

HAPPYLAND

OR

The King of Elysia

A COMIC OPERA
IN TWO ACTS



Book by

FREDERIC RANKEN

Music by

REGINALD DE KOVEN

Vocal Score,


250
7/6 Net

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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.

First system of the prelude, piano accompaniment. The music is in G major and 2/4 time. The tempo is marked *Allegro moderato* and the dynamic is *mf*. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment.

Second system of the prelude, piano accompaniment. The dynamic is *f pressando*. The score continues with two staves, showing a more rhythmic and accented accompaniment.

Third system of the prelude, piano accompaniment. The dynamic starts as *dim.*, then returns to *Come prima* with a dynamic of *mf*. The score continues with two staves, showing a return to the initial melodic style.

Fourth system of the prelude, piano accompaniment. The score continues with two staves, maintaining the melodic and harmonic structure.

Fifth system of the prelude, piano accompaniment. The dynamic is *f pressando*, followed by *poco rit.* and *dim.*. The score concludes with two staves, ending with a final chord.

Con moto.

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features block chords in the right hand and a melodic line in the left hand. There are dynamic markings *mf* and *f* in the left hand. The word *Rea.* is written below the bass line in three places, with an asterisk under the first and third instances.

Second system of the musical score. It continues the grand staff notation. The right hand has block chords, and the left hand has a melodic line. Dynamic markings include *mf* and *f*. The word *Rea.* appears below the bass line with an asterisk.

poco agitato

Third system of the musical score. The tempo is marked *poco agitato*. The right hand has a more active melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *mf*, *f*, and *a poco dimin.*. The word *Rea.* is written below the bass line.

Fourth system of the musical score. The right hand has a complex melodic line with many accidentals and slurs. The left hand has a rhythmic accompaniment. Dynamic markings include *f* and *dim.*. The word *Rea.* is written below the bass line.

*poco rit.**dolce**poco sostenuto*

Fifth system of the musical score. The tempo is marked *poco rit.* and the mood is *dolce*. The right hand has block chords. The left hand has a melodic line. Dynamic markings include *p* and *mf a poco cresc.*. The word *Rea.* is written below the bass line in several places with asterisks.

Sixth system of the musical score. The right hand has block chords. The left hand has a melodic line. Dynamic markings include *mf*. The word *Rea.* is written below the bass line.

inc. l'andando *allarg.* *a tempo*

Re. *

Re. *

poco rubato *allarg.* *a tempo* *marcato* *cresc. sempre* *pp*

Re. *

Re. *

cresc. sempre

Re. *

cresc. molto

Re. *

ff *pressando* *dim.* *poco rit.*

frall *ff* *Grandioso.*

cresc. molto

mf

cresc. molto *Lo stesso tempo.*

cresc. molto *ff*

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.

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

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

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

G. Sopr. I. II. 'Tis dawn, Love, the skies, Love, give

G. 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 -
morn

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

The first system of music features a vocal line (P.) and an alto line (Al.) with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has one sharp (F#) and the time signature is 4/4. The system concludes with a double bar line, a fermata over the final notes, and a small asterisk symbol.

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,

The second system of music continues the vocal lines and piano accompaniment. The lyrics are "wake Love To greet the com - ing dawn, A -" for the vocal part and "wake Love To greet the com - ing dawn," for the alto part. The piano accompaniment maintains the same rhythmic pattern. The system ends with a double bar line, a fermata, and an asterisk symbol.

mf *cresc. molto*

1. wake, Love a - wake! — A - wake, Love a -

2. A - wake, Love a -

A - wake, Love a -

cresc. molto

ff wake! — Oh

ff wake! — Oh

ff wake! — Oh

ff *dim.*

Lo stesso tempo.

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. we are thine.
Alicia & Alto.

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

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

Al.
Alicia we are thine.

P.
Sopr. thine.

Al.
Alicia rit - en - u - to -
A will - ing cap - ture we are thine, yes we are

rit - en - u - to -

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

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

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

Alti. thine *a tempo* art fair

The first system of the musical score consists of five staves. The top three staves are vocal parts: Soprano (Sopr.), Alto (Al.), and Tenor (Patr.). The lyrics for these parts are: Soprano: "Oh! God - dess who be - yond com - pare art fair,"; Alto: "thine. Oh! God - dess who be - yond compare art fair,"; Tenor: "Oh! God - dess who be - yond compare art fair,". The bottom two staves are the piano accompaniment, with the word "a tempo" written above the bass staff. The music is in a key with two sharps (D major) and a 3/4 time signature.

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

The second system of the musical score consists of five staves. The top three staves are vocal parts: Soprano (Sopr.), Alto (Al.), and Tenor (Patr.). The lyrics for these parts are: Soprano: "We bend the knee, ————— We bend the knee, Pray heed thee"; Alto: "We bend the knee, ————— We bend the knee, Pray heed thee"; Tenor: "We bend the knee, ————— We bend the knee, Pray heed thee". The bottom two staves are the piano accompaniment. The lyrics "The knee, We bend the knee, Pray heed thee" are written below the piano part. The music continues in the same key and time signature as the first system.

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.* *poco più vivo*

Patr.

When

Allegro moderato.

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

Al. & Sopr.

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

Alti.

Allegro moderato.

poco rall. *a tempo*
 ho! to woo a maid-en oh! Al-low no tear to
 Heigh-ho! Heigh-ho!
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 senti-

sing Heigh - ho! Heave a

rall. *a tempo*

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

rall. *a tempo*

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.

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

of
of

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.

rare, a lit - tle dew - drop faint and ten - der, yet unmatch'd by
a lit - tle dew - drop faint and ten - der, yet unmatch'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.*

P.
Al.

rall. *a tempo* *a 2*

splen - dor, ah! with splendor rare.

earthly splendor, ah!

splen - dor, ah! with splendor rare.

earthly splendor, ah!

rall. *a tempo*

P.
Al.

a 2

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

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

più placido

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

mf più placido

each rose we set free!

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

Mds. 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.*
 in sum-mer air. So then tell us tho' not

colla voce

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

Al. *Girls.*
 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

P.
Al.

true, that we are sweeter far than they, than they?

G.

true, that we are sweeter far than they, than they?

Piu mosso.

rall.

Patr. & Al:

Forth from the fields we come, Girls.

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
a 2

P. AI.
Oh! Prince of Day,

P. AI.
Oh! Orb of Light,

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

P. AI.
night, From morn 'til night.
night, From morn 'til night.

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

P.
Al.

Musical notation for Soprano and Alto parts of the first system, showing notes and rests corresponding to the lyrics.

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

G.

Musical notation for Guitar part of the first system, showing notes and rests corresponding to the lyrics.

we're

Piano accompaniment for the first system, showing the left and right hand parts.

wav - ing our sick - les there,

P.
Al.

Musical notation for Soprano and Alto parts of the second system, showing notes and rests corresponding to the lyrics.

wav - ing sick - les there, our sick - les
wav - ing our sick - les there,

G.

Musical notation for Guitar part of the second system, showing notes and rests corresponding to the lyrics.

wav - ing sick - les there, our sick - les

Piano accompaniment for the second system, showing the left and right hand parts.

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

P.
Al.

Musical notation for Soprano and Alto parts of the third system, showing notes and rests corresponding to the lyrics.

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

G.

Musical notation for Guitar part of the third system, showing notes and rests corresponding to the lyrics.

there, click,

Piano accompaniment for the third system, showing the left and right hand parts.

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.

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

G.

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

P.
Al.

Flow'rs our joys en - hance.

G.

Flow'rs our joys en - hance.

P.
Al.

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

G.

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,

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

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

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

G. now we come, now we come.

P.
Al.

Now flow'rs we bring,

G.

Now flow'rs we bring,

P.
Al.

Now sick - les swing, Flow - ers

G.

Now sick - les swing, Flow - - ers

P.
Al.

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

G.

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

P. Al. n. 2 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*

Rit. *

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.
 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.

cresc molto

"Entrance of Hussars."

"Royal Hussars Are We."

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN

Allegro assai.

(Bugle.)

Piano. *mf*

(Echo.) *pp*

A la Marcia. *sempre pp*

cresc.

