

No 7.

DUET (Jacqueline and the Devil.)

Allegro non troppo.

Jacqueline.

First system of musical notation for Jacqueline's vocal line. It consists of a single treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The staff contains a whole rest followed by a repeat sign and two more whole rests.

Piano.

First system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats and the time signature is 6/8. The treble staff begins with a forte (f) dynamic marking and contains a series of eighth notes. The bass staff contains a series of eighth notes.

JAC.

Second system of musical notation. The vocal line (top staff) begins with a treble clef and contains a series of eighth notes. The piano accompaniment (bottom two staves) continues with eighth notes. An *tr* (trill) marking is present above the first note of the vocal line.

JAC.

Third system of musical notation. The vocal line (top staff) contains lyrics. The piano accompaniment (bottom two staves) continues with eighth notes. A piano (p) dynamic marking is present in the piano part.

1. My name is cra - zy Jac - que-line, I
2. But i - dle folk have work to do! Pure

JAC.

Fourth system of musical notation. The vocal line (top staff) contains lyrics. The piano accompaniment (bottom two staves) continues with eighth notes.

rule a rout that love not la - bour Morn till e'en I dance and sing, And
mis - chief takes a world of brew - ing: Sim - ple fools know naught of this, Yet

JAC.

tho' I nei-ther toil nor spin, Yet, should I lack some sim - ple thing I
true it is and pi - ty too, Things will not al - ways go a - miss If

JAC.

A

sal - ly forth and rob my neigh - bour! My
no.... one sees to man's un - do - ing! And

JAC.

cas - tle is a mus - ty stall In old Dame Clo - vis' emp - ty sta - ble;
so o' nights when all is still I wan - der forth and weave a tangle; I

JAC.

There on the straw my court I keep, With a whis - ker'd rat for sen - e - schal, And a
milk the cows and leave them dry, Then draw the slui - ces from the mill And

JAC.

troop of mice who guard my sleep Till la - zy sun - beams
when I've set things all aw - ry. I laugh to hear the

JAC.

'gin to peep With a ro - sy face..... o'er the top - most
watch - man's cry. As the ci - ty bells go..... jin - gle

JAC.

B

ga - - - ble..... Then men may call me ne'er - do - well, And
jan - - - gle Then men may call me ne'er - do - well, And

JAC.

Rag - a - bag or Pick and steal, So let them cry I care, not I!
Rag - a - bag or Pick and steal, I care not I: what e'er they cry!

JAC.

Let them cry I care..... not I! For I can dance from
 care not I! what - e'er..... they cry! For I can dance from

Detailed description: This system contains the first musical system for JAC. It features a vocal line in treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature.

JAC.

morn till e'en And in my king - dom I am Queen!
 morn till e'en And in my king - dom I am Queen!

Detailed description: This system contains the second musical system for JAC. It continues the vocal line and piano accompaniment from the first system. The lyrics are repeated. The piano accompaniment includes a fermata over the final chord of the system.

JAC.

I..... am queen!
 I..... am queen!

Detailed description: This system contains the third musical system for JAC. It features a vocal line with a long melisma indicated by dotted lines. The piano accompaniment continues with a steady rhythmic pattern. The lyrics are repeated.

THE DEVIL.

THE D.

Then, mar - ry, come here and dance with me Thy
 Then, mar - ry, come here and dance with me For

Detailed description: This system contains the first musical system for THE DEVIL. It features a vocal line in treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. A piano dynamic marking 'p' is present in the piano part.

THE D.

hu - mour it li - keth me well, There is room for a rogue like
 ne - ver a maid or man! Was fit to be fel - low with

THE D.

thee In the land where I chance to dwell! For
 thee!..... Since e - ver the world be - gan! Yet


THE D.

this is a truth I tell,..... Yet mar - vel how it should
 rede this rid - dle who can, And the an - swer I fain would


THE D.

