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“**THE AMEER.**”

COMIC OPERA
in Three Acts.

Book by

Frederic Ranken AND Kirke La Shelle,



Music by

VICTOR HERBERT.

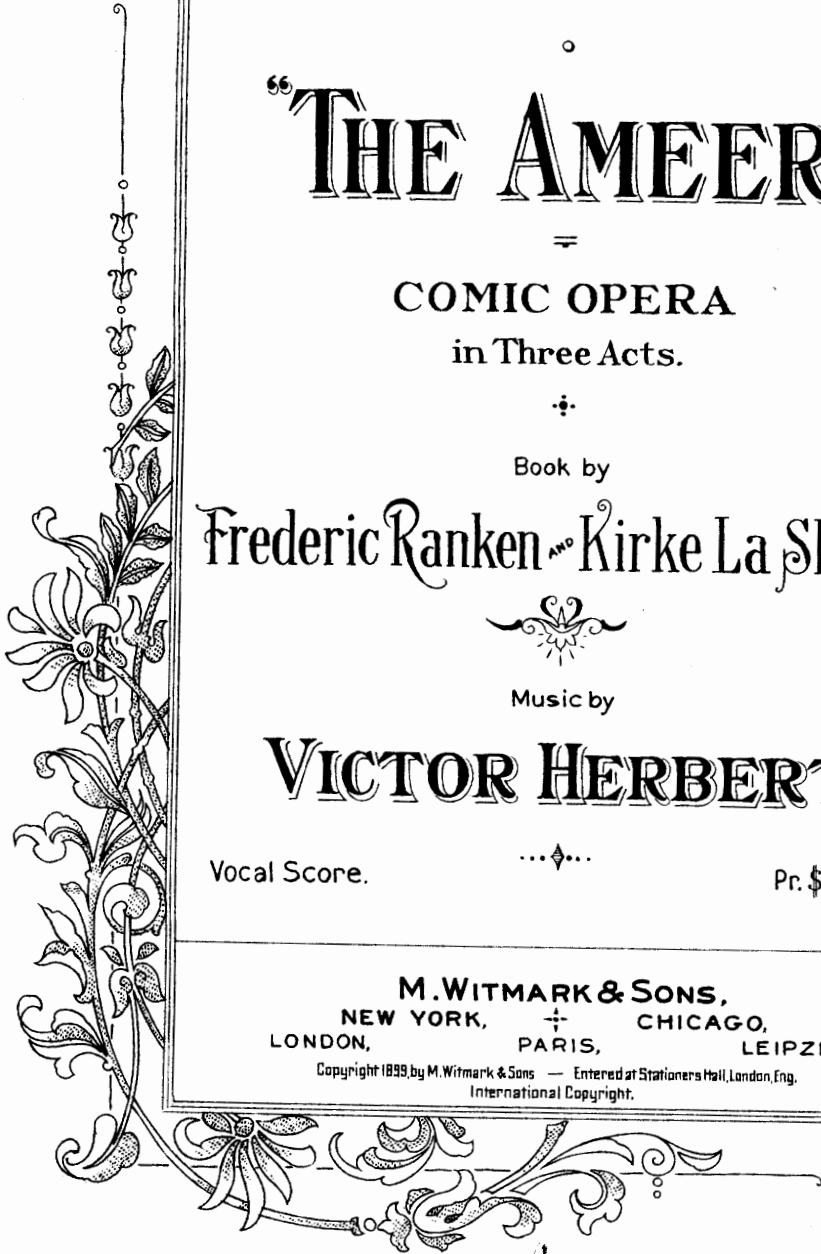
Vocal Score.

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The Ameer.

A Comic Opera in Three ACTS.

As Performed by the FRANK DANIELS COMIC OPERA CO.

CAST OF CHARACTERS.

Iffe Khan, Ameer of Afghanistan.		<i>BARITONE</i>
Heezaburd, Lord High Chamberlain.		<i>BARITONE</i>
Crackasmile, A Court Jester.		<i>TENOR</i>
Blakjak, Chief of Brigands for Cut and Slash.		<i>BASS</i>
Ralph Winston, Captain of the British Light Guards.		<i>TENOR</i>
Murderit, } Slicem, } Brigands		<i>BASS</i>
		<i>BASS</i>
Benjaboo, A Peasant.		
Constance, An American Girl.		<i>SOPRANO</i>
Fanny, Her Companion.		<i>MEZZO SOPRANO</i>
Mirzah, An Afghanistan Aristocrat.		<i>CONTRALTO</i>
Tutu, } Zumra, } Nautch Girls		
Ayali, } Sereza, } Peasant Girls		
A Lieutenant,		
Nobles, Soldiers, Brigands, Nautch Girls, Pages and Villagers.		

SCENIC LOCALE.

ACT I. Morning. Public Square, Cabool, Afghanistan.

ACT II. Afternoon. Woods adjoining Business house of "Cut and Slash"

ACT III. Evening. Throne Room, Ameer's Palace.

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The Ameer

Comic Opera in 3 Acts.

ACT I.

Overture.

Lyrics by
FREDERIC RANKEN.

Music by
VICTOR HERBERT.

Allegro marcato

The musical score is written for piano and consists of four systems. The first system is marked *f* and begins with a triplet in the bass line. The second system features a complex chordal texture in the right hand. The third system continues with dense chordal patterns. The fourth system concludes with a final triplet in the right hand and a few notes in the left hand.

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1832

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First system of a piano score. The right hand features a series of chords and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present at the beginning.

Second system of the piano score. The right hand continues with chords and a triplet. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand features a triplet and a series of chords. The left hand continues with the eighth-note accompaniment.

Fourth system of the piano score. The right hand has a triplet and a melodic line. The left hand continues with the eighth-note accompaniment.

Fifth system of the piano score. The right hand features a triplet and a melodic line. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present at the beginning.

Sixth system of the piano score. The right hand features a triplet and a melodic line. The left hand continues with the eighth-note accompaniment. Dynamic markings of *ffz* and *f* are present.

First system of musical notation, featuring a treble and bass clef. The bass line contains a complex rhythmic pattern with many beamed notes. The treble line has a melodic line with some rests and a final note marked with an accent (>).

Second system of musical notation. The bass line continues with rhythmic patterns, including a triplet of eighth notes. The treble line features a melodic line with a triplet of eighth notes and a final note with an accent (>).

Third system of musical notation. The bass line consists of a steady eighth-note accompaniment. The treble line has a melodic line with a triplet of eighth notes and a final note with an accent (>).

Fourth system of musical notation. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with a triplet of eighth notes and a final note with an accent (>). A dynamic marking of *fz* is present in the bass line.

Fifth system of musical notation. The bass line continues with eighth-note accompaniment. The treble line has a melodic line with a triplet of eighth notes and a final note with an accent (>).

Sixth system of musical notation. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with a triplet of eighth notes and a final note with an accent (>). A dynamic marking of *fff* is present in the bass line.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes and various ornaments. The bass clef contains a rhythmic accompaniment of chords and single notes.

Second system of musical notation. The treble clef continues the melodic line with a triplet. The bass clef features a *sfz* (sforzando) dynamic marking and continues the accompaniment.

Third system of musical notation. The treble clef has a melodic line with a triplet. The bass clef continues the accompaniment with a dynamic marking of *8*.

Fourth system of musical notation. The treble clef has a melodic line with a triplet and a *loco.* (loco) marking. The bass clef has a *sfz* marking. The tempo is marked *Moderato.* and the time signature is 3/4. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The treble clef has a melodic line with a triplet and a *Meno mosso.* tempo marking. The bass clef continues the accompaniment.

Sixth system of musical notation. The treble clef has a melodic line with a triplet. The bass clef continues the accompaniment.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The tempo markings *rall.* and *a tempo.* are present.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. It includes the tempo markings *rall.* and *sempre rall. e dim.* The system concludes with a double bar line and a key signature change to two flats.

Tempo di Valse.

Fourth system, the beginning of the waltz section. It features a 3/4 time signature and includes markings for *dim.*, *p*, *poco rit.*, and *a tempo*. A first ending bracket with the number 8 is shown above the right hand.

Fifth system of the waltz section, showing the continuation of the melodic line in the right hand and the accompaniment in the left hand.

Sixth system of the waltz section, concluding the piece with a final melodic phrase and accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The melody in the treble clef is marked with a slur and includes a triplet of eighth notes. The bass clef accompaniment consists of chords and single notes.

Second system of musical notation, continuing the piece. The treble clef melody has a slur and a fermata. The bass clef accompaniment features a change in chord structure.

Grandioso.

Third system of musical notation, starting with the tempo marking *ff meno mosso.* The treble clef features chords and a fermata. The bass clef accompaniment is a steady chordal pattern.

Fourth system of musical notation, showing more complex rhythmic patterns in the treble clef with slurs and accents. The bass clef accompaniment continues with chords.

Fifth system of musical notation, featuring a fermata in the treble clef. The bass clef accompaniment remains consistent with the previous systems.

Sixth system of musical notation, concluding with the instruction *pesante.* and a double bar line. The treble clef has slurs and accents, while the bass clef has chords and a fermata.

Maestoso.

ff

Tempo di Marcia.

mf sempre cresc.

ff

8 *loco.*

loco.

sfz *sfz* *sfz* *sfz*

ffz

Opening Chorus.

ACT I.

"Another Shout."

No 1.

Allegro non troppo.

SOPRANO.

ALTO.

TENOR.

BASS.

An-oth-er

shout! — A loud-er

cheer — A -

An-oth-er

shout! — A loud-er

cheer — A -

wake ye echoes far and near; A health to give O-bey the law A

wake ye echoes far and near; A health to give O-bey the law A

The first system features two vocal staves and a piano accompaniment. The vocal lines are in a high register, with lyrics: "wake ye echoes far and near; A health to give O-bey the law A". The piano accompaniment consists of a treble and bass clef staff with a key signature of two sharps (D major). The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

ff

The piano accompaniment for the first system continues from the previous system. It features a treble and bass clef staff. The right hand has a triplet of eighth notes marked with a forte (*ff*) dynamic. The left hand has a steady eighth-note bass line.

health to give o-bey the law! Hip, Hip! Hip, Hip! Hip, Hip! Hip, Hip! Hur-

health to give o-bey the law! Hip, Hip! Hip, Hip! Hip, Hip! Hip, Hip! Hur-

The second system features two vocal staves and a piano accompaniment. The vocal lines continue with lyrics: "health to give o-bey the law! Hip, Hip! Hip, Hip! Hip, Hip! Hip, Hip! Hur-". The piano accompaniment continues with the same rhythmic pattern as the first system.

ff

The piano accompaniment for the second system continues from the previous system. It features a treble and bass clef staff. The right hand has a triplet of eighth notes marked with a forte (*ff*) dynamic. The left hand has a steady eighth-note bass line.

rah!

rah!

The third system features two vocal staves and a piano accompaniment. The vocal lines end with the exclamation "rah!". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

ff

The piano accompaniment for the third system continues from the previous system. It features a treble and bass clef staff. The right hand has a triplet of eighth notes marked with a forte (*ff*) dynamic. The left hand has a steady eighth-note bass line.

SOPR. & ALTO.

Gai - ly trip - ping, light - ly skip - ping,

Happy all our hearts to - day; Looks en - tran - cing, set us dan - cing,

Driving all our cares a - way, Yes, driving all our cares a - way.

TEN.
Maidens wit - ty, Vain and pret - ty Such as these you'll sel - dom see;
BASS.

Love con - fess - ing, Suits we're pres - sing Each as hope - ful as can be, Yes,

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Love confessing, Suits we're pressing Each as hopeful as can be, Yes,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some chords and rests.

SOPR. & ALTO.
TEN.
BASS.

No, No, No! No, No, No!

Each as hope - ful as can be — Yes, Yes, Yes!

The second system of the score features four vocal parts: Soprano & Alto, Tenor, and Bass. The Soprano & Alto part has the lyrics "No, No, No!" and "No, No, No!". The Tenor part has the lyrics "Each as hopeful as can be" and "Yes, Yes, Yes!". The Bass part has the lyrics "Yes, Yes, Yes!". The piano accompaniment continues with a similar style to the first system, featuring chords and moving lines in both hands.

No! No!

Yes, Yes, Yes! Yes! Yes!

The third system of the score features four vocal parts. The Soprano & Alto part has the lyrics "No!" and "No!". The Tenor part has the lyrics "Yes, Yes, Yes!" and "Yes!". The Bass part has the lyrics "Yes!" and "Yes!". The piano accompaniment continues with a similar style to the previous systems, featuring chords and moving lines in both hands. The system ends with a double bar line and a 3/4 time signature.

Tempo di Valse.

SOPR. & ALTO. *poco rit.*

No, No, No, No, No, No!

TEN.

BASS.

Yes, Yes, Yes! In gen - tle spring, the

Tempo di Valse.

poco rit.

I love thee

bird - lets sing "I love thee"

The whisp' - ring

I love thee

breeze sighs thro' the trees "I love thee"

SOPR.
Now doth Au - ro - ra gold - en tint The fresh a - wa - kened

ALTO.
Now doth Au - ro - ra tint with gold the fresh a -

TEN.
Now doth Au - ro - ra tint _____ with

BASS.
Now doth Au - ro - - - ra tint _____ with

dawn _____ The ver - dure kissed by dew - y mist, Hails

wa - kened dawn The ver - dure kissed by dew - y mist, Hails

gold - the dawn The ver - dure kissed by dew - y mist, Hails

gold _____ Ver - dure kissed by dew - y mist, Hails

na - ture's bri - dal morn — The ver - dure kissed by

na - ture's morn — The ver - dure kissed by

na - ture's bri - dal morn — The ver - dure now kissed by

na - - ture's morn — The ver - dure kissed by

The piano accompaniment consists of chords and single notes in both hands, supporting the vocal lines.

dew - y mist hails na ture's bri - dal morn — The

dew - y mist hails na ture's morn — The

dew - y mist hails now hails the morn — The

dew - y mist now hails the morn — The

The piano accompaniment continues with harmonic support for the vocal parts.

bri - - - dal morn

bri - - - dal morn

bri - - - dal morn

bri - - - dal morn

pesante.

ff Grandioso.

Fond love, True love, tell thy se - cret

Fond love, True love, tell thy se - cret

Grandioso.

ff

prayer ————— Where in na - ture hid - - ing

prayer ————— Where in na - ture hid - - ing

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal lines feature a long, sustained note for the word 'prayer' followed by a melodic line for the rest of the phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Art thou con-cealed to day ————— Art thou

Art thou con-cealed to day ————— Art thou

The second system of the musical score also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains one sharp (F#) and the time signature is common time (C). The vocal lines continue the melody from the first system, with a long note for 'to day' and a final note for 'Art thou'. The piano accompaniment includes dynamic markings such as accents (>) and a crescendo hairpin.

coy love? Spread in-cense o'er all A -

coy love? Spread in-cense o'er all A -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "coy love? Spread in-cense o'er all A -". The music features a mix of quarter and eighth notes, with some notes beamed together. The piano accompaniment includes chords and single notes.

wa - ken then, and list to hear, to hear thy sub-jects

wa - ken then, and list to hear, to hear thy sub-jects

pesante.

The second system continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "wa - ken then, and list to hear, to hear thy sub-jects". The music features a mix of quarter and eighth notes, with some notes beamed together. The piano accompaniment includes chords and single notes. The word "pesante." is written below the piano accompaniment in the final measure of the system.

Molto piu mosso.

call — Come a wake — Come a wake — Come to

call — Come a wake — Come a wake — Come to

This system contains the first two systems of the musical score. The top system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "call — Come a wake — Come a wake — Come to". The bottom system consists of two piano staves (Right and Left Hand) with chords and moving lines.

hear thy sub - jects call.

hear thy sub - jects call.

This system contains the next two systems of the musical score. The top system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "hear thy sub - jects call.". The bottom system consists of two piano staves (Right and Left Hand) with chords and moving lines.

A - wake Come a wake Come a wake

A - wake Come a wake Come a wake

The first system consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "A - wake Come a wake Come a wake". The piano accompaniment features a steady bass line and chords in the right hand.

— wake to hear thy sub - jects call.

— wake to hear thy sub - jects call.

