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—OF—

# CLAUDE DUVAL

—OR—

## LOVE AND LARCENY.

92  
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IN THREE ACTS

Written by

→\*HENRY + P. + STEPHENS\*←

Composed by

→\*EDWARD + SOLOMON\*←

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# CLAUDE DUVAL

OR,

## Love and Larceny.

ROMANTIC COMIC OPERA IN

**THREE ACTS.**

WORDS BY

HENRY P. STEPHENS.

MUSIC BY

EDWARD SOLOMON.

*32  
10/11/6*



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First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff features a melodic line with several triplet markings. The lower staff provides a harmonic accompaniment. Dynamics include *f*, *ff*, *fa*, *fa*, *fa*, *fa*, *pp*, *cre*, *scen*, and *do*.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues from the previous system. The upper staff has a complex texture with many beamed notes. The lower staff has a more rhythmic accompaniment. Dynamics include *ff* and *pp*.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. Dynamics include *p*.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. Dynamics include *ff*, *pp*, and *p*. The tempo marking *Allegretto* is present.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. Dynamics include *pp* and *p*. The tempo marking *Allegretto* is present.

Sixth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. Dynamics include *pp* and *p*. The tempo marking *Allegretto* is present.

tempo.  
ritard.  
p scher.

rall.

tempo.  
mf

p  
dim - in - u - en - do.

Allegretto.  
pp  
f  
tr  
tr  
cres.

p

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex melodic line in the treble clef with many slurs and ornaments, and a more rhythmic accompaniment in the bass clef.

Second system of musical notation. The treble clef part begins with a *rit.* (ritardando) marking. The music continues with intricate melodic patterns and accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material in both staves.

Fourth system of musical notation. It includes the tempo marking *Andante moderato.* and dynamic markings *f* (forte) and *p* (piano). The music features a change in texture and dynamics.

Fifth system of musical notation. The treble clef part is marked *diva.* (divisi) and *loco.* (ad libitum). The music is characterized by rapid, flowing melodic lines.

Sixth system of musical notation, continuing the *diva.* and *loco.* passages. The piece concludes with a final cadence in both staves.

Allegretto.

*f* *ff* *Cov spirito.* *mf*

1st time. 2nd time.

*ff marcato.* *mf* Repeat *ff*

1st time. *f*

2nd time. *f* *accl.*



ACT I—"LARCENY."

SCENE.—Newmarket Heath.

No. 1. OPENING CHORUS.—"Hurrah for the Gipsy Tent!"  
(Highwaymen disguised as Gipsies.)

*Allegretto.*

PIANO.

(Curtain.)

TENORS.

BASSES.

Hur - rah for the gip - sy tent! Hur - rah! Hur - rah!

Hur - rah for the gip - sy tent! Hur - rah! Hur - rah!

Hur-rah for the green-wood tree! Hur-rah! Hur-rah! Hur-rah! for the camp and the

Hur-rah for the green-wood tree! Hur-rah! Hur-rah! Hur-rah! for the camp and the

mid-night lamp, And the lodg-ing and eat-ing free, And the lodg-ing and eat-ing

mid-night lamp, And the lodg-ing and eat-ing free, And the lodg-ing and eat-ing

free. With the se-cret snare and the slaugh-ter'd

free. se-cret snare,

*p misterioso.*

*pp*

*p misterioso.*

hare, And the goose caught a-sleep in the pen, And the goose caught a-sleep in the

slaughter'd hare, And the goose caught a-sleep in the pen, And the goose caught a-sleep in the

*stacc.*

*lento.*

pen, And the steal - thy prowl, and the mur - der'd fowl, And the

pen, And the steal - thy prowl, and the mur - der'd fowl, And the

*rall.* *Con spirito a tempo.*

last dy - ing cluck of the hen, And the last dy - ing cluck of the hen! Ha, ha! ha, ha! Hur -

last dy - ing cluck of the hen, And the last dy - ing cluck of the hen! Ha, ha! ha, ha! Hur - rah! Hur -

*a tempo.*

*rall.*

*f* *cre - scen*

- rah! Ha, ha! ha, ha! Hur - rah! Hur - rah! Hur - rah, Hur - rah, Hur -

- rah! Ha, ha! ha, ha! Hur - rah! Ha, ha! Ha, ha! Hur - rah, Hur - rah, Hur -

*cre - scen*

- rah! Hur - rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah!  
 - rah! Hur - rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah!  
 - do.

Hur-rah for the green-wood tree! Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah! Hur-rah!  
 Hur-rah for the green-wood tree! Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah! Hur-rah!

Hur - rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah for.. the gip - sy tent!  
 Hur - rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah for.. the gip - sy tent!

Hur . . . rah! . . .

Hur . . . rah! . . .

BOSCAT. Gentlemen, we are sick of this masquerading.  
*Tenore.* We are.  
*Bassi.* We are.  
 Bos. In short, I am right in stating that we are neglecting our business, and that trade is going to the dogs.  
*Tenore.* You are.  
*Bassi.* You are.  
 Bos. I do not perhaps possess the professional ability of our absent captain, but there is one here—  
 (*Enter BLOOD-RED BILL, unperceived.*)

*For Entrance of BLOOD-RED BILL.*  
*Allarghetto misterioso.*

PIANO.

pp

cres.

ff

BILL. I say there is one there.  
 (*Knocking BOSCAT down; Gypsies laugh.*)  
 Bos. Lieutenant, you hits hard.  
 BILL. A merciful Providence has, as you feel, endowed me with a fist of some persuasion. Now, what is it you want?  
 GYPSIES. The captain.  
 BILL. And have him you shall, and plenty of gold, boys, to boot. Here you are leading virtuous and respectable lives; what more do you want? What's the use of being in such a hurry to get hanged?  
 Bos. Lieutenant, you put things unpleasantly. (*R. C.*) I shall take to shopkeeping.  
 BILL. Shoplifting, Master Boscat, would be more to your fancy. (*Gypsies laugh.*)—Gentlemen, until our gallant chief returns I must ask you to continue robbing hen-roosts and telling fortunes. (*Looking off.*)—My vision is surely correct. Yes, a number of village damsels are drawing nigh, doubtless to consult the oracle. They seem to like consulting the oracle, for they visit our camp daily.—Attention! (*All attention around BILL.*) Let us receive the ladies in the true Romany fashion; and mind, gentlemen, no kissing. A squeeze of the hand perhaps, but, by Venus's bell, keep osculation for private and confidential use.  
 GYPSIES. We will! we will!  
 (*Enter Village Maidens in fours from each side.*)

No. 2.—(A) CHORUS OF VILLAGE GIRLS.—“Maidens We.”  
 (B) SOLO—Blood-Red Bill—“Fortune Telling.”

