



HAPPYLAND
OR -
THE KING OF ELYSIA -

A - COMIC - OPERA -

THE WORDS - BY -
FREDERIC RANKEN -

THE MUSIC - BY -
REGINALD -
de KOVEN -

JOS. W. STERN & CO. NEW YORK

Frew

HAPPYLAND

OR

The King of Elysia

A COMIC OPERA
IN TWO ACTS



Book by

FREDERIC RANKEN

Music by

REGINALD DE KOVEN



Vocal Score, { \$2.00 Net
7/6 Net

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Music

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1503
1877
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CAST OF CHARACTERS.

AS PERFORMED BY THE DE WOLF HOPPER CO., AT THE BOSTON THEATRE,
SEPTEMBER 2, 1905.

(MANAGEMENT SAM S. AND LEE SHUBERT.)

ECSTATICUS, King of Elysia.....DE WOLF HOPPER
SPHINXUS, A Professional Keeper of Secrets
GEORGE B. FROTHINGHAM
ALTIMUS, King of Altruria.....WILL DANFORTH
FORTUNATUS, Crown Prince of Fortunia. JOSEPH PHILLIPS
PEDRO, His Servant.....FRANK CASEY
APOLLUS, Captain of the Elysian Hussars. JOHN DUNSMUIR
ADONIS, Lieutenant of the Elysian Hussars....CARL HAYDN
SYLVIA, Daughter of King Ecstaticus MARGUERITE CLARK
PAPRIKA, A Lady of Altruria.....ADA DEAVES
PATRICIA... } Ladies of Honor at { ESTELLE WENTWORTH
ALICIA..... } the Elysian Court {BERTHA SHALEK

SCENIC LOCALE.

ACT I.—The Courtyard of the Royal Palace at Elysia.

ACT II.—The Elysian Fields.

STAGED BY R. H. BURNSIDE.

HERMAN PERLET, MUSICAL DIRECTOR.

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Happyland.

or
The King of Elysia.

A Comic Opera in 2 Acts.

Book by
FREDERIC RANKEN.

Prelude.

Music by
REGINALD de KOVEN.

Allegro moderato.

Piano.

mf

f pressando

Reo.

poco rit.

dim.

Come prima

mf

* Reo. *

f pressando

poco rit.

dim.

Reo.

* Reo. *

Con moto.

First system of musical notation. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The tempo is marked "Con moto." Below the bass line, there are markings "Re." and an asterisk "*" under a note.

Second system of musical notation. The right hand continues with chords, and the left hand has a more active bass line. A marking "Re." is present below the bass line.

Third system of musical notation. The tempo is marked "poco agitato". The right hand features more complex chordal textures. Dynamics include "mf" and "f". The system ends with the instruction "a poco dimin.".

Fourth system of musical notation. The tempo is marked "f pressando". The right hand has dense chordal patterns. The system concludes with "dim." and a "Re." marking below the bass line.

Fifth system of musical notation. The tempo is marked "poco rit." and the mood is "dolce". The right hand plays chords, and the left hand has a simple bass line. Dynamics include "p" and "mf a poco cresc.". A "Re." marking is present below the bass line.

Sixth system of musical notation. The right hand continues with chords, and the left hand has a bass line. A "Re." marking is present below the bass line.

allarg. *a tempo*

increscendo *f*

Red. *

Red. *

allarg. *a tempo*

poco rubato *marcato* *cresc. sempre* *pp*

Red. *

Red. *

cresc. sempre

Red. *

cresc. molto

Red. *

8 *poco rit.*

ff *pressando* *dim.*

This system shows the first four measures of a musical piece. The music is written for piano in a key with one sharp (F#) and a 2/4 time signature. The first measure is marked *ff* and *pressando*. The second measure has a dynamic marking of *dim.* The tempo marking *poco rit.* is placed above the fourth measure. The notation includes various chords and melodic lines with accents and slurs.

frall. *ff* **Grandioso.**

This system contains the next four measures. The first measure is marked *frall.* and *ff*. The second measure is marked **Grandioso.** The music features a prominent bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. The dynamic *ff* is maintained throughout the system.

cresc. molto

This system covers measures five through eight. The first measure is marked *cresc. molto*. The music continues with a similar texture, showing a clear upward dynamic trend. The bass line remains active with eighth notes, while the treble line has more complex chordal structures.

mf

This system contains measures nine through twelve. The first measure is marked *mf*. The tempo and dynamics appear to be slightly more relaxed compared to the previous systems. The notation includes a variety of chord voicings and melodic lines.

Lo stesso tempo.

cresc. molto

This system covers measures thirteen through sixteen. The first measure is marked *cresc. molto*. The tempo marking **Lo stesso tempo.** is placed above the first measure. The music shows a return to a more driving rhythm, with a strong bass line and active treble accompaniment.

cresc. molto *ff*

This system contains the final four measures of the page. The first measure is marked *cresc. molto*. The second measure has a dynamic marking of *ff*. The music concludes with a powerful chordal structure in the bass and a melodic flourish in the treble. The system ends with a double bar line.

Act I.

Opening Ensemble.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro moderato. (The curtain rises slowly.)

Piano. *mf semplice*

Andante con moto.

poco marc.

Red. * Red. *

Patricia

Pale now the glow worm; faint the star, — soft o-dors rise —

P. And on the rose ap-pears the glist-ning tear of morning

P. *dew,* *Sweet birds a-wake to sound their*
Girls.

G. *Of morning dew.*

P. *ma-tin call,* *Sweet birds a wake to sound their ma-tin call,*

G. *Sweet birds a-wake to sound their ma-tin call,*

P. *cresc.* *yes, a - wake!* *yes, a - wake!* *Sweet birds a-wake, a-wake*

G. *yes a - wake!*

cresc.

P. *to sound their ma - tin call,* *Hail gen-tle E - os, hail!*

(Patr. appears at back.)

P. Hail gen-tle E - os, hail! Oh hail, — oh hail, oh hail! — 'Tis

G. Hail E - os, hail! Oh hail, oh hail! —

Con moto, largamente.

P. dawn, Love, the skies, Love, give ho - mage to — the

P. morn, — A - wake Love, a - wake Love To greet the ris - ing

crese. *f.* *rall.*

P. Patr. & Alicia. sun. (Other girls appear.) 'Tis dawn, Love, the skies, Love, give

Sopr. I. II.

Alto. 'Tis dawn, Love, the skies, Love, give

'Tis dawn, oh my Love, the skies, oh my Love, give

P. ho - mage to the morn, A - wake Love, a -

Al. ho - mage to the morn, to the morn, A - wake Love, a -

ho - mage to the morn, to the morn, A - wake Love, a -

Red. *

P. wake Love To greet the com - ing dawn, A -

Al. wake Love To greet the com - ing dawn,

wake Love To greet the com - ing dawn,

Red. *

mf wake, Love a - wake! *cresc. molto* A - wake, Love a -

Al. A - wake, Love a -

A - wake, Love a -

cresc. molto

ff wake! — Oh

ff wake! — Oh

ff wake! — Oh

ff

Lo stesso tempo.

ff *dim.*

Patr. Allegretto.
& Al.

God - dess of such perfect bliss as this, Give heed we
 God - dess of such perfect bliss as this, Give heed we

Allegretto.

as this,

mf *marc.*

P. Al. pray! Oh wond'rous fount without al-loy of
 pray! Oh wond'rous fount without al-loy of
 Give heed we pray!

P. Al. joy, We humbly say,
 joy, We humbly say,
 of joy, We humbly

Patr. & Sopr.

Alto

Ec - sta - tic rap - ture, love di - vine, A will - ing cap - ture,
say.

P. Sopr.

Alicia & Alto.

Ec - sta - tic rap - ture, love di - vine, A will - ing cap - ture,

P. Sopr.

Al. Alti.

Ec - sta - tic rap - ture, love di - vine, A will - ing cap - ture

we are thine.

P. Sopr.

Al. Alti.

thine. rit - en - u - to -

A will - ing cap - ture we are thine, yes we are

rit - en - u - to -

Patr. *f*
Oh! God - dess who be - yond compare art fair,

Al. *f*
thine. Oh! God - dess who be - yond compare art fair,

Sopr. *f*
Oh! God - dess who be - yond com - pare art fair,

Alti. *f*
thine art fair

a tempo

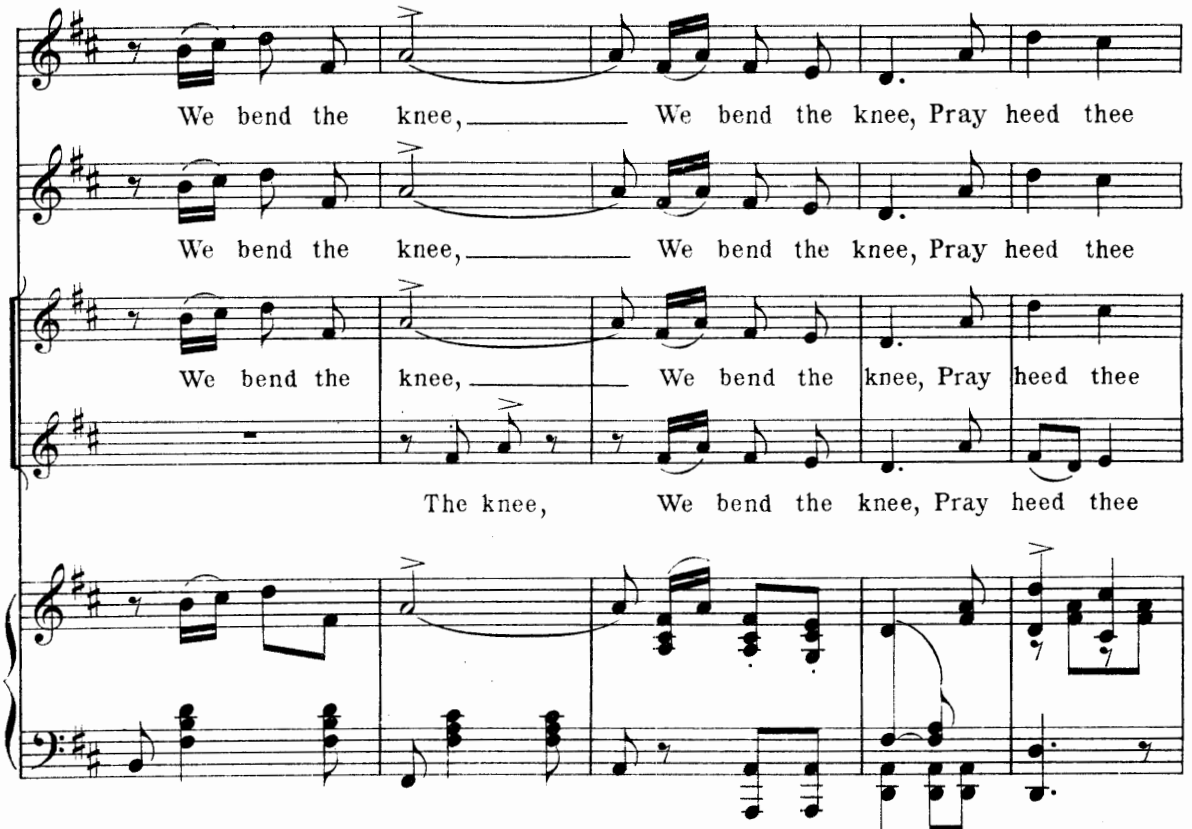


We bend the knee, ————— We bend the knee, Pray heed thee

We bend the knee, ————— We bend the knee, Pray heed thee

We bend the knee, ————— We bend the knee, Pray heed thee

The knee, We bend the knee, Pray heed thee



dim. *rall.* *a tempo*

standing there our pray'r, our pray'r we ask, we ask of thee.

dim. *rall.*

standing there our pray'r, our pray'r we ask, we ask of thee.

dim. *rall.*

standing there our pray'r, our pray'r we ask, we ask of thee.

dim. *rall.*

stand - ing there our pray'r, we ask of thee.

dim. *rall.* *poco più vivo*

dim. *rall.* *Patr.*

When

Allegro moderato.

lov-ers oft a - court-ing go, Heigh -

Al. & Sopr.

Alti. When lov-ers oft a - court-ing go,

Allegro moderato.

ho! to woo a maid-en oh! Al-low no tear to

Heigh-ho! Heigh-ho!

poco rall. *a tempo*

poco rall. *a tempo*

dim the eye, Heigh-ho! Heigh-

For nev-er should a maid-en cry Heigh-ho!

ho! Heigh-ho! Heigh-ho! So let no tear be-dim the eye and heave no sen-ti-

Heigh-ho! Heigh-ho!

ment-al sigh, For nev-er should a maid-en cry Heigh-ho! Heigh - ho!

Al. & Girls

heigh - ho

Grazioso.

Heigh-ho and well-a-day, sing Heigh-ho! Heigh - ho! Heigh-

Al. & Sopr.

Alti. Heigh-ho and well-a-day.

Grazioso.

ho! Nev-er should a maid-en cry, heave a sen-ti-

sing Heigh - ho! Heave a

rall. *a tempo*

ment-al sigh, sing Heigh - ho And well - a - day sing Heigh - ho!

rall. *rall.*

sigh sing Heigh ho! sing Heigh - ho!

rall. *a tempo*

animando

Patr. & Al.

The reapers come, _____ at dawn they come! _____

Maidens.

at dawn we come! _____

f

Reaper Girls.

Sopr.
From the sun-kiss'd vale and lea, com-pell'd by du-ty We, have gather'd

Alti.

Patr. & Al.

Maidens.

of
of
flowers sweet, mid the clusters at our feet, of fair-est beau-ty,

cresc.

beau-ty of beau-ty;
beau-ty of beau-ty;
of beau-ty; We scan each rose, se-lecting those up - on whose petals
Whose pe - tals

a 2

In scin - til - lat - ing ra - diance

In scin - til - lat - ing ra - diance

clear - ly shows in scin - til - lat - ing ra - diance rare, a lit - tle dew - drop

cresc.

Detailed description: This system contains the first two systems of music. It features two vocal staves at the top, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are 'In scin - til - lat - ing ra - diance' on both. Below the vocal staves is a piano accompaniment section with a grand staff (treble and bass clefs). The piano part includes the lyrics 'clear - ly shows in scin - til - lat - ing ra - diance rare, a lit - tle dew - drop'. The piano accompaniment consists of eighth-note patterns in the right hand and block chords in the left hand. A 'cresc.' (crescendo) marking is placed above the piano part.

rare, a lit - tle dew - drop faint and ten - der, yet un - match'd by

a lit - tle dew - drop faint and ten - der, yet un - match'd by

rare, a dew - drop ten - der, in it's

nest - ling there a lit - tle dew - drop faint and ten - der, yet un - match'd by

f

dim.

Detailed description: This system contains the second and third systems of music. It features two vocal staves and a piano accompaniment section. The lyrics continue: 'rare, a lit - tle dew - drop faint and ten - der, yet un - match'd by' on the first two staves, and 'a lit - tle dew - drop faint and ten - der, yet un - match'd by' on the second two staves. The piano accompaniment continues with the lyrics 'rare, a dew - drop ten - der, in it's nest - ling there a lit - tle dew - drop faint and ten - der, yet un - match'd by'. The piano part features a 'f' (forte) dynamic marking above the first staff and a 'dim.' (diminuendo) marking above the second staff. The piano accompaniment consists of eighth-note patterns in the right hand and block chords in the left hand.

P.
Al.

rall. *a tempo* *a 2*

splen- -dor, ah! with splendor rare.
earthly splendor, ah!

Mds.

splen- -dor, ah! with splendor rare.
earth-ly splendor, ah!

P.
Al.

a 2

Oh! task so fraught with beau - ty oh! joy, yet still our

Mds.

Oh! task so fraught with beau - ty oh! joy, yet still our

Oh! task so fraught with beau - ty, oh! joy, yet still our

P.
Al.

du - ty, the flow - - - ers sweet,

Mds.

du - ty, so we have gath - ered flow'rs a - mong the clusters

du - ty, so we have gath - ered flow - ers sweet, a - mong the clust - ers

cresc.

P.
Al.

- at our feet. oh! joy, yet still our

Mds.

at our feet, oh! task so fraught with beau - ty oh! joy, yet still our

at our, at our feet. oh! joy, yet still our

a 2

P.
Al.
du - ty, oh! joy of fair - est beau - ty! Now

Mds.
du - ty, oh! joy of fair - est beau - ty!

du - ty, oh! joy of fair - est beau - ty!

rall.
a tempo

P.
Al.
p
bends the li - ly, bows the rose, in a grace - ful sweep to the wind that blows.

Mds.
mf più placido

p più placido

P.
Al.
each rose we set free!

Mds.
So snip, each lit - tle captive we set free!

So snip, each captive we set free!

Forth with sickles ven - ture we, snip, each lit - tle captive we set free!

Allegro vivo

Patr. & Sopr.

gracioso

Then snip, snip, click,click, so with a click,click,

Alicia & Alti.

Allegro vivo

P. Sop. we swing our sickles there. Click, click,

Al. Alti. With a snip, snip, click,click, snip, snip,

P. Sop. click, click, click, click, For flow'rs are sweet, are sweet they say, all

Al. Alti. snip, snip, snip, For flow'rs, flow'rs are sweet all

P. Sop. *rall.*
in the sum-mer air. Please then won't you tell us tru-ly, tho' not

Al. *rall.*
Alti. in sum-mer air. So then tell us tho' not

colla voce

P. Sop. Patr. & Al: a 2.
cu-ri-ous un-du-ly, aren't we sweet-er far than they, then tell us

Al. Girls.
Alti. G. cu-ri-ous un-du-ly, aren't we sweet-er than they? So then

a tempo

P. Al.
tru-ly we're sweeter then tell us tru-ly, we're sweeter so tell us

G. tell us, tell us true, are we sweet-er far than they, so tell us

tell us so true so tell us

P.
Al.

true, that we are sweet-er far than they, than they?

G.

true, that we are sweet-er far than they, than they?

Piu mosso.

rall.

Patr. & Al:

Forth from the fields we come, Girls.

G.

Forth from the fields we come,

P.
Al.

Glad that our task is done, we come.

G.

Glad that our task is done, we come.

tranquillo
mf *a 2*

P.
Al.

Oh! Prince of Day,

P.
Al.

Oh! Orb of Light,

P.
Al.

Guide then the way, From morn'til
 Girls.
 Guide then the way, From morn'til

P.
Al.

night, From morn'til night.
 night, From morn'til night.

30

Click, click, snip, snip, light - ly we trip, trip,

Click, click, snip, snip, light - ly we trip, were trip,

we're

way - ing our sick - les there,

way - ing our sick - les there, our sick - les

way - ing our sick - les there,

way - ing sick - les there, our sick - les

click, click, snip, snip, thro' the pleas - ant sum - mer

there, click, click,

click, click, snip, snip, thro' the pleas - ant sum - mer

there, click,

P.
Al.

air. _____ The air

G.

snip, snip, click, click, thro' the pleas- ant sum - mer

P.
Al.

while at noon we gath - er flow'rs and

G.

air at noon we gath - er flow'rs and

P.
Al.

dance, _____ So at morn we

G.

dance, _____ So at morn we

P. Al.
G.

dance, we gath - er flow'rs and dance —

dance, we gath - er flow'rs and dance —

P. Al.
G.

Flow'rs our joys en - hance —

Flow'rs our joys en - hance —

P. Al.
G.

Forth from the fields we come, Now from the fields we come,

Forth from the fields we come, Now from the fields we come,

P.
Al.
our task done, — our task done, —

G.
our task done, — our task done, —

Detailed description: This system contains the first four measures of the piece. The vocal parts (P. Alto and Guitar) sing the lyrics 'our task done, — our task done, —'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a key with three sharps (F#, C#, G#).

