

THE  
**BEAUTY STONE**

An Original Romantic Musical Drama  
IN THREE ACTS.

By ARTHUR W. PINERO,  
J. COMYNS CARR,  
and ARTHUR SULLIVAN.

Arranged from the Full Score by WILFRED BENDALL.

Vocal Score, 10<sup>s</sup> net.

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## THE CHARACTERS.

Philip, Lord of Mirlemont.....	MR. GEORGE DEVOLL.
Guntran of Beaugrant.....	MR. EDWIN ISHAM.
Simon Limal ( <i>a Weaver</i> ).....	MR. HENRY A. LYTTON.
Nicholas Dircks ( <i>Burgomaster of Mirlemont</i> ).....	MR. JONES HEWSON.
Peppin ( <i>a Dwarf</i> ).....	MR. D'ARCY KELWAY.
A Seneschal.....	MR. LEONARD RUSSELL.
A Lad of the Town.....	MR. CHAS. CHILDERSTONE.
Baldwyn of Ath.....	MR. F. W. FOSTER.
Lord of Serault.....	MR. CORY JAMES.
Lord of Velaines.....	MR. N. GORDON.
Lord of St. Sauveur.....	MR. J. RUFF.
The Devil.....	MR. WALTER PASSMORE.
Laine ( <i>the Weaver's Daughter</i> ).....	MISS RUTH VINCENT.
Joan ( <i>the Weaver's Wife</i> ).....	MISS ROSINA BRANDRAM.
Jacqueline.....	MISS EMMIE OWEN.
Loyse ( <i>from St. Denis</i> ).....	MISS MADGE MOYSE.
Isabeau ( <i>from Florennes</i> ).....	MISS MINNIE PRYCE.
Blanche ( <i>from Bovigny</i> ).....	MISS ETHEL JACKSON.
A Shrewish Girl.....	MISS MILDRED BAKER.
A Matron.....	MISS ETHEL WILSON.
Saida.....	MISS PAULINE JORAN.

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*Knights, Dames, Pages, Aldermen, Soldiers, Townsfolk, Countryfolk,  
Dancers, Lute-players, Serving-men, and the rest.*

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### Act I.

Scene I.— The Weaver's Home. Scene II.— The Market-place.

### Act II.

Scene I.— A Hall in the Castle. Scene II.— The Weaver's Home.  
Scene III.— Between the Castle and the North Gate.

### Act III.

Scene I.— The Terrace of the Castle. Scene II.— The Market-place.

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The story is laid in the Flemish town of Mirlemont in the beginning of the 15<sup>th</sup> century.

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# The Beauty Stone

ARTHUR SULLIVAN

## INTRODUCTION

Allegro alla marcia.

Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff contains a melody of eighth and quarter notes, while the lower staff provides a rhythmic accompaniment of eighth notes. Below the bass staff, there are five measures of tremolos, each marked with the word *trem.*

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment. A piano (*p*) dynamic marking appears in the middle of the system. Below the bass staff, there are four measures of tremolos, each marked with the word *trem.*

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. This system contains no tremolos.

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. This system contains no tremolos.

The fifth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. This system contains no tremolos.

First system of musical notation. The treble clef staff contains a melodic line with a long note in the third measure, which is circled. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff contains a melodic line with a long note in the third measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Third system of musical notation. The treble clef staff contains a melodic line with a long note in the third measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef staff contains a melodic line with a long note in the third measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff contains a melodic line with a long note in the third measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Sixth system of musical notation. The treble clef staff contains a melodic line with a long note in the third measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

First system of musical notation. The treble clef staff contains chords and eighth notes. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff features a *p* dynamic marking and a long slur over the final two measures. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a long slur over the final two measures. The bass clef staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff shows a key signature change to one sharp (F#) in the final two measures. The bass clef staff features a melodic line with a slur.

Fifth system of musical notation. The treble clef staff contains chords and eighth notes. The bass clef staff has a *f* dynamic marking and a rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff has a *f* dynamic marking and a long slur over the final two measures. The bass clef staff continues the rhythmic accompaniment.

First system of musical notation. The treble clef staff features a melodic line with eighth notes and a long, sustained chord marked with an '8'. The bass clef staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and chords. The bass clef staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with eighth notes and chords. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and chords. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff shows a melodic line with eighth notes and chords. The bass clef staff continues the eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with eighth notes and chords. The bass clef staff continues the eighth-note accompaniment. The word *dim* is written below the first measure, and *in uendo* is written below the second, third, and fourth measures.



dim - - in - -

This system contains the first two measures of the piece. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *dim* and *in*.

