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FROM
MUSIC DEPARTMENT
EDISON LABORATORY
ORANGE, N. J.

OPERA
HEART AND HAND.

BY

CHARLES LECOCQ.

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HEART AND HAND.

OPERA COMIQUE IN THREE ACTS.

BY

CHARLES LECOCQ.

TRANSLATED AND ADAPTED BY

THEODORE T. BARKER.



BOSTON:

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Music

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DRAMATIS PERSONÆ.

THE KING.....
 DON GAETAN.....
 MORALES.....
 DON MOSQUITOS, Colonel of Bombadiers.....
 BRIGADIER BALDOMERO.....
 CAPTAIN.....
 A LIEUTENANT.....
 MICAELA.....
 JOSEFA.....
 DONA SCOLASTICA.....
 ALVAREZ, Garden Girl.....

RAMOZ.....
 ANITA.....
 PEPA.....
 DOLORES.....
 INEZ.....
 CARLOTA.....
 PABLO.....
 PASCUAL.....
 LAZARO.....
 JOSE.....
 ASCANIO.....

Garden Girls.

Pages in the
 Palace.

Guards, Bombadiers, Soldiers, etc.

ARGUMENT.

THE scene opens in an orange grove in the Roval Park, at Madrid. A party of young girls are busy gathering orange blossoms to make bouquets for the Princess MICAELA, who is to be married on the morrow.

JOSEFA appears among them, and tells of rules and legends connected with the gathering of these flowers for the weddings of Spanish princesses, of which one is, that they must be used only for this purpose, and be culled by girls who are pure in life and reputation, and who, intending to be married on the same day as the princess, will thenceforth have special privileges and protection from her hand.

The peasant girls rejoice at the prospect of being married on the same day as the Princess MICAELA, and resolve to make application for a dowry to be given them.

The princess is all curiosity to ascertain some particulars about her future husband, whom she has never seen, and in the disguise of a peasant girl, as pre-arranged between JOSEFA and herself, meets JOSEFA, and is delighted with her flattering description of DON GAETAN. The peasant girls enter, and despondently announce the failure of their attempt to obtain a dowry. MICAELA asks them to allow her to look at the paper they had sent to the princess, and while they are conversing with JOSEFA she signs the petition, adding the word "granted," which she declares to the girls they must have overlooked. The girls are thereby delighted.

Prince GAETAN here appears at the top of the garden wall, shouting "Bravo!" to the dancing peasant girls. They all scream and run off, leaving JOSEFA and MICAELA. The latter, on learning the identity of this young man, directs JOSEFA to leave them alone. She, pretending to accompany JOSEFA, manages to catch her dress on a branch; the prince hastens to her assistance, and is immediately attracted by her beauty. At once he confides his unhappy state in being compelled to marry against his will, and, at the same time, declares that he will never speak to or love the Princess MICAELA.

The prince makes protestations of love, and seeing a letter at her waist, takes it against her will, in order to ascertain whom it is he has been attracted by. The letter being addressed to JOSEFA, he naturally is led to believe the princess is that personage, and as MICAELA enjoys the novelty of the situation, she does not deceive him.

In the Second Act we have the wedding party, and the prince and princess are shown to the two apartments set aside for their occupancy.

After every one has retired, the KING, who has been left alone with MOSQUITOS, communicates his great uneasiness of mind caused by the pranks of his son-in-law, and inquires as to his directions being carried out, to prevent the young prince from escaping. MOSQUITOS assures the KING that the sentinels are all present at their post, and

that a brass band has been stationed below in the garden with instructions to strike up with the national air whenever they see a door or window opened. Hearing some one coming they retire, whereupon the Dona SCOLASTICA enters from the princess's apartments, and gives vent to her surprise caused by the coldness displayed by the prince toward the princess. The prince comes out of his apartment, and seeing the Dona Scolastica, he conceives the idea of raising a scandal by making love to her, and by that means alarm the house by her cries, and thereby encounter the wrath of the court, which would serve to break off the burdensome fetters of his recent marriage. The Dona, however, proving too susceptible to his advances, he is finally obliged to order her from the room in self-defence. After she goes off, he decides to attempt to escape, and goes to the opening at back for that purpose, when the band begins to play. He repeats the attempt at the window with the same result. Finally he tries a small door, and hearing no music, steps out of this one. The princess enters from her apartment, having watched the movements of the prince, and is met by JOSEFA, who declares it impossible for her to leave the palace. MICAELA persuades JOSEFA to remain there until she returns, and exeunts at back. JOSEFA left alone, hears the voice of a sentinel calling out, which she discovers is none other than MORALES.

MORALES is anxious to look in upon the nuptial chamber, and on pushing the door open a lantern is seen to appear at the back. Afraid of being found off duty, he pushes JOSEFA into the room, and follows her, closing the door. The prince enters from the small door. Having found it impossible to evade the watchful eye of the brass band, he gives up in despair the idea of escaping and is about to resign himself to his fate, when the princess enters, disguised as a peasant and carrying a small tray with some wine and refreshments, which she informs the prince she had been ordered to bring him.

In the Third Act, the scene represents the general quarters at the camp of Don GAETAN. Don MOSQUITOS enters and announces the approach of the prince, their commander, who inquires on entering whether any messenger has arrived for him, and receives a reply in the negative. MORALES here enters, and on seeing the prince confesses the accident by which he was locked in the prince's apartment with JOSEFA on the night of the royal wedding.

MOSQUITOS announces the approach of the KING, accompanied by the princess and attendants of the court. The prince asks permission to speak privately to the princess, who, on approaching him, reveals herself to be none other than JOSEFA to whom his heart had been given. Falling on his knees, he begs forgiveness of his capricious bride, who, satisfied with the complete success of her love's strategy, willingly pardons him.

CONTENTS.

ACT I.	
OVERTURE	3
MARRIAGE BELLS WILL RING TO-MORROW	13
AT THE GRAND WEDDINGS	25
WE GUARD THE PALACE. (Guards' Chorus.)	33
THIS HOUR FOR WALKING. (Chorus and Melody.)	43
LOST AT THE LATEST MOMENT	52
SOLDIERS SAY. (Drinking Song.)	55
SORTIE.....	68
AH, LIFE 'TIS OF A SLAVE. (Rondeau.)	69
A HUSBAND, MY DAUGHTER DEAR. (Rondeau.)	76
SORTIE.....	86
BY THEE I SWEAR. (Romance and Duet.)	87
CHORUS OF BOMBADIERS. (Finale.)	95
ACT II.	
ENTR' ACTE.....	130
WITH OUR PRINCESS. (Introduction.)	134
NATIONAL HYMN. (Behind the Scenes.)	146
IN GOTHA'S WORK OF RENOWN	147

HE SCARCELY LOOKS AT ME.....	153
THE HELMET SONG.....	172
CATHEDRAL BELLS WILL ERE LONG RING.....	185
WITHIN MY SMALL ROOM, LONE AND COWERING.....	198
THIS IS THEIR NUPTIAL CHAMBER	201
I MY DUTIES ALWAYS ATTEND TO. (Grand Duet.).....	206
GIPSEY GIRL BOLERO	213
ACT III.	
ENTR' ACTE.....	231
HE'S NOW A LIEUTENANT. (Introduction and Chorus.)	233
NEAR THE CONVENT. (Song of a Novice.)	243
WITH ENVIOUS EYES. (Romance.)	247
ONE WHO BEARS A FLAG OF TRUCE.....	249
PETITIONS OF THE PEASANTS	254
COUPLETS OF THE KING.....	256
SINCE OUR WEDDING DAY	259
SINCE MONSIEUR BELIEVES, etc. (Song about Husbands.) ..	262
FM PRINCESS STILL. (Finale.)	266

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HEART AND HAND.

COMIC OPERA IN THREE ACTS.

Adaptation and translation by THEO. T. BARKER.

Music by CH. LECOCQ.

OVERTURE.

Maestoso.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a *Maestoso* tempo marking and a forte (*f*) dynamic. The second system features a piano (*p*) dynamic and includes triplet markings. The third system returns to a forte (*f*) dynamic. The fourth system is marked piano (*p*) and contains more triplet markings. The fifth system concludes with alternating forte (*f*) and piano (*p*) dynamics. The score is written in grand staff notation, with treble and bass clefs on each system.

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First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score, also in two staves. It begins with a *dolce.* marking and a piano (*p*) dynamic. The tempo is marked *espres. e rall.*. The system concludes with a change to a common time signature (C) and a *Andantino.* tempo marking, accompanied by a mezzo-piano (*pp*) dynamic and an *espress.* marking. The upper staff continues with melodic lines, and the lower staff features a more active accompaniment.

Third system of the musical score, consisting of two staves. The upper staff is characterized by a dense texture of repeated chords, creating a shimmering effect. The lower staff continues with a melodic and harmonic accompaniment.

Fourth system of the musical score, consisting of two staves. The upper staff continues with the dense chordal texture, while the lower staff features a more active melodic line with eighth notes.

Fifth system of the musical score, consisting of two staves. The upper staff features a melodic line with eighth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and single notes. A flat (b) is visible in the treble staff towards the end of the system.

Second system of musical notation. The treble clef staff features a complex melodic line with many beamed notes. The bass clef staff has a bass line with sustained chords. A dynamic marking of *f* (forte) is present in the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a bass line with chords. The tempo marking *Allegro.* is centered above the system. A dynamic marking of *p* (piano) is in the bass staff, and *cres.* (crescendo) is in the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line with chords. The bass clef staff has a bass line with chords. A dynamic marking of *cres.* is in the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with chords. The bass clef staff has a bass line with chords. Dynamic markings of *f* and *p* are in the treble staff.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking *p* is present in the first measure.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble and chords in the bass. A dynamic marking *cres.* is placed in the fourth measure.

Third system of musical notation. The melodic line continues with some notes marked with a flat (*b*). A dynamic marking *dim.* is placed in the fourth measure.

Fourth system of musical notation. The melodic line is more active with eighth notes. A dynamic marking *mf* is placed in the second measure.

Fifth system of musical notation. The melodic line features a mix of eighth and sixteenth notes. The bass line continues with chords and some moving lines.

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and various rhythmic patterns.

Second system of musical notation, continuing the piece with piano (*p*) dynamics and complex chordal textures.

Third system of musical notation, showing melodic lines in the treble and harmonic support in the bass.

Fourth system of musical notation, featuring a crescendo (*cres.*) marking and a change in the bass line.

Fifth system of musical notation, marked *Piu presto.* and *ff* (fortissimo). It includes triplets and a final flourish.

First system of musical notation. The treble clef staff contains a melodic line with a trill marked 'x' on the first measure, followed by triplets marked '3' and accents marked 'a'. The bass clef staff provides a harmonic accompaniment with chords and some rests.

Second system of musical notation. Similar to the first system, it features a melodic line with trills and triplets in the treble clef, and a supporting bass line.

Third system of musical notation. The treble clef staff continues with melodic patterns, including triplets and accents. The bass clef staff has a more active accompaniment with frequent chord changes.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff includes a dynamic marking of *mf* (mezzo-forte) in the second measure.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur over the first three measures. The bass clef staff continues with a steady accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines, with a large slur encompassing the first four measures.

Second system of musical notation, continuing the grand staff. It includes a piano (*p*) dynamic marking in the third measure. The music continues with various chordal textures and melodic fragments.

Third system of musical notation, featuring a more complex texture with rapid sixteenth-note passages in both the treble and bass staves.

