

53 Leinster Place 2d
New York S.S.

253403

BLUE BEARD

(BARBE BLEUE)

A Comic Opera in Three Acts.

Composed by

JACQUES OFFENBACH

VOCAL SCORE
WITH ENGLISH WORDS.

ENT. STA. HALL.



PRICE 5/ NET
PIANOFORTE SCORE 2/6 NET

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BLUE - BEARD.

Composed by

J. OFFENBACH

OVERTURE - INTRODUCTION.

ALLEGRO.

f

dim

p

pp

MODERATO.

The first system of the Moderato section consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a treble clef and a key signature of one sharp (F#). The melody in the right hand features a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes. A double bar line is present after the first measure.

The second system continues the Moderato section. It features a piano (*p*) dynamic marking. The right hand contains several triplet markings over eighth notes, while the left hand continues with a consistent eighth-note accompaniment.

The third system of the Moderato section includes a piano-piano (*pp*) dynamic marking. The melodic line in the right hand is characterized by frequent triplet markings over eighth notes.

The fourth system of the Moderato section shows a change in the bass line, with the left hand moving to a lower register. The right hand continues with its melodic line, featuring some slurs and accents.

The fifth system of the Moderato section includes dynamic markings of *mf rit.*, *p*, and *pp*. The right hand features a melodic line with slurs and accents, while the left hand maintains its accompaniment.

The sixth system of the Moderato section includes a piano-piano (*pp*) dynamic marking. The right hand continues with triplet markings over eighth notes.

ALLEGRO.

The first system of the Allegro section begins with a change in tempo and dynamics. The right hand starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The left hand continues with a steady accompaniment. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/4.

14441. 4/1.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and sixteenth notes. The bass clef accompaniment features a steady eighth-note pattern.

Second system of musical notation. The treble clef continues with eighth notes. The bass clef features a series of chords. A dynamic marking of *p* (piano) is present in the first measure, and *f* (forte) appears in the final measure. The word *marcato.* is written at the end of the system.

Third system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a chordal accompaniment. Dynamic markings include *p* in the first measure and *f* in the final measure.

Fourth system of musical notation. The treble clef features a melodic line with slurs. The bass clef has a chordal accompaniment. A dynamic marking of *p* is present in the second measure.

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a chordal accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the second measure.

Sixth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a chordal accompaniment. Dynamic markings include *f* in the first measure and *p* in the second measure.

Seventh system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a chordal accompaniment. The system concludes with a fermata over the final notes.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music is marked with a forte *f* dynamic.

Second system of musical notation, continuing the piece. It includes the dynamic marking *cre* (crescendo) and the word *scen* (scene).

Third system of musical notation, featuring a *do.* (do) marking and a fortissimo *ff* dynamic.

Fourth system of musical notation, continuing the piece with various melodic and harmonic lines.

Fifth system of musical notation, featuring triplets (marked with '3') and the instruction *UN PEU MOINS VITE.* (A little slower). The dynamic marking *p* (piano) is present.

Sixth system of musical notation, featuring a pianissimo *pp* dynamic and various chordal textures.

Seventh system of musical notation, concluding the piece with sustained chords and melodic fragments.

Introduction for piano, featuring a treble and bass staff. The music is in a key with three flats and a 6/8 time signature. It includes dynamic markings such as *f* and *p*.

ALLEGRETTO MODERATO.

First system of piano accompaniment, continuing the introduction. It features a treble and bass staff with dynamic markings like *p*.

Second system of piano accompaniment, continuing the introduction.

Third system of piano accompaniment, concluding the introduction.

ANDANTINO.

FLEURETTA.

Since the summer roses are newly blown, Thus do we sport here ev'ry

SAPPHIRE.

Since the summer roses are newly blown, Thus do we sport here ev'ry

PIANO.

Piano accompaniment for the first vocal system, in 9/8 time.

morn..... He calls at my porch with green o'er-grown, Wander we gai-ly thro' the

morn..... I call at her porch with green o'er-grown, Wander we gai-ly thro' the

Piano accompaniment for the second vocal system, concluding the piece.

corn. yes, thro' the corn.

corn. yes, thro' the corn.

p *f*

ALLEGRO. FLEURETTE.

I and you, Lovers true, Whisp'ring soft and ten-der phrases, Come and

p *leggiero.*

go, To and fro, Shaded by these verdant ma-zes; Thus one day, Didst thou

say, Dearest all things love in nature, Spring-time still, E-ver will Stir the

hearts of ev'-ry creature; Nature's sway We'll o.-bey, Trusting all to her pro-

- - tecton, Here be - low, There is no Treasure like a true af - fection; This dark

screen, Cool and green, Makes you hold, You seize hold, Of one's hand, To with -

- - stand I am fain, But 'tis vain. I and you, Lovers true, Whisp'ring
SAPHIR.
I and you, Lovers true, Whisp'ring

soft and ten - der phrases, Come and go, To and fro, Shaded by these verdant

soft and ten - der phrases, Come and go, To and fro, Shaded by these verdant

ma-zes, I and you, Lovers true, Whis'pring soft and ten-der phrases, Come and

ma-zes, I and you, Lovers true, Whis'pring soft and ten-der phrases, Come and

mf

go, To and fro, Shaded by this verdant maze.

go, To and fro, Shaded by this verdant maze.

f

FLEURETTA.

Poor dear! You ap-pear All a-bash'd, Spi-rit dash'd, But some

Vr! *Fl:*

p

times, Man of crimes, Will he smile, And the while, Without cause, Show his

claws; In the main, They don't pain, But I stop, Fit to drop, With joy

flush Crimson flush; Ne'er can he Frighten me, Nor brow-beat, For then

soft-ly I re-peat, Yes, the spring-time is most sweet, Spring is sweet; Then, in

rit.

rit.

a tempo.

turn, His cheeks burn; As they meet, How our hearts to-ge-ther beat; 'Tis the

fault of spring-time sweet; Then in a transport thrown, He cries, thou art mine

own, Then in a transport thrown, He cries, thou art mine

SAPPHIRE.

own, mine own, Ah!.....

mine own, mine own,

tempo primo.

I and you, Lovers

..... Come and go, To and fro, Shaded

true, Whispring soft and ten-der phrases, Come and go, To and fro, Shaded

by these verdant mazes, I and you, Lovers true, Whispring soft and tender

by these verdant mazes, I and you, Lovers true, Whispring soft and tender

mf

phrases, Come and go, To and fro, Shaded by this verdant maze; Thrice happy

phrases, Come and go, To and fro, Shaded by this verdant maze;

he, My lover dear, Thus ev'ry day, At morn we

Thrice hap-py she, My mistress dear, At morn we

stray, And oft we meet, And still re-peat, Thrice happy he, My lover

stray, And oft we meet, And still re-peat, Thrice hap-py she,

dear, Thus ev'ry day, At morn we stray, And oft we meet, And still re-

My mistress dear, At morn we stray, And oft we meet, And still re-

--peat, Thrice hap--py, Thrice hap--py, Thrice hap--py, Thrice

hap--py, Thrice hap--py, Thrice hap--py we.

hap--py, Thrice hap--py, Thrice hap--py we.

ff

No. 2.
BALLAD.

ANDANTINO

The piano introduction consists of two systems of music. The first system features a treble clef with a 6/8 time signature and a bass clef with a 6/8 time signature. The treble staff contains a melodic line with eighth notes and triplets, marked with a piano (*p*) dynamic. The bass staff provides a harmonic accompaniment with chords and eighth notes. The second system continues the melodic and harmonic development, including a *dim.* (diminuendo) marking and a *p* dynamic.

8. BOULOTTE.

There may be maids here in our vil-lage With more care their herds who
Now well we know, re-gard-ing fro-lic, It takes just two to play at

tend, Some may--hap folks for... to pil--lage, More wa--ter
that, My mate, yon, seems quite me-lan--cho--lic To be so

with their milk who blend. Ods bobs, but none,... Ods bobs, but none,
shy, oh! an't he a flat. Ods bobs, but none,...

... None of them all can match Boulotte, sirs, When, bent on fun, Our

p

fellows want to frolic, None of them all can match Boulotte, sirs, When bent on fun, Our

fellows want to frolic, No, not one..... No, not one..... No.....

a piacere.
... none can match, none can match, No, not one can match Bou-lotte.

f

1st time. 2nd time. *f*

No 2bis
INCIDENTAL MUSIC

Piano accompaniment for No 2bis, featuring treble and bass staves with dynamic markings *p*, *f*, and *ff*.

No 3.

ALLEGRO. A. CHORUS. B. PROCLAMATION.

POPOLANI.

SOPRANI.

TENORI.

BASSI.

CHORUS.

Vocal staves for Popolani, Soprani, Tenori, and Bassi, with a Chorus label.

PIANO.

ALLEGRO.

Piano accompaniment for No 3, featuring treble and bass staves with dynamic marking *p*.

Piano accompaniment for No 3, featuring treble and bass staves with dynamic marking *f*.

To the public square re - pair - ing, By the steward's high be - hest, Something

To the public square re - pair - ing, By the steward's high be - hest, Something

To the public square re - pair - ing, By the steward's high be - hest, Something

Vocal staves with lyrics and piano accompaniment for No 3, featuring dynamic markings *p* and *hr*.

soon we shall be hearing, Of pe--cu-liar in-te--rest. Something soon we shall be

soon we shall be hearing, Of pe--cu-liar in-te--rest. Something soon we shall be

soon we shall be hearing, Of pe--cu-liar in-te--rest. Something soon we shall be

hear-ing, of pe--cu-liar in-te--rest..... in--te--rest.

hear-ing, of pe--cu-liar in-te--rest..... in--te--rest.

hear-ing, of pe--cu-liar in-te--rest..... in--te--rest.

POPOLANI.

All you of either sex..... whom

in this place I find, I greet you

all..... I greet you all..... I
greet you all... And o...pen thus the news.

Nº 3 B. PROCLAMATION.

ALLEGRO MODERATO.

List to the or-ders so stern, Utter'd by Blue-Beard, renown'd
All the wide country around As of a rol-licking turn; List to the or-ders so stern,
Utter'd by Blue-Beard, renown'd All the wide country around As of a rol-licking turn;

"This," said he, "this is my will, Let there a Rose Queen be crown'd, But where is

one to be found Truth and show dif-fering still. Former-ly— so they re-late,

Folks ancient cus-tom respected, And the most mo-dest se-lected; But that mode's quite

out of date. Such are the orders so stern, Utter'd by Blue-Beard, renown'd All the wide

SOPRANO. *p* Or-ders so stern, Blue-Beard re-nown'd, Country a-

TENOR. *p* Or-ders so stern, Blue-Beard re-nown'd, Country a-

BASS. *p* Or-ders so stern, Blue-Beard re-nown'd, Country a-

country around As of a rollicking turn. These are the orders so stern, Utter'd by

- round, Rollicking turn, Orders so stern, Blue-Beard re-

- round, Rollicking turn, Orders so stern, Blue-Beard re-

- round, Rollicking turn, Orders so stern, Blue-Beard re-

Blue-Beard, renown'd All the wide country around As of a rollicking turn. Since then we've

- noun'd, Country a-round, Rollicking turn.

- noun'd, Country a-round, Rollicking turn.

- noun'd, Country a-round, Rollicking turn.

made an advance, Our plan is far more com-mo-dious, One in which

nought is there odious, And all alike have a chance. We'll, to day,

u...sing this test, This no...vel me...thod try...ing, See by a

lot...te...ry vy...ing Who wins the rose and the rest. This to the

re...gis...trar here Give your true ap...pe...la...tion, Which du...ty

he'll, in ro...ta...tion, Write out on a tick...et clear; All are en...

...titled to draw, And we by lot will determine Who shall be

pure as the ermine, Whose vir-tue shine, shall

shine with-out flaw.....

Such are the orders so stern, Utter'd by Blue-Beard, renown'd All the wide country around

'Tis the or-der of Blue-Beard, Blue Beard re-nown'd the-

'Tis the or-der of Blue-Beard, Blue Beard re-nown'd the

'Tis the or-der of Blue-Beard, Blue Beard re-nown'd the

As of a rollicking turn. Such are the orders so stern, Utter'd by Blue-Beard, renown'd
 coun - - - try round. The orders so stern, Blue-Beard re - nown'd,
 coun - - - try round. The orders so stern, Blue-Beard re - nown'd,
 coun - - - try round. The orders so stern, Blue-Beard re - nown'd,

f *hr* *cres.*

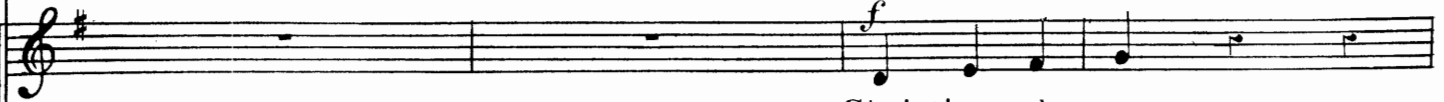
All the wide coun - try around As of a rol - l - ick - ing turn. Now to the re - gis -
 Blue-Beard re - - - nown'd the coun - - - - - try round.
 Blue-Beard re - - - nown'd the coun - - - - - try round.
 Blue-Beard re - - - nown'd the coun - - - - - try round.

f

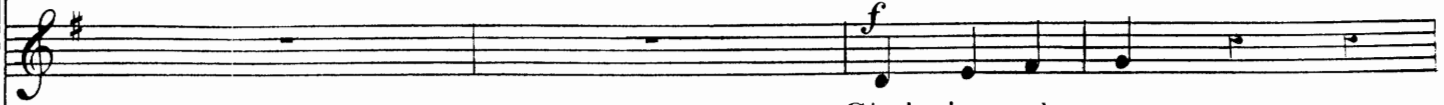


- - trar, chicks, all go, Let him your surname know.

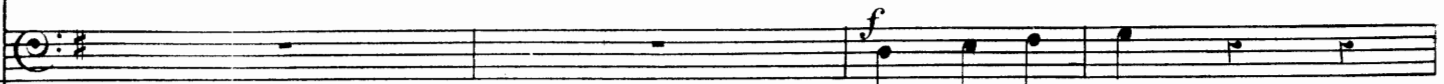
Now to the re_gis-



Christian al - - so.



Christian al - - so.

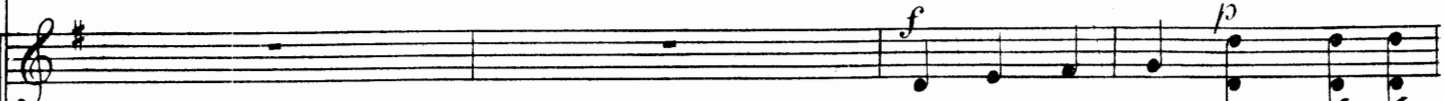


Christian al - - so.

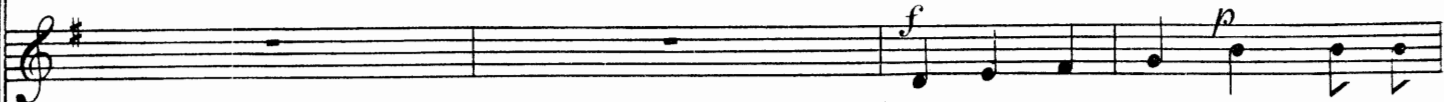


- - trar, chicks, all go, Let him your surname know.

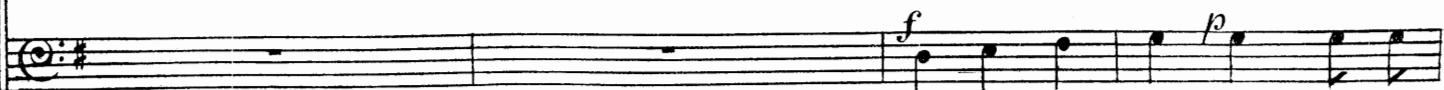
Now to the



Christian al - - so. Now to the



Christian al - - so. Now to the



Christian al - - so. Now to the



re - - - - gis - trar all go, Now to the re - - - - - gis - trar all go, now
 re - - gis - - trar all go, to the re - gis - trar all go, now
 re - - gis - - trar all go, to the re - gis - trar all go, now
 re - - gis - - trar all go, to the re - gis - trar all go, now

go, to the re - - - - - gis - - trar all go.
 go, to the re - - - - - gis - - trar all go.
 go, to the re - - - - - gis - - trar all go.
 go, to the re - - - - - gis - - trar all go.

Nº 4. THE LOTTERY SCENE.