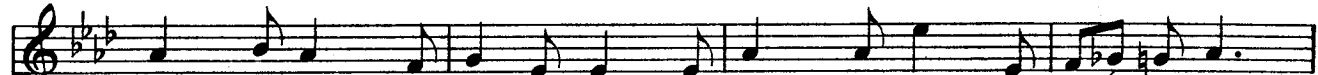
be There be few that can dance and sing In the king - dom where
 see How long will she dance and sing In the king - dom where

JACQUELINE.


JAC. 

THE D. **THE DEVIL.** Then men may call me ne'er do weel, And
 I..... am..... king..... Then mar-ry come here and dance with me Thy



JAC. 

THE D. Rag - a - bag or Pick and steal, so let them cry! I care not I!
 hu-mour it li - keth me well There is room for a rogue like thee, In a



JAC. 

THE D. Let them cry! I care not I! For I can dance from
 land where I chance to dwell..... There be few that can dance, There be



JAC. 

THE D. morn till e'en Ard in my king - dom I am Queen
 few that can dance, There be few that can dance and sing in that king - dom where



JAC. I am Queen,

THE D. I where I am King!

JAC. Queen. For I can dance.... from morn till e'en In..... my

THE D. King. How..... long will she dance and sing In..... my

JAC. king - dom where Queen..... am I.....

THE D. king - dom where King..... am I.....

JAC.

THE D. Dance.

No. 8.

SCENA.

(Saida, Loyse, Barbe, Isabeau, Philip, Nicholas, The Devil, & Chorus.)

Allegro moderato.

Piano. *ff*

Know ye all, both great and small, That, by lord

Phil - ip's sweet com - mand, This day with - in our

NICH.
 Ci - ty wall By sum-mons we have bid - den all The

NICH.
 fair - est maid - ens in our land! Then note them well, for here they

NICH.
 stand - Loyse, the fair, from St De - nis, And

NICH.
 I - sa-beau from far Flor - ennes, With Barbe who comes from

NICH.
 Bo - vi - gny To feast the eyes of greed - y men; And

NICH. **H**
 Ga - bri - elle, the cho - sen maid..... From that sweet ci - ty, St Hu -

NICH.
 - bert, And Co - li - nette from Le - na - lè - de, Who

NICH.
 counts her - self the fair - est there; With ma - ny more who fain would

NICH. PHILIP.
 own You bud - ding wreath and sil - ver zone. Peace! Let us on, or ere the

PHIL. NICHOLAS.
 day be.... flown Our bud - ding ro - ses shall be o - ver - blown. Sir, by your

NICH. leave! Sweet maid, I call on thee!

LOYSE. *Tempo di Valse.* Allegretto grazioso. I am

LOY. Loyse from St De - nis:..... Fair - est

LOY. there be - yond com - pare,..... So.... men say,.....

CHO. So..... men say so..... men say,
so men say,
so men say,

LOYSE.

so men say! Yet their praise is naught to me,.....

so men say!

LOY. If.... to day..... Phil- ip, Lord of Mirle- mont,

poco cresc.

poco cresc.

LOY. deems a - no - ther maid more fair.

K

LOY. Thou a - lone canst tell me true,..... Thou canst an - swer

LOY. yea or nay, Are mine eyes of that deep blue The

poco

I

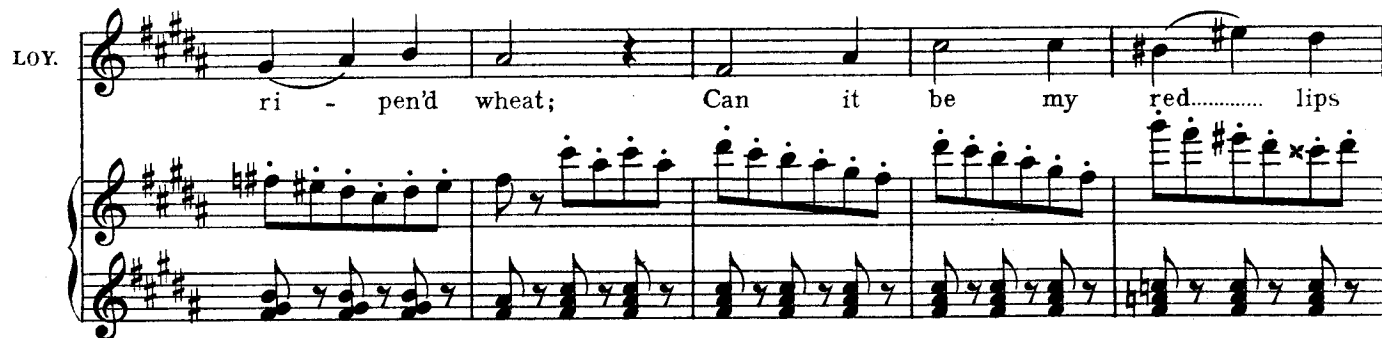
LOY. rains of A - pril grant to May;



