

From J. & J. ...

TO
Mr. Henry Greville.

WIDOWS BEWITCHED.
an Operetta.

Written by
HAMILTON AIDÉ, ESQ.

The Music Composed
BY

VIRGINIA GABRIEL.

Ent. Sta. Hall.

Price 5/-

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Virginia Gabriel

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“WIDOWS BEWITCHED.”

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ALLEGRETTO.

INTRO:

The musical score is written for piano in 6/8 time. It begins with a dynamic marking of *f* (forte). The tempo is marked *ALLEGRETTO*. The score consists of six systems of music, each with a treble and bass clef staff. The first system is labeled 'INTRO:'. The second system continues the melody. The third system includes a *ritard:* (ritardando) marking and a *p* (piano) dynamic marking, followed by a return to *a tempo*. The fourth system features a *mf* (mezzo-forte) dynamic marking and an *8va* (octave) marking. The fifth system includes a *con grazia.* (with grace) marking. The sixth system includes an *ad lib:* (ad libitum) marking and another *con grazia.* marking. The score concludes with a triplet of notes in the final measure.

ritard:

cres:

f
gva

ANDANTE.

pprem:
marcato il canto.

dolce.

f
cres:
ritard:

a tempo.
gva

gva 3 gva

gva
ritard: mf *a tempo.*

gva

2/4

ALLEGRO AGITATO.

frem: mf

cres:

cres:

First system of musical notation. The right hand plays a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features a crescendo (*cres:*) leading to fortissimo (*ff*) dynamics.

ALLEGRO.

Third system of musical notation, marked **ALLEGRO**. The right hand features a more active melodic line. The left hand accompaniment is marked fortissimo (*ff*).

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is marked piano (*p*). An *8va* marking is present above the right hand staff.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is marked piano (*p*). A crescendo (*cres:*) and an accent (*^*) are present in the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is marked fortissimo (*sf*). An *8va* marking is present above the right hand staff.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is marked fortissimo (*f*). An *8va* marking is present above the right hand staff.

gva

cres:

gva

ff

gva

mf

8va

f

8va

ff

8va

sempre ff

THERE WAS A MAIDEN NOT LONG AGO.

MODERATO.

PIANO. *mf*

M^{lle} de BERG:

2nd Soprano.

mf

There was a maiden not

long a - go, Heigh - - o ladies, Who wouldn't say "yes" and who

wouldn't say "no" To the passionate youth who pur_sued her so, ... Heigho!

cres:

un poco più presto.

ladies, She turn'd in the chase, 'twas to

f un poco più presto.

laugh in his face, She turn'd in the chase, 'twas to laugh in his face, Over

moor o-ver fell, o-ver mountain and dell By rock lake and hol-low, that

un poco ritard:
youth he did fol-low, Where - - e-ver she led him yet still, oh still A
p un poco meno. con grazia.
un poco meno

cres: accel.

pow'r of witchcraft has wo-man's will, Where e-ver she led him, yes

cres: accel.

still oh still Where e-ver she led him, yes still oh still Where

allarg:

e-ver she led him, yes still oh still, A pow-er of witch-craft has

womans will.

f a tempo.

She *a tempo.*

ritard: un poco.

mf

took him up to the top-most hill, Heigh - - o' la-dies, Then

ran down swift as a moun - tain rill, While the hap - - less youth pur -

un poco più presto.

-sued her still Heigh - - o! ladies.

f un poco più presto.

f
In vain did he pray, that her course shéd stay, In

vain did he pray, that her course shéd stay, He pant-ed and groan'd, he

puff'd and moan'd But he never could stop, though he thought he should drop, And, for

un poco meno mosso *con grazia*
all that I know, he's pur-suing her still; Oh! a pow'r of witch-craft has

cres: accel:
woma_n's will, And for all that I know, he's pur_suing her still. And for

cres: accel:

sempre cres:
all that I know, he's pur_suing her still And for all that I know, he's pur_suing her still

sempre cres:

ff
_suing her still Oh! a pow_er of witch_craft has wo_man's

ff

will.

f

WE WHO HAVE LIVED TOGETHER.

DUET.

TEMPO DI WALTZ.

p

1st SOP: M^{me} de MONT: *p*
We who have liv'd to - ge - - ther,

2nd SOP: M^{me} de BERG: *p*
We who have liv'd to - ge - - ther,

And trod the pur - ple hea - ther, Through rain, and sun - ny wea - ther,

And trod the pur - ple hea - ther, Through rain, and sun - ny wea - ther,

Through rain, and sun - ny wea - ther, We who have liv'd to - ge - ther,

Through rain, and sun - ny wea - - ther, We who have liv'd to - ge - - ther,

And trod the pur - ple hea - - ther Through rain, and sun - - ny

And trod the pur - ple hea - - ther Through rain, and sun - - ny

wea - - ther, What plea - sure 'tis to know... That close as when we

wea - - ther, What plea - sure 'tis to know... That close as when we

cres:

start - ed, Our two lives, sis - ter heart - ed, Shall never more be

start - ed, Our two lives, sis - ter heart - ed, Shall never more be

sten:

part - ed, Shall never more be part - ed, But side by side, shall

part - ed, Shall never more be part - ed, But side by side, shall

f *p*

flow shall flow, But side by side shall flow, shall flow But side by side shall

flow shall flow, But side by side shall flow, shall flow But side by side shall

dim: ritard: a tempo.

flow! But... side by side shall flow, shall flow, shall flow,

flow! But... side by side shall flow, shall flow, shall

p a tempo.

shall flow Like streams one hill de_scend_ing,

flow, shall flow, shall flow, Like streams one hill de_scend_ing,

a tempo

riten:

Voi_ces to_ge_ther blend_ing, In mu_sic ne_ver

Voi_ces to_ge_ther blend_ing, In mu_sic ne_ver

end - - ing, Our on_ward course shall be And

end - - ing, Our on_ward course shall be And

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "end - - ing, Our on_ward course shall be And". The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *cres:* and *dim:*.

like those noi - sy re - bels, Piping in mer - - ry tre - - bles,

like those noi - sy re - bels, Piping in mer - - ry tre - - bles,

The second system of music continues the vocal and piano parts. The lyrics are "like those noi - sy re - bels, Piping in mer - - ry tre - - bles,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *cres:* and *dim:*.

