

VOCAL SCORE.

# PRINCESS IDA

Or, CASTLE ADAMANT.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN

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Music  
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# PRINCESS IDA ; or, CASTLE ADAMANT.

## DRAMATIS PERSONAE.

KING HILDEBRAND  
 HILARION (*his Son*)  
 CYRIL } (*Hilarion's Friends*)  
 FLORIAN }  
 KING GAMA  
 ARAC } (*his Sons*)  
 GURON }  
 SCYNTHIUS }  
 PRINCESS IDA (*Gama's Daughter*)  
 LADY BLANCHE (*Professor of Abstract Science*)  
 LADY PSYCHE (*Professor of Humanities*)  
 MELISSA (*Lady Blanche's Daughter*)  
 SACHARISSA } (*Girl Graduates*)  
 CHLOE }  
 ADA }

*Soldiers, Cowtlers, " Girl Graduates," " Daughters of the Plough," &c.*

**ACT I.—Pavilion in King Hildebrand's Palace.**

**ACT II.—Gardens of Castle Adamant.**

**ACT III.—Courtyard of Castle Adamant.**

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# PRINCESS IDA

## INTRODUCTION.

*Vivace.*

PIANO.



*Andante espressivo.*





First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mf* and *pp*. A slur is present over a group of notes in the upper staff.

Second system of musical notation. It includes dynamic markings *ad lib.*, *p*, and *trem.*. A tempo marking *o tempo.* is placed above the staff. A slur is present over a group of notes in the upper staff.

Third system of musical notation, showing a continuation of the piece with various rhythmic patterns and note values.

Fourth system of musical notation, featuring a *mf* dynamic marking and a slur over a group of notes in the upper staff.

Fifth system of musical notation, including a *dim.* dynamic marking and a *p* dynamic marking. A slur is present over a group of notes in the upper staff.

Sixth system of musical notation, showing a continuation of the piece with various rhythmic patterns and note values.

Seventh system of musical notation, including dynamic markings *pp*, *dim.*, and *riten.*. A slur is present over a group of notes in the upper staff.

# ACT I.

## No. 1.

## CHORUS & SOLO—(Florian).

*Allegro moderato.*

PIANO. *f* *Silent.*

The first system of the piano introduction consists of two staves. The right staff begins with a series of chords in the left hand and a melodic line in the right hand. The tempo is marked 'Allegro moderato'. The system ends with a 'Silent.' instruction.

*Silent. p*

The second system continues the piano introduction. It features a 'Silent.' instruction followed by a piano (*p*) dynamic marking. The musical notation continues across two staves.

*f* *dim.*

The third system of the piano introduction shows a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo leading to a diminuendo (*dim.*) dynamic. The notation is spread across two staves.

GIRLS.

Search through - out the pa - no - ra - ma,

MEN.

Search through out the pa - no - ra - ma,

The vocal entries for the chorus. The 'GIRLS.' part is on a higher line, and the 'MEN.' part is on a lower line. Both parts sing the lyrics 'Search through - out the pa - no - ra - ma,'.

*p*

The piano accompaniment for the vocal entry, consisting of two staves. It begins with a piano (*p*) dynamic marking and provides harmonic support for the vocal lines above.

For a sign of roy - al Ga - ma, Who to - day should cross the wa - ter

For a sign of roy - al Ga - ma, Who to - day should cross the wa - ter

With his fas - ci - na - ting daugh - ter— I da -

With his fas - ci - na - ting daugh - ter— I da -

ber name. Some mis - for - tune e - vi - dent - ly

ber name. Some mis - for - tune e - vi - dent - ly

Has de - tain'd them—con - se - quent - ly Search through - out the pa - no - ra - ma

Has de - tain'd them—con - se - quent - ly Search through - out the pa - no - ra - ma

For the daugh - ter of King Ga - ma, Prince Hi - la - rion's flame,  
 For the daugh - ter of King Ga - ma, Prince Hi - la - rion's flame,

Prince Hi - la - rion's flame!  
 Prince Hi - la - rion's flame!

*con forza.*

**SOLO. FLORIAN.** **CHORUS. TUTTI.** **FLORIAN.**  
 Will Prince Hi - la - rion's hopes be sad - ly blight ed? Who can tell? Who can tell? Will  
 Who can tell? Who can tell?

**CHORUS. TUTTI.** **FLORIAN**  
 I - da break the vows that she has plight - ed? Who can tell? Who can tell? Will  
 Who can tell? Who can tell?

CHORUS.

FLORIAN.

she back out and say she did not mean them? Who can tell? Who so, there'll be the  
 Who can tell?

The first system of music consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The piano part features a steady accompaniment with some dynamic markings like *f* and *p*.

CHORUS.

deuce to pay be - tween them! No, no - we'll not de - spair, we'll not de - spair, For  
 No, no - we'll not de - spair, we'll not de - spair, For

The second system of music continues the vocal and piano parts. The lyrics are repeated for both vocal parts. The piano accompaniment includes dynamic markings such as *f* and *p*.

Ga - ma would not dare To make a dead - ly foe Of  
 Ga ma would not dare To make a dead - ly foe Of

The third system of music shows the vocal lines and piano accompaniment. The lyrics are repeated. The piano part has a *v* marking above it, indicating a crescendo.

Hil - de - brand, and so, Search through - out the pa - no -  
 Hil - de brand, and so, Search through - out the pa - no -

The fourth system of music concludes the page. The vocal lines and piano accompaniment are shown. The lyrics are repeated. The piano part includes dynamic markings like *f*, *dim.*, and *p*.

ra - ma For a sign of roy - al Ga - ma, Who to day should cross the  
ra - ma For a sign of roy - al Ga - ma, Who to - day should cross the

wa - ter With his fas - ci - na - ting daugh - ter— I - da,  
wa - ter With his fas - ci - na - ting daugh - ter— I - da,

*cres.* *ff*

I - da is her name.  
I - da is her name.

Continuation of the piano accompaniment for the fourth system.

## No. 2.

## SONG - (Hildebrand &amp; Chorus).

*Allegro con orzo.*

PIANO.

HILDEBRAND.

t. Now heark - en to my strict com - mand On ev - ry hand, on ev - 'ry hand.

CHORUS.  
GIRLS.

To your com - mand On ev - 'ry hand, We du - ti - ful - ly bow! . . . If

MEN.

To your com - mand On ev - 'ry hand, We du - ti - fu - ly bow! . . .

HIT

Ga - ma bring the Prin - cess here Give him good cheer, give him good cheer

CHORUS

If she come here We'll give him a cheer, And we will show you how: Hip, hip, hur -

If she come here We'll give him a cheer, And we will show you how: Hip, hip, hur

- rah! Hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur rah! . . . We'll

- rah! Hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur rah! . . . We'll

shout and sing, Long live the King, And his daugh - ter too, I trow! . . . Then shout ha! ha!

shout and sing, Long live the King, And his daugh - ter too, I trow! . . . Then shout ha! ha!



nip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! For the  
 hip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! For the

fair Prin - cess and her good pa - pa, hur rah! hur rah!  
 fair Prin - cess and her good pa - pa, hur - rah! hur rah!

HILD.

a. But if he fail to keep his troth, Up - on our oath, we'll trounce them both!

CHORUS.  
GIRLS

HILD

He'll trounce them both, Up - on his oath, As sure as quar - ter day! . . . We'll

He'll trounce them both, Up - on his oath, As sure as quar - ter day! . . .

shut him up in a dun - geon cell, And toll his knell on a fu - ne - ral bell!

CHORUS.

From dun - geon cell, His fu - ne - ral knell, Shall strike him with dis - may! Hip, hip, hur -

From dun - geon cell, His fu - ne - ral knell, Shall strike him with dis - may! Hip, hip, hur -

- rah! Hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur - rah! . . . As

- rah! Hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur - rah! . . . As

up we string, The faith - less King, In the old fa mi - liar way! We'll shout ha' ha'

up we string, The faith - less King, In the old fa - mi - liar way! We'll shout ha' ha'

This system contains the first two systems of a musical score. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "up we string, The faith - less King, In the old fa mi - liar way! We'll shout ha' ha'". The piano part features a steady accompaniment with chords and moving lines in both hands.

hip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! As we

hip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! As we

This system contains the third and fourth systems of the musical score. The lyrics are: "hip, hip, hur - rah! Hip, hip, hip, hip, hur - rah! As we". The piano accompaniment continues with a consistent rhythmic pattern.

make an end of her false pa - pa, hur - rah! hur - rah!

make an end of her false pa - pa, hur - rah! hur - rah!

This system contains the fifth and sixth systems of the musical score. The lyrics are: "make an end of her false pa - pa, hur - rah! hur - rah!". The piano accompaniment provides a strong harmonic support for the vocal lines.

This system contains the seventh and eighth systems of the musical score, which are purely instrumental piano accompaniment. The piano part concludes with a final chord and a fermata.

No. 3.

RECITATIVE & SONG—(Hilarion).

PIANO.

*f*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present.

The second system of the piano introduction continues the musical texture. A dynamic marking of *p* (piano) is present.

HILARION. *Lento.*

To-day we meet, My ba-by bride and I—

The first system of the vocal and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked *Lento*.

But ah, my hopes are balan'c'd by my fears! What trans-mn-ta-tions have been con-jur'd by The si-lent

*pp*

The second system of the vocal and piano accompaniment for the second line of lyrics. The piano accompaniment features a dynamic marking of *pp* (pianissimo).

*Moderato.*

al- che-my of twen-ty years!

*p*

The third system of the vocal and piano accompaniment for the third line of lyrics. The tempo is marked *Moderato*. The piano accompaniment features a dynamic marking of *p* (piano).

1. I - da was a twelve month old, Twen - ty years a - go!

*p*

I was twice her age, I'm told, Twen - ty years a - go!

Hus - band twice as old as wife A: - gues ill for mar - ried life;

Bale - ful pro - phe - cies were rife, Twen - ty years a - go,

*trus.* *dim.*

Twen - ty years a - go! 2. Still, I was a ti - ny

*p* *p*

Prince Twen - ty years a - go. She has gain'd up - on me, since

Twen - ty years a - go. Though she's twen - ty - one, it's true.

I am bare - ly twen - ty - two— False and fool - ish pro - phets you,

*cres.*

Twen - ty years a - go, Twen - ty years a - go!

*f* *dim.* *p*

No. 4.

CHORUS.