ALLEGRO MODERATO.

ALLEGRETTO MODERATO.

1st SOPRANO.

2nd SOPRANO.

PIANO.

Your name proclaim

and Christian name

Your name proclaim

and Christian name

Registrar dear

Registrar dear

Dip your pen in your

Registrar dear

Registrar dear, Dip your pen in your

inkstand here, Now take my name

and Christian name

inkstand here,


Now take my name

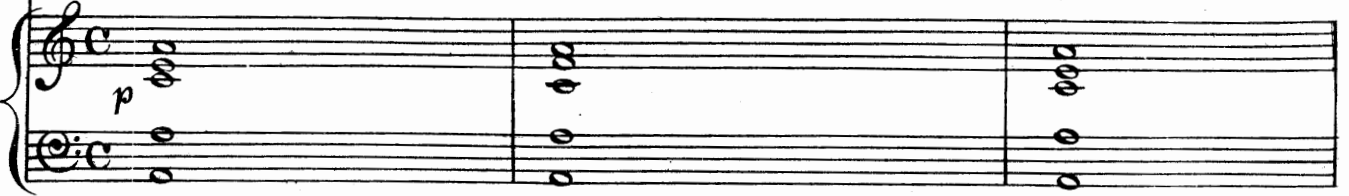
and

Registrar dear Registrar dear Dip your pen in your
 Christian name Registrar dear Registrar dear, Dip your pen in your
 ink-stand here Re-gis-trar dear, dip your pen, ah, dip your pen
 ink-stand here Re-gis-trar dear, dip your pen, ah, dip your pen
 Re-gis-trar dear, dip your pen, ah, dip your pen, Re-gis-trar dear, ah,
 Re-gis-trar dear, dip your pen, ah, dip your pen, Re-gis-trar dear, ah,
 Re-gis-trar dear, ah, Dip your pen in your inkstand here.
 Re-gis-trar dear, ah, Dip your pen in your inkstand here. *LENTO.*

Nº 5. RECITATIVE and BALLAD.


MODERATO. RECIT:


BOULOTTE.  Shall I give mine I ask, or shall I not.....

PIANO. 

 That is the point I inwardly o... pine..... Here goes! naught



 ventur'd, naught is got, You with the names please take down

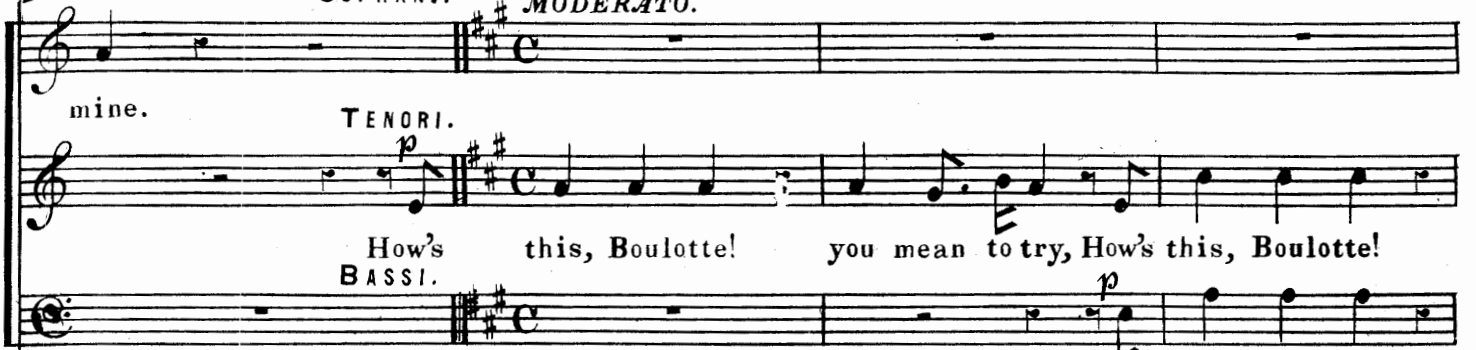


SOPRANI. *MODERATO.*

mine.

TENORI. *p*

BASSI. How's this, Boulotte! you mean to try, How's this, Boulotte!



tres vite. *ff*

MODERATO. *p*

How's this, Boulotte!



How's this, Bou - lotte.....

When for virtue's re -

you mean to try

When for virtue's re - ward we vie,

When for virtue's re -

you mean to try

When for virtue's re - ward we vie, How's this, Bou - lotte.....

f

- ward we vie How's this, Bou - lotte

Bou - lotte

- ward we vie How's this, Bou - lotte

Bou - lotte

When for vir - tue's re -

.....

How's this, Bou - lotte

Bou - lotte

When for vir - tue's re -

f

ff

p

- ward we vie.

- ward we vie.

BOULOTTE.
ALLEGRETTO.

1st Verse. Just look at all these precious hus - sies, Who,
2nd Verse. True, if some chap pro-mis - c'ous winks his Eye,

leagued to - ge - ther in a pack, Keep me back! Come, draw your claws in, haughty
we don't, growing fi - ery red, Toss our head, Tho' none of such proud, stuck-up

pus - sies, Don't dare to in - ter - fere with me, Or you'll see! If
minx - es, Our vir - tue's good, quite, as their own, Well 'tis known! And

you've your rights, a'nt we got ourn..... This ho-nour, this
so..... our ti-tle quite e-quals yourn..... This ho-nour &c:

ho-nour you all... wish you'd got, ah! Pray, why not mine as well as

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

rit. *p*

yourn..... Since we all draw the prize by lot. Pray, why not mine as well as

rit. *a tempo.*

p

yourn..... Since we all draw the prize by lot.

rit. *f* *f*

1st time. 2nd time.

True

1st time. 2nd time.

p *ff*

Nº 6. RECITATIVES and CHORUS.

ALLEGRO.

BOULOTTE.

COUNT OSCAR.

POPOLANI.

SOPRANI.

TENORI.

BASSI.

CHORUS.

PIANO.

f

'Tis Boulotte!

Happy lot..... 'Tis Bou-

Happy lot

Happy lot

COUNT OSCAR.

Happy lot, happy lot, 'Tis Bou-lotte, 'tis Bou-lotte.

...lotte.....

Oh! chance... quite un-ex-

'Tis Boulotte

Oh! for-tune

'Tis Boulotte

Oh! for-tune

marvel! I recognise that very basket, Say where? say where? answer whose is that

basket? ah! whose? yes yes yes yes

whose is that basket? ah! whose?

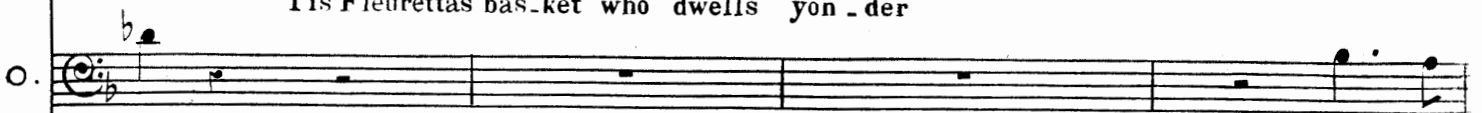
whose is that basket? ah! whose?

whose is that basket? ah! whose?

BOULOTTE.

B. 

'Tis Fleurettas bas-ket who dwells yon-der

O. 

whose?

'Tis her

'Tis her basket

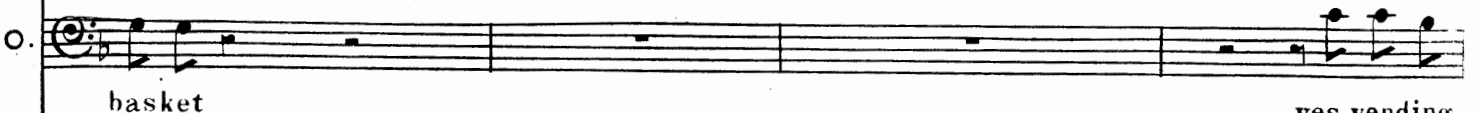
'Tis her basket

'Tis her basket



B. 

And her trade is vending flow'rs,

O. 

basket

yes, vending

Yes, vending flow'rs

Yes, vending flow'rs

Yes, vending flow'rs



B. *f* 'Tis Fleu-retta's bas-ket who dwells yonder, Her trade is vend-ing, vend-ing

O. flow'rs

f 'Tis Fleu-retta's bas-ket who dwells yonder, Her trade is vend-ing, vend-ing

f 'Tis Fleu-retta's bas-ket who dwells yonder, Her trade is vend-ing, vend-ing

f 'Tis Fleu-retta's bas-ket who dwells yonder, Her trade is vend-ing, vend-ing

B. flow'rs *p* 'Tis her basket She yonder

O. *p* 'Tis her basket 'Tis her basket,

flow'rs *p* 'Tis her basket She yonder

flow'rs *p* 'Tis her basket She yonder

flow'rs *p* 'Tis her basket She yonder

B. dwells. *ALLEGRO MODERATO.*

O. Come, that's enough, Now all begone, Leave me a-lone, be -

dwells.

dwells.

dwells. *ALLEGRO MODERATO.*

BOULOTTE.

POPOLANI. Let us o-bey and all be-gone, Let us begone, be -

Let us o-bey and all be-gone, Let us begone, be -

O. -gone, all, all, all.

Let us o-bey and all be-gone, Let us begone, be -

Let us o-bey and all be-gone, Let us begone, be -

Let us o-bey and all be-gone, Let us begone, be -

B. *-gone, all, all, all, Yes, all, all, all,*

P. *-gone, all, all, all, Yes, all, all, all,*

O. *Leave me alone, be--gone, all, all, all, Leave me alone, be--*

-gone, all, all, all, Yes, all, all, all,

-gone, all, all, all, Yes, all, all, all,

-gone, all, all, all, Yes, all, all, all,

B. *Yes, all, all, all, Let us o-bey and all begone, Let us be--*

P. *Yes, all, all, all, Let us o-bey and all begone, Let us be--*

O. *-gone, all, all, all,*

Yes, all, all, all, Let us o-bey and all begone, Let us be--

Yes, all, all, all, Let us o-bey and all begone, Let us be--

Yes, all, all, all, Let us o-bey and all begone, Let us be--

B.  - gone all all all all Let us be -- gone all all all

P.  - gone all all all all Let us be -- gone all all all

O.  Let us be -- gone all all all

B.  - gone all all all all Let us be -- gone all all all

P.  - gone all all all all Let us be -- gone all all all

O.  - gone all all all all Let us be -- gone all all all



B.  all all all all all Let us be gone all all all

P.  all all all all all Let us be -- gone all all all

O.  all all all all all Let us be -- gone all all all

B.  all all all all all Let us be -- gone all all all

P.  all all all all all Let us be -- gone all all all

O.  all all all all all Let us be -- gone all all all



B. all all all all all all all all all all all all all all all all

P. all all all all all all all all all all all all all all all all

O. all all all all all all all all all all all all all all all all

all all all all all all all all all all all all all all all all

all all all all all all all all all all all all all all all all

all all all all all all all all all all all all all all all all

all all all all all all all all all all all all all all all all

B. all all all all all.

P. all all all all all.

O. all all all all all.

all all all all all.

all all all all all.

all all all all all.

all all all all all.

ff

Nº 7. SOLI and CHORUS.

ALLEGRETTO MAESTOSO.

FLEURETT

4 PAGES.
SOPRANI.

SAPPHIRE.

COUNT OSCAR

TENORI.

BASSI.

PIANO.

p *p*

Mount within this palankeen, From the sun its

mf

mf

mf

mf

mf

mf

mf

Cri-mi-ne Ge-mi-ni Shañt we all perspire just by and by

Cri-mi-ne Ge-mi-ni Shañt we all perspire just by and by

Cri-mi-ne Ge-mi-ni Shañt we all perspire just by and by

curtains screen, Cri-mi-ne Ge-mi-ni Shañt we all perspire just by and by

Cri-mi-ne Ge-mi-ni Shañt we all perspire just by and by

Cri-mi-ne Ge-mi-ni Shañt we all perspire just by and by

mf

4P *mf* Cri - mi - ne

S. *mf* Cri - mi - ne

CO. *mf* Cri - mi - ne

Mount with-in this pa-lan-keen, From the sun its curtains screen, *mf* Cri - mi - ne

P. *mf* Cri - mi - ne

mf Cri - mi - ne

4P *p* FLEURETTA. Fol - low, dear, this pa - lan - keen,

S. Ge - mi - ni Shan't we all perspire just by and by

CO. Ge - mi - ni Shan't we all perspire just by and by

P. Ge - mi - ni Shan't we all perspire just by and by

Ge - mi - ni Shan't we all perspire just by and by

p

F.

I may through it still be seen, With your eye on me sly Love will make the time go by,

Musical score for Flute (F.) in G major, 4/4 time. The melody is written on a single staff with a treble clef. The lyrics are: "I may through it still be seen, With your eye on me sly Love will make the time go by,"

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in G major and 4/4 time, providing harmonic support for the flute melody.

4 PAGES.

1P. *mf*
Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne

S. *mf*
Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne

CO. *mf*
Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne

P. *mf*
Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne

Musical score for voices and piano. It includes parts for Soprano (S.), Alto (CO.), and Piano (P.). The lyrics are: "Mount with-in this pa-lan-keen, From the sun its curtains screen, Cri-mi-ne". The piano part is written in a grand staff. The dynamic marking *mf* (mezzo-forte) is indicated for the vocal parts.

4 P. Ge - mi - ni Shan't we all perspire just now.

S. Ge - mi - ni Shan't we all perspire just now.

CO. Ge - mi - ni Shan't we all perspire just now.

P. Ge - mi - ni Shan't we all perspire just now.

Ge - mi - ni Shan't we all perspire just now.

p

f

THE LEGEND OF BLUE BEARD.

BLUE-BEARD. *3* *3* *3* *3* *3*

My brave men, one more of these forms transcen - den -

TENOR.

BASSI.

CHORUS.

PIANO. *p*

- dal *3* *3* *3* *3*

In my way does grim... des-ti-ny place.....

... Dear fair ones, whom a death al-to-gether ac-ci-den-tal

Re-move from my em-brace.....

..... re-move from my em-brace.

ALLEGRO.

My first wife is de - ceas - ed, By the Deuce may I be seiz - ed If

e ver I knew how, The second and the

CHORUS.

If e - ver I knew how.

If e - ver I knew how.

third, too, And the fourth one dis - ap - pear'd, too, I mourn, I

I mourn, I mourn,

mourn them all, I vow, I lov'd the fifth most dear - ly, But last week ve - ry,

ve - ry queerly, To my grief and great surprise,

CHORUS.

To my grief and great surprise,

To my grief and great surprise,

With - out a - ny co - gent rea - son The three Fates - thought blood freez - in

Cut her off all in a trice. For I am Blue -

CHORUS.

Cut her off all in a trice.

Cut her off all in a trice.

Beard, For I am Blue -

For I am Blue - Beard,

For I am Blue - Beard,

Beard, Blue Beard Blue Beard

For I am Blue Beard, Blue Beard Blue

For I am Blue Beard, Blue Beard Blue

Ah! For I am Blue Beard, you see, Ever gay and

Beard, Blue Beard, For I am Blue Beard.

Beard, Blue Beard, For I am Blue Beard.

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "e-ver free, For I am Blue Beard, you see, E-ver gay and e-ver free. Blue Beard Ah! For I am Blue For he is Blue Beard, you see, E-ver gay and e-ver free, For he is Blue Beard, you see, e-ver gay and e-ver free. For I am Blue Beard, For I am Blue Beard, you see, e-ver gay and e-ver free. For he is Blue Beard, Blue Beard, you see, e-ver gay and e-ver free. For he is Blue Beard, Blue". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) appearing in the final system.

Beard, E-ver gay, e-ver free, For I am Blue Beard, For I am Blue

Beard, e - - - ver free, For he is Blue Beard, Blue

Beard, e - - - ver free, For he is Blue Beard, Blue

Beard, E-ver gay, ever free, I'm Blue Beard, I'm Blue Beard, I'm Blue Beard, I'm Blue

Beard, e - - - ver free, he's Blue Beard, he's Blue Beard, he's Blue Beard, he's Blue

Beard, e - - - ver free, he's Blue Beard, he's Blue Beard, he's Blue Beard, he's Blue

2nd COUPLET

Beard. Now that

Beard.

Beard.

I have tru-ly sta-ted What I'm nam'd and de-sig-na-ted, You'll per-ceive how in my

mind *p* There no o-ther thought is

CHORUS. You'll per-ceive how in my mind

You'll per-ceive how in my mind.

stord Than to her I so a--dor'd A suc-ces--sor, A suc-

CHORUS.