The second system continues the musical score with two vocal staves and a piano accompaniment. The lyrics are: "— wake to hear thy sub - jects call.". The piano accompaniment includes some arpeggiated figures in the right hand.

A - wake to hear thy sub - jects

A - wake to hear thy sub - jects

This system contains two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The lyrics are "A - wake to hear thy sub - jects".

call _____ Come _____ a -

call _____ Come _____ a -

This system continues the vocal and piano parts. The vocal parts have long horizontal lines under the words "call", "Come", and "a -", indicating sustained notes. The piano accompaniment continues with its characteristic melodic and harmonic patterns. The lyrics are "call _____ Come _____ a -".

Tempo I^o *molto pesante.*

Two vocal staves in G major, 4/4 time. The lyrics "wake." are written under the first two notes of each staff. The music consists of a single melodic line with a long note followed by two eighth notes, then a series of rests.

Tempo I^o

Piano accompaniment for the first system. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of chords and single notes. The dynamic marking *ff molto pesante.* is present.

Piano accompaniment for the second system, continuing the melodic and rhythmic patterns from the first system.

Piano accompaniment for the third system, featuring a double bar line and a change in the right-hand melodic line.

Piano accompaniment for the fourth system, concluding with a *ff* dynamic marking and a final cadence.

Ensemble.

"Oh! What is the Matter?"

Constance.

No 2a

Allegro.

Piano introduction in 6/8 time, marked *p* (piano). The music is in a key with one flat (B-flat major or D minor) and consists of three measures of accompaniment for the vocalists.

SOPRANO. *unis*
 ALTO. Oh, what is the mat-ter? Oh, what is the mat-ter And
 TENOR. Oh, what is the mat-ter? Oh, what is the mat-ter And
 BASS.

The vocal staves show the beginning of the vocal entry. The Soprano, Alto, Tenor, and Bass parts are written in a key with one flat. The lyrics are: "Oh, what is the mat-ter? Oh, what is the mat-ter And". The Soprano part is marked *unis*.

Piano accompaniment for the first vocal entry, showing the continuation of the piano introduction and the accompaniment for the vocalists' first line.

what is the cause of this t^{er} - ri - ble clat - ter, They're
 what is the cause of this ter - ri - ble clat - ter, They're

The vocal staves show the second line of the vocal entry. The lyrics are: "what is the cause of this t^{er} - ri - ble clat - ter, They're" and "what is the cause of this ter - ri - ble clat - ter, They're".

Piano accompaniment for the second vocal entry, showing the continuation of the piano introduction and the accompaniment for the vocalists' second line.

unis

push - ing, they're rub - bing, they're threat - en - ing club - bing It

push - ing, they're rub - bing, they're threat - en - ing club - bing It

looks as if some - one were get - ting a drub - bing, Now

looks as if some - one were get - ting a drub - bing, Now

see how they wran - gle, and man - gle, and jan - gle, For

see how they wran - gle, and man - gle, and jan - gle, For

mark how they're mixed in a ter - ri - ble tan - gle, Ah,
 mark how they're mixed in a ter - ri - ble tan - gle, Ah,

see how they wran - gle, and man - gle, and jan - gle, For
 see how they wran - gle, and man - gle, and jan - gle, For

mark how they're mixed in a ter - ri - ble tan - gle. Ah!
 mark how they're mixed in a ter - ri - ble tan - gle. Ah!

L'istesso tempo.

26

mis

Crash them, dash them, Slash them, hash them, mash them;
Crash them, dash them, Slash them, hash them, mash them;

f

Has - ten then to quick - ly gash them, Smash them, thrash them, dash them, Slash them,
Has - ten then to quick - ly gash them, Smash them, thrash them, dash them, Slash them,

f

gash them, thrash them.
gash them, thrash them.

sfz

Const.

No, no, let me go, Do not treat me so.

Fanny.

Don't for - get it, you'll re - gret it, Come at once, sirs let us go.

Const.

I trem - ble, I cannot com - pre - hend it, No, why those a - bout should

Recit.

Fanny.

treat me so, For but just now a sur - ly lout, Of gen - tle gra - ces quite with -

out, Did prod me in the side just so, And on my shoul-der strike a blow.

fp

Allegro.
SOPR. *unis.*

ALTO.
TEN.
BASS.

See, they trem-ble, they dis-sem-ble, They as-sume a stern bra-va - do,
See, they trem-ble, they dis-sem-ble, They as-sume a stern bra-va - do,

p
cres molto.

Quick-ly has-ten them to chas-ten, With the bas-ti-na-do,
Quick-ly has-ten them to chas-ten, With the bas-ti-na-do,

sempre cres

Quick-ly has-ten them to chas-ten, With the bas-ti-na-do.

Quick-ly has-ten them to chas-ten, With the bas-ti-na-do.

Piu mosso.

Crick! crack! crick! crack! nice and neat, Crick! crack!

Crick! crack! crick! crack! nice and neat, Crick! crack!

f *ff*

crick! crack! on their feet Crick,crack, crick, crack, Crick, crack,

crick! crack! on their feet Crick,crack, crick, crack, Crick, crack,

crick, crack, Crick,crack,crick,crack,Crick,crack, on their feet. For to
 crick, crack, Crick,crack,crick,crack,Crick,crack, on their feet. For to

quench a stern bra-va-do, Noth-ing like a bas-ti-na-do, Nice and
 quench a stern bra-va-do, Noth-ing like a bas-ti-na-do, Nice and

neat on their feet, Crick, crack, For to quench a stern brava-do, Noth-ing
 neat on their feet, Crick, crack, For to quench a stern brava-do, Noth-ing

Chamb.

like a bas-ti-na-do, Nice and neat, on their feet, Crick, crack! Now what is

like a bas-ti-na-do, Nice and neat, on their feet, Crick, crack!

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is in a lively, rhythmic style.

Moderato.

that? and what is this? Just what they mean, I must not

Moderato.

p

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature remains two sharps, and the time signature is common time. The tempo is marked 'Moderato'. The piano part features a prominent bass line with sustained notes.

miss, In pull-ing out a dag-ger so— And

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature remains two sharps, and the time signature is common time. The piano part continues with sustained bass notes and some chordal textures.

stab-bing in the side just so, I sure-ly can-not let them

p

The fourth system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature remains two sharps, and the time signature is common time. The piano part features a steady bass line with some harmonic support.

Chamb. Const. Chamb.

go. As - sas-sins we, ah, no: What

SOPR. As - sas-sins they! —

ALTO. As - sas-sins they! —

TENOR. As - sas-sins they! —

BASS. As - sas-sins they! —

f *ff* *fp*

Const.

then? Why sim-ply harm-less men?

What sim-ply men?

What sim-ply men?

a tempo scherzando.

Const. Mirzah.

And if you'll lis-ten I'll ex-plain— In search of sweethearts here we came, With-out a *rall.*

Const. *rall.*

guide? And none we need, For Cu-pid is our guide in -

No 2b (Song.) CUPID WILL GUIDE.

Const.

- deed _____

1. When mountains of trouble en-com-pass a -
2. Now Cu- pid is wise and when care comes his

%Moderato.

- round, _____ When cares lie as thick-ly as leaves on the ground When
way, _____ Re- mem- bers that aft- er the night comes the day— Tho'

dull hang the clouds, — ah, when life seems so drear, — When
life's stream be cold — or — chilled be your heart, — 'Tis

fick - le and faith - less our loved ones ap - pear, — The
warned if he plucks from his quiv - er a dart, — So

mists — that en - vel - op and dark - en the day, — Are
think — not then love is blind when at your side, — Is

light - - ened if Cu - pid will show you the way.
Cu - - pid con - sent - ing to act as your guide.

rit.

a tempo.

Cu - pid will guide you, you may be sure, What - e'er be - tides you,

you can en - dure, Pain and the heart - ache will quick - ly sub - side, - If

Const..

rall.

a tempo.

on - ly you're wil - ling that Cu - pid shall guide, — If

SOPR.

ALTO.

TENOR.

BASS.

Cu - pid will guide you,

Cu - pid will guide you,

rall.

a tempo.

on - - - ly you're wil - ling that Cu - - - pid,

you may be sure, What - e'er be - tides you,

you may be sure, What - e'er be - tides you,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two parts: a soprano part and an alto part. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "on - - - ly you're wil - ling that Cu - - - pid, you may be sure, What - e'er be - tides you, you may be sure, What - e'er be - tides you,".

That Cu - pid shall guide pain and the heartache will sure - ly sub - side_ If

You can en - dure, Pain and the heart - ache quick - ly sub - side_ If

You can en - dure, Pain and the heart - ache quick - ly sub - side_ If

The second system of the musical score continues the vocal and piano parts. The vocal line has two parts: a soprano part and an alto part. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "That Cu - pid shall guide pain and the heartache will sure - ly sub - side_ If You can en - dure, Pain and the heart - ache quick - ly sub - side_ If You can en - dure, Pain and the heart - ache quick - ly sub - side_ If".

sempre rall - e -

rall.

on - ly you're wil - ling that Cu - pid shall guide, — If on - ly you're
 Cu - pid shall be your guide, — That
 Cu - - pid shall guide, — That

p rall. *sempre rall - e -*

- dim. *pp* *ppp*
 wil - ling_ that Cu - pid shall guide, shall guide. —
dim. *ppp*
 Cu - pid shall be guide.
dim. *ppp*
 Cu - pid shall be guide.
dim. *ppp*

dim. *molto rit.* *D.S.*

Entrance and Song.

"I'd Like it."

No 3.

Ameer and Chorus.

Ameer.

1. If you've
2. _____
3. _____

got a bus - y rab - bits foot, or an - y kind of charm, I'd
whale that swal - lowed Jo - nah has an - - oth - er va - cant place, I'd
Eu - ro - pe - an crit - ics would stop lec - tur - ing the stage, I'd

Chorus. Ameer.

like it He'd like it That will keep a-way a cred - i - tor or
like it He'd like it If you ev - er find a mas - cot that you
like it He'd like it Or the hu - mor - ists stop jok - ing of the

Chorus.

Ameer.

fill him with a-larm, I'd like it; He'd like it. I'm
 think would fit my case. I'd like it; He'd like it. For
 bal - let la - dies' age, I'd like it; He'd like it. When the

al - ways spil - ling salt, or else I break a look - ing glass; Each
 ev' - ry kind of trou - ble I've a room or two to let: My
 "Ri - vals is de - cid - ed to have ful - ly seen its day: When

time I go out for a walk I un - der lad - ders pass: If you've
 bills have run so long at last they've run me in - to debt; If you
 good old Rip Van Win - kle has been safe - ly laid a - way: If the

Chorus.

got a luck - y horse-shoe that will fit a per-fect ass I'd like it. He'd
 ev - er give a med - al for the big-gest Hoo-doo yet. I'd like it. He'd
 Dean of our pro-fes - sion would pro-duce an - oth - er play. I'd like it. He'd

f

Ameer.

like it:
 like it: } For I am a hu - man Hoo-doo, I'm a
 like it: }

ff

walk - ing mu - se - um of queers. And noth - ing that's good, Would oc -

3

Chorus.

cur if it could to me in a thous - and years. For

f

3

he is a hu - man Hoo-doo, He's a walk - ing mu-se - um of

Ameer. Chorus.
queers; And noth - ing that's good would oc - cur, if it could To

him in a thous - and years. DANCE.

loco.

1st & 2d Verse. D.S. 3d Verse.
2. If the
3. If the

Scene.

"Let Those Who'd Wed."

Ameer.

No 4.

Maestoso.

Piano introduction for the scene. The music is in 3/4 time, marked *Maestoso* and *ff*. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *R.H.* (Right Hand) flourish.

Ameer.

Vocal and piano accompaniment for the first line of the song. The vocal line is in 3/4 time, marked *fz*. The piano accompaniment is in 3/4 time, marked *f*. The lyrics are: "Let those who'd wed _____ In love be led _____ before the".

Vocal and piano accompaniment for the second line of the song. The vocal line is in 3/4 time, marked *f*. The piano accompaniment is in 3/4 time, marked *f*. The lyrics are: "Ameer's roy - al face _____ so that he may _____ With-out de-".

Ameer.

lay ————— Be-troth you with his roy - al grace

Musical notation for the vocal line of 'Ameer.' in G minor, 3/4 time. The melody starts with a half note 'lay', followed by a quarter note 'Be-troth', and then a quarter note 'you'. The phrase continues with a quarter note 'with', an eighth note 'his', an eighth note 'roy', and a quarter note 'al grace'. There are two triplet markings over the notes 'roy' and 'al'.

SOPR.

Musical notation for the Soprano part, showing a whole rest in the first two measures and a quarter note 'We' in the third measure, followed by a quarter note 'would' and a quarter note 'be'.

ALTO.

Musical notation for the Alto part, showing a whole rest in the first two measures and a quarter note 'We' in the third measure, followed by a quarter note 'would' and a quarter note 'be'.

TEN.

Musical notation for the Tenor part, showing a whole rest in the first two measures and a quarter note 'We' in the third measure, followed by a quarter note 'would' and a quarter note 'be'.

BASS.

Musical notation for the Bass part, showing a whole rest in the first two measures and a quarter note 'We' in the third measure, followed by a quarter note 'would' and a quarter note 'be'.

Piano accompaniment for the first system. The right hand features a triplet of eighth notes in the first measure, followed by a quarter note in the second measure, and a triplet of eighth notes in the third measure. The left hand has a quarter note in the first measure, a quarter note in the second measure, and a quarter note in the third measure. The piece concludes with a fortissimo (ff) dynamic marking.

wed ————— By love we're led ————— be-fore the A - meer's roy - al

Musical notation for the Soprano part of the second system, corresponding to the lyrics above.

wed ————— By love we're led ————— be-fore the A - meer's roy - al

Musical notation for the Alto part of the second system, corresponding to the lyrics above.

Musical notation for the Tenor part of the second system, corresponding to the lyrics above.

Musical notation for the Bass part of the second system, corresponding to the lyrics above.

Piano accompaniment for the second system. The right hand features a triplet of eighth notes in the first measure, followed by a quarter note in the second measure, and a triplet of eighth notes in the third measure. The left hand has a quarter note in the first measure, a quarter note in the second measure, and a quarter note in the third measure.

face ——— And pray he may ——— with-out de -

face ——— And pray he may ——— with-out de -

lay ——— Be-troth us by his roy - al grace.

lay ——— Be-troth us by his roy - al grace.

pesante. **Tempo di Valse.**

Tempo di Valse.

sfz pesante. *sfz P rit.*

Ameer.

a tempo.

In gen - tle spring the

dim. *p* *a tempo.*

Ameer.

bird - ies sing "I love thee" The

SOPR. I love thee

ALTO. I love thee

TEN. I love thee

BASS. I love thee

Ameer.

bliz - zard yells a - mong the dells "I love thee"

Ameer.

The ground - hog to his shad - ow

Musical score for the first system. It includes a vocal line for Ameer and four vocal parts (Soprano, Alto, Tenor, Bass) with piano accompaniment. The vocal parts have lyrics: "I love thee". The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

SOPR.
ALTO.
TEN.
BASS.

I love thee

cries "Ich lieb' Dich"

The Po - lar bear growls

Musical score for the second system. It includes a vocal line for Ameer and four vocal parts (Soprano, Alto, Tenor, Bass) with piano accompaniment. The vocal parts have lyrics: "Ich lieb' Dich". The piano part continues with the triplet accompaniment.

Ich lieb' Dich

Ich lieb' Dich

from his lair I love but thee!

Grandissimo.

Meno mosso.

SOPR. *ff* Fond love, true love tell thy se - cret

ALTO. *ff* love, true love tell thy se - cret

TEN. *ff* Fond love, true love tell thy se - cret

BASS. *ff* love, true love tell thy se - cret

ff *Meno mosso.*

pray Where in na - ture hid - - ing

pray Where in na - ture hid - - ing

Art thou con-cealed to-day — Art thou

Art thou con-cealed to-day — Art thou

coy love spread in-cense o'er all — a -

coy love spread in-cense o'er all — a -

pesante.

wak - en then, And list to hear, to hear thy sub - jects

wak - en then, And list to hear, to hear thy sub - jects

Detailed description: This system contains two vocal staves. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both staves have a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "wak - en then, And list to hear, to hear thy sub - jects". The music consists of a series of quarter and eighth notes, with some notes beamed together. The tempo/mood is indicated as *pesante.* at the top right.

pesante.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps. The right hand plays a series of chords and single notes, while the left hand plays a bass line with some chords. The tempo/mood is indicated as *pesante.* in the middle of the system.

call.

call.

