

Allegro scherzando.

Piano.

mf
Sir ETHAIS.

When hom - age to his Queen a sub - ject shows, (A

Sir E.

mf

Queen that's du - - ly crowned) He puts his arm a - round That mon - arch's

Sir E.

rall. *p* (doing so)

waist - like this - And

A *pp a tempo*

Sir E. *rit. f.*
 plants a ve-ry long and ten-der kiss; Some-times up-on her cheeks of cream-y rose, But

pp a tempo *rit. f.*

Sir E. *p a tempo*
 pref.er-a-bly, pref.er-a-bly just be-low the nose!

CHO. *f animato*
 There is some rea-son -

f animato
 There is some rea-son -

pp a tempo *f animato*

CHO. **B** *p* Sir PHYLL.
 so we must sup-pose— Why prefera-bly just be-low the nose? A

p
 so we must sup- pose— Why— prefera-bly just be-low the nose?

B

Tempo I.

Sir P. still more bind - ing pro - cess I pro - pose: For,

Sir P. though no doubt it's true *One* sin - gle kiss might do. Ad - min - is -

Sir P. *rall.* - tered like this - *(Kissing DARINE on cheek.)* *C pp a tempo.* The pledge works more ef - fect - ive -

Sir P. - ly, I wis, When sev - ral doz - en kiss - es he be - stows - Placed

rall. (Kissing SELENE on brow.) **E** *p a tempo.*

DAR. no de-light can bring, Placed on the brow— like this— Yet, on these gentle

The first system of the musical score for DAR. features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "no de-light can bring, Placed on the brow— like this— Yet, on these gentle". The piano accompaniment starts with a bass clef and includes a *rall.* marking and a *pp a tempo.* marking.

DAR. Knights' hyp-oth-e-sis Some un-ex-pect-ed vir-tue 'twill dis-close, Placed

The second system of the musical score for DAR. continues the vocal line and piano accompaniment. The lyrics are "Knights' hyp-oth-e-sis Some un-ex-pect-ed vir-tue 'twill dis-close, Placed". The piano accompaniment includes a *rit.* marking and a *f* dynamic marking.

DAR. *p a tempo.* pref-er-a-bly, pref-er-a-bly, just be-low the nose!

CHO. *f animato.* Some ex-plan-a-tion

CHO. *f animato.* Some ex-plan-a-tion

The third system of the musical score features DAR. and CHO. parts. The DAR. vocal line starts with a treble clef and a *p a tempo.* marking. The lyrics are "pref-er-a-bly, pref-er-a-bly, just be-low the nose!". The CHO. parts also have a treble clef and a *f animato.* marking. The piano accompaniment includes a *pp a tempo.* marking and a *f animato.* marking.

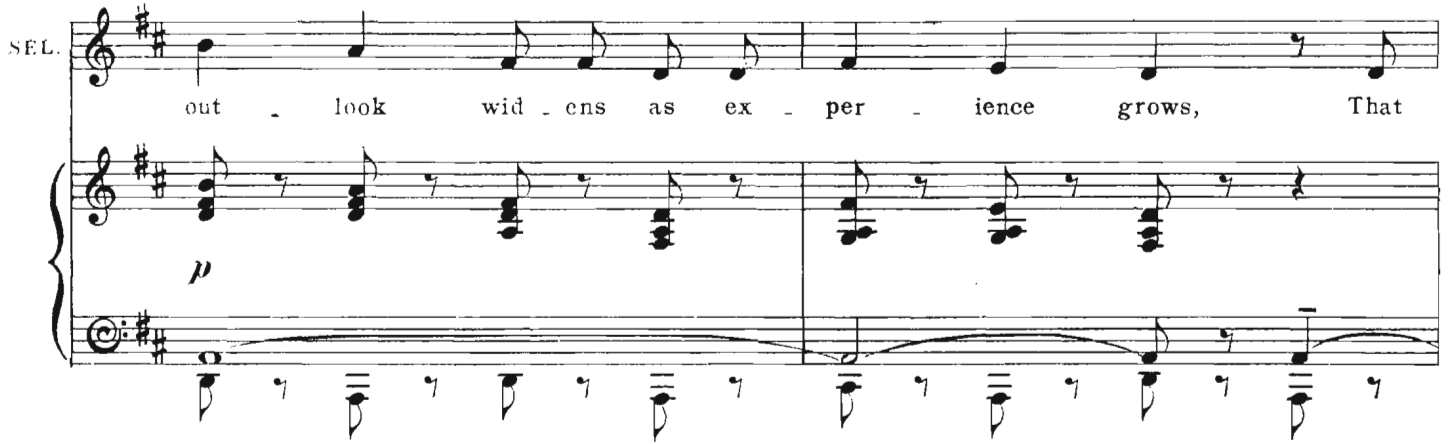
CHO. **F** *p* cer-tain-ly he owes Why pref-er-a-bly just be-low the nose! Our