*Allargato con grazia.*  
 PIANO. *p scherz.*

MAIDENS.  
 Mai - dens we,  
 mai - dens we, liv - ing in com - plete sim - pli - ci - ty, Want - ing ma - ny things to  
 know and see, Tho', not wish - ing to be reck - on'd o - ver bold, We can - not well dis -  
 - par - age Our fu - ture chance of mar - riage. We come to know if dark or fair, Has he  
*(anxiously.)*

15

The image shows a musical score for a piano piece. It begins with a piano introduction marked 'Allargato con grazia' and 'p scherz.'. The main part of the score is for a chorus of village girls, labeled 'MAIDENS.', with lyrics: 'Mai - dens we, mai - dens we, liv - ing in com - plete sim - pli - ci - ty, Want - ing ma - ny things to know and see, Tho', not wish - ing to be reck - on'd o - ver bold, We can - not well dis - par - age Our fu - ture chance of mar - riage. We come to know if dark or fair, Has he'. The score includes piano accompaniment and vocal lines. The page number '15' is at the bottom right.

cur - ly hair? has he wealth to spare? Say, will he for his true love care? Be - cause for him we would prepare, At

*Soa.*

us, kind gip - sies, do not stare, We want our for - tunes told; Sim - ple lambs with

*p dolce.*

*Soa.*

- out our dams We've wan - der'd from the fold, And would have our

*rit.*

for - tune told. Sim - ple lambs with - out our

TENORS. *mf*

BASSES. *mf*

Sim - ple lambs with - out their

*mf a tempo.*

dams, We've wan - dered from the - fold, And would have our  
 dams, with - out their dams, Wan - dered from the fold, And would have their  
 dams, with - out their dams, Wan - dered from the fold, And would have their

for - tunes told.  
 for - tunes told.  
 for - tunes told.

*dim.* *pp* *Segue.*

**B** **BILL.** *con gusto.*

Come hi - ther, pret - ty mai - dens, Your wants I will sup - ply; For in all the wide land there is

not such a hand At tel - ling good for - tunes as I!

**BASSES.** *p*

What a— *Allegretto.* *mf*

*rall.* *pp*



BILL (*telling girl's fortunes*),

1ST SOPRANO.

I pro - mise you, dam - sel, a knight of re - nown. Oh

2ND SOPRANO.

BILL (*aside*).

dear! oh dear!... No, she'll pro - ba - bly mar - ry a poor coun - try clown.

TENORS.

BASSES.

*p* BILL.

Oh dear! Oh dear! I pro - mise you,

1ST SOPRANO.

2ND SOPRANO.

dam - sel, a gay ca - va - li - er! Oh dear! Oh dear!...

BILL (*aside*). TENORS.

... No, she'll live an old spin-ster for ma-ny a year! Oh

BASSES. BILL.

dear! Oh dear! A cap-tain you'll wed, Miss, who walks on the

SOPRANOS. BILL (*aside*).

deck! Oh dear! oh dear!... No,— if I'm not

SOPRANOS. TENORS.

wrong he will swing by the neck! Oh dear! Oh

BASSES. *p* BILL.

dear! Oh dear! Your hus - band, my dar - ling, a mar - quis will

1ST SOPRANO. 2ND SOPRANO. BILL (*smilingly*).

be!... Oh dear! Oh dear! No, you'll

pro - ba - bly mar - ry a fel - low like me.

SOPRANOS. Oh dear! oh dear! oh

TENORS. A fel - low like me, a

BASSES. A fel - low like me a

*Allegretto.* BILL

I trust my di - vi - na - tion meets with  
 dear! oh dear!  
 fel - low like me!  
 fel - low like me!

*Allegretto.*

*p* *p*

all your ap - pro - ba - tion, For with cease - less ap - pli - ca - tion I have stu - died nights and days; Just a

tri - fle I would ask ere I quite com - plete my task, And you'll hear with o - pen ear what the old man says.

2

**SOPRANOS.** *p* Yes, yes! your di - vi - na - tion meets with all our ap - pro - ba - tion; *cres.*

*Tempo Io.*  
*p scherz.*

**BILL.** *mf* Yes, my di - vi - na - tion meets with all their ap - pro - ba - - - tion. *cre - - - scen - do.*

**SOPRANOS.** *mf* Yes, your di - vi - na - tion meets with all our ap - pro - ba - - - tion. *cre - - - scen - do*

**TENORS.** *mf* Yes, your di - vi - na - tion meets with all their ap - pro - ba - - - tion. *cre - - - scen - do.*

**BASSES.** *mf* Yes, your di - vi - na - tion meets with all their ap - pro - ba - - - tion. *cre - - - scen - do.*

*mf* *cre - - - scen - do.*

*Sua..... loco.*

**BILL.** And now, lads, let us offer these pretty maidens that hospitality for which the true-hearted gypsy is ever renowned.

**GYPSIES.** Bravo! bravo!

**BILL.** (To first Girl.) Allow me. (Offers arm; Girl turns her head.) What! coy? Demme, you don't know what a heart-smasher I am. Just glance at my features, and you can't resist. (Girl looks and smiles.) I thought not, and, as the nobleman said of the bet, we're off. (Bill, Gypsies, and Maidens exit to Chorus.)