Detailed description: This system contains two vocal staves. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both staves have a treble clef and a key signature of two sharps. The lyrics are: "call.". The music consists of a series of quarter notes, with some notes beamed together. The tempo/mood is indicated as *call.* at the top left.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps. The right hand plays a series of chords and single notes, while the left hand plays a bass line with some chords. The tempo/mood is indicated as *call.* in the middle of the system.

Recitative and Song.

"Ah! Woe is Me."

No 5.

Mirzah.

Allegro.

RECIT.

Ah! Woe is

f *sfz*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a recitative-style melody starting on the word 'Ah!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *sfz*.

molto cresc.

me, and sad my lot, A lone, un-loved, for sak-en me, No joy is mine, I

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'me, and sad my lot, A lone, un-loved, for sak-en me, No joy is mine, I'. The piano accompaniment continues with a similar rhythmic pattern, showing a crescendo. The system ends with a double bar line.

Moderato.

RECIT.

wot But van-ished pos-i - tives, throughout my past I

p.

Detailed description: This system contains the final two measures. The vocal line begins with a whole rest, followed by a recitative-style melody starting on the word 'wot'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p.*

a tempo. *RECIT.*

see _____ A sen - ti - ment - al

a tempo.

neg - a - tive, My ro - mance

f *fz* *fz*

§ *SONG.*

be 1. In cool se - ques - tered nook or
2. Love's own sweet words that com - fort

fz *p*

glen no lov - er waits for me. In
brings a - las I do not hear Up -

his fond eyes love's look a - gain I can - not, can - not
on my hand the wed - ding ring as yet does not ap -

see ——— A - round my waist a man - ly arm I nev - er
pear ——— The wed - ding march, that sweet re - frain sounds not in

feel to be; His thought but to pro - tect from
rhythm clear; The brid - al veil, the silk - en

rit.
harm has not in - clud - ed me ——— Oh
train like vis - ions dis - ap - pear

rit.

years _____ Which hide the yearn - - ing, Oh

fears _____ in pride re - turn - ing Oh

tears to chide the burn - ing no com - fort

poco rit.

bring, or peace to me. _____

rit.

D.S.

Song and Chorus

No 6.

I am a Piratical Brigand, Highwayman.
Ameer.

Allegro molto.

p *sempre cresc.*

loco. *ff* *ff* *ff*

§ Ameer.

I am a pi - rat - ic - al brig - and, high - way - man. I'm
I'm full of a feel - ing for mur - der - ous deal - ing, I'm

p

Ameer.

bad with a cap - i - tal "B" Ha, Ha! I
"It" with a cap - i - tal "I" Ha, Ha! I

SOPR.

He's bad we can ver - y well see _____
He's "It" with a cap - i - tal "I" _____

ALTO.

TEN.

BASS.

He's bad we can ver - y well see _____
He's "It" with a cap - i - tal "I" _____

Ameer.

make no dis-tinc-tion 'twixt cler-gy and lay-men I'm tough with a cap-i - tal
wink, as I slaughter a moth-er or daughter, the lid of my hyp-no-tic

Ameer.

"T" Ha. Ha! I
eye Ha, Ha! I

SOPR.

He's tough as can pos - si - bly be. _____
He winks with a hyp - no - tic eye. _____

ALTO.

TEN.

BASS.

He's tough as can pos - si - bly be. _____
He winks with a hyp - no - tic eye. _____

sit and gloat as I cut a throat. I grin at the skulls I crack. I
 stir my pegs, and I pull the legs of men who have wealth to burn. I

Ha, Ha!

Ha, Ha!

The first system of the musical score features a vocal line in a single staff with lyrics. Below it are four staves for piano accompaniment, with the first two staves containing rests and the last two containing rhythmic accompaniment. The piano part includes a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "sit and gloat as I cut a throat. I grin at the skulls I crack. I stir my pegs, and I pull the legs of men who have wealth to burn. I". The vocal line ends with a fermata. Below the vocal line, there are two sets of piano accompaniment. The first set consists of four staves with rests in the first two staves and rhythmic accompaniment in the last two. The second set is a grand staff with treble and bass clefs, showing the piano accompaniment for the first system.

jeer at the groans as I rack the bones of my vic-tims in caverns black. In a
 singe the wings of the gay young things and I smile as I watch them squirm. I

Ha, Ha!

Ha, Ha!

The second system of the musical score features a vocal line in a single staff with lyrics. Below it are four staves for piano accompaniment, with the first two staves containing rests and the last two containing rhythmic accompaniment. The piano part includes a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "jeer at the groans as I rack the bones of my vic-tims in caverns black. In a singe the wings of the gay young things and I smile as I watch them squirm. I". The vocal line ends with a fermata. Below the vocal line, there are two sets of piano accompaniment. The first set consists of four staves with rests in the first two staves and rhythmic accompaniment in the last two. The second set is a grand staff with treble and bass clefs, showing the piano accompaniment for the second system.



fiend - ish way, I wash each day in a crim - son, go - ry flood. And
keep their ears for souv - e - nirs and with glee I gouge their eyes. My

Ha!

Ha!



when I kill I drink my fill in buck-ets of boil - ing blood.
mood' it suits as they shoot the chutes down there where the lob - ster lies.

Oh!

Oh!

SOPR.

Oh!! Oh!!! Oh!!!! Oh! Oh!! Oh!!! Oh!!!! And His

ALTO.

TEN.

BASS.

Oh!! Oh!!! Oh!!!! Oh! Oh!! Oh!!! Oh!!!! And His

Ameer.

Oh! the

when he'll kill, he'll drink his fill in buck-ets of boil - ing blood;
 mood it suits as they shoot the chutes down, down where the lob - ster lies.

when he'll kill, he'll drink his fill in buck-ets of boil - ing blood;
 mood it suits as they shoot the chutes down, down where the lob - ster lies.

p pi-rate of books is n't in it a par-ti-cle side of the crimes I have

cresc.

ff *p*

done in a day, Tho' by his looks he's a ver-y bad ar-ti-cle

p *cresc.*

Ameer. *rit.* old Cap-tain Kidd ran a Y. M. C. A. *a tempo. unis.*

SOPR. & ALTO. *f* The pi-rate of books is-n't

TEN. *f* The pi-rate of books is-n't

BASS. *f* The pi-rate of books is-n't

rit. *ff* *a tempo* *ff* *p* *cresc.*

in it a par - ti - cle side of the crimes he has done in a day.

in it a par - ti - cle side of the crimes he has done in a day.

The first system of music features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a high register, with lyrics: "in it a par - ti - cle side of the crimes he has done in a day." The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *fz* and *p*.

Tho' by his looks he's a ver - y bad ar - ti - cle

Tho' by his looks he's a ver - y bad ar - ti - cle

The second system continues the vocal and piano parts. The lyrics are: "Tho' by his looks he's a ver - y bad ar - ti - cle". The piano accompaniment features a *p* dynamic and a *cresc.* marking.

Old Cap-tain Kidd ran a Y. M. C. A.

Old Cap-tain Kidd ran a Y. M. C. A.

The third system shows the vocal lines and piano accompaniment. The lyrics are: "Old Cap-tain Kidd ran a Y. M. C. A.". The piano accompaniment includes a *fz* dynamic. The system concludes with a double bar line and a section symbol.

The fourth system is the piano accompaniment for the final part of the piece. It features a *fz* dynamic and concludes with a double bar line and a section symbol.

No 7.

Finale.

ACT I.

Away with him.

Allegro.
SOPRANO.

ALTO.

TENOR.

BASS.

A - way with him, a - way! The

A - way with him, a - way! The

for - feit he must pay! This con - tu - ma - cious, bold au - da - cious,

for - feit he must pay! This con - tu - ma - cious, bold au - da - cious,

most out-rage-ous brig-and-a-cious Hang-dog; Cut-throat; Let him

most out-rage-ous brig-and-a-cious Hang-dog; Cut-throat; Let him

The first system consists of two systems of music. The top system has four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The lyrics are: "most out-rage-ous brig-and-a-cious Hang-dog; Cut-throat; Let him". The bottom system also has four staves, with the piano accompaniment continuing from the first system. The piano part features a rhythmic bass line and chords in the right hand.

Mirzah.

Stay!—

die ere fall of night; A-way with him, a-way with him, a-way.

die ere fall of night; A-way with him, a-way with him, a-way.

The second system consists of two systems of music. The top system has four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The lyrics are: "die ere fall of night; A-way with him, a-way with him, a-way." The bottom system also has four staves, with the piano accompaniment continuing from the first system. The piano part features a rhythmic bass line and chords in the right hand.

Mirzah. *rit*

Recit

— this must not, shall not be! Tho' he has act-ed sad-ly,—

You must not treat him bad-ly, For Pi-rate! Brig-and tho' he

Mirzah. *molto cres*

Ameer.

be, I love him! She loves me—

SOPR.

ALTO.

TENOR.

BASS.

She loves him!

She loves him!

She loves him!

SOLI COL CHORUS.

SOPR.

ALTO.

TENOR.

BASS.

Heav- en doth be- friend him! While an- cient maids de- fend him, For

Moderato.

Pi- rate, Brig- and tho' he be, The maid in- deed in man- ner free, Con -

Pi- rate, Brig- and tho' he be, The maid in- deed in man- ner free, Con -

fessed tho' sad his ac- tion, She loves him to dis- trac- tion, She

fessed tho' sad his ac- tion, She loves him to dis- trac- tion, She

Allegro giocoso.

rit.

loves him, yes she loves him to dis - trac - tion.

rit.

loves him, yes she loves him to dis - trac - tion.

Allegro giocoso.

atempo f dim

Mirzah.

I love him, I love him, No oth - er a - bove him, In

p

fig - ure or form can com - pare, His vir - tues the rar - est, His

Const.

Ameer.

fea-tures the fair - est, Just look at his hor - ri - ble stare! — The

maid in a fash - ion, for me shows a pas - sion, Dis -

guise does-n't fool her a bit; My fig - ure ro - man - tic, My

poco rit

mus - cles gi - gan - tic, Have cer - tain - ly made quite a

Constance.

Ah!

Mirzah.

I loved him be - fore! 'Tis him I a -

Ameer.

hit. I can't fool her a bit;

Blakjak.

With - out er - u - di - tion, I'll stop com - pe - ti - tion, Too

SOPR.

She loves, but him,

ALTO.

TENOR.

She loves, but him,

BASS.

L.H.

— What a hor-ri-ble stare! Ah! _____

dore. Ah, me! _____ His vir-tues the

But I've made quite a hit. I've _____

ma-ny can't work at a trade _____ With chain and with fet-ter I

Ah! _____ With fet-ter we

Ah! _____ With fet-ter we

1832

No oth - er with him can com -
 rar - est, fea - tures the fair -
 made a hit I've
 think I had bet - ter Re - move this pi - rat - ic - al
 think he had bet - ter Re - move this pi - rat - ic - al
 think he had bet - ter Re - move this pi - rat - ic - al

Andante tranquillo.

pare, no one ——— com - pare. —

est, In spite of his hor - ri - ble stare. —

made a most de - cid - ed hit. —

blade, Re - move this pi - rat - ic - al blade. —

blade, Re - move this pi - rat - ic - al blade. —

blade, Re - move this pi - rat - ic - al blade. —

blade, Re - move this pi - rat - ic - al blade. —

Andante tranquillo.

blade, Re - move this pi - rat - ic - al blade. —

Const.

With-out er - u - di - tion,

Fanny.

With-out er - u - di - tion,

Mirzah.

I love him, I love him;

Ameer.

The maid in a

Ralph

With-out er - u - di - tion,

Chamb.

With-out er - u - di - tion, He'll stop com-pe -

Blakj.

With-out er - u - di - tion, I'll stop com-pe -

SOPR.

With-out er - u - di - tion, He'll stop com-pe -

ALTO.

With-out er - u - di - tion, He'll stop com-pe -

TENOR.

With-out er - u - di - tion, He'll stop com-pe -

BASS.

With-out er - u - di - tion, He'll stop com-pe -

ff

H'e'll stop com-pe-ti - tion Too ma-ny, too ma-ny can't work at a
 H'e'll stop com-pe-ti - tion Too ma-ny, too ma-ny can't work at a
 None other a-bove him; With fig-ure with fig-ure or form can com-
 fash - ion For me shows a
 H'e'll stop com-pe-ti - tion Too ma-ny, too ma-ny can't work at a
 ti - tion, Too ma-ny can't work at a
 ti - tion, Too ma-ny can't work at a
 ti - tion, Too ma-ny can't work at a
 ti - tion, Too ma-ny can't work at a
 ti - tion, Too ma-ny can't work at a

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The piano accompaniment is written in bass clef with the same key signature and time signature. The score is divided into two systems. The first system contains the first four staves of music, and the second system contains the remaining six staves. The lyrics are placed below the vocal line. The piano accompaniment features a prominent triplet pattern in the right hand, which is mirrored in the vocal line. The lyrics are: "H'e'll stop com-pe-ti - tion Too ma-ny, too ma-ny can't work at a", "H'e'll stop com-pe-ti - tion Too ma-ny, too ma-ny can't work at a", "None other a-bove him; With fig-ure with fig-ure or form can com-", "fash - ion For me shows a", "H'e'll stop com-pe-ti - tion Too ma-ny, too ma-ny can't work at a", "ti - tion, Too ma-ny can't work at a", "ti - tion, Too ma-ny can't work at a", "ti - tion, Too ma-ny can't work at a", "ti - tion, Too ma-ny can't work at a", "ti - tion, Too ma-ny can't work at a".

trade, can't work at a trade. With chain and with fet - ter,

trade, can't work at a trade. With chain and with fet - ter,

pare, with fig-ure com-pare, His vir-tues the rar - est,

pas - sion; I've made a

trade, can't work at a trade. With chain and with fet - ter,

trade, _____ With chain and with fet - ter, I think he had

trade, _____ With chain and with fet - ter, I think I had

trade, _____ With chain and with fet - ter We think he had

trade, _____ With chain and with fet - ter We think he had

trade, _____ With chain and with fet - ter We think he had

We think he had bet - ter, Re - move — this hor - ri - ble
 We think he had bet - ter, Re - move — this hor - ri - ble
 His fig - ure the fair - est, In spite — of hor - ri - ble
 (Spoken.)
 hit! My dis - guise don't fool, — no don't fool her a
 We think he had bet - ter Re - move — this hor - ri - ble
 bet - ter, Re - move — this pi - rat - ic - al
 bet - ter, Re - move — this pi - rat - ic - al
 bet - ter, *f* Re - move — this pi - rat - ic - al
 bet - ter, *f* Re - move — this pi - rat - ic - al
 bet - ter, Re - move — this pi - rat - ic - al

The piano accompaniment features a consistent rhythmic pattern of eighth notes with triplets. Dynamic markings include *f* (forte) and *fz* (forzando). The score is written in a key signature of one sharp (F#) and a 7/8 time signature.

blade.

blade.

stare Take me in - stead.

bit.

blade. Pray ex -

blade.

blade.

blade ———— What has she said?

blade ———— What has she said?

p

Ameer.

Oh, me!

Ralph.

plain this sud-den whim; You de-clare a love for him oh, my!

SOPR. Oh!

ALTO. Oh!

TENOR. Oh!

BASS. Oh!

Mirzah.

Tempo di Valse.

In gen-tle Spring the

SOP *rall* my! we pray you tell us why! —

ALTO. my! we pray you tell us why! —

TENOR. *rall* my! we pray you tell us why! —

BASS. *rall* my! we pray you tell us why! —

rall *pp*

Const

The

Fanny.

"I love thee"

Mirzah.

bird - lets sing "I love thee!"

Ameer.

Oh, stop it! For good-ness sake drop it!

Ralph.

"I love thee"

Chamb.

"I love thee"

Blakj.

"I love thee"

SOPR.

"I love thee"

ALTO.

"I love thee"

TENOR.

"I love thee"

BASS.