P.
Al.
sick - les swing - ing, flow - ers bring - ing,

G.
sik - les swing - ing, flow - ers bring - ing,

Detailed description: This system contains measures 5-8. The vocal parts sing 'sick - les swing - ing, flow - ers bring - ing,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

P.
Al.
now we come, now we come.

G.
now we come, now we come.

Detailed description: This system contains the final four measures of the piece. The vocal parts sing 'now we come, now we come.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a fermata over the final chord. A dynamic marking of *f* (forte) is present in the piano part.

P. Al.
G.

Now flow'rs we bring, _____

Now flow'rs we bring, _____

f

P. Al.
G.

Now sick - les swing, Flow - ers

Now sick - les swing, Flow - - ers

P. Al.
G.

bring, sick - les swing, click, click, click,

bring, sick - - les swing, click, click, click,

P. Al. a 2

Oh! Prince of day, oh! king of light, send us thy

All Girls.

oh king send us thy

Moderato con moto.

p *mf*

Red. *

P. Al. Sopr. I. II.

ray! 'Tis

Sopr. III.

ray! 'Tis

ff rall.

P. Al.

dawn, love, the skies, love give hom - age to the

dawn, oh my love, the skies, oh my love give hom - age to the

P. Al. *36* A - wake, a - wake, love, To
morn, to the morn. A - wake, a - wake, love, To

G. morn, to the morn. A - wake, Love, a - wake, love, To

P. Al. greet the com - ing morn. — A - wake, love, a - wake! — a -

G. greet the com - ing morn. — A - wake, love, a - wake! — a -

P. Al. *cresc. molto* *ff* wake, love, a - wake! —

G. *ff* wake, love, a - wake! —

Lo stesso tempo.
P. Al. *cresc. molto*
G. *cresc. molto*

"Entrance ³⁷ of Hussars."

"Royal Hussars Are We"

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN

Allegro assai.

Piano.

(Bugle.)

mf

(Echo.)

pp

A la Marcia.

sempre pp

cresc.

Soprani.

poco meno

Here they come, here they are, Hur -

Alti.

Here they come, here they are,

rah! Hur - rah! Hur - rah! Hur - rah!

rall.

Allegro marcìa

Tenori.

Bassi.

f

Roy - al Hus - sars are

Allegro marcìa.

f *ff*

Ta - ra, ta - ra, ta - ra. ———

we, Brav-er no men could

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 4/4 time signature. The piano accompaniment is in the same key and time signature, featuring a steady bass line with chords and a treble line with flowing eighth and sixteenth notes. The lyrics are 'Ta - ra, ta - ra, ta - ra.' followed by a long dash, and 'we, Brav-er no men could'.

Ta - ra, ta - ra, ta - ra. ——— Through our en - e - mys un -

be,

The second system continues the musical score. The vocal staves have the lyrics 'Ta - ra, ta - ra, ta - ra.' followed by a long dash, and 'Through our en - e - mys un -' and 'be,'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is present in the piano part.

kind - ness, We have left our nags be - hind us So we have a horse - less

The third system concludes the musical score. The vocal staves have the lyrics 'kind - ness, We have left our nags be - hind us So we have a horse - less'. The piano accompaniment continues with the same rhythmic and harmonic structure.

car - riage don't you see? you see? —
Hus - sars should nev - er

sfz

Detailed description: This system contains the first vocal entry. The vocal line is in a single staff with lyrics: "car - riage don't you see? you see? —". Below it, the piano accompaniment consists of two staves. The lyrics "Hus - sars should nev - er" are positioned between the vocal and piano parts. A dynamic marking of *sfz* (sforzando) is placed above the piano part.

Soprani.
Ta - ra, ta - ra.

Ta - ra, ta - ra, ta - ra. —

walk, That's what ex - plains this

Detailed description: This system features the Soprano vocal part. The vocal line has lyrics: "Ta - ra, ta - ra." and "Ta - ra, ta - ra, ta - ra. —". Below the vocal line, the piano accompaniment is shown in two staves. The lyrics "walk, That's what ex - plains this" are placed between the vocal and piano parts.

Tenori.

Ta - ra, ta - ra, ta - ra. — Tho' no steeds we are be -

talk, *cresc.*

Detailed description: This system features the Tenor vocal part. The vocal line has lyrics: "Ta - ra, ta - ra, ta - ra. —" and "Tho' no steeds we are be -". Below the vocal line, the piano accompaniment is shown in two staves. The lyrics "talk, *cresc.*" are placed between the vocal and piano parts. A dynamic marking of *cresc.* (crescendo) is placed above the piano part.

strid - ing, We'll pret - end that we are rid - ing, By an

Soprano I & II.

Tenori.

Bassi.

un - du - lat - ing stil - ted kind of stalk, Ta - ra, ta - ra.

Ta - ra, ta - ra.

Ta - ra, ta - ra.

Tempo I.

deciso

So where e'er we go — tho' foes should bat - ter us, shat - ter us,

shat - ter us,

bat - ter us, shat - ter us,

Tempo I.

scat-ter us, spat-ter us, a 2.

scat-ter us, mar-tial fronts we show tho' they may tat-ter us, spat-ter us,

splatter us, For we're men, you see, you meet with frequent-ly A troupe of

splatter us, For we're men, you see, you meet with frequent-ly A troupe of

cresc.

ff prac-ti-cal, well as tac-ti-cal, brave Hus-sars are we.

ff prac-ti-cal, well as tac-ti-cal, brave Hus-sars are we. Though ap-

Moderato assai.

mf

pear-ance with-out hors-es makes us feel so ve-ry small, We had

Moderato assai.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a common time signature. It begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics "pear-ance with-out hors-es makes us" are aligned with these notes. The next measure contains another series of eighth notes: G4, A4, B4, C5, B4, A4, G4, with lyrics "feel so ve-ry small, We had". The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a steady eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2.

cresc.

rath-er come home that way, than not to come home at all.

Oh!

a 2.

Moderato assai.

Detailed description: This system contains the next two staves. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, with lyrics "rath-er come home that way, than not". The next measure has eighth notes: G4, A4, B4, C5, B4, A4, G4, with lyrics "to come home at all.". The final measure of the system has a whole note G4 with the lyric "Oh!". The piano accompaniment continues with eighth notes, ending with a sharp sign indicating a key change to D major. The tempo marking "Moderato assai." is repeated at the start of the system.

Allegretto.

yes, oh! yes, we must, we must con-fess, We

Allegretto.

Detailed description: This system contains the next two staves. The tempo marking "Allegretto." is at the beginning. The vocal line starts with a quarter note G4, then a quarter rest, then a quarter note A4, with lyrics "yes, oh!". This is followed by a quarter note B4, then a quarter note C5, with lyrics "yes, we must, we must con-fess, We". The piano accompaniment consists of whole notes: G2, F2, E2, D2, C2, B1, A1, G1.

Allegretto.

p

Allegretto.

Detailed description: This system contains the final two staves. The tempo marking "Allegretto." is at the beginning. The piano accompaniment features a series of chords in the right hand, each marked with a fermata and an accent (>). The chords are: G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4. The left hand plays whole notes: G2, F2, E2, D2, C2, B1, A1, G1. The tempo marking "Allegretto." is repeated at the start of the system.

think we like them that way none the less.

Oh!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "think we like them that way none the less." The middle staff is a vocal line with the exclamation "Oh!" at the end. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand.

Poco piu animato.

Tenori. *con grazia*

Las - sie, Las - sie with your eyes of blue, I

Bassi.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Las - sie, Las - sie with your eyes of blue, I". The middle staff is a vocal line with the label "Bassi." below it. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand.

Poco piu animato.

The third system of the musical score consists of two staves, both piano accompaniment. The top staff is the right hand and the bottom staff is the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand.

could-n't and I would-n't but be true to you. You're no

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "could-n't and I would-n't but be true to you. You're no". The middle staff is a vocal line. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand.

The fifth system of the musical score consists of two staves, both piano accompaniment. The top staff is the right hand and the bottom staff is the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand.

po - et fan - cied an - gel, you're no vi - sion from a -

bove, But you're just a sort of sim - ple
you're just a sort of Hair - in -

con gran' espressione
poco rall

Lit - tle maid - en with a dim - ple and it's
wreaths - of - wa - vy - wim - ple,

Soprano I & II.

46

a tempo

Musical score for Soprano, Tenors, and Basses. The Soprano part has a whole rest in the first measure. The Tenors and Basses sing: "I love. Oh! Las - sie, Las - sie with your".

Piano accompaniment for the first system, featuring a melody in the right hand and a bass line in the left hand.

Musical score for Soprano, Tenors, and Basses. The lyrics are: "eyes of blue, I could-n't and I would-n't but be".

Piano accompaniment for the second system, featuring a melody in the right hand and a bass line in the left hand.

Musical score for Soprano, Tenors, and Basses. The lyrics are: "true to you. You're no po - et fan - cied an - gel, you're no".

cresc.

Piano accompaniment for the third system, featuring a melody in the right hand and a bass line in the left hand.

ff *mf*

vi - sion from a - bove, But you're just a sort of sim - ple, Hair - in -

vi - sion from a - bove, But you're just a sort of sim - ple, Hair - in -

wreaths - of - wa - vy - wim - ple, Lit - tle maid - en with a

wreaths - of - wa - vy - wim - ple, Lit - tle maid - en with a

dim - ple, and it's you, I love.

dim - ple, and it's you, I love.

Dance.

49
Song.

"A Soldier of Love."

Apollus.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro poco maestoso.

Piano.



The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by chords. The left hand starts with a bass clef and a common time signature, playing chords and single notes.

Apollus.



A sol - dier am I yet I have no need of a
Oh! ma - ny the vic - to - ries I have won and —

The vocal line is in a bass clef with a key signature of one flat and a common time signature. It begins with a rest, followed by a series of notes. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef, both in a key signature of one flat and a common time signature.



spear or an ar - mored shield. — No buck - ler of gilt nor —
nev - er I count the loss. — And ma - ny are they who —

The vocal line continues in the same bass clef, key signature, and time signature. The piano accompaniment continues with two staves in the same key signature and time signature.

hand on hilt, of a sword on the tent-ed field.—— No
day by day, heave a sigh for the hearts they've lost.—— In

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a bass clef and a key signature of one flat (B-flat). The piano accompaniment is in treble and bass clefs. The lyrics are: "hand on hilt, of a sword on the tent-ed field.—— No day by day, heave a sigh for the hearts they've lost.—— In".

war - ri - or's life 'mid clam - or and strife, In the bat - tle I have no
sweet mai - den's eyes I quick read the prize, I have gained in a fair de -

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "war - ri - or's life 'mid clam - or and strife, In the bat - tle I have no sweet mai - den's eyes I quick read the prize, I have gained in a fair de -".

part,—— Yet forth to the fray I sal - ly each day, and my
feat.—— And who then shall blame if ran - som I claim, in a

The third system concludes the musical score on this page. The vocal line and piano accompaniment continue. The lyrics are: "part,—— Yet forth to the fray I sal - ly each day, and my feat.—— And who then shall blame if ran - som I claim, in a".

Ap.

field is a mai - den's heart, Yo - hey!
kiss from the lips so sweet, Yo - hey!

Sopr. I. II.

rall.

Chorus.

His field is a mai - den's
A kiss from the lips so

Tenor. & Bass.

colle voce

Allegro con spirito.

For a sol - dier of love am I, ——— and for fav - or of maid I

heart.
sweet.

cresc.

sue, ——— My ban - ners vic - tor - i - ous fly, pro - claim - ing I

cresc.

f *5/2* *mf* *cresc.*

win where I woo. ——— So daunt-less I meet the foe, ——— "Sur-

mf *cresc.*

ren-der your heart!" I cry. ——— No dan-ger I fear— while

stentato
rall. *atempo*

Ap. cu - pid is near, For a sol-dier of love am I.

So

a tempo

colla voce *f*

Ap.

daunt-less I meet the foe. "Sur - ren - der your heart! I

Ap.

rall. 1 *a tempo*

Each mai - den I sue, I win where I woo, For a

cry _____ For a

colla voce *a tempo*

Ap. *poco accel.*

sol-dier of love am I. — win where I woo For a sol-dier of love am

sol-dier of love am I. —

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'sol-dier of love am I. — win where I woo For a sol-dier of love am'. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. A first ending bracket is present over the first two measures of the piano part. The tempo marking 'poco accel.' is written above the vocal line.

poco accel.

Detailed description: This system shows the piano accompaniment for the second system. It features two staves with treble and bass clefs. The music continues from the previous system, with a 'poco accel.' marking above the right-hand staff.

Ap. *rall. molto*

I, — For a sol-dier of love am I. —

am I. —

pp

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'I, — For a sol-dier of love am I. —'. The piano accompaniment consists of two staves. The tempo marking 'rall. molto' is written above the vocal line, and the dynamic marking 'pp' is written above the piano part. The system concludes with a double bar line.

p

Detailed description: This system shows the piano accompaniment for the fourth system. It features two staves with treble and bass clefs. The music continues from the previous system, with a dynamic marking 'p' written above the right-hand staff.

Song.

"Oh Joy! Oh Bliss!"

Words by
FREDERIC RANKEN.

Ecstaticus and Chorus.

Music by
REGINALD de KOVEN.

Allegro moderato.

Piano.

Ecstaticus.

mp

1. A sick-ning sad-ness sits on me, Like -
2. We are so mo-dest that we put In
3. No la-dy dares ac-com-pany A

wise a som-bre gloom —
jail the sim-ple youth —
young man here a-lone —

I'm sunk in sod-den sor-row That is
Who on the street should in-dis-creet-ly
Up pon the Grand Pi-a-no now with-

mourn-ful as a tomb. *mf* And
tell the Na-ked Truth. Our
out a cha-pe-ron. At

all be-cause E-ly-sian laws Make joy a dai-ly food.
hous-es have no windows For we got a lit-tle tip,
Kissing Bugs or Bearskinrugs We close our mo-dest lids.

No lit - tle sin comes creep ing in Here
It al - ways gave the win - dow - pain' To
We'd sure - ly die if we should spy A

ev - 'ry thing is good. Oh
see the Weath - er strip.
Girl with un - dress'd Kids.

Here all is
The Wea - ther
With un dress'd

dismally

Joy, oh Bliss! Oh rapture Let Hap - pi - ness now hap — I am a Sea of
good.
strip.
Kids.

A single bass staff line with a treble clef, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one flat (Bb) and the time signature is 4/4.

Gurgling Glee With ec - sta - sy on tap. —

Vocal line (treble clef) and piano accompaniment (bass clef) for the first system. The vocal line begins with a rest, followed by notes for "Oh Joy, oh Bliss, oh". The piano accompaniment consists of chords and single notes. Dynamics include *mf* and *Brightly*.

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The music features chords and melodic lines. Dynamics include *sf*.

Vocal line (treble clef) and piano accompaniment (bass clef) for the second system. The vocal line contains the lyrics: "Rap-ture, Let hap - pi - ness now hap — He is a Sea of". The piano accompaniment includes chords and melodic lines. Dynamics include *f*.

Piano accompaniment for the third system, consisting of two staves (treble and bass clefs). The music features chords and melodic lines. Dynamics include *f*.

I'm full of Glee With ec - sta -
 Gurgl - ing Glee With Ec - sta - sy, With ec - sta -
 sy on tap.

p
p
p

Detailed description: This system contains the first three measures of the piece. It features a vocal line in the bass clef and a piano accompaniment in the treble and bass clefs. The key signature is one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'I'm full of Glee With ec - sta -'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include accents (>) and piano (p). A fermata is placed over the final note of the first vocal phrase.

sy on tap. ————
 sy on tap. ————
 sy on tap. ————

1. 2. 3.

Detailed description: This system contains the next three measures. The vocal line continues with 'sy on tap.' followed by a long horizontal line indicating a sustained note. The piano accompaniment features a long, sweeping melodic line in the treble clef that spans across the measures. The key signature remains one sharp. The system concludes with a first ending bracket labeled '1. 2.' and a second ending bracket labeled '3.' with a repeat sign.

1. 2. 3.

Detailed description: This system contains the final three measures. The vocal line continues with 'sy on tap.' followed by a long horizontal line. The piano accompaniment continues with the sweeping melodic line in the treble clef. The system concludes with a first ending bracket labeled '1. 2.' and a second ending bracket labeled '3.' with a repeat sign.

Dance.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a piano (*p*) dynamic marking. The first measure contains a triplet of eighth notes (G4, A4, B4) beamed together. The melody continues with eighth notes and quarter notes, ending with a half note G4. The lower staff is in bass clef and provides a simple accompaniment of quarter notes and chords.

The second system continues the piece. The upper staff features a melody with eighth notes and quarter notes, including accents (>) over the first and second measures. The lower staff continues with a steady accompaniment of quarter notes and chords.

The third system shows the melody in the upper staff with a triplet of eighth notes (G4, A4, B4) in the second measure. The lower staff maintains the accompaniment pattern.

The fourth system continues the melodic and accompaniment lines. The upper staff has a more active melody with eighth notes and quarter notes, while the lower staff provides harmonic support.

The fifth and final system of the piece. The upper staff concludes with a melody that includes accents (>) and a final chord. The lower staff ends with a bass line that includes a fortissimo (*ff*) dynamic marking in the third measure. The piece concludes with a final chord in both staves.

61
Recitative and Song.

"Robin Redbreast."

Words by
FREDERIC RANKEN.

"Sylvia."

Music by
REGINALD de KOVEN.

Allegro moderato.

Sylvia. *mf* I'm here!

King. Syl-vi-a! Syl-vi-a!

Piano. *mf*

S. Syl-vi-a!

K. Syl-vi-a!

Recit.

S. I'm here! How strange! How strange! My

K. Syl-vi-a!

p

S. name, by some one called, This gate left op - en

piu animato

S. dare I venture out? Yes, yes, a lit-tle step, yes, yes, a lit-tle

leggiero

poco pressando

S. step. Like the lit-tle Ro-bin Redbreast from my cage I have es-caped.

S. I am free! At last I'm free! A

mf

Allegro piacevole.

S.

lit - tle Ro - bin Red - breast lived with - in a gild - ed cage, week! week!
lit - tle Ro - bin Red - breast sat with - in his gild - ed cage, week! week!

p

S.

And with no one there to speak to was lone - ly as a bird could be,
Then he opened with his beak the door_ and a - way he flew,

S.

week, week, was he. And his pret - ty lit - tle wings he
week, week, he_ flew. And al - though he was so swift - ly

S. flut - tered As these words he ver - y soft - ly ut - tered:
 wing - ing— And so soft and sweet-ly was he sing - ing,—

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a soprano clef (S.) and a key signature of one sharp (F#). The lyrics are: "flut - tered As these words he ver - y soft - ly ut - tered: wing - ing— And so soft and sweet-ly was he sing - ing,—". The piano accompaniment is written on two staves (treble and bass clefs) and features a melody in the right hand and chords in the left hand. There are dynamic markings like accents (>) and slurs throughout the piece.