TENORS.  
 BILL with BASSES.  
 BASSES. Sim - ple lambs with - out their dams, *loco.* They've wan-dered from the fold, and

BILL. *mf*  
 SOPRANOS. *mf*  
 Sim - ple lambs with - out their dams, They've wander'd  
 Sim - ple lambs with - out our dams, We've wander'd  
 would have their fortunes told. Sim - ple lambs with - out their dams, with - out their dams, Wander'd  
 would have their fortunes told. Sim - ple lambs with - out their dams, with - out their dams, Wander'd

BILL. *rall.*  
 from the fold, and would have their for - tunes told, their for - tunes told. . . .  
 from the fold, and would have our for - tunes told, our for - tunes told. . . .  
 from the fold, and would have their for - tunes told, their for - tunes told. . . .  
 from the fold, and would have their for - tunes told, their for - tunes told. . . .

*f rall. cres. f dim. p*

(As Girls and Gypsies go off, enter LORRIMORE.)  
 LORRIMORE. Not a soul; only a gypsy encampment. The Kings, they say, have short memories, but Charles the Second court-favorite of only a few months back feels more like a has none at all. Would that I were like him! would that I hunted dog than an English gentleman. It is nothing in the scale that my father lost life and lands fighting for Charles. could forget her who will never forget me!

No. 3. ROMANCE—Lorrimore—"Yesterday and to-day."

*Andante moderato.*

*p* I would to - day were

PIANO.

yes - ter - day, I would old times a - gain could be; I would this June were once more May, That

*ritard.* *a tempo.*

hap - py May for thee and me. I would that thou for whom I yearn Wert now, as then, close

*rit.*

*agitato.* *ritard.*

by my side; Oh, for life's wave to back - ward turn, And bear me on its eb - bing tide. . . .

*cres.* *cres. colla voce.* *dim.*

*dolce. tempo.* *con forza.*

E'en for an hour of by - gone bliss A year of years I'd glad - ly pay, To read thy smile, to

*cres.*

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Andante moderato' and includes various performance directions such as 'ritard.', 'a tempo.', 'agitato.', 'rit.', 'cres.', 'colla voce.', 'dim.', 'dolce. tempo.', and 'con forza.'. The piano part consists of two staves with intricate accompaniment.

*dolce.* feel thy kiss; Oh! would to-day were yes - ter-day! Oh! would to-day were yes - ter - day! . . . *rall. dim.*

*cres.* *rall. dim.* *mf*

I would to - day to - mor - row were, So that some hope might

*ritard.* *dim.*

shine a - far, As faint a - cross the mid - night air There gleams on high the fit - ful star; I

would, sweet-heart so brave and true, That this my wish could e - ver be, Oh, if I could but

*rit.* *dolce.*

breathe a-dieu I'd bid fare-well to all. but thee! . . . E'en for an hour of fu - ture bliss, A

*cres.* *cres. colla voce.* *dim.* *cres.*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes, often in the right hand, and a more rhythmic bass line in the left hand. Performance markings include *dolce.*, *rall. dim.*, *cres.*, *mf*, *ritard.*, *dim.*, *rit.*, and *colla voce.* The lyrics are written below the vocal line.



year of years I'd glad - ly pay, To read thy smile, to feel thy kiss; Oh, would to-mor - row

were to-day, Oh, would to - mor - row were to - day! . . . . .

Enter HIGHWAYMEN.

PIANO. *f* *ff*

(Re-enter BILL.)

BILL. A stranger? Maybe with well-lined pockets—just what we want to enable us to discharge our outstanding accounts.—(Aloud.) My noble gentleman, would you have your fortune told?

LOR. Fortune? A pretty idea! I have none to tell.

BILL. (Aside.) The rich always say that.—(Aloud.) Nay, but cross the poor gypsy's hand with a piece of silver.

LOR. My silver is at as low an ebb as my fortune. Let me pass, fellow.

BILL. Fellow? By the hangman's halter you shall pay dearly for that figure of speech.

LOR. Pshaw! Let me by, pestilent knave.

BILL. Pestilent knave? The plague take such insolent remarks! (Whistles.)

LOR. Rascal, why do you whistle?

BILL. Whistle? Why, what do folks generally whistle for but a wind? and a wind, my pretty popinjay, which possibly you won't care about.—Ho there!

(Re-enter Highwaymen; they surround LORRIMORE, who resists.)

Bos. Steady! You'd better not ruffle your feathers.

LOR. What do you want, scoundrels?

BILL. This indiscriminate use of bad language won't save your shiners, my worthy gentleman; so ease your tongue while we ease your pockets.

LOR. My pockets, as I told you before, are wellnigh empty. Gad's life, man! I am an outlaw.

BILL. A singular coincidence, but so am I. Well, what of that?

LOR. What of it? Why, I am flying for my life; a reward is offered for my capture.

BILL. Then, my noble, it strikes me very forcibly that we shall receive that reward.—What say you, comrades?

GYPSIES. Hear! hear!

BILL. I suppose you are at the very least a murderer?

LOR. Heaven forbid! I am guilty of politics, not assassination.

BILL. Some Roundhead rascal. So much the better.—(To men.) Take your prisoner, and keep him safely till the captain's arrival.

LOR. Once more I implore you to let me go on my way.

BILL. I have a tender heart, but business is business, and sentiment must, as heretofore, be blowed.—Corker and Custard, remove him. (LORRIMORE taken off.)

LOR. Each step I take seems to bring more misfortune upon me. (Exit.)

BILL. Never mind; there'll soon be an end of your misery by means of a drop too much.—(To Gypsies.) Gentlemen, I think we may congratulate ourselves upon an excellent stroke of business. I don't say it is quite legitimate, but, hang it all! in this garb one could do anything.

GYPSIES. Anything! anything!

No. 4.—(A) CONCERTED PIECE—Bill and Chorus—“Mum’s the Word.”  
 (B) SONG—Claude Duval—“Kings of the King’s Highway.”

PIANO. *Misterioso.*

The piano introduction is in 3/4 time, marked *Misterioso*. It features a melody in the right hand with triplets and a supporting bass line in the left hand. The key signature has one flat (B-flat).

