

AS PERFORMED BY THE FRANK DANIELS COMIC OPERA COMPANY

THE IDOL'S EYE

COMIC OPERA IN THREE ACTS

LIBRETTO BY
HARRY B. SMITH

MUSIC BY
VICTOR HERBERT



Vocal Score

EDWARD SCHUBERTH & CO.
(J. F. H. MEYER.)

NEW YORK
25 UNION SQUARE.

LONDON
2 STAR YARD, CAREY ST.

LEIPZIG C. DIECKMANN & CO.

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The Idol's Eye.

Performed at the Broadway Theatre
New York City

by
Frank Daniels & Company.

Cast of Characters.

Abel Conn
Ned Winner
Jamie McSnuffy.
Don Pablo Tabasco
Corporal O'Flannagan
Chief Priest of the Temple of the Ruby
First Brahmin
Second Brahmin
Third Brahmin
Damayanti
Maraquta
Bidalia
Chief Priestess of the Temple of the Ruby
Lieutenant Desmond

Soldiers, Brahmins, Priests, Hindoo Servants, Officers' Wives and Daughters,
Nautch Girls, Priestesses, etc.

Time, Present. Place, India.

THE SCENES.

Act I. — Officers' Quarters of an English Regiment.
Act II. — Interior of the Temple of the Ruby.
Act III. — Same as Act I.



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The Idol's Eye.

Comic Opera in 3 Acts.

Libretto by
HARRY B. SMITH.

Overture.

Music by
VICTOR HERBERT.

Allegro molto marcato.

Piano.

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The first system begins with the tempo instruction 'Allegro molto marcato.' and the dynamic marking 'ff'. The music is characterized by intricate rhythmic figures, including frequent triplets and sixteenth-note passages. The second system continues with similar rhythmic complexity. The third system shows a change in texture with more sustained chords and moving lines. The fourth system features a prominent triplet in the right hand. The fifth system includes a dynamic shift to 'ff' and a more active bass line. The final system concludes with a dynamic marking of 'pp' and a final cadence.

First system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and chordal textures.

Second system of musical notation, featuring melodic lines with slurs and dynamic markings such as *ff* in the bass staff.

Third system of musical notation, showing a dense texture with many notes and slurs, including a large slur in the treble staff.

Fourth system of musical notation, continuing the complex rhythmic and harmonic development.

Fifth system of musical notation, featuring a mix of melodic and harmonic elements.

Sixth system of musical notation, concluding with a *lunga.* (long) marking and a final cadence. Includes dynamic markings like *br* and *2*.

Moderato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand with sustained chords and moving bass notes. A *rit.* (ritardando) marking is present in the final measure of the system.

The second system continues the piece. It begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and moving lines, while the left hand provides harmonic support with chords and bass notes. The tempo remains moderate.

The third system shows further development of the musical themes. The right hand has more active melodic passages, and the left hand continues with a steady bass line. The overall texture is balanced and characteristic of a classical piano piece.

The fourth system continues the melodic and harmonic progression. The right hand features a mix of eighth and sixteenth notes, and the left hand maintains a consistent bass line with some chordal changes.

The fifth and final system on this page concludes the musical passage. It features a final melodic phrase in the right hand and a concluding bass line in the left hand. The piece ends with a sustained chord in the left hand.

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff includes several triplet markings. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features a treble and bass staff with a key signature of one sharp and a 4/4 time signature. The treble staff continues with triplet markings and a fermata at the end of the system.

Tempo di Valse.

Third system of musical notation, starting with the tempo instruction "Tempo di Valse." It features a treble and bass staff with a key signature of one sharp and a 4/4 time signature. The treble staff has a fermata over the first measure.

Fourth system of musical notation, featuring a treble and bass staff with a key signature of one sharp and a 4/4 time signature. The treble staff has a fermata over the first measure.

