

Act III.

No 17.

INTRODUCTION & SONG. (Laine.)

Moderato con moto.

Piano.

p

cresc:

dim:

p

* *ad.* * *ad.* * *ad.* *

* *ad.* * *ad.* * *ad.* *

LAI. * LAINE. *a piena voce.* *p sotto voce.*

An hour a - gone'twas the moon that shone - Oh, for the moon on the
The white moon lay on the ru - ind hay, White as a shroud on the

LAI. *a piena.*

ci - ty wall! But the night is done, and now one by one The
ci - ty wall! Though they cried him nay, yet he went his way; For

LAI. *sotto.*

ban ners are set a - float in the sun - Oh, for the sun on the ci - ty wall!
all their sigh - ing he would not.... stay - Oh, for the moon on the ci - ty wall!

LAI. **B** *a piena.*

Yet night and day I kneel and pray At the
Then tell him, pray, ye gal - lants gay - Ah,

LAI.

foot of the cas - tle stair; Then tell me, I pray, ye
tell him, ye la - dies fair! There is one doth wait by the

LAI.

gal - lants gay - Ah, tell me, ye la - dies fair! - If your
cas - tle gate, At the foot of the cas - tle stair; And she

LAI.

lord should chance to ride this way, Would he list to a
cries A - lack! come back, come back! Ah!..... why doth he

LAI.

ad lib:

poor..... maid's pray'r?
lin - - ger there?

No 18.

SONG. (Jacqueline.)
(in G \flat)

Jacqueline. *Andante.*

Piano. *sempre staccato. p* *cresc:*

JAC.

1. Why dost thou
2. It is the

JAC.

sigh lute and that moan? Ah, why? ah,
lute that sings, Not I! not

p e stacc:

JAC.

why?..... Mad, mer - ry Ja - que - line, That
I! Hap - ly some pri - sond heart That

JAC.

danc'd from morn till e'en Good - bye! good -
 once had felt love's smart Doth wake and

JAC.

bye! Yea, for all
 cry! Nay, it is

JAC.

poco rall: *a tempo.*
 mirth hath flown; The strings have all one tone
 love's own wings That beat the trembling strings

poco rall: *a tempo.*

JAC.

Ah, why? ah, why?
 Not I! not I!

No. 18.

SONG (Jacqueline)
(in F)

Andante.

Jacqueline.

Piano.

sempre staccato p *cresc.*

Detailed description: This block shows the instrumental introduction. The top staff is for the voice, labeled 'Jacqueline.', and contains three measures of whole rests. The bottom two staves are for the piano, labeled 'Piano.'. The piano part begins with a treble clef and a bass clef. The key signature has one flat (F major/D minor) and the time signature is 3/4. The piano part starts with a dynamic marking of *p* and the instruction *sempre staccato*. The first two measures are marked *p*, and the third measure is marked *cresc.* and contains a sharp sign (#) on the treble staff.

JAC.

1. Why dost thou
2. It is the

Detailed description: This block contains the first vocal entry. The top staff is for the voice, labeled 'JAC.', and has three measures of whole rests. The piano accompaniment begins in the second measure with a dynamic marking of *f*. The lyrics are: '1. Why dost thou' and '2. It is the'. The piano part continues with a dynamic marking of *p* in the second measure.

JAC.

sigh and moan? Ah, why? ah,
lute that sings, Not I! not

p e stacc:

Detailed description: This block contains the second vocal entry. The top staff is for the voice, labeled 'JAC.', with lyrics: 'sigh lute and that moan? sings, Ah, why? ah, Not I! not'. The piano accompaniment continues with a dynamic marking of *p e stacc:*.

JAC.

why?..... Mad, mer - ry Ja - que - line, That
I!..... Hap - ly some pri - son'd heart That

Detailed description: This block contains the third vocal entry. The top staff is for the voice, labeled 'JAC.', with lyrics: 'why?..... Mad, mer - ry Ja - que - line, That I!..... Hap - ly some pri - son'd heart That'. The piano accompaniment continues with a dynamic marking of *p*.

JAC.

danc'd from morn till e'en..... Good - bye! good -
 once had felt love's smart..... Doth wake and

JAC.

- bye! Yea, for all
 cry! Nay, it is

JAC.

poco rall: *a tempo.*
 mirth hath flown; The strings have all one tone.....
 love's own wings That beat the trem - bling strings.....

poco rall: *a tempo.*

JAC.

Ah, why? ah, why?.....
 Not I! not I!.....

Allegro vivace e brillante.


Recit:

Saida  Mine,

Piano.  *f* *Ad.* *

SAI.  mine at last! Poor van-quis'd slave, be - gone!