BILL. T. & B. BILL.

There's a prin-ci-ple that's right, Mum's the word, mum's the word ; In

The first vocal line is for Bill, Tenors, and Basses. It begins with the lyrics "There's a prin-ci-ple that's right, Mum's the word, mum's the word ; In". The piano accompaniment continues with a steady accompaniment.

BILL. TENORS.

day as weH as night ; Let the fools for o-thers pay If they can-not find their way, Why,

The second vocal line includes lyrics for Bill and Tenors: "day as weH as night ; Let the fools for o-thers pay If they can-not find their way, Why,". The piano accompaniment continues.

BASSES.

Mum's the word ;

Mum's the word, mum's the word ;

The chorus is sung by the Basses. The lyrics are "Mum's the word ;" and "Mum's the word, mum's the word ;". The piano accompaniment continues.

BILL.

show them while you say We are not what they think, mum's the word ; But our

mum's the word ; We are not what they think, mum's the word, mum's the word ; But our

mum's the word ; We are not what they think, mum's the word, mum's the word ; But our

The final vocal line is for Bill, with lyrics: "show them while you say We are not what they think, mum's the word ; But our mum's the word ; We are not what they think, mum's the word, mum's the word ; But our mum's the word ; We are not what they think, mum's the word, mum's the word ; But our". The piano accompaniment concludes with a *mf* dynamic.

*mf*  
 dig - ni - ty we sink, mum's the word ; We are highwaymen by trade, We don't like this mas - que - rade, But we  
 dig - ni - ty we sink, mum's the word, mum's the word ; We are highwaymen by trade, mum's the word ; But we  
 dig - ni - ty we sink, mum's the word, mum's the word ; We are highwaymen by trade, mum's the word ; But we

*stacc.*

*dim.*  
 do it 'cause we're bade, Mum's the word, mum's the word, mum's the word, mum's the word.  
 do it 'cause we're bade, Mum's the word, mum's the word, mum's the word, mum's the word.  
 do it 'cause we're bade, Mum's the word, mum's the word, mum's the word, mum's the word, mum's the word.

*Unaccompanied.*

*dim.* *f* *mf*

BILL.  
 Yes, we o - bey the captain's word, Who rigged us in this

*rit.* *tr* *Allegro moderato.* *p*

garb ab - surd ; For gip - sy life we do not care, But dis - o - bey we do not dare.

We  
 We

BILL.

we do not dare. . . . . So

do not dare, we do not dare.

do not dare, we do not dare.

*Allegretto.*

BILL.

ev - 'ry one does his best to get tip - sy, Which is the de - light of the wan - der - ing gip - sy, Which

Which

Which

BILL.

is, which is the de - light, which is the de - light of the wan - d'ring gip - sy.

is the de - light, which is the de - light of the wan - d'ring gip - sy.

is the de - light, which is the de - light, the de - light of the wan - d'ring gip - sy.

*tr* *tr* *Allegretto. Sus.* *mf Whistle.*



DUVAL  
Com - rades, I'm here!

BILL  
Wel - come, wel - come to our cap - tain, wel - come to our cap - tain bold! Wel - come to the

TENORS.  
Wel - come, wel - come to our cap - tain, wel - come to our cap - tain bold! Wel - come to the

BASSES.  
Wel - come, wel - come to our cap - tain, wel - come to our cap - tain bold! Wel - come to the

DUVAL  
Yes, I do!

BILL  
brave Du - val! Do you bring us news of gold? That's cap - i - tal, that's cap - i - tal.

brave Du - val! Do you bring us news of gold? That's cap - i - tal.

brave Du - val! Do you bring us news of gold? That's cap - i - tal.

DUVAL  
From Lon - don town on char - ger fleet, . . . My gal - lants I have come to

*scherzo.*  
*p*

*con forza.*  
meet, My gal - lants I have come to meet!

*ff*

(B) SONG—Claude Duval—"Kings of the King's Highway."

DUVAL.

Robbers they call us, but what care we!

*Con spirito.*

*f.*

*p.*

PIANO.

Monarchs are thieves, so people tell. The doctor or lawyer, he takes his fee, And we take our fees as

well! For limbs of the law we care not a straw, Though thief-catch-ing's quite à la mode; By

*stacc.*

land or by sea there is no one so free As a thorough-paced knight of the road!

*DUVAL.*

*crus.*

Knights of the road, knights of the road, knights of the road! Yes! knights of the road,

Knights of the road, knights of the road, of the road, of the road!

*BILL (also).*

*crus.*

Knights of the road, knights of the road, of the road, of the road!

knights of the road! Who so gal-lant and gay?... By day and by night en-forc-ing our right.

*BILL.*

Kings of the king's high-way! Knights of the road, knights of the road! Who so gal-lant and

Knights of the road, knights of the road! Who so gal-lant and

Knights of the road, knights of the road, So gal-lant and



**BILL.**

gay? . . . . By day or by night en - forc - ing our right, Kings of the king's high - way.

gay? . . . . En - forc - ing our right, our right, Kings of the king's high - way.

gal-lant and gay? By day or by night en - forc - ing our right, Kings of the king's high - way.

**DUVAL.**

Lass - es may leave us, but what care we! Ro - sy lips may be

found by the score; If fic - kle or faith - less they prove to be, We can al - ways find plen - ty more. When

down on his knees some bag - man we ease, We are on - ly re - liev - ing his load; For to

*stacc.*

le - vy a tax on all ci - ti - zens' packs Is a right of the knights of the road!