A suc-ces--sor

A suc-ces--sor

--ces--sor fair to find. En--tre nous that's quite de-ci--ded,

And the sixth one is pro-vided, What awaits her well I know,

CHORUS. What awaits her

What awaits her

Yes, I know, and e'en my fan-cy, With a sort of ne-cro-man-cy,

well I know.

well I know.

Doth a seventh dark-ly show. For

Doth a seventh dark-ly show.

Doth a seventh dark-ly show.

I am Blue Beard For

For I am Blue Beard

For I am Blue Beard

I am Blue Beard Blue Beard Blue Beard

For I am Blue Beard Blue Beard Blue

For I am Blue Beard Blue Beard Blue

Ah!..... For I am Blue Beard, you see, Ever gay and

Beard, Blue Beard, For I am Blue Beard.

Beard, Blue Beard, For I am Blue Beard.

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#), and the time signature is 5/4. The lyrics are: "e-ver free, For I am Blue Beard, you see, E-ver gay and e-ver free, Blue Beard! ah!..... For I am Blue For he is Blue Beard, you see, E-ver gay and e-ver free, For he is Blue For he is Blue Beard, you see, E-ver gay and e-ver free, For he is Blue Beard, you see, ever gay and e-ver free. For I am Blue Beard, Beard, you see, ever gay and e-ver free. For he is Blue Beard, Blue Beard, you see, ever gay and e-ver free. For he is Blue Beard, Blue".

Beard, Ever gay, ever free, For I am Blue Beard, For I am Blue

Beard, e - - - ver free, For he is Blue Beard, Blue

Beard, e - - - ver free, For he is Blue Beard, Blue

Beard, e-ver gay, e-ver free, I'm Blue Beard, I'm Blue Beard, I'm Blue Beard, I'm Blue

Beard, e - - - ver free, he's Blue Beard, he's Blue Beard, he's Blue Beard, he's Blue

Beard, e - - - ver free, he's Blue Beard, he's Blue Beard, he's Blue Beard, he's Blue

Beard.

Beard.

Beard.

ff

ALLEGRO.

BOULOTTE.

BLUE BEARD.

POPOLANI.

SOPRANI.

TENORI.

BASSI.

CHORUS.

ALLEGRO.

PIANO.

BOULOTTE with the 1st SOPRANI. *f*

All honour,

POPOLANI with the BASSI. *f*

All honour,

praise and happy days, and hap-py days To our lord who has deign'd Virtue to crown un--

praise and happy days, and hap-py days To our lord who has deign'd Virtue to crown un--

praise and happy days, and hap-py days To our lord who has deign'd Virtue to crown un--

- stain'd, All ho - nour, praise and hap - py days, and hap - py days, To our lord who has

- stain'd, All ho - nour, praise and hap - py days, and hap - py days, To our lord who has

- stain'd, All ho - nour, praise and hap - py days, and hap - py days, To our lord who has

deign'd Virtue to crown un - stain'd And thereby show how in - no - cence is Quite sure to

deign'd Virtue to crown un - stain'd And thereby show how in - no - cence is Quite sure to

deign'd Virtue to crown un - stain'd, un - stain'd, And thereby show how in - no - cence is Quite sure to

meet with re - com - pen - ces, All praise, all praise, all praise and hap - py

meet with re - com - pen - ces, All praise, all praise, all praise and hap - py

meet with re - com - pen - ces, All praise, all praise, all praise and hap - py

days, all praise, all praise and hap- -py days.

days, all praise, all praise and hap- -py days.

days, all praise and hap- -py days.

f

tr *tr* *tr*

ff

all praise all praise and happy days. all praise, all praise and hap- -py

all praise all praise and happy days. all praise, all praise and hap- -py

all praise all praise and happy days. all praise, all praise and hap- -py

tr *tr* *tr*

BLUE BEARD. *MÊME MOUVT*

You are right, you are right, And how e- - - - - ver re- - - - - tard- - - - - ed, Vir- - - - - tue at

days.

days.

days. *MÊME MOUVT*

p

last, Virtue at last will be re-ward

ALLEGRO. B A L L A D . 1st Couplet.
 -- ed. BLUE-BEARD. Rubens, I
 2nd Couplet.

ALLEGRO.

vow, Rubens, I vow, Ne'er painted such a splendid creature, A
 8. Had limn'd this stalwart hearty lass Who

vow, Rubens, I vow,

p

healthy, ro-sy child of na-ture, Boun-cing and fresh, No-bly set up, above, be-
 if a swain the bounds should pass, Could a few hits— well levell'd hits doubtless be-

low. In her you see no mo--dish gra--ces, A
 -stow. Stout she is, sure, yet in--of--fen--sive,

fault which all beau--ty de--fa--ces..... Rubens I
 Her style of beau--ty's ra--ther ex--ten--sive..... Rubens I

rit. *p*

rit. *p* *a tempo.*

vow, Rubens I vow, Ru-bens I vow, Ru-bens I
 vow, Rubens I vow, Ru-bens I vow, Ru-bens I

vow, Ru-bens I vow, Ru-bens I vow, Ru-bens I
 vow, Ru-bens I vow, Ru-bens I vow, Ru-bens I

f

POPOLANI.

-lotte, my lord, ourselves, and all. Now hush, all hush, now hush, all hush, My lord's a -

-lotte, my lord, ourselves, and all.

-lotte, my lord, ourselves, and all.

P *ANDANTINO.* *BLUE-BEARD.*

-bout with eloquence to gush. This tes-ti-mo-nial proud re-

BB

-ceiv-ing We on your mo-dest-y be-stow, Wilt vow that still to vir-tue

BOULOTTE.

Well, to promise that—sartin, I don't

BB

cleaving, Ever pure thou wilt remain as now?

BLUE-BEARD.

pressez. *a tempo.*

B mind, Cos' 'tant to much myself I bind Cos' 'ta'n't to much my-self I bind. Should I some

BB day, not far off, may be, On some spouse your hand be - stow, Say, wilt thou vow, you'll on that

BB BOULOTTE.
day be As worthy him, as you are now? Well, to promise that— sartin, I don't

pressez.

B mind, Cos' 'tant to much myself I bind, Cos' 'ta'n't to much my - self I bind.

MARZIALE. BLUE-BEARD. *Recit:*

MARZIALE. Listen, serfs, retainers, and all, Pre - pare now for something tre.

14441.

BB

men - - dous, In ad - - vance a step stu - - pen - - dous Of new

The first system features a vocal line in B-flat major with lyrics: "men - - dous, In ad - - vance a step stu - - pen - - dous Of new". The piano accompaniment consists of a right-hand part with triplets and sixteenth notes, and a left-hand part with sustained chords.

BB

times it opens the ball. I, magnate of this land, from noble race de -

The second system continues the vocal line with lyrics: "times it opens the ball. I, magnate of this land, from noble race de -". The piano accompaniment continues with similar rhythmic patterns.

BB

- scend - - - ed, Great Baron of Blue Beard, and many lands be -

The third system features a vocal line with lyrics: "- scend - - - ed, Great Baron of Blue Beard, and many lands be -". The piano accompaniment includes a forte (ff) dynamic and more complex rhythmic figures.

BB

- side, I in - - tend that the

The fourth system continues the vocal line with lyrics: "- side, I in - - tend that the". The piano accompaniment features a forte (ff) dynamic and complex rhythmic patterns.

BB

cot with the pa - - lace be blend - - - - ed;

The fifth system features a vocal line with lyrics: "cot with the pa - - lace be blend - - - - ed;". The piano accompaniment includes a forte (ff) dynamic and complex rhythmic patterns. The system ends with a double bar line and a 2/4 time signature change.

Prince, I yet have con-de - - - scend - - - - - ed To make this shepherdess... my

ALLEGRETTO.

3B

bride. There stands my bride **POPOLANI.**

CHORUS.

and what a bride! What a precious

and what a bride!

ALLEGRETTO.

BOULOTTE.

P

bride Is this quite true....

What! she a Prince's bride

What! she a Prince's bride

What! she a Prince's bride

B my gracious lord!... *rit.* Wed me, a simple

BB BLUE-BEARD. Quite true, up-on my word. *rit.*

B *ALLEGRO.* maid, POPOLANI.

ALLEGRO. Lord Blue Beard's wife to be, Say, are you not a - fraid?

B *BOULOTTE.* *f* *pressez.* *a tempo.* *rit.*

I a - fraid - Be serf..... or lord his grade, Of man ne'er yet was I a -

B *ALLEGRO MODERATO.* - fraid. BLUE-BEARD.

BB Come, let's be off, my Queen of Ro - ses, Homeward re - turn we now in

ALLO MOD?

BB

state, For I in-tend ere this day closes, These solemn vows to ce- le-

BB

brate. The horsemen in this ex-pe- dition, Will go, as fit, each on his

BB

steed, The footmen, as by old tra- dition, The footmen will on foot pro-

B

BOULOTTE. *p* *cre*-----*scen*

The foot- men, as by old tra- di- tion, The foot- men

BB

-ceed. **POPOLANI.**

P

The foot- men, as by old tra- di- tion, The foot- men

The foot- men, as by old tra- di- tion, The foot- men

The foot- men, as by old tra- di- tion, The foot- men

The foot- men, as by old tra- di- tion, The foot- men

BB
 march a-way, no more de-lay, Now let's be off, od zooks, I'm on the

BB
 ten-ter hooks. Come, march a-way, no more de-lay, a-way.....
 POPALANI.

P
 Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

CHORUS.
 Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

CHORUS.
 Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

CHORUS.
 Come, march a-way, no more de-lay, Wed, wed, wed, ev'-ry one, For weddings

BB
 Come, march a-way, no more de-lay, Come,

P
 are such fun, Come, march a-way, no more de-lay, Now

are such fun, Come, march a-way, no more de-lay, Now

are such fun, Come, march a-way, no more de-lay, Now

are such fun, Come, march a-way, no more de-lay, Now

are such fun, Come, march a-way, no more de-lay, Now

BOULOTTE.

Of him who for me now is
 march a-----way.
 let's be off, I'm on the ten-ter hooks.
 let's be off, I'm on the ten-ter hooks.
 let's be off, I'm on the ten-ter hooks.
 let's be off, I'm on the ten-ter hooks.

dy--ing, Little good have I heard yet, have I heard yet, But lor!
 hr hr hr

nothings' like just the try-ing, Naught venture, naught you get, yes, naught you
 hr hr hr

B
get. Come, march a - - - way, Come, march a - - - way, a - way.....

BB
Come, march a - - way, Come, march a - way..... Come,

P
Come, march a - - way, Come, march a - way..... Come,

CHORUS.
Come, march, a - - - way, Come, march a - - - way, a - way..... Come,
Come, march a - - way, Come, march a - way..... Come,
Come, march a - - way, Come, march a - way..... Come,

f *dim.* *f*

B
Come, march a - - way..... Wed, wed, wed, ev'ry one, For weddings are such fun.

3B
march a - way, no more de - lay, Wed, wed, wed, ev'ry one, For weddings are such fun. Come,

P
march a - - - - way, a - - - - way, no more delay,

march a - - - - way, a - - - - way, no more delay,

march a - - - - way, a - - - - way, no more delay,

march a - - - - way, a - - - - way, no more delay,

MEME MOUV!

B Come, march a - - way Now to be off I'm on the tenter hooks.

BB march a - way, no more de - lay, Now to be off I'm on the tenter hooks. First walking

P march a - - - - way, march a - - way, no more de - - - - lay.

march a - - - - way, march a - - way, no more de - - - - lay.

march a - - - - way, march a - - way, no more de - - - - lay.

march a - - - - way, march a - - way, no more de - - - - lay.

MEME MOUV!

B First walking pace, a gentle pace,

BB pace, a gentle pace No noisy race,

P First walking pace, a gentle pace, No noi - sy

First walk - ing pace, a gen - tle pace,

First walking pace, a gentle pace, No noi - sy

First walking pace, a gentle pace, No noi - sy

ANIMEZ PEU A PEU.

B No noi-sy race, and then a trot, a

BB and then a trot, a quiet trot, and then full

P race, and then a trot, a qui-et trot,

No noi-sy race, and then a trot, a

race, and then a trot, a qui-et trot,

race, and then a trot, a qui-et trot,

ANIMEZ PEU A PEU.

PIU ANIMATO.

B quiet trot, and then full trot, a galop fast, a galop

BB trot, a galop fast, a galop fast, a galop

P and then full trot, a galop fast, a galop fast, a galop

trot, galop fast, a galop fast, a galop

and then full trot, a galop fast, a galop fast, a galop

and then full trot, *PIU ANIMATO.* a galop fast, a galop fast, a galop

B *f* fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la!.....

BB *f* fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la!.....

P *f* fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la la la la

f fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la!.....

f fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la la la la la

f fast, Hop-la hop-la hop-la hop-la hop-la hop-la hop-la hop-la la la la

B

BB tra..... galop fast, galop

P *p* la la la la la la la la la la la la la la la la

p la la la la la la la la la la la la la la la la

p la la la la la la la la la la la la la la la la

p la la la la la la la la la la la la la la la la

B

BB

P

fast, galop fast, a ga-lop fast, Tra la la la la la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

B

BB

P

la la la Tra..... galop fast, galop fast, galop fast, a ga-lop fast,

la la la la la la la la la la la la la

la la la la la la la la la la la la la

la la la la la la la la la la la la la

la la la la la la la la la la la la la

B

BB
Tra la la la la la la la la la la la la la la tra.. la la la.... la

P
la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

galop, galop, galop fast, galop, galop, galop fast,

la la..... la la la la

la la la la la la la

la la la la la la la

la la la la la la la

B *f* March away, no more de-lay,

BB *f* Tra la... la la la... la la la... la la la la March away, no more de-lay,

P *mf* la la la la la la la la la la la March away, no more de-lay,

mf la la la la la la la la la la March away, no more de-lay,

mf la la la la la la la la la la March away, no more de-lay,

mf la la la la la la la la la la March away, no more de-lay,

B galop fast a way Hop-la hop la hop la hop la.....

BB galop fast a way Hop-la hop la hop la hop la..... Tra.....

P galop fast a way Hop-la hop la hop la hop la la la la la la la la la la

galop fast a way Hop-la hop la hop la hop la..... la la

galop fast a way Hop-la hop la hop la hop la la la la la la la la la la

galop fast a way Hop-la hop la hop la hop la la la la la la la la la la

B

BB

P

..... galop fast, galop fast, galop fast, a ga-lop fast, Tra la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

B

BB

P

la la la la la la la tra..... galop fast, galop fast, galop fast, a

la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la

ALLEGRO.

P

serfs, come serfs and vassals of the Court, Come quick - - ly, come, for the

P

time, the time is short, These lo - vers shy, Let us es - cort,

CHORUS.

These lovers shy, Let us es -

P

These lovers shy, Let us es - cort. A - -

- cort, These lovers shy, Let us es - cort.

B
are such fun, Come, march a - way, no more de - lay, Now to be off, od-zooks, I'm on the

BB
are such fun, Come, march a - way, no more de - lay, Now to be off, od-zooks, I'm on the

P
are such fun, Come, march a - way, no more de - lay, Now to be off, od-zooks, I'm on the

are such fun, Come, march a - way, no more de - lay, Now to be off, od-zooks, I'm on the

are such fun, Come, march a - way, no more de - lay, Now to be off, od-zooks, I'm on the

are such fun, Come, march a - way, no more de - lay, Now to be off, od-zooks, I'm on the

B
ten - ter hooks, Come march a - way, no more de - lay, Wed, wed, wed, ev'ry one, For weddings

BB
ten - ter hooks, Come march a - way, no more de - lay, Wed, wed, wed, ev'ry one, For weddings

P
ten - ter hooks, Come march a - way, no more de - lay, Wed, wed, wed, ev'ry one, For weddings

ten - ter hooks, Come march a - way, no more de - lay, Wed, wed, wed, ev'ry one, For weddings

ten - ter hooks, Come march a - way, no more de - lay, Wed, wed, wed, ev'ry one, For weddings

ten - ter hooks, Come march a - way, no more de - lay, Wed, wed, wed, ev'ry one, For weddings

B
are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

BB
are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

P
are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

are such fun, Come, march a-way, no more de-lay, Now to be off I'm on the tenter

ANIMÉ.