- en - do

This system contains measures 3 and 4. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. Dynamic markings include *en* and *do*.

*p*

This system contains measures 5 and 6. The right hand has a melodic line with a long note in measure 6. The left hand continues the eighth-note accompaniment. A dynamic marking of *p* is present.

*pp*

This system contains measures 7 and 8. The right hand has a melodic line with a long note in measure 8. The left hand continues the eighth-note accompaniment. A dynamic marking of *pp* is present.

*And.*

This system contains measures 9 and 10. The right hand has a melodic line with a long note in measure 10. The left hand continues the eighth-note accompaniment. A dynamic marking of *And.* is present.

This system contains the final two measures of the piece. The right hand has a melodic line with a long note in measure 12. The left hand continues the eighth-note accompaniment.

(♩ = ♩. before)

First system of musical notation. Treble clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). Bass clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). Asterisks are placed below the bass line in measures 2, 4, 6, and 8.

Second system of musical notation. Treble clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). Bass clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). Asterisks are placed below the bass line in measures 2, 4, 6, and 8.

Third system of musical notation. Treble clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). Bass clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure).

Fourth system of musical notation. Treble clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). Bass clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). The dynamic marking *pp* is present in the seventh measure of the treble clef.

Fifth system of musical notation. Treble clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). Bass clef: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure). The instruction *attacca* is written at the end of the system.

No 1.

DUET. (Simon & Joan.)

Andante con moto.

Piano.

The musical score is written for piano in 2/4 time. It consists of five systems of staves. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system features several triplet markings (indicated by a '3' above the notes). The third system continues with more triplet markings. The fourth system includes a *cresc:* marking. The fifth system concludes with a section marked 'A'.

SI. Click, clack, click, clack, For e - ver the shut - tle

SI. flies! Here in the gloom From out the loom It groans and rat-tles and

SI. cries!..... Oh, would the day.... were en - ded when the end of the day - light

SI. dies!..... Oh, would the day.... were en - ded, were

SI. en - ded when the end..... of the day - light..... dies!

**B**

SI. Click, clack, click, clack, click, clack, click, clack, For

SI. e - - - ver..... the shut - - - tie

SI. flies.....

**C** JOAN. Click, clack,

JOAN. click, clack, The night and the day are one!..... The

JOAN. moon may sleep On the cas - tle keep, But our tra - vail out - stays the

JOAN. sun! Yea, when the day - light is en - ded our day is on - ly be -

JOAN. - gun!..... Yea, when the day - light is en - ded, is

**D**

JOAN. en - ded our day..... is on - ly be - gun!

JOAN. Click, clack, click, clack, click, clack, click, clack! The

JOAN. night..... and..... the day..... are one!.....

**E**

JOAN. A - cross the nar - row street..... The crook - ed sha - dows

SI. A - cross the nar - row street..... The crook - ed sha - dows

JOAN. meet,..... And the sound of fall - ing feet Ec - hoes faint - ly and grows

SI. meet,..... And the sound of fall - ing feet Ec - hoes faint - ly and grows

JOAN. dumb; And the moon - beams creep and crawl Down each

SI. dumb; And the moon - beams creep and crawl..... Down each ga - ble to..... the

JOAN. ga - ble to..... the wall. Ah!..... could night but end it

SI. wall. Ah!..... could night but end it

JOAN. all,..... We would pray the night were come! Click, clack,

SI. all,..... We would pray the night were come! Click, clack,

JOAN. click, clack, click, clack, click, clack, click, clack.

SI. click, clack, click, clack, click, clack, click, clack.



No. 2. CHORUS WITH SOLOS. (Simon & Joan.)

Allegro vivace.

Piano.

mp stacc: simile.

simile.

cresc:

Allegro vivace.

10.

Hob - ble, hob - ble, now we've caught her, Scutt - ling home - ward like a

Hob - ble,

CHO. rat, Limp-ing Laine, the wea-ver's daugh-ter! By St Jo-seph, look at  
 hob-ble, now we've caught her, Scutt-ling home-ward like a rat, Limp-ing

The first system of the musical score consists of three staves. The top staff is for the choir, with a treble clef and a bass line. The lyrics are: "rat, Limp-ing Laine, the wea-ver's daugh-ter! By St Jo-seph, look at". The middle staff is the bass line for the choir, with a bass clef. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

CHO. that! Hob-ble, hob-ble, now we've caught her, Scutt-ling home-ward like a  
 Laine, the wea-ver's daugh-ter, By St Jo-seph, look at that! By St

The second system of the musical score consists of three staves. The top staff is for the choir, with a treble clef and a bass line. The lyrics are: "that! Hob-ble, hob-ble, now we've caught her, Scutt-ling home-ward like a". The middle staff is the bass line for the choir, with a bass clef. The bottom staff is the piano accompaniment, with a grand staff. The piano part continues with the same accompaniment pattern as the first system.

