

VOCAL SCORE.

# PRINCESS IDA

Or, CASTLE ADAMANT.

BY

W. S. GILBERT

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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, Courtiers, " 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.**

## CONTENTS.

	PAGE
INTRODUCTION	1
<b>Act I.</b>	
1. CHORUS AND SOLO ( <i>Florian</i> )—Search throughout the panorama	5
2. SONG ( <i>Hildebrand and Chorus</i> )—Now hearken to my strict command	10
3. RECIT. AND SONG ( <i>Hilarion</i> )—To-day we meet	15
4. CHORUS—From the distant panorama	18
5. TRIO ( <i>Arac, Guron, Scynthius, and Chorus</i> )—We are warriors three	20
6. SONG ( <i>Gama</i> )—If you give me your attention	25
7. FINALE—P'raps if you address the lady	29
<b>Act II.</b>	
8. CHORUS OF GIRLS AND SOLOS ( <i>Lady Psyche, Melissa, and Sacharissa</i> )—Towards the empyrean heights	42
9. CHORUS OF GIRLS—Mighty maiden with a mission	46
10. RECIT. AND ARIA ( <i>Princess</i> )—Minerva! oh, hear me	48
10A. EXEUNT FOR PRINCESS IDA AND GIRLS—And thus to empyrean heights	50
11. SONG ( <i>Blanche</i> )—Come mighty MUST!	51
12. TRIO ( <i>Cyril, Hilarion, and Florian</i> )—Gently, gently	53
13. TRIO ( <i>Cyril, Hilarion, and Florian</i> )—I am a maiden	61
14. QUARTET ( <i>Princess, Cyril, Hilarion, and Florian</i> )—The world is but a broken toy	66
15. SONG ( <i>Lady Psyche, with Cyril, Hilarion, and Florian</i> )—A lady fair of lineage high	69
16. QUINTET ( <i>Psyche, Melissa, Cyril, Hilarion, and Florian</i> )—The woman of the wisest wit	73
17. DUET ( <i>Melissa and Lady Blanche</i> )—Now wouldn't you like	82
18. CHORUS OF GIRLS AND SOLOS ( <i>Blanche and Cyril</i> )—Merrily ring the luncheon bell	86
19. SONG ( <i>Cyril</i> )—Would you know the kind of maid	89
20. FINALE, ACT II. ( <i>Princess, Hildebrand, Melissa, Lady Psyche, Blanche, Cyril, Hilarion, Florian, Arac, Guron, Scynthius, and Chorus of Girls and Men</i> )—Oh, joy! our chief is saved	92
<b>Act III.</b>	
21. CHORUS AND SOLO ( <i>Melissa</i> )—Death to the invader!	113
22. SONG ( <i>King Gama, with Chorus of Girls</i> )—Whene'er I spoke	118
23. SONG ( <i>Princess</i> )—I built upon a rock	122
24. CHORUS OF LADIES AND SOLDIERS—When anger spreads his wing	126
25. SONG ( <i>Arac, with Guron, Scynthius, and Chorus</i> )—This helmet, I suppose	129
26. CHORUS DURING THE FIGHT—This is our duty	132
27. FINALE—With joy abiding	135

# PRINCESS IDA

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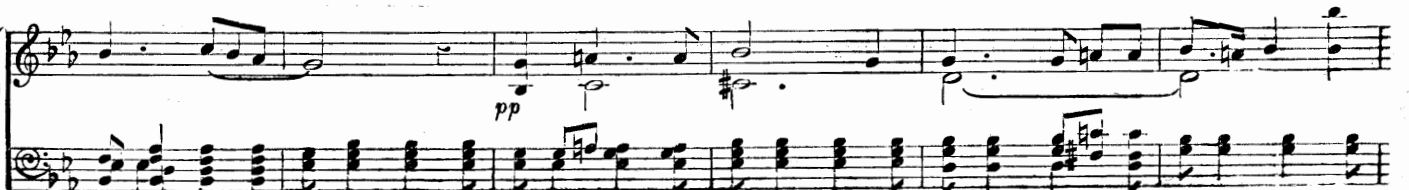
## INTRODUCTION.

*Vivace.*

PIANO



*Andante espressivo.*



First system of musical notation, featuring a treble and bass clef. The music includes a *cres.* (crescendo) marking in the bass line.