Fifth system of musical notation, featuring a treble and bass staff with a key signature of one sharp and a 4/4 time signature. The treble staff has a fermata over the first measure.

molto meno mosso

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with chords and single notes. A dynamic marking of *p* (piano) is placed at the beginning of the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line with chords and single notes.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and single notes. A marking of *lunga.* (long) is placed above the first measure of the lower staff.

Tempo di Marcia.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the lower staff.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is placed above the first measure of the lower staff.

First system of a piano score. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand provides a steady accompaniment with chords and eighth notes. A dynamic marking of *f* is present in the right hand.

Second system of the piano score. The right hand continues with a dense texture of chords and eighth notes. The left hand has a more active line with eighth notes. A dynamic marking of *f* is present in the right hand.

Third system of the piano score. The right hand features a melodic line with eighth notes and slurs. The left hand has a rhythmic accompaniment with eighth notes. A dynamic marking of *ff* is present in the right hand.

Fourth system of the piano score. The right hand has a melodic line with slurs and a long note. The left hand continues with eighth notes. A dynamic marking of *f* is present in the right hand.

Fifth system of the piano score. The right hand features a melodic line with slurs and a long note. The left hand has a rhythmic accompaniment with eighth notes. A dynamic marking of *f* is present in the right hand.

Sixth system of the piano score. The right hand has a melodic line with slurs and a long note. The left hand has a rhythmic accompaniment with eighth notes. A dynamic marking of *ff* is present in the right hand.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef staff contains a rhythmic accompaniment with chords and eighth notes. Dynamic markings *ff* are present in the first four measures. Accents are placed above several notes in both staves.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff continues the accompaniment. Dynamic markings *ff* appear in the last four measures. Accents are present above notes in both staves.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff provides accompaniment. Dynamic markings *ff* are located in the final two measures. Accents are placed above notes in both staves.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff has accompaniment. A dynamic marking *f* is present in the second measure. Accents are placed above notes in both staves.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff continues the accompaniment. Accents are placed above notes in both staves.

Sixth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff provides accompaniment. Dynamic markings *ff* are present in the last two measures. Accents are placed above notes in both staves.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations, including accents and slurs. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and articulations as the first system.

Third system of musical notation, ending with a double bar line. The tempo marking *molto pesante* is written above the staff. The key signature remains two sharps.

Tempo di Valse.

Fourth system of musical notation, marking the beginning of the waltz section. The time signature changes to 3/4. The music features a mix of eighth and sixteenth notes with slurs and accents.

Fifth system of musical notation, continuing the waltz section. It includes various articulations and slurs.

Sixth system of musical notation, concluding the waltz section. The tempo marking *pesante* is written below the bass staff. The system ends with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures with notes, some of which are beamed together. The lower staff is in bass clef and contains notes and rests. There are some markings above the notes in the upper staff, possibly indicating articulation or dynamics.

L'istesso tempo pomposo.

The second system begins with a measure marked with an '8' and a dotted line, indicating a specific rhythmic or structural point. It continues with two staves of music, showing a progression of notes and rests in both the treble and bass clefs.

The third system continues the musical piece with two staves. It features a variety of note values and rests, with some notes beamed together. The overall texture is dense and rhythmic.

The fourth system shows two staves of music. The treble staff has a note circled, possibly indicating a point of interest or a specific articulation. The bass staff continues with rhythmic patterns and notes.

The fifth system includes a dynamic marking of 'ff' (fortissimo) in the bass staff. The music continues with two staves, showing a progression of notes and rests.

The sixth system concludes the piece with two staves. It features a double bar line and various musical symbols, including accents and dynamic markings like 'ff'.

Nº 1. Opening Chorus.

Molto moderato. Flute.

Piano.

The first system of the musical score features a piano accompaniment in the left hand and a flute part in the right hand. The piano part consists of a steady bass line with chords, while the flute part has a melodic line with some grace notes. The tempo is marked 'Molto moderato'.

The second system continues the piano accompaniment and flute melody. The piano part maintains its rhythmic foundation, and the flute part develops its melodic theme.

