.*) The
 tho't it a lark, He was an eas - y mark. (*Sieg.*) When
 fraid of the dark, She had no fear of him. (*Gris.*) No

rit. (both together.)

sto - ry on - ly goes to prove, The fool - ish - ness of love. It is
 you're in Rome, be sure that you The fool - ish Ro - mans do. It is
 ar - gu - ment how ev - er bright, Can prove that black is white. It is

rit.

one of those old trag - e - dies of his - to - ry, That
 one of those old trag - e - dies of his - to - ry, That
 one of those old . trag - e - dies of his - to - ry, That

a tempo
pp molto leggiero

stir our weep - ing woe, With
 leave our hearts a wreck, Poor
 cause us grief and woe, O

heart un - rul - y yet, he loved his Ju - li - et, And
Cle - o bought her - self a lit - tle gar - ter snake, And
thel - lo loved her (so he tells the au - di - ence), But

Ju - lie tru - ly loved her Ro - my - o - my - O; But
sad - ly, bad - ly, mad - ly, got it in the neck; But
still he smoth - ered Des - de - mo - ny - o - ny - a, But

still it might have been a good deal worse you know, We
still it might have been a good deal worse you know, Of
still it might have been a good deal worse you know, Her

must re - mem - ber that If Ro - me - o had mar-ried
 that make no mis - take, If Mark had come in with a
 nerves were far from strong. O - thel - lo might have kept a

Ju - li - et, They might have kept house in a flat.
 lit - tle jag, And got a look at that old snake.
 graph - o - phone And played her coon songs all day long.

DANCE.
 Leggiero.

pp

System 1: Treble clef with a whole rest. Bass clef with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

System 2: Treble clef with a whole rest. Bass clef with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

System 3: Treble clef with a whole rest. Bass clef with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

System 4: Treble clef with a whole rest. Bass clef with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

a) Male Chorus: "Hither bring the bold intruder."

b) Solo: "The Carrier Pigeon."

YOLANDE AND MALE CHORUS.

No. 12.

Allegro agitato.

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth-note patterns and some slurs. The left staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns. The dynamic marking *p* (piano) is placed above the first measure of the left staff.

The second system of the piano accompaniment continues the two-staff format. The right staff shows a continuation of the melodic line, with some notes marked with accents (^). The left staff continues the harmonic accompaniment. The dynamic marking *cresc. poco a poco* (crescendo poco a poco) is written above the first measure of the left staff.

The third system of the piano accompaniment concludes the piano part. The right staff features a melodic line with a fermata over the final measure. The left staff continues the harmonic accompaniment. The dynamic marking *ff* (fortissimo) is placed above the first measure of the left staff.

YOLANDE.

This section contains the vocal entry and piano accompaniment. It consists of four staves. The top staff is a vocal line for Yolande, starting with the lyrics "No, I". The second staff is for the 1st & 2nd Tenors, with lyrics "Hith - er bring the bold in - trud - er, Sure - ly he's a spy!". The third staff is for the 1st & 2nd Basses, with lyrics "Hith - er bring the bold in - trud - er, Sure - ly he's a spy!". The bottom two staves are the piano accompaniment, with the right staff in treble clef and the left staff in bass clef. The dynamic marking *f* (forte) is placed above the first measure of the left staff.

am no spy,
 No in - va - sion could be rud - er, Vain - ly

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one sharp (F#). The vocal line begins with the lyrics 'am no spy,' followed by a rest. The piano accompaniment consists of chords and moving lines in both hands.

I'm no spy,
 he'll de - ny

DAGONET.
 At last a pris - on - er we've

The second system continues the vocal and piano parts. The vocal line has the lyrics 'I'm no spy,' and 'he'll de - ny'. The piano accompaniment includes a section marked with an '8' and a dashed line, indicating an eighth-note pattern. The vocal line then has a rest, followed by the character name 'DAGONET.' and the lyrics 'At last a pris - on - er we've'.

You are
 caught, Oh rap - ture, joy, He may be danger - ous, Tho' he is but a boy!

The third system shows the vocal line with the lyrics 'You are' and 'caught, Oh rap - ture, joy, He may be danger - ous, Tho' he is but a boy!'. The piano accompaniment includes a section marked 'Fl' (Flute) in the treble clef.

wrong, I say, Let me go straight way, I'm no spy, So I will say, good-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line contains the lyrics: "wrong, I say, Let me go straight way, I'm no spy, So I will say, good-". The piano accompaniment consists of chords and moving lines in both the right and left hands.

day!

CHO. To the chief-tain let us take him, Who will

To the chief-tain let us take him, Who will

ff

The second system begins with a vocal line containing the word "day!". This is followed by a choir entry marked "CHO." with the lyrics "To the chief-tain let us take him, Who will". The piano accompaniment continues below, with a dynamic marking of "ff" (fortissimo) and a key signature change to two flats (Bb). The piano part features a complex texture with many chords and moving lines.

Pun - ish - ment con-dign,

then de-fine, Vain-ly he may try it to de -

Wood w. Brass.

ff

The third system continues the vocal line with the lyrics "Pun - ish - ment con-dign," and "then de-fine, Vain-ly he may try it to de -". The piano accompaniment is present in the lower staves. A new section for "Wood w. Brass." (Woodwinds and Brass) is introduced in the lower right, marked with a dynamic of "ff" and an accent (^). The woodwind/brass part has a melodic line with some grace notes.

ny, But we be - lieve it ful - ly that he is a spy!

No

Agitato

spy am I, With war I am no meddler, You see in me A

Agitato

p

dolce

harm - less pi - geon ped - lar, Each sol - dier has a girl he loves At

Cl.

p

home se-cure, By means of these my carrier doves, You may be sure

The first system of music features a vocal line in G major with lyrics: "home se-cure, By means of these my carrier doves, You may be sure". The piano accompaniment includes a Flute (Fl.) part with a key signature change to B-flat major. The piano part consists of chords and moving lines in both hands.

Wheth-er she is true to you, And still doth you pre-fer

The second system continues the vocal line with lyrics: "Wheth-er she is true to you, And still doth you pre-fer". The piano accompaniment features a more active melody in the right hand and sustained chords in the left hand.

Buy a car-rier pi-geon, do, To send a note to her.

The third system concludes the vocal line with lyrics: "Buy a car-rier pi-geon, do, To send a note to her." The piano accompaniment includes a *rit.* (ritardando) marking in both the vocal and piano parts.

Tempo Valse grazioso.

Have you a sweet-heart you

The fourth system begins a new section titled "Tempo Valse grazioso." with the lyrics: "Have you a sweet-heart you". The piano accompaniment includes a drum part with a wavy line and tempo markings of *a tempo* and *rall.* (rallentando). The key signature changes to B-flat major and the time signature to 3/4.

fan - cy is true, Far from you now for a year and a day?