Fourth system of musical notation, marked *Piu lento.* (More slowly). It includes a forte (*f*) dynamic marking in the second measure, followed by a piano (*p*) dynamic marking. The tempo and dynamics change significantly in this section.

Fifth system of musical notation, continuing the *Piu lento.* section. The music features sustained chords and slower melodic lines, with a large slur over the first four measures.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes and a triplet of eighth notes marked *bis.* The bass clef staff contains a bass line with chords and a melodic line. Dynamics include *sf* and *p*.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff contains a bass line with chords and a melodic line.

Third system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff contains a bass line with chords and a melodic line. The instruction *brillante.* is written above the treble staff.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff contains a bass line with chords and a melodic line. The instruction *p* is written below the bass staff.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff contains a bass line with chords and a melodic line.

First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The music consists of a melodic line in the treble and a bass line. A dynamic marking *p* (piano) is present in the third measure.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of two sharps. The treble part has a more active melodic line with some slurs, while the bass part provides harmonic support with chords and moving lines.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of two sharps. The treble part has a more active melodic line with some slurs, while the bass part provides harmonic support with chords and moving lines.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of two sharps. The treble part has a more active melodic line with some slurs, while the bass part provides harmonic support with chords and moving lines. A dynamic marking *pp* (pianissimo) is present in the fifth measure.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of two sharps. The treble part has a more active melodic line with some slurs, while the bass part provides harmonic support with chords and moving lines. A dynamic marking *pp* (pianissimo) is present in the second measure.

Piu presto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note runs, with several groups of three notes marked with a '3' for triplet. The lower staff is in bass clef and features a steady accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is placed in the second measure of the lower staff.

The second system of musical notation continues the piece with two staves. The upper staff features more triplet markings over eighth-note runs. The lower staff maintains the eighth-note accompaniment pattern.

The third system of musical notation shows a change in the lower staff's accompaniment, with some notes marked with a flat sign. The upper staff continues with its eighth-note runs and triplet markings.

The fourth system of musical notation features a more complex texture. The upper staff has a series of slanted eighth-note runs, while the lower staff has a more active accompaniment with some notes beamed together.

The fifth system of musical notation concludes the piece. The upper staff has a series of slanted eighth-note runs, and the lower staff has a more active accompaniment. The system ends with a double bar line.

Enchaines.

ACT I.

An orange grove in the royal park. GARDENER'S house at the left, with a practicable window at the back; a wall, with a little gate, seats, rustic chairs.

SCENE I.—ANITA, PEPA, DOLORES, INEZ, young GIRLS, some of them mounted on benches, cull the orange flowers, others hold the baskets.

MARRIAGE BELLS WILL RING TO-MORROW.

No. 1. Introduction.

Moderato.

First system of the piano introduction. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line. The dynamic marking *mf* is present.

Second system of the piano introduction. The right hand continues with chords and moving lines. A *cres.* (crescendo) marking is placed over the right hand in the third measure. The left hand provides harmonic support.

Third system of the piano introduction. The right hand features a descending melodic line. A *f* (forte) dynamic marking is placed over the right hand in the fourth measure. The left hand continues with chords.

1st Sop.

mf

First system of the vocal introduction for the first soprano. The melody is in a high register, starting with a rest in the first measure.

2d Sop.

mf

Second system of the vocal introduction. The lyrics "Mar - riage bells.... will ring... to -" are written below the notes. The melody continues for both the first and second sopranos.

Fourth system of the piano introduction. The right hand continues with a melodic line, and the left hand provides harmonic support. The dynamic marking *mf* is present.

-mor - - row,, For..... the Prin - - cess Mi - - ca - e - la fair.....

For..... bou - quet..... we here..... will bor - - row, Or - - ange

flowers..... for her..... to wear, Or - - ange flowers..... for

dimin.

her..... to wear.

mf

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). A dynamic marking of *mf* is present in the piano part.

5 SOPRANOS.

They're of in - no - cence the to - - ken.

This system features five vocal staves for sopranos and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff.

5 OTHERS.

Sweetest hand may take or give. For them when the thanks are

This system features five vocal staves for other voices and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff.

spo - ken, For them when the thanks are spo - ken, Charming gifts we shall re -

This system continues the vocal lines and piano accompaniment from the previous system. The vocal lines are in treble clef. The piano accompaniment is in grand staff.

1st Sop.

TUTTI.

Mar - - riage bells..... will ring..... to - mor - row,
- ceive.

mf

This system contains the first four measures of the piece. It features two soprano parts and piano accompaniment. The first soprano part has a rest in the first measure, while the second soprano part begins with a quarter note. The piano accompaniment starts with a half note chord in the first measure. The lyrics are: "Mar - - riage bells..... will ring..... to - mor - row, - ceive." The dynamic marking *mf* is placed above the piano part in the second measure.

For..... the Prin - - cess Mi - - ca - e - la fair.....

This system contains measures 5 through 8. The lyrics are: "For..... the Prin - - cess Mi - - ca - e - la fair.....". The musical notation continues with two soprano parts and piano accompaniment.

For..... bou - quets..... we here.... will bor - - - row,

This system contains measures 9 through 12. The lyrics are: "For..... bou - quets..... we here.... will bor - - - row,". The musical notation continues with two soprano parts and piano accompaniment.

Or - ange flow'rs for her to wear, Or - ange flow'rs for her to wear,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Or - ange flow'rs for her to wear, Or - ange flow'rs for her to wear,". The piano part begins with a forte (*f*) dynamic marking.

For bou - quets we will here bor - row, Or - ange flowers for her to

The second system continues the musical score. It features two vocal staves and piano accompaniment. The lyrics are: "For bou - quets we will here bor - row, Or - ange flowers for her to". The piano accompaniment continues with chords and melodic lines.

animez. wear. The wed - ding bells will ring to - mor - row, For Mi - ca - e - la, the

animez.

The third system concludes the page. It includes two vocal staves and piano accompaniment. The lyrics are: "wear. The wed - ding bells will ring to - mor - row, For Mi - ca - e - la, the". The piano accompaniment features a more active melodic line in the right hand. The word *animez.* is written above the first vocal staff and below the first piano staff.

fair. For her bou - quet we here will bor - row, Sweet or - ange flow'rs for her

This system contains the first two lines of the musical score. It features two vocal staves at the top and a grand staff (treble and bass clefs) for piano accompaniment below. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "fair. For her bou - quet we here will bor - row, Sweet or - ange flow'rs for her".

hair, Sweet or - ange blos - - soms for her hair,

This system contains the second two lines of the musical score. It features two vocal staves and a grand staff for piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "hair, Sweet or - ange blos - - soms for her hair,". A piano dynamic marking (*p*) is present at the beginning of the vocal lines.

Sweet or - ange flowers for her to wear.....

This system contains the final two lines of the musical score. It features two vocal staves and a grand staff for piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "Sweet or - ange flowers for her to wear.....". A forte dynamic marking (*f*) is present at the beginning of the vocal lines.

Musical score for the first system. It consists of two vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and a melodic line in the treble clef. A dynamic marking of *f* is present. The tempo is *Allegro*. A rehearsal mark is shown with a double bar line and a repeat sign. The key signature has one sharp (F#).

(Trumpets in the wing.)

Musical score for the second system. It includes two vocal staves and piano accompaniment. The vocal lines are in a higher register. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* is present. The tempo is *Allegro*. The key signature has one sharp (F#).

Why are these trumpets

Musical score for the third system. It includes two vocal staves and piano accompaniment. The vocal lines contain the lyrics. The piano accompaniment features a melodic line in the treble clef and a rhythmic pattern in the bass clef. Dynamic markings of *cres.* are present. The tempo is *Allegro*. The key signature has one sharp (F#).

peal - ing?

Why are these trumpets

peal - ing?

Some one

comes, Jo - se - fa 'tis— She, per - haps, may bring us in - for

f

SCENE II.

JOSEFA. (*entering with paper in hand.*)

- ma - tion. Be - hold, what comes here to claim ob - ser - va - - tion, Be - hold, what
1st & 2d Sops.

f

comes here to claim ob - ser - va - tion. Let's see what comes here to claim ob - ser - va - tion.

(Orchestra continues with trumpet calls until lost in the distance.)

JOSEFA reads: *We, King of Arragon, in honor of the marriage of our daughter, the Princess Micaela, with his highness, Don Gaetan, Duke of Madeira, order that rejoicings shall take place in our good city.*

What de-

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics "What de-" are written at the end of the first vocal line.

- light!..... This gay oc - ca - sion! We all will share this cel - e - bra - tion! We'll lightly

The second system continues the musical score. The vocal staves show the lyrics "- light!..... This gay oc - ca - sion! We all will share this cel - e - bra - tion! We'll lightly". The piano accompaniment continues with chords and melodic lines.

dance,. We'll gai-ly sing, Ah! how we'll make the green woods ring.....

The third system concludes the musical score. The vocal staves show the lyrics "dance,. We'll gai-ly sing, Ah! how we'll make the green woods ring.....". The piano accompaniment continues with chords and melodic lines.

JOSEFA continues to read, accompanied as before: The young girls who are to be married on this festal occasion, will, according to custom, be married at the treasury's expense, and in the evening, during the bridal feast, they will wait upon the Princess, our august daughter.

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The treble staff begins with a *dim.* (diminuendo) marking and features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a *fp* (fortissimo piano) marking.

The second system of music includes vocal lines and piano accompaniment. The vocal lines are on two treble clef staves, with the lyrics: "Ah! what de-light,..... what hon-or high!..... To serve the Prin - ces, and Prin -". The piano accompaniment is on two staves (treble and bass clef). The vocal melody is marked with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The third system of music continues the vocal and piano accompaniment. The vocal lines are on two treble clef staves, with the lyrics: "- cess - - es, To see the robes..... of grand highness - es, With great good will we'll go and". The piano accompaniment is on two staves (treble and bass clef). The vocal melody continues with a forte (*f*) dynamic. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous system.

Jos.

Meanwhile, we all..... will gather

try.

dim.

now..... These blos-soms sweet, of snow - y white - - ness, For

SOPRANO.

'tis our pri - vi - lege, and cus - tom thro' po - lite - ness. What is this cus -

How now; how now! do you not of it know?
- tom? Faith, not

p

TWO OTHERS. **TWO OTHERS.** **f TUTTI.**
I! Nor do I! Nor do I No, nor
ANOTHER. **TWO OTHERS.** **f**
Nor do I, Nor do I, No, nor

Jos.
Well, then, give heed,..... While I shall show.

I

AT THE GRAND WEDDINGS.

Allegro.

f

The piano introduction consists of five measures. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

JOSEFA. 1st. verse.

At the grand

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics 'At the grand' are positioned below the vocal line.

wed - dings of prin - cess - es, 'Tis a rule, none to change has

p

The second line of the song continues the vocal melody and piano accompaniment. The lyrics 'wed - dings of prin - cess - es, 'Tis a rule, none to change has' are positioned below the vocal line.

power, This park sup - plies to all High - ness - es The sweet bou -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics 'power, This park sup - plies to all High - ness - es The sweet bou -' are positioned below the vocal line.