Soprani.

38

poco meno

Here they come, here they are, Hur -

Alti. Here they come, here they are,

This system contains the first two staves of music. The Soprano staff (top) and Alto staff (middle) both have lyrics. The piano accompaniment (bottom) consists of two staves (treble and bass clef). The music is in 3/4 time and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

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

This system continues the vocal parts and piano accompaniment. The lyrics are repeated. The piano accompaniment includes a *rall.* (rallentando) marking. The system concludes with a key signature change to one sharp (F#).

Allegro marcia
Tenori.

Bassi.

Roy - al Hus - sars are

This system shows the Tenor and Bass parts. The Tenor staff (top) is mostly silent. The Bass staff (middle) has lyrics. The piano accompaniment (bottom) is in 3/4 time and features a rhythmic accompaniment.

Allegro marcia.

This system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef) and features a rhythmic accompaniment in 3/4 time.

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 2/4 time signature with a key signature of one flat. The piano accompaniment is in the same key and time, featuring a steady bass line and a more melodic upper line. The lyrics are 'Ta - ra, ta - ra, ta - ra.' followed by a long line, then '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 line, then 'Through our en - e - mys un -' and 'be,'. The piano accompaniment continues with a similar rhythmic pattern. 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 melodic structure as the previous systems.

car - riage don't you see? you see? —

Hus - sars should nev - er

mfz

Soprani.

Ta - ra, ta - ra.

Ta - ra, ta - ra, ta - ra.

walk, That's what ex - plains this

Tenori.

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

talk, *cresc.*

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,

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

Tempo I.

scat-ter us, a 2.

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'scat-ter us,' followed by a rest, then 'scat-ter us, mar-tial fronts we show tho' they may tat-ter us, spat-ter us,'. The piano accompaniment consists of chords and moving lines in both hands.

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.

The second system continues the vocal line with lyrics and piano accompaniment. The vocal line has two lines of lyrics: 'splatter us, For we're men, you see, you meet with frequent-ly A troupe of' and 'splatter us, For we're men, you see, you meet with frequent-ly A troupe of'. A 'cresc.' marking is placed above the piano accompaniment.

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-

The third system features a vocal line with lyrics and piano accompaniment. The vocal line has two lines of lyrics: 'prac-ti-cal, well as tac-ti-cal, brave Hus-sars are we.' and 'prac-ti-cal, well as tac-ti-cal, brave Hus-sars are we. Though ap-'. The piano accompaniment includes a 'ff' marking.

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 measures of the piece. The vocal line is in the upper staff, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "pear-ance with-out hors-es makes us feel so ve-ry small, We had". The piano accompaniment is in the lower staff, with a bass line and a treble line. The tempo is marked "Moderato assai".

cresc.

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

Oh!

a².

Moderato assai.

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "rath-er come home that way, than not to come home at all." and ends with "Oh!". The piano accompaniment features a crescendo (*cresc.*) and a key signature change to two sharps (F# and C#) in the final measure, marked "a²". The tempo remains "Moderato assai".

Allegretto.

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

Detailed description: This system contains the next two measures. The tempo is marked "Allegretto". The vocal line continues with the lyrics "yes, oh! yes, we must, we must con-fess, We". The piano accompaniment is in the lower staff.

Allegretto.

p

Detailed description: This system contains the final two measures of the piece. The tempo is marked "Allegretto". The piano accompaniment is in the lower staff, starting with a piano (*p*) dynamic. The music concludes with a final chord in the key of two sharps.

think we like them that way none the less.

Oh!

The first system of the score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with the word "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 steady accompaniment with some melodic lines in the right hand.

Poco piu animato.

Tenori. *con grazia*

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

The second system features two vocal lines (Tenors and Basses) and piano accompaniment. The lyrics are "Las - sie, Las - sie with your eyes of blue, I" for the Tenors and "Bassi." for the Basses. The piano accompaniment continues with a similar texture to the first system.

Poco piu animato.

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

The third system continues with two vocal lines and piano accompaniment. The lyrics are "could-n't and I would-n't but be true to you. You're no". The piano accompaniment features a more active bass line and melodic lines in the right 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 I & II, Tenors, and Basses. The system includes vocal lines and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment is in the same key and time. The tempo is marked *a tempo*. The lyrics are: "Oh! Las - sie, Las - sie with your you I love. Oh! Las - sie, Las - sie with your".

Musical score for Soprano I & II, Tenors, and Basses. The system includes vocal lines and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment is in the same key and time. The tempo is marked *a tempo*. The lyrics are: "eyes of blue, I could-n't and I would-n't but be eyes of blue, I could-n't and I would-n't but be".

Musical score for Soprano I & II, Tenors, and Basses. The system includes vocal lines and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment is in the same key and time. The tempo is marked *a tempo*. The lyrics are: "true to you. You're no po - et fan - cied an - gel, you're no true to you. You're no po - et fan - cied an - gel, you're no". The tempo marking *cresc.* is present above the vocal lines.

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

This system contains the first two lines of the musical score. It features a vocal line with lyrics and two piano accompaniment staves. The first line of the vocal part starts with a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff.

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

This system contains the second two lines of the musical score. It features a vocal line with lyrics and two piano accompaniment staves. The piano accompaniment continues with the same instrumental parts as the first system.

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

This system contains the final two lines of the musical score. It features a vocal line with lyrics and two piano accompaniment staves. The piano accompaniment concludes the piece.

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 plays a melody in G minor with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro poco maestoso'.

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 G minor, starting with a half rest followed by a quarter note G, then a half note A, and a quarter note B. The piano accompaniment continues with chords and moving lines in the right and left hands.

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 with a half note C, a quarter note D, and a half note E. The piano accompaniment continues with chords and moving lines in the right and left hands.

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 -

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.

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

cresc.

cresc.

f *5²/_{ff}* *cresc.*

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

f *cresc.*

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

stentato *rall.* *a tempo*

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

f *f* *So*

a tempo

colla voce *f*

Ap.

daunt-less I meet the foe "Sur-render 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. —

poco accel.

Ap. *rall molto*
 I, — For a sol-dier of love am I. —

pp
 am I. —

p

Song.

"Oh Joy! Oh Bliss!"

Words by
FREDERIC RANKEN.

Ecstaticus and Chorus.

Music by
REGINALD de KOVEN.

Allegro moderato.

Piano.

The first system of the piano introduction features a treble and bass clef with a 12/8 time signature. The treble clef has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef provides a harmonic accompaniment with a half note G3 and a quarter note F3. Dynamics include *mf* and *dim.*

The second system continues the piano introduction. The treble clef has a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a half note G3 and a quarter note F3. Dynamics include *dim.* and *mf*. A triplet of eighth notes is marked with a '3'.

Ecstaticus.

mp

The first system of the vocal and piano accompaniment. The vocal line is in the bass clef, starting with a quarter note G2, followed by eighth notes A2, B2, and C3. The piano accompaniment is in the treble and bass clefs. Dynamics include *mp*. A triplet of eighth notes is marked with a '3'.

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-pa-ny A

The second system of the vocal and piano accompaniment. The vocal line is in the bass clef, starting with a quarter note G2, followed by eighth notes A2, B2, and C3. The piano accompaniment is in the treble and bass clefs. Dynamics include *mp*. A triplet of eighth notes is marked with a '3'.

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 win - dows For we got a lit - tle tip,
Kissing Bugs or Bearskin rugs 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.
see the Weath - er. strip.
Girl with un - dress'd Kids. Oh

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.

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

Brightly
mf
Oh Joy, oh Bliss, oh

sf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef, starting with a melodic line in B-flat major. The lyrics are "Gurgling Glee With ec-sta-sy on tap. —". The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is placed above the piano part, and *sf* is placed below the piano part. The key signature changes from one flat to two sharps (B major) at the end of the system.

Rap-ture, Let hap-pi-ness now hap — He is a Sea of

f

f

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in bass clef, continuing the melody from the first system. The lyrics are "Rap-ture, Let hap-pi-ness now hap — He is a Sea of". The piano accompaniment consists of two staves (treble and bass clef). The piano part continues with chords and a bass line. A dynamic marking of *f* is placed above the piano part, and another *f* is placed below the piano part. The key signature remains two sharps (B major).

