

“Ye Gods and  
Goddesses”  
OR  
The Apple of Discord.

AN ORIGINAL  
**OPERETTA**

IN FOUR ACTS.

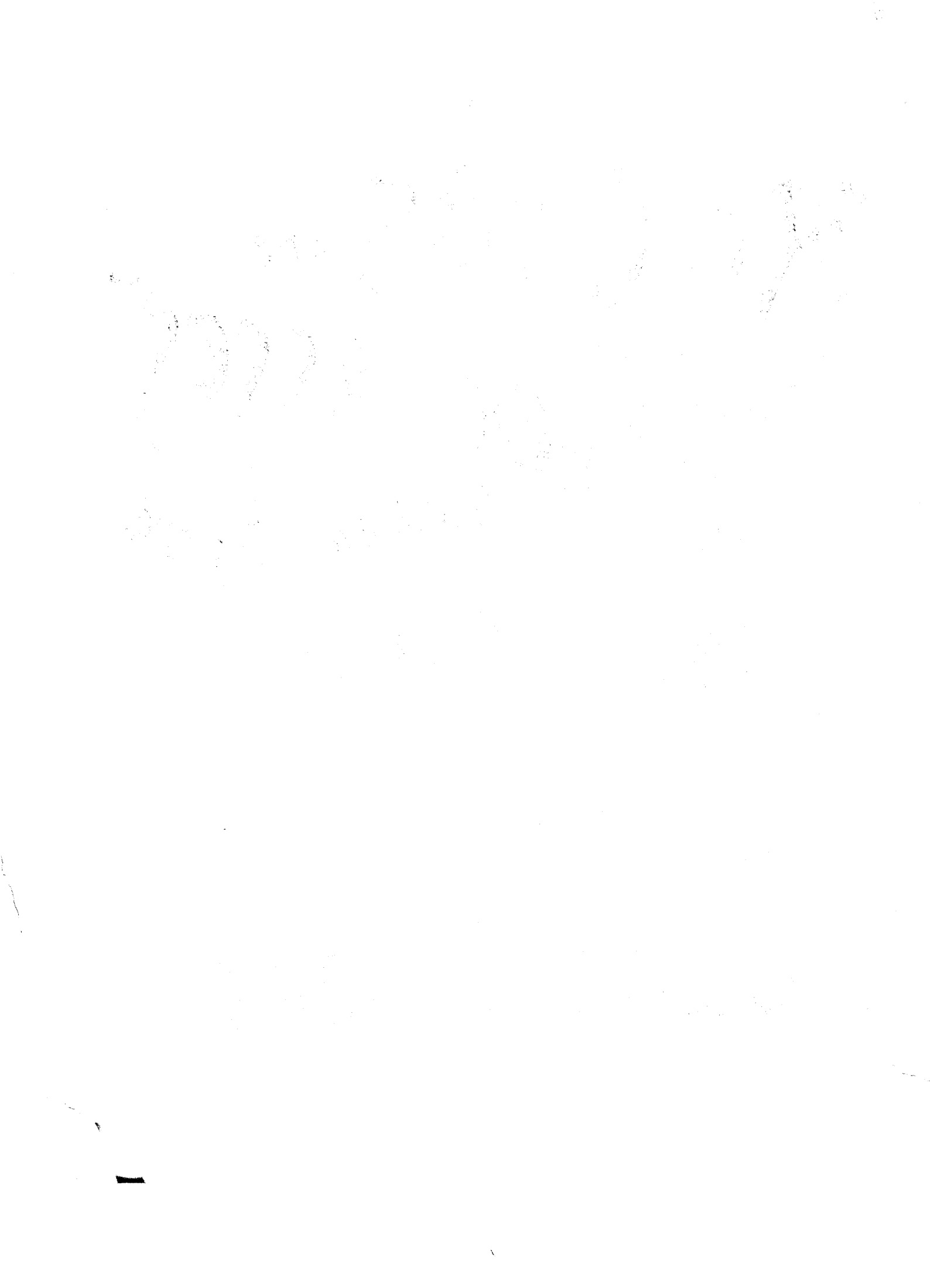
Written by

**CHARLES ROBINSON,**

Composed by

**JOHN H. STRONG.**

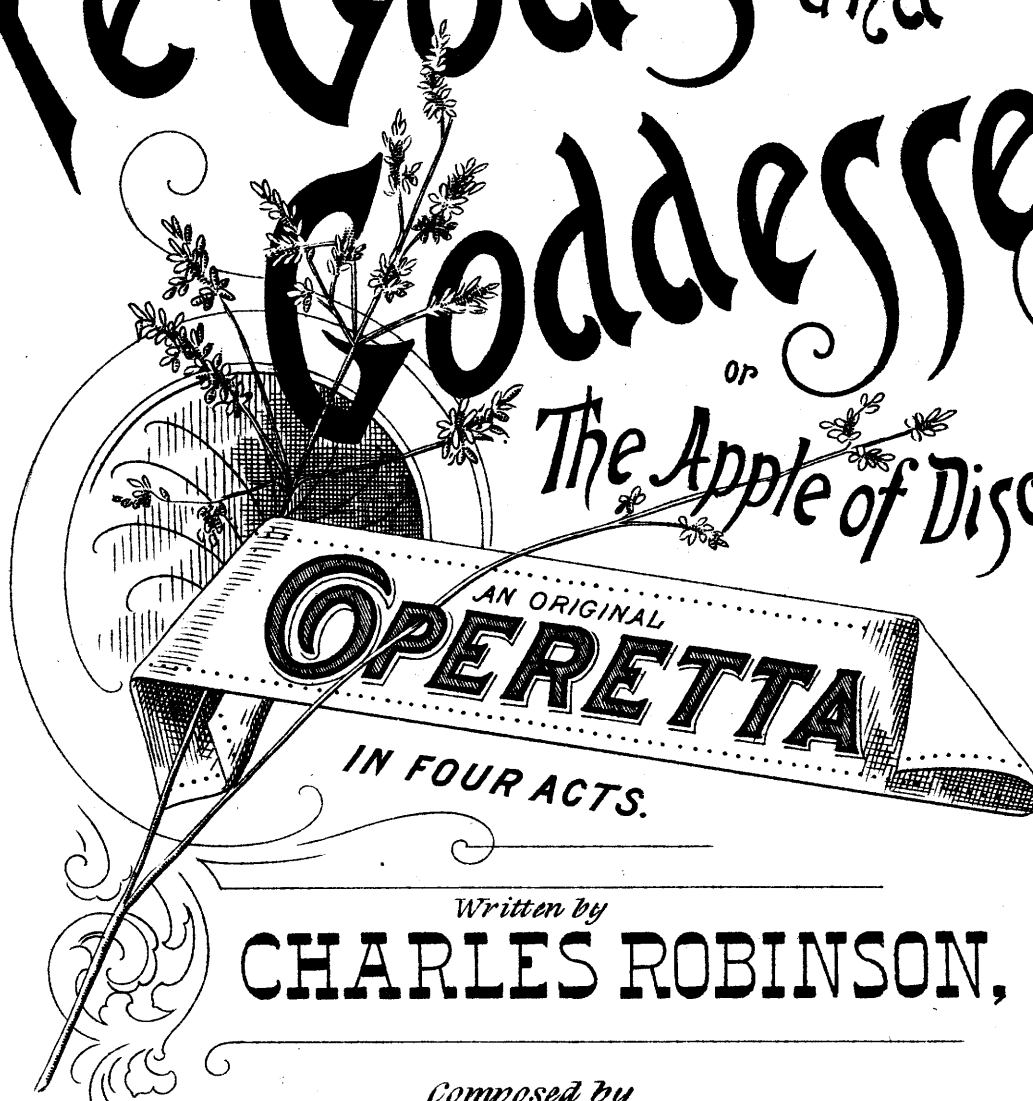




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*Judith Schenk*  
*Rochester N.Y.*  
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# “Ye Gods and Goddesses” OR The Apple of Discord.



*Written by*  
**CHARLES ROBINSON,**

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**JOHN H. STRONG.**

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1503  
8923

## DRAMATIS PERSONÆ.

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**JOVE**, *"King of men and father of the gods."*

**JUNO**, *His wife, an untamed shrew.*

**MINERVA**, *His Amazonian daughter, rivalling Juno in beauty.*

**VENUS**, *A goddess of much beauty, and a decided belle among the "Upper Ten."*

**BACCHUS**, *An intimate young friend of the family.*

**APOLLO**, *An immortal "Bunthorne?"*

**MARS**, *The Olympian Secretary of War.*

**MERCURY**, *General Utility God in the household of Jove.*

**HEBE**, *Goddess of all work in Jove's household.*

**GANYMEDE**, *Cup-bearer to Jove.*

**PELEUS**,  
**THETIS**, } *Victims of Cupid.*

**GODDESS OF DISCORD**, *An oriental cyclone.*

**MUSE OF HISTORY**, *The eternal reporter.*

**PARIS**, *A mortal and Judge of the Court of Appeals.*

*Chorus of Lesser Deities, Shepherds, &c.*

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**ACT I.**— A drawing-room in Jove's palace on Mt. Olympus.

**ACT II.**— A pasture on the slopes of Mt. Ida.

**ACT III.**— A room in Jove's palace on Mt. Olympus.

**ACT IV.**— Council chamber in Jove's palace.

*Time:* About 1200 B. C.



Tempo di Gavotte.

First system of musical notation, measures 1-4. The piece is in G major and common time. The right hand begins with a piano (*p*) dynamic, playing a series of chords and eighth-note patterns. The left hand provides a steady accompaniment with eighth notes.

Second system of musical notation, measures 5-8. The right hand continues with chords and eighth-note patterns, while the left hand maintains its accompaniment.

Third system of musical notation, measures 9-12. The right hand starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 12. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand features dynamic markings of *f*, *mf*, and *p*, ending with a *riten.* (ritardando) instruction. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The piece returns to the original tempo, marked *a tempo.* The right hand begins with a piano (*p*) dynamic. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation, measures 21-24. The right hand concludes with chords and eighth-note patterns, ending with a piano (*p*) dynamic. The left hand continues with eighth-note accompaniment.