*Allegretto moderato.*

**IANO.**

From the dis - tant pa - no - ra - ma Come the sons of

From the dis - tant pa - no - ra - ma Come the sons of

roy - al Ga - ma, They are he - ralds e - vi - dent - ly,

roy - al Ga - ma, They are he - ralds e - vi - dent - ly,

And are sa - cred con - se - quent - ly; Sons of

And are sa - cred con - se - quent - ly; Sons of

*crs.*

Ga - ma, Hail, . . . oh, . . . hail!

Ga - ma, Hail, . . . oh, . . . hail!



No. 5. TRIO (Arac, Guron, Scynthus, & Chorus).

PIANO

*staccato.*

*dim*

ARAC.

We are war - riors three, . . . Sons of Ga - ma, Rex, . . .

*p*

Like most sons are we, . . . Mas - cu - line in sex! . . .

GURON.

Yes, yes, yes! Mas - cu - line in sex!

SCYN.

Yes, yes, yes! Mas - cu - line in sex!

Yes, yes, yes! Mas - cu line in sex!

*p* ARAC.

Po - li - tics we har, . . . . .

The first system of the musical score consists of three staves. The top staff is a vocal line in a soprano clef, with lyrics "Po - li - tics we har, . . . . .". Above the first few notes is the instruction "*p* ARAC.". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

They are not our bent; . . . . . On the whole we are . . . . .

The second system continues the musical score with three staves. The vocal line has lyrics "They are not our bent; . . . . . On the whole we are . . . . .". The piano accompaniment continues with similar rhythmic patterns.

Not in - tel - li - gent. . . . .

The third system consists of three staves. The vocal line has lyrics "Not in - tel - li - gent. . . . .". The piano accompaniment continues with similar rhythmic patterns.

No, no, no, Not in - tel - li - gent!

GURON.

No, no, no, Not in - tel - li - gent!

SCYN.

No, no, no, Not in - tel - li - gent!

The fourth system features four vocal staves and two piano staves. The first vocal staff has lyrics "No, no, no, Not in - tel - li - gent!" and is labeled "GURON.". The second vocal staff has lyrics "No, no, no, Not in - tel - li - gent!" and is labeled "SCYN.". The third and fourth vocal staves also have lyrics "No, no, no, Not in - tel - li - gent!". The piano accompaniment is at the bottom, with a dynamic marking of "*f*" (forte) appearing in the right-hand part.

ARAC

But with dought - y heart, . . . . . And with trust - y blade,

*p* *staccato.* *pp*

We can play our part,

Fight - ing is our trade! . . . . .

Yes, yes, yes!  
GURON.

Yes, yes, yes!  
SCYN.

Yes, yes, yes!

Fight - ing is our trade!

Fight - ing is our trade!

Fight - ing is our trade!

*Allegro.*

ARAC, GURON & SCYNTHIUS

Bold, and fierce, and strong, ha, ha! For a war we burn. With its right or

wrong, ha, ha! We have no con - cern. Or - der comes to fight, ha, ha!

Or - der is o - bey'd! We are men of might, ha! ha! Fight

ing is our trade! Yes, yes, yes!

Fight - ing is our trade, ha, ha!  
 CHORUS unison.  
 They are men of might, ha, ha! Fight - ing is their

trade! Or - der comes to fight, ha! ha! Or - der is o - bey'd!

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "trade! Or - der comes to fight, ha! ha! Or - der is o - bey'd!". The piano accompaniment is in bass clef, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

*The three Principals, unison.*

Ha, ha! Fight

Or - der comes to fight! Or - der is o - bey'd! Fight

This system features three vocal lines and piano accompaniment. The lyrics are: "Ha, ha! Fight" and "Or - der comes to fight! Or - der is o - bey'd! Fight". The piano accompaniment continues with a similar eighth-note accompaniment.

ing Yes, yes, yes!

ing is

This system features three vocal lines and piano accompaniment. The lyrics are: "ing Yes, yes, yes!" and "ing is". The piano accompaniment continues with a similar eighth-note accompaniment.

Fight-ing is our trade, ha, ha!

their trade!

This system features three vocal lines and piano accompaniment. The lyrics are: "Fight-ing is our trade, ha, ha!" and "their trade!". The piano accompaniment continues with a similar eighth-note accompaniment.

## No. 6.

## SONG—(Gama.)

PIANO.

*Allegro non troppo.*

*f*

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music features a steady eighth-note accompaniment in the bass and chords in the treble. The tempo is marked 'Allegro non troppo' and the dynamic is 'f'.

1. If you give me your at-ten-tion, I will tell you what I am: I'm a

The first system of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "1. If you give me your at-ten-tion, I will tell you what I am: I'm a". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment as the introduction.

ge-nu-ine philanthropist—all oth-er kinds are sham. Each lit-tle fault of tem-per and each so-ci-al de-lect In my

The second system of the song continues the vocal line and piano accompaniment. The lyrics are: "ge-nu-ine philanthropist—all oth-er kinds are sham. Each lit-tle fault of tem-per and each so-ci-al de-lect In my".

err-ing fel-low creatures, I en-deavour to cor-rect. To all their lit-tle weak-ness-es I o-pen people's eyes; And

The third system of the song concludes the vocal line and piano accompaniment. The lyrics are: "err-ing fel-low creatures, I en-deavour to cor-rect. To all their lit-tle weak-ness-es I o-pen people's eyes; And".

lit-tle plans to snub the self-suf-ficient I de-vise, I love my fel-low creatures—I do all the good I can— Yet

ev-'ry-bo-dy says I'm such a dis-a-greeable man! And I can't think why!

2. To com-pli-ments in-fla-ted I've a wi-ther-ing re-ply, And va-ni-ty I al-ways do my

best to mor-ti-fy; A cha-ri-ta-ble ac-tion I can skil-ful-ly dis-sect. And in-ter-est-ed mo-tives I'm de-

- light-ed to de-tect; I know ev-'ry-bo-dy's income and what ev-'ry-bo-dy earns; And I care-ful-ly compare it with the

in-come-tax re-turns; But to be-ne-fit hu-man-i-ty how-e-ver much I plan, Yet ev-'ry-bo-dy says I'm such a

dis-a-greeable man! And I can't think why! 3. I'm

sure I'm no as-ce-tic; I'm as pleasant as can be: You'll al-ways find me rea-dy with a crushing re-par-tee. I've an



ir-ri-tat-ing snig-gler, I've a ce-cil-ia-dance, I've an en-ter-tain-ing snig-gler, I've a fas-ci-na-ting leer. To

ev-ry-bo-dy's pre-ju-dice I know a thing or two; I can tell a woman's age in half a minute—and I do. But al-

though I try to make my-self as plea-sant as I can, Yet ev-ry-bo-dy says I am a dis-a-gree-able man! And I

can't think why! I can't think why!  
 CHORUS. GIRLS.  
 He can't think why! He can't think why!  
 MEN.  
 He can't think why! He can't think why!

# No. 7. FINALE—(Gama, Hildebrand, Cyril, Hilarion, Florian, & Chorus of Girls & Men).

GAMA.

P'haps if you ad .

*Allegro.*

PIANO.

*f* *p*

- dress the la - dy Most po - lite - ly, most po - lite - ly— Flat - ter and im - press the la - dy, Most po - lite - ly,

most po - lite - ly— Hum - bly beg and hum - bly sue— She may deign to look on you, But your do - ing

you must do Most po - lite - ly, most po - lite - ly, most po - lite - ly!

*rit.*

**GIRL.**  
 Hum-bly beg and hum-bly sue— She may deign to look on you, But your do-ing you must do

**MEN.**  
 Hum-bly beg and hum-bly sue— She may deign to look on you, But your do-ing you must do

Most po-lite-ly, most po-lite-ly, most po-lite-ly!

Most po-lite-ly, most po-lite-ly, most po-lite-ly!

**HILDEBRAND.**  
 2. Go you, and in-form the la-dy, Most po-lite-ly, most po-lite-ly, If she don't, we'll storm the la-dy,

Most po-lite-ly, most po-lite-ly! You'll re-main as hos-tage here; Should Hi-la-ron dis-ap-pear,

We will hang you, ne - ver fear, Most po - lite - ly, most po - lite - ly, most po - lite - ly!

*rit.*

GIRLS.

You'll re - main as hos - tage here; Should Hi - la - rion dis - ap - pear, We will hang you, ne - ver fear,

MEN.

You'll re - main as hos - tage here; Should Hi - la - rion dis - ap - pear, We will hang you, ne - ver fear,

RECIT. HILARION.

Most po - lite - ly, most po - lite - ly, most po - lite - ly! Come, Cy - ril,

Most po - lite - ly, most po - lite - ly, most po - lite - ly!

RECIT.

Flo - ri - an, our course is plain, To - mor - row morn fair I da we'll en -

*a tempo.*

rage: But we will use no force her love to gain, Na - ture.

*Allegretto grazioso.*

na - ture has arm'd us for the war we wage! Ex-pres-sive

glan ces Shall be our lan - ces, And pops of Sil - le - ry Our light ar - til - le - ry. We'll storm their bow - ers With scent - ed

CHORUS. GIRLS.

show - ers Of fair - est flow - ers That we can buy! Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle

MEN. *p*

Oh dain - ty tri - o - let! Oh fra - grant vi o - let! Oh gen - tle

heigh - o - let (Or lit - tle sigh). On sweet ur - ba - ni - ty, Tho' mere in - a - ni - ty, To touch their va - ni - ty We will re -

heigh - o - let (Or lit - tle sigh). On sweet ur - ba - ni - ty, Tho' mere in - a - ni - ty, To touch their va - ni - ty We will re

**CYRIL**

ly! . . . When day is fa - ding With se - re - na - ding And such fri - vo - li - ty We'll prove our qual - i - ty. A sweet pro -

ly! . . .

*p*

fu - sion Of soft al - 'u - sion This bold in - tru - sion Shall jus - ti - fy, This bold in - tru - sion shall jus - ti -

**GIRLS, CHORUS**

fy. Oh cam - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let (Or lit - tle

**MEN.**

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let (Or lit - tle

*p*

FLORIAN.

sigh). On sweet ur - ba - ni - ty, Tho' mere in - a - ni - ty, To touch their va - ni - ty We will re - ly! . . . We'll charm their

sigh). On sweet ur - ba - ni - ty, Tho' mere in - a - ni - ty, To touch their va - ni - ty We will re - ly! . . .

sen - ses With ver - bal fen - ces, With bal - lads a - ma - to - ry And de - cla - ma - to - ry, Lit - tle heed - ing Their pret - ty

plead - ing Our love ex - ceed - ing We'll jus - ti - fy! Our love ex - ceed - ing We'll jus - ti - fy!

CHORUS. GIRLS.

