

No. 1

Opening Duet - Chloe & Strephon

Allegretto.

PIANO.

p *dim.* *pp*

Con Ped.

The musical score is written for piano and consists of six systems of staves. The first system is marked 'Allegretto.' and 'PIANO.' with dynamics 'p', 'dim.', and 'pp'. It includes the instruction 'Con Ped.' below the bass staff. The subsequent systems show various musical notations including chords, arpeggios, and melodic lines. The fifth system begins with a section marked 'A' and a forte 'f' dynamic. The piece concludes with a final system of chords and arpeggios.

B **CHLOE**
f Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy - knows why or

STREPHON
f Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy - knows why or

B
f

whi - ther; We must dance and sing and

whi - ther; We must dance and sing and

8

play - Here in Hap - py Arc - a - day. Trip - ping hi - ther, trip - ping

play - Here in Hap - py Arc - a - day. Trip - ping hi - ther, trip - ping

thi-ther, No-bo-dy knows why or whi-ther, We must dance and sing and

thi-ther, No-bo-dy knows why or whi-ther, We must dance and sing and

play, Here in - Hap - py Arc - a - day. Trip-ping hi - ther, trip - ping

play, Here in - Hap - py Arc - a - day. Trip-ping hi - ther, trip - ping

thi-ther, No-bo-dy knows why or whither, We must dance and sing and

thi-ther, No-bo-dy knows why or whither, We must dance and sing and

play, Here in - Hap - py Arc - a - day.

play, Here in - Hap - py Arc - a - day.

stacc.

SOLO. CHLOE

We're Arc - a - dians, ev - er sing-ing, Ev - er pip - ing, ev - er danc - ing;

p

Joy and in - no - cence we're bring-ing, In a fash - ion most en - tranc - ing.

stacc.

If you ask the spe-cial func-tion Of our ne-ver ceas-ing mo - tion, We re -

-ply with - out com - punc - tion That we have - n't a - ny no - tion,

D CHLOE

No, we haven't a - ny no - tion! a - ny no - tion! Tripping hither, tripping

STREPHON

No, we haven't a - ny no - tion! a - ny no - tion! Tripping hither, tripping

thither, No-bo-dy knows why or whither, We must dance and sing and play Here in

thither, No-bo-dy knows why or whither, We must dance and sing and play Here in

Happy Arc - a - day.

Happy Arc - a - day.

The piano accompaniment consists of a treble and bass staff. The treble staff begins with a half note G4, followed by a half note A4, and then a half note G4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note G3. The melody is simple and repetitive, with a final half note G4 in the treble and G3 in the bass.

G *ff* We're Arc - a - dians, ev - er sing - ing, Ev - er pip - ing, ev - er

ff We're Arc - a - dians, ev - er sing - ing, Ev - er pip - ing, ev - er

G

The piano accompaniment consists of a treble and bass staff. The treble staff begins with a half note G4, followed by a half note A4, and then a half note G4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note G3. The melody is simple and repetitive, with a final half note G4 in the treble and G3 in the bass.

danc - ing, Joy and in - no - cence we're bring - ing, In a

danc - ing, Joy and in - no - cence we're bring - ing, In a

The piano accompaniment consists of a treble and bass staff. The treble staff begins with a half note G4, followed by a half note A4, and then a half note G4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note G3. The melody is simple and repetitive, with a final half note G4 in the treble and G3 in the bass.

fash - ion most en - tranc - ing, most en - tranc - ing

fash - ion most en - tranc - ing, most en - tranc - ing

dim. most en - tranc - ing Tripping hi-ther, tripping

dim. most en - tranc - ing Tripping hi-ther, tripping

dim. *p*

thi-ther, No-bo-dy knows why or whither.

thi-ther, No-bo-dy knows why or whither.

f *pp*

No. 2

Solo - Colin

Allegro moderato.

PIANO.