**DUVAL.**  
 Knights of the road, knights of the road, knights of the road, Yes,  
 Knights of the road, knights of the road, of the road, of the road.  
 Knights of the road; knights of the road, of the road, of the road.

knights of the road, knights of the road, Who so gal - lant and gay? . . . By

day and by night en - forc - ing our right, Kings of the king's high - way. Knights of the road,  
**TENORS.**  
 Knights of the road,  
**BASSES.**  
 Knights of the

knights of the road, Who so gal - lant and gay? . . . By day or by night en - forc - ing our right,  
 knights of the road, Who so gal - lant and gay? . . . En - forc - ing our right, our right,  
 road, knights of the road, So gal - lant and gal-lant and gay, By day or by night en - forc - ing our right,

**DUVAL.** *con foras.* *cres. rall.* *fs*  
 Kings of the king's high - way, high - way, Kings of the king's high - way! . . .  
 high - way!  
 high - way!  
*cres.*  
*rall.*

DUV. Gentleman all, I thank you for the heartiness of your reception. As I stated, I bring you news of considerable value.

Bos. Bravo! bravo!

BILL. (*Hitting him over head.*) Who the deuce wants your applause?

DUV. You have, as I directed, examined the place called Mildew Hall?

BILL. I have, captain, and, save the poverty of the jest, I should be inclined to style it Mildew Hall. (*All laugh.*)

DUV. No matter its appearance. I have discovered that its owner, Martin Magruder, a miserly Roundhead, there keeps most of his ill-gotten gains; in fact, he prefers being his own banker. I need scarcely tell you, gentlemen, who will draw at sight upon his capital.

GYPSIES. Ha! ha! ha! ho! ho! ho!

DUV. I am aware that an enterprise of this kind lies more in the housebreaking branch of our service, but fifty thousand guineas make a sum in respect of which distinctions of rank should be sunk.

BILL. Fifty thousand guineas? I'll sink anything for fifty thousand pence.

DUV. Ay, or blow anything up either, for that matter.—Lieutenant William, is there anything to report to me?

BILL. Yes, captain; we have effected a valuable capture.

DUV. Good! Petticoat?

BILL. No, captain—breeches.

DUV. Then let the bisected garment appear before me. (*Stage R.*)

BILL. It shall at once.—Produce the capture.

Bos. Immediately. (*Exit.*)

DUV. Tell me, William, what manner of man is your prey?

BILL. He is young, somewhat melancholy, and his language does not always savor of Parliament.

DUV. How know you, then, that he is valuable? Has he much money with him?

BILL. Far from it, but he has himself declared that a large reward is set upon his head.

DUV. Doubtless some ill-conditioned Puritan. But we may not take blood-money at any cost.

BILL. (*Disappointed.*) How so, captain? What shall we do with him?

DUV. Exercise our royal prerogative and suspend him.

BILL. Well said, captain! Here he is.

(*Enter BOSCAT with LORRIMORE.*)

LOR. Unhand me, knave! How can an unarmed man make resistance? (*Sees DUVAL.*)—Sir Henry Villeboise here?

DUV. Captain Lorrimore!

LOR. Are you also in the power of these scoundrels?

DUV. No; I fancy they are more or less in mine.—Retire and leave us together.

BILL. But, captain—

DUV. Retire, I say!

BILL. Far be it from me to attempt to fathom your intentions, but I will bear in mind your hint about the rope.—Gentlemen, as the French have it, we are *de trop*; so let us go. (*Exeunt.*)

LOR. You seem on good terms with these vagabonds.

DUV. Yes; I am not disposed to quarrel with any one. What, my dear Lorrimore, brings you to Newmarket Heath?

LOR. A foolish whim.

DUV. How so?

LOR. You know that, rightly or wrongly, the King has banished my friend and patron, Lord Clarendon, and I am also condemned to share his exile.

DUV. Then why here?

LOR. You will no doubt think me foolish, but I could not start from England without saying good-bye.

DUV. For money, a woman!

LOR. No, hang it! Say rather an angel.

DUV. Ah, these wingless angels soon fall in one's estimation; they haven't enough to support them, I suppose.

LOR. Nor have I, for that matter. Poor Constance! she loves me too.

DUV. Why not relieve her poverty and add Lorrimore to her exceedingly pretty Christian name.

LOR. Demme, she has an uncle.

DUV. They're usually accommodating gentlemen enough.

LOR. That's not quite the character of Martin Magruder.

DUV. Martin Magruder?

LOR. Ay; an old rascal in the winter of life.

DUV. But what does he object to?

LOR. In the first place, he has forced Constance into accepting Sir Whiffle Whaffle, an old beau. Oliver Cromwell seized our estate of Mildew Hall and granted it to this very Magruder.

DUV. Altogether, Lorrimore, you don't seem to have any chance; but maybe I can help you. I have a debt to wipe off.

LOR. So have I—many.

DUV. Come! come! you know what I mean. I sha'n't easily forget how you saved my life at Burrow's gaming-house; the thrust with which you relieved me when the two rascally bullies were about to spit me was the very pink of perfection.

LOR. But those were delightful days when you and I ruffled it together!

DUV. Yes. If they can't be recalled, they shall at least be remembered.

No. 5. DUET—Duval & Lorrimore—"What Days Were Those."

DUVAL. LORRIMORE.

What times were those when you and I Turn'd day to night, and night to day! How

*Moderato.*

PIANO.

DUVAL. LORRIMORE.

law and or - der we'd de - fy, And on - ly knew our fan - cy's sway! How you would chaff! How

*p.*

you would laugh! How cups would clash! How for a kiss or

DUVAL. LORRIMORE.

How swords would flash! How for a kiss or smile we'd

*cres. ritard.*

smile we'd die! The race be - gun, young blood must run, And so we let it, you and I;

die, we'd die! The race be - gun, young blood must run, And so we let it, you and I;

*con spirito. mf*

*con spirito. mf*

*con spirito. mf*

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So we let it, you and I, So we let it, you and I; The race be-gun, young blood must run, And

So we let it, you and I, So we let it, you and I; The race be-gun, young blood must run, And

*rall.* *cres.* *tempo.*

so we let it, you and I, So we let it, you and I, you and I.

so we let it, you and I, So we let it, you and I, you and I. Ir -

*dolce.*

Ir - re - gu - lar rol - lick - ing, fan - ci - ful fro - lick - ing, mix - ture of

re - gu - lar rol - lick - ing, fan - ci - ful fro - lick - ing, Life with its mix - ture of