*rit.* **Allegretto.**  
*mp*

*cresc.* **ff** *riten.* *mp* **a tempo.**

*cresc.* **ff** *p* *cresc.*

**ff** *riten.* *p* **a tempo.** *cresc.*

**ff** *3* *3* **ff** *ff* *ff* *rit.* **a tempo.**

Allegro.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The first measure of the upper staff is marked with accents and the instruction *rit. e dim.*. The second measure of the upper staff is marked with *mp*. The music features a rhythmic pattern of eighth notes in the upper staff and a more active bass line in the lower staff.

The second system continues the musical notation from the first system. It maintains the same key signature and time signature. The upper staff continues with eighth-note patterns, and the lower staff has a steady eighth-note accompaniment.

The third system of the piece shows a change in dynamics. The upper staff features a series of chords and moving lines, with dynamic markings of *f* (forte) appearing in the second and third measures. The lower staff continues with its eighth-note accompaniment.

The fourth system is characterized by a significant increase in volume and intensity. The upper staff features a series of chords and moving lines, with dynamic markings of *ff* (fortissimo) appearing in the second and third measures. The lower staff continues with its eighth-note accompaniment.

Moderato.

The fifth system marks a change in tempo and dynamics. The tempo is marked *Moderato.* and the dynamics are marked *p* (piano). The upper staff features a series of chords and moving lines, while the lower staff has a more active eighth-note accompaniment. The key signature remains three sharps and the time signature is common time (C).



*cresc.* *sf* *p*

*rit.*

**Allegretto.**

*mf* *legato.* *legato.*

*mp* *mf* *legato.*

*f*

Allegretto moderato.

The first system of musical notation for 'Allegretto moderato' consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music begins with a piano (*p*) dynamic and features a series of triplets in the bass line. A long slur covers the first two measures of the bass line. The system concludes with a fortissimo (*ff*) dynamic and a fermata over the final notes.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a common time signature. The bass line continues with triplets and a long slur. The system ends with a fortissimo (*ff*) dynamic and a fermata.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs with a common time signature. The bass line continues with triplets and a long slur. The system ends with a fortissimo (*ff*) dynamic and a fermata.

The fourth system of musical notation continues the piece. It features two staves in treble and bass clefs with a common time signature. The bass line continues with triplets and a long slur. The system ends with a fortissimo (*ff*) dynamic, a fermata, and a melodic flourish in the treble staff.

Allegro vivace.

The first system of musical notation for 'Allegro vivace' consists of two staves. The upper staff is a treble clef and the lower staff is a bass clef. The music begins with a mezzo-piano (*mp*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over the first measure of the bass line.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The music continues with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a *rit.* (ritardando) marking over the final measures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *f tempo.* and consists of dense chordal textures in both hands.

Second system of musical notation, continuing the piece. It includes a *ff* dynamic marking and features more complex harmonic structures.

Third system of musical notation, marked with *rit.* and *fff presto*. The tempo and dynamics change significantly in this section.

Fourth system of musical notation, showing a continuation of the dense, rhythmic texture with various articulation marks.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line and a copyright notice: (C) 1900.

ACT I.  
CHORUS.

## No. 1.

Adagio

*pp*  
Oh Jove, great Jove, to thee we sing... Father of gods, of mor - - tals

*pp*  
mor - tals

(TENOR SOLO TILL \*)  
*p*  
Oh Jove, great Jove, to thee we sing... Father of gods, of mor - tals

*pp*  
to thee we sing...

king... Pa-ter de - o - rum, rex re - gum... De-us om-ni-um hom - i -

king... Pa-ter de - o - rum, rex re - gum... De-us om-ni-um hom - - i -

hom - i -

num. Oh shout and sing in loud ac - cord... Praises to Jove our king... and

(TENOR SOLO TILL \*)  
king and

num. Oh shout and sing in loud ac - cord... Praises to Jove our king and

in loud ac - cord...

lord... Ductor vi-ro-rum opti-mus... Au-di Ju-pi-ter! au-di Zeus!

op-ti-mus

lord... Ductor vi-ro-rum op-ti-mus... Au-di Ju-pi-ter! au-di Zeus!

au-di

*pp* Grant us hon-or, grant us fame, For-ev-er we'll praise thy might-y name.

*pp* (TENOR SOLO UNTIL \*) might-y

Grant us hon-or, grant us fame, For-ev-er we'll praise thy might-y name...

*pp*

*mf* Duc-tor om-ni-um max-i-mus... A-ve Ju-pi-ter! A-ve Zeus!

*mf*

Duc-tor om-ni-um max-i-mus... A-ve Ju-pi-ter! A-ve Zeus!

*mf*

## No. 2.

## SOLO JOVE.

Allegro moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass accompaniment. The music is marked with a forte 'f' dynamic and a piano 'p' dynamic.

1. In - deed it is a pleasant thing To be a god or be a king, But  
 2. But though I am so ver - y free I must maintain my dig - ni - ty, To

The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal staff.

bet - ter still it is to be A king of men and gods like me . . . .  
 et - i - quette I heed must pay, And cer - tain cus - toms must o - - bey . . . .

The vocal line continues in the bass clef, and the piano accompaniment continues in the treble and bass clefs. The lyrics are written below the vocal staff.

