

A Love Charm

1994, rev. 2017

Full score



Gary Bachlund

A Love Charm

After a story by Hans Christian Andersen

for Glynn and Gio Ross

Cast and Contents

In order of appearance: Prince (baritone), Princess (mezzo soprano), Valet (high baritone), Mayor (character tenor), Sir Bumble (bass), Lady Jollyjaws (soprano), Shepherd (tenor), and Shepherdess (lyric soprano).

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Chamber ensemble

Piano, harpsichord, percussion (bell tree, glockenspiel, snare drum, suspended cymbal, tambourine, triangle) and string quintet

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Words and music by
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Allegretto ma non troppo

The musical score is arranged in a system with seven staves. The Glockenspiel part (top) features a melodic line with a forte (*f*) dynamic. The Piano part consists of chords in the right hand and rests in the left hand, also marked *f*. The Harpsichord part has a complex, rhythmic accompaniment in the right hand and rests in the left hand. The Violin 1 and Violin 2 parts play a melodic line with a forte (*f*) dynamic. The Viola and Violoncello parts play a similar melodic line with a forte (*f*) dynamic. The Contrabass part has rests throughout the piece. The score is in 6/8 time with a key signature of one sharp (F#).

A Love Charm

4

Glock.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 4, 5, and 6. The Glockenspiel part features a melodic line of eighth notes. The Piano accompaniment consists of block chords in the right hand and rests in the left hand. The Harpsichord part has a continuous eighth-note accompaniment. The string quartet (Violins 1 & 2, Viola, and Violoncello) plays a melodic line with slurs and accents.

7

Glock.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 7, 8, 9, and 10. The Glockenspiel part continues with a melodic line. The Piano accompaniment has a more active role with eighth-note patterns in the right hand and eighth-note accompaniment in the left hand. The Harpsichord part continues with its eighth-note accompaniment. The string quartet continues with the same melodic line, now including some chromatic movement.

A Love Charm

11

Glock.

Pno. *ff* *mf*

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

14

Glock.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

18

Glock.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

23

Glock.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

A Love Charm

27

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 27 through 31. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The harpsichord provides a steady accompaniment. The string section (Violins 1 and 2, Viola, and Cello) plays a rhythmic pattern of eighth notes with slurs and accents.

32

rit. A tempo

Glock.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

3

Detailed description: This system contains measures 32 through 35. A double bar line is present at the beginning of measure 32. The Glockenspiel part has a rest in measure 32 and enters in measure 33. The piano part has a dynamic marking of *f* in measure 33. The harpsichord and string parts continue with their respective parts. The cello part has a triplet marking in measure 34.

36

Glock.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

39

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A Love Charm

43

Glock.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

47

rit.

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

50 **A tempo**

Pno. *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*



54

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc. *mp*

A Love Charm

58

Musical score for measures 58-61. The score is for a piano ensemble. The instruments are: Pno. (Piano), Hrpscd. (Harp), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The key signature is two sharps (D major). The time signature is 3/4. The piano part has a melodic line in the bass clef. The harp part has a melodic line in the treble clef. The violin 1 part has a melodic line in the treble clef. The violin 2 part has a melodic line in the treble clef. The viola part has a melodic line in the alto clef. The cello part has a melodic line in the bass clef.

62

Musical score for measures 62-65. The score is for a piano ensemble. The instruments are: Glock. (Glockenspiel), Pno. (Piano), Hrpscd. (Harp), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is two sharps (D major). The time signature is 3/4. The glockenspiel part has a melodic line in the treble clef. The piano part has a melodic line in the bass clef. The harp part has a melodic line in the treble clef. The violin 1 part has a melodic line in the treble clef. The violin 2 part has a melodic line in the treble clef. The viola part has a melodic line in the alto clef. The cello part has a melodic line in the bass clef. The contrabass part has a melodic line in the bass clef.

66

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains measures 66 through 69. The piano part (Pno.) has a treble staff with rests and a bass staff with a rhythmic accompaniment. The harpsichord (Hrpscd.) has a treble staff with chords and a bass staff with rests. Violin 1 (Vln. 1) has a treble staff with a sixteenth-note pattern. Violin 2 (Vln. 2) has a treble staff with a melodic line. Viola (Vla.) has an alto staff with a sixteenth-note pattern. Violoncello (Vc.) has a bass staff with a rhythmic accompaniment. Contrabass (Cb.) has a bass staff with a melodic line.

70

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains measures 70 through 73. The piano part (Pno.) has a treble staff with rests and a bass staff with a rhythmic accompaniment. The harpsichord (Hrpscd.) has a treble staff with a sixteenth-note pattern and a bass staff with rests. Violin 1 (Vln. 1) has a treble staff with a sixteenth-note pattern. Violin 2 (Vln. 2) has a treble staff with a melodic line. Viola (Vla.) has an alto staff with a sixteenth-note pattern. Violoncello (Vc.) has a bass staff with a rhythmic accompaniment. Contrabass (Cb.) has a bass staff with a rhythmic accompaniment.

A Love Charm

74

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

78

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

82

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains measures 82 through 85. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The harpsichord part has a busy, rhythmic texture in the right hand. The string ensemble (Violins 1 & 2, Viola, Violoncello, and Contrabass) provides harmonic support with various rhythmic patterns and sustained notes.

86

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains measures 86 through 89. The piano part continues with its melodic and harmonic development. The harpsichord part maintains its rhythmic intensity. The string parts continue to provide a rich harmonic texture, with some instruments showing more active rhythmic movement in later measures.

A Love Charm

89

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

93

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A Love Charm

rit. A tempo

97

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

101

Pno.

Hrpscd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

molto rit.

104

Glock.

Pno. *ff*

Hrpscd. 6

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

circa 3' 30"

A Love Charm
ii. At last, alone!

Andante

Princess Beauteous
My prince. My char-ming Prince Char-ming!

Prince Charming
A-lone, at last!_ My prin-cess! My bride, my Prin-cess

Pno. *p*

Vln. 1 *mp*


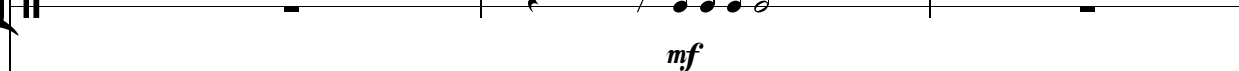
Vln. 2 *mp*

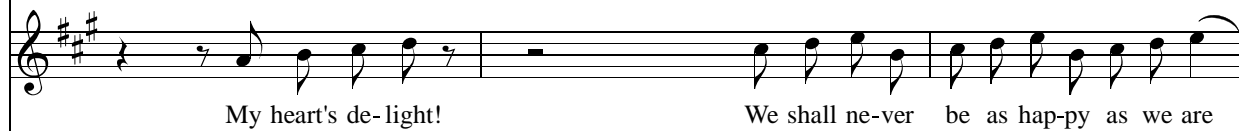
Vla. *mp*

Vc. *mp*

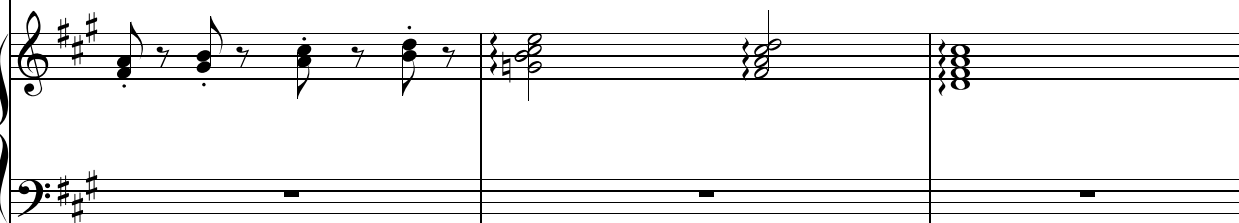
Detailed description: This is a page of a musical score for a scene titled 'A Love Charm' (Act II, 'At last, alone!'). The tempo is marked 'Andante'. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features two vocal parts: Princess Beauteous (soprano) and Prince Charming (bass). The Princess's line begins with a rest, followed by the lyrics 'My prince. My char-ming Prince Char-ming!', with a triplet of eighth notes under 'Prince Char-ming!'. Prince Charming's line begins with 'A-lone, at last!_ My prin-cess! My bride, my Prin-cess'. The piano accompaniment starts with a piano (*p*) dynamic, featuring chords in the right hand and rests in the left. The string section (Violins 1 & 2, Viola, and Violoncello) enters with a mezzo-piano (*mp*) dynamic, providing harmonic support with melodic lines.

rit. . . .

Tri.   *mf*

Princess
Beauteous 

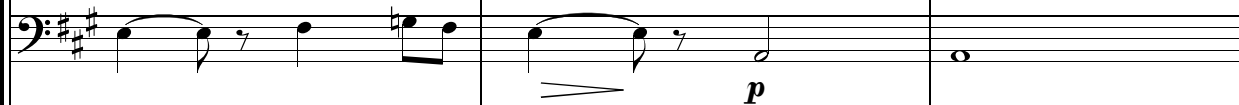
Prince
Charming 

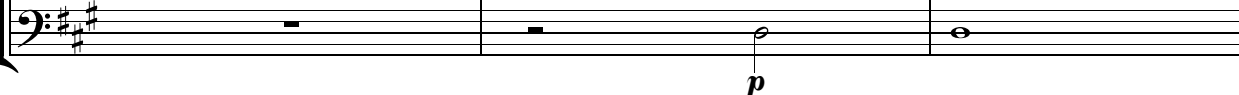
Pno. 