*p*

plea - sure and pain ; . . The bit - ter and sweet to - ge - ther might meet, But the

plea - sure and pain ; The bit - ter and sweet to - ge - ther might meet, But the

cup to its ut - ter - most we would drain! Thus care - less and free would our  
 cup to its ut - ter - most we would drain! Thus care - less and free would our

*cres.* *p*

life go by, When we were to - ge - ther, you and I, . . . . .  
 life go by, When we were to - ge - ther, you and I, . . . . . The

*rall.* *cres.* *en - tan - do.* *Tempo primo.* *Con spirito.*  
*rall.* *en - tan - do.* *cre - scen - do.* *p*

you and I, So we let it, you and I,  
 race be - gun, young blood must run, And so we let it, you and I, So we let it, you and I,

*con spirito.*

So we let it, you and I; The race be - gun, young blood must run, And so we let it, you and I,  
 So we let it, you and I; The race be - gun, young blood must run, And so we let it, you and I,

*con forza.* *ritard.* *f tempo.*  
*con forza.* *ritard.*

*ad lib. con energico.*

So we let it, you and I, you... and I! . . . . .

So we let it, you and I, you... and I! . . . . .

*colla voce.* *fu* *ritardando.* *ff*

*Segue.*

For Entrance of BOSCAT.

*Misterioso. stacc.*

PIANO. *pp*

(After Duet enter BOSCAT.)

Bos. Captain, a coach approaches this way.  
 Duv. Private or public?  
 Bos. Private—two horses.  
 Duv. Is all ready for action?  
 Bos. Everything, captain.  
 Duv. Good! (*Exit Bos.*)  
 LOR. Sir Harry, what does this mean?  
 Duv. Money, I hope.  
 LOR. But—

Duv. A moment. You have told me your secret; will you keep mine? I am not Sir Harry Villeboise, but Claude Duval!  
 LOR. The devil!  
 Duv. No, no; the highwayman. Are you afraid of me?  
 LOR. Why should I be?  
 Duv. You will trust me?  
 LOR. Assuredly.  
 Duv. Shake hands. I will help you; my word is my bond.  
 LOR. So is mine.  
 Duv. Come with me and I'll provide you with a disguise.  
 Quick! they approach. (*Exit.*)

When DUVAL explains to LORRIMORE his real character.

*Allegro moderato.*

PIANO. *pp*

(*I'm CLAUDE DUVAL.*)

*ritara.* *fff*

(Enter coach with MAGRUDER, BETTY, CONSTANCE, and MAID.)

BETTY. Coachman! coachman! stop! we're off the road.  
 Where are you driving to? (*All get out of coach.*)



No. 6. TRIO—"We are Quaking."—Constance, Mrs. Betty, & Magruder.

PIANO.

*Allegro vivace.*  
1st time *pp*, 2nd time *f*.

*Minor.* *p* *fs*

CONSTANCE.  
*staccato.*

What a fright - ful sit - u - a - tion!

*tr* *tr* *fs* *p misterioso.*

BETTY (to MAGRUDER). *tr ad lib.* *tr*

I am qua-king, I am qua-king! Bro - ther, mark my a - gi - ta - tion; I am

*cres.* *cres.* *colla voce.*

MAGRUDER.  
*tempo.*

sha - king! Our fears we must dis - sem - ble, Tho' I own I al - so trem - ble Lest high -

*trem.*

CONSTANCE. *p*

Lest high - way - men should draw near,

BETTY. *p*

Lest high - way - men should draw near,

MAGRUDER. *p*

- way - men should draw near, Lest high - way - men should draw near, Who would

MAGRUDER. *p* *rit.*

come with cun - ning stealth, And ap - pro - pri - ate my wealth, Dis - re - gard - ing pray'r or

CONSTANCE. *cres.* (*Nervously.*)

Dis - re - gard - - ing pray'r or tear. We are

BETTY. *p* *cres.*

Dis - re - gard - - ing pray'r or tear. We are

MAGRUDER. *cres.*

tear, Dis - re - gard - - ing pray'r or tear. We are

*Major.*

qua - king, qua - king, qua - king! We are sha - king, sha - king, sha - king! And in -  
 qua - king, qua - king, qua - king! We are sha - king, sha - king, sha - king! And in -  
 qua - a - king, qua - a - king! Sha - a - king, sha - a - king! And in -

*crec.* *mf* *mf*  
 - deed there's no mis - ta - king That we're pa - ra - lys'd with fear. We are  
*crec.* *mf* *mf*  
 - deed there's no mis - ta - king That we're pa - ra - lys'd with fear. We are  
*crec.* *mf* *mf*  
 - deed there's no mis - ta - king That we're pa - ra - lys'd with fear. We are

*crec.* *mf* *mf*

qua - king, qua - king, qua - king! We are sha - king, sha - king, sha - king! And in -  
 qua - king, qua - king, qua - king! We are sha - king, sha - king, sha - king! And in -  
 qua - a - king, qua - a - king! Sha - a - king, sha - a - king! And in -

*mf*

- deed, there's no mis - ta - king that we're pa - ra - lys'd! pa - ra - lys'd!

- deed, there's no mis - ta - king that we're pa - ra - lys'd! pa - ra - lys'd!

- deed, there's no mis - ta - king that we're pa - ra - lys'd! pa - ra - lys'd!

We're pa - ra - lys'd with fear! . . . .

We're pa - ra - lys'd with fear! . . . .

We're pa - ra - lys'd with fear! . . . .

CONST. Oh, aunt, what horrid-looking persons!

BETTY. Martin, reprimand the obtrusive curiosity of these vulgarians.

MAG. I reprimand the whole affair, but what is one against numbers? Those masks must conceal some very ugly faces. I will escape.

BETTY. Not without me, brother—not without me.

BILL. (*Stopping them.*) Or me.

MAG. Help! help! We're being murdered!

BILL. Not yet, and, believe me, I wouldn't go so far as that.

BETTY. Help! help! he's going to assault us!

BILL. Not yet, beautiful female, or, to be plainer, old Frizzlewig.