CHO. rat! By St Jo-seph, look at  
 Jo-seph, look at that! By St

The third system of the musical score consists of three staves. The top staff is for the choir, with a treble clef and a bass line. The lyrics are: "rat! By St Jo-seph, look at". The middle staff is the bass line for the choir, with a bass clef. The bottom staff is the piano accompaniment, with a grand staff. The piano part continues with the same accompaniment pattern as the first system.

CHO. that! Look at that! look at that! look at  
 Jo-seph, look at that! look at that! look at

The fourth system of the musical score consists of three staves. The top staff is for the choir, with a treble clef and a bass line. The lyrics are: "that! Look at that! look at that! look at". The middle staff is the bass line for the choir, with a bass clef. The bottom staff is the piano accompaniment, with a grand staff. The piano part continues with the same accompaniment pattern as the first system.

CHO. JOAN.

that! look at that! look at that! Aye, 'tis

that! look at that! look at that!

JOAN.

Laine, our crip-pled daugh - ter! By St Jo - seph, look at

JOAN. CHORUS.

that! Saints a - bove us, what a cou - ple!

Sooth, he's

CHO.

All his back is bent and dou - ble,  
fash - ion'd like a sic - kle, and his

CHO. Lo! her skin is made of lea - ther that has  
 legs are not a pair! Lo! her skin is made of

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics: "Lo! her skin is made of lea - ther that has legs are not a pair! Lo! her skin is made of". The lower staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

CHO. soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's  
 lea - ther that has soak'd too long in pic - kle, And her eyes are hung with

The second system continues the vocal line with lyrics: "soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's lea - ther that has soak'd too long in pic - kle, And her eyes are hung with". The piano accompaniment remains consistent with the first system.

CHO. mil - dew in her hair! Lo! her skin is made of lea - ther that has  
 cob - webs! See, there's mil - dew in her hair! Lo! her skin is made of

The third system continues the vocal line with lyrics: "mil - dew in her hair! Lo! her skin is made of lea - ther that has cob - webs! See, there's mil - dew in her hair! Lo! her skin is made of". The piano accompaniment continues with the same rhythmic pattern.

CHO. soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's  
 lea - ther that has soak'd too long in pic - kle, And her eyes are hung with

The fourth system concludes the vocal line with lyrics: "soak'd too long in pic - kle, And her eyes are hung with cob - webs! See, there's lea - ther that has soak'd too long in pic - kle, And her eyes are hung with". The piano accompaniment ends with a final chord.

**B**  
SIMON.

CHO. mil - dew in her hair! Ho - ly Mo - ther!

cob - webs! See, there's mil - dew in her hair!

The first system of music includes a vocal line for the choir with lyrics "mil - dew in her hair! Ho - ly Mo - ther!" and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *p* (piano) in the second measure.

CHO. have a care! That's her fa - ther! And the o - ther?

That's her fa - ther! And the o - ther?

CHORUS.

The second system of music includes a vocal line for the choir with lyrics "have a care! That's her fa - ther! And the o - ther?" and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *f* (forte) in the second measure. The system is labeled "CHORUS." at the top.

CHO. That's her mo - ther! What a pair! Ho - ly Mo - ther!

That's her mo - ther! What a pair!

SIMON.

The third system of music includes a vocal line for the choir with lyrics "That's her mo - ther! What a pair! Ho - ly Mo - ther!" and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *p* (piano) in the second measure. The system is labeled "SIMON." at the top.

SI. would ye dare? would ye dare? would ye dare? Ho - ly

The fourth system of music includes a vocal line for the soloist with lyrics "would ye dare? would ye dare? would ye dare? Ho - ly" and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *p* (piano) in the second measure.

CHORUS.