Vln. 1 

Vln. 2 

Vla.  *p*

Vc.  *p*

Cb.  *p*

iii. A Love Duet

Meno mosso l.v. **Allegro** *rubato a piacere, ma molto calando*

Tri. **f**

Princess
Beauteous
to-day. One great love.

Prince
Charming
to-day.

Pno. **mf**

Vln. 1 **fp** **p** **mp**

Vln. 2 **fp** **p** **mp**

Vla. **fp** **p** **mp**

Vc. **fp** **p** **mp**

Cb.

Poco più mosso

12

Cym. *pp* <

Princess Beauteous

Prince Charming

One burn - ing
Ten - der love. _____

Pno. *p*

Vln. 1 *mp*

Vln. 2 *p* *mp*

Vla. *p* *pizz.* *mp arco*

Vc. *p* *mp*

17

Princess Beauteous

Prince Charming

love _____ like Tris - tan and Ju - liet.
No! No! Tris - tan and I -

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

21 rit. A tempo

Princess Beauteous

Oh? Le - gends shall pale com - pared to our

Prince Charming

sol - de!

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



25

Princess Beauteous

love.

Prince Charming

One glo - rious love like Lan - ce - lot and Cle - o -

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

29

rit. . . . A tempo

Princess
Beauteous

Dear... Lan-ce - lot and Gui-ne - vere!

Prince
Charming

pa - tra.

Oh? No - thing's like

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



33

Princess
Beauteous

Ir - re - place - a - ble love.

Prince
Charming

our in - es - ca - pa - ble love.

In - ex - pli - ca - ble

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

37 **rit.** **A tempo**

Princess Beauteous
Yes, but will you still love me when I am

Prince Charming
love.

Pno.
Red. simile

Vln. 1

Vln. 2

Vla.

Vc.
pizz.

Cb.

41

Princess Beauteous
past my prime? Will you still want me

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A Love Charm

45

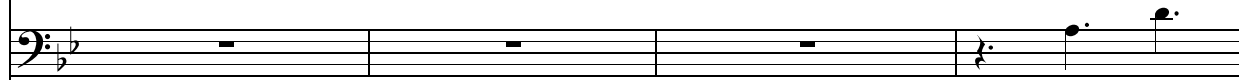
rit.

Princess
Beauteous



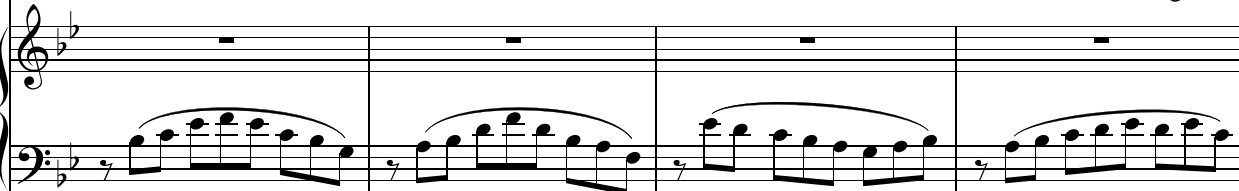
as I am grow - wing old? Will our hearts grow cold?

Prince
Charming

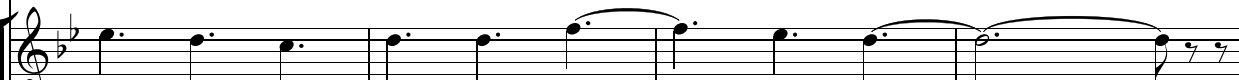


Dar - ling...

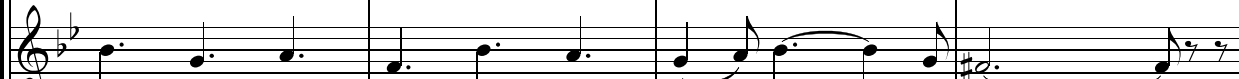
Pno.



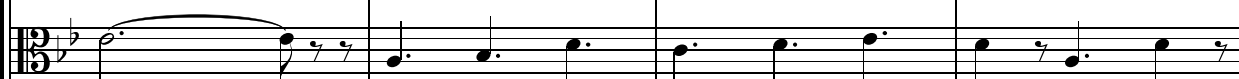
Vln. 1



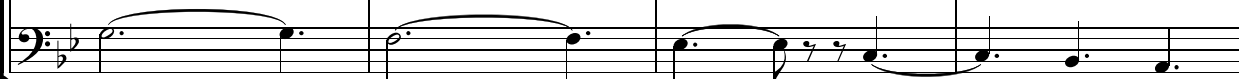
Vln. 2



Vla.



Vc.



49

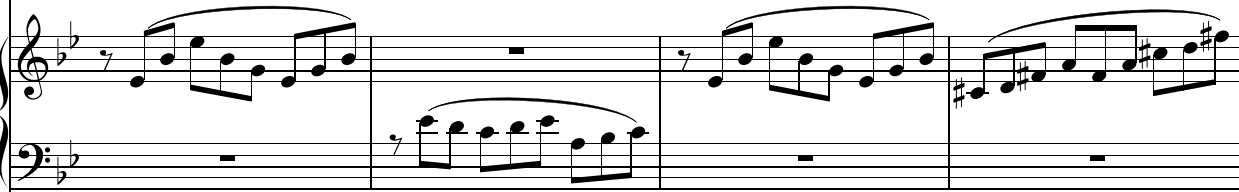
A tempo

Princess
Beauteous



How can I know? Shall I be lone - ly?

Pno.



Vln. 1



Vln. 2



Vla.



Vc.



A Love Charm

53

Princess
Beauteous

Li - ving a - lone with - out rea - son or rhyme?

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



57

[a large sigh...]

rit.

Princess
Beauteous

Prince
Charming

That shall not be! We have

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Allegro

A Love Charm

61

Princess
Beauteous

Prince
Charming

Splen - did love. _____
one great love. _____

Vln. 1

Vln. 2

Vla.

Vc.



67

Poco più mosso

Princess
Beauteous

Prince
Charming

No!
I burn with love like Ve-nus and A - be - lard. _____

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

A Love Charm

71 **rit.** - - - - **A tempo**

Princess Beauteous
Ve - nus and A - do - nis!

Prince Charming
Re - ally? Le - gends seem stale com -

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



75

Princess Beauteous
One stead - fast love like

Prince Charming
pared to our love.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

79

Princess
Beauteous

Pel - le - as and Chlo - ë!

What-e- ver!

Prince
Charming

Dear! Daph - nis was with Chlo-ë!

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



83

Princess
Beauteous

No - thing's more sure than un - shak - a - ble love. Un-mis-

Prince
Charming

Our un - break - a - ble

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

rit. A Love Charm A tempo

87

Princess
Beauteous

Musical staff for Princess Beauiteous, measures 87-90.

tak - a - ble love

Prince
Charming

Musical staff for Prince Charming, measures 87-90.

love. Yes, but will you still love me

Pno.

Piano accompaniment, measures 87-90.

Red. *simile*

Vln. 1

Violin 1 part, measures 87-90.

Vln. 2

Violin 2 part, measures 87-90.

Vla.

Viola part, measures 87-90.

Vc.

Violoncello part, measures 87-90.

Cb.

Contrabass part, measures 87-90.



91

Princess
Beauteous

Musical staff for Princess Beauiteous, measures 91-94.

Dear - est...

Prince
Charming

Musical staff for Prince Charming, measures 91-94.

when I am up in years? Will you still

Pno.

Piano accompaniment, measures 91-94.

Vln. 1

Violin 1 part, measures 91-94.

Vln. 2

Violin 2 part, measures 91-94.

Vla.

Viola part, measures 91-94.

Vc.

Violoncello part, measures 91-94.

Cb.

Contrabass part, measures 91-94.

95

Prince Charming

want me as I am grow - ing frail? Will the mar - riage

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



99

Princess Beateous

Hus - band...

Prince Charming

fail? How can I know? Must I be

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

103

Prince Charming

lone - ly? Liv - ing a - lone is the worst of my

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



107

Princess Beauteous

That shall not be. Hope - ful - ly

Prince Charming

fears! No?

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

111

Meno mosso

agitato

Princess
Beauteous

Prince
Charming

And what do you mean by
Just what do you mean by "hope-ful-ly not?"

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.



114

Princess
Beauteous

"what do I mean?" You're the one who said it!—

Prince
Charming

Well! What's that sup-posed to mean?

Hpsd.

Vln. 1

Vln. 2

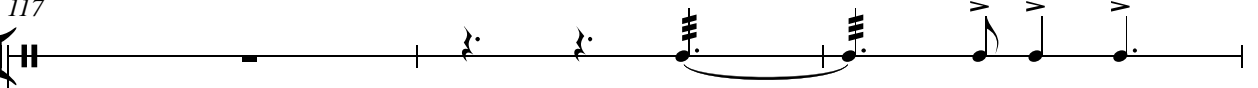
Vla.

Vc.


A Love Charm

117

Tri.

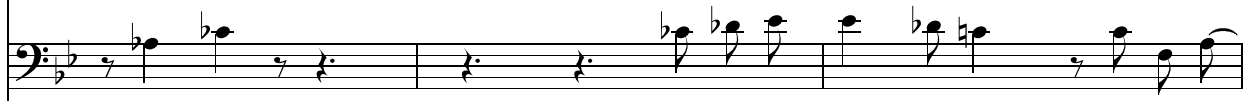


Princess
Beauteous



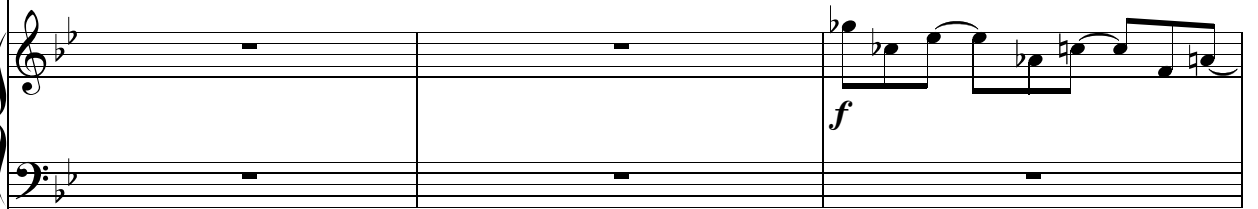
You know what you said! Sweetie!

