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ACT II.  
ENTR'ACTE.

*Allegro.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/8. The first measure is marked with a forte *f* dynamic, and the second measure is marked with a piano *p* dynamic. The music consists of chords and melodic fragments in both hands.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with chords and melodic lines in both hands.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with chords and melodic lines in both hands.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with chords and melodic lines in both hands.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with chords and melodic lines in both hands.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music consists of chords and melodic lines. A dynamic marking of *p* (piano) is present in the fifth measure.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music consists of chords and melodic lines.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music consists of chords and melodic lines. Dynamic markings of *cres.* (crescendo) are present in the fifth and seventh measures.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music consists of chords and melodic lines. A dynamic marking of *f* (forte) is present in the fifth measure.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music consists of chords and melodic lines. The system concludes with a double bar line and a key signature change to one flat (Bb).

*Marziale.. Played behind the curtain.*

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one flat (Bb). The music consists of chords and melodic lines. A dynamic marking of *p* (piano) is present in the second measure.

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 has two flats (B-flat and E-flat). The music features complex chordal textures and rhythmic patterns.

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

*Orchestra.*

Third system of musical notation, continuing the grand staff. A dynamic marking of *f* (forte) is present in the middle of the system. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

*1o. Tempo.*

Fourth system of musical notation, starting with a new key signature of two sharps and a 3/8 time signature. A dynamic marking of *p* (piano) is present. The music is characterized by flowing eighth-note patterns.

Fifth system of musical notation, continuing the 3/8 time signature and two-sharp key signature. It features melodic lines in the treble clef and accompaniment in the bass clef.

Sixth system of musical notation, continuing the 3/8 time signature and two-sharp key signature. The system ends with a double bar line.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The bass staff features a steady accompaniment of chords and single notes, primarily in a rhythmic pattern of eighth notes.

The second system continues the musical piece. It includes a '8va' marking above the treble staff, indicating an octave shift. A 'ff' (fortissimo) dynamic marking is present in the bass staff towards the end of the system. The notation includes various note values and rests.

The third system features a '8va' marking above the treble staff, which is followed by a wavy line indicating a tremolo or rapid oscillation. The treble staff contains a melodic line with eighth notes, while the bass staff provides a harmonic accompaniment.

The fourth system is similar to the third, with a '8va' marking and a wavy line above the treble staff. The treble staff continues with a melodic line, and the bass staff maintains the accompaniment.

The fifth system concludes the page. It features a key signature change from one sharp to two sharps (F# and C#) and a time signature change to 4/4. The notation includes a final cadence. Below the staff, the instruction 'Curtain rises.' is written.

Curtain rises.

134  
ACT II.

The palace. A grand hall, at the back, a large door opening upon a festal gallery. At the left, a window, at the right, a door leading to the apartments of the princess. On the sides, right and left, large doors on the second wing, and a small private door on the first wing.

WITH OUR PRINCESS.  
INTRODUCTION.

SCENE I.—CHORUS OF BRIDES. JOSEFA, the ELEVEN BRIDES, EIGHT PAGES.

*Allo. Moderato.*

Piano introduction for the chorus of brides. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment of chords and eighth notes.

JOSEFA.

Vocal and piano introduction for Josefa and the chorus. The vocal parts for Josefa, the 1st & 2d Sopranos (The Brides), and the 1st & 2d Sopranos (The Pages) enter with the lyrics "With our prin - cess we". The piano accompaniment continues with a moderate dynamic (*mf*).

Vocal and piano introduction for the chorus. The vocal parts for the 1st & 2d Sopranos (The Brides) and the 1st & 2d Sopranos (The Pages) enter with the lyrics "shall be mar - ried, And her train by us will be car - ried. No fear be - tray,....". The piano accompaniment continues with a moderate dynamic (*mf*).

No fear be - tray ;... When the feast is all o'er and end - ed, We all will sup, 'tis

No fear be - tray ;... When the feast is all o'er and end - ed, We all will sup, 'tis

thus in - tend - ed, We all will sup, Just by our - selves, With our bride - grooms

thus in - tend - ed, We all will sup, Just by our - selves, With our bride - grooms

gay,..... We all will sup, all by ourselves, With our bride-grooms gay.

gay,..... We all will sup, all by ourselves, With our bride-grooms gay.

1st & 2d PAGES. (bringing their trays.)

Our

*p*

of - tice is to ten - der The la - test course, and ren - der Fruits and

Jos. *f* Fruits and des - sert com - plete.

THE BRIDES. *f* Fruits and des - sert com - plete.

TUTTI. *f* 3rd & 4th PAGES. *p*

des - sert com - plete. Fruits and des - sert com - plete. Blanc - mange and su - gar

can - dy, Ice - - cream in glass - es han - - dy, Nuts, and bis - cuits so

JOSEFA. *f*

Nuts, and bis - cuits all sweet.

Nuts, and bis - cuits all sweet.

5th & 6th PAGES.

sweet, Nuts, and bis - cuits all sweet. Ripe grapes An - da - lou - si - an, With

Detailed description: This system contains the first two systems of music. The vocal line (top staff) begins with the lyrics 'Nuts, and bis - cuits all sweet.' The piano accompaniment (bottom two staves) starts with a forte (*f*) dynamic. The second system continues the vocal line with 'sweet, Nuts, and bis - cuits all sweet. Ripe grapes An - da - lou - si - an, With' and includes a piano (*p*) dynamic marking in the piano part.

or - an - ges Mur - ci - an, And can - died fruits di - - vine,

*cres.*

Detailed description: This system contains the third system of music. The vocal line continues with 'or - an - ges Mur - ci - an, And can - died fruits di - - vine,'. The piano accompaniment features a crescendo (*cres.*) marking. The system concludes with a piano (*p*) dynamic marking.

*f* JOSEFA.

And candied fruits di - vine.

And candied fruits di - vine.

7th & 8th PAGES.

And candied fruits di - vine. Crisp cake of Flemish sa - vor, Sponge - drops with al - mond

Detailed description: This system contains the fourth and fifth systems of music. The vocal line begins with 'And candied fruits di - vine.' The piano accompaniment starts with a forte (*f*) dynamic. The fourth system continues the vocal line with 'And candied fruits di - vine.' and includes a piano (*p*) dynamic marking. The fifth system concludes the system with the lyrics 'And candied fruits di - vine. Crisp cake of Flemish sa - vor, Sponge - drops with al - mond'.



*f*

Comfits filled with sweet wine. With our prin - cess we

*f*

Comfits filled with sweet wine. With our prin - cess we

*f*

fla - vor, Comfits filled with sweet wine. Comfits filled with sweet wine. With our prin - cess we

*f*

*mf*

shall be mar - ried, And her train will by us be car - ried, No fear be - tray, No fear be - tray.

shall be mar - ried, And her train will by us be car - ried, No fear be - tray, No fear be - tray.

shall be mar - ried, And her train will by us be car - ried, No fear be - tray, No fear be - tray.

When the feast is all o'er and end - ed, We all will sup, 'tis thus intend - ed, We all will sup, just by ourselves,

When the feast is all o'er and end - ed, We all will sup, 'tis thus intend - ed, We all will sup, just by ourselves,

When the feast is all o'er and end - ed, We all will sup, 'tis thus intend - ed, We all will sup, just by ourselves,

With our bride-grooms gay,..... We all will sup, just by ourselves, With our bride-grooms gay.

With our bride-grooms gay,..... We all will sup, just by ourselves, With our bride-grooms gay.

With our bride-grooms gay,..... We all will sup, just by ourselves, With our bride-grooms gay.



Grand-sire you'll be, no chaf - fing, Ere twen - ty years you get.

Grand-sire you'll be, no chaf - fing, Ere twen - ty years you get.

ALL THE PAGES.  
Ah! you

*p* *f* *p*

ALL THE PAGES. *Allegro Vivo.*

mean but to mock us; Take care you don't pro - - voke us, Or your

JOSEFA.

Take good care, pret - ty pag - - es, Be - have more like young

gibes we'll re - flect, Or your gibes we'll re - flect.

*p*

sa - ges, Or I'll your ways cor - rect.

*mf*

Why soft heart, a - buse us? Why

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 2/4 time. It begins with the lyrics 'sa - ges, Or I'll your ways cor - rect.' The bottom staff is a piano accompaniment, also in G major, with a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) appears in the second measure of the piano accompaniment.

think to re - fuse us? Why think to re - fuse us? I wait for a kiss!

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'think to re - fuse us? Why think to re - fuse us? I wait for a kiss!'. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains G major.

That sweet kiss I'll take,.... And risk not the los - - ing, But, de - spite re -

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'That sweet kiss I'll take,.... And risk not the los - - ing, But, de - spite re -'. The piano accompaniment provides harmonic support throughout. The key signature remains G major.

JOSEFA.

To such pages tender, How re - fuse sur - ren - der, How refuse sur -

THE BRIDES.

To such pages tender, How re - fuse sur - ren - der, How refuse sur -

(Kiss.)

- fus - ing, I will noth - ing break!

- ren - der! Such a fuss to make. You the kiss may take, If you'll but be ten - der,

- ren - der! Such a fuss to make. You the kiss may take, If you'll but be ten - der,

(Kiss.)

(Kiss.)

If you'll but be tender, And will noth - ing break. To such pages ten - der, How fail to sur -  
 If you'll but be tender, And will noth - ing break. To such pages ten - der, How fail to sur -  
 To such pages ten - der, How fail to sur -

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A dynamic marking of *f* (forte) is present at the beginning of the second and third staves.