Second system of musical notation, featuring a treble and bass clef. The music includes *ad lib.* (ad libitum) and *p* (piano) markings in the bass line, and *a tempo.* (a tempo) in the treble line.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a *cres.* (crescendo) marking in the bass line.

Fifth system of musical notation, featuring a treble and bass clef. The music includes *dim.* (diminuendo) and *p* (piano) markings in the bass line, and a *tr* (trill) marking in the treble line.

Sixth system of musical notation, featuring a treble and bass clef.

Seventh system of musical notation, featuring a treble and bass clef. The music includes *pp* (pianissimo), *dim.* (diminuendo), and *riten.* (ritardando) markings in the bass line.

# ACT I.

## No. 1.

## CHORUS & SOLO—(Florian).

*Allegro moderato.*

PIANO. *f* *Silent.*

GIRLS.

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

MEN.

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

*p*

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 is

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

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

her 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? If so, there'll be the  
 Who can tell?

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

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

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

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

This system contains the first two systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment. The lyrics are: "ra - ma For a sign of roy - al Ga - ma, Who to day should cross the" and "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,

This system contains the third and fourth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment. The lyrics are: "wa - ter With his fas - ci - na - ting daugh - ter— I - da," and "wa - ter With his fas - ci - na - ting daugh - ter— I - da,". There are dynamic markings: *cres.* above the first vocal staff, *ff* above the second vocal staff, and *f* above the second piano staff.

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

This system contains the fifth and sixth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with accompaniment. The lyrics are: "I - da is her name." and "I - da is her name.".

This system contains the seventh system of music, which is a piano accompaniment system with two staves.

## No. 2.

## SONG—(Hildebrand &amp; Chorus).

*Allegro con brio.*

PIANO.

HILDEBRAND.

1. Now heark - en to my strict com - mand On ev - ry hand, on ev - 'ry hand.

CHORUS.

GIRLS.

HILD.

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 - ful - ly bow! . . .

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!

hip, 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.**

2. 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! . . .

*p*

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!

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

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

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

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



## No. 3.

## RECITATIVE &amp; 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. The dynamic marking *f* is present.

The second system of the piano introduction continues the musical texture. The dynamic marking *p* is introduced in the second measure.

HILARION. *Lento.*

To-day we meet, My ba-by bride and I—

The recitative begins with a vocal line and piano accompaniment. The tempo is marked *Lento*. The lyrics are: "To-day we meet, My ba-by bride and I—".

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

*pp*

The second system of the recitative continues the vocal and piano parts. The lyrics are: "But ah, my hopes are balan'd by my fears! What trans-mu-ta-tions have been con-jur'd by The si-lent". The dynamic marking *pp* is used.

*Moderato.*

al- che-my of twen-ty years!

*p*

The third system of the recitative concludes the piece. The tempo is marked *Moderato*. The lyrics are: "al- che-my of twen-ty years!". The dynamic marking *p* is used.

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

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

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

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

*crus.* *f* *dim.*

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

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,

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

## No. 4.

## CHORUS.

*Allegretto moderato.*

PIANO.

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

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

*Attacca No. 5.*

# 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!

*f*

*p* ARAC.

Po - li - tics we bar, . . .

The first system of the musical score features 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 "Po - li - tics we bar, . . .". The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and sixteenth-note patterns. A dynamic marking of *p* (piano) is present.

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

The second system continues the vocal line with the lyrics "They are not our bent; . . . On the whole we are .". The piano accompaniment maintains its rhythmic pattern, with a *p* dynamic marking.

Not in - tel li - gent. . . .

The third system features the vocal line with the lyrics "Not in - tel li - gent. . . .". The piano accompaniment continues with its characteristic texture.

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 contains three vocal lines and a piano accompaniment. The first vocal line has the lyrics "No, no, no, Not in - tel - li - gent!" and is marked "GURON.". The second vocal line has the same lyrics and is marked "SCYN.". The third vocal line also has the same lyrics. The piano accompaniment features a steady bass line and a treble line with chords and a dynamic marking of *f* (forte).

ARAC.

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

*p* *staccato.* *pp*

*con Sva.*

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 !