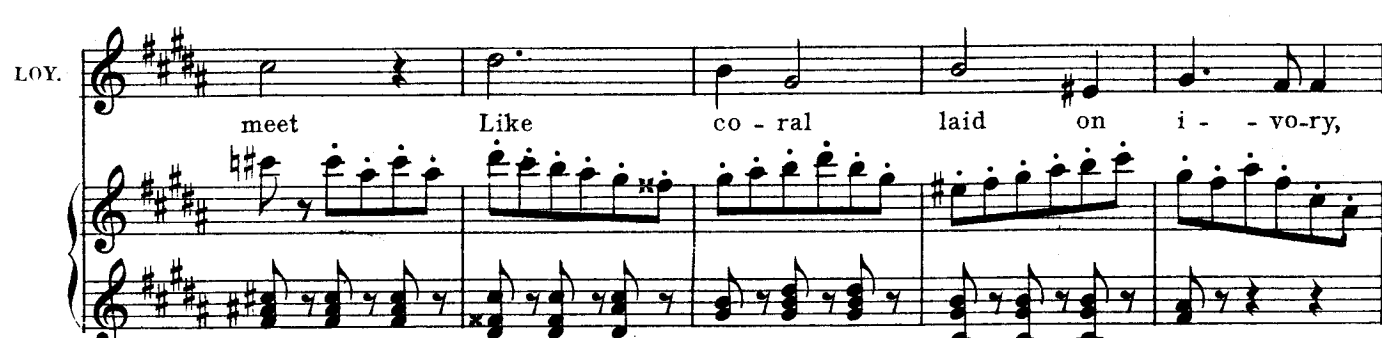
LOY. Shines my hair like



LOY. ri - pen'd wheat; Can it be my red..... lips



LOY. meet Like co - ral laid on i - - vo-ry,



LOY. Aye, and that my lit - tle feet



M

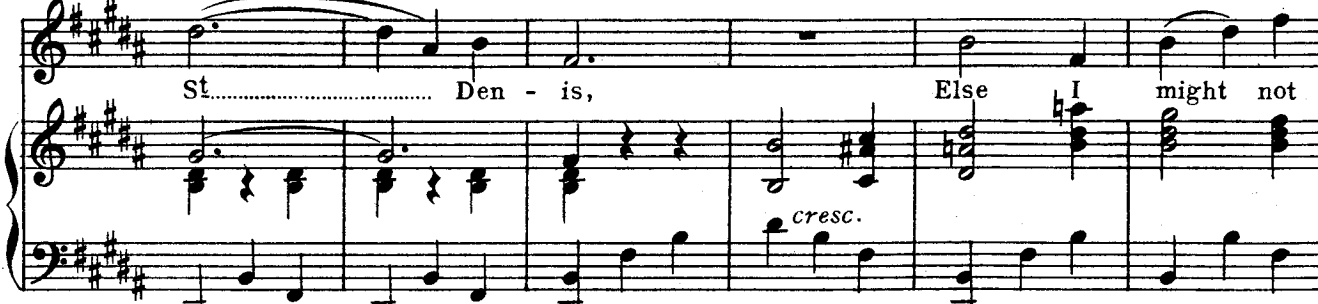
LOY.  Move so ve-ry dain - ti - ly?