Nev - er a sky that all sum-mer is blue; Nev-er a maid that is

rit. faith-ful for aye — *atempo* Has she your heart in a bright gold-en chain

colla voce rit. *atempo*

Think you she loves you where - e'er you may be Send her a

Ob.

let - ter to woo her a - gain. Then if she's true to you

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The vocal line has a melodic line with some grace notes and a final note that is a half note. The piano accompaniment features a bass line with some grace notes and a treble line with some grace notes.

rit.
lad, you'll see. Buy, Buy, Buy,

rit.
f a tempo *f*

The second system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The music is in a 4/4 time signature. The vocal line has a melodic line with some grace notes and a final note that is a half note. The piano accompaniment features a bass line with some grace notes and a treble line with some grace notes. The tempo marking *rit.* (ritardando) is present above the first two measures, and *f a tempo* (forte at tempo) is present above the third measure. The dynamic marking *f* (forte) is present above the fourth measure.

Buy, Buy, Buy, Oh

Cor. *pp*

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The music is in a 4/4 time signature. The vocal line has a melodic line with some grace notes and a final note that is a half note. The piano accompaniment features a bass line with some grace notes and a treble line with some grace notes. The dynamic marking *pp* (pianissimo) is present above the final measure. The marking *Cor.* (Corno) is present above the final measure.

pur-chase a car - rier dove and see, If she still is

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The music is in a 4/4 time signature. The vocal line has a melodic line with some grace notes and a final note that is a half note. The piano accompaniment features a bass line with some grace notes and a treble line with some grace notes.

faith-ful or fan - cy free. Buy, Buy,

Buy, Buy, Buy,

Buy, Oh pur - chase a car - rier dove and you'll

Cor.

see, If faith-ful your sweet heart can be. Ah—

Fond are those smiles you re - mem - ber so well, Sweet are those

p.

kiss - es you know them of old, Ten - der those eyes where your

dream used to dwell, Red are those lips that their se - crets un -

rit.
colla voce

atempo

fold, — Yours were they pro - mised, But whose are they now?

Come buy a pi - geon to send to your dear, Soon he'll re -

turn with a let - ter I trow, Tell - ing you, you have been

gone a year. Bell.

rit

atempo

When I see my pi - geons whirl - ing, With their

dolce

p

snow - y wings un - furl - ing, I laugh to

Ob.

think that one fine day, A heart takes wings and flies a -

way, A maid may pro - mise and sweet - ly soo, Your

world may dwell in her eyes of blue, But af - ter a

Sum - mer her fleet - ing love, Is swift in its flight as a

rit.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. A *rit.* (ritardando) marking is present above the vocal line and below the piano accompaniment.

dove. Fly,

pp

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "dove. Fly,". The piano accompaniment features a *pp* (pianissimo) dynamic marking.

woodw.

This system contains the fifth and sixth staves of music. The piano accompaniment includes a section for woodwinds, indicated by the "woodw." marking.

Fly,

This system contains the seventh and eighth staves of music. The piano accompaniment continues with the vocal line's lyrics "Fly,".

Fly,

Fly,

Fond are those smiles you re - mem - ber so well; Sweet are those kiss - es you

know them of old, Ten - der those eyes where your dream used to

dwel; Red are those lips that their se - crets un - fold,

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half note 'dwel;' followed by a melodic phrase for 'Red are those lips that their se - crets un - fold,' marked with a 'rit.' (ritardando) hairpin. The piano accompaniment consists of chords and moving lines in both hands, with a 'p.' (piano) dynamic marking at the end.

Yours were they pro - mised, but whose are they now? Come, buy a

The second system continues the vocal line with 'Yours were they pro - mised, but whose are they now? Come, buy a'. The piano accompaniment includes a 'p. atempo' (piano ad tempo) marking. The music concludes with a fermata over the final notes.

pi - geon to send to your dear, Soon he'll re - turn with a

The third system features the vocal line: 'pi - geon to send to your dear, Soon he'll re - turn with a'. The piano accompaniment includes a 'p' (piano) dynamic marking. The system ends with a fermata.

let - ter I trow, Tell - ing you, you have been gone a

The fourth system continues the vocal line: 'let - ter I trow, Tell - ing you, you have been gone a'. The piano accompaniment features a 'p' (piano) dynamic marking and concludes with a fermata.

year.

The fifth system shows the piano accompaniment for the word 'year.' It features a 'ff' (fortissimo) dynamic marking and several trills ('tr') in the right hand. The system concludes with a fermata.

Solo: The Legend of the Sons of Samson.
 FLORIAN AND CHORUS.

Nº 13.

Marziale e molto marcato.

1 In prim - i - tive
 2 As all are a -

days of the gi - ant race, Lived a
 ware an - cient Sam - son's strength On his

man whose strength was as the li - on's A strong man was
 long hair se - cret - ly de - pend - ed, And all was se -

he Who has set the pace With a
 rene Till in love he fell With De-

rec - ord that none can ef - face His
 li - lah a pop - u - lar belle She

Ob. Clar.

en - e - mies fled when they heard his tread, His pres - ence cre - at - ed a pan - ic,
 found him a - sleep and she cut his hair His mus - cles be - gan to di - min - ish,

E - ven his voice caus'd a thrill of dread, For Sam - son, he was ti - ta -
 En - e - mies cap - tured him then and there, And that was poor Sam - son's fin -

12 battute.

Marziale.

nic. Yet that he - ro fell, as he-roes ev - er fall, Who
 ish. So that he - ro fell, as he-roes ev - er fall, Who

Cl. Fag.

1-2 trust in a vain co - quette, For a wom - an's smiles he

yield-ed to her wiles, And Sam-son's sons are a-mong us yet. Yes, that

Yes, that

Yes, that

he - ro fell, as he-roes ev - er fall, Who trust in a vain co -

he - ro fell, as he-roes ev - er fall, Who trust in a vain co -

he - ro fell, as he-roes ev - er fall, Who trust in a vain co -

quette, For a wom - an's smiles he yield-ed to her wiles, And Sam-son's

quette, For a wom - an's smiles he yield-ed to her wiles, And Sam-son's

quette, For a wom - an's smiles he yield-ed to her wiles, And Sam-son's

1

sons are a - mong us yet.

sons are a - mong us yet.

sons are a - mong us yet.

sons are a - mong us yet.

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics "sons are a - mong us yet." The piano accompaniment is written in two staves (treble and bass clef) and includes a 12/8 time signature. The music is in a key with one sharp (F#) and a common time signature.

2

sons are a - mong us yet.

sons are a - mong us yet.

sons are a - mong us yet.

sons are a - mong us yet.

The second system of music continues the four-part vocal setting and piano accompaniment. It features the same lyrics "sons are a - mong us yet." The piano accompaniment includes a 12/8 time signature and features some triplet figures in the right hand. The overall structure and key signature remain consistent with the first system.

Concerted Piece: "Release that man."
YOLANDE, GRISELDA, FLORIAN, SIEGMUND,
THE KING, THE DUKE AND CHORUS.

No. 14. Allegro.

FLORIAN. f *Recit.*

Hold! re-lease that man and quick-ly I'll con-vince you

YOLANDE. *Allegro.*

What? My peas-ant the

GRISELDA.

Not the Prince?

all of your mis-take, I am the Prince!

What?

What?

What?

Allegro. *Cornet.*

GRIS.

