

Princess Ida
or,
Castle Adamant

*A Respectful Operatic Per-Version of
Tennyson's "Princess" in Three Acts*

*Written by W.S. Gilbert
Composed by Arthur Sullivan*

Complete Vocal Score

Edited by Dafydd Mac an Leigh

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EDITOR'S PREFACE

PRINCESS IDA IS UNUSUAL among the Savoy operas in many ways. Most conspicuously, it was the first Gilbert & Sullivan opera to close before a new opera was ready to take its place, it is the only G&S opera with three acts, and it is the only G&S opera with dialogue in blank verse.

This last is addressed most easily. When it came to ideas for operas for the Savoy, Gilbert frequently drew upon earlier work for inspiration. All the G&S operas from *Trial by Jury* through *Iolanthe* have obvious roots in Gilbert's previous plays and ballads and writings. For *Princess Ida*, however, Gilbert did not merely adapt ideas from an earlier play, he adapted an entire play. In 1870 he had written a burlesque of Tennyson's epic poem, *The Princess*; when time came to prepare a successor to *Iolanthe*, Gilbert turned to this play. With minor revisions and new song lyrics, *The Princess*, Gilbert's "respectful perversion of Mr. Tennyson's poem" became *Princess Ida*, Gilbert & Sullivan's "Respectful Operatic Per-Version of Tennyson's Princess". Much of the dialogue in *Princess Ida* is exactly the way it appeared in the earlier play, which was written in blank verse. Gilbert likewise retained the five-scene structure of his 1870 *Princess* in *Princess Ida*, and put act breaks after scenes one and four. He originally billed the opera as being in "a Prologue and Two Acts", with the long, middle act as Act One, but the public immediately thought of *Ida* as an opera in three acts, and later editions of the libretto reflect that change.

Why the first run of *Princess Ida* was not as successful as the previous operas is less easily explained. It might have been because the authors had toned down the usual topsy-turvy comedy to write an opera in a grander, more ambitious vein; it might have been because there was no parody of current topics or events, such as Gilbert & Sullivan had become known for; it might have been because Tennyson was hugely popular at the time, and audiences expected an adaptation of one of his works to stay closer to the story and spirit of the original than *Princess Ida* does. Whatever the reason, *Ida* opened on 5 January, 1884, to mostly favorable reviews, but as the months went on, enthusiasm for the opera dwindled, until at last *Ida* was withdrawn from the Savoy after 246 performances. It stayed in the repertoire of the D'Oyly Carte touring companies, but wasn't revived in London until 1922.

Today, we tend to regard *Princess Ida* as one of the least popular of the Gilbert & Sullivan operas, but while *Ida* certainly was never as popular as *The Mikado* or *H.M.S. Pinafore*, it used to be much more widely known and performed. Winifred Lawson, one of the D'Oyly Carte's principal sopranos in the early 20th Century, was hired specifically to play the role of *Princess Ida*, and was worked into the rest of the repertoire from there. Songs from the G&S operas were recorded almost as soon as gramophone recordings were deemed commercially practical, and *Ida* was among the first to have a selection recorded by an actual Savoyard: H. Scott Russell, who had played Cyril on tour, recorded the "kissing song" (No.19) in November of 1900. The D'Oyly Carte Opera Co. recorded the (nearly) complete score twice, in 1924 and 1932, and kept it in the repertoire until disaster struck in 1940. A German air raid destroyed the D'Oyly Carte's warehouse in London, and with it all of the sets and costumes for the G&S operas not on tour at the time. Two of the victim operas, *H.M.S. Pinafore* and *Ruddigore*, were redesigned and restored to the repertoire shortly after the war. *Princess Ida*, however, wasn't performed again by the D'Oyly Carte until 1954, and was rarely produced after that.

One possible factor in *Ida's* drop in popularity is the common misconception that the opera is a satire of women's education. However, a closer examination of the text reveals that this is not the case. *Princess Ida* is focused instead on the imagined "Battle of the Sexes" that men often fear feminism represents, with the Princess and Lady Blanche playing the man-hating radicals and Psyche and the students as their followers who seem enthusiastic for the cause but are really more "feminine" than they let on. It's important to note, though, that Gilbert doesn't shy away from showing how misogynist the courts of Hildebrand and Gama are, nor that Hilarion also must grow as a character to be worthy of *Ida*. The conclusion of the story is not that *Ida* is conquered by Hilarion, but that Hilarion and *Ida* commit, through their love, to treat each other as equals. As for the other two pairings, Melissa intends to be the faithful wife "however Florian turns out"; Lady Psyche, on the other hand, intends to wield a lot more power in her marriage with Cyril. Thus, each of the three women gets the kind of relationship that is right for her – which makes this opera, to my mind, much more feminist than it usually gets credit for being.

NOTES ON THIS EDITION

When I first began work on this edition in the summer of 2000, no complete vocal score of *Princess Ida* had ever been published. What editions were available all lacked dialogue and stage directions; most were reprints of old scores which employed a small, 19th Century font that is difficult for modern singers and pianists to read; some even altered the order of songs in the last act to reflect D'Oyly Carte performance traditions of the 1920's and 30's. I designed my edition, therefore, to address all these issues, and present a vocal score of *Princess Ida* that included all dialogue and stage directions, retained the original structure of the opera, and presented everything in a modern, easily legible format. I did not have the means to create a musicologically critical edition, but I could create a score much better suited to practical use than the available alternatives.

Principal sources for this edition include: a vocal score printed before 1911 by Chappell & Co., London; the later, 1960's edition by Chappell, reformatted with a much larger, rounder typeface; the first edition of the libretto as presented by Reginald Allen in *The First-Night Gilbert & Sullivan*; and the libretto as presented by Ian Bradley in *The Complete Annotated Gilbert & Sullivan*. As with all my scores, I have tried to present the opera as close as I can to the way Gilbert & Sullivan left it to posterity, discarding changes made by the D'Oyly Carte after their deaths. In the case of discrepancies where the source of the change could not be determined, I have used the earlier reading.

In the case of *Princess Ida*, the largest of the 20th Century changes had to do with the structure of the last act. Throughout the 1920s and '30s, Ida's song (No. 22) and the spoken lines leading into it were moved so that they came after the scene with King Gama, between Ida's line, "Then get you all within the castle walls" and the entrance of the Soldiers. The music for the exit and re-entrance of the Girl Graduates was cut, since the women stayed on stage the whole time. Additionally, the dialogue scene between the Chorus of Ladies and Soldiers (No.24) and Arac's song was moved so that Arac's song immediately followed the chorus, and the dialogue then led directly into the fight scene. From the 1954 revival onward, Ida's song was restored to its original place, but the other changes were left intact — including the cut of the exit and re-entrance music for the women's chorus. This edition uses the original order of songs and dialogue.

As of the latest reformatting of this edition (Version 3.0.0), I have made two significant alterations to the format of the score:

Early editions of the libretto described the opera as having a prologue and two acts. This was soon changed to three acts, in accordance with the public's perception of the piece (the Prologue became Act One, Act One, became Act Two, &c.). Analysis of the structure of the opera shows that the prologue-and-two-acts designation is correct: the opening "act" is heavy on exposition, light on plot progression, and mostly serves to set up the action that follows. For this reason, my first edition followed the original format. While I still maintain this to be true, Gilbert & Sullivan left *Princess Ida* to posterity as an opera in three acts, so I have altered the edition to reflect that.

The reprise of "Death to the invader" (No. 21a) has never been published: early scores did not include reprises as a matter of practice, while later scores reflected the D'Oyly Carte's restructuring of the last act, which did not include the reprise either. Since no source of Sullivan's setting was available to me, I have extrapolated an approximation of the reprise as an alternative for use in the opera. The first edition had it in an appendix; the new edition incorporates it into the body of the score.

In formatting this edition, I have tried to blend efficiency, consistency, and clarity. Repeats are taken when practical, with any differences in the repeated music clearly marked. Clefs for the voice-lines have been standardized throughout, in keeping with modern notation: treble clef for all women, transposed treble clef for tenors, and bass clef for baritones, basses and the T/B chorus staff. Any time two soloists share a staff, and their lines are not in unison, the characters' names appear one-on-top-of-the-other, with the upper name singing the upper notes. Any inconsistencies regarding individual page formatting is in deference to overall clarity.

~Daffydd Mac an Leigh

SETTINGS

ACT ONE. — Pavilion in King Hildebrand's Castle

ACT TWO. — Gardens of Castle Adamamnt

ACT THREE. — Courtyard of Castle Adamant

DRAMATIS PERSONÆ

KING HILDEBRAND

Baritone



HILARION, *His Son*

Tenor



CYRIL

FLORIAN

} *Hilarion's Friends*

{ Tenor
Baritone



KING GAMA

Baritone



ARAC

GURON

SCYNTHIUS

} *His Sons*

Basses



PRINCESS IDA, *Gama's Daughter*

Soprano



LADY BLANCHE, *Professor of Abstract Science*

Contr'alto



LADY PSYCHE, *Professor of Humanities*

Soprano



MELISSA, *Lady Blanche's Daughter*

Mezzo-Soprano



SACHARISSA, *Girl Graduate*

Sings with Chorus, and:



CHLOE

ADA

} *Girl Graduates*

Sing with Chorus

SOLDIERS, COURTIERS, 'GIRL GRADUATES', 'DAUGHTERS OF THE PLOUGH', &c.

Chorus



SYNOPSIS

ACT ONE. — Pavilion in King Hildebrand's Palace

Twenty years ago, Hilarion, son of King Hildebrand, was married in infancy to Ida, daughter of King Gama. As part of the contract between the fathers, King Gama was given the responsibility of bringing Princess Ida to her husband in twenty years; should he fail, Hildebrand will declare war on him.

Today, all of King Hildebrand's palace is a-buzz with anticipation, scanning the horizon for the first sight of King Gama's approaching train. There is much speculation on whether Princess Ida will actually appear; rumor has it that she has forsworn the world and lives with a band of like-minded women in a secluded country house.

When the acerbic King Gama finally arrives, he is accompanied by his sons, Arac, Guron and Scynthius, but not by Ida. He confirms that she has repudiated male-dominated society, and has founded a women's college, Castle Adamant, where she teaches female supremacy. Hilarion decides to infiltrate Castle Adamant with his friends, Florian and Cyril, confident that their charm and good looks can sway any woman. King Hildebrand imprisons King Gama and his sons; their lives are forfeit if Hilarion fails . . .

ACT TWO. — Gardens of Castle Adamant

Princess Ida teaches her students the merits of knowledge, discovery, wisdom, and misandrony. She also rules them with an iron fist: her edict against the presence of men is so strict that merely bringing in a set of chessmen is an expulsion-worthy offense. Still, Hilarion and his friends manage to sneak into the school, disguise themselves as students, and gain support for their cause from three women: Lady Psyche, Florian's sister and their childhood friend; Lady Blanche, Ida's second-in-command who longs to replace her as principal; and Blanche's daughter Melissa, who has fallen in love with Florian. Unfortunately, Cyril gets drunk at lunch and blows their cover. Shocked that men have infiltrated her fortress, Princess Ida backs away from them, only to fall into the river that flows through the gardens. Hilarion rescues her, but she is still so enraged that, despite the Prince's eloquent defense and the pleas from her students and faculty, she consigns the three men to her dungeon.

As they are taken away, King Hildebrand and his soldiers break down the gates of Castle Adamant and issue the Princess an ultimatum: either she releases Hilarion by tomorrow afternoon, and return with him peacefully, as his wife, or Hildebrand and his men will take Castle Adamant by force. Ever stubborn and defiant, Ida refuses.

ACT THREE. — Courtyard of Castle Adamant

As the women prepare for battle, it becomes clear that they have no stomach for actual combat. One by one, they desert the Princess and her cause. King Gama requests an audience, and tells her that Hildebrand will allow the matter to be settled by having her three brothers battle Hilarion and his friends. Given no other alternative, she agrees. The three Knights are quickly defeated, however, and Ida realizes that she has lost. Hildebrand points out the fatal flaw in her plan: if she convinced all women to repudiate men, how would future generations exist? Hilarion suggests a new approach, that Ida should work instead to change male attitudes towards women, and offers himself as a test subject. Assured that she may return to Castle Adamant if her marriage proves unsatisfactory to her, Ida admits her love for Hilarion and agrees to be his wife.

PRINCESS IDA, OR, CASTLE ADAMANT

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PRINCESS IDA

Princess Ida

or,
Castle Adamant

Written by W.S. Gilbert

Composed by Arthur Sullivan

Introduction

Vivace

f

6

11

A

16

p

B

24

p

31

39 *Andante espressivo*

p

44

C

pp

49

cresc.

54

59

D

p

64

70

E

cresc.

ff

76

dim.

80

tr

F

p

87

pp

92

dim.

riten.

Attacca No.1

Act One

No. 1 Chorus and Solo

Florian and Chorus

SCENE. — Pavillion attached to King Hildebrand's Palace. Soldiers and Courtiers discovered looking out through opera glasses, telescopes, etc., FLORIAN leading.

Allegro moderato

f

Silent

9

Silent

17

p

ff

Silent

25

A

dim.

p

Silent

32

S
A

Search through - out the pa - no - ra - ma For a sign of Roy - al

T
B

Search through - out the pa - no - ra - ma For a sign of Roy - al

39

S
A

Ga - ma, Who to - day should cross the wa - ter With his fas - cin -

T
B

Ga - ma, Who to - day should cross the wa - ter With his fas - cin -

46

S
A

a - ting daugh - ter - I - da is her

T
B

a - ting daugh - ter - I - da is her

B

53

S
A

name. Some mis - for - tune e - vi - dent - ly

T
B

name. Some mis - for - tune e - vi - dent - ly

60

S
A

Has de - tained them— con - se - quent - ly Search through - out the

T
B

Has de - tained them— con - se - quent - ly Search through - out the

66

S
A

pa - no - ra - ma For the daugh - ter of King Ga - ma,

T
B

pa - no - ra - ma For the daugh - ter of King Ga - ma,

73

S A Prince Hi - lar - ion's flame! Prince Hi - lar - ion's flame!

T B Prince Hi - lar - ion's flame! Prince Hi - lar - ion's flame!

80

C Florian

Will Prince Hi -

con forza

f

p

86

lar - ion's hopes be sad - ly blight - ed?

S A Who can tell? Who can

T B Who can tell? Who can

92

Will I - da break the vow that she has plight - ed?

S
A
T
B

tell? Who can tell? Who can

p *f*

98

Will she back out, and say she did not

S
A
T
B

tell? Who can tell? tell? Who can tell?

p

104

mean them? If so, there'll be the deuce to pay be-tween them!

Who can tell? Who can tell?

f *p*

111

No, no—we'll not des-pair, we'll not des-pair, For

No, no—we'll not des-pair, we'll not des-pair, For

f *p*

117

E

Ga - ma would not dare To make a dead - ly

Ga - ma would not dare To make a dead - ly

f *p*

123

S
A

foe Of Hil - de - brand, and so,

T
B

foe Of Hil - de - brand, and so,

f *dim.*

F

130

S
A

Search through - out the pa - no - ra - ma For a sign of Roy - al

T
B

Search through - out the pa - no - ra - ma For a sign of Roy - al

p

137

S
A

Ga - ma, Who to - day should cross the wa - ter With his fas - cin -

T
B

Ga - ma, Who to - day should cross the wa - ter With his fas - cin -

cresc. *cresc.* *cresc.*

144

S
A

ff

a - ting daugh - ter - I - da, I - da

T
B

ff

a - ting daugh - ter - I - da, I - da

144 145 146 147 148 149 150

151

S
A

is her name.

T
B

is her name.

151 152 153 154 155 156 157

158

158 159 160 161 162 163 164

(Enter KING HILDEBRAND, with CYRIL.)

Hildebrand: See you no sign of Gama?