LOY.  For this and more do all men say,.....

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

LOY.  Men..... who..... dwell at

ped. * *ped.* *

LOY.  St..... Den - is, Else I might not

ped. * *ped.* * *ped.* * *cresc.* *

LOY.  dare to pray That to - day..... to - day,.....

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

LOY. Beau - ty's crown should fall.... on me, should

LOY. fall on me

CHORUS.

SOP. And what if it be true that her eyes are soft-est

MEN. And what if it be true that her eyes are soft-est

CHO. blue, And her lips like win-ter ber-ries shy-ly peep - ing through the

blue, And her lips like win-ter ber-ries shy-ly peep - ing through the

CHO. *cresc.*
 snow; That she wears a small-er shoe than some o - ther maidens
 snow, That she wears a small-er shoe than some o - ther maidens

CHO.
 do? Yet for all she is not fair - est; there - fore,
 do? Yet for all she is not fair - est; there - fore,

CHO.
 pri - thee, let her go, let her go, let her go,
 pri - thee, let her go, let her go, let her go

CHO.
 go, let her go So pri - thee let her go.
 go, So pri - thee let her go.

P

Allegro moderato come I^o

SAI.

First system of music for SAI. It consists of a vocal line and a piano accompaniment. The piano part begins with a *p* dynamic and includes a *ped.* marking. The system ends with an asterisk.

SAI.

SAIDA.
Recit: *a tempo.*

Aye, let her go! We

Second system of music for SAI. It features a recitative section for SAIDA. The piano accompaniment includes a *p* dynamic marking.

SAI.

waste the sun-ny hours Seek - ing a rose a - mid these wind - sown

Third system of music for SAI. It continues the vocal line and piano accompaniment.

SAI.

PHILIP.

flowers. Rise, lit - tle maid, for one and one a - lone Shall

Fourth system of music for SAI. It features a recitative section for PHILIP. The piano accompaniment continues.

PHIL.

ad lib:

win the wreath of ro - ses and wear..... this sil - - - ver

colla voce.

Fifth system of music for PHIL. It includes an *ad lib:* marking and a *colla voce.* instruction. The system concludes with a double bar line.

CHORUS.

zone. Vain - ly on thy bend - ed

Vain - ly on thy bend - ed

Red. *

CHO. knee..... Thou shalt pray..... Here to -

knee..... Thou shalt pray..... Here to -

Red. * Red. * Red. *

CHO. - day..... Here to - day.....

- day..... Here to - day.....

Red. * Red. * Red. *

CHO. Wreaths and crowns are not for thee..... Haste a - way and get thee

Wreaths and crowns are not for thee. Haste a - way and get thee

Red. * Red. * Red. *

CHO. home to St De - nis, Haste, haste, haste, Where they count thee

home to St De - nis, Haste, haste, haste, Where they count thee

Ad. *

CHO. fair..... to see.....

fair..... to see.....

Ad. * *Ad.* * *trem:* * *Ad.* *

CHO.

Ad. *

Ad. *

No. 9.

FINALE - ACT I.

(Saida, Laine, Jacqueline (With Chorus only) Joan, Philip, Simon, Guntran,
Nicholas, The Devil, & Chorus.)

Allegro con brio.

Chorus.

Piano.

CHO.

Go, bring
Go, bring

* Ped. *

CHO.

forth old Si - mon's daugh - ter! Here's a lord who counts her
forth old Si - mon's daugh - ter! Here's a lord who counts her

* Ped. * Ped. *

CHO. fair; Long in wed - lock he hath sought her, And would

fair; Long in wed - lock he hath sought her, And would

CHO. crown her gold - en.... hair With.... this gar - land

crown her gold - en.... hair With this gar - land he hath

* *Ad.* * *Ad.* *

CHO. he hath wrought her..... Out of gems most

wrought her Out of gems most rich and rare, Out of gems most rich and

* *Ad.* * *Ad.* *

CHO. rich and rare! Faith, a gal - lant

rare! Faith, a gal - lant knight we've brought her; Come then, greet the hap - py

