



ORPHEUS

(ORPHÉE AUX ENFERS.)

COMIC OPERA,

THE ENGLISH WORDS BY

J. R. PLANCHÉ, ESQ.

COMPOSED BY

J. OFFENBACH.

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O R P H E U S

(ORPHÉE AUX ENFERS)

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ORPHEUS

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THE WORDS BY
J R. PLANCHE.

THE MUSIC BY
OFFENBACH.

OVERTURE.

TABLEAU I.

Moderato.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The tempo is marked 'Moderato'. The score begins with a piano marking 'p'. The first system contains four measures. The second system contains four measures. The third system contains four measures. The fourth system contains four measures. The fifth system contains four measures and ends with a double bar line and repeat dots. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano).

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* and *hr*. The system concludes with a double bar line and repeat dots.

Second system of musical notation. The right hand continues the melodic development. The left hand features a prominent bass line with chords. Dynamics include *f* and *pp*. The system concludes with a double bar line and repeat dots.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is consistent. Dynamics include *hr*. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand accompaniment is steady. Dynamics include *hr*. The system concludes with a double bar line and repeat dots.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is consistent. Dynamics include *hr*. The system concludes with a double bar line and repeat dots.

Sixth system of musical notation. The right hand has a melodic line. The left hand accompaniment is consistent. Dynamics include *hr* and *ff*. The system concludes with a double bar line and repeat dots.

Seventh system of musical notation. The right hand has a melodic line. The left hand accompaniment is consistent. Dynamics include *hr*. The system concludes with a double bar line and repeat dots.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures of chords and moving lines in both hands.

Andante maestoso.

Second system of musical notation, starting with a dynamic marking of *ff* (fortissimo) in the bass clef. The music continues with complex rhythmic patterns.

Third system of musical notation, featuring a dynamic marking of *dim.* (diminuendo) in the bass clef. The music shows a gradual decrease in volume.

Lento.

Fourth system of musical notation, starting with a dynamic marking of *rit.* (ritardando) in the bass clef. The tempo slows down significantly, with large intervals and sustained notes.

Andante.

Fifth system of musical notation, featuring a dynamic marking of *f marcato* (forte marcato) in the bass clef. The music returns to a more active tempo with accented notes.

a tempo.

gva

Sixth system of musical notation, starting with a dynamic marking of *rit.* (ritardando) in the bass clef. The music concludes with a return to the original tempo, marked *a tempo.* and a *gva* (ritardando) marking above the staff.

"SINCE LOVE HAS SET MY HEART A DREAMING"

A I R .

Allegretto.

EURDYCE.
Soprano.

PIANO.

The first system of the musical score consists of three staves. The top staff is for the soprano, the middle for the piano right hand, and the bottom for the piano left hand. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a forte 'f' dynamic. The soprano line has several rests marked with 'hr'.

The second system continues the musical score. It includes the vocal line and piano accompaniment. The lyrics 'Since love has The sweetest' are written under the vocal line. The piano part continues with a steady accompaniment. The soprano line has several rests marked with 'hr'.

The third system continues the musical score. It includes the vocal line and piano accompaniment. The lyrics 'set my heart a - dreaming, No rest can I take; blossoms that Au - ro - ra Be - span - gles each morn,' are written under the vocal line. The piano part continues with a steady accompaniment. The soprano line has several rests marked with 'hr'.

When Sol is on the hills first beaming, My couch I for-sake;
I gather from the lap of Flo-ra, His porch to a-dorn;

For 'tis then the meads and bowers All their beau-ties dis-
My poor heart I feel is fleeting Too quick-ly a-

rit: play, But for whom cull I their flowers, Must I tru-ly say?
a tempo. way, But for whom 'tis fond-ly beating, Must I tru-ly say?

rit: Must I tru-ly say? must I? Ah! Ah! Ah! Ah!
Must I tru-ly say? must I? Ah! Ah! Ah! Ah!

rit: *rall:*

a tempo.

Then mind you tell it not a - gain, mind not a - gain -- I cull them
'Tis beat - ing

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Then mind you tell it not a - gain, mind not a - gain --" followed by "I cull them 'Tis beat - ing". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *h* (hairpins) above the vocal line and *gva* (gracevole) above the piano line.

a tempo.

for a charming swain, a charming swain Who dwells hard by, who dwells hard.

The second system continues the musical score. The vocal line has the lyrics "for a charming swain, a charming swain Who dwells hard by, who dwells hard." The piano accompaniment maintains the same rhythmic pattern. Dynamic markings include *gva* and *h* above the vocal line.

rit:

by. I cull them for a charming swain who dwells hard by, who dwells hard by.
by. 'Tis beat - ing for a charming swain who dwells hard by, who dwells hard by.

The third system features a vocal line with the lyrics "by. I cull them for a charming swain who dwells hard by, who dwells hard by." and "by. 'Tis beat - ing for a charming swain who dwells hard by, who dwells hard by." The piano accompaniment includes a *rit:* (ritardando) marking and a *colla voce* instruction. The system concludes with a *f* (forte) dynamic marking and a return to *a tempo*.

rit. colla voce.

f a tempo.

The fourth system shows the piano accompaniment with a *p* (piano) dynamic marking at the beginning. It features a series of eighth-note chords in the right hand and a bass line in the left hand. Dynamic markings include *h* above the right hand.

The fifth system continues the piano accompaniment, ending with a *ff* (fortissimo) dynamic marking. It features a series of eighth-note chords in the right hand and a bass line in the left hand. Dynamic markings include *h* above the right hand.

D U E T .

EURYDICE. *All^o vivo.*

ORPHEUS. Ah! say you so?

PIANO. *f*

Detailed description: This system contains the first three staves of the musical score. The top staff is for Eurydice, the middle for Orpheus, and the bottom for Piano. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'All^o vivo.' The piano part begins with a forte (*f*) dynamic.

EURY: I don't say no.

ORPH: Your husband

p *f*

Detailed description: This system contains the fourth and fifth staves. The fourth staff is Eurydice's line with the lyrics 'I don't say no.' and the fifth staff is Orpheus's line with the lyrics 'Your husband'. The piano accompaniment continues with dynamics *p* and *f*.

EURY: off for him you'd throw? I don't say o, I don't say

p *f*

Detailed description: This system contains the sixth and seventh staves. The sixth staff is Eurydice's line with the lyrics 'off for him you'd throw? I don't say o, I don't say'. The piano accompaniment continues with dynamics *p* and *f*.

ORPH: no! My Vi - o - lin's your de - tes - ta - tion?

animato.

Detailed description: This system contains the eighth and ninth staves. The eighth staff is Orpheus's line with the lyrics 'no! My Vi - o - lin's your de - tes - ta - tion?'. The piano accompaniment is marked 'animato.' and features triplets in the right hand.

EURY:

Ex - act - ly so! ex - act - ly so!

ORPH:

EURY:

I've no ta - lent in your es - ti - ma - tion? No, sure ly, no!

riten.

no sure - ly no! your fiddle playing Is most dis - tress - ing; A don - key

braying Is not so bad, Your vi - o - - lin's not worth a pin, The sound's e -

ORPH:

- - nough to drive me mad. For this of - fence fla -

gi - - - tious, I'll take revenge de - li - - - cious.

EURY:
In what way? tell me pray! In what way, I

pray you? **ORPH:**
I

Moderato.
now in - tend to play ... you, My dear Eu - ry - - di - - ce, My

la - test com - po - - si - - - tion, My con - cer - to in E. Mer - cy
très animé.

ORPH:

mer-cy I im-plore. In vain do you pe-tition. A

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "mer-cy I im-plore. In vain do you pe-tition. A". The piano accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns.

EURY:

treat you have in store; It lasts an hour or more. Oh grant me

The second system continues the musical piece. The vocal line has the lyrics "treat you have in store; It lasts an hour or more. Oh grant me". The piano accompaniment continues with similar rhythmic patterns, ending with a series of chords in the final measure.

patience! An hour or more. An hour or more! A

cres:

The third system features the lyrics "patience! An hour or more. An hour or more! A". The piano accompaniment includes a dynamic marking of *cres:* (crescendo) over the final measures, with the chords becoming more densely packed.

Not a note will I hear!

treat you have in store. Indeed you shall my

ff

The fourth system contains the lyrics "Not a note will I hear!" and "treat you have in store. Indeed you shall my". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a change in key signature to one flat (F) in the final measure.

Not a note will I hear! no! not one!

dear. Indeed you shall my dear.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a key with one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

note now will I hear! no! no! no! no!

ORPHEUS plays the Violin.

This system continues the vocal and piano parts. The vocal lines have lyrics: "note now will I hear! no! no! no! no!". The piano accompaniment includes a section where the violin is played, indicated by the text "ORPHEUS plays the Violin.".

Ah!

This system shows the vocal line with the exclamation "Ah!" and a highly decorative piano accompaniment. The piano part features intricate arpeggiated patterns and trills, typical of a violin solo.

Allegretto.

Violin.

p

rit: tempo. ad lib:

rit: tempo.

più ritenuto.

più ritenuto.

It is too frightful! Of horrors quite full; It drives me mad, it is too bad, 'tis, 'tis

It is delight-ful! Of genius quite full; Expression fine, and tone divine, tone, tone

p poco animato.

'tis 'tis too bad. It is too frightful! Of horrors quite full; It drives me mad. it is too

tone, tone divine. It is delight-ful! Of genius quite full; Expression fine, and tone di-

p

bad, 'tis, 'tis, 'tis, 'tis too bad. It drives me mad, it is too

-vine. tone, tone, tone, tone di-vine!

p Violin.

bad. Ah! It drives me mad! it is too

Expression fine, and tone di vine. Violin.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "bad. Ah! It drives me mad! it is too". The middle staff is for the violin, with the instruction "Violin." below it. The bottom two staves are the piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The piano part features a steady accompaniment of chords in the right hand and a bass line in the left hand.

bad! Ah! Ah!..... Ah..... Ah.....

Expression fine, and tone di vine, and tone di - - -

tutti.

The second system continues the musical score. The vocal line has the lyrics "bad! Ah! Ah!..... Ah..... Ah.....". The piano accompaniment becomes more active, with the instruction "tutti." appearing in the lower right. The violin part continues with melodic lines. The piano accompaniment features a rhythmic pattern of chords and a bass line.

Ah! Ah!..... Ah!..... Ah!..... Ah! It drives me mad, it is too

vine. Ah! Ah! Ah!

Violin. *cres:*

cres:

The third system concludes the musical score. The vocal line has the lyrics "Ah! Ah!..... Ah!..... Ah!..... Ah! It drives me mad, it is too" and "vine. Ah! Ah! Ah!". The piano accompaniment features a crescendo, indicated by the instruction "*cres:*". The violin part also has a crescendo, indicated by "Violin. *cres:*". The piano accompaniment features a rhythmic pattern of chords and a bass line.

bad. too rit: bad!

ORPH:
To this

f *rit:* *a tempo.* *ff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a melody in treble clef, marked *f*. The lyrics are "bad. too rit: bad!". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The tempo changes from *rit:* to *a tempo.* and the dynamics include *f* and *ff*. The key signature has three sharps (F#, C#, G#).

movement listen now, "Link'd sweetness long drawn out?"