S. Week, week, How I'd like to get a peek at the busy world out-side, said
 Week, week, But my true love must I seek 'way up there in the sky, so

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Week, week, How I'd like to get a peek at the busy world out-side, said Week, week, But my true love must I seek 'way up there in the sky, so". The musical notation includes a vocal line with a soprano clef and piano accompaniment on two staves. The key signature remains G major.

S. he;— The birds, the trees, the flow - ers the bees, from be -
 blue;— But his lit - tle wings were so week poor things For with-

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "he;— The birds, the trees, the flow - ers the bees, from be - blue;— But his lit - tle wings were so week poor things For with-". The musical notation includes a vocal line with a soprano clef and piano accompaniment on two staves. The key signature remains G major. At the bottom of the page, there are three decorative symbols: a flourish, an asterisk, and another flourish.

S. hind my gold-en bars I see, I see, yet the birds of the air and the
in his cage no use had they, had they, That they caught him - then, now in

S. flow - ers so rare, All seem to sing these words to me: _____
his cage a - gain, He lists to hear the voic - es say: _____

S. Week, week, week, week.

semplice
S. Ro - bin, Ro - bin, lit - tle Ro - bin Red - breast, out in - to the gar - den

Soprano: come, Ro - bin, Ro - bin Pray put on your Red - vest,

rall.

Soprano: Little Robin Red-breast come, Little Robin Red-breast come.

a tempo *rall.* 1.

Soprano: This come

a tempo *mf* 2.

Chorus

Soprano I. II.
Ro - bin, Ro - bin, Lit - tle Ro - bin Red - breast, out in - to the gar - den

Tenor.
Ro - bin Ro - bin, Lit - tle Ro - bin Red - breast, out in - to the gar - den

Bass.

come, — Ro-bin, Ro-bin Pray put on your red-vest, Ro-bin Red-breast
 dressed up in your red-vest, Ro- - bin

come, — Ro-bin, Ro-bin Pray put on your red-vest, come Ro - bin

Ro- - bin

Sylvia.

come — Ro - bin, Ro - bin,

come — Lit-tle Ro-bin Red - breast come, —

come — Lit-tle Ro-bin Red - breast come, — Ro - bin come,

come —

colla voce

5. Little Ro-bin Red-breast, Ro-bin come!

out in-to the gar - den come!

Ro - bin come, out in-to the gar - den come!

S. *Ro - bin, Ro - bin, dressed up in your red vest, Little Ro - bin Red - breast come —*

Ro - bin, Ro - bin, Ro - bin come,

Ro - bin, Ro - bin, Ro - bin come,

Ro - bin come,

S. *Lit - tle Ro - bin Red - breast come, — Lit - tle Ro - bin Red - breast come. —*

Ro - bin Red - breast come, — Lit - tle Ro - bin Red - breast come. —

Ro - bin come, — Lit - tle Ro - bin Red - breast come. —

Ro - bin come, —

colla voce

Dance.

mf

69
Trio.

“What’s a Maiden?”

Silvia, Sphinxus, Ecstasticus.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro commodo.

Voice.

Piano.

Sylvia.

What's a maid - en? What's a maid - en? Wont you quick - ly,
What's a maid - en? What's a maid - en? Wont you tell me

Syl.

quick - ly say? Wont you kind - ly make a list of,
if you can? Please a good de - scrip - tion give her,

Syl.

What a maid - en should con - sist of, What's a maid - en?
 What is it that makes her dif - fer, What is it that

Syl.

What's a maid - en? Give her com - po - si - tion pray!
 makes her dif - fer From the crea - ture known as man?
 Sphinxus.

Sph.

Well
 Last

Sph.

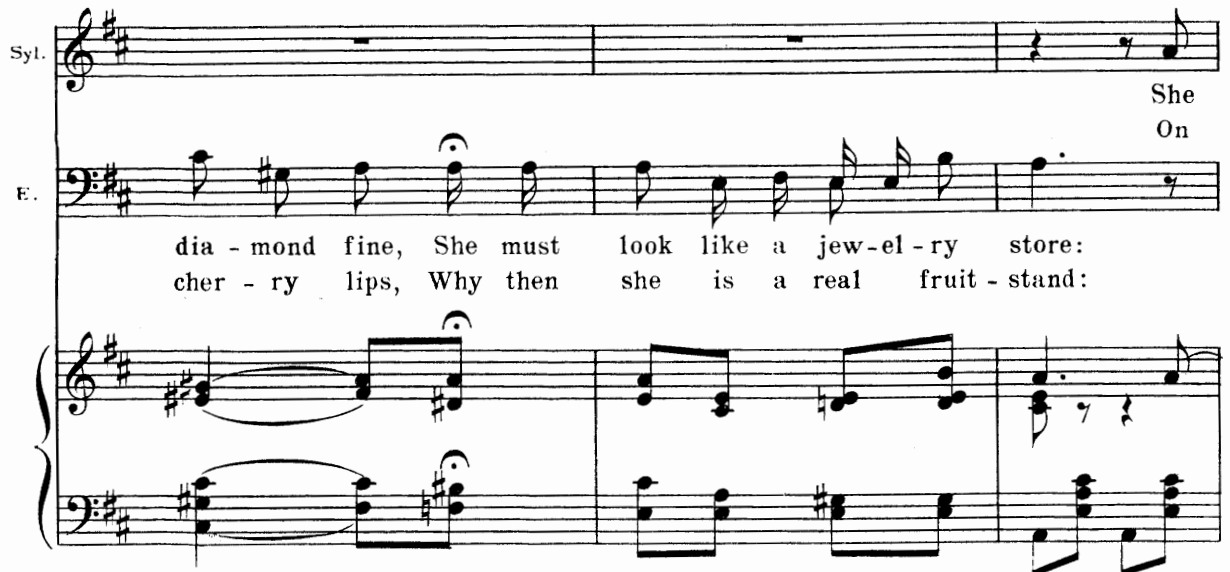
this I heard to day; A long - haired po - et say:
 night just af - ter dark, I heard a tough re - mark

Sph.  *Soprano* and *Piano* staves. The key signature is two sharps (F# and C#). The music features a melody in the soprano line and accompaniment in the piano. Lyrics are written below the soprano line.

— “Her lips are ru - bies, her teeth are pearls, She
— “Me gal’s de lim - it, a beau - ty bright, A—

Sph.  *Soprano* and *Piano* staves. The key signature is two sharps. The soprano line has a rest followed by a melodic phrase. The piano accompaniment continues. Lyrics are written below the soprano line.

has gold-en hair ga - lore.” Ecstaticus.
“peach,” youse un - der - stand.”
If her eyes just shine, like a
A— “peach,” if she al - so has

Syl.  *Soprano* and *Piano* staves. The key signature is two sharps. The soprano line has a rest followed by a melodic phrase. The piano accompaniment continues. Lyrics are written below the soprano line.

She
On
dia - mond fine, She must look like a jew-el - ry store:
cher - ry lips, Why then she is a real fruit - stand:

Syl.

can - not breathe for her dress is tight, She has - n't room for
rain - y days, she holds her skirts, In a man - ner nice and

Syl.

nerves.
neat.
Ecstaticus.

You may not be on, to what she has on, but you
And she makes ev - 'ry lub - ber, get out and "rub - ber," when -

Sylvia.

her curves.
the street. Oh

Sphinxus.

her curves.
the street. Oh

Ecstaticus.

all can get on to her curves, you all can get on to her curves.
ev - er she'll cross the street, when ev - er she'll cross the street. Oh

poco rall.

Sylvia & Sphinx.

Syl.
Sph.

Girls, girls, girls, What is your de - fi - ni - tion? Oh
Ecstaticus.

E.

Girls, girls, girls, What is your de - fi - ni - tion? Oh

a tempo

Syl.
Sph.

girls, girls, girls, What is your real po - si - tion? Shall we

E.

girls, girls, girls, What is your real po - si - tion? Shall we

Syl.
Sph.

think you or - chids rare? Al - ways sweet or don't you care? Are you

E.

think you or - chids rare? Al - ways sweet or don't you care? Are you

Syl. an-gels? Are you pearls? Are you on - ly girls, girls, girls.

Sph. an-gels? Are you pearls? Are you on - ly girls, girls, girls.

E. an-gels? Are you pearls? Are you on - ly girls, girls, girls. *D. C.*

D. C.

Dance.

mf leggiero

cresc.

ff *dim.* *p*

75
Entrance.
"Under Wicket"

Words by
FREDERIC RANKEN.

Troubadours.

Music by
REGINALD de KOVEN.

Allegretto. *pp*

Piano.

The piano introduction is in 2/4 time, marked *Allegretto* and *pp*. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

TENORS.
Chorus.
BASSES.

Un - der wic - ket, o - ver thic - ket, soft - ly

a tempo

The first line of the chorus is for Tenors and Basses. The vocal parts enter with the lyrics "Un - der wic - ket, o - ver thic - ket, soft - ly". The piano accompaniment is marked *a tempo* and features a steady accompaniment of quarter notes in the bass and chords in the treble.

scal - ing, fence and wall, Walk - ing high - ways, stalking by - ways, Dodg - ing

The second line of the chorus continues the vocal melody with the lyrics "scal - ing, fence and wall, Walk - ing high - ways, stalking by - ways, Dodg - ing". The piano accompaniment continues with a steady accompaniment of quarter notes in the bass and chords in the treble.

cresc. *pp*

with a slick-trick al-ways. Un-der wic-ket, o-ver thicket, soft-ly

cresc. *pp*

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking and a *pp* dynamic. The piano accompaniment also begins with a *cresc.* marking and a *pp* dynamic. The key signature has one sharp (F#) and the time signature is common time (C).

f *poco rall.*

scal-ing fence and wall Walk-ing highways, stalking by-ways, so we

f *poco rall.*

The second system continues the vocal line and piano accompaniment. The vocal line has a *f* dynamic and a *poco rall.* marking. The piano accompaniment also has a *f* dynamic and a *poco rall.* marking. The key signature and time signature remain the same.

pp

sneak,sneak, one and all!

pp

Allegro moderato. (poco pomposo)

ppp *sfz*

The third system shows the vocal line and piano accompaniment. The vocal line starts with a *pp* dynamic. The piano accompaniment begins with a *pp* dynamic, followed by a *ppp* dynamic, and ends with a *sfz* dynamic. The tempo marking is *Allegro moderato. (poco pomposo)*. The key signature and time signature are consistent with the previous systems.

♩ marcato il movimento

When you're out up - on an er - rand most my - ste - ri - ous,

A con - ven - tio - nal dis - guise · is best by far,

poco cresc.
For if caught up - on a mis - sion de - le - te - ri - ous,

cresc.

Then your cap - tors can - not know just who you are.

Then they can - not

f

cresc.

f

mf

So as trou - ba - dours dis - guised we face e - mer - gen - cy,

mf

mf

Though it mean per - haps a fate be - hind the bars.

mf

mf

mf

mf

f marc.

That to ob - vi - ate we si - mu - late an ur - gen - cy,

f

dim.

That re - quires us all to play up - on gui - tars. St! st!

dim. *p*

pp

What do you hear?

pp

Noth - ing but the sum - mer wind a

pp

st, st, What do you see?

soft - ly sigh - ing near.

in a
Noth - ing but a lit - tle bird a - sit - ting in a tree,

tree, a tree.
in a tree,
D. S. al $\text{\textcircled{C}}$

Coda. *morendo*
pon gui - tars u - pon gui - tars, that re -
that re - quires us all to play u - pon gui - tars,
misterioso

molto p
quires us all to play u - pon gui - tars.
molto p
u - pon gui - tars.
pp *sfz*

Serenade.⁸¹

"Pretty Maiden."

Fortunatus and Troubadours.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro a la Valsa.

Piano.

f con gioia

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Allegro a la Valsa' and the dynamics are 'f con gioia'.

The piano accompaniment for the first system continues with two staves. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The dynamics are marked 'f'.

§ Fortunatus.

1. Night-winds are whis - p'ring to tree - tops soft sway - ing, a
§ 2. List thee, then La - dy a - wake from thy slum - ber; a -

poco meno e rubato

The second system features a vocal line and piano accompaniment. The vocal line has two parts, 1 and 2. The piano accompaniment is marked 'poco meno e rubato'.

still - ness spreads o - ver the land, _____ Whilst
wake! for thy lov - er is near, _____ And

The third system continues the vocal and piano accompaniment. The vocal line has two parts, 1 and 2. The piano accompaniment continues with a rhythmic accompaniment.

un - der thy lat - tice, my swift mood o - bey - ing, to
out on the bal - co - ny shad - ows shall kiss thee, ah!

swear my de - vo - tion I stand. _____ Steals
soon from thy lat - tice ap - pear! _____ Then

piu deciso

sweet - ly the strain of an air sen - tim - ent - al from
pray thee give heed - ing, Oh! list to my plead - ing, look

lute - strings at - tuned love for thee, _____ So
down from thy win - dow and see, _____ Be -

Ped. *

poco ad lib. 83
con tenerezza

rall.

F. *colla voce*

soft from this glade, love, I sing from the shade, love, a
neath the pale moon love, Where soft - ly I croon, love, this

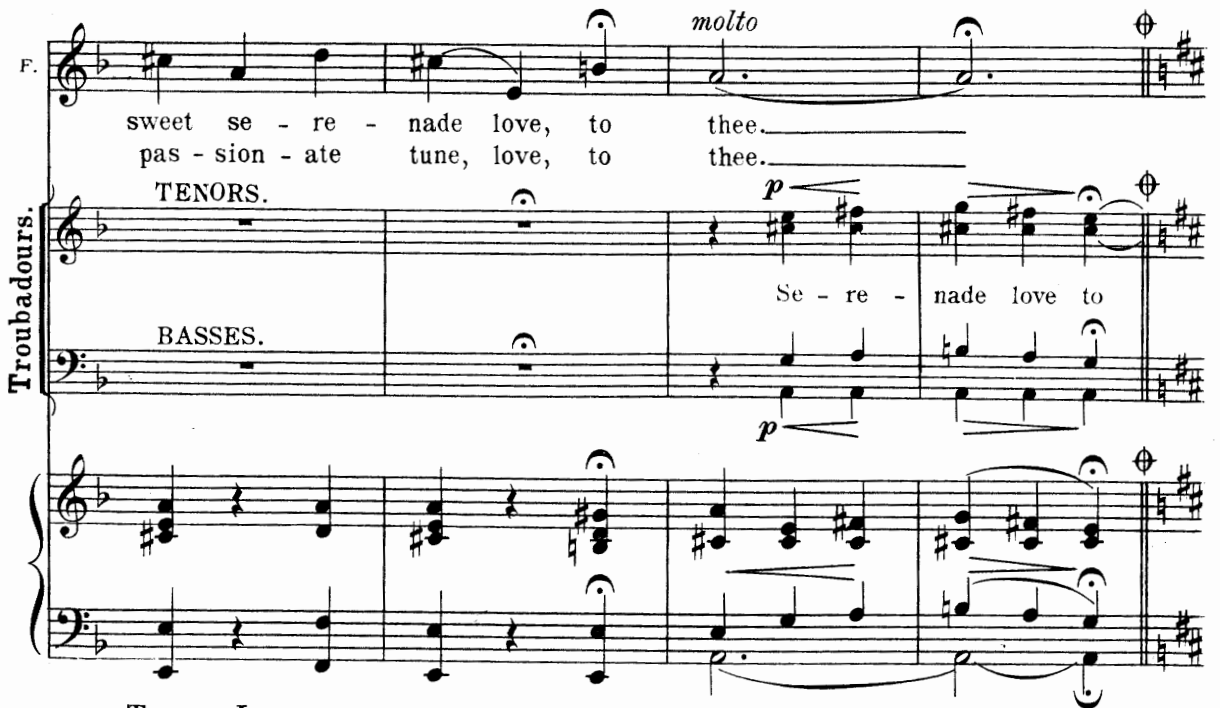


F. *molto*

sweet se - re - nade love, to thee.
pas - sion - ate tune, love, to thee.

TENORS.
Se - re - nade love to

BASSES.



Tempo I.
mf leggiero

F. *pp*

Pret - ty, pret - ty maid - en so near me.
thee.
Pret - ty, pret - ty maid - en so
Pret - ty maid so



F. *cresc.*
 O - pen thy case - ment and hear me, I'll

near, *cresc.*
 O - pen now thy case - ment and
 near, O - pen now and

cresc.

F. sing to thee la - dy an air se - re - na - dy, I'll

hear,
 hear,

F. sing tra la la la la la la tra la la la la la la,

pp
 Tra la la tra la,
pp

85

rall. *a tempo*

Sing a se-re - nade love, to thee,

f deciso

la tra la la la la la la

rall. *f a tempo*

A sweet se - re - nade love to

tra la la la la la

D. S. al \oplus \S

thee, to thee, *D. S. al* \oplus

to thee,

D. S. al \oplus \S

F. *pp.* Pret-ty, pretty
 Thee la la la la la la la la la la
 Fa fa fa fa

Coda.

F. maid - en so near me, O - pen thy casement and
 la la la pret-ty, pretty maid - en so near la la la la
 fa la pret - ty maid so near fa

F. hear me, I'll sing to thee la - dy an air se - re -
 la O - pen now thy case - ment and hear
 la, O - pen now and hear

F. na-dy, I'll sing tra la la la la, la la tra la la la la la la

la la la la la la la la

Fa fa la la fa la

F. *rall.* Sing a se-re-nade, love to thee, *a tempo* Tra la la la

la tra la la la la la la tra la la la

la tra la

f *a tempo*

rall.

F. *rall.* la la a sweet se-re-nade, love to thee.

pp rall. la la a se-re-nade to thee.

la la a sweet se-re-nade to thee.

pp

rall. *sfz*

Duet.

"Cupid's Grammar."

Words by
FREDERIC RANKEN.

Sylvia and Fortunatus

Music by
REGINALD de KOVEN.

Allegro piacevole.

Piano. *mf*

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The piece begins with a dynamic marking of *mf*.

Fortunatus. *con delicatezza*
mf (2nd Verse Sylvia)

Cup - id, asked for in - form - a - tion,
Strangely now that ques - tion old - en,

The vocal and piano parts for the first verse. Fortunatus's vocal line is on a single staff, and Sylvia's is on a second staff. The piano accompaniment is on two staves. The lyrics are: "Cup - id, asked for in - form - a - tion, / Strangely now that ques - tion old - en,". The tempo and dynamics are *con delicatezza* and *mf*.

F. By _____ a lit - tle Dove _____ "Oh, won't you give me the re -
Ans - wered I re - quire _____ Just once to solve the rid - die

The vocal and piano parts for the second verse. Fortunatus's vocal line is on a single staff, and Sylvia's is on a second staff. The piano accompaniment is on two staves. The lyrics are: "By _____ a lit - tle Dove _____ / 'Oh, won't you give me the re - / Ans - wered I re - quire _____ / Just once to solve the rid - die". The tempo and dynamics are *con delicatezza* and *mf*.

F. *la - tion, of the verb to love?
gold - en, I would fain de - sire*

F. *Quite be - yond com - par - i - son and yet compared it must
Give me prop - er se - quence now couched in sim - ple phra - ses—*

F. *be, Cup - id said: "I'll glad - ly— teach you, come
true, I will list - en and re - peat them oh so*

S. *Sylvia. a tempo (2nd Verse Fort.)
af - ter me;*

F. *poco rall.
say now af - ter me, af - ter me;"
glad - ly af - ter you, af - ter you;*

colla voce

Tempo di Valsa.