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let! (Or lit - tle sigh). On sweet ur -

MEN.

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let! (Or lit - tle sigh). On sweet ur -

Oh dain-ty tri-o-let! Oh fragrant

ba-ni-ty, Tho' mere in-a-ni-ty, To touch their va-ni-ty We will re-ly! . . . Oh

ba-ni-ty, Tho' mere in-a-ni-ty, To touch their va-ni-ty We will re-ly! . . . Oh

TENORS. Oh

BASSES. Oh

HILARION & CYRIL.

Oh dain-ty tri-o-let! Oh fra-grant vi-o-let! Oh gen-tle FLORIAN.

Oh gen-tle

vi-o-let! Oh gen-tle heigh-o-let (Or lit-tle sigh). . .

dain-ty tri-o-let! . . . Oh fra-grant

dain-ty tri-o-let! . . . Oh fra-grant

heigh-o-let (Or lit-tle sigh). Oh dain-ty tri-o-let!

heigh-o-let (Or lit-tle sigh). Oh dain-ty tri-o-let!

vi-o-let! Oh dain-ty tri-o-let! Oh fra-grant vi-o-let! Oh dain-ty tri-o-let!

vi-o-let! Oh dain-ty tri-o-let! . . . Oh dain-ty tri-o-let!



Oh fra-grant vio-let! . . . . .

Oh fra-grant vio-let! . . . . .

Oh fra-grant vio-let! . . . . .

Oh fra-grant vio-let! . . . . .

*p* . . . . . *ritard.*

*Allegro.*

*f*

RECIT. GAMA. HILD. GAMA.

Must we, till then, in pri-son cell be thrust? You must! This seems unne-ces-sa-ri-ly severe!

ARAC, GURON, & SCYN

Hear, hear!

*Allegro vivace.*

ARAC, GURON, & SCYN.

For a month to dwell In a dau-geon cell; Grow-ing thin and wi-zen In a

so - li - ta - ry pri - son, Is a poor look out For a sol - dier stout, Who is long-ing for the rat - tle Of a

com - pli - ca - ted bat - tle—Yes, is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—For the rum - tum - tum Of the

*Principals with CHORUS.*

*7) GIRLS, CYRIL & HILARION.*

The rum - tum - tum Of the mil - li - ta - ry drum, Rum -  
MEN, GAMA, FLOR., HILD., ARAC, GURON, & SCYN.  
mil - li - ta - ry drum, And the guns that go boom ! boom ! The rum - tum - tum Of the mil - li - ta - ry drum, Rum

- tum - tum - tum-my-tum-my - tum-my-tum-my-tum ! Who is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—And the  
- tum - tum - tum-my-tum-my - tum-my-tum-my tum ! Who is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—And the

SOFS, CYRIL with ALLOS  
PHILARION with TENORS.

rum - tum - tum Of the mi - li - ta - ry drum, tum! Prr, prr, prr, ra - pum - pum!

rum - tum - tum. Of the mi - li - ta - ry drum, tum! Prr, prr, prr, ra - pum - pum!

BASSES, FLORIAN, HILD, AKA, GERON & SCYN.

*HLD.*

When Hi - la - rion's bride Has at length com-plied With the just on - di - tions Of our re - qui - sitions, You may

go in haste And in - dulse your taste For the fas - ci - na - ting rat - tle Of a com - pli - ca - ted bat - tle, Yes, the

fas - ci - na - ting rat - tle Of a com - pli - ca - ted bat - tle, For the rum - tum - tum Of the mi - li - ta - ry drum, And the

**HILD.** guns that go boom! boom!

**TUTTI. *f*** The rum tum - tum Of the mi - li - ta - ry drum, Rum -

The rum - tum - tum Of the mi - li - ta - ry drum, Rum -

*cres.* *f*

- tum - tum - tummy-tum-my - tum-my-tum-my - tum! Who is long-ing for the rat-tle Of a com-pli - ca - ted bat - tle—And the

- tum - tum - tummy-tum-my - tum-my-tum-my - tum! Who is long-ing for the rat-tle Of a com-pli - ca - ted bat - tle—And the

**HILD. & FLORIAN.** pum, pum! But

**CYRIL & HILARION.** pum, pum! But

**LADIES.** rum - tum - tum Of the mi - li - ta - ry drum; Tum, prr - - prr - - prr, ra - pum, pum! But

**ARAC, GURON, SCYN. & MEN.** rum - tum - tum Of the mi - li - ta - ry drum; Tum, prr - - prr - - prr, ra - pum, pum! But

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time {you'll we'll} here re - main, And bail {we they} will not en - ter - tain, Should

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she {our his} man - date dis - o - bey, {Your Our} lives the pen - al - ty will pay! But

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time {you'll we'll} here re - main, And bail {we they} will not en - ter - tain, Should

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man date dis - o -

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man - date dis - o -

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man - date dis - o -

she {our his} man - date dis - o - bey, {Your Our} lives the pen - al - ty will pay! Should she {our his} man date dis - o

- bey, The pen - al - ty your lives . . . . will pay! . . . .

- bey, The pen - al - ty your lives . . . . will pay! . . . .

- bey, The pen - al - ty your lives . . . . will pay! . . . .

- bey, The pen - al - ty your lives . . . . will pay! . . . .

End of

## ACT II.

## No. 8. CHORUS OF GIRLS &amp; SOLOS. (Lady Psyche, Melissa, &amp; Sacharissa.)

*Allegretto grazioso.*

PIANO

*f* GIRLS.

To - wards the em - py - re - an heights . . . Of ev - ry kind of lore, We've ta - ken sev - ral

To - wards the em - py - re - an heights . . . Of ev - ry kind of lore, We've ta - ken sev - ral

ea - sy flights . . . And mean to take some more In try - ing to a - chieve suc - cess . . . No en -

ea - sy flights . . . And mean to take some more. In try - ing to a - chieve suc - cess . . . Ho en -

vy racks our heart, And all the knowledge we pos-sess, . . . We mu-tual-ly im-part.

vy racks our heart. And all the knowledge we pos-sess, . . . We mu-tual-ly im-part.

*p*

SOLO. MELISSA.

Pray what au-thors should she read Who in Clas-sics would suc-ceed?

*p staccato.*

SOLO. PSYCHE.

If you'd climb . . . the He-li-con, You should read A-na-cre-on,

O-vid's Me-ta-mor-pho-ses, Like-wise A-ris-to-pha-nes, And the works of Ju-ve-nal:

These are worth at-ten-tion, all; But, it

*pp*



you will be advised, You will get them Bow - derized!

CHORUS.  
Ah! we will get them Bow - derized!

SOLO. SACHARISSA. SOLO. PSYCHE.  
Pray you tell us, if you can, What's the thing that's known as Man? Man will swear and Man will storm—

Man is not at all good form— Man is of no kind of use— Man's a don-key— Man's a goose—

Man is coarse and Man is plain— Man is more or less in-sane— Man's a ri-bald— Man's a rake, Man is Na-ture's sole mis

## CHORUS.

take! We'll a me - mo - ran - dum make— Man is Na - ture's sole mis take!

We'll a me - mo - ran dum make— Man is Na - ture's sole mis take!

And thus to em - py - re - an height . . Of ev - ry kind of lore, In

And thus to em - py - re - an height . . Of ev - ry kind of lore, In

search of wisdom's pure de - light, Am - bi - tious - ly we soar. In try - ing to a - chieve suc - cess . .

search of wisdom's pure de - light, Am - bi - tious - ly we soar. In try - ing to a - chieve suc - cess . .

No en - vy racks our heart, For all we know and all we guess, . . We mu - tual - ly im - part!

No en - vy racks our heart, For all we know and all we guess, . . We mu - tual - ly im - part!

And all the knowl - edge we pos - sess, We mu - tual - ly im - part, . . . We mu - tual

And all the knowl - edge we pos - sess, We mu - tual - ly im - part, . . . We mu - tual

ly . . . im - part, . . . im - part.

ly . . . im - part, . . . im - part.

No. 9.

CHORUS OF GIRLS.

*Andante* GIRLS.

Migh - ty mai - den with a mis - sion, Pa - ra - gon of com - mon sense,

Migh - ty mai - den with a mis - sion, Pa - ra - gon of com - mon sense,

*Andante*

PIANO. *p*

Running fount of e - ru - di - tion, Mi - ra - cle of e - lo - quence, We are

Running fount of e ru - di tion, Mi - ra - cle of e - lo - quence, We are blind, and we would see;

*fp*

bound, and would be free; We are dumb, and we would talk; We are lame, and we would walk.

We are dumb, and we would talk; We are lame, and we would walk.

*fp*

Migh - ty mai - den with a mis - sion - Pa - ra - gon of com - mon sense; Run - ning fount of e - ru - di - tion -

Migh - ty mai - den with a mis - sion - Pa - ra - gon of com - mon sense; Run - ning fount of e - ru - di - tion -

*tremolo.*

*p*

*Sra. bassa.*

Mi - ra - cle of e - lo - quence, of e - lo - quence!

Mi - ra - cle of e - lo - quence, of e - lo - quence!

No. 10.

RECITATIVE & ARIA.- (Princess.)

PRINCESS.

Mi - ner - va' Mi - ner - va' O ceu

PIANO

*p*

*Andante espressivo.*

me: Oh, god - dess wise That lov - est light, En -

*p*

dow with sight Their un - il - lumin'd eyes. At this my call, A

ter vent few Have come to woo The rays that from thee fall, . . . that from thee fall.

*crca* *dim.*

Oh, god - dess wise That lov - - est light, . . . That lov - est light . . .

*rall.*

Let fer - vent words and fer - vent thoughts be mine, . . . That

*pp*

I may lead them to thy sa - cred shrine! Let fer - vent words and

fer - vent thoughts be mine, That I . . . may lead them to thy sa - cred

*cres. molto.*

*f*

shrine I may lead them to thy sa - cred shrine, thy sa - cred shrine!

No. 10a.

EXEUNT FOR PRINCESS IDA AND GIRLS.

And thus to em - py re - an height,..... Of ev - 'ry kind of lore,  
 And thus to em - py re - an height,..... Of ev - 'ry kind of lore.

PIANO

In search of wis - dom's pure de - light,..... Am - bi - tious - ly we soar, And all the  
 In search of wis - dom's pure de - light,..... Am - bi - tious - ly we soar, And all the

know ledge we pos - sess, We mu - tual - ly im - part, ..... we mu - tual - ly. .... im -  
 know - ledge we pos - sess, We mu - tual - ly im - part, ..... we mu - tual - ly im -

part, .... im - part.  
 part, .... im - part.