SI. *C*  
 Mo - ther! would ye dare? Nay, sir Wea - ver, spare your cud - gel, and when  
 Nay, sir Wea - ver, spare your cud - gel, and when

CHO. next your crook - ed daugh - ter Limps and hob - bles o'er the cob - bles, with her  
 next your crook - ed daugh - ter Limps and hob - bles o'er the cob - bles, with her

CHO. bo - dy turned as - kew, Patch and mend her ere ye send her to the  
 bo - dy turned as - kew, Patch and mend her ere ye send her to the

CHO. gos - sips' well for wa - ter, Lest we take her crutch and rend her! Ho - ly  
 gos - sips' well for wa - ter, Lest we take her crutch and rend her! Ho - ly

SIMON.

SI. Car - rion kites,

CHO. Mo - ther, what a crew! what a crew!

Mo - ther, what a crew! what a crew!

SI. what would ye do? Car - rion kites,

CHO. Patch and mend her ere ye send her to the

Patch and mend her ere ye send her to the

SI. what would ye do? Car - rion kite,

CHO. gos - sips' well for wa - ter. Ho - ly Mo - ther, what a

gos - sips' well for wa - ter. Ho - ly Mo - ther, what a

SI. what would ye do? Car - rion kites,

CHO. crew! Ho - ly Mo - ther, what a  
crew! Ho - ly Mo - ther, what a

SI. what would ye do? What would ye do, ye car - rion

CHO. crew! What a pair!.....  
crew! What a pair!.....

*Ad.*

SI. kites, what would ye do?

CHO.

\*



Andante con moto.

Laine.

Piano.

LAI.

Quasi Recit.

LAI.

1. Dear Ma - ry Mo - ther, un - to thee I bring A poor maid's pray'r! I am a  
 2. Him who gave the rose its ver-meil hue 'Twere vain to pray That He should

crook-ed, wan, mis-sha-pen thing, And may not dare to lift mine eyes to  
 make this bo-dy straight and new..... And fair al - way. Sooth, that were

LAI.

thine, lest hap - ly so Thy heart should find no pi - ty left to  
 vain, yet thou canst bid God send - Where - as the night-time end - eth ev - 'ry

LAI.

*A a tempo con moto.*

spare For all my woe! Mo - ther of  
 day - My day may end! Mo - ther of

LAI.

Je - su, at thy feet..... I, cry; I do but crave for  
 Je - su, at thy feet..... I, cry; For well I wis 'tis

LAI.

love..... That so..... my..... heart may live, Else what am  
 so;..... Love sorts but with the fair..... And naught am

LAI. *B f*

I? Nay, and if God a - bove Hath naught of  
 I! Where - fore I fain would go, Pray - ing but

*mf*

*Ad.* \* *Ad.* \*

LAI. *rall: e dim:*

love to give, I fain would die!..... Mo - ther of  
 this one pray'r, That I may die!..... Mo - ther of

*dim.* *p*

*Ad.* \* *Ad.* \* *Ad.*

LAI. *dim:* 1.

Je - su, I fain..... would die!  
 Je - su, Ah, let..... me

*f*

*Ad.*

LAI. *D. C.* 2.

2. To die!

*dim:*

Nº 4. QUARTET. (Laine, Joan, Simon & The Devil.)

*Allegro agitato.*

Simon. *SIMON. Recit.* *JOAN.*

Who stands with - in? Hush! 'tis a

Piano.

JOAN.

Ho - ly Friar!

*THE DEVIL.*

THE D. Chide not this sim - ple maid; the fault was

THE D. *JOAN.* *SIMON.*

mine! No fault, in sooth! 'Twas not 'gainst such as thee Our

C JOAN.

SI.  
 door was barred! Yet, ho - ly fa - ther, say How comes it

JOAN.  
 that the light of Heav'n hath crept To our ..... dark

THE DEVIL.

JOAN.  
 home? My chil - dren, I have

THE D.  
 heard Ye stand in lit - tle fa - vor in this town; Where -

THE D.  
 - fore I thought to pause up - on my way And prof - fer

D

THE D.  
 com - fort.                      Sooth,      and as      ye      came,                      In

THE D.  
 plea - sant      con - verse      with      yon      crip - pled      child                      I

JOAN & SIMON.

THE D.  
 chanc'd to shew her this!                      What      is      it?                      Speak!

Andante con moto (misterioso.)

THE DEVIL.

THE D.  
 Well may ye ask,                      for hid - den

THE D. 

here doth lie A lit - tle stone hewn from a sur - ken rock Whose gi - ant sha - dow

THE D. 

ris - ing from the deep Em - pur - ples the blue sea!..... Yet long a -

THE D. 