*Pia voce.*

*f*



## ARAC, GURON &amp; 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!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "trade! Or - der comes to fight, ha! ha! Or - der is o - bey'd!". The piano accompaniment is in a bass clef and features a steady eighth-note bass line with chords in the right hand.

*The three Principals, unison.*

Ha, ha! Fight

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

The second system of music features three vocal lines and piano accompaniment. The lyrics are: "Ha, ha! Fight" on the top line, "Or - der comes to fight! Or - der is o - bey'd! Fight" on the middle line, and "Or - der is o - bey'd! Fight" on the bottom line. The piano accompaniment continues with a similar rhythmic pattern.

ing is. Yes, yes, yes!

ing is

The third system of music features three vocal lines and piano accompaniment. The lyrics are: "ing is. Yes, yes, yes!" on the top line, "ing is" on the middle line, and "ing is" on the bottom line. The piano accompaniment continues with a similar rhythmic pattern.

Fight-ing is our trade, ha, ha!

their trade!

The fourth system of music features three vocal lines and piano accompaniment. The lyrics are: "Fight-ing is our trade, ha, ha!" on the top line, "their trade!" on the middle line, and "their trade!" on the bottom line. The piano accompaniment continues with a similar rhythmic pattern.

## No. 6.

## SONG—(Gama.)

*Allegro non troppo.*

PIANO. *f*

The piano introduction consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are grouped by a brace and contain a piano accompaniment in 2/4 time, starting with a forte dynamic. The music features a steady eighth-note bass line and chords in the right hand.

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

The first line of the song features a vocal melody on a single treble clef staff and piano accompaniment on two staves. 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 rhythmic pattern 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-fect In my

The second line of the song continues the vocal melody 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-fect 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 line of the song concludes the vocal melody 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 - fi - cient 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 in-come and what ev-'ry - bo-dy earns; And I care-ful-ly compare it with the

in-come-tax re-tur-ns; 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-gree-able 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 - ta - ting chuckle, I've a ce - le - bra - ted sneer, I've an en - ter - tain - ing snig - ger, 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 pleasant as I can, Yet ev - 'ry - bo - dy says I am a dis - a - greeable 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,

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. HILARION.**

**RECIT.**

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

*a tempo.*

g - age ; But we will use no force her love to gain, Na - ture.

*a tempo.*

*Allegretto grazioso.*

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

*p*

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

*p*

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 dain - 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 ius - 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 !

*sfz*

*Allegro vivace.* ARAC, GURON, & SCYN.  
For a month to dwell In a dun - geon cell ; Grow - ing thin and wi - zen In a

*f*

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.*  
*ff* GIRLS, CYRIL & HILARION.

The rum - tum - tum Of the mil - li - ta - ry drum, Rum -  
*ff* 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

SOPS., CYRIL with ALTOS.  
HILARION with TENORS.

rum - tum - tum Of the mi - li - ta - ry drum, tum! Prr, prr, prr, ra - pum - pum!  
BASSES, FLORIAN, HILD., ARAC., GURON & SCYN.

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

*p*

HILD.

When Hi - la - rion's bride Has at length com-plied With the just con - di - tions Of our re - qui - si - tions, 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 - nat - ing 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.** **Tutti ff**

guns that go boom! boom! 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.* **ff**

- 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! . . . .

## ACT II.

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

*Allegretto grazioso.*

PIANO.

The first system of the piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *f* and *p*.

The second system continues the piano introduction. The right hand features more complex chordal patterns and melodic lines. Dynamics include *f* and *cres.*

The third system of the piano introduction shows a more active right hand with sixteenth-note passages. Dynamics include *f* and *ff*.

*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

The first two lines of the vocal melody are shown on a single staff. The piano accompaniment is on two staves below. Dynamics include *f*.

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 . . No en -

The last two lines of the vocal melody are shown on a single staff. The piano accompaniment is on two staves below. Dynamics include *f*.

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* *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 ad - vided, You will get them Bow - dlerized!

**CHORUS.**  
Ah! we will get them Bow - dlerized!

*f* *mf*

**SOLO. SACHARISSA.** Pray you tell us, if you can, What's the thing that's known as Man?

**SOLO. PSYCHE.** 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 -

*cres.*

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

. . . 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 common sense,

Migh - ty mai - den with a mis - sion, Pa - ra-gon of common 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*

*Sua. 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 &amp; ARIA.—(Princess.)

