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FROM
MUSIC DEPARTMENT
EDISON LABORATORY
ORANGE, N. J.

OPERA
HEART AND HAND.

BY

CHARLES LECOCQ.

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HEART AND HAND.

OPERA COMIQUE IN THREE ACTS.

BY

CHARLES LECOCQ.

TRANSLATED AND ADAPTED BY

THEODORE T. BARKER.



BOSTON:

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Music

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DRAMATIS PERSONÆ.

THE KING.....
 DON GAETAN.....
 MORALFS.....
 DON MOSQUITOS, Colonel of Bombadiers.....
 BRIGADIER BALDOMERO.....
 CAPTAIN.....
 A LIEUTENANT.....
 MICAELA.....
 JOSEFA.....
 DONA SCOLASTICA.....
 ALVAREZ, Garden Girl.....

RAMOZ.....
 ANITA.....
 PEPA.....
 DOLORES.....
 INEZ.....
 CARLOTA.....
 PABLO.....
 PASCUAL.....
 LAZARO.....
 JOSE.....
 ASCANIO.....

Garden Girls.

Pages in the
 Palace.

Guards, Bombadiers, Soldiers, etc.

ARGUMENT.

THE scene opens in an orange grove in the Roval Park, at Madrid. A party of young girls are busy gathering orange blossoms to make bouquets for the Princess MICAELA, who is to be married on the morrow.

JOSEFA appears among them, and tells of rules and legends connected with the gathering of these flowers for the weddings of Spanish princesses, of which one is, that they must be used only for this purpose, and be culled by girls who are pure in life and reputation, and who, intending to be married on the same day as the princess, will thenceforth have special privileges and protection from her hand.

The peasant girls rejoice at the prospect of being married on the same day as the Princess MICAELA, and resolve to make application for a dowry to be given them.

The princess is all curiosity to ascertain some particulars about her future husband, whom she has never seen, and in the disguise of a peasant girl, as pre-arranged between JOSEFA and herself, meets JOSEFA, and is delighted with her flattering description of DON GAETAN. The peasant girls enter, and despondently announce the failure of their attempt to obtain a dowry. MICAELA asks them to allow her to look at the paper they had sent to the princess, and while they are conversing with JOSEFA she signs the petition, adding the word "granted," which she declares to the girls they must have overlooked. The girls are thereby delighted.

Prince GAETAN here appears at the top of the garden wall, shouting "Bravo!" to the dancing peasant girls. They all scream and run off, leaving JOSEFA and MICAELA. The latter, on learning the identity of this young man, directs JOSEFA to leave them alone. She, pretending to accompany JOSEFA, manages to catch her dress on a branch; the prince hastens to her assistance, and is immediately attracted by her beauty. At once he confides his unhappy state in being compelled to marry against his will, and, at the same time, declares that he will never speak to or love the Princess MICAELA.

The prince makes protestations of love, and seeing a letter at her waist, takes it against her will, in order to ascertain whom it is he has been attracted by. The letter being addressed to JOSEFA, he naturally is led to believe the princess is that personage, and as MICAELA enjoys the novelty of the situation, she does not deceive him.

In the Second Act we have the wedding party, and the prince and princess are shown to the two apartments set aside for their occupancy.

After every one has retired, the KING, who has been left alone with MOSQUITOS, communicates his great uneasiness of mind caused by the pranks of his son-in-law, and inquires as to his directions being carried out, to prevent the young prince from escaping. MOSQUITOS assures the KING that the sentinels are all present at their post, and

that a brass band has been stationed below in the garden with instructions to strike up with the national air whenever they see a door or window opened. Hearing some one coming they retire, whereupon the Dona SCOLASTICA enters from the princess's apartments, and gives vent to her surprise caused by the coldness displayed by the prince toward the princess. The prince comes out of his apartment, and seeing the Dona Scolastica, he conceives the idea of raising a scandal by making love to her, and by that means alarm the house by her cries, and thereby encounter the wrath of the court, which would serve to break off the burdensome fetters of his recent marriage. The Dona, however, proving too susceptible to his advances, he is finally obliged to order her from the room in self-defence. After she goes off, he decides to attempt to escape, and goes to the opening at back for that purpose, when the band begins to play. He repeats the attempt at the window with the same result. Finally he tries a small door, and hearing no music, steps out of this one. The princess enters from her apartment, having watched the movements of the prince, and is met by JOSEFA, who declares it impossible for her to leave the palace. MICAELA persuades JOSEFA to remain there until she returns, and exeunts at back. JOSEFA left alone, hears the voice of a sentinel calling out, which she discovers is none other than MORALES.

MORALES is anxious to look in upon the nuptial chamber, and on pushing the door open a lantern is seen to appear at the back. Afraid of being found off duty, he pushes JOSEFA into the room, and follows her, closing the door. The prince enters from the small door. Having found it impossible to evade the watchful eye of the brass band, he gives up in despair the idea of escaping and is about to resign himself to his fate, when the princess enters, disguised as a peasant and carrying a small tray with some wine and refreshments, which she informs the prince she had been ordered to bring him.

In the Third Act, the scene represents the general quarters at the camp of Don GAETAN. Don MOSQUITOS enters and announces the approach of the prince, their commander, who inquires on entering whether any messenger has arrived for him, and receives a reply in the negative. MORALES here enters, and on seeing the prince confesses the accident by which he was locked in the prince's apartment with JOSEFA on the night of the royal wedding.

MOSQUITOS announces the approach of the KING, accompanied by the princess and attendants of the court. The prince asks permission to speak privately to the princess, who, on approaching him, reveals herself to be none other than JOSEFA to whom his heart had been given. Falling on his knees, he begs forgiveness of his capricious bride, who, satisfied with the complete success of her love's strategy, willingly pardons him.

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HEART AND HAND.

COMIC OPERA IN THREE ACTS.

Adaptation and translation by THEO. T. BARKER.

Music by CH. LECOCQ.

OVERTURE.

Maestoso.

The first system of the Overture consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It begins with a fortissimo (f) dynamic and contains a series of chords and a melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the Overture. The upper staff features a more active melodic line with several triplet markings. The lower staff continues with a steady accompaniment. The dynamics are marked with a piano (p) dynamic.

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The third system of the Overture is similar in structure to the first, with a fortissimo (f) dynamic in the upper staff and a piano (p) dynamic in the lower staff. It features a mix of chords and a melodic line.

The fourth system continues the Overture with a melodic line in the upper staff that includes triplet markings. The lower staff provides a consistent accompaniment. Dynamics are marked with piano (p).

The fifth and final system of the Overture concludes with a melodic line in the upper staff and chords in the lower staff. Dynamics are marked with fortissimo (f) and piano (p).

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First system of a musical score, consisting of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of the musical score, also in two staves. It starts with a piano (*p*) dynamic and the instruction *dolce.* The tempo and mood change to *espres. e rall.* (expressive and rallentando). The right hand has a melodic line with some grace notes. The system concludes with a change to *Andantino.* (Andantino) tempo, marked with a mezzo-piano (*pp*) dynamic and the instruction *espress.* (espressivo). The right hand plays a series of chords, and the left hand has a simple accompaniment.

Third system of the musical score, continuing the two-staff format. The right hand features a dense texture of chords, likely a tremolo or a rapid chordal sequence. The left hand continues with a melodic line, showing some chromatic movement.

Fourth system of the musical score, maintaining the two-staff structure. The right hand continues with the dense chordal texture. The left hand has a more active melodic line with eighth notes and some grace notes.

Fifth system of the musical score, the final system on this page. The right hand has a melodic line with eighth notes and grace notes. The left hand provides a steady accompaniment with chords and single notes.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment with some rests.

Second system of musical notation. The treble staff continues with a dense, fast-moving melodic line. The bass staff features a more active accompaniment with slurs and some rests.

Third system of musical notation. The treble staff has a more rhythmic, dotted-note melody. The bass staff has a steady accompaniment. The tempo marking *Allegro.* is placed above the treble staff. Dynamics include *p* and *cres.*

Fourth system of musical notation. The treble staff features a rhythmic melody with slurs. The bass staff has a steady accompaniment. A *cres.* marking is present in the treble staff.

Fifth system of musical notation. The treble staff has a melodic line starting with a forte *f* dynamic and moving to piano *p*. The bass staff has a simple accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking *p* is present in the first measure.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble and chords in the bass. A dynamic marking *cres.* is placed in the fourth measure.

Third system of musical notation. The melodic line continues with some notes marked with a flat (*b*). A dynamic marking *dim.* is placed in the fourth measure.

Fourth system of musical notation. The melodic line is more active with eighth notes. A dynamic marking *mf* is placed in the second measure.

Fifth system of musical notation. The melodic line features a mix of eighth and sixteenth notes. The bass line continues with chords and some moving lines.

The first system of music consists of five measures. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed at the beginning of the second measure.

The second system contains five measures. The treble clef part continues the melodic development with some grace notes and slurs. The bass clef part maintains the accompaniment. A dynamic marking of *p* is present in the second measure of this system.

The third system consists of five measures. The treble clef part shows a melodic line with various intervals and slurs. The bass clef part continues with a steady accompaniment.

The fourth system contains five measures. The treble clef part features a melodic line with slurs and a dynamic marking of *cres.* (crescendo) in the fourth measure. The bass clef part continues with chords and moving lines.

The fifth system consists of five measures. It begins with the instruction *Piu presto.* (Faster). The treble clef part features a more active melodic line with triplets and slurs. The bass clef part continues with a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in the second measure.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff features a melodic line with a trill-like figure and several triplets. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic elements to the first system, with triplets and a consistent accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble staff continues with triplets and the bass staff maintains its accompaniment.

Fourth system of musical notation, marked with a *mf* dynamic. It includes a long melodic phrase in the treble staff and a more active bass line.

Fifth system of musical notation, concluding the page. It features a final melodic phrase in the treble staff and a bass line with some chromatic movement.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains five measures of music, with various note values and rests.

Second system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains five measures of music. A dynamic marking of *p* (piano) is present in the third measure.

Third system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains five measures of music, featuring a more complex rhythmic pattern with many sixteenth notes.

Fourth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains four measures of music. Above the first measure is the instruction *Piu lento.* Below the first measure, there are dynamic markings *f* (forte) and *p* (piano).

Fifth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains four measures of music, continuing the piece with various note values and rests.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes and a triplet of eighth notes marked *bis.* The bass clef staff provides harmonic accompaniment with chords and moving lines. Dynamic markings *sf* and *p* are present.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff continues the accompaniment with chords and moving lines.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff continues the accompaniment. The marking *brillante.* is placed above the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff is mostly empty, with a *p* marking in the final measure.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff continues the accompaniment with chords and moving lines.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff is mostly empty, with a few notes in the final measure. A dynamic marking *p* is present in the third measure.

Second system of musical notation. The treble staff continues the melodic line with eighth notes and rests. The bass staff provides a harmonic accompaniment with chords and moving lines.

Third system of musical notation. The treble staff features a melodic line with eighth notes and rests. The bass staff continues the accompaniment with chords and moving lines.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment with chords and moving lines. A dynamic marking *pp* is present in the final measure.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment with chords and moving lines. A dynamic marking *pp* is present in the final measure.

Piu presto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note runs, with several groups of three notes marked with a '3' for a triplet. The lower staff is in bass clef and features a steady accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is placed in the second measure of the lower staff.

The second system of musical notation continues the piece with two staves. The upper staff features more eighth-note runs and triplet markings. The lower staff maintains the eighth-note accompaniment pattern.

The third system of musical notation shows a change in the lower staff's accompaniment, moving to a more complex pattern of chords and eighth notes. The upper staff continues with its melodic lines.

The fourth system of musical notation features a prominent melodic line in the upper staff, characterized by slurs and grace notes. The lower staff provides a rhythmic accompaniment.

The fifth system of musical notation concludes the piece. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The system ends with a double bar line.

Enchaines.

ACT I.

An orange grove in the royal park. GARDENER'S house at the left, with a practicable window at the back; a wall, with a little gate, seats, rustic chairs.

SCENE I.—ANITA, PEPA, DOLORES, INEZ, young GIRLS, some of them mounted on benches, cull the orange flowers, others hold the baskets.

MARRIAGE BELLS WILL RING TO-MORROW.

No. 1. Introduction.

Moderato.

First system of the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a *mf* dynamic. The treble staff features a rhythmic pattern of eighth notes and chords, while the bass staff provides a steady accompaniment.

Second system of the piano introduction. It continues the two-staff format. A *cres.* (crescendo) marking is placed above the treble staff in the third measure. The treble staff has a melodic line with some grace notes, and the bass staff continues with chords and eighth notes.

Third system of the piano introduction. The treble staff has a melodic line that descends towards the end of the system. A *f* (forte) dynamic marking is placed above the treble staff in the fourth measure. The bass staff continues with a steady accompaniment.

1st Sop.

mf

First system of the vocal introduction. It shows the vocal line for the first soprano (1st Sop.) on a single staff. The melody is a simple, flowing line starting with a *mf* dynamic.

2d Sop.

mf

Second system of the vocal introduction. It shows the vocal line for the second soprano (2d Sop.) on a single staff. The melody is a simple, flowing line starting with a *mf* dynamic.

mf

Fourth system of the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a *mf* dynamic. The treble staff has a melodic line with some grace notes, and the bass staff continues with chords and eighth notes.

-mor - - row,, For..... the Prin - - cess Mi - - ca - e - la fair.....

For..... bou - quet..... we here..... will bor - - row, Or - - ange

flowers..... for her..... to wear, Or - - ange flowers..... for

dimin.

her..... to wear.

mf

Detailed description: This system contains the first two systems of music. The first system has two vocal staves in G major, with lyrics 'her..... to wear.' The piano accompaniment is in G major, starting with a piano (p) dynamic and moving to mezzo-forte (mf) in the second measure. The second system continues the vocal and piano parts.

5 SOPRANOS.

They're of in - no - cence the to - - ken.

Detailed description: This system is for 5 Sopranos. The vocal line starts with the lyrics 'They're of in - no - cence the to - - ken.' The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

5 OTHERS.

Sweetest hand may take or give. For them when the thanks are

Detailed description: This system is for 5 Others. The vocal line has two parts: 'Sweetest hand may take or give.' and 'For them when the thanks are'. The piano accompaniment continues with the same rhythmic pattern.

spo - ken, For them when the thanks are spo - ken, Charming gifts we shall re -

Detailed description: This system continues the vocal and piano parts. The lyrics are 'spo - ken, For them when the thanks are spo - ken, Charming gifts we shall re -'. The piano accompaniment concludes with a final chord in G major.

1st Sop.

Tutti.

Mar - - riage bells..... will ring..... to - mor - row,
- ceive.

mf

This system contains the first four measures of the piece. It features two soprano parts and piano accompaniment. The first soprano part has a rest in the first measure, while the second soprano part begins with a quarter note. The piano accompaniment starts with a half note in the right hand and a quarter note in the left hand. The dynamic marking *mf* is placed above the piano part in the second measure.

For..... the Prin - - cess Mi - - ca - e - la fair.....

This system contains measures 5 through 8. The vocal lines continue with the lyrics "For..... the Prin - - cess Mi - - ca - e - la fair.....". The piano accompaniment maintains a steady accompaniment pattern.

For..... bou - quets..... we here.... will bor - - - row,

This system contains measures 9 through 12. The vocal lines continue with the lyrics "For..... bou - quets..... we here.... will bor - - - row,". The piano accompaniment continues with the same accompaniment pattern.

Or - ange flow'rs for her to wear, Or - ange flow'rs for her to wear,

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 sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Or - ange flow'rs for her to wear, Or - ange flow'rs for her to wear,". The piano part begins with a forte (*f*) dynamic marking.

For bou - quets we will here bor - row, Or - ange flowers for her to

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "For bou - quets we will here bor - row, Or - ange flowers for her to". The piano accompaniment continues with chords and melodic lines.

animez. wear. The wed - ding bells will ring to - mor - row, For Mi - ca - e - la, the

animez.

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "wear. The wed - ding bells will ring to - mor - row, For Mi - ca - e - la, the". The piano accompaniment continues. The word *animez.* is written above the first vocal staff and below the first piano staff.

fair. For her bou - quet we here will bor - row, Sweet or - ange flow'rs for her

This system contains the first two lines of the musical score. It features two vocal staves at the top and a grand staff (treble and bass clefs) for piano accompaniment below. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "fair. For her bou - quet we here will bor - row, Sweet or - ange flow'rs for her".

hair, Sweet or - ange blos - - soms for her hair,

This system contains the second two lines of the musical score. It features two vocal staves and a grand staff for piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "hair, Sweet or - ange blos - - soms for her hair,". A piano dynamic marking (*p*) is present at the beginning of the vocal lines.

Sweet or - ange flowers for her to wear.....

This system contains the final two lines of the musical score. It features two vocal staves and a grand staff for piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "Sweet or - ange flowers for her to wear.....". A forte dynamic marking (*f*) is present at the beginning of the vocal lines.

Musical score for the first system. It consists of two vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and a melodic line in the treble clef. A dynamic marking of *f* is present. The tempo is 2/4. A rehearsal mark is shown with a double bar line and repeat dots. The instruction *(Trumpets in the wing.)* is written above the piano staff.

Musical score for the second system. It includes two vocal staves and piano accompaniment. The tempo is marked *Allegro.* The lyrics "Why are these trumpets" are written under the vocal staves. The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef, with a dynamic marking of *p*.

Musical score for the third system. It continues the vocal and piano parts. The lyrics "peal - ing? Why are these trumpets peal - ing? Some one" are written under the vocal staves. The piano accompaniment includes dynamic markings of *cres.* in both the treble and bass staves.

comes, Jo - se - fa 'tis— She, per - haps, may bring us in - for

f

SCENE II.

JOSEFA. (*entering with paper in hand.*)

- ma - tion. Be - hold, what comes here to claim ob - ser - va - - tion, Be - hold, what

1st & 2d Sops.

f

comes here to claim ob - ser - va - tion. Let's see what comes here to claim ob - ser - va - tion.

(Orchestra continues with trumpet calls until lost in the distance.)

JOSEFA reads: *We, King of Arragon, in honor of the marriage of our daughter, the Princess Micaela, with his highness, Don Gaetan, Duke of Madeira, order that rejoicings shall take place in our good city.*

What de-

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The music begins with a series of rests on the vocal staves, followed by the lyrics 'What de-'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- light!..... This gay oc - ca - sion! We all will share this cel - e - bra - tion! We'll lightly

The second system continues the musical score. The vocal staves show the lyrics '- light!..... This gay oc - ca - sion! We all will share this cel - e - bra - tion! We'll lightly'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

dance,. We'll gai-ly sing, Ah! how we'll make the green woods ring.....

The third system concludes the musical score. The vocal staves show the lyrics 'dance,. We'll gai-ly sing, Ah! how we'll make the green woods ring.....'. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

JOSEFA continues to read, accompanied as before: The young girls who are to be married on this festal occasion, will, according to custom, be married at the treasury's expense, and in the evening, during the bridal feast, they will wait upon the Princess, our august daughter.

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The treble staff begins with a *dim.* (diminuendo) marking and features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a *fp* (fortissimo piano) marking.

The second system of music includes vocal lines and piano accompaniment. The vocal part is written on two treble clef staves. The lyrics are: "Ah! what de-light,..... what hon-or high!..... To serve the Prin - ces, and Prin -". The piano accompaniment is written on a grand staff (treble and bass clefs). The vocal melody is marked with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The third system of music continues the vocal and piano accompaniment. The vocal part is written on two treble clef staves. The lyrics are: "- cess - - es, To see the robes..... of grand highness - es, With great good will we'll go and". The piano accompaniment is written on a grand staff. The vocal melody continues with a *f* dynamic. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous system.

Jos.

Meanwhile, we all..... will gather

try.

dim.

now..... These blos-soms sweet, of snow - y white - - ness, For

SOPRANO.

'tis our pri - vi - lege, and cus - tom thro' po - lite - ness. What is this cus -

How now; how now! do you not of it know?
- tom? Faith, not

p

Detailed description: This system contains the first musical system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the third measure.

TWO OTHERS. **TWO OTHERS.** **f TUTTI.**
I! Nor do I! Nor do I No, nor
ANOTHER. **TWO OTHERS.** **f**
Nor do I, Nor do I, No, nor

Detailed description: This system contains the second musical system. It features multiple vocal parts with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte) in the third measure.

Jos.
Well, then, give heed,..... While I shall show.

I

Detailed description: This system contains the third musical system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte) in the second measure.

AT THE GRAND WEDDINGS.

Allegro.

f

The piano introduction consists of five measures. The right hand features a melodic line with eighth notes and a descending eighth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes.

JOSEFA. 1st. verse.

At the grand

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics 'At the grand' are positioned below the vocal line.

wed - dings of prin - cess - es, 'Tis a rule, none to change has

p

The second line of the song continues the vocal melody and piano accompaniment. The lyrics 'wed - dings of prin - cess - es, 'Tis a rule, none to change has' are positioned below the vocal line.

power, This park sup - plies to all High - ness - es The sweet bou -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics 'power, This park sup - plies to all High - ness - es The sweet bou -' are positioned below the vocal line.