SAI.  Say you my lord hath con-qr'd? look on me! That fa-ding wreath of

SAI.  lau-rel he hath won Vies not with beau-ty's crown of vic-to-ry!

Allegro a tempo.

SAL. *brillante.*
 What lag - gard steed doth car - ry My

p cresc: molto

f p

ped.

SAL. lord home..... to - day? Ah! where-fore doth he tar - ry So

cresc: f p

*ped. * ped.*

SAL. long up - on the way? Knew he that beau - ty's

f p

B

SAL. flow'r Re - fash - ion'd waits him here Me - thinks each fleet - ing

SAL. hour.... Would seem a ling - 'ring year!

p

C

SAI. Ride on, my lord, ride on! Ride on, and thou shalt find.....

SAI. Cheeks of whi - test snow Where red - dest ro - - ses

SAI. grow O'er mounds of mould - - ed pearl;

D

SAI. Eyes of dark - est jet Rimmed round with

SAI. vi - o - let..... Tres - ses that un - furl..... Like

SAI. ban - ners in the wind..... Where - on the sun, the....

SAI. sun..... hath shone Ride on, my lord!

SAI. Nay, tho' the

SAI. crowd be... throng-ing To kiss thy fin - ger - tips,

SAI. Ride on! these lips are long-ing, Sweet love, to greet thy lips. Then

SAI. sheathe that sword thou bear - est, Cast the lau - rel from thy

♩. * ♩. * ♩. *

SAI. brow; Those eyes that sought the fair - est Shall be -

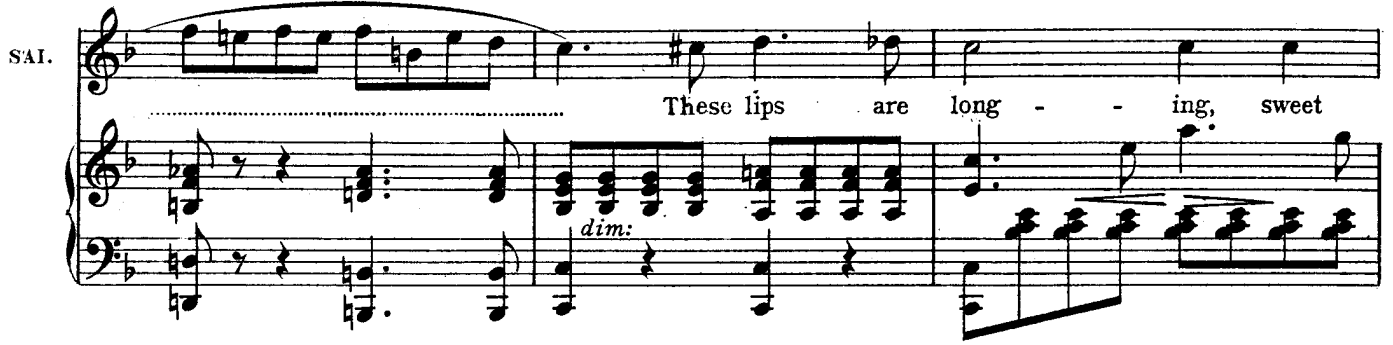
♩. * ♩. * ♩. *

SAI. -hold the fair - est now. Ride on! ride

F

SAI. on! Sweet love, these lips are... long - ing To greet thy...

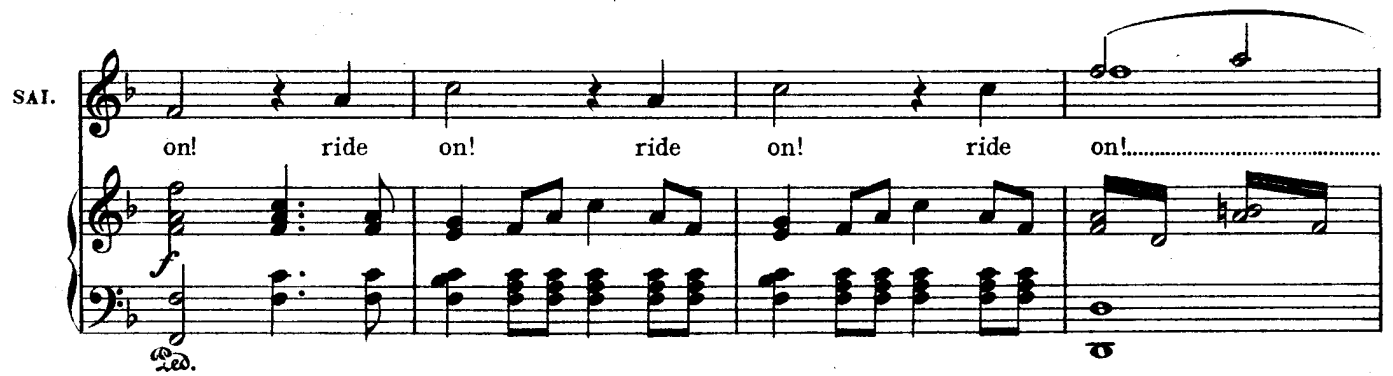
SAI. lips. Ride..... on, ride..... on,.....