- ren - der, How refuse sur - ren - der, A fuss here to make, You the kiss may take, If you will be  
 - ren - der, How refuse sur - ren - der, A fuss here to make. You the kiss may take, If you will be  
 - ren - der, How refuse sur - ren - der, A fuss here to make. You the kiss may take, If you will be

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

ten - der, If you'll but be ten - der, And will noth - ing break!

ten - der, If you'll but be ten - der, And will noth - ing break!

ten - der, If you'll but be ten - der, And will noth - ing break!

*f*

*(The pages pursue, and kiss the brides, during this ritornelle. The brides escape, and carry their plates in the gallery.)*



## NATIONAL HYMN.

BEHIND THE SCENES.

*Marziale.*

*f*

*marcato.*

*marcato.*

SCENE II. MORALES. *The PAGES.* MORALES appears at the left, and sees JOSEFA, who is the last to go out.

MOR. (*Calling out.*) Josefa! Josefa!

ASCA. Too late! you will not see her; her service keeps her near the princess.

PASC. And yours confines you to the palace gates.

LAZA. That is so— you are a brigadier now, thanks to the princess, who appointed you last evening.

PABLO. And all the brigadiers are posted at the palace tonight.

MOR. Unhappily! my wedding night does not commence until to-morrow at dawn.

PABLO. Does that distress you?

ASCA. I think it does. She is charming— your wife.

PABLO. And she will have to return alone to the homestead.

LAZA. While Monsieur, the bridegroom, dances attendance here.

ALL THE PAGES. (*Surrounding him, and laughing.*) Mr. Bridegroom! Mr. Bridegroom.

MOR. Devil take the pages!

PABLO. Come now, my friends,— we must take pity on the poor groom. Who knows! we may be married ourselves, some day,

perhaps— when we are good for nothing else! Listen, Morales, I think I have found a way to reconcile matters.

MOR. Ah! so much the better!

PASC. It would not be proper that your little wife, who 's good enough to eat, should remain alone until tomorrow.

MOR. Isn't that so?

PABLO. Without hearing a tender word, or feeling the pressure of a friendly hand

MOR. That is self-evident. What is your remedy?

PABLO. It is this. I will not leave her for a moment, and you will be sure at least, that someone will be near her, to amuse her while she awaits your return. (*All laugh.*)

MOR. Ah! if that is what you call reconciling matters, I don't want it. (*The National Hymn is heard.*)

ASCA. The National Hymn! they are leaving the tables— make room.

ALL THE PAGES. Mr. Bridegroom, to your post!

SCENE III. *The KING. DON MOSQUITOS.*

THE KING. Very fine, our national air! perfectly beautiful. (*taking MOSQUITOS aside.*) We had a little disorder, just now—in the speeches. I pretended to observe nothing, but positively, there was something wrong. When the corporations were received, did you hear any comments?

MOSQ. To be sure, Sire!

THE KING. Thus, in reply to the milk-dealers and the wine-merchants, the prince has pronounced the address prepared in reply to the agriculturists, and felicitated them that the works of drainage and canalisation would put as much water at their disposition as they could desire.

MOSQ. They all sneered.

THE KING. Parbleu! they had reason to! The replies to the speeches had got mixed up then?

MOSQ. Pardon, Sire! they were all classed and numbered, but the prince got them all in disorder, one might have said purposely.

THE KING. He is quite capable of doing so. When it came to the turn of the bailiffs, he replied to them what he ought to say to the bankers, that he hoped they would be more busy than ever, and that they might not be sufficient for the crowd of their clients

MOSQ. A crash— then!

THE KING. 'Tis scandalous! At least, let us seem to take notice. Here comes my court!

SCENE IV. *The same. GAETAN. MICHAELA. DONNA SCOLASTICA. Courtiers. Ladies. JOESFA. GAETAN advances first, giving a hand to MICHAELA who still wears her bridal veil. He pretends not to regard her. All the court follows in stately fashion.*

## IN GOTHA'S WORK OF RENOWN.

Entrance of the Court and chorus of the Almanac of Gotha.

*Maestoso.*

*ff*

*mf detache.*

In Go - tha's work of re - nown, Is with great

*mf detache.*

In Go - tha's work of re - nown, Is with great

*staccato.*

*mf*

care, no - ted down Ev - 'ry court, if grand or lit - tle, In its true rank, jot and tit - tle,

care, no - ted down Ev - 'ry court, if grand or lit - tle, In its true rank, jot and tit - tle,

*f* This, the Al - ma - nac makes known..... *p* But, the court of

*f* This, the Al - ma - nac makes known..... *p* But, the court of

*f* *p*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two systems: the first system has two staves, and the second system has one staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs). Dynamics include *f* (forte) and *p* (piano). The lyrics are: "This, the Al - ma - nac makes known..... But, the court of".

first po - si - tion, In dis - play, or grand con - di - tion; This thro' et - i -

first po - si - tion, In dis - play, or grand con - di - tion; This thro' et - i -

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves are arranged in two systems: the first system has two staves, and the second system has one staff. The piano accompaniment is shown in grand staff notation. The lyrics are: "first po - si - tion, In dis - play, or grand con - di - tion; This thro' et - i -".

MICHAELA.  
JOSEFA.

SCOLASTICA.

THE KING.

O - ver all odds

O - ver all odds

O - ver all odds

O - ver all odds

O - ver all odds

O - ver all odds

- quette's tu - i - tion (Ri - val - ry has scarce been shown).

- quette's tu - i - tion (Ri - val - ry has scarce been shown).

O - ver all odds

O - ver all odds

is our own, yes! Is our own, as is well known; Is our own, yes!

is our own, yes! Is our own, as is well known; Is our own, yes!

is my own, yes! Is my own, as is well known; Is my own, yes!

is our own, yes! Is our own, as is well known; Is our own, yes!

is our own, yes! Is our own, as is well known; Is our own, yes!

Is our own, yes, Is our own, as is well known; Yes, the court of first po -

Is our own, yes, Is our own, as is well known; Yes, the court of first po -

Is my own, yes, Is my own, as is well known; Yes, the court of first po -

Is our own, yes, Is our own, as is well known; Yes, the court of first po -

Is our own, yes, Is our own, as is well known; Yes, the court of first po -

*p e cres.*

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

*p cres.* *allargando.* *ff*

done, Yes, the court of first po - si - tion Is our own, As may be shown, Is our own,.....

done, Yes, the court of first po - si - tion Is our own, As may be shown, Is our own, .....

done, Yes, the court of first po - si - tion Is my own, As may be shown, Is my own,.....

done, Yes, the court of first po - si - tion Is our own, As may be shown, Is our own,.....

done, Yes, the court of first po - si - tion Is our own, As may be shown, Is our own,.....

*f* *ff* *allargando.*

..... Yes, and it there is plain - ly shown.....

..... Yes, and it there is plain - ly shown.....

..... Yes, and it there is plain - ly shown.....

..... Yes, and it there is plain - ly shown.....

..... Yes, and it there is plain - ly shown.....

THE KING. (*aside, to SCOLASTICA.*) 'Tis well! all the presentations are over. The court has expressed its joy. What now remains to be done?

SCOL. (*aside.*) Sire! the noble pair, ought in your presence to exchange the first expression of their sentiments.

THE KING. Good! (*aloud.*) Prince, I authorise you to address the princess in a few words.

GAE. (*reading a paper.*) Two people, that nature has separated, have been brought together by our union.

THE KING. (*to MOS.*) Ah! that begins well! I was still afraid of some blundering.

GAE. (*changing the paper.*) The wine growers give us legitimate hopes.

(*Gestures by SCOLASTICA. MICAELA smiles.*)

THE KING. (*uneasy.*) What is all that?

MOS. (*alarmed.*) Oh! it is No. 17. The address to the Agricultural Chamber.

THE KING. Go on!

MICAELA. (*to whom the Camérera seems to dictate her replies.*) For my part, I wish to devote myself entirely to your person, and shall seek to lighten for you the burden of government.

MOS. (*to the KING.*) That is well.

THE KING. Oh! she goes straight—she is right—nothing but that to do.

GAE. The cereals make a good show—

THE KING. Better than his—

MIC. I shall follow your wise counsels—and get inspiration from these noble thoughts.

MOS. (*to the KING.*) Her highness goes straight ahead.

THE KING. She goes on well, there is nothing to be said to the contrary! Is there anything more?

MOS. Yes, the hay crop.

THE KING. Cut it! (*he shakes hands with GAETAN, and withdraws the papers.*) Good! I am content—quite content!

GAE. (*aside.*) Well! It is not difficult! (*he turns upon his heel, and goes away from the princess.*)

THE KING. I have rarely been so happy—(*aside.*) Oh! if I were free, I would send him walking with good heart!

SCOL. The prince has strange distractions.

MIC. (*aside.*) What does it matter? I shall have my turn.

## HE SCARCELY LOOKS AT ME.

### No. 12.

Moderato.

The musical score is set in 3/4 time with a key signature of one flat (B-flat). It begins with a piano introduction marked 'Moderato' and 'ff'. The vocal parts enter with lyrics in Italian. MICAELA's part starts with '(aside.) He scarcely looks at me;... His spite and hate I see,.....'. JOSEFA, SCOLASTICA, THE KING, and GAETAN all sing 'Her, he feigns not to see;... His hate doth spite-ful-ly.....'. MOSQUITOS sings 'I scarce my way can see;... They've forc'd their charms on me,.....'. The score concludes with a piano accompaniment section marked 'pp'.