The piano accompaniment consists of two staves. The right hand plays a series of chords, primarily triads and dyads, in a steady, rhythmic pattern. The left hand provides a simple bass line with quarter notes and rests, supporting the harmonic structure.

whisp' ring breeze Sighs thro' the trees "I love thee" —

Al-low me to

"I —

"I —

"I —

"I —

"I —

"I —

"I —

Fanny.

love thee? — Now doth Au - ro - ra gold - en tint the

Mirzah.

love thee? — Now doth Au - ro - ra tint with

Ameer.

die as a gen - tle - man should.

Ralph.

love thee? — Now doth Au - ro - ra

Chamb.

love thee? — Now doth Au - ro - ra

Blakj.

love thee? — Now doth Au - ro - ra

SOP.

love thee? — Now doth Au - ro - ra gold - en tint the

ALTO.

love thee? — Now doth Au - ro - ra tint with

TENOR.

love thee? — Now doth Au - ro - ra

BASS

love thee? — Now doth Au - ro - ra

fresh a - wak - en'd dawn, _____ The ver - dure kissed by

gold the fresh a - wak - en'd dawn, The ver - dure kissed by

Al - low me to die. _____ Won't you please be

tint _____ with gold the dawn, The ver - dure kissed by

tint _____ with gold, _____ The ver - dure kissed by

tint _____ with gold, _____ The ver - dure kissed by

fresh a - wak - en'd dawn, _____ The ver - dure kissed by

gold the fresh a - wak - en'd dawn, The ver - dure kissed by

tint _____ with gold the dawn, The ver - dure kissed by

tint _____ with gold _____ The ver - dure kissed by

1832

dew - y mist hails na - ture's brid - al morn. — *rit*
 dew - y mist hails na - - ture's morn. — *rit*
 qui - et and good, Let me die as a gen - tle - man should: E - *rit a tempo*
 dew - y mist hails na - - ture's morn. — *rit*
 dew - y mist hails na - - ture's morn. — *rit*
 dew - y mist hails na - - ture's morn. — *rit*
 dew - y mist hails na - ture's brid - al morn. — *rit*
 dew - y mist hails na - - ture's morn. — *rit*
 dew - y mist hails na - ture's brid - al morn. — *rit*
 dew - y mist hails na - - ture's morn. — *rit*
 dew - y mist hails na - - ture's morn. — *rit*
 dew - y mist hails na - - ture's morn. — *rit*

Allegro molto.

Ameer.

- nough, I say, I'll not a-way, You hear me tell you so; My

f *p*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note followed by quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics markings *f* and *p* are present.

an - ger melts, I'm some-one else, I must de-cline to go; For

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains the harmonic structure.

I de-mand it as my right, Be-fore I'm tak-en out of sight, That

The third system shows the vocal line and piano accompaniment. The vocal line includes a sharp sign (#) above a note. The piano accompaniment continues with chords and a bass line.

I my fate must on - ly hear from out the mouth of

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note with a slur. The piano accompaniment continues with chords and a bass line.

Ameer.

Lento.

Allegro molto.

your A-meer. I've got them there!—

Blakj.

No one shall in - ter -

SOP.

From our A-meer!

ALTO.

TENOR.

From our A-meer!

BASS.

Lento.

Allegro molto.

Blakj.

Chamb.

fere — You'll go with me this noon, — Sub - mit, I'll get you

Ameer.

Chamb.

out, — This ver - y aft - er - noon, — You wont for-get? I

Chamb.

Ameer.

Chamb.

wont for-get! You'd bet - ter not! I know the spot.

Maestoso.

Ameer. *Recit*

So be it then, this pop-u-lar de - mand I will not spurn, But

Recit *eres*

Ameer.

marcato

on-ly for a - while, Then I'll re - turn — And

SOP.

ALTO.

TENOR.

BASS.

He will re - turn! —

He will re - turn! —

fz

Ameer.

Tempo di Valse.
molto pesante.

things you'll learn when I re - turn, When I re - turn.

SOLI COL CHORUS.

SOP.

ALTO.

TENOR.

BASS.

Fond love, true love,
Fond love, true love,

Tell thy se - cret pray, — Where in na - ture's

Tell thy se - cret pray, — Where in na - ture's

hid - ing, Art thou con - cealed to - day,

hid - ing, Art thou con - cealed to - day,

Art thou coy love, Spread in - cense o'er

Art thou coy love, Spread in - cense o'er

all, A - wak - en then, And list - to hear, To

all, A - wak - en then, And list - to hear, To

pesante.

a tempo.

hear thy sub-jects call.

hear thy sub-jects call.

Two vocal staves in G major, 4/4 time. The lyrics are "hear thy sub-jects call." The music features a melodic line with a fermata over the word "call." in both parts.

f

fff a tempo.

Piano accompaniment for the first system. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f* and *fff a tempo.*

Piano accompaniment for the second system. The right hand continues the melodic line with slurs and accents. The left hand provides a steady accompaniment.

8va loco.

più mosso

Piano accompaniment for the third system. The right hand features a trill marked *8va loco.* The tempo changes to *più mosso*. The left hand continues the accompaniment.

sf

Piano accompaniment for the fourth system, concluding the act. The right hand has a melodic flourish ending with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *sf*.

End of Act I.

Male Chorus.

“With Stealthy Footseps Falling”

ACT II.

No 8a

Allegro misterioso.

TENORS, *pp*
BASSES. With

stealth - y foot - steps fall - ing, We creep up - on our

prey ——— With quick-ness most ap pall - ing, Their

gold we take a - way, _____ Hush! hush! Hush! hush!

pp

pp

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "gold we take a - way, _____ Hush! hush! Hush! hush!". The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *pp* (pianissimo) in the vocal line and *pp* in the piano accompaniment.

Cau - tion is the watch - word That suc - cess de - pends up - on.

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "Cau - tion is the watch - word That suc - cess de - pends up - on.". The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Hush! hush! Hush! hush! Si - lence is a qui - et thing When

unis.

unis.

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "Hush! hush! Hush! hush! Si - lence is a qui - et thing When". The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *unis.* (unison) in the vocal line and *unis.* in the piano accompaniment.

mur - der's to be done, When mur - der, mur - der,

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics: "mur - der's to be done, When mur - der, mur - der,". The piano accompaniment is in G major and 4/4 time, with a dynamic of *ff* (fortissimo) for the first two measures and *p* (piano) for the last two. The piano part includes a prominent bass line and chords in the right hand.

mur - der's to be done. All mem - bers in good standing in the

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "mur - der's to be done. All mem - bers in good standing in the". The piano accompaniment features a dynamic of *f* (forte) for the first two measures and *p* (piano) for the last two. The piano part includes a prominent bass line and chords in the right hand, with a triplet of eighth notes in the final measure of the vocal line.

house of Cut and Slash. All who hear our tones com -

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "house of Cut and Slash. All who hear our tones com -". The piano accompaniment features a dynamic of *ff* (fortissimo) for the first two measures and *ten.* (tenuissimo) for the last two. The piano part includes a prominent bass line and chords in the right hand, with a triplet of eighth notes in the final measure of the vocal line.

p. *pp*

- mand - ing, Know re - sist - ance would be rash.

p *pp*

p *pp* *pp* *ffz* *p*

unis.

Hush! hush! Hush! hush! Cau - tion is the watch - word

unis.

That suc - cess de - pends up - on. Hush! hush! Hush! hush!

unis.

Si - lence is a qui - et thing when mur - der's to be done.

unis.

Hush! hush!

Hush! hush!

Hush! hush!

Hush! hush!

dim - *in* - *u* - *en* - *do* *al* *Fine.*

Ah!

Hush! hush!hush! hush!

pp

pppp

pppp

No 8b (Song) IF THERES ANY KIND OF CRIME.

♩Blakjak.

1. If there's a - ny kind of crime your want - ing
2. If an un - cle rich you'd like to put a -

Blakj.

done _____ We can do it with a dis-count off for cash, _____ To
way _____ It's as ea-sy as the lit - tle rule of three, _____ Or
TENORS.

want - ing done,
put a-way,
BASSES.

off for cash,
rule of three,

cut a throat for us is on - ly fun, _____ For the
if a sick - ly cous - in's in the way _____ All you

is on - ly fun,
is in the way,

lead - ers in the trade are Cut and Slash! Such a
 have to do is drop a line to me. With an

Cut and Slash!
 line to me.

p

Blakjak.

sim - ple thing as steal - ing, Not a con - fi - dence re -
 air most sym - pa - thet - ic, We can shock a par - a -

fz *f* *p*

- veal - ing, We are up in the la - test styles, — And to
 - let - ic, For e - lec - tro - cu - tion we've a nov - el plan, — And for

f *p* *f* *tr*

do a gha - st - ly mur - der we've en - gaged a thir - ty third - er, With a
broil - ing or for roast - ing, it's a sim - ple fact, not boast - ing, We em -

p *cres.*

Blakjak.

coun - te - nance that's al - ways wreathed in smiles. —
ploys a ver - y sci - en - tif - ic man. —

TENORS.

BASSES.

Such a sim - ple thing as
With an air that's sym - pa -

f *f* *f* *p*

steal - ing, Not a con - fi - dence re - veal - ing; And to
- thet - ic, We can shock a par - a - let - ic, And for

sfz *f* *p* *fz*

do a gha-st-ly mur-der, we've en-gaged a thir-ty third-er, With a
broil-ing and for roast-ing, it's a sim-ple fact not boast-ing We em-

coun-te-nance that's al-ways wreathed in smiles.
-ploy a ver-y sci-en-tif-ic man. Ha, ha, ha, ha, ha, ha, ha, ha! —

Dance.

tr *Fine.*
D.S. al Fine.

Brigand's Song.

"Let Others Boast!"

Ameer and Brigands.

No 9.

CHORUS.

1. Let oth-ers boast of a
 2. A sau-cy jade is a

Ameer and Bases.

Un poco pesante.

(Bus)

right smart wife, a wife who's neer a jilt, A Brig-and's toast is a
 Brig-and's blade, what jest hath wit so keen? No hide so thick can re-

(Bus)

good sharp knife, A knife from point to hilt. A
 - sist the trick, Of its mer-ry point I ween. A

cut! a thrust! let him who must, Right well its tem - per
 start, a dart, a stab like this, Full well its hu - mor

feel, A flash, a sting, a wel - come ring,
 know, A cry, a shriek, they nev - er speak,

The sound of all true steel.
 Who feel our dag - gers blow.

With slish, slash, slash, and a clish, clash, clash, who

f

val-ues well his life, Will nev-er fight with men of night When

armed with a good sharp knife.

DANCE.

f

Fine.

Quartette.

No 10

"Surprise, Surprise Astounding!"

Constance, Fanny, Ralph and Blakjak.

Un poco agitato.

Const. *f*

Fanny. *f*

Ralph. *f*

Blakj. *f*

Sur-prise! *p* sur-prise, As - tound - ing! My

Sur-prise! *p* sur-prise, As - tound - ing! My

molto
piu lento. *Andante mosso.*

sen - ses quite con - found - ing. Ah! luck - y chance, ——— that brought you

Ah! luck - y chance.

sen - ses quite con - found - ing. Un luck - y chance,

What luck - y chance,
Andante mosso.

here, ——— While we at-tired like boys ap - pear, ——— Ah!

That brought us here, While like boys we ap - pear, ———

That brought us here, Why like boys ap - pear, ———

Has brought them here, Like boys they both ap - - pear, ———

p

can it be, you do not see, How love for thee has brought me

A - side I'll put pro - pri - - e -

Oh, false one, tell me, how can it be, Your love for

pray walk with me, pray walk with me,

here from o'er the sea? Has brought me here from o'er the
 ty and try to
 me has brought you
 I'll let you see how

sea, from o'er the sea.
 see how nice he'll be, he'll be.
 here from o'er the sea from o'er the sea.
 nice, how nice I'll be.

dim

Const.

A heart that loves, no dis-tance knows, _____ Nor is it

bound by flight of time, _____ Love is a seed that buds and

grows, _____ To con-stan-cy, to con-stan-cy sub-lime _____

Ralph.

A heart that loves, a love that grows, _____

Should loy-al be thro' flight of time, _____ Lest when in

need, a lack it shows, _____ Of con-stan-cy, of con-stan-cy sub-

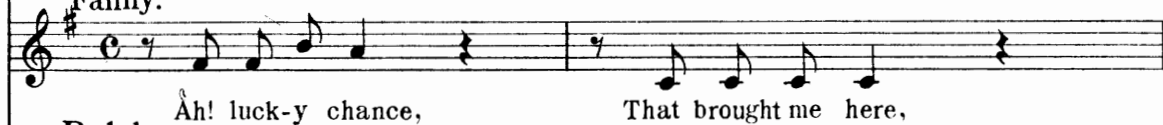
Const.
Ralph. My mo-tive plain, _____ He can-not see, _____
 lime, Ah! yes she says, _____ She loves but

Tempo I^o
 _____ The A-meer's bride he thinks I'll be. _____ Un-luck-y
 me, _____ And yet the A meer's bride will be. _____

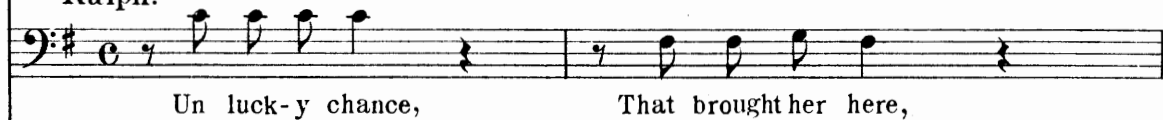
Const.



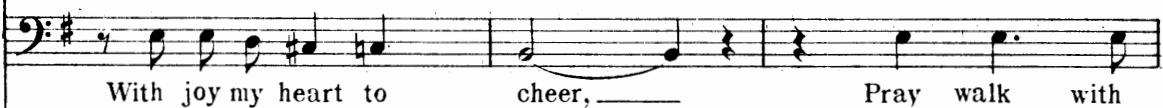
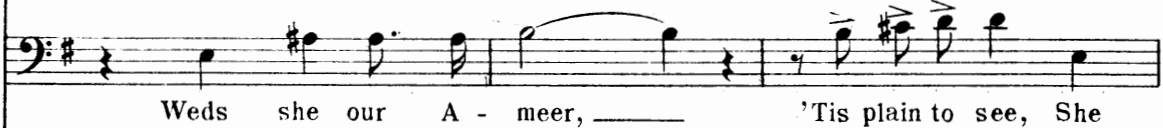
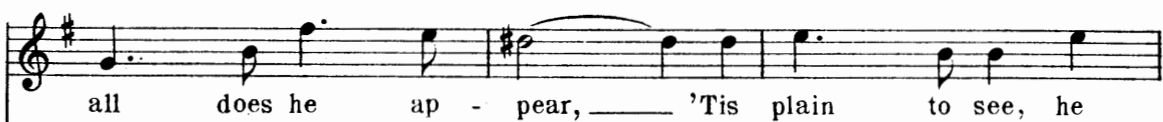
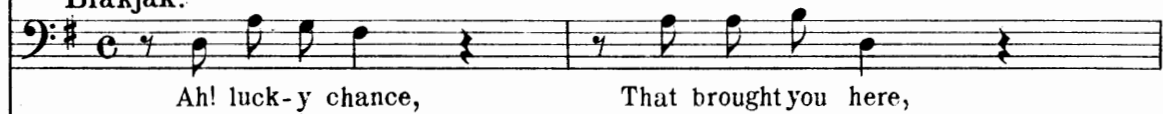
Fanny.



Ralph.



Blakjak.



thinks to be the A - meer's bride has brought me here from o'er the sea

I'll put a - side pro - pri - e -

is not for me, She came the A - meer's

me, pray walk with me, I'll let you

Has brought me here from o'er the sea, From

-ty, and see _____ How nice he'll

bride to be, the A - meer's bride she

see how nice, how

poco a poco rallantando.

o'er the sea, The A-meers' bride
 be he'll be, A-gain I'll see
 means to be, She cross'd the sea
 nice I'll be, A-gain you'll see how nice I'll

poco a poco rallantando.

ten
 He thinks I'll be, he thinks I'll be.
ten
 How nice he'll be, how nice he'll be.
ten
 His bride to be, his bride to be.
 be how nice I'll be.

Duet.

Old Maids are Willing to Please.

No 11.

Chamberlain and Mirzah.