Violin.
poco rit:

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line starts with a melody in treble clef, marked *poco rit:*. The lyrics are "movement listen now, 'Link'd sweetness long drawn out?'". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The tempo is marked *poco rit:*. The key signature has three sharps (F#, C#, G#).

Detailed description: This system contains piano accompaniment for two systems. It consists of two staves (treble and bass clefs) with chords and moving lines. The key signature has three sharps (F#, C#, G#).

EURY:
It drives me mad, It is too bad!

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line starts with a melody in treble clef. The lyrics are "It drives me mad, It is too bad!". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The key signature has three sharps (F#, C#, G#).

animato.

Like a saw up-on a fender.

Oh how sweet, oh how

animato.

cres:

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Like a saw up-on a fender." and "Oh how sweet, oh how". The bottom two staves are a piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes and chords. A dynamic marking "cres:" is placed above the piano part in the second measure of the second system.

No, no, no 'tis dis-tressing, oppressing, dis-tress-ing!

tender!

Violin.

f

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics "No, no, no 'tis dis-tressing, oppressing, dis-tress-ing!". The bottom two staves are a piano accompaniment. A dynamic marking "f" is placed above the piano part in the second measure of the second system. A violin part is indicated by the label "Violin." and a musical staff with notes.

Ah!

Now tre-mo-lo.

violin.

Presto, pres-to.

Violin.

Ah!

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics "Ah!" and "Now tre-mo-lo." followed by "Ah!". The bottom two staves are a piano accompaniment. A dynamic marking "f" is placed above the piano part in the second measure of the second system. A violin part is indicated by the label "violin." and a musical staff with notes. The tempo marking "Presto, pres-to." is placed above the piano part in the second measure of the second system.

Ah! 'tis dis-

Violin.

Largo, lar - go. pizz. Piz - zi - ca - to, piz - zi - ca -

This system contains the first three staves of music. The top staff is the vocal line with the lyrics 'Ah! 'tis dis-'. The second staff is for the violin, starting with the instruction 'Violin.' and 'pizz.'. The third staff is the piano accompaniment, beginning with 'Largo, lar - go.' and 'pizz.', and ending with a dynamic marking of 'f'.

tress - - - - - ing, 'tis op - press - - - - - ing! Ah!

Violin.

- - - to a - mo - - ro - so, a - gi - ta - to, a - gi - ta - to.

This system contains the next three staves. The vocal line continues with 'tress - - - - - ing, 'tis op - press - - - - - ing! Ah!'. The violin part is marked 'Violin.'. The piano accompaniment continues with the lyrics '- - - to a - mo - - ro - so, a - gi - ta - to, a - gi - ta - to.' and features a dense texture of chords.

riten.

..... Oh the tor - ture past en - during, I can bear no longer

riten.

mf

This system contains the final three staves. The vocal line begins with a 'riten.' marking and the lyrics '..... Oh the tor - ture past en - during, I can bear no longer'. The piano accompaniment also has a 'riten.' marking and a dynamic marking of 'mf'.

rit:

pi-ty me! Love and Fate, in vain con - juring To set me free, to set me

rit:

rit:

free! to set me free!.....

Love and Fate, Love and Fate con - - - ju - - - ring to set me free, to

The image displays a musical score for voice and piano, organized into three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "pi-ty me! Love and Fate, in vain con - juring To set me free, to set me free! to set me free!..... Love and Fate, Love and Fate con - - - ju - - - ring to set me free, to". The score includes performance markings such as "rit:" (ritardando) above the vocal line and below the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

piu rit: *a tempo.*

set me free, to set me free, to set me

piu rit: *a tempo.*

cres:

rit:

free. Ah!

rit:

f

'NEATH THE BROAD SHADE

PASTORAL SONG.

Allegretto.

PIANO.

First system of piano introduction. Treble clef, 6/8 time signature, key signature of one flat (Bb). The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *p* is present.

Second system of piano introduction. The melody continues with eighth notes D5, E5, and F5, followed by a quarter note G5. The piano accompaniment continues with chords and single notes. A dynamic marking of *p* is present.

Fanci.
ARISTÆUS. RECIT:

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, common time, and key signature of one sharp (F#). The lyrics are: "My name's A - ris - tæ - us, for my ho - ney combs I'm noted,". The piano accompaniment is in treble and bass clefs, common time, and key signature of one sharp. A dynamic marking of *p* is present.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with: "A bee master of fame To me - lo - dy de - vo - ted." The piano accompaniment continues with chords and single notes. A dynamic marking of *p* is present.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line continues with: "Contented here I dwell, exempt from rate and tax; By the la - dies es -". The piano accompaniment continues with chords and single notes.

(spoken "Beeswax")

- - teen'd a lad of wax.

p *Tempo un poco animato.*

Allegretto.

'Neath the broad shade of trees, To sit in gar - dens sun - - ny,
In the green fields to gaze On snow-white ewe and weth - - er,

Watch - ing my pret - ty bees, So bu - sy gath - ring ho - - ney,
Watch - ing them grave - ly graze, Or gai - - ly frisk * to - - ge - - ther,

Or mark how the morn - ing, On earth and sky be - stows her trea - - -
Or a - mid the clo - ver, The shep - herdess re - clin'd, who mea - - -

- - - sures With gold the clouds a - dorn - ing, With di - - amonds the plain, with
- - - sures The moments till her lov - er Shall greet her sight a - - gain, shall

di - - a - - monds the plain. These are the pleasures of an
greet her sight a - - - gain.

in - - no - cent swain,..... These are the pleasures of an in - - no - cent

swain. Ah! Ah! Ah!

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with the word "swain." followed by three "Ah!" exclamations, each with a dotted line indicating a long note. The lower staff is a piano accompaniment in bass clef, starting with a *pp* (pianissimo) dynamic marking. The accompaniment features a steady eighth-note bass line and chords in the right hand.

..... Ah!

The second system continues the vocal line with a fourth "Ah!" exclamation. The piano accompaniment continues with similar harmonic support, maintaining the eighth-note bass line and chordal accompaniment.

Ah! Ah! Ah! Ah!

The third system contains four "Ah!" exclamations in the vocal line. The piano accompaniment continues to provide harmonic support, with some changes in chord voicing.

Ah!

pp *f*

The fourth system begins with an "Ah!" exclamation. The piano accompaniment shows a dynamic shift from *pp* to *f* (forte) in the middle of the system. The vocal line continues with a long note.

dim: *1st* *2nd* *f*

The fifth system concludes the piece. It features a *dim:* (diminuendo) marking in the piano part. The system is divided into two endings: a first ending (*1st*) and a second ending (*2nd*), both marked with *f* dynamics. The vocal line is silent in this system.

Molto vivace.

PIANO.

The first system of the piano part consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piano part. The right hand has a more active melodic line with some slurs. The left hand continues with quarter notes, showing some chromatic movement. A forte (*f*) dynamic is indicated.

The third system shows a change in dynamics to pianissimo (*pp*). The right hand features a series of chords with a melodic line, and the left hand continues with quarter notes. The tempo remains 'Molto vivace'.

Lento.

The fourth system marks the beginning of the 'Lento' section. The tempo is significantly slower. The right hand plays chords with a melodic line, and the left hand has a simple accompaniment of quarter notes. The dynamic is piano (*p*).

The fifth system continues the 'Lento' section. The right hand has a more complex chordal texture with some slurs. The left hand remains a steady accompaniment of quarter notes.

The sixth system concludes the 'Lento' section. The right hand features a final melodic phrase with a double bar line. The left hand continues with quarter notes until the end of the system.

"FAREWELL BELOV'D ARISTAEUS"

BALLAD.

EURYDICE.

Lento.

Fare-well be-lov'd Ar - is - -

PIANO. *pp*

- - ta - - us, A - - cross the Styx I'm doom'd to row; The

cruel Fates will fur - ther see - us, Than I, for one, now wish to go

.... Than I for one now wish, now wish, now wish to go.

pp

Yet I should count my-self their debt . . . or, If

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Yet I should count my-self their debt . . . or, If". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes dynamic markings such as *gva.* and *gva.* and features a variety of rhythmic patterns and chordal textures.

they would on-ly take you too - I feel I should be a shade

The second system continues the vocal line with the lyrics "they would on-ly take you too - I feel I should be a shade". The piano accompaniment continues with similar textures and includes dynamic markings like *gva.* and *gva.*.

bet-ter, If to the shades I went with you

The third system shows the vocal line with the lyrics "bet-ter, If to the shades I went with you". The piano accompaniment includes dynamic markings such as *gva.* and *gva.*.

... If to the shades I went I went with you.

The fourth system features the vocal line with the lyrics "... If to the shades I went I went with you.". The piano accompaniment includes dynamic markings such as *gva.*, *f*, and *dim:*.

dim:

The fifth system shows the piano accompaniment concluding the piece. It includes dynamic markings such as *dim:* and features a variety of rhythmic patterns and chordal textures.

MELODRAMATIC.

Andante.

PIANO. *pp*

The first system of the piano score for the 'MELODRAMATIC' section. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The music features a melodic line in the treble and a supporting bass line in the bass.

The second system of the piano score, continuing the melodic and harmonic development from the first system. It maintains the same key signature and tempo.

ff *dim:*

The third system of the piano score. The dynamics shift to 'ff' (fortissimo) and then 'dim:' (diminuendo). The music becomes more rhythmic and intense, with a prominent bass line.

D U E T .

All^o maestoso.

PIANO. *f* *p*

The first system of the piano score for the 'D U E T' section. The tempo is marked 'All^o maestoso' and the dynamics are 'f' (forte) and 'p' (piano). The key signature changes to two flats (Bb) and the time signature to common time (C). The music is more stately and features a prominent bass line.

The second system of the piano score, continuing the duet with a focus on harmonic support and rhythmic patterns.

The third system of the piano score, concluding the duet with sustained chords and a steady bass line.

PUBLIC OPINION.

a tempo. Come, come,

f

Marziale.

come come come..... Come

rit: *ff*

It is hon - or that calls you, and hon - or must be o - - bey'd

..... So fol - low your lead - er, and don't be a - - fraid.

gva

I will be your companion, protector and guide, Where'er you go you'll have me by your

ORPHEUS. (*aside.*)
side, So come away. Come, The honor that calls me no way can I

see to evade..... So, follow my leader, I must I'm a - - - afraid.

ORPH: My companion he will be, what ever be - tide, well-a-day! Ah, well a day!

PUB: OPIN: Come, come a - way, so come, come a -

way, come, come, come, come, come..... a way come on, come on,
Pub - lie O - pi - ni - on must not..... be de - fied; go on, go

rit: *a tempo.* *rit:* *a tempo.*

rit: *a tempo.* *cresc:*

come on, come on, come..... come.
on, go on, go on..... come.

rit: *a tempo.* *rit:* *a tempo.*

f *rit:* *p*

It is hon - or that calls you, and hon - or must be o - - - bey'd.....
It is hon - or that calls me, and hon - or must be o - - - bey'd.....

3 *3* *3*

..... So, fol - low your lea - der, and dont be a - - fraid.

