

VOCAL SCORE.

# PRINCESS IDA

Or, CASTLE ADAMANT.

BY

W. S. GILBERT

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OF  
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# PRINCESS IDA ; or, CASTLE ADAMANT.

## DRAMATIS PERSONAE.

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

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

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

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

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

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# PRINCESS IDA

122231

## INTRODUCTION.

*Vivace.*

PIANO

*Andante espressivo.*

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

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

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

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

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

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

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

# ACT I.

## No. 1.

## CHORUS & SOLO—(Florian).

*Allegro moderato.*

PIANO. *f* *Silent.*

GIRLS.

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

MEN.

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

*p*

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

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

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

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

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

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

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

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



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

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

*con forza.*

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

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

CHORUS.

FLORIAN.

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

CHORUS.

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

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

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

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

This system contains the first two systems of a musical score. The top system has two vocal staves with lyrics. The bottom system has two piano accompaniment staves. The music is in a minor key and 4/4 time.

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

This system contains the third and fourth systems of the musical score. The top system has two vocal staves with lyrics. The bottom system has two piano accompaniment staves. The music includes dynamic markings such as *cres.* and *ff*.

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

This system contains the fifth and sixth systems of the musical score. The top system has two vocal staves with lyrics. The bottom system has two piano accompaniment staves. The music features sustained chords and melodic lines.

This system contains the seventh system of the musical score, which consists of two piano accompaniment staves. The music continues with complex harmonic textures and rhythmic patterns.

## No. 2.

## SONG—(Hildebrand &amp; Chorus).

*Allegro con brio.*

PIANO.

## HILDEBRAND.

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

CHORUS.  
GIRLS.

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

MEN.

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

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

CHORUS

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

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

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

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

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

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

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

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

**HILD.**

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

CHORUS.  
GIRLS.

HILD

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

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

*p*

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

## CHORUS.

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

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

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

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

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

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

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

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

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

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



## No. 3.

## RECITATIVE &amp; SONG—(Hilarion).

PIANO.

*f*

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

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

HILARION. *Lento.*

The recitative section begins with the vocal line on a single staff. The lyrics are: "To-day we meet, My ba-by bride and I—". The piano accompaniment is shown in two staves below. The tempo marking *Lento* is present.

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

*Moderato.*

The third system of the recitative section continues the vocal line and piano accompaniment. The lyrics are: "al- che-my of twen-ty years!". The tempo marking *Moderato* is present. The dynamic marking *p* (piano) is indicated.

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

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

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

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

*crus.* *f* *dim.*

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

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

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

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

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

## No. 4.

## CHORUS.

*Allegretto moderato.*

PIANO.

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

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

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

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

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

*Attacca No. 5.*

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

(♩ = ♩)

PIANO

*staccato.*

*dim.*

ARAC.

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

*p*

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

GURON.

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

SCYN.

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

*f*

*p* ARAC.

Po - li - tics we bar, . . .

The first system of music consists of three staves. The top staff is a vocal line in a soprano clef with a treble clef, containing the lyrics "Po - li - tics we bar, . . .". The middle staff is the piano's right hand in a treble clef, and the bottom staff is the piano's left hand in a bass clef. The music is in a minor key and 4/4 time. A piano dynamic marking (*p*) is present. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system of music consists of three staves. The top staff is a vocal line in a soprano clef with a treble clef, containing the lyrics "They are not our bent; . . . On the whole we are .". The middle staff is the piano's right hand in a treble clef, and the bottom staff is the piano's left hand in a bass clef. The music continues from the first system. A piano dynamic marking (*p*) is present. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Not in - tel li - gent. . . .

The third system of music consists of three staves. The top staff is a vocal line in a soprano clef with a treble clef, containing the lyrics "Not in - tel li - gent. . . .". The middle staff is the piano's right hand in a treble clef, and the bottom staff is the piano's left hand in a bass clef. The music continues from the second system. A piano dynamic marking (*p*) is present. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

GURON.

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

SCYN.

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

The fourth system of music consists of five staves. The top staff is a vocal line in a soprano clef with a treble clef, containing the lyrics "No, no, no, Not in - tel - li - gent!". Below it is a vocal line in a soprano clef with a treble clef, containing the lyrics "GURON.". The third staff is a vocal line in a soprano clef with a treble clef, containing the lyrics "No, no, no, Not in - tel - li - gent!". Below it is a vocal line in a soprano clef with a treble clef, containing the lyrics "SCYN.". The bottom staff is the piano's left hand in a bass clef. The music continues from the third system. A piano dynamic marking (*p*) is present. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ARAC.