Prince! What! you

As-ton - ish - ment, we must e - vince.

As-ton - ish - ment, we must e - vince.

wretch, de-cep-tion most base.

SIEG.

For-give I pray, O grant me

Horn.

GRIS. meno mosso

grace. Oh shame, where is thy blush? Oh

portamento

shame, where is thy blush? Oh where, oh where,

Oh where, where,

oh where, oh where, oh shame, where is thy blush? Oh

where, where, In ac-cents mark'd we ask, Oh

where, where, In ac-cents mark'd we ask, Oh

Agitato.

shame, where is thy blush?

THE KING.

To think that you,

shame, where is thy blush?

shame, where is thy blush?

Agitato.

rec - reant Duke, Should have de - ceived us so, With

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

keen, but dig - ni - fied re - buke, I call such do - ings

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes C5, B-flat4, and A4, then a half note G4. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

low. Gaze on that im - i - ta - tion Prince, A

The third system shows the vocal line starting with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

yok - el might I ween, And then look on our

The fourth system concludes the page with the vocal line starting on a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The piano accompaniment includes dynamic markings such as *f* and *ff*, and features a more complex bass line with eighth notes.

GRIS. rit.

Prin - cess proud, Whose mien pro - claims the queen. Yes, ev - 'ry inch a

Tempo di Valse.

Queen, You can see by my haugh - ty and dig - ni - fied

air, I'm a nat - ural born Prin - cess, a kind that is rare, Oh I

sneer when I'm talk - ing, I strut when I'm walk - ing, I have such a

mean dis - po - si - tion. *SIEG.* You can see by my haugh-ty and

THE KING. Yes, we see by her haugh-ty and

Yes, we see by her haugh-ty and

Yes, we see by her haugh-ty and

Yes, we see by her haugh-ty and

Yes, we see by her haugh-ty and

dig - ni - fied air, I'm a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

rare, O I snub you all great-ly, Im proud and Im state-ly, So -

rare, O she snubs us all great-ly, she's proud and she's state-ly, So -

rare, O she snubs us all great-ly, she's proud and she's state-ly, So -

rare, O she snubs us all great-ly, she's proud and she's state-ly, So -

Allo.
YOLANDE.

Recit.

ci-e-ty, so-ci-e-ty for. **ff** Hold! no long-er I'll stand

ci-e-ty, so-ci-e-ty for.

ci-e-ty, so-ci-e-ty for.

ci-e-ty, so-ci-e-ty for.

ci-e-ty, so-ci-e-ty for.

tame-ly by, no Prin-cess she, The Princess am I!

GRIS.
A Prin-cess is

SIEG.
No Prin-cess?

What?

What?

Horns. Cornet.

she,

SIEG.
What, you

As-ton-ish-ment, we must e-vince.

As-ton-ish-ment, we must e-vince.

GRISELDA.

For-give, I pray, O grant me
wretch! De-cep-tion most base!

Horn.

grace!

meno mosso

Oh shame, where is thy blush? Oh

portamento

shame, where is thy blush? Oh where, oh where,
Oh where, where,
Oh where, where,

p

oh where, oh where, oh shame where is thy blush
 where, where, Once more we would in-quire, oh
 where, where, Once more we would in-quire, oh

Oh shame where is thy blush?
FLORAIN.
 Oh shame where is thy blush?
THE KING.
 Seize that self-styled Prince.
 shame, where is thy blush? Ar -
 shame, where is thy blush? Ar -

All^o.
ff

THE DUKE.

Seize that so-called Prin-cess!

rest him! Ar -

rest him! Ar -

The first system of the score includes a vocal line with lyrics "rest him! Ar -" and a piano accompaniment. The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand.

THE DUKE. *p* stacc.

Dra

rest her! Dra

rest her!

The second system of the score includes a vocal line with lyrics "rest her! Dra" and a piano accompaniment. The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand. Dynamics markings *f* and *p* are present.

YOLANDE. Moderato.

FLORIAN.

KING.

DUKE.

u - a - tion in -
sit - is
ic ment
mat - Ex - cite -

Moderato.

tense pec - ta - tion, ta - tion, Of
ex -
ing ta - tion Of
A - rous - ta - tion Of

YOL.

GRIS. fear - ful con - se - quence er -

FLOR. mer - cy

SIEG. fear - ful con - se - quence def -

KING.

DUKE. fear - ful con - se - quence tion

Fl. E - mo -

Cl. Fag.

YOLANDE.

en - tial, ent breast

GRIS.

FLOR. mer - - cy, mer -

SIEG. pres -

THE KING. mer - - cy, mer -

THE DUKE. 'ry

In ev - must

fi - den-tial, den-tial, Or else be rough - ly

cy

con - *f* den-tial, Or else be rough - ly

cy *f*

be *f* den-tial, Or else be rough - ly

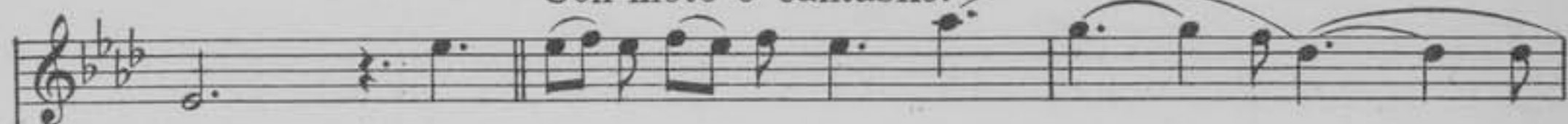
now

Brass.

f *p*

Detailed description: This page contains a musical score for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two systems. The first system consists of six staves: four vocal staves and two piano accompaniment staves. The vocal parts have lyrics: 'fi - den-tial, den-tial, Or else be rough - ly', 'cy', 'con - den-tial, Or else be rough - ly', 'cy', 'be den-tial, Or else be rough - ly', and 'now'. The piano accompaniment features a bass line with a walking bass pattern and a treble line with chords and melodic fragments. The second system consists of three staves: a piano accompaniment staff with a treble and bass line, and a brass staff with the instruction 'Brass.' and dynamic markings *f* and *p*.

Con moto e cantabile.