..... So, fol - low my lea - der, I must I'm a - - fraid.

poco

I will be your com - pan - ion, pro - tec - tor and guide, where'er you

My com - pan - ion he will be what - ev - er be - - tide, ah! well, ah!

go, where'er you go you'll have me, ysu'll have me by your

well - a - - day,..... Public O - - pin - ion will not, will not be de -

Presto.

side, So come a - - way, so come come a way, a -
 - - fied, I must o - bey, I must o - bey what e'er be - tide,..... I must o -

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo is marked 'Presto'.

Presto.

- way, come a - - way, so come a - - way, so
 - bey what e'er be - - tide, I must o - bey, I must o - bey what e'er be -

The second system continues the vocal and piano parts. The piano accompaniment maintains the same rhythmic pattern as the first system.

come, come a - way, come, come, come a - - - way, come a -
 - tide,..... I must o - - bey what e'er be - - - tide, a - way, a -

The third system concludes the page. The piano accompaniment ends with a final chord marked with a forte 'f' dynamic.

way, come, come a - way, a - way, come, come, come, come a - way.

way, come, come a - way, a - way, come, come, come, come a - - way.

f

This system contains the first two vocal lines and the beginning of the piano accompaniment. The vocal lines are in a B-flat major key signature. The piano accompaniment features a strong rhythmic pattern in the left hand and a more melodic line in the right hand.

piu vivo.

This system is primarily piano accompaniment. The right hand features a series of triplet eighth notes, and the left hand provides a steady harmonic accompaniment. The tempo marking *piu vivo.* is present.

This system continues the piano accompaniment with more triplet figures in the right hand and a consistent bass line in the left hand.

grv

tr

This system features a change in the piano accompaniment. The right hand has a more active melodic line, and the left hand continues with a rhythmic accompaniment. The marking *grv* is present.

grv

tr

This system concludes the piano accompaniment with similar melodic and rhythmic patterns as the previous system. The marking *grv* is present.

2nd TABLEAU.

ENTR'ACTE.

Moderato.

PIANO.

pp p p

First system of piano accompaniment. Treble and bass staves. Dynamics: pp, p, p.

Second system of piano accompaniment. Treble and bass staves. Dynamics: f, p.

Third system of piano accompaniment. Treble and bass staves. Dynamics: pp, pp, cres.

Fourth system of piano accompaniment. Treble and bass staves. Dynamics: animato., f.

SOPRANOS. CHORUS.

TENORS.

BASSES.

Strew on! strew on!

Strew

Strew

Chorus vocal parts with lyrics. Soprano, Tenor, and Bass staves. Lyrics: Strew on! strew on!

pp p

Fifth system of piano accompaniment. Treble and bass staves. Dynamics: pp, p.

His poppies o'er us, Would Morpheus might e-ver strew;.....

strew,.....

strew,.....

pp

For here to sleep and snore in chorus, Ap-pears the best thing we can

strew,.....

strew,.....

do.....

Strew on! strew on!.....

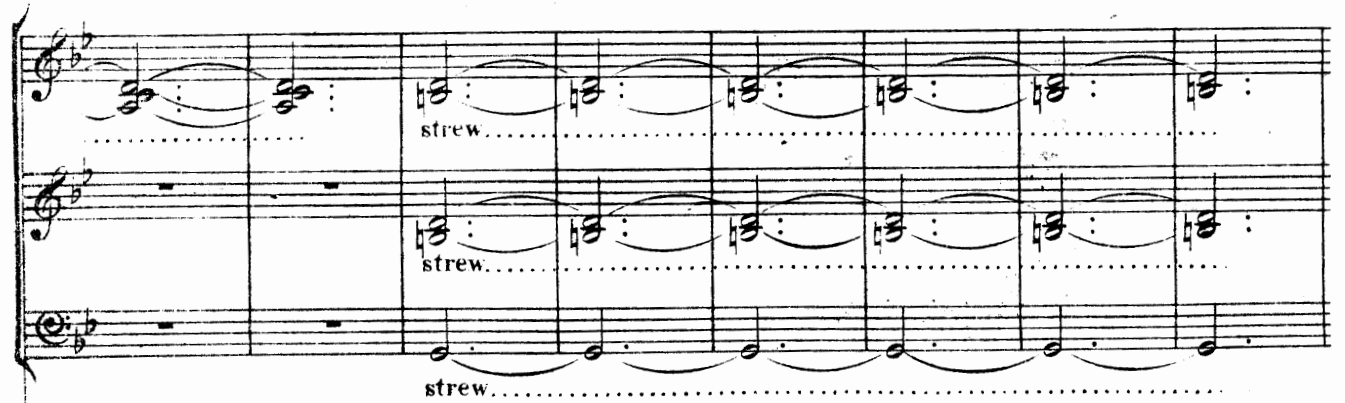

do..... do.....

do..... do.....

SOP:



His poppies o'er us, Would Morpheus might e-ver strew, e-ver strew;.....



strew.
strew.
strew.



Allegretto.

CUPID.

I'm Cupid, you see, God of love, A...

...dord in ev'ry clime and na-tion; I've flown back to the realms a-bove, To

'scape from Psyche's ob-ser-va-tion. Sound-ly here they slum-ber,

All O-lym-pus through! Why..... should not Love..... Some-times sleep

too?..... *lr* Some times sleep too?.....

lr Sometimes sleep too?..... *rit:* Some times sleep..... too?

rit:

CUP. MIN. CYB.
HEBE.

ah!.....

JUP.

ah!.....

ah!.....

ah!.....

ah!.....

ah!.....

pp

ah!.....

CHORUS.

VENUS.

I, Ve-nus am Beauty's Queen! To

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics "I, Ve-nus am Beauty's Queen! To" are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a dynamic marking of *p* (piano).

Paphos, where my earth-ly throne..... is, Up--on an er-rand I have been,..... Which

The second system continues the vocal line with the lyrics "Paphos, where my earth-ly throne..... is, Up--on an er-rand I have been,..... Which". The piano accompaniment continues in the grand staff. A *you* marking is placed above the vocal line at the end of the system.

veiled in mys-te-ry, I own,..... is. Sound-ly here they slum-ber,

The third system continues the vocal line with the lyrics "veiled in mys-te-ry, I own,..... is. Sound-ly here they slum-ber,". The piano accompaniment continues in the grand staff. A *you* marking is placed above the vocal line at the beginning of the system.

All O-lym-pus through! Some.... beau-ty sleep,..... Let..... me take

The fourth system concludes the vocal line with the lyrics "All O-lym-pus through! Some.... beau-ty sleep,..... Let..... me take". The piano accompaniment continues in the grand staff.

too..... Let me take too.....

hr.

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a long note on 'too' followed by a melodic phrase for 'Let me take too'. A hairpin crescendo (*hr.*) is placed above the second measure. The bottom staff is a piano accompaniment with a treble and bass clef, featuring arpeggiated chords and a steady bass line.

Let me take too..... Let... me Let..... me take too.

rit:

rit:

This system contains the next two staves of music. The vocal line continues with the phrase 'Let me take too' and then repeats 'Let... me Let..... me take too.' with a hairpin crescendo (*hr.*) above the first measure. A *rit:* (ritardando) marking is placed above the final measure of the vocal line. The piano accompaniment continues with similar arpeggiated patterns and includes a *rit:* marking in the bass line for the final measure.

CHORUS.

ah!.....

ah!.....

ah!.....

ah!.....

ah!.....

ah!.....

This system contains the final two staves of music. The top five staves are for a chorus of five voices, each starting with 'ah!' and a hairpin crescendo (*pp*). The bottom staff is the piano accompaniment, which continues with arpeggiated chords and a steady bass line.

Allegro.

p

JUPITER.

What is all that noise that I

ff *rit:* *p*

hear?... Who is making that up-roar be-low? Who is

f *p*

making that up-roar be-low? 'Tis my dear daughter Di-

f *p*

an - a, With her horns in ve - ry full blow. Up De... i -

The first system of music features a vocal line in treble clef with lyrics "an - a, With her horns in ve - ry full blow. Up De... i -". The piano accompaniment is in G major and 2/4 time, consisting of a steady eighth-note bass line and chords in the right hand. Dynamics include *lr* (lacrando) and *f* (forte).

ties! a - - - wake! what ho! ah!.....

The second system continues the vocal line with lyrics "ties! a - - - wake! what ho! ah!.....". The piano accompaniment features a more active eighth-note pattern. Dynamics include *f* (forte) and *f TUTTL.* (forte tutti).

... All! JUP. And don't

The third system shows a vocal line with lyrics "... All! JUP. And don't". The piano accompaniment has a dynamic of *ff* (fortissimo) and includes a section with a dynamic of *p* (piano). The piano part features a rhythmic pattern of eighth notes.

stand i - - - dly gaping there! With cheerful voice let all pre - pare To

The fourth system continues the vocal line with lyrics "stand i - - - dly gaping there! With cheerful voice let all pre - pare To". The piano accompaniment maintains a rhythmic eighth-note pattern. Dynamics include *f* (forte).

bid the Huntress Queen good morn-ing, The God-dess of..... the sil-ver

CUP. VEN. VEN. *lento.*

All hail Di...an-a! chaste as charming, The Goddess of the sil-ver bow! But what

MIN. CYB. JUN.

All hail Di...an-a! chaste as charming, The Goddess of the sil-ver bow!

MORP.

All hail Di...an-a! chaste as charming, The Goddess of the sil-ver bow!

JUP.

bow!

All hail Di...an-a! chaste as charming, The Goddess of the sil-ver bow!

All hail Di...an-a! chaste as charming, The Goddess of the sil-ver bow!

All hail Di...an-a! chaste as charming, The Goddess of the sil-ver bow!

DIANA.

Oh! nothing can exceed my

VEN. CUP. CYB. HEBE.

mean these looks full of sorrow? What mean these looks full of sorrow?

JUP.

What mean these looks full of sorrow?

What mean these looks full of sorrow?

What mean these looks full of sorrow?

What mean these looks full of sorrow?

CHORUS.

DIA.

rit:

All?

woe! Oh! no... thing can ex...ceed my woe! ex...ceed my woe!

When'er Di-an-a left the moun-tain, Tan, tan, tan-ti-vy, tan.
 But when this morn I left the moun-tain, Tan, tan, tan-ti-vy, tan.

tan, Ac-tæ-on came Di-an-a to see,..... Tan tan, tan-ti-vy, ti-vy. Close hid in a
 tan, Hoping Ac-tæ-on I should see,..... Tan tan, tan-ti-vy, ti-vy. Close hid in the

bush be hind a foun-tain, Tan, tan, tan-ti-vy, tan, tan, There was Ac-tæ-on sure to
 bush be-side the foun-tain, Tan, tan, tan-ti-vy, tan, tan, No Ac-tæ-on was there to see

be,..... Tan tan, tan-ti-vy, ti-vy..... Tan-ti-vy, ti-vy, tan-ti-vy, tan-
 me,.....

DIANA.

ti - vy, tan - ti - vy, ti - vy!

ti - vy, tan - ti - vy, ti - vy!

There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see.

VENUS. CUP. JUNO.