Florian: None, my liege!

Hildebrand: It's very odd indeed. If Gama fail
 To put in an appearance at our Court
 Before the sun has set in yonder west,
 And fail to bring the Princess Ida here
 To whom our son Hilarion was betrothed
 At the extremely early age of one,
 There's war between King Gama and ourselves!
 (Aside to CYRIL) Oh, Cyril, how I dread this interview!
 It's twenty years since he and I have met.
 He was a twisted monster – all awry –
 As though Dame Nature, angry with her work,
 Had crumpled it in fitful petulance!

Cyril: But, sir, a twisted and ungainly trunk
 Often bears goodly fruit. Perhaps he was
 A kind, well-spoken gentleman?

Hildebrand: Oh, no!
 For, adder-like, his sting lay in his tongue.
 (His 'sting' is present, though his 'stung' is past.)

Florian: (*looking through glass*) But stay, my liege; o'er yonder mountain's brow
 Comes a small body, bearing Gama's arms;
 And now I look more closely at it, sir,
 I see attached to it King Gama's legs;
 From which I gather this corollary
 That that small body must be Gama's own.

Hildebrand: Ha! Is the Princess with him?

Florian: Well, my liege,
 Unless her highness is full six feet high,
 And wears mustachios too – and smokes cigars –
 And rides *en cavalier* in coat of steel –
 I do not think she is.

Hildebrand: One never knows.
 She is a strange girl, I've heard, and does odd things!
 Come, bustle there!
 For Gama place the richest robes we own –
 For Gama place the coarsest prison dress –
 For Gama let our best spare bed be aired –
 For Gama let our deepest dungeon yawn –
 For Gama lay the costliest banquet out –
 For Gama place cold water and dry bread!
 For as King Gama brings the Princess here
 Or brings her not, so shall King Gama have
 Much more than everything – much less than nothing!

No. 2 Song
Hildebrand and Chorus

Allegro con brio

ff

6 **Hildebrand**

Now heark - en to my
But if he fails to

p

11

strict com-mand On ev - 'ry hand, on ev - 'ry hand—
keep his troth, Up-on our oath, we'll trounce them both!

f

S
A

To your com-mand, On ev - 'ry hand, We
He'll trounce them both, Up-on his oath, As

f

T
B

To your com-mand, On ev - 'ry hand, We
He'll trounce them both, Up-on his oath, As

f

16

If Ga - ma bring the Prin - cess here, Give him good cheer,
We'll shut him up in a dun - geon cell, And toll his knell on a
du - ti - ful - ly bow!____
sure as quar - ter - day!____

du - ti - ful - ly bow!____
sure as quar - ter - day!____

p

21

give him good cheer.
fu - ne - ral bell.

If she come here We'll give him a cheer, And we will show you
From dun - geon cell, His fu - ne - ral bell Shall strike him with dis -

If she come here We'll give him a cheer, And we will show you
From dun - geon cell, His fu - ne - ral bell Shall strike him with dis -

f

A

25

S
A
T
B

how. Hip, hip, hur - rah! hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur -
may! Hip, hip, hur - rah! hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur -

how. Hip, hip, hur - rah! hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur -
may! Hip, hip, hur - rah! hip, hip, hur - rah! Hip, hip, hur - rah! hur - rah! hur -

29

ff

S
A
T
B

rah! We'll shout and sing Long live the King, And his daugh-ter, too, I
rah! As up we string The faith - less King, In the old fa - mil - iar

rah! We'll shout and sing Long live the King, And his daugh-ter, too, I
rah! As up we string The faith - less King, In the old fa - mil - iar

ff

33

S
A
T
B

trow! Then shout ha! ha! hip, hip, hur - rah! Hip, hip,
way! We'll shout ha! ha! hip, hip, hur - rah! Hip, hip,

trow! Then shout ha! ha! hip, hip, hur - rah! Hip, hip,
way! We'll shout ha! ha! hip, hip, hur - rah! Hip, hip,

37

S
A

hip, hip, hur - rah! _____ For the fair Prin-cess and her
hip, hip, hur - rah! _____ As we make an end of her

T
B

hip, hip, hur - rah! _____ For the fair Prin-cess and her
hip, hip, hur - rah! _____ As we make an end of her

41

S
A

good pa-pa, Hur - rah! _____ hur - rah! _____
false pa-pa. Hur - rah! _____ hur - rah! _____

T
B

good pa-pa, Hur - rah! _____ hur - rah! _____
false pa-pa. Hur - rah! _____ hur - rah! _____

46

(Exeunt all.)

No. 3 Recitative and Song

Hilarion

(Enter HILARION.)

14 **Hilarion** *Lento*

To-day we meet, my ba-by bride and

18

I— But ah, my hopes are bal-anced by my fears! What trans-mu-

22

ta - tions have been con - jured by The si - lent al - che - my of twen - ty

25 *Moderato*

years!

30

I - da was a twelve-month old, Twen - ty years a - go!
Still, I was a ti - ny prince Twen - ty years a - go.

34

I was twice her age, I'm told, Twen - ty years a - go!
She has gained up - on me, since Twen - ty years a - go.

38

Hus - band twice as old as wife Ar - gues ill for
Though she's twen - ty - one, it's true, I am bare - ly

41

mar - ried life. Bale - ful pro - phe - sies were rife,
twen - ty - two - False and fool - ish pro - phets you,

cresc.

44

Twen - ty years a - go! Twen - ty years a - go!
Twen - ty years a - go! Twen - ty years a - go!

f *dim.* *p*

47

go!
go!

f *p*

(Enter HILDEBRAND.)

Hilarion: Well, father, is there news for me at last?

Hildebrand: King Gama is in sight, but much I fear
With no Princess!

Hilarion: Alas, my liege, I've heard
That Princess Ida has forsworn the world,
And, with a band of women, shut herself
Within a lonely country house, and there
Devotes herself to stern philosophies!

Hildebrand: Then I should say the loss of such a wife
Is one to which a reasonable man
Would easily be reconciled.

Hilarion: Oh, no!
Or I am not a reasonable man.
She *is* my wife—has been for twenty years!
(*Looking through glass*) I think I see her now!

Hildebrand: Ha! Let me look!

Hilarion: In my mind's eye, I mean—a blushing bride,
All bib and tucker, frill and furbelow!
How exquisite she looked, as she was borne,
Recumbent, in her foster-mother's arms!
How the bride wept—nor would be comforted
Until the hireling mother-for-the-nonce,
Administered refreshment in the vestry.
And I remember feeling much annoyed
That she should weep at marrying with me.
But then I thought, 'These brides are all alike.
You cry at marrying me? How much more cause
You'd have to cry if it were broken off!'
These were my thoughts; I kept them to myself,
For at that age I had not learnt to speak.

(Enter Courtiers, including CYRIL and FLORIAN.)

No. 4 Chorus

Chorus

Allegro moderato

Measures 1-8 of the piano introduction. The right hand plays chords and the left hand plays a bass line. Dynamics include forte (*f*).

Measures 9-15 of the piano introduction. The right hand plays chords and the left hand plays a bass line. Dynamics include piano (*p*) and fortissimo (*sfz*).

Measures 16-22 of the piano introduction. The right hand plays chords and the left hand plays a bass line. Dynamics include *dim.* and *p*. A box labeled 'A' is above measure 20.

Measures 23-29 of the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "From the dis - tant pa - no - ra - ma Come the sons of". The piano accompaniment continues with chords and a bass line.

30

S
A
T
B

roy - al Ga - ma. They are he - ralds e - vi - den - tly, And are

roy - al Ga - ma. They are he - ralds e - vi - den - tly, And are

37

S
A
T
B

sa - cred con - se - quent - ly. Sons of Ga - ma,

sa - cred con - se - quent - ly. Sons of Ga - ma,

cresc. *f*

45

S
A
T
B

hail! oh, hail!

hail! oh, hail!

Attacca No. 5

No. 5 Trio

Arac, Guron, Scynthius and Chorus

(Enter ARAC, GURON, and SCYNTHIUS.)

staccato *dim.*

6 **Arac**

We are war-riors three, _____ Sons of Ga - ma, Rex, _____

p

10

Like most sons are we, _____ Mas - cu - line in sex. _____

14 (Arac)

Yes, yes, yes, Mas - cu - line in sex.

Guron Scynthus

Yes, yes, yes, Mas - cu - line in sex.

f

18 (Arac)

Po - li - tics we bar, _____ They are not our bent; _____

p

6

21

On the whole we are _____

6

6

24 (Arac)

Not in - tel - li - gent. _____ No, no, no,

Guron
Scynthus

No, no, no,

6

27

Not in - tel - li - gent. But with dought-y heart, _____

Not in - tel - li - gent.

f *p* *pp* 3

31 (Arac)

And with trust-y blade, _____

34

We can play our part— Fight-ing is our trade.

37 (Arac)

Yes, yes, yes, fight-ing is our trade.

Guron Scynthius

Yes, yes, yes, fight-ing is our trade.

40 **All Three** *Più vivo*

Bold—and fierce, and

f

44

strong, ha! ha! For a war we burn, With its right or wrong, ha! ha!

49

We have no concern. Or - der comes to fight, ha! ha! Or - der is o -

54

beyed, We are men of might, ha! ha! Fight - - - -

59

- - ing is our trade. Yes, yes, yes, Fight - ing is our

64

trade, ha! ha!

S
A They are men of might, ha! ha! Fight - ing is their

T
B They are men of might, ha! ha! Fight - ing is their

68

trade. Or - der comes to fight, ha! ha! Or - der is o - beyed!

S
A

T
B

trade. Or - der comes to fight, ha! ha! Or - der is o - beyed!

73 **Arac, Guron & Scynthus**

Ha! ha!

S
A Or - der comes to fight, Or - der is o - beyed!

T
B Or - der comes to fight, Or - der is o - beyed!

77

Fight - - - - - ing is, yes,

Fight - - - - - ing is

Fight - - - - - ing is

82

yes, yes, Fight-ing is our trade, ha! ha!

their trade.

their trade.

86

Attacca No. 6

No. 6 Song

Gama and Chorus

(Enter KING GAMA.)

Allegro non troppo

f

8 **Gama**

If you give me your at-ten-tion, I will
To com-pli-ments in-flat-ed I've a
I'm sure I'm no as-cet-ic; I'm as

p staccato

12

tell you what I am: I'm a ge-nu-ine phi-lan-thro-pist— all o - ther kinds are sham. Each
wi - ther - ing re - ply; And va - ni - ty I al-ways do my best to mor - ti - fy; A
plea-sant as can be; You'll al-ways find me rea - dy with a crush - ing re - par-tee, I've an

15

lit - tle fault of tem - per and each so - ci - al de - fect In my err - ing fel - low crea - tures, I en -
cha - ri - ta - ble ac - tion I can skill - ful - ly dis - sect; And in - ter - est - ed mo - tives I'm de -
ir - ri - tat - ing chuck - le, I've a cel - e - brat - ed sneer, I've an en - ter - tan - ing snig - ger, I've a

18

deav - our to cor - rect. To all their lit - tle weak - ness - es I o - pen peo - ple's eyes; And
light - ed to de - tect; I know ev - 'ry - bo - dy's in - come and what ev - 'ry - bo - dy earns; And I
fas - ci - nat - ing leer. To ev - 'ry - bo - dy's pre - ju - dice I know a thing or two; I can

21

lit - tle plans to snub the self - suf - fi - cient I de - vise; I love my fel - low crea - tures - I do
care - ful - ly com - pare it with the in - come - tax re - turns; But to be - ne - fit hu - man - i - ty how -
tell a wo - man's age in half a mi - nute - and I do. But al - though I try to make my - self as

24

all the good I can - Yet ev - 'ry - bo - dy says I'm such a dis - a - greea - ble man! And I
e - ver much I plan, Yet ev - 'ry - bo - dy says I'm such a dis - a - greea - ble man! And I
plea - sant as I can, Yet ev - 'ry - bo - dy says I'm such a dis - a - greea - ble man! And I

27

1,2.

3.

can't think why!
can't think why!

can't think why!

S
A

T
B

He

He

31

I can't think why!

can't think why! He can't think why!

can't think why! He can't think why!

f

f

Gama: So this is Castle Hildebrand? Well, well!
 Dame Rumour whispered that the place was grand;
 She told me that your taste was exquisite,
 Superb, unparalleled!

Hildebrand: (*gratified*) Oh, really, king!

Gama: But she's a liar! Why, how old you've grown!
 Is this Hilarion? Why, you've changed too –
 You were a singularly handsome child!
 (To FLORIAN) Are you a courtier? Come then, ply your trade,
 Tell me some lies. How do you like your king?
 Vile rumour says he's all but imbecile.
 Now, that's not true?

Florian: My lord, we love our king.
 His wise remarks are valued by his court
 As precious stones.

Gama: And for the self-same cause,
 Like precious stones, his sensible remarks
 Derive their value from their scarcity!
 Come now, be honest, tell the truth for once!
 Tell it of me. Come, come, I'll harm you not.
 The leg is crooked – this foot is ill-designed –
 This shoulder wears a hump! Come, out with it!
 Look, here's my face! Now, am I not the worst
 Of Nature's blunders?

Cyril: Nature never errs.
 To those who know the workings of your mind,
 Your face and figure, sir, suggest a book
 Appropriately bound.

Gama: (*enraged*) Why, harkye, sir,
 How dare you bandy words with me?

Cyril: No need
 To bandy aught that appertains to you.

Gama: (*furiously*) Do you permit this, king?

Hildebrand: We are in doubt
 Whether to treat you as an honoured guest,
 Or as a traitor knave who plights his word
 And breaks it.

Gama: (*quickly*) If the casting vote's with me,
 I give it for the former!

Hildebrand: We shall see.
 By the terms of our contract, signed and sealed,
 You're bound to bring the Princess here to-day:
 Why is she not with you?

Gama: Answer me this:
 What think you of a wealthy purse-proud man,
 Who, when he calls upon a starving friend,
 Pulls out his gold and flourishes his notes,
 And flashes diamonds in the pauper's eyes?
 What name have you for such an one?

Hildebrand: A snob.

Gama: Just so. The girl has beauty, virtue, wit,
Grace, humour, wisdom, charity, and pluck.
Would it be kindly, think you, to parade
These brilliant qualities before your eyes?
Oh no, King Hildebrand, I am no snob!

Hildebrand: (*furiously*) Stop that tongue,
Or you shall lose the monkey head that holds it!

Gama: Bravo! your king deprives me of my head,
That he and I may meet on equal terms!

Hildebrand: Where is she now?

Gama: In Castle Adamant,
One of my many country houses. There
She rules a woman's University,
With full a hundred girls, who learn of her.

Cyril: A hundred girls? A hundred ecstasies!

Gama: But no mere girls, my good young gentleman:
With all the college learning that you boast,
The youngest there will prove a match for you.

Cyril: With all my heart, if she's the prettiest!
(*To FLORIAN*) Fancy, a hundred matches — all alight —
That's if I strike them as I hope to do!

Gama: Despair your hope; their hearts are dead to men.
He who desires to gain their favour must
Be qualified to strike their teeming brains,
And not their hearts. They're safety matches, sir,
And they only light on the knowledge box —
So *you've* no chance!

Florian: Are there no males whatever in those walls?

Gama: None, gentlemen, excepting letter mails —
And they are driven (as males often are
In other large communities) by women.
Why, bless my heart, she's so particular
She'll scarcely suffer Dr. Watts's hymns —
And all the animals she owns are 'hers'!
The ladies rise at cockcrow every morn —

Cyril: Ah, then they have male poultry?

Gama: Not at all!
(*Confidentially*) The crowing's done by an accomplished hen!