* *Ad.* * *Ad.* *

CHO. knight we've brought her;..... Come then, greet the.....
 pair! Aye faith, a gal-lant knight we've brought her Come and greet the hap-py

Red. *

CHO. hap - - py pair! Come..... then, come..... then,
 pair, the hap - py pair! Come..... then, come..... then,

CHO. greet the hap - py... pair! Faith, a gal - lant knight we've
 greet the hap - py... pair! Faith, a gal - lant knight we've

Red. *

CHO. brought, So greet the hap - - py pair!
 brought, So greet the hap - - py pair!

Red. *

CHO.

CHO. *Andante.*

CHO.

PHIL. *A Moderato.* PHILIP. *più vivo.* CHORUS.

By Our La - dy, She is fair! What is this? Nay, look a -
 What is this? Nay, look a -

CHO. - gain! It is! and yet it can - not be!

- gain! It is! and yet it can - not be!

PHILIP. *Animato.*

An - gel face..... with - out a stain, Eyes that

PHILIP. **B** CHORUS.

muse in ec - sta-sy! A - way! we sought the

A - way! we sought the

CHO. crip - ple Laine!... Nay, look a - gain, for this is she!

crip - ple Laine!... Nay, look a - gain, for this is she!

PHILIP. *Recit.*

Sweet, won-d'ring maid, if thou will deign To take thy

PHILIP. *a tempo.*

crown, it waits..... for thee!

NICHOLAS. *Con energia.*

Where then hath fled that hump up-on her shoul-der, If

NICHOLAS. *p*

this be Laine? Nay, whence have come those tres-ses that en-

PHILIP. *C*

-fold.... her, like gol-den rain? Her hol-low eyes were

NICHOLAS.

NICH.
dim, her wan cheek whi - ter Than fro - zen snow!

PHIL.
Lips like a rose - red flow - er, those eyes are bright - er Than earth can

PHIL.
show! Ah..... let her not lure.... thee

SAIDA.

D Andante con tenerezza.
SAI.
on!... Oh, turn thine eyes a - way, Let her not lure..... thee on; Though

SAI.
fair..... she seems to - day,..... Bid..... her be - gone! For

SAL. how shall beau - ty stay..... Where all was foul.... be -

SAL. - fore?..... For how shall beau - ty stay..... Where all was

SAL. foul..... be - fore?..... Then turn..... thine

cresc: *mf*

SAL. eyes a - way, And gaze..... no more,..... Turn thine

cresc: *p.*

SAL. eyes..... a - way,..... And gaze..... and gaze no

p. *Red.*

E **PHILIP.**

SAI. more! Was e - ver sprite or

Oh, turn thine eyes a - way Let not her lure thee

CHO. Oh, turn..... thine eyes..... a - way.....

Oh, turn..... thine eyes..... a - way.....

PHIL. fay So fair to look up-on? Shall..... beau - ty hold its

on; Tho' fair..... tho' fair..... she seems to -

CHO. Tho' fair..... tho' fair..... she seems to -

..... Tho' fair..... tho' fair..... she seems to -

cresc.

cresc.

cresc.

SAIDA.

SAI. Oh, turn..... those eyes a - way, And

PHIL. sway When thou.... art gone?..... When thou.... art.... gone? Then

CHO. - day, Bid her be - gone..... Tho' fair..... she

- day, Bid her be - gone..... Tho' fair..... she

cresc.

trem.

f trem.

SAI. gaze..... no more!..... Turn thine eyes..... a -

PHIL. lift... thine eyes and say, Wood from what fae-ry shore, Thy feet..... have found their

Turn thine eyes..... a -

CHO. seems..... to - day..... and.....

seems..... to - day..... and.....

cresc:

cresc:

cresc:

*Ad. * Ad. **

SAI. - way..... And gaze..... And gaze no more!

PHIL. way..... To earth once more!..... have found their way To earth once more!