There was Ac - tæ - on sure to be! There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see. No Ac - tæ - on was there to see.

MORP.

There was Ac - tæ - on sure to be! There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see. No Ac - tæ - on was there to see.

CYB.

There was Ac - tæ - on sure to be! There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see. No Ac - tæ - on was there to see.

HEBE. MIN.

There was Ac - tæ - on sure to be! There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see. No Ac - tæ - on was there to see.

JUP.

There was Ac - tæ - on sure to be! There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see. No Ac - tæ - on was there to see.

CHORUS.

There was Ac - tæ - on sure to be! There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see. No Ac - tæ - on was there to see.

There was Ac - tæ - on sure to be! There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see. No Ac - tæ - on was there to see.

There was Ac - tæ - on sure to be! There was Ac - tæ - on sure to be!

No Ac - tæ - on was there to see. No Ac - tæ - on was there to see.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines. A dynamic marking of *p* (piano) is present in the lower right of the system.

Second system of a musical score, featuring a grand staff with treble and bass clefs. It includes first and second endings, marked "1st time." and "2nd time." respectively. A dynamic marking of *ff* TUTTI. is present in the lower left of the system.

ENTR'ACTE.

Third system of a musical score, featuring a grand staff with treble and bass clefs. The tempo is marked "Allegro." and the dynamics range from *p* to *f*. The word "PIANO." is written vertically on the left side of the system.

Fourth system of a musical score, featuring a grand staff with treble and bass clefs. It includes a trill (tr) and dynamic markings of *p*, *f*, and *p*.

Fifth system of a musical score, featuring a grand staff with treble and bass clefs. It includes a trill (tr) and dynamic markings of *f*, *p*, and *f*.

CHORUS OF THE REVOLT.

Allegro impetuoso.

DIANA & VENUS.

CUPID.

SOPRANOS.

TENORS.

BASSES.

CHORUS.

To arms! To

To arms! To

To arms! To

To arms! To

To arms! To

PIANO.

Allegro impetuoso.

D.

V.

C.

CHORUS.

arms each god and demi-god! To arms! to arms each god and demi-god!

Break

arms each god and demi-god! To arms! to arms each god and demi-god! Endure no longer this subjection!

arms each god and demi-god! To arms! to arms each god and demi-god!

Break

arms each god and demi-god! To arms! to arms each god and demi-god!

Break

arms each god and demi-god! To arms! to arms each god and demi-god! Endure no longer this subjection!

TUTTI.

D.
V.
Break at once the tyrant's rod! Break at once the tyrant's rod! To

C.
En.dure no longer this subjection! To

CHORUS.
Break at once the tyrant's rod! To

CHORUS.
Break at once the tyrant's rod! To

CHORUS.
En.dure no longer this subjection! To

D.
V.
arms!..... To arms!..... To arms!.....

C.
arms!..... To arms!..... To arms!.....

CHORUS.
arms!..... To arms!..... To arms!.....

CHORUS.
arms!..... To arms!..... To arms!.....

CHORUS.
arms!..... To arms!..... To arms!.....

D. V.
C.

To arms! To arms! Break at once the tyrant's rod!

JUP.
An insur.

CHORUS.

To arms! To arms! Break at once the tyrant's rod!

To arms! To arms! Break at once the tyrant's rod!

To arms! To arms! Break at once the tyrant's rod!

p

JUP.

PLU.

rec-tion a revo-lution! O-lympus Jove de-fies!

An in-sur-rection in the

CUP.

We're tir'd of nectar and ambrosia!

skies! Out of Jove this is ta king a rise!

TUTTI.

f DIA.

Nec...tar we hate! It is a li.quer makes me sick! Yes, makes us

f VEN.

Nec...tar we hate! Yes, makes us

f CUP.

Nec...tar we hate! Yes, makes us

CHORUS.

Nec...tar we hate! Yes, makes us

Nec...tar we hate! Yes, makes us

Nec...tar we hate! Yes, makes us

D.
sick! No more am...bro-sia!

V.
sick! Am-bro-sia, too, we a-bou-i...nate! No more am...bro-sia!

C.
sick! No more am...bro-sia!

P.

CHORUS.
sick! No more am...bro-sia!

sick! No more am...bro-sia!

sick! No more am...bro-sia!

PLU.
You're right e...nough; 'Tis mawkish stuff. Am...bro-sia Is not for gods the

DIA.
VEN.
CUP.
PLU.

To arms!.....
To arms!.....
To arms!.....
To arms!.....

fare. Come and share My sym-posia!

To arms!.....
To arms!.....
To arms!.....

To arms!.....

cres:

To arms! To arms each god and de-mi-god! To arms! To
 To arms! To arms each god and de-mi-god! To arms! To
 To arms! To arms each god and de-mi-god! To arms! To
 To arms! To arms each god and de-mi-god! To arms! To

To arms! To arms each god and de-mi-god! To arms! To

TUTTI.

D.
V.

arms each god and demi-god! Break, break at once the tyrant's rod!

C.

arms each god and demi-god! Endure no longer this sub-jection! En-

CHORUS.

arms each god and demi-god! Break, break at once the tyrant's rod!

arms each god and demi-god! Break, break at once the tyrant's rod!

arms each god and demi-god! Endure no longer this sub-jection! En-

TUTTI.

This system contains the first five staves of music. The top two staves are for vocal parts (D. and V.), and the next three are for the chorus. The piano accompaniment is on the bottom staff, marked 'TUTTI.'. The lyrics are: 'arms each god and demi-god! Break, break at once the tyrant's rod!' for the vocal parts and 'arms each god and demi-god! Endure no longer this sub-jection! En-' for the chorus.

D.
V.

Break at once the tyrant's rod! To arms!.....

C.

...dure no longer this sub-jection! To arms!.....

CHORUS.

To arms!.....

To arms!.....

To arms!.....

To arms!.....

...dure no longer this sub-jection! To arms!.....

TUTTI.

This system contains the next five staves of music. The vocal parts continue with the lyrics: 'Break at once the tyrant's rod! To arms!.....' and '...dure no longer this sub-jection! To arms!.....'. The chorus parts have the lyrics: 'To arms!.....'. The piano accompaniment continues, marked 'TUTTI.'. The music concludes with a forte (f) dynamic marking.

unis.

.... To arms!... To arms! En...dure no lon...ger this sub...

.... To arms!... To arms! En...dure no lon...ger this sub...

.... To arms!... To arms! En...dure no lon...ger this sub...

.... To arms!... To arms! En...dure no lon...ger this sub...

..... To arms!... To arms! En...dure no lon...ger this sub...

jec...tion! Break break at once the ty...rant's rod! Break break at once the

jec...tion! Break break at once the ty...rant's rod! Break break at once the

jec...tion! Break break at once the ty...rant's rod! Break break at once the

jec...tion! Break break at once the ty...rant's rod! Break break at once the

jec...tion! Break break at once the ty...rant's rod! Break break at once the

D.
V.
C.

ty...rant's rod! To arms!.... to arms! to arms!.... to arms! to arms! to

ty...rant's rod! To arms!.... to arms! to arms!.... to arms! to arms! to

ty...rant's rod! To arms!.... to arms! to arms!.... to arms! to arms! to

CHORUS.

ty...rant's rod! To arms!.... to arms! to arms!.... to arms! to arms! to

ty...rant's rod! To arms!.... to arms! to arms!.... to arms! to arms! to

D.
V.
C.

arms! to arms! to arms!.....

arms! to arms! to arms!.....

arms! to arms! to arms!.....

CHORUS.

arms! to arms! to arms!.....

arms! to arms! to arms!.....

arms! to arms! to arms!.....

you

COUPLETS AND CHORUS.

MINERVA.  1st To cap.ti...vate the proud Ale...


DIANA.  2nd It must have been the same dis...


CUPID.  3rd To Da.na....e, from love de...


VENUS.  4th The swan that from an ea...gle


Allegretto.


PIANO.  *f* *p*

M.  me...na, Her husband's form you took one day; With some wives that would not have been a.... Ve...ry

D.  guise. Sir, Which you as...sum'd of mis.chief full, When fair Eu....ropa to sur...prise, Sir, The horns you

C.  fen. ded By brazen walls a round her built, You in a show'r of gold de...scend.ed, Which prov'd your

V.  fly...ing, In Leda's arms sweet re...fuge took, That swan was you, there's no de....ny.ing, Though now more

PIANO. 

M. winning game to play. Ha! ha! ha! ha! ha! ha! These fine airs for us wont do; We
 D. sport.ed of. a bull. Ha! ha! ha! ha! ha! ha! (Same as 1st Verse.)
 C. gold was naught but guilt. Ha! ha! ha! ha! ha! ha! (Same as 1st Verse.)
 V. like a goose you look. Ha! ha! ha! ha! ha! ha! (Same as 1st Verse.)

M. know you better, Mister Ju! Ha! ha! ha! ha! ha! ha! These fine airs for us wont do, We know you, Mister Ju!

MIN. DIANA & CUP.

Ha! ha! ha! ha! ha! ha! These fine airs for us wont do; We know you bet.ter Mis.ter Ju!
 VENUS.
 Ha! ha! ha! ha! ha! ha! These fine airs for us wont do; We know you bet.ter Mis.ter Ju!
 PLUTO. WITH THE 1st TENORS.
 Ha! ha! ha! ha! ha! ha! These fine airs for us wont do; We know you bet.ter Mis.ter Ju!
 CHORUS.
 Ha! ha! ha! ha! ha! ha! These fine airs for us wont do; We know you bet.ter Mis.ter. Ju!
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

p TUTTI.

M. D. C.



V.



CHORUS.



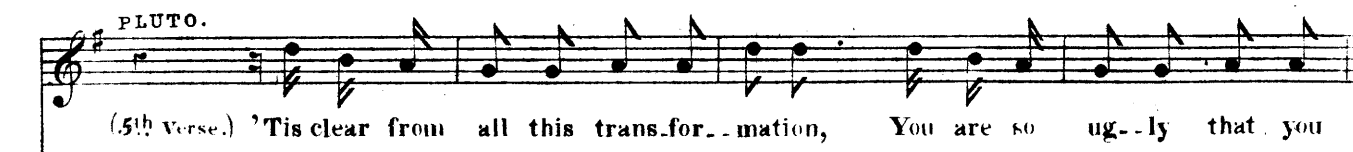


p TUTTI.




PLUTO.

(5th Verse.) 'Tis clear from all this transfor-mation, You are so ug-ly that you



p



p

know Your on-ly chance of fas-ci-nation Is in some o-ther shape to go.




MIN. DIANA, CUP, VENUS & PLUTO.

Ha! ha! ha! ha! ha! ha! These fine airs for us won't do; We know you bet-ter, Mister Ju!

Ha! ha! ha! ha! ha! ha! These fine airs for us won't do; We know you, Mister Ju!

MIN. DIANA, & CUP.

cres:

Ha! ha! ha! ha! ha! ha! These fine airs for us wont do We know you better, Mister Ju!

cres:

Ha! ha! ha! ha! ha! ha! These fine airs for us wont do We know you better, Mister Ju!

cres:

cres:

Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

p TUTTI. *cres:*

CHORUS.