No. 7 Act One Finale

Gama, Hildebrand, Hilarion, Cyril, Florian,
Arac, Guron, Scynthus, and Chorus

Allegro

v.1 Gama
v.2 Hildebrand

6

P'raps if you ad - dress the la - dy Most po - lite - ly, most po - lite - ly -
Go you and in - form the la - dy, Most po - lite - ly, most po - lite - ly,

v.2 (To GAMA)

11

Flat - ter and im - press the la - dy, Most po - lite - ly, most po - lite - ly - Hum - bly beg and
If she don't, we'll storm the la - dy, Most po - lite - ly, most po - lite - ly! You'll re - main as

16

hum - bly sue - She may deign to look on you, But your do - ing you must do
hos - tage here; Should Hi - lar - ion dis - ap - pear, We will hang you, ne - ver fear,

rit.

21 *a tempo*

Most po-lite-ly, most po-lite-ly, most po - lite - - ly!
 Most po-lite-ly, most po-lite-ly, most po - lite - - ly!

a tempo

f

27

S
A

Hum - bly beg and hum - bly sue - She may deign to look on you, But your do - ing
 You'll re - main as hos - tage here; Should Hi - lar - ion dis - ap - pear, We will hang you,

T
B

Hum - bly beg and hum - bly sue - She may deign to look on you, But your do - ing
 You'll re - main as hos - tage here; Should Hi - lar - ion dis - ap - pear, We will hang you,

32

S
A

you must do Most po-lite-ly, most po-lite-ly, most po - lite - - ly!
 ne - ver fear, Most po-lite-ly, most po-lite-ly, most po - lite - - ly!

T
B

you must do Most po-lite-ly, most po-lite-ly, most po - lite - - ly!
 ne - ver fear, Most po-lite-ly, most po-lite-ly, most po - lite - - ly!

(GAMA, ARAC, GURON & SCYNTHIUS are marched off in custody, HILDEBRAND following.)

38 **Hilarion** *recit.* A

Come, Cy - ril, Flo - ri - an, our course is plain,

42 *a tempo*

To - mor - row morn fair I - da we'll en - gage; But we will use no

46

force her love to gain, Na - ture, Na - ture has armed us for the war we wage!

52 *Allegretto grazioso*

Ex-pres-sive glanc-es Shall be our lanc-es, And pops of

Sil-le-ry Our light ar-til-le-ry. We'll storm their bow-ers With scent-ed show-ers Of fair-est

flow-ers that we can buy!

S
A Oh, dain-ty tri-o-let! Oh, frag-rant vi-o-let! Oh, gen-tle

T
B Oh, dain-ty tri-o-let! Oh, frag-rant vi-o-let! Oh, gen-tle

65

S
A

heigh-ho-let! (Or lit-tle sigh.) On sweet ur - ba-ni-ty, Though mere in - a-ni-ty, To touch their

T
B

heigh-ho-let! (Or lit-tle sigh.) On sweet ur - ba-ni-ty, Though mere in - a-ni-ty, To touch their

69

Cyril

When day is fa - ding, With se - re - na - ding And such fri -

S
A

va - ni - ty We will re - ly!

T
B

va - ni - ty We will re - ly!

73

vol-i-ty We'll prove our qual-i-ty. A sweet pro - fu - sion Of soft al - lu - sion This bold in -

77

tru - sion Shall jus - ti - fy! This bold in - tru - sion Shall jus - ti - fy!_____

81

S
A
T
B

Oh, dain-ty tri - o - let! Oh, frag-rant vi - o - let! Oh, gen-tle heigh - ho - let! (Or lit - tle

Oh, dain-ty tri - o - let! Oh, frag-rant vi - o - let! Oh, gen-tle heigh - ho - let! (Or lit - tle

85

S
A
T
B

sigh.) On sweet ur - ba-ni-ty, Though mere in - a-ni-ty, To touch their va-ni-ty We will re -

sigh.) On sweet ur - ba-ni-ty, Though mere in - a-ni-ty, To touch their va-ni-ty We will re -

89 **Florian**

We'll charm their sens - es with ver-bal fenc - es, With bal-lads a-ma-to-ry And de -

ly!

ly!

93

cla-ma-to-ry. Lit-tle heed - ing their pret-ty plead - ing, Our love ex - ceed - ing We'll jus - ti -

97

fy! Our love ex - ceed - ing We'll jus - ti - fy! _____

p

Oh, dain-ty

Oh, dain-ty

101

S
A

tri - o - let! Oh, frag-rant vi - o - let! Oh, gen-tle heigh - ho-let! (Or lit - tle sigh.) On sweet ur -

T
B

tri - o - let! Oh, frag-rant vi - o - let! Oh, gen-tle heigh - ho-let! (Or lit - tle sigh.) On sweet ur -

p

105

S
A

ba - ni - ty, Though mere in - a - ni - ty, To touch their va - ni - ty We will re - ly! Oh, dain-ty

T
B

ba - ni - ty, Though mere in - a - ni - ty, To touch their va - ni - ty We will re - ly!

109

Cyril
Hilarion

Oh, dain-ty

tri-o-let! Oh, frag-rant vi-o-let! Oh, gen-tle heigh - ho - let (Or lit - tle sigh)!

S
A

Oh, dain - ty tri - - - o - let!

T
B

Oh, dain - ty tri - - - o - let!

113

(Cyril)
(Hilarion)

tri - o - let! Oh, frag-rant vi - o - let! Oh, gen-tle heigh - ho - let (Or lit - tle sigh)!

Florian

Oh, gen-tle heigh - ho - let (Or lit - tle sigh)!

S
A

Oh, frag - rant vi - - - o - let! Oh, dain-ty

T
B

Oh, frag - rant vi - - - o - let! Oh, dain-ty

p

p

p

117

f

p

Oh, dain-ty tri - o - let! Oh, frag - rant

f

p

Oh, dain-ty tri - o - let! Oh, frag - rant

S
A

tri - o - let! Oh, frag-rant vi - o - let! Oh, dain-ty tri - o - let! Oh, frag - rant

T
B

tri - - - o - let! Oh, dain-ty tri - o - let! Oh, frag - rant

f

p

f

p

121

vio - - let!

vio - - let!

S
A
T
B
vio - - let!

rit.

(Re-enter GAMA, ARAC, GURON & SCYNTHIUS, heavily ironed, with HILDEBRAND.)

126 *Allegro*

f

132 **Gama** *recit.*

Must we, till then, in pris-on cell be thrust?

f

136 **Hildebrand** **Gama** **Arac, Guron & Scynthus**

You must! This seems un - ne - ces - sa - ri - ly se - vere! Hear, hear!

sfz

140

Allegro vivace

Arac, Guron & Scynthus

For a month to dwell In a dun-geon cell, Grow-ing

144

thin and wi-zen In a soli - tary pri-son, Is a poor look - out For a sol - dier stout Who is

148

long-ing for the rat - tle Of a com- pli - cat - ed bat - tle, Yes, is long-ing for the rat - tle Of a

151

com- pli - cat - ed bat - tle— For the rum - tum - tum Of the mi - li - ta - ry drum, And the guns that go boom!

cresc.

155
Cyril Hilarion

The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my -

Hildebrand, Gama, Florian,
Arac, Guron & Scynthus

boom! The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my -

S
A
T
B

The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my -

The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my -

ff

159

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

S
A
T
B

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

162

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra - pum-pum!

S
A
T
B

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra - pum-pum!

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra - pum-pum!

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra - pum-pum!

p

167 **Hildebrand**

When Hi-lar-ion's bride Has at length com-plied With the just con-di-tions Of our

171

re-qui-si-tions, You may go in haste And in-dulge your taste For the fas-ci-na-ting rat-tle Of a

175

com- pli - cat - ed bat - tle, Yes the fas - ci - na - ting rat - tle Of a com - pli - cat - ed bat - tle. For the

178

rum - tum - tum Of the mi - li - ta - ry drum, And the guns that go boom!

181

**Cyril
Hilarion**

The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my - boom!

Hildebrand & Florian

The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my - boom!

Gama, Arac, Guron & Scynthus

The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my - boom!

S
A

The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my - boom!

T
B

The rum - tum - tum Of the mi - li - ta - ry drum, Rum - tum - tum - tum-my-tum-my - boom!

185

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

S
A
T
B

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

tum-my-tum-my-tum! Who is long-ing for the rat-tle Of a com-pli-cat-ed bat-tle— And the

188

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra-pum-pum! But

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra-pum-pum! But

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra-pum-pum! But

S
A
T
B

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra-pum-pum! But

rum-tum-tum Of the mi-li-ta-ry drum, tum! Prrr, prr, rrr, ra-pum-pum! But

193

till that time you'll here re - main, And bail we will not en - ter - tain. Should

till that time you'll here re - main, And bail we will not en - ter - tain. Should

till that time we'll here re - main, And bail they will not en - ter - tain. Should

S
A
T
B

till that time you'll here re - main, And bail we will not en - ter - tain. Should

till that time you'll here re - main, And bail we will not en - ter - tain. Should

197

1. 2.

she our man-date dis - o - bey, Your lives the pe-nal-ty will pay! But pay! Should she our

she our man-date dis - o - bey, Your lives the pe-nal-ty will pay! But pay! Should she our

she his man-date dis - o - bey, Our lives the pe-nal-ty will pay! But pay! Should she his

S
A
T
B

she our man-date dis - o - bey, Your lives the pe-nal-ty will pay! But pay! Should she our

she our man-date dis - o - bey, Your lives the pe-nal-ty will pay! But pay! Should she our

202

man - date dis - o - bey, The pe - nal - ty your lives _____ will pay! _____

man - date dis - o - bey, The pe - nal - ty your lives _____ will pay! _____

man - date dis - o - bey, The pe - nal - ty our lives _____ will pay! _____

S
A
T
B

man - date dis - o - bey, The pe - nal - ty your lives _____ will pay! _____

man - date dis - o - bey, The pe - nal - ty your lives _____ will pay! _____

(GAMA, ARAC, GURON & SCYNTHIUS are marched off.)

208

213

218

8va

End of Act One.

Act Two

No. 8 Chorus and Solos

Melissa, Psyche, Sacharissa and Chorus

SCENE. — Gardens in Castle Adamant. A river runs across the back of the stage, crossed by a rustic bridge.
Castle Adamant in the distance. Girl graduates discovered seated at the feet of LADY PSYCHE.

Allegretto grazioso

First system of the musical score, measures 1-6. The music is in 2/4 time with a key signature of two flats. It begins with a forte (*f*) dynamic and transitions to piano (*p*) in measure 6.

Second system of the musical score, measures 7-13. Measure 10 is marked with a box containing the letter 'A'.

Third system of the musical score, measures 14-20. Measure 16 is marked with *cresc.* and measure 18 with *f*.

Fourth system of the musical score, measures 21-26. Measures 21-24 are marked with a box containing the letter 'B'. The vocal parts enter with the lyrics "To - wards the em - py -" starting in measure 25. The piano part is marked *ff*.

26

S re - an heights — Of ev - 'ry kind of lore, We've tak - en sev - 'ral

A re - an heights — Of ev - 'ry kind of lore, We've tak - en sev - 'ral

32

S ea - sy flights, — And mean to take some more. In try - ing to a -

A ea - sy flights, — And mean to take some more. In try - ing to a -

38

S chieve suc-cess — No en - vy racks our heart, And all the know - ledge

A chieve suc-cess — No en - vy racks our heart, And all the know - ledge

C

44

S we pos-sess, ——— We mu-tual - ly im-part.

A we pos-sess, ——— We mu-tual - ly im-part.

50 **Melissa**

Pray, what auth - ors should she read Who in Clas - sics would suc -

55 **D** **Psyche**

ceed? If you'd climb ——— the

p stacc.

59

He - li-con, You should read A - na - cre-on, O - vid's Me - ta -

63

mor - pho-ses, Like - wise A - ris - to - pha-nes, And the works of

67

E

Ju - ve-nal: These are worth at - ten - tion, all;

71

But, if you will be ad -

75

vised, You will get them

79 F

Bowd - ler-ized!

S
A Ah! we will get them

f

83

S
A Bowd - ler-ized!

mf

88 **Sacharissa**

Pray you, tell us, if you can, What's the thing that's known as Man?

G

95 **Psyche**

Man will swear and Man will storm— Man is not at

f *p*

100

all good form— Man is of no kind of use— Man's a don - key—

106

Man's a goose— Man is coarse and Man is plain— Man is more or less in - sane—

111

H

Man's a ri - bald— Man's a rake, Man is na - ture's sole mis - take!

S
A We'll a

cresc.

116

me - mo - ran - dum make— Man is na - ture's sole mis - take!

S
A me - mo - ran - dum make— Man is na - ture's sole mis - take!

120

S *f* And thus to em - py - re - an heights _____ Of ev - 'ry kind of lore,

A *f* And thus to em - py - re - an heights _____ Of ev - 'ry kind of lore,

125

S In search of wis-dom's pure de-light, _____ Am-bi-tious - ly we soar.

A In search of wis-dom's pure de-light, _____ Am-bi-tious - ly we soar.

131

S In try - ing to a - chieve suc-cess _____ No en - vy racks our

A In try - ing to a - chieve suc-cess _____ No en - vy racks our

137

S heart, For all we know and all we guess, _____ We mu - tual -

A heart, For all we know and all we guess, _____ We mu - tual -

142

S ly im-part! And all the know - ledge we pos - sess, We mu - tual -

A ly im-part! And all the know - ledge we pos - sess, We mu - tual -

146

S ly im - part! _____ We mu - tual - ly _____ im - part, _____

A ly im - part! _____ We mu - tual - ly _____ im - part, _____

152

S
im - - - part!

A
im - - - part!

f

(Enter LADY BLANCHE. All stand up demurely.)

Blanche: Attention, ladies, while I read to you
The Princess Ida's list of punishments.
The first is Sacharissa. She's expelled!

All: Expelled!

Blanche: Expelled, because although she knew
No man of any kind may pass our walls,
She dared to bring a set of chessmen here!

Sacharissa: (*Crying*) I meant no harm; they're only men of wood!

Blanche: They're men with whom you give each other mate,
And that's enough! The next is Chloe.

Chloe: Ah!

Blanche: Chloe will lose three terms; for yesterday,
When looking through her drawing book, I found
A sketch of a perambulator!

All: (*Horried*) Oh!

Blanche: Double perambulator, shameless girl!
That's all at present. Now, attention, pray:
Your Principal the Princess comes to give
Her usual inaugural address
To those young ladies who joined yesterday.

No. 9 Chorus

Chorus

(Enter the PRINCESS.)

Andante

S
Migh - ty mai - den with a mis - sion, Pa - ra - gon of com - mon

A
Migh - ty mai - den with a mis - sion, Pa - ra - gon of com - mon

p

6
S
sense, Run - ning fount of e - ru - di - tion, Mi - ra - cle of e - lo - quence,

A
sense, Run - ning fount of e - ru - di - tion, Mi - ra - cle of e - lo - quence, We are

K

11
S
We are bound, and would be free; We are

A
blind, and we would see; We are

fp

15

S dumb, and we would talk, We are lame, and we would walk.

A dumb, and we would talk, We are lame, and we would walk.

19 **L**

S Migh-ty mai - den with a mis-sion— Pa-ra - gon of com-mon sense; Run-ning fount of

A Migh-ty mai - den with a mis-sion— Pa-ra - gon of com-mon sense; Run-ning fount of

p

24

S e - ru - di - tion — Mi - ra - cle of e - lo - quence, of e - lo - quence!

A e - ru - di - tion — Mi - ra - cle of e - lo - quence, of e - lo - quence!

No. 10 Recitative and Aria

Princess

Princess *recit.*

Mi - ner - va! Mi - ner - va! O hear me:

11 *Andante espressivo*

Oh, god - dess wise That lov - est light, En - dow with

16

sight Their un - il-lum - ined eyes. At this my call, A

21

fer - vent few Have come to woo The rays that from thee fall, _____ that from thee

cresc. *dim.*

26

A

fall. Oh, god-dess wise That lov - est _____ light, _____ That lov-est

31

rall. **B** *a tempo*

light, _____ Let fer - vent words and fer - vent thoughts be

pp

36

mine, _____ That I may _____ lead them to thy sa-cred shrine!