The third system of the piano accompaniment includes a dynamic marking of *f* (Curtain.) in the right hand, indicating a fortissimo section. The piano part features more complex chordal textures.

SOPRANO & ALTO.

Daughter of of- fi - cer,

The final system shows the vocal parts for Soprano and Alto. The Soprano part has a melodic line with lyrics, and the Alto part has a similar line. The piano accompaniment provides harmonic support with chords and a bass line.

M. P., or Pri - mate, Love - ly pa - tri - cian ex - ot - ics are we.

Suf - fer - ing much in this ter - ri - ble cli - mate Just be - cause hus - bands and

sires here must be. Ah mel — ah mel — ah mel — ah mel

Sigh - ing for home far o - ver the sea, for homes —
Sigh - - - ing — for homes, for homes —

— far o - ver the sea.

poco più mosso espress.

Vainly all nature up-

poco rit.

on us is smil - ing, Vain - ly the per - fume of flow'rs fills the air;

Myr - i - ad bird - songs bring naught of be - guil - ing, England is home, and we

fain would be there. Ah mel— ah mel— ah mel— ah me. —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics 'fain would be there. Ah mel— ah mel— ah mel— ah me. —'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

England is home, ay, England is home, is home,
Eng - - - land — is home, — we fain, —

The second system continues the vocal line with the lyrics 'England is home, ay, England is home, is home, Eng - - - land — is home, — we fain, —'. The piano accompaniment continues with similar chordal and bass line patterns.

— we fain would be there — we long — to be

The third system features the lyrics '— we fain would be there — we long — to be'. The piano accompaniment includes some more complex chordal textures in the right hand.

there, — we long to be

The fourth system concludes the page with the lyrics 'there, — we long to be'. The piano accompaniment continues to support the vocal melody.

Allegro.

(Maraquita enters.)

there!

rit.

Maraquita.

Have you

heard the ver- y lat-est, Of all scan-dals 'tis the great-est!

p colla voce

Allegro.

A sen - sa - tion — it ap - pears.

colla parte

sf rit.

Girls: Chorus.
 Tell us, tell us, tell us, tell us, tell us, tell us, dear. We

a tempo

Allegro marcato.
 1. Captain Jinks is too at - tentive to Lieu - say that Mrs. Mul - lins has an -

rit.
 are all ear.

Allegro marcato.

p. rit. *p.* *cresc.*

ten - ant Hig - gins' wife. Oh!
 oth - er new silk gown. **SOPR.** Oh!

ALTO. Oh! Did you ev - er, ev - er,

Lieu - ten - ant H. has heard of it and threat - ens Jinks - 's
 Lieu - ten - ant Fitz is flirt - ing with that pret - ty blonde Miss

ev - er!

p. *cresc.*

life.
Brown. Oh!

Oh! Well I nev - er, nev - er,

Viola.

The colonel danc'd six times with Mrs. Dob-bins at the
The chap-lain sat up - on the porch till ten o'clock last

nev - er!

Berenice.

hop. night. Oh! Lieu - ten - ant Green took Mrs. Smith to Jug-gins' can - dy
Re - cit - ing Swinburne's verses to that shad - y Mrs.

Oh!

Blanche.

shop. Bright. Oh! The ma - jor treat - ed both the Misses Jones to gin - ger -
His black coat sleeve was vis - i - ble a - gainst her gown of

Oh!

pop.
white.

Oh!

Oh! Well I nev-er, nev-er, nev-er!

rit. *Poco più mosso*

Maraquita.

