

13. I am a maiden

Cyril, Hilarion & Florian

Allegro vivace

Piano introduction in 3/8 time, marked *ff* (fortissimo) and ending with *dim.* (diminuendo). The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

10 **Hilarion**

Hil 8

1. I am a mai - den cold and state - ly, Heart-less I, with a face di-

p

First system of the vocal line for Hilarion, starting at measure 10. The vocal line is in treble clef with a soprano clef (8). The piano accompaniment is in bass clef. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at measure 11. The piano part features a steady eighth-note accompaniment.

19

Hil 8

vine. — What do I want with a heart in - nate - ly? Ev - 'ry heart I meet is

Second system of the vocal line for Hilarion, starting at measure 19. The vocal line continues in treble clef with a soprano clef (8). The piano accompaniment continues in bass clef. The key signature remains two flats (Bb, Eb).

28

Hil 8

mine! Ev - 'ry heart — I meet is mine is mine! —

Third system of the vocal line for Hilarion, starting at measure 28. The vocal line continues in treble clef with a soprano clef (8). The piano accompaniment continues in bass clef. The key signature changes to three sharps (F#, C#, G#) at measure 29.

37

Cyr
8 Haugh-ty, hum-ble, coy, — or free, Lit-tle care I what maid — may be.

Hil
8 Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

Flo
8 Haugh-ty, hum-ble, coy, or free, Lit-tle care I what maid may be.

p sempre

45

Cyr
8 So that — a maid — is fair — to see, Ev - 'ry maid is the maid for me!

Hil
8 So that a maid is fair to see, Ev - 'ry maid is the maid for me!

Flo
8 So that a maid — is fair to see, Ev - 'ry maid is the maid for me!

f ff

54 Dance

dim.

Cyril

63

Cyr

8 2. I am a mai - den, frank and sim - ple, Brim - ming with joy - ous ro - gue - ry;

p

72

Cyr

8 Mer - ri - ment lurks in ev - 'ry dim - ple, No - body breaks more hearts than I!

81

Cyr

8 No - body breaks more hearts, more hearts than I!

89

Cyr

8 Haugh - ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

Hil

8 Haugh - ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

Flo

8 Haugh - ty, hum - ble, coy, or free, Lit - tle care I what maid may be.

p sempre

97

Cyr
8 So that a maid is fair to see, Ev - 'ry maid is the maid for me!

Hil
8 So that a maid is fair to see, Ev - 'ry maid is the maid for me!

Flo
8 So that a maid is fair to see, Ev - 'ry maid is the maid for me!

tr *Dance*
f *ff*

106

dim. *p*

116 **Florian**

Flo
8 3. I am a maid-en coy - ly blush-ing. Ti-mid am I as a star-tled hind; — Ev - 'ry

126

Flo
8 suit - or sets me flush - ing, Ev - 'ry suit - or sets me flush - ing: I am the maid —

136

Cyr *p* Haugh-ty, hum-ble, coy, — or free,

Hil *p* Haugh-ty, hum-ble, coy, or free,

Flo — that wins man - kind! — Haugh-ty, hum-ble, coy, or free,

pp

145

Cyr Lit-tle care I what maid — may be. So that — a maid — is fair — to see, Ev - 'ry

Hil Lit-tle care I what maid may be. So that a maid is fair to see, Ev - 'ry

Flo Lit-tle care I what maid may be. So that a maid — is fair to see, Ev - 'ry

154

Cyr *ff*
 maid is the maid for me! Haugh-ty, hum-ble, coy, — or free, Lit-tle care

Hil *ff*
 maid is the maid for me! Haugh-ty, hum-ble, coy, — or free, Lit-tle care

Flo *ff*
 maid is the maid for me! Haugh-ty, hum-ble, coy, or free, Lit-tle care

f ff

162

Cyr
 I what maid — may be. So that a maid is fair to see, Ev - 'ry maid is the

Hil
 I what maid — may be. So that a maid is fair to see, Ev - 'ry maid is the

Flo
 I what maid may be. So that a maid is fair to see, Ev - 'ry maid is the

171

Cyr
8
maid for me! _____

Hil
8
maid for me! _____

Flo
8
maid for me! _____

Dance

179

Detailed description: The image shows a page of a musical score. At the top, there are three vocal staves labeled 'Cyr', 'Hil', and 'Flo'. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The vocal parts have lyrics 'maid for me!' followed by a long horizontal line indicating a continuation of the phrase. Below the vocal staves is a piano accompaniment section. It starts with a grand staff (treble and bass clefs) and includes a section labeled 'Dance' which begins at measure 179. The piano part features a rhythmic pattern of eighth and sixteenth notes. At the bottom of the page, there is a page number '93'.