SAI.  These lips are long - - ing, sweet

dim.

SAI.  love, To greet thy lips. Ride on, my lord,

SAI.  ride on!..... Ride

SAI.  on! ride on! ride on! ride on!.....

SAI.  ride on!

ff

Allegro moderato.

Piano.

mp

The musical score is divided into five systems. The first system is marked 'Allegro moderato' and 'Piano' with a dynamic marking of 'mp'. It features a treble clef and a bass clef. The second and third systems continue the piece. The fourth system is marked 'Allegro molto vivace' and 'ff'. The score includes treble and bass clefs, time signatures, and various musical notations such as notes, rests, and ornaments.

SAIDA.

SAI. So all is lost for ev - er! And'twas

SAI. thou Didst lure me on to steal this treach -'rous stone! Nay,

THE DEVIL.

Allegretto moderato.

THE D. Beau - ty's crown still rests up - on thy brow; Though

Allegro molto. SAIDA.

THE D. love be blind, that beau - ty is thine own! Mine

SAI. own! mine own! What de - vil lurks in thee To mock my

SAI. shame? And this ac - cur - sed spell, That

SAI. leaves..... yon crip-pled maid her vic - to - ry - In

SAI. hell 'twas born, I yield it

SAI. back to hell!

p *dim:*

And. * *And.* *

THE DEVIL.
And

dim:

THE D.

(♩ = ♩ before.) 3 3 3

so it be - fell, At the sound.... of the bell, This

p 3 3 3

And. * *And.* * *And.* *

THE D.

3 3 3

stone had come back.... to.... me, This stone.... had come

3 3 3

And. * *And.* * *And.* *

THE D. back..... to..... me..... And a - non it sped o - ver

THE D. sea and land, It jour-ney'd o'er land and.... sea,..... It hath

THE D. lodg'd in ma - ny a jea - lous hand Yet - it al - ways comes back to

cresc e rall:

THE D. me! it al - ways comes back to me!

No 21.

CHORUS & DANCE.

Allegro vivace e con brio.

Piano.

First system of piano introduction, featuring treble and bass staves with a forte (f) dynamic marking.

Second system of piano introduction, continuing the rhythmic accompaniment.

CHO. O'er Mir - le-mont ci - ty the ban - ners are fly - ing, Sing
O'er Mir - le-mont ci - ty the ban - ners are fly - ing, Sing

Piano accompaniment for the first chorus line, showing chordal accompaniment in both hands.

CHO. Heigh for the gar - lands that swing in the sun! Fond
Heigh for the gar - lands that swing in the sun! Fond

Piano accompaniment for the second chorus line, continuing the harmonic support.

A

CHO. hearts that but yes - ter - day sad - ly were sigh - ing Are

hearts that but yes - ter - day sad - ly were sigh - ing Are

CHO. cry - ing Sing Ho! for the war that is won. Sing

cry - ing Sing Ho! for the war that is won. Sing

CHO. Ho for the war that is done, done, done! The bat - tle is on - ly be -

Ho for the war that is done, done, done! The bat - tle is on - ly be -

CHO. - gun, gun, gun, For win - ning a lov - er as ye shall dis - cov - er, Is

- gun, gun, gun, For win - ning a lov - er as ye shall dis - cov - er, Is

B

har - der than storm - ing a town, a town. O'er Mir - le - mont ci - ty the

har - der than storm - ing a town, a town. O'er Mir - le - mont ci - ty the

tr.

f

ff

ban - ners are fly - ing, Sing Heigh for the gar - lands that swing in the sun!

ban - ners are fly - ing, Sing Heigh for the gar - lands that swing in the sun!

8

* *ff* * *ff* *

p

ff * *ff* * *ff* *

1

p

2.

f

Ped. *

p

f

Ped.

8

loco.

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

(Laine, Joan, Jacqueline, Philip, The Devil, Simon, Guntran, & Chorus.)

Allegretto con brio.

Chorus.

Hail! to the
Hail! to the

Piano.