B
hooks. He's Blue Beard, you see,

BB
hooks. I'm Blue Beard, you see, I'm

P
hooks. He's Blue Beard, you see,

hooks. He's Blue Beard, you see,

hooks. He's Blue Beard, you see,

hooks. He's Blue Beard, you see,

B He's Blue Beard, you see, He's Blue Beard, He's Blue

BB Blue Beard, you see, I'm Blue Beard, I'm Blue Beard,

P He's Blue Beard, you see, He's Blue Beard, He's Blue

He's Blue Beard, you see, He's Blue Beard, He's Blue

He's Blue Beard, you see, He's Blue Beard, He's Blue

He's Blue Beard, you see, He's Blue Beard, He's Blue

B Beard, he's Blue Beard For he is Blue Beard, you see, E - ver gay and

BB I'm Blue Beard For I am Blue Beard, you see, E - ver gay and

P Beard, he's Blue Beard For he is Blue Beard, you see, E - ver gay and

Beard, he's Blue Beard For he is Blue Beard, you see, E - ver gay and

Beard, he's Blue Beard For he is Blue Beard, you see, E - ver gay and

Beard, he's Blue Beard For he is Blue Beard, you see, E - ver gay and

Beard, he's Blue Beard For he is Blue Beard, you see, E - ver gay and

B
e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

BB
e-ver free, For sure I am Blue Beard, you see, E-ver gay and e-ver free.

P
e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

e-ver free, For sure he is Blue Beard, you see, E-ver gay and e-ver free.

B
For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

BB
For I am Blue Beard, you see, E-ver gay and e-ver free, For sure I am Blue

P
For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

For he is Blue Beard, you see, E-ver gay and e-ver free, For sure he is Blue

B
Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-

BB
Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-

P
Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-

Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-

Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-

Beard, you see, Ever gay and e-ver free. Come march a -- way, no more de-

B
-lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-

BB
-lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-

P
-lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-

-lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-

-lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-

-lay, Come march a -- way, no more de -- lay, Come march a -- way, no more de-

B
-- lay, Come march, come march a - way. March a - way, no more de - lay, Come

BB
-- lay, Come march, come march a - way. March a - way, no more de - lay, Come

P
-- lay, Come march, come march a - way. March a - way, no more de - lay, Come

-- lay, Come march, come march a - way. March a - way, no more de - lay, Come

-- lay, Come march, come march a - way. March a - way, no more de - lay, Come

-- lay, Come march, come march a - way. March a - way, no more de - lay, Come

B
march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

BB
march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

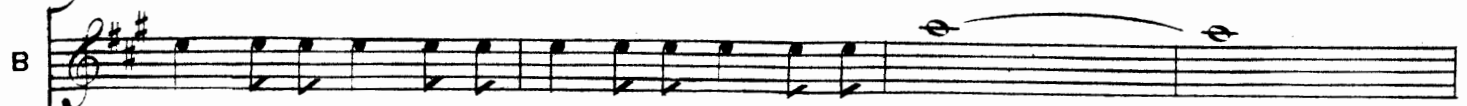
P
march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

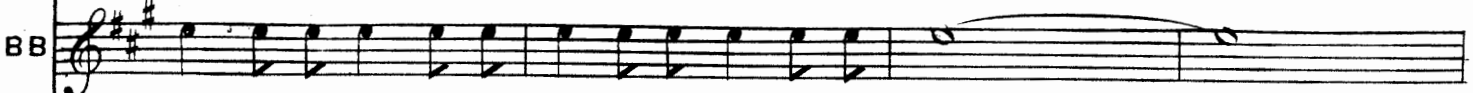
march a - way, no more de - lay, Come march, galop fast, galop fast, galop fast, galop

B



fast, galop fast, galop fast, galop fast, march a - - way.....

BB



fast, galop fast, galop fast, galop fast, march a - - way.....

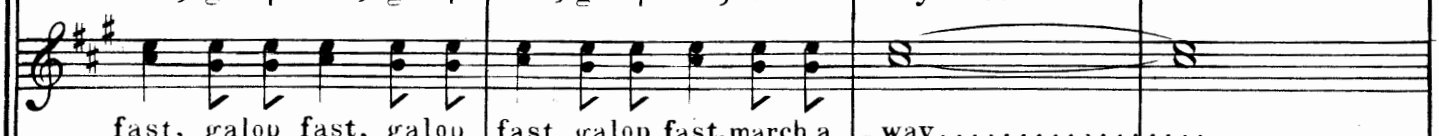
P



fast, galop fast, galop fast, galop fast, march a - - way.....



fast, galop fast, galop fast, galop fast, march a - - way.....



fast, galop fast, galop fast, galop fast, march a - - way.....



fast, galop fast, galop fast, galop fast, march a - - way.....



INTRODUCTION.

MAESTOSO.

PIANO.

The piano introduction consists of two systems of staves. The first system has a treble and bass clef with a 3/4 time signature and a forte (ff) dynamic marking. The second system continues the piece with similar notation. The music features complex chordal textures and rhythmic patterns.

Nº 10. CHORUS AND SONG.

MAESTOSO.

ALVAREZ.

TENORI.

COURTIERS.

BASSI.

PIANO.

This section includes vocal parts for Alvarez, Tenors, Courtiers, and Basses, along with piano accompaniment. The vocal lines are in 3/4 time and feature the lyrics: "Not de-vo-tion, But pro-". The piano accompaniment is marked with a forte (f) dynamic. The score is divided into systems, with the vocal parts and piano accompaniment alternating.

A

The main song section features a vocal line starting with the letter 'A' and piano accompaniment. The lyrics are: "mo-tion, Makes us to the pa-lace rush, Lots of pla-ces, Favour's". The piano accompaniment is in 3/4 time and includes a forte (f) dynamic marking. The score is divided into systems, with the vocal line and piano accompaniment alternating.

A

gra...ces, 'Tis for that we jolt and push. Not de...vo...tion,

gra...ces, 'Tis for that we jolt and push. Not de...vo...tion,

gra...ces, 'Tis for that we jolt and push. Not de...vo...tion,

The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line has a dynamic marking of *p* at the beginning. The piano accompaniment features a complex texture with triplets and various rhythmic patterns.

A

But promotion, 'Tis for that we jolt and push. Lots of pla...ces,

But promotion, 'Tis for that we jolt and push. Lots of pla...ces,

But promotion, 'Tis for that we jolt and push. Lots of pla...ces,

The second system continues with the same vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the right hand and a similar triplet in the left hand.

A

Favour's graces, 'Tis for that we jolt and push. Not de...vo...tion, But pro...

Favour's graces, 'Tis for that we jolt and push. Not de...vo...tion, But pro...

Favour's graces, 'Tis for that we jolt and push. Not de...vo...tion, But pro...

The third system concludes the page with the same musical structure. The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand.

A

-mo - - - tion, Makes us to the pa - - - lace rush, Lots of pla - - - ces, Favours

-mo - - - tion, Makes us to the pa - - - lace rush, Lots of pla - - - ces, Favours

-mo - - - tion, Makes us to the pa - - - lace rush, Lots of pla - - - ces, Favours

A

gra - - ces, 'Tis for that we jolt and push. See, see the prime mi - nis - ter,

gra - - ces, 'Tis for that we jolt and push. See, see the prime mi - nis - ter,

gra - - ces, 'Tis for that we jolt and push. See, see the prime mi - nis - ter,

A

With look so sinister. Your slaves us you may call.

With look so sinister. **COUNT OSCAR.** Your slaves us you may call. **C. OR**

With look so sinister. My lords, good day to all. Your slaves us you may call. My

CO slaves, yes, to day, But my sworn foes the next, For they're cour- - - tiers

CO all, they're cour- - - tiers all, And would, and would, or more's the

CO pi-ty, Did I beg, would re-peat, yes, text for text, The song which is call'd the soldier's ditty, you'll see I'm

ALVAREZ.

CO right. you'll see I'm right. My lord's, a song, a song!

My lord's, a song, a song!

My lord's, a song, a song!

ALLEGRO
NON
TROPPO.

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is in B-flat major and begins with a forte (f) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

COUNT OSCAR. *g.*

1. As a courtier who would please..... Hard will
 2. A---ny thing his lord-ship ut-----ters, You must

Musical notation for the first vocal line, starting with a mezzo-forte (p) dynamic. The melody is in B-flat major and features a mix of eighth and sixteenth notes. The piano accompaniment continues with a steady rhythm.

1. find it, past be-lief, Those who think the life all ease.....
 2. take it all for wit; When some wretched joke he stut-----

Musical notation for the second vocal line, continuing the melody from the first line. The piano accompaniment remains consistent.

1..... Oft come at last to sad grief. The prize, the prize if
 2---ters, Laughing's no good, you must split.

Musical notation for the third vocal line, featuring a more active piano accompaniment with sixteenth-note patterns.

he would catch..... He must bow, sir, yes, must bow, sir,

Musical notation for the final vocal line, concluding the piece with a piano (p) dynamic. The piano accompaniment features a final cadence.

bow, sir, bow, sir, yes, must bow, sir, Bend his back bone ve - ry low, sir, Bend his back bone

ve - ry low, sir, Just as far as it will stretch, Just as far as it will stretch.

ALVAREZ.

CHORUS.
TENORI. He must bow, sir, yes, must bow, sir, bow, sir, bow, sir, yes, must bow, sir,
BASSI. He must bow, sir, yes, must bow, sir, bow, sir, bow, sir, yes, must bow, sir,
 He must bow, sir, yes, must bow, sir, bow, sir, bow, sir, yes, must bow, sir,

A
 Bend his back bone ve - - ry low, sir, Bend his back bone ve - - ry low, sir,
 Bend his back bone ve - - ry low, sir, Bend his back bone ve - - ry low, sir,
 Bend his back bone ve - - ry low, sir, Bend his back bone ve - - ry low, sir,

A
 Just as far as it will stretch, sir, Just as far as
 C. OSCAR. *sf sf*

Just as far as it will stretch, sir, Just as far as it will stretch, Just as far as

Just as far as it will stretch, sir, Just as far as

Just as far as it will stretch, sir, Just as far as

A
 it will stretch, as far as it will stretch. stretch.
 1st time. 2nd time.

C.O. *sf sf*
 it will stretch, as far as it will stretch. stretch.
 1st time. 2nd time.

it will stretch, as far as it will stretch. stretch.
 1st time. 2nd time.

it will stretch, as far as it will stretch. stretch.
 1st time. 2nd time.

1st time. *ff* 2nd time.

ALLEGRO NON TROPPO.

COUNT OSCAR.

TENORI.

BASSI.

PIANO.

He must bow, sir, yes, must bow, sir, bow, sir, bow, sir,

He must bow, sir, yes, must bow, sir, bow, sir, bow, sir,

yes, must bow, sir, Bend his back bone ve - ry low, sir, Bend his back bone ve - ry low, sir,

yes, must bow, sir, Bend his back bone ve - ry low, sir, Bend his back bone ve - ry low, sir,

Just as far as it will stretch, sir, Just as far as it will stretch, Just as far as

Just as far as it will stretch, sir, Just as far as

Just as far as it will stretch, sir, Just as far as

sf sf

C.O. it will stretch, as far as it will stretch.

it will stretch, as far as it will stretch.

it will stretch, as far as it will stretch.

f ff

Nº II. RONDO.

THE QUEEN. *MODERATO.*

PIANO. *p f p*

You take an

angel rare of grace, Just as I was at sweet six - teen, And place be - fore her, face to

face, The most un - pleasant prince e'er seen. That's how these things at first take

place, With her grief she scarce can con- tend, But by state reasons, grave and

hid- den, None to her woes an ear may lend. To wed Bo- bêche I thus was

rit.

bid- den, And that's the way these mat- ters end, To wed Bo- bêche I thus was

Gres.

bid- den, And that's the way these mat- ters end. A no- ble lord, of ancient

race, One evening fine... at court ap- - pears, To whis- per love in queenly

ears; This high lord, I vow, has the face, That's how these things at first take

rit. *ANIMATO.*

place; His words the rose from her lips send, Next day, she deigns, grown less se-

-vere, On the rash man a smile to bend..... Now King Bo-bêche, you see from

here, That's how these matters al-ways end, Now King Bo-bêche, you see from here, That's how these

matters al-ways end.

f

Nº 11^{bis} INCIDENTAL MUSIC.

MODERATO.

PIANO.

Musical score for Piano, Moderato. The score consists of four systems of grand staff notation (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a piano (*p*) dynamic. The second system continues the melody. The third system features a forte (*f*) dynamic. The fourth system concludes the piece with a double bar line.

Nº 12. QUARTET.

ALLEGRO.

HERMIA.

THE QUEEN.

THE KING.

SAPPHIRE.

PIANO.

Musical score for Quartet, Allegro. The score features four vocal parts and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked Allegro. The lyrics are:

HERMIA: My shepherd see! Why should

THE QUEEN: Her shepherd see!

THE KING: Her shepherd see!

SAPPHIRE: Her shepherd see!

The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic section.

H I then worried be? My shepherd see! 'Tis my shepherd, yes, 'tis *rit.*

Q Her shepherd see!

K Her shepherd see!

S Her shepherd see!

H he. Chang'd his garb is, al - to - ge - ther, But his heart's un - chang'd to me, Be -

H - neath his cap and feather, 'Tis the same, I plainly see, My shepherd

K Her shepherd see!

Q Her shepherd see!

S Her shepherd see!

H see My shepherd see! Ah! what joy to scan each fea...ture,

Q Her shepherd see!

K Her shepherd see!

S Her shepherd see!

H Still so a...dor'd. He's my mas-ter, I his crea...ture, He's my lov'd

POCO PIÙ LENTO.

H lord. I'll be wed, and naught shall check me, Quick in o-range blossoms

H deck me, Orange buds twine in my hair, Let me wed my shepherd fair. My shepherd

rit. *a tempo.*

H see Ah! why should I then worried be? My shepherd see! Ah! why should

Q Her shepherd see! Her shepherd see!

K Her shepherd see! Her shepherd see!

S Her shepherd see! Her shepherd see!

Piano accompaniment with treble and bass staves.

H *f* I then worried be? My shepherd see, my shepherd see, my shepherd see, my shepherd see!

Q Her shepherd see, her shepherd see, her shepherd see, her shepherd see!

K Her shepherd see, her shepherd see, her shepherd see, her shepherd see!

S Her shepherd see, her shepherd see, her shepherd see, her shepherd see!

Piano accompaniment with treble and bass staves, including dynamic markings *f* and *ff*.

Piano accompaniment with treble and bass staves.

Nº 13. RAN, PLAN, PLAN.

ALLEGRO.

HERMIA.

THE
QUEEN.

SAPPHIRE.

THE
KING.

PIANO

Ran, plan,

Ran, plan, plan, Ran, plan, plan, rata - plan, rataplan, plan, Ran, plan,

Ran, plan, plan, rataplan, plan,

plan, Ran, plan, plan, rata - plan, rataplan, plan, Ran, plan, plan, rataplan, plan,

plan, Ran, plan, plan, rata - plan, rataplan, plan, Ran, plan, plan, rataplan, ta - plan, ta -

cre

plan, rataplan, plan, plan, rataplan, ta - plan, ta - plan, rata - plan, rata - - plan.

plan, rataplan, plan, plan, rataplan, ta - plan, ta - plan, rata - plan, rata - - plan.

Ran, plan, plan, rataplan, ta - plan, ta - plan, rata - plan, rata - - plan.

- plan, rataplan, plan, plan, rataplan, ta - plan, ta - plan, rata - plan, rata - - plan.

f

ALLEGRO.

HERMIA.

THE
QUEEN.

SAPPHIRE.

THE
KING.

PIANO.

Ran, plan,
Ran, plan, plan, Ran, plan, plan, rata - plan, rataplan, plan, Ran, plan,

Ran, plan, plan, rataplan, plan,
plan, Ran, plan, plan, rata - plan, rataplan, plan, Ran, plan, plan, rataplan, plan,
plan, Ran, plan, plan rata - plan, rataplan, plan, Ran, plan, plan, rataplan, taplan, ta-

plan, rataplan, plan, plan, rata - plan, ta - plan, ta - plan, rataplan, rata - plan.
plan, rataplan, plan, plan, rata - plan, ta - plan, ta - plan, rataplan, rata - plan.
Ran, plan, plan, rata - plan, ta - plan, ta - plan, rataplan, rata - plan.
plan, rataplan, plan, plan, rata - plan, ta - plan, ta - plan, rataplan, rata - plan.

FINALE.

ALLEGRO MAESTOSO.

PIANO.