Bass line: *p*
 I'm full of Glee With ec - sta -

Treble line: *p*
 Gurgl - ing Glee With Ec - sta - sy, With ec - sta -

Piano accompaniment: *p*

Bass line: 1. 2. 3. *p*
 sy on tap. _____

Treble line: 1. 2. 3. *p*
 sy on tap. _____

Piano accompaniment: 1. 2. 3. *p*

Dance.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The treble clef part begins with a triplet of eighth notes (G4, A4, B4) marked with a 'p' (piano) dynamic. This is followed by a series of eighth and quarter notes, including a half note G4. The bass clef part provides a simple accompaniment with quarter notes and rests.

The second system continues the melody in the treble clef with eighth and quarter notes, some marked with accents (>). The bass clef accompaniment remains consistent with quarter notes and rests.

The third system features a triplet of eighth notes (G4, A4, B4) in the treble clef, similar to the first system. The melody continues with quarter and eighth notes. The bass clef accompaniment is steady.

The fourth system shows the melody in the treble clef moving through various intervals, including a half note G4 and a quarter note F#4. The bass clef accompaniment includes some chords and rests.

The fifth system concludes the piece. The treble clef part ends with a half note G4 and a quarter note F#4. The bass clef part features a final cadence with a double bar line and repeat dots. A 'ff' (fortissimo) dynamic marking is present in the bass clef.

Recitative and Song.

"Robin Redbreast."

Words by
FREDERIC RANKEN.

"Sylvia."

Music by
REGINALD de KOVEN.

Allegro moderato.

Sylvia.  I'm here!

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

Piano. *mf* 

s. 

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

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

piu animato

leggiero

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

poco pressando

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!

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,—

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

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-

Rd. * Rd.

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

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

Week, week, week, week.

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

p

S. *come,* Ro - bin, Ro - bin Pray put on your Red - vest, *rall.*

S. *a tempo* Little Robin Red-breast *come,* *rall.* Little Robin Red-breast come. 1.

S. This come 2.

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

s. Lit-tle 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,

This system contains the first vocal entry. The vocal line (Soprano) begins with a melodic phrase: "Ro-bin, Ro-bin, dressed up in your red vest, Little Ro-bin Red-breast come—". Below it are three piano accompaniment staves (treble, alto, and bass clefs) with chords and rhythmic accompaniment.

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

This system continues the vocal entry. The vocal line (Soprano) has two parts: "Lit-tle Ro-bin Red-breast come, Lit-tle Ro-bin Red-breast come." and "Ro-bin Red-breast come, Lit-tle Ro-bin Red-breast come." Below are three piano accompaniment staves. The piano part includes the instruction *colla voce* (with the voice).

Dance.

mf

This section is a piano solo labeled "Dance." It begins with a dynamic marking of *mf* (mezzo-forte). The piano part consists of two staves (treble and bass clefs) with a rhythmic and melodic accompaniment.

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. — "Her lips are ru - bies, her teeth are pearls, She —
 — "Me gals de lim - it, a beau - ty bright, A —

Sph. has gold-en hair ga - lore." Ecstaticus.
 "peach," youse un - der - stand."

F. — If her eyes just shine, like a
 A — "peach," if she al - so has

Syl. — — — — — She
 — — — — — On

F. 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.
Ecstasiticus.
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

Ecstasiticus.

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.

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.

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

D. C.

Dance.

mf leggiero

cresc.

ff *dim.* *p*

Entrance.

"Under Wicket"

Words by
FREDERIC RANKEN.

Troubadours.

Music by
REGINALD de KOVEN.

Allegretto.

Piano. *pp*

The piano introduction is in 2/4 time, marked *Allegretto* and *pp*. It features a treble and bass clef. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

TENORS.

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

BASSES.

a tempo

The vocal parts (Tenors and Basses) enter with the lyrics "Un - der wic - ket, o - ver thic - ket, soft - ly". The piano accompaniment is marked *a tempo* and continues with a steady accompaniment of chords and single notes.

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

The vocal parts continue 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 chords and single notes.

cresc. *pp*

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

cresc.

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

f *poco rall.*

f *poco rall.*

pp

sneak, sneak, one and all!

pp

Allegro moderato. (*poco pomposo*)

pp *ppp* *sfz*

marcato il movimento

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "When you're out up - on an er - rand most my - ste - ri - ous,". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The tempo/mood is indicated as "marcato il movimento".

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "A con - ven - tio - nal dis - guise is best by far,". The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line.

poco cresc.

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

poco cresc.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "For if caught up - on a mis - sion de - le - te - ri - ous,". The tempo/mood is indicated as "poco cresc." (poco crescendo). The piano accompaniment maintains the same rhythmic pattern as the previous systems.

cresc.

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

Then they can - not

f

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a 4/4 time signature. The first vocal line starts with a *cresc.* marking and has lyrics 'Then your cap - tors can - not know just who you are.' The second vocal line has lyrics 'Then they can - not'. The piano accompaniment features a steady bass line with chords in the right hand. A *f* marking appears in the second measure of the piano accompaniment.

mf

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

mf

mf

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics 'So as trou - ba - dours dis - guised we face e - mer - gen - cy,'. The piano accompaniment continues with a similar rhythmic pattern. A *mf* marking is present at the beginning of the system, and another *mf* marking is placed below the second vocal staff.

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

mf

The third system of the musical score concludes the vocal and piano parts. The vocal staves have lyrics 'Though it mean per - haps a fate be - hind the bars.' The piano accompaniment features a triplet of eighth notes in the right hand in the final measure. A *mf* marking is present at the beginning of the system.

f marc.

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

The first system of the score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The tempo and dynamics are marked 'f marc.'.

dim.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'That re - quires us all to play up - on gui - tars. St! st!'. The piano accompaniment features a 'dim.' marking and a 'p' marking. A double bar line with a repeat sign is present.

pp

What do you hear?

pp

Noth - ing but the sum - mer wind a

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics 'What do you hear?' and 'Noth - ing but the sum - mer wind a'. The piano accompaniment includes a 'pp' marking.

st, st, What do you see?

soft - ly sigh - ing near.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'st, st, What do you see?' and '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

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 sf

81
Serenade.

"Pretty Maiden."

Words by
FREDERIC RANKEN.

Fortunatus and Troubadours.

Music by
REGINALD de KOVEN.

Allegro a la Valsa.

Piano.



f con gioia

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro a la Valsa' and the dynamics are 'f con gioia'.



f

This section shows the piano accompaniment for the first part of the song. It continues with two staves, maintaining the 3/4 time signature and key signature. The dynamics are marked 'f'.

§ Fortunatus.



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

poco meno e rubato

This section contains the vocal line and piano accompaniment for the first two lines of the lyrics. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). The piano accompaniment is in two staves. The tempo is marked 'poco meno e rubato'.



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

This section contains the vocal line and piano accompaniment for the final two lines of the lyrics. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). The piano accompaniment is in two staves. The lyrics are: 'still - ness spreads o - ver the land, _____ Whilst wake! for thy lov - er is near, _____ And'.

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 -

* *Ad.*

poco ad lib. 88
con tenerezza

F.

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

colla voce *rall.*

Piano accompaniment for the first system.

F.

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

molto

TEENORS.

BASSES.

Se - re - nade love to

Piano accompaniment for the second system.

Tempo I.

mf leggiero

F.

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

thee.

Pret - ty, pret - ty maid - en so

Pret - ty maid so

Tempo I.

Piano accompaniment for the third system.

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

F. *cresc.*
 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 $\text{\textcircled{S}}$

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

to thee,

D. S. al \oplus $\text{\textcircled{S}}$

F.

Pret-ty, pretty

pp.

Thee la la la la la la la la la la

pp.

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 lu la fa la

F. *rall.* *a tempo*

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

pp

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

rall. *sfz*

88
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, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

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

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

The musical score for the first system shows Fortunatus's vocal line and the piano accompaniment. Fortunatus's part begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction.

Sylvia.