O_ver life's gleam_ing peb - - bles, Un - - til they reach the

O_ver life's gleam_ing peb - - bles, Un - - til they reach the

The third system of music concludes the page. The lyrics are "O_ver life's gleam_ing peb - - bles, Un - - til they reach the". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *cres:* and *dim:*.

cres: *f*

sea! Un - til they reach the

sea! they reach the sea, the

f

sea, Un - til they reach the

sea, they reach the sea Un - til they reach the

Ped. * *Ped.* *

sea

sea

p *gva*

TRIO.

ALLEGRO
MAESTOSO.

ff

2nd SOP:

M^{me} de BERG: *Recit.*

L'ab_bé Du - fort Madame de

8va-----i

p

1st SOP:

M^{me} de MONT:

Nay, your servants we! Pray Sir, be seated, The fame of a most learned

Montau_bry

Nay, your servants we!

BASS.

D'ALBRET.

Your servant, ladies

man has reach'd my ears

Pro_fes_sor (what's his name)

BASS.

(Bra_vo! our little plan)

ALL^{to} MODERATO.

mf

cres:

Parabole, Madame he can speak Persian, Hebrew, Latin, and Greek, Dutch I - ta - lian

mf

cres:

1st SOP:

mf agitato.

Stop stop you take a

Hin - dos - ta - ne E - ven a lit - tle English can he!

f

mf

mf 2nd SOP:

way my breath The man must talk him - self to death...

Oh! that's not all, What I've nam'd is small com - par'd with his va - rious stu - dies

cres:

Not a - ny science he does not know; Not a - ny science he does not know Che - mistry, Bo - ta - ny,

cres:

ff

Law, Hy_dros_ta - ties, Logic, Con_co_lo_gy, Pneumatics, Zoology, Phy - _ sics, Ge - o - lo-gy,

ritard:

Phy_sics, Ge - o - lo_gy Every-thing down to a lit_tle As_tro.lo_gy! Every thing down to a

rit:

mf con brio.

To be-hold this won - _ - der.... I.... con - fess I'm

mf

What is the man... un - _ - der.... all.... this weight of

lit_tle As_tro.lo_gy *con brio.*

p

burn - ing To be-hold this won - _ - der I con - fess I'm burn - ing

learn - ing What is the man un - _ - der all this weight of learn - ing

BASS.

mf

Hap-py pu-pil un-der Such a mas-ter learn-ing That he is a won-der

mf con brio.

To be-hold this won-der I con-fess I'm

ritard.

What is the man un-der all this weight of

Cannot es-cape dis-cern-ing. Hap-py pu-pil un-der Such a Mas-ter

colla voce. mf

a tempo.

burn-ing To be-hold this won-der I con-fess I'm burn-ing

learn-ing What is this man un-der All this weight of learn-ing

learn-ing Hap-py pu-pil un-der Such a Mas-ter learn-ing

learn-ing Hap-py pu-pil un-der Such a Mas-ter learn-ing

Presto.

mezza voce.

Shall he come to-morrow? Shall he come to-day? Let not precious hours lag up-

Presto.

mezza voce.

Bet - ter than to - morrow let him come to - day

Bet - ter than to - morrow let him come to - day

_ on the way.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Bet - ter than to - morrow let him come to - day" on the first line, "Bet - ter than to - morrow let him come to - day" on the second line, and "_ on the way." on the third line.

Why should pre - cious hours lag up - on their way,

Why should pre - cious hours lag up - on their way,

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Why should pre - cious hours lag up - on their way," on the first line, "Why should pre - cious hours lag up - on their way," on the second line. The piano accompaniment continues with a similar rhythmic pattern.

Tempo Imo

To be - hold this won - - der... I con - fess I'm burn - - ing!

What is this man un - - der... All this weight of learn - - ing?

Hap - - py pu - - pil un - - der Such a Mas - ter learn - - ing!

The third system begins with the tempo marking *Tempo Imo*. It features two vocal staves and piano accompaniment. The lyrics are: "To be - hold this won - - der... I con - fess I'm burn - - ing!" on the first line, "What is this man un - - der... All this weight of learn - - ing?" on the second line, and "Hap - - py pu - - pil un - - der Such a Mas - ter learn - - ing!" on the third line. The piano accompaniment is marked with a forte (*f*) dynamic.

ff più presto.

To be - hold this won - - der I con - fess I'm burning, burning, burning, burning,

What is this man un - - der All this weight of learning, learning, learning, learning,

Hap - - py pu - - pil un - - der Such a Mas - ter learning, learning, learning, learning.

ff

più presto.

I con - fess I'm burning, burning, burning, burning, I con - - fess...

All this weight of learning, learning, learning, learning, All this weight

Such a Mas - ter learning, learning, learning, learning, Such a Mas -

I'm burning.

of learning.

- ter learning.

gva

presto.

GAY VERSAILLES!