The first system of the piano piece consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass staff begins with a bass clef and a common time signature. It features a series of chords, including a triad of G4-B4-D5 and a dyad of G4-B4, with some notes beamed together.

The second system continues the piece with two staves. The treble staff features a melodic line with eighth and quarter notes. The bass staff provides harmonic support with chords and moving lines.

The third system shows the continuation of the piano piece. The treble staff has a more active melodic line with eighth notes. The bass staff has a steady accompaniment of chords.

The fourth system continues the musical development. The treble staff has a melodic line with some chromatic movement. The bass staff maintains a consistent accompaniment.

The fifth system shows further melodic and harmonic progression. The treble staff has a melodic line with a flat (Bb) and a sharp (F#). The bass staff has a steady accompaniment.

The sixth and final system of the piece. The treble staff has a melodic line that concludes with a sharp (F#). The bass staff has a steady accompaniment. A forte (f) dynamic marking is present in the bass staff.

HERMIA. *f*

THE QUEEN. See here the hap-py couple How mincing they ad-vance

THE KING. See here the hap-py couple How mincing they ad-vance

SAPPHIRE. See here the hap-py couple How mincing they ad-vance

OSCAR. See here the hap-py couple How mincing they ad-vance

SOPRANI. See here the hap-py couple How mincing they ad-vance

TENORI. See here the hap-py couple How mincing they ad-vance

BASSI. See here the hap-py couple How mincing they ad-vance

CHORUS. See here the hap-py couple How mincing they ad-vance

HERMIA and THE QUEEN with the Soprani.

THE KING with the 1st TENORI, SAPHIRE with the 2nd. How tall the bride and supple, Bright is the bridegroom's

OSCAR with the 2nd BASSI. How tall the bride and supple, Bright is the bridegroom's

How tall the bride and supple, Bright is the bridegroom's

glance. See where come the hap- -py cou- -ple, Min-cing see how

glance. See where come the hap- -py cou- -ple, Min-cing see how

glance. See where come the hap- -py cou- -ple, Min-cing see how

they ad - vance, Oh, how tall the bride and sup - ple, And how bright the

they ad - vance, Oh, how tall the bride and sup - ple, And how bright the

they ad - vance, Oh, how tall the bride and sup - ple, And how bright the

bridegroom's glance. See here the hap - py cou - - - ple, See here the hap - py

bridegroom's glance. See here the hap - py cou - - - ple, See here the hap - py

bridegroom's glance. See here the hap - py cou - - - ple, See here the hap - py

cou - - ple, See here the happy cou - - ple, How mincing they ad - - vance.

cou - - ple, See here the happy cou - - ple, How mincing they ad - - vance.

cou - - ple, See here the happy cou - - ple, How mincing they ad - - vance.

MEME MOUVT COUNT OSCAR.

He comes, sire, his new bride to pre - sent, and to

THE KING.

greet you, on this glad day, on this glad day..... with an oc - casional address. The

K

sixth time 'tis, at least, His speech I could re - peat it, Ne'er does it va - ry, more or

K
less. **TENORI.** Let us hear ne'er the less.

CHORUS.
BASSI. Ne'er does it va-ry, more or less. **COUNT OSCAR.**
Ne'er does it va-ry, more or less. Let us

HERMIA. *f* Let us hear.... ne'er the less. *p*

THE QUEEN. *f* Let us hear.... ne'er the less. *p*

THE KING. *f* Let us hear.... ne'er the less. *p*

SAPPHIRE. ne'er the less. *f* Let us hear.... ne'er the less. *p*

OSCAR. *f* Let us hear.... ne'er the less. *p*

CHORUS.
hear SOPRANI. *f* Let us hear.... ne'er the less. *p*
TENORI. *f* Let us hear.... ne'er the less. *p*
BASSI. *f* Let us hear.... ne'er the less. *p*

ALLEGRO.

PIANO.

ff

p

BLUE-BEARD.

My sable weeds I having quit - ted, To Hymen's yoke I've now sub - mit - ted;

BB

HERMIA and THE QUEEN with the SOP!

So by an ancient re - gu -

CHORUS.

Why you have told us this be - fore.

THE KING and SAPH: with TEN:

Why you have told us this be - fore.

C. OSCAR with BASSI.

Why you have told us this be - fore.

mf marcato il basso.

p

BB

-- la - - - - tion,

I have brought for pre - sen - - ta - - - - tion

BB This fair dame, of
 Why he has told us this be-fore.
 Why he has told us this be-fore.
 Why he has told us this be-fore.

mf

BB THE KING.
 mién so plea-sant, Who my wife is for the pre-sent. Say no more,

f

BB What then! if I've said this be-fore.

K We im-plore, For you have told us this be-fore.

SOPRANI. For you have told us this be-fore.

TENORI. For you have told us this be-fore.

BASSI. For you have told us this be-fore.

For you have told us this be-fore.

BB

fore, I on-ly say it, I on-ly say it just once more, What then! if I've said this be-

BB

fore I on-ly say it just once more. Tra la la la la la la la la la la la la

Tra la la la la la la

Tra la la la la la la

Tra la la la la la la

BB

la Tra la

la Tra la la la la la la la Tra la la la la

la Tra la la la la la la la Tra la la la la

la Tra la la la la la la la Tra la la la la

B
 hey - day, I bet nine pence she's your la - - dy.
 Sure, this we never heard be - fore.
 Sure, this we never heard be - fore.
 Sure, this we never heard be - fore.

B
 One can speak with out much toi - - lin' Here's a health to all the boi - - lin'
 mf
 p

THE KING. BLUE-BEARD.
 Say no more, We im - plore, This we have ne - - ver heard be - - fore. Such
 This we have ne - - ver heard be - - fore.
 This we have ne - - ver heard be - - fore.
 This we have ne - - ver heard be - - fore.

cre - - - - - scen - - - - - do.

B
 ah!..... ah!..... ah!..... ah!..... I

BB
 la la la la la la la Tra la la la la la la la la la la la la la la la such

cre - - - - - scen - - - - - do.

la la la la la la la Tra la la la la la la this

la la la la la la la Tra la la la la la la this

la la la la la la la Tra la la la la la la this

cre - - - - - scen - - - - - do.

musical accompaniment for piano

rit.

B
 can't unsay them, that's quite clear.

rit.

BB
 things are ne-ver said, my dear.

we've ne'er heard be-fore.

we've ne'er heard be-fore.

we've ne'er heard be-fore.

rit.

ff

tr

musical accompaniment for piano

ALLEGRO. THE KING.

BLUE BEARD.

Charm'd with your wife, my lord — glad you have brought her here Don't talk of that just

now — talk rather of your daughter. When is her bri-dal fixt? 'Tis at

twelve — twelve to - night. Twelve to - night? The contract and the priest and all else that is

right. Twelve to night?

Twelve to night? I have time e_nough quite.

Twelve to night? Now for the kissing

scen - do.

hands,
OSCAR.

My lords, the kissing hands.

CHORUS.

f
Kiss we the hand, Kiss we the hand, Kiss we the
f
Kiss we the hand, Kiss we the hand, Kiss we the

Kiss we the hand, Kiss we the hand, Kiss we the

ff

MODERATO.

hand of the sov'reign of this land. Kiss we the hand, kiss we the hand, kiss we the hand.
hand of the sov'reign of this land. Kiss we the hand, kiss we the hand, kiss we the hand.
hand of the sov'reign of this land. Kiss we the hand, kiss we the hand, kiss we the hand.

ff *p*

V A L S E .

* Imitate the sound of a kiss.

SOPRANI.

TENORI.

BASSI.

CHORUS.

PIANO.

The musical score is arranged in four systems. The first system includes vocal staves for Soprano, Tenor, and Bass, and a piano accompaniment. The piano part features a melody in the right hand and chords in the left hand, with a 'p' dynamic marking. The vocal parts have a melodic line with some rests. The second system continues the piano accompaniment and vocal parts. The third system shows the piano accompaniment with diamond-shaped notes in the vocal staves. The fourth system concludes the piece with the piano accompaniment and vocal parts.

f Kiss, kiss we the hand. *p*

f Kiss, kiss we the hand. *p*

f Kiss, kiss we the hand. *p*

BLUE-BEARD.

f Kiss we the hand. Ah!..... passing fair is she, is

f Kiss we the hand.

Kiss we the hand. *f* *p*

BB

she..... by heav'n Whom I mean to make, to make my

BB

num - - - - - ber seven. pass - ing fair..... pass - ing

B♭

fair..... I'm here, I'm here, I'm here, I'm here.

p

CHORUS.

A TEMPO.
SOPRANI.

TENORI.

BASSI.

ALLEGRO VIVO.
BOULOTTE.

That youth all out-

B

-strippin' in sa-tin vest clad, I swear by Eve's pip-pin, He's my shepherd

THE KING.

B
lad! Be - hold here ex - tend - ed My most precious hand. Till day - light is

BOULOTTE.

Fleu - rette!

HERMIA.

Bou - lotte!

K
end - ed Say here must I stand.

SAPPHIRE.

Bou - lotte!

'Tis

B
The dear lit - tle wretch

H
Mother dear That woman you see

THE QUEEN.

What, child!

S
she!

B Tis he!

BLUE-BEARD.

Madam, come Ma - dam

THE KING.

Now then?

Now then?

S 'Tis she!

BLUE-BEARD. (to Boulotte.)

See the roy - - - al hand,

See the roy - - -

BOULOTTE. ALLEGRO.

Oh, ve - ry

BB - - - al hand.

B

well, what comes, pray, after this? If that's all, here then goes for a

CT OSCAR.

You must kiss—

HERMIA with the 1st Soprani, THE QUEEN with the 2nd.

BLUE-BEARD and THE KING with the 1st Tenori, SHIPPURE with the 2nd.

BASSI.

You must kiss

You must kiss

You must kiss

You must kiss

B

kiss, then for a kiss, with all my heart, here's a kiss, with all my

rit.

ALLEGRO.

SOPRANI.

TENORI.

BASSI.

heart.

Shock'd we all start, stay, stay there, stay, Say whence these manners got you,

Shock'd we all start, stay, stay there, stay, Say whence these manners got you,

Shock'd we all start, stay, stay there, stay, Say whence these manners got you,

ff

BLUE-BEARD.

Say whence these man - - ners got you? pray,
 pray, Say whence these man - ners got you? pray, Sure, ne - ver yet, on ga - la
 pray, Say whence these man - ners got you? pray, Sure, ne - ver yet, on ga - la
 pray, Say whence these man - ners got you? pray, Sure, ne - ver yet, on ga - la

BB

Say whence these man - ners got you? pray.
 day, The kissing hands went off this way, the kiss - ing hands went off this way, Shock'd we all
 day, The kissing hands went off this way, the kiss - ing hands went off this way, Shock'd we all
 day, The kissing hands went off this way, the kiss - ing hands went off this way, Shock'd we all

rit.
Shock'd we all

start! Shock'd we all start! Shock'd we all start! Shock'd we all start!

start! Shock'd we all start! Shock'd we all start! Shock'd we all start!

start! Shock'd we all start! Shock'd we all start! Shock'd we all start!

rit.

ALLEGRETTO MODERATO. **BOULOTTE.**
p

start! What makes them look with scowl-ing eyes? What

mean these loud and furious cries? What have I done to scan-dal-ize? What

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

need of this grimacing at em-brac-ing? What's all this fuss? pray what's a-miss? Why

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

B

am I vext and sore per-plex? 'Twas Mis-ter, here— told me to kiss, 'Twas

B

rit.

Mister, here, told me.... to kiss.

HERMIA.

THE QUEEN.

Shock'd we all start! Stay here, stay, stay! Say

THE KING.

Shock'd we all start! Stay here, stay, stay! Say

SAPPHIRE.

Shock'd we all start! Stay here, stay, stay! Say

COUNT OSCAR.

Shock'd we all start! Stay here, stay, stay! Say

SOPRANI.

TENORI.

BASSI.

CHORUS.

Shock'd we all start! Stay here, stay, stay! Say

Shock'd we all start! Stay here, stay, stay! Say

B

H
whence these manners got you, pray.

Q
whence these manners got you, pray.

BLUE-BEARD.
K
whence these manners got you, pray. Pray hold your tongues, ma'am, or you'll see That you shall have to

S
whence these manners got you, pray.

O
whence these manners got you, pray.

whence these manners got you, pray.

whence these manners got you, pray.

whence these manners got you, pray.

Piano accompaniment

HERMIA and THE QUEEN.

Stay there..... stay there.....

do with me.

Stay there..... stay there.....

Stay there..... stay there.....

Stay there..... stay there.....

Shock'd we all start,stay there! Shock'd we all start,stay there!

Shock'd we all start,stay there! Shock'd we all start,stay there! Never yet on

Shock'd we all. start,stay there! Shock'd we all start,stay there! Never yet on

BOULOTTE.

A charming lad I do de-clare, With

TENORI. BLUE-BEARD.

gala day The kissing hands went off this way. Pray hold your tongue or else you'll

BASSI.

gala day The kissing hands went off this way.

B
 roguish eyes and natty air, A charming lad I do declare, So slim and so slender, looks so
 BB
 see That you'll have to do with me, Pray hold your tongue, or else you'll see That you'll have to do with

B
 ten-der, A charming lad I do de-clare, With roguish eyes and
HERMIA
THE QUEEN. Shock'd we all start! Stay stay there stay Say whence these man - ners
 Shock'd we all start! Stay stay there stay Say whence these man - ners
 BB
 me. Pray hold your tongue or else you'll see That you will
THE KING.
SAPPHIRE. Shock'd we all start! Stay stay there stay Say whence these man - ners
C. OSCAR. Shock'd we all start! Stay stay there stay Say whence these man - ners
 Shock'd we all start! Stay stay there stay Say whence these man - ners
 Shock'd we all start! Stay stay there stay Say whence these man - ners
 Shock'd we all start! Stay stay there stay Say whence these man - ners
 Shock'd we all start! Stay stay there stay Say whence these man - ners

BOULOTTE.

ALLEGRO VIVO.

CHORUS.

SOPRANO: What you, too well, to oblige I'm bound.

TENOR: Yes, the King.

BASS: Yes, the King.

Yes, the King.

ALLEGRO VIVO.

Piano accompaniment for the first system, including treble and bass clefs with notes and rests.

HERMIA.

THE QUEEN.

THE KING.

SAPPHIRE.

C. OSCAR.

Bold bra-zen face! Bold bra-zen

Bold bra-zen face! Bold bra-zen

Bold bra-zen face! Bold bra-zen

Bold bra-zen face! Bold bra-zen

Bold bra-zen face! Bold bra-zen

Bold bra-zen face! Bold bra-zen

Bold bra-zen face! Bold bra-zen

Bold bra-zen face! Bold bra-zen

Bold bra-zen face! Bold bra-zen

Piano accompaniment for the second system, including treble and bass clefs with notes and rests.

BOULOTTE.

Musical staff for Boulotte, treble clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

While I'm a-bout it, I'll embrace these gen-tle-men all round.

BLUE-BEARD.

Musical staff for Blue-Beard, treble clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

HERMIA with the 1st Soprani.
THE QUEEN with the 2nd.

No, that's e-

Musical staff for Hermia and Queen, treble clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

face!

THE KING with the 1st Tenori, SAPPHIRE with the 2nd

Musical staff for King and Sapphire, treble clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

face!

C. OSCAR with the Bassi.

Musical staff for C. Oscar, bass clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

face!

Piano accompaniment for the first system, showing both treble and bass clefs with a rhythmic accompaniment of eighth and sixteenth notes.

Musical staff for Soprano, treble clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

Why should we

Musical staff for Bass, bass clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

-nough,

Come, let's a---way,

Come let's a---way.

Musical staff for Soprano, treble clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

Bold bra-zen face!

Bold bra-zen face!

Bold

Musical staff for Soprano, treble clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

Bold bra-zen face!

Bold bra-zen face!

Bold

Musical staff for Bass, bass clef, key signature of one sharp (F#), showing a melodic line with eighth and sixteenth notes.

Bold bra-zen face!

Bold bra-zen face!

Bold

Piano accompaniment for the second system, showing both treble and bass clefs with a rhythmic accompaniment of eighth and sixteenth notes.

B go a -- way, why run? Why should we go, why

BB Come let's a -- way, a -- way, Come, to our home we'll

bra --- zen face! Take her off, pray -- a --

bra --- zen face! Take her off, pray -- a --

bra --- zen face! Take her off, pray -- a --

ff

B run? When I was ha-ving such good fun, Why go, why run? When I was

BB hie at once, we'll hie at once, We'll talk a -- about this by and by, a --

-- way! Such pranks we here sure ne -- ver play, Take

-- way! Such pranks we here sure ne -- ver play, Take

-- way! Such pranks we here sure ne -- ver play, Take

B
ha-ving such good fun.'Tis al-ways so..... yes, always so.....