M.
D.
C.

V.

CHORUS.

Ha! ha! ha! ha! ha! ha! These fine airs for us won't do; We know you, Mis.ter Ju!.....

Ha! ha! ha! ha! ha! ha! These fine airs for us won't do; We know you, Mis.ter Ju!.....

Ha! ha! ha! ha! ha! ha! These fine airs for us won't do; We know you, Mis.ter Ju!.....

Ha! ha! ha! ha! ha! ha! These fine airs for us won't do; We know you, Mis.ter Ju!.....

Ha! ha! ha! ha! ha! ha! ha! We know you, Mis.ter Ju!.....

M.
D.
C.

V.

CHORUS.

FINALE OF 1st ACT.

DIANA.
CUPID.
VENUS.
JUNO.

All^o moderato.

ORPHEUS.

PLUTO.

p He ap. proach.es,

JUPITER.

MORPHEUS.
MERCURY.

PUBLIC
OPINION.

SOPRANOS.

TENORS.

CHORUS.

BASSES.

All^o moderato.

PIANO.

f TUTTI.

p

p

he ad...van.ces! Yes, no doubt 'tis he! 'tis he!.... Plague up...on him! Now the chan.ces

D.
C.V.
J.

He ap..proach.es, he ad..van..ces! Yes, no doubt 'tis

O.

'Gainst my..will each foot ad..van..ces! But my fate! Is

P.

May he turning a..gainst me. 'Gainst my..will each foot ad..van..ces! But my fate! I

J.

'Gainst my..will each foot ad..van..ces! But my fate! Is

M.
M.

He ap..proach.es, he ad..van..ces! Yes no doubt 'tis

A. O.

with re..luctance he ad..van..ces! But o..b..e..dient

CHORUS.

With re..luctance he ad..van..ces! But o..b..e..dient

CHORUS.

With re..luctance he ad..van..ces! But o..b..e..dient

CHORUS.

with re..luctance he ad..van..ces! But o..b..e..dient

D.
C.V.
J.

he'tis he!... Plu..to looks as though the chan.ces Were a..gainst him ve...ry much to

O.

can not flee! To es..cape there now no chance is. I'm in for it, I can plain.ly

P.

can not flee! Plague up...on him! Now the chan.ces May be turn..ing turning a..gainst

J.

can not flee! Much a..gainst him are the chan.ces, But a friend he now shall find in

M.
M.

he'tis he!... Plu..to looks as though the chan.ces, Were a..gainst him ve...ry much to

P.O.

he must be; Jove a..waits you; all the chance is In your fa...vour I can plain.ly

he must be;... Jove a..waits you; all the chance is In your fa...vour I can plain.ly

CHORUS.

he must be;... Jove a..waits you; all the chance is In your fa...vour I can plain.ly

he must be; Jove a..waits you; all the chance is In your fa...vour I can plain.ly

unis:

D.
V.
C.
J.

he. Let us hear! let us see! Let us

O.

see!

F.

me. Let us hear! let us see! Let us hear!

J.

me! Let us hear! let us see! Let us hear!

M.
M.

he. Let us hear! let us see! Let us hear!

O.

see! Go on, go on, your course pursue.

unis:

see! Let us hear! let us see! Let us

O.

see!

M.
M.

see!

f p f p sempre p f

D
V
C
J.

hear! let us see! Yes, let us

O.

Ah! it is

P.

let us see! He approaches, he advances!

J.

let us see! He approaches, he ad.

M.

let us see! He approaches, he advances!

M₁
M₂

let us see! He approaches, he ad.

P.O.

I. will see justice done to you, go on.

CHORUS.

hear! let us see! Yes, let us

Yes, let us

Yes, let us

Yes, let us

f

D. C. V. J.

see! yes, let us hear! yes, let us see! yes, let us hear! yes, let us

too, Too kind of you! Ah! it is too,

he approaches, he advances! he approaches, he advances! he approaches,

vances! he approaches, he advances! he approaches, he advances! he ap-

he approaches, he advances! he approaches, he advances! he approaches

vances! he approaches, he advances! he approaches, he advances! he ap-

Obedient he. My scourges view. My anger dread:

hear! yes, let us see! yes, let us hear! yes, let us see! yes, let us

hear! yes, let us see! yes, let us hear! yes, let us see! yes, let us

hear! yes, let us see! yes, let us hear! yes, let us see! yes, let us

animato. poco.

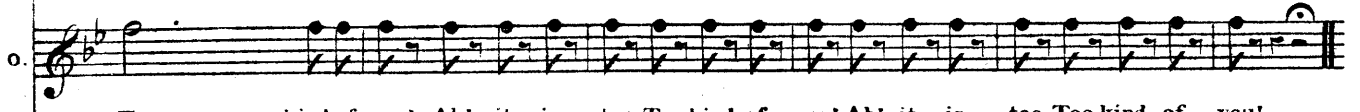
cres:

D.
C.
V.
J.



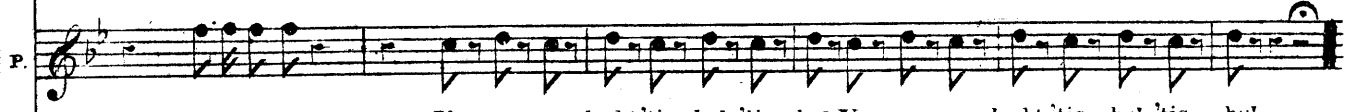
see! Yes, let us hear! yes, let us see! Yes, let us hear! yes, let us see! yes, let us see!

O.



Too kind of you! Ah! it is too, Too kind of you! Ah! it is too, Too kind of you!

P.



he advances! Yes, yes no doubt 'tis he! 'tis he! Yes, yes no doubt 'tis he! 'tis he!

J.



he advances! Yes, yes no doubt 'tis he! 'tis he! Yes, yes no doubt 'tis he! 'tis he!

M.
Me.



he advances! Yes, yes no doubt 'tis he! 'tis he! Yes, yes no doubt 'tis he! 'tis he!



he advances! Yes, yes no doubt 'tis he! 'tis he! Yes, yes no doubt 'tis he! 'tis he!

P. O.

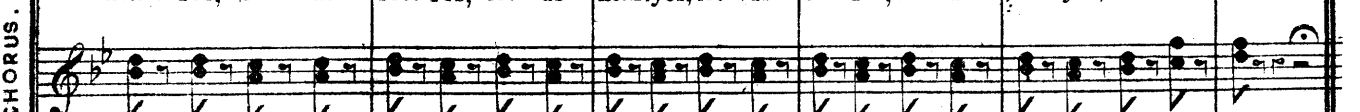


My anger dread; my vengeance fear. Remember who Has eyes on you!

CHORUS.



hear! Yes, let us see! Yes, let us hear! yes, let us see! Yes, let us hear! yes, let us see!

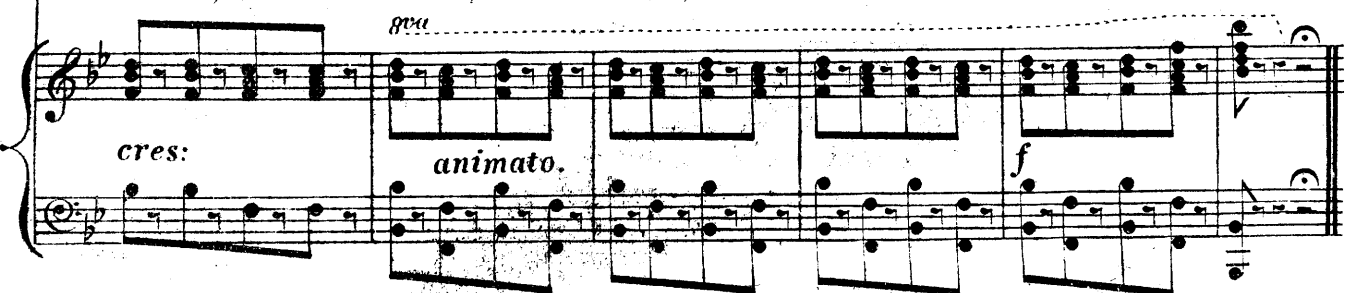


hear! Yes, let us see! Yes, let us hear! yes, let us see! Yes, let us hear! yes, let us see!



hear! Yes, let us see! Yes, let us hear! yes, let us see! Yes, let us hear! yes, let us see!

gru



cres:

animato.

f

JUP. (TO ORPHEUS.)

PUB. OP. (ASIDE

What is your prayer mortal to me? The

TO ORPHEUS.)

P.O. moment has come for you, now, In tones, to melt the hardest heart - ed, To implore great Jove will al-

P.O. -low You down to the shades to re-pair, And re- co- ver your dear de-

P.O. part-ed! What must be, must. O - bey! ORP. Eu-ri-di-

ORPH.

DIANA. CUP & VENUS.

Violin.

...ce is stol...len from me Oh, how touching is his woe!

Musical score for the first system, featuring vocal lines for Orpheus and Diana/Cup/Venus, and piano accompaniment. The Orpheus line is on a single staff, while the other vocal parts and piano accompaniment are on a grand staff.

DIANA.

rit:

Well that charming air I know! Well that charming air we know!

CUP.

rit:

Well that charming air we know!

VENUS.

rit:

Well that charming air we know!

Violin.

rit:

Musical score for the second system, featuring vocal lines for Diana, Cup, Venus, and Orpheus, and piano accompaniment. The Orpheus line is on a single staff, while the other vocal parts and piano accompaniment are on a grand staff. Dynamics include *f* and *p*.

ORPH.

with force.

And the robber's name?

Is Plu...to!

JUP.

Is

Musical score for the third system, featuring vocal lines for Orpheus and Jupiter, and piano accompaniment. The Orpheus line is on a single staff, while the other vocal parts and piano accompaniment are on a grand staff. Dynamics include *ff*.

DIANA. CUP & VENUS.

'Tis Plu...to! 'tis Plu...to!.....

ORP.

'Tis Plu...to! 'tis Plu...to!.....

JUP.

'Tis Plu...to! 'tis Plu...to!.....

MER.

'Tis Plu...to! 'tis Plu...to!.....

P. OP.

'Tis Plu...to! 'tis Plu...to!.....

'Tis Plu...to! 'tis Plu...to!.....

'Tis Plu...to 'tis Plu...to!.....

'Tis Plu...to 'tis Plu...to!.....

CHORUS.

DIANA, CUP & VENUS.

Tis Plu-to!

JUP.

Tis Plu-to!

MER.

Tis Plu-to!

CHORUS.

Tis Plu-to!

Tis Plu-to!

Tis Plu-to!

Tis Plu-to!

pun-ish I am bound, Who-e'er be the of-fen-der. Pluto guil-ty if found Eu-ri-di-

ce shall sur-ren-der. A-las! a-las! he grants my prayer! A-

ORP.

PLU.

P. *las! a... las! I lose my fair! And to see my de...*

J. *-cree Is o...beyed as it should be; To the shades I shall*

DIANA, CUP & VENUS.