Flash bold-ly from his eyes, To show dis - dain he tries. But let us, patience tak - ing,  
 Flash bold-ly from his eyes, To show dis - dain he tries. But from this fol - ly wak - ing,  
 Flash bold-ly from his eyes, To show dis - dain he tries. But from this fol - ly wak - ing,  
 Flash bold-ly from his eyes, To show dis - dain he tries. But from this fol - ly wak - ing,  
 Naught here shall meet their eyes, But calm hate in dis - guise. Yet, all with patience tak - ing,  
 Flash bold-ly from his eyes, To show dis - dain he tries. But from this fol - ly wak - ing,

Keep vengeance from out-break - ing, Till, each a - bout me sees, This proud prince at my knees.  
 He'll change the course he's tak - ing, Till each one round us sees, This proud prince at her knees.  
 He'll change the course he's tak - ing, Till each one round us sees, This proud prince at her knees.  
 He'll change the course he's tak - ing, Till each one round us sees, This proud prince at her knees.  
 Till, comes revenge out-break - ing, Then, sweetly at my ease, I'll do what - e'er I please.  
 He'll change the course he's tak - ing, Till each one round us sees, This proud prince at her knees,

But, at best, let us, pa - tience tak - ing,  
 Till each one sees  
 Till each one sees  
 Till each one sees  
 Yet I must all, with pa - tience tak - ing, Wait, till re - venge in turn out -  
 Till each one sees

Keep our ven - geance from rash out - - break - ing. Till each a - bout me  
 him at her knees, Till each a - bout us  
 him at her knees, Till each a - bout us  
 him at her knees, Till each a - bout us  
 break - - ing, Yes, with patience all tak - - -  
 him at her knees, Till each a - bout us

*cres.*

sees This proud prince at my knees, Till each a - bout me  
 sees Him fall - ing at her knees, This husband at her  
 sees Him fall - ing at her knees, This husband at her  
 sees Him fall - ing at her knees, This husband at her  
 - ing, Till revenge comes out - break - - - - ing, I 'shall scape at my ease. ....  
 sees Him fall - ing at her knees, This husband at her

sees,..... This haugh - ty prince, This haugh - ty prince here, at my knees. He scarcely looks at me,  
 knees. This husband at her knees. Her, he feigns not to see,  
 knees. Her, he feigns not to see,  
 knees. Her, he feigns not to see,  
 .... I scarce my way can see,  
 knees. Her, he feigns not to see,

His spite and hate I see,..... Flash bold-ly from his eyes, To show dis - dain he tries.

His hate doth spite - ful - ly,..... Flash bold-ly from his eyes, To show dis - dain he tries.

His hate doth spite - ful - ly,..... Flash bold-ly from his eyes, To show dis - dain he tries.

His hate doth spite - ful - ly,..... Flash bold-ly from his eyes, To show dis - dain he tries.

They've forced their chains on me,..... Naught here shall meet their eyes, But calm rage in dis - guise.

His hate doth spite - ful - ly,..... Flash bold-ly from his eyes, To show dis - dain he tries.

*sfz*

*molto cres.*

But let us patience tak - ing, Keep vengeance from out-break - ing, Till, each a - bout me sees, This

But from this fol - ly wak - ing, He'll change the course he's tak - ing, Till each a - bout us sees, This

But from this fol - ly wak - ing, He'll change the course he's tak - ing, Till each a - bout us sees, This

But from this fol - ly wak - ing, He'll change the course he's tak - ing, Till each a - bout us sees, This

Yes, all with patience tak - ing, Till comes revenge out-break - ing, And spite their locks and keys, I'll

But from this fol - ly wak - ing, He'll change the course he's tak - ing, Till each a - bout us sees, This

*poco piu. f* *molto cres.*

proud prince at my knees,  
proud prince at her knees,  
proud prince at her knees, We shall see this proud  
proud prince at her knees,  
do what e'er I please,  
proud prince at her knees,

The first system of the musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 3/4 time. The lyrics are: "proud prince at my knees," "proud prince at her knees," "proud prince at her knees, We shall see this proud", "proud prince at her knees,", "do what e'er I please,", "proud prince at her knees,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are some triplets in the vocal lines.

Till each one round me sees, This  
We shall see this proud prince. This  
*cres.* - - - *cen* - - - *do.* This  
This  
*cres* - - - *cen* - - - *do.* Yes,  
prince, This  
*sfz*

The second system continues the musical score. It features six vocal staves and piano accompaniment. The lyrics are: "Till each one round me sees, This", "We shall see this proud prince. This", "*cres.* - - - *cen* - - - *do.* This", "This", "*cres* - - - *cen* - - - *do.* Yes,", "prince, This", and "*sfz*". The piano accompaniment continues with the same rhythmic pattern, ending with a forte (*sfz*) dynamic marking.

hus - band fall - ing at my knees.  
 hus - band fall - ing at her knees.  
 hus - band fall - ing at her knees.  
 hus - band fall - ing at her knees.  
 I shall es - cape at my ease, shall es - cape at my  
 hus - band fall - ing at her knees.

This  
 We'll  
*cres* - - - *cen* - - - *do.* We'll  
 We shall see this proud prince. We'll  
 ease, Yes,  
 We shall see this proud prince, We'll  
*cres.* - - - *cen* - - - *do.*

hus - band fall - ing at my knees. Till each a - bout me sees this haughty hus - band at my knees, this  
 see him fall - ing at her knees, This prince  
 see him fall - ing at her knees, This prince  
 see him fall - ing at her knees, This prince  
 I'll es - cape them at my ease, At ease, De - spite their locks and keys, I'll  
 see him fall - ing at her knees, This prince

*Beaucoup plus lent.*  
 proud prince at my knees, This proud prince fall - ing at my knees.....  
 We shall see him fall at her knees.....  
 We shall see him fall at her knees.....  
 We shall see him fall at her knees.....  
 We shall see him fall at her knees.....  
 do whate'er I please, I'll es - cape them at ease, at ease.....  
 We shall see him fall at her knees.....

Moderato. THE KING. (Observing Gaetan.)

For fear some new mischance be - fall, Give the signal for the ball. Take your partners,

*Moderato.*

all ! Ac - cording to established rule, 'Tis I must o - pen first the ball, With my fair daugh -

(He takes the hand of the Princess, and commences a dance with her.)

GAETAN.

ter. You don't ob - ject ? No, sure - ly, not at all ; Noth - ing change for

DANCE.

*Allegro moderato.*

me that you've taught her!



*Allegretto un poco moderato.*

mf

First system of piano accompaniment. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line. The dynamic marking *mf* is present.

Second system of piano accompaniment, continuing the melodic and harmonic material from the first system.

SOPRANO.

*p*

That gay, tune - ful measure Sounds the note of pleasure, For the roy - al pair

Third system of the score, featuring the Soprano vocal line. The dynamic marking *p* is indicated.

TENOR.

*p*

That gay, tune - ful measure Sounds the note of pleasure, For the roy - al pair

Fourth system of the score, featuring the Tenor vocal line. The dynamic marking *p* is indicated.

BASS.

*p*

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

Fifth system of the score, featuring the Bass vocal line. The dynamic marking *p* is indicated.

*p*

Sixth system of piano accompaniment, concluding the piece. The dynamic marking *p* is indicated.

Mov - ing light - ly there.... Gal - lant, gay, at - trac - tive, Limbs well turned and ac - tive,

Mov - ing light - ly there.... Gal - lant, gay, at - trac - tive, Limbs well turned and ac - tive,

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a bass line in bass clef with 'la' lyrics. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The music is in a key with two flats and a 3/4 time signature.

Ah! what a soul of fire Has our great Sire! la la

Ah! what a soul of fire Has our great Sire! la la

la la la la la la la la la

*mf*

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a bass line in bass clef with 'la' lyrics. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The music is in a key with two flats and a 3/4 time signature. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

THE KING. (dancing up to his daughter.)

Come now, my child, us they are heed - ing. With sweetness, gen - tle ness, and

la la

la la

The first system of the musical score features a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "Come now, my child, us they are heed - ing. With sweetness, gen - tle ness, and" followed by two "la" notes. The piano accompaniment includes a right-hand part with triplets and a left-hand part with chords and bass notes.

grace. We'll give them samples of good breed - ing, Each with a smil - ing face,

la la la la la la

la la la la la

The second system continues the musical score. The vocal line starts with "grace. We'll give them samples of good breed - ing, Each with a smil - ing face," followed by a series of "la" notes. The piano accompaniment continues with similar rhythmic patterns and triplets.



THE KING. (to GAETAN, passing before him.)

Now what think you?

*p*

Ah! what a soul of fire Has our great Sire! la

Ah! what a soul of fire Has our great Sire! la la

la la la la la la la la

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "Now what think you?" followed by "Ah! what a soul of fire Has our great Sire! la" and "Ah! what a soul of fire Has our great Sire! la la". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

What queenly bear - ing! And I, long past my twen-ty years,

la la la la la la

la la la la la la

la la la la

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "What queenly bear - ing! And I, long past my twen-ty years," followed by "la la la la la la" and "la la la la". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte).