PRINCESS.

Mi - ner - va ! Mi - ner - va ! O hear

PIANC.

*Andante espressivo.*

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

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

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

*cres.* *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*

*rall.*

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.*

*ff*

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.

*f*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The lyrics are: 'And thus to em - py - re - an height,..... Of ev - 'ry kind of lore,'; '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 -'; and '- part,..... im - part.' The piano part includes a dynamic marking of *f* (forte) in the final system.

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 ray 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*

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

pow'r - less ye For e - vil or for good! In ev - 'ry



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




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

*p dolce.*



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

*più f* *f*



. . . The Migh - ty Must a - lone shall be!



## No. 12.

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

*Allegro con moto.*

PIANO. *p*

The first system of the piano introduction features a treble clef with a common time signature. The right hand plays a series of chords, starting with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment.

The second system continues the piano introduction with more complex chordal textures in the right hand and a consistent eighth-note accompaniment in the left hand.

The third system of the piano introduction shows a gradual increase in volume, marked with *cres.* (crescendo).

The fourth system of the piano introduction concludes with a gradual decrease in volume, marked with *dim.* (diminuendo).

HILARION, CYRIL, & FLORIAN.

*p*

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

The vocal entry for Hilarion, Cyril, and Florian begins with a piano (*p*) dynamic. The lyrics are: "Gen - tly, gen - tly, Ev - i - dent - ly We are safe so far, Af - ter scal - ing Fence and". The piano accompaniment continues with the same eighth-note accompaniment.

FLORIAN.

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

Florian's vocal entry begins with a piano (*p*) dynamic. The lyrics are: "pal - ing, Here, at last, we are! In this col - lege Use - ful know - ledge Ev - 'ry where... one . . . .". The piano accompaniment continues with the same eighth-note accompaniment.

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

CYRIL. HILARION & FLORIAN.

*tr* We've learnt that prick - ly cac - tus Has the pow - er to at - tract us When we fall. When we

HILARION.

fall ! That no - thing man un - set - tles Like a bed of sting - 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 & HILARION. HILARION.

bot - tles On a wall— On a wall. That spring - guns brea'he de - fi - ance ! And that bur - glary's a



HILARION & CYRIL. FLORIAN.

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

The first system of music includes a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. A dynamic marking of *p* (piano) is present.

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

The second system continues the vocal and piano parts. The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left hand. A dynamic marking of *p* is present.

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

The third system continues the vocal and piano parts. The piano accompaniment features a more active eighth-note pattern in the right hand. A dynamic marking of *p* is present.

RECIT. HILARION. *a tempo.*

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

The fourth system begins with a recitative section for Hilarion. The vocal line is marked *RECIT. HILARION.* and *a tempo.* The piano accompaniment is sparse, with chords in the left hand and a few notes in the right hand.

RECIT. *a tempo.*

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

The fifth system continues the recitative section. The vocal line is marked *RECIT.* and *a tempo.* The piano accompaniment is sparse, with chords in the left hand and a few notes in the right hand. A dynamic marking of *pp* (pianissimo) is present.

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 Ci - 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 O - cean, And they'll find Per-pe-tual 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 - gers 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! These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

HILARION.  
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*

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 parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "col - lege Use - ful know - ledge Ev 'ry - where . . . one . . . finds, And al - rea - dy Grow - ing". The piano accompaniment is in bass clef and provides harmonic support for the vocal lines.

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 vocal and piano parts. The lyrics are: "stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our". The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

minds.

minds.

minds.

The third system concludes the vocal and piano parts. The lyrics are: "minds.". The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

## No. 13.

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

*All'egro vivace*

PIANO

*ff*

*dim.*

HILARION.

*p*

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.

2. I am a mai - den frank and sim - ple, Brimming with joy - - - ous . . . ro-gue-ry;

*p*

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

No - bo-dy 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!

*tr*

*f*

*ff*

*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!

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

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!  
*tr* *f*

*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.

The first system of music consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in the same key and time, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing chords. The lyrics are repeated on each vocal staff.

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! . . . .

The second system of music consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in the same key and time, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing chords. The lyrics are repeated on each vocal staff.

