

THE
BEAUTY STONE

An Original Romantic Musical Drama
IN THREE ACTS.

By ARTHUR W. PINERO,
J. COMYNS CARR,
and ARTHUR SULLIVAN.

Arranged from the Full Score by WILFRED BENDALL.

Vocal Score, 10^s net.

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THE CHARACTERS.

| | |
|--|-------------------------|
| Philip, Lord of Mirlemont..... | MR. GEORGE DEVOLL. |
| Guntran of Beaugrant..... | MR. EDWIN ISHAM. |
| Simon Limal (<i>a Weaver</i>)..... | MR. HENRY A. LYTTON. |
| Nicholas Dircks (<i>Burgomaster of Mirlemont</i>)..... | MR. JONES HEWSON. |
| Peppin (<i>a Dwarf</i>)..... | MR. D'ARCY KELWAY. |
| A Seneschal..... | MR. LEONARD RUSSELL. |
| A Lad of the Town..... | MR. CHAS. CHILDERSTONE. |
| Baldwyn of Ath..... | MR. F. W. FOSTER. |
| Lord of Serault..... | MR. CORY JAMES. |
| Lord of Velaines..... | MR. N. GORDON. |
| Lord of St. Sauveur..... | MR. J. RUFF. |
| The Devil..... | MR. WALTER PASSMORE. |
| Laine (<i>the Weaver's Daughter</i>)..... | MISS RUTH VINCENT. |
| Joan (<i>the Weaver's Wife</i>)..... | MISS ROSINA BRANDRAM. |
| Jacqueline..... | MISS EMMIE OWEN. |
| Loyse (<i>from St. Denis</i>)..... | MISS MADGE MOYSE. |
| Isabeau (<i>from Florennes</i>)..... | MISS MINNIE PRYCE. |
| Blanche (<i>from Bovigny</i>)..... | MISS ETHEL JACKSON. |
| A Shrewish Girl..... | MISS MILDRED BAKER. |
| A Matron..... | MISS ETHEL WILSON. |
| Saida..... | MISS PAULINE JORAN. |

*Knights, Dames, Pages, Aldermen, Soldiers, Townsfolk, Countryfolk,
Dancers, Lute-players, Serving-men, and the rest.*

Act I.

Scene I.— The Weaver's Home. Scene II.— The Market-place.

Act II.

Scene I.— A Hall in the Castle. Scene II.— The Weaver's Home.
Scene III.— Between the Castle and the North Gate.

Act III.

Scene I.— The Terrace of the Castle. Scene II.— The Market-place.

The story is laid in the Flemish town of Mirlemont in the beginning of the 15th century.

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The Beauty Stone

ARTHUR SULLIVAN

INTRODUCTION

Allegro alla marcia.

Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melody of eighth and quarter notes, while the lower staff provides a rhythmic accompaniment of eighth notes. A tremolo effect is indicated by a wavy line under the first few notes of the bass line.

The second system continues the musical notation. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The third system shows the continuation of the piano introduction. The upper staff has a more active melodic line, and the lower staff maintains the accompaniment.

The fourth system continues the musical notation. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment.

The fifth system is the final system on the page. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment. The system concludes with a final chord in the upper staff.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with a long note in the third measure, which is circled. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two flats. The treble staff contains a melodic line with a long note in the third measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Third system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two flats. The treble staff contains a melodic line with a long note in the third measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two flats. The treble staff contains a melodic line with a long note in the third measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two flats. The treble staff contains a melodic line with a long note in the third measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Sixth system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two flats. The treble staff contains a melodic line with a long note in the third measure. The bass staff contains a rhythmic accompaniment of eighth notes.

First system of musical notation. The right hand (treble clef) features a sequence of chords and eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two flats.

Second system of musical notation. The right hand continues with chords and eighth notes, ending with a measure containing a whole note chord. The left hand maintains its eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure of the right hand.

Third system of musical notation. The right hand features a long, sustained chord in the final measure, indicated by a large slur. The left hand continues with its eighth-note accompaniment.

Fourth system of musical notation. The right hand has a sequence of chords, with the final measure containing a whole note chord. The left hand continues with its eighth-note accompaniment. The system concludes with a double bar line.

Fifth system of musical notation. The right hand features a sequence of chords and eighth notes. The left hand continues with its eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the third measure of the right hand.

Sixth system of musical notation. The right hand features a sequence of chords and eighth notes, ending with a long, sustained chord in the final measure, indicated by a large slur. The left hand continues with its eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure of the right hand.

The first system of music consists of two staves. The treble staff begins with a series of chords, followed by a measure with a fermata (marked with an '8') over a sustained chord. The bass staff contains a rhythmic accompaniment of eighth notes.

The second system continues the piece. The treble staff has a fermata (marked with an '8') over the first measure. The bass staff continues with its rhythmic accompaniment.

The third system shows the treble staff with a more active melodic line, featuring eighth notes and slurs. The bass staff continues with the accompaniment.

The fourth system features a key signature change in the bass staff to one sharp (F#). The treble staff continues with its melodic line, and the bass staff has a more complex accompaniment.

The fifth system shows the treble staff with dense, multi-measure chords and slurs. The bass staff continues with the accompaniment.

The sixth system includes the instruction *dim in uendo* written across the treble staff. The treble staff has a melodic line with slurs, and the bass staff continues with the accompaniment.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *dim* and *in*.

Second system of a piano score. The right hand continues the melodic line with slurs and ties. The left hand accompaniment remains consistent. Dynamic markings include *en* and *do*.

Third system of a piano score. The right hand has a melodic line with a long note tied across two measures. The left hand accompaniment continues. A dynamic marking of *p* is present.

Fourth system of a piano score. The right hand has a melodic line with a long note tied across two measures. The left hand accompaniment continues. A dynamic marking of *pp* is present.

Fifth system of a piano score. The right hand has a melodic line with slurs and ties. The left hand accompaniment continues. A dynamic marking of *And* is present.

Sixth system of a piano score. The right hand has a melodic line with slurs and ties. The left hand accompaniment continues. The system concludes with a double bar line.

(♩ = ♩. before)

First system of musical notation. Treble clef, bass clef. Includes dynamic markings *p* and *pp*, and asterisks below the staff.

Second system of musical notation. Treble clef, bass clef. Includes dynamic markings *p* and *pp*, and asterisks below the staff.

Third system of musical notation. Treble clef, bass clef.

Fourth system of musical notation. Treble clef, bass clef. Ends with dynamic marking *pp*.

Fifth system of musical notation. Treble clef, bass clef. Ends with the instruction *attacca*.

No 1.

DUET. (Simon & Joan.)

Andante con moto.

Piano.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Andante con moto' and the dynamic is 'Piano' (p). The score features several triplet markings (3) and a 'cresc.' (crescendo) marking. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system introduces triplet markings in the right hand. The third system continues with triplet markings and a steady bass line. The fourth system includes a 'cresc.' marking in the right hand. The fifth system concludes with a '3' marking and a section labeled 'A'.

SI. Click, clack, click, clack, For e - ver the shut - tle

SI. flies! Here in the gloom From out the loom It groans and rat-tles and

SI. cries!..... Oh, would the day.... were en - ded when the end of the day - light

SI. dies!..... Oh, would the day.... were en - ded, were

SI. en - ded when the end..... of the day - light..... dies!

B

SI. Click, clack, click, clack, click, clack, click, clack, For

SI. e - - - ver..... the shut - - - tie

SI. flies.....

C JOAN. Click, clack,

JOAN. click, clack, The night and the day are one!..... The

JOAN. moon may sleep On the cas - tle keep, But our tra - vail out - stays the

JOAN. sun! Yea, when the day - light is en - ded our day is on - ly be -

JOAN. - gun!..... Yea, when the day - light is en - ded, is

D

JOAN. en - ded our day..... is on - ly be - gun!

JOAN. Click, clack, click, clack, click, clack, click, clack! The

JOAN. night..... and..... the day..... are one!.....

E

JOAN. A - cross the nar - row street..... The crook - ed sha - dows

SI. A - cross the nar - row street..... The crook - ed sha - dows

JOAN. meet,..... And the sound of fall - ing feet Ec - hoes faint - ly and grows

SI. meet,..... And the sound of fall - ing feet Ec - hoes faint - ly and grows

JOAN. dumb; And the moon - beams creep and crawl Down each

SI. dumb; And the moon - beams creep and crawl..... Down each ga - ble to..... the

JOAN. ga - ble to..... the wall. Ah!..... could night but end it

SI. wall. Ah!..... could night but end it

JOAN. all,..... We would pray the night were come! Click, clack,

SI. all,..... We would pray the night were come! Click, clack,

JOAN. click, clack, click, clack, click, clack, click, clack.

SI. click, clack, click, clack, click, clack, click, clack.

No. 2. CHORUS WITH SOLOS. (Simon & Joan.)

Allegro vivace.

Piano.

First system of piano introduction. Treble clef is empty. Bass clef contains a melodic line starting with a half note G4, followed by eighth notes. Dynamics include *mp* and *stacc:*. The word *simile.* is centered below the staff.

Second system of piano introduction. Treble clef contains a melodic line. Bass clef contains a rhythmic accompaniment of eighth notes. Dynamics include *stacc:*.

Third system of piano introduction. Treble clef contains a melodic line. Bass clef contains a rhythmic accompaniment of eighth notes. Dynamics include *cresc:*.

Fourth system of piano introduction. Treble clef contains a melodic line. Bass clef contains a rhythmic accompaniment of eighth notes.

Allegro vivace.

10.

Hob - ble, hob - ble, now we've caught her, Scutt - ling home - ward like a

Hob - ble,

Fifth system of music. Treble clef contains the vocal line with lyrics. Bass clef contains the piano accompaniment. Dynamics include *f*.

CHO. rat, Limp-ing Laine, the wea-ver's daugh-ter! By St Jo-seph, look at
 hob-ble, now we've caught her, Scutt-ling home-ward like a rat, Limp-ing

CHO. that! Hob-ble, hob-ble, now we've caught her, Scutt-ling home-ward like a
 Laine, the wea-ver's daugh-ter, By St Jo-seph, look at that! By St

CHO. rat! By St Jo-seph, look at
 Jo-seph, look at that! By St

CHO. that! Look at that! look at that! look at
 Jo-seph, look at that! look at that! look at

CHO. JOAN.

that! look at that! look at that! Aye, 'tis

that! look at that! look at that!

JOAN.

Laine, our crip-pled daugh - ter! By St Jo - seph, look at

JOAN. CHORUS.

that! Saints a - bove us, what a cou - ple!

Sooth, he's

CHO.

All his back is bent and dou - ble,
fash - ion'd like a sic - kle, and his

CHO. Lo! her skin is made of lea - ther that has
 legs are not a pair! Lo! her skin is made of

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics: "Lo! her skin is made of lea - ther that has legs are not a pair! Lo! her skin is made of". The lower staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

CHO. soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's
 lea - ther that has soak'd too long in pic - kle, And her eyes are hung with

The second system continues the vocal line and piano accompaniment. The lyrics are: "soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's lea - ther that has soak'd too long in pic - kle, And her eyes are hung with". The piano accompaniment maintains its rhythmic pattern.

CHO. mil - dew in her hair! Lo! her skin is made of lea - ther that has
 cob - webs! See, there's mil - dew in her hair! Lo! her skin is made of

The third system continues the vocal line and piano accompaniment. The lyrics are: "mil - dew in her hair! Lo! her skin is made of lea - ther that has cob - webs! See, there's mil - dew in her hair! Lo! her skin is made of". The piano accompaniment continues with its characteristic eighth-note bass line.

CHO. soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's
 lea - ther that has soak'd too long in pic - kle, And her eyes are hung with

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's lea - ther that has soak'd too long in pic - kle, And her eyes are hung with". The piano accompaniment ends with a final chord.

B
SIMON.

CHO. mil - dew in her hair! Ho - ly Mo - ther!

cob - webs! See, there's mil - dew in her hair!

The first system of music includes a vocal line for the choir and a piano accompaniment. The vocal line has two parts: a soprano part and a bass part. The lyrics are "mil - dew in her hair! Ho - ly Mo - ther!" and "cob - webs! See, there's mil - dew in her hair!". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings like *p* and *f*.

CHO. have a care! That's her fa - ther! And the o - ther?

That's her fa - ther! And the o - ther?

CHORUS.

The second system of music includes a vocal line for the choir and a piano accompaniment. The vocal line has two parts: a soprano part and a bass part. The lyrics are "have a care! That's her fa - ther! And the o - ther?" and "That's her fa - ther! And the o - ther?". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings like *f* and *ad.*.

CHO. That's her mo - ther! What a pair! Ho - ly Mo - ther!

That's her mo - ther! What a pair!

SIMON.

The third system of music includes a vocal line for the choir and a piano accompaniment. The vocal line has two parts: a soprano part and a bass part. The lyrics are "That's her mo - ther! What a pair! Ho - ly Mo - ther!" and "That's her mo - ther! What a pair!". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings like *ad.* and ** ad.*.

SI. would ye dare? would ye dare? would ye dare? Ho - ly

The fourth system of music includes a solo vocal line and a piano accompaniment. The solo vocal line has one part. The lyrics are "would ye dare? would ye dare? would ye dare? Ho - ly". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings like *p*.

CHORUS.

SI. *C*
 Mo - ther! would ye dare? Nay, sir Wea - ver, spare your cud - gel, and when
 Nay, sir Wea - ver, spare your cud - gel, and when

CHO. next your crook - ed daugh - ter Limps and hob - bles o'er the cob - bles, with her
 next your crook - ed daugh - ter Limps and hob - bles o'er the cob - bles, with her

CHO. bo - dy turned as - kew, Patch and mend her ere ye send her to the
 bo - dy turned as - kew, Patch and mend her ere ye send her to the

CHO. gos - sips' well for wa - ter, Lest we take her crutch and rend her! Ho - ly
 gos - sips' well for wa - ter, Lest we take her crutch and rend her! Ho - ly

SIMON.

SI. Car - rion kites,

CHO. Mo - ther, what a crew! what a crew!
Mo - ther, what a crew! what a crew!

SI. what would ye do? Car - rion kites,

CHO. Patch and mend her ere ye send her to the
Patch and mend her ere ye send her to the

SI. what would ye do? Car - rion kite,

CHO. gos - sips' well for wa - ter. Ho - ly Mo - ther, what a
gos - sips' well for wa - ter. Ho - ly Mo - ther, what a

SI. what would ye do? Car - rion kites,

CHO. crew! Ho - ly Mo - ther, what a
crew! Ho - ly Mo - ther, what a

SI. what would ye do? What would ye do, ye car - rion

CHO. crew! What a pair!.....
crew! What a pair!.....

Ad.

SI. kites, what would ye do?

CHO.

*

Andante con moto.

Laine.

Piano.

LAI.

Quasi Recit.

LAI.

1. Dear Ma - ry Mo - ther, un - to thee I bring A poor maid's pray'r! I am a
 2. Him who gave the rose its ver-meil hue 'Twere vain to pray That He should

crook-ed, wan, mis-sha-pen thing, And may not dare to lift mine eyes to
 make this bo-dy straight and new..... And fair al - way. Sooth, that were

LAI.

thine, lest hap - ly so Thy heart should find no pi - ty left to
vain, yet thou canst bid God send - Where - as the night-time end - eth ev - 'ry

LAI.

A a tempo con moto.

spare For all my woe! Mo - ther of
day - My day may end! Mo - ther of

LAI.

Je - su, at thy feet I cry; I do but crave for
Je - su, at thy feet I cry; For well I wis 'tis

LAI.

love That so my heart may live, Else what am
so; Love sorts but with the fair And naught am

LAI. **B f**

I? Nay, and if God a - bove Hath naught of
 I! Where - fore I fain would go, Pray - ing but

LAI. *rall: e dim:*

love to give, I fain would die!..... Mo - ther of
 this one pray'r, That I may die!..... Mo - ther of

LAI. *dim:* 1.

Je - su, I fain..... would die!
 Je - su, Ah, let..... me

LAI. *D. C.* 2.

2. To die!

Nº 4. QUARTET. (Laine, Joan, Simon & The Devil.)

Allegro agitato.

Simon. *SIMON. Recit.* *JOAN.*

Who stands with - in? Hush! 'tis a

Piano.

JOAN.

Ho - ly Friar!

THE DEVIL.

THE D.

Chide not this sim - ple maid; the fault was

THE D. *JOAN.* *SIMON.*

mine! No fault, in sooth! 'Twas not 'gainst such as thee Our

C JOAN.

SI.
 door was barred! Yet, ho - ly fa - ther, say How comes it

JOAN.
 that the light of Heav'n hath crept To our dark

THE DEVIL.

JOAN.
 home? My chil - dren, I have

THE D.
 heard Ye stand in lit - tle fa - vor in this town; Where -

THE D.
 - fore I thought to pause up - on my way And prof - fer

D

THE D.
 com - fort. Sooth, and as ye came, In

THE D.
 plea - sant con - verse with yon crip - pled child I

JOAN & SIMON.

THE D.
 chanc'd to shew her this! What is it? Speak!

Andante con moto (misterioso.)

THE DEVIL.

THE D.
 Well may ye ask, for hid - den

THE D. 

here doth lie A lit - tle stone hewn from a sur - ken rock Whose gi - ant sha - dow

THE D. 

ris - ing from the deep Em - pur - ples the blue sea!..... Yet long a -

THE D. 

- go, In hol - ier days, it rear'd.... its sa - cred head Moss-man - tled o'er the

THE D. 

wave:..... and on its crest Once trod the vir - gin's feet:..... And since that

THE D.
 hour,..... This lit - tle par - ti - cle of pre - cious stone..... A re - lic

THE D.
 res - cued from the wreck of time,..... Hath so much vir - tue, that on

THE D. G
 man or maid, Who - e'er it be that owns it, there doth fall The gift of.....

THE D. SIMON.
 per - fect..... beau - ty! Beau - ty!

JOAN. LAINÉ.

JOAN. Beauty! Yea, tru-ly'twas of beauty that he spake E'en as ye

Allegro vivace.

LAI SIMON. JOAN.

LAI came. Ah prithee, tell methen, How falls this miracle! JOAN. Aye, tell us that!

THE DEVIL.

più mosso.

THE D. Draw near and ye shall hear! Tremble not, 'tis naught to fear! On the bare breast of man or maid

THE D. Naked shall this stone be laid; Snug and secret must it lie Hidden close from ev-'ry eye, For

H SIMON. *Quasi Recit.*

THE D.
one and on - ly one shall own The mys-tic vir-tues of this stone. Fa - ther, be-stow it!

SI.
Aye, be-stow it here!..... No home in Flan - ders is so waste and drear,....

SI.
Lack - ing a come - ly pre - sence: we are worn, And bent with

SI.
years and toil - ing night and morn! Our child is

SI.
sick - ly, Hap - less she was born! Be - stow it

THE DEVIL.

SI. **J**
here! Wea - ver, thou didst not heed me;

The Soprano part begins with a whole rest followed by a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

THE D.
I have shewn This won - d'rous gift is not for

The Devil's part begins with a whole rest followed by a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment continues with similar rhythmic patterns.

THE D.
all to own, But who - so.... wears it, he or

The Devil's part continues with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes.

THE D.
she a - lone, May hope to win The beau - ty that lies

The Devil's part continues with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment maintains its rhythmic accompaniment.

THE D.
hid - den.... deep with - in this glit - t'ring stone.....

The Devil's part concludes with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment ends with a final chord.

K

LAI.

Ah, Ho - ly Mo-ther, lit-tle need had they To

JOAN.

Though that should be, yet on our knees we pray, Grant to this

SIMON.

Though that should be, yet on our knees we pray, Grant to this

THE DEVIL

LAI.

crave this lamp to light them on their way Had I been fair!..... Where - fore

JOAN.

dark-en'd house the light of day! O, hear our pray'r! in pi - ty hear us! O.....

SI.

dark-en'd house the light of day! O, hear our pray'r! in pi - ty hear us! O.....

THE D

Wea - ver, thou didst not heed me, didst not heed me;

cresc.

LAI. I too would kneel to thee to - day ... O, ... hear their prayer! O, ... hear ... their

JOAN. hear us! Let but Heav'n's sweet ray Make one face fair, make one face

cresc.

SI. hear us! Let but Heav'n's sweet ray ... Make one face fair, make one face

THE D. who - so wears it, he or she a-lone, May hope to win The beau - ty

cresc.

L f con forza.

LAI. pray-er. Wherefore I ... too would kneel to thee to - day, ... would kneel ... O, ...

JOAN. fair! In pi - ty hear us! let but Heav'n's sweet ray Make

SI. fair! In pi - ty hear us! ... let but Heav'n's sweet ray Make

THE D. that ... lies hid - den deep with-in This glit - t'ring stone! ...

L f

LAI. hear..... O, hear their pray'r!

JOAN. one face fair, make one face fair!

SI. one face.... one face fair!

THE D. on - ly one, on - ly one! Take it, 'tis thine! My

LAI. Fa - ther, we thank thee, day hath dawn'd at last!

JOAN. Fa - ther, we thank thee, day hath dawn'd at last!

SI. Fa - ther, we thank thee, day hath dawn'd at last!

THE D. bles - sing go with it! My bles - sing go..... with it!

No 5.

RECIT. AND SONG. (The Devil.)

Allegretto commodo.

Piano.

p *f*

dim. *trem.* *p*

Led. * *Led.* * *Led.*

THE DEVIL.

DEV.

Since it dwelt in that rock whose hal - lowed crest Lies

DEV.

sunk in o - rient sea, This stone it hath press'd full

DEV.

ma - ny a breast Of gal - lant and proud la - - dye. For

DEV. all have sued for this glitt - 'ring thing, And

DEV. squire and lord and clown; Yea, once it lay next the heart of a

DEV. king Who coun - ted it more than his crown! *A a tempo.*

DEV. 1. I
2. Then it

DEV. gave it a - way to a love - lorn maid Who wept, for her heart was
pass'd to a mi - ser of gris - ly hue, With a beard that fell to his

20528.