- quet of or - ange flowers; And on the eve of such in-

- va - sions 'Tis, that maids come here to this wood,..... Yet none are

ask'd on these oc - ca - sions, But those not on - ly fair but good, yes, those not

on - ly fair but good!..... For this pure flower is

em - blem - at - ic, And to cull its bloom,..... A maid must

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with the lyrics "em - blem - at - ic, And to cull its bloom,..... A maid must". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

prove, by rules em - pha - tic, Her right to it as - sume..... This have

The second system continues the musical score. The vocal line lyrics are "prove, by rules em - pha - tic, Her right to it as - sume..... This have". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present in the final measure of the piano part.

you right this flower to assume? This have you?
Yes, we have right this flower to assume! Yes, we
Yes, we have right this flower to assume! Yes, we

The third system introduces multiple vocal parts. The top vocal line has the lyrics "you right this flower to assume? This have you?". Below it, two more vocal lines enter with the lyrics "Yes, we have right this flower to assume! Yes, we" and "Yes, we have right this flower to assume! Yes, we". The piano accompaniment continues to support the vocalists with chords and rhythmic accompaniment.

f

right to wear this pure bloom? This have you? this have you, right to

have right to wear this pure bloom! Yes, we have, right to

have right to wear this pure bloom! Yes, we have, right to

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "right to wear this pure bloom? This have you? this have you, right to". The second staff is another vocal line with lyrics: "have right to wear this pure bloom! Yes, we have, right to". The third staff is a vocal line with lyrics: "have right to wear this pure bloom! Yes, we have, right to". The fourth staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. A dynamic marking of *f* (forte) is placed above the first staff.

wear this pure bloom? You all must have the right to wear this bloom!

wear this pure bloom? Yes, yes, we have the right to wear this bloom!

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "wear this pure bloom? You all must have the right to wear this bloom!". The second staff is another vocal line with lyrics: "wear this pure bloom? Yes, yes, we have the right to wear this bloom!". The third staff is a vocal line with lyrics: "wear this pure bloom? Yes, yes, we have the right to wear this bloom!". The fourth staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. A dynamic marking of *f* (forte) is placed above the third staff.

The third system of the musical score consists of two staves, both piano accompaniment with treble and bass clefs. The top staff features a melodic line with eighth notes, and the bottom staff features a bass line with chords. A dynamic marking of *f* (forte) is placed above the top staff.

JOSEFA. 2d. verse.

Maids who would

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line with chords in the left hand.

cull the or - ange blos - soms Must hand - some be, as well as

The second system continues the vocal line with a half note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment includes a piano (*p*) dynamic marking and continues with similar accompaniment patterns.

good, Whose ev - er pure and spot - less bo - soms all gross temp -

The third system continues the vocal line with a half note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5. The piano accompaniment features a melodic line in the right hand and a bass line with chords in the left hand.

- ta - tions have with - stood. Thus, if a sin - gle one a -

The fourth system continues the vocal line with a half note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment concludes with a melodic line in the right hand and a bass line with chords in the left hand.

- mong you, Has haplessly once gone a - stray,..... You will

pp

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "- mong you, Has haplessly once gone a - stray,..... You will". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand. A dynamic marking of *pp* (pianissimo) is placed above the piano part.

see the pure, snowy blos - soms Turn black when touched, and frail-ty be - tray, By turn - ing

p

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "see the pure, snowy blos - soms Turn black when touched, and frail-ty be - tray, By turn - ing". The piano accompaniment continues with similar harmonic support. A dynamic marking of *p* (piano) is placed above the piano part.

black, her fault be - tray!..... For this pure flower is

CHORUS.

mf

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with the lyrics "black, her fault be - tray!..... For this pure flower is". Above the vocal line, the word "CHORUS." is written. The piano accompaniment continues. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part.

em - blem - at - ic, And to cull its bloom,..... A maid must

Detailed description: This system contains the final two lines of music on the page. The vocal line concludes with the lyrics "em - blem - at - ic, And to cull its bloom,..... A maid must". The piano accompaniment provides the final harmonic support. There is no dynamic marking for this system.

JOSEFA.

prove, by laws em - pha - tic, Her right to it as - sume..... This have

you, right this flower to assume? This have you,
 Yes, we have right this flower to assume! Yes, we
 Yes, we have right this flower to assume! Yes, we

right this flower to assume? This have you? this have you, right this
 have right this flower to assume! Yes, we have, right this
 have right this flower to assume! Yes, we have, right this

flower to as - sume? Have you the right, the right to wear this bloom?

flower to as - sume? Have you the right, the right to wear this bloom?

f

ANITA. Ah! mon Dieu! is all that true?

JOSEFA. Well! perhaps— are you afraid? (*Laughter.*)

CHORUS. (*Resumes.*) For this pure flower, &c.

ANITA. I really think it is a great honor to be married at the government's expense.

PEPA. And to gather from the same orange-trees the princess' bouquet and our own.

DOLORES. But they say that in other times, they gave a dowry besides.

JOSEFA. I have heard it said, by my father, who was gardener to the palace.

INEZ. That was a good custom— and we must get up a petition for its renewal.

ANITA. Look here, Josefa, you are not going to be married, and have no interest in the matter, but you ought, all the same, to get it up for us.

ALL. Yes, yes!

JOSEFA. I should like nothing better. (*Goes into the house for writing materials.*)

DOLORES. How shall we word it?

INEZ. Put it in the smallest possible shape— great people are always in a hurry.

ANITA. Yes, but we must put everything in, meanwhile. (*They all group themselves around JOSEFA, who has returned with*

pen, ink and paper, and has seated herself at a rustic table)

PEPA. It is a simple matter!

DOLORES. We are young brides— (*JOSEFA writes.*)

INES. Each about to take a husband—

PEPA. We are not rich—

ANITA. To establish ourselves, there are expenses to be met.

DOLORES. Oh! yes, indeed there are—

PEPA. But when there is a dowry—

ANITA. It is the best aid to happiness in the house—

PEPA. Of course—

JOSEFA. (*Who has written it all.*) Well, that is very well.

DOLORES. You think so?

JOSEFA. Certainly!

INEZ. Let us sign it then.

ALL. Yes, let us sign it. (*They all sign it.*)

ANITA. How shall we send it to the princess?

PEPA. Simply enough; when we go to carry our flowers. (*They take up their baskets*)

DOLORES. That is perfect— in the midst of flowers—

JOSEFA. (*Looking to the right.*) Here are the palace guards! Be off with you!

ANITA. All right! And we'll come and give an account of our embassy. (*They go off, carrying their flowers. JOSEFA returns to the house.*)

WE GUARD THE PALACE.

No. 2. Guards' Chorus.

SCENE III.

BRIGADIER BALDOREMO and MORALES

Allo. Moderato.

MORALES. with the Tenors. *mf*

THE BRIG. with the Basses. *mf*

We guard the pal - ace night and

day,..... To call of du - ty ev - er trus - ty,.... With

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "day,..... To call of du - ty ev - er trus - ty,.... With". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and chords that support the vocal melody.

burn - ished weap - ons nev - er rus - - ty,..... Mous -

The second system continues the musical score. The vocal line lyrics are: "burn - ished weap - ons nev - er rus - - ty,..... Mous -". The piano accompaniment continues with similar harmonic support, maintaining the 2/4 time signature and key signature.

- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-

The third system concludes the musical score. The vocal line lyrics are: "- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-". The piano accompaniment features a dynamic marking of *f* (forte) in the final measures. The score ends with a final chord in the piano part.

way. *p* When our charm - ing Prin - cess ad - van - ces,

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'way. When our charm - ing Prin - cess ad - van - ces,'. The middle staff is the bass line in bass clef. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Dynamics include *p* (piano) and *sfz* (sforzando).

'Gainst the rab - ble take we our chan - ces, *f* Driv - ing a - way, with

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics ''Gainst the rab - ble take we our chan - ces, Driv - ing a - way, with'. The middle staff is the bass line in bass clef. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Dynamics include *f* (forte).

poco f an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs. the

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs. the'. The middle staff is the bass line in bass clef. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Dynamics include *poco f* (poco forte).

p cats, The dogs, the cats, and vul - gar crowd,..... *poco. f* The

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'cats, The dogs, the cats, and vul - gar crowd,..... The'. The bottom two staves are for the piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *p* (piano) and *poco. f* (poco fortissimo).

dogs, the cats, the dogs, the cats and vul - gar

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'dogs, the cats, the dogs, the cats and vul - gar'. The bottom two staves are for the piano accompaniment. The music continues in the same key and time signature.

crowd We drive a - way, we drive a - way, With an - gry voi - ces

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'crowd We drive a - way, we drive a - way, With an - gry voi - ces'. The bottom two staves are for the piano accompaniment. The music concludes in the same key and time signature.

loud, We drive a-way the dogs, the cats, the vul - gar crowd.

THE BRIGADIER.

loud, We drive a-way the dogs, the cats, the vul - gar crowd. Morales,

mf

MORALES. **THE BRIGADIER.** **MORALES.**

here! How now! You know the gen'ral or - der! Yes! yes! Important post! I shall be

THE BRIGADIER.

worthy. When the Princess is passing thro' the wood, Let no man lift his eyes; Be this rule well understood.

p

MORALES.

Or - der arms of your halberd bear - ers! Well my du - ty I know, as I'll not fail to

The first system of the score includes a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "Or - der arms of your halberd bear - ers! Well my du - ty I know, as I'll not fail to". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with trills in the right hand.

show, Well my du - ty I know, as I'll not fail to show.

THE BRIGADIER.

Move farther off, and wait below, Move far - ther

The second system continues the vocal line with the lyrics "show, Well my du - ty I know, as I'll not fail to show." It then introduces a new section titled "THE BRIGADIER." with the lyrics "Move farther off, and wait below, Move far - ther". The piano accompaniment continues with similar rhythmic patterns and trills.

TUTTI. *mf*

We guard the pal - ace night and

TUTTI. *mf*

off, and wait be - low.

The third system features a tutti section marked *mf*. The vocal line includes the lyrics "We guard the pal - ace night and" and "off, and wait be - low." The piano accompaniment continues with a consistent rhythmic accompaniment.

day,..... To call of du - ty ev - er trus - ty,.... With

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "day,..... To call of du - ty ev - er trus - ty,.... With". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

burn - ished weap - ons nev - er rus - - ty,..... Mous -

The second system continues the musical score. The vocal line lyrics are: "burn - ished weap - ons nev - er rus - - ty,..... Mous -". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-

The third system concludes the musical score. The vocal line lyrics are: "- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-". The piano accompaniment features a dynamic marking of *f* (forte) in the final measures. The score ends with a double bar line.

way. *p* When our charm - ing Prin - cess ad - van - ces,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a rest followed by the lyrics 'way. When our charm - ing Prin - cess ad - van - ces,'. The middle staff is the bass line, and the bottom two staves are the piano accompaniment. The piano part begins with a forte dynamic (*sfz*) and then softens to piano (*p*). The key signature has one sharp (F#) and the time signature is 3/4.

'Gainst the rab - ble take we our chan - ces, *f* Driv - ing a - way, with

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics ''Gainst the rab - ble take we our chan - ces, Driv - ing a - way, with'. The middle staff is the bass line, and the bottom two staves are the piano accompaniment. The piano part continues with a forte dynamic (*f*). The key signature has one sharp (F#) and the time signature is 3/4.

an - gry voi - ces loud, with an - gry voi - ces loud,.... *dim.* The dogs, the

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs, the'. The middle staff is the bass line, and the bottom two staves are the piano accompaniment. The piano part features a dynamic marking of *dim.* (diminuendo). The key signature has one sharp (F#) and the time signature is 3/4.

p

cats, The dogs, the cats, and vul - gar crowd,..... The

dogs, the cats, the dogs, the cats and vul - gar

pp

crowd, We drive a - way, we drive a - way, With an - gry voi - ces

loud, We drive a - way the dogs, the cats, and vul - gar

loud, We drive a - way, the dogs, the cats, and vul - gar

This system contains the first two systems of a musical score. The top two staves are vocal lines in G major, with lyrics: "loud, We drive a - way the dogs, the cats, and vul - gar". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

crowd.

crowd,

morendo.

This system contains the second and third systems of the musical score. The top two staves are vocal lines with lyrics: "crowd." and "crowd,". The bottom two staves are piano accompaniment, with the instruction *morendo.* in the first measure. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

This system contains the fourth system of the musical score, which is purely instrumental piano accompaniment. It consists of two staves (treble and bass clef) showing the continuation of the piano part from the previous system, ending with a double bar line.

SCENE IV.—*Guards march off. MORALES, then JOSEFA.*
 MOR. (*Stands sentry a moment, looks to the right and left, then, seeing no one, goes and knocks at the window of JOSEFA.*)
 Alone at last! Josefa, Josefa!
 JOS. (*Opens the window.*) Morales, you here?
 MOR. Yes, I arranged with my comrades to be placed as sentry under your window.
 JOS. Ah! that is nice! The princess, then, is coming this way?
 MOR. That is to say—they are going to bring her here. You know well enough that she is not allowed to take a single step without being accompanied by the Cam rera Major, and her maids of honor.
 JOS. Yes, that is etiquette. No joke for her is that etiquette!

MOR. And that Camérera!—She is a nuisance; she is not a woman; she is a gendarme! If she saw me talking with you, she would have me put under arrest.
 JOS. Beware of her!
 MOR. I keep my eyes open. You understand that I have no desire to catch a punishment. That would retard still farther my advancement.
 JOS. And thus postpone our marriage.
 MOR. As you say—since my Colone! does not permit starting a household, except on an up-grade.
 JOS. Simple guards must be patient waiters.
 MOR. Or wait very impatiently. Oh! if I could but kiss you once.
 JOS. Take care, they are coming! (*MORALES runs off quickly, and goes off to resume his post.*)

SCENE V.—*The PRINCESS MICAELA, DONNA SCOLASTICA, BALLESTERAS, Ladies in waiting, Pages. MORALES in the background, presents arms, motionless and silent all through the scene.*

THIS HOUR FOR WALKING.

No. 3. Chorus and Melody.

Tempo di minuetto.

The musical score is written for piano and consists of three systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins with a dynamic marking of *mf*. The melody in the treble clef is characterized by a series of chords and moving lines, while the bass clef provides a steady accompaniment with chords and single notes. The second and third systems continue the piece, maintaining the same musical style and tempo.

SCOLASTICA, with the Sopranos.

mf

This hour for walk - ing is in or - der While sun - shine

mf

gay Ri - pens the gold - en fruits that bor - der This ver - dant

way Through gar - dens, where her Roy - al High - ness bash - ful - ly

strays 'Mid leaf - y shades to hide her shy - ness, Take we our

ways. This hour for walk - ing is in or - der, While sun - shine

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the word "ways." followed by the lyrics "This hour for walk - ing is in or - der, While sun - shine". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

gay Ri - pens the gold - en fruits that bor - der This ver - dant

The second system continues the vocal line with the lyrics "gay Ri - pens the gold - en fruits that bor - der This ver - dant". The piano accompaniment continues with similar harmonic textures.

way....

mf

The third system shows the vocal line with the lyrics "way....". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The vocal line has a long rest for the remainder of the system.

The fourth system consists of piano accompaniment for two staves, continuing the harmonic progression from the previous systems.

MICHAELA. (*Aside.*)

I am

The fifth system features the vocal line with the lyrics "I am". The piano accompaniment continues with chords and moving lines in both hands.

here! But will for - tune smile [my plans to bless? And may I

mp

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "here! But will for - tune smile [my plans to bless? And may I". The piano part starts with a mezzo-piano (*mp*) dynamic.

MELODIE.

count up - on suc - cess?

dolce.
p

This system continues the musical score. The vocal line has the lyrics: "count up - on suc - cess?". The piano accompaniment features a *dolce.* marking and a piano (*p*) dynamic. The piano part includes a melodic line in the right hand and a supporting bass line in the left hand.

à volonté.

This system shows the piano accompaniment for the third system. It features a complex, flowing melodic line in the right hand and a more static bass line in the left hand. The marking *à volonté.* is present above the right hand.

MICAELA. *espress.*

'Neath these branch - - es wide - ly

p
Ped. *

This system introduces a new character, MICAELA, with the marking *espress.* The vocal line has the lyrics: "'Neath these branch - - es wide - ly". The piano accompaniment starts with a piano (*p*) dynamic and includes a *Ped.* (pedal) marking and an asterisk (*) at the end of the system.

spread - - ing, For an in - stant we'll re - pose..... Fresh - er

Ped. * *Ped.* * *Ped.* * *Ped.* *

shade these leaves are shed - - ding, Sweet-er per - fume breathes the

Ped. * *Ped.* * *Ped.* * *Ped.* *

rose! Sweet-er per - fume breathes the rose.....

Ped. * *pp* *ppp*

animez.
Day - dreams that young maidens vis - - it,.... Seem 'mid these blos - soms more
animez.

mf

fair, Rev' - ries here, with bright - er sun - shine, Are our

cas - tles in the air. Day-dreams that young maidens vis - it, Are here our

rall.

suivez.

a tempo.

cas - tles in the air.

SCOLASTICA, with the Sopranos. 1st SOPRANO.

'Neath these branch - - - es wide - ly

2d SOPRANO.

'Neath these branch - - - es wide - ly

a tempo.

p

p

Ped.

*

1st & 2d SOPRANOS.

spread - - ing, For an in - stant we'll re - pose Fresh - er

Ped. * *Ped.* * *Ped.* * *Ped.* *

1st SOPRANO.

shade these leaves are shed - - ding, Sweet-er per - fume breathes the

Ped. * *Ped.* * *Ped.* * *Ped.* *

2d SOPRANO.

MICHAELA.

Sweet-er per - fume breathes the rose!
 rose..... More sweet the rose! 'Neath these branches wide - ly

p *molto cres.*

molto cres.

Ped. *

p Here we'll re - pose; *p* More sweet the
spreading, We will re - pose; Fresh - er shade these leaves are shed - ding, *p* More sweet the

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The key signature has three flats, and the time signature is 4/4.

rose, *pp* More sweet the rose, *tr* More sweet the rose.....
rose, *pp* More sweet the rose, *pp* More sweet the rose.....

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *pp* (pianissimo) and *tr* (trill). The key signature has three flats, and the time signature is 4/4.

MICA. It is a capital place for a talk here. (*to the pages.*) Give seats to those ladies.

SCOL. (*Making signs to the pages not to move.*) We do not sit down in presence of your highness.

MICA. But suppose I allow it?

SCOL. Etiquette forbids it. I am the chief lady in waiting.

MICA. So be it! we won't talk then. (*aside*) We'll turn off her attention. (*Aloud, approaching JOSEFA'S cottage.*) Oh! what lovely flowers! how nice to make a bouquet of them. (*She goes to pluck a flower.*)

SCOL. (*Interposing herself.*) Your highness must not pick them herself. I will order a chamberlain.

MICA. It is not worth while. (*aside*) I have not succeeded. (*aloud to SCOL*) In truth, you are very rigid!

SCOL. I fulfil the duties of my charge.

MICA. Yes, you fulfil them! except, when by chance you go to sleep, as you did the other night

SCOL. Could I have gone to sleep!

MICA. Oh! I find no fault—quite the contrary—for it gave me the chance of descending to the terrace.

SCOL. What—alone!

MICA. Quite alone! And from there I saw some young persons who played—what do you call that game? Ah! hot cockles!

SCOL. Hot cockles! Ah! fie.

MICA. You don't like that game? Well, I don't know what caprice

came into my head, but in my turn, I felt an inclination to annoy you a little.

SCOL. Me, Princess!

MICA. Yes, I wanted to see you playing with these ladies, as the peasants played the other night.

SCOL. What! at hot cockles! never! (*scandalised.*)

MICA. Very well. Then, since you refuse me that pleasure, I will inform my father that you go to sleep instead of keeping watch on me.

SCOL. But, princess, that would compromise my position.

MICA. And I will add that you snore.

SCOL. I snore!

MICA. Very loud, too! Well, have you decided?

SCOL. Princess, your wishes are orders.

MICA. Now begin! you are it!

SCOL. I am it!—what?

MICA. Turn your back, and hold out your hand.

SCOL. That I—Oh! my ancestors. (*to MORALES.*) Go further away, sentry! (*Morales moves off.*)

MICA. (*to ladies of honor.*) Ladies, be careful that all goes loyally.

SCOL. What a position for a grand lady in waiting! (*She lowers her head in the hands of two maids of honor, who approach her.*)

MICAELA during that time, stealthily places a bit of ribbon among the flowers before JOSEFA'S window.)

MICA. (*Aside.*) 'Tis done! just in time.

SCENE VI. *The same. The KING.* (*The King arrives furious. He stops, seeing the Camérera, who with her back turned towards him, holds out her hand, which he slaps vigorously on the palm.*)

No. 3. Bis. Sortie.

SCOL. (*turning round quickly.*) 'Tis you! (*then recognizing him.*) The King!