BB
-bout this by and by, We've had e-nough... of this af-fair.....

her a-way, Such pranks we here.... sure ne-ver play.....

her a-way, Such pranks we here.... sure ne-ver play.....

her a-way, Such pranks we here sure ne-ver play.

You want to stop, no, you must go, no, you must go, 'Tis al-ways

Accounts with you I soon shall square, I soon shall square, We've had e-

No, ne-ver yet on ga-la day on ga-la day Did kiss-ing

No, ne-ver yet on ga-la day on ga-la day Did kiss-ing

No, ne-ver yet on ga-la day on ga-la day Did kiss-ing

B so..... yes, al-ways so..... You want to stop, no, you must

BB --nough... of this af--fair.... Accounts with you I soon shall

hands... go off this way.... Did kiss-ing hands go off this

hands... go off this way.... Did kiss-ing hands go off this

hands go off this way Did kiss-ing hands go off this

PRESTO.

B go, no, you must go, 'Tis always so, you want to stop, no, no, you must

BB square, I soon shall square, Come from this palace let us pack, sure, Be sure you

way, go off this way, Within this castle's banner'd hall, Ne'er did such a

way, go off this way, Within this castle's banner'd hall, Ne'er did such a

way, go off this way, Within this castle's banner'd hall, Ne'er did such a

PRESTO.

B go, yes, you must go, 'Tis al - ways so, you want to stop, no, no, you must

BB ne - ver more come back, Come, from the pa - lace let us pack, sure, Be sure you

dreadful thing be - fall, With - in this castle's banner'd hall, Ne'er did such a

dreadful thing be - fall, With - in this castle's banner'd hall, Ne'er did such a

dreadful thing be - fall, With - in this castle's banner'd hall, Ne'er did such a

B go, yes, you must go, yes, you must go, yes, you must

BB ne - ver more come back, you ne'er come back, you ne'er come back, you ne'er come back, you ne'er come

dreadful thing be - fall, a thing be - fall, a thing be -

dreadful thing be - fall, a thing be - fall, a thing be - fall, a thing be - fall, a thing be -

dreadful thing be - fall, a thing be - fall, a thing be - fall, a thing be - fall, a thing be -

The musical score is arranged in two systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The vocal parts are for Soprano (B) and Baritone (BB). The lyrics are: "go, yes, you must go, yes, you must go, yes, you must go, yes, go." and "back, you ne'er come back, you ne'er come back, you ne'er come back, come back." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the piano accompaniment with more complex textures, including sixteenth notes and chords. A dynamic marking of *fff* (fortississimo) is present in the second system. The score concludes with a final cadence.

B
go, yes, you must go, yes, you must go, yes, you must go, yes, go.

BB
back, you ne'er come back, you ne'er come back, you ne'er come back, come back.

-- fall, a thing be -- fall, a thing be -- fall, a thing be -- fall, be -- fall.

-- fall, a thing be -- fall, a thing be -- fall, a thing be -- fall, be -- fall.

-- fall, a thing be -- fall, a thing be -- fall, a thing be -- fall, be -- fall.

fff

INCIDENTAL MUSIC.

ALLEGRO.

PIANO.

The musical score is written for piano and consists of seven systems of two staves each. The first system is marked 'PIANO' and 'ALLEGRO'. It begins in the key of D major (one sharp) and 6/8 time. The first system includes dynamic markings 'p' and 'p'. The second system continues in D major. The third system changes to the key of B minor (two flats) and includes the dynamic marking 'mp'. The fourth system continues in B minor. The fifth system continues in B minor. The sixth system continues in B minor. The seventh system begins with the dynamic marking 'gra' and continues in B minor. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

gva - - - - -

The musical score is written for piano and consists of seven systems of grand staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of dynamic markings, such as *gva* (pizzicato) indicated by a dashed line at the beginning of the first system. The piece concludes with a double bar line at the end of the seventh system.

ANDANTE.

BLUE-BEARD.

PIANO.

p

Be -

-hold the tomb wherein five wives are ly - ing, Each lov'd me like a true and tender

spouse; Ah, sleep in peace, sleep on, dear souls be - - lo - - - - - ved, I come not

rit.

you.... from your sweet sleep to rouse. Five are they - man's des - ti - ny so

rit.

poco rit.

fleet - ing! What, five al - rea - - - - - dy! five dear an - gels gone - - - - - One

rit.

lacks for half - a - do - zen just com - ple - ting, A - no - ther in - stant there'll not lack that

ANIME.

one, One moment more there'll not lack that one,

mf

one moment more, one moment more, one moment more there'll not lack, ... not lack that

f

rit.

one.

mf

Nº 17. DUET.

BLUE-BEARD. *MODERATO.*

Your eyes on yonder tomb you've set, And have perus'd the names on those grim stones en-

PIANO. *p*

gra - ven, Five spa - - - cious rooms with - in there are al - rea - dy let,

p

Let to those who come first to this ha - - ven, And now the sixth..... is

agitato.

BOULOTTE.

So then you've brought me here

BB va - cant, And now the sixth..... is vacant.

The musical score consists of seven systems, each with a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (B) and a baritone clef (BB). The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are as follows:

System 1: *B* That I may oc-cu-py the sixth... one.

System 2: *BB* Sly puss, quite right; up on the truth you've

System 3: *B* So then you've brought me here That I may oc-cu-py the sixth... one.

System 4: *BB* fixt. You're right, quite

System 5: *B* *f* Must I die? oh! horrid thought!

System 6: *BB* right. Are you then conscious of no sin? If

System 7: *BB* you would look with... in, I think you would es... py The

PIÙ LENTO.

B *The best of us would like to smother The thought of*

BB *rea-son why you die.*

B *things done on the sly, I've but two_ no, not one o-----ther Is*

rit.

B *that a cause why I should die, a cause why I should die? Young Giles, who ne'er would*

rit. piu rit. ALLEGRETTO.

B *keep his distance, Stole a kiss_ in tears to burst My du-ty was_ and*

B make re_sistance— But I was young— and 'twas the first. How so— how

B How so— how so— That you didn't know? When for
 BB so— That I didn't know.

B *rit.* that I thought to death I go.

B The se_ cond was the vil_ lage beau, A gay de_ _cei_ ver, to my

B cost, To church he said we both should go, Or else his trou_ ble he had

B *lost.* How so— how

BB How so— how so— That I didn't know.

B so— That you didn't know? When for that I thought to death I

rit.

rit.

B *go.* I own, in short, no

p

p

B fault to screen, Since death will soon be now my lot, I

B **BLUE-BEARD.**
ne'er a ROSIÈRE should have been, But that by luck the prize I got. How so— how

BOULOTTE.

BB *so — That I didn't know. How so — how so — That you didn't know? When for*

B *rit. that I thought to death... I go.*

ALLEGRO.

BLUE-BEARD.

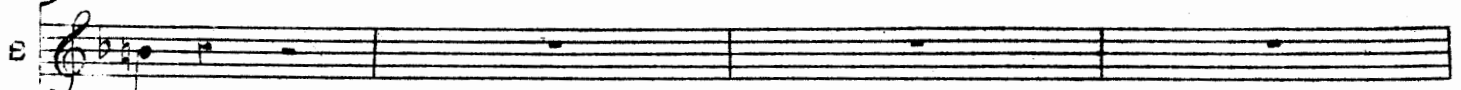
For this high trea — — — son, or some o — ther

BB *rea — son, yes, by and by, Ma — — — dam, you*

BOULOTTE. *agitato.*

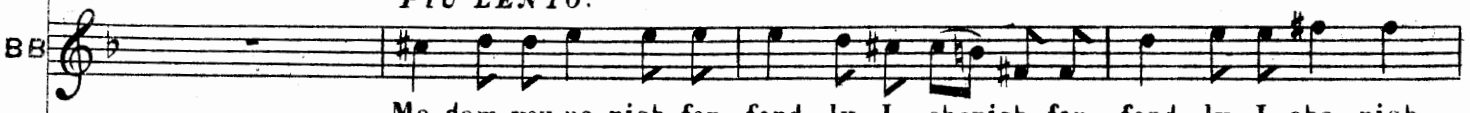
BB *Then must I die? then must I die, then must I die.*

BB *die. yes, you must die.*

E 

die?

PIÙ LENTO.

BB 

Ma-dam, you pe-rish, for fond-ly I cherish, for fond-ly I che-rish,

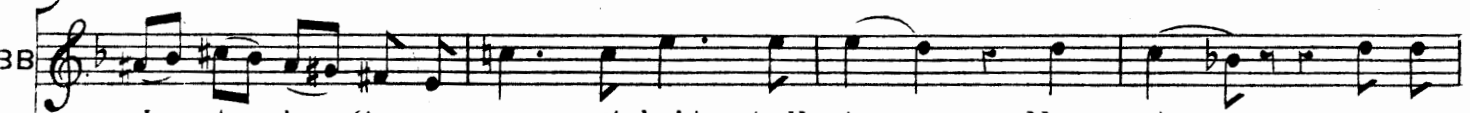


rit.

BB 

fond-ly I cherish A child so fair, with gold-en hair, Whom I in-tend, whom



3B 

I de-clare Soon my se-venth bride shall be... Now then you see



BOULOTTE.

agitato.



Then must I die?

I don't want to

3B 

why?

you see why?

yes, you must die!



B
die! Then must I die? then must I die?

BB
yes, you must die! yes, you must die! yes, you must die!

B
Vile

ALLEGRETTO.

B
wretch, my youth tender, My form so slender, Should melt your hard heart... Then

B
spurn not my prayer, And, fierce woman slayer, Con-demn me not to die. Do not

rit. *a tempo.*

B *spurn my pray-er, And, fierce wo-man slay-er, Nor leave me to*

B *die..... nor leave me here to die.*

BB *Love's King-dom rang-ing, Old for new changing, As*

ALLEGRO.
p ANIME.

B

BB *each new week we greet,.... That is my mot-to, Tho' I'm told not to, Yes,*

p

B *Wretch, my youth so*

BB *love so short and sweet.... Love's King-dom rang-ing, Old*

p

rit.

B tender, And my form so slender, my form so slen - - der, Should melt your hard

BB for new chang - - ing, for new, for new old chang - - ing, for new old chang -

rit.

ANIMÉ.

B heart..

BB - ing. Sweeter than peach ripe on the trellice, And fresher than spring time so

BB green, In King Bo - - bê - che's roy - - al pa - lace, There dwells a child of sweet six -

BOULOTTE.

B You would lead her, then, to the al - - tar?

BB - teen. Yes, I'd like to wed once a -

B
Monster vile! wor- - thy of a hal - - ter!

BB
- gain. Go on, you've some right to com -

BOULOTTE.

BB
- plain. Hark! don't you fear? 'tis the thunder!

ff *pp* *ff*

BLUE-BEARD.

My dear that's my look out 'Tis the

pp *f* *pp*

storm drawing near.

What then? Loud - - er than the thun - - der will I

f *pp*

f. poco rit. *tempo primo.*

B Ah!..... Vile Wretch my youth so ten-der, so tender, Should

BB shout..... Love's King-dom rang-ing, Old for new changing, As

ff *poco rit.* *p* *tempo primo.*

B melt thy hard heart... Vile wretch my youth so ten-der, so tender, Should

BB each new week we greet,... That is my mot-to, Tho' I'm told not to, Yes,

p

B melt thy hard heart... Wretch, my youth so ten-der,

BB love so short and sweet... Love's King-dom rang-ing, Old for new

p

B And my form so slender, my form so slen-der, Should melt your hard

BB chang-ing, For new, for new old chang-ing, for new old chang-

rit. *f* *rit.* *f*

f *rit.*

heart. Doom me not to die Doom me not to
 ing. Now pre- pare to die Now pre- pare to

die, to die, to die, to.....
 die, to die, to die, to.....

die.
 die.

Nº 18. TRIO.

ANDANTE.
 BOULOTTE Oh dear, oh dear! I feel it here, Death, who'd have thought, Such feelings brought?
 PIANO.

B
Oh dear, oh dear! I feel it here, Death, who'd ha' thought, Such feelings brought?

B
POPOLANI. Of
It's wrought, it's wrought! It's wrought, it's wrought!

B
death this is not the sen - sa - tion, To die I thought a painful thing.
POPOLANI. I

B
P
mix drugs with con - si - der - a - tion, No suff'rings do my poisons bring.

B Oh dear, oh dear! I feel it here, Death, who'd ha' thought, Such feelings brought?

B *ANDANTE.*
Oh death! oh death!

P Come, it has wrought!

BLUE-BEARD. *ALLEGRO MODERATO.*
How now?

P It is done, finish'd quite; poor wo--man, she has ex-pir'd!

BB Dead! I ought to feel remorse, no doubt,

P Dead!

BB

But then I don't, and so go out; While I sing, While I sing, sing my song, with joy in-

BB

TEMPO PRIMO.

-spir'd. Love's Kingdom ranging, Old for new changing, As each new week we

3B

greet, .. That is my mot - to, Tho' I'm told not to, Yes, love so short and sweet... Love's

BB

King - - dom rang - - ing, Old for new chang - ing, for new, for new old

BB

chang - - ing, for new old chang - ing, Yes, love is short, is short and sweet.

No 19. FINALE.

ALLEGRO MAESTOSO.

PIANO.

ALLEGRO MODERATO.

2nd Sop: 1st Sop:

All hail to thee, sixth wife, all hail! Of the man of

BOULOTTE.

fleet-ing love,

When I re-flect the mon-ster frail... Swore that his

B

love would last-ing prove!

H. E.

All hail to thee! Hail! no-ble la- - - dy,

I. R. B.

All hail to thee! Hail! no-ble la- - - dy,

H. E.

Whose fair limbs har- - mo - nious move. All hail to thee, sixth wife, all hail!

I. R. B.

Whose fair limbs har- - mo - nious move. All hail to thee, sixth wife, all hail!

H. E.

Of the man of fleet-ing love. All hail, all hail! Too fleeting for the

I. R. B.

Of the man of fleet-ing love. All hail, all hail!

ALLEGRO. BOULOTTE.

B

mon - ster frail But for a week did con - - stant prove. One week's too

HELOISE.

H short to be sin- cere! For my reign last- ed just a

ALLEGRETTO MODERATO.

H year! I was, ere' while, the first who en- ter'd That bou- doir with mis-

pp

H -for- tune rife, And for a year his love was cen- tred, The wretch, on me, his

H law- ful wife. But now, no, no! Tis no go! On- ly Po- po- la- ni's

H left, heigh- ol e- - ver, e- - ver

POPOLANI.

Yes, Po- po- la- ni is left you, tho'.

H

Po-po-la-ni Po-po-la-ni oh! Ah!..... ah!.....

Po-po-la-ni oh! Ah!..... ah!.....

Po-po-la-ni oh! Ah!..... ah!.....

Po-po-la-ni oh! Ah!..... ah!.....

Po-po-la-ni oh! Ah!..... ah!.....

ELENORA.

In this or-ches-tra I play'd a fiddle, the se-cond I was

ISAURE.

E

number two. Of the first half left in the middle I'd just ninety days and

ELENORA.

ISAURE.

then a-dieu! And now, no, no! 'Tis no go! On-ly Po-po-la-ni's

left, heigh-o! e-ver, e-ver

POPOLANI.

Yes, Po-po-la-ni is left you, tho'.

HEL:
Po-po-la-ni Yes Po-po-la-ni oh! Ah!..... ah!.....

EL:
Yes Po-po-la-ni oh! Ah!..... ah!.....

IS:
Yes Po-po-la-ni oh! Ah!..... ah!.....

ROS:
Yes Po-po-la-ni oh! Ah!..... ah!.....

BLA:
Yes Po-po-la-ni oh! Ah!..... ah!.....

ROSALINDA.

Now on the path-way ma-tri-mo-nial, Next I spring with

BLANCHE.
 footsteps light. But one month from the ce-re-mo-nial, Fe-bru-a-ry my

ROS: hopes did blight. And now, no, no! 'Tis no go! **BLAN:** On-ly Po-po-la-ni's

POPOLANI. left, heigh-o! Yes, Po-po-la-ni is left you, tho? **HEL:** E-ver, e-ver

HEL: Po-po-lani Yes Po-po-la-ni oh! Ah!.... ah!....