S. You love! I love!

F. I love! you love! That is the les - son, my

Grazioso.

p

S. She loves! He loves!

F. dear. He loves! She loves!

And.

** **

S. What is the feel - ing now o - ver me stealing? Ah, We love,

F. You love!

cresc.

f

S. They love!

F. You love! That's all there is, dear, to learn.

91

S. *ff* From this I glean, dear, All, all it can mean, dear, *mf* Is: I love,

F. *ff* *mf*

ff *p*

1. >

S. I love you

F. *f* *dim.*

ff *dim.*

And. *

2. >

S. I love you, I love you, I love

F. *p*

Tempo I.

> *molto rall.*

S. you, I love you!

F. *ff*

ff

And. *

Entrance⁹² and Song.

"Behold the King."

Words by
FREDERIC RANKEN.

Altimus, Paprika and Chorus.

Music by
REGINALD de KOVEN.

Allegro pomposo a la marcia.

Tenors. Guards.

Basses.

Sopr. I. II. Chorus and Principals. The king draws near!

Tenor B. The king draws near!

Allegro pomposo a la marcia.

Piano. *f marcato*

Be-hold the king! ta-ran-ta-ra! A-loud we

We now his trum-pets hear!

Be-hold the king!

marc.

sing, ta - ran - ta - ra This sort of wel - come is the thing, ta - ran - ta -

A - loud we sing,

ra We al - ways do And like it

ta - ran - ta - ra! ta - ran - ta - ra!

a 2

too, _____ when the vis - it - ing king comes in - to view,

ta - ran - ta - ral _____ comes

comes in - to view, the king comes in - to view _____ Behold the

in - to view _____ The king comes in - to view _____

king, ta-ran - ta-ra a-loud we sing, ta-ran - ta-ra, This sort of

p
Be-hold the king! a-loud we sing!

wel-come is the thing, the thing!

when the

the

vis-it-ing king comes in-to view, the vis-it-ing king comes in-to view, the

vis-it-ing king, The king comes in-to view comes in-to

king, the king, comes in-to view, comes in-to view, comes in-to

view.

view. Hur - rah!

3 3

Soprano I.
Maidens. Oh! task so fraught with beauty, oh joy, yet still our

Soprano II.

3 3

du - ty, oh joy — oh joy —

For we have gath - ered flow - ers sweet, a - mid the clus - ters

cresc.

— oh! task, so fraught with beau - ty, oh! joy, yet still our

at our feet, oh! task, so fraught with beau - ty, oh! joy, yet still our

poco rall.

a tempo

du - ty, oh! task so fraught with joy, with joy.

du - ty, oh! task so fraught with joy, with joy.

poco rall. *a tempo*

a 2 *f* Hur - rah!

Hur - rah! Hur -

a 2 *f* Hur - rah!

Hur - rah! Hur -

rah!

A loud hur - rah!

Hur - rah!_

Allegro con moto.

Detailed description: This system contains the first musical system. It features a vocal line with lyrics 'rah!', 'A loud hur - rah!', and 'Hur - rah!_'. The piano accompaniment includes triplets and dynamic markings like '>'. The tempo is marked 'Allegro con moto.'.

Paprika

Altimus

For I am the king of Al - tru - ri - a.

rah!

Hur -

Hur - rah!_

Detailed description: This system contains the second musical system. It features a vocal line with lyrics 'Altimus' and 'For I am the king of Al - tru - ri - a.'. The piano accompaniment includes dynamic markings like '>' and 'a 2'. The tempo is marked 'Allegro con moto.'.

P. 

Alt.  But

That fact I make haste to as - sure you, You might not have known it

rah!

P. 

P.  frank-ly we own it, he is the king of Al - tru - ri -

Alt.  I am the king

He is the king

P. 

P. *a.* _____

Alt. _____

Hur - rah! hur - rah! I come on a mis - sion im -

Hur - rah! hur - rah! Hur - rah! hur - rah!

Hur - rah! _____ hur - rah! _____

Detailed description: This system contains the first four staves of music. The top staff is for Piano (P.) with a dynamic marking of *a.* and a long horizontal line. The second staff is for Alto (Alt.) with a long horizontal line. The third and fourth staves are for vocal parts, with lyrics 'Hur - rah! hur - rah! I come on a mis - sion im -' and 'Hur - rah! hur - rah! Hur - rah! hur - rah!'. The fifth and sixth staves are for piano accompaniment, showing chords and melodic lines.

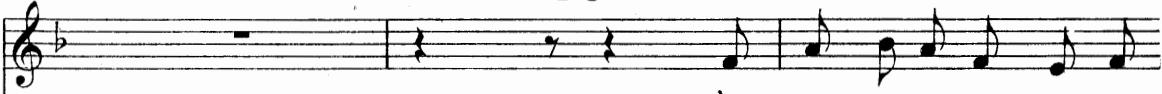
(A mis - sion most im - per - i - ous!)


P. Hur - rah! hur - rah! hur - rah! hur - rah!

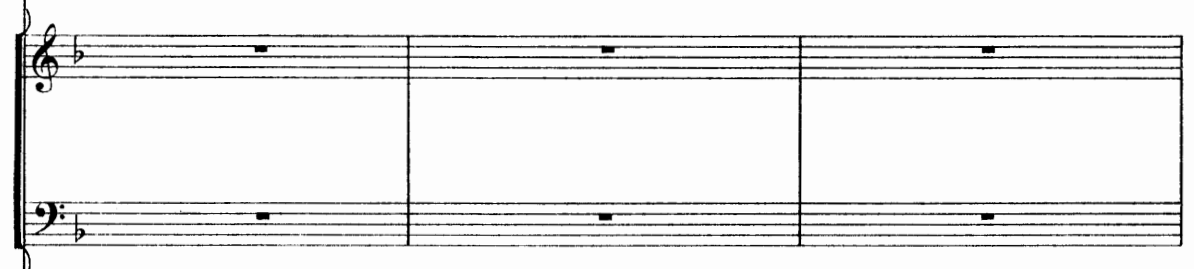
Alt. per - i - ous! My daugh - ter with joy is del -

Hur - rah! hur - rah! Hur - rah! hur - rah!

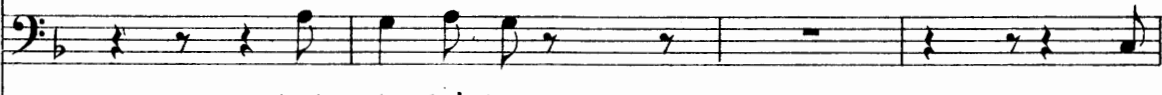
Detailed description: This system contains the next four staves of music. The top staff is for Piano (P.) with lyrics 'Hur - rah! hur - rah! hur - rah! hur - rah!' and a dynamic marking of *a.*. The second staff is for Alto (Alt.) with lyrics 'per - i - ous! My daugh - ter with joy is del -'. The third and fourth staves are for vocal parts with lyrics 'Hur - rah! hur - rah! Hur - rah! hur - rah!'. The fifth and sixth staves are for piano accompaniment, showing chords and melodic lines.

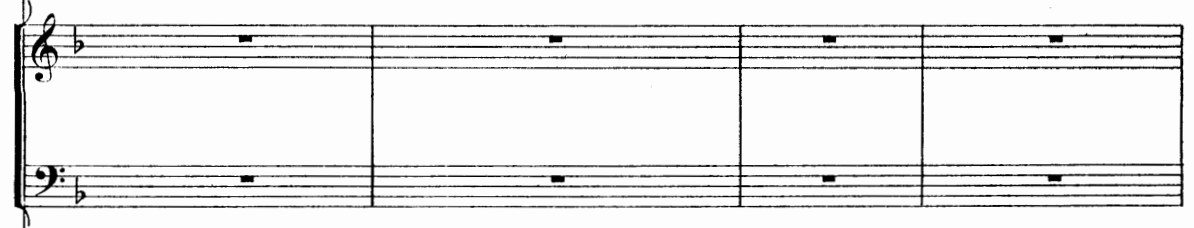
P.  I'm known as his daugh-ter, and

Alt.  i - ri-ous, though you would-nt have thought



P.  why I'm here, is nt mys-ter - i - ous _____ Hur-

Alt.  And why she's here



P. 
 rah! hur - rah! He is — the king of Al -

Alt. 
 I am — the king of Al -


 hur - rah! hur - rah!

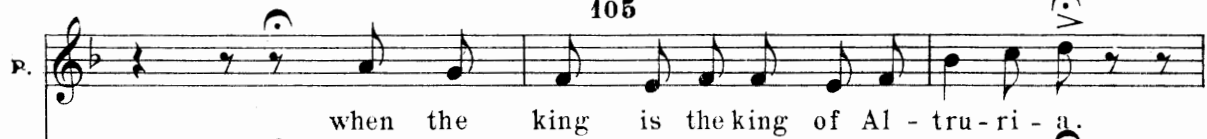


P. 
 tru - ri - a

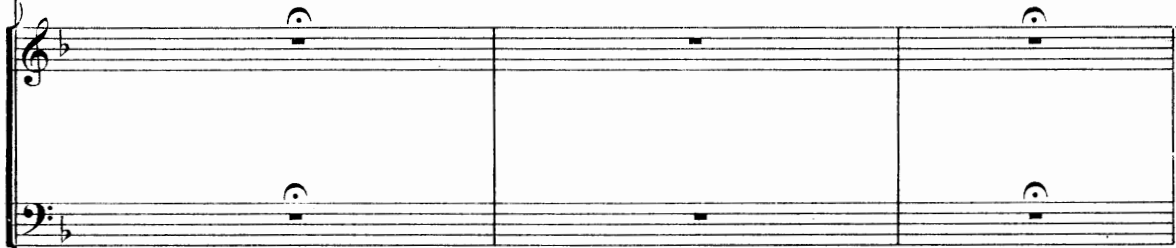
Alt. 
 tru - ri - a, It is, it is a glori-ous thing to be a king, a

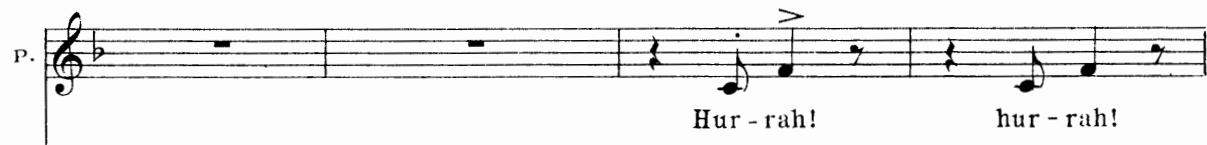


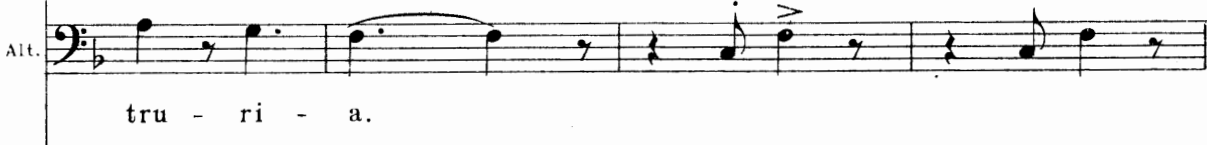


P.  when the king is the king of Al - tru - ri - a.

Alt.  might - y king, when the king is the king of Al - tru - ri - a of Al -




P.  Hur - rah! hur - rah!

Alt.  tru - ri - a.



Hur - rah! hur - rah! hur - rah! he

Hur - rah!



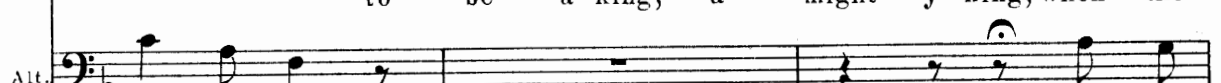
P. 

Alt. 

It is, it is a
is the king of Al - tru - ri - a. It is, it is a





P. 

Alt. 

to be a king, a might - y king, when the
glori - ous thing

glori - ous thing to be a king, a might - y king.

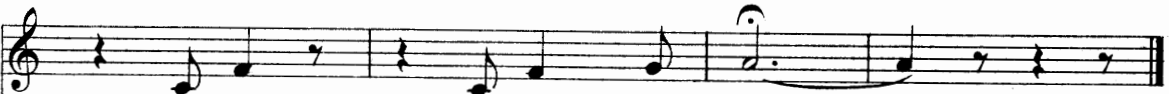


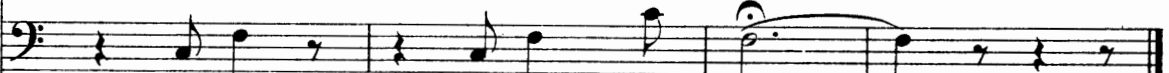
P.  king is the king of Al - tru - ri - a of Al - tru - ri - a! _____


Alt. 

 of Al - tru - ri - a! _____ Hur -



P.  Hur-rah! hur-rah, hur - rah! _____

Alt. 

 rah! hur-rah! hur - rah! hur-rah! hur - rah!



108
Song.
"Music."

Words by
FREDERIC RANKEN.

Altimus.

Music by
REGINALD de KOVEN.

Allegro militaire.
con brio.

Piano.

Altimus.

Since I can't a - bide the rat - tle of the
I have armed each strap - ping fel - low with a

en - e - my in bat - tle, I've a meth - od, dam - age just as great will
pic - co - lo or cel - lo, I have reg - i - ments of Al - tos and bas -

do. _____ For like Jo - shu - a at Je - ri - cho I
soons. _____ All our tramps and rail - road Ho - bos I e -

whip them all where e'er I go, by play-ing at the foe a tune or two. — How the
quip with drums and o-boes and they have to get up on the lat-est tunes. — Where the

en - e - my will scat - ter when the at - mos - phere I shat - ter, with a
town to be at - tacked is I as - sem - ble them for prac - tice and out -

pre - lude writ - ten in the tre - ble clef. — I have
side the gates I give a Sun - day Pcp. — Though the

known them all to trem-ble, quake and pre-sent-ly dis-sem-ble, At the vil-la-gers may curse us, I play all the en-core ver-ses, 'till they

poco rall.

sim-ple lit-tle mel-o-dy in F. _____
 pro-mise to sur-ren-der if I'll stop. _____

Chorus. At the 'Til they

poco rall.

f.

Alt.

rall. molto

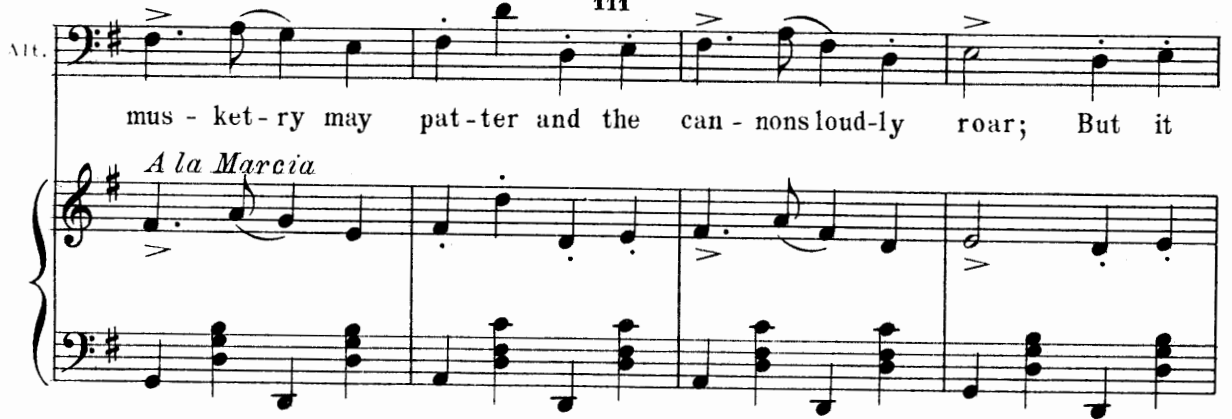
sim-ple lit-tle mel-o-dy in F. _____
 prom-ise to sur-ren-der if we stop _____


rall. molto

And the

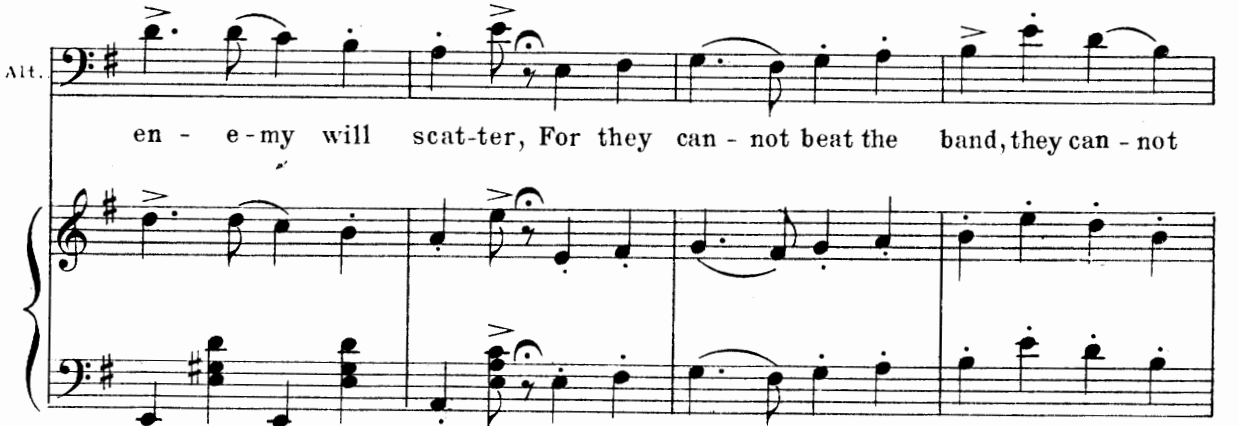
a tempo

111

Alt.  *A la Marcia*
mus - ket - ry may pat - ter and the can - nons loud - ly roar; But it

Alt.  *f*
real - ly does - nt mat - ter when there's mu - sic to the fore. We can

Alt. 
give a blast tri - umphant, with our trum - pets in our hand, Then the

Alt. 
en - e - my will scat - ter, For they can - not beat the band, they can - not

Alt. *beat the band.*

f We can give a blast tri-

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). It begins with the lyrics "beat the band." followed by a measure of rest. The piano accompaniment is in treble and bass clefs, starting with a series of chords and moving to a more active melody in the right hand. Dynamics include accents and a forte (*f*) marking.

Alt. *um-phant with our trum - pets in our hand; Then the en - e - my must*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line lyrics are "um-phant with our trum - pets in our hand; Then the en - e - my must". The piano accompaniment features a steady bass line and a more melodic right hand. Dynamics include accents and a forte (*f*) marking.

Alt. *For they can-not beat the band, they can-not beat the band. — D. C.*

scat-ter, they can-not beat the band.

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line lyrics are "For they can-not beat the band, they can-not beat the band. — D. C." and "scat-ter, they can-not beat the band." The piano accompaniment includes a double bar line and repeat signs. Dynamics include accents and a forte (*f*) marking.