Prince
Charming

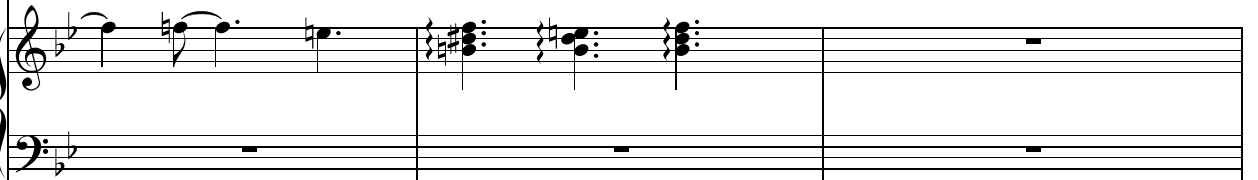


Said what? What do you mean by that! Hon-ey - pie!

Pno.



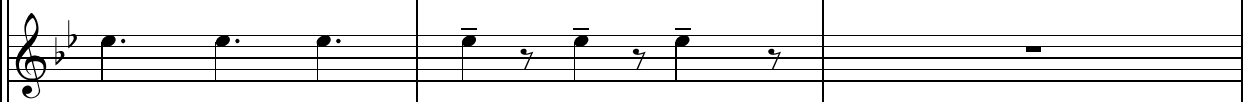
Hpsd.



Vln. 1



Vln. 2



Vla.



Vc.



120 rit. //

Allegro

Princess
Beauteous

Dear - est. One great love.

Prince
Charming

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mp

p



125

Poco più mosso

Princess
Beauteous

Ten - d'rest love. One burn - ing love like Tris - tan and I -

Prince
Charming

Ten - d'rest love.

Pno.

mp

mp

Vln. 1

Vln. 2

Vla.

Vc.

mp

130

Princess
Beauteous

sol - de! My Prince Charm - ing!

Prince
Charming

Dear - est - Charm - ing and Beau - teous! Prin - cess

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



134

rit. A tempo

Princess
Beauteous

We're hus - band and wife. And mar - ried for

Prince
Charming

Beau - teous! We're hus - band and wife. And mar - ried for

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

138

Tri.

Princess
Beauteous

Prince
Charming

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

life. But will you still love me, trou - bled by

life. But will you still love me, trou - bled by

142

Princess
Beauteous

Prince
Charming

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mar - ried strife? Mar - ried strife? Strife!

mar - ried strife? Mar - ried strife? Strife!

146

Princess
Beauteous

Strife! For life! For life! For life! For life! Life?

Prince
Charming

Strife! For life! For life! For life! Life?

Vln. 1

Vln. 2

Vla.

Vc.



150

Adagietto

Princess
Beauteous

Hus- band? Dear - est love.

Prince
Charming

Wife? Dear - est love.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

A Love Charm
iv. An Interruption

Andantino [The Prince and Princess remain locked in an embrace and kiss.]

The musical score is arranged in a vertical stack of staves. The Glockenspiel part begins with a melodic line in the treble clef, marked *mf*. The Valet part is in the bass clef, featuring a vocal line with the lyrics "Cham-pagne for ev'ry-bo-dy! For the new-ly-weds...". The Piano part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment, marked *f*. The Harpsichord part is in the treble clef, playing a rhythmic accompaniment. The Violin 1 and Violin 2 parts are in the treble clef, playing a rhythmic accompaniment, marked *mf*. The Viola part is in the alto clef, playing a rhythmic accompaniment, marked *mf*. The Violoncello part is in the bass clef, playing a rhythmic accompaniment, marked *mf* and *pizz.*. The Contrabass part is in the bass clef, playing a rhythmic accompaniment, marked *mf*.

3

Glock.

Valet

Don't stop just be-cause I'm here.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

f

mf

mf

mf

mf

mf

pizz.

mf

6

Valet *I see no-thing!*

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



9

Meno mosso

Valet *Just mind-ing my own bus'-ness, This is awk-ward, I'm sure you will a-*

Pno. *mp*

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

p

Allegro ma non troppo

12

Princess Beauteous
Cham - pagne! How thought-ful of you!

Valet
gree. It's an

Prince Charming
Cham- pagne!

Pno.
mf

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.
pizz.
mf

Cb.

Detailed description: This is a page of a musical score for 'A Love Charm', page 40. The tempo is 'Allegro ma non troppo'. The score is in G major and 6/8 time. It features vocal parts for Princess Beauteous, Valet, and Prince Charming, and instrumental parts for Piano, Violins 1 and 2, Viola, Violoncello, and Contrabass. The piano part includes an 8va marking. The vocal parts have lyrics in French. The score starts at measure 12. The Princess Beauteous part has lyrics 'Cham - pagne! How thought-ful of you!'. The Valet part has lyrics 'gree. It's an'. The Prince Charming part has lyrics 'Cham- pagne!'. The piano part has a dynamic marking of 'mf'. The violin parts have a dynamic marking of 'mf'. The viola part has a dynamic marking of 'mf'. The cello part has a dynamic marking of 'mf' and a 'pizz.' marking. The contrabass part has a dynamic marking of 'mf'.

16

Princess
Beauteous

Valet

Prince
Charming

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Princess
Beauteous

Valet

Prince
Charming

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

24

Princess
Beauteous

toast to our love, to the wed-ding, the bed-ding, we'll drink a glass! Cham-pagne!

Valet

Prince
Charming

toast to our love, to the wed-ding, the bed-ding, we'll drink a glass! Cham-pagne!

All your sub-jects do

Pno.

8va

Vln. 1

Vln. 2

Vla.

Vc.

arco

28

Valet

ce - le-brate your day_ of bliss! With good for-tune like this, you will most sure-ly miss_ those

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

p

32

Princess
Beauteous

Mar - ried strife?

Valet

days of mar-ried strife.

Prince
Charming

Strife?

Mar - ried strife?

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mf

36

Princess
Beauteous

Strife? Strife? For life? For life? For

Prince
Charming

Strife?

Strife?

For life?

For life?

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

A Love Charm

40 **molto rit.** ----- **Meno mosso**

Princess Beauteous
life? Life!

Valet

Prince Charming
Was it some-thing I said?

Pno.
Life!

Vln. 1

Vln. 2
mp

Vla.
arco
mp

Vc.
mp

44 **A tempo** //

Princess Beauteous
Hus- band? Cham - pagne! —

Valet
This is where I came in. Cham - pagne! //

Prince Charming
Wife? Cham - pagne! //

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f

A Love Charm
v. The Plan

48 **Adagio ma non troppo**

Prince Charming

No! We must find the se-cret to tru-ly true hap-pi-ness. Or...

Vln. 1

Vln. 2

Vc.

51

Princess Beauteous

Yes! We must find a wise man, a seer, a sage, an o-ra-cle. To...

Prince Charming

live our lives in wor-ried doubt.

Vln. 1

Vln. 2

Vc.

54

Princess Beauteous

tell us of this se-cret truth.

Valet

Love___ seems a mys-te-ry which comes wi-thout a gua-ran-tee.

Prince Charming

There

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

57

Princess
Beauteous

Musical staff for Princess Beateous, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Well, dear! We must pay that wise man to teach usles-sons won-der-ful! Les-sons

Valet

Musical staff for Valet, starting with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

(Pay?)— (Pay?)

Prince
Charming

Musical staff for Prince Charming, starting with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

must be!

Pno.

Musical staff for Piano, showing the grand staff (treble and bass clefs) with a key signature of one sharp (F#). The accompaniment consists of chords and rests.

Vln. 1

Musical staff for Violin 1, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A *mf* dynamic marking is present.

Vln. 2

Musical staff for Violin 2, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A *mf* dynamic marking is present.

Vla.

Musical staff for Viola, starting with an alto clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Vc.

Musical staff for Violoncello, starting with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.



60

Princess
Beauteous

Musical staff for Princess Beateous, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

worth a ver-y prince-ly sum!

Yes,

Valet

Musical staff for Valet, starting with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

(Pay— has a sub-tle way of ex - plain-ing my-ste-ries a - way!)

Pno.

Musical staff for Piano, showing the grand staff (treble and bass clefs) with a key signature of one sharp (F#). The accompaniment consists of chords and rests.

Vln. 1

Musical staff for Violin 1, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Vln. 2

Musical staff for Violin 2, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Vla.

Musical staff for Viola, starting with an alto clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Vc.

Musical staff for Violoncello, starting with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

63

Princess
Beauteous

we can buy the se-cret of true love. Of pas-sions that will ne-ver e-ver wane.

Prince
Charming

We can buy the se-cret of true love, of pas-sions that will ne-ver

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



67

Princess
Beauteous

Who can ex-plain? Let us re-tain a wise man. Get the

Prince
Charming

e-ver wane. Who can ex-plain? Let us re-tain a wise man.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

{ They kiss. }

72

molto rit. **Allegro**

Princess
Beauteous

Musical staff for Princess Beauteous, treble clef, key signature of one sharp (F#). The staff contains a melodic line with lyrics: "best... ..ad - vice..."