DEV. free; And
knee; And he

DEV. lo, when this stone in her breast was laid, She grew pass - ing
cud-dled his gold, yet he fain would woo A la - dy of high de -

DEV. fair to see! And a knight rode by, and he
-gree!..... And he laugh'd when he saw how

B

DEV. knelt and pray'd, "For thy beau - - ty life were.... free - ly paid, Now
fair he grew, Yet..... ev - er she sigh'd as he came to sue, "Nay,

DEV. 


what wilt thou give to..... me?"..... "Sir
 what wilt thou give to..... me?"..... "Rich

DEV. 

Knight, I have naught" laugh'd she,..... Sir Knight, I have naught for
 gems have I none;" groand he,..... "I have naught but my love for

DEV. 

thee!.... But still at her feet, as he made his moan, From
 thee!.... But at night, as he lay, and dream'd of gold, She

DEV. 

out her bo-som she drew the stone;.....
 drew from his gar-bardine's in-nermost fold

C

DEV.

And that knight rode forth, but he rode a - lone, And he
Drew this glitt - ring stone, And his heart grew cold; But she

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part includes a dynamic marking of *p* and several fermatas.

DEV.

laugh'd, for his heart was free!..... And they bur - ied a
laugh'd, for her heart was free!..... And they bur - ied a

The second system continues the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern with fermatas.

DEV.

mai - den all skin and bone; And
mi - ser wither'd and old; And

The third system shows the vocal line and piano accompaniment. The piano part has a more active melodic line in the right hand.

DEV.

so..... it be - - fell,..... At the toll..... of the bell, This
so..... it be - - fell,..... At the toll..... of the bell, This

The fourth system features a vocal line with triplets and a piano accompaniment with a triplet in the right hand. A dynamic marking of *p* is present.

ped.

*

ped.

*

THE D.

stone..... had come back..... to..... me..... This
 stone..... had come back..... to..... me..... This

THE D.

stone..... had come back..... to..... me..... And a -
 stone..... had come back..... to..... me..... And a -

THE D.

-non it sped o - ver sea and land. It jour - ney'd o'er land and
 -non it sped o - ver sea and land, It jour - ney'd o'er land and

THE D.

sea;.... It hath lodged in ma - ny a fair maid's hand; Yet it
 sea;.... It hath lodged in ma - ny a wi - ther'd hand; Yet it

cresc: e rall:

THE D.

e - ver comes back to me, It e - ver comes back to
 al - ways comes back to me!

THE D.

me!

THE D.

Then it al - ways comes back to me.

p *colla voce.* *f*

THE D.

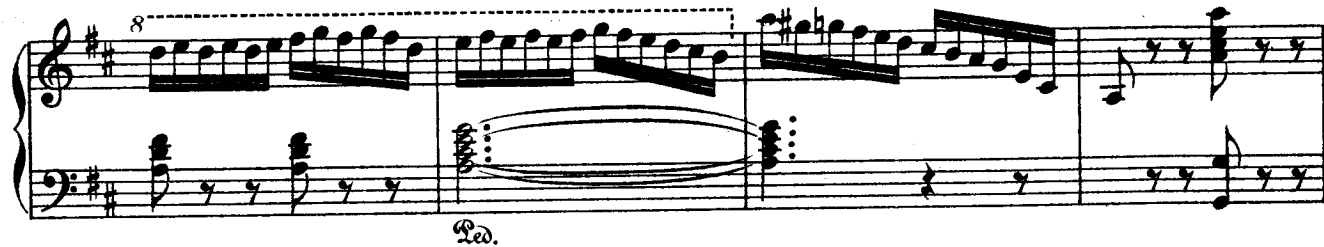
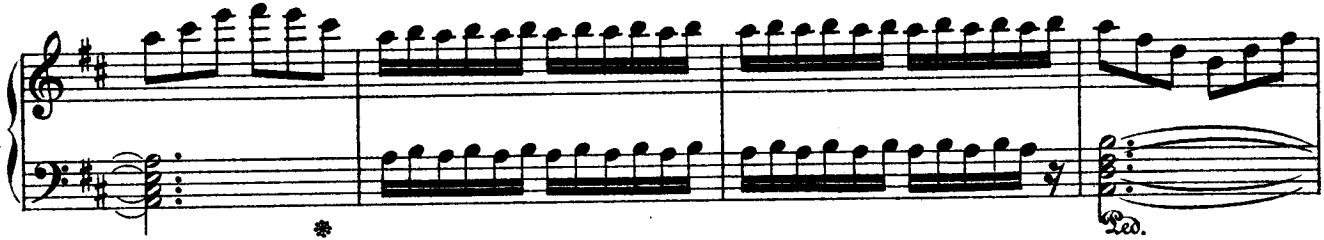
No 6.

FULL CHORUS

Semi-Chorus of eight extra Girls (competitors)

Allegro con brio.

Piano. *f*



GIRLS. FULL CHORUS. *f*

The bells are ring - ing o'er Mir - le - mont town, Lord

MEN.



GIRLS. Phil - ip rides forth on his way! The bells are ring - ing o'er

MEN. The bells are ring - ing o'er

GIRLS. Mir - le - mont town, Lord Phil - ip rides forth on his way!..... From his

MEN. Mir - le - mont town, Lord Phil - ip rides forth on his way!..... From his

GIRLS. sad - dle - bow hangs a rose - bud crown, And a sil - ver cord that shall

MEN. sad - dle - bow hangs a rose - bud crown, And a sil - ver cord that shall

GIRLS. gir - dle the gown.... Of her who is fair - est to - day..... Of

MEN. gir - dle the gown Of her who is fair - est to - day..... Of

GIRLS. her - who is fair - est to - day..... From his sad - dle - bow hangs a

MEN. her who is fair - est to - day..... From his sad - dle - bow hangs a

GIRLS. rose - bud crown, And a sil - ver cord that shall gir - dle the gown of

MEN. rose - bud crown, And a sil - ver cord that shall gir - dle the gown of

GIRLS. day..... is fair -

MEN. day..... is fair -

her who is fair - est to - day, to day..... is fair -

her who is fair - est to - day, to day, is fair -

GIRLS. - est, fair - - est to - day.

MEN. - est, fair - - est to - day.

A
L'istesso tempo.

MAIDENS (COMPETITORS)

MAI: CHORUS. Then tell us, ye bur-gers of Mir-le-mont town, Who

MEN:

MAI: is it that rules ye to - day?

MEN:

Lord Phil-ip he rules o'er

MAI.

MEN.

bur - gher and clown; From his cas - tle gate he comes ri - ding down With his

MAI.

MEN.

Sir Bur - ghers, we tell ye.....

gal - lants in proud ar - ray.

MAI.

nay, 'Tis not to a gal - lant ye pray; Who

MAI.

rules ye now was ne - ver a lord, She needs no spear and she bears no

MAI. sword Who wins with a smile..... or a frown, With

MAI. soft eyes ha - zel or grey, With tres - ses gol - den or brown; 'Tis

MAI. Beau - ty rules ye to - day, Ye Bur - ghers of Mir - le - mont.....

B

MAI. town! With soft eyes ha - zel or grey, With tres - ses gol - den or

MEN. With soft eyes ha - zel or grey, With tres - ses gol - den or

MAI.
brown; 'Tis Beau-ty that rules ye to - day, Ye Bur - ghers of Mir - le - mont

MEN.
brown; 'Tis Beau-ty that rules us to - day, We Bur - ghers of Mir - le - mont

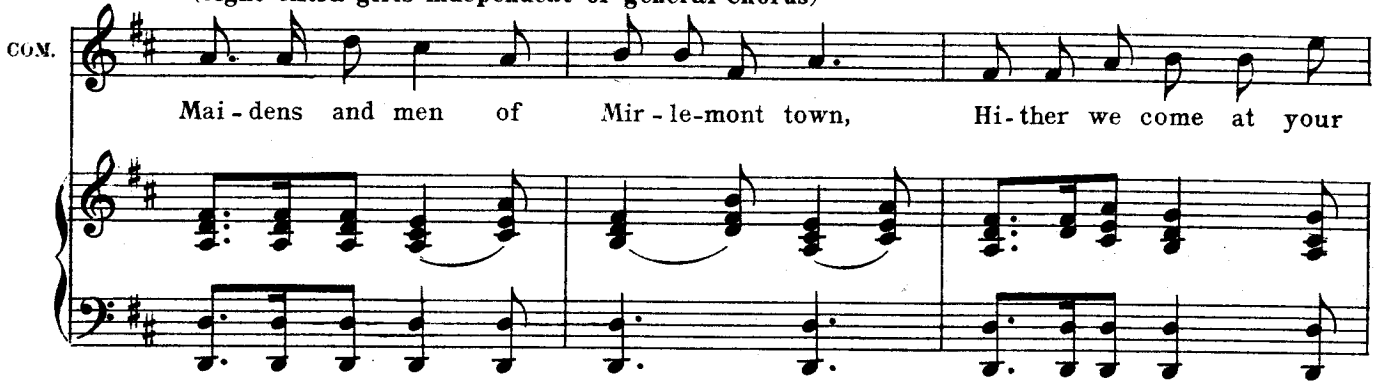
MAI.
town!

MEN.
town!

Allegretto non troppo.

C
CHORUS of COMPETITORS.

(eight extra girls independent of general Chorus)

COM. 

Mai - dens and men of Mir - le - mont town, Hi - ther we come at your

COM. 

call! Ye have bid - den the fair - est, then needs must ye own We

COM. 

bring you the fair - est of all!..... White li - lies she wears for her

Ad. *

COM. 

crown,..... For her cheek as a li - ly is white, And

Ad. *

COM.  straight as a li - ly she grows,..... Sraight and slen-der and tall;..... Yet

COM.  day shall not draw to its close 'Ere the li - ly be chang'd to the rose, For

COM.  shall ye not crown her to - night..... The fair - - est of all? For

COM.  shall ye not crown her to - night..... The fair - - - est of

D Allegro Moderato.

GIRLS (eight semi-chorus also)

GIRLS. all?..... We

MEN. If this in - deed be Beau - ty's Queen -



GIRLS. say not so! We say not so!

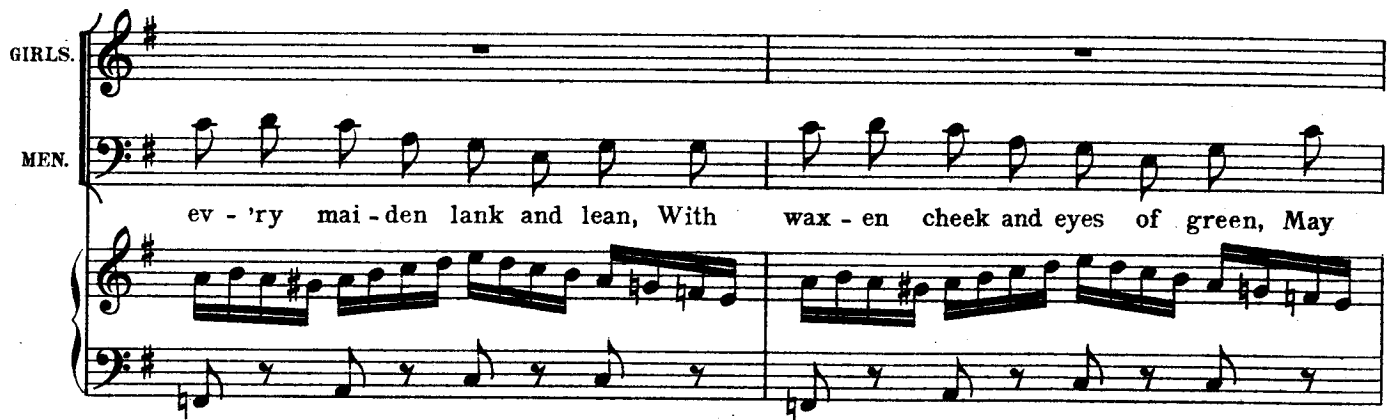
MEN. We say not so! We say not so!

Then



GIRLS.

MEN. ev - 'ry mai - den lank and lean, With wax - en cheek and eyes of green, May



GIRLS.

MEN. In win that wreath of bud - - ding..... rose.



GIRLS. sooth 'tis not of her we speak- Then bid her go! Then bid her
 MEN. Then bid her go!

GIRLS. go! Yet look a - gain; for though her cheek Be
 MEN. Then bid her go!

GIRLS. all too white, that blush ye seek Hath fled, hath fled, hath
 MEN.

GIRLS. fled to warm her ruddy nose!
 MEN. Ha! ha! ha! ha!.....

E

The top words for semi-Chorus (eight girls) other words for general Chorus.

Mai-dens and men of Mir-le-mont town, Hi-ther we come at your

Wel - come ye stran - gers to Mir-le-mont town, Hi - ther ye come at our

Wel - come ye stran - gers to Mir-le-mont town, Hi - ther ye come at our

Led. * Led. * Led. * Led. *

call! Ye have bid - den the fair - est, yet needs must ye own We

call! We have bid - den the fair - est, yet needs must we own Ye

call! We have bid - den the fair - est, yet needs must we own Ye

Led. * Led. * Led. * Led. *

bring you the fair - est of all, then needs must ye own We bring you the

bring not the fair - est of all, then needs must we own Ye bring you the

bring not the fair - est of all, then needs must we own Ye bring you the

fair - - - est, fair - - - est,.....

fair - - - est, bring not the fair - - - est Ye.....

fair - - - est fair - - - est Ye.....

(eight girls only)

bring you the fair - est of all! We bring you the fair - est, the fair - est of

bring not the fair - est of all

bring not the fair - est of all

all We bring you the fair - est, the fair - est of all!

f Ye bring not the fair - est, the fair - est of all!

tutti.

Ye bring not the fair - est, the fair - est of all!

No 7.

DUET (Jacqueline and the Devil.)

Allegro non troppo.

Jacqueline.

First system of musical notation for Jacqueline's vocal line. It consists of a single treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The staff contains a whole rest followed by a repeat sign and then four measures of whole rests.

Piano.

First system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic. The treble staff has a whole rest followed by a repeat sign and then four measures of eighth-note patterns. The bass staff has a continuous eighth-note accompaniment.

JAC.

Second system of musical notation for Jacqueline's vocal line. It consists of a single treble clef staff with a key signature of three flats and a 6/8 time signature. The staff contains a whole rest followed by a repeat sign and then four measures of eighth-note patterns. The piano accompaniment continues from the first system.

JAC.

First system of musical notation for Jacqueline's vocal line with lyrics. It consists of a single treble clef staff with a key signature of three flats and a 6/8 time signature. The piano accompaniment continues from the first system. The lyrics are: "1. My name is cra - zy Jac - que-line, I 2. But i - dle folk have work to do! Pure".

JAC.

Second system of musical notation for Jacqueline's vocal line with lyrics. It consists of a single treble clef staff with a key signature of three flats and a 6/8 time signature. The piano accompaniment continues from the first system. The lyrics are: "rule a rout that love not la - bour Morn till e'en I dance and sing, And mis - chief takes a world of brew - ing: Sim - ple fools know naught of this, Yet".

JAC.

tho' I nei-ther toil nor spin, Yet, should I lack some sim - ple thing I
true it is and pi - ty too, Things will not al - ways go a - miss If

JAC.

A

sal - ly forth and rob my neigh - bour! My
no.... one sees to man's un - do - ing! And

JAC.

cas - tle is a mus - ty stall In old Dame Clo - vis' emp - ty sta - ble;
so o' nights when all is still I wan - der forth and weave a tangle; I

JAC.

There on the straw my court I keep, With a whis - ker'd rat for sen - e - schal, And a
milk the cows and leave them dry, Then draw the slui - ces from the mill And

JAC.

troop of mice who guard my sleep Till la - zy sun - beams
when I've set things all aw - ry. I laugh to hear the

JAC.

'gin to peep With a ro - sy face..... o'er the top - most
watch - man's cry. As the ci - ty bells go..... jin - gle

JAC.

B

ga - - - ble. Then men may call me ne'er - do - well, And
jan - - - gle Then men may call me ne'er - do - well, And

JAC.

Rag - a - bag or Pick and steal, So let them cry I care, not I!
Rag - a - bag or Pick and steal, I care not I: what e'er they cry!

JAC.

Let them cry I care..... not I! For I can dance from
 care not I! what - e'er..... they cry! For I can dance from

Detailed description: This system contains the first musical system for JAC. It features a vocal line in treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature.

JAC.

morn till e'en And in my king - dom I am Queen!
 morn till e'en And in my king - dom I am Queen!

Detailed description: This system contains the second musical system for JAC. It continues the vocal line and piano accompaniment from the first system. The lyrics are repeated. The piano accompaniment includes a fermata over the final chord of the system.

JAC.

I..... am queen!
 I..... am queen!

Detailed description: This system contains the third musical system for JAC. The vocal line features a long melisma over the words 'I.....' and 'I.....'. The piano accompaniment continues with a steady rhythmic pattern.

THE DEVIL.

THE D.

Then, mar - ry, come here and dance with me Thy
 Then, mar - ry, come here and dance with me For

Detailed description: This system contains the first musical system for THE DEVIL. The vocal line is in treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature. A piano dynamic marking 'p' is present in the piano accompaniment.

THE D.

hu - mour it li - keth me well, There is room for a rogue like
 ne - ver a maid or man! Was fit to be fel - low with

THE D.

thee In the land where I chance to dwell! For
 thee!..... Since e - ver the world be - gan! Yet


THE D.

this is a truth I tell,..... Yet mar - vel how it should
 rede this rid - dle who can, And the an - swer I fain would


THE D.

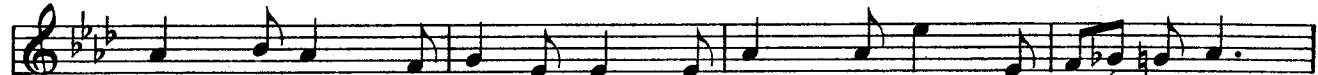
be There be few that can dance and sing In the king - dom where
 see How long will she dance and sing In the king - dom where

JACQUELINE.


JAC. 


THE D. **THE DEVIL.** Then men may call me ne'er do weel, And
 I..... am..... king..... Then mar-ry come here and dance with me Thy



JAC. 

THE D. Rag - a - bag or Pick and steal, so let them cry! I care not I!
 hu-mour it li - keth me well There is room for a rogue like thee, In a



JAC. 

THE D. Let them cry! I care not I! For I can dance from
 land where I chance to dwell..... There be few that can dance, There be



JAC. 

THE D. morn till e'en Ard in my king - dom I am Queen
 few that can dance, There be few that can dance and sing in that king - dom where



JAC. I am Queen,

THE D. I where I am King!

JAC. Queen. For I can dance.... from morn till e'en In..... my

THE D. King. How..... long will she dance and sing In..... my

JAC. king - dom where Queen..... am I.....

THE D. king - dom where King..... am I.....

JAC.

THE D. Dance.

First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music consists of eighth and quarter notes in both hands.

Second system of musical notation, including trills (tr) and slurs. The key signature remains three flats and the time signature is 4/4.

Third system of musical notation, featuring chords and eighth notes. The key signature remains three flats and the time signature is 4/4.

Fourth system of musical notation, including a *cresc:* marking and a *f* dynamic. The key signature remains three flats and the time signature is 4/4.

Fifth system of musical notation, featuring chords and eighth notes. The key signature remains three flats and the time signature is 4/4.

Sixth system of musical notation, including trills (tr) and slurs. The key signature remains three flats and the time signature is 4/4.

No. 8.

SCENA.

(Saida, Loyse, Barbe, Isabeau, Philip, Nicholas, The Devil, & Chorus.)

Allegro moderato.

Piano. *ff*

Know ye all, both great and small, That, by lord

Phil - ip's sweet com - mand, This day with - in our

NICH.
 Ci - ty wall By sum-mons we have bid - den all The

NICH.
 fair - est maid - ens in our land! Then note them well, for here they

NICH.
 stand - Loyse, the fair, from St De - nis, And

NICH.
 I - sa-beau from far Flor - ennes, With Barbe who comes from

NICH.
 Bo - vi - gny To feast the eyes of greed - y men; And

NICH. **H**
 Ga - bri - elle, the cho - sen maid..... From that sweet ci - ty, St Hu -

NICH.
 - bert, And Co - li - nette from Le - na - lè - de, Who

NICH.
 counts her - self the fair - est there; With ma - ny more who fain would

NICH. PHILIP.
 own You bud - ding wreath and sil - ver zone. Peace! Let us on, or ere the

PHIL. NICHOLAS.
 day be.... flown Our bud - ding ro - ses shall be o - ver - blown. Sir, by your

NICH. leave! Sweet maid, I call on thee!

LOYSE. *Tempo di Valse.* Allegretto grazioso. I am

LOY. Loyse from St De - nis:..... Fair - est

LOY. there be - yond com - pare,..... So.... men say,.....

CHO. So.... men say so..... men say,
so men say,
so men say,

LOYSE.

so men say! Yet their praise is naught to me,.....

so men say!

LOY. If.... to day..... Phil- ip, Lord of Mirle- mont,

poco cresc.

poco cresc.

LOY. deems a - no - ther maid more fair.