ALLEGRO. *mf*

The piano introduction consists of two staves in 2/4 time, marked *ALLEGRO.* and *mf*. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

D'ALBRET. *mf*

Far from the bu - sy

The first system shows the vocal line for D'Albret, starting with a rest followed by the lyrics "Far from the bu - sy". The piano accompaniment continues with the same rhythmic pattern as the introduction.

court she seeks, To fly from men, and find re - pose. But I mis - doubt the

The second system continues the vocal line with the lyrics "court she seeks, To fly from men, and find re - pose. But I mis - doubt the". The piano accompaniment remains consistent.

words she speaks, And mean to pluck this wi - dow Rose! Thro'

The third system concludes the vocal line with the lyrics "words she speaks, And mean to pluck this wi - dow Rose! Thro'". The piano accompaniment ends with a final chord.

all the thorns that guard her heart, I'll steal it, with a cunning wile, And

daring hand, from banishment and bear it back to Gay Versailles,

ritard:

f con allegria.

Gay Versaille, Gay Versailles. Bear it back to Gay Versailles

con allegria.

Gay Versailles, Gay Versailles, Gay Ver - sailles.

mf

mf
Her bright and laugh - ing

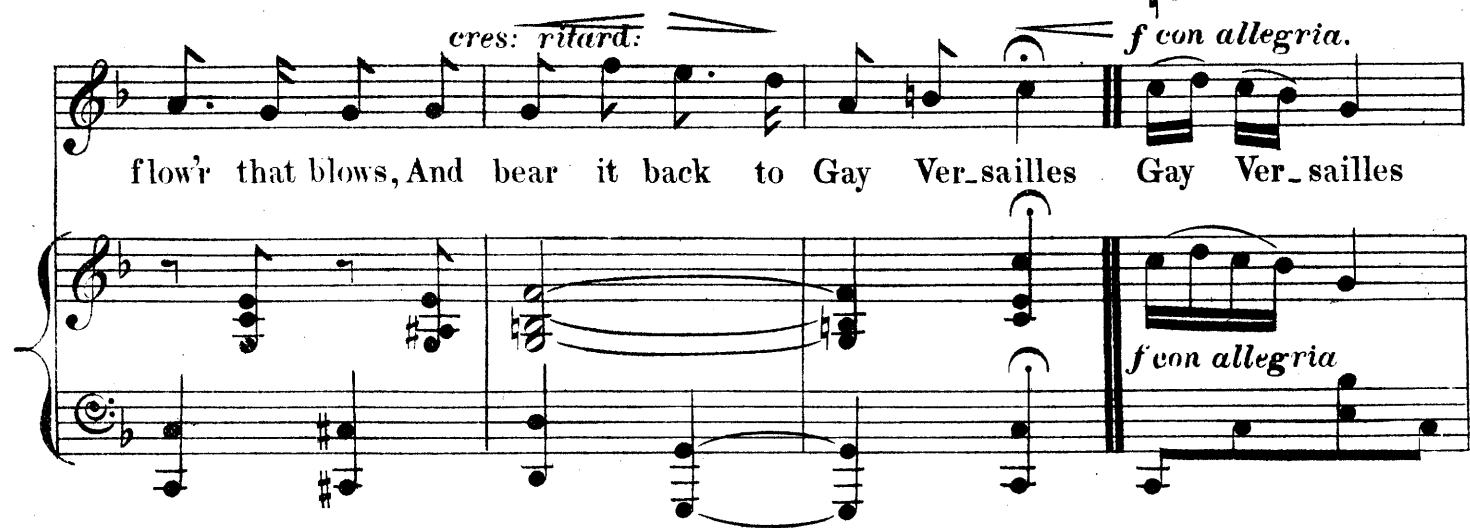
glance be - trays, How - e'er de - mure - ly veild that she And so - li - ta - ry

mf con sentimento.
coun - try ways Can ne - ver will - ing - ly a - gree In cru - el lone - li -
colla voce.

dim:
_ness my Rose, Shall bloom here but a lit - tle while! I'll pluck the sweet - est



cres: ritard: *f con allegria.*
flow'r that blows, And bear it back to Gay Ver - sailles Gay Ver - sailles



Gay Ver - sailles Bear it back to Gay Versailles Gay Ver - sailles.



f
Gay Ver - sailles Bear it back to Gay Ver - sailles! Ah



... Bear it back to Gay Ver-sailles Ah..... *cres:*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with an ellipsis, followed by the lyrics "Bear it back to Gay Ver-sailles Ah....." with a *cres:* (crescendo) marking above the final "Ah". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Gay Ver-sailles, Gay Ver-sailles, Gay Ver-sailles, Bear it back to

ff

allarg. *a. tempo.*

The second system continues the vocal line with the lyrics "Gay Ver-sailles, Gay Ver-sailles, Gay Ver-sailles, Bear it back to". A *ff* (fortissimo) dynamic marking is placed above the first "Gay Ver-sailles". The piano accompaniment features a *ff* dynamic and includes a section marked *allarg.* (ritardando) and *a. tempo.* (allegretto). The piano part has a rhythmic pattern of eighth notes in the bass and chords in the treble.

Gay Ver-sailles, Gay Ver-sailles, Gay Ver-sailles, Gay Ver-

The third system continues the vocal line with the lyrics "Gay Ver-sailles, Gay Ver-sailles, Gay Ver-sailles, Gay Ver-". The piano accompaniment maintains the rhythmic pattern from the previous system, with eighth notes in the bass and chords in the treble.

-sailles.

gva

The fourth system concludes the vocal line with the lyrics "-sailles.". The piano accompaniment features a *gva* (grandioso) dynamic marking and includes a section with a dotted line above it, indicating a change in tempo or dynamics. The piano part continues with eighth notes in the bass and chords in the treble.

QUARTETTE.

ALLEGRETTO.

f

M^{me} de MONT:

How young he looks! Un-less my eyes deceive Me strangely now

con grazia

M^{me} de BERG:

I scarcely can be- lieve this an old man! What

mf

FREMONT.

matters age forsooth? He's a professor! Never mind his youth. Never mind his youth, She's

mf con passione.

far far more en- chant- ing than I thought, When last I saw her in a crowd - - ed

D'ALBRET.