Alt. 2

and the can - nons loud-ly

And the mus - ket - ry may pat - ter,

and the can - nons loud-ly

Alt. 2

roar, when there's

But it real - ly does - nt mat - ter when there's

roar,

Alt. *ad lib*

mu - sic to the fore, we can give a blast tri - umphant with our

mu - sic to the fore, we can give a blast tri - umphant with our

Alt. trum - pets in our hand, Then the en - e - my will scat - ter, For they

trum - pets in our hand, Then the en - e - my will scat - ter,

Alt. can - not beat the band, they can - not beat, beat the band,

they can - not beat can - not

a 2

Alt. beat the band, For they can - not beat the band! —

beat For they can - not beat the band!

Finale I.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro moderato.

King.

Piano.

f cresc.

ff

Take her my boy, she's

yours! Take her my boy, she's yours — A

(aside to Pedro.) *p*

dim. p

red hot iron, a red hot iron ob - jec - tion

King
cures.—

Sph.
Oh! what a hap-py fate in - sures.—

Ped.
A - las for me what fate en - dures.—

Alt.
This peace for me for e'er se - cures.—

Ap.
I would my fate were such as yours.—

Chorus & other Principals.
Sopranos.
Tenors.
Oh! what a hap-py fate in - sures.—
Basses.

mf *sf*

Detailed description: This is a page of a musical score, page 116. It features five vocal parts and a piano accompaniment. The vocal parts are King (Bass), Soprano (Sph.), Alto (Alt.), Bass (Ap.), and Chorus & other Principals (Sopranos, Tenors, Basses). The King part has the lyrics 'cures.—'. The Soprano part has 'Oh! what a hap-py fate in - sures.—'. The Alto part has 'This peace for me for e'er se - cures.—'. The Bass part has 'I would my fate were such as yours.—'. The Chorus parts have 'Oh! what a hap-py fate in - sures.—'. The piano accompaniment is at the bottom, with dynamics *mf* and *sf* indicated. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The music is written in a standard staff format with various notes, rests, and articulation marks.

Allegro vivace.

Pap. *mf* A state of un-told un - hap - pi - ness I've
 Sph. *mf* Oh! they man - i - fest a hap - pi - ness
 Ped. *mf* A state of un-told un - hap - pi - ness I've
 Alt. *mf* Oh! I'll sim - u - late a hap - pi - ness A -
 King *mf* Oh! I'll sim - u - late a hap - pi - ness A -

Allegro vivace.

Pap. *mf*
 got in now I feel — At such a dread-ful husband my dis -

Sph.
 ec - sta-sy re - veal — Yet their ap-pear-ance caus - es Sur -

Ped.
 got in now I feel — I must o - bey my last command Nor

Alt.
 las I do not feel — Po - si - tion most cal - am-i - tous Should

King
 las I do not feel — Po - si - tion most cal - am-i - tous Should

Sur -
 Sur -

cresc.

cresc.
 Pap. gust I can't con - ceal, dis - gust I can't con - ceal._

cresc.
 Sph. prise I can't con - ceal, sur - prise I can't con - ceal._

cresc.
 Ped. once the truth re - veal, nor once the truth re - veal._

cresc.
 Alt. she the truth re - veal, should she the truth re - veal._

cresc.
 King he the truth re - veal, should he the truth re - veal._


cresc.
 prise we can't con - ceal, Sur - prise we can't con - ceal, — They

cresc.
 prise we can't con - ceal, Sur - prise we can't con - ceal, — They


cresc.


cresc.

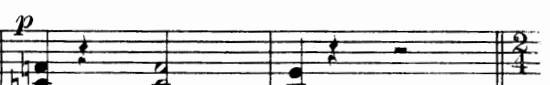
Pap.  Dis - gust I can't con - ceal — Oh!


Sph.  Sur - prise I can't con - ceal — Oh!


Ped.  I can't the truth re - veal — Oh!

Alt.  Should she the truth re - veal — Oh!

King  Should he the truth re - veal — Oh!

 man - i - fest a hap - pi - ness They can't con - ceal

 man - i - fest a hap - pi - ness They can't con - ceal






Più mosso.

Pap. is - n't this a state of things I don't know who this man is, But
 Sph. what a fun - ny state of things This di - plo - ma - tic plan is, No
 Ped. is - n't this a state of things I don't know who this man is, A
 Alt. is - n't this a state of things She knows not who the man is, My
 King is - n't this a state of things I don't know who this man is, My


Più mosso.


mf

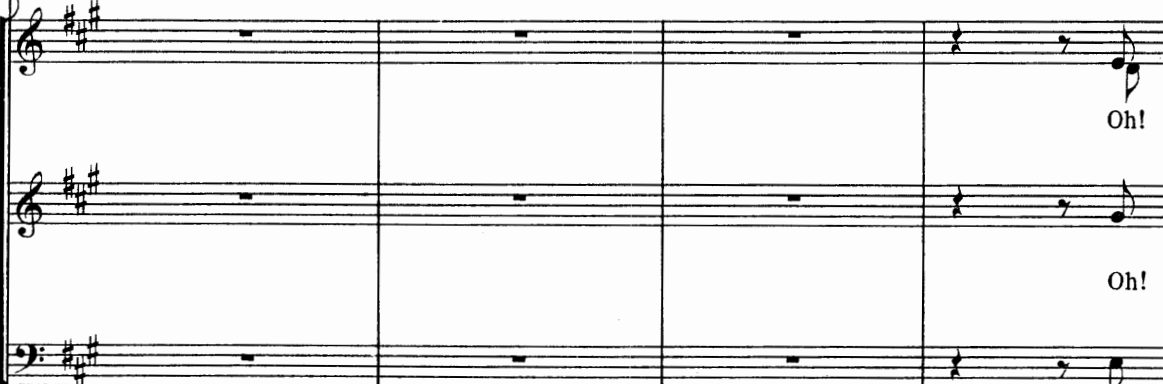
Pip.  I'll pre-tend the Prin-cess I, Ex-act-ly as the plan is Oh!

Sph.  rap-ture doth the maid re-veal And sor-row-ful the man is Oh!

Ped.  sim-ple ac-qui-es-cence Quite read-i-ly my plan is Oh!

Alt.  on-ly hope up-on her clings, Quite jo-cu-lar my plan is Oh!

King  on-ly hope up-on him clings, Quite jo-cu-lar my plan is Oh!



Oh!

Oh!



Pap. is - n't this a state of things, Oh! quite a hor - rid man this, But
 Sp. what a fun - ny state of things, This di - plo - ma - tic plan is, No
 Ped. is - n't this a state of things, I don't know who this man is, A
 Alt. is - n't this a state of things, She knows not who the man is, My
 King. is - n't this a state of things, I don't know who this man is, My

what a fun - ny state of things, This di - plo - ma - tic plan is, No
 what a fun - ny state of things, This di - plo - ma - tic plan is, No

Più vivo.

Pap. I'll pre-tend the Prin-cess I, But I'll pre-tend the Prin-cess I, But

Sph. rap-ture doth the maid re-veal, No rap-ture doth the maid re-veal, No

Ped. sim-ple ac-qui-es-cence, A sim-ple ac-qui-es-cence, A

Alt. on-ly hope up-on her clings, My on-ly hope up-on her clings, My

King on-ly hope up-on him clings, My on-ly hope up-on him clings, My

rap-ture doth the maid re-veal, No rap-ture doth the maid re-veal, No

rap-ture doth the maid re-veal, No rap-ture doth the maid re-veal, No

Più vivo.

Pap. *pp*
 I'll pre-tend the Prin-cess I, Ex - act - ly as the plan is.

Sph. *pp*
 rap - ture doth the maid re-veal And sor - row - ful the man is.

Ped. *pp*
 sim - ple ac - qui - es - cen - ce, Quite read - i - ly my plan is.

Alt. *pp*
 on - ly hope up - on him clings, Quite jo - cul - ar my plan is.

King. *pp*
 on - ly hope up - on him clings, Quite jo - cul - ar my plan is.

f no And *pp* sor - row - ful the man is.
f no And *pp* sor - row - ful the man is.
f no And *pp* sor - row - ful the man is.

ff *pp*

King.

Have you told the bells to

deciso.

Detailed description: This block contains the first system of the musical score. It features a bass clef staff for the King's vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/8. The King's line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of rhythmic patterns in both hands, with accents and slurs. The tempo marking 'Allegro non troppo.' is at the top right, and 'deciso.' is written above the piano part.

Sph.

Oh yes!

King.

sound a mer-ry chime, Give us a wed-ding ring? Thengo onwiththe

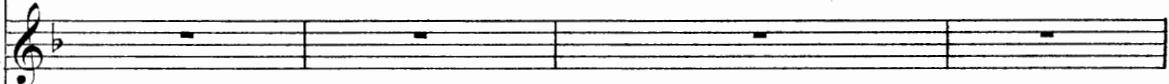
Detailed description: This block contains the second system of the musical score. It features a soprano staff (treble clef) and a bass clef staff for the King's vocal line. The key signature changes to one flat (Bb), and the time signature is 4/8. The soprano part has a rest followed by a short melodic phrase. The King's part continues with a melodic line. The lyrics are written below the King's staff. The tempo marking 'Allegro non troppo.' is at the top right, and 'Sph.' is written above the soprano staff.

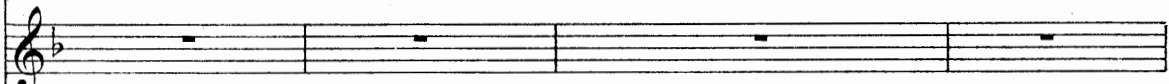
Detailed description: This block contains three empty musical staves, likely for a second piano part or other instruments. The staves are arranged in a grand staff format (treble and bass clefs).

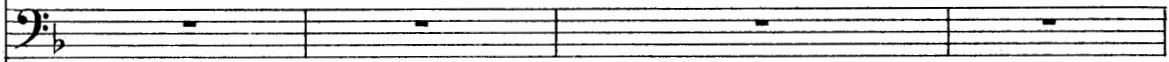
Detailed description: This block contains the final system of the musical score, featuring a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/8. The piano part continues with rhythmic patterns and melodic lines in both hands, including accents and slurs.

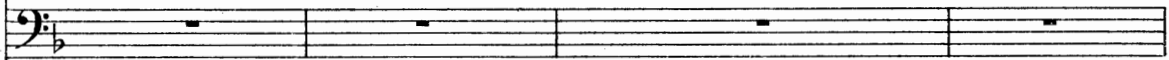
Patr. 
 Let us tell the bells to sound a mer-ry chime, give us a wed-ding

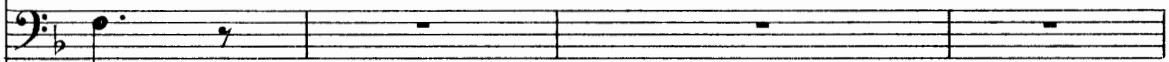
Al. Pap. 
 Let us tell the bells to sound a mer-ry chime, give us a wed-ding

Sph. 


Ped. 

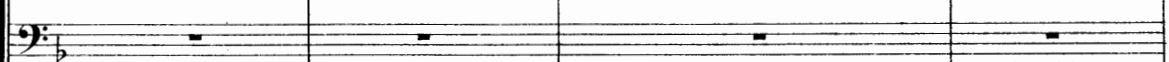
App. 

Alt. 

King. 
 crime.


 Let us tell the bells to sound a mer-ry chime, give us a wed-ding


 Ring out ye bells!





marc.

Patr. ring. Let them ring, let them ring, Ring out ye bells a mer-ry

Al. Pap. ring. Let them ring, let them ring, Ring out ye bells a mer-ry

Sph. A wed-ding ring. Ring out ye bells a mer-ry

Ped. A wed-ding ring. Ring out ye bells a mer-ry

App. A wed-ding ring. Ding,dong,ding, dong mer-ri-ly

Alt. A wed-ding ring. Ding,dong,ding, dong mer-ri-ly

King. A wed-ding ring. Ding,dong,ding, dong mer-ri-ly

ring. Let them ring, let them ring! Ring out ye bells a mer-ry

Let them ring, let them ring! a

Let them ring, ding-a - ding dong mer-ri-ly

Pat. chime, ring out ye bells a mer-ry chime, ring out ye bells a mer-ry.

Al. Pap. chime, ring out ye bells a mer-ry chime, ring out ye bells a mer-ry

Sph. chime, ring out a chime, mer-ri-ly ring out a chime, a mer-ry

Ped. chime, ring out a chime, mer-ri-ly ring out a chime, a mer-ry

App. ding dong, mer-ri-ly ring out ye bells so mer-ri-ly

Alt. ding dong, mer-ri-ly ring out ye bells so mer-ri-ly

King. ding dong, mer-ri-ly ring out ye bells so mer-ri-ly

chime, Ring out ye bells a mer-ry chime, ring out ye bells a mer-ry

chime, Ring out ye bells a mer-ry chime, ring out ye bells a mer-ry

ding dong, mer-ri-ly ring out ye bells mer-ri-ly

Patr. chime, ring out ye bells a mer-ry chime!

Al. Pap. *Al.* chime!

Sph. *Adonis.* chime, ring out ye bells a mer-ry chime!

Ped. chime,

App. ring, ring out ye bells a mer-ry chime!

Alt. ring ————— a chime!

King. ring ————— a chime!

Chorus.

chime! Ring out ye bells!

chime! Ring out ye bells!

Più animato.

King.

What is

This system contains the first vocal line for King and the piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. The music is marked 'Più animato'.

Poco meno.

this? and what can it be? _____ It looks like more trou-ble for

This system contains the second vocal line for King and the piano accompaniment. The vocal line continues in bass clef. The piano accompaniment includes a dynamic marking of *mf* in the bass clef. The music is marked 'Poco meno'.

Sphinxus.

me. _____ While bells were ring-ing forth an air, I

This system contains the first vocal line for Sphinxus and the piano accompaniment. The vocal line is in bass clef. The piano accompaniment includes a triplet of eighth notes in the bass clef. The music is marked 'Sphinxus.'

Sph.

caught this in - ter - est - ing pair, At - tempt - ing in sus -

This system contains the second vocal line for Sphinxus and the piano accompaniment. The vocal line is in treble clef. The piano accompaniment continues with the same accompaniment as the previous system. The music is marked 'Sph.'

Sph.

pic - ious state, to sneak out by the west - ern gate.

Moderato.
King.

A - ha! Caught roaming with - out rea - son Ha, ha! this

smacks of something very much like trea - son. I say Good Heav - ens! A *poco agitato*

like - ness most u - nique, It looks like my an - gel child, Who

Patr. & Al.

He plain-ly shows a per-tur-ba - tion most u-nique.

Pap.

I real-ly think this gen-tle youth should promptly speak.

Sylvia.

In

Ad.

I real-ly think this gen-tle youth should promptly speak.

Sph. & Ped.

This si - tu - a - tion now is grow - ing most u - nique.

Ap. & Alt.

This si - tu - a - tion now is grow - ing most u - nique.

King.

are you? Speak! It looks just like my an-gel child, who are you? speak!

Chorus.

We real-ly think this gen-tle youth should promptly speak.

We real-ly think this gen-tle youth should promptly speak.

Syl. Allegro moderato.

Truth I do not know, good sir, ——— Just who I am, or what; ——— If
 who or what;
 who or what;

Allegro moderato.

maid or man, just which I am And then which I am not. I
 is or not. ———
 is or not. ———

Rec. *

S. ask a - gain of my beat - ing heart, to give me the an - swer

S. true, But my heart tells on - ly the tale of love, And

rall.

S. not what I ask it to. I

F. Fortunatus. Ah - tell I pray!

Poco più animato.

S. can - not say nor give the an - swer true, For my

F. Will you give the an - swer true?

S. heart tells on - ly the tale of love and — not what I ask it

F. For whom this love hid - den in your heart so

S. to. — No I can not say!

F. true? — Wont you tell me, pray?

Wont you kind - ly say?

f Tell true! *cresc.* Wont you tell us, pray, Wont you

f Tell true Wont you kind - ly say, Wont you *cresc.* tell us, pray, Wont you

cresc.

S. *mf* For my heart tells on - ly the

F. *mf* Why your heart tells on - ly

Ten. *pp* give an an - swer true? Why but

Bassi. *pp*

Cres. *

S. tale of Love and not what I ask it to. King (aside)

F. tales of Love not what you ask it to. If

tales of Love Tell us do.

Cres. *

Allegro vivo.

She should speak, that is to say Should tell the truth un - du - ly, I

might as well re - mark Good day, It's all up with yours tru - ly, My on - ly

sempre stacc.

plan is: keep this man and claim him as my son, — Put her in

(to Chorus)

jail, de - ny her bail, and fire the oth - er one. I

am im-pelled, in fact compelled to ren-der a de - cis-sion, re -

gard - ing these, who, if you please, have brok - en laws El -

y - sian.

ff > Have brok - en laws El - y - sian.

ff > Have brok - en laws El - y - sian.

ff >

And so I say from now al-way for cri-mi-nal in -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, and then a series of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The piano accompaniment features a bass line with a half note G and a treble line with a half note G, followed by a series of chords and eighth notes.

tent, This handsome boy must time em-ploy in life im-pris - on -

The second system continues the vocal line with a half note G, followed by a series of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The piano accompaniment features a bass line with a half note G and a treble line with a half note G, followed by a series of chords and eighth notes.

ment. And as for this bold feat-ured knave I'll have you un-der -

The third system continues the vocal line with a half note G, followed by a series of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The piano accompaniment features a bass line with a half note G and a treble line with a half note G, followed by a series of chords and eighth notes.

stand, As long as life in him shall last, he's banished from our

The fourth system continues the vocal line with a half note G, followed by a series of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The piano accompaniment features a bass line with a half note G and a treble line with a half note G, followed by a series of chords and eighth notes.

Syl.
Patr.

He's banished from our land. _____

Pap.
Al.

He's banished from our land. _____

For.
Ad.

He's banished from our land. _____

Sph.
Ped.

He's banished from our land. _____

Alt.
Apol.

He's banished from our land. _____

King.

land. Yes, yes, he's banished from our

He's banished from our
He's banished from our

rall.

Allegro agitato.

a 2

Oh! ter-ri-ble oh, ter-ri-ble, a - las what do we hear?

Pap.
Al. Oh! ter-ri-ble oh, ter-ri-ble, a - las what do we hear?

For.
Ad. Oh! ter-ri-ble oh, ter-ri-ble, a - las what do we hear?

Sph.
Ped. Oh! ter-ri-ble oh, ter-ri-ble, a - las what do we hear?

Alt.
Apol. Oh! ter-ri-ble oh, ter-ri-ble, a - las what do we hear?

King
land.

Allegro agitato.

land. — Oh!

land. — Oh!

Allegro agitato.

sf

Syl.
Patr.

Pap.
Al.

For.
Ad.

Sph.
Ped.

Alt.
Apol.

King.