K

LOY. Thou a - lone canst tell me true,..... Thou canst an - swer

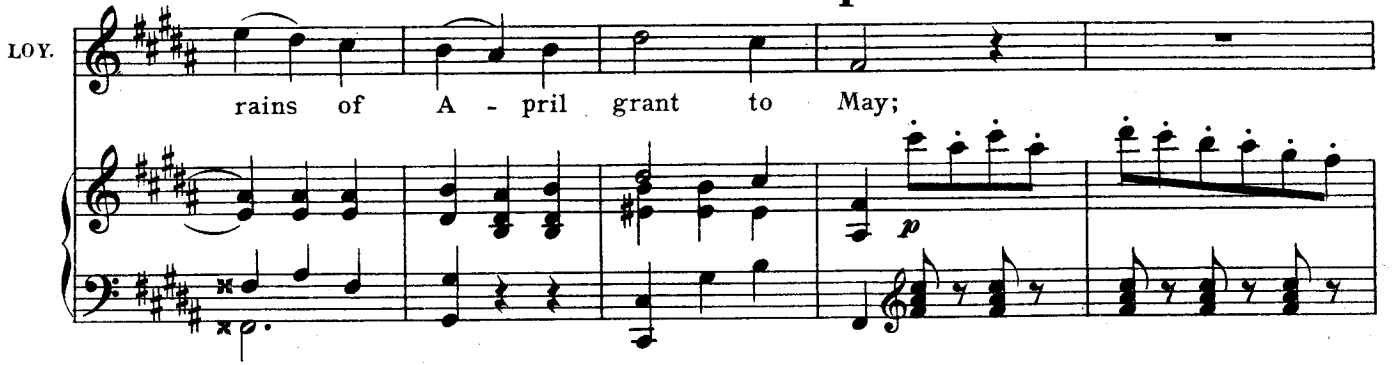
LOY. yea or nay, Are mine eyes of that deep blue The

poco

poco

I

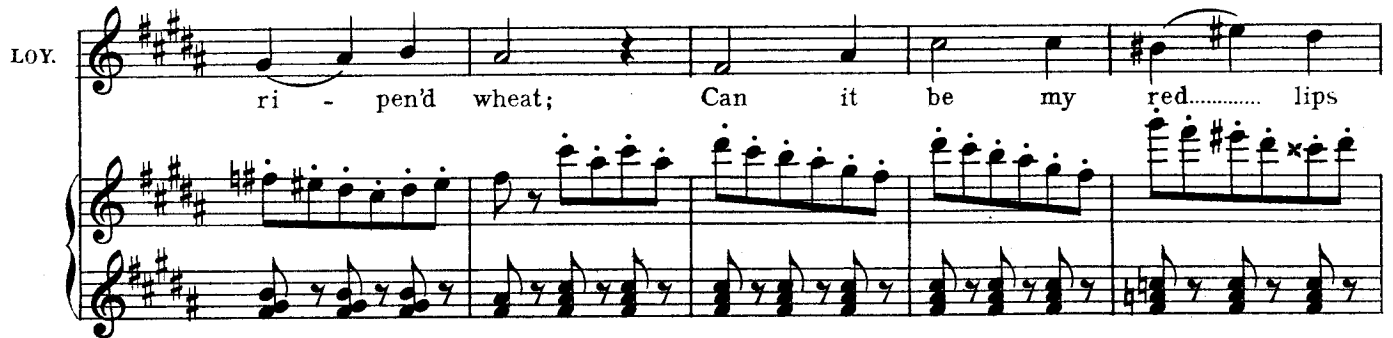
LOY. rains of A - pril grant to May;




LOY. Shines my hair like



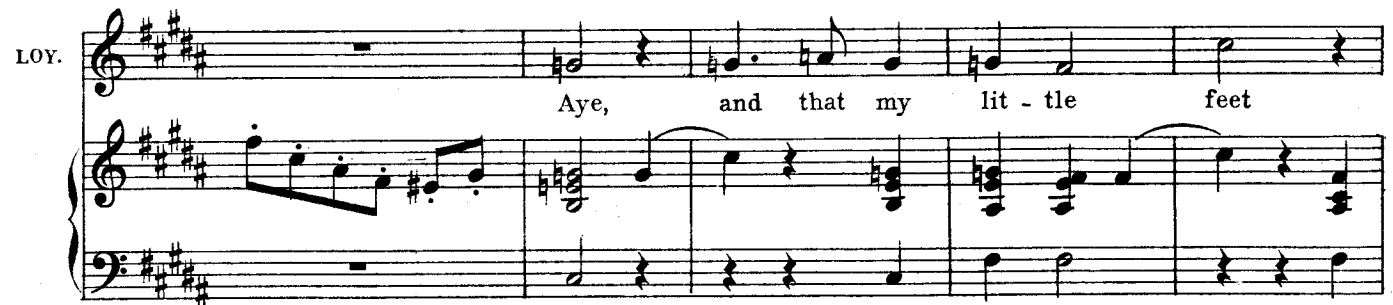
LOY. ri - pen'd wheat; Can it be my red..... lips



LOY. meet Like co - ral laid on i - - vo-ry,



LOY. Aye, and that my lit - tle feet



M

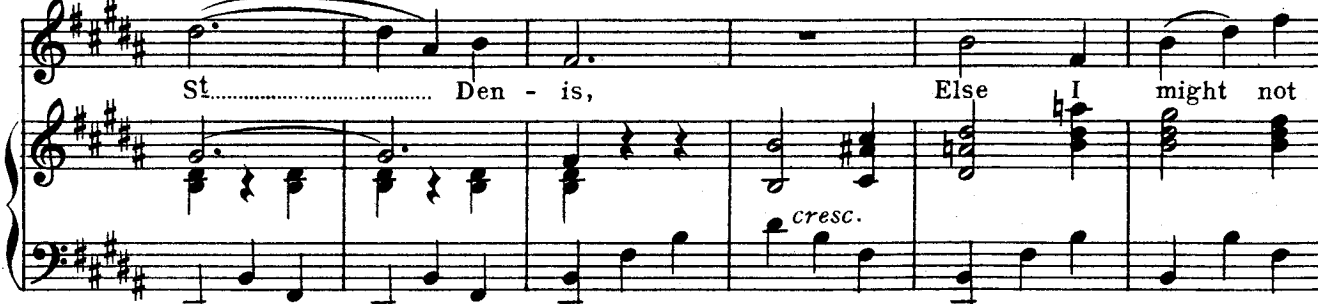
LOY.  Move so ve-ry dain - ti - ly?

LOY.  For this and more do all men say,.....

ped. * *ped.* * *ped.* *

LOY.  Men..... who..... dwell at

ped. * *ped.* *

LOY.  St..... Den - is, Else I might not

ped. * *ped.* * *ped.* * *cresc.* *

LOY.  dare to pray That to - day..... to - day,.....

ped. * *ped.* * *ped.* *

LOY. Beau - ty's crown should fall.... on me, should

LOY. fall on me

CHORUS.
SOP. And what if it be true that her eyes are soft-est
MEN. And what if it be true that her eyes are soft-est

CHO. blue, And her lips like win-ter ber-ries shy-ly peep - ing through the
blue, And her lips like win-ter ber-ries shy-ly peep - ing through the

CHO. *cresc.*
 snow; That she wears a small-er shoe than some o - ther maidens
 snow, That she wears a small-er shoe than some o - ther maidens

CHO. do? Yet for all she is not fair - est; there - fore,
 do? Yet for all she is not fair - est; there - fore,

CHO. pri - thee, let her go, let her go, let her go, let her go
 pri - thee, let her go, let her go, let her go

CHO. go, let her go So pri - thee let her go.
 go, So pri - thee let her go.

P

Allegro moderato come I^o

SAI.

First system of music for SAI. It consists of a vocal line and a piano accompaniment. The piano part begins with a *p* dynamic and includes a *ped.* marking. The system ends with an asterisk.

SAI.

SAIDA.
Recit: *a tempo.*

Aye, let her go! We

Second system of music for SAI. It features a recitative section for SAIDA. The piano accompaniment includes a *p* dynamic and a fermata over a chord.

SAI.

waste the sun-ny hours Seek - ing a rose a - mid these wind - sown

Third system of music for SAI. The piano accompaniment continues with chords and a melodic line in the right hand.

SAI.

PHILIP.

flowers. Rise, lit - tle maid, for one and one a - lone Shall

Fourth system of music for SAI. It features a recitative section for PHILIP. The piano accompaniment consists of chords.

PHIL.

ad lib:

win the wreath of ro - ses and wear..... this sil - - - ver

colla voce.

Fifth system of music for PHIL. It features an *ad lib:* section for PHILIP. The piano accompaniment includes a *colla voce.* marking. The system ends with a double bar line and repeat signs.

CHORUS.

zone. Vain - ly on thy bend - ed
Vain - ly on thy bend - ed

CHO. knee..... Thou shalt pray..... Here to -
knee..... Thou shalt pray..... Here to -

CHO. - day..... Here to - day.....
- day..... Here to - day.....

CHO. Wreaths and crowns are not for thee..... Haste a - way and get thee
Wreaths and crowns are not for thee. Haste a - way and get thee

CHO. home to St De - nis, Haste, haste, haste, Where they count thee

home to St De - nis, Haste, haste, haste, Where they count thee

ped. *

CHO. fair..... to see.....

fair..... to see.....

trem:

ped. * *ped.* * *ped.* * *ped.*

CHO.

ped. *

ped.

No. 9.

FINALE - ACT I.

(Saida, Laine, Jacqueline (With Chorus only) Jean, Philip, Simon, Guntran,
Nicholas, The Devil, & Chorus.)

Allegro con brio.

Chorus.

Piano.

CHO.

CHO.

CHO. fair; Long in wed - lock he hath sought her, And would

fair; Long in wed - lock he hath sought her, And would

CHO. crown her gold - en.... hair With.... this gar - land

crown her gold - en.... hair With this gar - land he hath

* *Ad.* * *Ad.* *

CHO. he hath wrought her..... Out of gems most

wrought her Out of gems most rich and rare, Out of gems most rich and

* *Ad.* * *Ad.* *

CHO. rich and rare! Faith, a gal - lant

rare! Faith, a gal - lant knight we've brought her; Come then, greet the hap - py

* *Ad.* * *Ad.* *

CHO. knight we've brought her;..... Come then, greet the.....
 pair! Aye faith, a gal-lant knight we've brought her Come and greet the hap-py

Red. *

CHO. hap - - py pair! Come..... then, come..... then,
 pair, the hap - py pair! Come..... then, come..... then,

CHO. greet the hap - py... pair! Faith, a gal - lant knight we've
 greet the hap - py... pair! Faith, a gal - lant knight we've

Red. *

CHO. brought, So greet the hap - - py pair!
 brought, So greet the hap - - py pair!

Red. *

CHO.

ff

p

CHO.

Andante.

ff

p

CHO.

PHIL.

A Moderato. PHILIP. *più vivo.* CHORUS.

By Our La - dy, She is fair! What is this? Nay, look a -

What is this? Nay, look a -

p

CHO. - gain! It is! and yet it can - not be!

- gain! It is! and yet it can - not be!

PHILIP. *Animato.*

An - gel face..... with - out a stain, Eyes that

PHILIP. **B** CHORUS.

muse in ec - sta-sy! A - way! we sought the

A - way! we sought the

CHO. crip - ple Laine!... Nay, look a - gain, for this is she!

crip - ple Laine!... Nay, look a - gain, for this is she!

PHILIP. *Recit.*

Sweet, won-d'ring maid, if thou will deign To take thy

PHILIP. *a tempo.*

crown, it waits..... for thee!

NICHOLAS. *Con energia.*

Where then hath fled that hump up-on her shoul - der, If

NICHOLAS. *p*

this be Laine? Nay, whence have come those tres - ses that en -

PHILIP. *C*

-fold.... her, like gol - - den rain? Her hol - low eyes were

NICHOLAS.

NICH.
dim, her wan cheek whi - ter Than fro - zen snow!

PHIL.
Lips like a rose - red flow - er, those eyes are bright - er Than earth can

PHIL.
show! Ah..... let her not lure.... thee

SAIDA.

D Andante con tenerezza.

SAI.
on!... Oh, turn thine eyes a - way, Let her not lure..... thee on; Though

SAI.
fair..... she seems to - day,..... Bid..... her be - gone! For

SAL. how shall beau - ty stay..... Where all was foul.... be -

SAL. - fore?..... For how shall beau - ty stay..... Where all was

SAL. foul..... be - fore?..... Then turn..... thine

cresc: *mf*

SAL. eyes a - way, And gaze..... no more,..... Turn thine

cresc: *p.*

SAL. eyes..... a - way,..... And gaze..... and gaze no

p. *Ad.*

E **PHILIP.**

SAI. more! Was e - ver sprite or

Oh, turn thine eyes a - way Let not her lure thee

CHO. Oh, turn..... thine eyes..... a - way.....

Oh, turn..... thine eyes..... a - way.....

PHIL. fay So fair to look up-on? Shall..... beau - ty hold its

on; Tho' fair..... tho' fair..... she seems to -

CHO. Tho' fair..... tho' fair..... she seems to -

..... Tho' fair..... tho' fair..... she seems to -

cresc.

cresc.

cresc.

SAIDA.

SAI. Oh, turn..... those eyes a - way, And

PHIL. sway When thou.... art gone?..... When thou.... art.... gone? Then

CHO. - day, Bid her be - gone..... Tho' fair..... she

- day, Bid her be - gone..... Tho' fair..... she

cresc.

trem.

f trem.

SAI. gaze..... no more!..... Turn thine eyes..... a -

PHIL. lift... thine eyes and say, Wood from what fae-ry shore, Thy feet..... have found their

CHO. seems..... to - day..... and.....

seems..... to - day..... and.....

cresc:

cresc:

cresc:

*Ad. * Ad. **

SAI. - way..... And gaze..... And gaze no more!

PHIL. way..... To earth once more!..... have found their way To earth once more!

CHO. no..... more! no more!

.... no..... more!..... no more!

con passione.

ff

ff

ff

*Ad. * Ad. * Ad. **

F Allegro moderato.

SAIDA. *Recit.*

SAI.

In vain ye plead, some

The first system of music features a vocal line for SAI. and a piano accompaniment. The vocal line begins with a whole rest, followed by a recitative-style melody. The piano accompaniment consists of a treble and bass staff with a steady eighth-note accompaniment in the bass and a more active melody in the treble.

GUNTRAN.

SAI.

ma-gic spell en-thrals him! Aye! 'tis in

The second system continues the vocal line for SAI. with the lyrics "ma-gic spell en-thrals him!" and "Aye! 'tis in". The piano accompaniment continues with similar rhythmic patterns.

THE DEVIL.

GUN.

vain! he would not heed your cry! What if it be the

The third system features a vocal line for GUN. with the lyrics "vain! he would not heed your cry!" and "What if it be the". The piano accompaniment includes a prominent bass line with a walking bass pattern.

SAIDA.

De-vil's voice that calls him! Nay! 'tis a witch he wor-ships! Let her

cresc.

The fourth system features a vocal line for SAIDA. with the lyrics "De-vil's voice that calls him! Nay! 'tis a witch he wor-ships! Let her". The piano accompaniment includes a *cresc.* marking and features a more active, rhythmic accompaniment.

SAL. SOP.

die! A witch! a witch! Be -

MEN. A witch! a witch!

Molto vivace.

CHOR. - ware! be - ware! Round a - bout her

Be - ware! be - ware! Round a - bout her draw not

CHOR. draw not nigh! Bind her! burn her! Have a care, For

nigh, yet draw not nigh, draw not nigh! Bind her! burn her! Have a care, For

CHOR. see, she hath the e - vil eye! A witch! a witch! Be - ware! be - ware! Or

see, she hath the e - vil eye! A witch! a witch! Be - ware! be - ware! Or

CHO. on a broom - stick she may fly, Up, up, and up, and thro' the air! A

on a broom - stick she may fly, Up, up, and up, and thro' the air! A

And. *

CHO. witch! a witch! then let her die! A witch! a witch! then

witch! a witch! then let her die! A witch! a witch! then

And. *

CHO. let her die! a witch!

let her die! a witch!

And.

trem.

* *And.* * *And.* * *And.* * *And.* *

H

JOAN. *Recit.* *a tempo.*
What would ye do? Lord Phil - ip, spare, oh, spare her!

SI. *Recit.*
Wretch - es! ye knew her well an hour a -

SI. *a tempo.* JOAN.
- go! What though her poor, wan cheek be

JOAN. SIMON.
now grown fair - er, 'Tis Heav'n's sweet mir - a - cle hath made her so! Yea,

SI.
Heav'n hath made her fair, then where - fore fear her?

SI. JOAN.

This is no witch ye look up - on to day. Down on thy

JOAN. *Recit.* *J a tempo.*

knees! Sweet Lord, we pri - thee hear her!

PHILIP.

PHIL. Stand back, ye knaves, and thou, sweet maid, draw

PHIL. near - er! Whence came thy wondrous

PHIL. beau - ty? speak and

PHIL. say!

K Andante moderato e semplice.

LAI. LAINÉ.
I can but.... tell I knelt and prayd To.....

LAI. Her.... who.... heark - ens when we cry, "Mo - ther, as Thou wert

LAI. poco cresc:
once a maid, Oh, let.... me.... love, or bid me die!"

LAI. Still, I was crook - ed, halt, and lame, And knew not then she

LAI. heard my pray'r, But now I know, for, lo,..... there came A

dim:

LAI. ho - ly man who made..... me fair!

dim: e rall:

p

dim: e rall:

L Molto vivace. PHILIP. *Recit.*

PHIL. E - nough, e - nough! Ye have but to be -

PHIL. -hold her! Nay, scan her well and tell me, if ye dare, What

p

PHIL. devils art or witch's wile could mould her There where she stands the fair-est of the

Allegro con fuoco molto brillante.

PHIL. fair! When the

cresc: *f* *p*

And. *

Detailed description: This system contains the first two lines of music. The vocal line (PHIL.) starts with a whole note 'fair!' followed by a half note rest, then a quarter note 'When' and a quarter note 'the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *cresc:*, *f*, and *p*. Performance markings include *And.* and an asterisk.

PHIL. rose - leaf lies on the dew, do we ask if it fell from the

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'rose - leaf lies on the dew, do we ask if it fell from the'. The piano accompaniment maintains the eighth-note pattern in the right hand and quarter-note pattern in the left hand.

PHIL. rose?..... If ho-ney be sweet on our lips, know we

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a long note for 'rose?' followed by 'If ho-ney be sweet on our lips, know we'. The piano accompaniment continues with the same rhythmic pattern.

PHIL. not it was stored by the bee? When the wind blows salt in our

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'not it was stored by the bee? When the wind blows salt in our'. The piano accompaniment continues with the same rhythmic pattern.

PHIL. teeth, do we won-der from whi-ther it blows?.....

Detailed description: This system contains the ninth and tenth lines of music. The vocal line ends with 'teeth, do we won-der from whi-ther it blows?.....'. The piano accompaniment continues with the same rhythmic pattern.

PHIL. Nay, though the shore be a - far, though the

cresc.

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

PHIL. shore be a - far,

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

PHIL. yet we know that it comes from the

f

Ped. * *Ped.* *

PHIL. sea, yet we know that it comes from the sea!.....

dim.

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

LAINÉ & JACQ: SOP:
JOAN WITH CONT:

CHO. **M** *mf*

SIMON TENOR. When the rose - leaf lies on the dew, do we
GUNT: & NICH:
WITH BASS.

When the rose - leaf lies on the dew, do we

*Ad. * Ad. * Ad. * Ad. **

Detailed description: This system contains the first vocal entry. It features a vocal staff with lyrics and a piano accompaniment. The tempo is marked 'M' and the dynamic is 'mf'. The lyrics are 'When the rose - leaf lies on the dew, do we'. The piano part consists of chords and a simple bass line. Below the piano part, there are performance markings: *Ad. * Ad. * Ad. * Ad. **.

CHO. ask if it fell from the rose?..... If ho - ney be sweet on our

ask if it fell from the rose?..... If ho - ney be sweet on our

*Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. **

Detailed description: This system contains the second vocal entry. The lyrics are 'ask if it fell from the rose?..... If ho - ney be sweet on our'. The piano accompaniment continues with chords and a bass line. Performance markings *Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. ** are placed below the piano part.

CHO. lips, know we not it was stored by the bee? When the

lips, know we not it was stored by the bee? When the

*Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. **

Detailed description: This system contains the third vocal entry. The lyrics are 'lips, know we not it was stored by the bee? When the'. The piano accompaniment continues with chords and a bass line. Performance markings *Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. ** are placed below the piano part.

cresc:

CHO. wind blows salt in our teeth, do we won - der from whi - ther it

wind blows salt in our teeth, do we won - der from whi - ther it

cresc:

*ped. * ped. * ped. * ped. * ped. **

CHO. blows?..... Nay, though the shore be a - far, though the

blows?..... Nay, though the shore be a - far, though the

pp *molto cresc:*

p *molto cresc:*

*ped. * ped. * ped. * ped. * ped. **

CHO. a - far..... yet we

shore be a - far..... a - far.....

shore be a - far..... a - far.....

f

*ped. * ped. * ped. * ped. * ped. **

know that it comes from the sea, yet we know that it comes from the

CHO. yet we know that it comes from the

..... yet we know that it comes from the

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

CHO. sea.....

sea.....

PHILIP. Sweet

dim: *

PHIL. maid, Heav'n too lies a - far,.....

p

PHIL. yet we know that from Hea - ven a -

PHIL. - lone Come those lips that an an - gel hath

PHIL. kissed, and those eyes with the

PHIL. light of a star!..... And those

PHIL. eyes..... bright as a star,..... as..... a

PHIL. star!..... Though with

PHIL. *P*

ro - ses we crown thee to day. and gir - dle thee round with a

PHIL. CHORUS.

zone,..... Though with ro - ses we crown thee to day, and

Though with ro - ses we crown thee to day, and

PHIL. PHILIP.

Is there aught that shall bind thee to

gir - dle thee round with a zone,..... Is there aught that shall

gir - dle thee round with a zone,..... Is there aught that shall

PHIL. earth whose home lies a - far?..... far.....

CHO. *cresc:* bind thee to earth whose home lies be - yond and a - far..... a -

bind thee to earth whose home lies be - yond and a - far..... a -

PHIL. is there aught that shall bind thee to earth whose home lies be -
 is there aught that shall bind thee to earth whose home lies be -

CHO. *f* - far..... shall bind thee to earth whose home lies be -
 whose home lies be -

f - far bind thee to earth whose home lies be -

PHIL. - yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

CHO. - yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

- yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

PHIL. earth whose home lies be - yond, lies be - yond and a - far, whose home.....

CHO. earth whose home lies be - yond, lies be - yond and a - far, whose home.....

earth whose home lies be - yond, lies be - yond and a - far, whose home.....

PHIL. whose home..... lies..... be -

CHO. whose home..... lies..... be -

.... whose home..... lies..... be -

PHIL. - yond and..... a - far, lies be - yond and a -

CHO. - yond and..... a - far, lies be - yond and a -

- yond and..... a - far, lies be - yond and a -

PHIL. - far, lies be - yond and a - far?.....