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

*p* *staccato.* *pp*

*con Sva.*

We can play our part,

Fight - ing is our trade! . . . . . Yes, yes, yes!

GURON.

Yes, yes, yes!

SCYN.

Yes, yes, yes!

Fight - ing is our trade!

Fight - ing is our trade!

Fight - ing is our trade!

*Pia voce.*

*f*



## ARAC, GURON &amp; SCYNTHIUS.

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

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

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

ing is our trade! Yes, yes, yes!

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

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

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'trade!' followed by 'Or - der comes to fight, ha! ha!' and 'Or - der is o - bey'd!'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

*The three Principals, unison.*

Ha, ha! Fight

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

The second system features three vocal lines and piano accompaniment. The lyrics are 'Ha, ha! Fight' and 'Or - der comes to fight! Or - der is o - bey'd! Fight'. The piano accompaniment continues with a steady rhythmic pattern.

ing is. Yes, yes, yes!

ing is

The third system continues with three vocal lines and piano accompaniment. The lyrics are 'ing is. Yes, yes, yes!' and 'ing is'. The piano accompaniment maintains the same rhythmic structure.

Fight-ing is our trade, ha, ha!

their trade!

The fourth system concludes the piece with three vocal lines and piano accompaniment. The lyrics are 'Fight-ing is our trade, ha, ha!' and 'their trade!'. The piano accompaniment ends with a final chord.

## No. 6.

## SONG—(Gama.)

*Allegro non troppo.*

PIANO. *f*

The piano introduction consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are grouped by a brace and contain a piano accompaniment in C major, 2/4 time. The tempo is marked 'Allegro non troppo' and the dynamic is 'f' (forte). The music features a steady eighth-note bass line and chords in the right hand.

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

The first line of the song features a vocal melody on a single treble clef staff and piano accompaniment on two staves. The lyrics are: "1. If you give me your at-ten-tion, I will tell you what I am: I'm a". The piano accompaniment continues with the same rhythmic pattern as the introduction.

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

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

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

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

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

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

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

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

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

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

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

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

ir - ri - ta - ting chuckle, I've a ce - le - bra - ted sneer, I've an en - ter - tain - ing snig - ger, I've a fas - ci - na - ting leer. To

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

- though I try to make my - self as pleasant as I can, Yet ev - 'ry - bo - dy says I am a dis - a - greeable man! And I

can't think why! I can't think why!

CHORUS. GIRLS.

He can't think why! He can't think why!

MEN.

He can't think why! He can't think why!

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

GAMA.

P'haps if you ad -

*Allegro.*

PIANO.

*f* *p*

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

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

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

*rit.*

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

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

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

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

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

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



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

*rit.* . . .

**GIRLS.**

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

**MEN.**

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

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

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

**RECIT. HILARION.**

**RECIT.**

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

*a tempo.*

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

*a tempo.*

*Allegretto grazioso.*

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

*p*

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

**CHORUS. GIRLS.**

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

**MEN. *p***

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

*p*

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

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

**CYRIL**

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

ly! . . .

*p*

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

**GIRLS. CHORUS.**

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

**MEN.**

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

*p*

FLORIAN.

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

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

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

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

CHORUS. GIRLS.

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

MEN.

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

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

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

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

TENORS. Oh

BASSES. Oh

HILARION & CYRIL.

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

FLORIAN.

Oh gen - tle

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

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

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

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

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

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

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

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

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

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

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

*p* *ritard.*

*Allegro.*  
*f*

RECIT. GAMA. HILD. GAMA.  
Must we, till then, in pri - son cell be thrust ? You must ! This seems unne - ces - sa - ri - ly severe !  
ARAC, GURON, & SCYN.  
Hear, hear !

*sfz*

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

*f*

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

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

*Principals with CHORUS.*  
*ff* GIRLS, CYRIL & HILARION.

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

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

SOPS., CYRIL with ALTOS.  
HILARION with TENORS.

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

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

*p*

HILD.

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

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

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



**HILD.** **Tutti ff**

guns that go boom! boom! The rum tum - tum Of the mi - li - ta - ry drum, Rum -

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

*cres.* **ff**

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

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

**HILD. & FLORIAN.**

pum, pum! But

**CYRIL & HILARION.**

pum, pum! But

**LADIES.**

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

**ARAC, GURON, SCYN. & MEN.**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## ACT II.

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

*Allegretto grazioso.*

PIANO.

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

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic lines. The left hand maintains the accompaniment. A *cres.* marking is present at the end of the system.