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 musical score for the second system shows Sylvia's vocal line and the piano accompaniment. Sylvia's part includes the lyrics and a melodic line. The piano accompaniment continues.

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

S. You love! 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.

cresc.

f

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.

3

91

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

F. *ff* *mf*

ff *p*

S. *mf* I love you.

F. *mf*

mf *dim.*

mf *p*

S. *mf* I love you, I love you, I love

F. *mf*

mf *p*

Tempo I.

S. *molto rall.* you, I love you!

F. *mf*

mf *p*

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!

marcato

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 - ral ta - ran - ta - ra!

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

ta-ran-ta-ra! comes

comes in-to view, the king comes in-to view. Be-hold 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

view . . .

view . . . Hur rah!

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

Soprano II.

du - ty, oh joy oh joy

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

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! Hur - rah!_

Allegro con moto.

Detailed description: This system contains the first three measures of a musical piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplet patterns in both the right and left hands. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line starts with a rest, followed by the lyrics 'rah!', 'A loud hur - rah!', and 'Hur -'. The piano accompaniment provides a rhythmic and harmonic foundation, with triplets of eighth notes in the right hand and eighth notes in the left hand.

Paprika

Altimus

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

rah! Hur -

a 2

Hur - rah!_

Detailed description: This system contains the next three measures of the musical piece. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with a similar accompaniment style. The vocal line starts with a rest, followed by the lyrics 'rah!', 'Hur -', and 'Hur - rah!_'. There are two 'a 2' markings above the vocal line, indicating a second ending. The piano accompaniment provides a rhythmic and harmonic foundation, with triplets of eighth notes in the right hand and eighth notes in the left hand.

P.  But

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

 rah!

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

Alt.  I am the king

 He is the king



P. *a. —*

Alt.

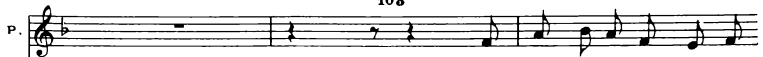
Hur-rah! hur-rah! I come on a mis-sion im-
 Hur-rah! hur-rah! hur-rah!
 Hur-rah! hur-rah!

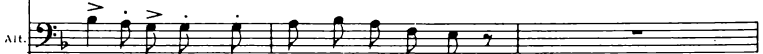
(A mis-sion most im-per-i-ous!)

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!

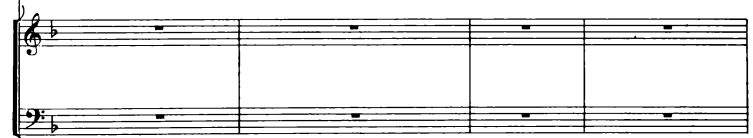
P. 
 I'm known as his daugh-ter, and

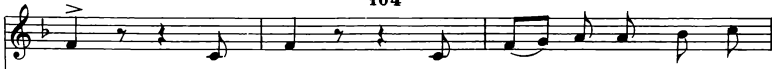
Alt. 
 i - ri-ous, though you would-nt have thought her

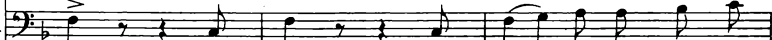



P. 
 why I'm here, is n't mys - ter - i - ous Hur-

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!




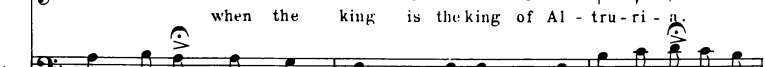
P. 
 tru - ri - a

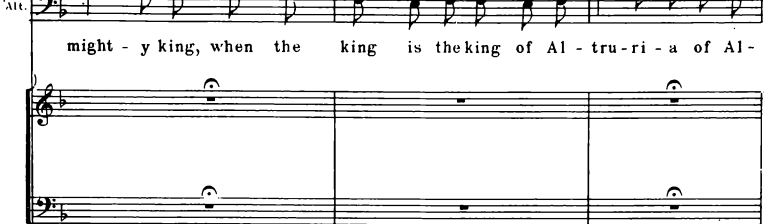
Alt. 
 tru - ri - a, It is, it is a glori-ous thing to be a king, a





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

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



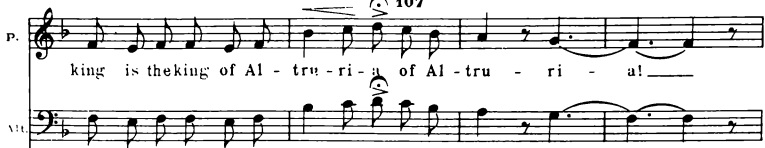
P. 

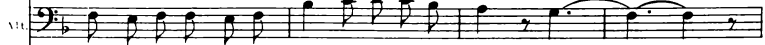
to be a king, a might - y king, when the

glori - ous thing

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



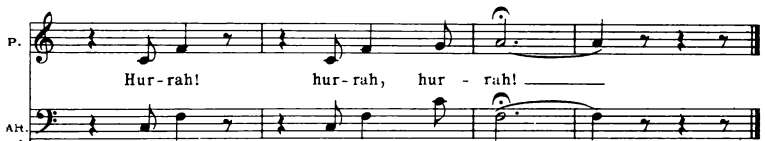
P.  king is the king of Al - tru - ri - a of Al - tru - ri - al


V. 

 of Al - tru - ri - al Hur -





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

A. 

 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.

The piano introduction is in 2/4 time, marked 'Allegro militaire, con brio'. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#). Dynamics include *f* and *sfz*.

Altimus.

Since I can't abide the rattle of the
I have armed each strap-ping fellow with a

sfz dim. *mf marc. la melodia*

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 shut - 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 Pop. — 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.

rall. molto

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

And the

rall. molto

a tempo

111

Al. mus - ket - ry may pat - ter and the can - nons loud - ly roar; But it

A la Marcia

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dotted quarter note followed by eighth notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The right hand plays a melody of quarter and eighth notes, while the left hand provides a bass line with chords and single notes.

Al. real - ly does - n't mat - ter when there's mu - sic to the fore. We can

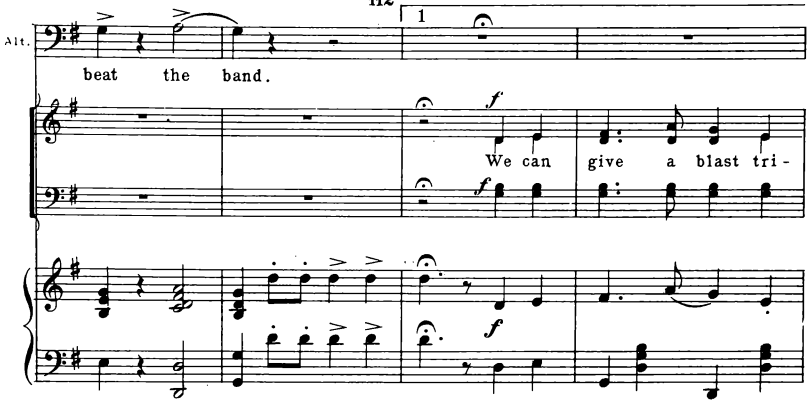
The second system continues the vocal line and piano accompaniment. The vocal line includes a dynamic marking of *f* (forte) at the end of the phrase. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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

The third system continues the vocal line and piano accompaniment. The vocal line features a melodic line with some slurs and accents. The piano accompaniment continues with its characteristic bass line and chords.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment provides a steady accompaniment throughout.

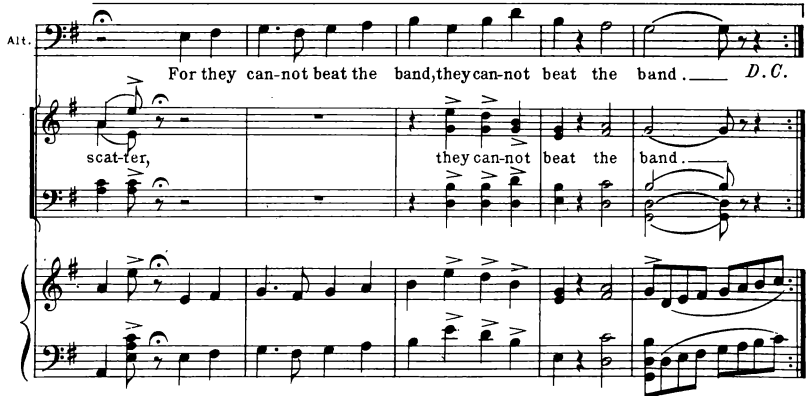
Alt. 

beat the band.