- way..... and... gaze

CHO. no..... more! no more!

.... no..... more!..... no more!

con passione.

ff.

ff.

ff.

*Ad. * Ad. * Ad. **

F Allegro moderato.

SAIDA. *Recit.*

SAI. In vain ye plead, some

The first system of music shows the vocal line for SAI. starting with a whole rest, followed by a recitative-style melody. The piano accompaniment begins with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

GUNTRAN.

SAI. ma-gic spell en-thrals him! Aye! 'tis in

The second system continues the vocal line for SAI. with the lyrics "ma-gic spell en-thrals him!" and "Aye! 'tis in". The piano accompaniment continues with similar rhythmic patterns.

THE DEVIL.

GUN. vain! he would not heed your cry! What if it be the

The third system shows the vocal line for GUN. with the lyrics "vain! he would not heed your cry!" and "What if it be the". The piano accompaniment features more complex rhythmic figures and some chromaticism.

SAIDA.

De-vil's voice that calls him! Nay! 'tis a witch he wor-ships! Let her

cresc.

The fourth system shows the vocal line for SAIDA. with the lyrics "De-vil's voice that calls him! Nay! 'tis a witch he wor-ships! Let her". The piano accompaniment includes a *cresc.* (crescendo) marking and features a more active, rhythmic accompaniment.

SAL. SOP.

die! A witch! a witch! Be -

MEN. A witch! a witch!

Molto vivace.

CHOR. - ware! be - ware! Round a - bout her

Be - ware! be - ware! Round a - bout her draw not

CHOR. draw not nigh! Bind her! burn her! Have a care, For

nigh, yet draw not nigh, draw not nigh! Bind her! burn her! Have a care, For

CHOR. see, she hath the e - vil eye! A witch! a witch! Be - ware! be - ware! Or

see, she hath the e - vil eye! A witch! a witch! Be - ware! be - ware! Or

CHO. on a broom - stick she may fly, Up, up, and up, and thro' the air! A

on a broom - stick she may fly, Up, up, and up, and thro' the air! A

And. *

CHO. witch! a witch! then let her die! A witch! a witch! then

witch! a witch! then let her die! A witch! a witch! then

And. *

CHO. let her die! a witch!

let her die! a witch!

And.

trem.

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

H

JOAN. *Recit.*

a tempo.

JOAN. What would ye do? Lord Phil - ip, spare, oh, spare her!

SIMON. *Recit.*

SI. Wretch - es! ye knew her well an hour a -

a tempo.

JOAN.

SI. - go! What though her poor, wan cheek be

SIMON.

JOAN. now grown fair - er, 'Tis Heav'n's sweet mir - a - cle hath made her so! Yea,

SI. Heav'n hath made her fair, then where - fore fear her?

SI. JOAN.

This is no witch ye look up - on to day. Down on thy

JOAN.

Recit. *J a tempo.*

knees! Sweet Lord, we pri - thee hear her!

PHILIP.

PHIL.

Stand back, ye knaves, and thou, sweet maid, draw

PHIL.

near - er! Whence came thy wondrous

PHIL.

beau - ty? speak and

PHIL. say!

The Philosopher's part consists of a single melodic line on a treble clef staff. It begins with a whole note G4, followed by a whole rest, then a whole note F#4, and finally a whole note G4. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics "say!" are written below the first note.

K Andante moderato e semplice.

LAI. LAINÉ.

I can but.... tell I knelt and prayd To.....

The Laine part features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 2/4. The lyrics "I can but.... tell I knelt and prayd To....." are written below the vocal line. The piano part includes a *pp* dynamic marking.

LAI. Her.... who.... heark - ens when we cry, "Mo - ther, as Thou wert

This system continues the Laine part with the lyrics "Her.... who.... heark - ens when we cry, 'Mo - ther, as Thou wert". The musical notation includes a vocal line and piano accompaniment in the same key and time signature as the previous system.

LAI. poco cresc: once a maid, Oh, let.... me.... love, or bid me die!"