- quet of or - ange flowers; And on the eve of such in -

- va - sions 'Tis, that maids come here to this wood,..... Yet none are

ask'd on these oc - ca - sions, But those not on - ly fair but good, yes, those not

on - ly fair but good!..... For this pure flower is

em - blem - at - ic, And to cull its bloom,..... A maid must

prove, by rules em - pha - tic, Her right to it as - sume..... This have

you right this flower to assume? This have you?
 Yes, we have right this flower to assume! Yes, we
 Yes, we have right this flower to assume! Yes, we

f

right to wear this pure bloom? This have you? this have you, right to

have right to wear this pure bloom! Yes, we have, right to

have right to wear this pure bloom! Yes, we have, right to

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "right to wear this pure bloom? This have you? this have you, right to". The second staff is another vocal line with lyrics: "have right to wear this pure bloom! Yes, we have, right to". The third staff is a vocal line with lyrics: "have right to wear this pure bloom! Yes, we have, right to". The fourth staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. A dynamic marking of *f* (forte) is placed above the first staff.

wear this pure bloom? You all must have the right to wear this bloom!

wear this pure bloom? Yes, yes, we have the right to wear this bloom!

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "wear this pure bloom? You all must have the right to wear this bloom!". The second staff is another vocal line with lyrics: "wear this pure bloom? Yes, yes, we have the right to wear this bloom!". The third staff is a vocal line with lyrics: "wear this pure bloom? Yes, yes, we have the right to wear this bloom!". The fourth staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. A dynamic marking of *f* (forte) is placed above the third staff.

The third system of the musical score consists of two staves, both piano accompaniment with treble and bass clefs. The top staff features a melodic line with eighth notes, and the bottom staff features a bass line with chords. A dynamic marking of *f* (forte) is placed above the top staff.

JOSEFA. 2d. verse.

Maids who would

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with a simple harmonic accompaniment.

cull the or - ange blos - soms Must hand - some be, as well as

The second system continues the vocal line with a half note B4, a quarter note C5, and a quarter note D5. The piano accompaniment includes a piano dynamic marking (*p*) and continues with similar rhythmic patterns.

good, Whose ev - er pure and spot - less bo - soms all gross temp -

The third system features a vocal line with a half note E5, a quarter note D5, and a quarter note C5. The piano accompaniment continues with a steady harmonic accompaniment.

- ta - tions have with - stood. Thus, if a sin - gle one a -

The fourth system concludes the vocal line with a half note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a consistent harmonic accompaniment.

- mong you, Has haplessly once gone a - stray,..... You will

pp

see the pure, snowy blos - soms Turn black when touched, and frailty be - tray, By turn - ing

p

black, her fault be - tray!..... For this pure flower is

mf

CHORUS.

em - blem - at - ic, And to cull its bloom,..... A maid must

prove, by laws em - pha - tic, Her right to it as - sume..... This have

you, right this flower to assume? This have you,
 Yes, we have right this flower to assume! Yes, we
 Yes, we have right this flower to assume! Yes, we

right this flower to assume? This have you? this have you, right this
 have right this flower to assume! Yes, we have, right this
 have right this flower to assume! Yes, we have, right this

flower to as - sume? Have you the right, the right to wear this bloom?

flower to as - sume? Have you the right, the right to wear this bloom?

f

ANITA. Ah! mon Dieu! is all that true?

JOSEFA. Well! perhaps— are you afraid? (*Laughter.*)

CHORUS. (*Resumes.*) For this pure flower, &c.

ANITA. I really think it is a great honor to be married at the government's expense.

PEPA. And to gather from the same orange-trees the princess' bouquet and our own.

DOLORES. But they say that in other times, they gave a dowry besides.

JOSEFA. I have heard it said, by my father, who was gardener to the palace.

INEZ. That was a good custom— and we must get up a petition for its renewal.

ANITA. Look here, Josefa, you are not going to be married, and have no interest in the matter, but you ought, all the same, to get it up for us.

ALL. Yes, yes!

JOSEFA. I should like nothing better. (*Goes into the house for writing materials.*)

DOLORES. How shall we word it?

INEZ. Put it in the smallest possible shape— great people are always in a hurry.

ANITA. Yes, but we must put everything in, meanwhile. (*They all group themselves around JOSEFA, who has returned with*

pen, ink and paper, and has seated herself at a rustic table)

PEPA. It is a simple matter!

DOLORES. We are young brides— (*JOSEFA writes.*)

INES. Each about to take a husband—

PEPA. We are not rich—

ANITA. To establish ourselves, there are expenses to be met.

DOLORES. Oh! yes, indeed there are—

PEPA. But when there is a dowry—

ANITA. It is the best aid to happiness in the house—

PEPA. Of course—

JOSEFA. (*Who has written it all.*) Well, that is very well.

DOLORES. You think so?

JOSEFA. Certainly!

INEZ. Let us sign it then.

ALL. Yes, let us sign it. (*They all sign it.*)

ANITA. How shall we send it to the princess?

PEPA. Simply enough; when we go to carry our flowers. (*They take up their baskets*)

DOLORES. That is perfect— in the midst of flowers—

JOSEFA. (*Looking to the right.*) Here are the palace guards! Be off with you!

ANITA. All right! And we'll come and give an account of our embassy. (*They go off, carrying their flowers. JOSEFA returns to the house.*)

WE GUARD THE PALACE.

No. 2. Guards' Chorus.

SCENE III.

BRIGADIER BALDOREMO and MORALES

Allo. Moderato.

The musical score consists of three systems of piano accompaniment and two systems of vocal parts. The piano accompaniment is written for grand piano in G major and common time, starting with a piano (*p*) dynamic. The vocal parts are for Morales (Tenors) and The Brigades (Basses), both starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "We guard the palace night and".

MORALES. with the Tenors. *mf*

THE BRIG. with the Basses. *mf*

We guard the pal - ace night and

day,..... To call of du - ty ev - er trus - ty,.... With

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "day,..... To call of du - ty ev - er trus - ty,.... With". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

burn - ished weap - ons nev - er rus - - ty,..... Mous -

The second system continues the musical score. The vocal line lyrics are: "burn - ished weap - ons nev - er rus - - ty,..... Mous -". The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-

The third system concludes the musical score. The vocal line lyrics are: "- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-". The piano accompaniment features a more active right hand with some melodic lines and chords. A dynamic marking of *f* (forte) is present above the vocal line and below the piano accompaniment in this system.

way. When our charm - ing Prin - cess ad - van - ces,

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'way. When our charm - ing Prin - cess ad - van - ces,'. The middle staff is the vocal line in bass clef. The bottom two staves are the piano accompaniment, with a forte dynamic marking 'sfz' in the first measure and a piano dynamic marking 'p' in the second measure.

'Gainst the rab - ble take we our chan - ces, Driv - ing a - way, with

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics ''Gainst the rab - ble take we our chan - ces, Driv - ing a - way, with'. The middle staff is the vocal line in bass clef. The bottom two staves are the piano accompaniment, with a forte dynamic marking 'f' in the first measure and a piano dynamic marking 'p' in the second measure.

an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs. the

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs. the'. The middle staff is the vocal line in bass clef. The bottom two staves are the piano accompaniment, with a piano dynamic marking 'poco f' in the first measure and a piano dynamic marking 'Poco. f' in the second measure.

p cats, The dogs, the cats, and vul - gar crowd,..... *poco. f* The

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'cats, The dogs, the cats, and vul - gar crowd,..... The'. The bottom two staves are for the piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *p* (piano) and *poco. f* (poco fortissimo).

dogs, the cats, the dogs, the cats and vul - gar

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'dogs, the cats, the dogs, the cats and vul - gar'. The bottom two staves are for the piano accompaniment. The music continues in the same key and time signature.

crowd We drive a - way, we drive a - way, With an - gry voi - ces

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'crowd We drive a - way, we drive a - way, With an - gry voi - ces'. The bottom two staves are for the piano accompaniment. The music continues in the same key and time signature.

loud, We drive a-way the dogs, the cats, the vul - gar crowd.

THE BRIGADIER.

loud, We drive a-way the dogs, the cats, the vul - gar crowd. Morales,

ff *mf*

MORALES. **THE BRIGADIER.** **MORALES.**

here! How now! You know the gen'ral or - der! Yes! yes! Important post! I shall be

THE BRIGADIER.

worthy. When the Princess is passing thro' the wood, Let no man lift his eyes; Be this rule well understood.

p

MORALES.

Or - der arms of your halberd bear - ers! Well my du - ty I know, as I'll not fail to

The first system of the score includes a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "Or - der arms of your halberd bear - ers! Well my du - ty I know, as I'll not fail to". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with trills in the right hand.

show, Well my du - ty I know, as I'll not fail to show.

THE BRIGADIER.

Move farther off, and wait below, Move far - ther

The second system continues the vocal line with the lyrics "show, Well my du - ty I know, as I'll not fail to show." It then introduces a new section titled "THE BRIGADIER." with the lyrics "Move farther off, and wait below, Move far - ther". The piano accompaniment continues with similar rhythmic patterns and trills.

TUTTI. *mf*

We guard the pal - ace night and

TUTTI. *mf*

off, and wait be - low.

The third system features a tutti section marked *mf*. The vocal line includes the lyrics "We guard the pal - ace night and" and "off, and wait be - low." The piano accompaniment provides a steady accompaniment with chords and moving lines in both hands.

day,..... To call of du - ty ev - er trus - ty,.... With

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "day,..... To call of du - ty ev - er trus - ty,.... With". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and quarter notes, with some rests and dynamic markings like accents.

burn - ished weap - ons nev - er rus - - ty,..... Mous -

The second system continues the musical score. The vocal line lyrics are: "burn - ished weap - ons nev - er rus - - ty,..... Mous -". The piano accompaniment continues with similar rhythmic patterns and chord structures. The music maintains the same key signature and time signature.

- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-

The third system concludes the musical score. The vocal line lyrics are: "- tach - es fierce, and mien so crus - ty,.... We drive in - trud - ers all a-". The piano accompaniment features a more active bass line and includes dynamic markings such as *f* (forte). The music ends with a final chord in the piano part.

way. *p* When our charm - ing Prin - cess ad - van - ces,

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, starting with a rest followed by the lyrics 'way. When our charm - ing Prin - cess ad - van - ces,'. The middle staff is the bass line in bass clef, also starting with a rest. The bottom two staves are the piano accompaniment in grand staff. The piano part begins with a forte dynamic (*sfz*) and then transitions to a piano dynamic (*p*) for the rest of the system.

'Gainst the rab - ble take we our chan - ces, *f* Driv - ing a - way, with

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics ''Gainst the rab - ble take we our chan - ces, Driv - ing a - way, with'. The middle staff is the bass line in bass clef. The bottom two staves are the piano accompaniment in grand staff. The piano part features a forte dynamic (*f*) throughout the system.

an - gry voi - ces loud, with an - gry voi - ces loud,.... *dim.* The dogs, the

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'an - gry voi - ces loud, with an - gry voi - ces loud,.... The dogs, the'. The middle staff is the bass line in bass clef. The bottom two staves are the piano accompaniment in grand staff. The piano part features a *dim.* (diminuendo) dynamic marking throughout the system.

p

cats, The dogs, the cats, and vul - gar crowd,..... The

dogs, the cats, the dogs, the cats and vul - gar

mp

crowd, We drive a - way, we drive a - way, With an - gry voi - ces

pp

loud, We drive a - way the dogs, the cats, and vul - gar

loud, We drive a - way, the dogs, the cats, and vul - gar

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs, with a brace on the left. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal lines feature a mix of eighth and quarter notes, with some rests. The piano accompaniment includes chords and moving lines in both hands.

crowd.

crowd,

morendo.

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs, with a brace on the left. The vocal lines have rests for the first two measures, followed by the word "crowd." and "crowd,". The piano accompaniment features a *morendo* marking and includes chords and moving lines in both hands. The music is in a key with one sharp (F#) and a 2/4 time signature.