For then no mat - ter what you do, It's ver - y wise and  
 I can - not jest with mor - tal man, Must do to help him

The vocal line concludes in the bass clef, and the piano accompaniment concludes in the treble and bass clefs. The lyrics are written below the vocal staff.

good of you, For no - bod - y would dare to say That Jove was jo - vi - al or gay.  
 what I can, But yet in heav'n and earth I'm king And so can do most an - y - thing.

So I the king of gods am free, To do what - ev - er  
 Thus I etc.

pleas - es me, I laugh ha! ha! and sing tra! la! For I the king of gods am free to

do what - ev - er plea - - ses me. . . . plea - - ses me. . . .

*rit.* **1<sup>st</sup> time.** *rit.* **2<sup>nd</sup> time.**

SOLO, - APOLLO and CHORUS.

Moderato.

SOLO.

1. Hail to Love as it en - ters now,  
2. Hail to Love in its pur - i - ty,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

The second system continues the vocal and piano parts. It includes dynamic markings such as *p* and *cresc.*, and articulation marks like slurs and triplets. The lyrics are: "Welcome, Love! Welcome, Love! May it strong and ten-der grow Gen-tle bree-zes / Welcome, Love! Welcome, Love! May it firm con-fid-ing be May it bind in".

The third system continues the vocal and piano parts. It includes dynamic markings such as *rit.* and *f*. The lyrics are: "e - ver blow May it trouble nev - er know, Hail to im - mor - tal Love! .. / sym - pa - thy Then 'twill keep its maj - es - ty, Hail to im - mor - tal Love! ..".

CHORUS.

The chorus section consists of a vocal line and piano accompaniment. The vocal line starts with a *mp* dynamic and includes the lyrics: "Wel - come, Love! Wel - come, Love! Hail to im - mor - tal Love! ...". The piano accompaniment features chords and rhythmic patterns, with dynamics ranging from *mp* to *f*.



## CHORUS.

No. 4.

Allegro marziale.

(VOICES IN UNISON.) *mf*

1. Come we'll march to the ban - - quet hall...  
2. Shout to Jove, to our migh - - ty king., A

Cheer and plen - ty a - wait... us all, ... There we'll feast till the  
hun - gry god is a dread - ful thing.. Hail his cooks and his

morn - ing wanes... Gods have stom - aches as well as brains.  
dain - ty spread, Gods are god - li - est when well fed.

1<sup>st</sup> time. 2<sup>nd</sup> time.

SOLO\_GODDESS of DISCORD.

Allegro moderato.

*mf*

Lo, I have  
Jove, in his

*f* *dim.*

come Like a brand . . . . of fire, . . . .  
pride, Thought to pass . . . . me by . . . .

*cresc.* *dim.*

Borne by the fates, Borne by the fates With un - dy - ing  
Oth - ers are asked, Oth - ers are asked And neg - lect - ed

ire; . . . Mak-ing dis - cord Is my work in life,  
 I! . . . I'll dis - turb him In his fine re - past!

*mf* *crese*

Wag-ing with peace, Wag-ing with peace An e - ter - - - - - nal  
 Jove! I have come, Jove! I have come With my sword . . . . . at

*rit. molto.*

1<sup>st</sup> time.  
 strife!

*accelerando* *a tempo.*

2<sup>nd</sup> time.  
 last!

*accelerando.* *fff*

No. 6.

FINALE, ACT I.

Moderato.

JUNO.

animato.

right

To drive thee from these fair do - mains, And bid thee live where Plu-to

MINERVA.

reigns - In - deed, O queen I'll not a - way; Think you I fear to dis - o -

hey?.. You're an-gry now because you know To - beau-ty must the ap-ple

**VENUS.**  
go . . . . . And hence I claim the gold - en prize - Oh

*rall.* *a tempo*

Gods in jus-tice use your eyes! For is not mine the fairest face, And

mine the most en-chant-ing grace? And am I not endowed with grace?

*rit.* *dim.* *p*

TRIO.

No. 7.

MINERVA.

Allegro vivace.

No, no, no, No, no, no, No, no, no, no, no, no!

I the fair-est am by

VENUS.

I the fair-est am by

JUNO.

No, no, no, No, no, no, No, no, no, no, no, no!

I the fair-est am by

far, Both you others homely are- See, O see my form di - vine; See, O

far, ... Both you others homely are- See, O see my form di - vine, . . . See, O

far, Both you others homely are- See, O see my form di - vine; See, O

see each curving line. All must note my beauty rare, You are neither half so

see each curving line. All must note my beauty rare, You are neither half so

see each curving line. All must note my beauty rare, ... You are neither half so

*rit.*  
fair, All must note my beauty rare, You are nei-ther half so fair.

*rit.*  
fair, .. All must note my beauty rare, ... You are nei-ther half so fair.

*rit.*  
fair, All must note my beauty rare, You are nei-ther half so fair.

No. 8.

Moderato. GODDESS OF DISCORD.

Oh I a-dore A big uproar And an-ger sore! These

*p* *mp*

*rit.* *MARS.* *a tempo.* *rit.*

I a-dore. Oh I a-dore A love-ly war, And lots of gore! These I a-dore.