EL: Yes Po-po-la-ni oh! Ah!.... ah!....

IS: Yes Po-po-la-ni oh! Ah!.... ah!....

ROS: Yes Po-po-la-ni oh! Ah!.... ah!....

BLAN: Yes Po-po-la-ni oh! Ah!.... ah!....

Yes Po-po-la-ni oh! Ah!.... ah!....

Is this the way, you naughty pussies,

You treat your once lov'd Po-po-la-ni? A-way you're all un-grateful

hus-sies, But I mag-nan-i-mous will be.

In answer to your pretty sto-ry, Wherein you've greatly slighted me, Be-

-hold, I vengeance lay be-fore ye, Vengeance, aye, and li-ber-

BOULOTTE.

Yes, vengeance go - ry, and liber - ty!

HEL:
EL:

Vengeance go - ry!

vengeance

IS:
ROS:

BLAN:

Vengeance go - ry!

vengeance

P

- ty.

Vengeance go - ry!

B

Yes, vengeance go - ry, and li - ber - ty!

Yes, vengeance

H
E

go - ry!

Yes, vengeance go - ry, and li - ber - ty!

Yes, vengeance

I
R
BL

go - ry!

Yes, vengeance go - ry, and li - ber - ty!

Yes, vengeance

P

vengeance go - ry, Yes, vengeance go - ry, and li - ber - ty!

Yes, vengeance

B
go - - - ry, and li - ber - - ty.....

H
go - - - ry, and li - ber - - ty.....

E
go - - - ry, and li - ber - - ty.....

B
go - - - ry, and li - ber - - ty.....

P
go - - - ry, and li - ber - - ty.....

ALLEGRO MODERATO.

gva

BOULOTTE.

Quit, ye dead, your aw-ful tomb, Your lives re-new-ing, lives re-new-ing, Leave these cells of

B
murky gloom, My steps pur-su-ing, steps pur-su-ing; Quit, ye dead, your aw-ful tomb, Your

B
lives re-new-ing, lives re-new-ing, Welcome jol-ly mirth and li-ber-ty. To...

B
-gether, our re-venge to buy, co-al-es-ing, We'll give the traitor by and bye

B
his dres-sing. Let's a-way, let's a-way, Ah!

H
E
Quit, we dead, our aw-ful tomb, Our lives re-new-ing, lives re-new-ing, Welcome jol-ly

I
R
BL
Quit, we dead, our aw-ful tomb, Our lives re-new-ing, lives re-new-ing, Welcome jol-ly

P
Quit, ye dead, your aw-ful tomb, Your lives re-new-ing, lives re-new-ing, Welcome jol-ly

BOULOTTE.

A - - - way, but ere we march, Of these dark walls a -
 mirth and li - ber - ty.
 mirth and li - ber - ty.
 mirth and li - ber - ty.

mf

- round We'll make each vault - ed arch With mer - ry songs re - sound.
 We'll make each vault - ed arch With mer - ry songs re - sound.
 We'll make each vault - ed arch With mer - ry songs re - sound.
 We'll make each vault - ed arch With mer - ry songs re - sound.

f

grac
hr *hr*

BOULOTTE.

Let us hence, a mer-ry band, The world re-join-ing, world re-join-ing,

What-e'er pleasure comes to hand, Pre--pare, to join in, pare, to join in,

Let us hence, a mer-ry band, The world re-join-ing, world re-join-ing,

Let us hence, a mer-ry, mer-ry band. All plea-sures youth-ful

hearts a-gree to a---dore, Shall, dear-est children, ours be,

B
 yet once more. Let's a-way, let's a-way, Ah!.....

H
 E
 Quit, we dead, our aw-ful tomb, Our lives re-new-ing, lives re-new-ing, Welcome jol-ly

I
 R
 BL
 Quit, we dead, our aw-ful tomb, Our lives re-new-ing, lives re-new-ing, Welcome jol-ly

P
 Quit, ye dead, your aw-ful tomb, Your lives re-new-ing, lives re-new-ing, Welcome jol-ly

BOULOTTE.

A ---- way, but ere we march, Of these dark walls a-

H
 E
 mirth and li-ber-ty.

I
 R
 BL
 mirth and li-ber-ty.

P
 mirth and li-ber-ty.

B
- round We'll make each vaulted arch With mer-ry songs re-sound.

H
E
We'll make each vaulted arch With mer-ry songs re-sound.

I
R
B
L
We'll make each vaulted arch With mer-ry songs re-sound.

P
We'll make each vaulted arch With mer-ry songs re-sound.

ACT III.

No. 20.

ANDANTE

MODERATO

The musical score is written for piano and consists of seven systems of grand staff notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various dynamics such as *p*, *f*, and *mf*, and includes markings for the right hand (R.H.).

- System 1: Starts with a piano (*p*) dynamic. The right hand (R.H.) has a rhythmic pattern of eighth notes.
- System 2: Continues the piece with a piano (*p*) dynamic.
- System 3: Features a forte (*f*) dynamic and includes a long melodic line in the right hand.
- System 4: Continues the melodic line in the right hand.
- System 5: Continues the melodic line in the right hand.
- System 6: Features a mezzo-forte (*mf*) dynamic and includes a long melodic line in the right hand.
- System 7: Ends with a mezzo-forte (*mf*) dynamic and includes a long melodic line in the right hand.

This musical score is for a piano piece, consisting of seven systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as dynamics (f, ff, p, Cres), articulation (R.M., R.H.), and tempo markings (ALLEGRO). The piece features a mix of melodic lines and harmonic accompaniment, with some sections marked with 'x' for specific notes. The final system ends with a double bar line and the word 'Finis'.

NUPTIAL CHORUS.

ALLEGRO.

Two staves of piano music. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The melody in the treble staff consists of eighth-note patterns, while the bass staff provides a harmonic accompaniment with chords and single notes.

HERMIA with 1st Sopr., THE QUEEN with 2^d

CHORUS.

One, two, three, four, five, six, sev'n, eight, nine, ten, elev'n,

THE KING with 1st Tenors, SAPPHIRE with 2^d

One, two, three, four, five, six, sev'n, eight, nine, ten, elev'n,

COUNT OSCAR with 2^d Basses.

One, two, three, four, five, six, sev'n, eight, nine, ten, elev'n,

This section contains the vocal entries and the first part of the chorus. It features three vocal staves (Soprano, Tenors, Basses) and a piano accompaniment. The lyrics are: "One, two, three, four, five, six, sev'n, eight, nine, ten, elev'n,". The piano accompaniment continues with the same rhythmic patterns as the introduction.

twelve, right. Fair bride and bridegroom keep in

twelve, right, nine, ten, elev'n, twelve. Fair bride and bridegroom keep in

twelve, right, nine, ten, elev'n, twelve. Fair bride and bridegroom keep in

This section contains the second part of the chorus. The lyrics are: "twelve, right. Fair bride and bridegroom keep in", "twelve, right, nine, ten, elev'n, twelve. Fair bride and bridegroom keep in", and "twelve, right, nine, ten, elev'n, twelve. Fair bride and bridegroom keep in". The piano accompaniment continues with the same rhythmic patterns.

sight, 'Tis now mid... night, 'tis now mid... night.

sight, 'Tis now mid... night, 'tis now mid... night.

sight, 'Tis now mid... night, 'tis now mid... night.

p

SAPPHIRE.

Come to the cha... pel We'll hie now, dear... est; The merry wedding bell thou

Maestoso.

hearest.

f THE QUEEN with 2d. Sopr.

Hy... me.noe... a! hy... me.noe... a! hy... me.noe... a!

f THE KING with 1st. Tenors.

Hy... me.noe... a! hy... me.noe... a! hy... me.noe... a!

f COUNT OSCAR with 2d. Basses.

Hy... me.noe... a! hy... me.noe... a! hy... me.noe... a!

Maestoso.

f *ff*

p
 hy - men - ce - a! Hail glad day, ever bright day, Long may they happy be.
 hy - men - ce - a! Hail glad day, ever bright day, Long may they happy be.
 hy - men - ce - a! Hail glad day, ever bright day, Long may they happy be,
p

Long may they hap - py be, Young pair so fair to see! Hy - me - nœ - - a!
 Long may they hap - py be, Young pair so fair to see! Hy - me - nœ - - a!
 Long may they hap - py be, Young pair so fair to see! Hy - me - nœ - - a!
f
so gva

f BLUE-BEARD enters.
 hy - men - ce - a! hy - men - ce - a! hy - men - ce - a! Stop, I say! stop, I
 hy - men - ce - a! hy - men - ce - a! hy - men - ce - a!
 hy - men - ce - a! hy - men - ce - a! hy - men - ce - a!
f *p*

ANDANTINO.

Lento.

BLUE-BEARD.

Ah!

pp

B B

Ma...dam, dear Ma...dam, Your pi...ty deign to show, I have lost my

B B

sweet one By quite a sud...den blow; On her jennet wen...ding

B B

Gai...ly at a trot, Of her fate just im...pen...ding Ne'er dream...ing a

B B

jot, The moon shone serene, Tho' the wood veild her light, Ah!cried out my queen, what a love...ly

B B

night! All fair as I knew her Ere while as she stood, Methinks now I view her In that darksome

B B

wood, Whence loudly out crying, With one shriek and no more, She said, I am dying, and all then was

rit. *Più rit.*

Più rit.

rit.

B B

o'er..... 'Twas grievous to be en-dur'd, The blow I thus re-ceive'd How

Poco Animato.

Poco Animato.

p

B B

e...ver well in...ur'd Of wives to be be-reav'd. I'll raise, my grief to

B B

wit-ness, A mo...nu-ment of brass; But o'er this sad bus'ness At

B B pre.. sent let us pass. I'll not be downhearted, We are mortals all, To the dear de-

B B -parted Nought more can be fall. Me in the po..sition Of a widow'r you see, Howe'er that sad con-

B B -dition Is not new to me. Tho' I, deep-ly moved, Cried alas and a..lack! Sure that my be-

B B -loved Would ne-ver bring back. No! no! no! Then ro...ses let us

Pressez. *Allegro Vivo.*

B B ga...ther Fate we'll ne...ver chide Viewing all..... things

B B
 ra...ther On the sun...ny side. Hang all me.lan.chol.ly. Hey for mirth and

B B
 joy.... All things else are fol...ly, Save to sport and toy.... Love is life's...

B B
 essence, Life's a fes...tive scene, Hail then fol...ly's presence She's the foe.... of

B B
 spleen Hail then fol...ly's pre...sence, She's the foe.... of spleen, the foe of

al - lar - gan - do rit.

cre - scen - do f rit.

B B
 spleen, the foe.. of spleen.

ff

Moderato.

BLUE BEARD.

Lovely is your daughter, here now I stand, Asking you in marriage this young la...dy's

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'Moderato.' and the character is 'BLUE BEARD.' The lyrics are 'Lovely is your daughter, here now I stand, Asking you in marriage this young la...dy's'. The piano part begins with a piano (*p*) dynamic.

Allegro.

THE KING.

hand. Am I a...wake - or am I

The second system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'Allegro.' and the character is 'THE KING.' The lyrics are 'hand. Am I a...wake - or am I'. The piano part begins with a piano (*p*) dynamic.

dreaming? Has e'er such boldness unbe-seeming? - You! - my daugh-ter's

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are 'dreaming? Has e'er such boldness unbe-seeming? - You! - my daugh-ter's'. The piano part includes a forte (*f*) dynamic marking.

HERMIA.

BLUE BEARD.

No! no!

Your answer let me know, No? no? No?

hand? - Then, no!

The final system of music features three vocal lines and a piano accompaniment in grand staff. The characters are 'BLUE BEARD.' and 'HERMIA.'. The lyrics are 'Your answer let me know, No? no? No?' and 'hand? - Then, no!'. The piano part includes a forte (*f*) dynamic marking.

HERMIA.
THE QUEEN.

THE QUEEN.

No! no! No! no!

no? No? no?

SAPPHIRE. *f* No! no! THE KING. *f* SAPPHIRE. No! no!

COUNT OSCAR. *f* No! no! *f* No! no!

Soprani.

Tenori.

Bassi.

No! no! No! no!

Moderato.

ff *p*

BLUE BEARD.

1. I have on the mountain ridge yon.der, Just a troop, so to
 2. I have folks they call cui-ras-si-ers, I have men with great

mus-ke-toons, I have more than one nine.ty pounder, All serv'd by can-non-

I've a reg-ment of gre-na-di-ers, I've lan-cers brave, and

speaking, of horse; I have more than one nine.ty pounder, All serv'd by can-non-

mus-ke-toons, I've a reg-ment of gre-na-di-ers, I've lan-cers brave, and

B.B. *ff* eers of course. Ar... til... le... ry, Sharp - shoot... ers
 light dra... goons, Brave bom... ba... diers, Bold pi... o...

HERMIA. *ff* *allargando* Oh, what a jol... ly sight to see.

THE QUEEN. *ff* Oh, what a jol... ly sight to see.

B.B. free. neers.

THE KING. *ff* *allargando.* Oh, what a jol... ly sight to see!

SAPPHIRE. *ff* Oh, what a jol... ly sight to see!

COUNT OSCAR. *ff* Oh, what a jol... ly sight to see!

CHORUS

Soprani. *ff* Oh, what a jol... ly sight to see!

Tenori. *ff* Oh, what a jol... ly sight to see!

Bassi. *ff* Oh, what a jol... ly sight to see.

ff *allargando.* *p* *f*

Allegro. BLUE BEARD.

So, my lords, if I'm re_fus'd, To dust you will be re-

mf *p*

COUNT OSCAR. THE KING.

-duc'd; In my hand I have you here. A...las! 'tis but too clear. Alas! who will

SAPPHIRE. THE KING.

save us from this pass? I, sire, if you will! Then dis_close, say young man, what you pro-

piu Lento. SAPPHIRE. (to Blue Beard)

-pose. My lov'd one from your clut_ches snatching, I here by chal_lenge you in--

p

recit: *rit.*

vite, Her gen_tle eyes the is_sue watching, Yes, not to a tour_ney vain, But to mortal mor_tal

colla voce. *p*

Allegro.
THE KING.

s fight. In a du-el well fought I de-light. A nice... way of killing!

SAPPHIRE (to Blue Beard) Do you accept? BLUE BEARD. Yes, rash boy, I am willing. THE KING. Its all for the best, now fight a.

BLUE BEARD & SAPPHIRE. -way He weds the bride who wins the day. Let... Fate fa-vour the right!

BLUE BEARD & SAPPHIRE. THE KING. Let..... Fate..... fa-vour the right!

CHORUS. THE QUEEN with Soprani. Don't let us THE KING with Tenori. Let..... Fate..... fa-vour the right! COUNT OSCAR with Bassi. Let Fate fa-vour the right!

THE QUEEN & HERMIA.

We too will
 stand here just in sight, For fear a blow on us should light.

p

stand here just in sight,
 Now then, be...gin;— Now, fight a...

rit.

f

Allegro Vivo.
 -way!

CHORUS.
Kis! kis! kis! kis! now carte, now tierce, now
Kis! kis! kis! kis! now carte, now tierce, now
Kis! kis! kis! kis! now carte, now tierce, now

Allegro Vivo.
p

carte, now tierce. *Kis, kis, kis, kis, Both at it dash, Their swords now clash,*

carte now tierce. *Kis kis, kis, kis, Both at it dash, Their swords now clash,*

carte now tierce. *Kis kis, kis, kis, Both at it dash, Their swords now clash,*

Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce, Kis! kis!

Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce, Kis! kis!

Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce, Kis! kis!

kis! kis! Both at it dash, Their swords now clash, 'Twas fine... ly car... ried, 'Twas

kis! kis! Both at it dash, Their swords now clash, 'Twas fine... ly car... ried, 'Twas

kis! kis! Both at it dash, Their swords now clash, 'Twas fine... ly car... ried, 'Twas

no...bly par...ried. A good on...slaught! A good re...

This system contains the first five measures of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "no...bly par...ried. A good on...slaught! A good re...". The music is in a key with one sharp (F#) and a 2/4 time signature.

-tort! Yes, 'twas fine...ly car...ried, 'twas no...bly par...ried. A

This system contains the next five measures of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "-tort! Yes, 'twas fine...ly car...ried, 'twas no...bly par...ried. A". The musical notation continues with similar vocal and piano parts.

HERMIA.
good on...slaught, a fair re...tort! May Fate..... pro...

THE QUEEN.
good on...slaught, a fair re...tort! May Fate..... pro...