We can give a blast tri-

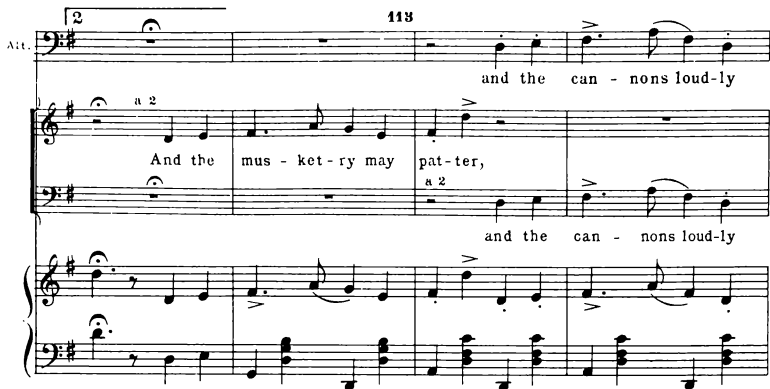
Alt. 

um-phunt with our trum - pets in our hand; Then the en - e - my must

Alt. 

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

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

Alt. 

and the can - nons loud-ly

And the mus - ket - ry may pat - ter, and the can - nons loud-ly

Vlt. 

roar, when there's

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

roar,

Alt. 

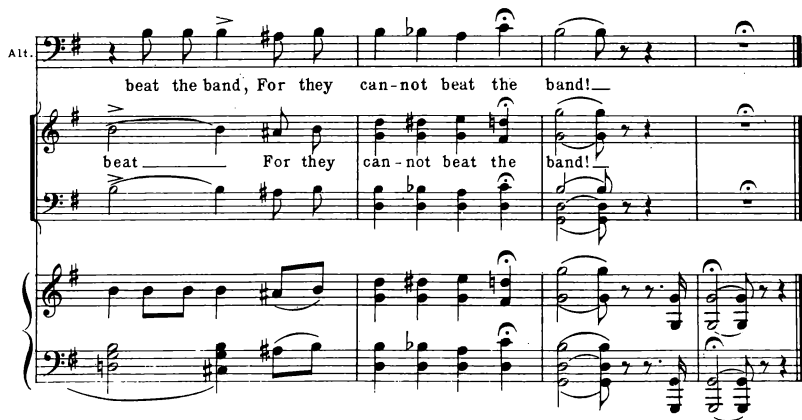
mu - sic to the fore, we can give a blast tri - um - phant with our

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

ad lib

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

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.

Take her my boy, she's

Piano. *f cresc.* *ff*

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

(aside to Pedro.) *p* *dim.* *p*

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

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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

Allegro vivace.

Sopranos: *mf* A state of un-told un-hap-pi-ness I've
 Sopranos: *mf* Oh! they man-i-fest a hap-pi-ness
 Tenors: *mf* A state of un-told un-hap-pi-ness I've
 Alto: *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 -

Empty musical staves for piano accompaniment, consisting of three staves (treble, middle, and bass clefs) in the key of D major and 2/4 time signature.

Allegro vivace.

Piano accompaniment for the second section, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, consistent with the 'Allegro vivace' tempo.

P^{vo} *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.

P.op. *cresc.*
 gust I can't con - ceal, dis - gust I can't con - ceal.

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

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

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

King *cresc.*
 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.

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.

P. up
 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

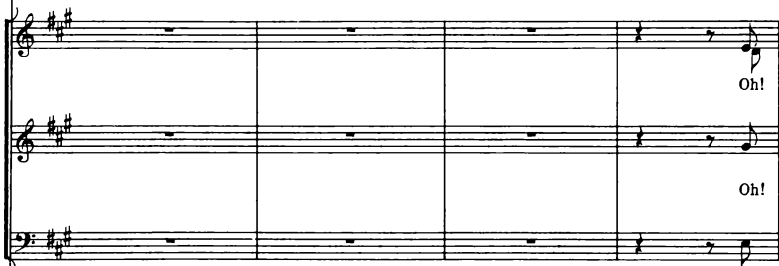
Pip.  I'll pre-tend the Prin-cess I, Ex-act-ly as the plan is Oh!

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!

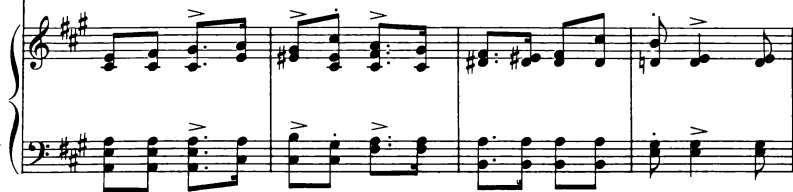
Alt.  on-ly hope up-on her clings, Quite jo-cu-lar my plan is Oh!

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
 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

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.

Pop. 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.

pp

Pop. Ill pre-tend the Prin-cess I, Ex - act - ly as the plan is.

pp

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

pp

Pr.d. sim - ple ac - qui - es - cen - ce, Quite read - i - ly my plan is.

pp

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

pp

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

f *pp*

no And sor - row - ful the man is.

f *pp*

no And sor - row - ful the man is.

f *pp*

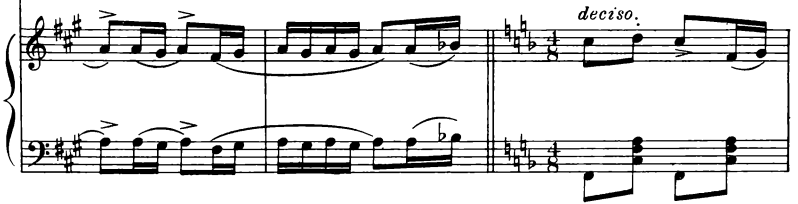
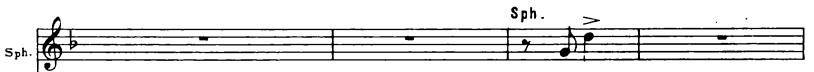
ff *pp*

King.

Allegro non troppo.



Have you told the bells to

*deciso.*

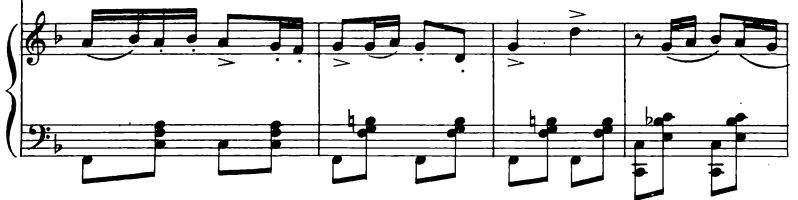
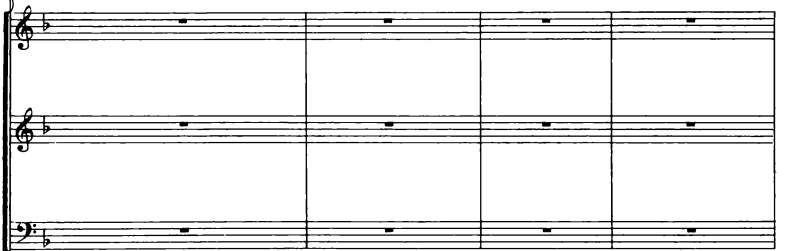
Sph.

Oh yes!



King.

sound a mer-ry chime, Give us a wed-ding ring? Then go on with the



Let us tell the bells to sound a mer-ry chime, give us a wed-ding
 Let us tell the bells to sound a mer-ry chime, give us a wed-ding
 crime.
 Let us tell the bells to sound a mer-ry chime, give us a wed-ding
 Ring out ye bells!