THE KING. 'Tis you I am in search of, Camérera! I have two words to say to you. Leave the princess with her maids of honor, (*to*

MICAELA, (*kissing her on the brow.*) Good morning, my daughter! Now go away, my child, go! (*aside.*) She is charming! (*MICAELA departs, escorted by her maids of honor.*)

CHO. (*resumed*) 'Neath these branches, &c.

1o Tempo.

The musical score is written for piano and consists of two systems of music. The first system is marked '1o Tempo.' and begins with a mezzo-forte (mf) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of chords and moving lines in both the treble and bass staves. The second system continues the piece, showing more complex rhythmic patterns and chordal textures. The score concludes with a double bar line.

SCENE VII. *The KING. SCOLASTICA, then DON MOSQUITOS.*MOSQUITOS. (*Arriving out of breath.*) Sire!

KING. Yes,— I know,— you have failed! Stay! you are not in the way

SCOLASTICA. What brings your majesty here contrary to custom?

KING. This!— I will take no roundabout way—the prince has disappeared.

SCOLASTICA. Is it possible!

MOSQUITOS. Yes, it is possible!

LOST AT THE LATEST MOMENT.

No. 4. Couplets of the King.

Allo. ♪

THE KING.

PIANO.

1st Coup. Lost at the
2d Coup. Oft husbands,

la - test mo - ment, Fled is my son - in - law; Just when in roy - al fash - ion,
wed - lock cheat - ing, Run from their wives a - way, But 'tis a strange pro - ceed - ing,

I looked a prize to draw. Had Prov - i - dence designed him A pug, or
For this young bridegroom gay. My fear is, per - ad - ven - ture, That some re -

par - ro - quet, Tom - cat, or Mar - mo - set, A per - son - al might find him;
 - port - er may In jour - nal - is - tic way; Re - late the whole ad - ven - ture.

But et - i - quette's strict law, That kings must hold in
 What laugh - ter it would draw, If ev - 'ry - where one

awe, For - bids a prom - ise bind - ing. "Large re - ward for find - ing, A
 saw A king - ly prom - ise bind - iug. "Large re - ward for find - ing, A

lost son - in - law!
 lost son - in - law!

KING. He has slipped out of our hands. Impossible to find him!

He is not a prince, he is an eel!

SCOL. Ah, sire, your Majesty astonishes me!

KING. Well, I don't astonish myself! I never, never do that. Besides, I was forewarned! I knew that the prince, while having the air of obeying the king, his august father, in reality cared little to marry my daughter.

SCOL. Truly!

KING. He is an original. He wanted to make a love match, — to choose a wife for himself, — like any commoner, without caring for the balance of power in Europe.

SCOL. Oh, sire! who could have supposed it?

KING. Nobody; 't is a state secret. I unfold it to you, but it is only because I cannot do otherwise. Were it not for that —

SCOL. I am no less flattered!

KING. That does not matter. Just see how grave the affair is! The king, his august father, — the father of my son-in-law, — had atrociously beaten our armies. He held the half of our states, and the European balance of power was disturbed. But I found a way to arrange all that. I proposed my daughter to him, for his son. We agreed. The peace is signed, the marriage fixed, and then, at the moment of being presented to me, nobody comes! The eel — I should say the prince — has disappeared!

SCOL. If any one had thought of mistrusting him!

KING. But I mistrusted him myself. I am always mistrusting people. The escort of honor which I sent to him was despatched only to watch him.

Mos. My troop of bombardiers! A chosen corps!

KING. Well, he allowed himself to be placed there in your chosen corps, yourself included, and stupidly, too. (*To SCOLASTICA.*) Just figure to yourself that I, this morning, after a restless night, started off to meet my son-in-law. Suddenly I saw a cloud of dust. In it was he, followed by his brilliant escort, dusty but splendid. I advanced and held out my hand. He opened his mouth and shouted, "Left wheel, close column, gallop, march!" (*To MOSQUITOS.*) And you and your bombardiers followed him into the wood.

Mos. The habit of obeying orders, sire! A chosen corps!

KING. Once in the wood, he has escaped you.

Mos. Oh! but we shall retake him, sire!

KING. I hope so; at last! That is not all of it. Listen to me, *camérera*; the princess must suspect nothing of this! That would be the devil to pay; you must make some pretext for telling her to shut herself up in her oratory for an hour or two. You will let no one have access to her. Meanwhile we 'll keep on the lookout; he cannot be far away!

Mos. Not far!

KING. And to think that all the dignitaries are come together; that the grand *entrée* is fixed for four o'clock; it is three now,

and the bridegroom has failed us. (*SCOLASTICA raises her arms to heaven.*) Order arms! 't is useless. You have understood? Execute my orders, and let nobody suspect anything. Go! (*SCOLASTICA goes out.*)

SCENE VII.

The KING, MOSQUITOS; then BALDOMÉRO, MORALES, platoon of Guards.

KING. Now, colonel, bestir yourself! You stand there like a stump.

MOSQUITOS. A noble stump, nevertheless, sire! for my ancestors.

KING. There is no question of them! Beat the bush; send out a company, — two companies; seeing that I am forced to track my son-in-law like a common rabbit!

BAL. (*enters, sees the KING.*) The King! halt.

KING (*to MOSQUITOS.*) Come, now; good! What is all that?

Mos. The relief guard, sire!

KING. (*Aside.*) All right! don't look vexed; a monarch must never seem — (*Aloud.*) Ah! 't is you, my braves; very well, very well! I am content; quite content! Brigadier, 't is a festival to-day; do not refuse any favors to your men. (*BALDOMÉRO salutes with his sword.*) (*To MOSQUITOS.*) And now, — more than forty-five minutes — Attention! Bombadier Mosquitos, forward, quick time, mar-r-r-ch! (*He goes out, followed by MOSQUITOS.*)

SCENE VIII.

BALDOMÉRO, MORALES, Guards; then JOSÉFA.

BAL. You have heard, messieurs, that in honor of the princess's marriage there will be leaves granted for everybody. Break ranks!

MOR. Well, then, my brigadier, instead of returning to the inn I beg you will allow me to remain here, near my promised bride!

BAL. How! your promised bride!

MOR. Yes, she lives here. (*Knocks at the door.*) Joséfa, you can come out. (*JOSÉFA appears.*)

BAL. Ah! that is your bride; that young girl?

Jos. At your service. Mr. Brigadier, and if your men here have need to refresh themselves, I have all that will be wanted.

BAL. That is not to be refused, my fair damsel. (*JOSÉFA returns to the house.*) (*To MORALES.*) She is charming, that young girl!

MOR. I flatter myself so, brigadier!

Jos. (*returns with bottles and glasses.*) Here you are, gentlemen!

BAL. Thanks, my charmer!

Jos. And you, Morales, help me do the honors.

MOR. Willingly. Come, gentlemen, let us drink to my Joséfa.

BAL. Yes, yes! to Joséfa.

ALL. To Joséfa!

SOLDIERS SAY.

No. 5. Drinking Song.

Vivo.

The first system of the piano accompaniment is in 2/4 time with a key signature of one flat (B-flat). It begins with a *f* dynamic marking. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of chords.

The second system continues the piano accompaniment with the same melodic and harmonic patterns as the first system.

The third system continues the piano accompaniment, maintaining the established rhythmic and harmonic structure.

MORALES. *f*

The chorus section, labeled "MORALES. *f*", features a vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics "Sol - - - diers say," are written below the vocal line. The piano accompaniment includes a *mf* dynamic marking. The vocal line consists of a few notes, and the piano accompaniment provides a simple harmonic support.

af - ter long pa - rad - ing, With rays of sun - shine o - ver head.....

TENORS. *f*

With rays of sun - shine o - ver head.

BASSES. *f*

With rays of sun - shine o - ver head.

The first system of the musical score features a vocal line at the top with lyrics: "af - ter long pa - rad - ing, With rays of sun - shine o - ver head.....". Below this are two vocal staves: "TENORS. *f*" and "BASSES. *f*", both with the lyrics "With rays of sun - shine o - ver head." The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

They must have pour'd a draught per - suad - ing, A generous wine of ro - sy red.....

A

A

The second system of the musical score features a vocal line with lyrics: "They must have pour'd a draught per - suad - ing, A generous wine of ro - sy red.....". Below this are two vocal staves, both marked with "A". The piano accompaniment continues in the grand staff, with a dynamic marking of *f* appearing in the right hand.

mf

..... But, if 'tis the hand of a
 gener - ous wine of ro - sy red.
 gener - ous wine of ro - sy red.

maid - - en, That.... fills his gob - - let to the brim,

f

With de - - light his brave soul is la - - den; For he has

all that pleas - es him. Ah!...

For all he has, that pleas - es him.

For all he has, that pleas - es him.

f *dim.*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'all that pleas - es him.' and 'Ah!...'. The middle two staves are a piano accompaniment with lyrics 'For all he has, that pleas - es him.' repeated. The piano part includes dynamic markings *f* and *dim.*

..... Fill, Jo - sé - fa, red or

p

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics '..... Fill, Jo - sé - fa, red or'. The bottom staff is a piano accompaniment with a dynamic marking *p*.

white, Your health we'll drink! Com - rades, we'll to beau - ty bright Our

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics 'white, Your health we'll drink! Com - rades, we'll to beau - ty bright Our'. The bottom staff is a piano accompaniment.

f

glass - es clink. Pour us wine, then, red or white, Your health we'll drink! Comrades,

f

Pour us wine, then, red or white, Your health we'll drink! Comrades,

f

Pour us wine, then, red or white, Your health we'll drink! Comrades,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

cres.
drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

cres.
drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

cres.
drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

cres.

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

f

MORALES. *f*

Sol - - dier life,

mf

brave is, all con - tents him; Of dan - ger he is ne'er a - fraid.

TENORS.
Of dan - ger he is ne'er a - fraid.

BASSES.
Of dan - ger he is ne'er a - fraid.

f

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (treble clef) begins with the lyrics 'brave is, all contents him; Of danger he is ne'er afraid.' The Tenors' part (treble clef) and Basses' part (bass clef) enter with the lyrics 'Of danger he is ne'er afraid.' The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand, marked with a forte (*f*) dynamic.

But when thirst wor - ries and tor - ments him, His val - or less by half is made, ..

His

His

mf *f*

Detailed description: This system continues the vocal and piano parts. The vocal line (treble clef) sings 'But when thirst worries and torments him, His valor less by half is made, ..'. The Tenors' part (treble clef) and Basses' part (bass clef) enter with the word 'His'. The piano accompaniment (grand staff) continues with the eighth-note bass line and chords, marked with mezzo-forte (*mf*) and forte (*f*) dynamics.

mf

..... Sol - - dier boys a - - - dore fe - male

val - or less by half is made.

val - or less by half is made.

mf

beau - - ty, And to kneel be - fore two fine eyes;

f

Flames he'd pass as a pleas - ant du - - ty, For love and

f

wine, his gods com - prise. Ah !...

f For love and wine, his gods com - prise.

f For love and wine, his gods com - prise.

f *dim.*

..... *p* Fill, Jo - sé - fa, red or

p

white, Your health we'll drink! Com - rades, we'll to beau - ty bright Our

f
 glass - es clink. Pour us wine, then, red or white, Your health we'll drink! Comrades,
 Pour us wine, then, red or white, Your health we'll drink! Comrades,
 Pour us wine, then, red or white, Your health we'll drink! Comrades,

sf p
 we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,
 we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,
 we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

sf p

sf p

sf p

sf p

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

cres.

cres.

cres.

cres.

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for both the right and left hands. The lyrics are: "out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!"

.....

.....

.....

.....

The second system of the musical score continues the vocal and piano parts. It features four staves: two vocal staves with dotted lines indicating the continuation of the vocal lines, and two piano staves. The piano accompaniment continues with chords and melodic lines.

The third system of the musical score consists of two piano staves. The piano accompaniment continues with chords and melodic lines, concluding the piece with a final cadence.

BAL. (*To his men.*) Come boys! (*to MORALES.*) you stay here?
 MOR. Well—yes, my brigadier, since you allow me.
 BAL. All right! I understand your motive. Above all, since I have seen your lady-love.
 Jos. Mr. Brigadier is very amiable.

BAL. Especially, when he is going away; is it not so, little one? It is quite natural! Come on, the rest of you! shoulder arms and forward, march! (*resumption of the Sortie by the Orchestra. MORALES gives his halberd to one of his comrades. The guards march off with the Brigadier.*)

No. 5. Bis.

SORTIE.

Vivo.

SCENE X.—MORALES, JOSEFA.

MOR. At length we are by ourselves, we two—while awaiting a day when we shall be still more by ourselves; still more face to face!
 Jos. (*lowering her eyes.*) That will come!
 MOR. My darling Josefa! how charming you are!
 Jos. You think so?
 MOR. I really think so! fresher than flowers. Say now, is it to-day again, that you will give me one of those lovely roses?
 Jos. If you like! (*She goes to the rose bush by herself, and sees the signal.*) Oh!
 MOR. Happily, we have time before us.
 Jos. Yes, we have time, but you must go away, now.
 MOR. How—must go away?
 Jos. Yes, go away—just now.
 MOR. But it is not two minutes—
 Jos. 'Tis all the same—
 MOR. But why do you wish to be left alone?
 Jos. (*embarrassed.*) Why—for nothing.
 MOR. (*seeing the ribbon in her hand.*) What ribbon is that? a signal, perhaps!

Jos. And suppose it should be?
 MOR. From some lover? Ah! Josefa! if ever—
 Jos. Jealous pate! (*she laughs in his face.*)
 MOR. Well no—I am all confidence—but tell me all about it!
 Jos. You swear to be silent? well! this ribbon is a signal, announcing to me that the princess Micaela is coming here, to talk with me.
 MOR. Here! the princess! who never goes out, unless accompanied by her ladies!
 Jos. Precisely so! It is that which depresses her, the poor lady Micaela! so for distraction, and to rest herself from all court ceremonials, she comes here sometimes disguised.
 MOR. Disguised?
 Jos. Eh! yes! I have loaned her one of my robes, and when she knows she will not be disturbed or noticed, she leaves all her beautiful surroundings and comes to talk with me, or take me to walk with her.
 MOR. Who would ever have suspected that! (*looking out back.*) 'Tis true, all the same, one would say that is she coming now.
 Jos. Yes, it is she—be off!
 MOR. Only one kiss—
 Jos. (*pushing him away.*) Go along! (*he goes.*)

SCENE XI. MICAELA is unrecognisable, she has left off her powder and high heels, and wears a costume like that of JOSEFA
 MICAELA. Josefa, are you alone? MICAELA. So much the better.
 JOSEFA. Yes!

AH! LIFE 'TIS OF A SLAVE.

No. 6. Rondeau.

Allegro.

MICAELA.

Ah! life 'tis of a slave, My own Jo - se - fa brave, This

court - ly mas - que - ra - ding; I 'scape the tire - some crew, And

steal an hour or two, My bore - dom thus e - va - ding! As

toward the pal - ace gate, We march'd in sol - emn state, The sud - den whim pos - sess'd me To

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff (treble and bass clefs). The lyrics are: "toward the pal - ace gate, We march'd in sol - emn state, The sud - den whim pos - sess'd me To".

send my train a - way, And roam the woods all day, Where no one could mo -

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "send my train a - way, And roam the woods all day, Where no one could mo -".

- lest me. A crowd of cour - tiers gay, of min - is - ters at

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "- lest me. A crowd of cour - tiers gay, of min - is - ters at". A piano dynamic marking (*p*) is present in the piano accompaniment.

bay, In pass - ing on me wait - - ed With fool - ish com - pli -

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "bay, In pass - ing on me wait - - ed With fool - ish com - pli -".

- ments, with speeches and comments, Were on this marriage sta - ted, At right, an

ad - mir - al, At left, a gen - er - al, The chief po - lice rav'd

mad - ly, The coun - cil - ors of state Filed in, both small and great, And

I was pun - ished bad - ly! - But old cam - ere - ra grand, Soon

1o Tempo.

p

1o Tempo.

set me free off hand, Who'd have be - lieved the sto - ry? And

stop - ping this mad crew, She led me safe - ly through, E'en to my o - ra - to - ry. "You'll

shut yourself in here, And noth - ing have to fear, In care of blessed

Ma - ry; She'll watch o'er you with care, To vex you none will

dare, In this, her sanc - tu - a - ry." Then in haste I put on this

robe of mod - est tone, And in a jiff was rea - dy; In a

whirl of de - light, Toward you I took my flight, By the pos - tern, all

stea - dy. And trembling with de-light, Toward you I took my flight, By ways all right, and

stea - - - dy. I'm free and find re - lief, In these, my skirts so brief, I

run, the dust I scat - ter, For - get - ting all, point blank, My

court - iers and my rank, The prayers and all that mat - ter. Ah!

life this of a slave, My dear Jo - se - fa brave, This court - ly mas - quer - a - ding, To

fly this tire-some crew, And take an hour or two, The fun of es - ca - pad - ing. My

own Jo - se - fa dear, Be - hold me near you here! Ah!..... My

dear, I'm free, be - hold me here!

own Jo - se - fa dear, I'm free, be - hold me here!

JOSEFA. And the old Camérera—

MICAELA. At the grand gate, while I escaped by the little one, of which you gave me the key.

JOSEFA. That leads to the woods.

MICA. Precisely so. Let us see now—what have you got to tell me? What news? Do they talk of my marriage? What do they say of the bridegroom? For all my subjects, as papa says, know him before I do. Have you had a glimpse of him?

JOSEFA. Oh, I have had a good look at him!

MICA. And how is he?

JOSEFA. A handsome cavalier!

MICA. Ah! So—

JOS. With an air frank and gay.

MICA. All right!

JOS. All the women think him handsome.

MICA. So much the better! Ah! if I could love him—think of that! I have been bored for so long a time, and now am about to have a husband,—handsome, young, and gay,—but it is like a dream! He will love me, too, will he not?

JOS. He would be hard to please, if he did not!

MICA. And then he—he will not, perhaps, hold on to etiquette forever. He will have some good moments. Ah, decidedly, marriage is a good invention!

JOS. Oh, yes!

MICA. What makes you sigh?

JOS. Ah! 'Tis that I, too, would like to be married.

MICA. (*Curious.*) So! With whom?

JOS. With a handsome soldier.

MICA. (*Imitating her.*) A handsome soldier. That was well said.

JOS. But they will not allow him to marry me, because he is not yet a brigadier.

MICA. Is that all? Give me his name, and the number of his company.

JOS. Would you condescend? Oh, how good you are! (*Shouts of laughter heard*)

MICA. Who is coming here.

JOS. (*Looking back.*) Ah! They are some young girls, the brides of to-morrow, you know. Now go away. If they should recognize you—

MICA. Bah! There is no danger. It will amuse me. But your handsome soldier?

JOS. (*Taking a letter from her pocket.*) Stay! Here is a letter from him. You will find in it the desired information. He talks to me of nothing else!

SCENE XII.—*The same.* INEZ, PEPA, DOLORES, ANITA, and young girls.

DOLORES. 'Tis too bad!

ALL. It is an injustice!

DOL. (*Seeing MICAELA*) Ah! You are not alone?

JOS. (*Hesitating.*) It is—

MICA. (*Whispering to her*) Your cousin!

JOS. It is my cousin!

PEPA. You have never spoken of her to us.

MICA. I came from the province for the marriage festivities!

DOL. Ah, yes! The festivities!

ANITA. They might have been made more gay for us.

INEZ. You know we did not succeed—

MICA. In what?

PEPA. We sent a petition to the princess.

MICA. To the princess?

ANITA. To ask of her a dowry, according to usage.

DOL. Then it is—and we may say it is—well gotten up. (*Gives petition to MICAELA.*)

MICA. Let me see it.

ANITA. We talked to a fine lady. (*Aping the ceremonial.*)

INEZ. (*Doing the same, and making three curtseys.*) Who carried our petition to the Camérera?

PEPA. Who sent us back to the fine lady.

DOL. Who told us that the princess was in retreat, in her oratory.

INEZ. And that nobody could speak with her.

MICA. (*During this time has approached the table, where JOSEFA has left pen and ink, and signs it unobserved.*) Well, it seems to me the fine lady explained at cross-purposes.

ANITA. Why so?

MICA. Because I see on your petition the word "granted," and the signature of the princess!

ALL. Let's see! Let's see! (*They all look.*) 'Tis true! Ah, what happiness! A dowry! A dowry!

ANITA. What good luck!

PEPA. Well, let us go and amuse ourselves!

DOL. Let us dance!

ANITA. Let us sing!

DOL. Who knows a rondo, to which we can dance?

MICA. (*To JOSEFA.*) A rondo? Do you recall one, Josefa, that we heard the other day?

JOS. The song of a young girl who wanted a husband of her own choosing?

MICA. That song ought to suit bravely; if you like, I will sing it for you. ALL. Yes! Yes!

A HUSBAND, MY DAUGHTER DEAR.

No. 7. Rondo.
Allegretto.

The piano introduction is in 2/4 time, marked *Allegretto*. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a series of chords and eighth-note patterns, starting with a forte (*f*) dynamic.