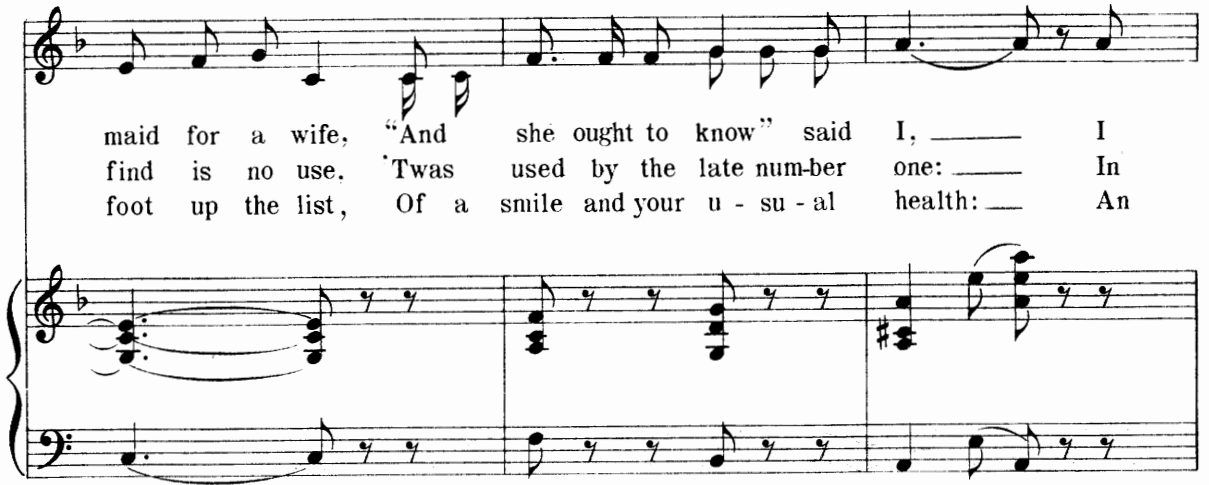
Allegretto

§ Cham.

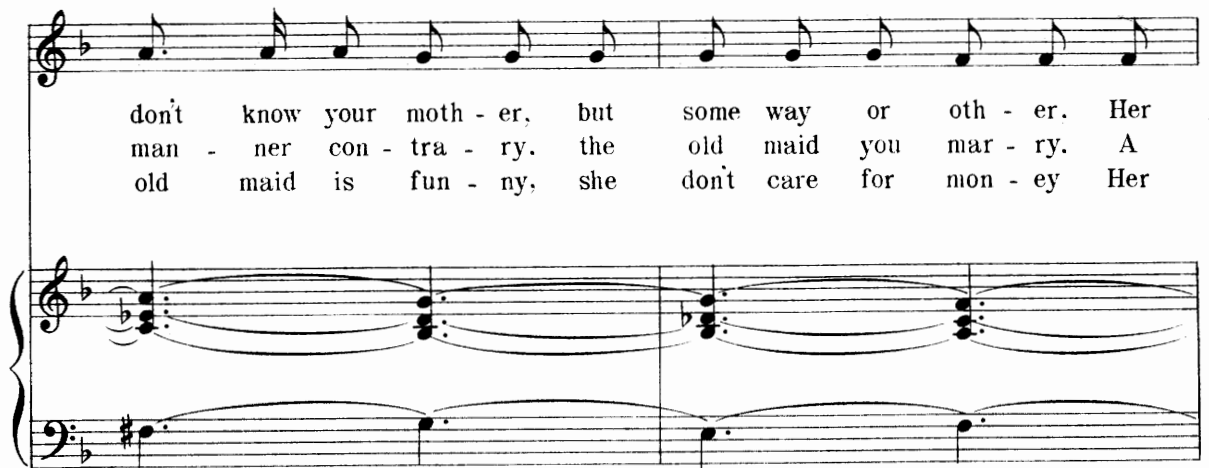
1. When first I de - cid - ed I'd like mar - ried life, I
 2. When a man weds a wid - ow, he'd bet - ter take care; His
 3. When a young girl you mar - ry, ex - pens - es in - crease; A -

said to my - self, said I ——— "Now moth - er ad - viced an old
 stay - ing out nights, is done: ——— The old, old ex - cuse, he will
 way goes your hard earned wealth: ——— Your as - sets con - sist, as you

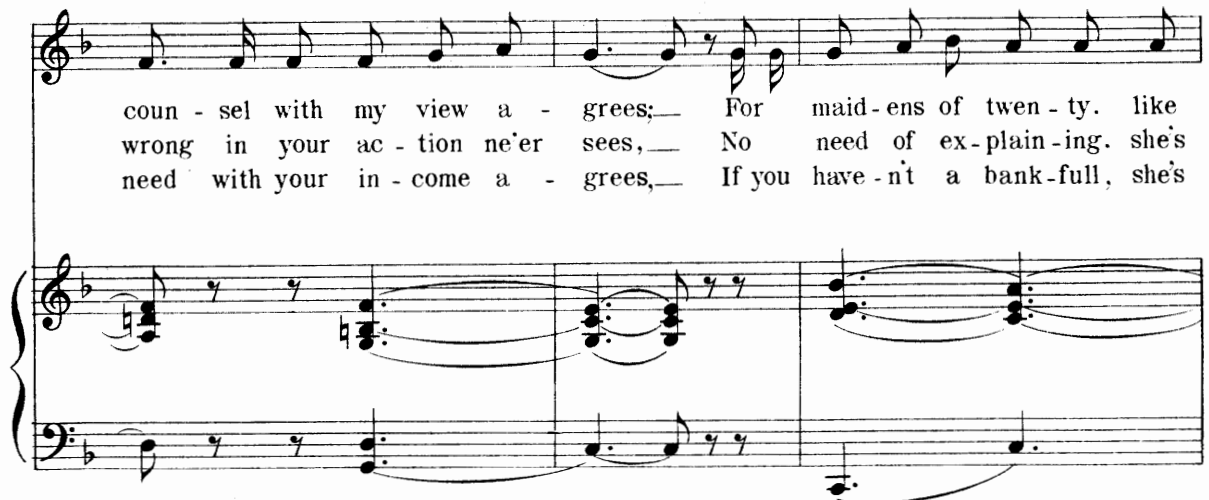
Mirzah.



maid for a wife, "And she ought to know" said I, — I
find is no use. 'Twas used by the late num-ber one: — In
foot up the list, Of a smile and your u - su - al health: — An



don't know your moth - er, but some way or oth - er. Her
man - ner con - tra - ry. the old maid you mar - ry. A
old maid is fun - ny, she don't care for mon - ey Her



coun - sel with my view a - grees; — For maid - ens of twen - ty. like
wrong in your ac - tion ne'er sees, — No need of ex - plain - ing. she's
need with your in - come a - grees, — If you have - nt a bank - full, she's

wid - ows. are plen - ty, But old maids are will - ing to
 nev - er com - plain - ing, For old maids are will - ing to
 e - qual - ly thank - ful, For old maids are will - ing to

Tempo di Valse.

rit. *a tempo.*

Both.

please. _____
 please. _____
 please. _____ } I'm glad that the words of { my } moth - er _____
 { your }

poco rit. *a tempo.*

— Which she said as { I } sat on her knees, — Were an
 { you }

ar - gu - ment rife When { I } looked for a wife. For a
 { you }

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'ar', followed by quarter notes 'gu', 'ment', and a half note 'rife'. The piano accompaniment features a steady bass line with chords in the right hand.

man likes the first one he sees; _____ Now

The second system continues the vocal line with a half note 'man', quarter notes 'likes', 'the', 'first', 'one', 'he', and a half note 'sees;'. The piano accompaniment continues with similar harmonic support.

ev - er be - ware of the wid - ows, _____ The

The third system features a vocal line with a half note 'ev', quarter notes 'er', 'be', 'ware', 'of', 'the', 'wid', 'ows,', and a half note 'The'. The piano accompaniment provides harmonic accompaniment.

maid - ens are like - ly to tease, _____ For

The fourth system concludes the vocal line with a half note 'maid', quarter notes 'ens', 'are', 'like', 'ly', 'to', 'tease,', and a half note 'For'. The piano accompaniment continues to the end of the system.

wid - ows are flight - y, And girls hight - y tight - y, But

rit.

old maids are will - ing to please. ——— DANCE.

*D.S.
al Fine*

Fine.

March.

No 12a

Ralph and Female Chorus.
Soldiers All.

Tempo di Marcia.

p

FEMALE CHORUS.

Sol - diers all, du - ty's call, Sends us forth to meet the foe-man

All we crave sol - dier's grave, Timid fear have we of no man Rat-a-

plan. rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, plan, plan. plan.

The first system consists of three measures. The vocal line (top two staves) has lyrics: "plan. rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, plan, plan. plan." The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand, with trills in the left hand.

plan. Rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, rat - a -

The second system consists of three measures. The vocal line (top two staves) has lyrics: "plan. Rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, rat - a -". The piano accompaniment (bottom two staves) continues with similar accompaniment, including trills in the left hand.

plan. plan. plan. plan. With a boom. boom. boom! And a

The third system consists of four measures. The vocal line (top two staves) has lyrics: "plan. plan. plan. plan. With a boom. boom. boom! And a". The piano accompaniment (bottom two staves) features a more active bass line and chords in the right hand, with trills in the left hand.

zoom, zoom, zoom! Rat-a - plan, rat-a-plan, rat-a - plan, rat-a-plan, rat-a-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

plan For - ward we go, forth to meet the

The second system continues the vocal melody and piano accompaniment. The piano accompaniment includes a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

foe, Loud let the bu - - gle blow its bold ta - ta -

The third system concludes the vocal phrase and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ran - ta - ta - ta For - ward the cry. Let our ban - ners

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "ran - ta - ta - ta For - ward the cry. Let our ban - ners". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

fly so for-ward we to vic - to - ry at du - ty's call - ing. —

The second system continues the vocal and piano parts. The vocal staves have lyrics: "fly so for-ward we to vic - to - ry at du - ty's call - ing. —". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures.

March.

ff

The third system is a piano accompaniment for a march. It begins with a forte (*ff*) dynamic. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment.

The fourth system continues the piano accompaniment. It features a series of chords and melodic fragments, with a strong rhythmic presence.

The fifth system concludes the piano accompaniment. It features a series of chords and melodic fragments, ending with a final cadence.

No 12^b SONG "A SOLDIER NEEDS NO TRUER FRIEND."

Ralph.

A sol - dier needs no tru - er

ff

friend _____ Than by his side is

Rat - a - plan, rat - a - plan!

sf

hang - - - ing. A trust - y sword _____ it's aid to

Rat - a - plan, rat - a - plan!

lend _____ While sound - ing, sound-ing steel is
 Rat-a-plan, rat-a-plan.

This system contains the first vocal line and piano accompaniment. The vocal line starts with a long note for 'lend' followed by 'While sound - ing, sound-ing steel is'. The piano accompaniment features a bass line with a long note for 'lend' and a treble line with rhythmic patterns. Triplet markings are present in the piano accompaniment.

clang - - ing. A
 while steel is clang - - ing.

This system continues the vocal line with 'clang - - ing.' and 'while steel is clang - - ing.'. The piano accompaniment continues with similar rhythmic patterns and triplet markings.

Ralph.
 blade to wield on tent - ed field, its temper oft - en try-ing: A

This system begins with the character name 'Ralph.' and the vocal line 'blade to wield on tent - ed field, its temper oft - en try-ing:'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) at the end.

lunge then car-ry, a thrust then par-ry, on skill-ful wrist re -

ly-ing; A lunge, then car-ry, A thrust, then
Rat-a-plan,

f

par-ry on skill - - ful wrist re -
rat - a - plan, rat - a - plan, rat - a - plan, plan,

ly - - - ing For - ward we go,

plan. For - ward we go,

Forth to meet the foe; Loud let the bu - gle

Forth to meet the foe; Loud let the bu - gle

blow its bold ta - ta - ran - ta - ta - ta! For - ward the cry.

blow its bold ta - ta - ran - ta - ta - ta! For - ward the cry,

Let our ban - ners fly so for - ward we to vic - to -

Let our ban - ners fly so for - ward we to vic - to -

8 *loco.*

Detailed description: This system contains the first two systems of music. The top system has a bass vocal line and a piano accompaniment. The second system has a treble vocal line and a piano accompaniment. The piano part includes a first ending bracket labeled '8' and a 'loco.' marking.

ry at du - tys call - - ing. Hur -

ry at du - ty's call - - ing. Hur -

Detailed description: This system contains the third and fourth systems of music. The top system has a bass vocal line and a piano accompaniment. The second system has a treble vocal line and a piano accompaniment. The piano part features a prominent melodic line in the right hand with a slur and a fermata.

rah! Hur - rah!

rah! Hur - rah!

Detailed description: This system contains the fifth and sixth systems of music. The top system has a bass vocal line and a piano accompaniment. The second system has a treble vocal line and a piano accompaniment. The piano part features a melodic line in the right hand with a slur and a fermata, and a rhythmic accompaniment in the left hand.

Duet.

The Armored Knight.

No 13.

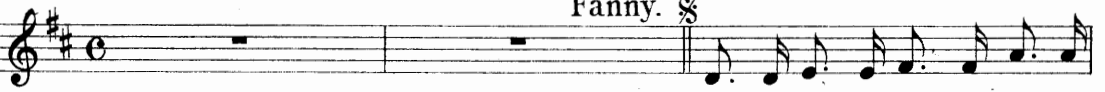
Fanny and Blakjak.

Moderato.

Blakj. §

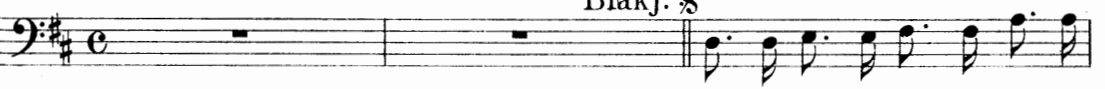


1. In old - en days the armor'd Knight set



Fanny. §

2. Aged sire with frantic ire now

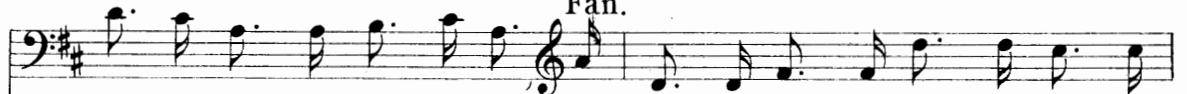


Blakj. §

3. hundred years have pass'd since then a

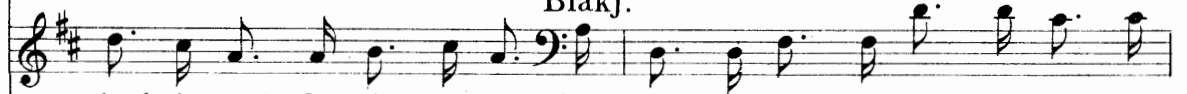
Moderato.

Fan.



forth to seek his La - dy fair With clank of chains in haunt - ed lanes he

Blakj.



loud - ly speaks from shade re - mote Thy throat is hoarse, thy voice is coarse and

Fan.



ghost - ly spec - tre now is he And as of yore be - fore her door he

Blakj. Fan.

suf - fered most chiv-al - rous pains To win a tress of gold - en hair, to

Fan. Blakj.

such bad notes I can't en-dorse He drops the Knight with-in the moat, the

Blakj. Fan.

sings his dit - ty o'er and o'er, He sings with knight - ly court - e - sy, no

Blakj.

win a tress, No more or less, with court - ly mien he paid ad-dress, he

Fan.

Cas - tle moat, He dropped a note but still a liq - uid voice will quote, a

Blakj.

heed gives she To words which he still war - bles forth with phan - tom glee in

rit.

Allegro moderato.

court - ly paid ad - - dress. _____

liq - uid voice will quote. _____

skel - e - ton key. _____

rit.

f

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal staves are in bass and treble clefs with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Allegro moderato' and there is a 'rit.' (ritardando) marking at the beginning of the piano part. The piano part features a melodic line in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

Fan. *unis.*

Blakj. *unis.*

"Fair La - dy give heed - ing, Oh list to my

p

Detailed description: This system contains the second and third vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The tempo is 'Allegro moderato'. The piano part features a melodic line in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking. The lyrics are: "Fair La - dy give heed - ing, Oh list to my".

plead - ing (here he plunks on his light gui - tar) _____ "I

3

3

Detailed description: This system contains the fourth and fifth vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The tempo is 'Allegro moderato'. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "plead - ing (here he plunks on his light gui - tar) _____ "I". There are triplets (*3*) marked in both the vocal and piano parts.

pray take com - pas - sion on me and my pas - sion, The door of thy

heart ur - bar.