Sopr.
 Alt.
 Tenor
 Bass
 Piano

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

Musical score for page 128, featuring vocal parts (Patr., Al., Ppp., Sph., Ppd., App., Alt., King.) and piano accompaniment. The score includes lyrics and musical notation with various dynamics and articulations.

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
 P. d. 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

Musical score for page 129, featuring vocal parts (Pat., Al. Pap., Sph., P. d., App., Alt., King.) and piano accompaniment. The score includes lyrics and musical notation with various ornaments like trills and triplets.

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

Al.
Pap. chime!

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

Pod. 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!

The musical score is arranged in a system of staves. The vocal parts are: Pat. (Tenor), Al. (Alto), Pap. (Soprano), Sph. (Soprano), Pod. (Tenor), App. (Bass), Alt. (Bass), King. (Bass), and Chorus. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'chime, ring out ye bells a mer-ry chime!' for the individual parts, and 'chime! Ring out ye bells!' for the chorus. There are dynamic markings like 'Al.' (Alto), 'Adonis.', and 'Chorus.' above the respective staves.

Più animato.

King.

What is

Poco meno.

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

Sphinxus.

me. ——— While bells were ring-ing fòrth an air, I

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

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.

ff ^{a 2}

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

Pap.

ff

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

Sylvia.

In

Ad.

ff ^{a 2}

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

Sph. & Ped.

ff ^{a 2}

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

Ap. & Alt.

ff ^{a 2}

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

King.

ff

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

Chorus.

ff

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

ff

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

ff

ff

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. _____

cresc.

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. *mf* 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?

Tell true! Wont you tell us, pray, Wont you

Tell true Wont you kind - ly say, Wont you tell us, pray, Wont you

cresc.

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*

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.

Allegro vivo.

138

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in treble and bass clefs. The lyrics are: "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.

The second system continues the musical score. The vocal line has the lyrics: "might as well re - mark Good day, It's all up with yours tru - ly. My on - ly". The piano accompaniment includes the instruction *sempre stacc.* (sempre staccato).

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

The third system continues the musical score. The vocal line has the lyrics: "plan is: keep this man and claim him as my son, — Put her in". The piano accompaniment features a steady bass line and chords in the right hand.

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

(to Chorus)

The fourth system concludes the musical score. The vocal line has the lyrics: "jail, de - ny her bail, and fire the oth - er one. I". The piano accompaniment continues with the same rhythmic pattern. The instruction *(to Chorus)* is placed at the end of the system.

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 -

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

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

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

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

f *rall.*
He's banished from our

f *rall.*
He's banished from our

f *rall.*
He's banished from our

rall.

Allegro agitato.

a 2

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

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

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

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

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

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.

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

Pop.
Alt.

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

For.
Ad.

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

Sph.
Ped.

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

Alt.
Appl.

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

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

Fór

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 crimethere is no time or sen- tence too se- vere, Ha, ha! At

hor-ri-ble, oh! hor-ri-ble, yes, yes, *rall.*

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

p rall.

(To SPHINXUS.)

Allegro moderato.

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

Sylvia.
No, no!

Fortunus.
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. Ah me! Ah me!
They tremble see!

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

Sph.
Ped. A lit-tle ray of hope I see!

Alt. Ah! yes, but what becomes of me?

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

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

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

ff Ah, sad to see.

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

Andante con moto.

Syl.  Dear one tho'we're

Patr. 

Al. 

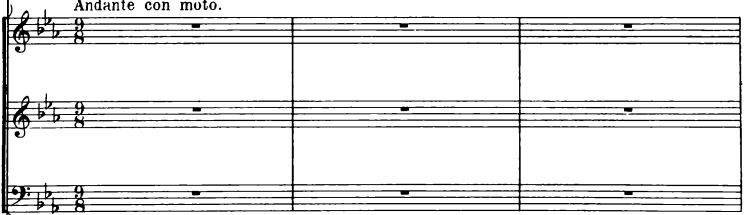
Pop. 

Ad. 

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

Ap. 

Andante con moto.



Andante con moto. Largamente.



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. Al. 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.

rall.

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

Patr. _____

Al. We know what their sad fate will be. _____
Key.

Ad. _____

For. 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.

The musical score is set in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features several vocal parts: Soprano (Syl.), Alto (Al. Key.), Tenor (Sph. col Ten.), and Bass (Ap.). The piano accompaniment is shown in grand staff notation at the bottom. The lyrics are: 'I'll live, dear one, on - ly for thee.' for the Soprano and Tenor parts; 'We know what their sad fate will be.' for the Alto part; 'I know what their sad fate must be.' for the Bass part; and 'Sad their fate must be,' for the Sph. col Ten. and Alt. & Ped. col Bassi. parts. Performance markings include 'rall.' (ritardando) and 'f' (forte).

1. 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

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.

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

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

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

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

For. 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. Pat. lone? _____ for a plot _____ quite to me un -

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

ff They are part - ed now left a -

ff They are part - ed now left a -

ff

Syl. *own* _____ Ah dear Love, _____ though we're
rall *ff* *ff*

Prtr. _____ tone? _____ Ah, part- -ed _____ they will

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

P.p. _____

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

P.d. _____


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


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

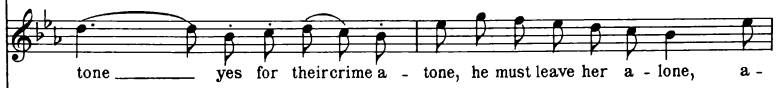
_____ lone. _____ Yes, part- -ed _____ they will

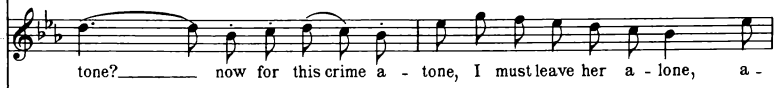
_____ lone for his crime to a - tone,

poco rall. *a tempo*

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

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

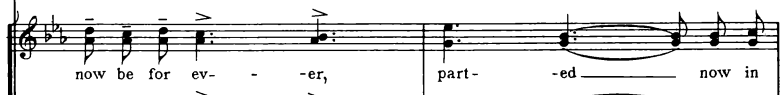
Ad.  tone yes for their crime a - tone, he must leave her a - lone, a -

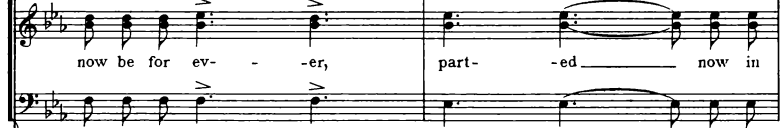
Furt.  tone? now for this crime a - tone, I must leave her a - lone, a -

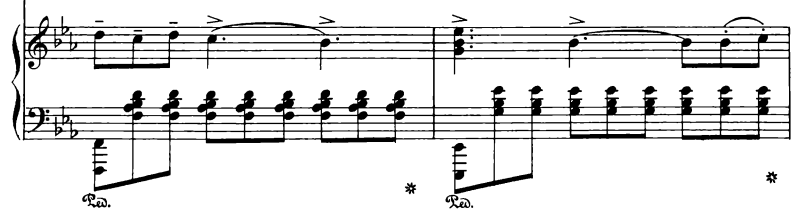
Sph.  now for ev- - er. They are part- - ed

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

 * *
R.D. R.D.

poco pressando

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

Al.
Pop. 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

Ait.
Pnd. 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

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. meet a - gain nev - er. they'll meet nev - er. Lov - ers and friends must part,
a 2

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

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

molto cresc.

157
Though it breaks the heart, though it breaks it breaks the

Syl.
P.tr.
Though breaks the heart, though breaks it breaks the

Al.
Pap.
Though it breaks the heart, though it breaks it breaks the

Ad.
Though breaks the heart, though it breaks the

Furt.
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

Piano accompaniment for the final section of the page.

molto f

158

heart they must part.

Fare - well to love, For

Syl. Patr. Syl. 

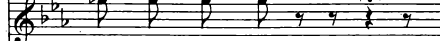
heart we must part.

Fare - well my love, ah!

Al. Patr. 

heart they must part.

Fare - well to love, For

Ad. 

heart they must part.