CHO. - far, lies be - yond and a - far?.....

- far, lies be - yond and a - far?.....

The first system of the score features three staves. The top staff is for the Philosopher (PHIL.), the middle for the Chorus (CHO.), and the bottom for piano accompaniment. The vocal parts have lyrics: "- far, lies be - yond and a - far?.....". The piano accompaniment consists of chords and moving lines in both hands.

PHIL.

CHO.

The second system shows the continuation of the vocal parts and piano accompaniment. The vocal staves contain rests and dotted lines, indicating a pause in the vocal line. The piano accompaniment continues with harmonic support.

This block shows the piano accompaniment for the second system, featuring chords and melodic lines in both the treble and bass clefs.

This block shows the piano accompaniment for the third system, continuing the harmonic and melodic development of the piece.

Act II.

No 10.

CHORUS.

Allegretto vivace.

Piano.

f
Ped.

p

cresc.

f

CHO. **A** *f* With cards and dice, and with
 With cards and dice, and with

CHO. wine and laughter, And a lea-ven of.... love, if..... love be.... light, We
 wine and laughter, And a lea-ven of.... love, if..... love be.... light, We

CHO. care not a jot what may come here - af-ter, If..... love and laugh-ter be.....
 care not a jot what may come here - af-ter, If..... love and laugh-ter be.....

B

CHO. ours to-night! Then

ours to-night! Then

CHO. scat-ter the cards as we fill the cup; Though the sun be down, and the

scat-ter the cards as we fill the cup; Though the sun be down, and the

CHO. moon be up, Our day doth on-ly be-gin! Our

moon be up, Our day doth on-ly be-gin! Our

CHO. day doth on - ly be - gin! For the com - ing of night is the

day doth on - ly be - gin! For the com - ing of night is the

f

ped.

CHO. dawn of day, is the dawn of day; Yet

dawn of day, is the dawn of day; Yet

ped. * *ped.* * *ped.* *

CHO. tell us, we pray, What card to play, And where is the card shall

tell us, we pray, What card to.... play, And where is the card shall

ped. * *ped.* *

CHO. win? Yet tell us, we.... pray, what card to.... play And

win? Yet tell us, we pray, what card to play And

CHO. where is the card shall win?

where is the card shall win?

C

Ho - nour and fame, and the lust of bat-tle, We yield them free - ly to

CHO. For the coin shall clink and the dice shall rat-tle When
stur - dier Lords;

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in G major (one sharp) and 4/4 time. The lyrics are "For the coin shall clink and the dice shall rat-tle When stur - dier Lords;". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

CHO. hon-our and fame are but emp-ty words. Then
Then

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "hon-our and fame are but emp-ty words. Then". The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte). The piano part features a more complex texture with chords and moving lines in both hands.

CHO. **D** scat - ter the cards as we drain the cup; Though the sun be down, and the
scat - ter the cards as we drain the cup; Though the sun be down, and the

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "scat - ter the cards as we drain the cup; Though the sun be down, and the". A section marked **D** (D major) is indicated at the beginning of the vocal line. The piano accompaniment provides harmonic support with chords and a steady bass line.

CHO. moon be up, Our day doth on - ly be - gin! Our

CHO. day doth on - ly be - gin! For the com - ing of night is the

day doth on - ly be - gin! For the com - ing of night is the

CHO. dawn of day, is the dawn of day! Yet,

dawn of day, is the dawn of day! Yet,

CHO. if as ye say, 'Tis a Heart to play, Then where is the heart shall

if as ye say, 'Tis a Heart to..... play, Then where is the heart shall

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

CHO. win? Yet, if as ye.... say, 'Tis a Heart to.... play, Then

win? Yet, if as ye say, 'Tis a Heart to play, Then

CHO. where is the heart shall win, Yet, if as ye say, 'tis.... a..... heart to play

where is the heart shall win? Where, where, where,

E Where, where, where,

Where, where, where,

CHO. where is the heart shall win? Yet, if as ye..... say, 'Tis a Heart to.....

where is the heart shall win? Yet, if as ye..... say, 'Tis a Heart to.....

where, is the

CHO. play, where..... is the heart shall

play, where is the heart shall

win?

CHO. win?

No 11.

SCENE.

(Saida, Philip & Chorus

with Semi Chorus of Eastern Maidens (eight girls.))

Allegro grazioso.

Piano.

f

dim: *p*

p

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

CHO. *p*
 Though she should dance Till dawn of day, 'Twere all for
 Though she should dance Till dawn of day, 'Twere all for

The first system of the musical score consists of three staves. The top two staves are for the choir, with the lyrics "Though she should dance Till dawn of day, 'Twere all for" written below them. The bottom two staves are for the piano accompaniment, with a piano (*p*) dynamic marking at the beginning. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment.

CHO. naught;
 naught;

cresc.

The second system continues the musical score. The vocal staves have the lyrics "naught;" repeated. The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part features a steady eighth-note accompaniment with some harmonic changes. There are asterisks and "Ped." markings at the bottom of the piano staves.

CHO. For if per - chance His eyes should stray And find..... her
 For if per - chance His eyes should stray And find her

The third system of the musical score features the vocal staves with the lyrics "For if per - chance His eyes should stray And find..... her" and "For if per - chance His eyes should stray And find her". The piano accompaniment continues with a steady eighth-note accompaniment. There are asterisks and "Ped." markings at the bottom of the piano staves.

CHO. there, They would but glance And turn..... a - way; For all his
 there, They would but glance And turn a - way; For all his

The fourth system of the musical score features the vocal staves with the lyrics "there, They would but glance And turn..... a - way; For all his" and "there, They would but glance And turn a - way; For all his". The piano accompaniment continues with a steady eighth-note accompaniment. There are asterisks and "Ped." markings at the bottom of the piano staves.

CHO. thought..... Is o - ther - where!

thought..... Is o - ther - where!

Ad. * Ad. * Ad. *

CHO.

CHO. ^A Yea, tho' her feet Should prove as fleet As is the

Yea, tho' her feet Should prove as fleet As is the

Ad.

CHO. wind, 'Twere all in vain;..... They know no art Where -

wind, 'Twere all in vain;..... They know no art Where -

* Ad. * Ad. *

CHO. -by to find To Phil - ip's heart Their way a -

-by to find To Phil - ip's heart Their way a -

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

CHO. - gain!

- gain!

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

CHO. Then she may dance Till dawn of day, He will not

Then she may dance Till dawn of day, He will not

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

CHO. care; He heeds her not, He heeds her not. He

care; He heeds her not, He heeds her not. He

Ped. * *cresc.*

CHO. hath for - got..... If she be fair! He hath for - got If she be

hath for - got..... If she be fair! He hath for - got If she be

dim:

dim:

ped. *

CHO. fair! Safe in her is-land home, whose slo-ping glades Lean sun-ward till They

fair!

B SAIDA.

p *legato.*

SAL. kiss the East-ern main,..... Hap - py she dwelt a maid a -

ped.

SAL. -midst her maids, Who know-ing naught of.... love knew naught of pain;..... Till,

ped.

SAI. west - ward steer - ing, came those knights un - bid - den, Sea - worn, and

SAI. wea - ry of the clang of war, And one there was be -

SAI. - neath whose helm lay hid - den A face she knew, yet knew not, from a -

SAI. - far..... For round a - bout her ere he came, Aye,

SAI. ere his feet had press'd the sand - The wood - land bloss-oms turn'd to

Ped. * *Ped.* *

SAI. flame, And Love was.... lord of all the land;.....

Ped. * *Ped.* * *col Ped.*

SAI. Till dawn'd that day his sail was set, And

Ped. * *Ped.* *

SAI. all his thoughts were sea-ward turn'd, Then one there was re - mem - ber'd

SAI. yet What love had taught and love.... had learn'd;

SAI. **D**
One heart that knew not how to stay If Love were fain to flee a -

SAI. - way, If Love were fain to

SAI. flee a way.....

E L'istesso tempo

MEN.

Why, it is of her - self that she sings, For she

SAID'A'S MAIDENS

MEN.

We are dream - ing, we are
fol - low'd him so, as we know;

MAI.

dream - ing of that lit - tle is - land val - ley, Where, be -

MAI.

- neath the sil - ver o - lives, at the end - ing of the

MAI. *cresc:*
 day, Sway - ing gent - ly.... to the mus - ic, as they

MEN. *p*
 And his was the love that found

cresc:

MAI. *f* *dim:*
 thread each wind - ing al - ley,.... Comes a troop of.... laugh - ing

MEN.
 wings! Nay,.... hath it not e - ver been

dim:

MAI. mai - dens danc - ing down - ward to the bay!

SOP. been so? e - ver been
 Hath it not e - ver been so, e - ver been so?..... been

MEN. so? Hath it not e - ver been so, e - ver been so?..... been

SAI. *G p*
 South blows the wind as the veil of night is fall - ing,

SOP.
 so?

MEN.
 so?

p *legato.*

SAI.
 Warm is the wind that is blow - ing from the South;

SAI.
 Far in the bay.... she can hear the sai - lors call - ing,....

SAI.
 Warm lies the breath of his kiss - es on her mouth.

SAI. *cresc:*
 South blows the wind, yet northward they are steer - ing, Love leaps a - board and the

SAI. *f*
 North and South are one; Lo, the stars are dark - en'd, and the

SAI. *dim:* *p*
 bit - ter gale is veer - ing, Bleak and cold, bleak and cold and

SAI. *cresc:* *H f*
 drear lies the shore they are near - ing; Woe is the day.... when he

SAI. *dim:* *p*
 bore her from the sun! he bore..... her from..... the sun!

SAI. *J p*
Love lies not here; he hath



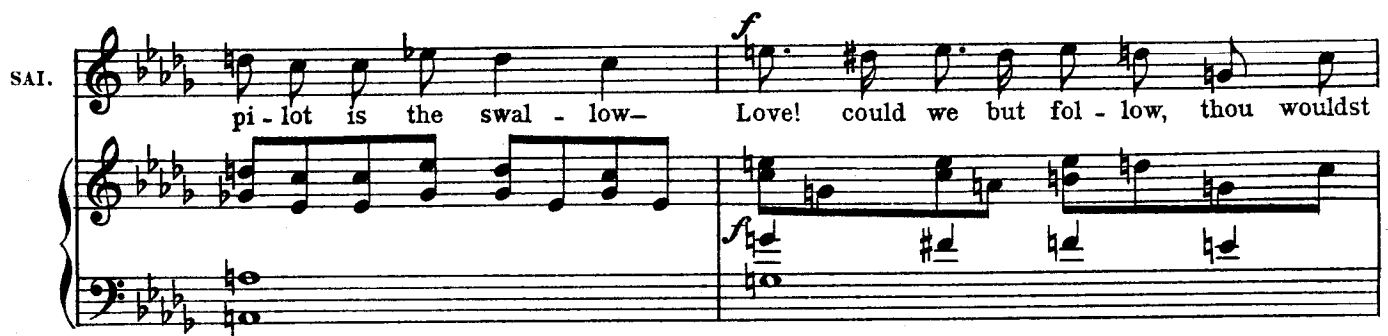
SAI.
fled, and we would fol - low Where the sap - phire sea is break - ing in a



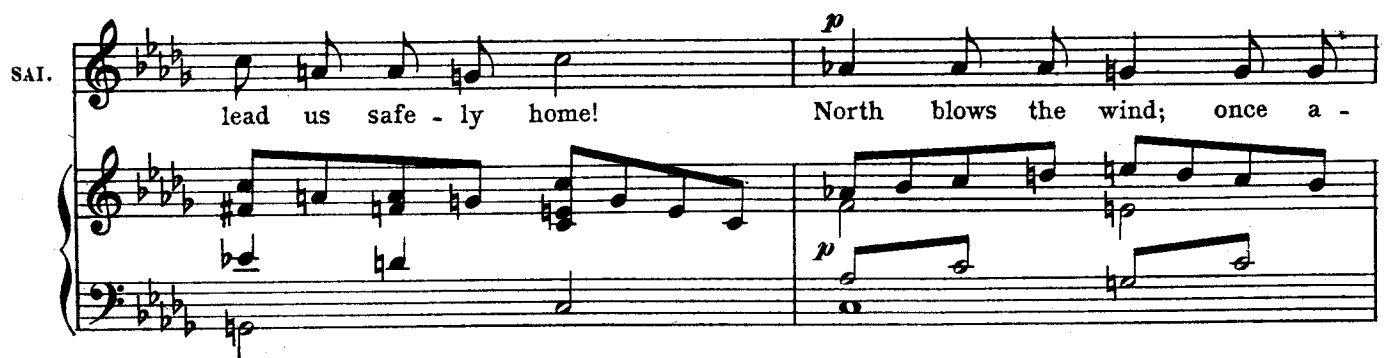
SAI. *cresc:*
ring of sil - ver foam; South - ward speeds his barque, for his



SAI. *f*
pi - lot is the swal - low - Love! could we but fol - low, thou wouldst



SAI. *p*
lead us safe - ly home! North blows the wind; once a -



SAI. *cresc:*
 - gain the gale is shift - ing, The wrack of heav'n stands o - pen, and the

SAI. *K f*
 night is past and done; North blows the wind, yet

SAI. *dim:* *p*
 south - ward we are drift - ing; The ro - sy day is dawn - ing, and the

SAI. *f*
 sul - len clouds are lift - ing; North blows the wind.... that shall

SAI. *rit: e dim:* *p*
 bear us to the sun. shall bear..... us to..... the sun!

SAIDA'S MAIDENS.

L

Love lies not here;..... he hath fled,.....

a tempo.

f trem:

♩. * ♩. * ♩. *

..... and we..... would fol - - low

♩. *

CHO. Where the

Why stays she here? Love hath fled, he will not

Why stays she here? Love hath fled, he will not

♩. *

CHO.

sap - phire sea is break - - - ing in..... a
 fol - - - low, For his
 fol - - - low, For..... his

CHO.

ring of sil - ver foam;
 heart hath found a ha - ven and no lon - ger needs to
 heart hath found a ha - ven and no lon - ger needs to

Red. * *Red.*

CHO.

M
 South - ward speeds his barque, for his
 roam..... to roam;
 roam..... to roam;

pi - - - lot is the swal - - - low
 South - - ward, south-ward she may sail,..... fly - ing
 South - - ward, she may sail,

Ad. * *Ad.* * *Ad.* *

is the swal - - low for his
 south - ward with.... the swal - - low with the
 fly - - ing south - - ward with the

pi - lot is the swal - low Love! could we but fol - low, thou wouldst
 swal - - - low..... Lord Phil - lip will not fol - low, for his
 swal - - - low..... Lord Phil - lip will not fol - low, for his

ff

lead us safe-ly home!... but fol-low, thou wouldst lead us safe-ly home!

love lies near-er home!... but fol-low, for his love lies nearer home!

love lies near-er home!... but fol-low for his love lies nearer home!

Moderato.

CHORUS.

SOP. *Dolce.*

MEN

Nay, see ye not this maid is fair? What won - der then he finds her so!

SOP. *dolce*

MEN.

Yet, lit-tle maid, be-ware! beware! For love will come and love will go!

dolce

That

P

MEN. *f*

an - gel smile, those won - d'ring eyes, Were ne - ver fash - ion'd

MEN. *f*

here be - low! *SOP.* Yet, lit - tle maid, be wise! be - wise! For love will come and

Recit. PHILIP.

SOP. love will go! Sir Knights and Dames, now grant me, by your

p Recit.

PHIL. *CHORUS. a tempo.*

leave, That I may speak with this sweet de - moiselle. Though Phil - ip's heart she

Though Phil - ip's heart she *a tempo.*

CHO. may be-guile, And wear the La - dy Sai - da's shoes, She
 may be-guile, And wear the La - dy Sai - da's shoes, She

CHO. can - not choosc but she must lose The glo - ry of that
 can - not choose but she must lose The glo - ry of that

cresc.

CHO. an - gel smile! Yea, well we know 'twas
 an - gel smile! Yea, well we

p

PHIL. e - - ver so
 know 'twas e - ver so, Yea, well we know 'twas

CHO. know 'twas e - ver so, Yea, well we know 'twas

PHIL. For love will come and.... love will go.
 e - ver so, For love will come and go,

CHO. e - ver so, For love will come and go.

No 12.

DUET. (Laine & Philip.)

Allegro con anima.

Laine. 


Philip.  I love thee! I


Piano.  *p trem:* 



LAI.  Nay, nay! thou lov'st me not!

PHIL.  love thee! Dost thou not

 *p trem:* 

LAI.  My

PHIL.  hear? I love thee!

 *p trem:* 

LAI. lord, thou hast for - got Thou couldst not give me all, For,

LAI. ah! full well I know That thy fond glance doth fall On one set high a -

LAI. - bove me; Then pri - thee let me go! let me

LAI. go! PHILIP. 'Tis false! my heart is free!.... Yon

sf

Red. *

PHIL.
Heav'n may hear my vow— I..... ne'er have lov'd but

cresc.

PHIL.
thee, I knew not love till now!

LAI.
Ah, no, it may not be!

LAI.
Thou art too high, too great; I am not fit to mate With one like

LAI.
thee! PHILIP.
Yet Beau - ty's star doth.....

PHIL. shine A - bove all.... earth - ly state; It makes the low - liest

PHIL. great - Aye, and it makes thee mine! mine!

PHIL. mine!

Andante molto espressivo.

LAI. I too had seen a star; And now, ah, now I

LAI. know..... That shi - ning star was Love!..... And

LAI. now, ah, now I know..... That shi - ning star was

LAI. Love!..... And now, ah,.... now..... I know, now..... I know That

LAI. shi - ning star was Love! PHILIP. For here, my life's long quest To

PHIL. find the lov - liest Sweet love, doth end..... in thee, Sweet love..... in thee....

PHIL. E - ver in..... love..... for thee, for thee!

LAI. For here, up - on thy breast; My heart hath found its

PHIL. Then.... here, my life's long quest To find..... the.....

LAI. rest,..... Dear lord, in love for thee!.....

PHIL. lov - liest Doth end, sweet love, in thee!.....

LAI. In thee, for e - ver, for e - ver, for

PHIL. In thee, for e - ver, for e - ver, for

LAI. e - ver, for e - ver.

PHIL. e - ver, for e - ver.

No 13.

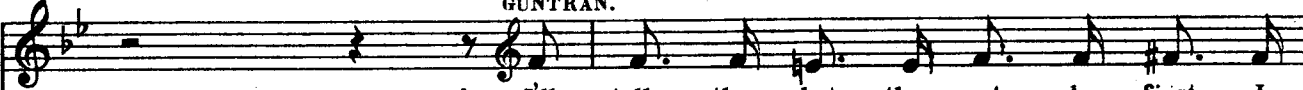
SCENA.

(Laine, Saida, Philip, The Devil, Guntran,
Three Lords, (One Tenor, One Bar.; One Bass) & Chorus of Men.)

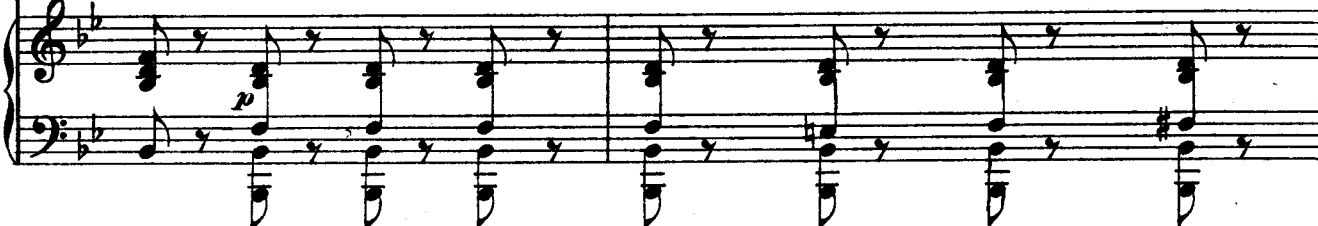
Allegro moderato e maestoso.

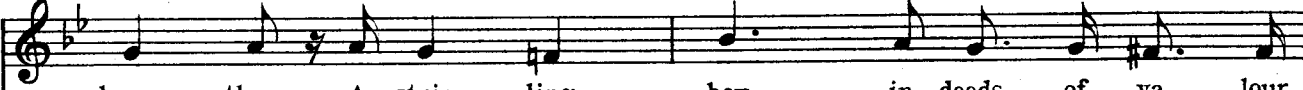
Guntran. 

Piano. 


GUN. 


1. I'll tell them what thou wast when first I
2. 'Twas not e - nough thy youth should waste and




GUN. 

knew thee; A strip - ling boy in deeds of va - lour
wi - ther Be - neath yon East - ern wan - ton's blight - ing



GUN. 

nursed, Ere yet this plague of beau - ty came and
spell; Nay, tho' her charm be spent, yet now comes



GUN.

slew thee, And left the thing thou art_ ac - curs'd! ac -
 hi - ther This flax - en toy to lure thy soul to

GUN.

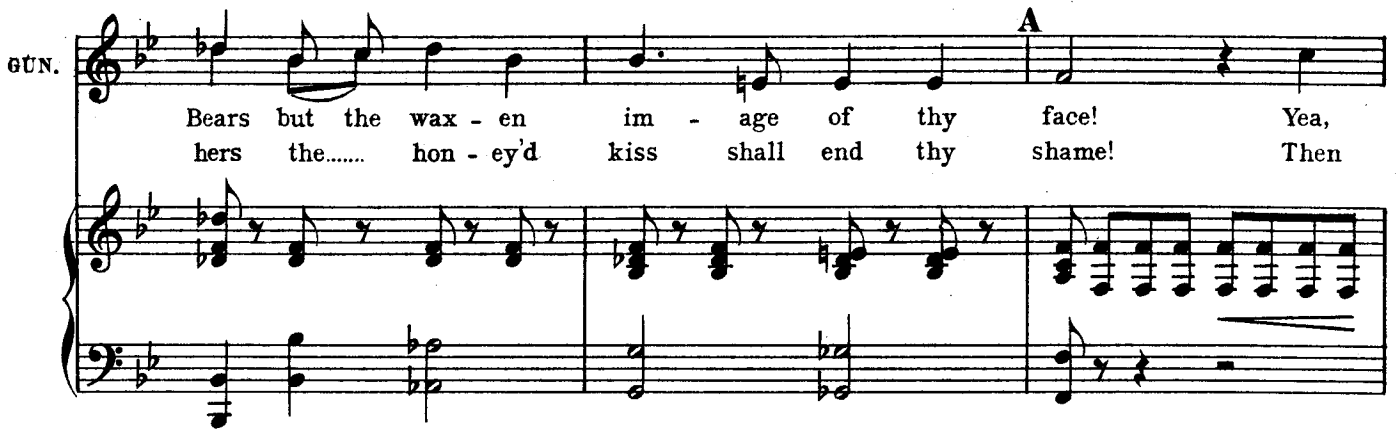
- curs'd! Aye, slew thee! for 'tis beau - ty hath be - rept us Of
 hell! What - e'er was left of man - hood when she found thee_ Ah,

GUN.