## No. 11.

## SONG.—(Blanche.)

BLANCHE.

*Andante.*  
Come migh - ty Must! In e - vi - ta - ble Shall! In thee I trust.

PIANO. *sf* *p*

Time weaves my co - ro - nal! Go mock - ing Is! Go dis - ap - point - ing Was! That

I am this . . . Ye . are the cur - sed cause! Ye are the cur - sed cause!

*cres.* *dim.* *p*

*p dolce.*  
Yet hum - ble se - cond shall be first, I ween; And dead . and bu - ried be the

*p dolce.* *mf* *sf*

*dolce.*  
curst Has Been! Oh weak Might Be! Oh May, Might, Could, Would, Should! How



power less ye For e - vil or for good! In ev - ry

sense Your moods I cheer-less call, What - e'er your tense Ye

are im - per - fect, all! *dolce.* Ye have de - ceiv'd the trust I've shown In

ye! Ye have de - ceiv'd the trust I've shown In ye! I've shown in ye! A - way!

The Might - y Must a - lone shall be!

## No. 12.

## TRIO—(Cyril, Hilarion, &amp; Florian).

*Allegro con moto.*

PIANO.

*p**p*

First system of the piano introduction, featuring a treble and bass staff with chords and a melodic line.

Second system of the piano introduction, continuing the melodic and harmonic development.

Third system of the piano introduction, including a *cres.* (crescendo) marking.

Fourth system of the piano introduction, including *f* (forte) and *dim.* (diminuendo) markings.

HILARION, CYRIL, &amp; FLORIAN.

*p*

Gen - tly, gen - tly, Ev - i - dent - ly We are safe so far, Af - ter seal - ing Fence and

Vocal introduction for Hilarion, Cyril, and Florian, with piano accompaniment.

FLORIAN.

pal - ing, Here, at last, we are l In this col - lege Use - ful know - ledge Ev - 'ry where . . . one . . .

Vocal introduction for Florian, with piano accompaniment.

finds, And al ready Grow - ing stea - dy, We've en - larg'd our minds.

CYRIL. HILARIION & FLORIAN  
We've learnt that prick - ly cac - tus Has the pow - er to at - tract us When we fall. When we

HILARIION.  
fall ! That no - thing man un - set - tles Like a bed of sing - ing

CYRIL & FLORIAN. FLORIAN.  
net - tles, Short or tall. Short or tall ! That bull - dogs feed on throttles — That we don't like broken

CYRIL & HILARIION. HILARIION.  
bot - tles On a wall — On a wall. That spring - guns breathe de - fiance ! And that bur - glary's a

HILARION &amp; CYRIL.

FLORIAN.

sci - ence Af - ter all! Af - ter all! A Woman's col - lege! maddest fol - ly go - ing!

What can girls learn with - in these walls worth know - ing? I'll lay a

crown (the Prin - cess shall de - cide it) I'll teach them twice as much in half - an -

hour out - - side it! Hush, scof - fer; ere you sound your pu - ny thun - der,

RECIT. HILARION. *a tempo.*

List to their aims, and how your head in won - der! They in - tend to send a wire To the

RECIT. *a tempo.*

CYRIL & FLORIAN. HILARION. CYRIL & FLORIAN. HILARION.

moon— to the moon; And they'll set the Thames on fire Ve ry soon— ve ry soon; Then they

CYRIL & FLORIAN. HILARION.

learn to make silk pur - ses With their rigs— with their rigs From the ears of La - dy Cu - ce's Pig - gy -

CYRIL & FLORIAN. HILARION. CYRIL & FLORIAN HILARION.

wigs— pig - gy - wigs. And wea - zels at their slum - bers They tre - pan— they tre - pan; To get

CYRIL & FLORIAN. HILARION.

sun-beams from cu - cum - bers, They've a plan—they've a plan. They've a firm - ly root - ed no - tion They can

TUTTI.

cross the Po - lar Ocean, And they'll find Per - pet - ual Mo - tion, If they can — if they can.

CYRIL.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si -

HILARION.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si -

FLORIAN.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si

*p*

- tee we shall see.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

- tee we shall see.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

- tee we shall see.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

hop - ing at her U - ni - ver - si - tee we shall see!

As for

hop - ing at her U - ni - ver - si - tee we shall see!

hop - ing at her U - ni - ver - si - tee we shall see!

*f**p*

## HILARION &amp; FLORIAN. CYRIL.

fa - shion, they for - swear it, So they say— so they say— And the cir - cle—they will square it Some fine

## HILARION &amp; FLORIAN. CYRIL.

## HILARION &amp; FLORIAN. CYRIL.

day— some fine day. Then the lit - tle pigs they're teach - ing For to fly— for to fly; And the

## HILARION &amp; FLORIAN. CYRIL.

nig - gets they'll be bleach - ing, By and bye— By and bye! Each new - ly joined as - pi - rant To the

## HILARION &amp; FLORIAN. CYRIL.

## HILARION &amp; FLORIAN. CYRIL.

clan— to the clan— Must re - pu - di - ate the ty - rant Known as Man— known as Man— They

mock at him and flout him, For they do not care a - bout him, And they're going to do with - out him If they

CYRIL.

can— if they can!  
HILARION.

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

if they can!

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

FLORIAN.

if they can!

These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

*p*

hop - ing at her U - ni - ver - si - tee we shall see.

These are the phe - no - me - na That

hop - ing at her U - ni - ver - si - tee we shall see.

These are the phe - no - me - na That

hop - ing at her U - ni - ver - si - tee we shall see.

These are the phe - no - me - na That

ev - 'ry pret - ty Do - mi - na Is hop - ing at her U - ni - ver - si - tee we shall see! In this

ev - 'ry pret - ty Do - mi - na Is hop - ing at her U - ni - ver - si - tee we shall see! In this

ev - 'ry pret - ty Do - mi - na Is hop - ing at her U - ni - ver - si - tee we shall see! In this

*f*

*f*

*f*



col - lege Use - ful know - ledge Ev - ry - where . . . one . . . finds, And al - rea - dy Grow - ing

col - lege Use - ful know - ledge Ev - ry - where . . . one . . . finds, And al - rea - dy Grow - ing

col - lege Use - ful know - ledge Ev - ry - where . . . one . . . finds, And al - rea - dy Grow - ing

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting, with the lyrics "col - lege Use - ful know - ledge Ev - ry - where . . . one . . . finds, And al - rea - dy Grow - ing" repeated on each line. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our

stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our

stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our

The second system continues the three-part vocal setting with the lyrics "stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our" repeated on each line. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a supporting bass line in the left hand.

minds.

minds.

minds.

The third system concludes the vocal parts with the word "minds." on each of the three staves. The piano accompaniment continues, ending with a final chord in both hands.

## No. 13.

## TRIO.—(Cyril, Hilarion, &amp; Florian.)

*Allegro vivace*

PIANO

HILARION.

I. I am a ma - den, cold and state-ly, Heart-less I, with a face di vine,

What do I want with a heart, in - nate - ly? Ev - 'ry heart I meet is mine!

Ev - ry heart . . . . I meet is mine— is mine! . . . .

CYRIL.

Haugh-ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

HILARION.

Haugh-ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

FLORIAN.

Haugh-ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

*p sempre.*

So that a maid is fair to see, Ev - ry maid is the maid for me!

So that a maid is fair to see, Ev - ry maid is the maid for me!

So that a maid is fair to see, Ev - ry maid is the maid for me!

*ff* *dim.*

CYRIL.

I am a maiden frank and simple, brimming with joyous . . . ro-gue-ry;

*p*

Mer - ri-ment lurks in ev - ry dim - ple, No bo - dy breaks more hearts than I!

No - body breaks . . . more hearts, more hearts than I!

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

*sempre p*

So that a maid . . . is fair . . . to see, Ev-ry maid is the maid for me!

So that a maid is fair to see, Ev-ry maid is the maid for me!

So that a maid is fair to see, Ev-ry maid is the maid for me!

*p* *dim.*

**FLORIAN.**

3. I am a mai-den coy-ly blush-ing, Ti-mid am I as a star-tled hind;

*p*

Ev - ry suit - or sets me flush - ing, Ev - ry suit - or sets me flush - ing

I am the maid that wins man - kind!

Haughty, hum - ble, coy, or free, Lit - tle care I what maid may be.

Haughty, hum - ble, coy, or free, Lit - tle care I what maid may be.

Haughty, hum - ble, coy, or free, Lit - tle care I what maid may be.

So that a maid is fair to see, Ev - ry maid is the maid for me!

So that a maid is fair to see, Ev - ry maid is the maid for me!

So that a maid is fair to see, Ev - ry maid is the maid for me!

*ff*

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be

*ff*

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

*ff*

Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

So that a maid is fair to see, Ev-ry maid is the maid for me! . . . .

So that a maid is fair to see, Ev-ry maid is the maid for me! . . . .

So that a maid is fair to see, Ev-ry maid is the maid for me! . . . .

## No. 14. QUARTET.—(Princess, Cyril, Hilarion, &amp; Florian.)

PRINCESS.

*Andante moderato.*

The world is but a broken toy, Its

PIANO

plea - sures hol - low - false its joy, Un - real its love - liest hue, A - las! Its pains a - lone are

HILARION.

true, A - las! Its pains a - lone are true. The world is ev - 'ry-thing you say, The

world we think has had its day, Its mer - ritment is slow, A las! We've tried it, and we know, A las! We've

*f* *dim.*

PRINCESS. *p*

CYRIL. *p* Un - real its love - liest hue, . Its pains a - lone are

HILARION. *p* Un - real its love - liest hue, . Its pains a - lone are

FLORIAN. *p* tried it, and we know. Un - real its love - liest hue, . Its pains a - lone are

true. . . A - las! . . . The world is but a bro - ken toy, Its plea - sures hol - low—

true. . . The world is but a bro - ken toy, Its plea - sures hol - low—

true. . . The world is but a bro - ken toy, Its plea - sures hol - low—

true. . . The world is but a bro - ken toy, Its plea - sures hol - low—

*con Sva.*

false its joy, Un - real its loveliest hue A - las! Its pains a - lone are true, A - las! Its pains a - lone are

false its joy, Un - real its loveliest hue A - las! Its pains a - lone are true, A - las! Its pains a - lone are

false its joy, Un - real its loveliest hue A - las! Its pains a - lone are true, A - las! Its pains a - lone are

false its joy, Un - real its loveliest hue A - las! Its pains a - lone are true, A - las! Its pains a - lone are

*con Sva.*



true, Un real  
 true! Un - real its love-liest hue, A - las! A -  
 true Un - real its love-liest hue, Un - real its love-liest hue, A -  
 true! Un - real its love-liest hue, Un - real its love-liest hue, A - las! A -

*res.*

its loveliest hue . . A - las! A - las! Its pains a - lone . . are true.  
 las! A - las! A - las! Its pains a - lone . . are true.  
 las! A - las! A - las! Its pains a lone . . are true.  
 las! A - las! A - las! Its pains a lone . . are true.