The Laine part continues with the lyrics "once a maid, Oh, let.... me.... love, or bid me die!". The musical notation includes a vocal line and piano accompaniment. A *poco cresc:* marking is present above the vocal line and below the piano accompaniment.

LAI. Still, I was crook - ed, halt, and lame, And knew not then she

The Laine part concludes with the lyrics "Still, I was crook - ed, halt, and lame, And knew not then she". The musical notation includes a vocal line and piano accompaniment. A *dolce.* marking is present below the piano accompaniment.

LAI. heard my pray'r, But now I know, for, lo,..... there came A

dim:

LAI. ho - ly man who made..... me fair!

dim: e rall:

p

dim: e rall:

L Molto vivace. PHILIP. *Recit.*

PHIL. E - nough, e - nough! Ye have but to be -

f

PHIL. -hold her! Nay, scan her well and tell me, if ye dare, What

p

PHIL. devils art or witch's wile could mould her There where she stands the fair-est of the

Allegro con fuoco molto brillante.

PHIL. fair! When the

cresc: *f* *p*

ped. *

Detailed description: This system contains the first two lines of music. The vocal line (PHIL.) starts with a whole note 'fair!' followed by a half note rest, then a quarter note 'When' and a quarter note 'the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *cresc:*, *f*, and *p*. Pedal markings *ped.* and an asterisk *** are present.

PHIL. rose - leaf lies on the dew, do we ask if it fell from the

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'rose - leaf lies on the dew, do we ask if it fell from the'. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f* and *p*.

PHIL. rose?..... If ho-ney be sweet on our lips, know we

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'rose?..... If ho-ney be sweet on our lips, know we'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*.

PHIL. not it was stored by the bee? When the wind blows salt in our

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'not it was stored by the bee? When the wind blows salt in our'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*.

PHIL. teeth, do we won-der from whi-ther it blows?.....

Detailed description: This system contains the ninth and tenth lines of music. The vocal line continues with 'teeth, do we won-der from whi-ther it blows?.....'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*.

PHIL. Nay, though the shore be a - far, though the

cresc.

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

PHIL. shore be a - far,

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

PHIL. yet we know that it comes from the

Ped. * *Ped.* *

PHIL. sea, yet we know that it comes from the sea!.....

dim.

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

LAINÉ & JACQ: SOP:
JOAN WITH CONT:

CHO. **M** *mf*

SIMON TENOR. When the rose - leaf lies on the dew, do we
GUNT: & NICH:
WITH BASS.

When the rose - leaf lies on the dew, do we

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. It begins with a dynamic marking of *mf* and a tempo marking of **M**. The lyrics are: "When the rose - leaf lies on the dew, do we". Below the vocal line, the piano accompaniment is written on two staves (treble and bass clefs). The piano part consists of a series of chords and moving lines. At the bottom of the piano part, there are several markings: "Ped." followed by an asterisk, repeated several times.

CHO.

ask if it fell from the rose?..... If ho - ney be sweet on our
ask if it fell from the rose?..... If ho - ney be sweet on our

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics: "ask if it fell from the rose?..... If ho - ney be sweet on our". The piano accompaniment continues on two staves. Similar to the first system, there are "Ped." markings with asterisks at the bottom of the piano part.

CHO.

lips, know we not it was stored by the bee? When the
lips, know we not it was stored by the bee? When the

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics: "lips, know we not it was stored by the bee? When the". The piano accompaniment continues on two staves. Similar to the previous systems, there are "Ped." markings with asterisks at the bottom of the piano part.

cresc:

CHO. wind blows salt in our teeth, do we won - der from whi - ther it

wind blows salt in our teeth, do we won - der from whi - ther it

cresc:

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

CHO. blows?..... Nay, though the shore be a - far, though the

blows?..... Nay, though the shore be a - far, though the

pp *molto cresc:*

p *molto cresc:*

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

CHO. a - far..... yet we

shore be a - far..... a - far.....

shore be a - far..... a - far.....

f

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

know that it comes from the sea, yet we know that it comes from the

CHO. yet we know that it comes from the

..... yet we know that it comes from the

p * *f* * *p* * *f* * *p* * *f* *

CHO. sea.....

sea.....