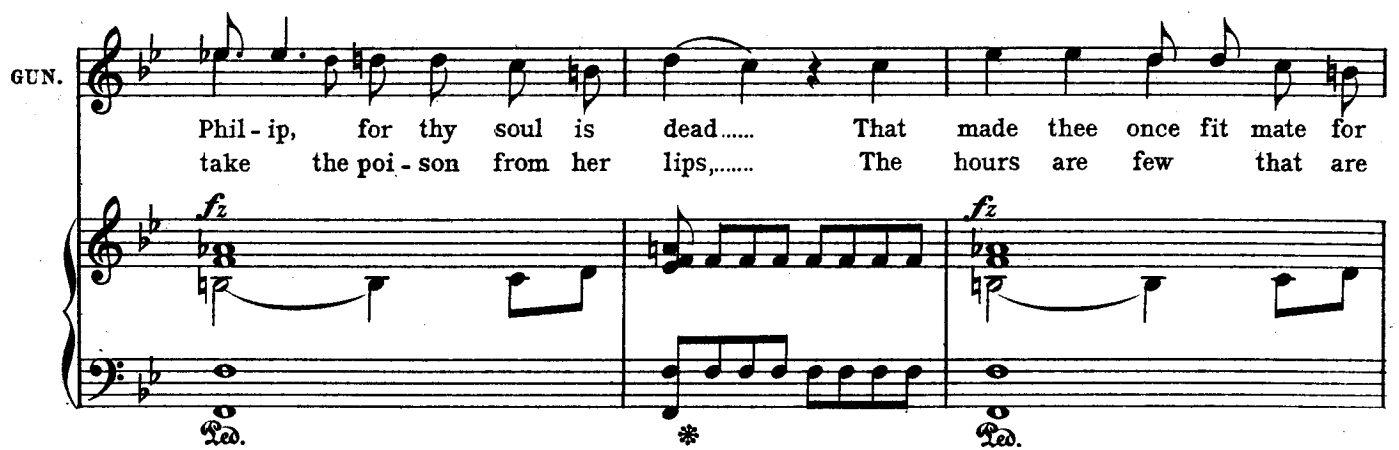
all we lov'd and he that fills thy place_ This
 none can say from whence her beau - ty came!_ Is

GUN.

cra - ven knight the ru - ined years have left us_
 hers to win; her arms shall wind a - round thee, And

GUN.  **A**

Bears but the wax - en im - age of thy face! Yea,
 hers the..... hon - ey'd kiss shall end thy shame! Then

GUN. 

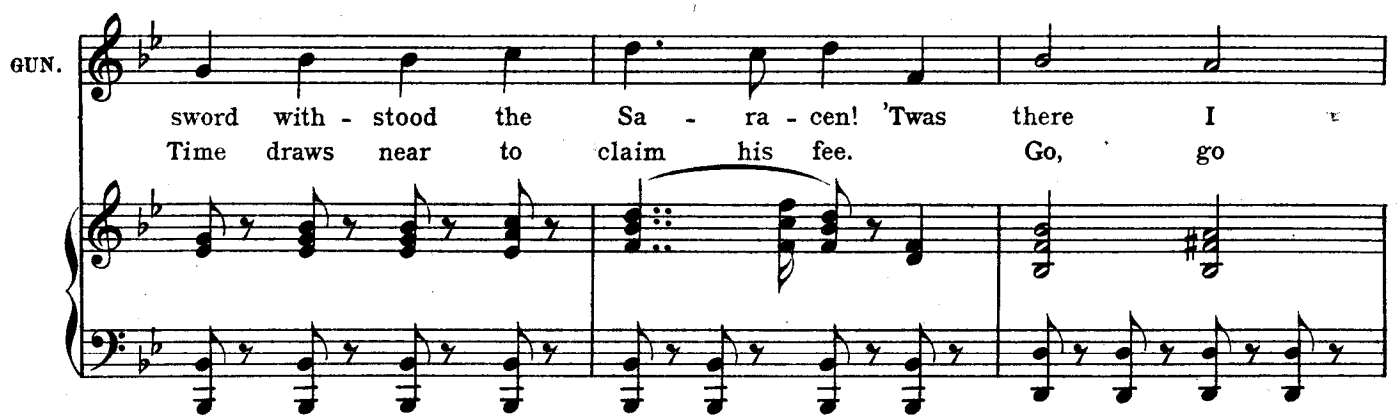
Phil - ip, for thy soul is dead..... That made thee once fit mate for
 take the poi - son from her lips,..... The hours are few that are

fz *fz*

ff * *ff*

GUN. 

men, As stead - fast 'midst the rout that fled Thy
 left to thee; Yea, for thy hearts' blood drains and drips, And

GUN. 

sword with - stood the Sa - ra - cen! 'Twas there I
 Time draws near to claim his fee. Go, go

GUN. *cresc:*

knew thee, lov'd thee, first! Be - hold thee
 fan ye pas - sion's lin - g'ring flame, Or love him -

GUN. *f*

now!..... ac - cursed! ac - cursed!
 - self..... shall cry thee shame!

Allegro vivace.

PHILIP. **B**

Re - lease me! Shame! My

PHILIP.

sword! my sword! He may not

PHIL. *LAINÉ. Recit.*

live that spake that word! Ah!..... let me hence!

* *ff* * *ff* *

THE D. *Allegretto comodo.* THE DEVIL.

Heed not what this poor dot - ard cries; 'Tis

p *p*

THE D. LAINÉ

naught to thee— thou hast Love's prize!..... Let me go

rall: *f*

LAI. *a tempo.* SAIDA.

hence! Yet see those an - gel eyes are wet With scald - ing

p

PHILIP.

SAL. tears! Weep not, thy heart shall soon for - get These

LAIINE.

PHIL. pass - - ing fears! Nay, let me

LAI. go! I must! I must! My heart is stric - ken to the

LAI. dust, Each word as with a jave - lin

LAI. *cresc:*
 thrust Did pierce it through!

Lento. * *Lento.* *

LAI. **D** PHILIP.
 Thou shalt not go. I'll

Lento.

PHIL.
 hear no more; I hold thee close! Shut fast the

Lento.

PHIL. *lento.* LAINE.
 door! What wouldst thou

p *Lento.*

Andante espressivo.

LAI. do?

rall:

LAI. Nay, wert thou more than all he said thou art, Yet e - ven

LAI. so, Some pi - ty ling - 'ring in thy fal - len heart Would

LAI. bid me go! What have I done? If love were

LAI. my of - fence, That love..... is slain; It can - not

cresc:

LAI. hurt thee more, then let me hence Or end..... my pain! Aye,

LAI. **F** kill me! or should beau - ty prove my fault, I'll pray..... to Heav'n to

LAI. make this bo - dy halt And lame..... a - gain, So thou wilt

LAI. let me go, from whence I came, And hide my head!

Ad.

LAI. Thou wilt not? Then I too do cry thee shame!

cresc:
un poco animato.

Ad.

LAI. shame! 'Twas sooth he said-- This is some o-ther lord that



Red. *

Detailed description: This system contains the first line of music for the character LAI. It features a vocal line in G major with lyrics: "shame! 'Twas sooth he said-- This is some o-ther lord that". The piano accompaniment is in G major and includes a dynamic marking of *Red.* and a fermata over the first two measures.

LAI. bears thy name; And thou art dead!



G f

Detailed description: This system contains the second line of music for LAI. The vocal line continues with the lyrics: "bears thy name; And thou art dead!". The piano accompaniment features a dynamic marking of *G f* and includes a fermata over the final measure of the vocal line.

LAI. PHILIP. I pri - thee



p

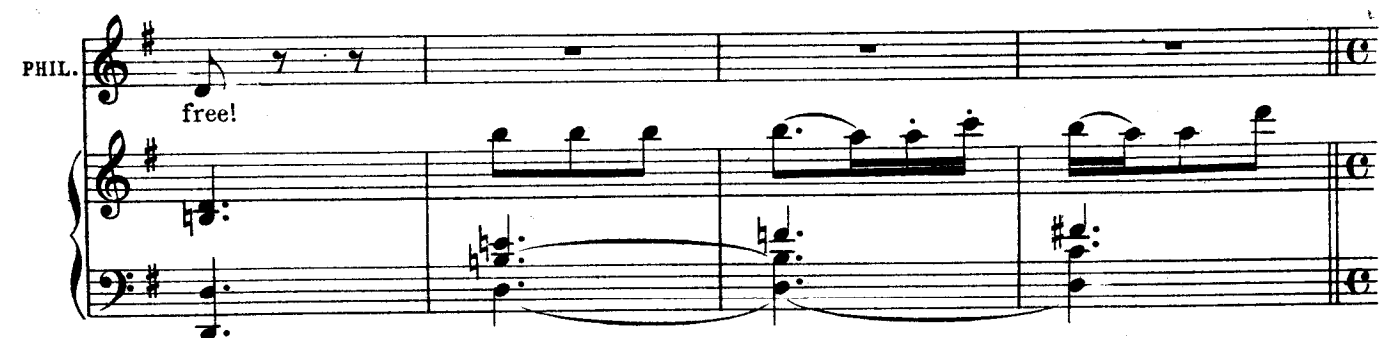
Detailed description: This system shows the beginning of a musical phrase for PHILIP, starting with the lyrics "I pri - thee". The piano accompaniment includes a dynamic marking of *p* and features a key signature change to G minor for the latter part of the system.

PHIL. peace! Let be! Let be! Go take thy way! For thou art



Detailed description: This system contains the fourth line of music for PHILIP. The vocal line includes the lyrics: "peace! Let be! Let be! Go take thy way! For thou art". The piano accompaniment provides harmonic support for the vocal line.

PHIL. free!



Detailed description: This system contains the fifth line of music for PHILIP, with the vocal line ending on the word "free!". The piano accompaniment concludes the phrase with a final cadence.

Allegro agitato.

SAIDA.

She's gone! My

p

This system shows the vocal line for SAIDA and the piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "She's gone! My". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, starting with a piano (*p*) dynamic.

THE DEVIL.

power re- turns at last! Not yet! not yet! The

This system shows the vocal line for THE DEVIL and the piano accompaniment. The vocal line begins with the lyrics "power re- turns at last! Not yet! not yet! The". The piano accompaniment continues with a similar rhythmic pattern.

SAIDA.

mem - 'ry of her holds him fast. He shall for -

This system shows the vocal line for SAIDA and the piano accompaniment. The vocal line begins with the lyrics "mem - 'ry of her holds him fast. He shall for -". The piano accompaniment continues with a similar rhythmic pattern.

- get. Nay, grieve not; in a lit - tle

This system shows the vocal line for SAIDA and the piano accompaniment. The vocal line begins with the lyrics "- get. Nay, grieve not; in a lit - tle". The piano accompaniment continues with a similar rhythmic pattern.

while Thine eyes shall gaze on that sweet isle Where

This system shows the vocal line for SAIDA and the piano accompaniment. The vocal line begins with the lyrics "while Thine eyes shall gaze on that sweet isle Where". The piano accompaniment continues with a similar rhythmic pattern.

SAI. first we met! 'Tis there, where

SAI. flow - 'ring val - leys smile, Love's

SAI. PHILIP. *Recit.*
 bower is set! I see her tears: I hear her

PHIL. cry, "'Twas sooth he said!" A - way! a -

PHIL. - way! The end draws nigh, The brok - en cup of life runs

PHIL. *a tempo.*
 dry; My heart..... is dead!

SAIDA *Recit.*
 He will not heed! What need to stay? All, all is gone!

K *a tempo.* THE DEVIL.
 Nay, nay, didst hear that maiden say, that

THED.
 now she fain would fling a - way What scarce was won.

SAIDA. *p*
sempre staccato. Think you that

THE DEVIL.

SAI. beau - ty may be mine? Yea, thou shalt

Musical score for SAI. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "beau - ty may be mine? Yea, thou shalt". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats. The music is in a 4/4 time signature.

L

THE D. taste of life's new wine! Or mag - ic spell, or

Musical score for THE D. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "taste of life's new wine! Or mag - ic spell, or". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats. The music is in a 4/4 time signature.

THE D. gift di - vine. This mai - den's beau - ty must be thine Ere

Musical score for THE D. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "gift di - vine. This mai - den's beau - ty must be thine Ere". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats. The music is in a 4/4 time signature.

SAIDA & THE DEVIL.

THE D. night be - done! Or mag - ic spell. or

Musical score for THE D. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "night be - done! Or mag - ic spell. or". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats. The music is in a 4/4 time signature.

BOTH. gift di - vine, This mai - den's beau - ty must be mine thine Ere

Musical score for BOTH. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "gift di - vine, This mai - den's beau - ty must be mine thine Ere". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats. The music is in a 4/4 time signature.

BOTH. *dim:*
night be done!

dim: *pp*

Andante moderato.

f con forza

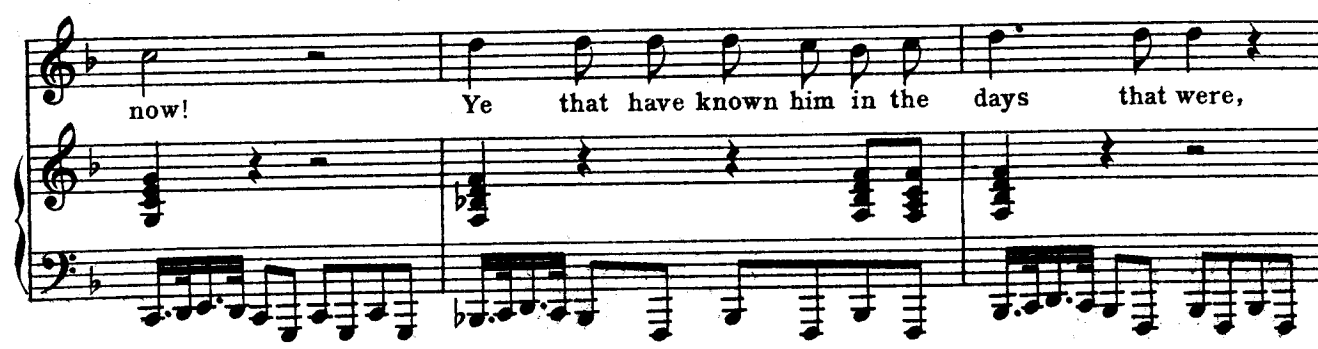
GUNTRAN.

Lords of Sir - ault, Velaines, and S^t Säu -

-veur, Would seek Lord Phil - ip? Then be - hold him



now! Ye that have known him in the days that were,



Say whence hath come that brand up - on his brow?



THE THREE LORDS

Phil - ip,



3 LORDS
at the dawn of day Forth we ride up - on our way: Be -



3 LORDS

- ware! the dawn is near! Night is spent a-wake, awake!

3 LORDS

Lift those lead - en eyes and say What an - swer dost thou bid us make To

3 LORDS

him that sent us here!.....

P
PHILIP.

Go hence and say my race is well nigh

PHIL.

run From out this breast all lust of war hath

PHIL. fled; Yea, shame and fame and glo - ry all are one;

The first system of music for the Phil. part. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "fled; Yea, shame and fame and glo - ry all are one;". The piano accompaniment is in two staves (treble and bass clefs) and features a slow, sustained accompaniment with a tempo marking of *Ad.* and a fermata over the final measure.

PHIL. Go tell him this — That lord ye sought is dead.

The second system of music for the Phil. part. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "Go tell him this — That lord ye sought is dead.". The piano accompaniment is in two staves (treble and bass clefs) and features a slow, sustained accompaniment with a tempo marking of *Ad.* and a fermata over the final measure.

Q Allegro vivace. GUNTRAN. E - nough, e - nough! from

The first system of music for Guntran. It consists of a vocal line and a piano accompaniment. The tempo is marked *Q* Allegro vivace. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "E - nough, e - nough! from". The piano accompaniment is in two staves (treble and bass clefs) and features a fast, rhythmic accompaniment with a tempo marking of *ff* and a fermata over the final measure.

GUN. this day forth, What - e'er my chance, I..... know thee not!

The second system of music for Guntran. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "this day forth, What - e'er my chance, I..... know thee not!". The piano accompaniment is in two staves (treble and bass clefs) and features a fast, rhythmic accompaniment with a tempo marking of *Ad.* and a fermata over the final measure.

GUN

These with-er'd limbs be..... lit - tle worth, Yet this right arm hath

The first system of the musical score. It consists of a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "These with-er'd limbs be..... lit - tle worth, Yet this right arm hath". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

GUN

R

not forgot Its..... an - - - cient use.

The second system of the musical score. It features a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "not forgot Its..... an - - - cient use.". A dynamic marking of *p* (piano) is present in the piano accompaniment. A section marker **R** is placed above the vocal line.

GUN

On, on, my lords! Yea,..... tho' the end of

The third system of the musical score. It features a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "On, on, my lords! Yea,..... tho' the end of". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

GUN.

all be nigh, I'd lie - fer meet.... those re - - bel swords Than

The fourth system of the musical score. It features a vocal line (GUN.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "all be nigh, I'd lie - fer meet.... those re - - bel swords Than". A dynamic marking of *cresc:* (crescendo) is present in the piano accompaniment.

GUN. *f*
 serve with one, with one who dares not
 colla voce.

GUN. *S* PHILIP.
 die! A lie! my lords, a lie! What -
*And. * And. **

PHIL.
 -e'er he saith, There lives no man can boast that he hath

PHIL.
 seen These eyes af - - fright - ed at the eyes of

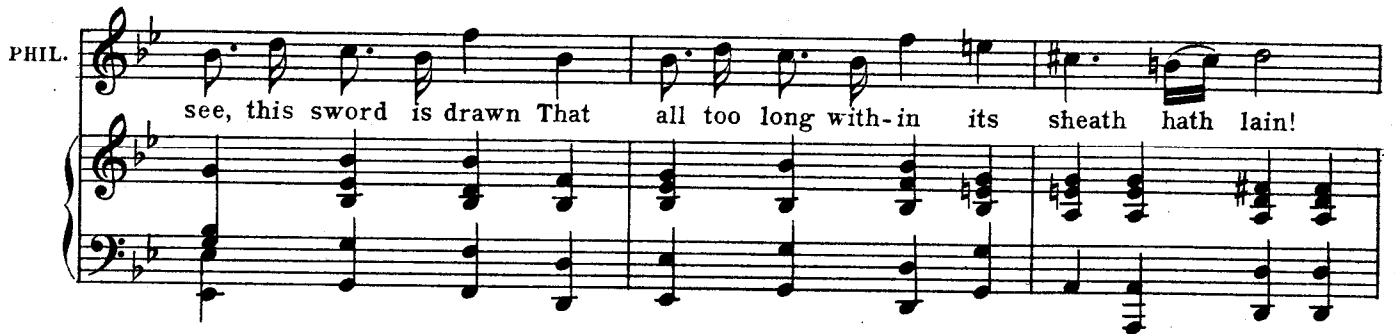
PHIL.
 death! Go, tell your liege I'll greet him at Flour -

I
Andante marziale.

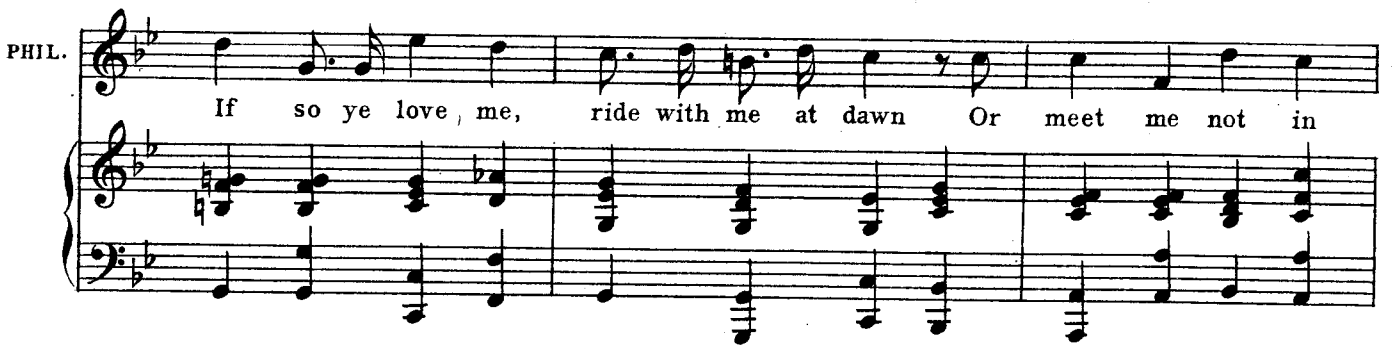
PHIL. *- ines!* And ye who serve me,



PHIL. see, this sword is drawn That all too long with-in its sheath hath lain!