The third system of the musical score consists of two staves for piano accompaniment in treble and bass clefs, with a brace on the left. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano accompaniment includes chords and moving lines in both hands, concluding the piece with a double bar line.

SCENE IV.—*Guards march off. MORALES, then JOSEFA.*
 MOR. (*Stands sentry a moment, looks to the right and left, then, seeing no one, goes and knocks at the window of JOSEFA.*)
 Alone at last! Josefa, Josefa!
 JOS. (*Opens the window.*) Morales, you here?
 MOR. Yes, I arranged with my comrades to be placed as sentry under your window.
 JOS. Ah! that is nice! The princess, then, is coming this way?
 MOR. That is to say—they are going to bring her here. You know well enough that she is not allowed to take a single step without being accompanied by the Cam rera Major, and her maids of honor.
 JOS. Yes, that is etiquette. No joke for her is that etiquette!

MOR. And that Camérera!—She is a nuisance; she is not a woman; she is a gendarme! If she saw me talking with you, she would have me put under arrest.
 JOS. Beware of her!
 MOR. I keep my eyes open. You understand that I have no desire to catch a punishment. That would retard still farther my advancement.
 JOS. And thus postpone our marriage.
 MOR. As you say—since my Colone! does not permit starting a household, except on an up-grade.
 JOS. Simple guards must be patient waiters.
 MOR. Or wait very impatiently. Oh! if I could but kiss you once.
 JOS. Take care, they are coming! (*MORALES runs off quickly, and goes off to resume his post.*)

SCENE V.—*The PRINCESS MICAELA, DONNA SCOLASTICA, BALLESTERAS, Ladies in waiting, Pages. MORALES in the background, presents arms, motionless and silent all through the scene.*

THIS HOUR FOR WALKING.

No. 3. Chorus and Melody.

Tempo di minuetto.

The musical score is written for piano and consists of three systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins with a dynamic marking of *mf*. The melody in the treble clef is characterized by a series of chords and moving lines, while the bass clef provides a steady accompaniment with chords and single notes. The second and third systems continue the piece, maintaining the same musical style and tempo.

SCOLASTICA, with the Sopranos.

mf

This hour for walk - ing is in or - der While sun - shine


mf

gay Ri - pens the gold - en fruits that bor - der This ver - dant


way Through gar - dens, where her Roy - al High - ness bash - ful - ly

strays 'Mid leaf - y shades to hide her shy - ness, Take we our

ways. This hour for walk - ing is in or - der, While sun - shine



gay Ri - pens the gold - en fruits that bor - der This ver - dant



way....

mf



MICHAELA. (*Aside.*)

I am



here! But will for - tune smile [my plans to bless? And may I

mp

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "here! But will for - tune smile [my plans to bless? And may I". The piano part starts with a mezzo-piano (*mp*) dynamic.

MELODIE.

count up - on suc - cess?

dolce.
p

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "count up - on suc - cess?". The piano accompaniment features a melodic line in the right hand and harmonic support in the left hand. The tempo/mood is marked *dolce.* and the dynamic is *p*.

à volonté.

This system shows the piano accompaniment for the second system. The right hand has a complex, flowing melodic line with many sixteenth notes, marked *à volonté.* The left hand provides a steady harmonic accompaniment.

MICAELA. *espress.*

'Neath these branch - - es wide - ly

p
Ped. *

This system introduces a new vocal part, MICAELA, with the lyrics: "'Neath these branch - - es wide - ly". The piano accompaniment is marked *espress.* and *p*. The system ends with a *Ped.* (pedal) instruction and an asterisk (*).

spread - - ing, For an in - stant we'll re - pose..... Fresh - er

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

shade these leaves are shed - - ding, Sweet-er per - fume breathes the

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

rose! Sweet-er per - fume breathes the rose.....

Ped. * *pp*

animez.
Day - dreams that young maidens vis - - it,.... Seem 'mid these blos - soms more
animez.

mf

fair, Rev' - ries here, with bright - er sun - shine, Are our

cas - tles in the air. Day-dreams that young maidens vis - it, Are here our

rall.

suivez.

a tempo.

cas - tles in the air.

SCOLASTICA, with the Sopranos. 1st SOPRANO.

'Neath these branch - es wide - ly

2d SOPRANO.

'Neath these branch - es wide - ly

a tempo.

p

p

Ped.

*

1st & 2d SOPRANOS.

spread - - ing, For an in - stant we'll re - pose Fresh - er

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

1st SOPRANO.

shade these leaves are shed - - ding, Sweet-er per - fume breathes the

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

2d SOPRANO.

MICHAELA.

Sweet-er per - fume breathes the rose!
 rose..... More sweet the rose! 'Neath these branches wide - ly

Ped. *

molto cres.

molto cres.

p Here we'll re - pose; *p* More sweet the
spreading, We will re - pose; Fresh - er shade these leaves are shed - ding, *p* More sweet the

p *p*

This system contains the first two lines of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "Here we'll re - pose; More sweet the spreading, We will re - pose; Fresh - er shade these leaves are shed - ding, More sweet the". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *p* and *pp*.

rose, *pp* More sweet the rose, *tr* More sweet the rose.....
rose, *pp* More sweet the rose, *pp* More sweet the rose.....
rose, *pp* More sweet the rose, *pp* More sweet the rose.....

This system contains the second two lines of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line continues with the lyrics: "rose, More sweet the rose, More sweet the rose.....". The piano accompaniment continues with two staves. Dynamics include *pp* and *tr* (trill). The system concludes with a double bar line.

MICA. It is a capital place for a talk here. (*to the pages.*) Give seats to those ladies.

SCOL. (*Making signs to the pages not to move.*) We do not sit down in presence of your highness.

MICA. But suppose I allow it?

SCOL. Etiquette forbids it. I am the chief lady in waiting.

MICA. So be it! we won't talk then. (*aside*) We'll turn off her attention. (*Aloud, approaching JOSEFA'S cottage.*) Oh! what lovely flowers! how nice to make a bouquet of them. (*She goes to pluck a flower.*)

SCOL. (*Interposing herself.*) Your highness must not pick them herself. I will order a chamberlain.

MICA. It is not worth while. (*aside*) I have not succeeded. (*aloud to SCOL*) In truth, you are very rigid!

SCOL. I fulfil the duties of my charge.

MICA. Yes, you fulfil them! except, when by chance you go to sleep, as you did the other night

SCOL. Could I have gone to sleep!

MICA. Oh! I find no fault—quite the contrary—for it gave me the chance of descending to the terrace.

SCOL. What—alone!

MICA. Quite alone! And from there I saw some young persons who played—what do you call that game? Ah! hot cockles!

SCOL. Hot cockles! Ah! fie.

MICA. You don't like that game? Well, I don't know what caprice

came into my head, but in my turn, I felt an inclination to annoy you a little.

SCOL. Me, Princess!

MICA. Yes, I wanted to see you playing with these ladies, as the peasants played the other night.

SCOL. What! at hot cockles! never! (*scandalised.*)

MICA. Very well. Then, since you refuse me that pleasure, I will inform my father that you go to sleep instead of keeping watch on me.

SCOL. But, princess, that would compromise my position.

MICA. And I will add that you snore.

SCOL. I snore!

MICA. Very loud, too! Well, have you decided?

SCOL. Princess, your wishes are orders.

MICA. Now begin! you are it!

SCOL. I am it!—what?

MICA. Turn your back, and hold out your hand.

SCOL. That I—Oh! my ancestors. (*to MORALES.*) Go further away, sentry! (*Morales moves off.*)

MICA. (*to ladies of honor.*) Ladies, be careful that all goes loyally.

SCOL. What a position for a grand lady in waiting! (*She lowers her head in the hands of two maids of honor, who approach her.*)

MICAELA during that time, stealthily places a bit of ribbon among the flowers before JOSEFA'S window.)

MICA. (*Aside.*) 'Tis done! just in time.

SCENE VI. *The same. The KING. (The King arrives furious. He stops, seeing the Camérera, who with her back turned towards him, holds out her hand, which he slaps vigorously on the palm.)*

No. 3. Bis. Sortie.

SCOL. (*turning round quickly.*) 'Tis you! (*then recognizing him.*) The King!

THE KING. 'Tis you I am in search of, Camérera! I have two words to say to you. Leave the princess with her maids of honor, (*to*

MICAELA, (*kissing her on the brow.*) Good morning, my daughter! Now go away, my child, go! (*aside.*) She is charming! (*MICAELA departs, escorted by her maids of honor.*)

CHO. (*resumed*) 'Neath these branches, &c.

1o Tempo.

The musical score is written for piano and consists of two systems. The first system is marked '1o Tempo.' and begins with a mezzo-forte (mf) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of chords and melodic lines in both the right and left hands. The second system continues the piece, showing more complex rhythmic patterns and chordal textures. The score concludes with a double bar line.

SCENE VII. *The KING. SCOLASTICA, then DON MOSQUITOS.*MOSQUITOS. (*Arriving out of breath.*) Sire!

KING. Yes,— I know,— you have failed! Stay! you are not in the way

SCOLASTICA. What brings your majesty here contrary to custom?

KING. This!— I will take no roundabout way—the prince has disappeared.

SCOLASTICA. Is it possible!

MOSQUITOS. Yes, it is possible!

LOST AT THE LATEST MOMENT.

No. 4. Couplets of the King.

Allo. ♪

THE KING.

PIANO.

1st Coup. Lost at the
2d Coup. Oft husbands,

la - test mo - ment, Fled is my son - in - law; Just when in roy - al fash - ion,
wed - lock cheat - ing, Run from their wives a - way, But 'tis a strange pro - ceed - ing,

I looked a prize to draw. Had Prov - i - dence designed him A pug, or
For this young bridegroom gay. My fear is, per - ad - ven - ture, That some re -

par - ro - quet, Tom - cat, or Mar - mo - set, A per - son - al might find him;
 - port - er may In jour - nal - is - tic way; Re - late the whole ad - ven - ture.

But et - i - quette's strict law, That kings must hold in
 What laugh - ter it would draw, If ev - 'ry - where one

awe, For - bids a prom - ise bind - ing. "Large re - ward for find - ing, A
 saw A king - ly prom - ise bind - iug. "Large re - ward for find - ing, A

lost son - in - law!
 lost son - in - law!

KING. He has slipped out of our hands. Impossible to find him!

He is not a prince, he is an eel!

SCOL. Ah, sire, your Majesty astonishes me!

KING. Well, I don't astonish myself! I never, never do that. Besides, I was forewarned! I knew that the prince, while having the air of obeying the king, his august father, in reality cared little to marry my daughter.

SCOL. Truly!

KING. He is an original. He wanted to make a love match, — to choose a wife for himself, — like any commoner, without caring for the balance of power in Europe.

SCOL. Oh, sire! who could have supposed it?

KING. Nobody; 't is a state secret. I unfold it to you, but it is only because I cannot do otherwise. Were it not for that —

SCOL. I am no less flattered!

KING. That does not matter. Just see how grave the affair is! The king, his august father, — the father of my son-in-law, — had atrociously beaten our armies. He held the half of our states, and the European balance of power was disturbed. But I found a way to arrange all that. I proposed my daughter to him, for his son. We agreed. The peace is signed, the marriage fixed, and then, at the moment of being presented to me, nobody comes! The eel — I should say the prince — has disappeared!

SCOL. If any one had thought of mistrusting him!

KING. But I mistrusted him myself. I am always mistrusting people. The escort of honor which I sent to him was despatched only to watch him.