Oh! ter-ri-ble, oh ter-ri-ble, oh

Oh! ter-ri-ble, oh ter-ri-ble, oh

Oh! ter-ri-ble, oh ter-ri-ble, oh

Oh! ter-ri-ble, oh ter-ri-ble, oh

Oh! ter-ri-ble, oh ter-ri-ble, oh

För

hor-ri-ble, oh hor-ri-ble, such sentence is se-vere. Oh! ter-ri-ble, oh ter-ri-ble, oh

hor-ri-ble, oh hor-ri-ble, such sentence is se-vere. Oh! ter-ri-ble, oh ter-ri-ble, oh

Syl.
Patr.

hor-ri-ble, oh, hor-ri-ble, yes, yes,

Pap
Al.

hor-ri-ble, oh, hor-ri-ble, yes, yes,

For.
Ad.

hor-ri-ble, oh, hor-ri-ble, yes, yes,

Sph.
Ped.

hor-ri-ble, oh, hor-ri-ble, yes, yes,

Alt.
Apol.

hor-ri-ble, oh, hor-ri-ble, yes, yes,

King.

such a crime there is no time or *rall.* sen-tence too se-vere, Ha, ha! At

hor-ri-ble, oh! hor-ri-ble, yes, yes,

hor-ri-ble, oh! hor-ri-ble, such *rall.* sen-tence is se-vere. —

rall.

p rall.

(To Sphinxus.)

Allegro moderato.

Once the sen-tence shall be car-ried out. Wake up! wake up! for once this

sfz

f Sylvia.
No, no!

Fortuantus.
No, no, this must not shall not be!

King.
let us out. Take him a -

cantabile
sfz *mf*

Syl. Patr. *f*
Ah me! Ah me!

Al. Pap. *f*
Ah me! Ah me!
They tremble see!

Al. Fort. *Fort:*
This must not be!
'Tis sad to see! Ah!

Sph. Ped. *f*
A lit - tle ray of hope I see!
Ah! yes, but what becomes of me?

Alt. *f*
They're hav - ing trou - ble, I can see.

f
way, it is my roy - al de - cree!

Ap. *f*
I'm glad such fate comes not to me.

ff
Ah, sad to see.

ff
Ah, what a sad ca - la - mi - ty.

Piano accompaniment with treble and bass staves.

Andante con moto.

Syl. *Dear one — tho'we're*

Patr.

Al.

Pap.

Ad.

Fort. *Dear one — tho'we're parted for ev - er, My love — will for -*

Ap.

Andante con moto.

Andante con moto. Largamente.

Dear one — tho'we're parted for ev - er, My love — will for -

Syl. part-ed for ev - er, My love _____ will be false to thee nev - er,

Patr. Their loves _____ now are part - ed for - ev - er,

Al. Pap. Yes, their loves now are part - ed for - ev - er,

Ad.

Fort. sake thee, ah, nev - er, tho' the love that I bore you we thought none could sev - er,

Ap. Ah! _____ they are part - ed for ev - er,

cresc.

The musical score is arranged in a system with seven staves. The vocal parts are: Syl. (Soprano), Patr. (Piano), Al. Pap. (Alto/Piano), Ad. (Ad libitum), Fort. (Fortissimo), and Ap. (Pianissimo). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: 'part-ed for ev - er, My love _____ will be false to thee nev - er, Their loves _____ now are part - ed for - ev - er, Yes, their loves now are part - ed for - ev - er, sake thee, ah, nev - er, tho' the love that I bore you we thought none could sev - er, Ah! _____ they are part - ed for ev - er,'. Dynamic markings include 'Al.' (Allegro), 'Ap.' (Pianissimo), and 'cresc.' (crescendo). The piano part features a prominent bass line with chords and arpeggios.

Syl. *rall.*
 I'll live, dear one, on - ly for thee.

Patr.

Al. Kay. We know what their sad fate will be.

Ad.

Fort. I'll live, dear one, on - ly for thee.

It's the way out for me.

Ap. I know what their sad fate must be.

Sph. col Ten. *f* Sad their fate must be,

Alt. & Ped. col Bassi. Sad their fate must be,

rall.

'Syl. Love I pray, Love of mine,
 Patr. Sad now _____ that they should be part - ed,
 Al. *a 2* Tho' 'tis fate, We must state
 Pop.
 Ad. Sad now _____ that they should be part - ed,
 Fort. Now I say Love of mine,
 My plan now naught de - lays _____
 Ap. Tho' 'tis fate I must state
pp
 Sad their fate is To be part - ed.
 Sad their fate is To be part - ed.
 Sad their fate is To be part - ed.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features seven vocal staves and a piano accompaniment. The vocal parts are: Soprano ('Syl.), Alto (Al.), Tenor (Ad.), Bass (Ap.), and two additional parts (Patr. and Fort.). The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The score includes various musical notations such as slurs, accents, and dynamics like *pp* (pianissimo). The lyrics are printed below the corresponding vocal staves.

Syl. Leave me not brok-en heart - ed, must you leave me, dear Love, a -

Pat. It is fate, We should hate must she now be left here a -

Al. Pap. Such a plan We should hate 'tis a sor-row in-tense, we

Ad. Sad now they must be part - ed, For this crime now they must a -

Fort. must we for ev-er be part - ed, must I leave you, dear Love a -

King. He goes, my daughter stays — It's a plot ver-y strange I

Ap. Such a plan I should hate she will be left a -

Well we know they're broken heart - ed,

Well we know they're broken heart - ed,

molto marc.

♯c.

*

lone? _____ Must we part - ed be? Love, My

Syl. Patr. lone, yes, left here all a - lone? For such sor row what can a -

Al. own _____ For the one who is left a -

Ad. lone for this crime now a - lone, But 'tis sad to be left a -

Fort. lone? _____ Must we part - ed be, Love, My

Sph. own _____ for their crime _____ they must now a -

own _____ that they both must be left a -

Alt. Ped. lone? _____ for a plot _____ quite to me un -

own.

K Ap. lone. but I own _____ In a pri - son

ff They are part - ed now left a -

ff They are part - ed now left a -

ff

ff

Syl. *rall.* own _____ Ah dear Love, _____ though we're
 Patr. tone? _____ Ah, part- -ed _____ they will

Al. lone. _____ They are part- -ed
 Pap. lone. _____ They are part- -ed

Ad. lone. _____ Ah! yes, for this crime they must now a -

Fort. own? _____ Ah! why for this crime must I now a -

Sph. tone, yes, for this crime a - tone. They are part- -ed
 lone for their crime to a - tone.

Alt. known to be left to a - tone. They are part- -ed
 Pod. he for his crime will a - tone. In a cell _____ all a -

King. he for his crime will a - tone. In a cell _____
 App. he for his crime will a - tone. In a cell _____

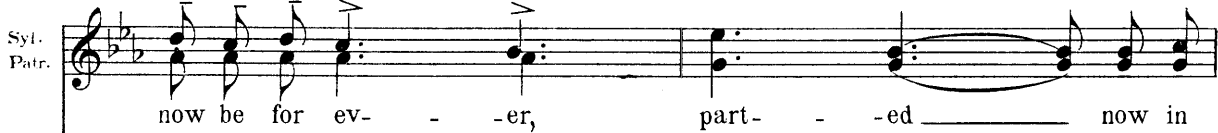
lone. _____ Yes, part- -ed _____ they will
ff

lone. _____ Yes, part- -ed _____ they will
ff

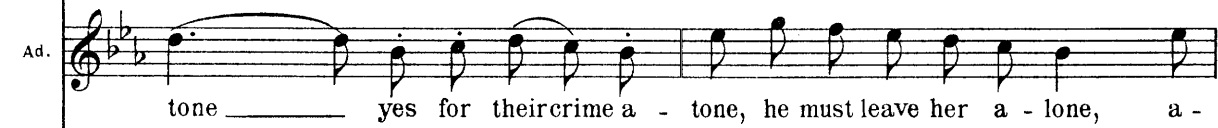
lone for his crime to a - tone,
ff

poco rall. *a tempo*

poco rall.

Syl. Patr. 
 now be for ev- - -er, part- - -ed now in

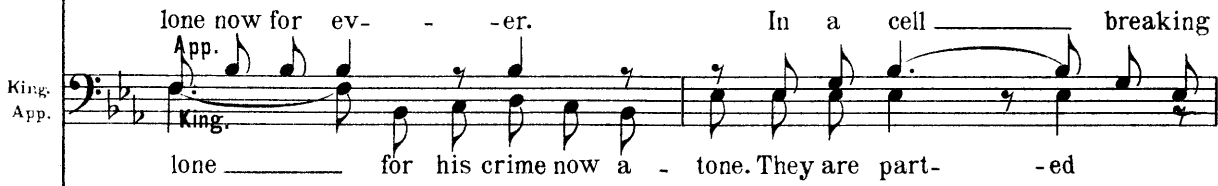
Al. Pap. 
 now for ev- - -er, They are part- -ed

Ad. 
 tone yes for their crime a - tone, he must leave her a - lone, a -

Fort. 
 tone? now for this crime a - tone, I must leave her a - lone, a -

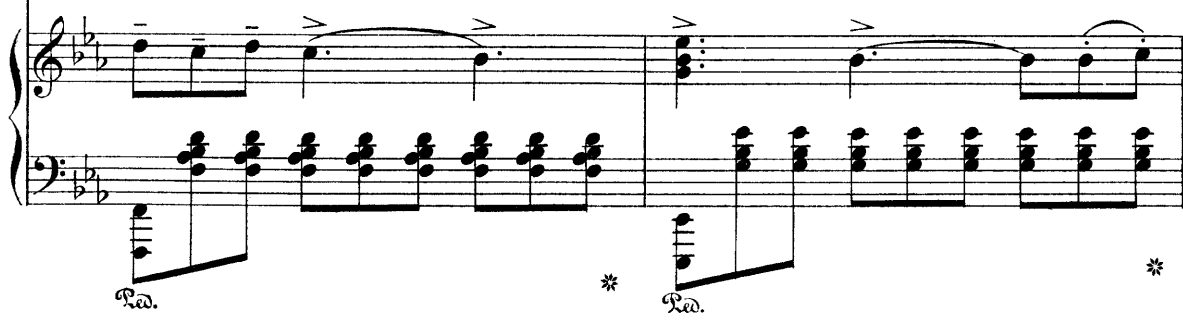
Sph. 
 now for ev- - -er. They are part- -ed

Alt. Ped. 
 now for ev- - -er. They are part- -ed

King. App. 
 lone now for ev- - -er. In a cell breaking
 lone for his crime now a - tone. They are part- -ed



now be for ev- - -er, part- -ed now in
 now be for ev- - -er, part- -ed now in



Red. * Red. *

poco pressando

Syl. Patr. paths that must sev- -er, part- -ed, we will

Al. Pap. now must sev- -er. They are part- -ed

Ad. lone, they are part-ed for ev - er and aye, they will

Fort. lone, we are part-ed for ev - er and aye, we will

Sph. now must sev- -er. They are part- -ed

Alt. Ped. now must sev- -er. They are part- -ed

App. King. stone, for his crime he'll a - tone. They are part- -ed they will

paths that must sev- -er part- -ed they will

paths that must sev- -er part- -ed they will

poco pressando

Ed.

*

Ah, Love we now must part,
a 2 molto cresc.

Syl. Patr. meet a - gain nev - er. Lov - ers and friends must part,

Al. Pap. to meet nev - er. Lov - ers and friends must part,

Ad. meet a - gain nev - er. Lov - ers and friends must part,

Fort. meet a - gain nev - er. Ah, Love we now must part,

Sph. to meet nev - er. Lov - ers and friends must part,

Alt. Ped. to meet nev - er. Lov - ers and friends must part,

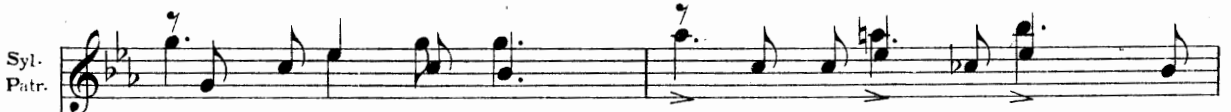
King. App. they'll meet nev - er. Lov - ers and friends must part,
Lov - ers and friends must part,

meet a - gain nev - er. **Maidens.** Lov - ers must part, yes, must


meet a - gain nev - er. Lov - ers must part, yes, must

molto cresc.

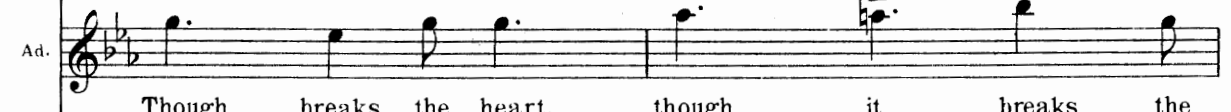
Though it breaks the heart, though it breaks it breaks the

Syl. Patr. 

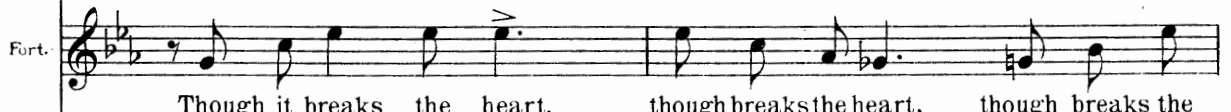
Though breaks the heart, though breaks it breaks

Al. Pap. 

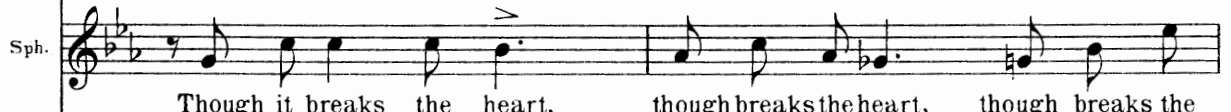
Though it breaks the heart, though it breaks it breaks the

Ad. 

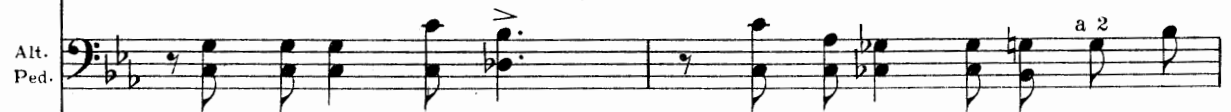
Though breaks the heart, though it breaks the

Fort. 

Though it breaks the heart, though breaks the heart, though breaks the

Sph. 

Though it breaks the heart, though breaks the heart, though breaks the

Alt. Ped. 

Though it breaks the heart, though it breaks the heart, breaks the

King. App. 

Though it breaks the heart, though it breaks the heart, breaks the

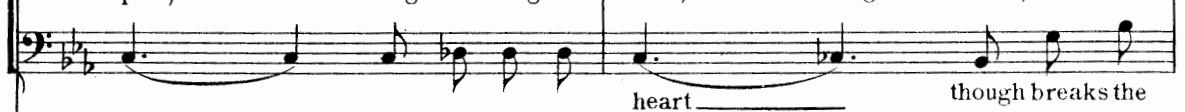
though breaks the heart, though breaks the



part, though breaking the heart, though breaks the



part, though breaking the heart, though breaks, breaks their



heart, though breaks the



molto f

158

Fare - well to love, For

rall.

Syl. Patr. heart they must part. Fare - well to love, For

Al. Pap. heart we must part. Fare - well my love, ah!

Ad. heart they must part. Fare - well to love, For

Fort. heart we must part. Fare - well my love, For

Sph. heart they must part. Fare - well to love, For

Alt. Ped. heart they must part. Fare - well to love, For

King. App. heart they must part. Fare - well to love, For

heart they must part. Fare - well to love, For

heart they must part. Fare - well to love, For

heart they must part. Fare - well to love, For

Pat. Syl. aye! Then fare-well!
 Dear love — I'll be true to thee ev - - er!

Al. Pap. aye! Then fare-well!

Ad. aye! Then fare-well!

Fort. aye! Then fare-well, Love — I'll for-

Sph. aye! Then fare-well!

Alt. Ped. aye! Then fare-well!

King App. aye! Then fare-well!

aye!

aye!

dim.

Rec. *

Allegro moderato.

Syl. Pat. *Patr.* Fare-well!

Al. Pap. Fare-well!

Ad. Fare - - well, Fare-well!

Fort. sake thee, ah, nev - er!

Sph. Fare - - well, Fare-well! Ha,

Alt. Ped. Fare - - well, Fare-well!

King. App. *King.* Ha, ha, ha, ha!

Fare-well!

Fare - - well, Fare-well!

Allegro moderato.

Sph. King. > > > Sph. King.

Ha, ha, ha! At last I see, At last I see, A

lit - tle ray of hope for me.

Allegro pomposo a la marcia.

Guards.

Tenors. Behold the King, ta-ran-ta-ra, a-loud we

Basses.

Chorus and Principals.

Sopr. I, II. Ta-ran-ta-ra! Behold the King!

Ten. & Basses. Ta-ran-ta-ra!

Allegro pomposo a la marcia.

marc.

sing, ta-ran-ta-ra, This sort of wel come is the thing, ta-ran-ta-

a-loud we sing!

ra, We al-ways do, And like it too, When the

Ta-ran-ta-ra! taran-ta-ra! taran-ta-ra!

vis - it - ing King comes in - to view, comes in - to view, the

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5), then a quarter note (B4), an eighth note (A4), and a quarter note (G4). The piano accompaniment mirrors this melody in the right hand and provides a harmonic foundation in the left hand with chords and single notes.

comes in - to view, the

The second system continues the vocal line with a quarter note (G4), a dotted quarter note (A4), and a quarter note (B4). The piano accompaniment continues with similar harmonic support.

The piano accompaniment for the first two systems, showing the right and left hand parts with chords and melodic lines.

King comes in - to view! — Behold the King! ta-ran-ta-ra! A-loud we

The third system features a vocal line with a quarter note (G4), a dotted quarter note (A4), and a quarter note (B4), followed by a long rest. The piano accompaniment includes a fermata over a chord in the right hand.

King comes in - to view! — Behold the King!

The fourth system continues the vocal line with a quarter note (G4), a dotted quarter note (A4), and a quarter note (B4). The piano accompaniment features a piano (*p*) dynamic marking and a fermata over a chord in the right hand.

The piano accompaniment for the third and fourth systems, showing the right and left hand parts with chords and melodic lines.

sing ta - ran - ta - ra! We al - ways do, and like it too, we

A - loud we sing!

do ————— The

When the visit-ing King comes in-to view, the vis-it-ing King comes in-to view, The

King. Allò non troppo.

And now a-way, Let

vis-it - ing King the King comes in - to view. —

King the King comes in - to view. —

Allò non troppo.

all be gay, this wed - ding day.

This joy - ful wed - ding day.

This joy - ful wed - ding day.

Full Chorus and Principals.

rall.

Ring out sweet bells thy chiming. Fond love's Serenade timing. Cu - pid Ever is climbing the

mf *cresc.*

Patr. *ff* Ring out

Al. *ff* Ring out

Pap. *ff* Ring out

Ad. *ff* Ring out

Sph. *ff* Ring out

Alt. *ff* Ring out

Ped. *ff* Ring out

King. *ff* Ring out

steps of love _____ Ring out

App. *ff* Ring out

p steps of love

p steps of love

p steps of love

ff

Patr. mer - ri - ly peal - ing, true love o'er us stealing,
 Al. Pap. mer - ri - ly peal - ing, true love o - ver us steal - ing,
 Ad. mer - ri - ly peal - ing, true — love o'er steal - ing,
 Sph. mer - ri - ly peal - ing, true love is o - ver us steal - ing,
 Alt. Ped. mer - ri - ly peal - ing, true love o - ver us steal - ing,
 King. ^{a 2} mer - ri - ly peal - ing, true love o'er us steal - ing,
 App. mer - ri - ly peal - ing, true love o'er us steal - ing,

true love o - ver us steal - ing,
 true love — o - ver us steal - ing,

poco dim.