1. From the first it was - the same,
2. In bus - i - ness a woman be - yond The

Many be - fore I lived have said it - Where men are sadd - led with all the blame, A woman
reach of bus' - ness- like men is She fast - ens you down to - the word of your

A

a wo - man gets nought but credit. Though
bond Like Shylock in the "Merchant of Venice." And

life is a toss-up for all our sins, The toss always falls as the
when she believes that there's a flaw, She vi - o - lates -

la - dy chooses - If "heads" the poor litt - le maid - en wins - If "tails" it's al - ways
each con-dition; And if then you ap - peal to the law, She answ - ers with seem -

cresc. *rall.*

B *a tempo.*

the man that loses! For - though she's only a woman -
- ing deep contrition: That please she is only a woman -

She feathers - her nest With the softest and best, Poor timid and inn - o - cent
You must be a brute To enter a suit 'Gainst a weak and unbusinesslike

woman - For though she's on - ly a woman!
 woman - That please she is on - ly a woman!

The first system of the musical score. The vocal line is in bass clef, with lyrics written below it. The piano accompaniment consists of a grand staff (treble and bass clefs). The music is in a common time signature. The lyrics are: "woman - For though she's on - ly a woman!" and "woman - That please she is on - ly a woman!". The piano part features a steady rhythm with chords and single notes.

She feathers - her nest With the softest and best, For she is but a woman!
 You must be a brute To enter a suit, For she is but a woman!

The second system of the musical score. The vocal line continues with the lyrics: "She feathers - her nest With the softest and best, For she is but a woman!" and "You must be a brute To enter a suit, For she is but a woman!". The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* (forte).

(Pause 2nd. Verse only.)

Poor tim - id and inno - cent woman!
 A weak and un business - like woman!

The third system of the musical score. It begins with a pause instruction: "(Pause 2nd. Verse only.)". The vocal line then continues with the lyrics: "Poor tim - id and inno - cent woman!" and "A weak and un business - like woman!". The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* (forte).

The fourth system of the musical score, which consists of a piano accompaniment. It continues the rhythmic pattern from the previous systems, ending with a double bar line and a repeat sign.

23731

No. 3

Song - Astrologus & Arcadians

Andante misterioso. **Astrologus**

Oh why am I mood-y and sad? With eyes that are staring and

CHORUS, *p* Can't guess!

Andante misterioso. *f* *p* Can't guess!

PIANO.

mad? Be-cause I am tho-rough-ly bad! You'll see it at once in my face. Oh

Con-fess! Oh yes—

Con-fess! Oh yes—

why am I hus-ky and hoarse? I lived in a cel-lar, of course. A lifestyle I wouldn't en-

Ah, why? Fie, fie!

Ah, why? Fie, fie!

pp

(18, 211.)

-dorse, *mf* But there wasn't a choice in my case! When in sor-cer-y one is em -

Oh my!

Oh my!

-played— Your ex - pres - sion gets warped and destroyed : It's a pen - al - ty none can a - void ; I

p

Like you— It do. How true !

Like you— It do. How true !

once was a nice - look - ing youth ; But like stone from a strong cat - a - pult— I rushed at my ter - ri - ble

A trice—

A trice—

p

(18, 311.)

cult— Oh - serve the un - plea - sant re - sult ! In - deed I am tell - ing the

That's vice— Not nice.

That's vice— Not nice.

sfz *p*

truth ! Oh in no-cent, hap - py, though poor ! If I had been vir-tuous, I'm

That's we—

That's we—

f *p*

sure— I should be as nice - look - ing as you're ! You are ve - ry nice - look - ing in - deed ! Oh

Like me— May be.

Like me— May be.

(18,311.)

in - no - cents, lis - ten in time— A - void an ex - is - tence of crime— Or

We doe, Just so—

We doe, Just so—

f *dim.* *p*

you'll be as ug - ly as I'm— And now, if you please, we'll pro - ceed. . . .

No ! no !

No ! no !

f *p*

p *ff* *p* *ff* *p*

ff *p* *f*

Ped. *

(18,311.)