DANCE.

2. Her

3. A

D.S.

Song.

"The Rubber Man."

No 14.

Ameer.

Allegro.

Moderato.

§ Ameer.

1. One day I went in a side-show tent, and I saw a wond'rous
 2. He fell in love with a tur-tle dove from a vil-lage in Del-a-a-
 3. They wed that spring and all went well 'till a skel-e-ton joined the

Moderato.

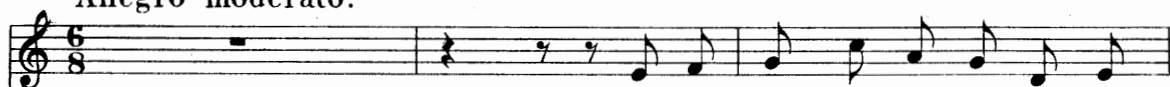
- freak, Whose life be-gan as a rub-ber man, a
 ware; Who wore, in a fash-ion known as cir-cas-sian
 show; In min-strel tones (for he played the bones,) told

man with skin u - nique. Tho' much ad-mired he was rub - ber tired. His
 some bod-y els - es hair. She'd tie his toes, and she'd bounce his nose. He'd
 her he loved her so; To win this bride the skel - e - ton tried And

foot was a male ga - losh, He'd pose. the wretch. for
 pull her hair and then She'd pull his leg, but
 ven - tured to hold her hand. While "hub" was a - way for

hours at a stretch. As the hu - man mack - in - tosh.
 he did - n't care, For it snapped right back a - gain.
 he had to play. Out - side in the rub - ber band.

Allegro moderato.



He was billed as the hu-man um -
 He was billed as the hu-man um -
 He was billed as the hu-man um -

Allegro moderato.



brel - la _____ His hide was a wa-ter proof wrap; Wide - ly
 brel - la _____ His hide was a wa-ter proof wrap; Wide - ly
 brel - la _____ His hide was a wa-ter proof wrap; Wide - ly



known as the rubber skinned fel - low _____ His job was a life - long
 known as the rubber skinned fel - low _____ His job was a life - long
 known as the rubber skinned fel - low _____ His job was a life - long

snap. To call him down was to chance the worst For he
 snap. To dis - a - gree in an ar - gu - ment free, With
 snap. He vowed he'd pick (when he saw the trick,) A

knew the risk they ran — If they blew him up he was
 him was a ver - y bad plan — With e - las - tic joint he would
 bone with that skel - e - ton man — But he sim - ply died of a

poco rit.

apt to burst } For he was a rub - ber
 stretch the point }
 punc - tured pride }

a tempo.

Ameer.

man _____

SOPR.

1. He was billed as the hu - man um - brel - la His
 2. He was billed as the hu - man um - brel - la His
 3. He was billed as the hu - man um - brel - la His

ALTO.

TEN.

1. He was billed as the hu - man um - brel - la His
 2. He was billed as the hu - man um - brel - la His
 3. He was billed as the hu - man um - brel - la His

BASS.

hide was a wa - ter proof wrap; If they
 hide was a wa - ter proof wrap; With e -
 hide was a wa - ter proof wrap; But he

hide was a wa - ter proof wrap; If they
 hide was a wa - ter proof wrap; With e -
 hide was a wa - ter proof wrap; But he

blew — him up he was apt to burst, For
 las - tic joint he would stretch the point, For
 sim - ply died of a punc - tured pride, For

blew — him up he was apt to burst, For
 las - tic joint he would stretch the point, For
 laid down and died of a punc - tured pride, For

poco rit.

he was a rub - ber man. _____ *D.S. al Fine.*
 he was a rub - ber man. _____
 he was a rub - ber man. _____

he was a rub - ber man. _____ *Fine.*
 he was a rub - ber man. _____
 he was a rub - ber man. _____

fz *Fine.*

Finale.

ACT II.

Surrender, Surrender.

No 15.

CHORUS of BRIGANDS.

TENORS.

pp

BASSES.

With steal - thy foot - steps fall - - ing We

Allo misterioso.

pp

trm

pp

trm

Musical score for Tenors and Basses, first system. Tenors and Basses parts are shown with lyrics. Piano accompaniment is shown below with 'Allo misterioso' marking.

Musical score for Tenors and Basses, second system. Tenors and Basses parts are shown with lyrics. Piano accompaniment continues.

Musical score for Tenors and Basses, third system. Tenors and Basses parts are shown with lyrics. Piano accompaniment continues.

Constance.



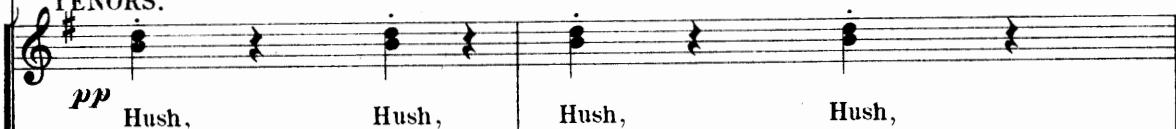
Oh! what is the feel - ing

Now o - ver us stealing that some-thing is

Fanny.



TENORS.

*pp* Hush,

Hush,

Hush,

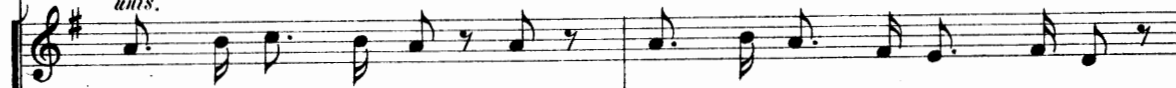
Hush,

BASSES.

*pp*

bound

to oc - cur.

*unis.*

Cau - tion is the watch - word

That suc - cess de - pends up on:

unis.

A feel - ing re - semb - ling A shak - ing and trembling combined with in -

Hush, Hush, Hush, Hush,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines consist of eighth-note triplets with lyrics: "A feel - ing re - semb - ling" and "A shak - ing and trembling combined with in -". The piano accompaniment includes a vocal line with the word "Hush," repeated four times, and a piano part with chords and eighth notes.

tense _____ Mal - - de - mer!

unis. Si - lence is a qui - et thing when mur - ders to be done.

The second system continues the vocal and piano parts. The vocal lines have lyrics: "tense _____ Mal - - de - mer!" and "Si - lence is a qui - et thing when mur - ders to be done." The piano accompaniment features a vocal line with the word "Si - lence" and a piano part with chords and eighth notes.

Allegro.

The third system shows the piano accompaniment for the final section. It begins with the tempo marking "Allegro." and a dynamic marking "f". The piano part consists of eighth-note chords and single notes.

Blakjak.

Musical score for "Blakjak." featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics "Stand back — make way —". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. Dynamics include *f* (forte).

Stand back — make way —

Musical score for "Allegretto." featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Allegretto." and the style is "Ameer." The vocal line includes the lyrics "For the treasure we've se-cured to - - day — Now". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *rit.* (ritardando), *f* (forte), and *p* (piano).

For the treasure we've se-cured to - - day — Now

Musical score for the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line includes the lyrics "Cham-ber-lain, You know, the coach, And what we have at stake; Sup-". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

Cham-ber-lain, You know, the coach, And what we have at stake; Sup-

Musical score for the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line includes the lyrics "pose in - side, My prom-ised bride, They've cap-tured by mis - take —". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

pose in - side, My prom-ised bride, They've cap-tured by mis - take —

Chamberlain.

Ameer.

With what you say. I quite a-gree. The ver-y same thought came to me — Good

heav-ens! look there. 'Tis Mir-zah I swear, Now here's' a pret-ty pic - kle I

Mirzah. Moderato.

Ameer.

must declare. 'Tis he! 'tis he! I've set me eyes up-on. For goodness sake, keep

Tempo giusto.

still; I'm here to see what's go - ing on.

Const. *pp*

'Tis best that what de - vel - ops I should

Fanny.

'Tis best that what de - vel - ops I should

Mirzah.

Ameer.

Great Scott! just what de - vel - ops They will

Chamb.

Blakj. Too bad that what de - vel - ops They will

see be - fore I go ——— Just what this plot en -

see be - fore I go ——— Just what this plot en -

see be - fore they go ——— Just what my plot en -

see be - fore they go ——— Just what this plot en -

vel-ops Is worth my while to know; Ah yes, just what de-
 vel-ops Is worth my while to know; Ah yes, just what de-
 vel-ops I don't want them to know; Now —
 vel-ops A - las they all will know; Too bad that what de-

vel - ops I must see be - fore I
 vel - ops I must see be - fore I
 — just what de - vel-ops they will see. They'll see be - fore they
 vel - ops They will see be - fore they

go ————— Just what this plot en - vel-ops It is

go ————— Just what this plot en - vel-ops It is

go. They'll see it all I know; Just what our plot en - vel-ops I don't

go ————— Just what our plot en - vel-ops They will

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The third staff continues the vocal line. The fourth and fifth staves are piano accompaniment. The sixth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

quite my place to know ————— quite ————— my place to

quite my place to know —————

I must

I sure-ly don't want them to know — I don't want them to

see be - fore they go ————— A - - las

A-las they all will

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The third staff continues the vocal line. The fourth and fifth staves are piano accompaniment. The sixth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

know I must know before I

I, too must know I must know before I

know Ah, I must surely know before I

know I don't want them I don't want them to

they'll know. They'll know before they

know A-las they all will know before they

rit.

Tempo di Marcia.

go.

go.

go.

go.

know.

go.

go.

Tempo di Marcia.

pp

sempre marcato.

Allegro. **Ralph.**

Hold! Nor re-sistance deign, I bid you

f *ff*

Allegro molto.

yield in the Queen's name.

SOLDIERS.

BRIGANDS.

SOPR. Sur-render! Sur-render! The house of Cut and Slash! Sur-

ALTO. Sur-render! Sur-render! The house of Cut and Slash! Sur-

TEN. As-tounded! Con-founded! Cut, and Slash!

BASS. As-tounded! Con-founded! Cut, and Slash!

ren-der! Sur-ren-der! Re-sistance now is rash, Re-sis-tance now is

Sur-rounded! Impounded! Cut and Slash! Re-sis-tance now is

This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "ren-der! Sur-ren-der! Re-sistance now is rash, Re-sis-tance now is" and "Sur-rounded! Impounded! Cut and Slash! Re-sis-tance now is". The piano part includes chords and a melodic line in the bass.

rash! Re-sis-tance now is rash!

rash! Re-sis-tance now is rash!

This system contains the next two systems of the musical score. It continues with the vocal staves and piano accompaniment. The lyrics are: "rash! Re-sis-tance now is rash!" and "rash! Re-sis-tance now is rash!". The piano part features a more active accompaniment with some fortissimo (*ff*) markings.

Moderato.

p *mf* *poco rit.*

This system contains the final system of the musical score. It is primarily a piano accompaniment piece. It begins with the tempo marking "Moderato." and dynamic markings *p*, *mf*, and *poco rit.* The piano part includes a complex texture with chords and moving lines in both hands.

Const.

Ah, how with plea-sure I can't con-ceal Un - bound - ed mea - sure

Ralph

O'er cap-tured trea - sure my thoughts re - veal Naught, naught of plea - sure

of pride I feel. From him I cher - ish. I'm stand - ing a - part — Ne'er

but woe I feel. The maid. I cher - ish. is stand - ing a - part — A -

rall. ne'er shall it per - ish. the love in my heart. _____

rall. las. shall it per - ish this love in my heart. _____

a tempo.

a tempo.

rall.

a tempo.

Const.

This love _____ in my heart ne'er shall per - - ish

Fanny.

Our martial plea - sure we can't con - ceal; Vic - to - ry's mea - sure

Mirzah.

Our martial plea - sure we can't con - ceal; Vic - to - ry's mea - sure

Ralph.

This love _____ in my heart must it per - - ish

Ameer.

Their martial plea - sure they can't con - ceal; We lose a trea - sure

Chamb.

Their martial plea - sure they can't con - ceal; We lose a trea - sure

Blakj.

Their martial plea - sure they can't con - ceal; We lose a trea - sure.

SOPR.

Our martial plea - sure we can't con - ceal; Vic - to - ry's mea - sure

ALTO.

Our martial plea - sure we can't con - ceal; Vic - to - ry's mea - sure

TEN.

Their martial plea - sure they can't con - ceal; We lose a trea - sure

BASS.

Their martial plea - sure they can't con - ceal; We lose a trea - sure

SOLDIERS.

BRIGANDS.

This love in my heart Ah! how _____ with
 Our thoughts re-veal, They re -
 Our thoughts re-veal, They re -
 This love in my heart She — whom I cher-ish _____
 They now re-veal, Our lovely trea-sure We can't conceal, can't conceal
 They now re-veal, Gone is our trea-sure They now re-veal
 They now re-veal, All is lost now
 Our thoughts re-veal: Lead-er they cher - ish Standing a - part
 They now re-veal: He whom we cher - ish Standing a - part

p *sempre cresc.* *e accel.*

pleasure I can't con - ceal Un - bound - - ed

veal Now they feel he must

veal Now they feel he must

Now standing a-part A-las! A-las! A-

In hateful measure their joy re - veal Our leader must per-ish they'll

Their martial plea - sure They can't conceal. They can't conceal.

sad our fate is: All is lost now

Soon he must per - - ish Ah! Sad of heart Our joy re-veal

Soon he must per - - ish Ah! Sad of heart Their joy re-veal

Soon he must per - - ish Ah! Sad of heart Their joy re-veal

Soon he must per - - ish Ah! Sad of heart Their joy re-veal

mea-sure of pride I feel un-bound - ed mea-sure of pride

per-ish Him we cher-ish

per-ish Him we cher-ish

las shall it per-ish the love in my heart A - las shall it per-ish the

cut him a - part. My se-cret he'll cher-ish lock'd safe in his heart

They can't con-veal Standing a - part Ah sad of heart

All is lost now All.

We can't con-veal, Standing a - part Ah! sad of heart

They can't con-veal, Standing a - part Ah! sad of heart

rit.
 I feel ne'er shall it per-ish the love in my heart. Ne'er

He must per-ish Ah! sad

He must per-ish Ah! sad

love in my heart The love

Locked safe in his heart. They'll cut him a-part Cut him a-part

All that we cher-ish soon, soon must per-ish Ah, sad to part

All is lost now all

Lead-er they cher-ish Soon he must per-ish Ah! sad of heart

He whom we cher-ish Soon he must per-ish Sad 'tis to part

He whom we cher-ish Soon he must per-ish Sad 'tis to part

rit.

a tempo. *dielamato.*

ne'er ne'er shall it per-ish the love in my
 to part
 to part
 in my heart
 Cut him a-part, a - part
 to part
 is lost
 Stand-ing a- part; Ah!
 to part
ff a tempo.

p rit. *molto tranquillo.*

heart _____ in my heart _____

Ah! _____ Sad to part _____

Ah! _____ Sad to part _____

love _____ in my heart shall it per - ish

locked _____ in his heart _____

Ah! _____ Sad to part _____

All _____ All is lost _____

ff Ah! _____ Sad to part _____

ff Ah! _____ Sad to part; Sad of heart _____

ff Ah! _____ Sad to part _____

ff *rit.* *molto tranquillo.*

pp

molto rit.

Néer shall it per - ish néer — Néer shall it per - ish

Solo

Now he must per - ish there — Soon he must per - ish

Lead-er they cher - ish must per-ish there — Soon he must per - ish

In my heart shall it per - ish in my

Locked safe in his heart — My secret lock'd safe in his

Ah! — sad to

All is lost — All is

Sad — to

part sad of heart, to

Ah! — to

molto rit.

Tempo di Marcia.

ne'er. _____

there. _____

there. _____

heart. _____ * (Ah! what you?)

Ameer. _____ (to Blakjak.)

heart. _____ *(Arrest these Keep still. leave all to me I
blear eyed ruffians.)

part. _____ *(Spoken through music.)

lost. _____ *(What's this!)
(A traitor?)

part. _____

part. _____

part. _____

Tempo di Marcia.

rit.

p

mf sempre cresc.