BETTY. Old Frizzlewig? Let me tell you, Mr. Blackface, that in years I am but a chicken.

BILL. And a tough old rooster into the bargain. I should say you're not married. Well, dry goods, I suppose, don't sell well in the marriage-market.

BETTY. It's my misfortune, not my fault.

BILL. Thanks for your confidence; I'll extend mine to you. We look like gypsies, don't we?

MAG. No, you look like perfect gentlemen.

BILL. Then we look like what we're not; we're members of a nobler profession: we're highwaymen!

MAG. Damme! I could have sworn it. Oh, my guineas! my guineas!

BILL. Will soon be placed to our account.

No. 7.

FINALE.

*Alligro moderato.*

PIANO.

BILL.

I'll tell you what we want, And cut all use - less talk - ing; Our a - mia - ble in -

(fiercely.) BETTY.

- ten - tion You've no means of balk - ing. Your mo - ney or your life! O

CONST. (imploringly). ritard. cres. f BILL. tempo.

hor - ri - ble sug - ges - tion! Oh spare us, gen - tle sir! . . . Come an - swer quick my ques - tion!

TENORS. f  
Come

BASSES. f  
Come

*BILL.*

For 'tis our gen - 'ral rule,..... That none' of us may break; Your  
 an - swer quick his ques - tion!

an - swer quick his ques - tion!

*ritard.* *fs*

life, or mo - ney's gi - ven! Say, which am I to take? Say, which am I to take, to take? Say,  
 Say, which are we' to take, Say,  
 Say, which are we to take, to take? Say,

*cres. colla voce. fs*

*cres. fs*

which am I to take, to take? Your life, or mon - ey's gi - ven! Say, which am I to take?  
 which are we to take, to take? Your life, or mon - ey's gi - ven! Say, which are we to take?  
 which are we to take, to take? Your life, or mon - ey's gi - ven! Say, which are we to take?

*Andante moderato.*

MAGRUDER. BILL. *con energia.*

I scarce-ly know with which I'd ra-ther part, Since gold and life do just di- vide my heart. It

strikes me for- ci- bly that both you'll lack! Seize him!

CONSTANCE. *f*  
Oh mer- cy, mer- cy,  
BETTY. *f*  
Oh mer- cy, mer- cy,

DUVAL (to BILL). *piu lento.*  
RECIT. *p*  
Stand back! you'd

sir! . . . . .

mer- cy, sir!  
*Agitato. (enter DUVAL.)*

BILL. *DUVAL dolce.*

ease this old- cur- mud- geon, eh! Yes, cap- tain, yes! But why to gen- tle la- dies cause dis- tress?

**DUVAL.** *accel. cres. con gusto.*

Mes-dames, your most o - be - dient, do not fear, You can - not suf - fer hurt, while Claude Du - val is

*cres. fs*

**DUVAL.** *con forza.*  $\Delta$   $\Delta$   $\Delta$   $\Delta$

here! Yes, Claude Du - val is here! . . . . .

*p* **CONSTANCE (surprised).**

Claude Du - val, Claude Du - val!

*p* **BETTY.**

Claude Du - val, Claude Du - val!

*p* **MAGRUDER.**

Claude Du - val, Claude Du - val!

*p* **BILL.**

Claude Du - val, Claude Du - val!

**TENORS.** *f*

Claude Du-val, Claude Du-val!

**BASSES.** *f*

Claude Du-val, Claude Du-val!

*Allegro moderato.*



**DUVAL.** *con energico.*

There are ma - ny gal - lants drink - ing now to Claude Du - val, to Claude Du - val, to Claude Du - val! There are

**CONSTANCE, BETTY, & MAGRUDER.**

**BILL.** Claude Du - val, Claude Du - val!

**TENORS.** Claude Du - val! . . .

**BASSES.** Claude Du - val, Claude Du - val!  
Claude Du - val, Claude Du - val!

**DUVAL.** *rall - en - - - tando.*

ma - ny dam - sels think - ing now of Claude Du - val, For well known to la - dies fair is this high

**DUVAL.** **CONSTANCE, BETTY, LORRIMORE & MAGRUDER.**

way - man! There are ma - ny gal - lants drink - ing now to Claude Du - val, to Claude Du - val, to

**TENORS.** There are ma - ny gal - lants drink - ing now to Claude Du - val, to Claude Du - val, to

**BASSES. (BILL also.)** There are ma - ny gal - lants drink - ing now to Claude Du - val, to Claude Du - val, to

(DUVAL also.) *rall.*  
Yes, well

Claude Du - val! There are ma - ny dam - sels thinking now of Claude Du - val, For well known to la - dies fair is this high -

Claude Du - val! There are ma - ny dam - sels thinking now of Claude Du - val, For well known to la - dies fair is this high -

Claude Du - val! There are ma - ny dam - sels thinking now of Claude Du - val, For well known to la - dies fair is this high -

*rall.*

way - man.  
MAGRUDER & BETTY.

Oh Sir, if you be court - ly as they say,

way - man.

way - man.

way - man.

way - man.

*Allegretto.*

*mf* *p* *f*

MAGRUDER.

I beg you free us, let us go our way! Oh let us go our way!

BETTY.

Oh let us go our way!

**T.** *p* Don't let them go their way. I can - not with - out

**B. BILL.** Don't let them go their way.

**DUVAL. Andante con espressione.**

*rit.* *ff* *p*

ran - som, Ma - dam; Stay . . . you, an' it please, you shall the ran - som pay.

**CONSTANCE.** How can I, Sir! jest not. **DUVAL. rit.** Nay, Ma - dam, nay. . .

*Moderato.* *p con grazia.*

*dolce.* If you will tread a mea - sure here with me, That shall your ran - som be, Then you are free. . .

CONSTANCE. *cres.*

BETTY. Then we are free!... A quaint con-ceil 'twill be!.....

MAGRUDER. Then we are free!... A quaint con-ceil 'twill be!.....

DUVAL. A quaint con-ceil 'twill be, 'twill be!.....

BILL. A quaint con-ceil 'twill be!.....