The third system concludes the piano introduction. It features a dense texture of chords and moving lines in both hands, ending with a *ff* dynamic marking.

*f* GIRLS.

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

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

The first two lines of the vocal melody are shown on a single staff. The piano accompaniment is on two staves below. The lyrics are: "To - wards the em - py - re - an heights . . Of ev - ry kind of lore, We've ta - ken sev - 'ral".

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

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

The second two lines of the vocal melody are shown on a single staff. The piano accompaniment is on two staves below. The lyrics are: "ea - sy flights, . . And mean to take some more. In try - ing to a - chieve suc - cess . . No en -".

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

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

*p*

SOLO. MELISSA.

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

*p* *p staccato.*

SOLO. PSYCHE.

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

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

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

*pp*

you will be ad - vided, You will get them Bow - dlerized!

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

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

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

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

**CHORUS.**

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

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

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

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

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

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

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

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

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

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

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

## No. 9.

## CHORUS OF GIRLS.

*Andante* GIRLS.

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

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

PIANO *p*



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

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

*fp*

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

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

*fp*

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

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

*tremolo.*

*p*

*Sua. bassa.*

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

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

## No. 10.

## RECITATIVE &amp; ARIA.—(Princess.)

PRINCESS.

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

PIANC. *p*

*Andante espressivo.*

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

*p*

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

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

*cres.* *dism.*

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

*rall.*

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

*pp*

*rall.*

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

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

*cres. molto.* *ff*

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

## No. 10a.

## EXEUNT FOR PRINCESS IDA AND GIRLS.

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

PIANO.

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

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

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

*f*

No. 11.

SONG.—(Blanche.)

BLANCHE.

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

PIANO. *sf* *p*

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

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

*cres.* *dim.* *p*

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

*p dolce.* *mf*

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

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

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

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

*p dolce.*

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

*più f* *f*

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

## No. 12.

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

*Allegro con moto.*

PIANO. *p*

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

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

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

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

## HILARION, CYRIL, &amp; FLORIAN.

*p*

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

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

## FLORIAN.

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

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

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

CYRIL. HILARION & FLORIAN.

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

HILARION.

fall ! That no - thing man un - set - tles Like a bed of sting - ing

CYRIL & FLORIAN. FLORIAN.

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

CYRIL & HILARION. HILARION.

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



HILARION & CYRIL. FLORIAN.

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

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

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

The second system continues the vocal and piano parts. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A trill marking (*tr*) is placed above the final note of the vocal line.

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

The third system continues the vocal and piano parts. The piano accompaniment maintains the eighth-note pattern. A trill marking (*tr*) is placed above the final note of the vocal line.

RECIT. HILARION. *a tempo.*

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

The fourth system features a recitative vocal line for Hilarion. The piano accompaniment is sparse, with chords in the right hand and a simple bass line in the left hand.

RECIT. *a tempo.*

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

The fifth system features a recitative vocal line. The piano accompaniment is sparse, with chords in the right hand and a simple bass line in the left hand. A dynamic marking of *pp* is present.

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

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

CYRIL & FLORIAN. HILARION.

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

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

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

CYRIL & FLORIAN. HILARION.

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

Tutti.

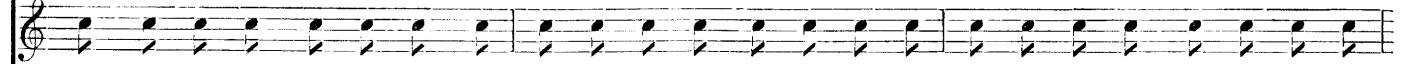
cross the Po - lar O - cean, And they'll find Per-pe-tual Mo-tion, If they can - if they can.

CYRIL.



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

HILARION.

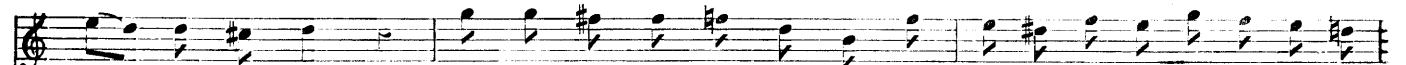
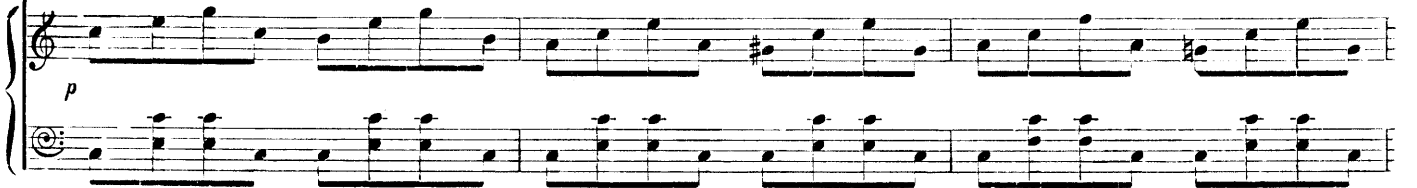