Mos. My troop of bombardiers! A chosen corps!

KING. Well, he allowed himself to be placed there in your chosen corps, yourself included, and stupidly, too. (*To SCOLASTICA.*) Just figure to yourself that I, this morning, after a restless night, started off to meet my son-in-law. Suddenly I saw a cloud of dust. In it was he, followed by his brilliant escort, dusty but splendid. I advanced and held out my hand. He opened his mouth and shouted, "Left wheel, close column, gallop, march!" (*To MOSQUITOS.*) And you and your bombardiers followed him into the wood.

Mos. The habit of obeying orders, sire! A chosen corps!

KING. Once in the wood, he has escaped you.

Mos. Oh! but we shall retake him, sire!

KING. I hope so; at last! That is not all of it. Listen to me, *camérera*; the princess must suspect nothing of this! That would be the devil to pay; you must make some pretext for telling her to shut herself up in her oratory for an hour or two. You will let no one have access to her. Meanwhile we 'll keep on the lookout; he cannot be far away!

Mos. Not far!

KING. And to think that all the dignitaries are come together; that the grand *entrée* is fixed for four o'clock; it is three now,

and the bridegroom has failed us. (*SCOLASTICA raises her arms to heaven.*) Order arms! 't is useless. You have understood? Execute my orders, and let nobody suspect anything. Go! (*SCOLASTICA goes out.*)

SCENE VII.

The KING, MOSQUITOS; then BALDOMÉRO, MORALES, platoon of Guards.

KING. Now, colonel, bestir yourself! You stand there like a stump.

MOSQUITOS. A noble stump, nevertheless, sire! for my ancestors.

KING. There is no question of them! Beat the bush; send out a company, — two companies; seeing that I am forced to track my son-in-law like a common rabbit!

BAL. (*enters, sees the KING.*) The King! halt.

KING (*to MOSQUITOS.*) Come, now; good! What is all that?

Mos. The relief guard, sire!

KING. (*Aside.*) All right! don't look vexed; a monarch must never seem — (*Aloud.*) Ah! 't is you, my braves; very well, very well! I am content; quite content! Brigadier, 't is a festival to-day; do not refuse any favors to your men. (*BALDOMÉRO salutes with his sword.*) (*To MOSQUITOS.*) And now, — more than forty-five minutes — Attention! Bombadier Mosquitos, forward, quick time, mar-r-r-ch! (*He goes out, followed by MOSQUITOS.*)

SCENE VIII.

BALDOMÉRO, MORALES, Guards; then JOSÉFA.

BAL. You have heard, messieurs, that in honor of the princess's marriage there will be leaves granted for everybody. Break ranks!

MOR. Well, then, my brigadier, instead of returning to the inn I beg you will allow me to remain here, near my promised bride!

BAL. How! your promised bride!

MOR. Yes, she lives here. (*Knocks at the door.*) Joséfa, you can come out. (*JOSÉFA appears.*)

BAL. Ah! that is your bride; that young girl?

Jos. At your service. Mr. Brigadier, and if your men here have need to refresh themselves, I have all that will be wanted.

BAL. That is not to be refused, my fair damsel. (*JOSÉFA returns to the house.*) (*To MORALES.*) She is charming, that young girl!

MOR. I flatter myself so, brigadier!

Jos. (*returns with bottles and glasses.*) Here you are, gentlemen!

BAL. Thanks, my charmer!

Jos. And you, Morales, help me do the honors.

MOR. Willingly. Come, gentlemen, let us drink to my Joséfa.

BAL. Yes, yes! to Joséfa.

ALL. To Joséfa!

SOLDIERS SAY.

No. 5. Drinking Song.

Vivo.

The first system of the piano accompaniment is written in 2/4 time with a key signature of one flat (B-flat). It begins with a *f* dynamic marking. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with chords.

The second system continues the piano accompaniment with similar chordal and rhythmic patterns in the right hand and a consistent bass line in the left hand.

The third system of the piano accompaniment maintains the established musical style with chords and rhythmic figures in both hands.

MORALES. *f*

The 'MORALES' section features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line includes the lyrics "Sol - - - diers say,". The piano accompaniment starts with a *mf* dynamic marking and provides harmonic support for the vocal melody.

af - ter long pa - rad - ing, With rays of sun - shine o - ver head.....

TENORS. *f*

With rays of sun - shine o - ver head.

BASSES. *f*

With rays of sun - shine o - ver head.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "af - ter long pa - rad - ing, With rays of sun - shine o - ver head.....". Below the vocal line, there are two staves for Tenors and Basses, both marked with a forte (*f*) dynamic. The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocalists.

They must have pour'd a draught per - suad - ing, A generous wine of ro - sy red.....

A

A

The second system of the musical score continues the vocal line with the lyrics "They must have pour'd a draught per - suad - ing, A generous wine of ro - sy red.....". The piano accompaniment continues with a grand staff. The system concludes with two instances of the letter "A" positioned below the piano staves, likely indicating a repeat or a specific performance instruction.

mf

..... But, if 'tis the hand of a
 gener - ous wine of ro - sy red.
 gener - ous wine of ro - sy red.

maid - - en, That.... fills his gob - - let to the brim,

f

With de - - light his brave soul is la - - den; For he has

all that pleas - es him. Ah!...

For all he has, that pleas - es him.

For all he has, that pleas - es him.

f *dim.*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle two staves are a piano accompaniment. The piano part begins with a forte (*f*) dynamic and ends with a diminuendo (*dim.*) dynamic. The key signature has one flat (B-flat), and the time signature is 4/4.

..... Fill, Jo - sé - fa, red or

p

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a steady eighth-note accompaniment. The dynamic is piano (*p*). The key signature has one flat, and the time signature is 4/4.

white, Your health we'll drink! Com - rades, we'll to beau - ty bright Our

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part continues with the eighth-note accompaniment from the previous system. The key signature has one flat, and the time signature is 4/4.

f

glass - es clink. Pour us wine, then, red or white, Your health we'll drink! Comrades,

f

Pour us wine, then, red or white, Your health we'll drink! Comrades,

f

Pour us wine, then, red or white, Your health we'll drink! Comrades,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

Pour out bumpers flow - ing, red and white, Pour bumpers for us, ro - - sy glowing. Then we'll

cres.
drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

cres.
drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

cres.
drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

cres.

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

f

MORALES. *f*

Sol - - dier life,

mf

brave is, all con - tents him; Of dan - ger he is ne'er a - fraid.

TENORS.
Of dan - ger he is ne'er a - fraid.

BASSES.
Of dan - ger he is ne'er a - fraid.

f

Detailed description: This system contains the first vocal phrase. It features a vocal line with lyrics, a Tenors' part, and a Basses' part. The piano accompaniment is shown in grand staff notation with a forte (*f*) dynamic marking.

But when thirst wor - ries and tor - ments him, His val - or less by half is made, ..

His

His

mf *f*

Detailed description: This system contains the second vocal phrase. It features a vocal line with lyrics, a Tenors' part, and a Basses' part. The piano accompaniment is shown in grand staff notation with mezzo-forte (*mf*) and forte (*f*) dynamic markings.

mf

..... Sol - - dier boys a - - - dore fe - male

val - or less by half is made.

val - or less by half is made.

mf

beau - - ty, And to kneel be - fore two fine eyes;

f

Flames he'd pass as a pleas - ant du - - ty, For love and

f

wine, his gods com - prise. Ah !...

For love and wine, his gods com - prise.

For love and wine, his gods com - prise.

f *dim.*

..... Fill, Jo - sé - fa, red or

p

white, Your health we'll drink! Com - rades, we'll to beau - ty bright Our

f

glass - es clink. Pour us wine, then, red or white, Your health we'll drink! Comrades,

f

Pour us wine, then, red or white, Your health we'll drink! Comrades,

f

Pour us wine, then, red or white, Your health we'll drink! Comrades,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

sf p

we'll to beau - ty bright, Our glass - es clink! Fill us bumpers, bumpers, bumpers, bumpers,

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

Pour out bumpers flow - ing, red or white, Pour bumpers for us, white, or glowing. Then we'll

sf p

sf p

sf p

sf p

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

drink it, comrades, clink it, drink it, comrades, drink it, clink it; Pour us out a bump - er, pour us

cres.

cres.

cres.

cres.

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting, with the lyrics "out a bump - er, Boys, we'll drink to - night, To beau - - ty bright!" written below each. The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. The key signature is one flat (B-flat major or D minor).

.....

.....

.....

.....

The second system of the musical score continues the vocal and piano parts. It features four staves: two vocal staves with dotted lines indicating the continuation of the vocal lines, and two piano staves. The piano accompaniment continues with a similar rhythmic pattern, including chords and melodic fragments. The key signature remains one flat.

The third system of the musical score consists of two piano staves (treble and bass clef). It continues the piano accompaniment from the previous systems, featuring chords and melodic lines. The key signature remains one flat.

BAL. (*To his men.*) Come boys! (*to MORALES.*) you stay here?
 MOR. Well—yes, my brigadier, since you allow me.
 BAL. All right! I understand your motive. Above all, since I have seen your lady-love.
 Jos. Mr. Brigadier is very amiable.

BAL. Especially, when he is going away; is it not so, little one? It is quite natural! Come on, the rest of you! shoulder arms and forward, march! (*resumption of the Sortie by the Orchestra. MORALES gives his halberd to one of his comrades. The guards march off with the Brigadier.*)

No. 5. Bis.

SORTIE.

Vivo.

SCENE X.—MORALES, JOSEFA.

MOR. At length we are by ourselves, we two—while awaiting a day when we shall be still more by ourselves; still more face to face!
 Jos. (*lowering her eyes.*) That will come!
 MOR. My darling Josefa! how charming you are!
 Jos. You think so?
 MOR. I really think so! fresher than flowers. Say now, is it to-day again, that you will give me one of those lovely roses?
 Jos. If you like! (*She goes to the rose bush by herself, and sees the signal.*) Oh!
 MOR. Happily, we have time before us.
 Jos. Yes, we have time, but you must go away, now.
 MOR. How—must go away?
 Jos. Yes, go away—just now.
 MOR. But it is not two minutes—
 Jos. 'Tis all the same—
 MOR. But why do you wish to be left alone?
 Jos. (*embarrassed.*) Why—for nothing.
 MOR. (*seeing the ribbon in her hand.*) What ribbon is that? a signal, perhaps!

Jos. And suppose it should be?
 MOR. From some lover? Ah! Josefa! if ever—
 Jos. Jealous pate! (*she laughs in his face.*)
 MOR. Well no—I am all confidence—but tell me all about it!
 Jos. You swear to be silent? well! this ribbon is a signal, announcing to me that the princess Micaela is coming here, to talk with me.
 MOR. Here! the princess! who never goes out, unless accompanied by her ladies!
 Jos. Precisely so! It is that which depresses her, the poor lady Micaela! so for distraction, and to rest herself from all court ceremonies, she comes here sometimes disguised.
 MOR. Disguised?
 Jos. Eh! yes! I have loaned her one of my robes, and when she knows she will not be disturbed or noticed, she leaves all her beautiful surroundings and comes to talk with me, or take me to walk with her.
 MOR. Who would ever have suspected that! (*looking out back.*) 'Tis true, all the same, one would say that is she coming now.
 Jos. Yes, it is she—be off!
 MOR. Only one kiss—
 Jos. (*pushing him away.*) Go along! (*he goes.*)

SCENE XI. MICAELA is unrecognisable, she has left off her powder and high heels, and wears a costume like that of JOSEFA
 MICAELA. Josefa, are you alone? MICAELA. So much the better.
 JOSEFA. Yes!