No. 4

Solo - Strephon

Andante espressivo.

VOICE. Fair love, assuage the

PIANO. *ff* *dim.* *p*

weary, weary woe That lurks within this bosom pent - ; Thou tellest me that thou must go, must go, Be -

- cause thy poor heart is re - nt Is rent - is rent, is rent, is rent - is rent - Be - cause thy heart, is rent, is

re - nt; Is rent - is rent, is rent, is re - nt - Be - cause thy heart is -

p *rall.* *f a tempo.*

p *rall.* *f a tempo.*

Ped.

re - nt; Because thy heart is - re - nt! Because thy heart, thy heart is rent, is rent! Why

Ped. *

give it, give it, love, to me - !

colla voce.

Dialogue

Astrologus	Exactly-you mean torn, I suppose. You don't mean ha! ha! the hire of a house.
Strephon	Oh, no - nothing of the kind - torn. Well, it goes on like this: <i>(Sings.)</i>
	Rent though that heart, that heart may be
Astrologus	Exactly. Rent though that heart may be:

No. 22

Solo - Strephon

Allegro con brio

1 *ff*

5 *p*

10 *scherzando*

15

1. There's naught but care, and toil, and strife For him who leads a ci - ty life; He
wretched fellow, you will find, Gets up just when he feels inclined, And
dines each day in tip-top fig On dain - ty meats - the pig And fin - ish - es - un -
always takes his nightly rest The hour that suits him best. When - e'er he walks a -
- hap - py brute On first-rate wine and hothouse fruit. If first-rate wine were giv - en me How
- broad, I vow, The common people scrape and bow. If common people bowed to me How

20

wret-ched I should be! For
wret-ched I should be!

24

I'm a simp - le, simple swain, Who treats such things with much disdain. They have no charm for

29

me, Such lux - ur - ies for which you yearn Are mere - ly dross from which I turn A

34

swain of Arc - a - dee! A swain of Arc - a -

38

1. - dee! A swain of Arc - a - 2. The dee!

43 *Poco meno mosso*

He goes to ope - ra, ball and play, (Dis -

tr

48 - gus - ting joys!) and eve - ry day Some un - fore - seen en - joyment brings. Now, there's a state of

tr

53 things! And spite of old du - en - nas grim, Fair maid - ens fall in

cresc.

p

60 love with him. If maidens fell in love with me How wretched I should

67

be! For I'm a simple, simple swain, Who treats such things with

Tempo I°

73

much dis-dain. They have no charm for me, Such luxur-ies for which you yearn Are mere-ly dross from

79

which I turn A swain of Arc - a - dee! A swain of Arc - a - dee!

cresc. **f**

85

Such lux - ur - ies for which you yearn Are mere - ly dross from which I turn

16e

8

A swain of re - a - dee!

91

ff

Detailed description: This musical score segment covers measures 16e through 21. The vocal line (top staff) is in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a whole rest, followed by a half note G3, a quarter note F3, a dotted half note E3, a quarter note D3, and a whole rest. The lyrics 'A swain of re - a - dee!' are aligned with these notes. The piano accompaniment (bottom staves) starts with a whole rest in the right hand and a half note G2 in the left hand. The right hand then plays a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note pattern. The piece concludes with a final chord in the right hand and a whole note G2 in the left hand, marked with a forte (*ff*) dynamic and a fermata.

No. 6

Ensemble - Lycidas & Chloe with Arcadians

Allegro con brio.

PIANO. *f*

Arcadians

Wel - come, stranger, Fear no dang - er, Here are gen - tle hearts a - beat -ing

sfo mf

Man of sta - tion, Ad - mi - ra - tion Prompts this un - af - fec - ted greet - ing Heart - y greet - ing,

heart - y greet - ing of - fer we!