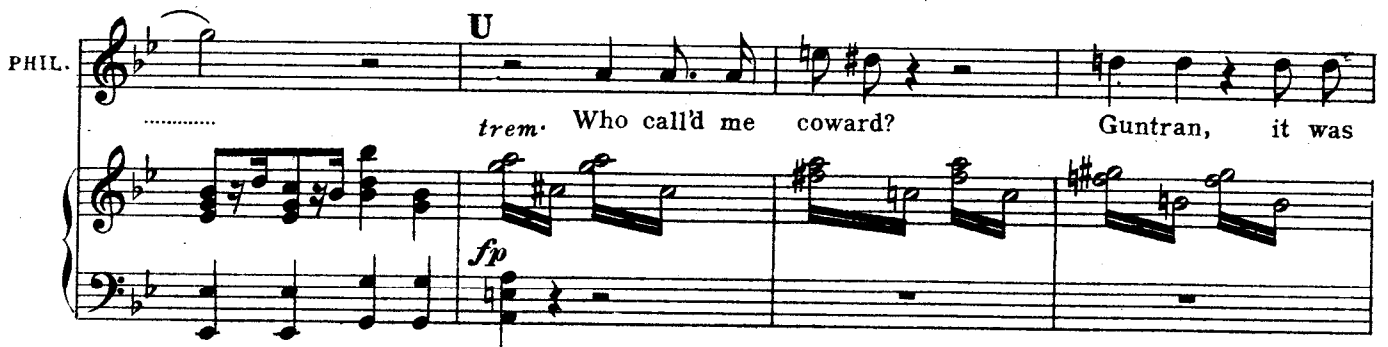
PHIL. If so ye love, me, ride with me at dawn Or meet me not in



PHIL. fel - low - ship a - gain



PHIL. *trem.* Who call'd me coward? Guntran, it was



GUNTRAN.

Recit.

PHIL. thou! Phil - ip of Mirle - mont, I know thee

a tempo.

GUN. now!..... All

1st & 2nd Lord with Tenors.

TENOR. All hail to Phil - ip, Lord of Mirle - mont, of Mirle - mont! All

BASS. 3rd Lord & 1st Bass. All hail to Phil - ip, Lord of Mirle - mont, of Mirle - mont! All

GUN. hail! all hail!

TENOR. hail! all hail!

BASS. hail! all hail!

No. 14.

DUET. (Joan & Simon.)

Andante con molto tenerezza.

SIMON.

Simon.

1. I would

Piano.

The first system of music shows Simon's vocal line on a single staff and piano accompaniment on a grand staff. Simon's line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

1. see a maid who dwells in Zolden, Her eyes are soft as moonlight on the mere; The spring hath
JOAN. 2. see a youth who comes from Freyden, He is straighter than the pine-trees grow; Gos - sips

The second system of music shows Joan's vocal line on a single staff and piano accompaniment on a grand staff. Joan's line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

fled, the ri - pen'd year turns gold - en - Shall I win her ere the wa - ning of the
say he comes to woo a maid - en, So the gos - sips say, but can they

The third system of music shows Joan's vocal line on a single staff and piano accompaniment on a grand staff. Joan's line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

year? The reap - ing - folk pass home - ward by the foun - tain; What
know? Three laugh - ing maids are in..... the..... hol - low, Yet

The fourth system of music shows Joan's vocal line on a single staff and piano accompaniment on a grand staff. Joan's line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

cresc:

is it then that calls me from the dell,..... What bids me climb the path- be - side.... the
 none will set him straight up - on his way;..... Nay! soft! for he hath found the path.... to

dim: *p*

moun - tain To the down be - yond the sheep - fold? Who can tell? Then
 fol - low - He is com - ing! lit - tle heart, what will he say? Then

A *cresc:*

take it, for this ma - gic stone hath pow'r To change thee to the fair - est;
 take it, for this ma - gic stone hath pow'r To change thee to the fair - est;

f

yet.... to me Thou wert fair-est as I knew thee in that hour When a maid-en dwelt in
 yet.... to me Thou wert fair-est as I knew thee in that hour When a youth came up from

dim. 1. 2nd Verse. JOAN.

Zol - den! Ah, take it, Ah,..... take it, 'tis for thee! I would
 Frey - den! Ah, take it, Ah,..... take it, 'tis for

2. *dolce.* *cresc.*

JOAN. thee! Then take it, for this stone hath pow'r To change thee to the fair-est;
 SI. Then take it, for this stone hath pow'r To change thee to the fair-est;

dolce. *cresc.*

dim.

JOAN. yet to.... me Thou wert fair - est in... that hour When a youth came up from
 SI. yet to me Thou wert fair - est as I knew thee in

dim.

ped. * *ped.* * *ped.* *


JOAN. Frey - den! Ah, take it, Ah,.... take it, 'tis for thee, for thee!

SI. Zol - den! Ah, take it, Ah, take it, 'tis for thee, for thee!

p *mp*

Nº 15. QUINTET. (Saida. Laine. Joan. Simon & The Devil.)

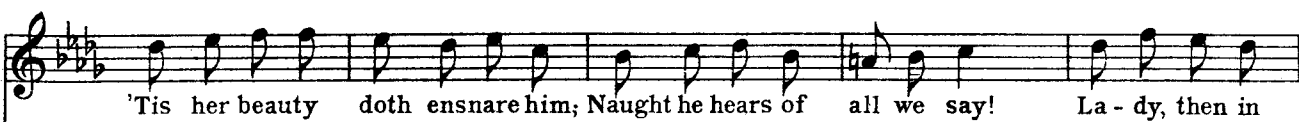
Allegretto non troppo.

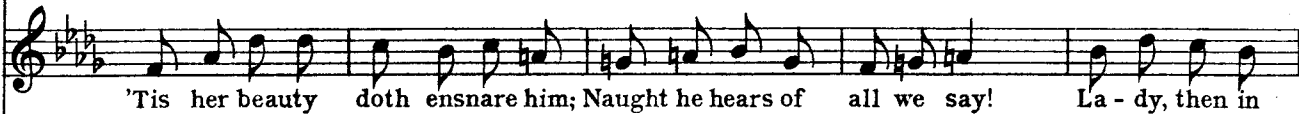
The D.  Haste thee! haste thee! Use thy cunning! Do not waste the


Piano. 

THE D.  Hours that fly! Time is running, Night is waning; Use thy feigning, Dawn is nigh!



LAI.  'Tis her beauty doth ensnare him; Naught he hears of all we say! La - dy, then in

JOAN.  'Tis her beauty doth ensnare him; Naught he hears of all we say! La - dy, then in



LAI.  pi - ty spare him, Speak, oh, speak, and bid him stay! Weav - er,

JOAN.  pi - ty spare him, Speak, oh, speak, and bid him stay!



SAI.
 hear me -- Wouldst thou wan - der Ev - er near me Till the day, Ris - ing

SAI.
 yon - der Through the gloaming, Finds thee roam - ing Far a - way?

Ad. * *Ad.* *

LAI.
 See those eyes his eyes en - chain - ing No - thing now his heart can stir;

JOAN.
 See those eyes his eyes en - chain - ing No - thing now his heart can stir;

LAI.
 Naught he recks of our com - plain - ing, All his thought.... is bent on her!

JOAN.
 Naught he recks of our com - plain - ing, All his thought.... is bent on her!

p

B SIMON.

SI. 
 Onward! Onward! I will fol-low, Sea-ward, sun-ward, Still thy slave;



SI. 
 Though the hol-low Earth should sun-der, Tho' the thun-der Roar and rave!



SAI. 
 Wouldst thou wan-der E-ver near me, E - -

LAI. 
 All in vain! He will not heark-en; Sea-ward,

JOA. 
 All in vain! He will not heark-en; Sea-ward,

SI. 
 On - - ward! On - - ward! I will

THE D. 
 Haste! thee! Haste thee! Use thy cun-ning! Do.... not



SAI. - ver near me Till the day,.... Ris - ing yon - der Through the gloaming,
 LAI. sun - ward, He will roam, Day shall dawn and
 JOAN. sun - ward, He will roam, Lo! day shall dawn and
 SI. fol - low Sea - ward, sun - ward, on - ward, on - ward, I will
 THE D. waste the Hours that fly! Time is run - ning,

SAI. Finds thee roam - ing Far a - way? *cresc:* Ris - ing yonder Finds thee roam -
 LAI. night shall dark - en Ere his heart, his heart *cresc:*
 JOAN. night shall dark - en Ere his heart, his heart *cresc:*
 SI. fol - low, still thy slave; on - ward, on - ward, *cresc:*
 THE D. Night is wa - ning; Use thy feign - ing, Time 'is *cresc:*

SAI. *- - ing, roam - ing Far a - way? Far..... a - way?.....* **D**

LAI. *..... shall lead..... him home. All..... in vain!.....*

JOAN. *..... his heart shall lead..... him home. All..... in vain!.....*

SI. *I.... will fol - low still..... thy slave, still..... thy slave;.....*

THE D. *run - ning, Dawn is nigh..... is nigh! Night.... doth wane.*

SAI. *..... Far..... a - way?* *p*

LAI. *..... All..... in vain!*

JOAN. *..... All..... in vain!*

SI. *..... Onward, onward, I will follow. Seaward, sunward,*

THE D. *..... Night..... doth wane.*

SAI. Far a - way? Far a - *dim:*

LAI. All in vain! All in *dim:*

JOAN. All in vain! All in *dim:*

SI. still thy slave; Seaward, sun-ward, still thy slave; still thy

THE D. Ah! doth wane. Haste thee! haste thee!

SAI. - way? Far a - way?

LAI. vain! All in vain!

JOAN. vain! All in vain!

SI. slave; still thy slave!

THE D. Haste thee! haste thee! Haste!

Nº 16.

FINALE - ACT II.

Allegretto con brio e marziale.

Piano.

The first system of piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody begins with a triplet of eighth notes (F#, G, A) marked with a forte 'f' dynamic. The bass line consists of a steady eighth-note accompaniment. A first ending bracket spans the final two measures, marked with 'Ped.' and an asterisk.

The second system continues the piano accompaniment. The treble clef part features a more active melody with eighth-note patterns and a triplet of eighth notes. The bass line has a long, sustained chord in the middle section, marked with 'Ped.' and an asterisk.

The third system of piano accompaniment shows the treble clef part with a triplet of eighth notes and a melodic line. The bass line continues with a steady accompaniment. A first ending bracket is present at the end of the system, marked with 'Ped.' and an asterisk.

GUN. GUNTRAN.
There he stands,..... that lord ye knew In the days of yore;

The piano accompaniment for the vocal line consists of a treble clef with a key signature of two sharps and a common time signature. It features a rhythmic accompaniment of triplets of eighth notes. The bass line is mostly silent, with occasional notes.

GUN. Stout of heart, and brave and true — See, he

GUN. dreams no more! Vain - ly now shall Beau - ty sue,

GUN. All her reign is o'er! Say ye then doth

GUN. Flan - ders need us? 'Tis Lord Philip that shall lead us,

GUN. Here as here - to - fore! Say ye then doth

GUN. Flan - ders need us? 'Tis Lord Phil - ip that shall lead us

GUN. Here as here - to - fore!

CHO. Hail to the lord of our land! Phil - ip of Mirlemont hail!

f p.

Hail to the lord of our land! Phil - ip of Mirlemont hail!

f

Allegro alla marcia. PHILIP.

PHIL. Men of

PHIL. Mir - le - mont, no lon - ger Wrapt in heed - lees dreams of



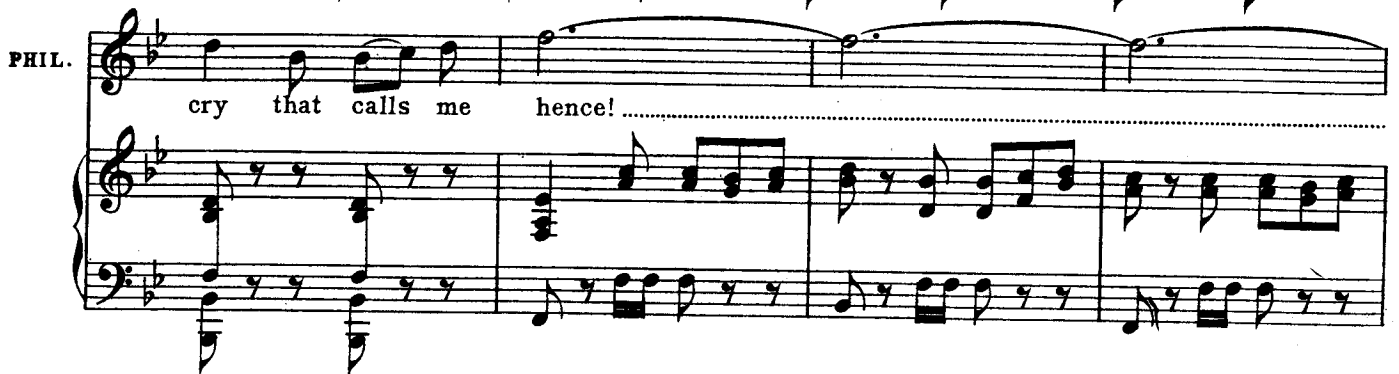
PHIL. sense Sleeps this heart;



PHIL. for clear - er, stron - ger, Sounds the



PHIL. cry that calls me hence!



PHIL. Ah! Gone are Beau - ty's fond ca - res -



PHIL. - ses, Bro - ken..... lies Love's sil - ken chain;.....

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "- ses, Bro - ken..... lies Love's sil - ken chain;.....". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

PHIL. Where the shock of bat - tle pres - ses, I would lead ye forth a -

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are ".... Where the shock of bat - tle pres - ses, I would lead ye forth a -". The piano accompaniment is in a grand staff with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

PHIL. - gain! I would lead ye..... forth a - gain!.....

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "- gain! I would lead ye..... forth a - gain!.....". The piano accompaniment is in a grand staff with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some rests and slurs. A dynamic marking of *f* is present in the piano part.

PHIL. Let us on, Let us on,

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "Let us on, Let us on,". The piano accompaniment is in a grand staff with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some rests and slurs. Dynamic markings of *sf* and *p* are present in the piano part.

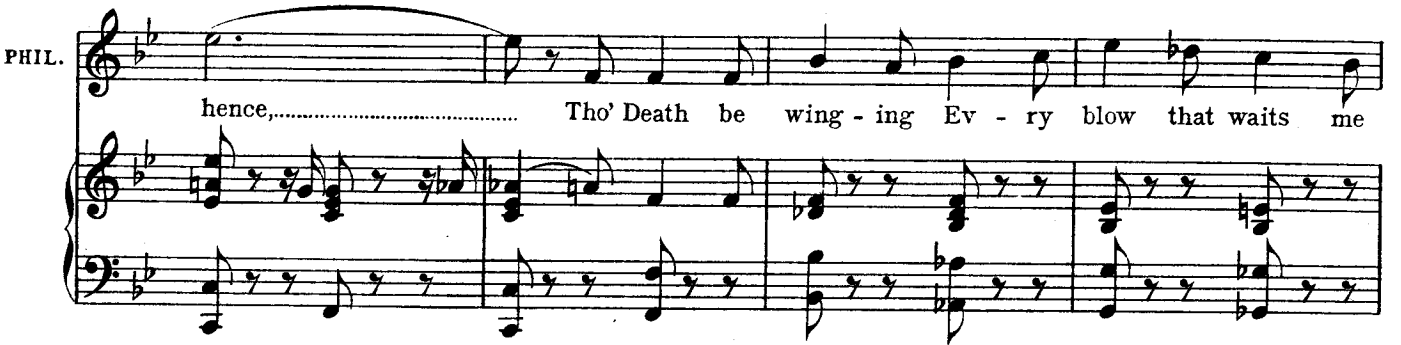
PHIL. where, loud out - ring - ing, War's deep thun - der rends the

The fifth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are ".... where, loud out - ring - ing, War's deep thun - der rends the". The piano accompaniment is in a grand staff with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

PHIL. air!..... Let us hence!..... Let us



PHIL. hence..... Tho' Death be wing - ing Ev - ry blow that waits me



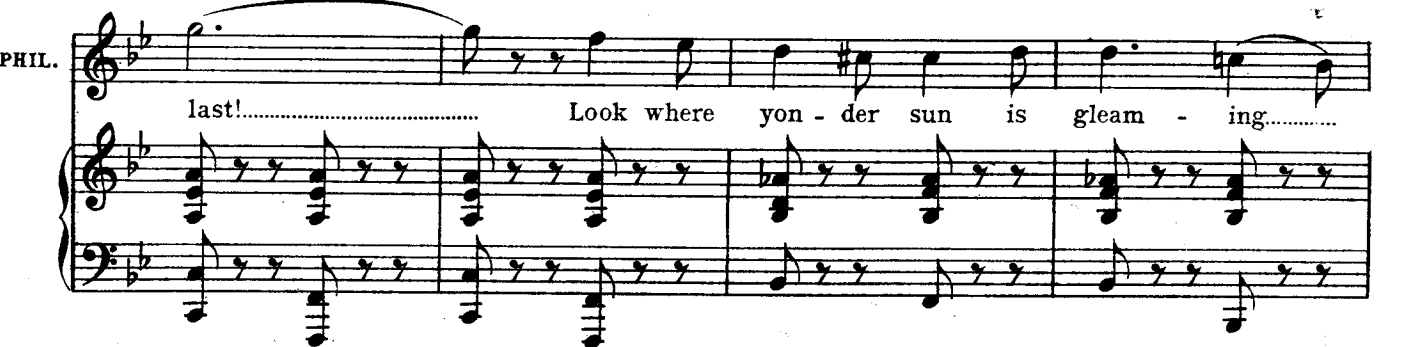
PHIL. there!..... Say..... ye..... then that I am



PHIL. dream - - ing? Nay,..... Lord..... Phil - ip wakes at



PHIL. last!..... Look where yon - der sun is gleam - ing.....



PHIL. Day..... is dawn - - ing,.....

PHIL. night is past!.....

F CHORUS.
 CHO. Look where yon - der sun..... is..... gleam - - ing.....
 Look where yon - der sun is gleam - - ing.....

CHO. Day is dawn - ing, night..... is..... past!..... Hail!.....
 Day is dawn - ing, night is past!..... Hail!

CHO

hail..... to the lord of..... our land!.....

hail to the lord of our land!.....

CHO

Phil - ip..... of Mirle - mont, Hail!

Phil - ip of Mirle - mont, Hail!

L'istesso tempo.

LAI.

G LAINÉ. PHILIP.

My lord! What would you?

LAI.

LAINÉ. PHILIP.

Good, my lord, my fa - ther! I am not he! Poor crip - ple, stand a -

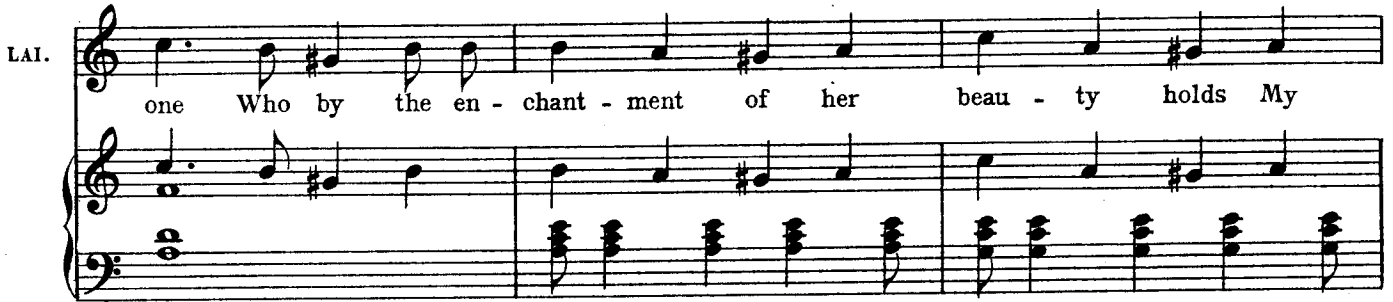
Allegro agitato.

LAIENE.

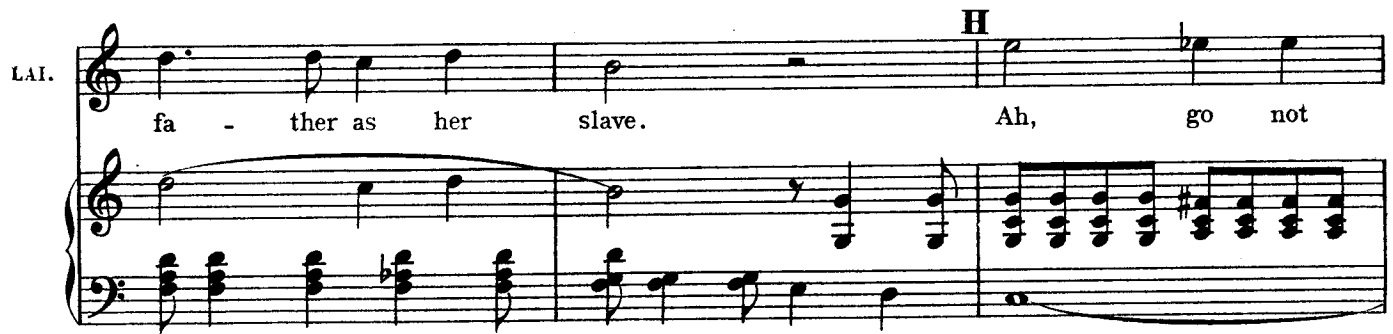
PHIL. - part! Nay, nay, in pi - ty hear me! There is



LAI. one Who by the en - chant - ment of her beau - ty holds My



LAI. fa - ther as her slave. Ah, go not



LAI. forth Till thou hast set him free! Yea,



JOAN. give him back To them that love him!



LAI. **LAI.**

Look on me, my lord..... Dost thou not know me?

Ad. * *Ad.* * *Ad.* * *Ad.* *

PHIL. **PHILIP.** *Recit:*

Nay, not I, in faith! What gos-sip's tale is this? Go, get thee

Ad. * *Ad.* * *Ad.*

PHIL. **LAI.** *f dim: p*

hence And buy thee a new crutch! Ah!.....

Ad. *

PHILIP. **PHILIP.**

On to the mar - ket-place!

mf *cresc:*

CHORUS.

CHO.

Hail!..... hail!.....

Hail!..... hail!.....

8

f

Detailed description: This system contains the first two staves of the chorus. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics 'Hail!..... hail!.....' are written under both staves. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *f* is present. An '8' is written above the piano staff, indicating an octave shift.

CHO.

Day is dawn - ing, night..... is..... past!..... Hail!.....