*dim. p p*

# No. 15. SONG—(Lady Psyche, with Cyril, Hilarion, & Florian).

*Allegretto grazioso.* PSYCHE.

*PIANO.* *ff pesante.* *p*

1. A La - dy fair, of lin - cage high, Was  
 lo'vd by an Ape, in the days gone by— . . . The Maid was ra - dant as the sun, The Ape was a most un - sight - ly one—The  
 Ape was a most un - sight - ly one— So it would not do— His scheme fell through, For the  
 Maid, when his love took formal shape, Express'd such ter - ror At his monstrous error, That he stammer'd an a - po - lo - gy and made his 'scape, The

picture of a dis-con-vert ed Ape. 2. With a view to rise in the

*ff pesante.* *p*

so- cial scale, He shav'd his bristles, and hedock'd his tail, . . . He grew moustachios, and he took his tub, And he paid a gui-nea to a

toi- let club—He paid a gui-nea to a toi- let club— But it would not do, The scheme fell through—

*p*

For the Maid was Beauty's fair-est Queen, With golden tress-es, Like a real prin-cess's, While the Ape, de-spite his

ra- zor keen, Was the A- pi-est Ape that ev-er was seen! 3. He

*ff pesante.* *p*

bought white ties, and he bought dress suits, He cramm'd his feet in to bright tight boots— . . . And to start in life on a

bran new plan, He christen'd him - self Dar - win - ian Man! He christen'd him - self Dar - win - ian Man! But it

would not do— The scheme fell through, For the Mai-den fair, whom the mon-key crav'd, Was a

ra - diant Be - ing, With a brain far - see - ing—While Darwin - ian man though well - be - hav'd, At best is on - ly a

mon key shav'd! Was a ra-diant Being, With a brain far - see-ing - While Dar-winian man though

For the Maiden fair, whom the monkey crav'd, Was a ra-diant Being, With a brain far - see-ing - While Dar-winian man though

For the Maiden fair, whom the monkey crav'd, Was a ra-diant Being, With a brain far - see-ing - While Dar-winian man though

For the Maiden fair, whom the monkey crav'd, Was a ra-diant Being, With a brain far - see-ing - While Dar-winian man though

well-be-hav'd, At best is on-ly a mon-key shav'd!

well-be-hav'd, At best is on-ly a mon-key shav'd!

well-be-hav'd, At best is on-ly a mon-key shav'd!

well-be-hav'd, At best is on-ly a mon-key shav'd!

## No. 16. QUINTET. —(Psyche, Melissa, Cyril, Hilarion, &amp; Florian).

PIANO

PSYCHE.

The wo - man of the wis - est wit May

some - times be mis - ra ken, O! In I - da's views, I must ad - mit, My faith is some - what

CYRIL.

shak en, O! On ev 'ry o - ther point than this, Her learn - ing is un - taint - ed, O! But

Man's a theme with which she is En - tire ly un - ac - quaint - ed, O! —ac - quaint - ed, O! —ac -

PSYCHE  
Then

MELISSA  
Then

CYRIL  
quaint - ed! O, En - tire - ly un - ac - quaint - ed, O!  
Then

HILARION  
Then

FLORIAN  
Then

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

through the air— Ring here and there and ev - ry - where— The

through the air— Ring here and there and ev - 'ry - where— The

through the air— Ring here and there and ev - 'ry - where— And e - cho forth the joy - ous sound, The

through the air— Ring here and there and ev - 'ry - where— And e - cho forth the joy - ous sound, The

through the air— Ring here and there and ev - 'ry - where— And e - cho forth the joy - ous sound, The

through the air— Ring here and there and ev - 'ry - where— And e - cho forth the joy - ous sound, The

truth is found— the truth is found! The truth . . . is

truth is found— the truth is found! The truth . . . is

truth is found— the truth is found! And e - cho forth the joy ous sound, The truth . . . is

truth is found— the truth is found! And e - cho forth the joy - ous sound, The truth . . . is

truth is found— the truth is found! And e - cho forth the joy - ous sound, The truth . . . is





found .

found |

found | .

found | .

found | . .

The first system consists of five staves. The top four staves are vocal lines, each starting with the word "found" followed by a period or a bar line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

MELISSA.

2. My nat - ral in - stinct teach - es me (And

The second system features a vocal line starting with the name "MELISSA." followed by the lyrics "2. My nat - ral in - stinct teach - es me (And". The piano accompaniment continues with a similar rhythmic pattern.

in - stinct is im - por - tant, O!) You're ev - 'ry-thing you ought to be, And no - thing that you

The third system continues the vocal line with the lyrics "in - stinct is im - por - tant, O!) You're ev - 'ry-thing you ought to be, And no - thing that you". The piano accompaniment remains consistent.

HILARION.

ought - not, O! This fa - was seen at once by you In ca - sui con - ver - sa - tion, O! Which

is most cred - it - a - ble to Your powers of ob - ser - va - tion, O! —ser - va - tion, O! —ser

PSYCHE

Then

MELISSA

Then

CYRIL

Then

HILARION.

va - tion, O! Your powers of ob - ser - va - tion, O!

Then

FLORIAN.

Then

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

jump for joy and gai - ly bound, The truth is found— the truth is found! Set bells a - ring - ing

thro the air— Ring here and there and ev - 'ry where— The

thro the air— Ring here and there and ev ry where— The

thro' the air— Ring here and there and ev - 'ry where— And e - cho forth the joy - ous sound, The

thro the air— Ring here and there and ev ry where— And e - cho forth the joy - ous sound, The

thro' the air— Ring here and there and ev - 'ry where— And e cho forth the joy - ous sound, The

truth is found, the truth is found! The truth is found, the truth is found!  
truth is found, the truth is found! The truth is found, the truth is found!  
truth is found, the truth is found! And ever for the joyous sound, The truth is found, the truth is found!  
truth is found, the truth is found! And ever for the joyous sound, The truth is found, the truth is found!  
truth is found, the truth is found! And ever for the joyous sound, The truth is found, the truth is found!

found, The truth is found! And found, The truth is found! And found, The truth is found! And found, The truth is found!  
found, The truth is found! And found, The truth is found! And found, The truth is found! And found, The truth is found!  
found, The truth is found! And found, The truth is found! And found, The truth is found! And found, The truth is found!  
found, The truth is found! And found, The truth is found! And found, The truth is found! And found, The truth is found!  
found, The truth is found! And found, The truth is found! And found, The truth is found! And found, The truth is found!

*cres.*  
e - cho forth the joy - ous sound, The truth is found— . . the truth is

*cres.*  
e - cho forth the joy - ous sound, The truth is found— . . the truth is

*cres.*  
e - cho forth the joy - ous sound, The truth is found— . . the truth is

*cres.*  
e - cho forth the joy - ous sound, The truth is found— . . the truth is

*cres.*  
e - cho forth the joy - ous sound, The truth is found— . . the truth is

*cres.*  
e - cho forth the joy - ous sound, The truth is found— . . the truth is

The first system of the musical score features five vocal staves and a piano accompaniment. Each vocal staff begins with a *cres.* (crescendo) marking. The lyrics are: "e - cho forth the joy - ous sound, The truth is found— . . the truth is". The piano accompaniment includes a *cres.* marking and a *f* (forte) dynamic.

found ! . . .

found ! . . .

found ! . . .

found ! . . .

found ! . . .

found ! . . .

The second system of the musical score features five vocal staves and a piano accompaniment. Each vocal staff begins with the word "found ! . . .". The piano accompaniment continues with a *cres.* marking and a *f* (forte) dynamic.

## No. 17.

## DUET—(Melissa &amp; Lady Blanche).

MELISSA. <sup>3</sup>

Now wouldn't you like to

*Allegretto.*

PIANO. *f* *p*

rule the roost, And guide this U - ni - ver - si - ty?

BLANCHE.

I must a - gree, 'Twould plea - sant be. (Sing hey a Pro - per

And wouldn't you like to clear the coast Of ma - lice and per - ver - si - ty?

Pride!) With - out a doubt I'll

Sing hey! Sing, hoi - ty,  
 bun-dle 'em out, (Sing hey, when I pre - side!) Sing hey! Sing, boi - ty,

toi - ty! Sor - ry for some! Sing mar-ry come up and her day will  
 toi - ty! Sor - ry for some! Sing mar-ry come up and my day will

come! Sing Pro - per Pride Is the horse . . . to ride, Sing Hap - py go -  
 come! Sing Pro - per Pride Is the horse . . . to ride, Sing Hap - py go -

*rall.*

luck - y, my La - dy, O!  
 luck - y, my La - dy, O!



You're much too meek, Or

2. For years I've with'd be-nath hersneers, Al-though a born Plan-ta-ge-net!

*p*

you would speak. (Sing hey, I'll say no more!)

Her eld-er I, by se-ver-al years, Al-though you'd ne'er i-

Sing, so I've heard But ne-ver a word Have I e'er believ'd be-fore! Sing hey! . . . . .

ma-gine it

Sing hey!

Sing, hoi-ty, toi-ty! Sor-ry for some! Sing mar-ry come up, and her

Sing hoi-ty, toi-ty! Sor-ry for some! Sing mar-ry come up, and my

day will come! Sing, she shall learn That a worm . . . will turn Sing

day will come! Sing, she shall learn That a worm . . . will turn. Sing

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "day will come! Sing, she shall learn That a worm . . . will turn Sing" and "day will come! Sing, she shall learn That a worm . . . will turn. Sing". The piano accompaniment is in the lower register, providing harmonic support.

Hap - py - go - luck - y, my La - - - - - dy, O!

Hap - py - go luck - y, my La - - - - - dy, O!

*ten.*

*f*

The second system continues with two vocal staves and piano accompaniment. The lyrics are "Hap - py - go - luck - y, my La - - - - - dy, O!" and "Hap - py - go luck - y, my La - - - - - dy, O!". The piano accompaniment includes a *ten.* (ritardando) marking and a *f* (forte) dynamic marking.

The third system shows the continuation of the piano accompaniment from the previous system, consisting of two staves. It features various musical notations including chords, arpeggios, and melodic lines.