Patr. Fill with ex-qui-site feel-ing from far a - -

Al. Pap. Fill us with an ex-qui-site feel - ing from a - -

Ad. Fill with ex-qui-site feel - ing from a - -

Sph. Fill with ex-qui-site feel - ing from a - -

Alt. Ped. yes, ring out from far a - -

King. Fill us with ex-qui-site feel - ing from a - -

App. Fill us with ex-qui-site feel - ing from a - -

pp

yes, ring — out from far a - -

yes, ring out from far a - -

poco dim.

Rd. *

Patr. *bove.*
 Al. *bove.*
 Pap. *bove.*
 Ad. *bove.* With a mer-ry ding-dong, ding-dong, ding-
 Sph. *bove.* With a mer-ry ding-dong, ding-dong, ding-
 Alt. *bove.* With a mer-ry ding-dong, ding-dong, ding-
 Ped. *bove.* With a mer-ry ding-dong, ding-dong, ding-
 King. *bove.* With a mer-ry ding-dong, ding-dong, ding-
 App. *bove* With a mer-ry ding-dong, ding-dong, ding-

ff
ff
molto marc.

bove, ring the bells, ring, oh, Ring out sweet bells thy chim - ing
bove, ring the bells, ring, oh, Ring out sweet bells thy chim - ing

cresc. e accel.

Patr. With a mer - ry ding - dong, Ring

Al. Pap. With a mer - ry ding - dong with a Ring

Ad. dong, With a mer - ry ding - dong, Ring

Sph. dong, With a mer - ry ding - dong with a

Alt. Ped. dong, With a mer - ry ding - dong with a

King. dong, With a mer - ry ding - dong with a

App. dong, With a mer - ry ding - dong with a

Fond love's se - re - nade tim - ing, Ring

Fond love's se - re - nade tim - ing, Ring

Patr. out mer-ri-ly peal-ing, the true love
 out mer-ri-ly peal-ing, the true love
 Al. Pap. mer-ry ding - dong. With a mer-ry ding -
 Ad. out mer-ri-ly peal - ing, True love
 Sph. mer - ry ding - dong ding - dong, With a mer-ry ding -
 Alt. Ped. mer - ry ding - dong ding - dong, With a mer-ry ding -
 King. mer - ry ding - dong ding - dong, With a mer-ry ding -
 App. mer - ry ding - dong ding - dong, With a mer-ry ding -

out	mer - ri - ly	peal - ing,	True	love
out	mer - ri - ly	peal - ing,	True	love

Musical score for piano accompaniment, featuring a grand staff with treble and bass clefs. The piece is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano part consists of a series of chords and single notes, primarily in the bass register, providing harmonic support for the vocal lines.

Patr. o - ver us steal - ing, Fill us with ex - qui - site
 o - ver us steal - ing, Fill us with ex - qui - site

Al. Pap. dong, ding dong, 'Tis the love's true song, ding

Ad. o - ver us steal - ing, 'Tis the love's true song, ding

Sph. dong, ding dong, 'Tis the love's true song, ding

Alt. Ped. dong, ding dong, 'Tis the love's true song, ding

King. dong, ding dong, 'Tis the love's true song, ding

App. dong, ding dong, 'Tis the love's true song, ding

o - ver us steal - ing, Fill us with ex - qui - site
 o - ver us steal - ing, Fill us with ex - qui - site

Patr. feel - ing oh! ring the bells, ring the bells,
feel - ing oh! ring the bells,

Al. a 2
Pap. dong, ring the bells, ring the bells,

Ad. dong, ring the bells, ring the bells,

Sph. dong, ring the bells, ring the bells, ring the

Alt. Ped. dong, oh! ring the bells, ring the bells, the bells, ring the

King. dong, oh! ring the bells, ring the bells, the bells, ring the

App. dong, oh! ring the bells, ring the bells, the bells, ring the

feel - ing, oh, ring the bells, ring the bells,
feel - ing, oh, ring the bells, ring the bells, the bells, ring the

Patr. ring the bells, chime forth sweet me - lo - dy. Chime *a tempo*

Al. ring the bells, chime forth sweet me - lo - dy. Chime *a²*

Ad. ring the bells, chime forth sweet me - lo - dy. Chime *a tempo*

Sph. bells, the bells, ring and chime forth sweet me - lo - dy. Chime *a tempo*

Alt. bells, the bells, ring and chime forth sweet me - lo - dy. Chime

King. bells, the bells, ring and chime forth sweet me - lo - dy. Chime

App. bells, the bells, ring and chime forth sweet me - lo - dy. Chime

ring the bells, chimes forth sweet me - lo - dy. Chime *a²*

bells the bells, ring and chimes forth sweet me - lo - dy. Chime

rall. *a tempo*

Pat. forth mer-ri-ly peal-ing, true love is o'er

Al. Pap. forth mer-ri-ly peal-ing, true love o-ver us

Ad. forth mer-ri-ly peal-ing, love is o'er us steal -

Sph. forth mer-ri-ly peal-ing, true love is o-ver us

Alt. Ped. forth mer-ri-ly peal-ing, true love o-ver us

King. forth mer-ri-ly peal-ing, love's o'er us

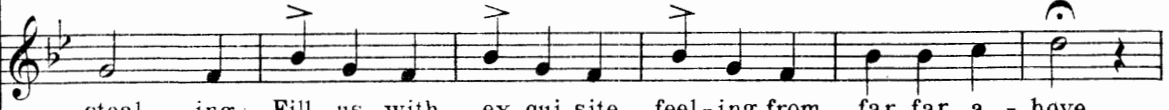
App. forth mer-ri-ly peal-ing, true love o-ver us

forth mer-ri-ly peal-ing, true love o-ver us

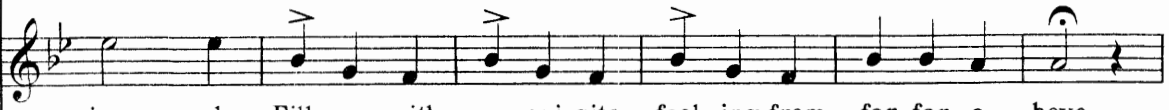
forth mer-ri-ly peal-ing, true love is o-ver us

Pat. 

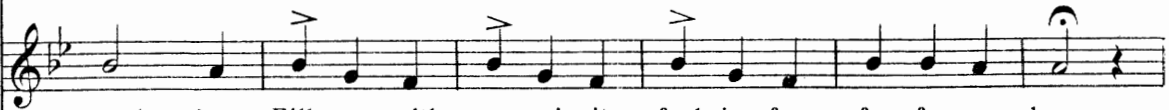
us stealing, Fill us with ex-qui-site feel-ing from far, far a - bove,

Al. Pap. 

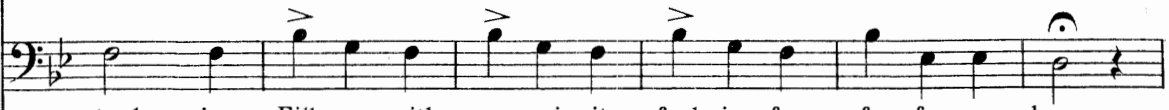
steal - ing, Fill us with ex-qui-site feel-ing from far, far a - bove,

Ad. 

ing, oh, Fill us with ex-qui-site feel-ing from far, far a - bove,

Sph. 

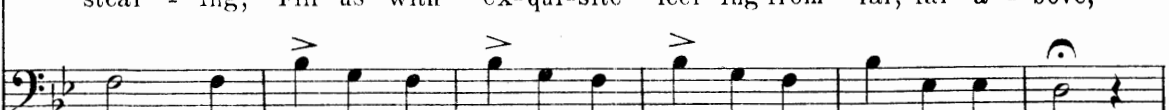
steal - ing, Fill us with ex-qui-site feel-ing from far, far a - bove,

Alt. Ped. 


steal - ing, Fill us with ex-qui-site feel-ing from far, far a - bove,

King. 

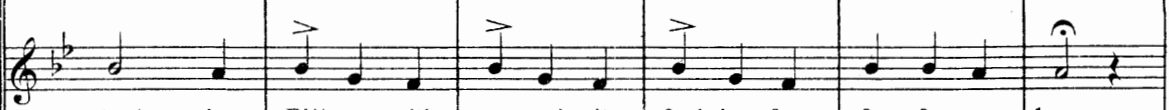
steal - ing, Fill us with ex-qui-site feel-ing from far, far a - bove,

App. 

steal - ing, Fill us with ex-qui-site feel-ing from far, far a - bove,

 ^{a 2}


steal - ing, Fill us with ex-qui-site feel-ing from far, far a - bove,



steal - ing, Fill us with ex-qui-site feel-ing from far, far a - bove,







Pat. *rall.* Ring out the bells a - bove!

Al. Pap. Ring out the bells a - bove!

Ad. *rall.* Ring out the bells a - bove!

Sph. Ring out the bells a - bove!

Alt. Ped. *rall.* Ring out the bells a - bove!

King. Ring out the bells a - bove!

App. Ring out the bells a - bove!

rall. Ring out the bells a - bove!

rall. Ring out the bells a - bove!

rall. *sfz* *a tempo*

accel.

Act II.

"Chorus of Shepherds."

Words by
FREDERIC RANKEN.

"Shy Strephon."

Music by
REGINALD de KOVEN.

Allegro pastorale.

Piano.

semplice

The musical score consists of several systems. The first system shows the piano introduction in G major, 2/4 time, with the tempo marking 'Allegro pastorale' and the style 'semplice'. The piano part features a simple, rhythmic melody in the right hand and a steady accompaniment in the left hand.

The second system continues the piano accompaniment, showing more of the simple melody and accompaniment.

The third system introduces the vocal parts. The Tenor I & II part (marked *mf*) and the Bass I & II part (marked *mf*) enter. The lyrics are: "Shy Stre - phon tuned his pipe one day to greet fair A - ma -".

The fourth system continues the piano accompaniment and the vocal parts. The lyrics continue: "ryl - lis." The word "And" appears at the end of the system, indicating a change in tempo.

The fifth system shows the piano accompaniment continuing, with the vocal parts still present.

'midst the syl - van strains met they like Co - ry - don and

This system contains the first three measures of the piece. The vocal line (treble clef) has lyrics: 'midst the syl - van strains met they like Co - ry - don and. The piano accompaniment (grand staff) features a steady bass line and chords in the right hand.

Phyl - lis.

This system contains the next three measures. The vocal line (treble clef) has the lyric: Phyl - lis. The piano accompaniment continues with similar harmonic support.

deciso
f

Fair trust - ing she his hand be - took, as through the meadows

This system contains the final three measures. The vocal line (treble clef) has lyrics: Fair trust - ing she his hand be - took, as through the meadows. The tempo and dynamics are marked *deciso* and *f* (forte). The piano accompaniment features more active right-hand figures.

by the brook, a down he laid his shep - herd's crook, Then

cresc. *dim.*

cresc. *dim.*

e rall. *Poco piu animato:*

sat they by the brook. And to this gen - tle rus - tic pair then

giocoso

e rall.

all the world seemed bright and fair. Hey - o Nol - ly!

Hey - o Nol - ly!

And in the vales of Ar-ca-dy could

Hey and a Nol-ly - o!

none there be more fair to see. Hey - o Nol-ly,

Hey - o Nol-ly,

Allergo risoluto.

Hey and a Nol-ly - o! Then Hey Nol-ly - o, Nol-ly - o! Then

Allergo risoluto.

mf

Ad.

*

cresc.

Then Hey Nol - ly - o, Nol - ly -

Hey Nol - ly - o, Nol - ly - o!

cresc.

And.

*

o! Then Hey Nol - ly - o, Nol - ly - o! _____

Nol - ly - o!

And

to this gen - tle rus - tic pair then all the world seemed

Sing Hey, Nol - ly - o, Nol - ly - o, Nol - ly - o! seemed
bright and fair.

dim. bright and fair. *f* Sing Hey, Nol - ly - o, Nol - ly - o! *marc.* Hey,
dim.

cresc. Nol - ly, Nol - ly - o! And to this gen - tle rus - tic pair then
cresc.

f marc.

all the world seemed bright and fair, — Hey Nol-ly - o, Nol-ly -

The first system of music features a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "all the world seemed bright and fair, — Hey Nol-ly - o, Nol-ly -". The piano accompaniment consists of two staves (treble and bass clef). The music is in a minor key and 4/4 time. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines.

o, Nol-ly - o! seemed bright and fair. — Then

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "o, Nol-ly - o! seemed bright and fair. — Then". The piano accompaniment continues with similar harmonic support. The music maintains the same key and time signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines.

rall.

Hey Nol-ly - o, Nol-ly - o! — seemed bright and

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Hey Nol-ly - o, Nol-ly - o! — seemed bright and". The piano accompaniment continues with similar harmonic support. The music maintains the same key and time signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines.

sempre rit

fair.

mf sempre rit.

This system contains two vocal staves and a piano accompaniment. The vocal staves have a melodic line with a fermata and the instruction 'fair.'. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with the instruction 'mf sempre rit.'.

Tempo I.

Sing Hey! Nol - ly - o!

Sing Hey! Nol - ly - o!

This system shows the vocal lines with lyrics. The lyrics are 'Sing Hey! Nol - ly - o!' repeated on two lines. The piano accompaniment continues with a rhythmic accompaniment.

Tempo I.

f

This system shows the piano accompaniment for the third system, starting with a forte dynamic 'f' and continuing with a rhythmic accompaniment.

Maidens. Soprano I & II.
Patr.1 Alicia *col Sopr.*

a 2.
f

In a mystic, flo-ral train forth from Pal-ace

Shepherds. Tenori & Bassi.

This system features vocal lines for 'Maidens. Soprano I & II.' and 'Patr.1 Alicia col Sopr.' with lyrics 'In a mystic, flo-ral train forth from Pal-ace'. It also includes a line for 'Shepherds. Tenori & Bassi.' The piano accompaniment is present but mostly silent.

Allegro a la Marcia.

pesante

f

This system shows the piano accompaniment for the fifth system, starting with a forte dynamic 'f' and featuring a rhythmic accompaniment in a march-like style.

Soprano I & II.

grand. Lead we here a cap-tive

Tenor. Forth from Pal - ace grand. —

Bassi.

Detailed description: This system contains the vocal parts for Soprano I & II, Tenor, and Basses. The Soprano part has the lyrics 'grand.' followed by 'Lead we here a cap-tive'. The Tenor part has 'Forth from Pal - ace grand. —'. The Basses part has 'Bassi.'. The music is in G major and 4/4 time. There are three measures shown. The first measure has rests for all parts. The second measure has notes for all parts. The third measure has notes for all parts, with a fermata over the final note.

Detailed description: This system contains the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. There are three measures shown. The first measure has chords in the right hand and a bass line in the left hand. The second measure has chords in the right hand and a bass line in the left hand. The third measure has chords in the right hand and a bass line in the left hand, ending with a fermata.

Chorus.

fair 'tis the King's com - mand. Yet a

'Tis the King's com - mand. —

Detailed description: This system contains the vocal parts for the Chorus. The top line has the lyrics 'fair 'tis the King's com - mand. Yet a'. The bottom line has the lyrics ''Tis the King's com - mand. —'. The music is in G major and 4/4 time. There are three measures shown. The first measure has notes for both lines. The second measure has notes for both lines. The third measure has notes for both lines, with a fermata over the final note.

Detailed description: This system contains the piano accompaniment for the Chorus. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. There are three measures shown. The first measure has chords in the right hand and a bass line in the left hand. The second measure has chords in the right hand and a bass line in the left hand. The third measure has chords in the right hand and a bass line in the left hand, ending with a fermata.

Chorus, Patr. I & Al.

life a - mid these flow's is not sad oh! No!

Is not sad, oh!

Detailed description: This system contains the vocal parts for Chorus, Patr. I & Al. The top line has the lyrics 'life a - mid these flow's is not sad oh! No!'. The bottom line has the lyrics 'Is not sad, oh!'. The music is in G major and 4/4 time. There are three measures shown. The first measure has notes for both lines. The second measure has notes for both lines. The third measure has notes for both lines, with a fermata over the final note.

Detailed description: This system contains the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. There are three measures shown. The first measure has chords in the right hand and a bass line in the left hand. The second measure has chords in the right hand and a bass line in the left hand. The third measure has chords in the right hand and a bass line in the left hand, ending with a fermata.

For im - pris - on - ment E - ly - sian is a

No! For im - pris - on - ment E - ly - sian is a

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by the lyrics 'For im - pris - on - ment E - ly - sian is a'. The middle staff is a second vocal line, starting with 'No!' followed by the same lyrics. The bottom staff is the piano accompaniment, featuring a series of chords and moving lines in both hands.

rath - er nice con - di - tion we would have you know. Sad? oh,

rath - er nice con - di - tion we would have you know.

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics 'rath - er nice con - di - tion we would have you know. Sad? oh,'. The middle staff is a second vocal line with lyrics 'rath - er nice con - di - tion we would have you know.'. The bottom staff is the piano accompaniment, continuing the harmonic support for the vocal lines.

no! no, no, no! *rall.* So we trip, trip,

no, no, no, no, not so. So we trip, trip,

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics 'no! no, no, no! *rall.* So we trip, trip,'. The middle staff is a second vocal line with lyrics 'no, no, no, no, not so. So we trip, trip,'. The bottom staff is the piano accompaniment, which includes the instruction '*rall.*' and features a more complex rhythmic pattern.

a 2.

trip with fri - vo - li - ty, skip, skip, skip with a jol - li - ty,

trip with fri - vo - li - ty, skip, skip, skip with a jol - li - ty,

The first system of music features a vocal line with two staves and a piano accompaniment with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal melody is marked with accents and slurs. The piano accompaniment consists of chords and moving lines in both hands.

kick, kick just a trick ea - sy quite which will show you we're not too

kick, kick just a trick ea - sy quite which will show you we're not too

The second system continues the vocal and piano parts. The vocal melody includes eighth and sixteenth notes. The piano accompaniment features a steady bass line and chords in the right hand.

rall. *a tempo*

prim. Then we bend, bend, bend with a - gi - li - ty, Bow, bow,

prim. Then we bend, bend, bend with a - gi - li - ty, Bow, bow,

rall. *a tempo*

The third system introduces a tempo change from *rall.* to *a tempo*. The vocal line includes the instruction "prim." and the lyrics "Then we bend, bend, bend with a - gi - li - ty, Bow, bow,". The piano accompaniment also includes these tempo markings and features a more active melodic line in the right hand.

bow with ci-vil-i-ty Each dis-play-ing a fi-gure trim. For

bow with ci-vil-i-ty Each dis-play-ing a fi-gure trim.

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "bow with ci-vil-i-ty Each dis-play-ing a fi-gure trim. For". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

a 2.
all is but glad-ness here, No, no, no, no, no,

There is no sad-ness here, No, no, no,

The second system begins with a vocal line starting with "all is but glad-ness here," followed by "No, no, no, no, no,". The piano accompaniment continues with a similar melodic and harmonic structure.

no, no, no, no, *p* no, no!

no, no, no, no, no, no, — *p* no, no!

The third system continues the vocal lines with "no, no, no, no," and "no, no, no, no, no, no, —". The piano accompaniment includes a dynamic marking of *p* (piano).

poco rall.