CHO. cer-tain-ly he owes Why pref-er-a-bly just be-low the nose!

The fourth system of the musical score features the CHO. parts. The lyrics are "cer-tain-ly he owes Why pref-er-a-bly just be-low the nose! Our" and "cer-tain-ly he owes Why pref-er-a-bly just be-low the nose!". The piano accompaniment includes a **F** dynamic marking and a *p* dynamic marking.

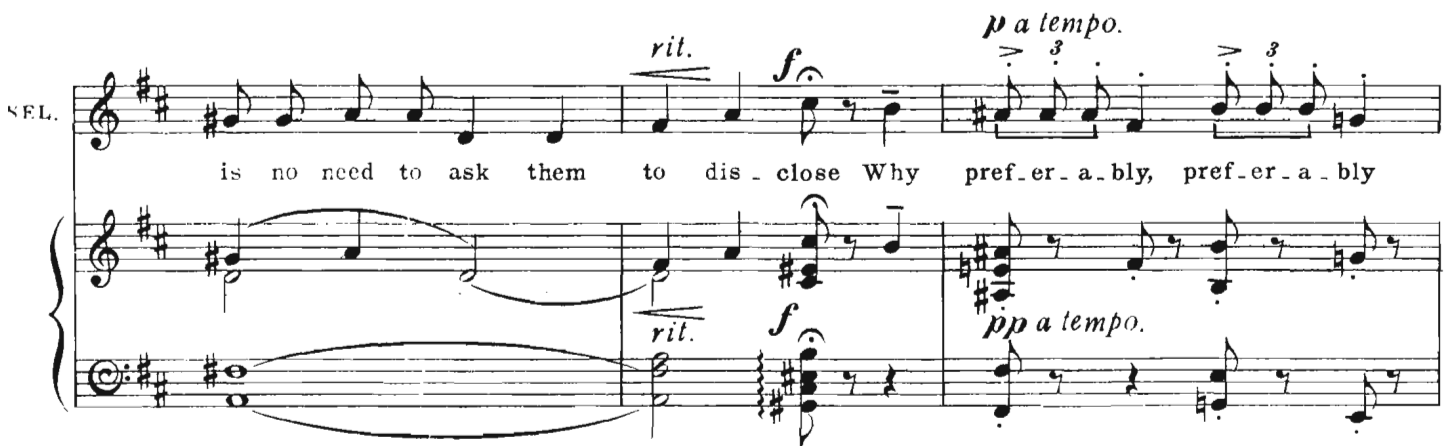
SELENE.

C

SEL.  out - look wid - ens as ex - per - ience grows, That

SEL.  form is quite un-known In our eth-er - ial zone - A kiss is but a *rall.*

SEL.  kiss. Yet if these knights be sure - ly bound by this, There *a tempo.*

SEL.  is no need to ask them to dis - close Why pref-er - a - bly, pref-er - a - bly *rit. f p a tempo.*

G

SEL. just be-low the nose.

CHO. *f animato* Still there's some rea-son— so we must sup-pose

Still there's some rea-son— so we must sup-pose

f animato

CHO. *p* Why, prefer-a-bly just be-low the nose? *animato* Ah!

p Why, prefer-a-bly just be-low the nose? *animato* Ah!

p *animato*

CHO. Why, prefer-a-bly why, prefer-a-bly

mf Why, prefer-a-bly why, prefer-a-bly

mf

f *accel.*

SEL. Why just be - low, be - low the

ZAY. & DAR. *f* *accel.* Why just be - low, be - low the

CHO. *f* *accel.* Why just be - low, be - low the

f *accel.*

Molto Allegro.

SEL. nose. _____

ZAY. & DAR. nose. _____

CHO. nose. _____

Molto Allegro.

f