## No. 18. CHORUS OF GIRLS &amp; SOLOS—(Blanche &amp; Cyril).

*Allegretto.*

PIANO.

1ST SOPRANO.

Mer-ri - ly ring the lun-cheon bell! Mer-ri - ly ring the lun - cheon bell! Here in mea-dow of as - pho - del,

2ND SOPRANO.

Mer-ri - ly ring the lun-cheon bell! Mer-ri - ly ring the lun - cheon bell! Here in mea-dow of as - pho - del

Feast we bo - dy and mind as well, Mer-ri - ly ring the lun-cheon bell! . . . Ring, . . . oh,

Feast we bo - dy and mind as well, Mer-ri - ly ring the lun-cheon bell! Oh, mer-ri - ly ring the lun - cheon bell! Oh,

ring, Oh, mer-ri-ly ring the luncheon bell, the luncheon bell!

mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, Mer-ri-ly ring the luncheon bell, the luncheon bell!

## SOLO. BLANCHE

Hun - ger, I beg to state, is high - ly in - de - li - cate,

*dim.* *p*

This is a fact pro-found - ly true, So learn your ap-pe-tites to sub - due.

## CHORUS.

## SOLO. CYRIL.

Yes, yes, We'll learn our ap-pe-tites to sub - due! Ma - dam, your words so wise,

Yes, yes, We'll learn our ap-pe-tites to sub - due!

*p*

No - bo - dy should de - pise, Curs'd with an ap-pe-tite keen I am, And

I'll sub - due it— I'll sub - due it— I'll sub - due it

CHORUS.

with cold roast lamb! Yes, yes, We'll sub - due it with cold roast lamb! Mer - ri - ly ring the

Yes, yes, We'll sub - due it with cold roast lamb! Mer - ri - ly ring the

*cres.* *f*

luncheon bell! Mer - ri - ly ring the luncheon bell! Oh ring! . . . Oh mer - ri - ly ring the

luncheon bell! Mer - ri - ly ring the luncheon bell! Oh, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, Mer - ri - ly ring the

lun-cheon bell, the lun - cheon bell!

lun-cheon bell, the lun - cheon bell!

## No. 19.

## SONG—(Cyril).

CYRIL.

1. Would you know the kind of maid Sets my heart a flame - a?

*Allegretto.*

PIANO.

Eyes must be down - cast and staid, Cheeks must flush for shame - a! She may nei - ther dance nor sing, But, de - mure in

ev 'ry - thing, Hang her head in mo - dest way, With pout - ing lips, . . . with pout - ing lips that seem . . . . . to

*rall.*

*colla voce.*

say, "Oh kiss me, kiss me, kiss me, kiss me, Though I die of shame - a," Please you, that's the kind of maid

*a tempo.*

*a tempo.*

Sets my heart a flame a " Kiss me kiss me, kiss me kiss me, Though I die of shame a." Please you, that's the

*cres.*

kind of maid Sets my heart a flame a'

2. When a maid is bold and gay, With a tongue goes clang a, Flaunting it in brave ar-ray, Mai-dea may go

*p*

hang a' Sun-flow'r gay and hol-ly-hock Ne-ver shall my gar-den stock : Mine the blush-ing rose of May, With

pout-ing lips, with pout-ing lips that seem to say, " Oh kiss me, kiss me, kiss me, kiss me,

*colla voce.* *a tempo.*

Though I die of shame - a!" Please you that's the kind of maid Sets my heart a - flame - a' "Kiss me, kiss me,

kiss me, kiss me, Though I die for shame - a!" Please you that's the kind of maid Sets my heart . a -

flame - a!

*Allegro agitato. (Dialogue goes on.)*

(She's saved.)

*Allaccu.*



No. 20. FINALE, ACT II—(Princess, Hildebrand, Melissa, Lady Psyche, Blanche, Cyril, Hilarion, Florian, Arac, Guron, Scynthius, & Chorus of Girls & Men.)

GIRLS.

Oh, joy! our chief is sav'd, And

*Allegro vivace.*

PIANO

by Hi - la - rion's hand; The tor - - - rent fierce he sav'd, And brought her safe to

land! For his in - tru - sion we must own This dought - y deed may well a -

PRINCESS.

Stand forth, ye three, Who - - - e'er ye be, And

PRINCESS.

heark en to our stern de cree!

CYRIL.

Have mer - cy, O la dy,

HILARION.

Have

FLORIAN.

Have mer - cy, O la - dy,

I know not mer - cy, men in wo - men's

dis - re - gard your oaths!

mer - cy,

dis - re - gard your oaths!

clothes! The man whose sa - cri - le - gious eyes . . . In - vade our strict se -

RECIT.

GIRLS

lu sion, dies! At - rest these coarse in - tru - ding spies! Have mer - cy, O

PRINCESS.

la - dy - dis - re - gard your oaths. I know not mer - cy,

*Andante moderato.*

HILARION.

men in wo - men's clothes! Whom thou hast chain'd must wear his chain, Thou

canst not set him free, He wrest - les with his bonds in vain Who lives by lov - ing thee! If

heart of stone for heart of fire, Be all thou hast to give, . . . If dead to me my heart's de - sire, . . .

Why should I wish to live? No word of thine—

CYRIL. *p*

FLORIAN. *p* Have mer - cy, O la - dy! . . . .

GIRLS. *p* Have mer - cy, O la - dy! . . . .

Have mer - cy!

no stern com-mand Can teach my heart to rove, . . Then ra - ther pe - rish by thy hand, Than

live with - out thy love! . . A love - less life a - part from thee Were hope - less sla - ve - ry,

Were hope - less sla - ve - ry, If kind - ly death will set me free, . .

Why should I fear to die? . . . . . If kind - ly death will

GIRLS, *pp*

Have mer - cy! . . . . . Have mer - cy!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line for girls, marked *pp*, with lyrics. The bottom two staves are piano accompaniment.

set me free, If kind - ly death will set me free, . . . Why should I fear, . . . . why should I

The second system continues the vocal and piano parts. The vocal line has lyrics and a fermata over the word 'free'. The piano accompaniment continues with chords and moving lines.

tear to die? . . .

The third system concludes the vocal phrase with the lyrics 'tear to die?'. The piano accompaniment ends with a double bar line.

RECIT. M. FLISSA. *a tempo.*

Ma-dam, with - out the cas - tle walls An arm - ed

*Allegro vivace.*

The fourth system begins with a recitative section for M. Flissa, marked *a tempo.* The lyrics are 'Ma-dam, with - out the cas - tle walls An arm - ed'. The piano accompaniment is marked *Allegro vivace.* and starts with a forte dynamic.

band De - mand ad - mit - tance to our halls for Hil - de - brand! Oh!

GIRLS.

PRINCESS. hor - ror! De - ny them! We will de - fy them! GIRLS. Too late, too

late! The cas - tle gate is bat - ter'd by them!

*Allegro con brio.* TENORS. *f* Walls and fences scaling, Promptly we appear ; Walls are unavailing,

BASSES. *f* Walls and fences scaling, Promptly we appear ; Walls are unavailing,

We have en - ter'd here. Fe - male ex - ecra - tion. Stop your la - men - ta - tion, Dry your pret - ty eyes! Oh

We have en - ter'd here. Fe - male ex - ecra - tion. Stop your la - men - ta - tion, Dry your pret - ty eyes! Oh

stop your la - men - ta - tion, Dry your pret - ty, pret - ty eyes! wail ing,

stop your la - men - ta - tion, Dry your pret - ty, pret - ty eyes!

Girls. Rend the air with

*p trem.* *f* *dim.*

Shed the shame - ful tear! Man has en - ter'd here, Walls are un - a - vail -

*p* *dim.* *f*

ing! Rend the air with wail

Walls and fen - ces seal - ing, Promptly we ap - pear; Walls are un - a - vail - ing,

BASSES.

Walls and fen - ces seal - ing, Promptly we ap - pear; Walls are un - a - vail - ing,

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

ing, Shed . . the shame - ful tear! Man . . . has en - ter'd here!

We have en-ter'd here. Fe-male ex - e - cra-tion Sti- fle if you're wise, Stop your la - men - ta - tion, Dry your pret - ty eyes! Oh

We have en-ter'd here. Fe-male ex - e - cra-tion Sti- fle if you're wise, Stop your la - men - ta - tion, Dry your pret - ty eyes! Oh

*cres.*

Walls are un a - vail - ing, Man has

stop your la - men - ta - tion, Dry your pret - ty, pret - ty eyes! Fe - male ex - e - cra - tion Sti - fle if you're

stop your la - men - ta - tion, Dry your pret - ty, pret - ty eyes! Fe - male ex - e - cra - tion Sti - fle if you're

en - ter'd . . . . . here! . . . . .

wise, Stop your la - men - ta - tion, Dry your pret - ty eyes! . . . . .

wise, Stop your la - men - ta - tion, Dry your pret - ty eyes! . . . . .



RECIT. PRINCESS.

*a tempo.*

Ad-dacious ty-rant, do you dare To beard a maiden in her lair?

*P Allegro con brio.*

TENORS & BASSES.

HILD

Since you enquire, We've no de-sire To beard a maiden here, or a-ny-where! No, no, we've no de-sire To beard a mai-den here, or

a nywhere! No, no, no, no

*Molto vivace, con fuoco.*

HILD.

1. Some years a-go No doubt you know (And if you don't I'll

tell you so) You gave your troth Up - on your oath To Hi - la - ri - on my son. A vow you make You must not break (If you

think you may, it's a great mis - take,) For a bride's a bride Tho' the knot were tied At the ear - ly age of one! A

vow you make You must not break. (If you think you may, it's a great mistake,) For a bride's a bride Tho' the knot were tied At the ear - ly age of

one! And I'm a pepp'ry kind of King, Who's in - dis - pos'd for par - ley - ing To fit the wit of a bit of a chit, And

## CHORUS OF MEN.

that's the long and the short of it! For he's a pep - p'ry kind of King, Who's in - dis - pos'd for par - ley - ing To

For he's a pep - p'ry kind of King, Who's in - dis - pos'd for par - ley - ing To

fit the wit of a bit of a chit, And that's the long and the short of it!

fit the wit of a bit of a chit, And that's the long and the short of it!