Prince
Charming

Musical staff for Prince Charming, bass clef, key signature of one sharp (F#). The staff contains a melodic line with lyrics: "Get the best.. ..ad - vice. I shall pay a ver-y wise man a"

Get the best.. ..ad - vice. I shall pay a ver-y wise man a

Pno.

Piano accompaniment staff, grand staff (treble and bass clefs), key signature of one sharp (F#). The piano part provides harmonic support for the vocal lines.

Vln. 1

Violin 1 staff, treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics markings.

Vln. 2

Violin 2 staff, treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics markings.

Vla.

Viola staff, alto clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics markings.

Vc.

Violoncello staff, bass clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics markings.



78

Prince
Charming

Musical staff for Prince Charming, bass clef, key signature of one sharp (F#). The staff contains a melodic line with lyrics: "ve-ry nice price. Ver- y, ver- y, ver- y nice price to learn the ve-ry mys-te- ries of the love 'twixt two"

ve-ry nice price. Ver- y, ver- y, ver- y nice price to learn the ve-ry mys-te- ries of the love 'twixt two

Vln. 1

Violin 1 staff, treble clef, key signature of one sharp (F#). The staff contains a melodic line.

Vln. 2

Violin 2 staff, treble clef, key signature of one sharp (F#). The staff contains a melodic line.

Vla.

Viola staff, alto clef, key signature of one sharp (F#). The staff contains a melodic line.

Vc.

Violoncello staff, bass clef, key signature of one sharp (F#). The staff contains a melodic line.

84

Valet

Prince Charming

(He shall
souls. The coup-ling of two spi-rits. The join-ing of two hearts. Yes, I shall pay a ve-ry

Pno. *mf* *p*

Vln. 1

Vln. 2

Vla.

Vc.



90

Valet

Prince Charming

pay a nice price!) (Ve-ry, ve-ry ve-ry nice for me.) (And
nice price, a ve-ry, ve-ry ve-ry, ve-ry, ve-ry, nice price, to learn the ve-ry mys-te-ries of the

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

rit. A tempo

96

Valet
 Prince Charming
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.

what an op-por-tu-ni - ty!) — I know just the man! Just the one you need! He's an ar-ti-san!
 love 'twixt two souls...

p *mf*
p *mf*
p *mf*
p *mf*



rit. A tempo

101

Valet
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

On that, you'll be a - greed... He's the ma - gi-cal, mys - ti-cal mi - ra-cle

p
p
p
p
 arco *p*
p

106

Valet

man. He fore - tells what no cler - gy or char - la-tan can. He's the ma - gi-cal,

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



112

Valet

mys - ti - cal, mar - ve - lous mi - ra - cle man. How

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

116

Meno mosso

rit.

Adagio

Valet
soon do you want to meet him? Sire! (Pay—

Prince Charming
Im-me-di-ate-ly! ___ If not soon-er!_

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



[Valet exits with the empty champagne glasses.]

120

Valet
_ has a spe-cial way of...)

Prince Charming
Well, dear! Now we'll get a wise man to teach us les-sons won-der-ful. Les-sons

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

123

Princess
Beauteous

My prince! My Prince

Prince
Charming

worth a ve - ry prince - ly sum. My prin - cess.

Vln. 1

Vln. 2

pizz.

Vla.

Vc.



125

Glock.

Princess
Beauteous

Charm-ing, my love.

Prince
Charming

My love.

Pno.

Vln. 1

p

Vln. 2

mp

arco

Vla.

p

Vc.

p

vi. The Wise Man Cometh

Adagio

[The Valet re-enters, dressed in a hastily improvised disguise.]

rit.

Bell Tree **mf**

Piano **p** *misterioso*

Vln. 1 **pp**

Vln. 2 **pp**



3 **Andantino**

Bell Tree

Valet *sva*

Piano *sva*

Hpsd.

Vln. 1 **mf**

Vln. 2 **mf**

Vla. **mf**

Vc. **mf**

Cb. **mf**

A-ny-bo-dy here need a wise man? 'Cause

5

Valet

if that's true, I'm here for you! I'm a wise, wise, wise, wise man. I'm the

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



7

Valet

wis-est of some ve-ry wise men. When a-ny-bo-dy here needs a wise man, then I

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

9

Valet

em-pha-size that I'm the one to call. You'll fall for all my wis-dom, as I a-na-lyze the

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

f

11

Valet

small or tal - lest pro-blems as they all a-rise! I'll scru-ti-nize and then re-or-ga-nize your

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rit.

A tempo

13

Valet

point of view!

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco



15

Valet

A - ny - one re - quire an ad - vice man? If so, that's great! I'll set you straight! I'll ex -

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

A Love Charm

17

Valet

tem - po - rize a plan! I'm the prize a-mong some ve-ry wise men. I

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



19

Valet

spe - cia - lize in pro-blems that a-rise be - tween a man and wife. I

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A Love Charm

poco rit. . . 59

21

Valet

mi - ni - mize the doubts that soon a-rise, and lead to mar - ried strife.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



23

A tempo

Valet

In - stead, may I ad - vise a hap - py life? Ev' - ry - bo - dy here needs a wise man. I

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

26

Valet

know that's true! There's no ta - boo! Ask ad - vice from a wise man! Ask the

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

28

Valet

prize a-mong some ve-ry wise men! As ev'-ry-bo-dy here needs a wise man, I must

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

30 *rit.*

Valet
em-pha-size that I'm the one you need. Take heed! And you'll suc-ceed!—

Piano

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

vii. The Call of the Charm

Bell Tree *mp*

Valet

Come! Come! I'm rea-dy to read your minds. Well, now...

Vln. 1 *p* *p* *mf*

Vln. 2 *p* *p* *mf*

Vla. *p* *p* *mf*

Vc. *p* *p* *mf*

Cb. *p*

4

Valet

Ah! _____ And so, the cri-ti-cal ques-tion:

Pno. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

7

Valet

Will your love and pas-sion last for life? Cer-tain-ly it will, if... If... If you ob-tain a

Vln. 1

Vln. 2

Vla.

Vc.



10

Tri.

mp

Valet

charm. A love charm. Where will you find this a-mu-let? This ta lis-man of las-ting

Pno.

p

Vln. 1

mf

Vln. 2

p

Vla.

p

Vc.

p

14

Valet

love? You must seek with-in the cir-cle of one fam' - ly, ___ for that is

Pno.

Hpsd. lute stop

Vln. 1 *p pp*

Vln. 2 *pp p pp*

Vla. *pp p pp*

Vc. *pp p pp*

Cb. *pp p pp*

18

Valet

where it lies, as it sanc-ti-fies. En-cir-cled by the love of fam' - ly, ___ that's where you'll

Pno.

Hpsd.

Vln. 1 *p pp*

Vln. 2 *p pp*

Vla. *p pp*

Vc. *p pp*

Cb. *p pp*

22

Valet

find this prize, hid-den in dis-guise. You shall know it by its ma-ny co-lors._

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

26

Valet

Though it's hid-den, you shall see it clear-ly._____ Seek it most sin-cere-ly.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

29

Bell Tree *p*

Princess Beauteous
We must seek and find a cer-tain spe-cial fam' - ly... for that is

Valet
...sin - cere - ly. Co-lors!_____

Prince Charming
We must seek and find a cer-tain spe-cial fam' - ly... for that is

Pno.

Hpsd.

Vln. 1 *p pp*

Vln. 2 *p pp*

Vla. *p pp*

Vc. *p pp*

Cb. *p pp*

32

Bell Tree *pp*

Princess Beauteous
where it lies, as it sanc-ti-fies. En-cir-cled by one lov-ing

Valet
Bril-liant co-lors! Co-lors!

Prince Charming
where it lies, as it sanc-ti-fies. En-cir-cled by one lov-ing

Pno.

Hpsd.

Vln. 1 *p pp*

Vln. 2 *p pp*

Vla. *p pp*

Vc. *p pp*

Cb.

35

Princess
Beauteous

fam' - ly, _____ that's where we'll find this prize.. ...see through its dis-guise.

Valet

So merely _____ seek sin-cere-ly. _____ You'll see it clear-ly.

Prince
Charming

fam' - ly, _____ that's where we'll find this prize.. ...see through its dis-guise.

Pno.

Hpsd.

Vln. 1

p pp *p pp* *p pp*

Vln. 2

p pp *p pp* *p pp*

Vla.

p pp *p pp* *p pp*

Vc.

p pp *p pp* *p pp*

Cb.

38

Princess
Beauteous

We shall know it by its ma-ny co - lors._____ Though it's hid-den,we shall see it

Valet

Co-lors!

Prince
Charming

We shall know it by its ma-ny co - lors._____ Though it's hid-den,we shall see it

Hpsd.

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

p

Cb.

41

Princess
Beauteous

clear-ly.

Valet

Yes! Clear-ly! I see that you shall find the charm of love with-in this place.

Prince
Charming

clear-ly.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

44

Valet

— Though seem-ing com-mon-place, — it shall ap-pear right here, — so near in time and space.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

47

Valet *So, there is no-thing more for me to say to-day. The charm will*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



[The Prince pays for the advice and the Valet makes his exit.]

50

Tri. *p*

Valet *come to you, that's true. To-day. Co-lors! Hmm...*

Pno. *p* *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Allegretto

viii. The Visitations

Tri. *mp*

Princess Beauteous
Dar-ling, do you think... Do___ you think we're spen-ding our mo-ney wise - ly?

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*



Princess Beauteous

Prince Charming
Of course, my dear! We're talk-ing a-bout sim-ply the wis-est of men!

Pno. *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mp*

Vc. *mf* *mp*

4

That's not what I mean.