CHO.

lord of our land! Phil - ip of Mirle - mont, hail!
lord of our land! Phil - ip of Mirle - mont, hail!

CHO.

Yea, who - so - e - ver it be Love shall ere call to thy side.
Yea, who - so - e - ver it be Love shall ere call to thy side.

GUN.

Led. * Led. *

GUN. GUNTRAN.

Be-hold this maid whose sim - ple faith hath proved Both

GUN.

shield and spur to that true lord she

GUN. CHORUS.

lov'd! What is this? Nay, look a - gain! It

What is this? Nay, look a - gain! It

CHO. JOAN.

is! and yet it can - not be! And I who

is! and yet it can - not be!

Ped.

JOAN.

sought her all in vain— My lit - tle Laine comes

* Ped. *

JOAN. CHORUS.

back to me! Lord Phil - ip weds the crip - ple Laine?....

Lord Phil - ip weds the crip - ple Laine?....

* Ped. *

CHO.

Yes, look a - gain; in sooth 'tis she!

Yes, look a - gain; in sooth 'tis she!

* Ped.

LAI. LAINE.

Oh,

*

LAI. LAINE.

fa - ther! mo - ther! Fa - ther

LAI. SIMON.

hath..... come home! Yea, ne - ver

SI. LAINE.

more..... this tru - ant heart shall roam,..... I

LAI. LAINE.

dreamt.... not..... this! And thou dear

(d = d before)
(Take your best guess as to what this was supposed to be)

JACQUELINE.

LAI. Jac - que-line! Dost know me

LAI. still! the rab-ble's tat - ter'd queen?

PHILIP.

PHIL. Where hast thou fled? Come hi - ther! take thy

THE DEVIL.

PHIL. *cresc:* place, That all may see.... the.... glo - ry of thy face. I'll

THE D. get me hence. 'Tis but a sor - ry jest When love, though

THE D. PHILIP.

blind, hath wit to choose the best. In

Musical score for 'THE D.' and 'PHILIP.'. The system includes a vocal line for 'THE D.' and a piano accompaniment. The lyrics are 'blind, hath wit to choose the best. In'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

PHIL.

truth I am not blind. At last, at last, I see thee true-ly, know thee as thou

Musical score for 'PHIL.'. The system includes a vocal line and a piano accompaniment. The lyrics are 'truth I am not blind. At last, at last, I see thee true-ly, know thee as thou'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

PHIL.

art. Tho' heav'n hath set a veil up-on these eyes, It doth but black-en out the ru-ined

Musical score for 'PHIL.'. The system includes a vocal line and a piano accompaniment. The lyrics are 'art. Tho' heav'n hath set a veil up-on these eyes, It doth but black-en out the ru-ined'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

PHIL.

past; And love's one star that lights my sun-less skies Shows

Musical score for 'PHIL.'. The system includes a vocal line and a piano accompaniment. The lyrics are 'past; And love's one star that lights my sun-less skies Shows'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

Tempo come I!

PHIL.

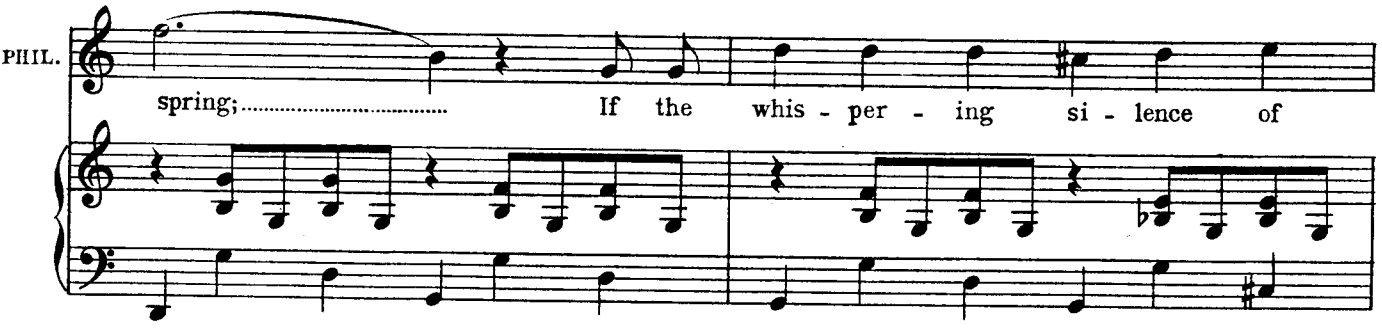
clear the way that leads me to thy heart. If the cloak of win-ter be

Musical score for 'PHIL.'. The system includes a vocal line and a piano accompaniment. The lyrics are 'clear the way that leads me to thy heart. If the cloak of win-ter be'. The piano part features a treble and bass clef with various chords and melodic lines. A dynamic marking 'f' is present.