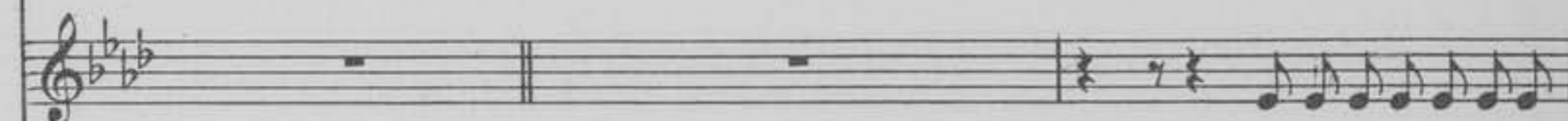
guessed. While other's voice their rage in - fer - - nal Al -



They call me impostor base



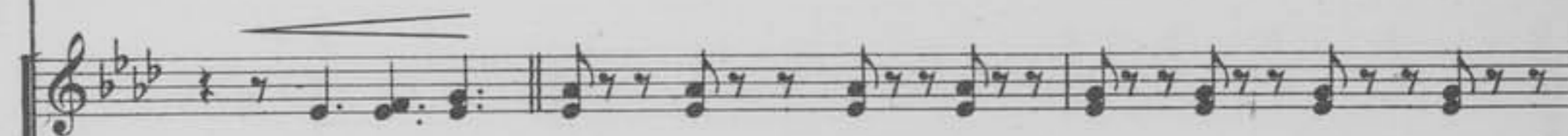
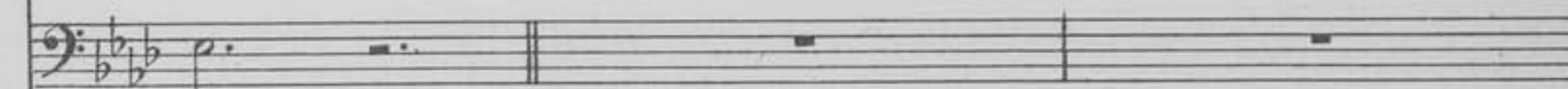
guessed. While other's voice their rage in fer nal Al -



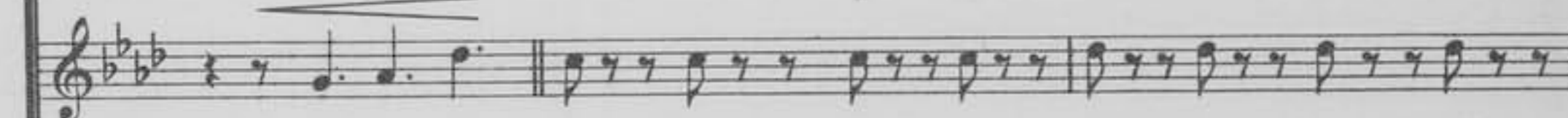
They call me impostor base



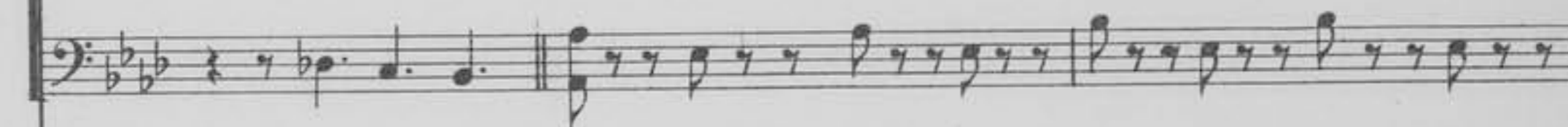
guessed.



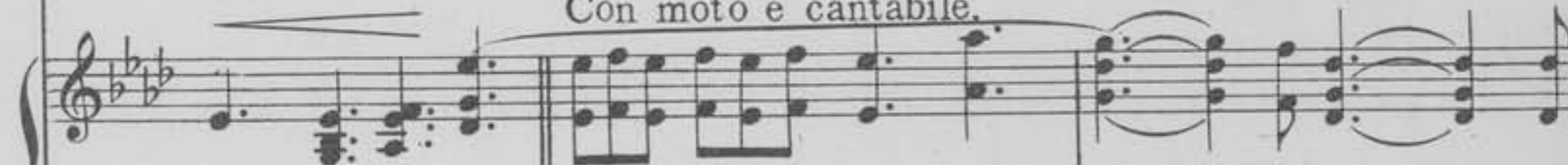
Im - pos - tor base, your fate you know, your grace - less



Im - pos - tor base, your fate you know, your grace - less



Con moto e cantabile.



legro con brio anda - gi - ta - to, We two will vow our love e -

Right to our face!

legro con brio anda - gi - ta - to, We two will vow our love e -

Right to our face!

face, how dare you show, we drive you forth in fash - ion

face, how dare you show, we drive you forth in fash - ion

ter - - nal, expressed in mel - o - dy le - ga - to, Let

We're in dis-grace, O heav'ns, What can we mor - tals do?

ter - - nal, expressed in mel - o - dy le - ga - to, Let

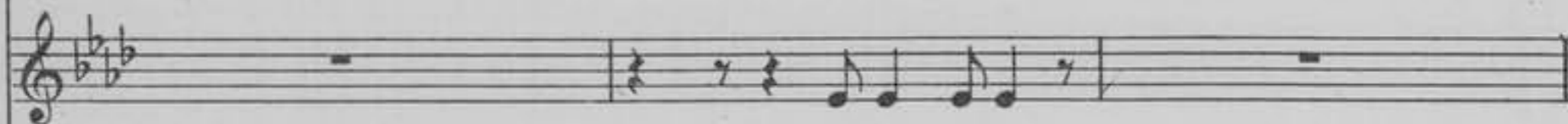
We're in dis-grace, O heav'ns, What can we mor - tals do?

stern, go South or North, that's your con - cern, You'll

stern, go South or North, that's your con - cern, You'll



them display without a - bate _____ ment Re - venge or ha - tred as we



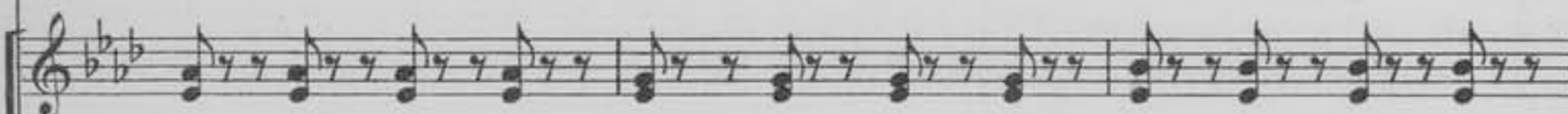
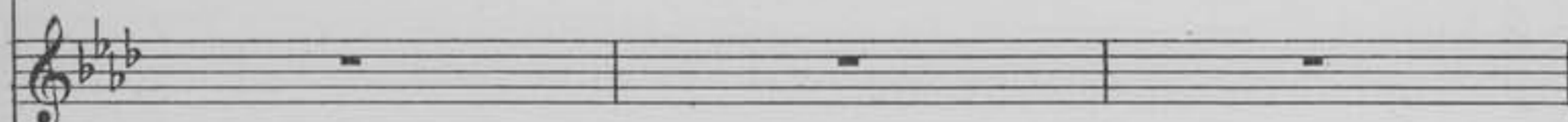
We'll starve may be,



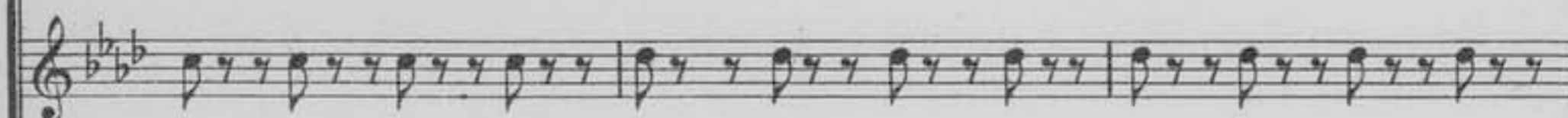
them display without a - bate _____ ment Re - venge or ha - tred as we