AH! LIFE 'TIS OF A SLAVE.

No. 6. Rondeau.

Allegro.

MICAELA.

Ah! life 'tis of a slave, My own Jo - se - fa brave, This

court - ly mas - que - ra - ding; I 'scape the tire - some crew, And

steal an hour or two, My bore - dom thus e - va - ding! As

toward the pal - ace gate, We march'd in sol - emn state, The sud - den whim pos - sess'd me To

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "toward the pal - ace gate, We march'd in sol - emn state, The sud - den whim pos - sess'd me To". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

send my train a - way, And roam the woods all day, Where no one could mo -

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "send my train a - way, And roam the woods all day, Where no one could mo -". The piano accompaniment maintains the same rhythmic pattern.

- lest me. A crowd of cour - tiers gay, of min - is - ters at

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "- lest me. A crowd of cour - tiers gay, of min - is - ters at". A piano dynamic marking (*p*) is present in the piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

bay, In pass - ing on me wait - - ed With fool - ish com - pli -

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "bay, In pass - ing on me wait - - ed With fool - ish com - pli -". The piano accompaniment continues with the same rhythmic and harmonic structure.

- ments, with speeches and comments, Were on this marriage sta - ted, At right, an

ad - mir - al, At left, a gen - er - al, The chief po - lice rav'd

mad - ly, The coun - cil - ors of state Filed in, both small and great, And

I was pun - ished bad - ly! - But old cam - ere - ra grand, Soon

1o Tempo.

1o Tempo.

p

set me free off hand, Who'd have be - lieved the sto - ry? And

stop - ping this mad crew, She led me safe - ly through, E'en to my o - ra - to - ry. "You'll

shut yourself in here, And noth - ing have to fear, In care of blessed

Ma - ry; She'll watch o'er you with care, To vex you none will

dare, In this, her sanc - tu - a - ry." Then in haste I put on this

robe of mod - est tone, And in a jiff was rea - dy; In a

whirl of de - light, Toward you I took my flight, By the pos - tern, all

stea - dy. And trembling with de-light, Toward you I took my flight, By ways all right, and

stea - - - dy. I'm free and find re - lief, In these, my skirts so brief, I

run, the dust I scat - ter, For - get - ting all, point blank, My

court - iers and my rank, The prayers and all that mat - ter. Ah!

life this of a slave, My dear Jo - se - fa brave, This court - ly mas - quer - a - ding, To

fly this tire-some crew, And take an hour or two, The fun of es - ca - pad - ing. My

own Jo - se - fa dear, Be - hold me near you here! Ah!..... My

dear, I'm free, be - hold me here!

own Jo - se - fa dear, I'm free, be - hold me here!

JOSEFA. And the old Camérera—

MICAELA. At the grand gate, while I escaped by the little one, of which you gave me the key.

JOSEFA. That leads to the woods.

MICA. Precisely so. Let us see now—what have you got to tell me? What news? Do they talk of my marriage? What do they say of the bridegroom? For all my subjects, as papa says, know him before I do. Have you had a glimpse of him?

JOSEFA. Oh, I have had a good look at him!

MICA. And how is he?

JOSEFA. A handsome cavalier!

MICA. Ah! So—

JOS. With an air frank and gay.

MICA. All right!

JOS. All the women think him handsome.

MICA. So much the better! Ah! if I could love him—think of that! I have been bored for so long a time, and now am about to have a husband,—handsome, young, and gay,—but it is like a dream! He will love me, too, will he not?

JOS. He would be hard to please, if he did not!

MICA. And then he—he will not, perhaps, hold on to etiquette forever. He will have some good moments. Ah, decidedly, marriage is a good invention!

JOS. Oh, yes!

MICA. What makes you sigh?

JOS. Ah! 'Tis that I, too, would like to be married.

MICA. (*Curious.*) So! With whom?

JOS. With a handsome soldier.

MICA. (*Imitating her.*) A handsome soldier. That was well said.

JOS. But they will not allow him to marry me, because he is not yet a brigadier.

MICA. Is that all? Give me his name, and the number of his company.

JOS. Would you condescend? Oh, how good you are! (*Shouts of laughter heard*)

MICA. Who is coming here.

JOS. (*Looking back.*) Ah! They are some young girls, the brides of to-morrow, you know. Now go away. If they should recognize you—

MICA. Bah! There is no danger. It will amuse me. But your handsome soldier?

JOS. (*Taking a letter from her pocket.*) Stay! Here is a letter from him. You will find in it the desired information. He talks to me of nothing else!

SCENE XII.—*The same.* INEZ, PEPA, DOLORES, ANITA, and young girls.

DOLORES. 'Tis too bad!

ALL. It is an injustice!

DOL. (*Seeing MICAELA*) Ah! You are not alone?

JOS. (*Hesitating.*) It is—

MICA. (*Whispering to her*) Your cousin!

JOS. It is my cousin!

PEPA. You have never spoken of her to us.

MICA. I came from the province for the marriage festivities!

DOL. Ah, yes! The festivities!

ANITA. They might have been made more gay for us.

INEZ. You know we did not succeed—

MICA. In what?

PEPA. We sent a petition to the princess.

MICA. To the princess?

ANITA. To ask of her a dowry, according to usage.

DOL. Then it is—and we may say it is—well gotten up. (*Gives petition to MICAELA.*)

MICA. Let me see it.

ANITA. We talked to a fine lady. (*Aping the ceremonial.*)

INEZ. (*Doing the same, and making three curtseys.*) Who carried our petition to the Camérera?

PEPA. Who sent us back to the fine lady.

DOL. Who told us that the princess was in retreat, in her oratory.

INEZ. And that nobody could speak with her.

MICA. (*During this time has approached the table, where JOSEFA has left pen and ink, and signs it unobserved.*) Well, it seems to me the fine lady explained at cross-purposes.

ANITA. Why so?

MICA. Because I see on your petition the word "granted," and the signature of the princess!

ALL. Let's see! Let's see! (*They all look.*) 'Tis true! Ah, what happiness! A dowry! A dowry!

ANITA. What good luck!

PEPA. Well, let us go and amuse ourselves!

DOL. Let us dance!

ANITA. Let us sing!

DOL. Who knows a rondo, to which we can dance?

MICA. (*To JOSEFA.*) A rondo? Do you recall one, Josefa, that we heard the other day?

JOS. The song of a young girl who wanted a husband of her own choosing?

MICA. That song ought to suit bravely; if you like, I will sing it for you. ALL. Yes! Yes!

A HUSBAND, MY DAUGHTER DEAR.

No. 7. Rondo.
Allegretto.

The piano introduction is in 2/4 time, marked *Allegretto*. It features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef is characterized by eighth-note patterns and rests, while the bass clef provides a steady accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic.

MICAELA. *1st. verse.*

The vocal line for Micaela's first verse is in 2/4 time, marked *Allegretto*. It is in the same key signature as the piano introduction. The melody is simple and melodic, with lyrics written below the notes. The piano accompaniment continues with a steady eighth-note pattern. The piece begins with a piano (*p*) dynamic.

A hus - band, my daughter dear, I've found you, to my lik - ing. Pa - pa, he's not

young, I fear, Nor with good looks strik - ing, Nor with good looks striking! Gold he has, in

store,— Wealth and honored station, What would you have more? I'd a husband

find, suit - ed to my mind. Neath ha - zel branch - es, dai - ly, We'll
1st SOP. *mf*

Neath ha - zel branch - es, dai - ly, We'll
2D. SOP. *mf*

piu. f

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a major mode and has a lively, dance-like character.

(They all dance, the princess with them.)

bolts or bars are made, That can make young love a - fraid! La la

bolts or bars are made, That can make young love a - fraid! La la la la

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The lyrics describe a magical barrier that frightens young love.

la

la

The first system of music consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (G major). It contains a single note 'la' followed by a dotted line. The second staff is another vocal line, also with a treble clef and key signature of two sharps, containing a single note 'la' followed by a dotted line. The third and fourth staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes.

MICHAELA.
2d. verse.

. . . Dear fa - ther, this is my friend, Let me now pre - sent you. Your choice I do

The second system of music consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (G major). It contains the lyrics: ". . . Dear fa - ther, this is my friend, Let me now pre - sent you. Your choice I do". The second and third staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes. The fourth staff is the bottom part of the piano accompaniment, with a bass clef and a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking 'p' is present in the first measure of the fourth staff.

not commend! I do, so con - tent you, I do, so con - tent you. Haste our hands u -

- nite! To our vows as - sent you, Wed - ded let us be! 'Fore all else, you

see, I must suit - ed be. Neath ha - zel branch - es, dai - ly, We'll

1st SOP. *f*

Neath ha - zel branch - es, dai - ly, We'll

2D. SOP. *f*

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No
 dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

(All dance.)

bolts or bars are made, That can make young love a - fraid! La la
 bolts or bars are made, That can make young love a - fraid! La la la la

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

la

la

The first system of the score consists of six measures. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a treble clef with a melody and a bass clef with a rhythmic accompaniment. The key signature is A major (three sharps).

MICAELA.

3d. verse.

. . . The fa - ther, who'd not re - lent, Swore he'd still op - pose her, His child to the

p

The second system of the score consists of six measures. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a melody and a bass clef with a rhythmic accompaniment. The key signature is A major (three sharps). The lyrics are: ". . . The fa - ther, who'd not re - lent, Swore he'd still op - pose her, His child to the". The piano part begins with a dynamic marking of *p* (piano).

convent sent, There they did en - close her, There they did en - close her; She, all day, moaned

there,— Hope did not com - pose her, Ta'en thus in a snare, But she, one dark

night, with her love took flight. *pp* Neath ha - zel branch - es, dai - ly, We'll

1ST SOP. *pp* Neath ha - zel branch - es, dai - ly, We'll

2D. SOP. *pp*

dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No
 dance, we maidens, gaily, We'll dance, we maidens, gai - ly, From dawn till evening shade; No

(They all dance.)

bolts or bars are made, That can make young love a - fraid! La la
 bolts or bars are made, That can make young love a - fraid! La la la la

la

la

The first system of music consists of four staves. The top two staves are vocal lines, both starting with the syllable 'la'. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

tr ~~~~~ *tr*

f *f*

The second system of music also consists of four staves. The top two staves are vocal lines, with the second staff featuring a trill marked 'tr'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature remains three sharps and the time signature is 2/4. Dynamics markings include *f* and *ff*.

(At the end of dance, GAETAN puts his head over the wall, and applauds. All the girls scatter, with a loud cry.)

JOS. (*Looking at the Prince. To MICAELA.*) 'Tis he, the Prince, your future husband!

MIC. Are you sure of it?

JOS. Perfectly, I saw him well, when he came into the city.

MIC. Well then, leave us.

JOS. What, alone by yourselves?

MIC. Why not, indeed? She is right. (*She goes out, during that time, the Prince has succeeded in scaling the wall. MICAELA hooks her skirt to the thicket at the right.*)

SCENE XIII—MICAELA. GAETAN.

MIC. (*Pretends to be unable to unhook her dress.*) Ah! mon Dieu! I shall never get free!

GAE. (*Helping to free her.*) There, 'tis done!

MIC. (*Making him a curtsey.*) Thanks, monsieur, now I can get away.

GAE. I have then the air of a malefactor—everybody flies at my approach.

MIC. Well, you have a way of presenting yourself.