This system contains the final five measures of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "good on...slaught, a fair re...tort! May Fate..... pro...". The system includes character names "HERMIA." and "THE QUEEN." and dynamic markings "f" and "p".

H
 -tect my lo...ver dear.....

Q
 -tect her lo...ver dear.....

THE KING.
 The sight my

K
 old heart seems to cheer!.....

COUNT OSCAR.
 The sight my young heart seems to

0
 cheer!
 Soprani.

Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce Kis! kis!

Tenori.
 Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce Kis! kis!

Bassi.
 Kis! kis! kis! kis! Now carte, now tierce, now carte, now tierce Kis! kis!

CHORUS.

kis! kis! Both at it dash, Their swords now clash, Kis! kis! kis! kis! Now

kis! kis! Both at it dash, Their swords now clash, Kis! kis! kis! kis! Now

kis! kis! Both at it dash, Their swords now clash, Kis! kis! kis! kis! Now

carte, now tierce, now carte, now tierce. Kis! kis! kis! kis! Both at it dash, Their

carte, now tierce, now carte, now tierce. Kis! kis! kis! kis! Both at it dash, Their

carte, now tierce, now carte, now tierce. Kis! kis! kis! kis! Both at it dash, Their

swords now clash, 'Twas fine . . . ly car . . . ried, 'Twas no . . . bly par . . . ried. A

swords now clash, 'Twas fine . . . ly car . . . ried, 'Twas no . . . bly par . . . ried. A

swords now clash, 'Twas fine . . . ly car . . . ried, 'Twas no . . . bly par . . . ried. A

good on...slaught! A fair re...tort! Yes, 'twas fine...ly

good on...slaught! A fair re...tort! Yes, 'twas fine...ly

good on...slaught! A fair re...tort! Yes, 'twas fine...ly

car...ried 'Twas no...bly par...ried. A good on...slaught, a fair re...

car...ried 'Twas no...bly par...ried. A good on...slaught, a fair re...

car...ried 'Twas no...bly par...ried. A good on...slaught, a fair re...

Allegro.
BLUE BEARD (Spoken)

SAPPHIRE (Spoken)

-tort!

-tort!

-tort!

p *f* *rit.* *p*

BLUE BEARD (*coolly*)

piu Allegro.

Of my fen..cing-mas-ter I learnt that no..ble stroke. COUNT OSCAR.
 May I be

HERMIA.
 My dear lord is dead.... Oh cru-el smart!
 cuss'd, - a splen-did thrust!

THE QUEEN.
 My daughter!

BLUE BEARD.
 Oh king, you'll keep your word of course now.

THE KING.
 My lord, the princess

is yours now, I but give you her hand, ask her for her

HERMIA:
The deuce of any mortal wound do I es...py

heart.

BLUE BEARD.
Arise and to the al...tar Quick

Allegro.

Princess, let us fly.

THE KING.
And you my lords and courtiers

all In his place let each a...gain fall. Hark! the

bells are gai...ly ringing. yes, in they now call, they now

Allegro.

HERMIA. *f* Hark! hark! to the bells gai-ly ring-----ing

THE QUEEN. *f* Hark! hark! to the bells gai-ly ring-----ing

BLUE BEARD. *f* Hark! hark! to the bells gai-ly ring-----ing

Hark! hark! to the bells gai-ly ring-----ing

K
call!

SAPPHIRE. *f* Hark! hark! to the bells gai-ly ring-----ing

Allegro.

COUNT OSCAR. *f* Hark! hark! to the bells gai-ly ring-----ing

Hark! hark! to the bells gai-ly ring-----ing

CHORUS.
Hark! hark! to the bells gai-ly ring-----ing

Hark! hark! to the bells gai-ly ring-----ing

Hark! hark! to the bells gai-ly ring-----ing

Hark! hark! to the bells gai-ly ring-----ing

Allegro.

f *ff*

Hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a

Hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a

Hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a hy... me... nœ... a

ff

The musical score is arranged in three systems, each with vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

System 1: The vocal parts begin with the lyrics "Hail glad day, e-ver bright day! Long may they hap-py be,". The piano accompaniment features a melody in the right hand and chords in the left hand, marked with a piano (*p*) dynamic.

System 2: The vocal parts continue with "Long may they hap...py be, Young pair so fair to see.....". The piano accompaniment continues with the same melodic and harmonic structure, marked with a piano (*p*) dynamic.

System 3: The vocal parts conclude with "Hy...me.noe...a! hy...me.noe...a! hy...me.noe...a! hy...me.noe...a! hy.me". The piano accompaniment features a more rhythmic and textured accompaniment, marked with a fortissimo (*ff*) dynamic.

Throughout the score, there are various musical notations including slurs, accents, and dynamic markings such as *p*, *gva*, and *ff*.

The musical score consists of five systems. The first system features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "noe... a." on the first staff, "noe... a." on the second, and "noe... a." on the third. The piano accompaniment includes dynamic markings *p* in the second and third measures. The second system is a piano solo with a *Dim:* marking in the third measure. The third system is another piano solo. The fourth system is a piano solo with a *Dim:* marking in the third measure. The fifth system is a piano solo with a *pp* marking in the third measure. The key signature is two sharps (F# and C#), and the time signature is 4/4.

CHORUS.

MAESTOSO.

THE QUEEN with 2d Sop.

Soprani.

Hy... me... noe... a! hy... me... noe... a!

CHORUS.

B-B & THE KING with 1st Tenors

Tenors.

COUNT OSCAR with 2d Basses.

Basses.

Hy... me... noe... a! hy... me... noe... a!

MAESTOSO.

PIANO.

hy... me... noe... a! hy... me... noe... a! Hail glad day, Ever bright day,

hy... me... noe... a! hy... me... noe... a! Hail glad day, Ever bright day,

hy... me... noe... a! hy... me... noe... a! Hail glad day, Ever bright day,

Long may they hap-py be! Long may they

Long may they hap-py be! Long may they

Long may they hap-py be! Long may they

hap... py be, Young pair so fair to see.....

hap... py be, Young pair so fair to see.....

hap... py be, Young pair so fair to see.....

gva

This system contains the first three measures of the piece. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are "hap... py be, Young pair so fair to see.....". The piano part includes a *gva* (grace note) above the first measure.

Hy... me noe... a! hy... me noe... a! hy... me noe... a!

Hy... me noe... a! hy... me noe... a! hy... me noe... a!

Hy... me noe... a! hy... me noe... a! hy... me noe... a!

f

ff

This system contains measures 4-6. The lyrics are "Hy... me noe... a! hy... me noe... a! hy... me noe... a!". The piano accompaniment is marked with *f* (forte) and *ff* (fortissimo).

hy... me noe... a! hy me noe... a!

hy... me noe... a! hy me noe... a!

hy... me noe... a! hy me noe... a!

f

ff

This system contains measures 7-9. The lyrics are "hy... me noe... a! hy me noe... a!". The piano accompaniment is marked with *f* and *ff*.

CHORUS OF GIPSIES.

ALLEGRO

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 3/4 time signature. The music begins with a forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

BOULOTTE and the 5 Wives of B-B.

Vocal entry for Boulotte and the 5 Wives of B-B. The lyrics are: "We've just ar...riv'd, here as we stand sirs, From Egypt's strange and distant land sirs,". The music is in treble clef with a key signature of one sharp and a 3/4 time signature.

HERMIA & THE QUEEN with Sop:

Vocal entry for Hermia & the Queen. The lyrics are: "They've just ar...riv'd, here as they stand sirs, From Egypt's strange and distant land sirs,". The music is in treble clef with a key signature of one sharp and a 3/4 time signature.

THE KING with 1st Tenors.

Vocal entry for The King. The lyrics are: "They've just ar...riv'd, here as they stand sirs, From Egypt's strange and distant land sirs,". The music is in treble clef with a key signature of one sharp and a 3/4 time signature.

POPOLANI with 1st Basses.

Vocal entry for Popolani. The lyrics are: "They've just ar...riv'd, here as they stand sirs, From Egypt's strange and distant land sirs,". The music is in treble clef with a key signature of one sharp and a 3/4 time signature.

COUNT OSCAR with 2d

Vocal entry for Count Oscar. The lyrics are: "They've just ar...riv'd, here as they stand sirs, From Egypt's strange and distant land sirs,". The music is in treble clef with a key signature of one sharp and a 3/4 time signature. Below the vocal line is a piano accompaniment starting with a fortissimo (ff) dynamic.

We've just ar- riv'd, just as we stand sirs, From Egypt's strange and distant land sirs

We've just ar- riv'd, just as we stand sirs, From Egypt's strange and distant land sirs.

They've just ar- riv'd, just as they stand sirs, From Egypt's strange and distant land sirs.

They've just ar- riv'd, just as they stand sirs, From Egypt's strange and distant land sirs.

Lend an ear all Lords great and small, With our songs and with our dances you we'll en-

Lend an ear all Lords great and small, With our songs and with our dances you we'll en-

Lend an ear all Lords great and small, With their songs and with their dances they'll you en-

Lend an ear all Lords great and small, With their songs and with their dances they'll you en-

-thrall. Lend an ear all Lords great and small, With our songs and dances en..thrall.

-thrall. Lend an ear all Lords great and small, With our songs and dances en..thrall.

-thrall. Lend an ear all Lords great and small, With our songs and dances en..thrall.

-thrall. Lend an ear all Lords great and small, With their songs and dances en..thrall.

-thrall. Lend an ear all Lords great and small, With their songs and dances en..thrall.

-thrall. Lend an ear all Lords great and small, With their songs and dances en..thrall.

Lend an ear all great and small, With our songs and our dances en..thrall.

Lend an ear all great and small, With our songs and our dances en..thrall.

Lend an ear all great and small, With our songs and our dances en..thrall.

Lend an ear all great and small, With their songs and their dances en..thrall.

Lend an ear all great and small, With their songs and their dances en..thrall.

Lend an ear all great and small, With their songs and their dances en..thrall.

THE KING.

Sing to di...vert di...vert my court...ly train,

Some song of war, or some soft strain.

A song! A song!

p

A song!

p

A song!

p

A song!

pp

BALLAD.

ALLEGRETTO.

BOULOTTE.

S.

1. Posses.sors of a ma.gic art, We
2. Dark se.crets in some bo.soms lie Where

PIANO.

p

p

B

maids of race E...gyp...tian Can pe...ne...trate and can impart The truth of all de...
they've long con...ceal'd them, And men do deeds of darkest dye, Be...lie...ving fate' will

B

scrip...tion. To song or speech now lis...ten each, Dont lose a word, Let all be heard, Your
shield them, But tho' they fate pro.cras.ti...nate, His eye still rests On sin...ful breasts; I

B

hand now place in mine..... And as the stars do shine..... You soon will learn much
dont wish to a...larm them, But with courage they must arm them, They soon will have a...

B

more Than you will thank me for. Tears the grief will soon be...tray..... Of
-las, A tick.lish time to pass.

B

those who seem so gay..... To day we laugh but weep the next, So man's fate

B

is the text, To day we laugh but weep the next, So man's fate is the text.

B

Ah! ah! ah!..... ah!..... ah!.....

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

To day we laugh but weep the next, So man's fate

No. 28.
INCIDENTAL MUSIC.

Andante. *pp*

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature. It begins with a piano introduction marked 'Andante.' and 'pp'. The melody is composed of eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction. The melodic line in the upper staff flows smoothly, with some notes tied across bar lines. The bass staff continues with its accompaniment, maintaining the overall mood of the piece.

The third system of the piano introduction. The melodic line in the upper staff shows some chromatic movement. The bass staff accompaniment remains consistent, supporting the melodic development.

The fourth system of the piano introduction. It features a double bar line in the middle of the system, indicating a section break. The melodic line in the upper staff has a more pronounced melodic shape. The bass staff accompaniment continues to provide a steady accompaniment.

The fifth system of the piano introduction. The melodic line in the upper staff continues to develop, with some notes held over. The bass staff accompaniment remains active, providing a solid foundation for the melody.

Spoken.

The sixth and final system of the piano introduction. The melodic line in the upper staff concludes with a final cadence. The bass staff accompaniment also concludes with a final chord. The system ends with a double bar line.

No. 24.

FINALE.

ALLEGRO
MODERATO.

BOULOTTE, HERMIA, THE QUEEN and the 5 WIVES.

p

Splendid thought, with hap-pi-ness fraught!

BLUE-BEARD, THE KING, SAPPHIRE &

p

Splendid thought, with hap-pi-ness fraught!

POPOLANI & COUNT OSCAR.

p

Splendid thought, with hap-pi-ness fraught!

Soprani.

By vote 'tis carried, We'll all get married!

Tenori.

By vote 'tis carried, We'll all get married!

Bassi.

By vote 'tis carried, We'll all get married!

CHORUS.

Splendid thought, with happiness fraught. Happy, splendid thought! Splendid thought!

Splendid thought, with happiness fraught. Yes, splendid thought, Splendid thought!

Splendid thought, with happiness fraught. Yes, splendid thought, Splendid thought!

Splendid thought, with happiness fraught. Splendid thought!

Splendid thought, with happiness fraught. Splendid thought!

Splendid thought, with happiness fraught. Splendid thought!

COUNT OSCAR (presenting SAPHIRE) POPOLANI (presenting HERMIA)

No...ble the first! Dame number one! I am your own!

SAPHIRE.

COUNT OSCAR.

HERMIA.

My heart you've won! Does that suit? say. Ev'...ry way.

THE KING.

Come ups-a - day! ups a day! That's all right, pass on that way.

CHORUS

Come ups-a - day! pass on that way pass on that way.

Come ups-a - day! pass on that way pass on that way.

Come ups-a - day! pass on that way pass on that way.

POPOLANI *presenting*

COUNT OSCAR *presenting*

Dame num - ber two.

No - ble the se - cond.

Does that suit you?

Yes, that will do.

THE KING.

Come ups - a - day! ups - a day! That's all right, pass on that way.

(presenting 4 lords)

COUNT OSCAR.

Four no - ble lords.

CHORUS

Come, ups - a - day! Pass on that way! Pass on that way!

Come, ups - a - day! Pass on that way! Pass on that way!

Come, ups - a - day! Pass on that way! Pass on that way!

f *p*

THE FOUR LADIES.

THE KING.

POPOLANI (presenting 4 ladies)

Yes, that will do! yes, that will do!

Come, ups - a -

Four ladies too. Pray does that suit?

Pray does that suit?

COUNT OSCAR (presenting Blue Beard)

POPOLANI (presenting Boulotte)

- day! pass on that way!

No. ble the last. Last la - dy

CHORUS

Come, ups - a ups - a - day!

Come, ups - a ups - a - day!

Come, ups - a ups - a - day!

f *p*

Allegro.

P

too. BLUE BEARD. BOULOTTE.
Come, Boulotte, don't be un... kind! To be pardon'd you've a

B

BLUE BEARD. BOULOTTE. BLUE BEARD.
mind? I'm a good sort in the main. Villain! monster! rogue in grain! I promise to be

BB

BOULOTTE. BLUE BEARD. BOULOTTE. BLUE BEARD.
loving. With an oath your promise proving. With an oath? With an oath! By what oath must I be tried?

più lento.
BOULOTTE. *rit.*
Ah, cunning man! See how he can Still take me on the tender side, the tender

B

BLUE BEARD.
side. As for me, I'm glad I must say, All's ended in a pleasant

BB *rit.*
The sort of man he is you know. The sort you know, Ah.....

B
way. The sort of man I am you know, The sort you know, Ah.....

BB *Tempo.*
For I am Blue Beard, you see, E-ver gay and e-ver free Ah yes, I am Blue Beard, you see, E-ver gay and

B
For he is Blue Beard, Blue Beard you see e-ver gay and

p Tempo.

BB *f*
e-ver free. For I am Blue Beard, you see, E-ver gay and e-ver free... For I am Blue

B *f*
e-ver free. For he is Blue Beard, you see, E-ver gay and e-ver free... For he is Blue

CHORUS *f*
For he is Blue Beard, you see, E-ver gay and e-ver free... For he is Blue

f
For he is Blue Beard, you see, E-ver gay and e-ver free... For he is Blue

ff Molto Animato

Beard, you see Ever gay and e-ver free. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

Beard, you see Ever gay and e-ver free. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

Beard, you see Ever gay and e-ver free. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

Beard, you see Ever gay and e-ver free. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

Molto Animato

gva

ff

-lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

-lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

-lay. Come march a-way, No more de-lay, Come march a-way, No more de-lay.

gva

fff

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