Lycidas

When

(18,311.)

tho-rough-ly tir-ed Of be-ing ad-mir-ed By la-dies of gen-tle de-gree-de-gree, With flat-te-ry sated, High flown and in-fla-ted A-

way from the ci-ty I flee--I flee! From charms in tra-mu-ral To pret-ti-ness ru-ral The sud-den trans-i-tion Is sim-ply E-ly-sian,

So, beautiful maiden, With charms over-laden, Your slave, for the moment, I'll be! - Your slave for - - the

Chloe
The
mo - - ment, . . . your slave - - - I'll be!

dim. *p*

sons of the til-lage Who dwell in this village Are peo-ple of low-ly degree—degree, Though honest and active They're most unattractive And

awk-ward as awkward can be—can be. They're clumsy clodhoppers With axes and choppers, And shepherds and ploughmen And drovers and cowmen,

Hedg-ers and reap-ers, And cart-ers and keep-ers, But ne-ver a lov-er for me, But ne-ver a

lov-er for me! Heart-y greet-ing of-fer

Lycidas

Come, beauti-ful maiden, With charms over-laden,

(18, 311.)

Arcadians

we, of . . fer wel . . . So wel . come, . . stran - ger,

When thou-rough-ly tir - ed Of be - ing ad - mir - ed By

p marcato.

Fear no dang - er, Here are gen - tle hearts a - beat - ing.

la - dies of gen - tle de - gree - de - gree, With flat - te - ry sa - ted, High - flown and in - fla - ted, A - way from the ci - ty I flee -- I flee! From

Man of sta - tion, Ad - mi - ra - tion Prompts this un - af -

charms in - tra - mu - ral To pret - ti - ness ru - ral The sudden tran - si - tion Is sim - ply E - ly - sian, So, beautiful maiden, With charms over - laden, Your

(18,311.)

fect - ed . . greet - ing. Heart - y greet - ing, Heart - y greet - ing

slave, for the moment, I'll be! - Your slave for - - the mo - - ment, your

of . . . fer we! wel . . . come!

slave I'll be! wel . . . come!

p

Sva. loco.

Wel . . . come, welcome, welcome, welcome we!

f

sf

No. 7

Quartet – Colin, Daphne, Strephon & Chloe

Allegro grazioso.

VOICE. breeze.

PIANO. *p* *mf*

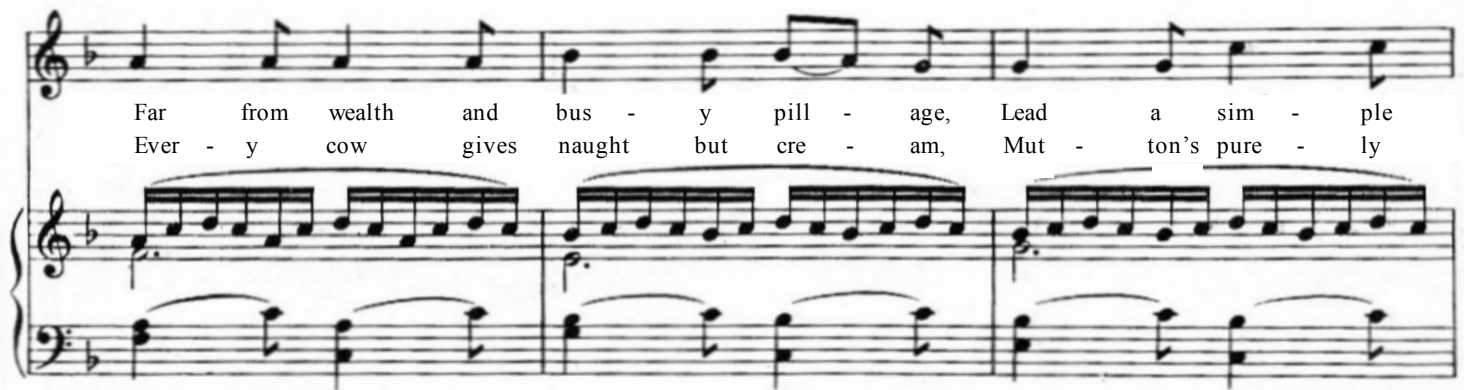


Colin 1. Wel - come to our humb - le vill - age Free from care and strife,
Strephon 2. Here you'll find in ever - y stream, A plea - sure boat to launch,

pp



Far from wealth and bus - y pill - age, Lead a sim - ple
Ever - y cow gives naught but cre - am, Mut - ton's pure - ly



life.
haunch!