Recit: *f*

Court I long—yet half afraid am I to speak! Come! nonsense, Fremont!

AND^{te} MAESTOSO.

mf

courage! don't be weak This is my learned friend; De-lay not, I be-

pesante e stacc. l'accomp.

seech, you; With life à lone shall end The les-sons he shall teach you! You'll

find your ear con-ducts This stream where it ne'er led one. A living book in-

M^{me} de MONT:

dolce.

f Your learn-ed friend will find A

-structs. . . . Far better than a dead one! This is my learned

scholar dull 'tis true, Sir, Since nature ne'er de-sign'd
friend De-lay not I beseech you With life a-lone shall
Me for a stocking blue, Sir; Yet I pre-fer a speech That's
end The lesson he shall teach you! You'll find your ear con-
ut-ter'd to a read one; A liv-ing book can teach Far
- ducts This stream where it ne'er led one. A liv-ing book can teach Far
bet-ter than a dead one This is his learn-ed friend! And
bet-ter than a dead one Since partial friends have thought My

cres:
f
p
Mme de BERG
FREMONT

now I should not wonder If she's inclin'd to spend Some
voice would teach you, Ma - dam, More knowledge than was taught By

time this mas - ter un - der. If chap - ter head - ings teach
ap - ple un - to A - dam, We'll try if paths there be Through

What's found with - in I've read one; A liv - ing book will preach
learn - ings maze to thread one; A liv - ing book you'll see, Is

Far bet - ter than a dead one, than a dead one, bet - ter than a dead one,
bet - ter than a dead one, than a dead one, bet - ter than a dead one,

allarg.

legg: brillante.

Mme de MONT:

Your learn-ed friend will find

mf

This is his learn-ed friend, *legg:* And now I should not

D'ALBRET.

Since partial friends have thought

This is my learn-ed friend, De-lay not, I be-

a tempo.

A scho-lar dull 'tis true, sir! Since na-ture n'er de-

won-der Were she in-clin'd to spend Some-

My voice could teach you ma-dam! More know-ledge than 'was

sech you; With life a-lone shall end The

-signs me for a stock-ing blue Sir!

time this mas-ter un-der If chap-ter head-ings

taught by ap-ple un-to A-dam

les-sons he shall teach you You'll find your ear con-

Yes I pre-fer a speech That's utter'd to a
 teach What's found with-in a read one A
 Well try if path there be Thro' learnings maze to
 -ducts This stream, where it ne'er led one A
 read one. A liv-ing book can teach Far bet-ter than a
 liv-ing book will preach Far bet-ter than a
 thread one A liv-ing book, you'll see, Far bet-ter than a
 liv-ing book in-structs Far bet-ter than a
 dead one A liv-ing book can teach, a liv-ing book can teach Far
 dead one A liv-ing book will preach, a liv-ing book will preach Far
 dead one A liv-ing book, you'll see, a liv-ing book you'll see Far
 dead one A liv-ing book in-struct, a liv-ing book in-structs Far

crs.
fallarg.
a tempo.
f
crs.
f
a-tempo
f

mf

bet - ter than a dead one A liv - - ing book can teach a
 bet - ter than a dead one A liv - - ing book will preach a
 bet - ter than a dead one A liv - - ing book you'll see a
 bet - ter than a dead one A liv - - ing book in - structs a

cres:

liv - - ing book can teach a *f* liv - - ing book can teach a
 liv - - ing book will preach a *f* liv - - ing book will preach a
 liv - - ing book you'll see a *f* liv - - ing book you'll see a
 liv - - ing book in - structs a *f* liv - - ing book in - structs a

allarg: *ff* *a tempo.*

liv - ing book can teach Far bet - - ter than a dead one.
 liv - ing book will preach Far bet - - ter than a dead one.
 liv - ing book you'll see Is bet - - ter than a dead one.
 liv - ing book in - structs Far bet - - ter than a dead one.

LOVE IS GONE A-MAYING.

ALLEGRETTO.

per grazia.

The piano introduction is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a fermata over the final chord.

The piano accompaniment for the first system consists of a bass line with quarter notes and chords, supporting the vocal melody.

FREMONT.

p

Love was once a cour-tier bold, Vain-er then, and proud - - er;

The first line of the vocal melody is written in a treble clef with a piano (*p*) dynamic marking. The piano accompaniment is in the bass clef, featuring a simple harmonic accompaniment.

Dress'd in vel - vet, and in gold, Patch - es, lace, and pow - - der!

The second line of the vocal melody continues in the treble clef. The piano accompaniment remains in the bass clef, providing a consistent harmonic background.

mf Courts he soon left in de - spair *dim:* Thro' the woods went stray - - ing!

mf Courts he soon left in de - spair, *dim:* Thro' the woods went stray - - ing *ritard.:*

con grazia. dolce. Love is gone a - may - - ing

un poco meno mosso.

cres: Love is gone, *ritard:* is gone a - may - - ing there *con grazia.*

colla voce.

a tempo.

Love is gone a - may - - ing

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'a tempo.' The lyrics 'Love is gone a - may - - ing' are written below the vocal line. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

f *ad lib:*

Love is gone a - may - ing there Love is gone a - may - - ing

colla voce.