These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si -

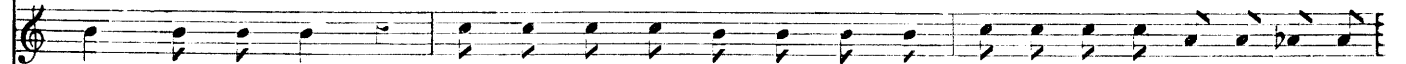
FLORIAN.



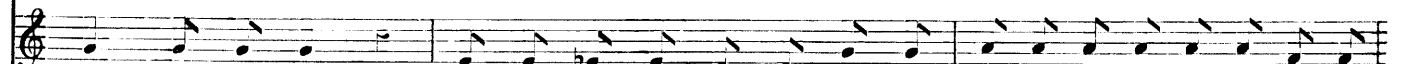
These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si



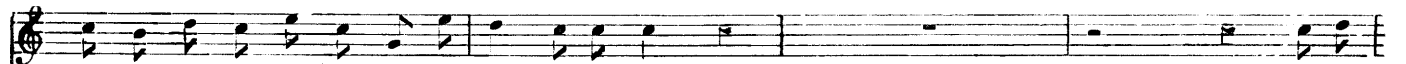
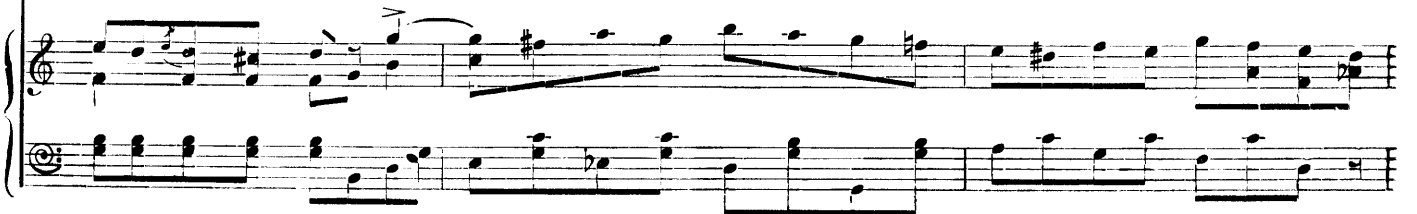
tee we shall see. These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is



tee we shall see. These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

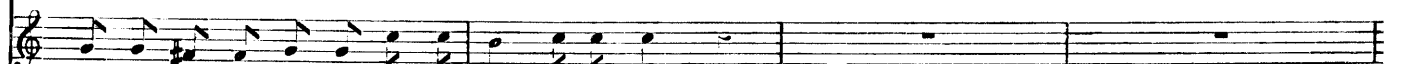


tee we shall see. These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

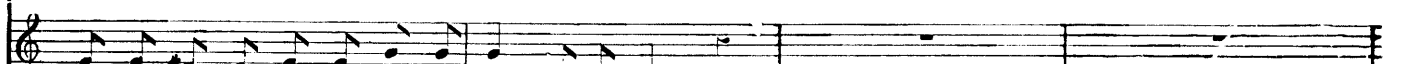


hop - ing at her U - ni - ver - si - tee we shall see !

As for



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



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



## HILARION &amp; FLORIAN. CYRIL.

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

## HILARION &amp; FLORIAN. CYRIL.

## HILARION &amp; FLORIAN. CYRIL.

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

## HILARION &amp; FLORIAN. CYRIL.

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

## HILARION &amp; FLORIAN. CYRIL.

## HILARION &amp; FLORIAN. CYRIL.

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

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

CYRIL.

can— if they can! These are the phe - no - me - na That ev - 'ry pret - ty do - mi - na Is

HILARION.

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

FLORIAN.

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

*p*

hop - ing at her U - ni - ver - si - tee we shall see. These are the phe - no - me - na That

hop - ing at her U - ni - ver - si - tee we shall see. These are the phe - no - me - na That

hop - ing at her U - ni - ver - si - tee we shall see. These are the phe - no - me - na That

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

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

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

*f*

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

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

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

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

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

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

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

The second system continues the vocal and piano parts. The lyrics are: "stea - dy, We've en - larg'd our minds, . . . We've en - larg'd . . . our". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

minds.

minds.

minds.