The third system of music consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in the same key and time, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing chords. The lyrics are not present in this system.

# No. 14. QUARTET.—(Princess, Cyril, Hilarion, & 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 - ri-ment is slow, A-las! We've tried it, and we know, A-las! We've

*f* *dim.*

PRINCESS. *p*

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

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

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

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 - .

*cres.*

. . . 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 - eage high, Was  
 lov'd by an Ape, in the days gone by— . . . The Maid was ra - diant 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-cert-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, As best is on - ly a

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

CYRIL.

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

HILARION.

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

FLORIAN.

For the Maiden fair, whom the monkey crav'd, Was a ra-diant Being, With a brain far - see-ing - While Darwinian 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!

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 - ta 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

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

found—the truth . . . is found! . . . And

found—the truth . . . is found! . . . And

found—the truth . . . is found! . . . And

found—the truth . . . is found! . . . And

found—the truth . . . is found! . . . And

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

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

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

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

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

found . .

found !

found ! .

found ! .

found ! . .

The first system consists of five staves. The top three staves are vocal lines, each with the lyrics 'found . .', 'found !', and 'found ! .' respectively. 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 consists of three staves. The top staff is a vocal line for 'MELISSA.' with the lyrics '2. My nat - 'ral in - stinct teach - es me (And'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

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

The third system consists of three staves. The top staff is a 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 bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

## HILARION.

ought - n't, O! That fact was seen at once by you In ca - sual 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 -

## PSYCHR.

Then

## MELISSA

Then

## CYRIL

Then

## HILARION.

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

Then

## FLORIAN.

Then

*f* *p*



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  
 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

*dim.* *p*  
 found, The truth . . . is found! . . . And  
*dim.* *p*  
 found, The truth . . . is found! . . . And  
*dim.* *p*  
 found, The truth . . . is found! . . . And  
*dim.* *p*  
 found, The truth . . . is found! . . . And  
*dim.* *p*  
 found. The truth . . . is found! . . . And

*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 consists of five vocal staves and a piano accompaniment. Each vocal staff begins with a *cres.* marking. The lyrics are: "e - cho forth the joy - ous sound, The truth is found— . . . the truth is". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand, including chords and moving lines.

found!  
found!  
found!  
found!  
found!

The second system of the musical score features five vocal staves and a piano accompaniment. Each vocal staff has the word "found!" written below it. The piano accompaniment continues with a similar texture to the first system, with a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand.

The third system of the musical score consists of a piano accompaniment. It features a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand, including chords and moving lines.

## No. 17.

## DUET--(Melissa &amp; Lady Blanche).

MELISSA. <sup>3</sup>

Now wouldn't you like to

*Allegretto.*

PIANO. *f* *p*

rule the roast, 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, hoi - 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 *ten.* La - dy, O!

You're much too meek, Or

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

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 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 one flat. The lyrics are: "day will come! Sing, she shall learn That a worm . . . will turn Sing" on the first staff and "day will come! Sing, she shall learn That a worm . . . will turn. Sing" on the second staff. The piano accompaniment is written for the right and left hands, with the right hand in treble clef and the left hand in bass clef.

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

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

*ten.*

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "Hap - py - go - luck - y, my La . . . dy, O!" on the first staff and "Hap - py - go - luck - y, my La . . . dy, O!" on the second staff. The piano accompaniment includes a *ten.* (tension) marking above the right-hand staff. The system concludes with a double bar line.

The third system of the musical score consists of two empty vocal staves and a piano accompaniment. The piano accompaniment continues from the previous system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The system concludes with a double bar line.

# No. 18. CHORUS OF GIRLS & SOLOS—(Blanche & 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

with cold roast lamb!

**CHORUS.**  
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

*cras.* *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

luncheon bell, the lun - cheon bell!

luncheon 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.