All

Simp - le life.
On - ly haunch!

Daphne Ev' - ry night there
Chloe Eat as - par - a -

shines a moon -, Figs grow thistl - es on, All the pig - lets
- gus all year round, Ap - ples taste like peach, A pen - ny buys of

squeak in tune - -, Each goose is a swan!
gloves a pound - -, Bon - nets half - pence each!

Yes, be -
Ap - ples

Yes, be -
Ap - ples

- neath the shin - ing moon, All the pig - lets squeak in
al - ways taste like peach, - Bon - nets cost a half - pence

tune. Here is naught but joy and flow - ers, You'll find
each!

peace and beau - ty rare, In this vil - lage snug of ours, There's no
peace and beau - ty rare, In this vil - lage snug of ours, There's no

taint of grief or care! In this vill - age snug of
 taint of grief or care! In this vill - age snug of
 ours, There's no taint of grief or care!
 ours, There's no taint of grief or care!
 taint of grief or care!
 taint of grief or care!

Musical notation includes treble and bass staves for voice, and grand staves for piano accompaniment. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The score features first and second endings, marked with '1.' and '2.'. The piano part includes complex arpeggiated figures and a final section marked 'Led.' and '*'.

No. 8

Quartet – Strephon, Chloe, Daphne & Colin

Allegro vivace.

PIANO.

Strephon *Con brio.*

1. Good peop-le all, at - tend and see, Who shall each i - tem take from me?
2. And now be-hold a love-ly cloak The hue of damp and chimney smoke!

Chloe *f*

1. The cap, I've bought - - the
2. The cloak, she's bought - - the

Daphne

1. The cap, she's bought - - the
2. The cloak, I've bought - - the

Strephon

1. The cap, she's bought - - the
2. The cloak, she's bought - - the

Chloe

1. I'll give a pen - ny for the cap!

Daphne

2. I'll give a pen - ny for the cloak!

Colin *f*

1. The cap, she's bought - - the
2. The cloak, she's bought - - the

Ped. *

Chappell & Co.

cap! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! It's now my
 cloak! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! She'll take the

cap! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! It's Chloe's
 cloak! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! I'll take the

cap! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! It's Chloe's
 cloak! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! She'll take the

cap! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box!
 cloak! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box!

cap! With - out a nap! Though, as a rule, I look a fool!
 cloak - It's not a joke - It hides her pins and hides her sins!

cap! With - out a nap! Though, as a rule, she looks a fool!
 cloak - It's not a joke - It hides my pins and hides my sins!

cap! With - out a nap! Though, as a rule, she looks a fool!
 cloak - It's not a joke - It hides her pins and hides her sins!

With - out a nap, She looks a fool!
 It's not a joke! And hides her sins!

stick and box Sing cap - - - - - and cloak!

stick and box Sing cap - - - - - and cloak!

stick and box Sing cap - - - - - and cloak!

stick and box Sing cap - - - - - and cloak!

f

Strephon *Con trio.*

3. Now here's a lot that must be sold, A snuff box made of sol - id gold!

p

Chloe *f*

3. The box, he's bought - - the

Daphne

3. The box, he's bought - - the

Strephon

3. The box, he's bought - - the

Colin

Colin

3. I'll give a pen - ny for the box! 3. The box, I've bought - - the

f

Ped. *

box! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! He'll take the

box! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! He'll take the

box! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! He'll take the

box! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! He'll take the

box! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box!

p *f*

box! The sly old fox- The snuff will tease and make him sneeze!

box! The sly old fox- The snuff will tease and make him sneeze!

box! The sly old fox- The snuff will tease and make him sneeze!