The fourth system shows the piano accompaniment with a *poco rall.* (poco rallentando) marking. The vocal lines are mostly silent in this system.

attacca.

190
Waltz Song.
"Twas the Rose."
Sylvia.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN

Allegro moderato.

Piano. *mf*

The piano introduction consists of two staves in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic is marked *mf*.

Sylvia.

The flow - ers all met in a gar - den one day and a
The bee went a search - ing a bride — so fair and —

The first system of the vocal and piano accompaniment. The vocal line is on a single staff in G major, 6/8 time. The piano accompaniment consists of two staves. The dynamic is marked *p*.

lit - tle bird twitt' - ring near — Stopp'd it flight through the air for it
straight way a wooing went he — So hum - ming a tune on a

The second system of the vocal and piano accompaniment. The vocal line continues the melody. The piano accompaniment continues with the same accompaniment pattern. The dynamic is marked *p*.

cresc.

heard them de-clare they must choose them a queen for a year Must
 soft Sum-mernoon then he buzz'd to his friend, the oak tree: He

Chorus.

f a year, Must
p oak tree, He

f a year, Must
p oak tree, He

f a year, Must
p oak tree, He

f a year, Must
p oak tree, He

Placido.

choose them a Queen for a year — It seem'd that the li - ly would
 buzz'd to his friend the oak tree — "Oh find me a bride midst the

choose them a Queen for a year —
 buzz'd to his friend the oak tree —

choose them a Queen for a year —
 buzz'd to his friend the oak tree —

choose them a Queen for a year —
 buzz'd to his friend the oak tree —

win the prize, for_ she was white and pure; Or the
 flow'rs,"said he, "Oh_ choose me a mate who's fair; For -

pp
 so pure,
 so fair,

pp
 so pure,
 so fair,

pp
 so pure,
 so fair,

Red. *

vi - o - let blue, that is al - ways true, Whose faith would for aye en -
 get - menots, pan - sies and as - pho - del Are all of them grow - ing

pp
 vio - let blue
 get - me - not

pp
 al - ways true
 As - pho - del

true, will
 all grow

dure. — The mig - no - nette sweet had a chance to beat For the
 there. — And the daf - fo - dil mod - est, I pray you, seek, Which

en - dure
 grow there

aye en - dure
 grow, grow there

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a long note on 'dure.' followed by a series of eighth and sixteenth notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

con gran' sentimento

sweet - est of flow'rs it grows; — But it was n't the mig - no - nette,
 soft - ly the Sum - mer wind blows; — But it was n't the as - pho - del,

humming

humming

p

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is marked with the instruction 'con gran' sentimento'. It features a melodic line with some slurs and a fermata. The piano accompaniment includes a section marked 'p' (piano) with a fermata over a chord. The system concludes with a 'humming' instruction in both the vocal and piano parts.

rall. e dim.

lil - y or vi - o - let Queen of the flow'rs they chose. — 'Twas the
 pan - sy or daf - fo - dil, That for his bride he chose. —

pp

Valse lente.

rose, rose, rose, — that in ev'ry one's gar - den

Red. *

grows; — And her high-ness se - rene, that they chose for they
 whom he chose for his Queen, was the

cresc.

poco rall.

a tempo

C
h
o
r
u
s.

rose, rose, rose: 'Twas the rose, rose,

was the rose
was the rose

poco rall.
a tempo

crese. *f* rose, Just the rose, *f* rose, rose, Of

pp yes, the rose *mf* just the rose
pp yes, the rose *mf* just the rose
pp yes, the rose *mf* just the rose

f

dim. *dolce*

flow'rs all so rare, there is none to com-pare with the rose, rose,

p

rose. _____

mf

'Twas the rose, rose, rose, _____ that in ev'-ry one's

p

cresc.

And her Highness se - rene that they chose for they
whom he chose for his

gar - den grows, — And her Highness se - rene that they chose for they
whom he chose for his

And her Highness se - rene that they chose for they
whom he chose for his

cresc.

cresc.

Queen was the rose, rose, rose — Twas the rose

Rose —

Queen was the rose, rose, rose yes the rose Twas the rose,

Queen was the rose, rose, rose yes the rose Twas the rose,

Rose —

rose, rose For as each one knows; —

rose, rose For as each one knows; —

rose, rose For as each one knows; —

f *ff* *ff* *ff*

f *ff*

Ped.

— Of flow-ers so rare there is none to com- pare with the rose,

— Of flow-ers so rare there is none to com- pare with the rose,

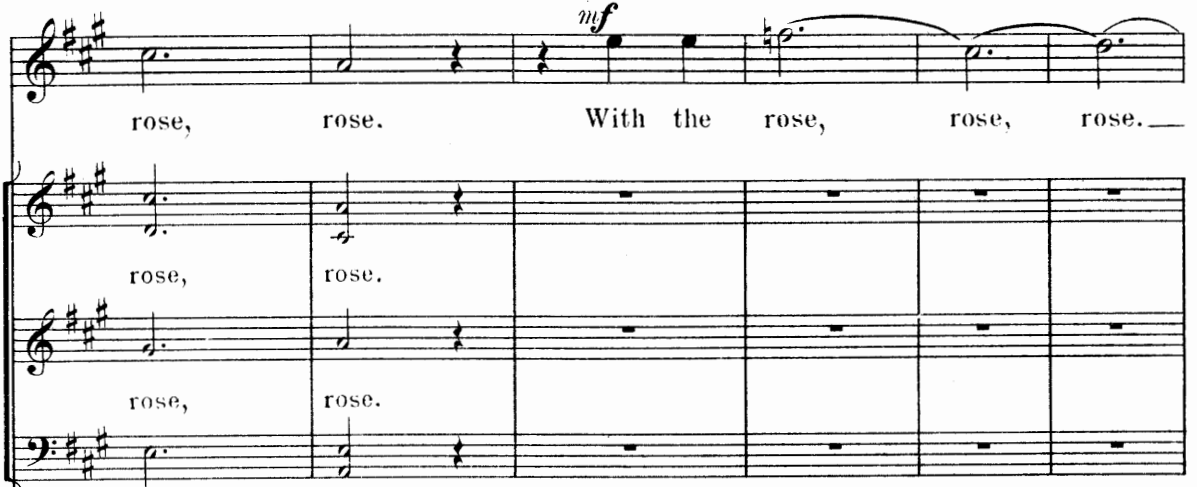
— Of flow-ers so rare there is none to com- pare with the rose,

dim. *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf*

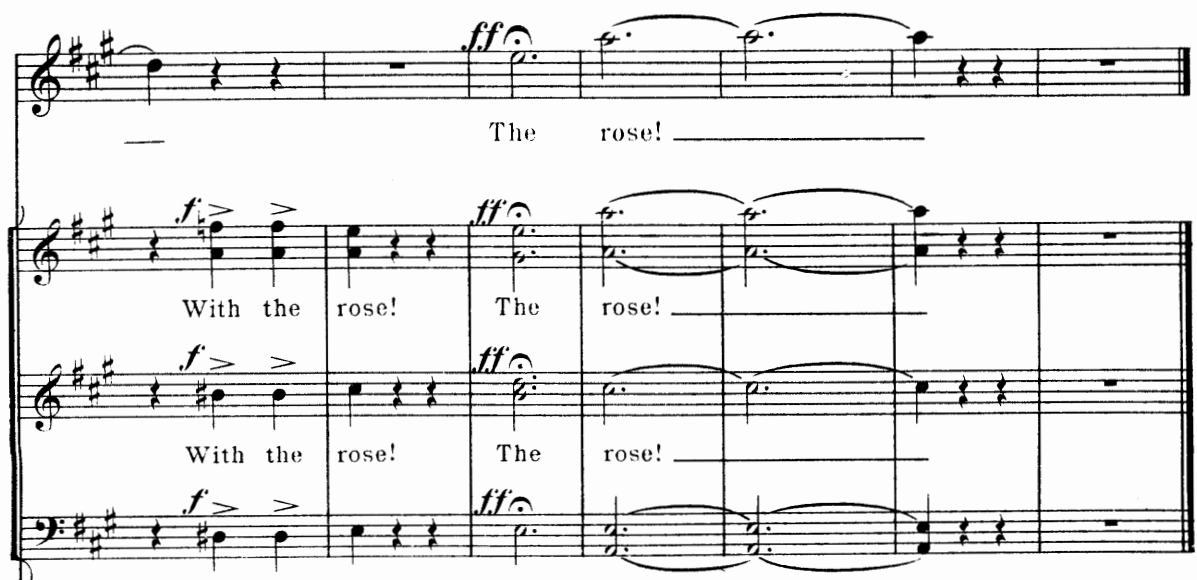
dim.

*

mf
rose, rose. With the rose, rose, rose. —
rose, rose.
rose, rose.



— The rose! —
With the rose! The rose! —
With the rose! The rose! —



200
"Legend."

"Mimette" the Human "Mermaid"

Ecstaticus.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro moderato.

Est.

Piano.

1. 'Twas
2. I
3. From

in a mu - se - um one morn - ing I met her, no lon - ger was life a
mar - ried this fea - ture, am - phi - bi - ous crea - ture, a - las! for my bon - nie
noth - ing I barred her, one sea - son I star - red her, the play had a deep sea

blank, — She was mak - ing a liv - ing by twice a day giv - ing, per -
bride, — For her life in the wa - ter strange ha - bits had taught her; She
scene, — And she played a tor - pe - do, that res - cued the he - ro, from

form-anc - es in a tank. — In her rai - ment slight which
al - ways came home with a tide. — In the dark of night I would
out of a Sub - ma - rine. — From the an - gry grabs of

fit - ted her tight, be - fore our ad - mir - ing view, — she would
wake in a fright, to find my dar - ling gone, — out I'd
lob - ster and crabs, to the sur - face as oft oc - curs, — but my

rall.
dive from the brink, and graceful-ly sink and stay un - der an hour or two. — } Oh,
craf - ti - ly creep, to find her a - sleep in the tub with the wa - ter turned on. — }
love she a - bused, for the lobster we used was an old time ac - quaintance of hers. }
colla voce

Valsa. *Plaintivo.*

fair Mi - mette, oh fair Mi - mette with-in my heart a stir - -

made, my love, my pet, ^{1. so damp, so wet,} ^{2. my moist co-quette} ^{3. my soaked soubrette} } Mi - mette, my hu - man

Mer - - maid. Oh sweet Mi - mette,

Chorus.

Oh fair Mi - mette, With -
With -

Est. *mf* *f*

my love, my pet, Mi -

in my heart a stir - made, 1. so damp so wet, } Mi -
 2. my moist co - quette, }
 3. my soaked sou - brette, }

in my heart a stir - made, 1. so damp so wet, } Mi -
 2. my moist co - quette, }
 3. my soaked sou - brette, }

Detailed description: This system contains the first two vocal entries and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first vocal line starts with a piano (*mf*) dynamic and a fermata over the first measure. The second vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a steady bass line with chords in the right hand.

Est. 1. 2. *p*

mette, my hu - man Mer - - maid. maid, my Mer - maid.

mette, my hu - man Mer - - maid. maid, my Mer - maid.

mette, my hu - man Mer - - maid. maid, my Mer - maid.

1. 2. *p sfz sfz*

Detailed description: This system contains the second two vocal entries and the piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The first vocal line has a first ending (1.) and a second ending (2.) marked with a piano (*p*) dynamic. The piano accompaniment includes a first ending (1.) and a second ending (2.) marked with piano (*p*) and sforzando (*sfz*) dynamics.

204
Duet.

"How I Love Flowers."

Ecstaticus and Altimus.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro non troppo.

Piano.

Est.

Altimus.

1. I call'd up - on the cau - li - flow'r one
gave the flow'rs a din - ner once and

1. And I rang the blue - bell at the door, which
3. For it cost four dol - lars just to pay for

eve - ning af - ter dark
I'm not e - ven yet,

made the dog wood bark.
what the Mig - non-ette.

The this - tle, his scotch but - ler said that
The I - vy climb'd all o - ver me, the

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics 'made the dog wood bark. what the Mig - non-ette.' followed by 'The this - tle, his scotch but - ler said that' and 'The I - vy climb'd all o - ver me, the'. The piano accompaniment consists of chords and moving lines in both hands.

But I knew that he was ly - ing, so I
For the green ones closed on Sun - day then But

he was out of town
Lau - rel reach'd my brow,

The second system of the musical score. The vocal line continues with the lyrics 'But I knew that he was ly - ing, so I' and 'For the green ones closed on Sun - day then But'. The piano accompaniment continues with similar harmonic support.

call'd the this-tle down.
they're wide o - pen now. How I love flow'rs I sing their praise. —

How I love flow'rs I sing their praise. —

The third system of the musical score. The vocal line concludes with 'call'd the this-tle down. they're wide o - pen now.' followed by the phrase 'How I love flow'rs I sing their praise. —' which is repeated. The piano accompaniment provides a steady accompaniment throughout.

How I love flow'rs I sing their

How I love flow'rs I sing their

praise.

2. My Palm ask'd me for mon-ey; it was

4. I thought I'd star up-on the stage, the

praise.

till ready

short - ly af - ter Lent
back - er caus'd my fall

2. And I said "Put mon - ey in my palm," the

4. For he said that he had rocks, but they were

In Ply-mouth town I plant - ed eggs, I
The Ti - ger-lil - y said the Dan - dy -

rose gave me a scent.
sham - rocks af - ter all.

put them in a box.
li - on was a swell.

But in - stead of grow - ing egg-plants, they all
And the way I knew was through the rose who

How I love flow'rs I sing their praise. —

hatch'd out Plymouth rocks. How I love flow'rs I sing their praise. —
heard the Im - mor - telle.

How I love flow'rs I sing their

How I love flow'rs I sing their

1. praise.

2. praise.

praise.

3. I

praise.

till ready

Dance.

sfz

sfz

Charge Boys Charge!

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro con moto.

Piano.

f *sfz*

In the clam - or of bat - tle, mid mus - ket - ry rat - tle and
With a clash and a clat - ter, A shout and we shat - ter The

p

sound of the can - non's roar — Where pen - nants are fly - ing, the
front of the foe - men fine. — Then down with each oth - er, As

en - e - my dy - ing, and col - ors up to the fore: — O'er
broth - er meets broth - er - 'Tis death on the fight - ing line. — Be

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hil-lock and hol-low, I lead and ye fol-low, tho' brave-ly the en-e-my
 skil-ful and wa-ry, Its carte,tierce and par-ry, and each there for vic-to-ry

fights — With hand up-on snaf-fle, no foe-man can baf-fle the
 fights — Its up and a strad-dle, and die in the sad-dle, the

charge of the ar-mor'd knights — With hand up-on snaf-fle, no
 " " " " " " Its up and a strad-dle, and

foe-man can baf-fle the charge of the ar-mor'd knights. — Then it's
 die in the sad-dle " " " " " " " " *a tempo*

poco rall.

charge boys charge with a flash of each trusty

blade, With a cut and a thrust and die who must for

war is a soldier's trade. Then it's charge boys

charge! Ah so gallant and brave ye feel, — On the

poco allargando

blood - stained field your good swords wield with the

1. *a tempo*

ring of the steel on steel. Then it's

2.

ring of the steel on steel.

rall. colla voce

sfz

Finale II.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Tempo di Valse.

Sylvia. *mf*

Fortunatus. *mf*

Tempo di Valse. *f poco rall.* *mf* *a tempo*

Piano.

Red. *

— That in ev - ry - one's gar - den grows — and her

— That in ev - ry - one's gar - den grows — and her

Sylvia & Fortunatus.

a 2

Soprani. *p* highness se - rene that they chose for the Queen was the Rose, Rose,

Tenor. Humming. *p*

Bass. Humming. *pp*

cresc.

Rose. _____ 'Twas the Rose, Rose, Rose, _____ Just the
Tutti
was the rose 'Twas the Rose, Rose, Rose, _____ Just the
Chorus.
was the rose 'Twas the Rose, Rose, Rose, _____ Just the

This system contains the first vocal entry and piano accompaniment. It features four staves: a vocal line with lyrics, a vocal line for the chorus, another vocal line, and a piano accompaniment. Dynamics include *f* and *Tutti*. The piano part includes chords and melodic lines in both hands.

Rose, Rose, _____ of flow-ers so
ff
Rose, Rose, _____ of flow-ers so
ff
Rose, Rose, _____ of flow-ers so
ff

Ros. *

This system continues the vocal and piano parts. It features four staves: a vocal line with lyrics, a vocal line, another vocal line, and a piano accompaniment. Dynamics include *ff*. The piano part includes chords and melodic lines in both hands. The system concludes with the marking "Ros. *" on the piano staff.

rare there is none to com - pare with the Rose, Rose,
 rare there is none to com - pare with the Rose, Rose,
 rare there is none to com - pare with the Rose, Rose,
 rare there is none to com - pare with the Rose, Rose,

A la Marcia.

Ecstasius. *a tempo**rall.*

Rose. So then a-way, a - way to the car-nage
 Rose.
 Rose.
 Rose.

A la Marcia. *a tempo*

poco rit. *rall.*

Ensemble.

and the fray, _____ Then beat the drums and let _____

Then beat the drums and let _____

the trum - pets loud - ly bray _____ and so from

the trum - pets loud - ly bray _____ and so from

and so from

cresc.

cresc.

bat - - tle glo - ri - ous come back vic - tor - i - ous,

bat - - tle glo - ri - ous come back vic - tor - i - ous

bat - - tle glo - ri - ous come back vic - tor - i - ous

f marc.

— But mind you don't come back in a - ny oth - er

— don't come back

— don't come back

Chorus & Principals.

f

Rea. * Rea. *

ff

way. So then a - way, a - - way, to the car - nage

ff

So then a - way, a - - way, to the car - nage

ff

So then a - way, a - - way, to the car - nage

ff

ff

ff

and the fray, Then beat the drums and let

and the fray, Then beat the drums and let

and the fray, Then beat the drums and let

ff

— the trum-pets loud - ly bray — and so from bat - tle

— the trum-pets loud - ly bray — and so from bat - tle

— the trum-pets loud - ly bray — and so from bat - tle

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a bass clef, and the piano part is in a grand staff (treble and bass clefs). The lyrics are: "the trum-pets loud - ly bray — and so from bat - tle". The music is in a key with one flat (B-flat) and a 4/4 time signature. There are accents and slurs throughout the score.

glo - ri - ous, glo - ri - ous come back vic - tor - i - ous come back vic - tor - i - ous,

glo - ri - ous, glo - ri - ous come back vic - tor - i - ous,

glo - ri - ous, glo - ri - ous come back vic - tor - i - ous,

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "glo - ri - ous, glo - ri - ous come back vic - tor - i - ous come back vic - tor - i - ous,". The vocal parts are in a bass clef, and the piano part is in a grand staff. The music maintains the same key and time signature as the first system. There are accents and slurs throughout the score.

don't come back, don't come back in a - ny oth - er way, a - way then

don't come back in a - ny oth - er way, a - way then

don't come back in a - ny oth - er way, a - way then

don't come back,

This system contains four staves. The top staff is a bass line with lyrics. The second and third staves are vocal staves with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef).

to the fray a - way! _____

to the fray a - way!

to the fray a - way!

This system contains four staves. The top staff is a bass line with lyrics. The second and third staves are vocal staves with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The piano part includes a dynamic marking of *sfz* (sforzando).