*f* *p*

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.*

*p*

*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.* *f*

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 - den may go

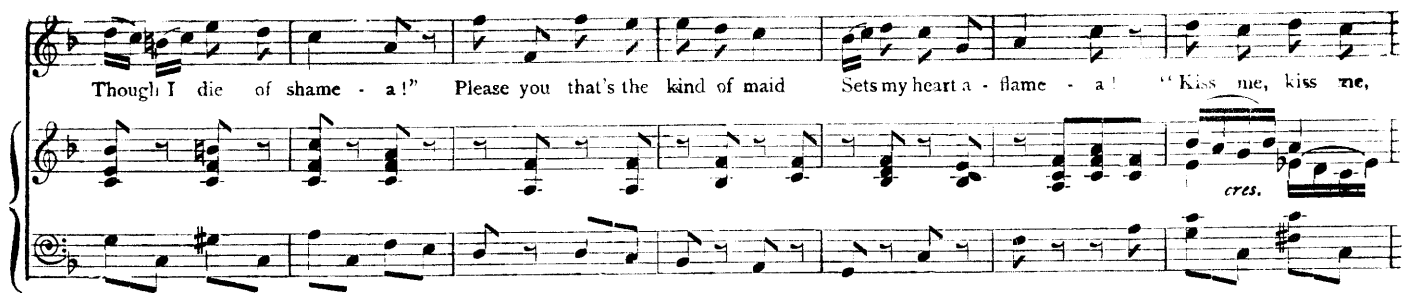
*p*

hang - a! Sunflow'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,

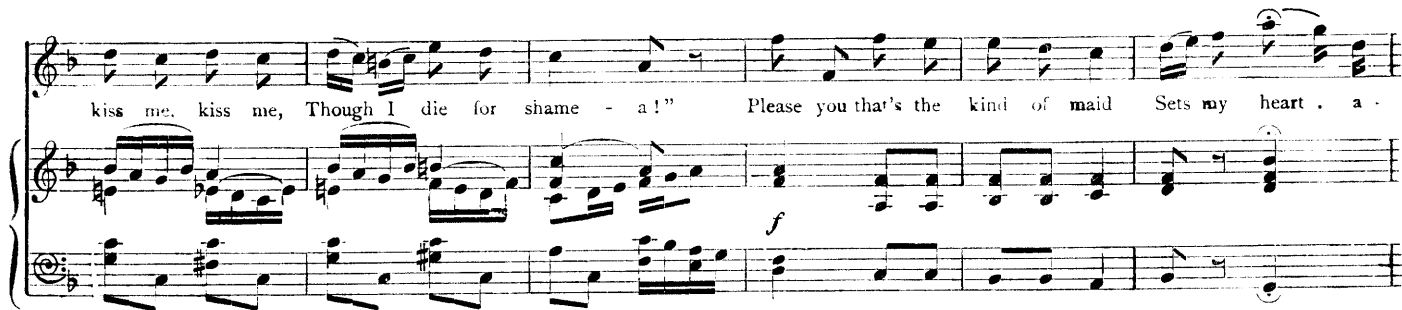
*rall.* *p a tempo.*  
*colla voce.* *a tempo.*

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



*cres.*

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



*f*

- flame - a!



*Allegro agitato. (Dialogue goes on.)*  
*f* *dim.* *p*



(She's saved.)



*Alluc.*

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 *ff*

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

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

PRINCESS.

tone! 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.

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

The first system of music includes a vocal line for RECIT. and GIRLS. The lyrics are: "clu - sion, dies ! Ar - rest these coarse in-tru-ding spies ! Have mer - cy, O". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *f* and *p*.

PRINCESS.

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

The second system of music features the PRINCESS's vocal line. The lyrics are: "la - dy— dis re-gard your oaths . I know not mer - cy,". The piano accompaniment consists of chords and moving lines in both hands.

*Andante moderato.* HILARION.

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

The third system of music is marked *Andante moderato.* and features HILARION's vocal line. The lyrics are: "men in wo - men's clothes ! Whom thou hast chain'd must wear his chain, Thou". The piano accompaniment includes a change in time signature to 6/8 and a dynamic marking of *p*.

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

The fourth system of music continues HILARION's vocal line. The lyrics are: "canst not set him free, He wrest - les with his bonds in vain Who lives by lov - ing thee ! If". The piano accompaniment continues with a consistent rhythmic pattern.

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

The fifth system of music concludes HILARION's vocal line. The lyrics are: "heart of stone for heart of fire, Be all thou hast to give, . . . If dead to me my heart's de - sire, . .". The piano accompaniment provides harmonic support throughout.



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

CYRIL.

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

GIRLS. 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!