41

Let fer - vent words and fer - vent thoughts be mine, That I _____

cresc. molto

46

— may lead them to thy sa - - - cred shrine, — may — lead them to thy

ff

50

sa - cred shrine, thy sa - cred shrine!

f

Princess: Women of Adamant, fair Neophytes –

Who thirst for such instruction as we give,
 Attend, while I unfold a parable.
 The elephant is mightier than Man,
 Yet Man subdues him. Why? The elephant
 Is elephantine everywhere but here (*tapping her forehead*),
 And Man, whose brain is to the elephant's
 As Woman's brain to Man's – (that's rule of three) –
 Conquers the foolish giant of the woods,
 As Woman, in her turn, shall conquer Man!
 In Mathematics, Woman leads the way –
 The narrow-minded pedant still believes
 That two and two make four! Why, we can prove,
 We women – household drudges as we are –
 That two and two make five – or three – or seven;
 Or five-and-twenty, if the case demands!
 Diplomacy? The wiliest diplomat
 Is absolutely helpless in our hands:
He wheedles monarchs – woman wheedles him!
 Logic? Why, tyrant Man himself admits
 It's waste of time to argue with a woman!
 Then we excel in social qualities:
 Though Man professes that he holds our sex
 In utter scorn, I venture to believe
 He'd rather spend the day with one of you,
 Than with five hundred of his fellow men!
 In all things we excel. Believing this,
 A hundred maidens here have sworn to place
 Their feet upon his neck. If we succeed,
 We'll treat him better than he treated us;
 But if we fail, why then let hope fail too!
 Let no one care a penny how she looks –
 Let red be worn with yellow – blue with green –
 Crimson with scarlet – violet with blue!
 Let all your things misfit, and you yourselves
 At inconvenient moments come undone!
 Let hairpins lose their virtue: let the hook
 Disdain the fascination of the eye –
 The bashful button modestly evade
 The soft embraces of the button-hole!
 Let old associations all dissolve,
 Let Swan secede from Edgar – Gask from Gask,
 Sewell from Cross – Lewis from Allenby!
 In other words – let Chaos come again!

(*Coming down*) Who lectures in the Hall of Arts to-day?

Blanche: I, madam, on Abstract Philosophy.

There I propose considering, at length,
 Three points – the Is, the Might Be, and the Must.
 Whether the Is, from being actual fact,
 Is more important than the vague Might Be,
 Or the Might Be from taking wider scope,
 Is for that reason greater than the Is;
 And lastly, how the Is and Might Be stand
 Compared with the inevitable Must!

Princess: The subject's deep — how do you treat it, pray?

Blanche: Madam, I take three possibilities,
And strike a balance, then, between the three;
As thus: The Princess Ida Is our head,
The Lady Psyche Might Be — Lady Blanche,
Neglected Blanche, inevitably Must.
Given these three hypotheses — to find
The actual betting against each of them!

Princess: Your theme's ambitious: Pray you bear in mind
Who highest soar fall farthest. Fare you well,
You and your pupils! Maidens, follow me.

No. 10a Exeunt for Princess Ida & Girls

Chorus

Princess with Sop.

S And thus to em - py - re - an heights — Of ev - 'ry kind of lore,

A And thus to em - py - re - an heights — Of ev - 'ry kind of lore,

Allegretto grazioso

S 7 In search of wis-dom's pure de-light, — Am-bi-tious - ly we soar.

A In search of wis-dom's pure de-light, — Am-bi-tious - ly we soar.

13

S And all the know-ledge we pos-sess, We mu-tual - ly im - part! _____ We

A And all the know-ledge we pos-sess, We mu-tual - ly im - part! _____ We

19

(Exeunt PRINCESS and MAIDENS. Manet LADY BLANCHE.)

S mu - tual - ly im - part, im - part!

A mu - tual - ly im - part, im - part!

Blanche: I should command here—I was born to rule,
 But do I rule? I don't. Why? I don't know.
 I shall some day. Not yet. I bide my time.
 I once was Some One—and the Was Will Be.
 The Present as we speak becomes the Past,
 The Past repeats itself, and so is Future!
 This sounds involved. It's not. It's right enough.

No. 11 Song

Blanche

Andante **Blanche**

Come, migh - ty Must! In - e - vi - ta - ble Shall! In thee I

trust. Time weaves my co-ro-nal! Go, mock-ing Is! Go, dis-ap-point-ing Was! That

I am this___ Ye___ are the cur-sed cause! Ye are the cur-sed cause!

cresc. *dim.* *p*

A

21 *p dolce*

Yet hum - ble — se - cond shall be first, — I — ween; And dead — and bur - ied be the

p dolce *mf*

B

27 *dolce*

curst Has Been! Oh, weak Might Be! Oh, May, Might, Could, Would,

p

32

Should! How power - less ye For e - vil or for good!

37

In ev - 'ry sense Your moods I cheer - less call, What - e'er your

C

42 *p dolce*

tense Ye are Im-per-fect, all! Ye have de - ceived — the trust I've shown In —

48 *p dolce*

ye! Ye have de-ceived the trust I've shown In ye, I've shown In ye! A -

53 *f* (Exit LADY BLANCHE.)

way! — The Migh - ty Must a - lone Shall be!

No. 12 Trio
Cyril, Hilarion and Florian

(Enter HILARION, CYRIL, and FLORIAN, climbing over wall, and creeping
cautiously among the trees and rocks at the back of the stage.)

Allegro con moto

p

8

13

cresc.

18

f

dim.

A

23 Cyril & Hilarion

p

Gent - ly, gent - ly, E - vi - dent - ly We are safe so far,

Florian

p

Gent - ly, gent - ly, E - vi - dent - ly We are safe so far,

p

29

Af - ter scal - ing Fence and pal - ing, Here, at last, we are!

Af - ter scal - ing Fence and pal - ing, Here, at last, we are!

33 (Florian)

In this col - lege Use - ful know - ledge Ev - 'ry - where one finds, And al -

38

B

read - y Grow - ing stead - y, We've en - larged our minds.

42 **Cyril**
 We've learnt that prick-ly cac-tus Has the pow-er to at - tract us When we fall.

Hilarion
 When we

(Florian)
 When we

45
 fall! That no-thing man un - set - tles Like a bed of sting-ing

fall!

48 C
 Short or tall!

net - tles, Short or tall.

Short or tall! That bull-dogs feed on

51

On a wall.

On a wall.

throt-tles- That we don't like brok-en bot-tles On a wall-

54

Af-ter

That spring-guns breathe de-fi-ance! And that burg-lar-y's a sci-ence af-ter all! Af-ter

Af-ter

57

D

all.

all.

all. A wo-man's col-lege! mad-dest fol-ly go-ing! What can girls

p

61 (Florian)

learn with-in its walls worth know - ing? I'll lay a

65

crown (the Prin - cess shall de - cide_ it) I'll teach them twice as

69 Hilarion

E

recit.

(Florian)

Hush, scof-fer;

much in half - an - hour out - - side it!

73 (Hilarion) *a tempo* *recit.*

ere you sound your pu-ny thun-der, List to their aims, and bow your head in

a tempo

77 Cyril **F**

to the moon;

(Hilarion)

won-der! They in-tend to send a wire— To the moon— And they'll

Florian

to the moon;

a tempo *p*

81

ve-ry soon;

set the Thames on fire— Ve-ry soon— Then they learn to make silk pur-ses With their

ve-ry soon;

84

with their rigs, pig-gy-wigs.

rigs— From the ears of La-dy Cir-ce's Pig-gy-wigs— And

87

they tre-pan;

wea-sels at their slum-bers They tre-pan— To get sun-beams from cu-cum-bers They've a

90

they've a plan.

plan— They've a firm-ly root-ed no-tion They can cross the Po-lar O-cean, And they'll

G

93

if they can.

find Per - pe - tual Mo - tion If they can— if they can.

if they can.

96

These are the phe - no - mi - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si -

These are the phe - no - mi - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si -

These are the phe - no - mi - na That ev - 'ry pret - ty do - mi - na Is hop - ing at her U - ni - ver - si -

p

99

ty — We shall see. These are the phe - no - mi - na That ev - 'ry pret - ty do - mi - na Is

ty We shall see. These are the phe - no - mi - na That ev - 'ry pret - ty do - mi - na Is

ty We shall see. These are the phe - no - mi - na That ev - 'ry pret - ty do - mi - na Is

102

hop-ing at her U - ni - ver - si - ty We shall see!

hop-ing at her U - ni - ver - si - ty We shall see!

hop-ing at her U - ni - ver - si - ty We shall see!

f

105 **H**

As for fa-shion, they for-swear it, So they say - And the

so they say -

so they say -

p

108

cir-cle- they will square it Some fine day - Then the lit-tle pigs they're teach-ing For to

some fine day -

some fine day -

p

111

fly— And the nig - gers they'll be bleach - ing By and by— Each
Traditional alternate: And they'll prac - tise what they're preach - ing By and by—
 for to fly; by and by!

114

new - ly joined as - pi - rant To the clan— Must re - pu - di - ate the ty - rant Known as
 to the clan—
 to the clan—

117

Man— They mock at him and flout him, For they do not care a - bout him, And they're
 known as Man—
 known as Man—

120

'going to do with-out him' If they can— if they can!
if they can!
if they can!
if they can!

123

These are the phe-no-mi-na That ev-'ry pret-ty do-mi-na Is hop-ing at her U-ni-ver-si-
These are the phe-no-mi-na That ev-'ry pret-ty do-mi-na Is hop-ing at her U-ni-ver-si-
These are the phe-no-mi-na That ev-'ry pret-ty do-mi-na Is hop-ing at her U-ni-ver-si-

126

ty— We shall see. These are the phe-no-mi-na That ev-'ry pret-ty do-mi-na Is
ty We shall see. These are the phe-no-mi-na That ev-'ry pret-ty do-mi-na Is
ty We shall see. These are the phe-no-mi-na That ev-'ry pret-ty do-mi-na Is

129 J *f*

hop-ing at her U - ni - ver - si - ty We shall see! In this col - lege Use - ful

hop-ing at her U - ni - ver - si - ty We shall see! In this col - lege Use - ful

hop-ing at her U - ni - ver - si - ty We shall see! In this col - lege Use - ful

133

know - ledge Ev - 'ry - where one finds, And al - read - y Grow - ing

know - ledge Ev - 'ry - where one finds, And al - read - y Grow - ing

know - ledge Ev - 'ry - where one finds, And al - read - y Grow - ing

137

stead - y, We've en - larged our minds, We've en - larged

stead - y, We've en - larged our minds, We've en - larged

stead - y, We've en - larged our minds, We've en - larged

141

our minds.

our minds.

our minds.

f *ff*

Hilarion: So that's the Princess Ida's castle! Well,
They must be lovely girls, indeed, if it requires
Such walls as those to keep intruders off!

Cyril: To keep men off is only half their charge,
And that the easier half. I much suspect
The object of these walls is not so much
To keep men off as keep the maidens in!

Florian: But what are these? (*Examining some Collegiate robes.*)

Hilarion: (*looking at them*) Why, Academic robes,
Worn by the lady undergraduates
When they matriculate. Let's try them on. (*They do so.*)
Why, see — we're covered to the very toes!
Three lovely lady undergraduates
Who, weary of the world and all its wooing —

Florian: And penitent for deeds there's no undoing —

Cyril: Looked at askance by well-conducted maids —

All Three: Seek sanctuary in these classic shades!

No. 13 Trio
Hilarion, Cyril and Florian

Allegro vivace

9 **Cyril (verse 2 only)**

I am a mai - den frank—and sim - ple,

Hilarion (verse 1 only)

I am a mai - den, cold—and state - ly,

16 (v.2)

Brim-ming with joy - ous—ro-gue-ry; Mer - ri-ment lurks in

(v.1)

Heart-less, I, with a face di - vine. What do I want with a

23 (v.2)

ev - 'ry dim - ple, No - bo-dy breaks more hearts than I! No - bo-dy

(v.1)

heart, in - nate - ly? Ev - 'ry heart I meet is mine! Ev - 'ry

30 (v.2)

breaks _____ more hearts, more hearts than I! _____

(v.1)

heart _____ I meet is mine— is mine! _____

B

37 (Cyril) (both times)

Haugh-ty, hum - ble, coy, — or free, Lit - tle care I what maid — may be.

(Hilarion) (both times)

Haugh-ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

Florian (both times)

Haugh-ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

semprep

45

So that a maid is fair to see, Ev - 'ry maid is the maid for me!

So that a maid is fair to see, Ev - 'ry maid is the maid for me!

So that a maid is fair to see, Ev - 'ry maid is the maid for me!

tr

f

53

ff

61

Florian

D

I am a mai - den coy - ly blush - ing

p

68

Ti - mid am I as a star - tled hind; Ev - 'ry suit - or

75

sets me flush - ing, Ev - 'ry suit - or sets me flush - ing: I

82

am the maid _____ that wins man - kind! _____

E

89

Cyril
Haugh - ty, hum - ble, coy, or free, Lit - tle care I what

Hilarion
Haugh - ty, hum - ble, coy, or free, Lit - tle care I what

(Florian)
Haugh - ty, hum - ble, coy, or free, Lit - tle care I what

p

95

maid may be. So that a maid is fair to see,

maid may be. So that a maid is fair to see,

maid may be. So that a maid is fair to see,

tr

101

Ev - 'ry maid is the maid for me! Haugh - ty, hum - ble, coy, or

Ev - 'ry maid is the maid for me! Haugh - ty, hum - ble, coy, or

Ev - 'ry maid is the maid for me! Haugh - ty, hum - ble, coy, or

f *ff*

108

free, Lit - tle care I what maid may be. So that a maid is

free, Lit - tle care I what maid may be. So that a maid is

free, Lit - tle care I what maid may be. So that a maid is

115

fair to see, Ev - 'ry maid is the maid for me!_____

fair to see, Ev - 'ry maid is the maid for me!_____

fair to see, Ev - 'ry maid is the maid for me!_____

123

(Enter the PRINCESS, reading. She does not see them.)

Florian: But who comes here? The Princess, as I live!
What shall we do?

Hilarion: (*aside*) Why, we must brave it out!
(*Aloud*) Madam, accept our humblest reverence. (*They bow, then suddenly recollecting themselves, curtsey.*)

Princess: (*Surprised.*) We greet you, ladies. What would you with us?

Hilarion: (*aside*) What shall I say? (*Aloud*) We are three students, ma'am,
Three well-born maids of liberal estate,
Who wish to join this University.
(*HILARION and FLORIAN curtsey again. CYRIL bows extravagantly, then, being recalled to himself by FLORIAN, curtseys.*)

Princess: If, as you say, you wish to join our ranks
And will subscribe to all our rules, 'tis well.

Florian: To all your rules we cheerfully subscribe.

Princess: You say you're noblewomen. Well, you'll find
 No sham degrees for noblewomen here.
 You'll find no sizars here, or servitors,
 Or other cruel distinctions, meant to draw
 A line 'twixt rich and poor; you'll find no tufts
 To mark nobility, except such tufts
 As indicate nobility of brain.
 As for your fellow-students, mark me well:
 There are a hundred maids within these walls,
 All good, all learned, and all beautiful;
 They are prepared to love you; will you swear
 To give the fullness of your love to them?

Hilarion: Upon our words and honours, ma'am, we will!

Princess: But we go further: will you undertake
 That you will never marry any man?

Florian: Indeed we never will!

Princess: Consider well,
 You must prefer our maids to all mankind!

Hilarion: To all mankind we much prefer your maids!