Yet I can still, without much wearing, Get up and dance, if chance ap - pears.

la la la la la la la

la la la la la la la

la la la la

This system contains four vocal staves and a piano accompaniment. The vocal lines are in a minor key with a key signature of one flat. The lyrics are: "Yet I can still, without much wearing, Get up and dance, if chance ap - pears." Below the lyrics are four lines of "la" vocalizations. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

*f* Ah! what ea - sy mo - tion, Like the waves of o - cean; Stars of roy - al - ty,

*f* Ah! what ea - sy mo - tion, Like the waves of o - cean; Stars of roy - al - ty,

*f* La la la la la la la la la la la la

This system contains four vocal staves and a piano accompaniment. The vocal lines are in a minor key with a key signature of one flat. The lyrics are: "Ah! what ea - sy mo - tion, Like the waves of o - cean; Stars of roy - al - ty,". Below the lyrics are two lines of "la" vocalizations. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines. The first vocal line starts with a forte (*f*) dynamic marking.

Both su - perb to see !.... Gal - lant, gay, at - trac-tive, Limbs well turned and ac - tive,

Both su - perb to see !.... Gal - lant, gay, at - trac-tive, Limbs well turned and ac - tive,

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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are: "Both su - perb to see !.... Gal - lant, gay, at - trac-tive, Limbs well turned and ac - tive,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Ah ! what a soul of fire Has our great Sire! Ah ! what graceful motion, Like the waves of o - cean !

Ah ! what a soul of fire Has our great Sire! Ah ! what graceful motion, Like the waves of o - cean !

La la la la la la Ah ! what graceful motion, Like the waves of o - cean !

*sempre. f*

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "Ah ! what a soul of fire Has our great Sire! Ah ! what graceful motion, Like the waves of o - cean !". The piano accompaniment includes a dynamic marking of *sempre. f* (sempre fortissimo) in the right hand.

Stars of roy - al - ty, Both su - perb to see! Ah! what grace-ful mo-tion,

Stars of roy - al - ty, Both su - perb to see! Ah! what grace-ful mo-tion,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "Stars of roy - al - ty, Both su - perb to see! Ah! what grace-ful mo-tion,". The music features a mix of eighth and sixteenth notes in the vocal lines, and chords and moving lines in the piano part.

Like the waves of o - cean! Stars of roy - al - ty, Both su - perb to see!.....

Like the waves of o - cean! Stars of roy - al ty, Both su - perb to see!.....

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "Like the waves of o - cean! Stars of roy - al - ty, Both su - perb to see!.....". The music features a mix of eighth and sixteenth notes in the vocal lines, and chords and moving lines in the piano part. The piano part includes some arpeggiated figures and sustained chords.



THE KING. (*to GAETAN, all out of breath.*)

Ouf! I can no more! Your turn 'tis now, your Highness; To

The musical score for THE KING. (to GAETAN, all out of breath.) consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Ouf! I can no more! Your turn 'tis now, your Highness; To".

RECIT.

GAETAN.

dance One step with the prin - cess. Ed - u - ca - ted in

The musical score for RECIT. and GAETAN. consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff. The lyrics are: "dance One step with the prin - cess. Ed - u - ca - ted in".

camps, I scarce know how to dance, But de - sir - ing to please, I shall be more at

The musical score for GAETAN. consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff. The lyrics are: "camps, I scarce know how to dance, But de - sir - ing to please, I shall be more at".

ease in sing - ing songs, than trip - ping toes fan - tas - - tic!

The musical score for GAETAN. consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff. The lyrics are: "ease in sing - ing songs, than trip - ping toes fan - tas - - tic!".

SCOL.

(made wretched.)

Ah! sire! both time and place are

Now he wants to sing a song!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Ah! sire! both time and place are' and 'Now he wants to sing a song!'. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents.

wrong!

You take me for an i - diot stu - pid? I know that but too well, all too well; But we'll

The second system continues the vocal line with the lyrics 'wrong!' and 'You take me for an i - diot stu - pid? I know that but too well, all too well; But we'll'. The piano accompaniment continues with similar chordal and melodic patterns.

seem not to see the "sell."

GAETAN. (*Speaking with stentorian voice.*) "The  
Helmet Song!" (*Distnrbance of the King,  
and the Camérera.*)

The third system concludes the vocal line with the lyrics 'seem not to see the "sell."' and introduces a new character: 'GAETAN. (*Speaking with stentorian voice.*) "The Helmet Song!" (*Distnrbance of the King, and the Camérera.*)'. The piano accompaniment continues, ending with a double bar line and a 6/8 time signature.

# THE HELMET SONG.

*Allegro moderato.*

First system of piano introduction. Treble clef, bass clef, 6/8 time signature. Key signature: two flats (B-flat, E-flat). Dynamics: *f*. The music consists of a series of chords and eighth notes in both hands.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *f*. The music continues with similar chordal patterns.

GAETAN.

First system of the vocal line. Bass clef, 6/8 time signature. Key signature: two flats. The melody is written in a single line.

1st Verse. An ad - ju - tant of light armed in - fan - try, Resolved one day a change to buy,  
2d Verse. Beneath his casque good looks were pres - ent, And gal - lant bearing wins the day,

Piano accompaniment for the first verse. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *f* and *p*. The piano part provides harmonic support for the vocal line.

Second system of the vocal line. Bass clef, 6/8 time signature. Key signature: two flats. The melody continues.

In some good reg - i - ment of cav - al - ry, And this he  
He court - ed well a maid - en pleas - - ant, And in an

Piano accompaniment for the second verse. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *f*. The piano part continues with the same accompaniment style.

gave as rea - son why; 'Twas but to wear a hel - met  
hour bore her a - way. Soon they in wed - lock were u -

*p*

shin - - ing, With red.... plume of hair,.... bright and swell.....  
- nit - - ed, The hel - met with red.... horse - hair decked .....

.... Which holds its own 'gainst squalls com - bin - - ing; It  
.... Set eve - ry soul in church de - light - - ed, And

*f*

pleased his taste, and taste will tell.... It looks well!  
 made in truth a loud ef - fect..... It look'd well!

*f*

it looks well! On his steed, the sol - dier mount - ed, And with gait that none dis -  
 it look'd well!

*p*

count - ed, Trot - ted off, a heav - y swell. It look'd well, it look'd well, it look'd well, it look'd

**Mic.** *f*  
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

**Jos.** *f*  
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

**SCOL.** *f*  
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

**THE KING.** *f*  
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

G. *f*  
well!

**Soprani.** *f*  
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

**Tenors.** *f*  
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

**Basses.** *f*  
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

*f*



well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ra ta ta ta

GAETAN.

Ta ra ta ta ta ta, Ta ra ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ra ta ta ta



ta Ta ra ta ta ta ta, ta ra ta ta ta ta ra ta ta ta ta ta.  
 ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.  
 ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.  
 ta Ta ra ta ta ta ta, ta ra ta ta ta ta ra ta ta ta ta ta.  
 ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.  
 ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.  
 ta Ta ra ta ta ta ta, ta ra ta ta ta ta ra ta ta ta ta ta.

The score consists of eight vocal staves and a piano accompaniment. The vocal parts are arranged in four pairs, each with a treble and bass clef. The piano accompaniment is at the bottom, with a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. Dynamics include *f* (forte) and *ff* (fortissimo). The lyrics are a rhythmic pattern of 'ta' and 'Ta' syllables.

3d VERSE.

But in his joy en-thu - si - as - - tic, His helm he wish'd at home to keep;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'But' followed by a series of eighth notes for 'in his joy en-thu-si-as-tic'. The piano accompaniment starts with a forte 'f' dynamic and includes a melodic line in the right hand and a bass line in the left hand. A piano 'p' dynamic is indicated later in the system.

His wife, at this de - sire fan - tas - - tic, Refused in

The second system continues the vocal line with 'His wife, at this de-sire fan-tas-tic, Refused in'. The piano accompaniment maintains the same texture, with a forte 'f' dynamic at the beginning and a piano 'p' dynamic later. The vocal line has a melodic flourish over 'fan-tas-tic'.

that same room to sleep. Both be - ing e - qual - ly hot-

The third system continues with 'that same room to sleep. Both be-ing e-qual-ly hot-'. The piano accompaniment features a piano 'p' dynamic. The vocal line has a melodic flourish over 'Both be-ing e-qual-ly hot-'.

- head - - ed, De - clined at all points to re - lent.....

The fourth system concludes with '- head-ed, De-clined at all points to re-lent.....'. The piano accompaniment continues with a piano 'p' dynamic. The vocal line has a melodic flourish over 'De-clined at all points to re-lent.....'.

.... Ere passed the night on which they wed - - ded, They

*f*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats, and the time signature is 3/4. The lyrics are: ".... Ere passed the night on which they wed - - ded, They". A dynamic marking of *f* is present at the end of the system.

sought di - vorce with one con - sent.. ..... That was well!

*(with rage.)*

*f*

This system contains the next two staves of music. The vocal line continues with the lyrics: "sought di - vorce with one con - sent.. ..... That was well!". A performance instruction *(with rage.)* is written above the vocal line. A dynamic marking of *f* is present in the piano accompaniment.

that was well! 'Twixt his helm and wife, the ques - tion Set - tled was at short sug -

*p*

This system contains the next two staves of music. The vocal line continues with the lyrics: "that was well! 'Twixt his helm and wife, the ques - tion Set - tled was at short sug -". A dynamic marking of *p* is present in the piano accompaniment.

- ges - tion, Trotted he a - way, pell mell. It was well, it was well, it was well! it was

This system contains the final two staves of music on the page. The vocal line continues with the lyrics: "- ges - tion, Trotted he a - way, pell mell. It was well, it was well, it was well! it was".

**Mic.** *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

**Jos.** *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

**Scol.** *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

**THE KING.** *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

**GAETAN.**

well!