Day is dawn - ing, night is past!..... Hail!

8

Detailed description: This system contains the next two staves of the chorus. The vocal line includes the lyrics 'Day is dawn - ing, night..... is..... past!..... Hail!.....'. The piano accompaniment continues with the same accompaniment pattern. A dynamic marking of *f* is present. An '8' is written above the piano staff, indicating an octave shift.

CHO.

hail!..... to the lord of..... our land!.....

hail! to the lord of our land!.....

Detailed description: This system contains the final two staves of the chorus. The vocal line includes the lyrics 'hail!..... to the lord of..... our land!.....'. The piano accompaniment concludes with a final chord. A dynamic marking of *f* is present.

K

CHO.

Phil - ip... of Mirle - mont, hail! Hail to the lord of our
Phil - ip of Mirle - mont, hail! Hail to the lord of our

This system contains the first two staves of the choir and the first two staves of the piano accompaniment. The choir parts are in G minor, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHO.

land! Phil - ip of
land! Phil - ip of

This system contains the second two staves of the choir and the second two staves of the piano accompaniment. The choir parts have a long note for "land!" followed by "Phil - ip of". The piano accompaniment continues with the same rhythmic pattern.

CHO.

Mir - le - mont, hail!.....
Mir - le - mont, hail!.....

This system contains the third two staves of the choir and the third two staves of the piano accompaniment. The choir parts end with "Mir - le - mont, hail!". The piano accompaniment concludes with a final chord and a fermata over the bass line.

CHO. Hail! hail to the lord of our land!..... the lord of our

Hail! hail to the lord of our land!..... the lord of our

Red. *

CHO. land!..... Hail! hail! hail!

land!..... Hail! hail! hail!

I *da qui diminuendo al fine.*

CHO. Hail! hail to the lord of our land!.....

Hail! hail to the lord of our land!.....

da qui diminuendo al fine.

Red. *

CHO. Phil-ip of Mir - le - mont, hail!.....

Phil-ip of Mir - le - mont, hail!.....

CHO. Hail! hail to the lord of our land!..... the lord of our

Hail! hail to the lord of our land!..... the lord of our

CHO. ^{*p*} land!..... Hail! hail!

^{*p*} land!..... Hail! hail!

CHO. hail! hail! Hail!

hail! hail! Hail!

CHO. Hail!..... to Philip!

Phil - ip of Mirle - mont,.... hail!.....

Hail!..... to Philip!

Act III.

No 17.

INTRODUCTION & SONG. (Laine.)

Moderato con moto.

Piano.

p

f

cresc:

dim:

p

* *ad.* * *ad.* * *ad.* *

* *ad.* * *ad.* * *ad.* *

LAI. * LAINE. *a piena voce.* *p sotto voce.*

An hour a - gone'twas the moon that shone - Oh, for the moon on the
The white moon lay on the ru - ind hay, White as a shroud on the

LAI. *a piena.*

ci - ty wall! But the night is done, and now one by one The
ci - ty wall! Though they cried him nay, yet he went his way; For

LAI. *sotto.*

ban ners are set a - float in the sun - Oh, for the sun on the ci - ty wall!
all their sigh - ing he would not.... stay - Oh, for the moon on the ci - ty wall!

LAI. **B** *a piena.*

Yet night and day I kneel and pray At the
Then tell him, pray, ye gal - lants gay - Ah,

LAI.

foot of the cas - tle stair; Then tell me, I pray, ye
tell him, ye la - dies fair! There is one doth wait by the

LAI.

gal - lants gay - Ah, tell me, ye la - dies fair! - If your
cas - tle gate, At the foot of the cas - tle stair; And she

LAI.

lord should chance to ride this way, Would he list to a
cries A - lack! come back, come back! Ah!..... why doth he

LAI.

ad lib:

poor..... maid's pray'r?
lin - - ger there?

No 18.

SONG. (Jacqueline.)
(in Gb)

Jacqueline. *Andante.*

Piano. *sempre staccato. p* *cresc:*

JAC.

1. Why dost thou
2. It is the

JAC.

sigh lute and that moan? Ah, why? ah,
lute that sings, Not I! not

p e stacc:

JAC.

why?..... Mad, mer - ry Ja - que - line, That
I! Hap - ly some pri - sond heart That

JAC.

danc'd from morn till e'en Good - bye! good -
 once had felt love's smart Doth wake and

JAC.

bye! Yea, for all
 cry! Nay, it is

JAC.

poco rall: *a tempo.*
 mirth hath flown; The strings have all one tone
 love's own wings That beat the trembling strings

poco rall: *a tempo.*

JAC.

Ah, why? ah, why?
 Not I! not I!

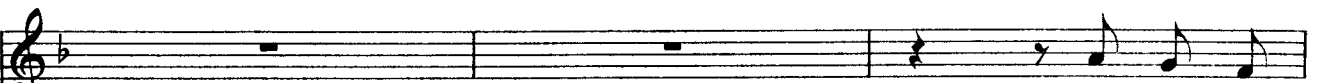
No. 18.

SONG (Jacqueline)
(in F)

Andante.

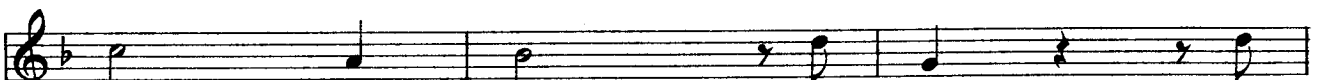
Jacqueline. 

Piano. 


JAC. 

1. Why dost thou
2. It is the



JAC. 

sigh and moan? Ah, why? ah,
lute that sings, Not I! not



JAC. 

why?..... Mad, mer - ry Ja - que - line, That
I!..... Hap - ly some pri - son'd heart That



JAC.

danc'd from morn till e'en..... Good - bye! good -
 once had felt love's smart..... Doth wake and

JAC.

- bye! Yea, for all
 cry! Nay, it is

JAC.

poco rall: *a tempo.*
 mirth hath flown; The strings have all one tone.....
 love's own wings That beat the trem - bling strings.....

poco rall: *a tempo.*

JAC.

Ah, why? ah, why?.....
 Not I! not I!.....

Allegro vivace e brillante.

Recit:

Saida  Mine,

Piano. *f* *Ad.* *


SAI. mine at last! Poor van-quis'd slave, be - gone!



SAI. Say you my lord hath con-qr'd? look on me! That fa-ding wreath of



SAI. lau-rel he hath won Vies not with beau-ty's crown of vic - to-ry!



Allegro a tempo.

SAL. *brillante.*
 What lag - gard steed doth car - ry My

p cresc: molto

f p

ped.

SAL. lord home..... to - day? Ah! where-fore doth he tar - ry So

cresc: f p

*ped. * ped.*

SAL. long up - on the way? Knew he that beau - ty's

f p

B

SAL. flow'r Re - fash - ion'd waits him here Me - thinks each fleet - ing

SAL. hour.... Would seem a ling - 'ring year!

p

C

SAI. Ride on, my lord, ride on! Ride on, and thou shalt find.....

SAI. Cheeks of whi - test snow Where red - dest ro - - ses

SAI. grow O'er mounds of mould - - ed pearl;

D

SAI. Eyes of dark - est jet Rimmed round with

SAI. vi - o - let..... Tres - ses that un - furl..... Like

SAI. ban - ners in the wind..... Where - on the sun, the....

SAI. sun..... hath shone Ride on, my lord!

SAI. Nay, tho' the

SAI. crowd be... throng-ing To kiss thy fin - ger - tips,

SAI. Ride on! these lips are long-ing, Sweet love, to greet thy lips. Then

SAI. sheathe that sword thou bear - est, Cast the lau - rel from thy

And. * *And.* * *And.* *

SAI. brow; Those eyes that sought the fair - est Shall be -

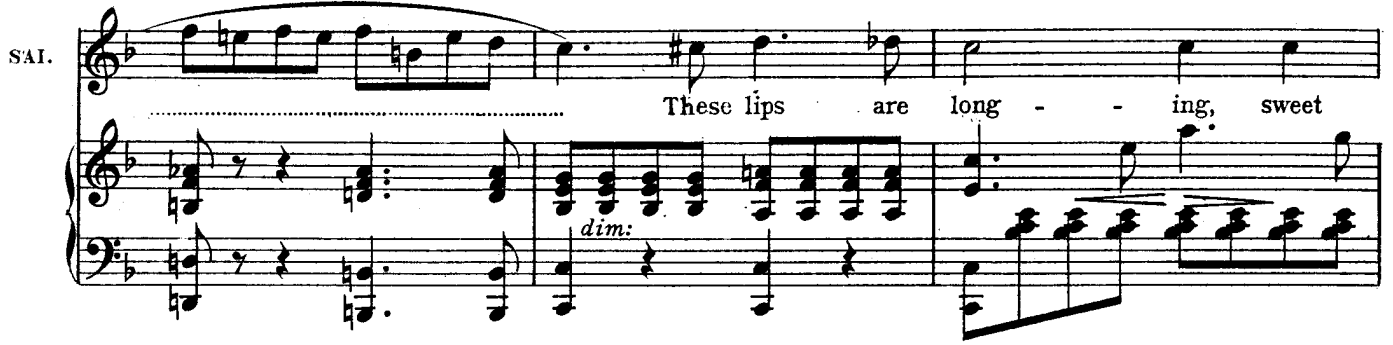
And. * *And.* * *And.* *

SAI. -hold the fair - est now. Ride on! ride

F

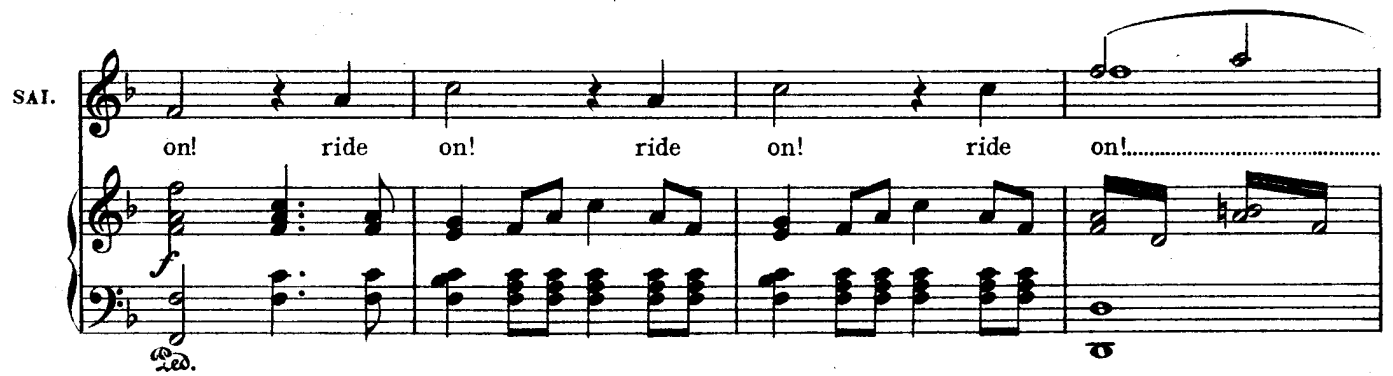
SAI. on! Sweet love, these lips are... long - ing To greet thy...

SAI. lips. Ride..... on, ride..... on,.....

SAI.  These lips are long - - ing, sweet

SAI.  love, To greet thy lips. Ride on, my lord,

SAI.  ride on!..... Ride

SAI.  on! ride on! ride on! ride on!.....

SAI.  ride on!

Allegro moderato.

Piano.

mp

The first system of the piano score consists of two staves. The right-hand staff (treble clef) begins with a whole rest, followed by a series of eighth notes and quarter notes, including a melodic line with a slur. The left-hand staff (bass clef) features a steady eighth-note accompaniment pattern.

The second system continues the piece. The right-hand staff has a melodic line with a slur and a fermata. The left-hand staff maintains the eighth-note accompaniment.

The third system shows the continuation of the melodic and accompaniment lines. The right-hand staff has a slur and a fermata. The left-hand staff continues with the eighth-note accompaniment.

The fourth system concludes the 'Allegro moderato' section. The right-hand staff has a melodic line with a slur and a fermata. The left-hand staff continues with the eighth-note accompaniment.

Allegro molto vivace.

ff

The fifth system begins the 'Allegro molto vivace' section. The right-hand staff features a rapid melodic line with many sixteenth notes. The left-hand staff has a very fast eighth-note accompaniment pattern. The system ends with a fermata.

SAIDA.

SAI. So all is lost for ev - er! And'twas

SAI. thou Didst lure me on to steal this treach -'rous stone! Nay,

THE DEVIL.

Allegretto moderato.

THE D. Beau - ty's crown still rests up - on thy brow; Though

Allegro molto. SAIDA.

THE D. love be blind, that beau - ty is thine own! Mine

SAI. own! mine own! What de - vil lurks in thee To mock my

SAI. shame? And this ac - cur - sed spell, That

SAI. leaves..... yon crip-pled maid her vic - to - ry - In

SAI. hell 'twas born, I yield it

SAI. back to hell!

THE D.

(♩ = ♩ before.)

so it be - fell, At the sound.... of the bell, This

THE D.

stone had come back.... to.... me, This stone.... had come

THE D. back..... to..... me..... And a - non it sped o - ver

THE D. sea and land, It jour-ney'd o'er land and..... sea,..... It hath

THE D. *cresc e rall:* lodg'd in ma - ny a jea - lous hand Yet - it al - ways comes back to

THE D. me! it al - ways comes back to me!

No 21.

CHORUS & DANCE.

Allegro vivace e con brio.

Piano.

First system of piano introduction, featuring treble and bass staves with a forte dynamic marking.

Second system of piano introduction, continuing the rhythmic accompaniment.

CHO.

O'er Mir - le-mont ci - ty the ban - ners are fly - ing, Sing

O'er Mir - le-mont ci - ty the ban - ners are fly - ing, Sing

Piano accompaniment for the first chorus line, showing chordal accompaniment in both staves.

CHO.

Heigh for the gar - lands that swing in the sun! Fond

Heigh for the gar - lands that swing in the sun! Fond

Piano accompaniment for the second chorus line, continuing the chordal accompaniment.

A

CHO. hearts that but yes - ter - day sad - ly were sigh - ing Are

hearts that but yes - ter - day sad - ly were sigh - ing Are

CHO. cry - ing Sing Ho! for the war that is won. Sing

cry - ing Sing Ho! for the war that is won. Sing

CHO. Ho for the war that is done, done, done! The bat - tle is on - ly be -

Ho for the war that is done, done, done! The bat - tle is on - ly be -

CHO. - gun, gun, gun, For win - ning a lov - er as ye shall dis - cov - er, Is

- gun, gun, gun, For win - ning a lov - er as ye shall dis - cov - er, Is

B

har - der than storm - ing a town, a town. O'er Mir - le - mont ci - ty the

har - der than storm - ing a town, a town. O'er Mir - le - mont ci - ty the

tr.

f

ff.

ban - ners are fly - ing, Sing Heigh for the gar - lands that swing in the sun!

ban - ners are fly - ing, Sing Heigh for the gar - lands that swing in the sun!

8

* *ff.* * *ff.* *

p

ff. * *ff.* * *ff.* *

1

p

2.

f
Ped. *

p

f
f
Ped. *

8

loco.
* *Ped.* * *Ped.* * *Ped.* *

FINALE.

(Laine, Joan, Jacqueline, Philip, The Devil, Simon, Guntran, & Chorus.)

Allegretto con brio.

Chorus.

Hail! to the
Hail! to the

Piano.

CHO.

lord of our land! Phil - ip of Mirle - mont, hail!
lord of our land! Phil - ip of Mirle - mont, hail!

CHO.

Yea, who - so - e - ver it be Love shall ere call to thy side.
Yea, who - so - e - ver it be Love shall ere call to thy side.

GUN.

Led. * Led. *

GUN. GUNTRAN.

Be-hold this maid whose sim - ple faith hath proved Both

GUN.

shield and spur to that true lord she

GUN. CHORUS.

lov'd! What is this? Nay, look a - gain! It

What is this? Nay, look a - gain! It

CHO. JOAN.

is! and yet it can - not be! And I who

is! and yet it can - not be!

Ped.

JOAN.

sought her all in vain— My lit - tle Laine comes

* Ped. *

JOAN. CHORUS.

back to me! Lord Phil - ip weds the crip - ple Laine?....

Lord Phil - ip weds the crip - ple Laine?....

Ped. * Ped.

CHO.

Yes, look a - gain; in sooth 'tis she!

Yes, look a - gain; in sooth 'tis she!

* Ped.

LAI. LAINE.

Oh,

*

LAI. LAINE.

fa - ther! mo - ther! Fa - ther

LAI. SIMON.

hath..... come home! Yea, ne - ver

SI. LAINE.

more..... this tru - ant heart shall roam,..... I

LAI. LAINE.

dreamt.... not..... this! And thou dear

(d = d before)
(Take your best guess as to what this was supposed to be)

JACQUELINE.

LAI. Jac - que-line! Dost know me

LAI. still! the rab-ble's tat - ter'd queen?

PHILIP.

PHIL. Where hast thou fled? Come hi - ther! take thy

THE DEVIL.

PHIL. *cresc:* place, That all may see.... the.... glo - ry of thy face. I'll

THE D. get me hence. 'Tis but a sor-ry jest When love, though

THE D. PHILIP.

blind, hath wit to choose the best. In

PHIL.

truth I am not blind. At last, at last, I see thee true-ly, know thee as thou

PHIL.

art. Tho' heav'n hath set a veil up-on these eyes, It doth but black-en out the ru-ined

PHIL.

past; And love's one star that lights my sun-less skies Shows

Tempo come I!

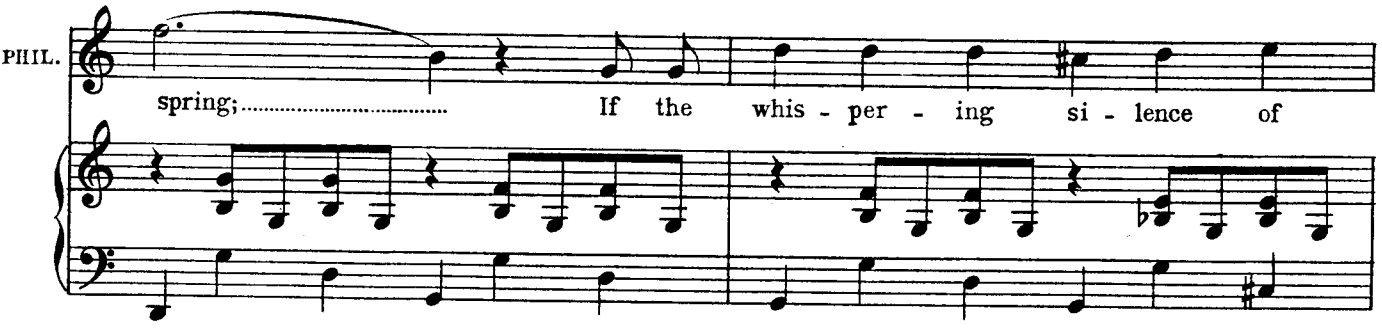
PHIL.

clear the way that leads me to thy heart. If the cloak of win-ter be

PHIL. naught but the glit - ter - ing gar - ment of



PHIL. spring;..... If the whis - per - ing si - lence of



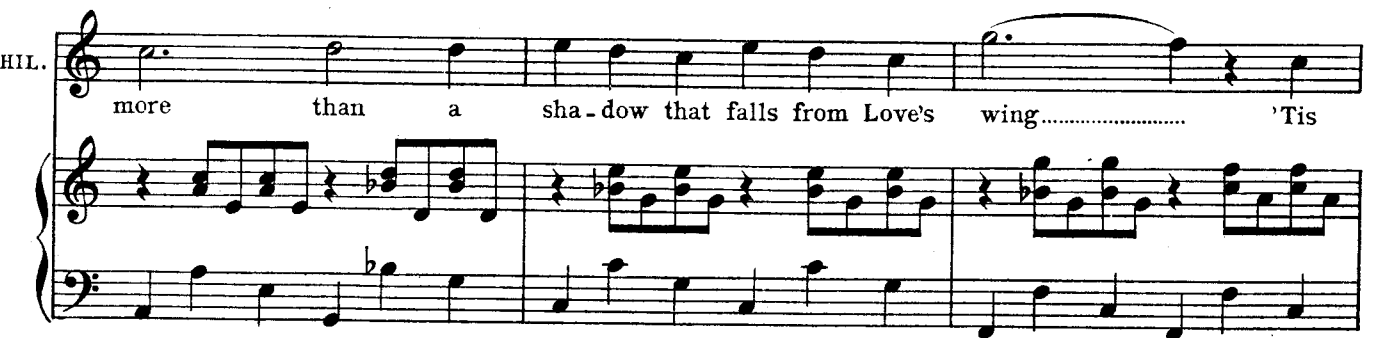
PHIL. night but tells of the dawn that is



PHIL. there; Then the veil on these eyes is no



PHIL. more than a sha - dow that falls from Love's wing..... 'Tis



PHIL. Love that pro - claims thee to - day the

Led. * *Led.* * *Led.* * *Led.* *

PHIL. fair - - est of all.....

Led. * *Led.* * *Led.* * *Led.* *

cresc.

PHIL. that are fair..... pro - claims thee to -

Led. * *Led.* *

f

PHIL. - day.... the fair - est of all that are fair.....

Led. * *Led.* * *Led.* * *Led.* *

dim.

LAINÉ & JACQ: SOP:
JOAN WITH CONT:

M

CHO. *mf*

SIMON TENOR.
GUNT: & NICH:
WITH BASS.