GAE. You, at least, would be more brave!

MIC. On the contrary—I am much alarmed, and beg you to allow me to depart.

GAE. Why so? [comer.

MIC. Because a young girl should not stop to talk with a chance-

GAE. If the chance-comer has only proper things to say; for instance: how charming she is, full of graces and attractions!

MIC. Oh! you have something else to do than to tell me that; in an hour, you are going to wed the Princess.

GAE. Ah! you know me, then?

MIC. I was upon the plaza this morning when you made your grand

entrance. (*aside.*) Josefa was right; he is very good looking, my future husband.

GAE. Well, if I am about to wed the princess, it is no reason against my taking a finger at the court.

MIC. You are disposed to joke?

GAE. With you, as long as you please, but this is no less a serious affair—yes, the more I look at you, the more I find you to my taste: 'tis that you are good looking! very! You have caught my heart at first sight, and to prove it to you, I bestow upon you my confidence; fancy to yourself, my charmer, that they mean to marry me in spite of myself.

MIC. Ah!

GAE. I had the pretension, foolish as it may seem, to choose for myself the one whom I should marry. Ah! well, yes! they they were papa's state ministers who have chosen for me. When I wished to protest, they laughed in my face; and they ordered me on horseback.

MIC. Thus—all at once—

GAE. Mon Dieu, yes, with a company of bombardiers, sent by my future father-in-law, to watch me closely, double quick time gallop, and here I am!

MIC. But I do not see your company?

GAE. I lost it in the wood. It amused me a little to torment my guardians—but they will know how to catch me again. I shall marry their princess, because we cannot always do as we wish. But what I know very well, is, that I shall never love her, the Princess Micaela! that I will never look in her face! that I will never speak a word to her!

MIC. Are you quite sure of that?

GAE. I'll take my oath of it before you, and that oath I will keep! Ah! they force me to marry her!

No. 7. Bis.

SORTIE.

10 tempo.

The musical score is for a piece titled "No. 7. Bis. SORTIE." It is in 2/4 time and the key signature has two sharps (D major). The tempo is marked "10 tempo." The score is written for piano, with a dynamic marking of *p* (piano) at the beginning and *pp* (pianissimo) near the end. The piece consists of three systems of music, each with a treble and bass staff. The first system has three measures, the second has three measures, and the third has four measures. The piece concludes with a double bar line.

BY THEE I SWEAR.

No. 8. Romance and Duet.

Andante moderato.

GAETAN.

1st. VERSE. By

thee, I swear, O loveliest crea - ture, By those eyes that put stars to shame; No

glance of mine ev - er shall teach her That I her hus - band am, more than in name. Thee a -

lone I love; when I meet her, Like mar - ble, for cold - ness I'll be, Ah!.... No sweet em -

- brace, not a fond kiss shall greet her! All's for thee! all's for thee! No sweet em-brace, not a fond

The first system of music consists of a vocal line on a bass clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G2, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

kiss shall greet her, O my fair one, O my fair..... one, all is for

Piu f *p*

The second system continues the vocal line and piano accompaniment. The vocal line has a melisma over the words "O my fair.....". The piano accompaniment includes dynamic markings *Piu f* and *p*. The system concludes with a fermata over the final note of the vocal line.

2d. VERSE. By

mf

The third system marks the beginning of the second verse. The vocal line is mostly silent, indicated by a long dash. The piano accompaniment features a prominent triplet figure in the right hand, marked *mf*. The system ends with a fermata over the final note of the piano part.

force compell'd though I should mar - ry, I ne'er shall love her, here I swear. With

p

The fourth system continues the second verse. The vocal line begins with a half note G2, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, marked *p*. The system concludes with a fermata over the final note of the vocal line.

you a - lone my heart will tar - ry, No love with thine shall her heart ev - er share; Our young

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains a triplet of eighth notes and a triplet of sixteenth notes. The piano accompaniment features a steady bass line and chords in the right hand.

lives henceforth un - di - vid - ed, In joy or sor - row still shall be: Ah!.... with fear-less

The second system continues the musical score. The vocal line includes a fermata over the word "Ah!". The piano accompaniment has a more active bass line with eighth-note patterns.

trust my fu-ture is de - cid - ed; All's for thee! None but thee! No glance or kiss to her shall

The third system shows the vocal line with a fermata over "All's for thee!". The piano accompaniment continues with a consistent rhythmic pattern.

be con - fid - ed, O my fair one, O my fair..... one, all is for

The fourth system concludes the page. The vocal line has a fermata over "one". The piano accompaniment includes a dynamic marking of *Piu f* (piano fortissimo) and a *p* (piano) marking.

MICAELA.

thee! For this young wife, have you, my lord, no feel - ing? What! no af-

- fec - tion show? Full well I know how all would blame me, A blush of

shame comes o'er me steal - ing. All for me? No, no! I'd re -

- nounce it, to your man - ly heart ap - peal - ing, That on your wife you should the whole be-

A tempo moderato.

- stow. All mar - ried men, I
 GAETAN.

Ere her I see, I swear the prin - cess ne'er to love.

A tempo moderato.

a tempo.

fear, Are but too disposed to rove.
 Such slav-ish chains to wear, No constraint my heart could

a tempo.

suivez.

Variante.

prove, the best can hard - ly

Temp - ta - tion's test to prove, E'en the best can hardly bear Temp-ta - tion's test to

move. My wife I ne'er can

f

poco rit. *a tempo.*

prove. When homes we're un - der - tak - ing, Why quar - rel all the day? The

love.... No bonds like those on - tak - ing, Could my af - fec - tion sway; Be -

a tempo.

suivez. *p*

wis - est course then tak - ing, Is, to love al - way. When

fore this mar - riage mak - ing, Ne'er to love, I say. No

homes we're un-der - tak - ing, Why quar-rel all the day? Ah!

bonds like those on - tak - ing, Could force me to o - bey, Be -

Why?..... *ad libitum.* I think the wise course

fore the mar-riage mak - - - ing, Be - fore this mar - riage

suivez.

a tempo. tak-ing, Is, to love al - way, The wise course tak - ing, Yes, the

mak-ing, Ne'er to love I say. Be-fore this mar-riage mak -ing, Ne'er to love, I

a tempo.

musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "wis - est Is to love al - way..... Yes! the say, No mar - riage shall me sway,..... Hear me". The word "Pressez." is written above the vocal lines.

musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is three flats and the time signature is 3/4. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "wis - est is lov - ing al - way!..... swear, no forced vows shall me sway..... (He wishes to embrace her again.)". The word "a tempo." is written above the vocal lines.

piano accompaniment for the third system, in grand staff. The key signature is three flats and the time signature is 3/4. The music features chords and melodic lines in both hands.

MIC. Ah! no, enough of this.

GAE. You think so—I do not find it so myself. See here. All I have said to you, I have said it to my father. I have written it to my father-in-law. They have believed that I should end by yielding; but never. When I have taken a thing into my head, and even when the Princess might turn out as pretty as they pretend—

MIC. Ah! you have been told so?

GAE. Bah! what is all that to me, since I have no desire to see her?

MIC. That's so. (*she retires a little.*)

GAE. Don't go away. Mon Dieu! What a ferocious young girl! (*He brings her back by the two hands, and regards her attentively.*) For that matter, it seems you are not thus with everybody.

MIC. What makes you think so?

GAE. Oh! it is very simple. (*always holding her by the hands.*) There is a bit of a letter just showing itself above your corset, and I can read three words on it, "My dearly beloved"—

MIC. (*trying to free herself.*) Monseigneur! (*GAETAN snatches the letter.*)

GAE. Poor child! she is all of a tremble.

MIC. Give me back that letter—it is not mine.

GAE. Oh, yes—naturally. Let me only look at the name of the young fellow. Morales—a pretty name—and yours, too? Senora Josefa, gardener at the palace. (*giving back the letter.*) So you are of the household?

MIC. (*taking her part.*) Yes.

GAE. Service near the Princess, perhaps?

MIC. Very near. There are days when I do not leave her!

GAE. Ah! so much the better, I shall find you again.

MIC. Perhaps?

GAE. And what I shall say to my wife I will say to you.

MIC. (*Trying to get away.*) But, Monseigneur!

GAE. For, you see, decidedly, I love you madly.

MIC. How so? all at once? without knowing me? 'Tis that you don't know—I am to be married tomorrow.

GAE. With the man of the letter—What matters it? I, too, am going to marry—You see that prevents nothing.

MIC. (*defending herself.*) Ah! as for me, Monseigneur, I have scruples.

GAE. Listen, Josefa; I swear to you—(*a sound of voices is heard, a helmet, then a head, appear above the wall.*)

MIC. (*freeing herself.*) I am off! (*runs off.*)

CHORUS OF BOMBADIERS.

No. 9. FINALE. Couplets et Strette.

SCENE XIV.—DON MOSQUITOS, the BOMBADIERS, GAETAN.

Allegro. (MosQUITOS appearing.) (Spoken.) It is he! It is he!

It is he! *Sya.*

GAETAN (*scales the wall, then opens the gate to the Bombadiers.*) The Bombadiers! The devil take them! All was going on so well

p *crescendo. poco. a poco.*

f *sempre cres.*

TENORS.
f *Allo vivo.*

Vi - gi - lance un - sleep - ing, Its re - ward is reap - ing; While our watch we're

keep - ing on the King's high - way. Sen - ti - nels so zeal - ous

Of each stran - ger jeal - ous; Sen - ti - nels so zeal - ous, Of each stran - ger

Allegro moderato.

jeal - ous, Which way, who can tell us, Came the bride - groom gay!

The first system of the score consists of four staves. The top two staves are for the vocal line, with the lyrics "jeal - ous, Which way, who can tell us, Came the bride - groom gay!". The bottom two staves are for the piano accompaniment. The music is in a key with two sharps (D major) and common time. The tempo is marked "Allegro moderato.".

*Mosq.*GAETAN. (*Aside.*)

Ah! at last we find your high - ness, We've vain - ly sought all day! Deuce take you all, I

The second system of the score consists of four staves. The top two staves are for the vocal line, with the lyrics "Ah! at last we find your high - ness, We've vain - ly sought all day! Deuce take you all, I". The bottom two staves are for the piano accompaniment. The tempo is marked "Mosq." (Molto Squisito). The character is marked "GAETAN. (Aside.)".

Mosq.

say; From this charm - ing fir - ta - tion me to tare a - way! The King; his daughter fair, the

The third system of the score consists of four staves. The top two staves are for the vocal line, with the lyrics "say; From this charm - ing fir - ta - tion me to tare a - way! The King; his daughter fair, the". The bottom two staves are for the piano accompaniment. The tempo is marked "Mosq." (Molto Squisito). The dynamic marking "sempre. p" is present in the piano part.

GAETAN. (*With spite, seeing*

Prin - cess, For you im - pa - tient wait. To wel - come you in state. Well, come, move

himself surrounded on all sides.)

on! You're ready yet? MAG.
Your high - ness will not need To take the trouble to re-mount your

What! in the roy - al park!
steed; Allow me to re - mark, We're in the roy - al park. Yes, in the roy - al

GAETAN. (*aside.*)

park. O charm-ing maid, what de-light still con-trols me, Her home is here, 'tis

mf

plain, I'll find her soon a-gain. Ah! how that ar - - - dent hope con -

- soles me! I yet shall find her here a-gain!..... Ah! ardent hope that still consoles

1o. tempo.

me!

f TENORS.