Cyril: We should be dolts indeed, if we did not,
 Seeing how fair —

Hilarion: (*aside to CYRIL*) Take care — that's rather strong!

Princess: But have you left no lovers at your home
 Who may pursue you here?

Hilarion: No, madam, none.
 We're homely ladies, as no doubt you see,
 And we have never fished for lover's love.
 We smile at girls who deck themselves with gems,
 False hair, and meretricious ornament,
 To chain the fleeting fancy of a man,
 But do not imitate them. What we have
 Of hair, is all our own. Our colour, too,
 Unladylike, but not unwomanly,
 Is Nature's handiwork, and man has learnt
 To reckon Nature an impertinence.

Princess: Well, beauty counts for naught within these walls;
 If all you say is true, you'll spend with us
 A happy, happy time!

Cyril: If, as you say,
 A hundred lovely maidens wait within,
 To welcome us with smiles and open arms,
 I think there's very little doubt we shall!

No. 14 Quartette
Princess, Hilarion, Cyril, Florian

Andante moderato **Princess**

The world is but a

bro-ken toy, Its plea-sure hol-low—false its joy, Un-real its love-liest hue, A-las! Its

pains a-lone are true, A-las! Its pains a-lone are true!

Hilarion

The world is ev-'ry-thing you

A

16

say, The world we think has had its day, Its mer - ri-ment is slow, A - las! We've

f *p* *f* *dim.*

21

Princess B *p*

Cyril *p* Un - real its love - liest

(Hilarion) *p* Un - real its love - liest

tried it, and we know, A-las! We've tried it, and we know. Un - real its love - liest

Florian *p* Un - real its love - liest

p

Un - real its love - liest

Un - real its love - liest

tried it, and we know, A-las! We've tried it, and we know. Un - real its love - liest

Un - real its love - liest

p

26

hue, Its pains a-lone are true! A - las! The world is but a

hue, Its pains a-lone are true! The world is but a

hue, Its pains a-lone are true! The world is but a

hue, Its pains a-lone are true! The world is but a

p

32

bro - ken toy, Its plea - sures hol-low - false its joy, Un - real its love-liest

bro - ken toy, We free - ly give it up with joy, Un - real its love-liest

bro - ken toy, We free - ly give it up with joy, Un - real its love-liest

bro - ken toy, We free - ly give it up with joy, Un - real its love-liest

36

hue, A-las! Its pains a-lone are true, A-las! Its pains a-lone are

hue, A-las! We quite a-gree with you, A-las! We quite a-gree with

hue, A-las! We quite a-gree with you, A-las! We quite a-gree with

hue, A-las! We quite a-gree with you, A-las! We quite a-gree with

C

40

true! Un -

you! Un - real its love-liest hue, A -

you! Un - real its love-liest hue, Un -

you! Un - real its love-liest hue, Un - real its love-liest hue, A -

45

real its love - liest hue, A - las! A -

las! A - las! A - las! A -

real its love-liest hue, A - las! A - las! A -

las! A - las! A - las! A -

cresc. *dim.* *p*

49

las! Its pains a - lone are true!

las! Its pains a - lone are true!

las! Its pains a - lone are true!

las! Its pains a - lone are true!

p

55

(Exit PRINCESS. The three gentlemen watch her off. LADY PSYCHE enters, and regards them with amazement.)

Hilarion: I'faith, the plunge is taken, gentlemen!

For, willy-nilly, we are maidens now,

And maids against our will we must remain! (All laugh heartily.)

Psyche: (*aside*) These ladies are unseemly in their mirth. (The gentlemen see her, and, in confusion, resume their modest demeanor.)

Florian: (*aside*) Here's a catastrophe, Hilarion!

This is my sister! She'll remember me,

Though years have passed since she and I have met!

Hilarion: (*aside to FLORIAN*) Then make a virtue of necessity
And trust our secret to her gentle care.

Florian: (*to PSYCHE, who has watched CYRIL with amazement*) Psyche,
Why, don't you know me? Florian!

Psyche: (*amazed*) Why, Florian!

Florian: My sister! (*Embraces her.*)

Psyche: Oh, my dear!
What are you doing here – and who are these?

Hilarion: I am that Prince Hilarion to whom
Your Princess is betrothed. I come to claim
Her plighted love. Your brother Florian
And Cyril, come to see me safely through.

Psyche: The Prince Hilarion? Cyril too? How strange!
My earliest playfellows!

Hilarion: Why, let me look!
Are you that learned little Psyche who
At school alarmed her mates because she called
A buttercup 'ranunculus bulbosus'?

Cyril: Are you indeed that Lady Psyche who
At children's parties drove the conjuror wild,
Explaining all his tricks before he did them?

Hilarion: Are you that learned little Psyche who
At dinner parties, brought into dessert,
Would tackle visitors with 'You don't know
Who first determined longitude – I do –
Hipparchus 'twas – B.C. one sixty-three!'
Are you indeed that small phenomenon?

Psyche: That small phenomenon indeed am I!
But gentlemen, 'tis death to enter here:
We have all promised to renounce mankind!

Florian: Renounce mankind? On what ground do you base
This senseless resolution?

Psyche: Senseless? No.
We are all taught, and, being taught, believe
That Man, sprung from an Ape, is Ape at heart.

Cyril: That's rather strong.

Psyche: The truth is always strong.

No. 15 Song: "The Ape and the Lady"

Psyche, with Hilarion, Cyril and Florian

Allegretto grazioso **Psyche**

A La - dy fair, of —

ff *pesante* *p*

lin - eage high, Was loved by an Ape, in the days gone by — The

Maid was ra - diant — as the sun, The Ape was a most un - sight - ly one — The

E1

Ape was a most un - sight - ly one — So it would not do —

p

18

His scheme fell through, For the Maid, when his love took

22

for - mal shape, Ex - pressed such ter - ror At his mon - strous er - ror, That he

25

stam-mered an a-po-lo-gy and made his 'scape, The pic-ture of a dis-con - cert - ed Ape!

ff

29

With a view to rise in the

pesante *p*

34

so - cial scale, He shaved his brist - les, and he docked his tail, He

38

grew mous - ta-chios, and he took his tub, And he paid a gui - nea to a toi - let club - And he

42

E2

paid a gui - nea to a toi - let club - But it would not do, The

47

scheme fell through - For the Maid was Beau - ty's fair - est Queen, With

51

gold - en tres-ses, Like a real prin - ces-s's, While the Ape, des - pite his ra - zor keen, Was the

55

a - pi-est Ape that ev - er was seen!

ff *pesante*

60

He bought white ties, and he bought dress suits, He crammed his feet in - to

p

64

bright tight boots— And to start in life on a bran - new plan, He

p

68

christ-ened him - self Dar - win - ian Man! He christ-ened him - self Dar - win - ian

72

E3

Man! But it would not do, The scheme fell through— For the

77

Mai - den fair, whom the mon - key craved, Was a ra - diant Be - ing, With a

80

brain far-see-ing— While Dar - win - ian Man, though— well - be - haved, At best— is— on - ly a

84 (Psyche)

mon - key shaved! Was a ra - diant Be - ing, With a

Cyril

For the Mai - den fair, whom the mon - key craved, Was a ra - diant Be - ing, With a

Hilarion

For the Mai - den fair, whom the mon - key craved, Was a ra - diant Be - ing, With a

Florian

For the Mai - den fair, whom the mon - key craved, Was a ra - diant Be - ing, With a

88

brain far - see - ing - While Dar - win - ian Man, though well - be - haved, At best is on - ly a

brain far - see - ing - While Dar - win - ian Man, though well - be - haved, At best is on - ly a

brain far - see - ing - While Dar - win - ian Man, though well - be - haved, At best is on - ly a

brain far - see - ing - While Dar - win - ian Man, though well - be - haved, At best is on - ly a

92

mon - key shaved!

mon - key shaved!

mon - key shaved!

mon - key shaved!

ff *pesante*

(During this MELISSA has entered unobserved: she looks on with amazement.)

Melissa: (coming down) Oh, Lady Psyche!

Psyche: (terrified) What! You heard us, then?
Oh, all is lost!

Melissa: Not so! I'll breathe no word!
(Advancing in astonishment to FLORIAN) How marvellously strange! And are you then
Indeed young men?

Florian: Well, yes, just now we are –
But hope by dint of study to become,
In course of time, young women.

Melissa: (eagerly) No, no, no –
Oh, don't do that! Is this indeed a man?
I've often heard of them, but, till to-day,
Never set eyes on one. They told me men
Were hideous, idiotic, and deformed!
They're quite as beautiful as women are!
As beautiful – they're infinitely more so!
Their cheeks have not that pulpy softness which
One gets so weary of in womankind:
Their features are more marked – and – oh their chins!
How curious! (Feeling his chin)

Florian: I fear it's rather rough.

Melissa: (eagerly) Oh, don't apologize – I like it so!

No. 16 Quintette

Psyche, Cyril, Melissa, Hilarion, and Florian

6 **Psyche**

The

11

wo - man of the wis - est wit May some - times be mis - ta - ken, O! In

15 (Psyche)

I - da's views, I must ad-mit, My faith is some - what sha - ken, O!

Cyril

In

19 **A1** (Cyril)

ev - 'ry o - ther point than this, Her learn - ing is un - taint - ed, O! But

23

Man's a theme with which she is En - tire - ly un - ac - quaint - ed, O! -ac -

27 **B1**

quaint - ed, O! -ac-quaint - ed, O! En - tire - ly un ac - quaint - ed, O!

f

31

Psyche

Then jump for joy and gai - ly bound, The

Melissa

Then jump for joy and gai - ly bound, The

Cyril

Then jump for joy and gai - ly bound, The

Hilarion

Then jump for joy and gai - ly bound, The

Florian

Then jump for joy and gai - ly bound, The

p

35

truth— is found— the truth— is found! Set bells a - ring - ing through the air— Ring

truth is found— the truth is found! Set bells a - ring - ing through the air— Ring

truth is found— the truth is found! Set bells a - ring - ing through the air— Ring

truth is found— the truth is found! Set bells a - ring - ing through the air— Ring

truth is found— the truth is found! Set bells a - ring - ing through the air— Ring

C1

39

here_ and there and ev - 'ry-where- The

here and there and ev - 'ry-where- The

here and there and ev - 'ry-where- And e - cho forth_ the joy - ous sound, The

here_ and there and ev - 'ry-where- And e - cho forth_ the joy - ous sound, The

here and there and ev - 'ry-where- And e - cho forth_ the joy - ous sound, The

C1

43

truth is found- the truth is found! The

truth is found- the truth is found! The

truth is found- the truth is found! And e - cho forth_ the joy - ous sound, The

truth is found- the truth is found! And e - cho forth_ the joy - ous sound, The

truth is found- the truth is found! And e - cho forth_ the joy - ous sound, The

[illegible]

51

D1

found! And e - cho forth the joy - ous sound, The

found! And e - cho forth the joy - ous sound, The

found! And e - cho forth the joy - ous sound, The

found! And e - cho forth the joy - ous sound, The

found! And e - cho forth the joy - ous sound, The

D1

cresc.

55

truth is found — the truth is found! —

truth is found — the truth is found! —

truth is found — the truth is found! —

truth is found — the truth is found! —

truth is found — the truth is found! —

f

66

Melissa

My nat - ural in - stinct teach - es me (And

71

in - stinct is im - por - tant, O!) You're ev - ery - thing you ought to be, And no - thing that you

76

(Melissa) A2

ought - n't, O!

Hilarion

That fact was seen at once by you In ca - sual con - ver - sa - tion, O! Which

81

is most cred - it - a - ble to Your powers of ob - ser - va - tion, O! -ser -

85

B2

va - tion, O! -ser - va - tion, O! Your powers of ob - ser - va - tion, O!

f

89

Psyche

Then jump for joy and gai - ly bound, The

Melissa

Then jump for joy and gai - ly bound, The

Cyril

Then jump for joy and gai - ly bound, The

Hilarion

Then jump for joy and gai - ly bound, The

Florian

Then jump for joy and gai - ly bound, The

93

truth— is found— the truth— is found! Set bells a - ring - ing through the air— Ring

truth is found— the truth is found! Set bells a - ring - ing through the air— Ring

truth is found— the truth is found! Set bells a - ring - ing through the air— Ring

truth is found— the truth is found! Set bells a - ring - ing through the air— Ring

truth is found— the truth is found! Set bells a - ring - ing through the air— Ring

C2

97

here_ and there and ev - 'ry-where- The

here and there and ev - 'ry-where- The

here and there and ev - 'ry-where- *f* And e - cho forth_ the joy - ous sound, The

here_ and there and ev - 'ry-where- *f* And e - cho forth_ the joy - ous sound, The

here and there and ev - 'ry-where- *f* And e - cho forth_ the joy - ous sound, The

C2

101

truth is found- the truth is found! The

truth is found- the truth is found! The

truth is found- the truth is found! And e - cho forth_ the joy - ous sound, The

truth is found- the truth is found! And e - cho forth_ the joy - ous sound, The

truth is found- the truth is found! And e - cho forth_ the joy - ous sound, The

[illegible][illegible]

113

truth is found— the truth is found!

truth is found— the truth is found!

truth is found— the truth is found!

truth is found— the truth is found!

truth is found— the truth is found!

The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand accompaniment of chords and eighth notes. A forte (*f*) dynamic is indicated at the beginning of the piano part.

118

The piano accompaniment continues with a right-hand melody of eighth and quarter notes, and a left-hand accompaniment of chords and eighth notes.

123

The piano accompaniment concludes with a right-hand melody of eighth and quarter notes, and a left-hand accompaniment of chords and eighth notes, ending with a double bar line.

(*Exeunt* PSYCHE, HILARION, CYRIL, and FLORIAN. MELISSA *going*. Enter LADY BLANCHE.)

Blanche: Melissa!

Melissa: (*returning*) Mother!

Blanche: Here — a word with you.
Those are the three new students?

Melissa: (*confused*) Yes, they are.
They're charming girls.

Blanche: Particularly so.
So graceful, and so very womanly!
So skilled in all a girl's accomplishments!

Melissa: (*confused*) Yes — very skilled.

Blanche: They sing so nicely too!

Melissa: They do sing nicely!

Blanche: Humph! It's very odd.
Two are tenors, one is a baritone!

Melissa: (*much agitated*) They've all got colds!

Blanche: Colds! Bah! D'ye think I'm blind?
These 'girls' are men disguised!

Melissa: Oh, no — indeed!
You wrong these gentlemen — I mean — why see,
Here is an *étui* dropped by one of them (*picking up an étui*)
Containing scissors, needles, and —

Blanche: (*opening it*) Cigars!
Why these *are* men! And you knew this, you minx!

Melissa: Oh, spare them — they are gentlemen indeed!
The prince Hilarion (married years ago
To Princess Ida) with two trusted friends!
Consider, mother, he's her husband now,
And has been, twenty years! Consider too,
You're only second here — you should be first.
Assist the Prince's plan, and when he gains
The Princess Ida, why, you *will* be first.
You will design the fashions — think of that —
And always serve out all the punishments!
The scheme is harmless, mother — wink at it!

Blanche: (*aside*) The prospect's tempting! Well, well, well, I'll try —
Though I've not winked at anything for years!
'Tis but one step towards my destiny —
The mighty Must! The inevitable Shall!

No. 17 Duet

Melissa and Blanche

Allegretto **Melissa (verse 1 only)**

Blanche (verse 2 only)

Now

For

f *p*

6 (Melissa) 3

V
e
r
s
e
1

would - n't you like to rule the roast And guide this U - ni - ver - si - ty?

Blanche

1

I

Melissa

V
e
r
s
e
2

You're

(Blanche)

2

years I've writhed be - neath her sneers, Al - though a born Plan - ta - gen-et!