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

tear to die? . . .

*RECIT. MELISSA. a tempo.*

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

*Allegro vivace. pp*

**GIRLS.**

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

**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 - 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

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* *cres.* *f*

ing! Rend the air with wail

TENORS.

Walls and fen - ces scal - ing, Prompt - ly we ap - pear; Walls are un - a - vail - ing,

BASSES.

Walls and fen - ces scal - ing, Prompt - ly 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

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.*

Au - 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

*p*

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!

*sf* *ff*

HILD.

2. If you de - cide To

*p*

pocket your pride And let Hi - la - rion 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.

MEN.

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

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, &amp; SCYN.

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

*p*

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

SCYN. GURON. ARAC.

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

TUTTI.

bet - ter p'r'aps to name it. Our in - ter - ests we would not press With chat - ter, Three

*f* *p*

hulk - ing bro - 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. Turri.  
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— ven - geance

## ARAC, GURON, &amp; SCYN.

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

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

**HILD.**  
E - nough of par - ley— as a spe - cial boon— We  
No, no, 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 be his bride,

Or you'll in - cur the guilt of 'ra - 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 marsiale.* *p*

So quick! 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

*over.*

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

all, To be his wife !

ali, To be his wife !

*f*                      *p*

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

furl,                      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 - furl.                      Our ban-ners

ban - ners all On out er wall They fear - less - ly un - furl. Their banners all

## PRINCESS.

To yield at once to such a

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

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

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 - rion's

yield at once, 'twere bet - ter so, Oh! yield, Oh! yield at once! Hi - la - rion's

fair, and strong, and tall, Is 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.*





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,  
- - - - -  
- - - - -  
- - - - -

*Allegro Marsiale.*  
De - fi - - - - - ance !  
**PSYCHE with 1st Sop.**  
De - fi - - - - - ance !  
De - fi - - - - - ance !  
*ff Allegro Marsiale*

# ACT III.

## No. 21.

## CHORUS & SOLO—(Melissa).

*Allegro moderato.*

PIANO. *f*

The first system of the piano introduction features a treble clef with a key signature of two flats and a common time signature. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piano introduction with similar harmonic and rhythmic patterns, showing the progression of the accompaniment.

The third system concludes the piano introduction, with the right hand playing sustained chords and the left hand continuing its rhythmic accompaniment.

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 piano accompaniment for the first vocal system, featuring a treble clef and a key signature of two flats. It provides harmonic support for the vocal lines with chords and a rhythmic accompaniment.

- 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 piano accompaniment for the second vocal system, continuing the harmonic and rhythmic support for the vocal lines. It includes a dynamic marking of *p* (piano).

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

Fill his soul with won - der, Tear 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 un - tar - nish'd we're in - struct - ed to dis -

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. MELISSA. 1st SOP.  
 Please you, Do not hurt us; 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 twould be an  
 Fright - en'd maids are we, fright - en'd maids are we! *Animato. Tempo 1mo.*

er - ror To con - fess our ter - ror, 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*

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*

*f* *p*

up all night Ill-na-tur'd jokes de-vi-siag, And all his wiles 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 -

- 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!

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

didn't say no, But off they went di-rect-ly! The or-gan boys They stopp'd their noise, With

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

*p*

**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 turns un - told To all who'd con - tra - dict me— I

*p*

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

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* *dim.* *p*

*p*

I built up - on a rock, But  
 ere De - struc - tion's hand Dealt e - qual lot to Court and cot, My  
 rock had turn'd to sand! I leant up - on an oak, But

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Andante moderato'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The introduction concludes with a dynamic shift from forte (f) to piano (p) and a decrescendo (dim.). The vocal line enters with the lyrics 'I built up - on a rock, But'. The piano accompaniment continues with a steady harmonic accompaniment, marked piano (p). The lyrics continue: 'ere De - struc - tion's hand Dealt e - qual lot to Court and cot, My rock had turn'd to sand! I leant up - on an oak, But'. The score is arranged in four systems, each with a vocal line and a piano accompaniment.

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 - t'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. *ff*

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, &amp; 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 & SCYN.

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!

PIANO.

*f* *p* *tr* *so* *f*

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

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

GURON & SCYN.

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

GIRLS.

MEN.

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.