The third system shows the vocal parts ending with a fermata over the word "minds." and the piano accompaniment concluding with a final chord. The lyrics are: "minds.".

## No. 13.

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

*All'egro vivace*

PIANO

*ff*

*dim.*

HILARION.

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

*p*

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

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

CYRIL.

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

HILARION.

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

FLORIAN.

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

*p sempre.*

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

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

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

*ff* *dim.*

CYRIL.

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

*p*

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

No - bo-dy breaks . . . . more hearts, more hearts than I! . . . .



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

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

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

*sempre p*

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

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

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

*tr*

*f*

*ff*

*dim.*

**FLORIAN.**

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

*p*

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

I am the maid . . . that wins man - . . . kind!

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

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

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

The first system of music consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be." The first two vocal staves are marked with a fortissimo (*ff*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system of music consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "So that a maid is fair to see, Ev-ry maid is the maid for me! . . . ." The piano accompaniment continues with a similar rhythmic pattern to the first system.

The third system of music consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The vocal staves contain rests, indicating that the vocalists are silent during this section. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

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

PRINCESS.

*Andante moderato.*

The world is but a broken toy, Its

PIANO.

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

HILARION.

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

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

*f* *dim.*

PRINCESS. *p*

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

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

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

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

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

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

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

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

*con Sva.*

*p*

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

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

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

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

*con Sva.*

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

*cres.*

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

*dim.* *p* *p*

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

*Allegretto grazioso.* PSYCHE.

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

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

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

*ff pesante.* *p*

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

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

*p*

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

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

*ff pesante.* *p*



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

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

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

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

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

CYRIL.

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

HILARION.

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

FLORIAN.

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

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

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

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

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

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

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

PIANO

PSYCHE.

The wo - man of the wis - est wit May

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

CYRIL.

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

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

PSYCHE.  
Then

MELISSA.  
Then

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

Then

HILARION.  
Then

FLORIAN.  
Then

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

found . .

found !

found ! .

found ! .

found ! . .

This system contains five staves. The top three staves are vocal lines, each with the lyrics "found . .", "found !", and "found ! ." respectively. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

MELISSA.

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

This system contains three staves. The top staff is a vocal line for Melissa, starting with the lyrics "2. My nat - 'ral in - stinct teach - es me (And". The bottom two staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the previous system.

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

This system contains three staves. The top staff is a vocal line continuing the lyrics from the previous system: "in - stinct is im - por - tant, O!) You're ev - 'ry-thing you ought to be, And no - thing that you". The bottom two staves are piano accompaniment.

## HILARION.

ought - n't, O! That fact was seen at once by you In ca - sual con - ver - sa - tion, O! Which

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

## PSYCHR.

Then

## MELISSA

Then

## CYRIL

Then

## HILARION.

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

Then

## FLORIAN.

Then



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

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

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

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

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

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

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

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

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

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

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

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

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

found!  
found!  
found!  
found!  
found!

## No. 17.

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

MELISSA. <sup>3</sup>

Now wouldn't you like to

*Allegretto.*

PIANO. *f* *p*

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

BLANCHE.

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

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

Pride!) With - out a doubt I'll

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

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

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

*rall.*

- luck - y, my La - dy, O!  
 - luck - y, my *ten.* La - dy, O!

You're much too meek, Or

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

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

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

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

ma-gine it. Sing hey!

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

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

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are: "day will come! Sing, she shall learn That a worm . . . will turn Sing" on the top staff and "day will come! Sing, she shall learn That a worm . . . will turn. Sing" on the bottom staff. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

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

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

*ten.*

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "Hap - py - go - luck - y, my La . . . dy, O!" on both the top and bottom vocal staves. The piano accompaniment includes a dynamic marking of *ten.* (tender) and a *f* (forte) marking. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

The third system of the musical score shows the piano accompaniment for the final section. It consists of two staves (treble and bass clefs) with a complex arrangement of chords and melodic lines. The piano part continues with a steady bass line and active right-hand accompaniment, concluding the piece.

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

*Allegretto.*

PIANO.

1ST SOPRANO.

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

2ND SOPRANO.

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

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

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



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

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

## SOLO. BLANCHE.

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

*dim.* *p*

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

## CHORUS.

## SOLO. CYRIL.

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

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

*p*

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

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

with cold roast lamb!

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

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

*cras.* *f*

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

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

luncheon bell, the lun - cheon bell!

luncheon bell, the lun - cheon bell!

## No. 19.

## SONG—(Cyril).

CYRIL.