7

Princess
Beauteous

Prince
Charming

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

But, e - ven so...

Dear, I know what you mean. Look here, Beau-teous!



9

Prince
Charming

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

My va-let has been with me for three weeks now. He's as loy-al an em-plo-yee as they come!

pizz.

A Love Charm

11

Prince Charming

If my va-let says this wise man is in-deed the ma - gi-cal, most my - sti-cal, mi -

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Red.

pizz.

mf

[The Valet re-enters, having shed his disguise.]

13

Tri.

Prince Charming

ra - cu-lous of men, well, that's good e-nough for me.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

pp

f

arco

arco

16

Valet

Your ro - yal high-ness- es? The Mayor has come to of - fer you the keys to the ci - ty.

Pno.

mp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



19

[The Mayor enters with great pomp and ceremony.]

Prince Charming

Bid him en-ter.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f pizz.

rit. . . . Adagio

22

Prince Charming

The right hon'-ra-ble Mayor of the ci-ty.---

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.



25 Andante

Mayor

Your ro-yal high-ness-es, we

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

30

Mayor

ce-le-brate your wed-ding by of-fe-ring the keys to the gates of our town. Your ro-yal high-ness-es do

Vln. 1

Vln. 2

Vla.

Vc.

mp

34

Mayor

e-le-vate the spread-ing of mer-ri-ment and joy for our state and the crown. I take plea-sure and

Vln. 1

Vln. 2

Vla.

Vc.

38

Mayor

pride in pre-sen-ting to you the keys to our ci - ty.

Vln. 1

Vln. 2

Vla.

Vc.

mf

A Love Charm

rit.

42

Mayor

I speak for all your lo-yal sub-jects when I say I wish for you all the hap-pi-ness in the world.

Vln. 1

Vln. 2

Vla.

Vc.



A tempo [Mayor begins to exit.]

46

Mayor

Prince Charming

Mayor! One mo-ment more!

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

51

Mayor *8* In-deed. Mar-ried for thir - ty years. — Thir-ty years.

Prince Charming Are you a mar-ried man? — Thir-ty years?

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*



55

rit. . . . A tempo

Mayor *8* Ah! Life-long hap - pi-

Prince Charming Then in-deed, you must have the ans-wer to tru-ly true hap-pi - ness.

Pno.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* arco

Cb. *p*

A Love Charm

Allegretto

60

Mayor
ness. Yet, what is hap-pi-ness it - self? How do we mea-sure

Vln. 1
mf *mp*

Vln. 2
mp

Vla.
mp

Vc.
p

Cb.
p



65

Susp. Cym.
ppp

Mayor
hap-pi-ness a - cross some span of time? How can we place one va-lue on what's com-mon or sub-

Vln. 1

Vln. 2

Vla.

Vc.

71 **rit.**

Mayor
lime? Al -

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



74 **Adagio**

Mayor
though I have act - ed the hap - py man, hea - vy the bur - den I

Pno.
mp

Vln. 1

Vln. 2

Vla.

Vc.
pizz.

Cb.

A Love Charm

77

Mayor

bear, _____ and si - lent my wife's des - pair.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



80

rit. A tempo

Mayor

For fate has ex - act - ed a wretch - ed plan,

Pno.

mp

Vln. 1

Vln. 2

Vla.

Vc.

arco pizz.

Cb.

83

Mayor

gran - ting no child as an heir. De - ny - ing our heart-felt prayer.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



86

[The Mayor exits, weeping.]

Mayor

Hence I play that I'm ha'- ha'- ha'- ha'- ha'- ha'-hap-py.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

p

Andantino

91

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

pizz.

f



Meno mosso

94

Valet

Sire, may I pre-sent Sir Bum-ble and La - dy Jol-ly-jaws.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

96

Andantino

[Sir Bumble and Lady Jollyjaws enter with their own great pomp and ceremony.]

Musical score for measures 96-100. The score includes parts for Harpsichord (Hpsd.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The dynamic marking is *f* (forte). The Hpsd. part is mostly rests. The string parts play a rhythmic pattern of eighth notes.



100

Musical score for measures 100-103. The score includes vocal parts for Lady Jollyjaws and Sir Bumble, and instrumental parts for Hpsd., Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The dynamic marking is *mp* (mezzo-piano). The vocal parts have lyrics: "Your ro-yal high-ness- es,... ..we ce-le-brate your wed- ding,..." and "Your ro - yuh... We.... ...bri...". The instrumental parts play a melodic line with some rests.

103

Lady Jollyjaws

...bring - ing you a to - ken of our high es - teem. Your ro - yal high - ness - es il -

Sir Bumble

We... (Dear...)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco



106

Lady Jollyjaws

lu - mi - nate the spread - ing of mer - ri - ment and joy for your no - ble re - gime.

Sir Bumble

(Dear...) Dear! I have

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

109

rit.

Lady Jollyjaws

Well? Well? It's

Sir Bumble

some-thing to say! Uh-uh-uh!___ Your ma - jes- ties.... Uh... (Oh dear!)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

mp

mp

p > pp

p > pp



A tempo

114

Lady Jollyjaws

just his al-ler-gies. Your ro-yal high-ness-es, we con-se-crate your wed-ding by bring-ing these gifts as a

Sir Bumble

Your wed-ding! That's

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mf

mf

118

Lady Jollyjaws
sign of our love. Our love. Our love. (Quite nice-ly said.)

Sir Bumble
it! There-of's a sign of our love. (Thanks.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp



123

Andante

Princess Beateous
Dar-ling, do you think... should we ask the ques- tion? My

Prince Charming
Per-haps, my dear.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mp

mf

126

Princess
Beauteous

prince will find the an - swer.

Prince
Charming

Your prince will ask the ques - tion. Sir Knight, La - dy,

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



129

Princess
Beauteous

Twen-ty years! Then in - deed you must have the

Lady
Jollyjaws

Prince
Charming

Twen-ty years!

have you been mar-ried long?

Sir Bumble

(Twen-ty years?)

Pno.

Red.

Vln. 1

Vln. 2

Vla.

Vc.

A Love Charm

133

Princess Beauteous
ans-wer to true hap-pi - ness?

Prince Charming
You've been blessed with chil- dren?

Sir Bumble
(Twen-ty years? Real- ly?)

Pno. *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

Vc.

Cb.



137

Lady Jollyjaws
Chil - dren? Oh, yes! Lots of chil- dren!

Sir Bumble
(Twen-ty years?)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

140 **A tempo** **Presto**

Lady Jollyjaws
One for ev'-ry year of wed-ded bliss.

Prince Charming
This is a most ex-tr'or-di-na-ry

Vln. 1
Vln. 2
Vla.
Vc.

mp
mp
mp
mp

144

Prince Charming
sto-ry, I must say, and to be mar-ried for so long seems

Vln. 1
Vln. 2
Vla.
Vc.

148

Prince Charming
love that's here to stay. Be-ing as fruit-ful as you've been, you

Vln. 1
Vln. 2
Vla.
Vc.

152

Prince Charming

sure - ly must con - fess to fin - ding out the se - cret of a -

Vln. 1

Vln. 2

Vla.

Vc.

156

Prince Charming

bi - ding hap - pi - ness. Is it chil - dren?

Vln. 1

Vln. 2

Vla.

Vc.

160 **Meno mosso**

rit.

Susp. Cym.

PRINCESS

ppp

Princess Beateous

Chil - dren? Please. —

Prince Charming

Tell us, please. —

Vln. 1

Vln. 2

Vla.

Vc.

ix. A Lady's Advice

A patter song

Allegretto

S. D. **LADY JOLLYJAWS** *mp*

Lady Jollyjaws
Sire, mean no dis-res-pect, but, but, do you have a - ny i - dea what it means to

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

S. D. *mp*

Lady Jollyjaws
wash? Wash-ing for twen-ty is plen-ty of clothes. Twen-ty of those lit-tle

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *f*

9

Lady Jollyjaws

blou-ses and breech-es, andshorts for the beach-es; che mise, if you please, and pants torn at the knees. There's

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

13

Lady Jollyjaws

night-shirts and dres-sing gowns, hand-me-downs, all kinds of clothes. And

Pno.

Hpsd.

Vln. 1

Vln. 2

Vc.

17

Lady Jollyjaws

can you i - ma-gine how much twen-ty chil-dren can eat? Break-fast a-lone is an

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

f *subito mp*

21

Lady Jollyjaws

ea-ger af-fair! Mea-ger what's left when, be - lea-guered and har-ried, the kit-chen has fer-ried what

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

25

Lady Jollyjaws

e - ver we had to pre - pare. Then the cup-board is bare! How un -

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



29

Lady Jollyjaws

fair! Nap's time (close their lit-tle yaps time) comes ne-ver too quick-ly for me.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

34 rit.

Lady Jollyjaws

Sleep's time!_ Ne-ver hear their peeps! I'm__ at last free from all that com- mo- tion, an o- cean of

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

38 Andantino

S. D.

Lady Jollyjaws

noise from a storm-tossed sea._____ Are you pre

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

44

Lady Jollyjaws

pared to sac-ri-vice your pri-va-cy to have chil- dren? Think be-fore you have off- spring!

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

49

S. D.

Lady Jollyjaws

What do chil-dren bring? It-sy, bit-sy ba-bieschange ev'-ry - thing!

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

f

f

f

f

56

S. D.

Lady Jollyjaws

Are you sug-ges-ting tos-sing out se-re-ni-ty to raise chil-dren? Peace and qui-et flee a

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

f

62

Lady Jollyjaws

house-hold when fro-lic is in full swing. What a rude a-wa-ken - ing!

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

rit.