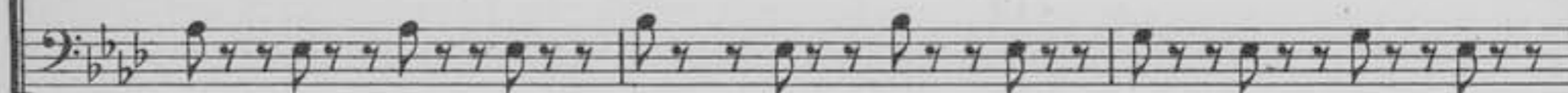
We'll starve may be,



starve, may be You'll freeze, no doubt, hard times you'll see, That's



starve, may be You'll freeze, no doubt, hard times you'll see, That's



all see, E - nough for me the sim - ple state - ment I love

Hard times we'll see, A child of

all see, E - nough for me the sim - ple state - ment I love

Hard times we'll see, A child of

your look - out, O hope - less one, O child of woe, Much

your look - out, O hope - less one, O child of woe, Much

your look - out, O hope - less one, O child of woe, Much

thee and on - ly thee, _____

woe, I sad - ly go, _____ My

thee and on - ly thee, _____

woe, I sad - ly go, _____ My

lat - er on we'll bid you go,

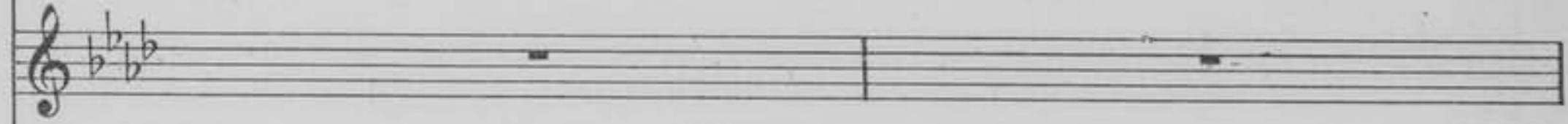
lat - er on we'll bid you go,

15200



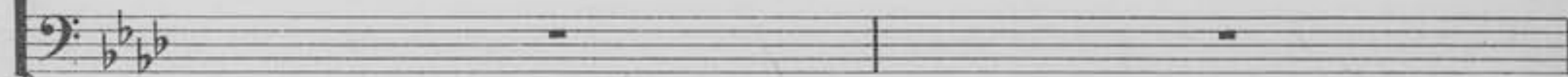
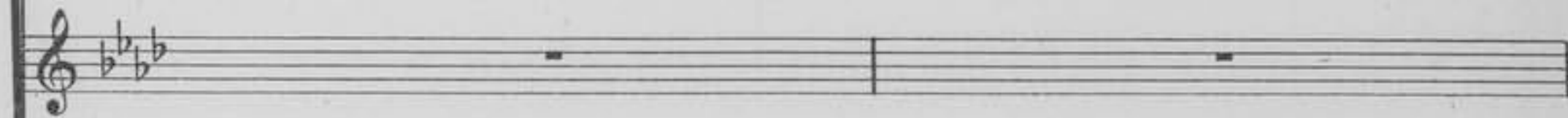
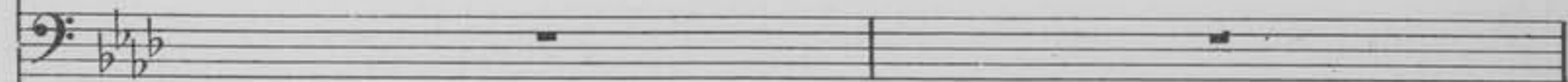
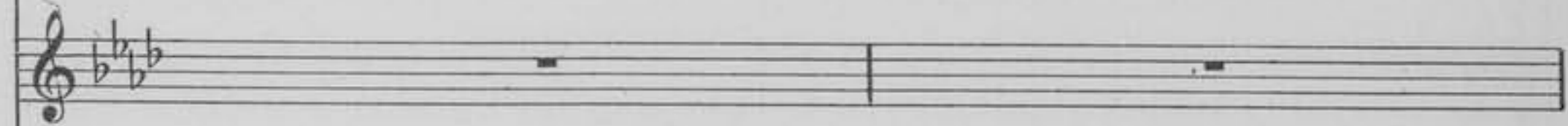
passionato

grief and an-guish I re-veal, My woes and throes of deep dis-pair, Be-



passionato

grief and an-guish I reveal, My woes and throes of deep dis-pair, Be-



f

hold a help - less cap-tive kneel Who begs thee, tyrant spare _____ 0

hold a help - less cap-tive kneel Who begs thee, tyrant spare _____ 0

The musical score consists of two vocal parts and piano accompaniment. The vocal parts are written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "hold a help - less cap-tive kneel Who begs thee, tyrant spare". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

I love thee, I love thee,
 spare Mer - cy, mer - cy
 I love thee, I love thee,
 spare Mer - cy, mer - cy
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless

p

allargando

ff

on - ly thee, While oth - ers voice their rage e -

My grief and an - guish

allargando

ff

on - ly thee, While oth - ers voice their rage e -

My grief and an - guish

face How dare you show Your

face How dare you show, Your fate you know, Your grace-less

face How dare you show, Your fate you know, Your grace-less

ff

8-

ter - - nal Al - le-gro con mo-to and a - gi -

I re - veal, My woes and throes of

ter - - nal Al - le-gro con mo-to and a - gi -

I re - veal, My woes and throes of

face how dare you to show, Go, go, im-pos-tor go, Your

face how dare you to show, Go, go, im-pos-tor go, Your

face, How dare you show, We drive you forth, In fash - ion stern go South or

face, How dare you show, We drive you forth, In fash - ion stern go South or

8

ta - to, We two will vow our love e -

deep de-spair, Be - hold a help - less

ta - to, We two will vow our love e -

deep de-spair, Be - hold a help - less

face how dare you to show, Go, go, im-pos-tor go. O

face how dare you to show, Go, go, im-pos-tor go. O

North, that's your con-cern, You'll starve, may be, you'll freeze, no doubt, Hard times you'll

North, that's your con-cern, You'll starve, may be, you'll freeze, no doubt, Hard times you'll

8

accel.

ter - - - nal I — love but thee, on-ly thee, and on-ly thee,

cap - tive kneel, Who is full of woe, when you say go,

ter - - - nal I — love but thee, on-ly thee, and on-ly thee,

cap - tive kneel, Who is full of woe, when you say go,

how could you be so low, Now we bid you to go, child of woe, we bid you go,

how could you be so low, Now we bid you to go, child of woe, we bid you go,

see, that's your look-out, O hap-less one, O child of woe, we bid you go,

see, that's your look-out, O hap-less one, O child of woe, we bid you go,

see, that's your look-out, O hap-less one, O child of woe, we bid you go,

8

accel.