- go, In hol - ier days, it rear'd.... its sa - cred head Moss-man - tled o'er the

THE D. 

wave:..... and on its crest Once trod the vir - gin's feet:..... And since that

THE D.  
 hour,..... This lit - tle par - ti - cle of pre - cious stone..... A re - lic

THE D.  
 res - cued from the wreck of time,..... Hath so much vir - tue, that on

THE D. G  
 man or maid, Who - e'er it be that owns it, there doth fall The gift of.....

THE D. SIMON.  
 per - fect..... beau - ty! Beau - ty!



JOAN. LAINÉ.

JOAN. Beauty! Yea, tru-ly'twas of beauty that he spake E'en as ye

Allegro vivace.

LAI SIMON. JOAN.

LAI came. Ah prithee, tell methen, How falls this miracle! JOAN. Aye, tell us that!

THE DEVIL.

*più mosso.*

THE D. Draw near and ye shall hear! Tremble not, 'tis naught to fear! On the bare breast of man or maid

THE D. Naked shall this stone be laid; Snug and secret must it lie Hidden close from ev-'ry eye, For

H SIMON. *Quasi Recit.*

THE D.  
one and on - ly one shall own The mys-tic vir-tues of this stone. Fa - ther, be-stow it!

SI.  
Aye, be-stow it here!..... No home in Flan - ders is so waste and drear,....

SI.  
Lack - ing a come - ly pre - sence: we are worn, And bent with

SI.  
years and toil - ing night and morn! Our child is

SI.  
sick - ly, Hap - less she was born! Be - stow it

THE DEVIL.

SI. **J**  
here! Wea - ver, thou didst not heed me;

THE D.  
I have shewn This won - d'rous gift is not for

THE D.  
all to own, But who - so.... wears it, he or

THE D.  
she a - lone, May hope to win The beau - ty that lies

THE D.  
hid - den.... deep with - in this glit - t'ring stone.....

K

LAI.

Ah, Ho - ly Mo-ther, lit-tle need had they To

JOAN.

Though that should be, yet on our knees we pray, Grant to this

SIMON.

Though that should be, yet on our knees we pray, Grant to this

THE DEVIL

LAI.

crave this lamp to light them on their way Had I been fair!..... Where - fore

JOAN.

dark-en'd house the light of day! O, hear our pray'r! in pi - ty hear us! O.....

SI.

dark-en'd house the light of day! O, hear our pray'r! in pi - ty hear us! O.....

THE D

Wea - ver, thou didst not heed me, didst not heed me;

*cresc.*

LAI. I too would kneel to thee to - day ... O, ... hear their prayer! O, ... hear ... their

JOAN. hear us! Let but Heav'ns sweet ray Make one face fair, make one face

*cresc.*

SI. hear us! Let but Heav'ns sweet ray ... Make one face fair, make one face

THE D. who - so wears it, he or she a-lone, May hope to win The beau - ty

*cresc.*

**L** *f* *con forza.*

LAI. pray-er. Wherefore I ... too would kneel to thee to - day, ... would kneel ... O, ...

JOAN. fair! In pi - ty hear us! let but Heav'ns sweet ray Make

SI. fair! In pi - ty hear us! ... let but Heav'ns sweet ray Make

THE D. that ... lies hid - den deep with-in This glit - t'ring stone! ...

**L**

LAI. hear..... O, hear their pray'r!

JOAN. one face fair, make one face fair!

SI. one face.... one face fair!

THE D. on - ly one, on - ly one! Take it, 'tis thine! My

LAI. Fa - ther, we thank thee, day hath dawn'd at last!

JOAN. Fa - ther, we thank thee, day hath dawn'd at last!

SI. Fa - ther, we thank thee, day hath dawn'd at last!

THE D. bles - sing go with it! My bles - sing go..... with it!

No 5.

RECIT. AND SONG. (The Devil.)

Allegretto commodo.

Piano.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is marked with a piano (*p*) dynamic and includes triplets and slurs. The bass clef accompaniment is marked with a *ped.* (pedal) instruction and includes asterisks. The second system continues the melody, marked with a *dim.* (diminuendo) dynamic, and concludes with a *trem.* (trémolo) effect on a few notes. The bass clef accompaniment also includes a *ped.* instruction and an asterisk.

THE DEVIL.

DEV.

Since it dwelt in that rock whose hal - lowed crest Lies

The first line of the song features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line is marked with a *DEV.* and includes the lyrics "Since it dwelt in that rock whose hal - lowed crest Lies". The piano accompaniment consists of a simple harmonic accompaniment.