*dim.*

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*  
 This is our du - ty

MEN. *f*  
 This is our du - ty

*Allegretto vivace.*

PIANO  
*f* *p*

plain to - wards Our Prin - cess all im - ma - eu - 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 &amp; 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 two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in the right and left hands, featuring a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

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

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

*ff*

The second system continues the vocal and piano parts. The vocal staves have lyrics. The piano accompaniment is marked *ff* (fortissimo) and features a more complex, rhythmic pattern in the right hand, while the left hand continues with a steady bass line.

- - - - ri - on!

- - - - ri - on!

The third system concludes the piece. The vocal staves have lyrics. The piano accompaniment continues with the same rhythmic patterns as the previous systems, ending with a final chord in the right hand and a sustained bass note in the left hand.



No. 27.

FINALE, ACT III.

PSYCHE with 1st SOP, BLANCHE & MELISSA with CONTRALTO. CYRIL with TENOR, FLORIAN, HILDEBRAND & ARAC, with 1st BASS, GURON & SCYNTHIUS 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! . . .

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*

## HILARION.

When day is fa - ding, With se - re - na - ding And such fri -

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! . .

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 -

## CHORUS &amp; 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 -

*trem.*

ca - 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

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

*cres.*

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is the piano accompaniment, and the bottom two staves are the grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* and *cres.*

A - bove the sway . . of Love!

A - bove the sway . . of Love!

A - bove the sway . . of Love!

*ff*

*a tempo, più lento.*

*ff rall.*

End of Opera

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is the piano accompaniment, and the bottom two staves are the grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *ff*, *a tempo, più lento.*, and *ff rall.*

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“A” IS HAPPY, “B” IS NOT.  
THE FLOWERS THAT BLOOM IN THE SPRING

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## “YEOMEN OF THE GUARD”

WHEN OUR GALLANT NORMAN FOES.  
I HAVE A SONG TO SING, O!  
WHEN A WOOER GOES A-WOOING.  
STRANGE ADVENTURE.  
WHAT A TALE OF COCK-AND-BULL.

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## “H.M.S. PINAFORE”

I AM THE CAPTAIN OF THE PINAFORE.  
I'M CALLED LITTLE BUTTERCUP.  
HE IS AN ENGLISHMAN.  
SING HEY, THE MERRY MAIDEN.  
THINGS ARE SELDOM WHAT THEY SEEM.  
NEVER MIND THE WHY AND WHEREFORE.

---

## “PATIENCE”

WHEN FIRST I PUT THIS UNIFORM ON.  
PRITHEE, PRETTY MAIDEN.  
I CANNOT TELL WHAT THIS LOVE MAY BE.  
SING “HEY TO YOU, GOOD-DAY TO YOU.”  
SILVER'D IS THE RAVEN HAIR.  
THE MAGNET AND THE CHURN.

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THE GAVOTTE.  
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NO POSSIBLE DOUBT WHATEVER.

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I AM A PIRATE KING.  
CLIMBING OVER ROCKY MOUNTAINS.  
WHEN FRED'RIC WAS A TINY LAD.  
POOR WAND'RING ONE.  
THE POLICEMAN'S SONG.  
AH, LEAVE ME NOT TO PINE ALONE.

---

## “THE SORCERER”

THE VICAR'S SONG.  
WELCOME JOY, ADIEU TO SADNESS.  
THE MINUET.  
MY NAME IS JOHN WELLINGTON WELLS.  
FOR LOVE ALONE.  
SHE WILL TEND HIM.

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NOTHING VENTURE, NOTHING WIN.

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**HEARTS DO NOT BREAK.**  
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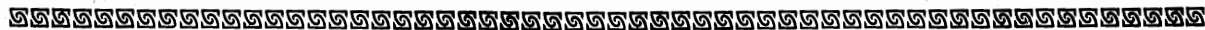
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**KISS ME, KISS ME.**  
**I BUILT UPON A ROCK.**  
**SING HOITY, TOITY! SORRY FOR SOME.** (Duet)



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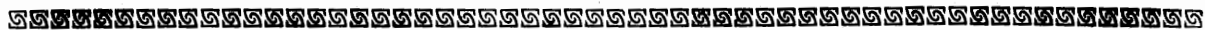
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