Fare - well my 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

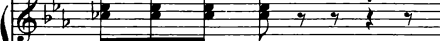


heart they must part.


Fare - well to love, For



















Pat
 Svt.

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

Al.
 Pop.

aye! Then fare-well!
p

Ad.

aye! Then fare-well!
p

Fort.

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

Sph.

aye! Then fare-well!
p

Alt.
 Ped.

aye! Then fare-well!
p

King
 App.

aye! Then fare-well!
p

aye!
 aye!
 aye!

dim.

Ca. *

Allegro moderato.

Syl.
Pat. 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. Fare - - well, Fare-well! 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.

Basses.

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

Chorus and Principals.

Sopr. I. II.

Ta-ran-ta-ra!

Ten. & Basses.

Behold the King!

Ta-ran-ta-ra!

Allegro pomposo a la marcia.

marc.

sing, ta-ran-ta-ra, This sort of wel ome 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! ta-ran-ta-ra! ta-ran-ta-ra!

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

comes in - to view, the

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The second line is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The first measure of the vocal line has a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line.

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

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

Detailed description: This system contains the next two lines of the musical score. The top line is a vocal line with lyrics. The second line is a piano accompaniment. The key signature and time signature remain the same. The piano accompaniment includes a piano (*p*) dynamic marking and a *ritardando* (*rit.*) marking. The vocal line has a long note with a fermata over it, corresponding to the lyrics 'view!' and 'Behold the King!'.

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 visit-ing King comes in-to view, The

The musical score consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The first system contains the lyrics 'sing ta-ran-ta-ra! We al-ways do, and like it too, we'. The second system contains 'A-loud we sing!'. The third system contains 'do' followed by a long dash and 'The'. The fourth system contains 'When the visit-ing King comes in-to view, the visit-ing King comes in-to view, The'. The fifth and sixth systems contain the piano accompaniment for the final part of the phrase.

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.

rall.
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 sweetbells thychiming; Fond love's Serenade timing, Cu - pid Ever is climbing the

mf *cresc.*

Patr. Ring out

Al. Ring out

Pup. Ring out

Ad. Ring out

Sph. Ring out

Alt. Ring out

Ped. Ring out

King. steps of love _____ Ring out

App. Ring out

ff *p*

steps of love

steps of love

steps of love

p

ff

Patr. mer - ri - ly peal - ing, true love o'er us stealing,
 Al. P. P. 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. P. d. 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,
 true love o - ver us steal - ing,

poco dim.

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

Al. Pop. 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.

Patr. *bove.*

A. I. *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-

Pr-d. *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 *bove, ring the bells, ring, oh, Ring out sweet bells thy chim - ing*

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

molto marc.

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

Pat. out mer-ri-ly peal-ing, the true love
 Al. out mer-ri-ly peal-ing, the true love
 P.p. 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. mer-ry ding - dong ding - dong, With a mer-ry ding -
 P.v. 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

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

Al.
Pup.
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

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

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

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

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

Al. Pap. ring the bells, chime forth sweet me - lo - dy. Chime *a 2*

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*

Al. Pap. *rall.* 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

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

rall. ring the bells, chimes forth sweet me - lo - dy. Chime *a tempo*

bells the bells, ring and chimes forth sweet me - lo - dy. Chime *a 2*

rall. *a tempo*

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.
 P-d. 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

rall.

Patr. 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.
Pnd. *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!

Ring out the bells a - bove!

rall. *sfz.* *a tempo*

accel.

sfz.

Act II.

"Chorus of Shepherds."

Words by
FREDERIC RANKEN.

"Shy Strephon."

Music by
REGINALD de KOVEN.

Allegro pastorale.

Piano.

semplice

Shepherds.

Tenor I & II. *mf*

Bass I & II. *mf*

Shy Stre - phon tuned his pipe one day to greet fair A - ma -

ryl - lis.

And

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

Phyl - lis.

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

cresc. *dim.*

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

e rall. *Poco più animato:*

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

e rall. *giocoso*

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

rit. *

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,
f

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 the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines are in a 2/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "all the world seemed bright and fair, — Hey Nol-ly - o, Nol-ly -". The tempo/mood is marked *f marc.*

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

The second system continues the vocal and piano parts. The vocal lines have a melodic line with some rests. The piano accompaniment has a more active right hand. The lyrics are: "o, Nol-ly - o! seemed bright and fair. — Then". The dynamic marking *pp* is present at the end of the system.

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

The third system continues the vocal and piano parts. The vocal lines have a melodic line with some rests. The piano accompaniment has a more active right hand. The lyrics are: "Hey Nol-ly - o, Nol-ly - o! — seemed bright and". The tempo/mood is marked *rall.* and the dynamic marking *pp* is present at the beginning of the system. The piano accompaniment includes the marking *colla voce*.

sempre rit

fair.

mf sempre rit.

Tempo I.

Sing Hey! Nol - ly - o!

Sing Hey! Nol - ly - o!

Tempo I.

f

Mzdens. Soprano I & II.
Petr. 1 Alicia *col Sopr.*

a 2.

Shepherds. Tenori & Bassi.

In a mystic, flo-ral train forth from Pal-ace

Allegro a la Marcia.

pesante

f

Soprano I & II.

grand. Lead we here a cap-tive

Tenor. Forth from Pal-ace grand. —

Bassi. grand. —

Piano accompaniment with treble and bass staves.

Chorus.

fair 'tis the King's com-mand. Yet a

'Tis the King's com-mand. —

Piano accompaniment with treble and bass staves.

Chorus, Patr. I & A.

life a-mid these flow's is not sad oh! No! —

Is not sad, oh!

Piano accompaniment with treble and bass staves.

For im - pris - on - ment E - ly - sian is a
 No! For im - pris - on - ment E - ly - sian is a

rath - er nice con - di - tion we would have you know. Sad? oh,
 rath - er nice con - di - tion we would have you know.

no! no, no, no! *rall.* So we trip, trip,
 no, no, no, *p* no, not so. So we trip, trip,
p *rall.*

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,

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

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*

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.

a. 2.
 all is but glad - ness here, No, no, no, no, no,
 There is no sad - ness here, No, no, no,

no, no, no, no, no, no! —
 no, no, no, no, no, no, — no, no, no! —

poco rall.

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. The right hand features a melody with eighth and sixteenth notes, accented and slurred. The left hand provides a harmonic accompaniment with chords and eighth notes.

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—

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes slurs and accents.

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 line of the song continues the vocal melody and piano accompaniment. The piano part includes slurs and accents.

rit. cresc.

heard them de-clare they must choose them a queen for a year Must
soft Sum-mernoon then he buzzd to his friend, the oak tree: He

Chorus.

a year, Must
oak tree, He

a year, Must
oak tree, He

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

Placido.

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 al - ways true true, will
get - me - not As - pho - del 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

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

rall. e dim.

194

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. —

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The music is marked *rall. e dim.* and features a 3/4 time signature.

Valse lente.

rose, rose, rose, — that in ev' ry one's gar - den

Red. *

The second system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The piano accompaniment is in grand staff. The music is marked *Valse lente.* and features a 3/4 time signature. There are dynamic markings *Red.* and *** in the piano part.

grows; — And her high-ness se - rene, that they whom he chose for they his Queen, was the

cresc.

The third system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The piano accompaniment is in grand staff. The music is marked *cresc.* and features a 3/4 time signature.

*poco rall.**a tempo*

rose, rose, rose: 'Twas the rose, rose,

pp was the rose

pp .was the rose

poco rall.

a tempo

cresc. rose, Just the rose, rose, rose, Of

pp yes, the rose

pp yes, the rose

mf just the rose

mf just the rose

mf just the rose

dim.

dolce

flow'rs all so rare, there is none to com-pare with the rose, rose,

rose. _____

'Twas the rose, rose, rose, _____ that in ev-ry one's

Red.

*

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

cresc.

And her Highness se - rene that they chose for they
whom he chose for his

cresc.

Queen was the rose, rose, rose — Twas the 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, rose For as each one knows; —

rose, rose For as each one knows; —

rose, rose For as each one knows; —

f *ff*

Red.