The second system continues the piece. The vocal line begins with a forte (*f*) dynamic and includes a section marked 'ad lib:' (ad libitum). The piano accompaniment features long, sustained chords in the left hand and a more melodic line in the right hand. The tempo is 'ad lib:' and the dynamic is 'colla voce.' The lyrics 'Love is gone a - may - ing there Love is gone a - may - - ing' are written below the vocal line.

a tempo.

p

The third system shows the piano accompaniment continuing. The tempo is marked 'a tempo.' and the dynamic is piano (*p*). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The fourth system continues the piano accompaniment with similar rhythmic patterns and chordal structures as the previous system.

mf

In the noi - sy crowd of hearts, Bro - ken, whole, or mend - - ed,

Sel - dom could he aim his darts Just were he in - ten - - ded.

f *p*

So with bow in hand he came, Thro' the wild wood stray - - ing

f

Here he takes a su - rer aim, Love is gone a - may - - ing

ritard:

*con grazia
dolce.*

Love is gone a - may - ing Love is

un poco meno mosso.

gone is gone a - may - ing there Love is

ritard:

a tempo.

gone a - may - ing there Love is gone a - may - ing there

f

Love is gone a - may - - ing.

"WHAT THE VOICE IS TO THE SILENCE."

DUET.

VOICE.

PIANO.

ANDANTE.

p

FREMONT.

p

What the voice is to the si_lence, Fill - ing it with airs di_vine,

Hav - ing yet a hu - man e - cho, So is Ma - rié's voice to mine.

colla voce.

Mme de MONT: *p*

What un - to the earth are flowers,

Burst - ing with de - light of spring, So un - to my heart thy words are,

cres:

With the gladness that they bring, With the gladness that they bring.

dim:

ritard:

M^{lle} de MONT:

As the clouds a - bove us bend - ing Draw their moisture from the sea,

FREMONT.

As the clouds a - bove us bend - ing Draw their moisture from the sea,

a tempo.

And a - gain in show'rs de - scending, Glad - den mea - dow, moor and lea,

And a - gain in show'rs de - scending, Glad - den mea - dow, moor and lea,

con sentimento.

So my heart draws strength from thine, love!

Draws and gives it back again!

mf
So my heart draws strength from thine, love! *ad lib: dim:*
Draws and gives it back a - gain!

pp
As the clouds a - bove us bend - ing Draw their mois_ture from the sea,
pp
As the clouds a - bove us bend - ing Draw their mois_ture from the sea.

And again in show'rs de - scending, Glad - den mea - dow, moor, and lea,
And again in show'rs de - scending, Glad - den mea - dow, moor, and lea,

mf agitato.

So my heart draws strength from thine, love!

mf agitato.

Draws and gives it back again!

f

So my heart draws strength from thine, love!

f

Draws and gives it back again!

Draws and gives it back a gain back a gain, back a gain.

cres: allarg.

f con passione.

47

As the sea un - to the clouds, love, As un - to the
As the sea un - to the clouds, love, As un - to the

trem:
- a tempo.

Detailed description: This system contains the first two systems of music. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "As the sea un - to the clouds, love, As un - to the" and "As the sea un - to the clouds, love, As un - to the". The piano accompaniment includes a tremolo marking and a tempo change to "a tempo".

flow'rs the rain. As the sea un - to the clouds love,
flow'rs the rain. As the sea un - to the clouds love,

Detailed description: This system contains the third and fourth systems of music. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "flow'rs the rain. As the sea un - to the clouds love," and "flow'rs the rain. As the sea un - to the clouds love,". The piano accompaniment continues with a similar rhythmic pattern.

ff As un - to the flow'rs the rain
ff As un - to the flow'rs the rain

Detailed description: This system contains the fifth and sixth systems of music. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "As un - to the flow'rs the rain" and "As un - to the flow'rs the rain". The piano accompaniment includes a fortissimo (*ff*) marking and a piano (*p*) marking.

risoluto.

As un - to the flow'rs the rain As un - to the

As un - to the flow'rs the rain As un - to the

sempre trem:

dolce.

flow'rs the rain As the sea un - to the clouds, love,

flow'rs the rain As the sea un - to the clouds, love,

un poco rit.

As un - to the flow'rs the rain

As un - to the flow'rs the rain

p a tempo.

f risoluto.

As un - to the flow'rs the rain As un - to the

As un - to the flow'rs the rain As un - to the

f sempre trem:

flow'rs the rain As the sea un - to the clouds, love,

flow'rs the rain As the sea un - to the clouds, love,

ff

pp *dolce.*

As un - to the flow'rs the rain The flow'rs the rain *dolce.*

As un - to the flow'rs the rain The

pp colla voce.

The flow'rs the rain... the flow'rs the rain the
flow'rs... the rain... the flow'rs the rain the

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ff *ad lib:*
flow'rs the flow'rs the rain
flow'rs the flow'rs the rain

This system continues the vocal and piano parts. It includes dynamic markings such as *ff* and *ad lib:*. The piano accompaniment has a more complex texture with arpeggiated chords and moving lines.

...
...

This system shows the continuation of the piano accompaniment. It features a series of arpeggiated chords and a melodic line in the right hand, with a more active bass line in the left hand.

CHLOE SAT BESIDE THE RIVER.

SONG.

ANDANTE NON TROPPO.

Piano introduction in G major, 2/4 time. The music is marked *ANDANTE NON TROPPO* and *p*. It features a melody in the right hand and a supporting accompaniment in the left hand, with some arpeggiated chords.

M^{me} de MONT:*p semplice con delicatezza.*

Vocal line and piano accompaniment for the first line of the song. The vocal line is marked *p semplice con delicatezza*. The piano accompaniment is marked *accomp! stacc:*. The lyrics are: Ch - loe sat be - side the ri - ver, Sigh - ing to the murmur - ing reeds;

Vocal line and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: Love has wan - der'd off for e - ver, Far - ther far - ther he re - cedes!

pp dolce con sent.