DEV.

sunk in o - rient sea, This stone it hath press'd full

The second line of the song continues the vocal line and piano accompaniment. The vocal line is marked with a *DEV.* and includes the lyrics "sunk in o - rient sea, This stone it hath press'd full". The piano accompaniment continues with the same harmonic accompaniment.

DEV.

ma - ny a breast Of gal - lant and proud la - - dye. For

The third line of the song continues the vocal line and piano accompaniment. The vocal line is marked with a *DEV.* and includes the lyrics "ma - ny a breast Of gal - lant and proud la - - dye. For". The piano accompaniment continues with the same harmonic accompaniment.

DEV. all have sued for this glitt - 'ring thing, And

DEV. squire and lord and clown; Yea, once it lay next the heart of a

DEV. king Who coun - ted it more than his crown! *A a tempo.*

DEV. 1. I  
2. Then it

DEV. gave it a-way to a love - lorn maid Who wept, for her heart was  
pass'd to a mi - ser of gris - ly hue, With a beard that fell to his

20528.



DEV. free; ..... And  
knee; ..... And he

DEV. lo, when this stone in her breast was laid, She grew pass - ing  
cud-dled his gold, yet he fain would woo A la - dy of high de -


DEV. fair to see! And a knight rode by, and he  
-gree!..... And he laugh'd when he saw how

**B**

DEV. knelt and pray'd, "For thy beau - - ty life were.... free - ly paid, Now  
fair he grew, Yet..... ev - er she sigh'd as he came to sue, "Nay,

DEV. 


what wilt thou give to..... me?"..... "Sir  
 what wilt thou give to..... me?"..... "Rich

DEV. 

Knight, I have naught" laugh'd she,..... Sir Knight, I have naught for  
 gems have I none;" groand he,..... "I have naught but my love for

DEV. 

thee!.... But still at her feet, as he made his moan, From  
 thee!.... But at night, as he lay, and dream'd of gold, She

DEV. 

out her bo-som she drew the stone;.....  
 drew from his gar-bardine's in-nermost fold .....

C

DEV.

And that knight rode forth, but he rode a - lone, And he  
Drew this glitt - ring stone, And his heart grew cold; But she

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment includes a dynamic marking of 'p' and some fermatas.

DEV.

laugh'd, for his heart was free!..... And they bur - ied a  
laugh'd, for her heart was free!..... And they bur - ied a

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with the same key signature and time signature. The vocal line continues with the lyrics. The piano accompaniment includes a dynamic marking of 'p' and some fermatas.

DEV.

mai - den all skin and bone; And  
mi - ser wither'd and old; And

Musical notation for the third system, including vocal line and piano accompaniment. The piano part continues with the same key signature and time signature. The vocal line continues with the lyrics. The piano accompaniment includes a dynamic marking of 'p' and some fermatas.

DEV.

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

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with the same key signature and time signature. The vocal line continues with the lyrics. The piano accompaniment includes a dynamic marking of 'p' and some fermatas.

Red.

\*

Red.

\*

THE D.

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

THE D.

stone..... had come back..... to..... me..... And a -  
 stone..... had come back..... to..... me..... And a -

THE D.

-non it sped o - ver sea and land. It jour - ney'd o'er land and  
 -non it sped o - ver sea and land, It jour - ney'd o'er land and

THE D.

sea;.... It hath lodged in ma - ny a fair maid's hand; Yet it  
 sea;.... It hath lodged in ma - ny a wi - ther'd hand; Yet it

*cresc: e rall:*

THE D.

e - ver comes back to me, It e - ver comes back to  
al - ways comes back to me!

THE D.

me!

THE D.

Then it al-ways comes back to me.

*p* *colla voce.*

THE D.