If the cloak of win - ter be naught but the

If the cloak of win - ter be naught but the

Red. * Red. * Red. * Red. *

CHO.

glit - ter - ing gar - ment of spring!..... If the whis - per - ing si - lence of

glit - ter - ing - gar - ment of spring!..... If the whis - per - ing si - lence of

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

CHO.

night but tells of the dawn that is there; Then the

night but tells of the dawn that is there; Then the

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

cresc:

CHO. veil on these eyes is no more than a sha-dow that falls from Love's

veil on these eyes is no more than a sha-dow that falls from Love's

cresc:

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

CHO. wing..... 'Tis Love that proclaims thee to - day the

wing..... 'Tis Love that proclaims thee to - day the

p *molto cresc:*

p *molto cresc:*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

CHO. fair - est of all..... that are

fair - est of all..... that..... are

fair - est of all fair that are fair.....

f

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

fair.... pro-claims thee to - day the fair - est of all that are

CHO. fair, the fair - est of all that are
fair, the..... fair - est of all that are

Ad. * Ad. * Ad. * Ad. *

L'istesso tempo.

PHIL. fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -
cresc:

CHO. fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -
cresc:

fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -
cresc:

PHIL. - claims thee the fair - est of all, The fair - - est fair -
f

CHO. - claims thee the fair - est of all, The fair - - est fair -
f

- claims thee the fair - est of all, The fair - - est fair -
f

PHIL. - est of all that..... are fair, that are fair, that are

CHO. - est of all that..... are fair, that are fair, that are

- est of all that..... are fair, that are fair, that are

ff

p

PHIL. fair, that are fair, that are fair.....

CHO. fair, that are fair, that are fair.....

fair, that are fair, that are fair.....

rall.

Act III.

No 17.

INTRODUCTION & SONG. (Laine.)

Moderato con moto.

Piano.

p

cresc:

dim:

p

* *ad.* * *ad.* * *ad.* *

* *ad.* * *ad.* * *ad.* *

LAI. * LAINE. *a piena voce.* *p sotto voce.*

An hour a - gone'twas the moon that shone - Oh, for the moon on the
The white moon lay on the ru - ind hay, White as a shroud on the

LAI. *a piena.*

ci - ty wall! But the night is done, and now one by one The
ci - ty wall! Though they cried him nay, yet he went his way; For

LAI. *sotto.*

ban ners are set a - float in the sun - Oh, for the sun on the ci - ty wall!
all their sigh - ing he would not.... stay - Oh, for the moon on the ci - ty wall!

LAI. **B** *a piena.*

Yet night and day I kneel and pray At the
Then tell him, pray, ye gal - lants gay - Ah,

LAI.

foot of the cas - tle stair; Then tell me, I pray, ye
tell him, ye la - dies fair! There is one doth wait by the

LAI.

gal - lants gay - Ah, tell me, ye la - dies fair! - If your
cas - tle gate, At the foot of the cas - tle stair; And she

LAI.

lord should chance to ride this way, Would he list to a
cries A - lack! come back, come back! Ah!..... why doth he

LAI.

ad lib:

poor..... maid's pray'r?
lin - - ger there?

No 18.

SONG. (Jacqueline.)
(in G \flat)

Jacqueline. *Andante.*

Piano. *sempre staccato. p* *cresc:*

JAC.

1. Why dost thou
2. It is the

JAC.

sigh lute and that moan? Ah, why? ah,
lute that sings, Not I! not

p e stacc:

JAC.

why?..... Mad, mer - ry Ja - que - line, That
I!..... Hap - ly some pri - son'd heart That

JAC.

danc'd from morn till e'en Good - bye! good -
 once had felt love's smart Doth wake and

JAC.

bye! Yea, for all
 cry! Nay, it is

JAC.

poco rall: *a tempo.*
 mirth hath flown; The strings have all one tone
 love's own wings That beat the trembling strings

poco rall: *a tempo.*

JAC.

Ah, why? ah, why?
 Not I! not I!

No. 18.

SONG (Jacqueline)
(in F)

Andante.

Jacqueline.

JAC.

JAC.

JAC.

JAC.

danc'd from morn till e'en..... Good - bye! good -
 once had felt love's smart..... Doth wake and

JAC.

- bye! Yea, for all
 cry! Nay, it is

JAC.

poco rall: *a tempo.*
 mirth hath flown; The strings have all one tone.....
 love's own wings That beat the trem - bling strings.....

poco rall: *a tempo.*

JAC.

Ah, why? ah, why?.....
 Not I! not I!.....

No 19.

RECIT, & SONG. (Saida.)

Allegro vivace e brillante.

Recit:

Saida  Mine,


Piano.  *

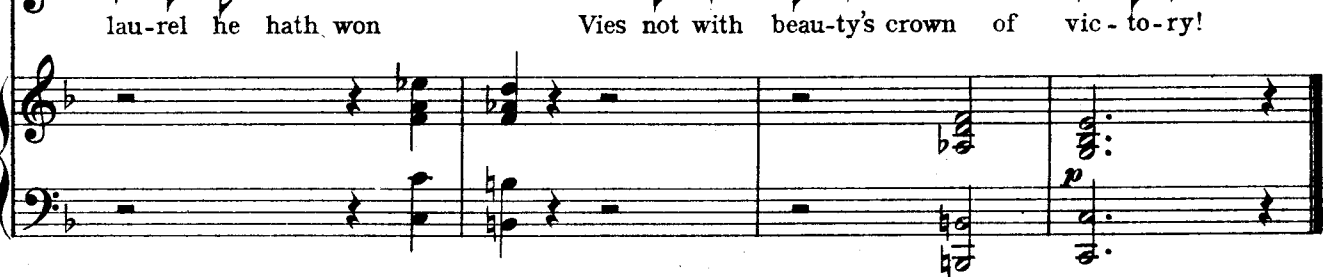
SAI.  mine at last! Poor van-quis'd slave, be - gone!



SAI.  Say you my lord hath con-qr'd? look on me! That fa-ding wreath of



SAI.  lau-rel he hath won Vies not with beau-ty's crown of vic-to-ry!



Allegro a tempo.

SAL. *brillante.*
 What lag - gard steed doth car - ry My

p cresc: molto

f p

ped.

SAL. lord home..... to - day? Ah! where-fore doth he tar - ry So

cresc: f p

*ped. * ped.*

SAL. long up - on the way? Knew he that beau - ty's

f p

ped.

B

SAL. flow'r Re - fash - ion'd waits him here Me - thinks each fleet - ing

SAL. hour.... Would seem a ling - 'ring year!

p

C

SAI. Ride on, my lord, ride on! Ride on, and thou shalt find.....

SAI. Cheeks of whi - test snow Where red - dest ro - - ses

SAI. grow O'er mounds of mould - - ed pearl;

D

SAI. Eyes of dark - est jet Rimmed round with

SAI. vi - o - let..... Tres - ses that un - furl..... Like

SAI. ban - ners in the wind..... Where - on the sun, the....

SAI. sun..... hath shone Ride on, my lord!.....

SAI. Nay, tho' the

SAI. crowd be... throng-ing To kiss thy fin - ger - tips,

SAI. Ride on! these lips are long-ing, Sweet love, to greet thy lips. Then

SAI. sheathe that sword thou bear - est, Cast the lau - rel from thy

♩. * ♩. * ♩. *

SAI. brow; Those eyes that sought the fair - est Shall be -

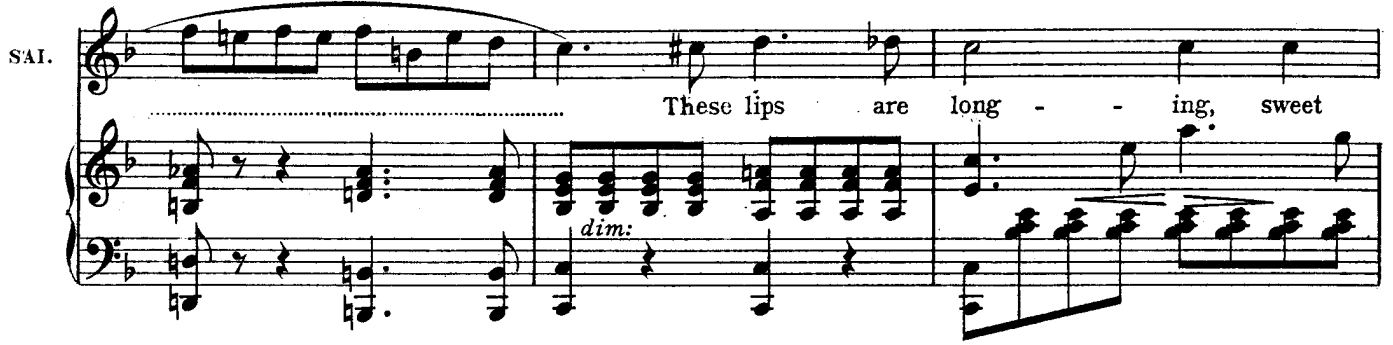
♩. * ♩. * ♩. *

SAI. -hold the fair - est now. Ride on! ride

F

SAI. on! Sweet love, these lips are... long - ing To greet thy...

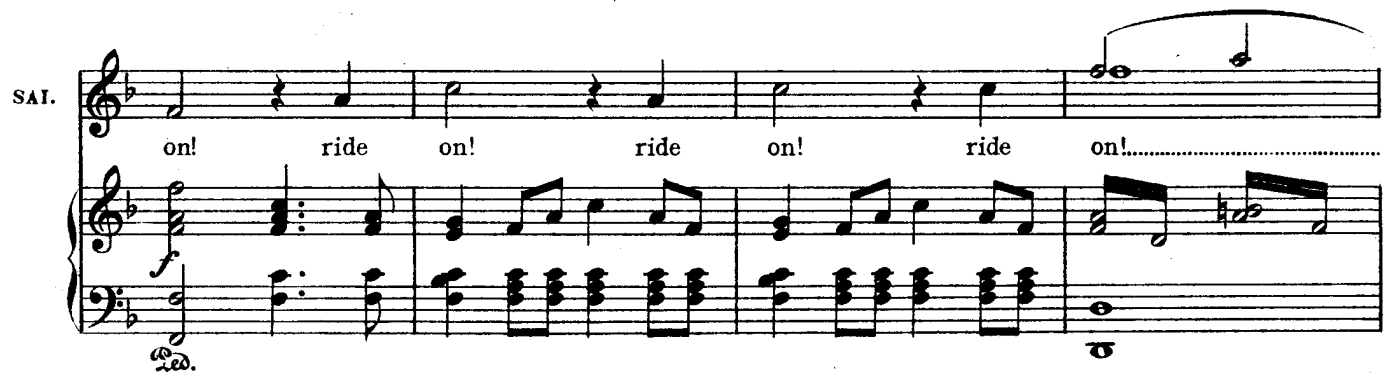
SAI. lips. Ride..... on, ride..... on,.....

SAI.  These lips are long - - ing, sweet

dim.

SAI.  love, To greet thy lips. Ride on, my lord,

SAI.  ride on!..... Ride

SAI.  on! ride on! ride on! ride on!.....

SAI.  ride on!

ff

Allegro moderato.

Piano.

mp

The musical score consists of five systems of piano accompaniment. The first system is marked 'Allegro moderato' and 'Piano' with a dynamic marking of *mp*. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes. The second and third systems continue the piece with similar textures. The fourth system ends with a double bar line. The fifth system is marked 'Allegro molto vivace' and 'ff', featuring a more active treble line and a dense bass line of sixteenth notes.

SAIDA.

SAI. So all is lost for ev - er! And'twas

SAI. thou Didst lure me on to steal this treach -'rous stone! Nay,

THE DEVIL.

Allegretto moderato.

THE D. Beau - ty's crown still rests up - on thy brow; Though

Allegro molto. SAIDA.

THE D. love be blind, that beau - ty is thine own! Mine

SAI. own! mine own! What de - vil lurks in thee To mock my

SAI. shame? And this ac - cur - sed spell, That

SAI. leaves..... yon crip-pled maid her vic - to - ry - In

SAI. hell 'twas born, I yield it

SAI. back to hell!

p *dim:*

And. * *And.* *

THE DEVIL.
And

dim:

THE D.

(♩ = ♩ before.) 3 3 3

so it be - fell, At the sound.... of the bell, This

p 3 3 3

And. * *And.* * *And.* *

THE D.

3 3 3

stone had come back.... to.... me, This stone.... had come

3 3 3

And. * *And.* * *And.* *

THE D. back..... to..... me..... And a - non it sped o - ver

THE D. sea and land, It jour-ney'd o'er land and..... sea,..... It hath

THE D. lodg'd in ma - ny a jea - lous hand Yet - it al - ways comes back to

cresc e rall:

THE D. me! it al - ways comes back to me!

No 21.

CHORUS & DANCE.

Allegro vivace e con brio.

Piano.

First system of piano introduction, featuring treble and bass staves with a forte dynamic marking.

Second system of piano introduction, continuing the rhythmic accompaniment.

CHO. O'er Mir - le-mont ci - ty the ban - ners are fly - ing, Sing
O'er Mir - le-mont ci - ty the ban - ners are fly - ing, Sing

First system of the chorus, showing vocal lines for tenors and basses with lyrics.

Third system of piano accompaniment, providing harmonic support for the chorus.

CHO. Heigh for the gar - lands that swing in the sun! Fond
Heigh for the gar - lands that swing in the sun! Fond

Second system of the chorus, continuing the vocal lines and lyrics.

Fourth system of piano accompaniment, concluding the piece.

A

CHO. hearts that but yes - ter - day sad - ly were sigh - ing Are

hearts that but yes - ter - day sad - ly were sigh - ing Are

CHO. cry - ing Sing Ho! for the war that is won. Sing

cry - ing Sing Ho! for the war that is won. Sing

CHO. Ho for the war that is done, done, done! The bat - tle is on - ly be -

Ho for the war that is done, done, done! The bat - tle is on - ly be -

CHO. - gun, gun, gun, For win - ning a lov - er as ye shall dis - cov - er, Is

- gun, gun, gun, For win - ning a lov - er as ye shall dis - cov - er, Is

B

har - der than storm - ing a town, a town. O'er Mir - le - mont ci - ty the

har - der than storm - ing a town, a town. O'er Mir - le - mont ci - ty the

tr.

f

ff.

ban - ners are fly - ing, Sing Heigh for the gar - lands that swing in the sun!

ban - ners are fly - ing, Sing Heigh for the gar - lands that swing in the sun!

8

* *ff.* * *ff.* *

p

ff. * *ff.* * *ff.* *

1

p

2.

f
Ped. *

p

tr
f

f
Ped.

8

loco.
* *Ped.* * *Ped.* * *Ped.* *

FINALE.

(Laine, Joan, Jacqueline, Philip, The Devil, Simon, Guntran, & Chorus.)

Allegretto con brio.

Chorus.

Hail! to the
Hail! to the

Piano.

CHO.

lord of our land! Phil - ip of Mirle - mont, hail!
lord of our land! Phil - ip of Mirle - mont, hail!

CHO.

Yea, who - so - e - ver it be Love shall ere call to thy side.
Yea, who - so - e - ver it be Love shall ere call to thy side.

GUN.

Led. * Led. *

GUN. GUNTRAN.

Be-hold this maid whose sim - ple faith hath proved Both

GUN.

shield and spur to that true lord she

GUN. CHORUS.

lov'd! What is this? Nay, look a - gain! It

What is this? Nay, look a - gain! It

CHO. JOAN.

is! and yet it can - not be! And I who

is! and yet it can - not be!

Ped.

JOAN.

sought her all in vain— My lit - tle Laine comes

* Ped. *

JOAN. CHORUS.

back to me! Lord Phil - ip weds the crip - ple Laine?....

Lord Phil - ip weds the crip - ple Laine?....

* Ped. *

CHO.

Yes, look a - gain; in sooth 'tis she!

Yes, look a - gain; in sooth 'tis she!

* Ped.

LAI. LAINE.

Oh,

*

LAI. LAINE.

fa - ther! mo - ther! Fa - ther

LAI. SIMON.

hath..... come home! Yea, ne - ver

SI. LAINE.

more..... this tru - ant heart shall roam,..... I

LAI. LAINE.

dreamt.... not..... this! And thou dear

(d = d before)
(Take your best guess as to what this was supposed to be)

JACQUELINE.

LAI. Jac - que-line! Dost know me

LAI. still! the rab-ble's tat - ter'd queen?

PHILIP.

PHIL. Where hast thou fled? Come hi - ther! take thy

THE DEVIL.

PHIL. *cresc:* place, That all may see.... the.... glo - ry of thy face. I'll

THE D. get me hence. 'Tis but a sor - ry jest When love, though

THE D. PHILIP.

blind, hath wit to choose the best. In

PHIL.

truth I am not blind. At last, at last, I see thee true-ly, know thee as thou

PHIL.

art. Tho' heav'n hath set a veil up-on these eyes, It doth but black-en out the ru-ined

PHIL.

past; And love's one star that lights my sun-less skies Shows

Tempo come l'!

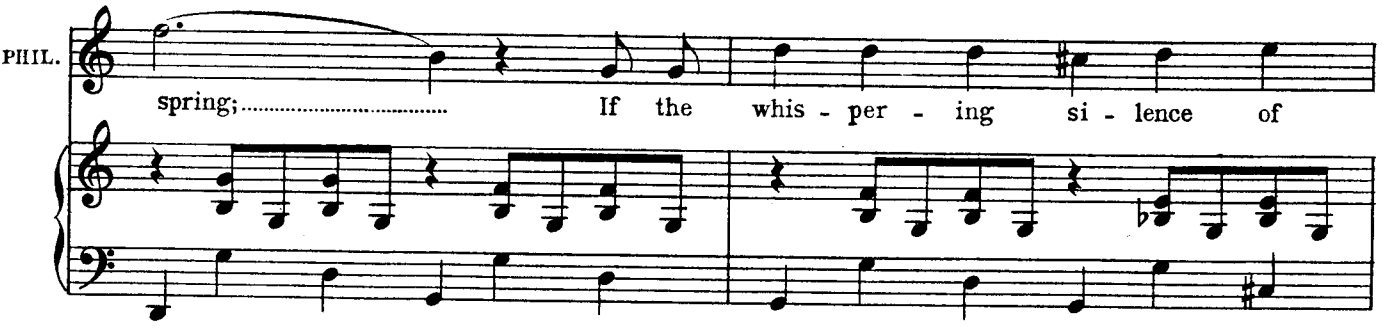
PHIL.

clear the way that leads me to thy heart. If the cloak of win-ter be

PHIL. naught but the glit - ter - ing gar - ment of



PHIL. spring;..... If the whis - per - ing si - lence of



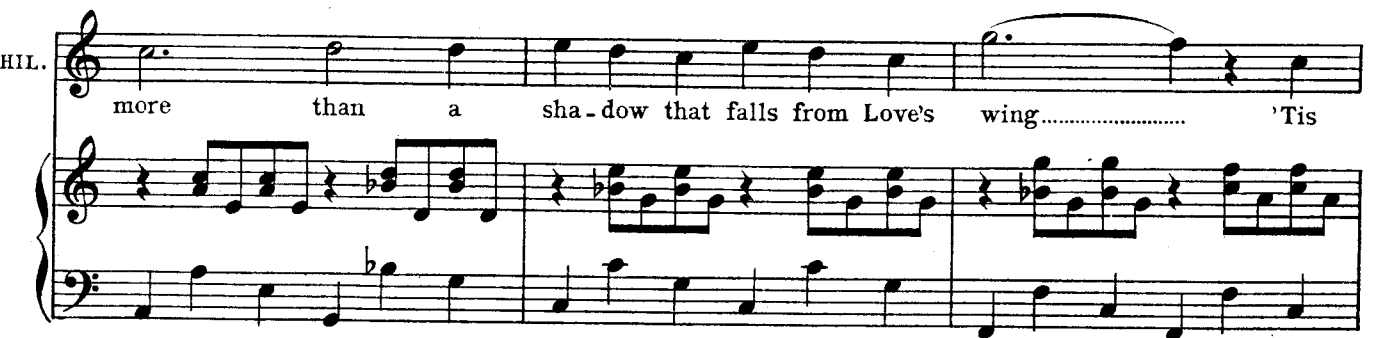
PHIL. night but tells of the dawn that is



PHIL. there; Then the veil on these eyes is no



PHIL. more than a sha - dow that falls from Love's wing..... 'Tis



PHIL. Love that pro - claims thee to - day the

Led. * *Led.* * *Led.* * *Led.* *

PHIL. fair - - est of all.....

Led. * *Led.* * *Led.* * *Led.* *

cresc.

PHIL. that are fair..... pro - claims thee to -

Led. * *Led.* *

f

PHIL. - day.... the fair - est of all that are fair.....

Led. * *Led.* * *Led.* * *Led.* *

dim.

LAINÉ & JACQ: SOP:
JOAN WITH CONT:

M

CHO. *mf*

SIMON TENOR.
GUNT: & NICH:
WITH BASS.

If the cloak of win - ter be naught but the

If the cloak of win - ter be naught but the

Red. * Red. * Red. * Red. *

CHO.

glit - ter - ing gar - ment of spring!..... If the whis - per - ing si - lence of

glit - ter - ing - gar - ment of spring!..... If the whis - per - ing si - lence of

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

CHO.

night but tells of the dawn that is there; Then the

night but tells of the dawn that is there; Then the

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

cresc:

CHO. veil on these eyes is no more than a sha-dow that falls from Love's

veil on these eyes is no more than a sha-dow that falls from Love's

cresc:

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

CHO. wing..... 'Tis Love that proclaims thee to - day the

wing..... 'Tis Love that proclaims thee to - day the

p *molto cresc:*

p *molto cresc:*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

CHO. fair - est of all..... that are

fair - est of all..... that..... are

fair - est of all fair that are fair.....

f

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

fair.... pro-claims thee to - day the fair - est of all that are

CHO. fair, the fair - est of all that are

fair, the..... fair - est of all that are

*Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. **

L'istesso tempo.

PHIL. fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

CHO. fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

p *cresc:* *p* *cresc:* *p* *cresc:* *p* *cresc:*

PHIL. - claims thee the fair - est of all, The fair - - est fair -

CHO. - claims thee the fair - est of all, The fair - - est fair -

- claims thee the fair - est of all, The fair - - est fair -

f *f* *f*

PHIL. - est of all that..... are fair, that are fair, that are

CHO. - est of all that..... are fair, that are fair, that are

- est of all that..... are fair, that are fair, that are

ff

PHIL. fair, that are fair, that are fair.....

CHO. fair, that are fair, that are fair.....

fair, that are fair, that are fair.....

rall.