Maid - ens weep for poor young Chloë, Maid - ens weep for

pp accomp: colla voce.

ritard: a tempo.

poor young Ch - loë, Scorn'd she... love, when blythe and gay;

colla voce.

cres:

Venge - ful Cu - pid heard her, Venge - ful Cu - pid heard her,

f

un poco sten:

so he, Punishes the maid to-day.

a tempo.

p

mf

Ch - loe was be - lov'd by Lu - bin,

Fill'd was she with maid - en pride, Till to De - lia's

con dolore.

arts suc - cumb - ing, Lu - bin's heart was turnd a - side.

pp dolce cantabile.

Maid - ens, weep for poor young Chloe Maid - ens, weep for

pp accomp: colla voce.

cres:

ritard: *a tempo.*

poor young Ch - loe; She who will not when she may,

colla voce.

cres: *f*

Vain - ly courts love la - - ter Vain - ly courts love la - - ter

un poco sten:

So he pu - nishes the maid to - day. *gva*

colla voce. *ritard:*

gva

MINUET.

TEMPO DI
MINUETTO.

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The fifth system includes a *dim.* (diminuendo) marking. The sixth system concludes with a *dolce.* (dolce) marking. The piece is characterized by intricate piano textures and melodic lines.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many beamed notes and a steady accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a variety of rhythmic patterns and melodic motifs.

Fifth system of musical notation, which includes a section titled "GAVOTTE." in the upper right. This section begins with a double bar line and a change in time signature to 2/4. The melody is more rhythmic and dance-like.

Sixth system of musical notation, continuing the Gavotte section.

Seventh system of musical notation, concluding the piece with the word "FINE." written in the right margin.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring a dynamic marking of *gva* (ritardando) at the beginning of the system, indicated by a dashed line above the treble clef staff.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, continuing the musical progression.

Sixth system of musical notation, featuring more intricate melodic patterns in the treble clef.

Seventh system of musical notation, concluding the page with a *D.C.* (Da Capo) marking at the end of the system.

THE MERRY-GO-ROUND.

SOLI & QUARTET.

ALLEGRETTO.

Two systems of piano music. The first system starts with a treble clef and a bass clef, with a forte (*f*) dynamic marking. The second system continues the piece with a fortissimo (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking.

D'ALBRET.

A single vocal line for the character D'Albret, starting with a mezzo-forte (*mf*) dynamic marking. The lyrics are: "Who will come in - to the mer - ry - go - round, Here in the won - der - ful"

Piano accompaniment for the first vocal line, featuring a steady rhythmic accompaniment in the bass and chords in the treble.

A single vocal line for the character D'Albret, with a forte (*f*) dynamic marking. The lyrics are: "world's great fair? Come up and sing, Long live the king,"

Piano accompaniment for the second vocal line, continuing the rhythmic accompaniment with chords and melodic lines.

A single vocal line for the character D'Albret, with a forte (*f*) dynamic marking. The lyrics are: "Now we will drive a - way sor - row and care"

Piano accompaniment for the third vocal line, ending with a *gva* (gracefully) marking. The piano part features a more active melodic line in the treble.

risoluto.

Now we will drive a - way sor - row and care, Now we will drive a - way

sor - row and care, sor - row and care, sor - row and care,

M^{me} de MONT:

M^{me} de BERG:

FREMONT.

f un poco più animato.

Mer - ry - go - round,

Mer - ry - go - round,

Mer - ry - go - round,

Mer - ry - go - round,

colla voce.

f un poco più animato

mer - ry - go - round! Laugh then, and sing in this mer - ry - go - round,

mer - ry - go - round! Laugh then, and sing in this mer - ry - go - round,

mer - ry - go - round! Laugh then, and sing in this mer - ry - go - round,

mer - ry - go - round! Laugh then, and sing in this mer - ry - go - round,

mer - ry - go - round, mer - ry - go - round, Laugh then, and sing in this

mer - ry - go - round, mer - ry - go - round, Laugh then, and sing in this

mer - ry - go - round, mer - ry - go - round, Laugh then, and sing in this

mer - ry - go - round, mer - ry - go - round, Laugh then, and sing in this

mer-ry-go-round.

mer-ry-go-round.

mer-ry-go-round.

mer-ry-go-round.

tempo Imo

FREMONT. *dolce un poco meno.*

Step in, ye youths to life's mer - ry - go - round

mer-ry-go-round, mer-ry-go-round, Comes soon e-nough cause for sorrow and tears,

ritard: con sentimento.

2nd volte. *f a tempo.*

sorrow and tears; Laugh while you can, Laugh ev'ry man, And lift up your voice to the

in-com-ing years! Laugh while you can, Laugh ev'ry man, And

lift up your voice to the in-com-ing years! *cres:* Laugh when you can,

Laugh ev'ry man, And lift up your voice to the in-com-ing years!

Mer_ry-go-round, mer_ry-go-round! Youth is the time for a mer_ry-go-round,
Mer_ry-go-round, mer_ry-go-round! Youth is the time for a mer_ry-go-round,
Mer_ry-go-round, mer_ry-go-round! Youth is the time for a mer_ry-go-round,
Mer_ry-go-round, mer_ry-go-round! Youth is the time for a mer_ry-go-round,

mer_ry-go-round, mer_ry-go-round! Youth is the time for a mer_ry-go-round.
mer_ry-go-round, mer_ry-go-round! Youth is the time for a mer_ry-go-round.
mer_ry-go-round, mer_ry-go-round! Youth is the time for a mer_ry-go-round.
mer_ry-go-round, mer_ry-go-round! Youth is the time for a mer_ry-go-round.

gva

mf
Step in, O maid to Life's mer-ry-go-round; Chose a gay youth to sit
down by your side; See that you find You are both of one mind
ritard: dim: You for a bridegroom, and he for a bride *mf tempo.* See that you find You are
p
both of one mind You for a bridegroom, and he for a bride
See that you find You are both of one mind He for a bride-groom and