— Of flow-ers so rare there is none to com-pare with the rose,

dim. *mf*

— Of flow-ers so rare there is none to com-pare with the rose,

dim. *mf*

— Of flow-ers so rare there is none to com-pare with the rose,

dim. *mf*

dim.

*

mf

rose, rose. With the rose, rose, rose. —

rose, rose.

rose, rose.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'rose, rose. With the rose, rose, rose. —' and is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

— The rose! —

f With the rose! *ff* The rose!

f With the rose! *ff* The rose!

f *ff*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features the lyrics '— The rose! —' followed by 'With the rose! The rose!' and is marked with a forte (*f*) dynamic. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

200
"Legend?"

"Mimette" the Human "Mermaid"

Ecstaticus.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro moderato. Est.

1. 'Twas
2. I
3. From

Piano. *p* *rall.* *a tempo*

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro moderato' and the style is 'Est.'. The piano part begins with a series of chords and a melodic line in the right hand. The vocal line starts with a rest followed by a few notes. Performance markings include 'p' (piano), 'rall.' (rallentando), and 'a tempo'.

in a mu - se - um one morn - ing I met her, no lon - ger was life a
mar - ried this feat - ure, am - phi - bi - ous creature, a - lus! for my bon - nie
noth - ing I barred her, one sea - son I starred her, the play had a deep sea

The second system continues the vocal line and piano accompaniment. The vocal line is in bass clef and the piano accompaniment is in treble and bass clefs. The lyrics are: 'in a mu - se - um one morn - ing I met her, no lon - ger was life a mar - ried this feat - ure, am - phi - bi - ous creature, a - lus! for my bon - nie noth - ing I barred her, one sea - son I starred her, the play had a deep sea'. The piano accompaniment consists of a steady bass line and chords in the right hand.

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

The third system continues the vocal line and piano accompaniment. The vocal line is in bass clef and the piano accompaniment is in treble and bass clefs. The lyrics are: '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'. The piano accompaniment consists of a steady bass line and chords in the right hand.

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 grace-ful-ly sink and stay un - der an hour or two. — }
 craf - ti - ly creep, to find her a - sleep in the tub with the wa - ter turned on. — } Oh,
 love she a - bus-ed, 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 } Mi - mette, my hu - man
3. my soaked soubrette }

Mer - - maid. Oh sweet Mi - mette,

Oh fair Mi - mette, With -

With -

Est

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, }

Est

1. mette, my hu - man Mer - - maid. maid, my Mer - maid.
 2. *p* mette, my hu - man Mer - - maid. maid, my Mer - maid.

mette, my hu - man Mer - - maid. maid, my Mer - maid.
p mette, my hu - man Mer - - maid. maid, my Mer - maid.

1. 2. *p* *sfz* *sfz*

204
Duet.

"How I Love Flowers."

Ecstasticus 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

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,

call'd the this - tle down. How I love flow'rs I sing their praise. —
they're wide o - pen now.

How I love flow'rs I sing their praise. —

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.
heard the Im - mor - telle. How I love flow'rs I sing their praise. —

How I love flow'rs I sing their
How I love flow'rs I sing their

1. praise. 2. praise.

3. I praise.

till ready

Dance.

sfz

sfz

Detailed description: This musical score is for page 208. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with the lyrics 'How I love flow'rs I sing their' and includes first and second endings. The piano accompaniment consists of a rhythmic bass line in the left hand and a melodic line in the right hand. The score includes dynamic markings such as *sfz* and *sfz*. The piece concludes with a 'Dance.' section and a final cadence.

Charge Boys Charge!

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Allegro con moto.

Piano.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a similar pattern. The music is in 2/4 time and begins with a forte (*f*) dynamic, ending with a fortissimo (*sfz*) dynamic.

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a piano (*p*) dynamic marking. The lyrics are: "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".

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "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 car- te, 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 trus - ty

blad, With a cut and a thrust and die who must for

war is a sol - dier's trade. Then it's charge boys

cresc.

charge! Ah so gal - lant and brave ye feel, ——— On the

stentato

poco allargando

blood - stained field your good swords wield with the

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "blood - stained field your good swords wield with the". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the bass line and chords in the treble line.

1. *a tempo*

ring of the steel on steel. Then it's

The second system continues the vocal line and piano accompaniment. The lyrics are "ring of the steel on steel. Then it's". The piano accompaniment features a more complex rhythmic pattern with some chords and moving lines in both hands.

2.

ring of the steel on steel.

rall. colla voce

The third system continues the vocal line and piano accompaniment. The lyrics are "ring of the steel on steel.". The piano accompaniment is marked *rall. colla voce*. The vocal line has a long note that spans across the system.

sfz

The fourth system shows the vocal line and piano accompaniment. The piano accompaniment is marked *sfz* (sforzando). The system ends with a double bar line and repeat dots.

Finale II.

Words by
FREDERIC RANKEN.

Music by
REGINALD de KOVEN.

Tempo di Valse.

Sylvia. *mf*

Fortunatus. *mf*

Tempo di Valse. 'Twas the Rose, Rose, Rose, —
a tempo

Piano. *f poco rall.* *mf*

— 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

Soprano. *p* highness se - rene that they chose for the Queen was the Rose, Rose,

Tenor. *p* Humming.

Bass. *p* Humming.

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

Tutti

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics and a *Tutti* marking. The third staff is a vocal line with lyrics and a *Chorus.* marking. The fourth staff is a piano accompaniment line. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Rose, Rose, Rose, _____ of flow-ers so

ff

Rose, Rose, Rose _____ of flow-ers so

ff

Rose, Rose, Rose _____ of flow-ers so

ff

The second system consists of four staves. The top staff is a vocal line with lyrics and a *ff* marking. The second staff is a vocal line with lyrics and a *ff* marking. The third staff is a vocal line with lyrics and a *ff* marking. The fourth staff is a piano accompaniment line. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Ed. *

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,

dim.

A la Marcia.

Ecstatic.

*rall.**a tempo*

Rose. So then a-way, a - way to the car-nage
 Rose.
 Rose.

poco rit.

A la Marcia.

a tempo

rall.

and the fray, ————— Then beat the drums and let —————

Ensemble.

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.

Detailed description of the musical score: The page contains a musical score for a vocal ensemble and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into several systems. The first system shows a vocal line with lyrics 'and the fray, ————— Then beat the drums and let —————'. Below it is an 'Ensemble.' section with three staves (treble, middle, and bass clefs) and lyrics 'Then beat the drums and let —————'. The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with lyrics '— the trum - pets loud - ly bray ————— and so from'. The piano accompaniment continues with a similar rhythmic pattern. The third system shows the vocal line with lyrics 'the trum - pets loud - ly bray ————— and so from'. The piano accompaniment continues. The fourth system shows the vocal line with lyrics '— and so from'. The piano accompaniment continues. There are two 'cresc.' (crescendo) markings: one above the vocal line in the second system and one above the piano accompaniment in the fourth system. The score ends with a final chord in the piano accompaniment.

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 dont come back in a - ny oth - er

— dont come back

— dont come back

Chorus & Principals.

f

And. * *And.* *

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

The first system of the musical score consists of four staves. The top staff is a bass line for the vocal part, starting with a forte (*ff*) dynamic. The second and third staves are vocal parts, with the second staff also marked *ff*. The fourth staff is the piano accompaniment, also marked *ff*. The lyrics are: "way. So then a - way, a - - way, to the car - nage". The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are slurs over the vocal lines and a fermata over a note in the piano part.

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 ———

The second system of the musical score consists of four staves. The top staff is a bass line for the vocal part. The second and third staves are vocal parts. The fourth staff is the piano accompaniment. The lyrics are: "and the fray, ——— Then beat the drums and let ———". The music continues with similar rhythmic patterns as the first system, including slurs and fermatas.

— 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

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,

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,

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines. The key signature has one flat (B-flat), and the time signature is 4/4. There are accents (>) over the first notes of several measures.

to the fray a - way!

to the fray a - way!

to the fray a - way!

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines. The key signature has one flat (B-flat), and the time signature is 4/4. There are accents (>) over the first notes of several measures. The system ends with a double bar line.