To the shades To the shades

go in pro...pri-a Per-sonae

MER. *To the shades To the shades*

P. OP. *down below,*

To the shades To the shades

To the shades To the shades

To the shades To the shades

p

Oh, Ju-pi-ter, now do Let us all go with you. Oh, Ju-pi-ter, pray do Let us all go with

MER. *p*

Oh, Ju-pi-ter, now do Let us all go with you. Oh, Ju-pi-ter, pray do Let us all go with

D you. Oh do! pray do! Good Ju!

C you. Oh do! pray do! Let us go too! dear Ju!

V you. Let us go too!

M you.

D dear Ju! Oh, Ju-pi-ter, now do Let us all go with you.

C Oh, Ju-pi-ter, now do Let us all go with you.

V Good Ju! Oh, Ju-pi-ter, now do Let us all go with you. JUP.

M Oh, Ju-pi-ter, now do Let us all go with you. A...

D. C. V. I.
J.
P. O.
SOPRANOS.
TENORS.
BASSES.
CHORUS.

ff
 Bra-vo bra-vo, bra-vo, Jove
 MERC. *f*
 greed! With me be-low shall all..... O-lym-pus go. Bra-vo bra-vo, bra-vo, Jove
f
 Bra-vo bra-vo, bra-vo, Jove
 Bra-vo bra-vo, bra-vo, Jove
 Bra-vo bra-vo, bra-vo, Jove
 Bra-vo bra-vo, bra-vo, Jove

D. C. V. I.
M.
P. O.
S.
CHORUS.
T.
B.

says we all shall go. JUP.
 says we all shall go. We'll all go, well all go, well all go.
 says we all shall go.
 says we all shall go.
 says we all shall go.
 says we all shall go.

f
rit:

All? non troppo.

D. Hail! all hail to.... migh...ty Jove! Hail to the monarch kind and

C. Hail! all hail to.... migh...ty Jove! Hail to the monarch kind and

V. Hail! all hail to.... migh...ty Jove! Hail to the monarch kind and

M. Hail! all hail to.... migh...ty Jove! Hail to the monarch kind and

P.O. Hail! all hail to.... migh...ty Jove! Hail to the monarch kind and

S. Hail! all hail to.... migh...ty Jove! Hail to the monarch kind and

T. Hail! all hail to.... migh...ty Jove! Hail to the monarch kind and

B. Hail! all hail to.... migh...ty Jove! Hail to the monarch kind and

D. gay!..... Who, all pet...ty re...venge a...bove, Gives us this glorious ho..li..

C. gay!..... Who, all pet...ty re...venge a...bove, Gives us this glorious ho..li..

V. gay!..... Who, all pet...ty re...venge a...bove, Gives us this glorious ho..li..

M. gay!..... Who, all pet...ty re...venge a...bove, Gives us this glorious ho..li..

P.O. gay!..... Who, all pet...ty re...venge a...bove, Gives us this glorious ho..li..

S. gay!..... Who, all pet...ty re...venge a...bove, Gives us this glorious ho..li..

T. gay!..... Who, all pet...ty re...venge a...bove, Gives us this glorious ho..li..

B. gay!..... Who, all pet...ty re...venge a...bove, Gives us this glorious ho..li..

p

D. C. V. Ah! a-way! a-way! a-way! la! la! la! la! la! la! la! la!

O. la! la! la! la! la! la! la! la! a-way! a-way! la! la! la! la! la! la! la! la!

P. J. la! la! la! la! la! la! la! la! a-way! a-way! la! la! la! la! la! la! la! la!

M. la! la! la! la! la! la! la! la! a-way! a-way! la! la! la! la! la! la! la! la!

P. O. la! la! la! la! la! la! la! la! a-way! a-way! la! la! la! la! la! la! la! la!

S. la! la! la! la! la! la! la! la! a-way! a-way! la! la! la! la! la! la! la! la!

T. la! la! la! la! la! la! la! la! a-way! a-way! la! la! la! la! la! la! la! la!

B. la! la! la! la! la! la! la! la! a-way! a-way! la! la! la! la! la! la! la! la!

mp

D. C. V. la! la! la! la! la! Ah!..... A while a...dieu, a.....dieu dull vaults of...

O. la! la! la! la! la! Ah!..... What shall I do what shall I do what shall I

P. J. la! la! la! la! la! Ah!..... A while a...dieu, a.....dieu dull vaults of...

M. la! la! la! la! la! Ah!..... A while a...dieu, a.....dieu dull vaults of...

P. O. la! la! la! la! la! Ah!..... I know I know I'd make him do I'd make him

S. la! la! la! la! la! Ah!..... A while a...dieu, a.....dieu dull vaults of...

T. la! la! la! la! la! Ah!..... A while a...dieu, a.....dieu dull vaults of...

B. la! la! la! la! la! Ah!..... A while a...dieu, a.....dieu dull vaults of...

f

D.P.
C.J.
V.M.

blue, Fresh spi. rit vaults with spi...rits new,..... We seek with you, most jo...vial

O.
do. Fresh spi. rit vaults with spi...rits new,..... We seek with you, most jo...vial

P.O.
do. what he was bound in ho...nor too,..... I'll pull him through, I'll pull him

S.
blue, Fresh spi. rit vaults with spi...rits new,..... We seek with you, most jo...vial

T.
blue, Fresh spi. rit vaults with spi...rits new,..... We seek with you, most jo...vial

B.
blue, Fresh spi. rit vaults with spi...rits new,..... We seek with you, most jo...vial

rit:

D.P.
C.J.
V.M.

Ju!... We... seek with you,..... most jo...vial Ju!.....

O.
Ju!... We... seek with you,..... most jo...vial Ju!.....

P.O.
through, I'll... pull him through... I'll pull him through!.....

S.
Ju!... We... seek with you,..... most jo...vial Ju!.....

T.
Ju!... We... seek with you,..... most jo...vial Ju!.....

B.
Ju!... We... seek with you,..... most jo...vial Ju!.....

rit:

D. C. V. Ah! A...way! a...way! a...way! La! la! la! la! la!

O. La! la! la! la! la! la! A...way! a...way! a...way! La! la! la! la! la!

P. J. La! la! la! la! la! la! A...way! a...way! a...way! La! la! la! la! la!

M. La! la! la! la! la! la! A...way! a...way! a...way! La! la! la! la! la!

P. O. La! la! la! la! la! la! A...way! a...way! a...way! La! la! la! la! la!

S. La! la! la! la! la! la! A...way! a...way! a...way! La! la! la! la! la!

T. La! la! la! la! la! la! A...way! a...way! a...way! La! la! la! la! la!

B. La! la! la! la! la! la! A...way! a...way! a...way! La! la! la! la! la!

pp

D. C. V. la! la! la! la! la! la! la! la! la! la! la! la! la! la! Ah!

O. la! la! la! la! la! la! la! la! la! la! La! la! la! la! la!

P. J. la! la! la! la! la! la! la! la! la! la! La! la! la! la! la!

M. la! la! la! la! la! la! la! la! la! la! La! la! la! la! la!

P. O. la! la! la! la! la! la! la! la! la! la! La! la! la! la! la!

S. la! la! la! la! la! la! la! la! la! la! La! la! la! la! la!

T. la! la! la! la! la! la! la! la! la! la! La! la! la! la! la!

B. la! la! la! la! la! la! la! la! la! la! La! la! la! la! la!

pp

D. C. V. *A-way! a-way! a-way! La! la! la! la! la! la! la! la! la! la! la!*

O. *la! la! la! a-way! a-way! La! la! la! la! la! la! la! la! la! la! la! la!*

P. J. *la! la! la! a-way! a-way! La! la! la! la! la! la! la! la! la! la! la! la! JUP. Let*

M. *la! la! la! a-way! a-way! La! la! la! la! la! la! la! la! la! la! la! la!*

P. O. *la! la! la! a-way! a-way! La! la! la! la! la! la! la! la! la! la! la! la!*

S. *la! la! la! a-way! a-way! La! la! la! la! la! la! la! la! la! la! la! la!*

T. *la! la! la! a-way! a-way! La! la! la! la! la! la! la! la! la! la! la! la!*

B. *la! la! la! a-way! a-way! La! la! la! la! la! la! la! la! la! la! la! la!*

D. C. V. P. *Our symbols all*

O. *Our symbols all*

J. *each and all their symbols take to day Let each and all their*

P. O. *Our symbols all*

S. *Our symbols all*

T. *Our symbols all*

B. *Our symbols all*

D. P.
C. V. M.

Our symbols all, Let each and all our symbols take to - day, Let each and

O.
J.

Our symbols all, Let each and all our symbols take to - day, Let each and

symbols take to - day, Let each and all their symbols take to - day, Let each and

F. O.

Our symbols all, Let each and all our symbols take to - day, Let each and

S.

Our symbols all, Let each and all our symbols take to - day, Let each and

T.

Our symbols all, Let each and all our symbols take to - day, Let each and

B.

Our symbols all, Let each and all our symbols take to - day, Let each and

D. C.
V.

all our symbols take to - day A.....way, a.....way, a.....way a.....way.....

O.

all our symbols take to - day A.....way, a.....way, a.....way a.....way.

F. Jt.

all their symbols take to - day A.....way, a.....way, a.....way a.....way.

M.

all our symbols take to - day A.....way, a.....way, a.....way a.....way. A.....

P. O.

all our symbols take to - day A.....way, a.....way, a.....way a.....way. A.....

S.

all our symbols take to - day A.....way, a.....way, a.....way a.....way.....

T.

all our symbols take to - day A.....way, a.....way, a.....way a.....way.....

B.

all our symbols take to - day A.....way, a.....way, a.....way a.....way A.....

D. C. V. Ah! a way! a way!

O. La! la! la! la! la! la! a way! a way!

P. J. La! la! la! la! la! la! a way! a way!

M. way! a... way! La! la! la! la! la! la! a way! a way!

P. O. way! a... way! La! la! la! la! la! la! a way! a way!

S. Ah! a way! a way!

T. Ah! a way! a way!

B. way! a... way! La! la! la! la! la! la! a way! a way!

D. C. V. a way! La! la! la! la! la! la! a way! a... way! A... while a... dieu these

O. a way! La! la! la! la! la! la! a way! a... way! A... while a... dieu these

P. J. a way! La! la! la! la! la! la! a way! a... way! A... while a... dieu these

M. a way! La! la! la! la! la! la! a way! a... way! A... while a... dieu these

P. O. a way! La! la! la! la! la! la! a way! a... way! A... while a... dieu these

S. a way! La! la! la! la! la! la! a way! a... way! A... while a... dieu these

T. a way! La! la! la! la! la! la! a way! a... way! A... while a... dieu these

B. a way! La! la! la! la! la! la! a way! a... way! A... while a... dieu these

Piu vivo.

Vaults of blue, Fresh spi...rit vaults, with spi...rits new, We

Soprano: vaults of blue, Fresh spi...rit vaults, with spi...rits new, We

Alto: vaults of blue, Fresh spi...rit vaults, with spi...rits new, We

Tenor: vaults of blue, Fresh spi...rit vaults, with spi...rits new, We

Bass: vaults of blue, Fresh spi...rit vaults, with spi...rits new, We

Piano: vaults of blue, Fresh spi...rit vaults, with spi...rits new, We

Presto.

seek to view, we seek to view, we seek to view, we seek to

Soprano: seek to view, we seek to view, we seek to view, we seek to

Alto: seek to view, we seek to view, we seek to view, we seek to

Tenor: seek to view, we seek to view, we seek to view, we seek to

Bass: seek to view, we seek to view, we seek to view, we seek to

Piano: seek to view, we seek to view, we seek to view, we seek to

Presto.