10

V
e
r
s
e

1

And would-n't you like to

must a - gree 'Twould pleas - ant be. (Sing hey, a Pro - per Pride!)

much too meek, Or you would speak. (Sing hey, I'll say no more!)

2

Her el - der I, by

15

V
e
r
s
e

1

clear the coast Of mal - ice and per - ver - si - ty?

With - out a doubt I'll

Sing, so I've heard, But

2

se-ver-al years, Al - though you'd ne'er i - ma - gine it!

19

V
e
r
s
e

Sing hey! _____

1

bun-dle 'em out, Sing hey, when I pre-side! Sing hey! _____

V
e
r
s
e

ne-ver a word Have I e'er be-lieved be-fore! Sing, hey! _____

2

Sing hey! _____

24 **Melissa (each verse)**

Sing, hoi - ty - toi - ty! Sor - ry for some! Sing, Mar-ry come
Sing, hoi - ty - toi - ty! Sor - ry for some! Sing, Mar-ry come

Blanche (each verse)

Sing, hoi - ty - toi - ty! Sor - ry for some! Sing, Mar-ry come
Sing, hoi - ty - toi - ty! Sor - ry for some! Sing, Mar-ry come

up and her day will come! Sing Pro - per
up and her day will come! Sing, she shall

up and my day will come! Sing Pro - per
up and my day will come! Sing, she shall

33

Pride Is the horse to ride, And Hap - py - go - luck - y, my
learn That a worm will turn. Sing Hap - py - go - luck - y, my

ten.

38

rall. *a tempo*
La - - - - dy, O!
La - - - - dy, O!

rall. *a tempo*
La - - - - dy, O!
La - - - - dy, O!

rall. *a tempo* *f*

43

f

(Exit LADY BLANCHE.)

Melissa: Saved for a time, at least!

(Enter FLORIAN, on tiptoe.)

Florian: (*whispering*) Melissa — come!

Melissa: Oh, sir, you must away from this at once —
 My mother guessed your sex! It was my fault —
 I blushed and stammered so that she exclaimed,
 'Can these be men?' Then, seeing this, 'Why these —'
 'Are men' she would have added, but 'are men'
 Stuck in her throat! She keeps your secret, sir,
 For reasons of her own — but fly from this
 And take me with you — that is — no — not that!

Florian: I'll go, but not without you. (*Bell*) Why, what's that?

Melissa: The luncheon bell.

Florian: I'll wait for luncheon then!

No. 18 Solos and Chorus

Blanche, Cyril and Chorus

(Enter HILARION with PRINCESS, CYRIL with PSYCHE, LADY BLANCHE and LADIES.
 Also 'Daughters of the Plough' bearing luncheon, which they spread on the rocks.)

Allegretto

9

15

S Mer-ri-ly ring the lun-cheon bell! Mer-ri-ly ring the lun-cheon bell! Here in mea-dow of

A Mer-ri-ly ring the lun-cheon bell! Mer-ri-ly ring the lun-cheon bell! Here in mea-dow of

20

S as - pho - del, Feast we bo - dy and mind as well, Mer-ri-ly ring the lun-cheon bell!_____

A as - pho - del, Feast we bo - dy and mind as well, Mer-ri-ly ring the lun-cheon bell! Oh,

25

S Ring,_____ oh, ring,_____ Oh, mer-ri-ly ring the

A mer-ri-ly ring the lun-cheon bell! Oh, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, Mer-ri-ly ring the

124

30

S lun-cheon bell, the lun - - - cheon bell!

A lun-cheon bell, the lun - - - cheon bell!

dim.

36 **Blanche** A

Hun - ger, I beg to state, Is high - ly in - de - li - cate,

p

41

This is a fact pro - found - ly true So learn your ap-pe-tites

46

to sub - due.

S Yes, yes, We'll learn our ap-pe-tites to sub - due!

A

51 Cyril (*eating*)

Ma - dam, your words so wise, No - bod - y should des-pise, Cursed with an ap-pe-tite

p

56 keen I am And I'll sub - due it— I'll sub -

62 **B** due it— I'll sub - due it with cold roast lamb!

S Yes—

A Yes—

cresc. *f*

67 S yes— We'll sub - due it with cold roast lamb! Mer-ri-ly ring the lun-cheon bell!

A yes— We'll sub - due it with cold roast lamb! Mer-ri-ly ring the lun-cheon bell!

72

S Mer-ri-ly ring the lun-cheon bell! Oh, ring, _____ Oh, mer-ri-ly ring the

A Mer-ri-ly ring the lun-cheon bell! Oh, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, Mer-ri-ly ring the

77

S lun-cheon bell, the lun - - - cheon bell!

A lun-cheon bell, the lun - - - cheon bell!

Princess: You say you know the court of Hildebrand?
There is a Prince there – I forget his name –

Hilarion: Hilarion?

Princess: Exactly – is he well?

Hilarion: If it be well to droop and pine and mope,
To sigh 'Oh, Ida! Ida!' all day long,
'Ida, my love! my life! Oh, come to me!'
If it be well, I say, to do all this,
Then Prince Hilarion is very well.

Princess: He breathes our name? Well, it's a common one!
And is the booby comely?

Hilarion: Pretty well.
 I've heard it said that if I dressed myself
 In Prince Hilarion's clothes (supposing this
 Consisted with my maiden modesty),
 I might be taken for Hilarion's self.
 But what is this to you or me, who think
 Of all mankind with undisguised contempt?

Princess: Contempt? Why, damsel, When I think of man,
 Contempt is not the word.

Cyril: (*getting tipsy*) I'm sure of that,
 Or if it is, it surely should not be!

Hilarion: (*aside to CYRIL*) Be quiet, idiot, or they'll find us out!

Cyril: The Prince Hilarion's a goodly lad!

Princess: You know him, then?

Cyril: (*tipsily*) I rather think I do!
 We are inseparables!

Princess: Why, what's this?
 You love him, then?

Cyril: We do indeed – all three!

Hilarion: Madam, she jests! (*Aside to CYRIL*) Remember where you are!

Cyril: Jest? Not at all! Why, bless my heart alive,
 You and Hilarion, when at the Court,
 Rode the same horse!

Princess: (*horrified*) Astride?

Cyril: Of course! Why not?
 Wore the same clothes – and once or twice, I think,
 Got tipsy in the same good company!

Princess: Well, these are nice young ladies, on my word!

Cyril: (*tipsy*) Don't you remember that old kissing-song
 He'd sing to blushing Mistress Lalage,
 The hostess of the Pigeons? Thus it ran:

No. 19 Song

Cyril

(During symphony HILARION and FLORIAN try to stop CYRIL. He shakes them off angrily.)

Allegretto **Cyril**

Would— you know the
When— a maid is

kind— of maid Sets— my heart a flame - a? Eyes— must be down - cast— and staid,
bold—and gay With— a tongue goes clang - a, Flaunt - ing it in brave— ar - ray,

A

Cheeks— must flush for shame - a! She may nei - ther dance nor sing, But, de - mure in
Mai - den may go hang - a! Sun - flower gay and hol - ly - hock Ne - ver shall my

16

ev - 'ry - thing, Hang her head in mod - est way, With pout - ing lips,
gar - den stock; Mine the blush - ing rose of May, With pout - ing lips,

20

rall.

with pout - ing lips that seem to say: 'Oh,
with pout - ing lips that seem to say: 'Oh,

colla voce

B

a tempo
p

24

kiss me, kiss me, kiss me, kiss me, Though I die of shame - a.' Please you, that's the

a tempo

29

kind of maid Sets my heart a flame - a! 'Kiss me, kiss me, kiss me, kiss me,

cresc.

34

Though I die of shame - a. Please you, that's the kind of maid

da capo

38 1. 2. *Music continues under dialogue*

Sets my heart a flame - a! Sets my heart a flame - a!

Dialogue over music:

Princess: Infamous creature, get you hence away!

(HILARION, who has been with difficulty restrained by FLORIAN during this song, breaks from him and strikes CYRIL furiously on the breast.)

Hilarion: Dog! There is something more to sing about!

Cyril: (*sobered*) Hilarion, are you mad?

Princess: (*horrified*) Hilarion? Help!
 Why, these are men! Lost! lost! betrayed! undone! (*Running onto bridge*)
 Girls, get you hence! Man-monsters, if you dare
 Approach one step I – Ah! (*Loses her balance, and falls into the stream.*)

Psyche: Oh! save her, sir!

Blanche: It's useless, sir, – you'll only catch your death! (*HILARION springs in.*)

Sacharissa: He catches her!

Melissa: And now he lets her go!
 Again she's in his grasp –

Psyche: And now she's not!
 He seizes her back hair!

Blanche: (*not looking*) And it comes off!

Psyche: No, no! She's saved! – she's saved! – she's saved! – she's saved!

44 *Allegro agitato*

48

52

56

60

Hold through cue **Psyche:**
*"No, no! She's saved!",
 etc., then attacca No. 20.*

64

Act Two Finale
Company (except Gama)

(HILARION is seen swimming with the PRINCESS in one arm. The PRINCESS and he are brought to land.)

Allegro vivace

S Oh! joy, our

A Oh! joy, our

Allegro vivace
ff

5

S chief is saved, And by Hi - lar - ion's hand; The tor - - - rent

A chief is saved, And by Hi - lar - ion's hand; The tor - - - rent

9

S fierce he braved, And brought her safe to land! For his in - tru - sion

A fierce he braved, And brought her safe to land! For his in - tru - sion

13 C

S we must own This dought - y deed may well a - tone!

A we must own This dought - y deed may well a - tone!

17 **Princess**

Stand forth, ye three, — Who - e'er ye be, — And hear - ken to our

23 (Princess)

stern de - cree!

Cyril

Have mer - cy, O la - dy — dis - re-gard your

Hilarion

Have mer - - -

Florian

Have mer - cy, O la - dy — dis - re-gard your

28

I know not mer - cy, men in wo - men's

oaths!

cy!

oaths!

32 (Princess)

clothes! The man whose sac - ri - le - gious eyes _____ In -

36

D

recit.

vade our strict sec - lu - sion, dies. Ar - rest these coarse in-trud-ing spies!

f

(They are arrested by the 'Daughters of the Plough'.)

40 *p*

S Have mer - cy, O la - dy - dis - re-gard your

A Have mer - cy, O la - dy - dis - re-gard your

p

44 **Princess**

I know not mer - cy, men in wo-men's clothes!

S oaths!

A oaths!

(CYRIL and FLORIAN are bound.)

49 *Andante moderato* **Hilarion**

Whom — thou hast chained must wear — his chain, Thou

p

54

canst not set him free, He wrest-les with his bonds in vain Who lives by lov - ing

59

thee! If heart of stone for heart of fire Be all thou hast to give, If

64

E

Cyril

Have mer - cy, o

(Hilariion)

dead to me my heart's de-sire, Why should I wish to live?

Florian

Have mer - cy, o

S
A

Have mer - - -

69

la - dy! _____

No word of thine - no stern com-mand Can teach my heart to

la - dy! _____

S
A
cy! _____

74 (Hilarion)

rove. _____ Then rath-er per-ish by thy hand, than live with-out thy love! _____ A

79

love-less life a-part from thee Were hope-less slav-er-y, Were

pp

F

84

hope - less slav - er - y, If kind - ly death will set me free,

89

Why should I fear to die? If kind - ly death will

pp
S Have mer - cy! A Have mer - cy!

94

set me free, If kind - ly death will set me free, Why should I fear, Why should I

99

fear to die?

(He is bound by two of the attendants, and the three gentlemen are marched off.)

(Enter MELISSA.)

*Allegro vivace***Melissa** *recit.**a tempo*

105

Mad-am, with - out the cas - tle

109

walls An arm - ed band De - mand ad - mit - tance to our

113

Princess

De - ny

(Melissa)

halls For Hil - de - brand!

S
A

Oh hor - ror!

117

them! We will de - fy them!

Soprano: Too late – too

121

late! The cas - tle gate Is bat - tered by them!

ff

(The gate yields. HILDEBRAND and SOLDIERS rush in.
ARAC, GURON and SCYNTHIUS are with them, but with their hands handcuffed.)

124

128 *Allegro con brio*

Tenor: Walls and fen-ces scal-ing, Prompt - ly we ap-pear;

Bass: Walls and fen-ces scal-ing, Prompt - ly we ap-pear;

Allegro con brio

f

132

T Walls are un-av-ail-ing, We have en-tered here. Fe-male ex-e-cra-tion Stif-le if you're wise.

B Walls are un-av-ail-ing, We have en-tered here. Fe-male ex-e-cra-tion Stif-le if you're wise.

136

T Stop your lam-en-ta-tion, Dry your pret-ty eyes, oh, Stop your lam-en-ta-tion, Dry your pret-ty, pret-ty

B Stop your lam-en-ta-tion, Dry your pret-ty eyes, oh, Stop your lam-en-ta-tion, Dry your pret-ty, pret-ty

140

H

S Rend the air with wail - - - - ing Shed the

A eyes!

T eyes!

B eyes!

p *f* *dim.* *p*

145

S
A

shame - ful tear! Man has en - tered here! Walls are un - av -

cresc.

149

S
A

ail - - - ing! Rend the air with

T
B

Walls and fen - ces scal - ing,

f *dim.* *p*

J

153

S
A

wail - - - - - ing Shed the

T
B

Prompt - ly we ap - pear; Walls are un - av - ail - ing, We have en - tered here. Fe - male ex - e - cra - tion

f *dim.* *p*

157

S
A

shame - ful tear! Man _____ has en - tered here! Walls are un - av -

T
B

Stif-le if you're wise. Stop your lam-en-ta-tion, Dry your pret-ty eyes, oh, Stop your lam-en-ta-tion,

cresc.

161

S
A

ail - - - - ing! Man has en - - - -

T
B

Dry your pret-ty, pret-ty eyes! Fe - male ex - e - cra-tion Stif-le if you're wise. Stop your lam-en -

f

165

S
A

tered _____ here! _____

T
B

ta - tion, Dry your pret - ty eyes! _____

K

169 **Princess** *recit.* *a tempo*

Au - da - cious ty-rant, do you dare To beard a maid-en in her

173 (Princess)

lair?

Hildebrand

Since you en-quire, we've no de -

176 (Hildebrand)

sire to beard a maid-en here, or a - ny-where!

T

No, no— we've no de - sire to beard a mai-den here or

B

No, no— we've no de - sire to beard a mai-den here or

179 *Molto vivace, con fuoco*

T an - y - where! No, no, no, no!

B an - y - where! No, no, no, no!

183

188 **Hildebrand**

Some years a - go, No doubt you know (And if you don't I'll
If you de-cide To pock-et your pride And let Hi - la - rion

193

tell you so), You gave your troth Up - on your oath To Hi - la - ri - on my son. A
claim his bride, Why, well and good, It's un - der - stood We'll let by-gones go by - But

198

vow you make You must not break (If you think you may, it's a
if you choose To sulk in the blues, I'll make the whole of you

201

great mis - take), For a bride's a bride Though the knot were tied At the
shake in your shoes. I'll storm your walls, And lev-el your halls, In the

204

L

ear - ly age of an one! A vow you make You
twink - ling of an eye! But if you choose To

207

must not break (If you think you may, it's a great mis - take), For a
sulk in the blues, I'll make the whole of you shake in your shoes. I'll

210

bride's a bride Though the knot were tied At the ear - ly age of one! And
storm your walls, And lev-el your halls, In the twink - ling of an eye! For

214

I'm a pep - pery kind of King, Who's in - dis - posed for par - ley - ing To
I'm a pep - pery Po - ten - tate, Who's little in - clined his claim to bate, To

M

218

fit the wit of a bit of a chit, And that's the long and the short of it!
fit the wit of a bit of a chit, And that's the long and the short of it!