**Sopranos.** *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

**Tenors.** *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

**Basses.** *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts are arranged in a choir setting, with each part having its own staff. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are printed below the corresponding vocal staves. The dynamic marking *f* (forte) is used for all vocal parts. The piano part features a steady accompaniment with chords and moving lines in both hands.



well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ra ta ta ta

Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ra ta ta ta

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta ta.

THE KING. That is a capital song, and very appropriate!  
 MOSQ. (to GAETAN.) Prince, your apartment is on this side. Some one will conduct you thither, and afterward bring you back here, with the usual ceremony.  
 SCOL. I shall be there, to hand over to your highness the gold key of the bridal chamber.

GAE. Oh! you need not hurry!  
 SCOL. Princess, the nuptial chamber is just there. I shall have the honor of conducting you to it, escorted by the young girls, who are married at the same time as yourself. (She signals; the brides enter.)

# CATHEDRAL BELLS WILL ERE LONG RING.

SCENE V. *The same and THE BRIDES.*  
Chorus and Couplets.

*Allegretto.*

(they converse.)  
*mp*

*cres.*

JOSEFA. *mf*

Ca - the - dral bells will ere long, Ring in the mid - night

THE BRIDES. *mf*

*mf*

*poco marcato.*

hour; ..... Leave now, ..... dear Princess, this throng, Love



guides you to his bower..... Soon the bells of

The first system of the musical score consists of two 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 grand staff (treble and bass clefs). The lyrics are "guides you to his bower....." followed by a long dotted line, and then "Soon the bells of".

the ca - the - dral mid - night hour will chime,.... Towards the nup - tial

The second system continues the musical score. The vocal staves have the lyrics "the ca - the - dral mid - night hour will chime,...." followed by a long dotted line, and then "Towards the nup - tial". The piano accompaniment continues with similar harmonic support.

*f* chamber turn you, Love waits there on time, *dim.* Love waits there on

The third system includes dynamic markings. The first vocal staff has a forte (*f*) marking above the first measure and a diminuendo (*dim.*) marking above the last measure. The piano accompaniment also has a *dim.* marking in the final measure. The lyrics are "chamber turn you, Love waits there on time," followed by a long dotted line, and then "Love waits there on".

time, Love waits there on

This system contains the first four measures of the piece. It features two vocal staves and a piano accompaniment with both treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "time, Love waits there on".

SCOL. (to THE KING.)

time..... Sire, 'tis the hour when Roy - al  
*(The bridal apartments are shown to the prince and princess.)*

*pp*

This system contains measures 5 through 9. It includes a vocal line for the King and piano accompaniment. The lyrics are: "time..... Sire, 'tis the hour when Roy - al". A stage direction in italics reads: "(The bridal apartments are shown to the prince and princess.)". The piano part begins with a *pp* dynamic marking.

High - ness should, to prince as well as princess, Duties of husbands and wives now re -

This system contains measures 10 through 13. It continues the King's solo with vocal and piano parts. The lyrics are: "High - ness should, to prince as well as princess, Duties of husbands and wives now re -".

THE KING.

- hearse. 'Tis a hard, trying mo - ment. Well! it might e'en be worse.

*sfz*

This system contains measures 14 through 17. It concludes the King's solo. The lyrics are: "- hearse. 'Tis a hard, trying mo - ment. Well! it might e'en be worse." The piano part features a *sfz* dynamic marking.

*Moderato.*

*f*

*1st. verse.*

THE KING. (*coughs nervously, to clear his throat.*)

(*coughs.*)

Mi - ca - e - la, dear! (Oh! both - er!) This would grand oc - ca - sion be,

*p*

(*coughs.*)

If your fa - ther were your moth - er, To address you so - ber - ly! Well, you

see, a husband, min - ion, Is, — is, — is a friend, in my o -

(coughs.) (coughs.)

- pin - ion, To,— to complete your ed - u - cation; Useless

(coughs.)

'tis that I should farther follow up the ex - pla - na - tion! When I'm

rall.

mov'd, I cough and stutter, Heed not, pray, if now I mutter! When I'm mov'd, I cough and

a tempo. (coughs.)

stut - ter! Useless that more words I utter, Of this trying ex - pla -

- na - tion.

*f*

2d. verse.  
(to GAETAN.)

(coughs.)

If there myst'ries are in mar - riage, Veiling all would be ab - surd.

*p*

(coughs.)

These 'twixt us without mis - car - riage, May be cleared with half a word. Thus when I

give you my fair daughter, With the gra - ces that I've taught her, Control her well in such and

(coughs.)

such, But— Manage her, but not too much. Useless

*pp*

(coughs.)

'tis more words to utter In this trying ex-pla-na-tion! When I'm

*rall.*

mov'd, I cough and stutter, Heed not, pray, if I thus mutter! When I'm mov'd, I cough and

*a tempo.*  
***ff*** (coughs.)

stut - ter! Useless 'tis more words to utter, In this trying ex-pla-

*f* *p*

- na - tion

*f*

*tr* *tr* *tr* *Meme mov't.*

SCOL.

Dear Prin - cess, the hour ad - vances, The prince, your husband,

*p*

turns on you im-patient glances; It is time your bri - dal apartments to reach.....

*1o tempo.*

*f dim.*

1ST SOP.  
Ca - the - dral bells will ere long Ring in the mid - night

2D. SOP.  
Ca - the - dral bells ere long will Ring the mid - night

TENORS.  
Ca - the - dral bells ere long will Ring the mid - night

BASSES.  
Ca - the - dral bells ere long will Ring the mid - night

hour;..... Leave now, ..... dear Princess, this throng, Love

hour;..... Leave now, Prin - cess dear, this throng, Love

hour;..... Leave now, Prin - cess dear, this throng, Love



guides you to his bower... .. Soon the bells of

guides you to his bower... .. soon the bells of

guides you to his bower... .. soon the bells of

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in three rows, with the first two rows having lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a brace on the left. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "guides you to his bower... .. Soon the bells of" for the first row, "guides you to his bower... .. soon the bells of" for the second row, and "guides you to his bower... .. soon the bells of" for the third row.

the ca - the - dral mid - night hour will chime,.... Towards the nup - tial

the ca - the - dral mid - night hour will chime, Towards the nup - tial

the ca - the - dral mid - night hour will chime, Towards the nup - tial

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in three rows, with the first two rows having lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a brace on the left. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "the ca - the - dral mid - night hour will chime,.... Towards the nup - tial" for the first row, "the ca - the - dral mid - night hour will chime, Towards the nup - tial" for the second row, and "the ca - the - dral mid - night hour will chime, Towards the nup - tial" for the third row.

chamber turn you, Love waits there on time, Love waits there on  
chamber turn you, Love waits there on time, Love waits there on  
chamber turn you, Love waits there on time, Love waits there on

*f* *dim.* *f* *dim.* *dim.*

This system contains the first three vocal staves and the piano accompaniment. The piano part features a complex texture with many chords and moving lines in both hands. Dynamics include *f* and *dim.*

time, Love waits there on  
time, Love waits there on  
time, Love waits there on

This system contains the fourth and fifth vocal staves and the piano accompaniment. The piano part continues with a similar complex texture. Dynamics include *f* and *dim.*

time.....

time.....

time.....

time.....

The top four staves are vocal parts for Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The Soprano and Alto parts have a melodic line with a fermata over the first measure. The Tenor and Bass parts have a more rhythmic accompaniment. Each staff is followed by the text "time.....".

*(The prince is led to the chamber on the left, by the pages; the princess to the chamber on the right, by the Camérera and the brides.)*

*p*

The first piano accompaniment system consists of two staves, Treble and Bass clef. The key signature is three sharps. The right hand features a complex texture with chords and moving lines, while the left hand has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

The second piano accompaniment system continues the piece with similar textures in both hands, maintaining the eighth-note accompaniment in the left hand and the more intricate chordal and melodic work in the right hand.

The third piano accompaniment system concludes the piece, ending with a final chord in the right hand and a sustained note in the left hand.

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MELODRAMA.



SCENE VI. THE KING. DON MOSQUITOS.

THE KING. Now, attention! With a joker like my son-in-law, we must be ready for anything. There are moments when I feel a desire to start him off on his travels; but I have sentiments of duty, and shall not forget that the balance of power of Europe is in my hands! All, so far, has been done as agreed upon.

MOSQ. Yes, sire. The sentinels are at their posts.

KING. Good!

MOSQ. The gates of the palace will be rigorously closed.

KING. All right!

MOSQ. All the rooms which surround the bridal apartments will be the object of special surveillance. To conceal the appearance of rigor, I have stationed musicians there, and have given orders that, if a door or window is opened, the national hymn shall immediately be played.

KING. Excellent precaution!

MOSQ. So soon as the people on duty have departed, and the bell of midnight is sounded, nobody can leave here—man or women.

KING. That is as I recommended! We must be prepared at all points. What a joker he is—my son-in-law!

MOSQ. Sire, some one is leaving the apartments of the princess.

KING. Perfect! We have nothing more to do here. I go to watch over, personally, the execution of orders.

SCENE VII. The same. SCOLASTICA. The Brides.

SCOL. Sire, I have accomplished the duties of my charge about the princess.

KING. Oh, it is not she who makes me uneasy! I thank you for your zeal. You may count upon it that nothing will be neglected on my part.

MOSQ. We shall neglect nothing.

KING. Come, colonel.

SCENE VIII. DONNA SCOLASTICA, then GAETAN.

SCOL. Brought up in courts, I have never sought to penetrate the secrets of the great. I cannot, at the same time, prevent myself from finding it very strange—the manner of our young prince. What can be his design? What are the motives of his conduct? 'Tis he!