Ameer.

have a lit - tle pull, watch me Don't get wor-ried you'll

(to Rolph.) see. I did it all you *(to both.)* see, If you've got a bou - quet you can

throw it my way: I'm a pret-ty wise boy you'll a - gree

SOPR.
For - ward we go. Cap-tured is the foe, Loud let our

ALTO.
For - ward we go. Cap-tured is the foe, Loud let their

TEN.
For - ward we go. Cap-tured is the foe, Loud let their

BASS.
For - ward we go. Cap-tured is the foe, Loud let their

Bu - gle blow its bold ta - ta - ra ta - ta - ta. For - ward the cry

Bu - gle blow its bold ta - ta - ra ta - ta - ta. For - ward the cry

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Let our ban - ner fly, So for - ward we with vic - to - ry at du - ty's call - ing.

Let us brave - ly die, No hope have we The pen - al - ty is o'er us fall - ing.

8-----
loco.

The second system continues with two vocal staves and piano accompaniment. The piano part includes a section marked with an 8-measure rest and the instruction *loco.*, indicating a change in the piano's playing style.

For - ward we go. Cap-tured is the foe; Loud let our

For - ward we go. Cap-tured is the foe; Loud let their

ff

Detailed description: This system contains three staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. Dynamics include *f* and *ff*.

Bu - gle blow its bold ta - ta - ra. ta - ta - ta For - ward the cry

Bu - gle blow its bold ta - ta - ra. ta - ta - ta For - ward their cry

Detailed description: This system contains three staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The piano part continues the rhythmic accompaniment from the first system. Dynamics include *ff*.

Let our ban-ners fly, So for-ward we with vic-to-ry at du-ty's call -

Let us brave-ly die. No hope have we. The pen-al-ty is o'er us fall -

8----- loco.

ing Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah, Hur-

ing Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah, Hur-

rah!

rah!

Opening Chorus.

No 16.

"Soft to Sensuos Music Swaying?"

ACT III.

Allegro marcato.

Piano accompaniment for the Opening Chorus, Act III. The score is in 2/4 time and begins with a forte (*f*) dynamic. It features a rhythmic pattern of eighth notes in the bass and a more complex melody in the treble, including several triplet figures. The piece concludes with a final chord in the treble and a fermata in the bass.

 NAUTCH GIRLS.
 SOPRANO.

Vocal line for the Soprano part of the Opening Chorus. The lyrics are "Soft to sensuous music sway - ing". The melody is simple and follows the rhythm of the piano accompaniment.

Lithe - - ly glide in rhythm - ic dance, — in rhythm - ic

dance, — Pas - - sion's slave, our moods o - bey - ing, —

— Bend in gen - tle ca - dence light, — with lus - tre

bright, — Our grace - ful forms their gaze de - light, —

p

Tink, tink _____ the cym - bals light - ly, _____

p

Tink, tink _____ in flash - es bright - ly, _____

fz

fz

Tink, tink _____ the cym - bals light - ly, _____

fz

In rhythm - - ic step we go. _____

PAGES.
ALTOS.

O - da - lisques with fas - ci - na - tion, Thy se -

- duc - tive charms un - fold - ing, Heark - en to our

ad - mi - ra - tion. In our lithe - some maze be -

- hold - ing, Thy co - quet - tish ways al - lur - ing.

Together

Priest-ess - es of art en - dur - - - ing. Tink, tink,

tink, tink, tink, Tink, tink the cym-bals

light - ly, Tink, tink in flashes bright - ly,

Bend - ing but oh, so slight - ly,

1832

In rhythmic step we go, Tis a

unis.
dance oriental, La, la, la, la, la, la, la, A

pleasure temperamental: la, la, la, la, la, In

rhythmic step we go, la, la, la, la, la, la, la!

Turn- ing to and fro, la, la, la, la, la, la, la, la! Tink! —

Tink! — Tink! Tink!

Tink! Tink! la, la, la, la, la, — la, la, la, la, la! —

unis.
Tink, tink _____ the cym - bals light - ly, _____

Tink, tink _____ in flash - es bright - ly, _____

Bend - ing _____ but oh so slight - ly _____

In rhythm - - ic steps we go. _____

The first system of music consists of four measures. The right hand features a melodic line with a triplet of eighth notes in the third measure. The left hand provides a steady accompaniment of eighth notes.

The second system contains four measures. The right hand continues the melodic development with a fermata over the final note of the fourth measure. The left hand accompaniment remains consistent. A dynamic marking of *fz* is present at the end of the system.

The third system consists of four measures. It includes a triplet of eighth notes in the right hand in the third measure. The left hand accompaniment continues with eighth notes.

The fourth system contains four measures. The right hand part is characterized by a series of chords, some with a fermata. The left hand accompaniment consists of eighth notes.

The fifth system consists of four measures, ending with a *Fine.* marking. The right hand features a melodic phrase with a fermata. The left hand accompaniment includes a series of chords and a final cadence. A dynamic marking of *fz* is present.

Song.

"The Little Poster Maid."

No 17.

Fanny.

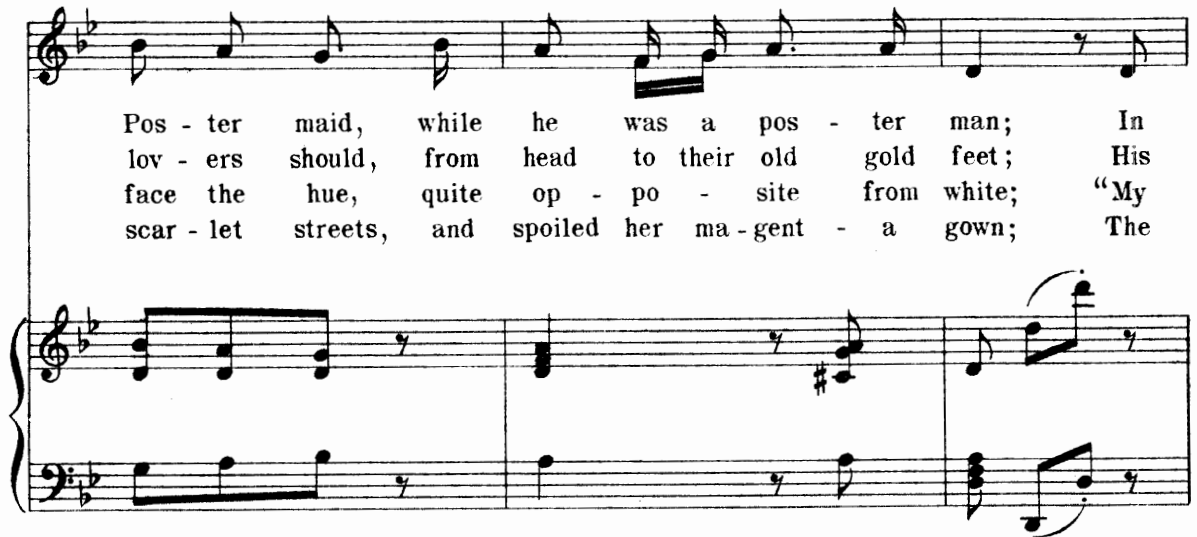
Piano introduction in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. A forte (*f*) dynamic marking is present.

Vocal line and piano accompaniment for the first verse. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is in 2/4 time, key of B-flat major. A piano (*p*) dynamic marking is present. The lyrics are:

1. Side by side on a wall dis - played they
 2. He told his love as there they stood on a
 3. Of heart be - reft stood on her left a
 4. And so she lived 'till one dark night the

Vocal line and piano accompaniment for the second verse. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is in 2/4 time, key of B-flat major. The lyrics are:

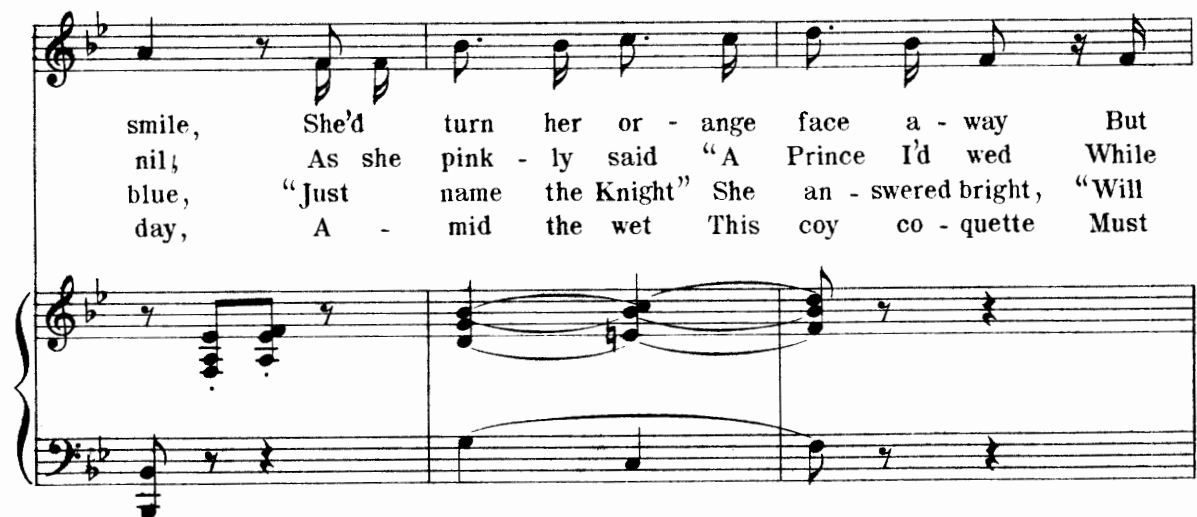
posed so the sto - ry ran, She was a dain - ty
 dull ver - mil - lion street They red - ly glowed as
 Sol - fer - in - o Knight, His coat was blue, his
 driz ling rain came down, Came down in sheets on the



Pos - ter maid, while he was a pos - ter man; In
 lov - ers should, from head to their old gold feet; His
 face the hue, quite op - po - site from white; "My
 scar - let streets, and spoiled her ma - gent - a gown; The



gobe - lin blue they'd flirt, these two, He'd smile a saf - fron
 yel - low hair he'd mad - ly - tear, Her pale green blush grew
 Knight" said she "jet black must be" Said he" I'm black, and
 pos - ters all felt blue next morn, They knew the truth that



smile, She'd turn her or - ange face a - way But
 nil, As she pink - ly said "A Prince I'd wed While
 blue, "Just name the Knight" She an - swered bright, "Will
 day, A - mid the wet This coy co - quette Must

rit. *a tempo.*

green - ly watch the while — She was a dain - ty lit - tle
 you're but a pos - ter, "Bill" — She was a fic - kle lit - tle
 Tues - day night suit you? — She was a naught - y lit - tle
 quite have run a - way — She was a dain - ty lit - tle

rit. *a tempo.*

Pos - ter maid, A sad co - quette was — she, With an
 Pos - ter maid, A sad co - quette was — she, With an
 Pos - ter maid, A sad co - quette was — she, With an
 Pos - ter maid, A sad co - quette was — she, With an

poco rit.

an - kle trim and a well turned limb, And a fig - ure fine to see — He
 an - kle trim and a well turned limb, And a fig - ure fine to see — He
 an - kle trim and a well turned limb, And a fig - ure fine to see — But
 an - kle trim and a well turned limb, And a fig - ure fine to see — The

poco rit.

a tempo.

glanced at her in a man - ner bold, Quite
 tried to frown an um - ber brown, (they'd
 sad to tell she fooled him well nor
 Pos - ters know that she had to go, For

a tempo.

poco rit.

shock - ing I'm a - fraid: When he asked for a kiss she —
 used an - oth - er — shade) In - stead of brown she —
 met him in the — glade, All Knights she'd a - ver looked a -
 storms must be o - beyed, They'd learned at last she —

poco rit.

a tempo.

posed like this For she was a Pos - ter maid. —
 turned him down For she was a Pos - ter maid. —
 like to her For she was a Pos - ter maid. —
 was not fast Tho' she was a Pos - ter maid. —

a tempo.

f 3

Fanny.

- 1. When he
- 2. In -
- 3. "All
- 4. They'd

SOPR.

- | | | | |
|-----------------------------------|------------------|---------------------|-----|
| 1. She was a dain - ty lit - tle | Pos - ter maid A | sad co - quette was | she |
| 2. She was a fic - kle lit - tle | Pos - ter maid A | sad co - quette was | she |
| 3. She was a naught - y lit - tle | Pos - ter maid A | sad co - quette was | she |
| 4. She was a dain - ty lit - tle | Pos - ter maid A | sad co - quette was | she |

ALTO.

TEN.

- | | | | |
|-----------------------------------|------------------|---------------------|-----|
| 1. She was a dain - ty lit - tle | Pos - ter maid A | sad co - quette was | she |
| 2. She was a fic - kle lit - tle | Pos - ter maid A | sad co - quette was | she |
| 3. She was a naught - y lit - tle | Pos - ter maid A | sad co - quette was | she |
| 4. She was a dain - ty lit - tle | Pos - ter maid A | sad co - quette was | she |

BASS.

rit. *a tempo.* *D.S.*

asked for a kiss she— posed like this
 stead of brown she— turned him down
 Knights" she'd a-ver looked a - like to her
 learned to know she was real - ly slow

rit. *a tempo.*

For she was a Pos-ter maid—
 For she was a Pos-ter maid—
 For she was a Pos-ter maid—
 Tho' she was a Pos-ter maid—

rit. *a tempo.* *D.S.*

rit. *a tempo.*

For she was a Pos-ter maid—
 For she was a Pos-ter maid—
 For she was a Pos-ter maid—
 Tho' she was a Pos-ter maid—

rit. *a tempo.*

poco rit. *ff a tempo.* *D.S.*

Trio.

"Continuous Performances?"
Ameer, Fool and Chamberlain.

Tempo di Marcia. Fool.

Con -

tin - u - ous per - form - an - ces have now a so - cial

fling, Va - ri - e - ty, so - ci - e - ty finds

Ameer.

You drop in for an

Fool.

quite the prop - er thing.

Piano accompaniment for the first system, featuring chords and a bass line in a minor key.

hour or so, and like as not by chance, You first be-hold that

Piano accompaniment for the second system, continuing the harmonic progression.

rit.

Ameer.

chest - nut old, The broth - er song and dance.

We're the

Fool.

We're the

Chamb.

Piano accompaniment for the third system, including a triplet and dynamic markings like 'rit.' and 'f'.

trip - le, trip - ping trip - lets from the town of Tip - per - a - ry,

trip - le, trip - ping trip - lets from the town of Tip - per - a - ry,

DANCE.

3

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats. The lyrics are 'trip - le, trip - ping trip - lets from the town of Tip - per - a - ry,'. The piano accompaniment features a steady bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' in the final measure of the piano part.

We're the bounc-ing, bound-ing broth-ers and we

We're the bounc-ing, bound-ing broth-ers and we

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats. The lyrics are 'We're the bounc-ing, bound-ing broth-ers and we'. The piano accompaniment features a steady bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' in the final measure of the piano part.

shake our feet so mer - ry. We do

shake our feet so mer - ry. We do

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats. The lyrics are 'shake our feet so mer - ry. We do'. The piano accompaniment features a steady bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' in the final measure of the piano part.

fan - cy steps or plain steps, front or back steps at your call, Step -

fan - cy steps or plain steps, front or back steps at your call, Step -

fan - cy steps or plain steps, front or back steps at your call, Step -

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "fan - cy steps or plain steps, front or back steps at your call, Step -".

fa - thers or step-moth - ers or the foot - steps in the hall, We do

fa - thers or step-moth - ers or the foot - steps in the hall, We do

fa - thers or step-moth - ers or the foot - steps in the hall, We do

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "fa - thers or step-moth - ers or the foot - steps in the hall, We do".

hand-springs, hot or cold springs, springs to fit the short or tall, Some

hand-springs, hot or cold springs, springs to fit the short or tall, Some

hand-springs, hot or cold springs, springs to fit the short or tall, Some

The third system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "hand-springs, hot or cold springs, springs to fit the short or tall, Some".