For
For

222

he's a pep - pery kind of King, Who's in - dis - posed for par - ley - ing To
he's a pep - pery Po - ten - tate, Who's little in - clined his claim to bate, To

f

226

T
B

fit the wit of a bit of a chit, And that's the long and the short of it!
fit the wit of a bit of a chit, And that's the long and the short of it!

sfz *ff*

231

236

N

242

Arac, Guron & Scynthius

We may re - mark, though no - thing can Dis - may us, That if you
(Our) in - ter - ests we would not press With chat-ter, Three hulk - ing

p

250

thwart this gen - tle - man, He'll slay us. We don't fear death, of course - we're
broth - ers more or less Don't mat-ter; If you'd pooh - pooh this mon - arch's

258

O

taught To shame it; But still up - on the whole we thought We'd name it.
plan, Pooh-pooh it, But when he says he'll hang a man, He'll do it.

266

Scynthus

Guron

Arac

All Three

1.

Yes, yes, yes, bet-ter p'raps to name it. Our
Yes, yes, yes, de-vil doubt he'll do it.

274

2.

Q

Be re - as - sured, nor fear his

281

Princess

an - ger blind, His men - a - ces are i - dle as the

288

an - ger blind, His men - a - ces are i - dle as the

295 R

wind. He dares not kill you— ven - geance

302 (Princess)

lurks be - hind!

Arac, Guron & Scynthius

We rath - er think he dares, but

309 **Hildebrand**

I rath - er think I dare but

(Arac, Guron & Scynthius)

Arac **Guron** **Scynthius**

nev - er, nev - er mind; No, no, no,

316

S

nev - er, nev - er mind!

All Three

— nev - er, nev - er mind!

sempre p

321

E - nough of par - ley — as a spe - cial boon, We

pp

No, no, — nev - er, nev - er mind!

327

give you till to - mor - row af - ter - noon:

pp

No, no,

pp

*recit.**a tempo*

Re - lease Hi - la - rion, then,

-nev - er, nev - er mind!

fp

339 (Hildebrand)

and be his bride, Or you'll in - cur the

f

346

guilt of frat - ri - cide!

rall.

352

*Allegro Marsiale***Princess**

To yield at once to such a foe With shame were rife;—

*f**p*

355

So quick! a-way with him, al-though He saved my life! That he is

358

fair, and strong, and tall, Is ve-ry e-vi-dent to all,

361

Yet I will die, Yet I will die be-fore I call My-self his

364

wife!

S Oh! yield at once, 'twere bet-ter so, Than risk a strife!

T Oh! yield at once, 'twere bet-ter so, Than risk a strife!

367

That he is

And let the Prince Hi-la - rion go— He saved thy life! Hi - la - rion's

And let the Prince Hi-la - rion go— He saved thy life! Hi - la - rion's

p

370

fair, and strong, and tall, Is ve - ry e - vi-dent to all,

fair, and strong, and tall: A worse mis - for - tune might be-fall—

fair, and strong, and tall: A worse mis - for - tune might be-fall—

p

373

Yet I will die, will die be - fore I call My - self his wife!

S
A
T
B

It's not so dread - ful, af - ter all, To_ be his wife!

It's not so dread - ful, af - ter all, To be his wife!

cresc. *f* *p*

U
(Princess)

377

Though I am but a girl, De - fi - ance thus I hurl; Our

381

ban - ners_ all On out - er_ wall We fear - less - ly un - furl.

385 **V**

S
Though she is but a girl, De - fi - ance thus to hurl; Our

A
Though but a girl, De - fi - ance to hurl; Our

T
B
Though but a girl, De - fi - ance to hurl; Their

389

S
ban - ners all On out - er wall We fear - less - ly un -

A
ban - ners all On out - er wall We fear - less - ly un -

T
B
ban - ners all On out - er wall They fear - less - ly un -

392 **W**

S furl. Our ban-ners all On out - er wall We fear-less-ly un

A furl. Our ban-ners all On out - er wall We fear-less-ly un

T *unis.* furl. Their ban-ners all On out - er wall They fear-less-ly un-

B

f

395 **Princess**

To yield at once to such a foe With shame were rife;—

S furl. Oh! yield at once, 'twere

A *p*

T furl. Oh! yield at once, 'twere

B *p*

ff *p*

398

So quick! a-way with him, al-though He saved my life! That he is

S bet-ter so, Oh! yield, Oh! yield at once! Hi-la-ri-on's

A

T bet-ter so, Oh! yield, Oh! yield at once! Hi-la-ri-on's

B

401

fair, and strong, and tall, Is ve - ry e - vi - dent to all,

S
A
T
B

fair, and strong, and tall: A worse mis - for - tune might be-fall—

fair, and strong, and tall: A worse mis - for - tune might be-fall—

404

Yet I will die, will die be - fore I call My - self his

S
A
T
B

It's not so dread - ful, af - ter all, To — be his

It's not so dread - ful, af - ter all, To be his

cresc. *f*

407

wife!

S
A

wife! De - fi - - - ance, de - fi - - - ance, De - fi - - -

unis.

T
B

wife! Their ban - ners all — On out - er wall — They fear -

TENOR & 1ST BASS

2ND BASS

ff

413

(Princess)

X

De -

Psyche

De -

S
A

- - - ance thus — we hurl! De - fi - - - ance, de -

T
B

- less - ly, fear - less - ly un - furl. Their ban - ners all — On out - er

420

fi - ance, de - fi - ance, de - fi - - - - -

fi - ance, de - fi - ance, de - fi - - - - -

S
A
fi - ance, De - fi - ance, de - fi - - - - -

T
B
wall_ They fear - less - ly_ un - furl. Their ban - - - - -

427

Y

ance, De - fi - - - - - ance! De - fi - - - - -

ance, De - fi - - - - - ance! De - fi - - - - -

S
A
ance, De - fi - ance thus we hurl! De - fi - - - - -

T
B
ners_ They fear - less - ly un - furl. De - fi - - - - -

434

ance! De - fi - - - -

S
A
T
B

ance! De - fi - - - -

ance! De - fi - - - -

ance! De - fi - - - -

(The PRINCESS stands, surrounded by girls kneeling. KING HILDEBRAND and soldiers

Allegro Marsiale stand on built rocks on back and sides of stage. Picture.)

440

ance!

ance!

S
A
T
B

ance!

ance!

ance!

ff

443

End of Act Two.

Act Three

No. 21 Chorus and Solo

Melissa and Chorus

SCENE. — *Outer walls and courtyard of Castle Adamant.*
 MELISSA, SACHARISSA, and ladies discovered, armed with battle axes.

Allegro moderato

ff

7

11

A

16

S

A

f

Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

f

B

21

S sa - der Struck his Pay - nim foe! Let our mar - tial thun - der

A sa - der Struck his Pay - nim foe! Let our mar - tial thun - der

26

S Fill his soul with won - der, Tear his ranks a - sun - der, Lay the ty - rant

A Fill his soul with won - der, Tear his ranks a - sun - der, Lay the ty - rant

31

S low! Death to the in - va - der! Strike a dead - ly blow,

A low! Death to the in - va - der! Strike a dead - ly blow,

36

S As an old Cru - sa - der Struck his Pay - nim foe!

A As an old Cru - sa - der Struck his Pay - nim foe!

C

41 **Melissa**

Thus our cour - age, all un - tar-nished, We're in-struct-ed to dis - play; But to

p

D

46 *timidly*

tell the truth un - var-nished, We are more in - clined to say, 'Please you, do not

Un poco più lento

51

hurt us,' 'Please you let us be.'

p

S 'Do not hurt us, if it please you!' 'Let us

A 'Do not hurt us, if it please you!' 'Let us

56

'Sol-diers dis - con - cert us.'

S be— let us be!' 'Dis-con - cert us, if it

A be— let us be!' 'Dis-con - cert us, if it

61

'Fright - ened maids are we!'

S
please you! 'Maids are we, maids are

A
please you! 'Maids are we, maids are

E

65

Please you, Please you,

S
we! do not hurt us, let us be.

A
we! do not hurt us, let us be.

70

Fright - ened maids are we, Fright - ened maids are we!

S

Fright - ened maids are we, Fright - ened maids are we!

A

Fright - ened maids are we, Fright - ened maids are we!

F

74 *Animato, tempo 1*

But 'twould be an er - ror To con - fess our ter - ror,

78

So in I - da's name, Bold - ly we ex - claim:

82

Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

Soprano: Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

Alto: Death to the in - va - der! Strike a dead - ly blow, As an old Cru -

Piano: *f*

87

sa - der Struck his Pay - nim foe!

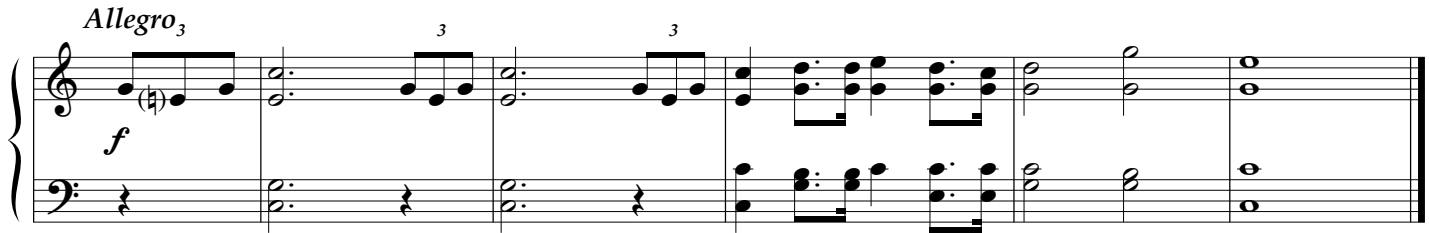
Soprano: sa - der Struck his Pay - nim foe!

Alto: sa - der Struck his Pay - nim foe!

Piano: *f*

attacca fanfare

(Enter PRINCESS, armed, attended by BLANCHE and PSYCHE.)



Princess: I like your spirit, girls! We have to meet
Stern bearded warriors in fight to-day:
Wear naught but what is necessary to
Preserve your dignity before their eyes,
And give your limbs full play.

Blanche: One moment, ma'am.
Here is a paradox we should not pass
Without enquiry. We are prone to say,
'This thing is Needful – that, Superfluous' –
Yet, they invariably co-exist!
We find the Needful comprehended in
The circle of the grand Superfluous,
Yet the Superfluous cannot be bought
Unless you're amply furnished with the Needful.
These singular considerations are –

Princess: Superfluous, yet not Needful – so you see
The terms may independently exist.
(To Ladies) Women of Adamant, we have to show
That Woman, educated to the task,
Can meet Man, face to face, on his own ground,
And beat him there. Now, let us set to work:
Where is our lady surgeon?

Sacharissa: Madam, here!

Princess: We shall require your skill to heal the wounds
Of those that fall.

Sacharissa: (*alarmed*) What, heal the wounded?

Princess: Yes!

Sacharissa: And cut off real live legs and arms?

Princess: Of course!

Sacharissa: I wouldn't do it for a thousand pounds!

Princess: Why, how is this? Are you fainthearted, girl?
You've often cut them off in theory!

Sacharissa: In theory I'll cut them off again
 With pleasure, and as often as you like,
 But not in practice.

Princess: Coward! Get you hence,
 I've craft enough for that, and courage too,
 I'll do your work! My fusiliers, advance!
 Why, you are armed with axes! Gilded toys!
 Where are your rifles, pray?

Chloe: Why, please you, ma'am,
 We left them in the armoury, for fear
 That, in the heat and turmoil of the fight,
 They might go off!

Princess: 'They might!' Oh, craven souls!
 Go off, yourselves! Thank heaven I have a heart
 That quails not at the thought of meeting men;
 I will discharge your rifles! Off with you!
 Where's my bandmistress?

Ada: Please you, ma'am, the band
 Do not feel well, and can't come out to-day!

Princess: Why this is flat rebellion! I've no time
 To talk to them just now. But, happily,
 I can play several instruments at once,
 And I will drown the shrieks of those that fall
 With trumpet music, such as soldiers love!
 How stand we with respect to gunpowder?
 My Lady Psyche – you who superintend
 Our Lab'ratory – are you well prepared
 To blow these bearded rascals into shreds?

Psyche: Why, madam –

Princess: Well?

Psyche: Let us try gentler means.
 We can dispense with fulminating grains
 While we have eyes with which to flash our rage!
 We can dispense with villainous saltpetre
 While we have tongues with which to blow them up!
 We can dispense, in short, with all the arts
 That brutalize the practical polemist!

Princess: (*contemptuously*) I never knew a more dispensing chemist!
 Away, away – I'll meet these men alone,
 Since all my women have deserted me!

No. 21a Exit for Girls (Suggested Extrapolation)*

Chorus

(Exeunt all but PRINCESS.)

Soprano (S) and Alto (A) vocal parts with piano accompaniment. The music is in common time (C) and begins with a *pp* (pianissimo) dynamic marking.

Lyrics for the first system:

'Please you, do not hurt us,' 'Do not hurt us, if it please you!'

Lyrics for the second system:

'Please you let us be.' 'Let us be— let us be!'

Lyrics for the third system:

Fright - ened maids are we, Fright - ened maids are we!

The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

Princess: So fail my cherished plans—so fails my faith—
And with it hope, and all that comes of hope!

*Gilbert's instruction here reads, "Exeunt all but PRINCESS, singing refrain of 'Death to the Invader,' *pianissimo*." Sullivan's setting is not contained in any of the available sources; this setting is provided by the editor as an approximation.

No. 22 Song

Princess

Andante moderato

f *dim.* *p* *p*

8 **Princess**

I built up-on a rock, But ere De-struc-tion's hand Dealt
I drew a sword of steel But when to home and hearth The

13

e-qual lot To Court and cot, My rock had turned to sand! I leant up-on an
bat-tle's breath Bore fire and death, My sword was but a lath! I lit a bea-con

18

oak, But in the hour of need, A-lack-a-day, My trust-ed stay Was
fire, But on a storm-y day Of frost and rime, In win-ter-time, My

cresc.

23

but a bruised reed, a bruised reed! Ah, faithless
fire had died away, had died away! Ah, coward

28

rock, My simple faith to mock! Ah, traitorous oak, Thy worthless-
steel, That fear can un-an-neal! False fire in-deed, To fail me

33

ness to cloak, Thy worthless-ness to cloak! in my need, To

p *f* *sempre f*

37

fail me in my need!

ff

(She sinks on a bank.)

(Enter CHLOE and all the ladies.)

Allegro agitato

The musical score consists of two systems of piano accompaniment. The first system is in 3/4 time and features a treble staff with a melody of eighth notes, many of which are grouped in triplets. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano) and *cresc.* (crescendo). The second system continues the piece, with the treble staff featuring more complex triplet patterns and the bass staff providing a steady accompaniment. A dynamic marking of *f* (forte) is present in the second system.

Chloe: Madam, your father and your brothers claim
An audience!

Princess: What do they do here?

Chloe: They come
To fight for you!

Princess: Admit them!

Blanche: Infamous!
One's brothers, ma'am, are men!

Princess: So I have heard.
But all my women seem to fail me when
I need them most. In this emergency,
Even one's brothers may be turned to use.

(Enter GAMA, quite pale and unnerved.)

Gama: My daughter!

Princess: Father! thou art free!

Gama: Aye, free!
 Free as a tethered ass! I come to thee
 With words from Hildebrand. Those duly given
 I must return to black captivity.
 I'm free so far.

Princess: Your message.

Gama: Hildebrand
 Is loth to war with women. Pit my sons,
 My three brave sons, against these popinjays,
 These tufted jack-a-dandy featherheads,
 And on the issue let thy hand depend!

Princess: Insult on insult's head! Are we a stake
 For fighting men? What fiend possesses thee,
 That thou has come with offers such as these
 From such as he to such an one as I?