I love but thee, and on - ly thee, O hap - less one, O
 Yes, full of woe, when you say go, In hap - less one, O
 I love but thee, and on - ly thee, O hap - less one, O
 Yes, full of woe, when you say go, In hap - less one, O
 O child of woe, we bid you go, O hap - less one, O
 O child of woe, we bid you go, O hap - less one, O
 O child of woe, we bid you go, O hap - less one, O
 O child of woe, we bid you go, O hap - less one, O
 O child of woe, we bid you go, O hap - less one, O

8

child of woe, You'll learn to know, In

child of woe, You'll learn to know, In

child of woe, You'll learn to know, In

child of woe, You'll learn to know, In

child of woe, You'll learn to know, In

child of woe, You'll learn to know, In

child of woe, You'll learn to know, In

child of woe, You'll learn to know, In

child of woe, You'll learn to know, In

8

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

u - - - - - ni - - - - - son, they

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

Cresc. *ff*

Melodrama and Refrain.
GRISELDA, MOPSA, and SIEGMUND.

N^o. 15.Mod^{to}.

p

Fl.

tranquillo

Ob. Cla.

Musical score for Oboe (Ob.) and Clarinet (Cla.). The Oboe part features a melodic line with eighth-note patterns and slurs. The Clarinet part provides harmonic support with chords and some melodic fragments.

Fl. Horn.

Musical score for Flute (Fl.) and Horn (Horn.). The Flute part has a melodic line with eighth-note patterns and slurs. The Horn part provides harmonic support with chords and some melodic fragments.

Marziale maestoso.
Ob.

pp

Musical score for Oboe (Ob.) in a *Marziale maestoso* style. The tempo is marked *pp* (pianissimo). The score shows a melodic line with eighth-note patterns and slurs.

Piano accompaniment for the *Marziale maestoso* section. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and some melodic fragments.

GRIS.
It is done, O rap-ture We suc-ceed at last and

MOP.
It is done, O rap-ture We suc-ceed at last and

SIEG.

ff

Vocal and piano accompaniment for the *GRIS* section. The vocal parts (GRIS, MOP, SIEG) sing the lyrics "It is done, O rap-ture We suc-ceed at last and". The piano accompaniment features a melodic line with eighth-note patterns and slurs, and a bass line with chords and some melodic fragments. The tempo is marked *ff* (fortissimo).

great shall be our re - ward - Glo - ry waits for us and

great shall be our re - ward Glo - ry waits for us and

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in a single melodic line, and the piano accompaniment is in a simple harmonic style. The lyrics are: "great shall be our re - ward - Glo - ry waits for us and".

we shall win both name and fame His hair and his band re - stored. _____

we shall win both name and fame His hair and his band re - stored. _____

hair and band re - stored. _____

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in a single melodic line, and the piano accompaniment is in a simple harmonic style. The lyrics are: "we shall win both name and fame His hair and his band re - stored. _____".

"Song of the Free Lance": "I am a salaried warrior."

SIEGMUND AND MERCENARIES.

Nº 16.

Marcia spiritoso.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 6/8 time. The music begins with a series of eighth notes in the right hand and eighth notes in the left hand. A double bar line is followed by a dynamic marking of *ff* (fortissimo). The piece continues with eighth notes and rests.

The second system continues the piece with eighth notes and rests in both hands. A dynamic marking of *ff* is present. The system concludes with a fermata over a chord in the right hand.

The third system continues the piece with eighth notes and rests in both hands. A dynamic marking of *ff* is present. The system concludes with a fermata over a chord in the right hand.

SIEGMUND.

The fourth system features a vocal line for Siegmund in the upper staff, which is mostly silent with a few notes at the end. The piano accompaniment continues in the lower two staves. A first ending bracket labeled 'I' spans the final measures of the piano part.

am a sal-ar-ied war - ri-or And I do not care for fame, — For

p

I'm a reg-u - lar bus' - ness man And the cash is all I claim, — O

glo - ry may be all right e-nough, But it pays no bills, you see, So

when a vic-tor-y grand I win, My terms are C. O. D. —

We

love the flag, the clash of steel, We glo - ry in the fight, — But

first of all we must be sure, The cash will be all right. — We're

bold, for gold, We're he - roes. For -
so bold, for gold, Ha!

e - ver de - light - ing in fight - ing it is my trade, A

pp molto leggiero

ter - ri - ble fel - low in bat - tle if I am paid Who -

e'er his e - ne - my would worst, should al - ways

set - tle with me, set - tle with me first. For -

For -

e - ver de - light - ing in fight - ing, it is our trade, ————— We're
 e - ver de - light - ing in fight - ing, it is our trade, ————— We're

ter - ri - ble fel - lows in bat - tle if we are paid, ————— Who -
 ter - ri - ble fel - lows in bat - tle if we are paid, ————— Who -

e'er his e - ne - my would worst, ————— Should al - ways
 e'er his e - ne - my would worst, ————— Should al - ways

set-tle with us, set-tle with us, first. Some

set-tle with us, set-tle with us, first.

sol - diers fight for a mon - u - ment with a sta - tue or a bust, But

p

I'm a reg - u - lar bus' - ness man, And my mot - to is no trust. Some

he - roes sigh for im - mor - tal fame, And with lau - rels they are crowned, But

what's the use of a lau - rel wreath, When you are un - der ground?

The

pride and pomp of glo - rious war, Just makes our spi - rits bound But

We're

still we like to feel se - cure, When pay day comes a - round.

rash, for cash, for cash. For -
 We're rash, for cash, cash.

e - ver de - light - ing in fight - ing it is my trade, A
 ter - ri - ble fel - low in bat - tle if I am paid, Who -
 e'er his e - ne - my would worst, Should al - ways

set - tle with me, set - tle with me first, For -
 For -

ev - er de - light - ing in fight - ing, it is our trade, We're
 ev - er de - light - ing in fight - ing, it is our trade, We're

ter - ri - ble fel - lows in bat - tle when we are paid. Who -
 ter - ri - ble fel - lows in bat - tle when we are paid. Who -

e'er his en - e - my would worst _____ should al - ways
 e'er his en - e - my would worst _____ should al - ways

The first system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are "e'er his en - e - my would worst _____ should al - ways". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

set - tle with us, set - tle with us first. _____
 set - tle with us, set - tle with us first. _____

The second system also consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are "set - tle with us, set - tle with us first. _____". The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line and chordal accompaniment from the first system.

Trio: "Conundrums."
SIEGMUND, THE KING, THE DUKE.

Nº 17.

Molto mod^{to}.

pp

pp

SIEG.

A
What
You

ff *p*

friend of mine just loves a joke. His jokes are nev - er stale. One
 is it stands up - on one leg Down in the swamp - y bog; It's
 talk a - bout your rid - dles, say Here's one you must not miss: A

p

day he asked me why it is a dog - gie wags his tail. I
 cov - ered all with feath - ers and it barks just like a dog? The
 lad - y asked the oth - er day: "Say what shape is a kiss?" Of

ad lib.

gave it up and the he says: "You fool - ish! don't you see: "The
 an - swer is if a tin can To that dog's tail is tied; It
 course I had to give it up. She an - swered right a way "A

pp *colla voce*

ad lib. *laugh*

dif - ference be - tween them is They both can't climb a tree." Ha.....
 is like death, be - cause it's bound To oc - currence yet be-side. Ha.....
 kiss? Why, it's e - lipt - i - cal." Now, that's a good one; hey? Ha.....

colla voce *f*

THE DUKE. *THE KING.*

..... Ex - - cuse me. Will you please ex - plain? You
 Ex cuse me. Let me un - der - stand. Is
 We must not let this man es - cape. I

THE DUKE.
Moderato.

give me cob - webs in my brain. Were a - ny of your
this dog of a dif - frent brand? On which leg does it
like a kiss in an - y shape. Un - less it's "square," it

SIEG.