The sly old fox! And make me sneeze!

f *p*

cap and cloak and stick and box! Sing

cap and cloak and stick and box! Sing

cap and cloak and stick and box! Sing

cap and cloak and stick and box! Sing

cap and cloak and stick and box! Sing

cloak and cap and all! Box and stick!

cloak and cap and all! Box and stick!

cloak and cap and all! Box and stick!

cloak and cap and all! Box and stick!

cloak and cap and all! Box and stick!

Ped. *

No. 9

Identity Quartette – Strephon, Chloe, Colin & Daphne

Chloe *Moderato.*

Daphne

Strephon

Colin

PIANO. *p*

This I - dent - it - y con - fu - sion Calm-ly let us now discuss. Though we're

Oh, can someone please tell us now If I'm

Oh, can someone please tell us now If I'm

someone, in con - clu - sion, None of us is tru - ly us. Oh, can someone please tell us now If I'm

Oh, can someone please tell us now If I'm

Oh, can someone please tell us now If I'm

Chloe

'ma'am' or if I'm 'sir'? Or, per-chance, if thee or if thou, Or, per-haps, I'm him or her? If I'm

'ma'am' or if I'm 'sir'? Or, per-chance, if thee or if thou, Or, per-haps, I'm him or her?

'ma'am' or if I'm 'sir'? Or, per-chance, if thee or if thou, Or, per-haps, I'm him or her?

'ma'am' or if I'm 'sir'? Or, per-chance, if thee or if thou, Or, per-haps, I'm him or her?

p

she, and then she is him, And he's her, or is it me? Rise - s then the quest-ion grim - , Why then,

who on earth are we?

Colin

How distressing, should it occur, As it may so seem to be, That none

The first system of the musical score. It includes five vocal staves and a piano accompaniment. The lyrics are: "who on earth are we?" followed by a vocal line for "Colin" with the lyrics "How distressing, should it occur, As it may so seem to be, That none". The piano part consists of two staves with a complex, rhythmic accompaniment.

Oh, can someone please tell us now If I'm

Oh, can someone please tell us now If I'm

Oh, can someone please tell us now If I'm

of us are him or her And that all of us are we! Oh, can someone please tell us now If I'm

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Oh, can someone please tell us now If I'm" (repeated three times) and "of us are him or her And that all of us are we! Oh, can someone please tell us now If I'm". The piano part includes a crescendo marking ("cres.") and a dynamic marking ("f").

'ma'am' or if I'm 'sir'? Or, per-chance, if thee or if thou, Or, per - haps, I'm him or her?
Daphne
 'ma'am' or if I'm 'sir'? Or, per-chance, if thee or if thou, Or, per - haps, I'm him or her? If I'm
 'ma'am' or if I'm 'sir'? Or, per-chance, if thee or if thou, Or, per - haps, I'm him or her?
 'ma'am' or if I'm 'sir'? Or, per-chance, if thee or if thou, Or, per - haps, I'm him or her?

he - I should say she, now, Dear ma - dam - well, that is, sir, And he's she-that's meaning me, now Pray, please

p

• tell me, who is her?

Strephon

It's quite clear that you are not me, You are not you – so you say, You are

p sost.

p Piu lento. *a tempo.*

So then, bless my soul, you're they! This con -

p

So then, bless my soul, you're they! This con -

p

So then, bless my soul, you're they! This con -

rall.

not he, you are not she, So then, bless my soul, you're they!

Piu lento. *a tempo.*

So then, bless my soul, you're they! This con -

- fusion sure - ly must be, Such source of endless fuss; If I'm him and he is just me But nei -

- fusion sure - ly must be, Such source of endless fuss; If I'm him and he is just me But nei -

- fusion sure - ly must be, Such source of endless fuss; If I'm him and he is just me But nei -

- fusion sure - ly must be, Such source of endless fuss; If I'm him and he is just me But nei -

- fusion sure - ly must be, Such source of endless fuss; If I'm him and he is just me But nei -

- ther of us is us! But nei - ther of us is us!