MICAELA. *1st. verse.*

The vocal line for Micaela's first verse is in 2/4 time, marked *Allegretto*. It features a treble clef and a key signature of two sharps. The lyrics are: "A hus - band, my daughter dear, I've found you, to my lik - ing. Pa - pa, he's not". The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic.

young, I fear, Nor with good looks strik - ing, Nor with good looks striking! Gold he has, in

store,— Wealth and honored station, What would you have more? I'd a husband

find, suit - ed to my mind. Neath ha - zel branch - es, dai - ly, We'll
1st SOP. *mf*

Neath ha - zel branch - es, dai - ly, We'll
2D. SOP. *mf*

piu. f

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

(They all dance, the princess with them.)

bolts or bars are made, That can make young love a - fraid! La la

bolts or bars are made, That can make young love a - fraid! La la la la

la

la

The first system of music consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (G major). It contains six measures of music, with the word "la" written below the first measure. The second staff is another vocal line, also with a treble clef and two sharps, containing six measures of music with "la" written below the first measure. The third and fourth staves are piano accompaniment, with a grand staff (treble and bass clefs) and two sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes.

MICHAELA.
2d. verse.

. . . Dear fa - ther, this is my friend, Let me now pre - sent you. Your choice I do

The second system of music consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (G major). It contains six measures of music, with the lyrics ". . . Dear fa - ther, this is my friend, Let me now pre - sent you. Your choice I do" written below. The second and third staves are piano accompaniment, with a grand staff (treble and bass clefs) and two sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes. The fourth staff is the bass line of the piano accompaniment, with a bass clef and two sharps. A dynamic marking "p" (piano) is present in the first measure of the fourth staff.

not commend! I do, so con - tent you, I do, so con - tent you. Haste our hands u -

- nite! To our vows as - sent you, Wed - ded let us be! 'Fore all else, you

see, I must suit - ed be. Neath ha - zel branch - es, dai - ly, We'll

1st SOP. *f*

Neath ha - zel branch - es, dai - ly, We'll

2D. SOP. *f*

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No
 dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a lively, dance-like style.

(All dance.)

bolts or bars are made, That can make young love a - fraid! La la
 bolts or bars are made, That can make young love a - fraid! La la la la

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains three sharps and the time signature is 3/4. The music continues with a similar dance-like character.

la

la

The first system of the score consists of six measures. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a treble clef with a melody and a bass clef with a rhythmic accompaniment. The key signature is G major (one sharp).

MICAELA.

3d. verse.

. . . The fa - ther, who'd not re - lent, Swore he'd still op - pose her, His child to the

p

The second system of the score consists of six measures. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a melody and a bass clef with a rhythmic accompaniment. The key signature is G major (one sharp). The dynamic marking *p* (piano) is present in the piano part.

convent sent, There they did en - close her, There they did en - close her; She, all day, moaned

there,— Hope did not com - pose her, Ta'en thus in a snare, But she, one dark

night, with her love took flight. *pp* Neath ha - zel branch - es, dai - ly, We'll

1ST SOP. *pp* Neath ha - zel branch - es, dai - ly, We'll

2D. SOP. *pp*

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No
 dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

(They all dance.)

bolts or bars are made, That can make young love a - fraid! La la
 bolts or bars are made, That can make young love a - fraid! La la la la

la

la

The first system of music consists of four staves. The top two staves are vocal lines, both starting with the syllable 'la'. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

tr ~~~~~ *tr*

tr ~~~~~ *tr*

The second system of music consists of four staves. The top two staves are vocal lines, with trills indicated by wavy lines and the letter 'tr'. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and dynamic markings of *f* and *ff*.

(At the end of dance, GAETAN puts his head over the wall, and applauds. All the girls scatter, with a loud cry.)

JOS. (*Looking at the Prince. To MICAELA.*) 'Tis he, the Prince, your future husband!

MIC. Are you sure of it?

JOS. Perfectly, I saw him well, when he came into the city.

MIC. Well then, leave us.

JOS. What, alone by yourselves?

MIC. Why not, indeed? She is right. (*She goes out, during that time, the Prince has succeeded in scaling the wall. MICAELA hooks her skirt to the thicket at the right.*)

SCENE XIII—MICAELA. GAETAN.

MIC. (*Pretends to be unable to unhook her dress.*) Ah! mon Dieu! I shall never get free!

GAE. (*Helping to free her.*) There, 'tis done!

MIC. (*Making him a curtsey.*) Thanks, monsieur, now I can get away.

GAE. I have then the air of a malefactor—everybody flies at my approach.

MIC. Well, you have a way of presenting yourself.

GAE. You, at least, would be more brave!

MIC. On the contrary—I am much alarmed, and beg you to allow me to depart.

GAE. Why so? [comer.

MIC. Because a young girl should not stop to talk with a chance-

GAE. If the chance-comer has only proper things to say; for instance: how charming she is, full of graces and attractions!

MIC. Oh! you have something else to do than to tell me that; in an hour, you are going to wed the Princess.

GAE. Ah! you know me, then?

MIC. I was upon the plaza this morning when you made your grand

entrance. (*aside.*) Josefa was right; he is very good looking, my future husband.

GAE. Well, if I am about to wed the princess, it is no reason against my taking a finger at the court.

MIC. You are disposed to joke?

GAE. With you, as long as you please, but this is no less a serious affair—yes, the more I look at you, the more I find you to my taste: 'tis that you are good looking! very! You have caught my heart at first sight, and to prove it to you, I bestow upon you my confidence; fancy to yourself, my charmer, that they mean to marry me in spite of myself.

MIC. Ah!

GAE. I had the pretension, foolish as it may seem, to choose for myself the one whom I should marry. Ah! well, yes! they they were papa's state ministers who have chosen for me. When I wished to protest, they laughed in my face; and they ordered me on horseback.

MIC. Thus—all at once—

GAE. Mon Dieu, yes, with a company of bombardiers, sent by my future father-in-law, to watch me closely, double quick time gallop, and here I am!

MIC. But I do not see your company?

GAE. I lost it in the wood. It amused me a little to torment my guardians—but they will know how to catch me again. I shall marry their princess, because we cannot always do as we wish. But what I know very well, is, that I shall never love her, the Princess Micaela! that I will never look in her face! that I will never speak a word to her!

MIC. Are you quite sure of that?

GAE. I'll take my oath of it before you, and that oath I will keep! Ah! they force me to marry her!

No. 7. Bis.

SORTIE.

10 tempo.

The musical score is for a piece titled "No. 7. Bis. SORTIE." It is in 2/4 time and the key signature has two sharps (D major). The tempo is marked "10 tempo." The score is written for piano and consists of three systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system ends with a piano-piano (*pp*) dynamic. The score is written for piano with treble and bass clefs.

BY THEE I SWEAR.

No. 8. Romance and Duet.

Andante moderato.

GAETAN.

1st. VERSE. By

thee, I swear, O loveliest crea - ture, By those eyes that put stars to shame; No

glance of mine ev - er shall teach her That I her hus - band am, more than in name. Thee a -

lone I love; when I meet her, Like mar - ble, for cold - ness I'll be, Ah!.... No sweet em -

- brace, not a fond kiss shall greet her! All's for thee! all's for thee! No sweet em-brace, not a fond

The first system of music consists of a vocal line on a bass clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'brace' followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

kiss shall greet her, O my fair one, O my fair..... one, all is for

Piu f *p*

The second system continues the vocal line and piano accompaniment. The vocal line has a melisma 'O my fair.....' with a fermata. The piano accompaniment includes dynamic markings 'Piu f' and 'p'. The key signature remains three flats.

2d. VERSE. By

mf

The third system is the beginning of the second verse, featuring piano accompaniment on grand staff. It includes a dynamic marking 'mf' and several triplet markings (indicated by a '3' over the notes). The key signature is three flats.

force compell'd though I should mar - ry, I ne'er shall love her, here I swear. With

p

The fourth system continues the second verse with a vocal line on a bass clef staff and piano accompaniment on grand staff. The vocal line includes triplet markings. The piano accompaniment has a dynamic marking 'p'. The key signature is three flats.

you a - lone my heart will tar - ry, No love with thine shall her heart ev - er share; Our young

lives henceforth un - di - vid - ed, In joy or sor - row still shall be: Ah!.... with fear-less

trust my fu-ture is de - cid - ed; All's for thee! None but thee! No glance or kiss to her shall

be con - fid - ed, O my fair one, O my fair..... one, all is for

Piu f

p

MICAELA.

thee! For this young wife, have you, my lord, no feel - ing? What! no af-

- fec - tion show? Full well I know how all would blame me, A blush of

shame comes o'er me steal - ing. All for me? No, no! I'd re -

- nounce it, to your man - ly heart ap - peal - ing, That on your wife you should the whole be-

A tempo moderato.

- stow. All mar - ried men, I
 GAETAN.

Ere her I see, I swear the prin - cess ne'er to love.

A tempo moderato.

a tempo.

fear, Are but too disposed to rove.
 Such slav-ish chains to wear, No constraint my heart could

a tempo.

suivez.

Variante.

prove, the best can hard - ly

Temp - ta - tion's test to prove, E'en the best can hardly bear Temp-ta - tion's test to

move. My wife I ne'er can

f

poco rit. *a tempo.*

prove. When homes we're un - der - tak - ing, Why quar - rel all the day? The

love.... No bonds like those on - tak - ing, Could my af - fec - tion sway; Be -

a tempo.

suivez. *p*

wis - est course then tak - ing, Is, to love al - way. When

fore this mar - riage mak - ing, Ne'er to love, I say. No

homes we're un-der - tak - ing, Why quar-rel all the day? Ah!

bonds like those on - tak - ing, Could force me to o - bey, Be -

ad libitum.

Why?..... I think the wise course

fore the mar-riage mak - - - ing, Be - fore this mar - riage

suivez.

a tempo.

tak-ing, Is, to love al - way, The wise course tak - ing, Yes, the

mak-ing, Ne'er to love I say. Be-fore this mar-riage mak -ing, Ne'er to love, I

a tempo.

musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "wis - est Is to love al - way..... Yes! the say, No mar - riage shall me sway,..... Hear me". The word "Pressez." is written above the vocal lines.

musical score for the second system, featuring vocal lines and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "wis - est is lov - ing al - way!..... swear, no forced vows shall me sway..... (He wishes to embrace her again.)". The word "a tempo." is written above the vocal lines.

piano accompaniment for the third system, in grand staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features chords and melodic lines in both hands.

MIC. Ah! no, enough of this.

GAE. You think so—I do not find it so myself. See here. All I have said to you, I have said it to my father. I have written it to my father-in-law. They have believed that I should end by yielding; but never. When I have taken a thing into my head, and even when the Princess might turn out as pretty as they pretend—

MIC. Ah! you have been told so?

GAE. Bah! what is all that to me, since I have no desire to see her?

MIC. That's so. (*she retires a little.*)

GAE. Don't go away. Mon Dieu! What a ferocious young girl! (*He brings her back by the two hands, and regards her attentively.*) For that matter, it seems you are not thus with everybody.

MIC. What makes you think so?

GAE. Oh! it is very simple. (*always holding her by the hands.*) There is a bit of a letter just showing itself above your corset, and I can read three words on it, "My dearly beloved"—

MIC. (*trying to free herself.*) Monseigneur! (*GAETAN snatches the letter.*)

GAE. Poor child! she is all of a tremble.

MIC. Give me back that letter—it is not mine.

GAE. Oh, yes—naturally. Let me only look at the name of the young fellow. Morales—a pretty name—and yours, too? Senora Josefa, gardener at the palace. (*giving back the letter.*) So you are of the household?

MIC. (*taking her part.*) Yes.

GAE. Service near the Princess, perhaps?

MIC. Very near. There are days when I do not leave her!

GAE. Ah! so much the better, I shall find you again.

MIC. Perhaps?

GAE. And what I shall say to my wife I will say to you.

MIC. (*Trying to get away.*) But, Monseigneur!

GAE. For, you see, decidedly, I love you madly.

MIC. How so? all at once? without knowing me? 'Tis that you don't know—I am to be married tomorrow.

GAE. With the man of the letter—What matters it? I, too, am going to marry—You see that prevents nothing.

MIC. (*defending herself.*) Ah! as for me, Monseigneur, I have scruples.

GAE. Listen, Josefa; I swear to you—(*a sound of voices is heard, a helmet, then a head, appear above the wall.*)

MIC. (*freeing herself.*) I am off! (*runs off.*)

CHORUS OF BOMBADIERS.

No. 9. FINALE. Couplets et Strette.

SCENE XIV.—DON MOSQUITOS, the BOMBADIERS, GAETAN.

Allegro. (MosQUITOS appearing.) (Spoken.) It is he! *It is he!*

It is he! *Sya.*

GAETAN (*scales the wall, then opens the gate to the Bombadiers.*) The Bombadiers! The devil take them! All was going on so well

p *crescendo. poco. a poco.*

f *sempre cres.*

TENORS.
f *Allo vivo.*

Vi - gi - lance un - sleep - ing, Its re - ward is reap - ing; While our watch we're

keep - ing on the King's high - way. Sen - ti - nels so zeal - ous

Of each stran - ger jeal - ous; Sen - ti - nels so zeal - ous, Of each stran - ger

Allegro moderato.

jeal - ous, Which way, who can tell us, Came the bride - groom gay!

The first system of the score consists of four staves. The top two staves are for the vocal line, with the lyrics "jeal - ous, Which way, who can tell us, Came the bride - groom gay!". The bottom two staves are for the piano accompaniment. The music is in a key with two sharps (D major) and common time. The tempo is marked "Allegro moderato.".

*Mosq.*GAETAN. (*Aside.*)

Ah! at last we find your high - ness, We've vain - ly sought all day! Deuce take you all, I

The second system of the score consists of four staves. The top two staves are for the vocal line, with the lyrics "Ah! at last we find your high - ness, We've vain - ly sought all day! Deuce take you all, I". The bottom two staves are for the piano accompaniment. The tempo is marked "Mosq." (Molto Squando). The character is marked "GAETAN. (Aside.)".

Mosq.

say; From this charm - ing fir - ta - tion me to tare a - way! The King; his daughter fair, the

The third system of the score consists of four staves. The top two staves are for the vocal line, with the lyrics "say; From this charm - ing fir - ta - tion me to tare a - way! The King; his daughter fair, the". The bottom two staves are for the piano accompaniment. The tempo is marked "Mosq." (Molto Squando). The dynamic marking "sempre. p" (sempre piano) is present in the piano part.

GAETAN. (*With spite, seeing*

Prin - cess, For you im - pa - tient wait. To wel - come you in state. Well, come, move

himself surrounded on all sides.)

on! You're ready yet? **MAG.**
Your high - ness will not need To take the trouble to re - mount your

What! in the roy - al park!
steed; Allow me to re - mark, We're in the roy - al park. Yes, in the roy - al

GAETAN. (*aside.*)

park. O charm-ing maid, what de-light still con-trols me, Her home is here, 'tis

mf

plain, I'll find her soon a-gain. Ah! how that ar - - - dent hope con -

- soles me! I yet shall find her here a-gain!..... Ah! ardent hope that still consoles

1o. tempo.

me!

f TENORS.

Vi - gi - lance un - sleep - ing, Its re - ward is reap - ing; While our watch we're

f BASSES.

keep - ing on the King's high - way. Sen - ti - nels so zeal - ous

Of each stran - ger jeal - ous; Sen - ti - nels so zeal - ous, Of each stran - ger

Meme mouvt.

jeal - ous, Which way, who can tell us, Came the bride - groom gay!

Meme mouvt.

f

(Some pages appear in the back.)

They see the Prince, lift their arms and call out to others at a distance.)

The PAGES.

Most as - tound - ing ad - ven - - -

p

- ture! What a won - - - drous ad - ven - ture! If this his high - ness

(All run together.)

be!
TENORS. *p* BASSES.

What a won - drous ad - venture! Ah! yes, in truth, 'tis he! 'Tis the groom of the

for the bride All de -

'Tis the groom, 'Tis the prince,

bride, The Prince, we all de - cide! for the bride, All de -

crescendo.

- cide! for the bride All de - cide!..... all de - cide!

'Tis the groom, 'Tis the prince, All de - cide!..... all de - cide!

- cide! for the bride, All de - cide! Yes, 'tis the Prince, we all de - cide!

f *crescendo.*

(THE KING enters.) THE KING. (*Recit.*)

An - ces-tors of my race! Can I believe my

Recit.

f *fp*

eyes, That such things could take place? He must have scaled the wall. My call an - ti - ci -

suivez. *p*

Allegro. mesure.

GAETAN.

- pat - ing, While I at the gate my new son was wait - ing! I am here, mon-sei-

THE KING.

(Aside.)

- gneur. Most delight - ed, I'm sure! I my rage must en -

- dure. Son-in-law, I free-ly par - don your quite ec-cen-tric way of en-ter-ing my

gar - den; But 'tis true, 'tis true, 'tis true, Such manners here, are new, Such manners here, are

Scol.

Such man-ners
new. Ca - mer - é - ra, now what say you?

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Such man-ners" and "new. Ca - mer - é - ra, now what say you?". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

here are real - ly new.

SOP. *cres.*
TENORS. *cres.*
BASSES. *cres.*

That style of thing is quaint and
That style of thing is quaint and
That style of thing is quaint and

The second system of the musical score continues the vocal and piano parts. It includes three vocal lines for Soprano, Tenors, and Basses, each with the lyrics "That style of thing is quaint and". The piano accompaniment continues with a *cres.* marking. The system concludes with a final vocal line and piano accompaniment.

Jos. with 1st Sop.
Scol. with 2d Sop.

new..... Such man-ners here, are ne'er on view, no, no,
THE KING. with 1st TENOR.

new..... Such man-ners here, are ne'er on view, no, no,
Mosq. with BASSES.

new..... Such man-ners here, are ne'er on view, no, no,

sempre cres. *f un poco piu vivo.*

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Jos.

is here quite new!

SCOL.

is here quite new?

LE ROI.

is here quite new! To climb a roy - al gar - den wall Is not a pro - per thing to

MOSQ.

is here quite new!

is here quite new!

is here quite new!

The first system of the musical score features four vocal parts and piano accompaniment. The vocal parts are: Jos. (Tenor), SCOL. (Soprano), LE ROI. (Bass), and MOSQ. (Mezzo-soprano). The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "is here quite new!" for Jos., SCOL., and MOSQ.; "is here quite new?" for SCOL.; "is here quite new?" for LE ROI.; and "is here quite new! To climb a roy - al gar - den wall Is not a pro - per thing to" for LE ROI. and MOSQ.

The second system continues the musical score. The vocal parts are: Jos. (Tenor), SCOL. (Soprano), LE ROI. (Bass), and MOSQ. (Mezzo-soprano). The piano accompaniment continues with the grand staff. The lyrics are: "To scale a" for Jos. and SCOL.; "To scale a" for SCOL. and MOSQ.; "all. My son - in - law doth quite for - get The rules of court - ly et - i - quette." for LE ROI. and MOSQ.; "To scale a" for LE ROI. and MOSQ.; and "The" for MOSQ. The piano accompaniment includes dynamic markings such as *p* (piano) and *fp* (fortissimo piano).

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

prince is an o - ri - gin - al, He scales with

- get The rules of court - ly et - i - quette. No

- get The rules of court - ly et - i - quette. No

LE ROI.

Mosq. No

Is not good

- get The rules of court - ly et - i - quette. No

ease, a gar - den wall.

ease, a gar - den wall; To scale a roy - al gar - den wall Is not good

JOS. with the 1st Soprano.
 SCOL. with the 2d Soprano.

style at all. We

THE KING. with the 1st Tenor.

style at all. We

Mosq. with the Bass.

style, no not at all. A scan - dal 'tis, a fro - lic small; Such man - ners

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts for Josiah and the School, and the King and the first tenor, sing the words "style at all. We". The Mosquito part with the bass sings "style, no not at all. A scan - dal 'tis, a fro - lic small; Such man - ners". The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocalists.

have not seen, No, no! we have not seen the like at

have not seen, No, no! we have not seen the like at

we've not seen at all, No, no! we have not seen the like at

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts for Josiah and the School, and the King and the first tenor, sing the words "have not seen, No, no! we have not seen the like at". The Mosquito part with the bass sings "we've not seen at all, No, no! we have not seen the like at". The piano accompaniment continues with a grand staff, providing harmonic support for the vocalists.

all! No, no! we have not seen..... the like at all, We have not

all! No, no! we have not seen..... the like at all, We have not.

all! No, no! we have not seen..... the like at all, We have not

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

are nev - er here on view, Such pranks are nev - - er here on

are nev - er here on view, Such pranks are nev - - er here on

are nev - er here on view, Such pranks are nev - - er here on

GAETAN.

If scal - ing thus the gar - den wall, Is such a

view, are nev - er here on view.

view, are nev - er here on view.

view, are nev - er here on view.

p

scan - dal to you all, When you with me ac - quaint ed get, More hor - ri - fied you'll all be

Jos.