THE KING.

folks in - sane? It sound - ed good to me. _____ The
al - ways stand? It sound - ed good to me. _____ You
means a scrape. It sound - ed right to me. _____ Who

THE DUKE.

dog? What kind of dog was he? A - bout how high up
say its bark is like a tree. What col - or might the
did the kiss - ing an - y how? You mean the girl's shape.

pp

pp

Ha ha ha ha! Ho ho ho ho! Oh
 Ha ha ha ha! Ho ho ho ho! I
 Ha ha ha ha! Ho ho ho ho! I

was the tree. Ha ha ha ha! Ho ho ho ho! Oh
 feath - er be? Ha ha ha ha! Ho ho ho ho! I
 Don't you know? Ha ha ha ha! Ho ho ho ho! I

pp

yes I think I see _____ I see _____ I
 just be-gin to see _____ to see _____ to
 just be-gin to see _____ to see _____ to

yes I think I see _____ I see
 just be-gin to see _____ to see
 just be-gin to see _____ to see

yes I think I see _____ I see
 just be-gin to see _____ to see
 just be-gin to see _____ to see

see you see We
 see you see We
 see you see We

you see you see We
 you see you see We
 you see you see We

you see you see We
 you see you see We
 you see you see We

all three see Oh wake and call me ear - lymoth - er
 all three see
 all three see

all three see wake and call me ear - lymoth - er
 all three see
 all three see

all three see Oh!
 all three see
 all three see

con moto.
pp

dear Oh! wake and call me
 dear Oh! wake and call me
 wake and call me ear - ly moth - er dear

ear - ly moth - er dear For
 ear - ly moth - er dear For
 Oh wake and call me ear - ly Ma For

while the lamp holds out to burn the vil - est sin - ner may re - turn Oh!
 while the lamp holds out to burn the vil - est sin - ner may re - turn Oh!
 while the lamp holds out to burn the vil - est sin - ner may re - turn Oh!

wake and call me ear-ly moth-er dear. _____
wake and call m ear-ly moth-er dear. _____
wake and call me ear-ly moth-er dear, moth-er dear.

ff *p*

D.S.

pp

pp

pp

pp

Duet: "Youth's the time of fun and folly?"

YOLANDE AND FLORIAN.

Con Allegrezza.

Piano introduction in 2/4 time. The score consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melody in the right hand and accompaniment in the left hand. The melody features a series of eighth-note chords with accents (^) and a final cadence. The left hand accompaniment starts with a forte (*f*) dynamic and consists of chords and eighth notes.

YOLANDE.

Yolande's vocal line in 2/4 time. The melody is simple and rhythmic, with lyrics: "Youth's the time of fun and folly, So the poets ever". The piano accompaniment is in the grand staff, starting with a piano (*p*) dynamic. The right hand has a simple accompaniment, and the left hand has a bass line with some chromaticism.

Youth's the time of fun and fol - ly, So the po - ets ev - er

Florian's vocal line in 2/4 time. The melody continues from the previous line with lyrics: "sing, Life is then a sea - son jol - ly, Youth you know must have it's". The piano accompaniment continues in the grand staff, with a forte (*f*) dynamic. The right hand has a simple accompaniment, and the left hand has a bass line with some chromaticism.

sing, Life is then a sea - son jol - ly, Youth you know must have it's

Fl.

fling.

FLORIAN.

It's a day of love and pleas-ure, Wed-ding bells then gai - ly

chime. Gold-en hours we all must treas-ure, There-fore do not waste your

Fl.

Fa - la - la!

time. Fa - la - la!

VI.

fa - la - la, fa - la - la,

fa - la - la,

p

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'fa - la - la, fa - la - la,'. The middle staff is another vocal line with lyrics 'fa - la - la,'. The bottom two staves are piano accompaniment, with a piano dynamic marking '*p*'.

Then hey — O — hè! — For the time of love and
Fl.

p

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'Then hey — O — hè! — For the time of love and Fl.'. The middle and bottom staves are piano accompaniment, with a piano dynamic marking '*p*'.

laugh-ter, And hey — O — hè! — For the toss of gold-en

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'laugh-ter, And hey — O — hè! — For the toss of gold-en'. The middle and bottom staves are piano accompaniment.

curls, It's hey — O — he! — For the kiss, the lads are

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'curls, It's hey — O — he! — For the kiss, the lads are'. The middle and bottom staves are piano accompaniment.

aft - er, We know — girls — will — be — girls!

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "aft - er, We know — girls — will — be — girls!". The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

Ah —

Then hey — O — hè, — For the time of love and

The second system continues the musical piece. It features a vocal line with the lyrics "Ah —" and "Then hey — O — hè, — For the time of love and". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Ah —

laugh-ter, And hey — O — hè, — For the toss of gold - en

The third system continues the musical piece. It features a vocal line with the lyrics "Ah —" and "laugh-ter, And hey — O — hè, — For the toss of gold - en". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

Ah _____ We

curls, It's hey— O— hè,— For the kiss the lads are

8.

know girls will be girls.

aft-er, We know girls will be girls.

ff

And man - y maids are
I know a maid - en prim and state - ly

pp

Fl. Cl.

proud in - nate - ly Proud in - nate - ly, Proud in
Prim and state - ly, Proud in

Fl. Cl. *str.*

strings

nate - ly, Mak - ing all ad -
nate - ly, Giv - ing all men glanc - es scorn - ful,

Fl. Cl.

mir - ers mourn-ful, heart-less maid-ie, Wait, just
Fool - ish la - dy!

str.

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is another vocal line, also in treble clef. The bottom two lines are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands. A dynamic marking 'str.' is present above the piano part.

wait! When your beau - ty leave has tak - en, And ad - mir - ers have for
sak - en, You will sud - den - ly a - wak - en, Then you'll know your great mis -

Detailed description: This system contains the next two lines of the musical score. It follows the same format as the first system, with two vocal lines and piano accompaniment. The piano part continues with chords and moving lines. There are accent marks (>) above some notes in the vocal lines.

sak - en, You will sud - den - ly a - wak - en, Then you'll know your great mis -

Detailed description: This system contains the final two lines of the musical score on this page. It follows the same format, with two vocal lines and piano accompaniment. The piano part concludes with chords and moving lines. There are accent marks (>) above some notes in the vocal lines.

take. Fa - la - la, _____

Fa - la - la, _____

Fl. Cl. Fl.

Fa - la - la,

Fa - la - la, Fa - la - la,

Then hey, — O — he! — For the time of love and

p

laugh-ter, And hey, — O — he! — For the toss of gol - den

curls, It's hey, — O — he! — For the kiss the lads are

aft - er, We know — girls — will — be — girls.