- ther of us is us! But nei - ther of us is us!

- ther of us is us! If I'm him and he is just me But nei - ther of us is us!

- ther of us is us! But nei - ther of us is us! But nei -

marcato.

- ther of us is us! But nei - ther of us is us! But nei -

But nei - ther of us is us!

But nei - ther of us is us!

But nei - ther of us is us!

But nei - ther of us is us!

- ther, but nei - ther of us is us!

pp

dim. e calando.

No. 10a

Finale – Strephon, Chloe, Daphne & Colin

Allegro vivace.

PIANO.

Strephon *Con brio.*

Our worldly friend de-parts to-day, What presents can we give a-way?

Chloe

The lot! He's got - - the

Daphne

The lot! He's got - - the

ALL

A cap, a cloak, a stick, a box! The lot! He's got - - the

Colin

The lot! He's got - - the

Ped. *

Chappell & Co.

lot! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! He's got the

lot! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! He's got the

lot! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! He's got the

lot! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box! He's got the

lot! Sing cap and cloak and stick and box! Sing cap and cloak and stick and box!

p *f*

lot! We are well shot! They go *en masse* to Ly - cid - as!

lot! We are well shot! They go *en masse* to Ly - cid - as!

lot! We are well shot! They go *en masse* to Ly - cid - as!

We are well shot! To Ly - cid - as!

f *p*

The image shows a musical score for a song titled "The Boy Who Swam with Piranhas". The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "Allegretto". The score begins with a key signature change from one flat to two flats (B-flat major to D minor), indicated by a "K" and a key signature change symbol. The lyrics are: "Sing cap and cloak and stick and box Cloak and cap and box and". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet in the final measure. The vocal parts are written in a simple, melodic style, with the lyrics written below the notes. The score is marked with "mf" (mezzo-forte) throughout.

[illegible]

stick and box Sing cap - - - - - and cloak!

stick and box Sing cap - - - - - and cloak!

stick and box Sing cap - - - - - and cloak!


stick and box Sing cap - - - - - and cloak!

stick and box Sing cap - - - - - and cloak!

Play: C7, F, Dm, G7, C

stick and box Sing cap - - - - - and cloak!

f

Go to 10b 

No. 10b

Finale – Daphne & Arcadians

Allegretto. DAPHNE

Fare thee well, at - trac - tive - stran - ger,

PIANO. *p*

ARCADIANS DAPHNE

Fare thee well, at - trac - tive - stran - ger! Should'st thou be in

doubt or - dan - ger, Pe - ril or per - plex - i - tee, Keep a - way from Arc - a -

ARCADIANS

- dee! Aye! Keep a - way from Arc - a - dee! Tripping hither, tripping

The musical score is written for voice and piano. It features four systems of music. The first system is for Daphne, with a piano accompaniment starting with a piano (p) dynamic. The second system is for Arcadians, with Daphne's voice entering. The third system continues the Arcadians' part. The fourth system features a duet between Arcadians and Daphne, with a piano accompaniment that includes a trill. The score is marked 'Allegretto' and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

17614.

thi-ther, No-bo-dy knows why or whi-ther. We are quite content to stay Here in

The first system of the musical score. The vocal line (treble clef) begins with a series of eighth notes, then rests, and ends with a half note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

Hap - py Arc - a - day! Tripping hi-ther, tripping thi-ther; We are

The second system of the musical score. The vocal line continues with eighth notes and rests. The piano accompaniment maintains its rhythmic patterns, with some changes in the left hand's syncopation.

quite con - tent to stay Here in Hap - py Arc - a -

The third system of the musical score. The vocal line continues with eighth notes and rests. The piano accompaniment features a consistent eighth-note pattern in the right hand and a syncopated pattern in the left hand.

- day!

END OF OPERA

The fourth system of the musical score. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment features a steady eighth-note pattern in the right hand and a syncopated pattern in the left hand. The system ends with a double bar line and the text "END OF OPERA".