TENORS. Then they are free! A quaint con-ceil 'twill be!..... *cres.*

BASSES. Then they are free! A quaint con-ceil 'twill be! *cres.*

Then they are free! A quaint con-ceil 'twill be!

*cres. dim. p*

DUVAL. *appassionato.* Come, Madam, tread the state-ly dance, The cor-ran-to of sun-ny France. Come, la-dy *p rit. dim.*

*scherso. cres. rit.*

CONSTANCE (*timidly*). *rit.*

fair! Oh Sir, . . . since there's no o-ther way, . . . I may not to your word say nay,

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*rit.* **DUVAL.**

yet scarce - ly dare. . . . Nay, I but ask, I don't com - mand;

*cres.* *p*

*(bous.)* *cres.* *dim.*

Ma - dam, your slave, this dain - ty hand I dare to kiss, I dare to

*cres.* *dim.*

**CONSTANCE.**

kiss. . . . See, Sir! my trembling fin - gers shake. I fear me

*scherzo.*

**DUVAL.**

lest by some mis - take we go a - mis, we go a - mis. No, . . . No, . . .

*Andante moderato.*

CONSTANCE (*imitating DUVAL*).

With arm up-rai's'd, and pointed toe, Advance, re - tire,

DUVAL (*dancing*).

With arm up - rai's'd, and pointed toe, Advance, re - tire, now to and

now to and fro, So tread the state - ly . . . . . cor - ran - to! . . . So tread the

fro, So tread the state - ly, the state - ly cor - ran - to! . . . So tread the

CONST. *cres.* state - ly, the state - ly cor - ran - to! With arm up - rai's'd, . . . . . and pointed toe, . . . . . Advance, re -

BETT. *cres.* So tread the state - ly cor - ran - to! With arm up-rai's'd, and pointed toe,

MAG. *cres.* So tread the state - ly cor - ran - to! With arm up-rai's'd, and pointed toe,

DUVAL *cres.* state - ly, the state - ly cor - ran - to! With arm up - rai's'd, . . . . . and pointed toe, . . . . . Advance, re -

BILL. So tread the state - ly cor - ran - to! With arm up-rai's'd, and pointed toe,

TENORS. *cres.* So tread the state - ly cor - ran - to! With arm up-rai's'd, and pointed toe,

BASSES. So tread the state - ly cor - ran - to! With arm up-rai's'd, and pointed toe,

CONST. *cres.*

tire, now to and fro, . . . So tread the state - ly, the state - ly cor -

BETTY. *cres.*

Ad - vance, re - tire, now to and fro, . . . So tread the state - ly cor -

MAGRUDER.

Ad - vance, re - tire, now to and fro, . . . So tread the state - ly cor -

DUVAL.

tire, now to and fro, . . . So tread the state - ly . . . cor -

BILL.

Ad - vance, re - tire, now to and fro, . . . So tread the state - ly cor -

TENORS.

Ad - vance, re - tire, now to and fro, . . . So tread the state - ly cor -

BASSES.

now to and fro, . . . So tread the state - ly cor -

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

*cres. marcato.*

*cres.*

(Enter Village Maidens singing.)  
mf SOPRANOS.

Glad - some dance, of mirth and laugh - ter tell - ing, Joy - ous dance, all care and thought dis - pell - ing.

mf

Tru - est sign to all of hap - py lei - sure, Light - ly tread in u - ni - son the mea - sure. Yes,

dance, yes, dance in u - ni - son the mea - sure.

*rit.*

*Agitato. (Enter LORRIMORE.)*

LORRIMORE. RECIT. CONSTANCE.

What's this? Can I be - lieve my eyes? my Con - stance! Charles, in this dis - guise!



**LORRIMORE.** Be-tray me not, show no sur - prise, I come to thee. **CONSTANCE.** *p* I will o - bey. . . . **DUVAL (aside).** He

*(to CONSTANCE.)* knows her! Madam, from to - day count me a - mong your slaves, I *cres.*

*Tempo primo.*

**CONSTANCE & LORRIMORE. mf** With arm up -

**BETTY & MAG. mf** With arm up -

*rit.* **DUVAL. mf** pray, count me a - mong your slaves, I pray. . . . With arm up -

**SOPRANOS. mf** With arm up -

**CONSTANCE & LORRIMORE.** *cres.* *ff*

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . . So tread the

**BETTY.** *ff*

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . . So tread the

**MAGRUDER.** *ff*

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . . So tread the

**DUVAL.** *ff*

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . . So tread the

**BILL.** *ff*

With arm up-rais'd, and pointed toe, Advance, re - tire, now to and fro, . . . So tread the

**SOPRANOS.** *cres.* *ff*

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . .

**TENORS.**

With arm up-rais'd, and pointed toe, Advance, re - tire, now to and fro, . . .

**BASSES.**

With arm up-rais'd, and pointed toe, Advance, re - tire, now to and fro, . . .

*cres.*

CONSTANCE & LORRIMORE. *grandioso.*

state - ly . . . . . cor - ran - to! . . . So tread the state - ly cor - ran - to! . . .

BETTY.

state - ly . . . . . cor - ran - to! . . . So tread the state - ly cor - ran - to! . . .

MAGRUDER.

state - ly . . . . . cor - ran - to! . . . So tread the state - ly cor - ran - to! . . .

DUVAL.

state - ly . . . . . cor - ran - to! . . . So tread the state - ly cor - ran - to! . . .

BILL.

state - ly . . . . . cor - ran - to! . . . So tread the state - ly cor - ran - to! . . .

SOPRANOS. *grandioso.*

So tread the state - ly cor - ran - to! . . . So tread the state - ly cor - ran - to! . . .

TENORS.

So tread the state - ly cor - ran - to! . . . So tread the state - ly cor - ran - to! . . .

BASSES.

So tread the state - ly cor - ran - to! . . . So tread the state - ly cor - ran - to! . . .

*grandioso.* *tremoloso.* *Dance loco.* *piu lento.*

*Slow Curtain.* *Marcato.*

*fff*

End of First Act.