D.C.V.
view, to view!.....

O.
view, to view!.....

P.
J.
view, to view!.....

M.
view, to view!.....

P.O.
view, to view!.....

S.
view, to view!.....

T.
view, to view!.....

B.
view, to view!.....

The piano accompaniment consists of four systems of grand staff notation (treble and bass clefs). The first system includes the vocal staves and the beginning of the piano accompaniment. The subsequent three systems show the piano accompaniment in detail, featuring complex chordal textures and rhythmic patterns.

The image shows a page of a musical score, page 87. It features a choir and piano accompaniment. The vocal parts are arranged in four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics for the vocal parts are: "a..way! a..way! La! la! la! la! la! la! la! la! la! la! la! la! la!". The piano accompaniment is written in two staves (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo).

THIRD TABLEAU.

Allegretto.

ENT' ACTE.

PIANO

S.

f

hr

p

hr

p

f

p

ff

hr

ff

hr

hr

hr

hr

Al Coda 2^d time.

p

1st 2nd

f

CODA.

D.C.

Rept from 1st bar
of 'Entr' Acte.

"WHEN I WAS MONARCH OF BŒOTIA."

BALLAD.

Allegretto.

CERBERUS.

Musical score for Cerberus and Piano introduction. The Cerberus part is a single line of music in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). The Piano part consists of two staves (treble and bass clefs) with a dynamic marking of *p* (piano). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Musical score for the first vocal line. The vocal line is in treble clef, 3/4 time, with a key signature of two sharps. The lyrics are: "When I was Mon... arch of Bœ... o... tia, I'd slaves and Were I still Mon... arch of Bœ... o... tia, My hand I'd". The piano accompaniment continues with the same eighth-note pattern as in the introduction.

Musical score for the second vocal line. The vocal line is in treble clef, 3/4 time, with a key signature of two sharps. The lyrics are: "sol... diers at my call,..... But 'gainst a of... fer, on my knee ,..... But as I've". The piano accompaniment continues with the same eighth-note pattern.

stron ger hav ing stri ven, I lost my life..... and so lost
 nei ther crown nor cof fer, Your lap dog I but crave to

all And by stern fate..... down here was
 be The pret tiest dog..... can on ly

dri ven, To keep dog watch es in this hall,.....
 prof fer, As the french song says, "Ce qu'il à....."

..... Where these three heads were to me gi ven, Because I
 Then, as I have no hand to of fer, Oh let me

had no head at all When I was
beg you'll take the paw Of an Ex

Dim.

Mon arch of Boe o tia, When I was Mon arch of Boe
Mon arch of Boe o tia, Of an Ex Mon arch of Boe

p

o tia o o o o o o
o tia o o o o o o

Cres: Dim:

o ti a!
o ti a!

f

CHORUS.

All^o con fuoco.

PIANO *f*

Rit:

Sop: *Energico leggiero*

Tenors.

Basses *Energico leggiero.*

Fill bum_pers up, pour bum_pers down, And pledge our roy_al host, The

Fill bum_pers up, pour bum_pers down, And pledge our roy_al host, The

Fill bum_pers up, pour bum_pers down, And pledge our roy_al host, The

Energico leggiero.

King who wears the i-ron crown, No mat-ter who may fret or frown Do
 King who wears the i-ron crown, No mat-ter who may fret or frown Do
 King who wears the i-ron crown, No mat-ter who may fret or frown Do

ho-nour to the toast! The King who wears the i-ron crown In
 ho-nour to the toast! The King who wears the i-ron crown In
 ho-nour to the toast! The King who wears the i-ron crown In

lieu of me-lon-chol-ly, He makes us aw-ful jol-ly, He makes us aw-ful
 lieu of me-lon-chol-ly, He makes us aw-ful jol-ly, He makes us aw-ful
 lieu of me-lon-chol-ly, He makes us aw-ful jol-ly, He makes us aw-ful

jol ... ly, His spi ... cy wines in ... spire us, His ar ... dent spi ... rits

jol ... ly, His spi ... cy wines in ... spire us, His ar ... dent spi ... rits

jol ... ly, His spi ... cy wines in ... spire us, His ar ... dent spi ... rits

The first system of the musical score consists of four staves. The top three staves are vocal parts: a soprano line, an alto line, and a tenor/bass line. The lyrics are: "jol ... ly, His spi ... cy wines in ... spire us, His ar ... dent spi ... rits". The bottom staff is the piano accompaniment, featuring a treble and bass clef. It includes dynamic markings such as *p* and *f*, and various musical notations like slurs and ties.

fire us, hum ... pers round to our host.

fire us, hum ... pers round to our host.

fire us, hum ... pers round to our host.

The second system of the musical score consists of four staves. The top three staves are vocal parts with the lyrics: "fire us, hum ... pers round to our host.". The bottom staff is the piano accompaniment, featuring a treble and bass clef. It includes dynamic markings such as *f* and various musical notations like slurs and ties.

May he long rule the roast To our

May he long rule the roast To our

May he long rule the roast To our

The third system of the musical score consists of four staves. The top three staves are vocal parts with the lyrics: "May he long rule the roast To our". The bottom staff is the piano accompaniment, featuring a treble and bass clef. It includes dynamic markings such as *f* and various musical notations like slurs and ties.

host, to our host. May he long rule the roast,
 host, to our host. May he long rule the roast,
 host, to our host. May he long rule the roast,

Con energico.
 The realm where he o...beyed is For us ex...act...ly
 The realm where he o...beyed is For us ex...act...ly

So drink the King of Ha...des Who wears the I...ron crown,
 made is, So drink the King of Ha...des Who wears the I...ron crown,
 made is, So drink the King of Ha...des Who wears the I...ron crown,

..... So drink the King of Ha-----des Who wears the I--ron crown, the

..... So drink the King of Ha-----des Who wears the I--ron crown,

..... So drink the King of Ha-----des Who wears the I--ron crown,

I-----ron crown, So drink the King of

So drink the King of Ha-----des, So

So drink the King of Ha-----des, So

f

ff

Ha-----des Who wears the I--ron crown, the I-----ron

drink the King of Ha-----des Who wears the I-----ron

drink the King of Ha-----des Who wears the I-----ron

crown, Who wears the i-ron crown, Who wears the I-ron crown So
 crown, Who wears the i-ron crown, Who wears the I-ron crown So

crown, Who wears the i-ron crown, Who wears the I-ron crown So

drink Fill bum-pers up, pour bum-pers down, And
 drink Fill bum-pers up, pour bum-pers down, And

drink Fill bum-pers up, pour bum-pers down, And

pledge our roy-al host, The King who wears the i-ron crown, No
 pledge our roy-al host, The King who wears the i-ron crown, No

pledge our roy-al host, The King who wears the i-ron crown, No

mat_ter who may fret or frown Do ho_nour to the toast The King who

mat_ter who may fret or frown Do ho_nour to the toast The King who

mat_ter who may fret or frown Do ho_nour to the toast The King who

wears the i__ron crown, The King who wears the i__ron crown, The

wears the i__ron crown, The King who wears the i__ron crown, The

wears the i__ron crown, The King who wears the i__ron crown, The

King who wears the i__ron crown, The King who wears the i__ron crown, The

King who wears the i__ron crown, The King who wears the i__ron crown, The

King who wears the i__ron crown, The King who wears the i__ron crown, The

King who wears the iron crown Drink to the King, drink... to the King, the
King who wears the iron crown Drink to the King, drink... to the King, the
King who wears the iron crown Drink to the King, drink... to the King, the

ff

King who wears the iron crown, the iron
King who wears the iron crown, the iron
King who wears the iron crown, the iron

ff

crown.
crown.
crown.
ova

MINUET, GALOP & CHORUS.

Moderato quasi Andante.

JUPITER.

PIANO

f

Now, by way of change, with the fair Eu...ry di...ce

p

mi...nu...et I'll dance, like the great King Lou...is.

ff

MINUET.

With what ea - sy grace he bows
Had he but the wig he - sides

With what ea - sy grace he bows
Had he but the wig he - sides

With what ea - sy grace he bows
Had he but the wig he - sides

La, la, la, la,

La, la, la, la, la, la, la,

La, la, la, la, la, la, la,

and... glides Rea - ly when you see him dance
you... would take him for the King of France

and... glides Rea - ly when you see him dance
you... would take him for the King of France

and... glides Rea - ly when you see him dance
you... would take him for the King of France

With what ea - sy grace

With what ea - sy grace

With what ea - sy grace

Rea - ly when you see him dance
take him for the King of France

With what ea - sy grace

la, la, la, la, la, la, la,

With what ea - sy grace

With what ea - sy grace

la, la, la, la, la, la, la,

With what ea - sy grace

he bows and... glides, Really when you see him dance a,
 he bows and... glides, Really when you see him dance a,
 he bows and... glides, Really when you see him dance a,
 he bows and... glides, Really when you see him dance a, La, la, la, la, la,
 he bows and... glides, Really when you see him dance a,
 he bows and... glides, Really when you see him dance a,
 he bows and... glides, Really when you see him dance a, La, la, la, la, la,

8^{va}

p Had he but the wig he sides, You would take him for the King of France a.
 Had he but the wig he sides, You would take him for the King of France a.
 Had he but the wig he sides, You would take him for the King of France a.
 take him for the King of France a.

la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la.

Ves-tris in his greatest day, more of skill could not dis-play; E'en Terpsi-cho

Ves-tris in his greatest day, more of skill could not dis-play; E'en Terpsi-cho

La, la, la, la, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la,

La, la, la, la, la, la, la,

re might say I to Jove give place. place. With what ea-sy grace he bows

re might say I to Jove give place. place. With what ea-sy grace he bows

la, la, la, la. With what ea-sy grace he bows

la, la, la, la.

La, la, la,

La, la, la,

re might say I to Jove give place. place. With what ea-sy grace he bows

re might say I to Jove give place. place. With what ea-sy grace he bows

la, la, la, la. With what ea-sy grace he bows

la, la, la, la.

La, la, la,

La, la, la,

and ... glides Rea...ly when you see him dance a Had he but the wig besides.

and ... glides Rea...ly when you see him dance a Had he but the wig besides.

and ... glides Rea...ly when you see him dance a Had he but the wig besides.

Rea...ly when you see him dance a

la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la,

you would take him for the King, for the King... of France a.

you would take him for the King, for the King..... of France a.

you would take him for the King, for the King..... of France a.

take him for the King, for the King..... of France a.

him for the King..... of France a.

la, la, la, la, him for the King..... of France a.

la, la, la, la, him for the King..... of France a.

Allegro

The first system of music consists of two staves. The upper staff begins with a piano introduction of chords, followed by a melodic line with eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A double bar line is present in the middle of the system.