*And.*

2. If you de-cide To

pocket your pride And let Hi-la-ri-ou claim his bride, Why, well and good, It's un-der-stood We'll let by-gones go by— But

if you choose To sulk in the blues I'll make the whole of you shake in your shoes. I'll storm your walls, And le-vel your halls, In the

twink ling of an eye! But if you choose To sulk in the blues I'll make the whole of you shake in your shoes. I'll

storm your walls, And lev-el your halls, In the twinkling of an eye! For I'm a pep-p'ry Po-ten-tate, Who's lit-tle in-clin'd his

claim to bate, To fit the wit of a bit of a chit, And that's the long and the short of it. For he's a pep-p'ry Po-ten-tate, Who's

MEN.

For he's a pep-p'ry Po-ten-tate, Who's

little inclin'd his claim to bate, To fit the wit of a bit of a chit, And that's the long and the short of it.

little inclin'd his claim to bate, To fit the wit of a bit of a chit, And that's the long and the short of it.

ARAC, GURON, & SCYN.

1. We may re - mark, tho' no - thing can De - may us, That if you thwart this

gen - de - man, He'll slay us. We don't fear death, of course—we're taught To shame it;

But still up - on the whole we thought We'd name it. Yes! Yes! Yes!

SCYN. GURON. ARAC.

Tutti.  
bet - ter pi'raps to name it. Our in - ter - est— we would not press With cat - t - Three

bulk - ing hro - thers more or less Don't mat - ter ; If you'd pooh - pooh this mon - arch's

plan, Pooh - pooh it, But when he says he'll hang a man, He'll do it.

SCYN. GURON. ARAC. TUTTI.  
Yes! Yes! Yes! de - vil doubt he'll do it.

PRINCESS.  
Be re - as - sured,

nor fear his an - ger blind, His me - na - ces are i - die

as the wind. He dares . . . not kill you— vengeance

ARAC, GURON, & SCYN.

lurks be - hind ! We ra - ther think he dares, but ne - ver,

*MILD.*

I ra - ther think I dare, but ne - ver, ne - ver mind.  
ne - ver mind ; No ! No ! No ! ne - ver, ne - ver mind !

*MILD.*

E - nough of par - ley— as a spe - cial boon— We  
*pp* No, so, ne - ver, ne - ver mind !  
*sempre p*

give you till to - mor - row af - ter - noon ;

No! no! ne - ver, ne - ver mind!

RECIT. HILD. *a tempo.*

Re - lease Hi - la - rion, then, And he his bride,

Or you'll in - cur the guilt of fra - tri - cide!

PSYCHE with 1st SOP., BLANCHE & MELISSA with 2nd SOP., HILDEBRAND, ARAC, GURON and SCYNTHIUS with BASSES. PRINCESS.

To yield at once to such a foe With shame were rife ; . . .

*rall.* *f Allegro marziale.* *p*

So quick I a-way with him, al - tho' He sav'd my life ! That he is fair, and strong, and tall,



Is ve - ry e - vi - dent to all, Yet I will die, Yet, I will die. be

fore I call My-self his wife!

GIRLS.  
Oh! yield at once, 'twere bet - ter so, Than risk a strife! . .

MEN.  
Oh! yield at once, 'twere bet - ter so, Than risk a strife! . .

That *p* he is fair, and strong, and tall,

And let the Prince Hi - la - rion go! He saved thy life! *p* Hi - la - rion's fair, and strong, and tall,

And let the Prince Hi - la - rion go! He saved thy life! *p* Hi - la - rion's fair, and strong, and tall,

Is ve - ry e - vi - dent to all, Yet I will die, will die be - fore I

A worse mis - for - tune might be - fal - It's not so dread - ful, af - ter

A worse mis - for - tune might be - fal - It's not so dread - ful, af - ter

call . . My-self his wife !                      Though I am but a girl,                      De -  
 all, To be his wife !  
 ali, To be his wife !

fi - ance thus I hurl,                      Our ban - ners all On out - er . . wall We fear - less - ly un -

Tho' she is but a girl,                      De - fi - ance thus to hurl,                      Our  
 hurl,                      Tho but a girl,                      De fi - ance to hurl,                      Our  
 Tho but a girl,                      De - fi - ance to hurl,                      Their

ban - ners all Or out - er wall We fear - less - ly un - hurl.                      Our ban - ners  
 ban - ners all On out er wall They fear - less - ly un - hurl. Their banners all

PRINCESS.

To yield at once to such a  
*p*

all On out-er wall We fear-less-ly un-furl. Oh!

on out-er wall They fear-less-ly un-furl. Oh!

*p*

foe With shame were rife; So quick! a-way with him, al-though He sav'd my life! That he is

yield at once, 'twere bet-ter so, Oh! yield, Oh! yield at once! Hi-la-ri-ous

yield at once, 'twere bet-ter so, Oh! yield, Oh! yield at once! Hi-la-ri-ous

fair, and strong, and tall, It ve-ry e-vi-dent to all, Yet I will die, will

fair, and strong, and tall— A worse mis-for-tune might be-fal— It's not so

fair, and strong, and tall— A worse mis-for-tune might be-fal— It's not so

*cres.*

(♩ = ♪)

die be - fore I call My - self his wife !

dread - ful, af - ter all, to be his wife ! De - fi - - - - - ance, de fi

dread - ful, af - ter all, to be his wife ! Their ban - ners all . . . On out - er

ance, De fi - - - - - ance thus . . . . . we hurl De - fi -

1st BASS & TENORS.

2nd BASS.

wall They fear - less - ly, fear - less - ly un - furl. Their ban - ners all . . . On

PSYCHE with PRINCESS.

De - fi - - - - - ance, de - fi - - - - - ance, de - fi - - - - -

ance, De fi - - - - - ance, de - fi - - - - - ance, de - fi - - - - -

out - er wall They fear - less - ly . . . un - furl. Their ban - - - - -

ance, De - fi - ance! De - fi - ance

ance, De - fi - ance thus we hurl. De - fi - ance

ners They fear - less - ly un - hurl. De - fi - ance,

This system contains three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "ance, De - fi - ance! De - fi - ance", "ance, De - fi - ance thus we hurl. De - fi - ance", and "ners They fear - less - ly un - hurl. De - fi - ance,".

De - fi - ance!

*Allegro Marziale.*

PSYCHE with 1st Sop.

De - fi - ance!

De - fi - ance!

*f Allegro Marziale*

This system features three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "De - fi - ance!", "De - fi - ance!", and "De - fi - ance!". The tempo marking *Allegro Marziale.* appears above the piano part, and *f Allegro Marziale* appears below it. A section labeled "PSYCHE with 1st Sop." is indicated above the first vocal staff.

This system shows the piano accompaniment for the third system, consisting of two staves in bass clef. It features a complex, rhythmic texture with many sixteenth and thirty-second notes.

## ACT III.

## No. 21.

## CHORUS &amp; SOLO—(Melissa).

*Allegro moderato.*

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It features a series of chords and some melodic fragments. The lower staff is in bass clef and contains a continuous eighth-note accompaniment pattern.

1st SOPRANO.  
 Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

2nd SOPRANO.  
 Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

The vocal staves for the first system include two soprano parts and a piano accompaniment. The soprano parts have lyrics. The piano accompaniment continues with the same eighth-note pattern as the first system.

sa - der Struck his Pay - nim foe! Let our mar - tial thun - der

sa - der Struck his Pay - nim foe! Let our mar - tial thun - der

The second system of the vocal staves continues the lyrics. The piano accompaniment includes some dynamic markings like 'p' and 'pp'.

Fill his soul with won - der, Fear his ranks a - sun - der, Lay the ty - rant

Fill his soul with won - der, Fear his ranks a - sun - der, Lay the ty - rant

low! Death to the in - va - der! Strike a dead - ly blow,

low! Death to the in - va - der! Strike a dead - ly blow,

As an old Cru - sa - der Struck his Pay - nim foe!

As an old Cru - sa - der Struck his Pay - nim foe!

MELISSA

Thus our cour - age, all an - tar - nish'd we're in - struct - ed to dia -

play: But to tell the truth un - var - nish'd, We are more in - clin'd to say,

*Timidly.* 1st SOP. *p*  
 "Please you, do not hurt us." "Do not hurt us, if it please you!"  
 2nd SOP. *p*  
 "Do not hurt us, if it please you!"

*Un poco più lento.*

MELISSA. 1st SOP.  
 "Please you let us be." "Let us be— let us be!"  
 2nd SOP.  
 "Let us be— let us be!"

MELISSA. 1st SOP.  
 "Sol - diers dis - con - cert us." "Dis - con - cert us, if it please you!"  
 2nd SOP.  
 "Dis - con - cert us, if it please you!"



MELISSA. 1st SOP.  
 "Fright - en'd maids are we!" "Maids are we— maids are we!"  
 2nd SOP.  
 "Maids are we— maids are we!"

MELISSA. 1st SOP.  
 Please you, Do not hurt us;  
 MELISSA. 1st SOP.  
 Please you, let us be.  
 Do not hurt us; let us be.

MELISSA with 1st SOP. MELISSA. *Animato*  
 Fright - en'd maids are we, fright - en'd maids are we! But I would be an  
 Fright - en'd maids are we, fright - en'd maids are we!  
*Animato. Tempo 1mo.*

er - rot To con - fess our ter - rot, So, in I - da's name,

## MELISSA with 1st SOP.

Bold - ly we ex - claim: Death to the in - va - der!

Death to the in - va - der!

*f*

*f*

Strike a dead - ly blow, As an old Cru - sa - der

Strike a dead - ly blow, As an old Cru - sa - der

Struck his Pay - nim foe!

Struck his Pay - nim foe!

*Allegro.*

*f*

## No. 22.

## SONG—(King Gama) with Chorus of Girls.

*Allegretto vivace.*

PIANO. *ff*

GAMA.

1. When-e'er I spoke Sar-cas-tic joke Re-plete with malice spite-ful, This

*p*

peo-ple mild Po-lite-ly smil'd, And vo-ted me de-light-ful! Now when a wight Sits

*p*

up all night Ill-na-tur'd jokes de-vi-sing, And all his wifes Are met with smiles, It's hard, there's no dis-guis-ing!

Ah! . . . . . Oh, don't the days seem lank and long When all goes right and nothing goes wrong, And isn't your life ex -

*p*

CHORUS.

- tremely flat With nothing whatever to grum-ble at! Oh, isn't your life ex-treme-ly flat With nothing whatever to grum-ble at!

*f*

2. When German bands From music stands Play'd Wagner im-per-fect - ly— I bade them go—They

*p*

didn't say no, But off they went di-rect - ly!

The or-gan boys They stopp'd their noise, With

*p*

rea - di - ness sur - pris - ing, And grin - ning herds Of hur - dy - gurdy Re - tired a - po - lo - gis - ing! Ah! . . .