Gama: I am possessed
 By the pale devil of a shaking heart
 My stubborn will is bent. I dare not face
 That devilish monarch's black malignity!
 He tortures me with torments worse than death,
 I haven't anything to grumble at!
 He finds out what particular meats I love
 And gives me them. The very choicest wines,
 The costliest robes — the richest rooms are mine:
 He suffers none to thwart my simplest plan,
 And gives strict orders none should contradict me!
 He's made my life a curse! *(Weeps.)*

Princess: My tortured father!

No. 23 Song

Gama and Chorus

Allegretto vivace

9 **Gama**

When - e'er I spoke Sar - cas - tic joke Re - plete with ma - lice
 When Ger - man bands From mu - sic stands Played Wag - ner im - per -
 I of - fered gold In sums un - told To all who'd con - tra -

14

spite - ful, This peo - ple mild Po - lite - ly smiled, And vo - ted me de - light - ful!
 fect - ly - I bade them go - They didn't say no, But off they went di - rect - ly!
 dict me - I said I'd pay A pound a day To a - ny one who kicked me -

19

p

Now, when a wight Sits up all night Ill - na - tured jokes de -
 The or - gan boys They stopped their noise, With rea - di - ness sur -
 I bribed with toys Great vul - gar boys To ut - ter some-thing

p

24

vi - sing, And all his wiles Are met with smiles It's hard, there's no dis - guis - ing!
 pris - ing, And grin - ning herds Of hur - dy - gurdy Re - tired a - po - lo - gis - ing!
 spite - ful, But, bless you, no! They *would* be so Con - foun - ded - ly po - lite - ful!

29

Ah! _____ Oh, don't the days seem lank and long When
 Ah! _____ Oh, don't the days seem lank and long When
 Ah! _____ In short, these ag - gra - vat - ing lads, They

p

33

all goes right and no-thing goes wrong, And isn't your life ex - treme - ly flat With
 all goes right and no-thing goes wrong, And isn't your life ex - treme - ly flat With
 tickle my tastes, they feed my fads, They give me this and they give me that, And I've

37

no-thing what - e - ver to grum - ble at!
no-thing what - e - ver to grum - ble at!
no-thing what - e - ver to grum - ble at!

S
A Oh, isn't your life ex - treme - ly flat With

41

no-thing what-e-ver to grum - ble at! grum - ble at!

S
A (He bursts into tears, and falls sobbing on a bank.)

Princess: My poor old father! How he must have suffered!
Well, well, I yield!

Gama: (*hysterically*) She yields! I'm saved, I'm saved!

Princess: Open the gates — admit these warriors,
Then get you all within the castle walls.

(The gates are opened, and the girls mount the battlements as HILDEBRAND enters with soldiers. Also ARAC, GURON and SCYNTHIUS.)

No. 24 Chorus of Ladies and Soldiers

Chorus

Allegro non troppo vivace

6

T *f* When an-ger spread his wing, And all seems dark as

B *f* When an-ger spread his wing, And all seems dark as

12

T night for it, There's no - thing__ but to__ fight for it, But ere you pitch your ring, Se -

B night for it, There's no - thing__ but to__ fight for it, But ere you pitch your ring, Se -

17

T
lect — a — pret - ty site for it, (This spot is — suit - ed quite for it,)

B
lect — a — pret - ty site for it, (This spot is — suit - ed quite for it,)

f

21

T
And then you gai - ly sing, And then you gai - ly sing,

B
And then you gai - ly sing, And then you gai - ly sing,

26

unis.

T
'Oh I love the jol - ly rat - tle Of an or - de - al by bat - tle, There's an

B
'Oh I love the jol - ly rat - tle Of an or - de - al by bat - tle, There's an

p

29

T
end of tit - le - tat - tle, When your en - e - my is dead. It's an ar - rant mol - ly - cod - dle Fears a

B
end of tit - le - tat - tle, When your en - e - my is dead. It's an ar - rant mol - ly - cod - dle Fears a

32

S
A

T
B

For a

crack up - on his nod - dle And he's on - ly fit to swad - dle In a down - y fea - ther - bed! 'Oh I

f

35

S
A

T
B

fight's a kind of thing That I love to look up -

love the jol - ly rat - tle Of an or - de - al by bat - tle, There's an end of tit - tle - tat - tle, When your

f

38

S
A

T
B

on, So let us sing, Long live the King, And his

en - e - my is dead. It's an ar - rant mol - ly - cod - dle Fears a crack up - on his nod - dle And he's

div.

41

S
A

son Hi - la - ri - on! For a fight's a kind of thing That I love to

T

on-ly fit to swad-dle In a down-y fea-ther-bed! For a fight's a kind of thing That I love to

B

on-ly fit to swad-dle In a down-y fea-ther-bed! For a fight's a kind of thing That I love to

46

S
A

look up-on, So let us sing, Long live the King, And his son Hi - la - ri - on!

T

look up-on, So let us sing, Long live the King, And his son Hi - la - ri - on!

B

look up-on, So let us sing, Long live the King, And his son Hi - la - ri - on!

(During this, HILARION, FLORIAN, and CYRIL are brought out by the 'Daughters of the Plough'. They are still bound and wear the robes.)

Gama: Hilarion! Cyril! Florian! dressed as women!
Is this indeed Hilarion?

Hilarion: Yes, it is!

Gama: Why, you look handsome in your women's clothes!
Stick to 'em! men's attire becomes you not!
(To CYRIL and FLORIAN) And you, young ladies, will you please to pray
King Hildebrand to set me free again?
Hang on his neck and gaze into his eyes,
He never could resist a pretty face!

Hilarion: You dog, you'll find, though I wear women's garb,
My sword is long and sharp!

Gama: Hush, pretty one!
Here's a virago! Here's a termagant!
If length and sharpness go for anything,
You'll want no sword while you can wag your tongue!

Cyril: What need to waste your words on such as he?
He's old and crippled.

Gama: Aye, but I've three sons,
Fine fellows, young, and muscular, and brave.
They're well worth talking to! Come, what d'ye say?

Arac: Aye, pretty ones, engage yourselves with us,
If three rude warriors affright you not!

Hilarion: Old as you are, I'd wring your shrivelled neck
If you were not the Princess Ida's father.

Gama: If I were not the Princess Ida's father,
And so had not her brothers for my sons,
No doubt you'd wring my neck—in safety, too!
Come, come, Hilarion, begin, begin!
Give them no quarter—they will give you none.
You've this advantage over warriors
Who kill their country's enemies for pay,—
You know what you are fighting for—look there! (Pointing to Ladies on the battlements.)

No. 25 Song

Arac, with Guron, Scynthius and Chorus

Allegro comodo **Arac**

This hel - met, I sup-pose, Was
(This) tight - fit-ting cui - rass Is

meant to ward off blows, It's ve - ry hot And weighs a lot, As
but a use - less mass; It's made of steel, And weighs a deal. This

many a guards-man knows, As many a guards - man knows, As many a guards-man knows, As
tight - fit - ting cui - rass Is but a use - less mass. A man is but an ass Who

9

many a guards-man knows, So off, so off that hel-met goes.
fights in a cui-rass, So off, so off goes that cui-rass.

12

(v.1 giving helmet to attendant)
(Arac) (v.2 removing cuirass)

1. 2.

This These

Guron (v.1 giving their helmets to attendants)
Scynthius (v.2 removing their cuirasses)

Yes, yes, yes, So off that hel-met goes! off goes that cui-rass!

S
A
T
B

Yes, yes, yes, So off that hel-met goes! off goes that cui-rass!

Yes, yes, yes, So off that hel-met goes! off goes that cui-rass!

15 (Arac)

bras-sets, truth to tell, May look un-com-mon well, But in a fight They're much too tight, They're

p

18 (Arac) *(removing brassets)*

like a lob-ster shell, They're like a lob-ster shell!

Guron Scynthius *(removing their brassets)*

Yes, yes, yes, They're

S
A
T
B

Yes, yes, yes, They're

Yes, yes, yes, They're

f

21 *(indicating leg pieces)*

These things I treat the same (I quite for - get their name.) They
like a__ lob - ster shell.

S
A
T
B
like a__ lob - ster shell.

dim. p

24 *(Arac)*

turn one's__ legs To crib - bage pegs - Their aid I thus dis - claim, Their aid I

26

thus dis - claim, Though I for - get their name, Though I for - get their name, Their

(Arac)

29

aid, their aid I thus dis-claim! Their

Guron Scynthius

Yes, yes, yes, Their

S
A
T
B

Yes, yes, yes, Their

Yes, yes, yes, Their

f

32

(They remove thier leg pieces and wear close-fitting shape suits.)

aid I thus dis-claim!

aid we thus dis-claim!

S
A
T
B

aid they thus dis-claim!

aid they thus dis-claim!

f

No. 26 Chorus During the Fight

Chorus

(Desperate fight between the three Princes and the three Knights, during which the Ladies on the battlements and the Soldiers on stage sing the following)

Allegretto vivace

S
A

T
B

f This is our

f This is our

f *p*

S
A

T
B

du - ty plain to - wards Our Prin - cess all im -

du - ty plain to - wards Our Prin - cess all im -

S
A

T
B

ma - cu - late, We ought to

ma - cu - late, We ought to

f *p*

16

S
A

bless her bro - thers' swords, And pi - ous - ly e -

T
B

bless her bro - thers' swords, And pi - ous - ly e -

cresc.

21

S
A

ja - cu - late: Oh, Hun - ga -

T
B

ja - cu - late: Oh, Hun - ga -

A

ff

26

S
A

ry! Oh, Hun - ga - ry! Oh, dought - y sons__ of

T
B

ry! Oh, Hun - ga - ry! Oh, dought - y sons__ of

31

S
A

Hun - ga - ry! May all suc -

T
B

Hun - ga - ry! May all suc -

36

S
A

cess At - tend and bless Your war - like i - ron -

T
B

cess At - tend and bless Your war - like i - ron -

*(By this time, ARAC, GURON and SCYNTHIUS are on the ground,
wounded – HILARION, CYRIL and FLORIAN stand over them.)*

B

41

S
A

mon - ge - ry! Hi - la - - ri - on! Hi - la - - ri -

T
B

mon - ge - ry! Hi - la - - ri - on! Hi - la - - ri -

46

S
A
T
B

on! Hi - la - - - - - ri -

on! Hi - la - - - - - ri -

(b)

(b)

51

S
A
T
B

on!

Piano

Princess: *(entering through gate and followed by Ladies)* Hold, Stay your hands! – we yield ourselves to you!

Ladies, my brothers all lie bleeding there!

Bind up their wounds—but look the other way.

(Coming down) Is this the end? (*bitterly, to* LADY BLANCHE) How say you, Lady Blanche—

Can I with dignity my post resign?

And if I do, will you then take my place?

Blanche: To answer this, it's meet that we consult

The great Potential Mysteries; I mean

The five Subjunctive Possibilities —

The May, the Might, the Would, the Could, the Should.

Can you resign? The prince May claim you; if

He Might, you Could – and if you Should, I Would!

Princess: I thought as much! Then to my fate I yield —

So ends my cherished scheme! Oh, I had hoped

To band all women with my maiden throng,

And make them all abjure tyrannic Man!

Hildebrand: A noble aim!

Princess: You ridicule it now;

But if I carried out this glorious scheme,

At my exalted name Posterity

Would bow in gratitude!

Hildebrand: But pray reflect –
 If you enlist all women in your cause,
 And make them all abjure tyrannic Man,
 The obvious question then arises, 'How
 Is this Posterity be provided?'

Princess: I never thought of that! My Lady Blanche,
 How do you solve the riddle?

Blanche: Don't ask me –
 Abstract Philosophy won't answer it.
 Take him – he is your Shall. Give in to fate!

Princess: And you desert me. I alone am staunch!

Hilarion: Madam, you placed your trust in Woman – well,
 Woman has failed you utterly – try Man,
 Give him one chance, it's only fair – besides,
 Women are far too precious, too divine
 To try unproven theories upon.
 Experiments, the proverb says, are made
 On humble subjects – try our grosser clay,
 And mould it as you will!

Cyril: Remember, too,
 Dear Madam, if at any time you feel
 A-weary of the Prince, you can return
 To Castle Adamant, and rule your girls
 As heretofore, you know.

Princess: And shall I find
 The Lady Psyche here?

Psyche: If Cyril, ma'am,
 Does not behave himself, I think you will.

Princess: And you, Melissa, shall I find *you* here?

Melissa: Madam, however Florian turns out,
 Unhesitatingly I answer, No!

Gama: Consider this, my love, if your mamma
 Had looked on matters from your point of view
 (I wish she had), why, where would you have been?

Blanche: There's an unbounded field of speculation
 On which I could discourse for hours!

Princess: No doubt!
 We will not trouble you. Hilarion,
 I have been wrong – I see my error now.
 Take me, Hilarion – 'We will walk the world
 Yoked in all exercise of noble end!
 And so through those dark gates across the wild
 That no man knows! Indeed, I love thee – Come!'

No. 27 Act Three Finale
Princess, Hilarion and Company

Allegretto grazioso **Princess**

With joy a - bi - ding, To - ge - ther gli - ding Through life's va -

ri - e - ty, In sweet so - ci - e - ty, And thus en - thro - ning The love I'm own - ing, On this a -

ton - ing I will re - ly!

Psyche with Soprano
Blanche & Melissa with Alto

It were pro - fa - ni - ty For poor hu - ma - n - ity To treat as

Cyril with Tenor
Florian, Hildebrand & Arac with 1ST Bass
Guron & Scynthus with 2ND Bass

It were pro - fa - ni - ty For poor hu - ma - n - ity To treat as

p

13

S
A

va - ni - ty The sway of Love. In no lo - ca - li - ty Or prin-ci - pa - li - ty Is our mor -

T
B

va - ni - ty The sway of Love. In no lo - ca - li - ty Or prin-ci - pa - li - ty Is our mor -

17

A
Hilarion

When day is fa - ding, With se - re - na - ding And such fri -

S
A

ta - li - ty Its sway a - bove!

T
B

ta - li - ty Its sway a - bove!

21

vo - li - ty Of ten - der qua - li - ty - With scent - ed show - ers Of fair - est flow - ers, The hap - py

25

hours— Will gai-ly fly! The hap-py hours— Will gai-ly fly!_____

S
A

T
B

It were pro -

It were pro -

30

S
A

T
B

fa - ni - ty For poor hu - ma - n - ity To treat as va - ni - ty The sway of Love. In no lo -

fa - ni - ty For poor hu - ma - n - ity To treat as va - ni - ty The sway of Love. In no lo -

34

S
A

T
B

ca - li - ty Or prin - ci - pa - li - ty Is our mor - ta - li - ty Its sway a -

ca - li - ty Or prin - ci - pa - li - ty Is our mor - ta - li - ty Its sway a -

B

37

Princess

With scent-ed

Hilarion

With scent-ed

In no lo - ca-li-ty Or prin-ci - pa-li-ty Is our mor - ta-li - ty Its sway a-bove!

bove! Its sway a - - - bove!

bove! Its sway a - - - bove!

C

42

show - ers Of fair-est flow - ers, The hap-py hours_____ Will gai-ly fly! In no lo -

show - ers Of fair-est flow - ers, The hap-py hours_____ Will gai-ly fly! In no lo -

Its sway a - - - - bove! In no lo -

Its sway a - - - - bove! In no lo -

46

ca - li - ty Or prin-ci - pa - li - ty Is our mor - ta - li - ty

ca - li - ty Or prin-ci - pa - li - ty Is our mor - ta - li - ty

S
A
ca - li - ty Or prin-ci - pa - li - ty Is our mor - ta - li - ty

T
B
ca - li - ty Or prin-ci - pa - li - ty Is our mor - ta - li - ty

cresc. *f*

52

A-bove the sway_ of Love!

A-bove the sway_ of Love!

S
A
A-bove the sway_ of Love!

T
B
A-bove the sway_ of Love!

ff *rall.* *a tempo, più lento*

End of Opera.