GAE. (*Arrives by the left. To the Pages.*) Good night, messieurs. (*The Pages retire. To himself.*) Here I am! They have brought me here, all the same, and I have only one thing more to do. Oh! they have not seen the end as yet! I would like to find an occasion for scandal that would make them recoil when they believe they have reached the end! Ah! here is the little Camérera come back again.

SCOL. (*Making three steps and a curtsey.*) Prince, here is the key.

GAE. The key? Ah, yes! 'Tis for—(*Points to the bridal chamber; the Camérera smiles an answer.*) Amiable smile! But, in fact, (*Looking at her.*) she must have been well-looking in her day! I think I have got hold of my scandal! (*He approaches her with a sigh.*) If we had time I would explain to you—

SCOL. What, then, monseigneur?

GAE. This key is destined to open a lock, is it not?

SCOL. Yes.

GAE. Suppose one wanted to open another one with it?

SCOL. It would not fit!

GAE. Precisely! Well, this is also the key of the situation. There is a woman towards whom my heart ought to to have gone out

voluntarily, and, instead of that, there is another! Ah! I am much to be pitied!

SCOL. Monseigneur!

GAE. (*Taking her hand.*) Tell me—tell me you pity me!

SCOL. I do pity you, monseigneur!

GAE. Thanks for that kind word! (*He puts his arm around her.*)

SCOL. (*Edging off.*) Monseigneur!

GAE. (*Aside.*) She will cry out, and make a devil of a rumpus!

SCOL. (*Aside.*) What a ray of light! This, then, is the secret of his coldness for the princess! That I should have made such a lively impression upon him!

GAE. You pity me, madame! Ah! you have understood me. (*Approaching her.*) Tell me your first name.

SCOL. Monseigneur—Inesilla Vittoria Scolastica Nepomucena.

GAE. Well, Inesilla Vittoria Scolastica Nepomucena, there are mysterious sympathies that draw one soul to another. We would fain struggle against them—we cannot. We wish to conquer them, but we cannot. (*Again putting his arm about her.—Aside.*) Try to get her near the bell-pull!

SCOL. Monseigneur, princes are made to control others—

GAE. And they ought to control themselves! I know that!

SCOL. I referred to others!

GAE. Ah! (*Aside.*) She does not ring!

SCOL. The obedience of subjects is a principle without which the monarchy would be essentially changed. (*She gazes tenderly at him.*)

GAE. Ah, bah! (*Aside.*) But in place of ringing, it seems to me—well, as if I were taken in!

SCOL. And for a spirit well born, that obedience has an unspeakable charm (*The Prince moves off a little, the Camérera follows him*), like everything that springs from a sentiment of duty!

GAE. Could I have expected that? (*Pushing her away gently.*) Well, well, I shall know what to rely upon in your sentiments. (*Quickly.*) Inesilla Vittoria Scolastica Nepomucena!—

SCOL. Monseigneur!

GAE. You may retire.

SCOL. But, monseigneur!

GAE. You may—

SCOL. I obey. (*She makes three steps and a curtsey.*) Monseigneur! (*A reverence. Aside.*) Never mind; I have read his heart! He will come to it! (*She retires by the little door in the first plan, at the right, after having made a third reverence, always backward.*)

SCENE IX. GAETAN alone.

GAE. Well, she is a tough one! I think that after that, the best I can do is to try and escape. (*He half opens a door in the back, the national hymn is heard.*) Good! (*He shuts the door.*) I am kept in sight, which is not saying much, for the ears belong to the party. (*Looking out of the window.*) The window is low, and leads to the lawn. Try it? (*Half opens the window, the national hymn is heard again.*) Good! A military band under the window. (*He closes the window.*) They have thought of everything! (*He looks at the little doors in the first plans, right and left.*) The little doors? (*Pointing to the right.*) Yes, but then I risk meeting the Camérera in the darkness, who has the sentiment of duty! (*Goes to the left.*) By this way? (*He half opens the door, very slowly.*) No music! Have they committed a blunder of forgetfulness? Well, I'll try it! (*He goes out with great precaution.*)

SCENE X. *At the moment when the little door closes, the door of the nuptial chamber at the right opens, and the princess comes out, in an elegant night costume, her head covered with a short veil. The light is partly turned down.*

MICAELA. He is gone. I watched through the key-hole and saw him depart. It is just what he said to me in the garden. And, meanwhile, I was in the bridal chamber, waiting, and instead of going away, he should have said to me so many things that papa did not want to say to me! I hoped he would recognize me, but he did not even look at me.

## WITHIN MY SMALL ROOM, LONE AND COWERING.

*Allegretto.* MICAELA.

1. With -  
2. When

*Allegretto* *mf*

- in my small room, lone and cower - ing, I quake at sounds how - ev - er slight; Be -  
first I ap - peared in his pres - ence, In my court robes that all did move, The

*p*

- neath the dim light, pale and lower - ing, His step I watch for through the night. From  
princeshould me no co - al - es - cence, Although he loved me with true love. He

me he flies, and all life's brightness With my be - loved as tru - ly  
had not skill to rec - og - nize me, Yet I could not though I should

goes; And yet, I think, to me he owes A call, were it but through po -  
try, Go take his hand and say, " 'tis I, My lord and mas - ter, why des -

- lite - ness! How the men are but awkward wights! How the men are but awkward  
- pise me!" How the men are but awkward wights! How the men are but awkward

wights! Heed - less of their un - ques - tioned rights, Which they'd use, were they on - ly

*rall.*

witty; 'Tis all the same, but more's the pi - ty : Yes, for both sides, the more's the pi -

*suivez.*

*pp*

- ty!

*mf*

## SCENE XI. MICAELA. JOSEFA.

MICA. What is to be done now? (*Hears a door open.*) Some one coming?

JOSE. Pardon—I— Ah, princess! is it you? What a meeting! Just fancy to yourself that it has been impossible to get out of the palace. I am a little belated. I wanted to speak a few words to poor Morales. Well, a husband of the morning, who is obliged to pass the night of his wedding-day on duty as a sentry—that is not pleasant! We have talked for about two minutes, and then he was recalled for service. I heard them close all the doors, and wherever I have tried to pass out, I have found a sentinel with "Nobody passes here!"

MICA. Truly! But the prince cannot go out as well. He will be compelled to come back here.

JOSE. The prince?

MICA. Yes. He has departed. He keeps his word. Oh, you have done well to come back! You have given me an idea. Yes, 'tis this. My chamber of former days is there! (*Pointing to the little door on the right.*) Ah, well, my poor Josefa, I have a sort of right to enter there. Stay here and keep watch. (*She goes out quickly.*)

## SCENE XII. JOSEFA. Then MORALES.

JOS. What is her project? I don't know; but since I met her, I have less fear! In these great corridors, in these galleries, one would think the statues were alive. It seems as if the shadows moved about me!

VOICE. (*Outside.*) Sentinel, be on your guard!

JOSE. (*Trembling.*) Ah, mon Dieu! (*A door in the back opens; MORALES enters with a lantern.*)

MOR. (*Dimly perceiving JOSEFA, who turns her back to him.*) Who goes there? Advance, and give the order!

JOS. Oh, monsieur, 'tis not my fault!

MOR. What? That voice? (*Holds up his lantern.*) Josefa!

JOS. Morales!

MOR. Still in the palace!

JOS. Impossible to get out!

MOR. I will not complain, since I have met you; but what are you doing here?

JOS. Hush! 'Tis some grand mystery! Imagine to yourself that the prince, instead of being with his wife, is roaming through the corridors.

MOR. Truly!

JOS. And the princess also. I think she is looking for him.

MOR. They will not go far. But the affairs of the great people are not ours. Oh, my dear little Josefa! do you realise that we are married since this morning?

JOS. I know it!

MOR. Do you know that we have scarcely had time to say that we love each other?

JOS. That is true!

MOR. Do you know that I have not yet embraced you?

JOS. If—when I bade adieu to you, not long ago.

MOR. A parting kiss—that does not count! Oh, life is a droll thing! To think that we are both here waiting, and that our masters are roaming the corridors!

JOS. When they might be there—alone, and so happy!

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THIS IS THEIR NUPTIAL CHAMBER.

Couplets in duo.

(They look in at the bridal chamber, of which the princess has left the door open.)

JOSEFA. Allegretto.

*Allegretto.*

This is their nuptial chamber splendid! If we were but as near our own,

Ours, though not rich nor so extend - ed, Would sweet-er far be than the throne. We've no

gold, no gay silk - en cur - tain, Our small bed - room to dec - or - ate, But, true

love and pleas - ure more cer - tain, Are the rich - es that us a - wait.



There Love would spread his gol- den pin - ions, There, we these ten - der words might sigh: I  
 MORALES.

love you, I love you, I love you, I love you, I love you, I love you! Then si - lent,

wait re - ply; Letting words in sweet si - lence die, Letting words in sweeter si - lence die!

Oth - ers, to-day we've seen u-ni - ted, For worse or bet - ter, all their lives:

Twelve burning bridegrooms have been plight - ed, Twelve ten-der maids have been made wives, A

night to be re-mem-ber'd this is! It can't be told, but may be guessed; How many

warm and man - ly kiss - es On two doz - en lips have been pressed!

Where love may spread his gold- en pin - ions, There, we these ten - der words may sigh: I

MORALES.