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

GODDESS OF DISCORD.

Oh we would ad vise A fight for the prize, A

*MARS.* *a tempo*

fight, .. a fight, a fight, ... a fight, a fight for the prize. . . .

*rit.* *rit.*

A fight, a fight, ..

*tempo.* *rit.*



No. 9.

SOLO - JOVE.

*f*

Si-lence, ye im - mortals!

*ff*

*Allegretto grazioso.* This

*p*

row is dis-grac-ing, 'Tis real-ly a - bas-ing, Such quar-rels I nev-er have

seen. . . . . For a ques-tion so sim-ple, A curve or a dim-ple, makes

beau-ty; now what can it mean! . . . . Of one thing I'm cer-tain Well

soon draw the cur-tain To shut out this un-pleas-ant sight, . . . To

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 begins with a series of eighth notes, followed by a half note, and ends with a dotted half note. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

Par-is I'll send you, On justice depend you, I'm sure that his judgment is right . . . Good

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system, with a dotted half note at the end. The piano accompaniment maintains its consistent eighth-note bass line and treble accompaniment.

Mer-cu-ry, go thou, And prithee to show now, The way to these ri-vals three, . . . And

The third system of the musical score. The vocal line continues with eighth notes and a dotted half note. The piano accompaniment remains consistent with the previous systems.

I and the o-thers (Their sisters and brothers) Will fol-low soon af-ter thee . . .

The final system of the musical score on this page. The vocal line concludes with a dotted half note. The piano accompaniment ends with a final chord in the bass clef.

*crescendo e accelerando*

MINERVA. **Allegro vivace.**

Yes, to Pa - ris we will go, Shepherds

VENUS.

Yes, to Pa - ris we will go, . . . Shepherds

JUNO.

Yes, to Pa - ris we will go, Shepherds

*p*

have good taste we know, He the ques - tion shall de - cide In his

have good taste we know, He the ques - tion shall de - cide . . . In his

have good taste we know, He the ques - tion shall de - cide In his

judgment we con - fide, On the morrow I shall be Fairest of the fairest

judgment we con - fide, On the morrow I shall be Fairest of the fairest

judgment we con - fide, On the morrow I shall be... Fairest of the fairest

*rit.*  
three, On the morrow I shall be Fair-est of the fair-est three.

*rit.*  
three, On the morrow I shall be... Fair-est of the fair-est three.

*rit.*  
three, On the morrow I shall be Fair-est of the fair-est three.

*a tempo.*

*f*

*ff*

CHORUS.

No. 10.

TREBLE.

*Allegro vivace.*

Musical staff for Treble voice part, showing the first line of the chorus melody.

If to - mor-row each would be Fair-est of the fair-est

ALTO.

Musical staff for Alto voice part, showing the first line of the chorus melody.

TENOR.

Musical staff for Tenor voice part, showing the first line of the chorus melody.

If to - mor-row each would be Fair-est of the fair-est

BASS.

Musical staff for Bass voice part, showing the first line of the chorus melody.

Piano accompaniment for the first system, featuring a treble and bass clef with chords and melodic lines. It includes a triplet of eighth notes in the treble and a dynamic marking of *f*.

*Allegro vivace.*

Musical staff for Treble voice part, showing the second line of the chorus melody.

three, All had bet-ter haste a - way Ere to - mor-row is to - day, Thus to

Musical staff for Alto voice part, showing the second line of the chorus melody.

Musical staff for Tenor voice part, showing the second line of the chorus melody.

three, All had bet-ter haste a - way . . . Ere to - mor-row is to - day, Thus to

Musical staff for Bass voice part, showing the second line of the chorus melody.

Piano accompaniment for the second system, continuing the musical accompaniment with chords and melodic lines.

make, in each boud-oir, Fa-ces fair-er than be - fore, By ap - ply - ing - never

make, in each boud - oir, ... Fa-ces fair-er than be - fore, By ap - ply - ing - never

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "make, in each boud-oir, Fa-ces fair-er than be - fore, By ap - ply - ing - never". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand.

mind! Women know, but men are blind . . . .

mind! Women know, but men are blind . . . .

The second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "mind! Women know, but men are blind . . . .". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand. Dynamics markings include *cresc* and *ff*. The system concludes with a double bar line and repeat signs.

No. 11.

SHEPHERD'S' CHORUS.

*Allegro vivace.*

VOICES IN UNISON.



Hail, all hail, to

Pa-ris our chief! Quick-ly now he'll find us re-lief; Shout, oh shout his glo-ri-ous name

Till the mountains ring with his fame! Hail, oh Pa-ris, Pa-ris our knight, Vict'-ry's sure for

we're in the right! Henceforth on-ly eight hours a day Eight hours' la-bor and ten hours' pay.

## SOLO\_PARIS.

Allegretto.

Pa-ris the knight am I! . . . Chief mas-ter shep-herd I! . . . Cap-i-tal's got to  
Knights of Assem-bly One . . . Come list-en, what's to be done? . . . Boycotts have of-ten

die! . . . That is our bat-tle cry . . . Say, am I right, say, am I right,  
won . . . Striking is lots of fun, . . . Answer me now, answer me now,

SHEPHERDS.

say, am I right, am I? . . . Aye, Aye, . . . Aye, Aye! . . .  
an-swer me, what's to be done? . . . Well strike, Here's fun! . . .