68 Adagietto

Lady Jollyjaws

At mor-ning cof-fee, we are lan-guish-ing; then those lit-tle mis-chief ma-kers hol-ler

Hpsd.

Vln. 1 *subito p*

Vln. 2 *subito p*

Vla. *subito p*

Vc. *p*

Cb. *p*



73

Tamb.

mf

Lady Jollyjaws

with a hor-ri-fy-ing yelp! While, o-ver noth-ing they'll be an-guish-ing,

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc. *p*

Cb.

Poco più mosso

79

Tamb.

Lady Jollyjaws

pan-de-mon-ium's break-ing out as some-one's run-ning quick-ly, cry - ing "Help!" "He

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit. . . . Andantino

84

Tamb.

Lady Jollyjaws
hit me first!" "Well, he hit me worst!" _____ Ring a-round the ro - sy.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



91

rit. . . . A tempo

Lady Jollyjaws
Are-n't chil-dren co - zy? _____ You can't be se-ri-ous in think-ing

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

97

Lady Jollyjaws

that you tru-ly want chil-dren! Pa-ren-ting is long suf-f'ring if it's a - ny - thing.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.



103

Lady Jollyjaws

Cer-tain-ly it's not a ca - su - al fling. _____

rit. . . .

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

110 Adagietto

Lady Jollyjaws

Ti - ny ba - bies wear dia - pers, — and dia - pers col - lect the most gha - st - ly of

Hpsd.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p lirico*

Vc.

Cb.



117

Lady Jollyjaws

things! My breed - ing pre - vents me from tell - ing it all, but how can that come from a

Hpsd.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp pizz.*

Vc. *mf*

Cb.

124 rit. A tempo

Lady Jollyjaws

ba - by so small? Soon those tod - dlers stu - dy for the pot - ty. We thought the end

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

p

p

p



131

Lady Jollyjaws

sure - ly was ne - ver, e - ver clear - ly near. But ac - ci - dents hap - pen back there in the rear, and

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp pizz.

mf

138 *rit.* *mf* *Andantino*

S. D. *mf*

Lady Jollyjaws
when they cry, "Mom- my,"you've some-thing to fear! You must be

Hpsd.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* arco *f*

Vc. *mf* *f*

Cb. *f*



144

Lady Jollyjaws
cau-tious and con-si-der what it means to have chil- dren. All those hoursof wash- ing.

Hpsd.

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

149

Lady Jollyjaws

Con-stant cla-mor - ing. Dai-ly liv-ing at its most pu-nish - ing. Con - cise ad -

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

156

S. D.

Lady Jollyjaws

vice, to be pre - cise: Think of shop-ping, laun- dry,

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *pizz.*

mp

A Love Charm

rit.

163

S. D.

Lady Jollyjaws
 trip-ping on toys, squab-bling, tan-trums, par-ties and noise.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



169 **Adagio**

Lady Jollyjaws
 Heed my cau-tion-ing; curb that han-ker-ing. Think on these things.

Hpsd.
col canto

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Andantino

174

S. D.

Lady Jollyjaws

(I dare not speak of the teen - age years!)

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

fff

ff

pizz.

arco

ff

ff

ff

ff

ff

x. Next!

Andantino

Lady Jollyjaws

Your high-ness, my hus-band and I wish you hap-pi-ness. Great hap-pi-ness!_

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*



[Sir Bumble drags Lady Jollyjaws away, ignominiously.]

6

Valet

(And not a mo-ment too soon!) Next!

Sir Bumble

C'-c'-come, dear. The chil-dren are wait-ing.

Vln. 1

Vln. 2

Vla.

Vc. *mf* pizz.

Cb. *mf*

[A humble shepherd and shepherdess enter.]

11 **Andante** **rit.**

Glock. *mf*

Shepherdess

Shepherd

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Cb.

Your

Your

14 **A tempo** **molto rit.**

Shepherdess

ma-jes-ties, we bring you gifts from our harv-est and from our home. Hum-ble, heart-felt gifts.

Shepherd

ma-jes-ties, we bring you gifts from our harv-est and from our home. Hum-ble, heart-felt gifts.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc.

A Love Charm

19 **A tempo**

Princess Beauteous

We are touched by your gifts,... ...for your lives are sure-ly hard. Your

Prince Charming

Yes...

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *pp* *p*



24 **Allegretto**

Shepherdess

Mis-tress, no! Our lives are filled with

Princess Beauteous

hap-py hours so few.

Shepherd

Mis-tress, no! Our lives are filled with

Prince Charming

So few.

Pno. *p* *mf*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

29

Shepherdess
love. Our

Shepherd
love. Our

Prince Charming
But what of chil- dren?

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

34

Shepherdess
chil- dren are of to - mor - row; — our love is of to - day.

Shepherd
chil- dren are of to - mor - row; — our love is of to - day.

Pno.

Vln. 1

Vln. 2

Vla.

39

Meno mosso

Shepherdess
Princess Beauteous
Shepherd
Pno.
Vln. 1
Vln. 2
Vla.

Pray, tell us of that love.

Joy. Won-der. Gra - ti - tude.

Joy. Won-der. Gra - ti - tude.

pp



44

molto rit. . .

Andante

Shepherdess
Shepherd
Valet
Pno.
Vln. 1
Vln. 2
Vla.

All these co - lor love.

All these co - lor love.

(Co-lors!_ Yes, please.)

col canto mf

pp

pp pizz.

mf

xi. Colors

49 Adagio

Shepherdess

In love, we toil to - ge - ther. De - light__ in love.

Shepherd

In love, we toil to - ge - ther. De - light__ in love.

Vln. 1 *mp*

Vln. 2 *mp*
arco

Vla. *mp*

Vc. *mf*



rit. Adagio tranquillo

57

Shepherdess

Bright are the shin - ing vi - sions of match - less love. From in - fant greens of spring - time, and

Shepherd

Bright are the shin - ing vi - sions of match - less love. From in - fant greens of spring - time, and

Pno. *mp*

Vln. 1

Vln. 2

Vla.

Vc. arco

Cb.

63

Shepherdess
plat'-num of the snow, and from each yel- low, red and a- zure blue, a

Shepherd
8 plat'-num of the snow, and from each yel- low, red and a- zure blue, a

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

68

Shepherdess
rain-bow prism-ed af - ter-glow, we have built our love. Built a life-long

Shepherd
8 rain-bow prism-ed af - ter-glow, we have built our love. Built a life-long

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit. A tempo rit.

73 - -

A tempo

Shepherdess
love. 'Neath bur-nished gold of sun - sets, washed crim-son cin - na-

Shepherd
love. 'Neath bur-nished gold of sun - sets, washed crim-son cin - na-

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. arco

78

Shepherdess
mon, and un - der pink and blue-tinged soar-ing clouds, burnt am - ber from the

Shepherd
mon, and un - der pink and blue-tinged soar-ing clouds, burnt am - ber from the

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. pizz.

poco rit. . . .

83

Tri. **mf**

Shepherdess
set - ting sun, we have nur-tured love. Tas-ted trea-sured

Shepherd
set - ting sun, we have nur-tured love. Tas-ted trea-sured

Pno. **f**

Hpsd.

Vln. 1 **f**

Vln. 2 **f**

Vla. **f**

Vc. **f**

Cb.

Detailed description: This page of a musical score, numbered 118, is titled 'A Love Charm'. It features a tempo marking of 'poco rit.' (poco ritardando). The score is for measures 83-87. The vocal parts include a Shepherdess and a Shepherd, both with lyrics: 'set - ting sun, we have nur-tured love. Tas-ted trea-sured'. The instrumental parts include Triangle (Tri.), Piano (Pno.), Harpsichord (Hpsd.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Triangle part starts with a dynamic of *mf*. The Piano part begins with a dynamic of *f*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) also feature *f* dynamics in later measures. The Harpsichord part includes fingering numbers 6 and 3. The score is written in a key signature of two sharps (D major) and a common time signature.

rit. . . .

88

Tri.

Musical staff for Triangle (Tri.). It begins with a rest, followed by a chord of F#4, A4, and C#5. The dynamic is *mf*. The staff continues with a whole note G4, a half note F#4, and a whole note E4.

Shepherdess

Musical staff for Shepherdess. It begins with a whole note G4, followed by a whole note F#4, and a whole note E4. The lyrics "love." are written below the first three notes. The staff continues with a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics "We walk in love to -" are written below the final notes.

Shepherd

Musical staff for Shepherd. It begins with a whole note G4, followed by a whole note F#4, and a whole note E4. The lyrics "love." are written below the first three notes. The staff continues with a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics "We walk in love to -" are written below the final notes.

Pno.

Musical staff for Piano (Pno.). The right hand plays a melodic line with eighth notes and chords, while the left hand plays a simple accompaniment of whole notes.

Hpsd.

Musical staff for Harpsichord (Hpsd.). The right hand plays chords and arpeggiated figures, while the left hand plays a simple accompaniment of whole notes.

Vln. 1

Musical staff for Violin 1 (Vln. 1). It begins with a whole note G4, followed by a whole note F#4, and a whole note E4. The dynamic is *p*. The staff continues with a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic changes to *mp* for the final notes.

Vln. 2

Musical staff for Violin 2 (Vln. 2). It begins with a whole note G4, followed by a whole note F#4, and a whole note E4. The dynamic is *p*. The staff continues with a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic changes to *mp* for the final notes.

Vla.

Musical staff for Viola (Vla.). It begins with a whole note G4, followed by a whole note F#4, and a whole note E4. The dynamic is *p*. The staff continues with a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic changes to *mp* for the final notes.

Vc.

Musical staff for Violoncello (Vc.). It begins with a whole note G4, followed by a whole note F#4, and a whole note E4. The dynamic is *p*. The staff continues with a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic changes to *mp* for the final notes.