. . . Oh, don't the days seem lank and long When all goes right and nothing goes wrong, And isn't your life ex - tremely flat With

**CHORUS**  
nothing what - e - ver to grum - ble at! Oh, isn't your life ex - tremely flat With nothing what - e - ver to grum - ble at!

**GAMA**  
3. I of - fer'd gold In rums un - told To all who'd con - tra - dict me - I

said I'd pay A pound a day To a - ny one who kick'd me— I

brib'd with toys Great vul - gar boys To ut - ter some-thing spite - ful, But, bless you, no! They would be so Con -

- foun - ded ly po - lite - ful! Ah! . . . . In short, these ag - gra - vat - ing lads, They

CHORUS.  
tic-kle my tastes, they feed my fads, They give me this and they give me that, And I've nothing what-e-ver to grum - ble at! Oh,

isn't your life ex - treme - ly flat With nothing what - e - ver to grum - ble at!

## No. 23.

## SONG—(Princess)

PIANO.

*Andante moderato.*

*f* *um.* *p*

*p*

I built up on a rock, But

one De-struction's hand Dealt e-qual lot to Court and cot, My

rock had turn'd to sand! I leant up on an oak, But

in the hour of need, A - lack - a - day, My trust - ed stay Was

*cres.*

but a bruised reed! a bruised reed! Ah, faith-less

rock, My simple faith to mock! Ah, trait'rous oak, Thy worth-less -

*f*

- ness to cloke, Thy worth less - ness to cloke!

*p* *f*



2. I drew a sword of

*dim.* *p* *p*

steel, But when to home and hearth The bat - tle's breath Bore

fire and death My sword was but a lath I lit a bea - con

fire, But on a storm - y day Of frost and rime, In

win - ter time, My fire had died a - way, had died a - way!

*cres.*

Ah, cow - ard steel That fear can un - an -

*p*

- neal! False fire in - deed, To fail me in my need, To

*sempre f*

*f*

*sempre p*

fail me in my need!

*ff*

## No. 24.

## CHORUS OF LADIES AND SOLDIERS.

TENORS  
 BASSES.  
*Allegro non troppo vivace.*  
 PIANO.

When an - ger spreads his wing, And all seems dark as night for it, There's no - thing but to  
 When an - ger spreads his wing, And all seems dark as night for it, There's no - thing but to

fight for it, But ere you pitch your ring, Se - lect a pre - ty site for it, (This spot is suit - ed  
 fight for it, But ere you pitch your ring, Se - lect a pre - ty site for it, (This spot is suit - ed

quite for it,) And then you gai - ly sing, And then you gai - ly sing!

quite for it,) And then you gai - ly sing, And then you gai - ly sing :

Oh, I love the jol-ly rat-tle Of an or-de-al by battle, There's an end of tit-tle, tattle. When your e - ne - my is dead. It's an

Oh, I love the jol-ly rat-tle Of an or-de-al by battle, There's an end of tit-tle, tattle, When your e - ne - my is dead. It's an

SOPRANOS.

For a fight's a kind of

arrant molley coddle Fears a crack upon his noddle, And he's on-ly fit to swaddle In a down-y feather bed ! Oh, I love the jol-ly rattle Of an

arrant molley coddle Fears a crack upon his noddle, And he's on-ly fit to swaddle In a down-y feather bed ! Oh, I love the jol-ly rattle Of an

thing That I love to look up - on, So let us sing, Long live the King, And his  
 or-de-al by battle, There's an end of tittle, tattle, When your en-e-my is dead. It's an arrant molleycoddle Fears a crack up-on his noddle, And he's  
 or-de-al by battle, There's an end of tittle, tattle, When your en-e-my is dead. It's an arrant molleycoddle Fears a crack up-on his noddle, And he's

son Hi - - la - ri - on! For a fight's the kind of thing That I love to  
 on - ly fit to swaddle In a down-y fea-ther bed! For a fight's the kind of thing That I love to  
 on - ly fit to swaddle In a down-y fea-ther bed! For a fight's the kind of thing That I love to

look up - on, Then let us sing, Long live the King, And his son Hi la ri - on!

look up - on. Then let us sing, Long live the King, And his son Hi - la - ri - on!

look up - on, Then let us sing, Long live the King, And his son Hi la ri - on!

No. 25. SONG (Arac, with Guron, Scynthus, & Chorus.)

ARAC.

*Allegro comodo.*

1. This hel - met, I suppose, Was meant to ward off blows, It's

ve - ry hot, And weighs a lot, As ma - ny a guardsman knows, As ma - ny a guards - man knows, As

ma - ny a guardsman knows, As ma - ny a guards - man knows, So off, so

off that hel - met goes. 2. This

GURON & SCVN.

GIRLS. Yes, yes, yes, So off that hel - met goes!

MEN. Yes, yes, yes, So off that hel - met goes!

Yes, yes, yes, So off that hel - met goes!

*f*

tight - fit - ting cui - rass Is but a use - less mass, It's made of steel, And weighs a deal, Tho

tight - ht tung cui - rass Is but a use - less mass, A man is but an ass Who

ghts in a cui - rass, So off, . . . . . so off goes that cui-rass. Yes, yes, yes, So

GIRLS.

MEN.

Yes, yes, yes, So

Yes, yes, yes, So

ARAC.

3. These bras-sets, truth to tell, May look un-common well, But in a fight They're much too tight, They're

off goes that cui - rass !

off goes that cui - rass !

off goes that cui - rass !

like a lob-ster shell, . . . They're like a lob-ster shell ! 4. These

GURON & SCYN.

GIRLS. Yes, yes, yes, They're like a lob-ster shell.

MEN. Yes, yes, yes, They're like a lob-ster shell.

Yes, yes, yes, They're like a lob-ster shell.

things I treat the same, (I quite for-get their name.) They turn ones legs to crib-bage-pegs - Their aid I thus disclaim, Their aid I

thus dis-claim, Tho' I for-get their name, Tho' I for-get their name, Their aid, . . . their

aid I thus disclaim ! Their aid we thus disclaim !

Yes, yes, yes, Their aid we thus disclaim !

Yes, yes, yes, Their aid they thus disclaim !

Yes, yes, yes, Their aid they thus disclaim !



## No. 26.

## CHORUS DURING THE FIGHT.

GIRLS. *f*

MEN. *f*

*Allegretto vivace.*

*f* *p*

This is our du - ty

This is our du - ty

plain to - wards Our Prin - cess all im - ma - cu - late,

plain to wards Our Prin - cess all im - ma - cu - late,

We ought to bless her bro - - thers' swords And

We ought to bless her bro - - thers' swords And

*f* *p* *cres.*

## 1st SOPRANOS &amp; TENORS.

pi - ous - ly e - ja - cu - late ! Oh,

2nd SOPRANOS & BASSES.

pi - ous - ly e - ja - cu - late ! Oh,

*ff*

Hun - ga - ry ! Oh, Hun - ga - ry ! Oh, dought - y sons of

Hun - ga - ry ! Oh, Hun - ga - ry ! Oh, dought - y sons of

Hun - ga - ry ! May all suc - cess At -

Hun - ga - ry ! May all suc - cess At -

- tend and bless Your war - like i - ron - mon - ge - ry! Hi -  
 - tend and bless Your war - like i - ron - mon - ge - ry! Hi -

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords.

- la - - ri - on! Hi - la - - ri - on! Hi - la - - -  
 - la - - ri - on! Hi - la - - ri - on! Hi - la - - -

The second system consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords. A dynamic marking *f* is present at the beginning of the piano part.

- - - - ri - on!  
 - - - - ri - on!

The third system consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords. The system concludes with a double bar line.

No. 27.

FINALE, ACT III.

PSYCHE with 1st SOP, BLANCHE & MELISSA with CONTRALTO. CYRIL with TENOR, FLORIAN, HILDEBRAND & ARAC, with 1st BASS, GURON & SCYNTIUS with 2nd BASS.

PRINCESS.

With joy a - bi - ding, To - ge - ther gli - ding, Thro' life's va -

*Allegretto grazioso.*

PIANO. *p*

ri - e - ty In sweet so - ci - e - ty, And thus en - thro - ning, The love I'm own - ing, On this a

CHORUS & ENSEMBLE.

ton - ing I will re - ly I . . .

It were pro - fa - ni - ty For poor hu - ma - ni - ty To treat as

It were pro - fa - ni - ty For poor hu - ma - ni - ty To treat as

*p*

va - ni - ty The sway of Love. In no lo - ca - li - ty Or prin - ci - pa - li - ty Is our mor

va - ni - ty The sway of Love. In no lo - ca - li - ty Or prin - ci - pa - li - ty Is our mor -

*p*

HILARIOUS

When day is fa - ding, With se - re - na - ding And such tri -  
 ta - li - ty Its sway a - bove! . . .  
 ta - li - ty Its sway a - bove! . . .

vo - li - ty Of ten - der qua - li - ty—With scent - ed show - ers Of fair - est flow - ers, The hap - py

hours . . . Will gai - ly fly! The hap - py hours . . . will gai - ly fly! . . .

**CHORUS & ENSEMBLE.**  
 It were pro  
 It were pro -

fa - ni - ty For poor hu - ma - ni - ty To treat as va - ni - ty The sway of Love. In no lo -  
 fa - ni - ty For poor hu - ma - ni - ty To treat as va - ni - ty The sway of Love. In no lo -

In no lo -

ca - li - ty Or prin - ci - pa - li - ty Is our mor - ta - li - ty Its sway a - bove! . . .

ca - li - ty Or prin - ci - pa - li - ty Is our mor - ta - li - ty Its sway a - bove! . . .

PRINCESS & HILARION.

With scent - ed

ca - li - ty Or prin - ci - pa - li - ty Is our mor - ta - li - ty Its sway a - bove! . . .

Its sway a - bove! . . .

Its sway a - bove! . . .

PRINCESS, HILARION with TENORS

show - ers Of fair - est flow - ers, The hap - py hours . . . will gai - ly fly! In no lo -

*pp* Its sway a - bove! In no lo -

*pp* Its sway a - bove! In no lo -

*trcm.*

g . . . li - ty Or prin - ci - pa . . . li - ty Is our mor - ta . . . li - ty

B . . . li - ty Or prin - ci - pa . . . li - ty Is our mor - ta . . . li - ty

ca . . . li - ty Or prin - ci - pa . . . li - ty Is our mor - ta . . . li - ty

*cres.*

A - bove the sway . . . of Love!

A - bove the sway . . . of Love!

*f*  
A - bove the sway . . . of Love!

*a tempo, più lento.*

*f* *rall.*

END OF OVERTURE