1. 2. With scan-dal and sen -

1. 2. With scan-dal and sen -

leggiero

sa-tion, and with i - dle tit - tle tat - tle, In - nu - en - dos sly and

sa-tion, and with i - dle tit - tle tat - tle, In - nu - en - dos sly and

wink of the eye, we oc - cu - py our lei - sure: We ru - in rep - u -

wink of the eye, we oc - cu - py our lei - sure: We ru - in rep - u -

ta-tions with pleas-ant lit-tle prat-tle, Our friends to roast at a
 ta-tions with pleas-ant lit-tle prat-tle, Our friends to roast at a

mil-i-ta-ry post ap-pears the on-ly pleas-ure; Our
 mil-i-ta-ry post ap-pears the on-ly pleas-ure; Our

friends to roast at a mil-i-ta-ry post ap-pears the on-ly pleas-
 friends to roast at a mil-i-ta-ry post ap-pears the on-ly pleas-

1. ure. ————— 2. They
 ure. —————

Tempo I.

Chorus.

ure. _____ SOPRANO & ALTO.

(Men enter here semi-chorus.) Daughters of of- fi- cer, M. P., or Pri- mate

TENOR & BASS.

Tempo I.

molto cresc. e poco rit. **ff**

Love- ly pa- tri- cian ex- ot- ics are we; Suf- fer- ing much in this

ter- ri- ble cli- mate Just be- cause hus- bands and sires here must be. Ah

mel ah mel ah mel ah mel ah mel ah mel

mel ah mel ah mel ah mel ah mel ah mel

mel ah mel ah mel ah mel ah mel ah mel

mel ah mel ah mel ah mel ah mel ah mel

Sigh-ing for home, far o-ver the sea, We sigh for home,

poco rit. far o-ver the *molto dim.* sea. *pp* Ah!

Poco meno mosso.

Ah *sempre dim.* me!

No. 2. Kiss Duet.

Maraquita, Winner and Chorus of Girls.

Winner

Allegro.

Voice.

Piano.

1. I

molto moderato

know a blue-eyed maid-en with the us - ual hair of gold, And her
you are at the sea-side and you stroll up - on the sand, You will

molto moderato e grazioso

ver - y pret - ty name is Is - a - bel - la: And
see the par - a - sol of Is - a - bel - la: She's

ev - 'ry - where that maid - en goes, if day be hot or cold, She
out of sight, and some - one else is too, you un - der - stand, A

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of four systems of music. The first system shows the beginning of the piece with the tempo marking 'Allegro.' and the word 'Winner' in the upper right corner. The voice part is on a single staff, and the piano part is on a grand staff (treble and bass clefs). The second system begins with the tempo marking 'molto moderato' and contains the first line of lyrics. The piano part has a marking 'molto moderato e grazioso' under the first few notes. The third system continues the lyrics and includes the tempo marking 'molto moderato e grazioso' again. The fourth system concludes the lyrics shown on this page.

Maraquita.

Oh she
If the

al - ways takes a big white sun - um - brel - la.
hap - py pair be - neath a sun - um - brel - la.

car - ries it like, this And she car - ries it like that, She is
moon is shin - ing bright On a pleas - ant sum - mer night, In a

grace - ful and co - quet - tish too a - bout it; And
qui - et cor - ner of the porch you'll find it; It's

peo - ple, of - ten try to learn from her just why She's so
use - ful with - out doubt to keep the moon - shine out, On - ly

ver - y, ver - y rare - ly seen with - out it.
Cu - pid knows what's go - ing on be - hind it.

poco rit.

meno mosso

1-2 Pret - ty, Is - a - bel - la, with a foot like Cin - de - rel - la, And a

un poco meno mosso

mouth like Cu - pid's bow; Al - ways spread a - bove her head, a

big white sun - um - brel - la; Found it use - ful, don't you know. —

Winner.