Then hey, — O — he! — For the time of love and

Ah!

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *mf* and various musical notations such as slurs and accents.

laugh-ter, And hey, — O — he! — For the toss of gol - den

Ah!

The second system continues the vocal line and piano accompaniment. It includes a dynamic marking of *mf* and various musical notations.

curls, It's hey, — O — he! — For the kiss the lads are

Ah!

The third system concludes the vocal line and piano accompaniment. It includes an '8' marking above the piano part and various musical notations.

aft er, We know — girls — will — be — girls, Ah! *accel.*

 Ah! Take care, *accel.*

Be-ware, Ah! ————— Youth's a Sum-mer

 Be-ware, And ————— love while you may, I say, For youth's a Sum-mer

day, a day. —————

 day, a day. —————

Finale II.

YOLANDE, GRISELDA, FLORIAN, SIEGMUND, THE KING, THE DUKE,
PERTINAX, DAGONET AND CHORUS.

Tempo di Marcia.

ff

YOLANDE.

Drums are beat - ing,

GRIS.

Drums are beat - ing,

FLORIAN.

Drums are beat - ing,

SIEG.

Drums are beat - ing, And

KING or PERTINAX with TENORS.

Drums are beat - ing,

DUKE and DAG. with BASSES.

sfz

sfz

call-ing to the fight a - way, Be read - y, and stead - y, And

for - ward all in brave ar - ray, The din of bat - tle Is

mu-sic to the sol-dier's ear, Be read - y, ver - y stead - y, For the

YOLANDE and FLORIAN.

'Tis time that pa - tri - ots should arm to save the
fa - tal hour is near.

na - tion, ——— The world is watch - ing, wait - ing

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

for us, And our lead - ers bold are sure to make a great sen -

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern in the left hand while the right hand features more complex chordal textures.

sa - tion, ——— They'll win us glo - ry ev - er - -

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a quarter note and a half note. The piano accompaniment continues with the same rhythmic and harmonic structure.

more. *p dolce* On to

p dolce On to

p dolce On to

p dolce On to

p dolce On to

p dolce On to

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

to - ri - ous On to
to - ri - ous On to
to - ri - ous On to
to - ri - ous On to
to - ri - ous On to
to - ri - ous On to

This system contains seven vocal staves. The first six are for different voices, each with the lyrics "to - ri - ous" and "On to". The seventh staff is the bass line. The music is in a key with one sharp (F#) and a common time signature.

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

vic - to - ry For our val - or makes them all de -
vic - to - ry For our val - or makes them all de -
vic - to - ry For our val - or makes them all de -
vic - to - ry For our val - or makes them all de -
vic - to - ry For our val - or makes them all de -
vic - to - ry For our val - or makes them all de -
vic - to - ry For our val - or makes them all de -

This system contains seven vocal staves. The first six are for different voices, each with the lyrics "vic - to - ry" and "For our val - or makes them all de -". The seventh staff is the bass line. The music continues in the same key and time signature.

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

pp Allegro.

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a rat - a-plan, rat - a-plan,

dare With a rat - a-plan, rat - a-plan,

Allegro.

pp

world the he-roes come, With a plan, rat-a-plan, Hear the drum, rat-a-plan, Tell-ing the

world the he-roes come, With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

world the he-roes come, With a plan, rat-a-plan, Hear the drum, rat-a-plan, Tell-ing the

world the he-roes come, With a plan, rat-a-plan, Hear the drum, rat-a-plan, Tell-ing the

world the he-roes come, With a plan, rat-a-plan, Hear the drum, rat-a-plan, Tell-ing the

rat-a-plan, rat - a-plan, rat - a-plan,

rat-a-plan, rat - a-plan, rat - a-plan,

ff *p*

world the he-roes come, What ev - er we may real - ly think we're

world the he-roes come, What ev - er we may real - ly think we're

world the he-roes come, What ev - er we may real - ly think we're

world the he-roes come, What ev - er we may real - ly think we're

What ev - er we may real - ly think we're

What ev - er we may real - ly think we're

not pre - pared to say Some one must do or die, I

not pre - pared to say Some one must do or die, I

not pre - pared to say Some one must do or die, I

not pre - pared to say Some one must do or die, I

not pre - pared to say rat - a - plan, one must do or die, I

not pre - pared to say rat - a - plan, one must do or die, I

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

Grandioso e tutta forza

cry; On to

cry; On to

cry; On to

cry; On to

cry; On to

cry; On to

cry; On to

cry; On to

Grandioso e tutta forza

vic - to - ry for the en - e - my may well be -
 vic - to - ry the en - e - my may well be -
 vic - to - ry for the en - e - my may well be -
 vic - to - ry for the en - e - my may well be -

ware We cer - tain - ly will win a bat - tle
 ware We cer - tain - ly will win a bat - tle
 ware We cer - tain - ly will win a bat - tle
 ware We cer - tain - ly will win a bat - tle
 ware We cer - tain - ly will win a bat - tle
 ware We cer - tain - ly will win a bat - tle

glo - ri - ous And o'er the cra - ven foe will be vic -
 glo - ri - ous And o'er the cra - ven foe will be vic -
 glo - ri - ous And o'er the cra - ven foe will be vic -
 glo - ri - ous And o'er the cra - ven foe will be vic -
 glo - ri - ous And o'er the cra - ven foe will be vic -
 glo - ri - ous And o'er the cra - ven foe will be vic -

8

to - ri - ous On to
 to - ri - ous On to
 to - ri - ous On to
 to - ri - ous On to
 to - ri - ous On to
 to - ri - ous On to
 to - ri - ous On to

vic - to - ry for our val - or makes them all dis -

vic - to - ry for our val - or makes them all dis -

vic - to - ry for our val - or makes them all dis -

vic - to - ry for our val - or makes them all dis -

vic - to - ry for our val - or makes them all dis -

vic - to - ry for our val - or makes them all dis -

vic - to - ry for our val - or makes them all dis -

vic - to - ry for our val - or makes them all dis -

Piano accompaniment for the first system, featuring a treble and bass clef with chords and melodic lines.

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

Piano accompaniment for the second system, featuring a treble and bass clef with chords and melodic lines.

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

A - way!
A - way!
A - way!
A - way!

This section contains four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "A - way!" are written below the notes. The first staff begins with a dynamic marking of *mp*. The notes are primarily half notes and quarter notes, with some rests.

ff

This piano accompaniment features a treble and bass clef with a key signature of one sharp. The right hand plays a rhythmic pattern of eighth notes with accents, while the left hand plays a similar pattern. The dynamic marking *ff* is present. The system concludes with a double bar line and a repeat sign.

This section consists of seven empty musical staves, including a grand staff (treble and bass clefs) and five individual vocal staves, all with a key signature of one sharp. These staves are currently blank.

This piano accompaniment continues with a treble and bass clef and a key signature of one sharp. The right hand features a complex texture with many beamed notes and chords, while the left hand plays a steady eighth-note accompaniment. The system ends with a double bar line and a repeat sign.