No. 13.

CHORUS—Shepherds and Shepherdesses.

Strik-ing's real-ly

*Allegro vivace.*

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major, 6/8 time, with lyrics "Strik-ing's real-ly". The bottom staff is a piano accompaniment in G major, 6/8 time, marked "Allegro vivace". The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

ex-cel-lent fun, Tra la la la tra la la la. Naught to do un-til we have won,

tra la la.

Detailed description: This system contains the third and fourth staves. The vocal lines continue with lyrics "ex-cel-lent fun, Tra la la la tra la la la. Naught to do un-til we have won," and "tra la la." The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocalists.

Tra la la la tra la la la. Naught to do but to dance and sing, Tra la la la tra la la la.

tra la la. tra la la.

Detailed description: This system contains the fifth and sixth staves. The vocal lines conclude with lyrics "Tra la la la tra la la la. Naught to do but to dance and sing, Tra la la la tra la la la." and "tra la la. tra la la." The piano accompaniment continues with the same rhythmic pattern, ending the chorus.

Freedom's sweeter than an - y-thing, Tra la la la tra la la la! Tra la la la tra la la la!

tra la la! Tra la la tra la la!

*rit.*

*dim. e rit.* *pp*

### CHORUS.

#### No. 14.

**Allegro.**

Speed-i-ly, speed-i-ly, Jove for guide, Down we have come on the moun-tain side,

*p*

Out from O-lym-pus and down be-low, Com-ing to see the great beau-ty show,

*p*

Speed-i - ly, speed-i - ly, mer - ri - ly, mer - ri - ly, Down we have come to

*p*

see . . . . .

down we have come to see Who of the de-i-ties, fem-i-nine de-i-ties,

all will be . . . . . rit.

Fair-est of all will Fair-est of all will Fair-est of all will be! . . .

### SOLO VENUS.

No.15.

Moderato.

1. Oh now I've won the hold a trip-le

gold-en prize, So what care I for gleam-ing eyes? For soon you'll see the grace in me, Which through all time a power shall be: . . For see by me per-

power I'll wield, For beauty smiles and monarchs yield, For beauty smiles and monarchs  
 son-i-fied Are beauty, love and youth al- lied, Are beauty, love and youth al-

*rit.*

*cresc.* *rit. e dim.*

yield. So I . . . . the fair-est am by far, And both you others vanquished  
 lied. So etc

*a tempo* *f* *rall* *a tempo*

are . . . . . van- quished are!

*rit.* *trun* *rit.*

*colla voce.* *p*

1st time.

2. Be- are!

*p* *ff accel.*

2nd time.

Allegretto.

*mf*  
*legato*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a rhythmic pattern, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Allegretto' and the dynamics are 'mf' and 'legato'.

VOICES IN UNISON.

Yea . . . . O Ju - no join us, Come and join us. and Mi-ner-va too, In . . . . a

*legato*

The first system of the chorus features a vocal line in unison and a piano accompaniment. The lyrics are: "Yea . . . . O Ju - no join us, Come and join us. and Mi-ner-va too, In . . . . a". The piano part is marked 'legato'.

hap-py cho-rus, hap-py cho-rus. Sure-ly 'tis her due, If she is, is the fair-est

The second system continues the chorus with the lyrics: "hap-py cho-rus, hap-py cho-rus. Sure-ly 'tis her due, If she is, is the fair-est".

Why not greet her, why not greet her now? Ve-nus, Ve - nus, love-ly Ve - nus! Look to

*mp*

The third system of the chorus has the lyrics: "Why not greet her, why not greet her now? Ve-nus, Ve - nus, love-ly Ve - nus! Look to". The piano part is marked 'mp'.

thee . . . . we bow . . . .

*legato*

The fourth and final system of the chorus has the lyrics: "thee . . . . we bow . . . .". The piano part is marked 'legato'.

## DUET - Minerva and Juno.

*With energy.*

No, we'll nev-er join you, You may sing a-lone,

We pre-fer to sing in Quite a diff'rent tone. Ve-nus is a bri-ber

You may sing her praise, We will wreak our ven-geance, And a tu-mult raise.

*rit.*

## No. 18. VENUS.

Then oh fa-ther un - to Thee who gav'st this test, Turn I for as-sis-tance.

*tempo* *cresc.*

Thou who knowest best, Thou wilt not for-sake me, All I leave to thee, Thou too, Mars, oh help me,

*mp*

Say thou'lt fight for me, Thou too, Mars, oh help me, Say thou'lt fight for me.

*rit.*

*rit. e dim.*

CHORUS. (VOICES IN UNISON)

*f*

1. Fear... thou  
2. Yea... through-

*f*

*legato*

not, O Ve-nus, Fear not Ve-nus We will join thy cause, Beau - ty draweth bet-ter,  
out all heaven, Thro' all heaven Shall the war-note sound, Gods . . . and men shall bat-tle

draw-eth bet-ter Than mere vengeance draws. Fear thou not, but the rather Proud - ly,  
 they shall bat-tle On a common ground. Ven - - geance ver-sus beau-ty On that line,

*mp*

*mp*

*legato*

proud-ly keep thy prize, We and man-y, man-y o - thers To thy  
 on that line we'll fight, If it takes - takes all summer Prov - - ing

*f*

1st time.

help . . . shall rise . . . .  
 that . . . we're

*legato*

2nd time.

right . . . . .