If he has en - tered o'er the wall, Let us this fro - lic par - don

ScOL.

If he has en - tered o'er the wall, Let us this fro - lic par - don

yet.

If he has en - tered o'er the wall, Let us this fro - lic par - don

piu. f

all.... But this gay prince, as we be - lieve, will do much more to make us

all.... But this gay prince, as we be - lieve, will do much more to make us

all.... But this gay prince, as we be - lieve, will do much more to make us

The first system of the score consists of three vocal staves and two piano staves. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

grieve !

grieve !

THE KING.

MOSQ.

Such pranks are new to

Such pranks are new to all, Such pranks are new to

grieve !

Such pranks are new to

Such pranks are new to all, Such pranks are new to

crescendo poco a poco.

The second system continues the musical piece. It includes vocal lines for 'THE KING.' and 'MOSQ.' with lyrics about 'pranks'. The piano accompaniment includes performance directions: *crescendo poco a poco.*

They're never seen at all, at all, Are nev-er

They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

GAETAN.

They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

me, Be - cause such things you nev - er see, Be - cause such things you nev - er

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

see, such things you nev - er see.

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

f

SCOL. (*Softly to the King.*)

Re-ward approach so rude, The king will nev - er, tru - ly, Nor will-ing-ly con-

clude Al - li - ance so un - ru - ly! Oh! pshaw!

KING.

The chance of Eu - ro - pe - an war, We must give no oc - casion

(*To Gaetan.*)

for. My daughter waits you here!

But you will here al - low, That as a mon - arch, And as a

fa - ther, Ad - vice I give you now, To see you wise, I'd rath - er;

(Softly to GAETAN.)

Be in your ways more frank. More mind - ful of your

rank.
Your mean - ing, ve - ne - ra - ble fa - ther, No hear - er can mis -

- take But as I can - not change my na - ture, or hab - its rath - er,

I'd best no promise make.

COUPLETS.

Allegretto.

Allegretto.

1st Verse. A prince am I, whose pranks fan-

- tas - tic Are greatly blamed both near and far,.... Whose spir - its joy - ous and e-

- las - tic, Oft scandal - ize my dear pa - pa! If this doth please you, let me

know it; But if it doth of - fend you, show it. There's no de - cep - tion here, you

see, I beg you'll be as frank and free, as frank with me! As frank you'll be, and free with

bien chante. a tempo. Moderato.
me. You seem an hon - est sort of fel - low, Grave and wise, ... as an owl, and as
a tempo.

blind. A word or two may, I can tell you, Make us both of one mind.... Make us both of one mind. You

animando.

seem an honest, kind, good - hearted fellow, And in the end you'll find we'll both be of one mind.

2d Verse. Your daugh - ter I shall hap - py

ren - der, Pro - vid - ed she is not too strict, Nor tries to hold her husband

ten - der, Un-der too strong an in - ter - dict! She must not think to find me

ev - er; Tied close-ly to her a - pron string. From freedom's joys I can-not

sev - er; In youth's gay time, a prince must have his fling! I love to chase each pret - ty

bien chante. a tempo. Moderato.
 thing! You seem an hon - est sort of fel - low, Grave and wise ... as an owl, and as
a tempo.

animando.

blind. A word or two may, I can tell you, Make us both of one mind.... Make us both of one mind. You

1o tempo. Allegro.

seem an honest, kind, good - hearted fellow, And in the end you'll find we'll both be of one mind.

1o tempo. Allegro.

STRETTE.

Mosq.

Such pranks we've nev - er

SOPRANO.

TENOR.

BASS.

Such pranks we've nev - er

p *cres.*

Jos.

We've never seen at all, we've never, never, never,

SCOL.

We've never seen at all, we've never, never, never,

THE KING.

have nev - er seen at all; We've never seen at all, we've never never, never,

GAET.

(laughing.)

Ah! ah! ah! ah! ah! ah! ah!

MICA.

seen, have nev - er seen at all; we've never seen at all, we've never, never, never,

We've never seen at all, we've never, never, never,

have nev - er seen at all; We've never seen at all; we've never, never, never

seen, have nev - er seen at all; We've never seen at all; we've never, never, never,

poco a poco.

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, They have not seen, at all, not seen at all. Long time, I

never seen at all, we have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of me, Not oft have they a chance to see, Not oft have they a chance to
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we Such pranks on

plus vite.

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

see, Such pranks they never knew, Such pranks they never, never knew. Long time, I fear, they'll talk of me, Not oft have

view, Such pranks we never knew. Such pranks we never, never knew, Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

plus vite.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

they such pranks on view,..... Not oft have they..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we..... such pranks on view.

we such pranks on view,..... Not oft have we.... such pranks on view.

fff

The King and GAETAN bow to each other. Suddenly, GAETAN passes out first, to the great indignation of the King. The court take up the march.

End of Act 1st.

130
ACT II.
ENTR'ACTE.

Allegro.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/8. The piece begins with a forte (*f*) dynamic. The first four measures show a complex texture with chords and moving lines in both hands. The fifth measure is marked with a piano (*p*) dynamic and contains a whole rest in the treble clef.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with slurs and accents, while the bass clef part provides harmonic support with chords and moving lines.

Third system of musical notation, showing further development of the musical themes. The treble clef part has a more active melodic line, and the bass clef part continues with a steady accompaniment.

Fourth system of musical notation, featuring a forte (*f*) dynamic marking. The texture remains dense with overlapping lines in both hands.

Fifth system of musical notation, concluding the page. The piece ends with a final chord in both hands, maintaining the forte (*f*) dynamic.

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

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

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

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

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

Marziale.. Played behind the curtain.

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

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures and rhythmic patterns.

Second system of musical notation, continuing the grand staff from the first system. The musical texture remains dense with intricate harmonic and rhythmic details.

Orchestra.

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

1o. Tempo.

Fourth system of musical notation, featuring a grand staff in a 3/8 time signature. A dynamic marking of *p* (piano) is present. The music is characterized by flowing melodic lines and steady accompaniment.

Fifth system of musical notation, continuing the grand staff. The melodic and harmonic development continues with various articulations and phrasing.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line and a key signature change to two sharps (F# and C#).

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. A wavy line above the treble staff is labeled "8va", indicating an octave shift. The bass staff features a forte dynamic marking "ff" in the final measure.

The third system shows a continuation of the melodic and harmonic development. Wavy lines above the treble staff are labeled "8va", indicating octave shifts.

The fourth system continues the musical texture. A wavy line above the treble staff is labeled "8va", indicating an octave shift.

The fifth system concludes the piece. It features a key signature change to three sharps (F#, C#, G#) and a common time signature (C). The music ends with a final chord in the bass staff.

Curtain rises.

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ACT II.

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

WITH OUR PRINCESS.
INTRODUCTION.

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

Allo. Moderato.

The piano introduction consists of two staves. The right hand plays a melody in treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand plays a rhythmic accompaniment in bass clef, consisting of eighth notes G2, A2, B2, and C3, with a dynamic marking of *f*.

JOSEFA.

This section contains vocal lines and piano accompaniment. The vocal lines are for Josefa, the 1st & 2d Sopranos of the Brides, and the 1st & 2d Sopranos of the Pages. The piano accompaniment is in two staves. The lyrics for the vocal parts are: "With our prin - cess we shall be mar - ried, And her train by us will be car - ried. No fear be - tray,....". The piano accompaniment features a melody in the right hand and a rhythmic accompaniment in the left hand, with a dynamic marking of *mf*.

This section contains vocal lines and piano accompaniment. The vocal lines are for Josefa, the 1st & 2d Sopranos of the Brides, and the 1st & 2d Sopranos of the Pages. The lyrics for the vocal parts are: "shall be mar - ried, And her train by us will be car - ried. No fear be - tray,....". The piano accompaniment is in two staves, continuing the melody and accompaniment from the previous section.

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

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

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

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

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

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

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

Our

p

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

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

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

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

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

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

JOSEFA. *f*

Nuts, and bis - cuits all sweet.

Nuts, and bis - cuits all sweet.

5th & 6th PAGES.

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

Detailed description: This system contains the first two systems of music. The top staff is the vocal line for Josefa, starting with a forte (f) dynamic. The lyrics are "Nuts, and bis - cuits all sweet." The second system continues the vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include forte (f) and piano (p). The system is labeled "5th & 6th PAGES." The lyrics continue: "sweet, Nuts, and bis - cuits all sweet. Ripe grapes An - da - lou - si - an, With".

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

cres.

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

f JOSEFA.

And candied fruits di - vine.

And candied fruits di - vine.

7th & 8th PAGES.

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

Detailed description: This system contains the fourth and fifth systems of music. The vocal line begins with the lyrics "And candied fruits di - vine." and continues in the second system with "And candied fruits di - vine." The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include forte (f) and piano (p). The system is labeled "7th & 8th PAGES." The lyrics continue: "And candied fruits di - vine. Crisp cake of Flemish sa - vor, Sponge - drops with al - mond".

f

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

f

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

f

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

f

mf

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

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

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

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

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

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

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

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

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

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

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

ALL THE PAGES.
Ah! you

p *f* *p*

ALL THE PAGES. *Allegro Vivo.*

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

JOSEFA.

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

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

p

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

mf

Why soft heart, a - buse us? Why

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major (one sharp) and 2/4 time. The lyrics are "sa - ges, Or I'll your ways cor - rect." The second line continues the vocal melody with the lyrics "Why soft heart, a - buse us? Why". A piano accompaniment is shown below, consisting of a right-hand treble clef and a left-hand bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamic markings include *mf* (mezzo-forte) above the second vocal line and below the piano accompaniment.

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

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "think to re - fuse us? Why think to re - fuse us? I wait for a kiss!". The piano accompaniment continues with the same rhythmic pattern. The key signature remains G major and the time signature is 2/4.

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics "That sweet kiss I'll take,.... And risk not the los - - ing, But, de - spite re -". The piano accompaniment continues to the end of the system. The key signature remains G major and the time signature is 2/4.

JOSEFA.

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

THE BRIDES.

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

(Kiss.)

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

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

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

(Kiss.)

(Kiss.)

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

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

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

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

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

f

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

NATIONAL HYMN.

BEHIND THE SCENES.

Marziale.

f

marcato.

marcato.

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

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

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

PASC. And yours confines you to the palace gates.

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

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

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

PABLO. Does that distress you?

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

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

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

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

MOR. Devil take the pages!

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

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

MOR. Ah! so much the better!

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

MOR. Isn't that so?

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

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

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

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

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

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

SCENE III. *The KING. DON MOSQUITOS.*

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

MOSQ. To be sure, Sire!

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

MOSQ. They all sneered.

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

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

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

MOSQ. A crash— then!

THE KING. 'Tis scandalous! At least, let us seem to take no notice. Here comes my court!

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

IN GOTHA'S WORK OF RENOWN.

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

Maestoso.

ff

mf detache.

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

mf detache.

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

staccato.

mf

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

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

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

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

f *p*

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

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

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

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

MICHAELA.
JOSEFA.

SCOLASTICA.

THE KING.

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



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



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

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

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

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

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

p e cres.

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

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

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

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

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

p cres. *allargando.*
ff

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

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

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

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

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

f *allargando.*
ff

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

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

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

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

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

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

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

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

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

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

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

(*Gestures by SCOLASTICA. MICAELA smiles.*)

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

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

THE KING. Go on!

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

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

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

GAE. The cereals make a good show—

THE KING. Better than his—

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

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

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

MOS. Yes, the hay crop.

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

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

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

SCOL. The prince has strange distractions.

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

HE SCARCELY LOOKS AT ME.

No. 12.

Moderato.

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

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

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

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

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

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

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

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

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

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

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

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

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

sfz

molto cres.

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

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

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

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

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

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

poco piu. f *molto cres.*

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

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

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

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

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

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

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

The first system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The music is in a minor key with a 2/4 time signature. Dynamics include piano (*p*) and sforzando (*sfz*). The lyrics are: "hus - band fall - ing at my knees. Till each a - bout me sees this haughty hus - band at my knees, this see him fall - ing at her knees, This prince see him fall - ing at her knees, This prince see him fall - ing at her knees, This prince I'll es - cape them at my ease, At ease, De - spite their locks and keys, I'll see him fall - ing at her knees, This prince".

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

The second system of the musical score consists of eight staves. The top seven staves are vocal parts, and the bottom two are piano accompaniment. The tempo is marked *Beaucoup plus lent.* and the time signature is 2/4. Dynamics include piano (*p*) and forte (*f*). The lyrics are: "proud prince at my knees, This proud prince fall - ing at my knees..... We shall see him fall at her knees..... We shall see him fall at her knees..... We shall see him fall at her knees..... We shall see him fall at her knees..... do whate'er I please, I'll es - cape them at ease, at ease..... We shall see him fall at her knees.....".

Moderato. THE KING. (Observing Gaetan.)

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

Moderato.

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

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

GAETAN.

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

DANCE.

Allegro moderato.

me that you've taught her !

Allegretto un poco moderato.

mf

The first system of piano accompaniment consists of four measures. The right hand features a melodic line with eighth notes and some grace notes, while the left hand provides a steady bass line with eighth notes. The dynamic marking *mf* is placed in the first measure.

The second system of piano accompaniment also consists of four measures. The right hand continues the melodic line with eighth notes and grace notes. The left hand maintains the bass line with eighth notes. The dynamic marking *mf* is not explicitly repeated in this system.

SOPRANO.

p

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

The soprano vocal line begins with a piano (*p*) dynamic. It consists of four measures of music, with lyrics written below the notes.

TENOR.

p

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

The tenor vocal line begins with a piano (*p*) dynamic. It consists of four measures of music, with lyrics written below the notes.

BASS.

p

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

The bass vocal line begins with a piano (*p*) dynamic. It consists of four measures of music, with the lyrics "La la la la la la la la la la la la la la" written below the notes.

p

The third system of piano accompaniment consists of four measures. The right hand features a melodic line with eighth notes and grace notes, while the left hand provides a steady bass line with eighth notes. The dynamic marking *p* is placed in the first measure.

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

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

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

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

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

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

la la la la la la la la la

mf

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

THE KING. (*dancing up to his daughter.*)

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

la la

la la

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

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

la la la la la la

la la la la la

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

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

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

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

Now what think you?

p

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

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

la la la la la la la la

This system contains the first vocal entry and piano accompaniment. It features a vocal line with lyrics and a piano accompaniment with a dynamic marking of *p*. The lyrics are: "Now what think you? Ah! what a soul of fire Has our great Sire! la". The piano accompaniment includes a dynamic marking of *p* and a *mf* section.

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

la la la la la la

la la la la la la

la la la la

This system contains the second vocal entry and piano accompaniment. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "What queenly bear - ing! And I, long past my twen-ty years, la la la la la la". The piano accompaniment includes a dynamic marking of *mf*.

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

la la la la la la la

la la la la la la la

la la la la

This system contains four vocal staves and a piano accompaniment. The vocal parts consist of a soprano line and three lower parts (alto, tenor, and bass). The lyrics are: "Yet I can still, without much wearing, Get up and dance, if chance ap - pears." Below the lyrics are several lines of "la" syllables. The piano accompaniment is written in a grand staff with treble and bass clefs.

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

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

f La la la la la la la la la la la la la la

This system contains four vocal staves and a piano accompaniment. The vocal parts consist of a soprano line and three lower parts (alto, tenor, and bass). The lyrics are: "Ah! what ea - sy mo - tion, Like the waves of o - cean; Stars of roy - al - ty,". Below the lyrics are several lines of "La" syllables. The piano accompaniment is written in a grand staff with treble and bass clefs. A dynamic marking of *f* (forte) is present at the beginning of the system.

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

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

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

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

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

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

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

sempre. f

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

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

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

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

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

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

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

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

RECIT.

GAETAN.

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

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

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

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

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

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

SCOL.

(made wretched.)

Ah! sire! both time and place are

Now he wants to sing a song!

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

wrong!

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

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

seem not to see the "sell."

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

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

THE HELMET SONG.

Allegro moderato.

First system of the piano introduction. The right hand plays a melody in G minor, 6/8 time, starting with a forte (*f*) dynamic. The left hand provides a rhythmic accompaniment with chords.

Second system of the piano introduction, continuing the melody and accompaniment from the first system.

GAETAN.

First system of the vocal line for Gaetan, written in bass clef. It begins with a fermata on the first note.

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

First system of the piano accompaniment for the vocal line, featuring a piano (*p*) dynamic.

Second system of the vocal line for Gaetan.

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

Second system of the piano accompaniment for the vocal line, featuring a forte (*f*) dynamic.

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

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

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

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

f

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

p

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

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

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

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

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

G. *f*
well!

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

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

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

f

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

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

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

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

GAETAN.

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

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

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

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

3d VERSE.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'But' and continues with a melodic phrase. The piano accompaniment starts with a forte 'f' dynamic and includes various chordal textures and melodic lines.

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

The second system continues the vocal and piano parts. The vocal line has a melodic peak on 'fantastic' and then descends. The piano accompaniment features a forte 'f' dynamic and includes a piano 'p' dynamic section.

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

The third system shows the vocal line continuing with 'that same room to sleep.' and 'Both being equally hot-'. The piano accompaniment includes a piano 'p' dynamic section and features more complex chordal structures.

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

The fourth system concludes the piece with the vocal line ending on 're - lent.....'. The piano accompaniment provides a final harmonic resolution.

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

f

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

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

(with rage.)

f

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

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

p

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

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

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

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

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

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

THE KING. *f*
'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

GAETAN.
well!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CATHEDRAL BELLS WILL ERE LONG RING.

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

Allegretto.

(they converse.)
mp

cres.

JOSEFA. *mf*

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

THE BRIDES. *mf*

mf

poco marcato.

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

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

This system contains the first two lines of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "guides you to his bower..... Soon the bells of".

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

This system contains the next two lines of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "the ca - the - dral mid - night hour will chime,.... Towards the nup - tial".

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

This system contains the final two lines of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "chamber turn you, Love waits there on time, Love waits there on". The first line of music is marked with a forte (*f*) dynamic, and the second line is marked with a diminuendo (*dim.*) dynamic.

time, Love waits there on

This system contains the first four measures of a musical piece. It features two vocal staves at the top and a grand staff (treble and bass clefs) for piano accompaniment below. The key signature has three sharps (F#, C#, G#). The lyrics are: "time, Love waits there on".

SCOL. (to THE KING.)

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

pp

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

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

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

THE KING.

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

sfz

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

Moderato.

f

1st. verse.

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

(*coughs.*)

p

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

(*coughs.*)

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

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

(coughs.) (coughs.)

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

pp

(coughs.)

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

rall.

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

a tempo.
(coughs.)

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

f *p*

- na - tion.

f

2d. verse.
(to GAETAN.)

(coughs.)

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

p

(coughs.)

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

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

(coughs.)

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

pp

(coughs.)

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

rall.

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

a tempo.
ff (coughs.)

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

f *p*

- na - tion

f

tr

tr

tr

Meme mov't.

f

SCOL.

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

p

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

10 tempo.

f dim.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics underneath. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo). A long horizontal line above the first vocal staff spans the first two measures.

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

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics underneath. The bottom two staves are piano accompaniment. Dynamics include *f* and *dim.*. A long horizontal line above the first vocal staff spans the first two measures.

time.....

time.....

time.....

time.....

This block contains four vocal staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first two staves have a vocal line with a dotted quarter note followed by an eighth rest, then a quarter note, and a final quarter note. The last two staves have a vocal line with a dotted quarter note followed by an eighth rest, then a quarter note, and a final quarter note. Each staff is followed by a 'time.....' marking.

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

p

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The music is in 3/4 time and features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble with various ornaments and slurs.

This block shows the piano accompaniment for the second system, continuing the musical texture from the first system with similar melodic and harmonic patterns.

This block shows the piano accompaniment for the third system, concluding the piece with a final cadence and a double bar line.

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MELODRAMA.



SCENE VI. THE KING. DON MOSQUITOS.

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

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

KING. Good!

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

KING. All right!

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

KING. Excellent precaution!

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

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

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

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

SCENE VII. *The same.* SCOLASTICA. *The Brides.*

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

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

MOSQ. We shall neglect nothing.

KING. Come, colonel.

SCENE VIII. DONNA SCOLASTICA, *then* GAETAN.

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

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

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

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

SCOL. What, then, monseigneur?

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

SCOL. Yes.

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

SCOL. It would not fit!

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

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

SCOL. Monseigneur!

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

SCOL. I do pity you, monseigneur!

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

SCOL. (*Edging off.*) Monseigneur!

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

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

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

SCOL. Monseigneur—Inesilla Vittoria Scolastica Nepomucena.

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

SCOL. Monseigneur, princes are made to control others—

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

SCOL. I referred to others!

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

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

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

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

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

SCOL. Monseigneur!

GAE. You may retire.

SCOL. But, monseigneur!

GAE. You may—

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

SCENE IX. GAETAN *alone.*

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

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

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

WITHIN MY SMALL ROOM, LONE AND COWERING.

Allegretto. MICAELA.

1. With -
2. When

Allegretto mf

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

p

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

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

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

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

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

rall.