Cb.

Musical staff for Contrabass (Cb.). It begins with a whole note G4, followed by a whole note F#4, and a whole note E4. The staff continues with a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4.

Adagio tranquillo

94

Tri. *mf*

Shepherdess
ge-ther. Through a - me-thyst of twi - light, the moon shines sil - ver white;

Shepherd
ge-ther. Through a - me-thyst of twi - light, the moon shines sil - ver white;

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. arco

99 poco rit. . .

Tri. *mf*

Shepherdess
it's crowned by my-riad dia-mond daz-zling stars in the e - bo - ny of qui - et night. _

Shepherd
it's crowned by my-riad dia-mond daz-zling stars in the e - bo - ny of qui - et night. _

Pno. *p*

Hpsd. 6

Vln. 1

Vln. 2

Vla.

Vc. *pizz.*

Cb.

104

Tri.

Shepherdess

Shepherd

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Si-lent times of bliss, sanc-tioned by each kiss. Fire's

Adagio tranquillo

110

Shepherdess

fer-vent o-range em-bers beam with love. As soft sha-dows flee in mor - ning, the

Shepherd

fer-vent o-range em-bers beam with love. As soft sha-dows flee in mor - ning, the

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

117

Shepherdess
lu - mi - nes - cence grows. In it, the gen-tle streams of can-dle-light gleam

Shepherd
lu - mi - nes - cence grows. In it, the gen-tle streams of can-dle-light gleam

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score is written in G major (one sharp) and 3/4 time. It features two vocal parts, Shepherdess and Shepherd, with lyrics: "lu - mi - nes - cence grows. In it, the gen-tle streams of can-dle-light gleam". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. The harpsichord part features a sixteenth-note figure in the right hand. The string ensemble consists of Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

122

rit.

The musical score is arranged in a system with the following parts from top to bottom:

- Tri.** (Triangle): A single note with a fermata.
- Shepherdess** and **Shepherd**: Vocal parts with lyrics: "bright through mauves and in - - di - gos. In these, our".
- Pno.** (Piano): Accompaniment with dynamic markings *ff* and *subito p*.
- Hpsd.** (Harp): Accompaniment with a *tr* (trill) marking.
- Vln. 1**, **Vln. 2**, **Vla.**, **Vc.**, and **Cb.**: String parts.

The score is in 3/4 time and features a key signature of one sharp (F#). The vocal parts are in a soprano and tenor range. The instrumental parts include a triangle, piano, harp, and strings.

molto rit. . . .

126

Tri.

Shepherdess

love burns on; _____ these vi-sions co-lor our love. _____ Love.

Shepherd

love burns on; _____ these vi-sions co-lor our love. _____ Love.

Pno.

pp *pp*

Hpsd.

Vln. 1

mf *pp*

Vln. 2

mp *pp*

Vla.

p *pp*

Vc.

p *pp*

Cb.

pp

xii. Lessons Learned

Andante

Tri. *mf*

Princess Beateous
This is what was fore-told. This is the a-mu-let. A love charm.

Pno. *mp*

Vln. 1 *ppp* *p*

Vln. 2 *mp*

Vla. *p*

Vc. *p*

5

Tri. *p*

Princess Beateous
An un-seen, yet vi-si-ble, link be-tween man and wife.

Pno. *red.*

Vln. 1

Vln. 2

Vla.

Vc.

9 *rit.* *Allegretto*

Tri.

Prince Charming

We should have known. We should have seen this clear-ly.---

Pno.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

13 *Meno mosso*

Prince Charming

--- Found it in our-selves.--- We should have known. We did not need a---

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

17

Glock. *mf*

Valet

Prince Charming

Uh- oh!

wise, wise, wise wise man. Not the wis-est of some ve-ry wise men. Va- let!

Pno.

Vln. 1 *mf*

Vln. 2 *mf pizz.*

Vla. *mf*

Vc. *mf*

20 **rit.** **Allegretto**

[The Valet blurts out a confession, believing all to be known.]

Valet

Prince Charming

My Lord, I meant no harm to you, but

"Lo - yal" va - let!

Pno. *f*

Vln. 1 *pizz.*

Vln. 2 *mf pizz.*

Vla. *mf*

Vc. *pizz.*

Cb. *pizz.*

A Love Charm

23

Valet

what was I sup-posed to do? Your wed-ding was a fine de-but, but, next day on, you're in a stew. From

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



26

Valet

all your loy - al re - ti-nue, could a - ny-one not mis-con-strue your fears of mar - ried

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

p

f

mf

29

Valet

strife?_ And now, there's still no harm to you, thanks to the les - son of these two, and

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



32

Valet

learned to build a love that's true. It's wis - dom now comes shin - ing through. Per-

Vln. 1

Vln. 2

Vla.

Vc.

A Love Charm

34

Valet

haps it's best if I with-drew, and so, I leave you to re-view the joys of mar-ried life! Con-

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pesante



38

Valet

gra-tu-la-tions, sire! Uh-oh! Must I then re - turn the gold? rit.

Prince Charming

Not so fast! Va-let!

Pno.

Vln. 1

Vln. 2

Vla.

pp

pp

pp

A tempo

43

Prince Charming

On the con - tra - ry, you may keep the gold. Pre - pay - ment for your han - di - work. This

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp
pizz.

mf



46

Valet

Though I must, I

Prince Charming

pa-lace needs a lot of work. Back break-ing work.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

arco

49

Princess Beauteous

Valet

Prince Charming

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

He could dig a new moat.

hate to ask, what do you have in mind?

Well....

mp

mp



Andante

52

Valet

Vln. 2

Vla.

Vc.

Cb.

A - las,___ my lum-ba - go! What if I made a con-tri - bu - tion? What if I used this

p

p

p

p

55

Princess
Beauteous

Musical staff for Princess Beauiteous, measures 55-58.

Such as what?

Valet

Musical staff for Valet, measures 55-58.

mo-ney wise-ly? Would I be for - giv'n?

Les-sons worth a ver-y prince-ly

Prince
Charming

Musical staff for Prince Charming, measures 55-58.

Such as?

Pno.

Piano accompaniment, measures 55-58. Includes dynamic marking *mf*.

Vln. 1

Violin 1 part, measures 55-58. Includes dynamic marking *p*.

Vln. 2

Violin 2 part, measures 55-58.

Vla.

Viola part, measures 55-58.

Vc.

Violoncello part, measures 55-58.



59

[The Valet offers the money to the Shepherd and Shepherdess, who are overwhelmed.]

Valet

Musical staff for Valet, measures 59-62.

price.

Pno.

Piano accompaniment, measures 59-62.

Vln. 1

Violin 1 part, measures 59-62.

Vln. 2

Violin 2 part, measures 59-62. Includes dynamic markings *p* and *pp*.

Vla.

Viola part, measures 59-62. Includes dynamic markings *p* and *pp*.

Vc.

Violoncello part, measures 59-62. Includes dynamic markings *p* and *pp*.

mp

64

Valet

Am I now for - gi - ven?

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



67

Princess
Beauteous

Valet

Prince
Charming

Cham - pagne,
Cham - pagne, sire!

Va - let! Back in my em - ploy. Cham - pagne!_____

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *f*

mp *f*

pizz. *arco*

mf *f* *pizz.* *arco*

mf *f* *pizz.*

f

Andante

[The Valet exits to do the Prince's bidding.]

70

Glock. *mf*

Shepherd

Princess Beateous

Shepherd

Pno. *f*

Hpsd.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb.

Thank you.

Oh, no! It's

Thank you.

molto rit. . . . *Adagio* *rit.* . . .

74

Tri. 

Princess Beauteous 
you we should thank. Thank you. We'll build our life to-

Prince Charming 
Thank you. Thank you. We'll build our life to-

Pno. 

Hpsd. 


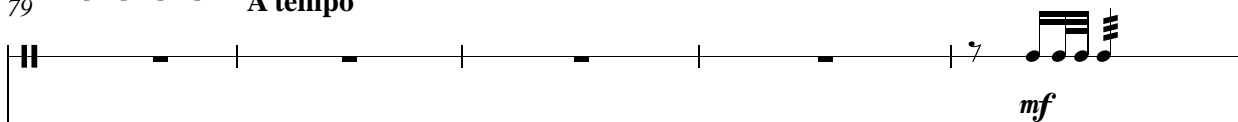
Vln. 1 

Vln. 2 

Vla. 

Vc. 

79 - - - - **A tempo**

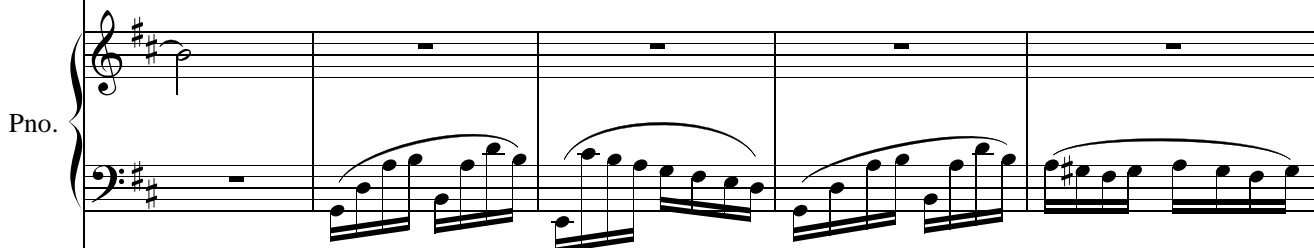
Tri.  