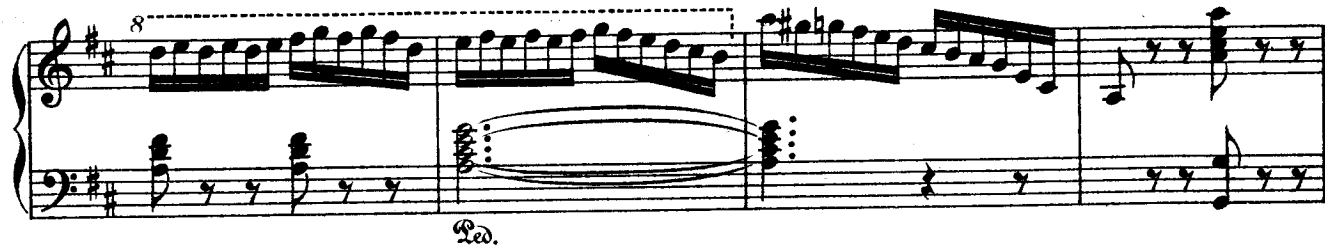
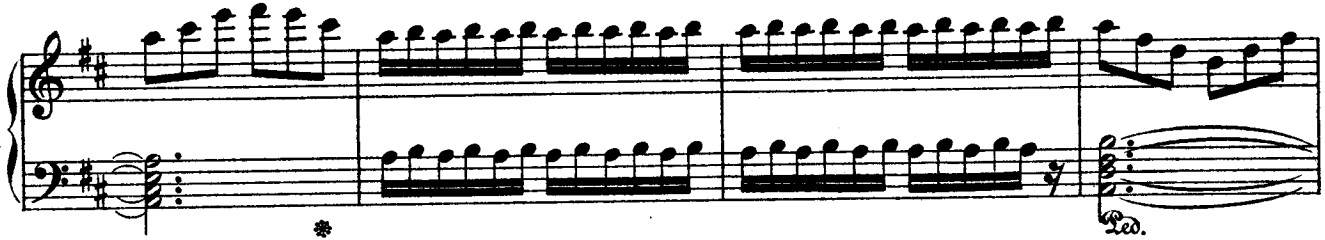
No 6.

FULL CHORUS

Semi-Chorus of eight extra Girls (competitors)

Allegro con brio.

Piano. *f*



GIRLS **FULL CHORUS.**  
The bells are ring - ing o'er Mir - le - mont town, Lord

MEN.



GIRLS. Phil - ip rides forth on his way! The bells are ring - ing o'er

MEN. The bells are ring - ing o'er

GIRLS. Mir - le - mont town, Lord Phil - ip rides forth on his way!..... From his

MEN. Mir - le - mont town, Lord Phil - ip rides forth on his way!..... From his

GIRLS. sad - dle - bow hangs a rose - bud crown, And a sil - ver cord that shall

MEN. sad - dle - bow hangs a rose - bud crown, And a sil - ver cord that shall

GIRLS. gir - dle the gown.... Of her who is fair - est to - day..... Of

MEN. gir - dle the gown Of her who is fair - est to - day..... Of

GIRLS. her - who is fair - est to - day..... From his sad - dle - bow hangs a

MEN. her who is fair - est to - day..... From his sad - dle - bow hangs a

GIRLS. rose - bud crown, And a sil - ver cord that shall gir - dle the gown of

MEN. rose - bud crown, And a sil - ver cord that shall gir - dle the gown of

GIRLS. day..... is fair -

MEN. day..... is fair -

her who is fair - est to - day, to day..... is fair -

her who is fair - est to - day, to day, is fair -

GIRLS. - est, fair - - est ..... to - day.

MEN. - est, fair - - est ..... to - day.



**A**  
 L'istesso tempo.

MAIDENS (COMPETITORS)

MAI: CHORUS. Then tell us, ye bur-gers of Mir-le-mont town, Who

MEN:

MAI: is it that rules ye to - day?

MEN:

Lord Phil-ip he rules o'er

MAI.

MEN.

bur - gher and clown; From his cas - tle gate he comes ri - ding down With his

MAI.

MEN.

Sir Bur - ghers, we tell ye.....

gal - lants in proud ar - ray.

MAI.

nay, 'Tis not to a gal - lant ye pray; Who

MAI.

rules ye now was ne - ver a lord, She needs no spear and she bears no

MAI. sword Who wins with a smile..... or a frown, With

MAI. soft eyes ha - zel or grey, With tres - ses gol - den or brown; 'Tis

MAI. Beau - ty rules ye to - day, Ye Bur - ghers of Mir - le - mont.....