PHILIP. Sweet

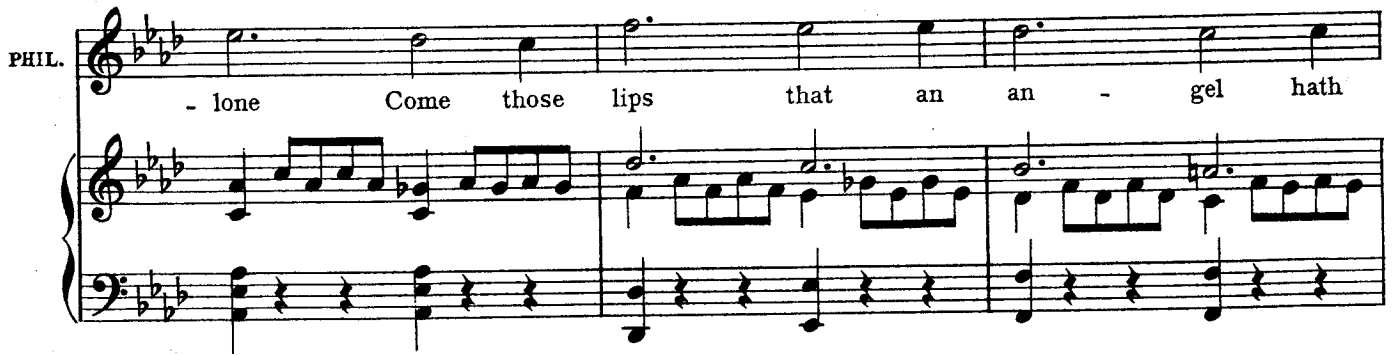
dim: *

PHIL. maid, Heav'n too lies a - far,.....

p

PHIL. yet we know that from Hea - ven a -

PHIL. - lone Come those lips that an an - gel hath



PHIL. kissed, and those eyes with the



PHIL. light of a star!..... And those



PHIL. eyes..... bright as a star,..... as..... a



PHIL. star!..... Though with



∞ *

PHIL. *P*

ro - ses we crown thee to day. and gir - dle thee round with a

PHIL. CHORUS.

zone,..... Though with ro - ses we crown thee to day, and

Though with ro - ses we crown thee to day, and

PHIL. PHILIP.

Is there aught that shall bind thee to

gir - dle thee round with a zone,..... *p* Is there aught that shall

gir - dle thee round with a zone,..... *p* Is there aught that shall

PHIL. earth whose home lies a - far?..... far.....

CHO. *cresc:* bind thee to earth whose home lies be - yond and a - far..... a -

bind thee to earth whose home lies be - yond and a - far..... a -

PHIL. is there aught that shall bind thee to earth whose home lies be -
 is there aught that shall bind thee to earth whose home lies be -

CHO. *f* *f*-far..... shall bind thee to earth whose home lies be -
 whose home lies be -

f *f*-far bind thee to earth whose home lies be -

PHIL. - yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

CHO. - yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

- yond and a - far? Is aught that shall bind thee, shall bind thee to *cresc:*

PHIL. earth whose home lies be - yond, lies be - yond and a - far, whose home.....

CHO. earth whose home lies be - yond, lies be - yond and a - far, whose home.....

earth whose home lies be - yond, lies be - yond and a - far, whose home.....

PHIL. whose home..... lies..... be -

CHO. whose home..... lies..... be -

.... whose home..... lies..... be -

PHIL. - yond and..... a - far, lies be - yond and a -

CHO. - yond and..... a - far, lies be - yond and a -

- yond and..... a - far, lies be - yond and a -

PHIL. - far, lies be - yond and a - far?.....

CHO. - far, lies be - yond and a - far?.....

- far, lies be - yond and a - far?.....

PHIL.

CHO.