The second system continues the piano introduction. The upper staff features a melodic line with eighth notes and some rests. The lower staff continues the harmonic accompaniment with chords and moving lines.

The third system continues the piano introduction. The upper staff features a melodic line with eighth notes and some rests. The lower staff continues the harmonic accompaniment with chords and moving lines.

Allto Modto
GALOP.

Animato.

The fourth system marks the beginning of the Galop section. The upper staff has a melodic line with eighth notes. The lower staff has a piano accompaniment. A double bar line is present, and the word *Animato.* is written below the staff. A dynamic marking *p* is also present.

The fifth system continues the Galop. It features first and second endings in the upper staff, marked "1st" and "2nd". The lower staff continues the piano accompaniment. A double bar line is present.

The sixth system continues the Galop. It features a first ending in the upper staff, marked "1st". The lower staff continues the piano accompaniment. A dynamic marking *ff* is present at the beginning of the system.

The seventh system continues the Galop. It features a second ending in the upper staff, marked "2nd". The lower staff continues the piano accompaniment.

f
 This ball now to fin-ish, let us all, In Plu-to's Hall, dance

great and small, A ga-lop-ade fan-tas-ti-cal, This Ball now to fin-ish, let us

all in Plu-to's Hall, dance great and small A ga-lop in-fer-nal, This nal.

1st 2nd

Piano introduction with treble and bass staves. The bass staff includes a *Cres:* marking.

DIANA. *f*

This Ball now to finish let us all in Pluto's Hall dance great and small A

MIN & JUN. *f*

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

MER & MORPH. *f*

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

MARS. *f*

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

S *f*

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

T *f*

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

B *f*

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

g^{va}

Piano accompaniment for the vocal section with treble and bass staves. The bass staff includes a *f* marking.

gal - op - ade "In - fer - nal" la la, la, la, la, la, la, la, la, la, la,

This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "gal - op - ade 'In - fer - nal'" followed by a series of "la" notes. The piano accompaniment consists of chords and moving lines in both hands.

la.....

la.....

la.....

la.....

la.....

la.....

la.....

This system contains the second two systems of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are "la....." repeated for each voice part. The piano accompaniment continues with chords and moving lines.

Modto quasi Andte ORPHEUS. Violin Solo.

PIANO

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The music features a steady eighth-note accompaniment in the right hand and a more complex eighth-note pattern in the left hand.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands, maintaining the eighth-note accompaniment in the right hand and the eighth-note pattern in the left hand.

The third system is marked *Rit.* (Ritardando). The tempo slows down, and the eighth-note accompaniment in the right hand becomes more spaced out. The left hand continues with its eighth-note pattern.

The fourth system continues the piano accompaniment, showing a continuation of the eighth-note accompaniment in the right hand and the eighth-note pattern in the left hand.

The fifth system concludes the piano accompaniment with a double bar line. It features the same eighth-note accompaniment in the right hand and eighth-note pattern in the left hand, ending with a final chord in the left hand.

FINALE.

PUBLIC OPINION.

The least glance to the rear, and your

PIANO.

f

pp

done, mind. Upon the ground your eyes now fix. The stakes you have not won, mind, Until

DIANA. CUP. VENUS. JUNO. MIN.

Poor husband! What will be his lot? He will look

P.O.

you have gain'd the Styx.

DIANA.CUP.VENUS.JU.MIN.

S. back! He will not! He will! He will not! Of cof-fee I will bet a

T. back! He will not! He will! He will not! Of cof-fee I will bet a

B. back! He will not! He will! He will not! Of cof-fee I will bet a

DIANA.CUP.VENUS.JU.MIN.

pot!... He will look back! He will not! He will! He will not!

JUPITER.
Upon his curi -

S. pot!... He will look back! He will not! He will! He will not!

T. pot!... He will look back! He will not! He will! He will not!

B. pot!.... He will look back! He will not! He will! He will not!

JUP. - o - si - ty, have I in vain re - lied ?

P.O. We triumph! Oh, what joy! What

pp

JUP. He will not look

P.O. pride What joy! What pride .

JUP. back! Then Thun - - der - bolt Fly! crush the

DIANA . CUP . VENUS .

Ah!.....

JUN. Ah!.....

MIN. Ah!.....

JUP. Ah!.....

dolt!

PUB.OP. Recit.

Wretched

S. Ah!.....

T. Ah.....

B. Ah!.....

8va

Recit.

ORPP. Recit.

'Twas such a kick! It seem'd my last one .

man! A look behind, you've cast one .

PLUTO. You've lost her

PLU. now, for good and all, She's mine beyond re - call!

un poco animato.

JUP. No, no, not yours. No! for I make her a Bac -

PLU. How so

... Bac - - chan - - te!.....

f A Bac - - chan - - te!.....

f A Bac - - chan - - te!.....

f A Bac - - chan - - te!.....

JUP. chan - - te!

f A..... Bac - - chan - - te!.....

f A Bac - - chan - - te!.....

f A Bac - - chan - - te!.....

f A Bac - - chan - - te!.....

f 8va

HYMN TO BACCHUS.

EURYDICE.

1st I see the god of wine!
2nd "O leave!" he gai ly cries,

The first system of the musical score for 'Hymn to Bacchus'. It features a vocal line in treble clef with a key signature of two sharps (D major) and a 6/8 time signature. The lyrics are: '1st I see the god of wine!' and '2nd "O leave!" he gai ly cries,'. Below the vocal line is a piano accompaniment consisting of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a dynamic marking of *p* (piano).

Ev-er fair and ev - er young!..... Be-neath a golden vine
"Sorrow,suffering, and des-pair,..... To those whom Fate de nies

The second system of the musical score. The vocal line continues with the lyrics: 'Ev-er fair and ev - er young!..... Be-neath a golden vine' and '"Sorrow,suffering, and des-pair,..... To those whom Fate de nies'. The piano accompaniment continues with similar rhythmic patterns.

All with purplegrapes hung!..... The Fawns with clo-ven feet,.....
My bounty to share?..... And quaff this juice di - vine,.....

The third system of the musical score. The vocal line continues with the lyrics: 'All with purplegrapes hung!..... The Fawns with clo-ven feet,.....' and 'My bounty to share?..... And quaff this juice di - vine,.....'. The piano accompaniment continues.

..... The Nymphs with their flow - - ing hair, His ... praises re-
..... And own that for ev - - ry care The true Lethe is

The fourth system of the musical score. The vocal line continues with the lyrics: '..... The Nymphs with their flow - - ing hair, His ... praises re-' and '..... And own that for ev - - ry care The true Lethe is'. The piano accompaniment concludes with a *rit.* (ritardando) marking.

- peat. wine! E - vo - e! E - vo -

DIANA. *rit.* His... praises re - peat. E - vo - e! E - vo -

The true Le - the is wine! *rit.* E - vo - e! E - vo -

CUPID. His... praises re - peat. E - vo - e! E - vo

The true Lethe is wine! *Tutti.*

a tempo. f

E - e!..... Glory to Bacchus! King of the vine! Glory to Bacchus! God of

D - e!..... To Bac - chus sing Glory to Bacchus! God of

C - e!..... To Bac - chus sing Of wine the

V To Bac - chus sing Of wine the

p

wine! Fill'd is my soul with frenzy di_vine! Hail to Bacchus, God of
 wine! Fill'd is my soul with frenzy di_vine! Hail to Bacchus, God of
 King. To Bac - chus sing, Of wine the
 King. To Bac - chus sing, Of wine the

wine Hail to Bacchus! God of wine. Hail to Bacchus! God of
 wine Hail to Bacchus! God of wine. Hail to Bacchus! God of
 Hail to Bacchus! God of wine. Hail to Bacchus! God of
 Hail to Bacchus! God of wine. The God of
 Hail to Bacchus! God of wine. The God of
 Hail to Bacchus! God of wine. The God of

The image shows a page of a musical score, numbered 120. It features three vocal staves (E, D, C) and three piano accompaniment staves. The lyrics are: "wine! Hail to Bacchus! the God of wine! Of wine! wine! Of wine! wine! Of wine! wine! Of wine!". The piano part includes dynamics like *ff* and *f*, and markings like *8va*. The score is written in a key with two sharps (D major) and a 2/4 time signature.

E
wine! Hail to Bac - chus! the God of wine!

D
wine! Hail to Bac - chus! the God of wine!

C
wine! Hail to Bac - chus! the God of wine!

V
wine! Hail to Bac - chus! the God of wine!

wine! Of wine!

wine! Of wine!

wine! Of wine!

wine! Of wine!

8va

ff *f*

8va

EU. Ah! Ah! Ah!..... In

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 two sharps (F# and C#) and a 2/4 time signature. It begins with three 'Ah!' exclamations, followed by a dotted line and the word 'In'. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support for the vocal line.

EU. France, ... I as a Bacchan-te Took to drinking, sad re - sult of

The second system continues the musical score. The vocal line includes the lyrics 'France, ... I as a Bacchan-te Took to drinking, sad re - sult of'. The piano accompaniment continues with a steady rhythmic pattern, primarily using eighth and sixteenth notes.

EU. *rit.* sorrow, as you often see; But here as a merry "Offenbach - an - te"; I

The third system features a vocal line with lyrics 'sorrow, as you often see; But here as a merry "Offenbach - an - te"; I'. A 'rit.' (ritardando) marking is placed above the first note of the vocal line. The piano accompaniment also has a 'rit.' marking below it. The tempo is gradually slowed down.

EU. hope you'll oft_en back re_pair, to sing with me! DIANA.VENUS.JUNO.MIN. ORP.
ff et Chos.
La la la la la la

The fourth system concludes the page. The vocal line has lyrics 'hope you'll oft_en back re_pair, to sing with me! DIANA.VENUS.JUNO.MIN. ORP.' followed by 'La la la la la la'. A 'ff' (fortissimo) marking is placed above the piano accompaniment, and 'et Chos.' (et Chorus) is written below. A 'cres.' (crescendo) marking is placed below the piano accompaniment, indicating a gradual increase in volume. The system ends with a final chord.

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

S
la la la la la la la la la

T
la la la la la la la la la

B
la la la la la la la la la

The musical score is written for voices and piano. It features ten vocal staves, each with a vocal range label (S, T, B) and a corresponding line of lyrics. The lyrics are 'la la la la la la la la la' followed by a dotted line. The piano accompaniment is shown at the bottom, with a grand staff (treble and bass clefs) containing chords and melodic lines. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major mode and has a steady, rhythmic feel.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes a melodic line in the treble clef and a bass line in the bass clef. The instruction "cres - ed - accel ." is written above the staff. The system concludes with four measures of sixteenth-note chords in the treble clef, each marked with a hairpin crescendo.

Musical notation system 2, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef part contains four measures of sixteenth-note chords, each marked with a hairpin crescendo. The bass clef part provides a steady accompaniment.

Musical notation system 3, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef part contains four measures of sixteenth-note chords, each marked with a hairpin crescendo. The bass clef part provides a steady accompaniment.

Musical notation system 4, concluding the piece. It features a grand staff with treble and bass clefs. The treble clef part contains four measures of sixteenth-note chords, each marked with a hairpin crescendo. The bass clef part provides a steady accompaniment. The system ends with a double bar line.