*ff*



No. 19.

Allegretto grazioso.

Spinning Song - Hebe.

*pp*

*p*

1. Spinning, spinning, e-ver spinning, See the threads go in and out, God-des-ses and gods need clothing,  
 2. Spinning, spinning, gent-ly spinning, While the hours to days have grown, Lit-tle threads have fashioned garments,

*p*

Even heavenly gowns wear out.  
 By a power that's not their own.

REFRAIN. Ne-ōn, ne-ōn, kath' hē-mer-an,

*p*

*rit. e dim.*

Kai huph-ai-nōn sun-e-chōs Mel-pōn, ne-ōn, ne-ōn, mel-pōn, Hou-tō ne-ōn dex-i-ōs.

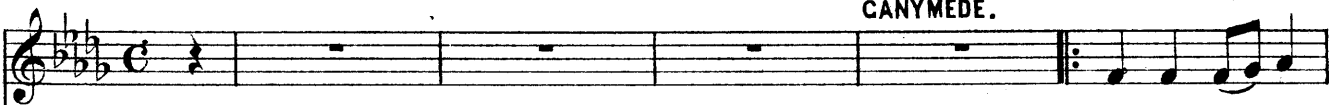
*rit. e dim.*

*rit. e dim.*

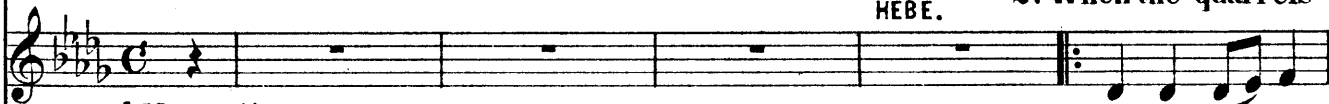
DUET— Ganymede and Hebe.

No. 20.

CANYMEDE.



HEBE.

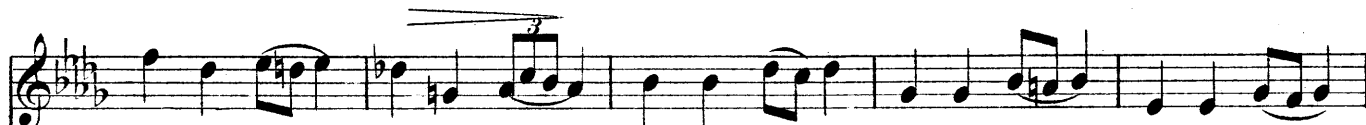


- 1. Lov-ers' quarrels
- 2. When the quarrels

**Allegretto.**



nev-er last... No, oh no,... no, oh no... When they're o-ver and all past,...  
once are past... For you see,... don't you see?.. That they nev-er, nev-er last...



Then you know, don't you know? That they make up with a kiss... Don't you know  
When be-tween you and me... We're so hap-py that we kiss... Don't you know etc.



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

just like this. Lov-ers' quarrels nev-er last... No, oh no, no, oh no.

(DANCE)

*a tempo*

**FINALE — ACT III.  
CHORUS.**

No. 21.

**Moderato.**

*mf* *f*

**CONTRALTOS.**

*mf*

She who sinneth, She must suf-fer! Vengeance is our bat-tle - cry! We demand her! Give her o - ver!

**BASSOS.**

*mf*

*mf*

SOPRANOS.

Ju-no wills that she shall die! Fight your hardest! We don't fear you! We shall conquer with this cry:

TENORS.

CONTRALTOS, SOPRANOS, CONTRALTOS. ALL.

Allegretto.  
ALL.

Beauty! vengeance! Beauty! vengeance! Beauty is our bat-tle-cry! Fight like heroes! Fear and flinching

BASSOS. TENORS. BASSOS. ALL

Allegretto.

Are unknown, with such a cry! On, then, madly Make the onslaught Beau-ty is our bat-tle-cry!  
Vengeance

Allegro vivace.

ac - cel - e - ran - do

Charge with fu-ry! Fight with va-lor! Louder raise the bat-tle-cry! All to-geth-er,

Allegro vivace.

ac - cel - e - ran - do

Now we'll charge them Beauty! Vengeance!

Enter Jove. Rushing between the two lines, he hurls his bolts of thunder, and the curtain falls on their mighty crash.

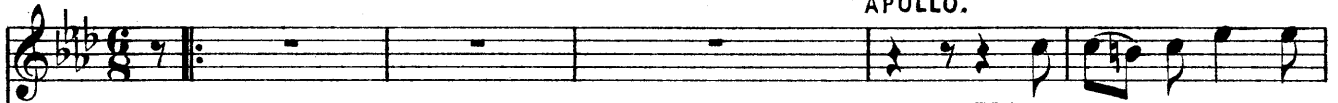
Moderato.

8.