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

*Allegretto.*

PIANO.

*f* *p*

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

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

*rall.*

*colla voce.*

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

*a tempo.*

*p*

*a tempo.*

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

*cres.* *f*

kind of maid Sets my heart a flame - a !

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

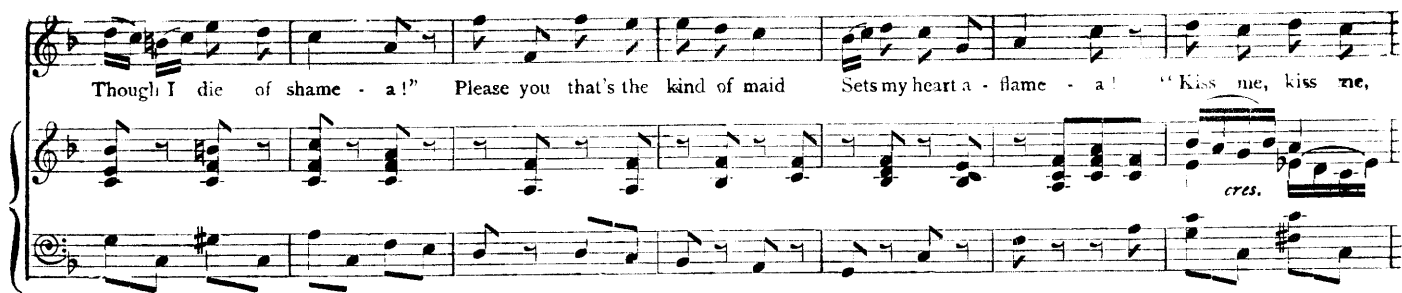
*p*

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

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

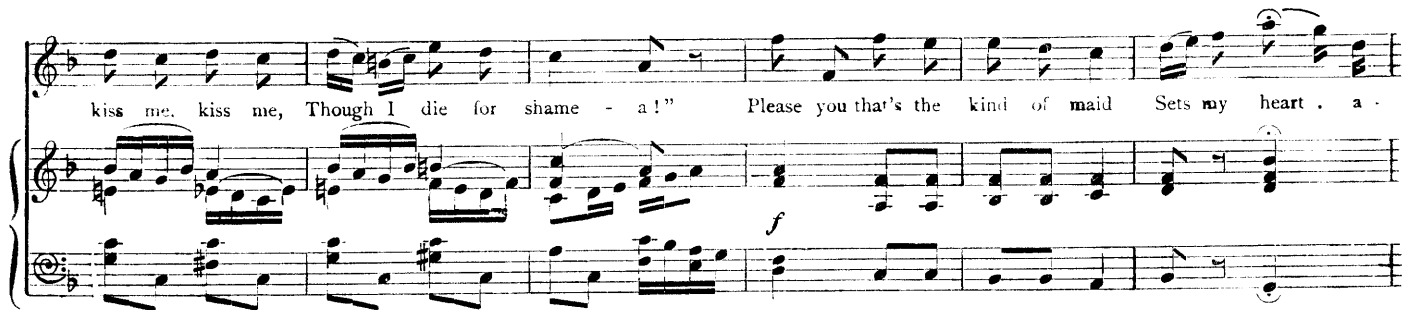
*rall.* *p a tempo.*  
*colla voce.* *a tempo.*

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



*cres.*

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



*f*

- flame - a!

*Allegro agitato. (Dialogue goes on.)*



*f* *dim.* *p*



(She's saved.)



*Alluc.*

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

GIRLS.

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

*Allegro vivace.*

PIANO *ff*

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

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

PRINCESS.

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

PRINCESS.

heark en to our stern de cree!

CYRIL.

Have mer - cy, O la dy,

HILARION.

Have

FLORIAN.

Have mer - cy, O la - dy,

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

dis - re - gard your oaths!

mer - cy,

dis - re - gard your oaths!

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

RECIT. GIRLS.

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

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

PRINCESS.

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

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

*Andante moderato.* HILARION.

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

The third system of music includes a vocal line for HILARION. The lyrics are: "men in wo - men's clothes ! Whom thou hast chain'd must wear his chain, Thou". The tempo is marked *Andante moderato*. The piano accompaniment has a slower, more spacious feel. Dynamics include *p*.

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

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

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

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



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

CYRIL.

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

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

Have mer - cy!

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

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

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

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

*GIRLS. pp*

Have mer - cy! Have mer - cy!

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

tear to die? . . .

*RECIT. MELISSA. a tempo.*

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

*Allegro vivace. pp*

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

GIRLS.