The first system of the musical score is in 2/4 time and consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#). The lyrics are: "Where love may spread his gold- en pin - ions, There, we these ten - der words may sigh: I". Below the first vocal line, the word "MORALES." is written.

love you, I love you, I love you, I love you, I love you, I love you! Then si - lent,

The second system of the musical score is in 2/4 time and consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three sharps. The lyrics are: "love you, I love you, I love you, I love you, I love you, I love you! Then si - lent,". Dynamic markings include *pp* above the first vocal line and *pp* above the second vocal line, and *pp* below the piano accompaniment.

wait re - ply; Letting words in soft si - lence die, Letting words in sweetest si - lence die, in silence

The third system of the musical score is in common time (C) and consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three sharps. The lyrics are: "wait re - ply; Letting words in soft si - lence die, Letting words in sweetest si - lence die, in silence". Dynamic markings include *poco piu.* above the first vocal line and *poco piu.* above the piano accompaniment, and *pp* below the piano accompaniment.

*morendo.*

*morendo.*

*Ped.*

MOR. (*Thinking he hears a noise, goes up back.*) Ah! 'tis nothing—nobody. Say then, JOSEFA—a bridal chamber ought to be something fine to see! Suppose we should take a look at it for a moment!

JOSE. You think so? It would be indiscreet!

MOR. What! when there is no one there? Stay! See how hand-

somely furnished it is. Come and look.

JOSE. I dare not!

MOR. I pray you, come! (*They hear a noise.*) Oh! take care! A lantern! 'Tis the watch on his rounds. Come, let him not surprise us here!

JOSE. I am afraid! (*They enter, the door closes.*)

### SCENE XIII. THE KING. *With a lantern and halberd. Then MOSQUITOS.*

KING. I have insisted on convincing myself with my own eyes, if my orders were well executed. All goes well. If the prince had some thought of flight, he must necessarily be brought back here. Oh! on strategy nobody can give me points. Let us see. This is the bridal chamber. (*Turns on his lantern.*) 'Tis warm. (*Approaches and listens—sound of kisses.*) I seem to hear—(*Renewed sounds as before.*) Yes, there is no mistake about it; they are kisses, which are not less tender for being legitimate. (*Changing his lantern from one hand to the other.*) It burns! The European balance is assured. Now I will go to bed. I

have well caught him, in the fact! I cannot—I must still watch, though fainting from weariness. Off now, but without noise. (*He half opens one of the doors in the back. The National Hymn is heard.*) Silence! It is I! (*The National Hymn, suddenly interrupted, ends with a "quack."*) There is no more trouble; now you can go to bed.

DON MOSQ. (*Appearing at the back.*) Ah! well, sire!

KING. Well! well, my friend! the balance is assured. Let us make a round, ourselves, to watch over the repose of the married pair. Go on before, and light the way. Make no noise. Sentinals, be on your guard!

### SCENE XIV. GAETAN.

GAE. (*Reenters by the little door on the left.*) Impossible to get out. Devilish music! Where am I? (*Approaches the window and looks about him.*) Stay! I have done nothing but turn round in a circle. I have come back to the point of departure—the bridal chamber! Well, no! I will not enter there, even if

I must pass the night in this chair. (*Arranges an easy-chair. At that moment the little door at the right opens, the princess in her peasant costume of the first act, appears, bearing a tray, upon which is a lighted candle, and a collation. The obscurity ceases.*) How! who goes there?

### SCENE XV. GAETAN. MICAELA.

MICA. Pardon, monseigneur, I did not expect to meet your highness. I had orders to bring this lunch for the married couple.

GAE. (*Observing her.*) 'Tis the pretty JOSEFA, the wife of MORALES. Poor fellow! he is somewhere doing duty to prevent my escaping.

MICA. (*Making a movement—as if to retire.*) Excuse me for having disturbed you!

GAE. You have not disturbed me,—quite the contrary! (*He looks at her smilingly, aside.*) What an idea! That would be droll!

MICA. (*Aside.*) How he looks at me!

GAE. I have not observed you to-day among the twelve brides.

MICA. I recalled, monseigneur, some foolish things you said to me yesterday, and kept myself discreetly in the second rank.

GAE. Naughty one! you have laid aside your bridal dress.

MICA. Yes, I have resumed my dress for the service of the princess, and the wedding night, for me, is put off 'till tomorrow morning, when they shall have relieved guard.

GAE. All right. I am very glad of it; I could not be more so. This is a vengeance more agreeable than the other.

MICA. I will now retire, monseigneur.

GAE. No, stay. (*Aside.*) If she should have the same ideas as last evening, the other had—about the obedience due to princes! (*Aloud.*) Stay, I command you!

## I, MY DUTIES ALWAYS ATTEND TO.

## No. 16. Grand Duo and Bolero.

*Allegro moderato.*MICAELA. (*Feigning humility.*)

Allegro moderato. *p* *espressivo.*

I, my du - ties al - ways at -

- tend to; But the prince gives command; Each subject, that must bend to; I o - bey; And

GAETAN.

here I stay! Thanks! don't go! Prin - ces' roles are use - ful sometimes, You

MICHAELA.

GAETAN.

know! Whate'er your highness or - ders will scarce be a - larming! I'm almost starved.

(MICAELA, without a word, brings a little table, and places thereon the prepared collation, and waits on the prince.)  
(Aside.)

By Jove, she's tru-ly

charm - ing! I ne - ver saw such grace as this, be - fore.....

(In turn he fills his glass, and offers it to her.)

GAETAN.

MICAELA.

*espressivo.* Come, drink with me! I dare not, mon - sei -

GAETAN.

MICAELA. (takes a place at the table.)

- gneur Come drink with me, I command you, my beau - ty! I o - bey ;

GAETAN.

but 'Tis not for me. as you must see, To use your glass ex - cept thro' du - ty. What

mat - ter! I'd be far bet - ter pleased with the wine, If your lips touch'd the glass ere did

*leger.*

What a joy-ous feast.... is this tête-a-tête - ing! Af-ter such a day of sad-ness and

mine. What a joy-ous feast.... is this tête-a-tête - ing! Af-ter such a day of sad-ness and

*leger.*

sighs.... Ah! my heart may beat! While thus gai-ly fêt - ing! For 'tis love's own light that shines in his

sighs... Well my wedding night.... gai-ly cel-e-brat - ing! Seeing love's own light in her brilliant

eyes. Well my heart may beat, my suc-cess is

eyes. 'Tis my wedding day, I'm now cel-e-brat-ing,



*poco rall.*

wait - ing ; For 'tis love's own light sparkling in his eyes, Yes, 'tis love's own light that shines in his

Let me find love's light sparkling in your eyes....

*suivez.*

*a tempo. p*

eyes! What a joy-ous feast.... is this tête - a - tête - ing! Af - ter such a day of sad - ness and

What a joy-ous feast.... is this tête - a - tête - ing! Af - ter such a day of sad ness and

*cres. f p*

sighs.... Ah! my heart may beat!.... While thus gai - ly fête - ing! For 'tis love's own

*cres. f p*

sighs... Yes, my wed - ding night.... I am cel - e - brat - ing! While I see love's

*cres. f p.*

light that shines in his eyes, Ah! yes 'tis love's own bril- liant light, That shines in his  
 light that shines in her eyes, Ah! let me see the bril- liant light in your

*f*

eyes. Think you 'twould  
 eyes. But song doth fol - low sup - per!

*f* *p* *f* *p*

GAETAN. (*pointing to the bridal chamber.*)

do? If one should hear! Bah! Now the prin - cess

*f* *p* *pp*

(goes and locks the door.)

sleeps, And ve - ry sound - ly too!

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "sleeps, And ve - ry sound - ly too!". The piano accompaniment features a descending melodic line in the right hand and a steady bass line in the left hand. The system concludes with a triplet of notes in the vocal line.

MICAELA.

GAETAN. Is it your wish? is it your  
Sing a - way, dear, you must me o - bey, now.

The second system of music features two vocal lines and piano accompaniment. The upper staff is for Micaela, with the lyrics "Is it your wish? is it your". The lower staff is for Gaetan, with the lyrics "Sing a - way, dear, you must me o - bey, now.". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system ends with a double bar line.

wish? • Just as you say..... now!

The third system of music continues the vocal lines and piano accompaniment. The upper staff has the lyrics "wish? • Just as you say..... now!". The piano accompaniment includes dynamic markings "sfz" (sforzando) in both the right and left hands. The system concludes with a double bar line.

## GIPSY GIRL.

## BOLERO.

*Vivo.*  $\text{♩}$ 

Musical score for Bolero, piano accompaniment. The score is in 3/8 time, key of D major. It consists of two systems of piano accompaniment. The first system starts with a forte (f) dynamic. The second system features a melodic line in the right hand with a fermata over the final measure.

## MICAELA.

Musical score for Micaela, vocal and piano accompaniment. The score is in 3/8 time, key of D major. It consists of two systems. The first system shows the vocal line with two verses of lyrics. The piano accompaniment starts with a piano (p) dynamic.

1. One night, Jo - sé, Cap - tain of lan - cers, . . . . . By  
 2. The gip - sy re - turned towards her dwell - ing, . . . . . When

Musical score for Micaela, vocal and piano accompaniment. The score is in 3/8 time, key of D major. It consists of two systems. The first system shows the vocal line with lyrics. The piano accompaniment continues with a piano (p) dynamic.

chance a young gip - sy girl met. . . . . The Cap - tain was ea - sy in  
 met she a hand - some young beau. . . . . Said he, would it please you, young

mor - als,..... And home to his lodge took his pet..... Sit  
maid - en,..... To list to my song ere you go..... The

down, said he, dar - ling, be mer - ry..... We'll sup, here our ta - ble is  
youth had a voice sweet and ten der, ..... The gip - sy gave ear with de -

## Variation.

spread..... The gip - sy, whom noth - ing as - ton hark - - - ish'd—I'm  
- light..... Once more, a - gain, glad - ly I'd hark - - - en! And

hung - gry, al - low me, she said..... All right, since she  
once more the youth waked the night..... But fine weath - er

seem'd well and act - ive, Af - ter des - sert, fun we shall see. Soon he  
 changed to a show - er, Shel - ter quick - ly must be ob - tained. Drooping,

found her sweet and at - trac - tive; Bade he, quick - ly, all should be cleared.  
 lan - guid, glad - ly the gip - sy Took the arm of her new found friend.