Vi - gi - lance un - sleep - ing, Its re - ward is reap - ing; While our watch we're

f BASSES.

keep - ing on the King's high - way. Sen - ti - nels so zeal - ous

Of each stran - ger jeal - ous; Sen - ti - nels so zeal - ous, Of each stran - ger

Memo mouvt.

jeal - ous, Which way, who can tell us, Came the bride - groom gay!

Memo mouvt.

f

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef and a bass line in bass clef, both in a key with two sharps (D major) and common time. The lyrics are 'jeal - ous, Which way, who can tell us, Came the bride - groom gay!'. The piano accompaniment is in the same key and time, with a dynamic marking of 'f' (forte) at the end of the system. The tempo/mood is indicated as 'Memo mouvt.' (Moderato).

(Some pages appear in the back.)

Detailed description: This system shows the piano accompaniment for the second system of music. It consists of a grand staff with a treble and bass clef. The music is in D major and common time, featuring a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. The tempo/mood remains 'Memo mouvt.'.

They see the Prince, lift their arms and call out to others at a distance.)

The PAGES.

Most as - tound - ing ad - ven

Detailed description: This system contains the third system of music. The top system has a vocal line in treble clef and a bass line in bass clef. The lyrics are 'Most as - tound - ing ad - ven'. The piano accompaniment is in the same key and time, with a dynamic marking of 'f' (forte) at the beginning. The tempo/mood is 'Memo mouvt.'.

p

- ture! What a won - - - drous ad - ven - ture! If this his high - ness

(All run together.)

be!
TENORS. *p* BASSES.

What a won - drous ad - venture! Ah! yes, in truth, 'tis he! 'Tis the groom of the

for the bride All de -

'Tis the groom, 'Tis the prince,

bride, The Prince, we all de - cide! for the bride, All de -

crescendo.

- cide! for the bride All de - cide!..... all de - cide!

'Tis the groom, 'Tis the prince, All de - cide!..... all de - cide!

- cide! for the bride, All de - cide! Yes, 'tis the Prince, we all de - cide!

crescendo.

(THE KING enters.) THE KING. (*Recit.*)

An - ces-tors of my race! Can I believe my

Recit.

f *fp*

eyes, That such things could take place? He must have scaled the wall. My call an - ti - ci -

p

suivez.

Allegro. mesure.

GAETAN.

- pat - ing, While I at the gate my new son was wait - ing! I am here, mon-sei-

THE KING.

(Aside.)

- gneur. Most delight - ed, I'm sure! I my rage must en -

- dure. Son-in-law, I free-ly par - don your quite ec-cen-tric way of en-ter-ing my

gar - den; But 'tis true, 'tis true, 'tis true, Such manners here, are new, Such manners here, are

Scol.

Such man-ners
new. Ca - mer - é - ra, now what say you?

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Such man-ners" and "new. Ca - mer - é - ra, now what say you?". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

here are real - ly new.

SOP. *cres.*
TENORS. *cres.*
BASSES. *cres.*

That style of thing is quaint and
That style of thing is quaint and
That style of thing is quaint and

The second system of the score continues the vocal and piano parts. It includes three vocal lines for Soprano, Tenors, and Basses, each with the lyrics "That style of thing is quaint and". The piano accompaniment continues with a *cres.* marking. The system concludes with a final chord in the piano part.

Jos. with 1st Sop.
Scol. with 2d Sop.

new..... Such man-ners here, are ne'er on view, no, no,
THE KING. with 1st TENOR.

new..... Such man-ners here, are ne'er on view, no, no,
Mosq. with BASSES.

new..... Such man-ners here, are ne'er on view, no, no,

sempre cres. *f un poco piu vivo.*

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Are ne'er on view. Long time, I fear, they'll talk of you, Such style

Jos.

is here quite new!

SCOL.

is here quite new?

LE ROI.

is here quite new! To climb a roy - al gar - den wall Is not a pro - per thing to

MOSQ.

is here quite new!

is here quite new!

is here quite new!

Musical score for the first system. It features four vocal parts: Jos., SCOL., LE ROI, and MOSQ. The lyrics are: "is here quite new! To climb a roy - al gar - den wall Is not a pro - per thing to". The piano accompaniment is written for the right and left hands, with a dynamic marking of *p* (piano) appearing in the left hand.

p

To scale a

To scale a

all. My son - in - law doth quite for - get The rules of court - ly et - i - quette.

p

To scale a

p

The

p

Musical score for the second system. It continues the vocal parts and piano accompaniment from the first system. The lyrics are: "all. My son - in - law doth quite for - get The rules of court - ly et - i - quette." The piano accompaniment includes dynamic markings of *p* (piano) and *fp* (fortissimo piano).

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

roy - al gar - den wall Is not a pro - per thing, at all, This son - in - law doth quite for -

prince is an o - ri - gin - al, He scales with

- get The rules of court - ly et - i - quette. No

- get The rules of court - ly et - i - quette. No

LE ROI.

MosQ. No

Is not good

- get The rules of court - ly et - i - quette. No

ease, a gar - den wall.

ease, a gar - den wall; To scale a roy - al gar - den wall Is not good

JOS. *with the 1st Soprano.*
 SCOL. *with the 2d Soprano.*

style at all. We

THE KING. *with the 1st Tenor.*
 style at all. We

Mosq. *with the Bass.*
 style, no not at all. A scan - dal 'tis, a fro - lic small; Such man - ners

have not seen, No, no! we have not seen the like at

have not seen, No, no! we have not seen the like at

we've not seen at all, No, no! we have not seen the like at

all! No, no! we have not seen..... the like at all, We have not

all! No, no! we have not seen..... the like at all, We have not.

all! No, no! we have not seen..... the like at all, We have not

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

seen the like, the like at all. Long time I fear they'll talk of you, Such pranks

are nev - er here on view, Such pranks are nev - - er here on

are nev - er here on view, Such pranks are nev - - er here on

are nev - er here on view, Such pranks are nev - - er here on

GAETAN.

If scal - ing thus the gar - den wall, Is such a

view, are nev - er here on view.

view, are nev - er here on view.

view, are nev - er here on view.

p

scan - dal to you all, When you with me ac - quaint ed get, More hor - ri - fied you'll all be

Jos.

If he has en - tered o'er the wall, Let us this fro - lic par - don

ScOL.

If he has en - tered o'er the wall, Let us this fro - lic par - don

yet.

If he has en - tered o'er the wall, Let us this fro - lic par - don

piu. f

all.... But this gay prince, as we be - lieve, will do much more to make us

all.... But this gay prince, as we be - lieve, will do much more to make us

all.... But this gay prince, as we be - lieve, will do much more to make us

grieve !

grieve !

THE KING.

Such pranks are new to

MOSQ.

Such pranks are new to all, Such pranks are new to

grieve !

Such pranks are new to

Such pranks are new to all, Such pranks are new to

crescendo poco a poco.

They're never seen at all, at all, Are nev-er

They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

GAETAN.

They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

all, They're never seen at all, at all, Are nev-er

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

me, Be - cause such things you nev - er see, Be - cause such things you nev - er

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

you, Be - cause they are not oft on view, Be - cause they are not oft on

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

see, such things you nev - er see.

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

view, they are not oft on view.

SCOL. (*Softly to the King.*)

Re-ward approach so rude, The king will nev - er, tru - ly, Nor will-ing-ly con-

clude Al - li - ance so un - ru - ly! Oh! pshaw!

KING.

The chance of Eu - ro - pe - an war, We must give no oc - casion

(*To Gaetan.*)

for. My daughter waits you here!

But you will here al - low, That as a mon - arch, And as a

fa - ther, Ad - vice I give you now, To see you wise, I'd rath - er;

(Softly to GAETAN.)

Be in your ways more frank. More mind - ful of your

rank.
Your mean - ing, ve - ne - ra - ble fa - ther, No hear - er can mis -

- take But as I can - not change my na - ture, or hab - its rath - er,

I'd best no promise make.

COUPLETS.

Allegretto.

Allegretto.

1st Verse. A prince am I, whose pranks fan-

- tas - tic Are greatly blamed both near and far,.... Whose spir - its joy - ous and e-

- las - tic, Oft scandal - ize my dear pa - pa! If this doth please you, let me

know it; But if it doth of - fend you, show it. There's no de - cep - tion here, you

see, I beg you'll be as frank and free, as frank with me! As frank you'll be, and free with

bien chante. a tempo. Moderato.
me. You seem an hon - est sort of fel - low, Grave and wise, ... as an owl, and as
a tempo.

blind. A word or two may, I can tell you, Make us both of one mind.... Make us both of one mind. You

animando.

seem an honest, kind, good - hearted fellow, And in the end you'll find we'll both be of one mind.

2d Verse. Your daugh - ter I shall hap - py

ren - der, Pro - vid - ed she is not too strict, Nor tries to hold her husband

ten - der, Un-der too strong an in - ter - diet! She must not think to find me

sfz

ev - er; Tied close-ly to her a - pron string. From freedom's joys I can-not

sev - er; In youth's gay time, a prince must have his fling! I love to chase each pret - ty

rit.

thing! You seem an hon - est sort of fel - low, Grave and wise ... as an owl, and as

bien chante. a tempo. Moderato.

a tempo.

p

animando.

blind. A word or two may, I can tell you, Make us both of one mind.... Make us both of one mind. You

1o tempo. Allegro.

seem an honest, kind, good - hearted fellow, And in the end you'll find we'll both be of one mind.

1o tempo. Allegro.

STRETTE.

Mosq.

Such pranks we've nev - er

SOPRANO.

TENOR.

BASS.

Such pranks we've nev - er

p *cres.*

Jos.

We've never seen at all, we've never, never, never,

SCOL.

We've never seen at all, we've never, never, never,

THE KING.

have nev - er seen at all; We've never seen at all, we've never never, never,

GAET.

(laughing.)

Ah! ah! ah! ah! ah! ah! ah!

MICA.

seen, have nev - er seen at all; we've never seen at all, we've never, never, never,

We've never seen at all, we've never, never, never,

have nev - er seen at all; We've never seen at all; we've never, never, never

seen, have nev - er seen at all; We've never seen at all; we've never, never, never,

poco a poco.

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, They have not seen, at all, not seen at all. Long time, I

never seen at all, we have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

never seen at all, We have not seen, we've nev - er seen at all, not seen at all. Long time, I

fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of me, Not oft have they a chance to see, Not oft have they a chance to
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we such pranks on
 fear, they'll talk of you, Not oft have we such pranks on view, Not oft have we Such pranks on

plus vite.

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

see, Such pranks they never knew, Such pranks they never, never knew. Long time, I fear, they'll talk of me, Not oft have

view, Such pranks we never knew. Such pranks we never, never knew, Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

view, Such pranks we never knew, Such pranks we never, never knew. Long time, I fear, they'll talk of you, Not oft have

plus vite.

we such pranks on view,..... Not oft have we..... such pranks on view.
we such pranks on view,..... Not oft have we..... such pranks on view.
we such pranks on view,..... Not oft have we..... such pranks on view.
they such pranks on view,..... Not oft have they..... such pranks on view.
we such pranks on view,..... Not oft have we..... such pranks on view.
we such pranks on view,..... Not oft have we..... such pranks on view.
we such pranks on view,..... Not oft have we..... such pranks on view.
we such pranks on view,..... Not oft have we..... such pranks on view.
we such pranks on view,..... Not oft have we..... such pranks on view.
fff

*The King and GAETAN bow to each other. Suddenly, GAETAN passes out first, to the great indignation of the King.
The court take up the march.*

End of Act 1st.