## No. 22.

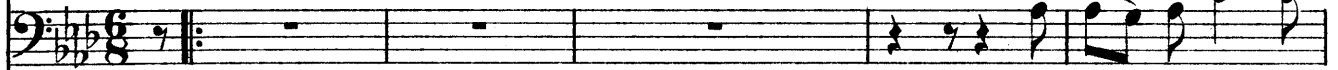
## DUET\_Apollo and Bacchus, and CHORUS.

APOLLO.



When gods have met in  
So, tho' we've met to

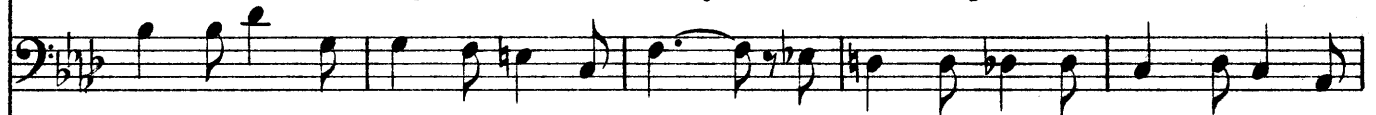
BACCHUS.



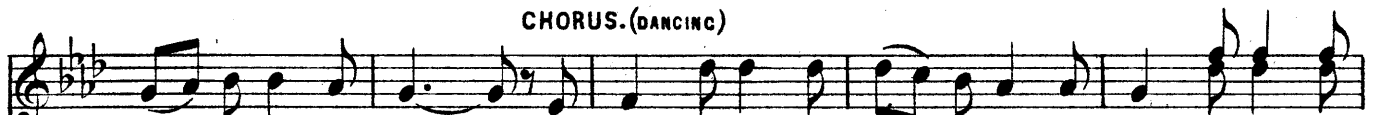
Allegro moderato



coun-cil-hall With chairman still "*non est*". . . You'd think that grave they would be all, With  
learn the fate Of long con-test-ed Troy, We're not so prim or so sedate, That



CHORUS. (DANCING)



thoughts too deep for jest. . . . But no, ah no, We're not built so, We're real-ly more like  
we can-not en-joy. . . . The time we're free from dig-ni-ty, With lead-er still a-



you; . . The cat a-way, the mice will play, And we will do it too.  
 way; . . For though we fear he'll soon be here, We'll dance while yet we may.

**CHORUS.**

**No. 23.**

*Allegro marziale*

(VOICES IN UNISON)

Shout! for the war is

en - ded. Shout! for Mi-ner-va's pet,

Hail to the mar'vous wis - dom

Such a fine plan to be - get! Shout for her no-ble char - ger! Shout for the la-dy her-

self! She and her steed will be fa - mous When we are laid on the shelf!

When we are laid on the shelf! Shout! for the war is en - ded. Shout! for Mi-ner-va's

pet, Hail to the marv'lous wis - dom Such a fine plan to be - get! . . . .



No. 24.

CHORUS.

*Allegro vivace.*

The piano introduction consists of two staves (treble and bass clef) in common time. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte). The key signature has one sharp (F#).

The first line of the chorus includes a vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Now we've found the long lost cord, And we'll hold it e - ver, We have banished foul dis-cord". The dynamic marking is *f*.

The piano accompaniment for the first line of lyrics, showing the treble and bass clef staves with chordal accompaniment.

The second line of the chorus includes a vocal line and piano accompaniment. The lyrics are: "Peace shall reign for e - ver, Then good-night, a last good-night, Con-stant strife is dead - ly." The dynamic marking is *p* (piano).

The piano accompaniment for the second line of lyrics, showing the treble and bass clef staves with chordal accompaniment.

When you're tired of earth-ly fight Come and see our Med-ley.

*cresc*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a vocal bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, respectively, featuring chords and moving lines. A 'cresc' marking is placed above the piano accompaniment.

Now we've found the long lost 'cord, And we'll hold it e - ver, We have banished foul dis-cord

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a vocal bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, featuring chords and moving lines.

Peace shall reign for-e - ver. Then good-night, a last good-night, Con-stant strife is dead-ly.

*p*

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a vocal bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, featuring chords and moving lines. A 'p' (piano) marking is placed above the piano accompaniment.

*slower.*

*slower.*

*ff slower.*

When you're tired of earth-ly fight, Come and see our Med - ley!

Good - night!

good - night!

good - night!

good - night!

*ff rit. molto*

*fff presto.*

The musical score is arranged in five systems. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with the lyrics 'good - night!' repeated three times, and the piano accompaniment. The fourth system continues the piano accompaniment with dynamic markings. The fifth system concludes the piano accompaniment with a final cadence.



Lucy & Leacock

Rochester N.Y. 1889.

March 24<sup>th</sup> Continued copying  
Orchestration finished  
May 17<sup>th</sup>

First Rehearsal April 2<sup>nd</sup>.

Dress Rehearsal May 23<sup>rd</sup>.

Performances - at  
the Lyceum Rooming.  
May 24<sup>th</sup> & 25<sup>th</sup>.

Repeated for the benefit  
of the Jacksonville sufferers  
at the Lyceum Rooming  
June 10<sup>th</sup>.