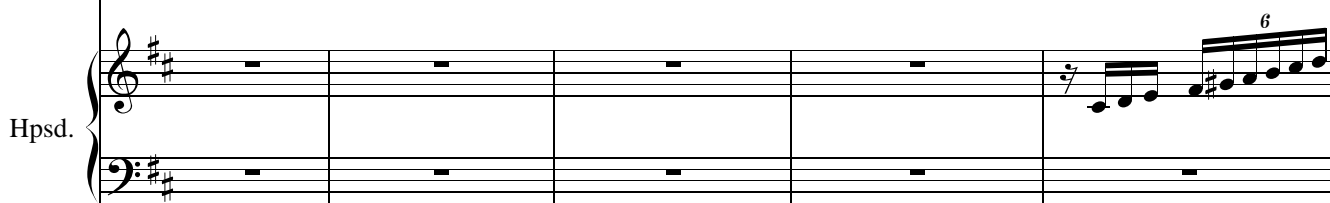
Shepherd 

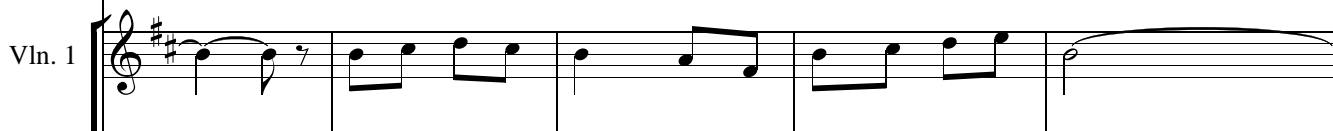
Princess Beauteous 

Shepherd 

Prince Charming 

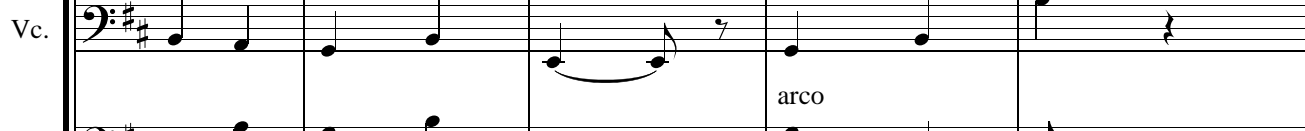
Pno. 

Hpsd. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

84

Tri. *mf*

Shepherd
We shall becrowned with my-riad dia-mond stars in the e - bo - ny of qui - et night. —

Princess
Beauteous
We shall becrowned with my-riad dia-mond stars in the e - bo - ny of qui - et night. —

Shepherd
We shall becrowned with my-riad dia-mond stars in the e - bo - ny of qui - et, shin - ing

Prince
Charming
We shall becrowned with my-riad dia-mond stars in the e - bo - ny of qui - et, shin - ing

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc. *arco*

Cb. *pizz.*

89

rit.

Tri.

Shepherd
_____ Si-lent times of bliss, sanc-tioned by each kiss._____ Our

Princess
Beauteous
_____ Si-lent times of bliss, like this, sanc-tioned by each kiss._____ Our

Shepherd
8
night._____ Si-lent times of bliss, sanc-tioned by each kiss._____ Our

Prince
Charming
night._____ Si-lent times of bliss, like this, sanc-tioned by each kiss._____ Our

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This is a page of a musical score for 'A Love Charm', page 141. The score is in G major (one sharp) and 3/4 time. It features five vocal parts: Tri., Shepherd, Princess Beauteous, Shepherd, and Prince Charming. The lyrics are: 'Si-lent times of bliss, sanc-tioned by each kiss. Our night. Si-lent times of bliss, sanc-tioned by each kiss. Our night. Si-lent times of bliss, like this, sanc-tioned by each kiss. Our'. The instrumental parts include Piano (Pno.), Harpsichord (Hpsd.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score includes a 'rit.' (ritardando) marking. The page number '89' is in the top left, and '141' is in the top right. The key signature has one sharp (F#) and the time signature is 3/4.

95 **A tempo** **rit.** **A tempo**

Shepherd
fi-re's glo-wing em-bers beam with love. As bright sha-dows steal from mor - ning, the

Princess
Beauteous
fi-re's glo-wing em-bers beam with love. As bright sha-dows steal from mor - ning, the

Shepherd
8
fi-re's glo-wing em-bers beam with love. As bright sha-dows steal from mor - ning, the

Prince
Charming
fi-re's glo-wing em-bers beam with love. As bright sha-dows steal from mor - ning, the

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. arco

The musical score is written for a full orchestra and four vocal soloists. The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 95. The vocal parts (Shepherd, Princess Beauteous, Shepherd, and Prince Charming) all sing the same lyrics: "fi-re's glo-wing em-bers beam with love. As bright sha-dows steal from mor - ning, the". The tempo markings are "A tempo", "rit." (ritardando), and "A tempo". The instrumental parts include Piano (Pno.), Harpsichord (Hpsd.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Cb. part includes the instruction "arco".

102

Shepherd
lu - mi - nes - cence grows, _____ and gen - tle streams of can-dle-light gleam

Princess
Beauteous
lu - mi - nes - cence grows, _____ and gen - tle streams of can-dle-light gleam

Shepherd
8
lu - mi - nes - cence grows, _____ and gen - tle streams of can-dle-light gleam

Prince
Charming
lu - mi - nes - cence grows, _____ and gen - tle streams of can-dle-light gleam

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

107 *rit.* ----- **Largo**

Tri.

Shepherd

Princess Beauteous

Shepherd

Prince Charming

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

112

molto rit..

Allegretto

Shepherd

— in all the co-lors of love. Our love.

Princess
Beauteous

— in all the co-lors of love. Our love.

Shepherd

— in all the co-lors of love. Our love.

Valet

Prince
Charming

— in all the co-lors of love. Our love.

Cham-pagne for

Pno.

p

Hpsd.

Vln. 1

mf

Vln. 2

mp

Vla.

p

Vc.

p

Cb.

p

119

Glock. *f*

Valet
ev'-ry-bo-dy here! _____

Pno. *f*

Hpsd.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* pizz.

Cb. *f*

122

Glock.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

125

Glock.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

127 *rit.*

Glock. Treble clef, key signature of one sharp (F#). Measures 127-129: Measure 127 has a dotted quarter note on G4, a dotted quarter note on A4, and a dotted quarter note on B4. Measure 128 has a dotted quarter note on C5, a dotted quarter note on B4, and a dotted quarter note on A4. Measure 129 has a dotted quarter note on G4, a dotted quarter note on F4, and a dotted quarter note on E4. A 'v' marking is present below the final note.

Pno. Treble and Bass clefs, key signature of one sharp (F#). Measure 127: Treble clef has a dotted quarter note on G4 and a dotted quarter note on A4. Bass clef has a dotted quarter note on G2 and a dotted quarter note on A2. Measure 128: Treble clef has a dotted quarter note on G4. Bass clef has a dotted quarter note on G2, a dotted quarter note on A2, and a dotted quarter note on B2. Measure 129: Treble clef has a dotted quarter note on G4. Bass clef has a dotted quarter note on G2, a dotted quarter note on A2, and a dotted quarter note on B2. A fermata is placed over the final notes.

Hpsd. Treble and Bass clefs, key signature of one sharp (F#). Measure 127: Treble clef has a dotted quarter note on G4, a dotted quarter note on A4, and a dotted quarter note on B4. Bass clef has a dotted quarter note on G2, a dotted quarter note on A2, and a dotted quarter note on B2. Measure 128: Treble clef has a dotted quarter note on G4, a dotted quarter note on A4, and a dotted quarter note on B4. Bass clef has a dotted quarter note on G2, a dotted quarter note on A2, and a dotted quarter note on B2. Measure 129: Treble clef has a dotted quarter note on G4, a dotted quarter note on A4, and a dotted quarter note on B4. Bass clef has a dotted quarter note on G2, a dotted quarter note on A2, and a dotted quarter note on B2. A fermata is placed over the final notes.

Vln. 1 Treble clef, key signature of one sharp (F#). Measure 127: Dotted quarter note on G4, dotted quarter note on A4, dotted quarter note on B4. Measure 128: Dotted quarter note on C5, dotted quarter note on B4. Measure 129: Dotted quarter note on G4, dotted quarter note on F4, dotted quarter note on E4. A fermata is placed over the final notes.

Vln. 2 Treble clef, key signature of one sharp (F#). Measure 127: Dotted quarter note on G4, dotted quarter note on A4, dotted quarter note on B4. Measure 128: Dotted quarter note on C5, dotted quarter note on B4. Measure 129: Dotted quarter note on G4, dotted quarter note on F4, dotted quarter note on E4. A fermata is placed over the final notes.

Vla. Bass clef, key signature of one sharp (F#). Measure 127: Dotted quarter note on G2, dotted quarter note on A2, dotted quarter note on B2. Measure 128: Dotted quarter note on C3, dotted quarter note on B2. Measure 129: Dotted quarter note on G2, dotted quarter note on A2, dotted quarter note on B2. A fermata is placed over the final notes.

Vc. Bass clef, key signature of one sharp (F#). Measure 127: Dotted quarter note on G2, dotted quarter note on A2, dotted quarter note on B2. Measure 128: Dotted quarter note on C3, dotted quarter note on B2. Measure 129: Dotted quarter note on G2, dotted quarter note on A2, dotted quarter note on B2. A fermata is placed over the final notes.

Cb. Bass clef, key signature of one sharp (F#). Measure 127: Dotted quarter note on G1, dotted quarter note on A1, dotted quarter note on B1. Measure 128: Dotted quarter note on C2, dotted quarter note on B1. Measure 129: Dotted quarter note on G1, dotted quarter note on A1, dotted quarter note on B1. A fermata is placed over the final notes.