(Spoken)

springs to spring in spring-time, and some oth - ers for the fall. Ah

springs to spring in spring-time, and some oth - ers for the fall. Ah

DANCE.

Chamb.

The

Chamb.

next thing on the pro - gram is the An - gu - lar sou - brette, Named

p

Fool.

Then

Chamb.

Mag - gie Joyce from Il - li - nois but called the French Y - vette.

comes the I - rish gen - tle - man with jokes so old and stale, Of

Ameer.

O'

Fool.

"Doo - leys life" "Mc - Car - thy's wife" and pails of pale mixed ale.

rit.

f

Ameer.

- Gra - dy bought a tan - dem, shure the la - test av its kind, It

p

had a seat in front be - gob and wan more on be - hind; He

got Be - dal - in Mur - phy and to ride they start - ed out, 'Til

p

Ameer.

all the neigh - bors saw thim, whin they heard thim give a shout.

SOPR. "Ar-rah

ALTO. "Ar-rah

TEN. "Ar-rah

BASS. "Ar-rah

Allegro.

Din - nis O' Gra dy your con - duct's quite sha - dy, Shure
 Din - nis O' Gra - dy your con - duct's quite sha - dy, Shure

Allegro.

that's not the way to be treat-in' a la - dy, A - strad-dle a sad - dle an'
 that's not the way to be treat-in' a la - dy, A - strad-dle a sad - dle an'

danc - in' a jig, Shure yez hav - n't the man - ners of Dougher - ty's pig?^{rit.}
 danc - in' a jig, Shure yez hav - n't the man - ners of Dougher - ty's pig?^{rit.}

rit.

DANCE.

The first system of the 'DANCE' section consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and provides a harmonic accompaniment of chords. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff.

The second system continues the musical notation from the first system, maintaining the same melodic and harmonic patterns in the two staves.

The third system continues the musical notation. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff in this system.

The fourth system continues the musical notation. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the lower staff.

The fifth system includes a section labeled 'Chamb.' (Chamber) in the upper staff, which begins with a 2/4 time signature. The lower staff continues with the accompaniment. A dynamic marking of *sfz* (sforzando) is placed in the lower staff. The system concludes with a double bar line and a 2/4 time signature.

Chamb.

then in quick suc - ces - sion come trained dogs and ac - ro - bats, Con -

The score for 'Chamb.' consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a quarter note 'then', followed by eighth notes 'in quick suc - ces - sion', and then quarter notes 'come trained dogs and ac - ro - bats, Con -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Fool

At last the hu-man

- tor - tion - ists and bal - lad - ists, like - wise per - form - ing cats

The score for 'Fool' includes a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by quarter notes 'At last the hu-man'. The piano accompaniment continues with eighth-note patterns and chords.

or - ches - tra, the vo - cal male quar - tet, With bal - lads queer, of moth - er dear, and

This system continues the vocal line and piano accompaniment. The vocal line has quarter notes 'or - ches - tra, the vo - cal male quar - tet, With bal - lads queer, of moth - er dear, and'. The piano accompaniment maintains its rhythmic accompaniment.

rit. poor old Dad's in debt. *Ameer.* Oh! the

Andante. molto espressivo.

The final system features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'poor old Dad's in debt.' followed by a whole rest and then 'Oh! the'. The piano accompaniment includes a *rit.* marking and a *Andante. molto espressivo.* section with a melodic line in the right hand.

old home's tired and hun-gry it's been worked so ma-ny years, The

mort-gage los-es in-trest in the oak-en buckets tears; The

pop-corn and the ci-der sweet, have wandered far a-way, The

hired man has eat-en all the crop of new mown hay. —

Fool.

Nev-er take the horseshoe from the door, Nev-er work your moth-er a - ny

Ameer.

Nev-er take the horseshoe from the door, Nev-er work your moth-er a - ny

Chamb.

più mosso.

more, Nev - er drop your fa - ther, nev - er drop your fa - ther,

more, Nev - er drop your fa - ther, nev - er drop your fa - ther,

rit.

Nev - er drop your fa - ther on the floor.

Nev - er drop your fa - ther on the floor.

the floor.

Fool.

We next pass to the

would be tough, Who now is rather rife, De-pict-ing scenes, beyond his means, Which

Fool.

he calls Bow-ry life.

Chamb.

The thing that seems to catch 'em now, Is when the coons come

Ameer.

W'en de

Chamb.

out "I lub mah lamb," who stole de ham," And prom-e-nade a-bout.

rit.

rit.

f

Ameer.

har - ves' moon a shin - in', w'en de stars a creep - in out

CHORUS.

Oh! dem

Oh! dem

W'en de chickens all a roost-in' an de

wa - ter mil-lion grow-in' on a vine_____

wa - ter mil-lion grow-in' on a vine_____

coons a prowl-in' 'bout W'en dah's

Oh! dem wa-ter mil-lions growin' all de time. Oh!

Oh! dem wa-ter mil-lions growin' all de time. Oh!

gwine to be a walk - in' for de or - na-ment - ed cake,

Yes, a

Yes, a

Dahs a pow^l-ful lot a talk-in' as tuh
 walk-in' for de or - na-ment-ed cake. —
 walk-in' for de or - na-ment-ed cake. —

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

who I'se gwine to take.
 As tuh who is he gwine to take.
 As tuh who is he gwine to take.

The second system continues the vocal and piano parts. It includes two vocal staves and piano accompaniment. The lyrics are repeated in the second and third vocal parts. The piano accompaniment includes dynamic markings such as *f* and *sfz*.

Ameer.
Un poco più mosso.

I take mah sweet Cla - ris - sa, _____ An I

Un poco più mosso.

kiss huh, _____ An I ask huh, to be my bride, I

lub mah sweet Cla - ris - sa, _____ Foh she's

black - a dan de mount - ain side.

SOPR.

I take mah sweet Cla - ris - sa, An I kiss huh,

TEN.

BASS.

I take mah sweet Cla - ris - sa, An I kiss huh,

An I ask huh to be my bride, I lub mah sweet Cla -

An I ask huh to be my bride, I lub mah sweet Cla -

- ris - sa, Foh she's black-a dan de mount-ain side.

- ris - sa, Foh she's black-a dan de mount-ain side.

Serenade.

On Thy Lattice.

Constance and Chorus.

No 19.

CHORUS À CAPELLA

SOPR. *p*

ALTO.

TEN. *p*

BASS. *p*

ORCHESTRA.
Cello & Basses *pp*

gleam. Rouse thee, la - dy from thy sleep - ing Come to

gleam. Rouse thee, la - dy from thy sleep - ing Come to

love's sweet dream From thy pil - lowed couch re - pos - ing

love's sweet dream From thy pil - lowed couch re - pos - ing

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "love's sweet dream From thy pil - lowed couch re - pos - ing".

Haste thy beau-teous charms dis - clos - ing Haste thy lord a - waits!

Haste thy beau-teous charms dis - clos - ing Haste thy lord a - waits!

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "Haste thy beau-teous charms dis - clos - ing Haste thy lord a - waits!". There are dynamic markings of *p* (piano) above and below the vocal lines.

pp Haste thy lov - er waits! Haste, he waits. —

pp Haste thy lov - er waits! Haste, — he waits. —

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "Haste thy lov - er waits! Haste, he waits. —". There are dynamic markings of *pp* (pianissimo) above and below the vocal lines.

Const.

To me it is they're

Wake! the moon - light soft is wan - ing

Wake! the moon - light soft is wan - ing

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff has the lyrics "To me it is they're" and the lower staff has "Wake! the moon - light soft is wan - ing". The piano accompaniment is shown in two staves (treble and bass clef) with a grand staff bracket. The music is in a key with two sharps (D major) and a common time signature.

sing - ing ————— A most pe - cu - liar sit - u -

Ere the night draws nigh!

Ere the dark - some night draws nigh!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two staves: the upper staff has "sing - ing ————— A most pe - cu - liar sit - u -" and the lower staff has "Ere the night draws nigh!". The piano accompaniment is shown in two staves (treble and bass clef) with a grand staff bracket. The music continues in the same key and time signature as the first system.

a - tion sure - ly I de - clare —

Quick — re - ply: — O'er his

Quick re - ply: — O'er his heart his queen be

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays a simple harmonic accompaniment, while the left hand plays a bass line with long notes and rests.

Songs of love to me they're bring - ing —

heart his queen be reign - ing Ere the night draws

reign - ing Ere the dark - some night draws

The piano accompaniment continues with the same grand staff structure as the first system, providing a steady harmonic and rhythmic foundation for the vocal lines.

Sing - ing ev - er songs of love _____ 'Tis what they're

nigh: Give thy greet - ing

nigh: Give thy greet - ing

The first system of music consists of five staves. The top staff is a vocal line in G major, with lyrics 'Sing - ing ev - er songs of love _____ 'Tis what they're'. Below it are two more vocal staves, each with lyrics 'nigh: Give thy greet - ing'. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) showing a simple harmonic accompaniment.

sing - - ing naught but songs of love

Dusk is fleet - ing. *pp* On thy lat - tice moon-light

Dusk is fleet - ing. *pp* On thy lat - tice moon-light

The second system of music continues the vocal and piano parts. It features two vocal lines and piano accompaniment. The lyrics for the vocal lines are 'sing - - ing naught but songs of love' and 'Dusk is fleet - ing. *pp* On thy lat - tice moon-light'. The piano accompaniment includes a grand staff with a *pp* (pianissimo) dynamic marking.

A most ab - surd af - fair!

creep - ing Sheds a - gain its soft - est

creep - ing Sheds a - gain its soft - est

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, and a quarter note E. This is followed by a quarter rest, a quarter note F#, and a quarter note G. The piano accompaniment features a treble clef with a whole note G and a bass clef with a whole note G. The second measure of the piano accompaniment has a whole note G in the bass clef and a whole note G in the treble clef. The lyrics are: "A most ab - surd af - fair!" for the vocal line, and "creep - ing Sheds a - gain its soft - est" for the piano accompaniment.

Ab - surd I must de - clare

gleam: Rouse thee, la - dy, from thy

gleam: Rouse thee, la - dy, from thy

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, and a quarter note E. This is followed by a quarter rest, a quarter note F#, and a quarter note G. The piano accompaniment features a treble clef with a whole note G and a bass clef with a whole note G. The second measure of the piano accompaniment has a whole note G in the bass clef and a whole note G in the treble clef. The lyrics are: "Ab - surd I must de - clare" for the vocal line, and "gleam: Rouse thee, la - dy, from thy" for the piano accompaniment.

A most ab - surd af - fair I must de - clare.

sleep - ing, Come to love's sweet dream

sleep - ing, Come to love's sweet dream

The first system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "A most ab - surd af - fair I must de - clare." followed by "sleep - ing, Come to love's sweet dream". The second and third staves are vocal lines in treble clef, both containing the lyrics "sleep - ing, Come to love's sweet dream". The fourth staff is a bass line in bass clef. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a long, flowing melodic line in the bass clef.

Sweet songs of love _____ to me they're bring - ing

Come. Come,

Come, Come,

The second system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Sweet songs of love _____ to me they're bring - ing". The second and third staves are vocal lines in treble clef, both containing the lyrics "Come. Come,". The fourth staff is a bass line in bass clef, containing the lyrics "Come, Come,". The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a long, flowing melodic line in the bass clef.

Sweet songs of love to me they're bring - ing, songs of

Come, Come,

Come, Come,

This system contains the first two measures of the piece. It features a vocal line with lyrics, and three piano parts (treble, middle, and bass clefs) with lyrics 'Come,'. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

love, of love!

Come. Come!

Come. Come!

ppp

ppp

ppp

This system contains the next two measures. The vocal line continues with lyrics 'love, of love!'. The piano parts have lyrics 'Come.' and 'Come!'. The piano accompaniment includes dynamic markings *ppp* (pianissimo) in the middle and bass piano parts, and the right hand piano part. The piano accompaniment continues with sustained chords and a bass line.

Song

No 20.

"In Old Ben Franklin's Days?"

Ameer.

Molto moderato.

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows the piano accompaniment starting with a treble clef staff containing a series of chords and a bass clef staff with a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C).

§ Ameer.

When great King George ruled o'er the land, A
We've worn the spats, the— coats and hats, The

The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C).

land which now is free,— There lived a bright and—
Prince of Wales pre - ferred; The Li - on is the—

The vocal line continues with the lyrics. The piano accompaniment continues with chords in the treble clef and a steady bass line in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C).

shin - ing light, An e - lec - tric light was he. And
king of beasts, But the Ea - gle is a bird. Tho'

The vocal line concludes with the lyrics. The piano accompaniment continues with chords in the treble clef and a steady bass line in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C).

ma - ny_ things now_ tak - ing place Be - fore our won - d'ring
 now we_ turn our_ trous - ers up On Lon - don's rain - y

gaze, _____ Would seem ab - surd had they oc - curred In
 days, _____ We rolled our coat - sleeves up in - stead, In

Ameer.

old Ben Frank - lin's days. _____
 old Ben Frank - lin's days. _____
 SOPR.

ALTO.

1 And *f* ma - ny things now
 2 *f* Tho' now we turn our

TENOR.

1 And *f* ma - ny things now
 2 Tho' *f* now we turn our

BASS.

1 And *f* ma - ny things now
 2 Tho' *f* now we turn our

Would
An -

tak - ing place, Be - fore our won - d'ring gaze,
trous - ers up, On Lon - don's rain - y days,

tak - ing place, Be - fore our won - d'ring gaze,
trous - ers up, On Lon - don's rain - y days,

seem ab - surd had they oc - curred In old Ben Frank - lin's
- oth - er crown we turned 'way down, In old Ben Frank - lin's

p

In old Ben Frank - lin's
In old Ben Frank - lin's

p

In old Ben Frank - lin's
In old Ben Frank - lin's

p

In old Ben Frank - lin's
In old Ben Frank - lin's

p

days. _____
days. _____

days. _____
days. _____

days. _____
days. _____

This section contains three systems of vocal staves. Each system has a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics 'days.' are written below the notes, with blank lines for the singer to write in their own words. The first system has two lines of lyrics. The second and third systems each have two lines of lyrics. The musical notation consists of a few notes in each system, followed by rests.

DANCE. Poco piu mosso (Slow Gavotte)

This section is a piano accompaniment for a dance. It features a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time. The music is in a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Poco piu mosso' and the style is 'Slow Gavotte'. The music consists of several measures of chords and moving lines.

This section continues the piano accompaniment for the dance. It features a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time. The music is in a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of several measures of chords and moving lines.

This section concludes the piano accompaniment for the dance. It features a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time. The music is in a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of several measures of chords and moving lines. The section ends with a double bar line and a repeat sign. The word 'Fine' is written above the final measure, and 'D.S. al Fine.' is written below the final measure.

Finale.

ACT III.

Tempo di Valse.

f molto pesante.

Grandioso.

SOPR. *unis.*

ALTO Fond love, True love, Tell thy se - cret

TEN. Fond love, True love, Tell thy se - cret

BASS. Fond love, True love, Tell thy se - cret

pray, ————— Where in na - tures hid - - ing,

pray, ————— Where in na - tures hid - - ing,

Art thou con - cealed to - day Art
Art thou con - cealed to - day Art

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "Art thou con - cealed to - day Art". The piano accompaniment features a steady bass line and chords in the right hand.

This block shows the piano accompaniment for the first system, with treble and bass clefs. It includes various musical notations such as slurs, accents, and dynamic markings.

thou coy love, Spread in - cense o'er
thou coy love, Spread in - cense o'er

This system contains the second system of music. The lyrics are "thou coy love, Spread in - cense o'er". It includes two vocal staves and a piano accompaniment.

This block shows the piano accompaniment for the second system, with treble and bass clefs. It includes various musical notations such as slurs, accents, and dynamic markings.

all, A - wak - en then, And list to
all, A - wak - en then, And list to

This system contains the third system of music. The lyrics are "all, A - wak - en then, And list to". It includes two vocal staves and a piano accompaniment.

This block shows the piano accompaniment for the third system, with treble and bass clefs. It includes various musical notations such as slurs, accents, and dynamic markings.

Tempo I^o

hear, to hear thy sub-jects call.

hear, to hear thy sub-jects call.

hear, to hear thy sub-jects call.

Tempo I^o

pesante. *fz* *ff molto pesante.*

ffz

End of Opera.