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

suivez.

pp

- ty!

mf

SCENE XI. MICAELA. JOSEFA.

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

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

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

JOSE. The prince?

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

SCENE XII. JOSEFA. Then MORALES.

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

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

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

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

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

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

JOS. Morales!

MOR. Still in the palace!

JOS. Impossible to get out!

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

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

MOR. Truly!

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

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

JOS. I know it!

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

JOS. That is true!

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

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

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

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

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THIS IS THEIR NUPTIAL CHAMBER.

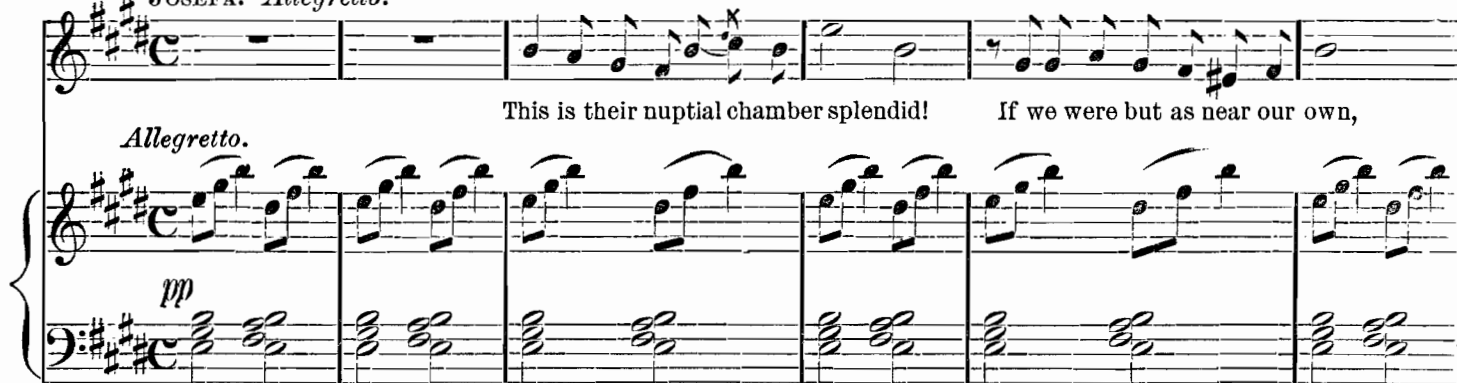
Couplets in duo.

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

JOSEFA. Allegretto.

Allegretto.

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



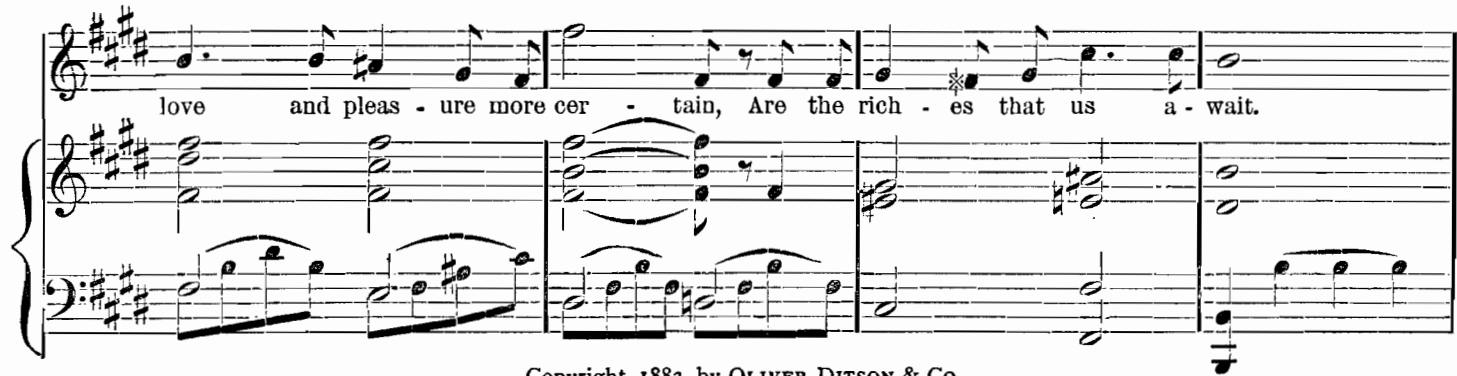
Ours, though not rich nor so extend - ed, Would sweet - er far be than the throne. We've no



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



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



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

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are: "There Love would spread his golden pinions, There, we these tender words might sigh: I". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment with some melodic lines in the right hand.

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

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of three sharps and a 2/4 time signature. The lyrics are: "love you, I love you, I love you, I love you, I love you, I love you! Then silent,". The piano accompaniment consists of two staves (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment with some melodic lines in the right hand. Dynamics markings include *pp* (pianissimo) and *mp* (mezzo-piano).

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

The third system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of three sharps and a common time signature (C). The lyrics are: "wait reply; Letting words in sweet silence die, Letting words in sweeter silence die!". The piano accompaniment consists of two staves (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment with some melodic lines in the right hand. Dynamics markings include *poco piu.* (poco più) and *pp* (pianissimo).

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

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

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

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

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

MORALES.

2/4

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

pp *pp*

2/4

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

poco piu. *pp*

C

morendo.

morendo.

Ped.

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

JOSE. You think so? It would be indiscreet!

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

somely furnished it is. Come and look.

JOSE. I dare not!

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

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

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

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

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

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

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

SCENE XIV. GAETAN.

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

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

SCENE XV. GAETAN. MICAELA.

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

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

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

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

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

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

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

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

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

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

MICA. I will now retire, monseigneur.

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

I, MY DUTIES ALWAYS ATTEND TO.

No. 16. Grand Duo and Bolero.

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

Allegro moderato. *p* *espressivo.*

I, my du - ties al - ways at -

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

GAETAN.

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

MICHAELA.

GAETAN.




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

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



By Jove, she's tru-ly



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

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



GAETAN.

MICAELA.

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

This system contains the first vocal line for Gaetan and Micaela, and the first system of piano accompaniment. Gaetan's line begins with a rest, followed by a melodic phrase. Micaela's line starts with a melodic phrase. The piano accompaniment is in the left hand, with a dynamic marking of *p* (piano).

GAETAN.

MICAELA. (takes a place at the table.)

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

This system continues the vocal lines and piano accompaniment. Gaetan's line includes the lyrics "Come drink with me, I command you, my beauty!". Micaela's line includes the lyrics "I obey;". The piano accompaniment continues with various chords and melodic fragments.

GAETAN.

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

This system features Gaetan's vocal line and piano accompaniment. Gaetan's lyrics are "but 'Tis not for me. as you must see, To use your glass except thro' duty. What". The piano accompaniment continues with chords and melodic lines.

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

This system concludes the page with Gaetan's vocal line and piano accompaniment. Gaetan's lyrics are "matter! I'd be far better pleased with the wine, If your lips touch'd the glass ere did". The piano accompaniment ends with a final chord.

leger.

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

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

leger.

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

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

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

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

poco rall.

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

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

suivez.

p

a tempo. p

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

p

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

p

cres. f p

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

cres. f p

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

cres. f p.

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

f

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

f *p* *f* *p*

GAETAN. (pointing to the bridal chamber.)

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

f *p* *pp*

(goes and locks the door.)

sleeps, And ve - ry sound - ly too!

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

MICAELA.

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

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

wish? • Just as you say..... now!

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

GIPSY GIRL.

BOLERO.

Vivo. ♩

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

MICAELA.

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

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

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

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

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

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

Variation.

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

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

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

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

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

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

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

mf

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

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

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

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

1st.

2d.

GAETAN.

I like you song, your sing with taste and

Allegro.

MICHAELA.

What then? What! a kiss? no!

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

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

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

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

Bah!

The second system continues the musical score. It includes a vocal line and piano accompaniment. The vocal line has the lyrics: "wits I'll beat her, but noth - ing more." followed by "GAETAN." in a larger font. Below this, there is a vocal line with the exclamation "Bah!". The piano accompaniment continues with a similar texture, including a dynamic marking of *f* (forte).

(*escaping.*)
Tru - ly so!

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

The third system concludes the musical score. It features a vocal line and piano accompaniment. The vocal line begins with the instruction "(*escaping.*)" and the lyrics "Tru - ly so!". Below this, the lyrics continue: "You dare re - sist your Prin - ce's will? Come, that kiss, I ex - act it! And, it". The piano accompaniment includes a dynamic marking of *p* (piano) and concludes with a final cadence.

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

cres.

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

f *p*

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

wrong, I was wrong!

espressivo.

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The lyrics are "wrong, I was wrong!". The piano part includes a dynamic marking of *espressivo.*

Andantino non troppo lento.

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

Andantino non troppo lento.

p

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The tempo marking is *Andantino non troppo lento.* The lyrics are "Your par - don, darling, Ah! for - give me, sweet. I don't de - mand it, I ask it at your". The piano part includes a dynamic marking of *p*.

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

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The lyrics are "feet. Through my re - morse your con - fi - dence re - store me, Turu towards me".

MICHAELA.

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

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The character name "MICHAELA." is written above the vocal line. The lyrics are "still, those bright eyes, I en - treat. Ought I still an - ger thus be show - ing, When he begs pardon at my".

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

GAETAN.

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

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

MICAELA.

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

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

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

try!
GAETAN. To say it soft and

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

The second system continues the musical score. The vocal line has a rest for two measures, then begins with a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "try! GAETAN. To say it soft and Say, then, I love..... you! in ac - cents low, Ah! say it soft and".

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

low, all soft and low!

The third system concludes the musical score. The vocal line ends with a half note G4. The piano accompaniment ends with a final chord. The lyrics are: "low, all sweet and low! Well, then yes, I con - fess, That I love low, all soft and low!". A dynamic marking of *mp* (mezzo-piano) is present above the final vocal note.

Allegro non troppo.

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

f

Allegro non troppo.

f

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

poco

- stowal I trem - ble in my fright.

a tempo.

GAETAN. *f*

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

rall.

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

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

rall.

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

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Suc - cess has crown'd my plans com - plete - ly; How es - cape then from his fond arms,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and a more active treble line with chords and melodic fragments.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a question mark after "arms?". The lyrics are "Ah! yield you to the force that stirs you; I love..... you, re - sist not love's". The piano accompaniment continues with similar harmonic support, featuring a consistent bass line and a treble line with chords and melodic lines.

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

The third system of music repeats the vocal line and piano accompaniment from the first system. The lyrics are "Suc - cess has crown'd my plans com - plete - ly, How es - cape then from his fond charms." The musical notation is identical to the first system, including the vocal line and the grand staff piano accompaniment.

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

GAETAN.

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

..... While I

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

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

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

rall. *a tempo.*

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

ff

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

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

dim.

dim.

dim.

dim.

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

arms, come, On my heart, no more to

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

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

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

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

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

part!

a tempo.

dim.

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

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

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

Curtain falls. *f*

sfz *End of 2d Act.*

ACT III.

ENTR'ACTE.

Allegretto un poco moderato.

First system of the musical score. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a trill (tr) and a fermata. The bass staff starts with a dynamic marking of *f marcato*. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The system contains six measures.

Second system of the musical score, continuing from the first. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The system contains six measures.

Third system of the musical score. The treble staff shows a melodic line with some grace notes. The bass staff continues the accompaniment. The system contains six measures.

Fourth system of the musical score. The treble staff has a melodic line with some triplets. The bass staff features a more complex accompaniment with triplets. The system contains six measures.

Fifth system of the musical score. The treble staff continues the melodic line with triplets. The bass staff has a dense accompaniment with many triplets. The system contains six measures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The first measure is marked with a piano (*p*) dynamic. The right hand plays a series of chords with a grace note marked 'x' above it. The left hand plays a steady bass line.

Second system of musical notation. The right hand features a melodic line with grace notes marked 'x' and some triplets. The left hand continues with a bass line. A mezzo-forte (*mf*) dynamic marking is present in the second measure.

Third system of musical notation. The right hand has a more complex melodic line with many grace notes marked 'x'. The left hand has a bass line with some chords. The overall texture is dense.

Fourth system of musical notation. The right hand has a melodic line with grace notes marked 'x'. The left hand has a bass line. A forte (*f*) dynamic marking is present in the first measure.

Fifth system of musical notation. The right hand has a melodic line with grace notes marked 'x'. The left hand has a bass line. A fortissimo (*ff*) dynamic marking is present in the third measure.

Sixth system of musical notation, concluding the piece. The right hand has a melodic line with grace notes marked 'x'. The left hand has a bass line. The system ends with a double bar line.

ACT III.

A Camp. Headquarters. General's tent at the right. At the left, in the back, a mill. In the foreground, a green arbor, a bench.

SCENE I.—MORALES, *Officers, Soldiers.*

HE'S NOW A LIEUTENANT.

No. 17. Introduction and Chorus.

Officers and Soldiers drinking.

Moderato.

The musical score consists of three systems. The first system is a piano introduction in 3/4 time, marked *Moderato* and *f*. The second system continues the piano accompaniment. The third system contains the vocal parts: Tenors (marked *f*) and Basses. The lyrics are: "He's now a lieu - ten - ant, With e - pat - lets gay, We'll drink here his quick pro-". The piano accompaniment continues below the vocal lines.

TENORS. *f*

He's now a lieu - ten - ant, With e - pat - lets gay, We'll drink here his quick pro-

BASSES.

- mo - tion, We'll all drink! 'Tis his fes - tal day. He's now a lieu - ten - ant, With e - pau-lets

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "- mo - tion, We'll all drink! 'Tis his fes - tal day. He's now a lieu - ten - ant, With e - pau-lets". The piano accompaniment features a steady bass line and chords in the right hand.

gay. We'll drink, all, his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day. He is now lieu-

The second system continues the musical score. The vocal lines and piano accompaniment are consistent with the first system. The lyrics are: "gay. We'll drink, all, his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day. He is now lieu-".

- ten - ant, E - pau-lets he wears. Drink we his pro - mo-tion, To the rank he bears. He's now a lieu-

The third system concludes the musical score. The vocal lines and piano accompaniment are consistent with the previous systems. The lyrics are: "- ten - ant, E - pau-lets he wears. Drink we his pro - mo-tion, To the rank he bears. He's now a lieu-".

- ten - - ant, And e - - pau - lets wears, Drink we his pro - mo - -

- tion, We'll drink it, 'Tis his fes - tal day!

MORALES. BALDOMERO.

Comrades, I thank you for your kind - ly dealing. Your success, dear Mo-ra-les,

An officer.

wakes No jealous thought, or en - vious feel - ing. 'Tis on - ly your just

Another. *Another.* BALDOMERO.

due. Well de - served is it too. 'Tis well deserved. You're rightly served. Although it

TENORS. *p e cres.*

seems pre - cip - i - tate. He is now lieu - ten . ant, With his epaulets gay. He is now lieu -

BASSES. *p e cres.*

p e cres.

- ten - ant, With his epaulets gay. Drink and cel - e - brate, This his fes tal day.....

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are: "- ten - ant, With his epaulets gay. Drink and cel - e - brate, This his fes tal day.....". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the system and again at the end.

He now is lieu - ten - ant, With e - pau - lets gay, Now drink we his quick pro -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "He now is lieu - ten - ant, With e - pau - lets gay, Now drink we his quick pro -". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The piano part continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the beginning of the system.

- mo - tion, We'll drink it! 'Tis his fes - tal day. He now is lieu - ten - ant, With ep - au - lets

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "- mo - tion, We'll drink it! 'Tis his fes - tal day. He now is lieu - ten - ant, With ep - au - lets". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The piano part continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

gay. We'll all drink his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day.

BALDOMERO. (*Aside, to an officer*)

This promotion gained without dan - ger, His young wife, 'tis

AN OFFICER.

BALDOMERO.

whispered, to the plan is not a stranger. And the prince too, He push'd it

MORALES.

My wits con-fuse. Yet me con - fuse.

TWO OFFICERS. TWO OFFICERS.

through! My com - pli - ments! They are your dues! They are your

My senses you con - fuse, des-pite your good in - tents! TUTTI. *pp e cres.*

dues! My com - pli - ments! He is now lieu - ten - ant, with bet - ter

pp e cres.

pay, And with epaulets gay, With lieutenant's pay, Drink to his pro-motion, 'Tis his fes-tal day.....

f

He's now a lieu - ten - ant, With e - pau - lets gay, Drink we to his quick pro-

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- mo - tion, We'll drink it! 'Tis his fes - tal day. He now is lieu - ten - ant, With e - pau lets

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar rhythmic patterns and chordal support.

gay. We'll drink, now his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day. He is now lieu-

The third system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment concludes with a final chord and a fermata over the last note.

- ten - ant, With his ep - 'lets gay. Drink we his pro - mo - tion, 'Tis his fes - tal day. He is now lieu -

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key and feature a steady eighth-note melody. The piano accompaniment provides harmonic support with chords and a simple bass line.

- ten - - ant, With ep - - au - lets gay, Drink we his pro - mo - -

The second system continues the musical piece. The vocal lines and piano accompaniment maintain the same rhythmic and melodic patterns as the first system. The lyrics continue across the vocal staves.

(MORALES goes back with a group of officers. They install themselves at a table, in the back.)

- tion. All drink it, 'Tis his fes - tal day!

The third system concludes the piece. It includes a stage direction in italics above the first vocal staff. The musical notation for the vocal and piano parts ends with a double bar line. The piano accompaniment features some chordal textures and a final cadence.

FIRST OFFICER (*in subdued voice, taking BALDOMÉRO aside*).

Tell me, now, you who know so many things, is it serious, what they are whispering about, — Morales and his wife?

BAL. Serious! serious! All I know about it is that he has had a very rapid promotion; and (*twisting his mustache*) there are soldiers who, after twenty-six years, three months, and seventeen days of service, still wait for the epaulet. I do not say that of myself.

FIRST OFFICER. I think so! Yet, as to the lieutenant there is a scandal running.

BAL. I cannot prevent its running.

FIRST OFFICER. On that score the prince must have taken a mistress the day after his marriage.

SECOND OFFICER. That would be a little rough!

BAL. Perhaps 't is false.

FIRST OFFICER. Where could they meet? The prisoner has not left the camp, and women never come here.

SECOND OFFICER. That is very true!

BAL. What matters it? Have you not seen a little fellow who often introduces himself under one costume or another, and is mysteriously received by the prince?

SECOND OFFICER. Certainly, I have observed him.

FIRST OFFICER. That might be a woman disguised?

BAL. Possibly! And, see here; it would be very convenient! The prince has attached Morales to his staff, and allows him not a moment of liberty to visit his wife, who holds service near the princess.

FIRST OFFICER. That is true!

SECOND OFFICER. Yes; he has not had an hour's leave.

BAL. And when the presence of the husband might be troublesome, — when the supposed little fellow might come, for example, — the prince has only a word to say to Morales, giving him some mission that sends him off on the run.

SECOND OFFICER. Well, it is not badly planned!

FIRST OFFICER (*laughing*). 'T is convenient, anyway!

SCENE II.

The same; DON MOSQUITOS.

(At the entrance of MOSQUITOS all rise up.)

MOS. Good morning, gentlemen, good morning! Ah! you are celebrating the promotion? That is well; very well! Lieut. Morales, — I am happy to give you that title. Lieut. Morales, you have been ordered to draw up a history of the grand autumn manœuvres; have you acquitted yourself of the task?

MOR. I have commenced it, colonel, as soon as I received the order.

MOS. Very well; read it!

MOR. (*takes a manuscript from the pocket of his uniform and reads*). The grand manœuvres of autumn commenced on the 15th of September. It was decided that they should take place under the form of a sham fight —

MOS. (*interrupting*). Hold on! You go too fast. We must not confine ourselves to the relation of purely military facts. You will call to mind that, from the morning of his marriage, the Prince of Madeira has torn himself away from the delights of Hymen to give himself up to the rude labors of war, and has left his young wife at the Convent of Saint Angelos, to direct in person his corps of the army.

MOR. (*taking notes*). Very well, colonel.

MOS. You will add that the king, touched by this warlike zeal, has deigned on his side to put himself in person at the head of the other army corps.

MOR. Very well, colonel.

MOS. These political considerations give relief to the technical and strategic details. Continue!

MOR. The two corps of the army have accomplished a combined multiple of operations.

MOS. (*interrupting*). That is true! For two months there have been marches, sudden countermarches, — unexpected, inexplicable. They have approached the convent and have retreated from it. The prince has received reports from mysterious emissaries. It is quite the semblance of war, with its fatigues and surprises. (*To MORALES.*) Continue!

MOR. Yes, colonel.

MOS. No! do not continue. I perceive the prince coming this way! (*All take the position of a military salute.*)

SCENE III.

The same; GAÉTAN.

GAÉ. (*much agitated*). Good morning, gentlemen! (*With a gesture he bids all to resume their places.*) (*To MOSQUITOS.*) Colonel, has there come hither any messenger during my absence?

MOS. No, Prince.

GAÉ. 'T is well.

BAL. (*to an officer, observing GAÉTAN*). He has a preoccupied air.