Mer - ry - go - round, mer - ry - go - round!
 you for a bride Mer - ry - go - round, mer - ry - go - round!
 Mer - ry - go - round, mer - ry - go - round!
 Mer - ry - go - round, mer - ry - go - round!

ritard: *fa tempo.*

Mar-riage will then be a mer-ry-go-round mer-ry-go-round
 Mar-riage will then be a mer-ry-go-round mer-ry-go-round
 Mar-riage will then be a mer-ry-go-round mer-ry-go-round
 Mar-riage will then be a mer-ry-go-round mer-ry-go-round

mer - ry - go - round Marriage will then be a mer - ry - go - round.
 mer - ry - go - round Marriage will then be a mer - ry - go - round.
 mer - ry - go - round Marriage will then be a mer - ry - go - round.
 mer - ry - go - round Marriage will then be a mer - ry - go - round.

8va.

p

ritard:

Mme de MONT:

p un poco meno.

And all ye old cou - ples, whose

colla voce.

cres:

mer - ry - go-round Has ne - ver yet stoppd at the end of life's fair May

dim:

we too a - chieve... un - a - ba - ted at eve, Glad mu - sic like that of the

birds of the air, the birds... of the air the

f

pp

f

birds... of the air. Ah!

colla voce. *pp*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a B-flat major key signature, followed by a long note and then a series of eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *colla voce.* and *pp*.

. the birds of the air, the birds of the air,

This system continues the vocal line with the lyrics "the birds of the air, the birds of the air,". The piano accompaniment provides harmonic support with chords and moving lines. The key signature remains B-flat major.

Ah!

cres:

This system features a vocal line with a long, expressive note marked "Ah!". The piano accompaniment includes a dynamic marking of *cres:* (crescendo).

Ah! Ah!

f *pp*

This system contains two vocal phrases, each marked "Ah!". The piano accompaniment features dynamic markings of *f* (forte) and *pp* (pianissimo).

Ah!

This system concludes the piece with a final vocal phrase marked "Ah!". The piano accompaniment provides a final harmonic setting.

Mer - ry - go - round mer - ry - go - round Young and old, sing Life's

Mer - ry - go - round mer - ry - go - round Young and old, sing Life's

Mer - ry - go - round mer - ry - go - round Young and old, sing Life's

Mer - ry - go - round mer - ry - go - round Young and old, sing Life's

f

mer - ry - go - round mer - ry - go - round, mer - ry - go - round,

mer - ry - go - round mer - ry - go - round, mer - ry - go - round,

mer - ry - go - round mer - ry - go - round, mer - ry - go - round,

mer - ry - go - round mer - ry - go - round, mer - ry - go - round,

Young and old sing Life's mer - ry - go - round Young and old sing Life's

Young and old sing Life's mer - ry - go - round Young and old sing Life's

Young and old sing Life's mer - ry - go - round Young and old sing Life's

Young and old sing Life's mer - ry - go - round Young and old sing Life's

ff

mer - ry - go - round... Young and old sing, Life's mer - ry - go - round....
mer - ry - go - round... Young and old sing, Life's mer - ry - go - round....
mer - ry - go - round... Young and old sing, Life's mer - ry - go - round....
mer - ry - go - round Young and old sing, mer - ry - go - round

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass and treble clefs. The lyrics are: "mer - ry - go - round... Young and old sing, Life's mer - ry - go - round...." repeated three times across the vocal staves, and "mer - ry - go - round Young and old sing, mer - ry - go - round" across the piano staff.

Young and old sing, Life's mer - ry - go - round... Young and old sing, Life's
Young and old sing, Life's mer - ry - go - round Young and old sing, Life's
Young and old sing, Life's mer - ry - go - round... Young and old sing, Life's
Young and old sing, Life's mer - ry - go - round Young and old sing, Life's

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass and treble clefs. The lyrics are: "Young and old sing, Life's mer - ry - go - round... Young and old sing, Life's" repeated four times across the vocal staves, and "Young and old sing, Life's mer - ry - go - round Young and old sing, Life's" across the piano staff.

mer - ry - go - round .
mer - ry - go - round .
mer - ry - go - round .
mer - ry - go - round .

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass and treble clefs. The lyrics are: "mer - ry - go - round ." repeated four times across the vocal staves, and "mer - ry - go - round ." across the piano staff.

DUEL MUSIC.

PRESTO
AGITATO.

p trem:

cres: *f*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes, some with slurs. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth notes and chords.

The second system continues the musical piece. It includes the instruction *cres: accel:* in the left hand. The notation shows a progression of chords and melodic lines in both staves, with some notes marked with slurs and dynamic markings.

The third system features the instruction *ffz* (fortissimo zingando) in both the upper and lower staves. The music is characterized by a driving, rhythmic accompaniment in the bass and a more active melodic line in the treble.

The fourth system continues with the *ffz* instruction. The bass line consists of a steady, rhythmic accompaniment, while the treble staff has a series of chords and melodic fragments.

The fifth system also features the *ffz* instruction. The notation shows a continuation of the rhythmic accompaniment in the bass and the melodic development in the treble.

The sixth system concludes the page with the instruction *ad lib:* (ad libitum). The music becomes more fluid and expressive, with long slurs and a more relaxed feel in the final measures.

HUSH! HUSH!

FINALE.

ALLEGRO.

Piano introduction for the finale, marked *ALLEGRO.* and *f*. The music is in 2/4 time and D major, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

M^{me} de MONT:

tutto stacc:

Vocal line for M^{me} de MONT, marked *pp*. The lyrics are: "Hush! hush! mind! 'Tis a se-cret now from".

M^{me} de BERG:

Vocal line for M^{me} de BERG, marked *pp*. The lyrics are: "Hush! hush! mind! 'Tis a se-cret now from".