**B**

MAI. town! With soft eyes ha - zel or grey, With tres - ses gol - den or

MEN. With soft eyes ha - zel or grey, With tres - ses gol - den or

MAI.  
brown; 'Tis Beau-ty that rules ye to - day, Ye Bur - ghers of Mir - le - mont

MEN.  
brown; 'Tis Beau-ty that rules us to - day, We Bur - ghers of Mir - le - mont

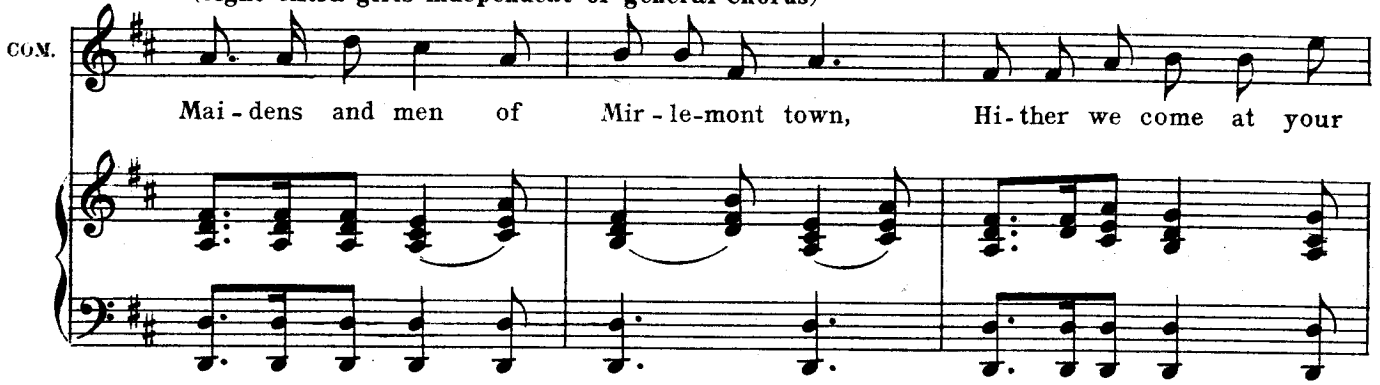
MAI.  
town!

MEN.  
town!

*Allegretto non troppo.*

C  
CHORUS of COMPETITORS.

(eight extra girls independent of general Chorus)

COM. 

Mai - dens and men of Mir - le - mont town, Hi - ther we come at your

COM. 

call! Ye have bid - den the fair - est, then needs must ye own We

COM. 

bring you the fair - est of all!..... White li - lies she wears for her

*Ad.* \*

COM. 

crown,..... For her cheek as a li - ly is white, And

*Ad.* \*

COM.  straight as a li - ly she grows,..... Sraight and slen-der and tall;..... Yet

COM.  day shall not draw to its close 'Ere the li - ly be chang'd to the rose, For

COM.  shall ye not crown her to - night..... The fair - - est of all? For

COM.  shall ye not crown her to - night..... The fair - - - est of

# D Allegro Moderato.

GIRLS (eight semi-chorus also)

GIRLS. all?..... We

MEN. If this in - deed be Beau - ty's Queen -

GIRLS. say not so! We say not so!

MEN. We say not so! We say not so!

Then

GIRLS.

MEN. ev - 'ry mai - den lank and lean, With wax - en cheek and eyes of green, May

GIRLS.

MEN. In win that wreath of bud - - ding..... rose.

GIRLS. sooth 'tis not of her we speak- Then bid her go! Then bid her  
 MEN. Then bid her go!

GIRLS. go! Yet look a - gain; for though her cheek Be  
 MEN. Then bid her go!

GIRLS. all too white, that blush ye seek Hath fled, hath fled, hath  
 MEN.

GIRLS. fled to warm her ruddy nose!  
 MEN. Ha! ha! ha! ha!.....



# E

The top words for semi-Chorus (eight girls) other words for general Chorus.

Mai-dens and men of Mir-le-mont town, Hi-ther we come at your

Wel - come ye stran - gers to Mir-le-mont town, Hi - ther ye come at our

Wel - come ye stran - gers to Mir-le-mont town, Hi - ther ye come at our

*And.* \* *And.* \* *And.* \* *And.* \*

call! Ye have bid - den the fair - est, yet needs must ye own We

call! We have bid - den the fair - est, yet needs must we own Ye

call! We have bid - den the fair - est, yet needs must we own Ye

*And.* \* *And.* \* *And.* \* *And.* \*

bring you the fair - est of all, then needs must ye own We bring you the

bring not the fair - est of all, then needs must we own Ye bring you the

bring not the fair - est of all, then needs must we own Ye bring you the

fair - - - est, fair - - - est,.....

fair - - - est, bring not the fair - - - est Ye.....

fair - - - est fair - - - est Ye.....

(eight girls only)

bring you the fair - est of all! We bring you the fair - est, the fair - est of

bring not the fair - est of all

bring not the fair - est of all

all We bring you the fair - est, the fair - est of all!

*f* Ye bring not the fair - est, the fair - est of all!

*tutti.*

Ye bring not the fair - est, the fair - est of all!