GAÉ. (*aside*). What can keep her back? Still nothing to-day! Eight days without sight of her! I have tramped over the convent route. Could she have taken another road? (*Wipes his brow and moves about agitatedly.*)

BAL. He can't stay in one place.

GAÉ. (*softly*). Ah! I cannot stay here longer. I must get nearer to Saint Angelos! (*To MOSQUITOS.*) Colonel! we shall move forward; we are off! break camp! in an hour everybody must be on the march. Follow me, colonel.

MOS. (*to the SECOND OFFICER*). Follow me, captain!

SECOND OFFICER (*starting off*). (*To MORALES.*) Follow me, lieutenant.

MOR. (*following*). (*To a brigadier.*) Stay here, brigadier!

SCENE IV.

BALDOMÉRO, officers, soldiers, MICAÉLA (*as a novice*); *the soldiers remount and disperse.*

BAL. Come, now! We were so well off here.

FIRST OFFICER. What a bore!

BAL. There is something in the wind, I don't know what; but the prince has not a contented air!

SECOND OFFICER. We must buckle the traps.

BAL. Buckle the traps! Stay! there are no orders as yet; there is time enough yet for taking that trouble! (*A noise is heard.*) What is that?

FIRST OFFICER (*in the back, to a young novice*). Why, no. No one comes into camp in that fashion! What do you want?

MICA. (*umbly*). To speak with your commander.

FIRST OFFICER. Nothing but that! But what do you want of the commander?

MICA. I will tell you.

NEAR THE CONVENT.

No 18. Song of the Novice.

Moderato.

MICAELA.

1. Near the con - vent, on the meadows,
2. Some dragoons, a jol - ly par - ty,

Eve - ry day to drill you come, Fill - ing my young brain with shad - ows By the ech - oes
Came to us the oth - er night, With four sut - ler girls, right hear - ty, And their games gave

legato.

of your drum. Since then, while at chap - el wait - ing, Fa - ther Paul, a pi - ous man,
great de - light. Tak - ing vows is se - rious tru - ly; Ere in - ten - tions we pro - nounce,

Call'd me when mass cel - e - brat - ing, Call'd me when mass cel - e - brat - ing, And I replied,
We should all con - sid - er du - ly, We should all con - sid - er du - ly, What we're disposed,

and I re-plied Ran - plan, plan. As nov - ice, tho' youth - ful, At ser - vice I'm truthful, And
what we're disposed to re - - nounce.

gay with - out pride. I'd glad - ly turn sol - dier, With gun on my shoul - der, And sword by my

side. As nov - ice, tho' youth - ful, At ser - vice I'm truth - ful, And gay with - out

Tenors. *f*

Basses. *f* That nov - ice, tho' youth - ful, At ser - vice is truth - ful, And gay with - out

pride. I'd glad - ly turn soldier, With gun on my shoul - der, And sword at my side, With gun on my

pride. He should be a soldier, With gun on his shoul - der, And sword at his side, With gun on his

1st.

shoul - der, And sword at my side.....

shoul - der, And sword at his side.....

ff

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (top staff) begins in 3/4 time with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A key signature change to two sharps (D major) occurs at the start of the second measure. A time signature change to 2/4 happens at the beginning of the second system. The first ending is marked '1st.' and ends with a fermata over a half note G4. The piano accompaniment includes a dynamic marking of 'ff' (fortissimo) in the second measure of the second system.

2d.

ff

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line (top staff) begins with a whole rest, followed by a half note G4, and a quarter note A4. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern as the first system. A key signature change to two sharps (D major) occurs at the start of the second measure. A time signature change to 2/4 happens at the beginning of the second system. The second ending is marked '2d.' and ends with a fermata over a half note G4. The piano accompaniment includes a dynamic marking of 'ff' (fortissimo) in the second measure of the second system.

1st OFFICER. Stay! You want to speak with our commander—here he is.

SCENE V. *The same.* GAETAN. Then DON MOSQUITOS.

GAE. Well, gentleman, all is ready for our departure. (*Perceiving MIC.*) Ah! (*Aside*) 'Tis she at last!

MOSQ. (*Arriving from the other side, wiping his brow.*) Prince, your staff is in the saddle.

GAE. Very well! Let it dismount, then. We shall (*Seeing MIC.*) not go!

BALD. (*Aside.*) I would have bet on that!

MOSQ. Capital! As Vauban says: "It is by continual quick movements that a soldier is hardened to warfare."

GAE. Go. I am going to think over a new plan of campaign; let no one disturb me! (*To the 1st OFFICER.*) Place the sentinels on duty. (*To MOSQ.*) Colonel, one word more! (*In low voice.*) Lieutenant Morales, will immediately mount on horseback, and with six men, he will search through the little orange grove. (*Mosq. departs. The prince and MIC. gaze at each other with emotion.*)

SCENE VI. GAETAN. MICHAELA.

GAE. It is you! At last, it is you! (*He kisses her.*) Eight days without meeting—without news of you! I was in mortal unrest!

I was about to move up the whole army corps to get nearer to you. (*He makes her sit down beside him upon a bench. She unfastens her robe of the novice, and appears in a costume of a garden maid.*)

MIC. It is not my fault, as I will explain to you. (*While she speaks, GAE. devours her with his eyes, he kisses her brow, her hand, and her arms, relishing every caress.*) You know I am at the convent attached to the princess; I had found means to slip out by a little private gate. When last week you moved up your camp, the king, who takes infinite pleasure in these martial movements, has caused the construction, everywhere, of intrenchments, palisades bastions, and angles. Oh! I may easily recall the terms. Every evening he related to me—that is to say, he related to the princess all that he had done during the day. And he worked so well, that, one morning at the moment of my projected escape, I found the little garden gate effectually stopped up by a mass of earth more than ten feet high! I must seek out some other mode of egress—some other disguise. Well, that took a long time; and it is only to-day, that, thanks to this costume, I have been able to arrive here.

GAE. (*Kisses her again, and gazing at her with infinite tenderness.*) I have not listened to one word you have said!

MIC. I was explaining to you, that it was the king's fault

GAE. The king is a blockhead, and you—you are an angel.

MIC. Oh! I was very sorry when I found I could not pass out!

WITH ENVIOUS EYES.

No 19. Romance.

Andante con moto.

1. With envious eyes, the swal-low fly - ing Up-wards I
 2. If I could keep my mem'ries strengthened, Of the sweet

Andante con moto.

p *pp*

saw through heav'n's deep blue; Dreams seemed help - ful by wings sup - ply - ing And from my
 hours, those days em - braced, My re - grets for this ab - sence length - ened, Could nev - er

dolce. *cres.*

pris - on walls I flew.... Time's flight seem'd a - ba - ting To my hopeless view. An
ful - ly be ef - faced.... Time's flight seem'd a - ba - ting To my hopeless view. An

cres. *piu.*

f *p*

age 'twas of wait - ing! Eight days with - out you! Cent - 'ry 'twas of

f *p*

Wait - ing, Eight long days with - out you!

wait - ing, Eight days with - out you!

mf *dim.*

GAE. From the moment of your arrival, everything else is forgotten but it must not occur again; you promise me, don't you?

MIC. I will do my best. Can we be sure of anything under such circumstances? We must be prudent.

GAE. We will be. Nobody has a suspicion?

MIC. Nobody, except that young girl, of whom I have spoken to you, my cousin. Without her aid, I should accomplish nothing. But I answer for her, as for myself.

GAE. Then I bless your cousin!

MIC. Only—there is the princess.

GAE. Do you think she suspects you?

MIC. No! She has confidence in me; but yet, a husband who, without saying a word to his wife, shuts her up in a convent—that may give reason for thought. The princess is no fool!

GAE. And what matter, if she should discover anything? I feel myself strong enough to defend you, and brave everything. (*Noise outside.*)

MIC. (*Slipping away from him.*) Some one comes.

GAE. What is that?

SCENE VII. *The same.* BALDOMERO. JOSEFA.

JOS. (*Contesting.*) I will pass, I tell you!

MIC. (*Aside.*) She here!

GAE. What is wanted of me? I had formally forbidden—

BALD. Prince, it is this young girl, who wanted absolutely to speak with you—I tried to prevent her—Oh! a man would not have passed—(*Lays his hand on his sword.*) But with a woman, we cannot always do what we wish to.

MIC. (*Softly to GAETAN.*) It is—it is my cousin.

GAE. (*To BALDOMERO.*) Leave us.

BALD. (*Makes a half turn, with a military salute, aside.*) In the midst of grand manœuvres! (*He goes out.*)

SCENE VIII. GAETAN. JOSEFA. MICAELA.

GAE. Well, what is it?

JOS. (*Recovering her breath.*) It is—that the king is coming here in a moment.

GAE. What matters that to me?

JOS. He wishes to bring the princess here, and is about to send to the convent for her.

GAE. The princess!

JOS. (*Embarrassed.*) You understand, monseigneur, the princess will need the help of my cousin. If she is not on hand, she will lose her place.

GAE. What an awkward business! (*He goes up back a moment.*)

JOS. (*Quickly, softly to MIC.*) I have a carryall, and a good horse. Be off! (*MIC. escapes quickly, without a word said.*)

GAE. Well, she has escaped!

JOS. Ah! do not retain her, monseigneur. Just think, if she should be seen—not a moment is to be lost!

GAE. Well, go. (*JOS. goes off towards the mill.*)

SCENE IX. GAETAN. MOSQUITOS.

MOSQ. Prince, the king, my master, commander-in-chief of the second army corps, asks to be introduced to your presence.

GAE. Very well! (*Makes a gesture of assent, aside.*) The sooner he comes, the sooner he will—

MOSQ. The king, always faithful to the usages of war, insists upon being introduced hither under a flag of truce.

GAE. That's all the same to me! (*Aside.*) If she might only arrive in time! (*He goes up back, and looks off over the road by which MIC. has gone.*)

MOSQ. He is here. Prince!

SCENE X. GAETAN. DON MOSQUITOS. *The KING.* BALDOMERO. *Officers. Soldiers. Peasant woman.*

ONE WHO BEARS A FLAG OF TRUCE.

No 20. Ensemble. Petition of Peasant woman. Couplets of the King.

Moderato. (*The KING, is brought in, with eyes bandaged, flag of truce fashion, conducted by two officers.*)

The first system of the musical score consists of two staves, treble and bass, in a 2/4 time signature with a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic and includes accents (*>*) over the first two measures. The melody is primarily in the treble clef, with the bass clef providing harmonic support.

The second system of the musical score features vocal lines for 'THE OFFICERS' and piano accompaniment. The vocal line is in the treble clef, starting with a piano (*p*) dynamic. The lyrics are: "One who bears a flag of truce, O'er his eyes a ban - dage wears." The piano accompaniment consists of two staves, treble and bass, in the same key and time signature as the first system.

Such is war's strict rule in use, And sham war, the same rule bears

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a treble clef and a common time signature. The piano accompaniment is written for both the right and left hands, with a grand staff bracket. The lyrics are: "Such is war's strict rule in use, And sham war, the same rule bears"

One who bears a flag of truce A blinding bandage wears. 'Tis the rule of war in use, The same rule sham war bears.

The second system continues the musical score. The vocal line and piano accompaniment are in the same key and time signature. The lyrics are: "One who bears a flag of truce A blinding bandage wears. 'Tis the rule of war in use, The same rule sham war bears."

This the rule of war, is This the rule of war is This in com - mon use in a

The third system concludes the musical score on this page. The vocal line and piano accompaniment continue in G major. The lyrics are: "This the rule of war, is This the rule of war is This in com - mon use in a".

THE KING.

flag of truce. Am I arrived!

Mosq. (*Taking of the bandage.*)

flag of truce. You may re - sume, sire, the full use of your

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "flag of truce. Am I arrived!". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "flag of truce. You may re - sume, sire, the full use of your". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the first measure of the piano part. The tempo/mood marking "Mosq. (*Taking of the bandage.*)" is placed above the middle staff.

eyes, if you de - sire. Ouf! I feel improved.

(*Spoken.*)

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "eyes, if you de - sire. Ouf! I feel improved.". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "eyes, if you de - sire. Ouf! I feel improved.". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand and a bass line in the left hand. The tempo/mood marking "(*Spoken.*)" is placed above the top staff.

And can breath now ! What noise is that ? Less than naught ; Some

(*Voices outside.*)

Mosq.

fp

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "And can breath now ! What noise is that ? Less than naught ; Some". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "And can breath now ! What noise is that ? Less than naught ; Some". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *fp* (fortissimo piano) is present in the first measure of the piano part. The tempo/mood marking "Mosq." is placed above the top staff. The tempo/mood marking "(*Voices outside.*)" is placed above the middle staff.

THE KING.

Some wo - men!

wo - men who have their small pe - ti - tions brought. Are they free to ap -

This system contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Some wo - men! wo - men who have their small pe - ti - tions brought. Are they free to ap -"

(Pretentiously.) Allegro.

Why, yes, their pray'rs I'll hear; I always have a weakness for the la - - dies!

- pear!

(At a sign from MOSQUITOS, Allegro.)

p

This system continues the vocal line and piano accompaniment. It includes the tempo marking "(Pretentiously.) Allegro." and the lyrics: "Why, yes, their pray'rs I'll hear; I always have a weakness for the la - - dies! - pear!". A second tempo marking "(At a sign from MOSQUITOS, Allegro.)" appears at the end of the system, along with a piano dynamic marking "*p*".

cresc. poco a poco.

the soldiers spread apart, and let the peasants pass through. They surround the KING, and present their petitions.)

This system shows the piano accompaniment for the third system. It includes the dynamics "*cresc.*" and "*poco a poco.*". The performance instruction at the bottom reads: "the soldiers spread apart, and let the peasants pass through. They surround the KING, and present their petitions.)".

THE PEASANTS.
1st. SOPRANOS.

Ah! sire!..... hear, we pray..... our pe -

2d. SOPRANOS.

f

This system contains the first system of music. It features two vocal staves (1st and 2nd Sopranos) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a forte (*f*) dynamic. The lyrics are: "Ah! sire!..... hear, we pray..... our pe -".

ti - - - tions! Hear, we pray, our..... pe -

This system contains the second system of music. It features two vocal staves and a piano accompaniment. The lyrics are: "ti - - - tions! Hear, we pray, our..... pe -".

ti - tions!

This system contains the third system of music. It features two vocal staves and a piano accompaniment. The lyrics are: "ti - tions!".

PETITIONS OF THE PEASANTS.

PEASANT WOMEN in 3 groups.

1st group. Ah! sire, our small pe - ti - tions bear, Your troops have spoil'd us far and near; They've trampled
 2d group. Ah! sire, we had up - on our green, Six pret - ty calves as e'er were seen, For which we
 3d group. Ah! sire, your troops in mer - ry mood, Told us some jokes, both bad and good; 'Tis not that

crops, as all may see... .. The bumper 'swell as soldiers train'd, Have stol'n our eggs, our
 hoped to get good price;..... But yes - ter - day, a squadron light Of cav - a - liers came
 we offence did take,.... .. But that our lov - ers were enraged, And broke the vows that

Sva.

wine-casks drain'd, We ask of you in - dem ni - ty, We ask of you in - dem - ni - ty!
 just at night, And veal they supp'd on in a trice, They made them veal for supper, nice!
 us engaged, For which, in - dem - ni - ty, pray make, For which, in - dem - ni - ty pray make.

f *3d.* ALL THE PEASANTS.

2. Ah!
3. Ah! make. Some in - dem - - ni-ty you will make, Some in - dem

f

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* (forte) is placed above the piano part.

- - ni-ty you will make, Some in - dem - - ni-ty you will make, Some in - dem - - ni-ty you will make.

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a melodic line with some rests. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and a 2/4 time signature.

THE KING.

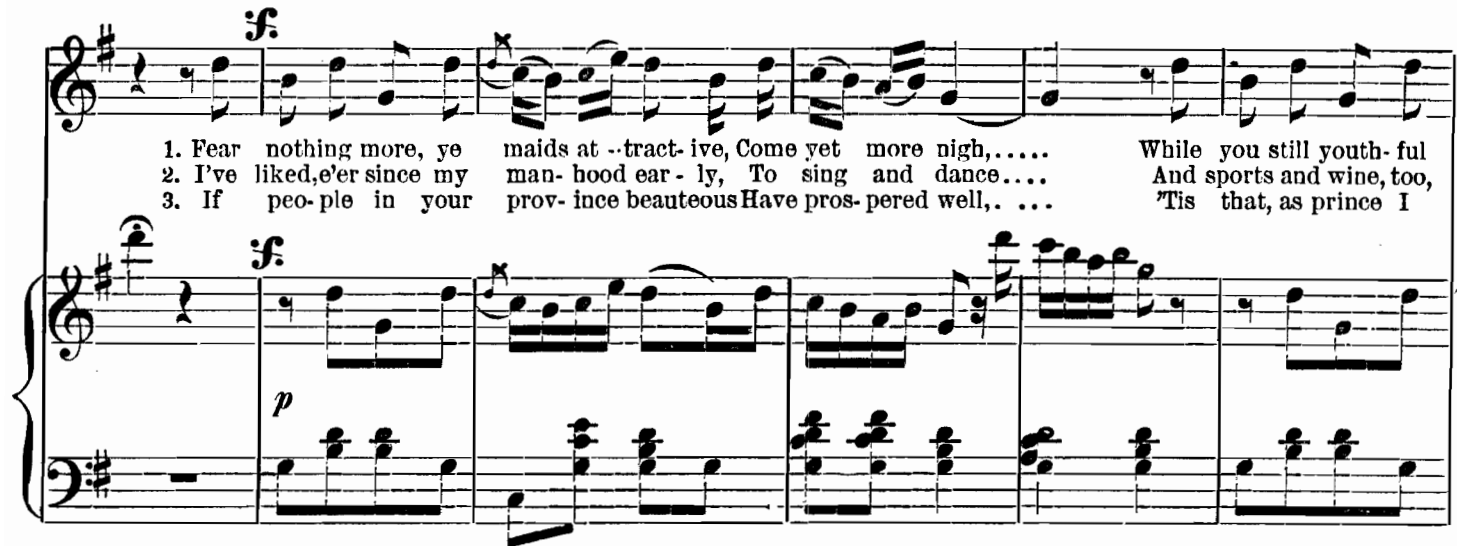
I heed your tri-als with compassion, All shall be paid in princely fashion.

p *mf*

Detailed description: This block contains the musical score for 'THE KING'. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line has a melodic line with some rests. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are placed below the piano part.

COUPLETS OF THE KING.

f



1. Fear nothing more, ye maids at - tract - ive, Come yet more nigh, While you still youth - ful
 2. I've liked, e'er since my man - hood ear - ly, To sing and dance.... And sports and wine, too,
 3. If peo - ple in your prov - ince beauteous Have pros - pered well, . . . 'Tis that, as prince I

are, and ac - tive, Soft heart have I..... Your light requests, your brief pe - ti - tions, Give
 I've loved dear - ly, And beau - ty's glance.... A - bove my head have years pass'd light - ly, And
 e'er was du - teous, As all can tell..... The la - dies were both kind and ten - der, And

Sva. ~~~~~



them to me, Your king will bet - ter your con - di - tion; As you shall see.
 yet, mean - while, I still am gal - lant, gay, and sprightly, With pleas - ant smile.
 not too shy..... Just ask your mothers, truth to ren - der, If thus was I?



(Takes the petitions, and in exchange gives them gold pieces.) They are for you dear, yes, for

p

Detailed description: This system contains the first two lines of music. The top line is a vocal staff in G major with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a treble clef and a key signature of one sharp (F#). A dynamic marking of *p* (piano) is placed below the piano staff. The music is in 4/4 time and spans four measures.

you, dear, for you and you, dear, These bright crowns of gold. I am cash - ier, as well as

Detailed description: This system contains the third and fourth lines of music. The vocal line continues from the previous system. The piano accompaniment continues with the same instrumentation and key signature. The lyrics are: "you, dear, for you and you, dear, These bright crowns of gold. I am cash - ier, as well as".

fa - ther, as fa - ther, as fa - ther, Of all my sub - jects. I'm fa - ther of my subjects, whether young or

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues. The piano accompaniment continues with the same instrumentation and key signature. The lyrics are: "fa - ther, as fa - ther, as fa - ther, Of all my sub - jects. I'm fa - ther of my subjects, whether young or".

old.

f He is cash - ier, as well as fa - ther, He's fa - ther, he's fa - ther, he's fa - ther, cash -

f He is cash - ier, as well as fa - ther, He's fa - ther, he's fa - ther, he's fa - ther, cash -

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a treble clef and a key signature of one sharp (F#). It begins with a whole rest followed by a quarter note. The second and third staves are vocal lines with lyrics. The second staff starts with a dynamic marking of *f* and contains the lyrics: "He is cash - ier, as well as fa - ther, He's fa - ther, he's fa - ther, he's fa - ther, cash -". The third staff also starts with *f* and contains the lyrics: "He is cash - ier, as well as fa - ther, He's fa - ther, he's fa - ther, he's fa - ther, cash -". The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both in the key of F#.