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

GIRLS.

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

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

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

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

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

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

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

GIRLS. Rend the air with

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

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

*p* *cres.* *f*

ing! Rend the air with wail

TENORS.

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

BASSES.

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

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

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

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

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

Walls are un a - vail - ing, Man has

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

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

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

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

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

## RECIT. PRINCESS.

*a tempo.*

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

*p Allegro con brio.*

## TENORS &amp; BASSES.

## HILD

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

*f*

a - nywhere! No, no, no, no

*Molto vivace, con fuoco.*

## HILD.

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

*p*

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

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

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

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

CHORUS OF MEN.

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

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

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

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

*sf* *ff*

HILD.

2. If you de - cide To

*p*

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

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



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

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

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

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

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

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

## ARAC, GURON, &amp; SCYN.

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

*p*

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

SCYN. GURON. ARAC.

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

TUTTI.

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

*f* *p*

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

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

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

PRINCESS.  
Be re - as - sured,

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

as the wind. He dares . . . . not kill you— ven - geance

## ARAC, GURON, &amp; SCYN.

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

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

**HILD.**  
E - nough of par - ley— as a spe - cial boon— We  
No, no, ne - ver, ne - ver mind!

*sempre p*

give you till to - mor - row af - ter - noon ;  
 No! no! ne - ver, ne - ver mind!

RECIT. HILD. *a tempo.*  
 Re - lease Hi - la - rion, then, And be his bride,

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

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

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

*rall.* *f Allegro marsiale.* *p*

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

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

fore I call My-self his wife! . . .

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

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

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

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

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

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

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

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

*over.*

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

all, To be his wife !

ali, To be his wife !

*f*      *p*

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

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

furl,      Tho but a girl,      De fi - ance to hurl,      Our

Tho but a girl,      De - fi - ance to hurl,      Their

ban - ners all Or out - er wall We fear - less - ly un - furl.      Our ban-ners

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

PRINCESS.

To yield at once to such a

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

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

*ff* *p*

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

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

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

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

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

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

*cres.*



(♩ = ♩)

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

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

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

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

1st BASS & TENORS.

2nd BASS.

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

PSYCHE with PRINCESS.

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

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

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

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

The first system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is common time. The lyrics are: "ance, De - fi - - - - - ance ! De - fi - - - - - ance, - - - - - ance, De - fi - - - - - ance thus we hurl. De - fi - - - - - ance - - - - - ners They fear - less - ly un - hurl. De - fi - - - - - ance,"

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

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "De - fi - - - - - ance !". Below it is a section for "PSYCHE with 1st Sop." with two vocal staves, each with the lyrics "De - fi - - - - - ance !". The bottom two staves are piano accompaniment. The tempo marking is "Allegro Marsiale." and the dynamic marking is "ff Allegro Marsiale".

The final section of the musical score consists of two staves of piano accompaniment. It features a complex, rhythmic texture with many sixteenth and thirty-second notes, characteristic of a march. The key signature remains two flats, and the time signature is common time.

# ACT III.

## No. 21.

## CHORUS & SOLO—(Melissa).

*Allegro moderato.*

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment of eighth notes in the bass clef. The key signature has two flats and the time signature is common time (C).

The second system continues the piano introduction. The right hand features some chords with a fermata over the final one. The left hand continues with the eighth-note accompaniment.

The third system concludes the piano introduction. The right hand has a fermata over a chord, and the left hand continues its accompaniment.

1st SOPRANO.

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

2nd SOPRANO.

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

The piano accompaniment for the first vocal system. The right hand plays chords, and the left hand plays the eighth-note accompaniment. A dynamic marking of *f* is present.

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

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

The piano accompaniment for the second vocal system. The right hand plays chords, and the left hand plays the eighth-note accompaniment. A dynamic marking of *p* is present.

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

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

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

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

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

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

MELISSA.

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

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

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

*Un poco più lento.*

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

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

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

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

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

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

MELISSA with 1st SOP.

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

Death to the in - va - der!

*f*                      *f*

The first system of the score consists of four staves. The top two staves are vocal lines for Melissa and the first soprano. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The piano part features a rhythmic accompaniment with chords and a melodic line in the bass.

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

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

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the bass line.

Struck his Pay - nim foe!

Struck his Pay - nim foe!

The third system concludes the vocal phrase. The piano accompaniment provides a strong harmonic support, ending with a final chord.

*Allegro.*

*f*

The fourth system is a piano solo section. It begins with a tempo marking of 'Allegro' and a dynamic marking of 'f'. The piano part features a rhythmic accompaniment with triplets in the right hand and a melodic line in the left hand.