FREMONT.

Vocal line for FREMONT, marked *pp*. The lyrics are: "Hush! hush! mind! 'Tis a se-cret now from".

D'ALBRET.

Vocal line for D'ALBRET, marked *pp*. The lyrics are: "Hush! hush! mind! 'Tis a se-cret now from".

Hush! hush! mind! 'Tis a se-cret now from

Piano accompaniment for the first vocal section, marked *pp*. The music continues the rhythmic pattern from the introduction.

cres:

all, from all! Ne-ver, ne-ver tell a crea-ture, be he great or small!

all, from all! Ne-ver, ne-ver tell a crea-ture, be he great or small!

all, from all! Ne-ver, ne-ver tell a crea-ture, be he great or small!..

all, from all! Ne-ver, ne-ver tell a crea-ture, be he great or small!

Piano accompaniment for the second vocal section, marked *cres:*. The music features a more active accompaniment with sixteenth notes.

Keep it close, *our* re - gard If some day *you'd* win; *Ne - ver* let the

Keep it close, *our* re - gard If some day *you'd* win; *Ne - ver* let the

Keep it close, *your* re - gard If some day *wed* win; *We'll ne'er* let the

Keep it close, *your* re - gard If some day *wed* win; *We'll ne'er* let the

court know how *We* were ta - ken in.

court know how *We* were ta - ken in.

court know how *You* were ta - ken in.

court know how *You* were ta - ken in.

mf

Mlle de MONT: *mf*
Ne - ver breathe a syl - la - ble *Spite* of all that's snug

p

FREMONT.

mf

Prove that woman's still a - ble

Prove that man is still a - ble
 Prove that man is still a - ble.
 Once to hold her tongue! Prove that wo - man's still a - ble

Prove that wo - man's still a - ble

Once to hold his tongue! Prove that man is still a - ble Once to hold his
 Once to hold his tongue! Prove that man is still a - ble Once to hold his
 Once to hold her tongue! Prove that wo - man's still a - ble Once to hold her

Once to hold her tongue! Prove that wo - man's still a - ble Once to hold her

tongue! Hush! hush! mind! 'Tis a se-cret now from all, from all!

tongue! Hush! hush! mind! 'Tis a se-cret now from all, from all!

tongue! Hush! hush! mind! 'Tis a se-cret now from all, from all!

tongue! Hush! hush! mind! 'Tis a se-cret now from all, from all!

Ne-ver, ne-ver tell a crea-ture, be he great or small! keep it

Ne-ver, ne-ver tell a crea-ture, be he great or small! keep it

Ne-ver, ne-ver tell a crea-ture, be he great or small! keep it

Ne-ver, ne-ver tell a crea-ture, be he great or small! keep it

close our re-gard If some day you'd win Ne-ver let the

close our re-gard If some day you'd win Ne-ver let the

close your re-gard If some day wed win Well ne'er let the

close your re-gard If some day wed win Well ne'er let the

cres:
f
 court know how we were ta - ken in.
cres:
f
 court know how we were ta - ken in. Ne - ver breathe a
cres:
f
 court know how you were ta - ken in.
cres:
f
 court know how you were ta - ken in.

cres:
f
 syl - la - ble
 D'ALBRET.
 Spite of all that's sung Show that wo - man's still a - ble

M^{lle} de BERG:
 Once to hold her tongue! Ne - ver breathe a syl - la - ble, Spite of all that's

D'ALBERT.
 sung Prove that wo - man's still a - ble Once to hold her tongue.

pp

Ne - ver breathe a syl - la - ble! Spite of all that's sung;

Ne - ver breathe a syl - la - ble! Spite of all that's sung;

Ne - ver breathe a syl - la - ble!... Spite of all that's sung;

Ne - ver breathe a syl - la - ble!... Spite of all that's sung;

cres: molto.

Prove that man is still a - ble Once to hold his

Prove that man is still a - ble Once to hold his

Prove that wo - - man's still... a - ble Once to hold her

Prove that wo - - man's still... a - ble Once to hold her

cres:

tongue So, per - - chance a fu - ture day you may

tongue So, per - - chance a fu - ture day you may

tongue So, per - - chance a fu - ture day we may

tongue So, per - - chance a fu - ture day we may

be en - rich'd By dis - cre - tion's best re - ward, Wi - dows
 be en - rich'd By dis - cre - tion's best re - ward, Wi - dows
 be en - rich'd By dis - cre - tion's best re - ward, Wi - dows
 be en - rich'd By dis - cre - tion's best re - ward, Wi - dows
 you've Be - witch'd So, per - chance a fu - ture
 you've Be - witch'd So, per - chance a fu - ture
 we Be - witch'd So, per - chance a fu - ture
 we Be - witch'd So, per - chance a fu - ture
 day you may be en - rich'd By dis - cre - tion's best re - ward,
 day you may be en - rich'd By dis - cre - tion's best re - ward,
 day we may be en - rich'd By dis - cre - tion's best re - ward,
 day we may be en - rich'd By dis - cre - tion's best re - ward,
 day we may be en - rich'd By dis - cre - tion's best re - ward,
 day we may be en - rich'd By dis - cre - tion's best re - ward,

Widows, widows you've bewitched By discretion's best reward

Widows, widows you've bewitched By discretion's best reward

Widows, widows we've bewitched By discretion's best reward

Widows, widows we've bewitched By discretion's best reward

sempreff

widows you've bewitched yes you've bewitched yes

widows you've bewitched yes you've bewitched yes

widows we've bewitched yes we've bewitched yes

widows we've bewitched yes we've bewitched yes

you have bewitched.....

you have bewitched.....

we have bewitched.....

we have bewitched.....

FINE.