1st. & 2d. *3d.*

-ier, Cash - ier and fa - ther of his sub - jects, young and old. old.

THE KING.

2. I've old.

3. If

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and key signature of one sharp. It contains the lyrics: "-ier, Cash - ier and fa - ther of his sub - jects, young and old." followed by a measure with a fermata. Above the staff, the first two endings are labeled "*1st. & 2d.*" and the third ending is labeled "*3d.*". The second and third staves are vocal lines with lyrics. The second staff contains the lyrics: "-ier, Cash - ier and fa - ther of his sub - jects, young and old." followed by a measure with a fermata. Above the staff, the text "THE KING." is written. Below the staff, the second ending is labeled "2. I've old." and the third ending is labeled "3. If". The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both in the key of F#.

KING. Well, but I don't see my son-in-law?

MOSQ. He is here, sire.

SCENE XI. *The KING. GAETAN. DON MOSQUITOS.*

KING. Ah, son-in-law! I bring you joyful tidings! (*To MOSQUITOS.*) Colonel, go and get ready. No, wait! (*To GAETAN.*) I am so happy! The princess, my daughter, ought to be here already, with the Camérera.

GAE. Let us see! What is it all about?

KING. Son-in-law, I have sent despatches to the great powers.

GAE. Apropos of what?

KING. I have ordered illuminations, torches, colored lamps, and Venetian lanterns! Colonel, get ready. No, wait—I am so happy!

GAE. (*Aside.*) Oh! patience!

KING. Then there will be fireworks, petards, fusées, Roman candles, and your portrait with that of the princess in the middle of a sun, before the bouquet—pim, pam, pataboum! Colonel! Ah! there you are! Get a battery ready in front of the parade, and hold yourself in readiness to fire a salute of fifty guns.

MOSQ. Yes, sire! (*He goes out.*)

GAE. But, will you tell me, finally—

KING. What! have I not told you? 'Pon honor, I am so happy! Well, where is the paper, Colonel? (*He finds it again.*) Ah! Ah! I was sure I had given it to you! Son-in-law, 'tis no longer a father whom you address, 'tis almost a grandfather!

GAE. (*Taking the paper.*) But what is it about?

KING. The bulletin of the principal court-doctor! There it is! There can be no deception. Happy presages for the dynasty!

GAE. Ah! bosh!

KING. What do you say of the surprise? After all, you ought to expect it, my jolly young cock.

GAE. But allow me.

KING. Will it be a prince? Will it be a princess? Any way; so long as it resembles me! I have insisted upon sharing with my people these earliest hopes. (*Gazing at him.*) Well? You have a very droll air.

GAE. It seems to me you are in a devil of a hurry, and I have good reasons for believing that the principal court doctor is mistaken.

KING. Come, now!

GAE. I dislike to recall to you that there were some rather painful moments in our early interviews.

KING. Gracious! I remember them well! You gave me much anxiety with your escapades. But all that is forgotten; you have attended to the duties of a husband.

GAE. That is to say.—

KING. There is no "that is to say" about it! On the morrow of your marriage, you have insisted upon leaving the princess at the convent, to attend to your camp duties. That just suited me. I adore manœuvres, and have lost six pounds of flesh in two months. That is all right; and from the moment that the dynasty—

GAE. At last—that is too much! Your doctor is a fool!

KING. There is no fool in the case!

GAE. I know what to stick to.

KING. I, too, know what to stick to.

GAE. Better than I?

KING. Well, 'tis enough.

GAE. 'Tis not possible; it would be inexplicable.

KING. How inexplicable! Was there ever such a pig-headed fellow seen? At least, you will talk about it with the princess!

GAE. I count upon doing so.

KING. She ought to be here now, with the Camérera!—Twenty minutes late! I'll wait no longer! I'll go to meet her! I have an itching in my royal legs. I am so happy! Won't you come with me? No? Well, wait for us here! (*He goes out singing the national anthem.*)

SCENE XII. *GAETAN.*

GAE. No; 'tis not possible! There is some mistake. I do wrong to alarm myself. 'Tis not that it might wound me through my affections—I scarcely remember that I have a wife—but, spite of all—

SINCE OUR WEDDING DAY.

No. 21. Couplets.

Allegro agitato.

Piu moderato.

Allegro agitato.

Piu moderato.

1st. Since our wedding day,
2d. Have I then, the right,
Piu moderato.

ab - sence from the prin - cess Leaves up - on my heart no shad - ow of re - gret.
thus to judge se - vere - ly? I was first to sin, and must my wrong ad - mit.

Who'd have dared to say that she, young and guile-less, Would re-place me thus,—
 Yet 'tis hard to learn what seems prov'd so clear-ly, Know-ing all the while

could so soon for-get? Would re-place me thus, could so soon for-get? Such mis-
 that I'm free of it. Know-ing all the while that I'm free of it.

Piu animato.

- hap When it smites our broth-ers Seems luck of war, to me, and oth-ers, ah, ah, ah droll 'tis

cres. *(laughingly.)* *f*

sure-ly, yet, yet, When us it smites, 'mid jokes and chaff-ing, There is we

(soberly.)

say, no cause for laughing, But tri-ling things, smallest things, ah! ah!

Pressez.

ff

(with rage.)

ah! tri-ling things will tears be-get!

s/z

a tempo.

Plus vite.

ff

GAE. Oh! all will be explained! But I am vexed with them for having troubled me. I was so happy near my little Josefa.

SCENE XIII. GAETAN. MORALES.

GAE. (*Noticing MORALES, aside.*) Ah! there is the other one! The husband—he—poor fellow! (*Aloud.*) What is it, lieutenant?

MOR. I come to give account to your highness of the mission confided to me.

GAE. 'Tis well! (*Observing MORALES more closely. Apart.*) He is all in a sweat! I have made him trot in the sun while—Lieutenant Morales—I am quite satisfied with you. You are now captain! (*Aside*) I owe him that, at least!

MOR. Your highness overwhelms me with bounties. In truth, I do not deserve—

GAE. Yes, yes! You are very deserving.

MOR. I am confused by this new favor, and since by chance I find myself alone with your highness, I ask permission to speak freely—with open heart.

GAE. I will hear you.

MOR. I ought to have done so sooner.

GAE. (*Aside.*) What has he to say to me?

MOR. Well, monseigneur, I have a remorse that weighs upon my conscience.

GAE. You! Morales?

MOR. Yes, monseigneur. The night of your marriage, thinking no harm, I have penetrated into the bridal chamber.

GAE. How! In the chamber!

MOR. I yielded to a sentiment of curiosity.

GAE. (*Aside.*) He calls it curiosity.

MOR. I wished to go out again, and return to my post. I don't know how it happened, but I found myself locked in! Oh! this is really true, monseigneur.

GAE. (*Aside.*) Locked in!—by me—but then it would then be he!

MOR. Your highness will understand the situation of a poor fellow, who, married in the morning, has not had time to embrace his legitimate wife. We are young, and there are impulses.—

GAE. Enough! Not another word!—And I who—Oh! if I stay here, I don't know what I might do. (*He moves off, then returns.*) Captain Morales, you are lieutenant. (*Gets out.*)

SCENE XIV. MORALES alone.

He has gone off furious! I like that better at times. I don't

know why. That favor has been a burden to me. I have caught words from my comrades—looks interchanged. Just now, even, when I returned, I don't know what Baldomero wanted to tell me, nor of what mysterious visit he spoke. Oh! 'tis jealousy that has caused them to invent all that! First, 'tis impossible, since Josefa is shut up in that devilish convent with the princess—since I, her husband, have not found means to see her since the night when somebody locked us up, by good luck! Oh! I am crazy to torment myself thus!

SCENE XV. MORALES. JOSEPH.

(JOSEFA opens the door of the mill, and appears upon the steps at the top of the little path that leads thither.)

JOS. Everybody has gone. (*The door makes a noise in opening. MORALES turns his eyes in that direction.*)

MOR. (*Stupefied.*) Oh! (*He rises and conceals himself behind a tree, thus, he sees all without being seen. JOSEFA closes the door with precaution, looks to see if anyone observes her, and descends, turning her head like one who is afraid of being surprised; just when she is about to disappear, MORALES without having lost sight of her, rushes upon her, and seizes her by the arm.*) Whence come you?

JOS. Morales!

MOR. (*Threateningly.*) Whence come you?

JOS. Oh! you hurt me. I come,—I come—from the mill.

MOR. Whom were you with there?

JOS. With nobody.

MOR. How do you happen to be here? Why have you left the convent?

JOS. (*Aside.*) Impossible to tell him! (*Aloud.*) That is what I am about to tell you.

MOR. I listen. Well? Answer me. Have you seen the prince?

JOS. (*Hesitating.*) No—

MOR. (*Showing his wedding ring.*) Swear it upon that ring!

JOS. That is to say—a moment only.

MOR. Ah? you see—Ah! ah! the others had good reason for laughing at me! It was true, then!

JOS. What was true? Morales, I pray you, tell me! (*She tries to take his hand.*)

MOR. (*Pushing her off.*) Don't touch me.

JOS. Ah! is that it? I understand now!

SINCE MONSIEUR BELIEVES ME FAITHLESS.

SONG ABOUT HUSBANDS.

No. 22.

Allegro agitato.

Piano introduction in 2/4 time, key of B-flat major. The music is marked *Allegro agitato*. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

1ST COUPLET. JOSEFA.

Vocal and piano accompaniment for the first couplet. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Since monsieur be-lieves me faith-less, With-out a rea-son for the doubt,". Dynamics include *sfz* (sforzando).

Vocal and piano accompaniment for the second couplet. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Scolds, maltreats me and re-fus-es To hear my truth-ful sto-ry out. Instead of". Dynamics include *sfz* (sforzando).

Vocal and piano accompaniment for the final line. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "what you charge de-ny-ing, Instead of what you charge de-ny-ing, I dis-dain with one word re-". Dynamics include *sfz* (sforzando) and *suivez.* (follow).

MORALES. (*speaks.*) Look here, now, my little JOSEFA.
a tempo. sf (angrily.)

ply - ing. Hus - bands all a - like, jeal - ous monsters are: Fret - ful,

peev - ish, cross and un - fair, Such are husbands all, Both the great, and small. Hur - ry and wed,

hur - ry and wed! This por - trait of one rep - re - sents you all.

2D VERSE. JOSEFA.

Vain in fur-ther ex-pla-na-tion; No worth have words when not be-lieved.

I de-light in gross flirt-a-tion, My hus-band I've be-trayed, de-ceived. Are you con

-tent with my free taunting? Are you con-tent with my free taunting? Is there aught be-side that is

(with great dignity.)
a tempo. *f* (angrily.)

want-ing? Hus-bands, all a-like, jeal-ous monsters are: Fret-ful,

peev - ish, cross and un - fair, Such are husbands all, Both the great, and small. Hur - ry and wed,

hur - ry and wed! This por - trait of one rep - re - sents you all.

MOR. My little Josefa!

JOS. Farewell!

MOR. You will not go off in that way!

JOS. Yes, yes! I shall go away! Release me, sir, release me. (Struggling.)

SCENE XVI. *The same.* MOSQUITOS.

MOSQ. Well, well, what is going on here?

MOR. It is—it is—that woman who introduced herself into the camp, and who sought to conceal herself.

MOSQ. Admirable! All spies will be passed upon by court-martial. It is the rule of war; but, lieutenant, do not forget that we are only having sham war. This poor child had the air of the matter seriously. (A salute is heard in the field from the drums.) Here is the king, arrived with the princess.

JOS. The princess! She was in time, then happily.

SCENE XVII. THE KING. SCOLASTICA. MICAELA. (These in riding habits.) DON MOSQUITOS. GAETAN. Then

MORALES. JOSEFA. Soldiers, Peasants, &c.

GAE. Ah! here they are at last!

KING. Well, well! beat no more! We can hear nothing else. (To MICAELA.) Behold, my daughter, the head-quarters of your husband, and behold your husband himself. (MICAELA and the prince salute each other coldly, and at a distance.)

MOSQ. Sire, the pieces are ready. Shall we fire?

KING. Without doubt.

GAE. Wait a moment, I pray you.

KING. Why wait?

GAE. (Taking the golden key from his pocket) Because an explanation between us is necessary. (To SCOLASTICA.) Do you recognise this?

SCOL. Thé gold key!

KING. Ah! yes.

GAE. Well, the princess is here to tell you that I made no use of it.

KING. Come now!

MIC. 'Tis correct!

KING. Ah! bah! she agrees to it.

SCOL. What do I hear!

MIC. (Gaily.) Only, that proves nothing, and 'tis I, who should have the right to complain.

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I'M PRINCESS STILL.

No. 23. FINALE.

MICAELA. *Moderato.*

I'm princess still, your wife new-wedded, But not the one for whom you care; Yet

Moderato.
f

jealous strife is not im-bed-ded 'Twixt me and her whom you prefer. How could there be such sad disaster, Since I, my

self the two com-prise? Dear prince, my too dis-dain-ful mas-ter, Come look me fairly in the

eyes. Know me as Jo-se-fa, Or as Mic-a-e-la:

pp

Give me ei - ther name, give me ei - ther name, Which-e'er suits you best. Give to each her

part, But a - bide the test: While one has your hand, one retains you

JOSEFA with MICA.
Piu presto.

heart, one re - tains your heart. All the se - cret now you know
SCOL.

Mi - ca - e - la, Jo - se - fa,
THE KING.

Mi - ca - e - la, Jo - se - fa,
MOR.

Mi - ca - e - la, Jo - se - fa,
Mosq.

f

That has long per - plexed you so. All, at length, I will ex - plain.

What it means, who now will show? Mi - ca - e - la, Jo - se - fa,

What it means, who now will show? Mi - ca - e - la, Jo - se - fa,

What it means, who now will show? Mi - ca - e - la, Jo - se - fa,

GAETAN.

Mi - ca - e -

What it means, who now will show? Mi - ca - e - la, Jo - se - fa,

Till no se - cret shall re - main. All, at length, I will ex - plain,

What it means, who will ex - plain? Mi - ca - e - la, Jo - se - fa,

What it means, who will ex - plain? Mi - ca - e - la, Jo - se - fa,

What it means, who will ex - plain? Mi - ca - e - la, Jo - se - fa,

la! Or Jo - se - fa! I should have

What it means, who will ex - plain? Mi - ca - e - la, Jo - se - fa,

Till no se - cret shall re - main. All the se - cret
 What it means, who will ex - plain? Mi - ca - e - la,
 What it means, who will ex - plain? Mi - ca - e - la,
 What it means, who will ex - plain? Mi - ca - e - la,
 known, You did but feign.
 What it means, who will ex - plain? Mi - ca - e - la,

now, you know, That has long trou - bled you so.
 Jo - se - fa, What means it? who now will show?
 Jo - se - fa, What means it? who now will show?
 Jo - se - fa, What means it? who now will show?
 Par - don me, Will you kind - ly deign?
 Jo - se - fa, What means it? who now will show?

1o Tempo.

Choose for yourself where love impress - es, The wife to love your heart de - sired; I

saw you in my soul's re-cess-es. I loved you, thus my heart was fired. Let love excuse what love confesses, You

par - don thus I may re - gain, If by my art, and skill'd ad - dress - es I've learn'd my husband to ob -

- tain. Princess still am I, Or Jo - se - fa, shy;

GAETAN.

Princess be at will, Or Jo - se - fa

Give me then the name, give me then the name, That will suit you best. I will keep the
still, And take you the name that suits you the best.

love on my heart im-press; You hold at command, You hold at com-
I will keep the love on my heart impress; You hold at com -

- mand, My heart and my hand.
- mand, My heart and my hand.

(they converse.)

pp

1st.

2d.

Allegro.

f

SOPRANOS. *f*

By our an - thems we'll cel - e - brate, Of our kings, the race ex - tend - - ed. No - ble

TENORS. *f*

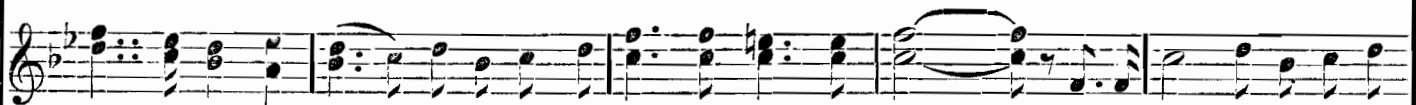
By our an - thems we'll cel - e - brate, Of our kings, the race ex - tend - - ed. No - ble

BASSES. *f*

By our an - thems we'll cel - e - brate, Of our kings, the race ex - tend - - ed. No - ble



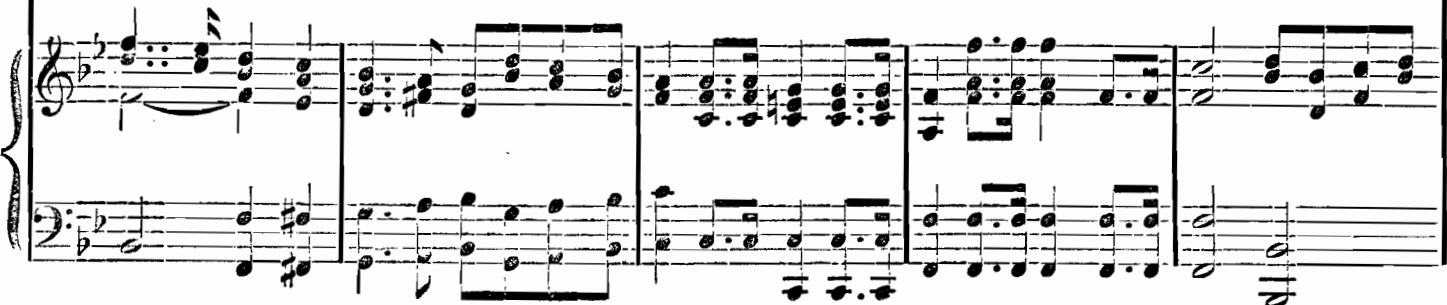
deeds, and conquests splen - did, Our hearts to them we ded - i - cate,..... May their days e'er be full of



deeds, and conquests splen - did, Our hearts to them we ded - i - cate,..... May their days e'er be full of



deeds, and conquests splen - did, Our hearts to them we ded - i - cate,..... May their days e'er be full of



pleas - ure, May their nights calm be, without meas - ure, And may their bliss lasting be, With much the same for

pleas - ure, May their nights calm be, without meas - ure, And may their bliss lasting be, With much the same for

pleas - ure, May their nights calm be, without meas - ure, And may their bliss lasting be, With much the same for

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "pleas - ure, May their nights calm be, without meas - ure, And may their bliss lasting be, With much the same for". The piano part features a steady accompaniment with chords and moving lines in both hands.

you and me. And may their bliss lasting be, With much the same for you and me.

you and me. And may their bliss lasting be, With much the same for you and me.

you and me. And may their bliss lasting be, With much the same for you and me.

The second system continues with the same three vocal staves and piano accompaniment. The lyrics are: "you and me. And may their bliss lasting be, With much the same for you and me.". The piano accompaniment continues with similar harmonic support.

1o. *Tempo.* GAETAN. (to JOSEFA.)

'Tis you who win the game just end - - - ing, And all is

THE KING.

well that well doth end. My dy - nas - ty with hope ex - tend - -

MICAELA.

- ing. To Eu - rope's bal - ance, aid will lend. Since for - tune

crowns the wife's en - deav - - or, At last, you'll the prin - cess ap - prove.

.... And hold for each, I hope, for - ev - - er, The same good

GAETAN.

will, The same kind love. That speaks well ! and will

ALL. (without chorus.)

tell ! When with mar - riage love's com - plet - ed, Life, of ills, is fair - - ly cheat - - ed, Nothing

Mic.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well! When with marriage love's com-
JOS.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well! When with marriage love's com-
SCOL.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well! When with marriage love's com-
THE KING.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well! When with marriage love's com-
GAETAN.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well!

Sop.



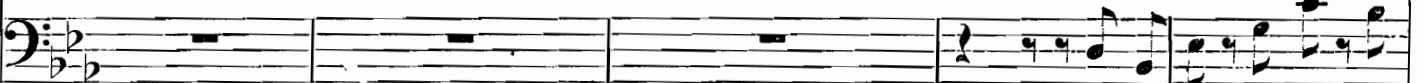
When with marriage love's com-

Ten.



When with marriage love's com

Basses.



When with marriage love's com-



ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta ta ta ra ta ta ra ta ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta ta ta ra ta ta ra ta ta ta ta Ta ra ta

ff *f* *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

GAETAN.

ff *ff*

Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta ta ta ra ta ta ra ta ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

ff

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

ta ta ta ta ta ta ta ta ta ta ta.....

ta ta ta ta ta ta ta ta ta ta ta.....

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

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

ta ta ta ta ta ta ta ta ta ta ta.....

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

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

Fine.

Detailed description: This is a musical score for voice and piano. It consists of two systems of staves. The first system has five vocal staves (treble and bass clefs) and two piano staves (treble and bass clefs). The second system has two piano staves. The lyrics are 'ta ta ta Ta ra ta ta ta ta ta ta ta ta ta ta.....' repeated across the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a 'Fine.' marking.