# No. 22. SONG—(King Gama) with Chorus of Girls.

*Allegretto vivace.*

PIANO. *ff*

GAMA.

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

*p*

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

*p*

*f* *p*

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



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

CHORUS.

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

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

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

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

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

*p*

**CHORUS.**

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

**GAMA.**

3. I of - fer'd gold In turns un - told To all who'd con - tra - dict me— I

*p*

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

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

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

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

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

## No. 23.

## SONG—(Princess)

PIANO.

*Andante moderato.*

*f* *dim.* *p*

i. I built up - on a rock, But

ere De - struc - tion's hand Dealt e - qual lot to Court and cot, My

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

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

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

*cres.*

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

rock, My sim - ple faith to mock! Ah, trai - t'rous oak, Thy worth-less -

*f*

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

*p* *f*

2. I drew a sword of

*dim.* *p* *p*

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

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

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

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

*cres.*

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

*p*

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

*f* *sempre p*

fail me in my need!

*ff*

## No. 24.

## CHORUS OF LADIES AND SOLDIERS.

TENORS

BASSES.

*Allegro non troppo vivace.*

PIANO. *ff*

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

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

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

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



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

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

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

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

**SOPRANOS.**

For a fight's a kind of

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

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

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

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

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

## No. 25. SONG—(Arac, with Guron, Scynthus, &amp; Chorus.)

ARAC.

*Allegro comodo.*

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

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

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

off that hel - met goes. 2. This

GURON & SCYN.

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

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

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

*f*

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

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

GURON & SCYN.

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

GIRLS.

MEN.

Yes, yes, yes, So

ARAC.

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

off goes that cui - rass !

off goes that cui - rass !

off goes that cui - rass !

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

**GURON & SCYN.**

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

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

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

*dim.*

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

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

aid I thus disclaim ! Their aid we thus disclaim !

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

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

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

## No. 26.

## CHORUS DURING THE FIGHT.

GIRLS. *f*  
 This is our du - ty

MEN. *f*  
 This is our du - ty

*Allegretto vivace.*

PIANO  
*f* *p*

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

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

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

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

*f* *p* *cres.*

## 1st SOPRANOS &amp; TENORS.

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

Oh,

## 2nd SOPRANOS &amp; BASSES.

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

Oh,

*ff*

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

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

*ff*

Hun - ga - ry!

May all suc - cess At -

Hun - ga - ry!

May all suc - cess At -

*ff*

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

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

*ff*

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. 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 *ff* (fortissimo) is present at the beginning of the piano part.

- - - - ri - on!

- - - - ri - on!

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a double bar line.



No. 27.

FINALE, ACT III.

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

PRINCESS.

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

*Allegretto grazioso.*

PIANO. *p*

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

CHORUS & ENSEMBLE.

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

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

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

*p*

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

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

*p*

## HILARION.

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

ta - li - ty Its sway a - bove! . .

ta - li - ty Its sway a - bove! . .

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

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

It were pro

It were pro -

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

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

## CHORUS &amp; ENSEMBLE.

It were pro

It were pro -

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

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

In no lo -

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

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

PRINCESS & HILARION.

With scent - ed

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

Its sway a - bove! . .

Its sway a - bove! . .

PRINCESS, HILARION with TENORS

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

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

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

*trem.*

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

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

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

*cres.*

A - bove the sway . . of Love!

A - bove the sway . . of Love!

A - bove the sway . . of Love!

*ff*

*a tempo, più lento.*

*ff rall.*

*End of Opera*

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

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

---

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

---

## “PATIENCE”

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

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THE MERRIEST FELLOWS ARE WE.  
THERE LIVED A KING.  
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NO POSSIBLE DOUBT WHATEVER.

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

---

## “THE SORCERER”

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

---

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WELCOME TO OUR HEARTS AGAIN.  
WHEN BRITAIN REALLY RULED.  
NOTHING VENTURE, NOTHING WIN.

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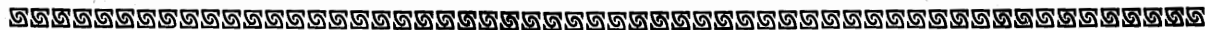
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**I BUILT UPON A ROCK.**  
**SING HOITY, TOITY! SORRY FOR SOME.** (Duet)



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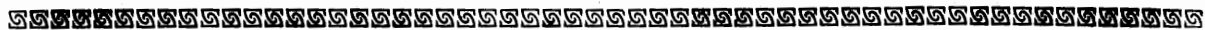
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