Here! said the bold Captain, all flam - ing, Come, give me a kiss, gip - sy, dear! No!  
 Thus, while the youth's spirits were live - ly, Sighs broke from the gip - sy girl's heart. But,

laugh - ing - ly said the brown maid - en, And, off with a bound she went clear! Ah!.....  
 All at once clear'd up the weath - er, And they as quick drifted a - part! Ah!.....

ah!..... ah!..... Man - u - el -

*mf*

- i - ta! Gip - sy bru - nette; young girl, is she, Some - what fan - tas - tic, Man - u - el - i - ta,

Gip - sy bru - nette. loves but to beat her tambour e - las - tic. Ah! la.....

la la la la la la la la la ah! la... .... la la la la la la la la la.....

ah! la..... la la la la la la la la ah! la..... la..... la la la



*1st.*

*2d.*

GAETAN.

I like you song, your sing with taste and

*Allegro.*

MICHAELA.

What then? What! a kiss? no!

skill; Your kiss-es must be still far sweet - er, Give me one!

no! The Gip - sy, as you'll find, is quick at wit, or fleet - er, Like; her too, in

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "no! The Gip - sy, as you'll find, is quick at wit, or fleet - er, Like; her too, in". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and chords in the right hand.

wits I'll beat her, but noth - ing more.  
GAETAN.

Bah!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two parts: the first part is in treble clef with lyrics "wits I'll beat her, but noth - ing more." and the name "GAETAN." below it; the second part is in bass clef with the exclamation "Bah!". The piano accompaniment continues with a key signature of one sharp and a 4/4 time signature, featuring a dynamic marking of *f* (forte).

(*escaping.*)  
Tru - ly so!

You dare re - sist your Prin - ce's will? Come, that kiss, I ex - act it! And, it

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has two parts: the first part is in treble clef with the instruction "(*escaping.*)" above and the lyrics "Tru - ly so!"; the second part is in bass clef with lyrics "You dare re - sist your Prin - ce's will? Come, that kiss, I ex - act it! And, it". The piano accompaniment continues with a key signature of one sharp and a 4/4 time signature, featuring a dynamic marking of *p* (piano).

Let me go! let me  
may be— That at that game, I more strength, too, may claim.

*cres.*

*(laughing.)*  
go! Or from the win-dow, like her, I my - self will throw.  
*(speaking.) (alarmed.)*  
Dev - il take that band be -

*f* *p*

*(singing.)*  
- low! Open it not, open it not, o - pen not; I was  
*plus lent.*

wrong, I was wrong!

*espressivo.*

This system contains a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics "wrong, I was wrong!". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. The tempo/mood is indicated as *espressivo.*

*Andantino non troppo lento.*

Your par - don, darling, Ah! for - give me, sweet. I don't de - mand it, I ask it at your

*Andantino non troppo lento.*

*p*

This system continues the vocal line with the lyrics "Your par - don, darling, Ah! for - give me, sweet. I don't de - mand it, I ask it at your". The piano accompaniment is marked *Andantino non troppo lento.* and includes a piano (*p*) dynamic marking. The right hand of the piano part features a dense, arpeggiated texture.

feet. Through my re - morse your con - fi - dence re - store me, Turu towards me

This system continues the vocal line with the lyrics "feet. Through my re - morse your con - fi - dence re - store me, Turu towards me". The piano accompaniment continues with the same arpeggiated texture in the right hand.

MICHAELA.

still, those bright eyes, I en - treat. Ought I still an - ger thus be show - ing, When he begs pardon at my

This system begins with the character name "MICHAELA." above the vocal line. The lyrics continue: "still, those bright eyes, I en - treat. Ought I still an - ger thus be show - ing, When he begs pardon at my". The piano accompaniment continues with the same arpeggiated texture.

feet, By sweet ap-peals..... with love o'er-flow - ing? Can I re-pel the husband who doth me en-

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

GAETAN.

- treat? Let no distrust or fear re - prove ... you, But speak, be- fore the pre-cious moments

The second system of music features a vocal line on a bass clef staff and a piano accompaniment on a grand staff. The key signature remains one sharp (F#) and the time signature is 3/4. The vocal line starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes. The piano accompaniment includes a dynamic marking of *mp* and features a complex texture with many chords in the right hand and a melodic line in the left hand.

fly. The sweet-est words that lips can frame, "I love you, in whis - pers

The third system of music continues the vocal line on a bass clef staff and the piano accompaniment on a grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note G2, followed by a quarter note A2, and then a series of eighth notes. The piano accompaniment maintains the complex chordal texture from the previous system.

MICAELA.

gen - tle as e'er from love's lips came! How can I say to him, I love you? Yet, if this golden chance go

The fourth system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment continues with the established harmonic and rhythmic patterns.

by. My heart would ev - - er - more re - prove me, And so the words to murmur soft and low, I'll

try!  
GAETAN. To say it soft and

Say, then, I love..... you! in ac - cents low, Ah! say it soft and

low, all sweet and low! Well, then yes, I con - fess, That I love

low, all soft and low!

*Allegro non troppo.*

you! *f* I am wild..... with de-

*Allegro non troppo.*

*f* *f*

- light..... when I hear his a - vow - al;..... At the mo - - ment of love's warm be -

*poco*

- stowal I trem - ble in my fright.

*a tempo.*

GAETAN. *f*

What have you... .. still to fear?..... . Ah! come, my best be -

*rall.*

While I make..... my love known.... My heart wild - ly doth  
 - loved one! Let me feel..... near my own Your warm heart fond - ly

beat..... While I make my love known, My heart doth wild - ly  
 beat. Let me feel near my own, Your warm heart fond - ly

*rall.*

*a tempo.*  
 beat. Ah! trem - ble thus no more, my darling, 'Tis love..... throws you, now in my



Suc - cess has crown'd my plans com - plete - ly; How es - cape then from his fond  
arms,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Suc - cess has crown'd my plans com - plete - ly; How es - cape then from his fond arms,". The piano accompaniment is in the bass clef, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

arms?  
Ah! yield you to the force that stirs you; I love..... you, re - sist not love's

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a question mark after "arms?". The lyrics are "Ah! yield you to the force that stirs you; I love..... you, re - sist not love's". The piano accompaniment continues with the same rhythmic pattern as the first system.

Suc - cess has crown'd my plans com - plete - ly, How es - cape then from his fond  
charms.

The third system of the musical score repeats the vocal line and piano accompaniment. The lyrics are "Suc - cess has crown'd my plans com - plete - ly, How es - cape then from his fond charms,". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

arms? I trem - ble still! Ah!.....

GAETAN.

Why trem - ble still?..... What have

..... While I

you yet to fear?..... Ah! come, my best be - lov - ed, Let me

make..... my love known, My heart with fear doth wild - ly, wild - ly beat. By his

feel..... near my own Your lov - ing heart still warm - ly beat. What have

*rall.* *a tempo.*

ten - der - ness dear..... Is my heart.... strange - ly moved..... While I  
 you..... yet to fear!..... Ah! come my best be - lov - ed;..... Let me

*ff*

make all my love known..... I can feel.... my heart beat..... While I  
 feel..... near my own Your true heart fond - ly beat. Let me

make my love known, Ah! my heart doth wild - ly beat. Ah! my heart beats with  
 feel near my own Your warm heart fond - ly beat. Come, in my

*dim.*

*dim.*

*dim.*

*dim.*

fright, Yes, my heart beats with fright! Ah! me! I

arms, come, On my heart, no more to

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "fright, Yes, my heart beats with fright! Ah! me! I". The middle staff is the bass line, starting with a bass clef and the same key signature. The lyrics are: "arms, come, On my heart, no more to". The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The piano part features a steady bass line and chords in the right hand. A dynamic marking of *dim.* is placed above the first measure of the vocal line.

trem - ble still with fright! From his arms ne'er to

part, Come to my heart, From my arms ne'er to

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "trem - ble still with fright! From his arms ne'er to". The middle staff is the bass line, starting with a bass clef and the same key signature. The lyrics are: "part, Come to my heart, From my arms ne'er to". The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The piano part continues with a steady bass line and chords in the right hand.

part! (Voice of the KING is heard in the wing.) Sentinel! be on your guard!

part!

*a tempo.*

*dim.*

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "part! (Voice of the KING is heard in the wing.) Sentinel! be on your guard!". The middle staff is the bass line, starting with a bass clef and the same key signature. The lyrics are: "part!". The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The piano part features a steady bass line and chords in the right hand. A dynamic marking of *a tempo.* is placed above the first measure of the piano part, and a dynamic marking of *dim.* is placed above the last measure of the piano part.

(GAETAN and MICAELA, surprised, separate for a moment, then fall into each other's arms.)

On..... your heart.....  
On..... my heart.....  
*rall.* *pp* *tres long.* *piu lento.*

*Curtain falls.* *f*

*sfz* *End of 2d Act.*