PHIL. naught but the glit - ter - ing gar - ment of



PHIL. spring;..... If the whis - per - ing si - lence of



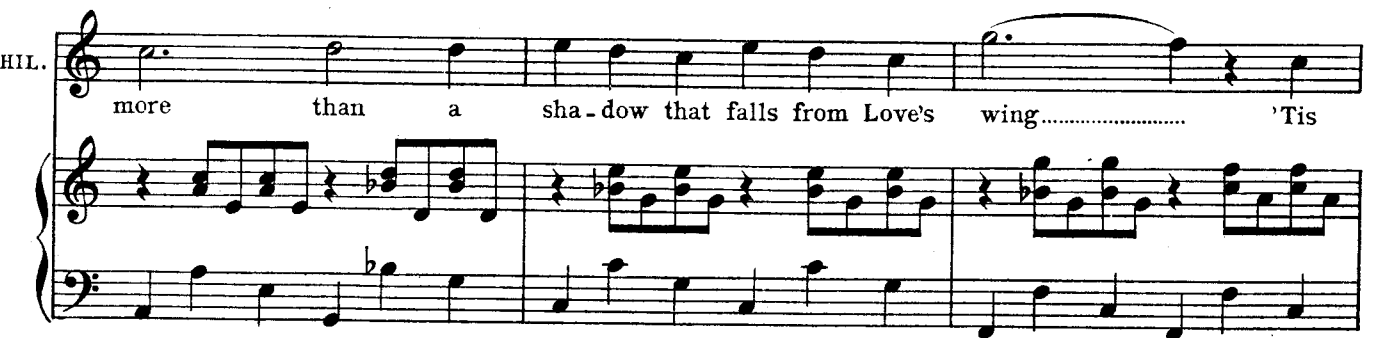
PHIL. night but tells of the dawn that is



PHIL. there; Then the veil on these eyes is no



PHIL. more than a sha - dow that falls from Love's wing..... 'Tis



PHIL. Love that pro - claims thee to - day the

Led. * *Led.* * *Led.* * *Led.* *

cresc:

PHIL. fair - - est of all.....

Led. * *Led.* * *Led.* * *Led.* *

PHIL. that are fair..... pro - claims thee to -

Led. * *Led.* *

PHIL. - day.... the fair - est of all that are fair.....

Led. * *Led.* * *Led.* * *Led.* *

dim:

LAINÉ & JACQ: SOP:
JOAN WITH CONT:

M

CHO. *mf*

SIMON TENOR.
GUNT: & NICH:
WITH BASS.

If the cloak of win - ter be naught but the

If the cloak of win - ter be naught but the

Red. * Red. * Red. * Red. *

CHO.

glit - ter - ing gar - ment of spring!..... If the whis - per - ing si - lence of

glit - ter - ing - gar - ment of spring!..... If the whis - per - ing si - lence of

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

CHO.

night but tells of the dawn that is there; Then the

night but tells of the dawn that is there; Then the

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

cresc:

CHO. veil on these eyes is no more than a sha-dow that falls from Love's

veil on these eyes is no more than a sha-dow that falls from Love's

cresc:

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

CHO. wing..... 'Tis Love that proclaims thee to - day the

wing..... 'Tis Love that proclaims thee to - day the

p *molto cresc:*

p *molto cresc:*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

CHO. fair - est of all..... that are

fair - est of all..... that..... are

fair - est of all fair that are fair.....

f

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

fair.... pro-claims thee to - day the fair - est of all that are

CHO. fair, the fair - est of all that are

fair, the..... fair - est of all that are

*Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. **

L'istesso tempo.

PHIL. fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

CHO. fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

fair. 'Tis Love that pro - claims thee the fair - est of all, 'Tis Love that pro -

p *cresc:* *p* *cresc:* *p* *cresc:* *p* *cresc:*

PHIL. - claims thee the fair - est of all, The fair - - est fair -

CHO. - claims thee the fair - est of all, The fair - - est fair -

- claims thee the fair - est of all, The fair - - est fair -

f *f* *f*

PHIL. - est of all that..... are fair, that are fair, that are

CHO. - est of all that..... are fair, that are fair, that are

- est of all that..... are fair, that are fair, that are

ff

p

PHIL. fair, that are fair, that are fair.....

CHO. fair, that are fair, that are fair.....

fair, that are fair, that are fair.....

rall.