Use-ful for a sun - shade, It can more than one shade;

Use-ful too, if gos-sip you would miss. But par-tic-u-lar-ly neat if a

But par-tic-u-lar-ly neat if a

Girls with Maraquita.

lov-er in-dis-creet Should try to steal a kiss, kiss, kiss. Yes, par-

lov-er in-dis-creet Should try to steal a kiss, kiss, kiss. Yes, par-

rit. *a tempo*

tic - u - lar - ly neat if a lov - er in - dis - creet Should try to

tic - u - lar - ly neat if a lov - er in - dis - creet Should try to

Dance.

steal a kiss, kiss, kiss. _____

steal a kiss, kiss, kiss. _____

kiss, kiss, kiss!

kiss, kiss, kiss!

p *grazioso*

kiss, kiss, kiss!

kiss, kiss, kiss!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It contains the lyrics "kiss, kiss, kiss!" followed by a melodic line of eighth notes. The middle staff is a vocal line in bass clef with the same lyrics and melodic line. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a series of chords in the left hand and a melodic line in the right hand. The piano part includes dynamic markings such as *p* and *sf*, and a hairpin crescendo.

kiss, kiss, kiss!

kiss, kiss, kiss!

grazioso

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "kiss, kiss, kiss!". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff. It features a series of chords in the left hand and a melodic line in the right hand. The piano part includes the marking *grazioso* and a hairpin crescendo.

kiss, kiss, kiss!

kiss, kiss, kiss!

2. If

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "kiss, kiss, kiss!". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff. It features a series of chords in the left hand and a melodic line in the right hand. The piano part includes a hairpin crescendo and the marking "2. If".

Nº 3. Cuban Song.

Don Pablo and Chorus.

Don Pablo. *f* *p* *marcato la melodia*

Chorus.

Piano.

1. In that fair isle of Cu-ba fair Ha-
 2. In Ha - van - na I'm call'd a Lo-

va - na, There I raise the co - coa-nut and the Ba-
 thar - io, With the voice of a de Reszke, or of

1. Fair Ha - va - na,
 2. In Ha - va - na,

1. Fair Ha - va - na,
 2. In Ha - va - na,

na - na, 'Tis the home of ci-gar-il - lo and ci -
 Ma - rio, Oh, the eyes of Cu-ban girls, they go right

In Ha - va - na,
 In Ha - va - na,
 In Ha - va - na,
 In Ha - va - na,

molto marc.

gar - ro, Is the land of Ca-sta-net-to and gui-
thro' you, They pur-sue you, and they woo you, and un-

gar - ro,
thro' you,

gar - ro,
thro' you,

tar - ro, of Bo - le - ro and som -
do you; They are eyes that seem to

tar - ro,
do you,

tar - ro,
do you,

bre - ro, Car - men - ci - ta and O - te - ro.
want you, How they taunt you, and they want you.

Ah! Ah! 1-2. How hap- py is my home in Ha - va - nal

Fair Ha -

Fair Ha -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'Ah! Ah!' followed by '1-2. How hap- py is my home in Ha - va - nal'. The piano accompaniment includes dynamic markings such as *f* and *p*, and a triplet of eighth notes. The key signature has one flat, and the time signature is common time.

Fair Ha - va - na. And when the

va - na.

va - na.

Quasi Recit.

The second system continues the vocal line with the lyrics 'Fair Ha - va - na. And when the'. The piano accompaniment features a triplet of eighth notes and a *Quasi Recit.* marking. The key signature remains one flat, and the time signature is common time.

moon comes up with silver-y light My gui- tar- ro I take and steal a -

The third system continues the vocal line with the lyrics 'moon comes up with silver-y light My gui- tar- ro I take and steal a -'. The piano accompaniment includes a *p* dynamic marking and a triplet of eighth notes. The key signature has one flat, and the time signature is common time.

way.

tink - y, tink - y, tink, bang, Plink - y, Plink - y, Plunk, bang; Click clock,click clock,

tink - y, tink - y, tink, bang, Plink - y, Plink - y, Plunk, bang; Click clock,click clock,

fp staccatissimo

'T is thus that I

click clock,click clock, clack.

click clock,click clock, clack.

sf

p

go ser - e - nad - ing A dam - sel who

tink a tink a tink, plink plunk, plink plunk,

tink a tink a tink, plink plunk, plink plunk,

p

p

sits by her lat - tice; Oh, her heart makes a
 tink a tink a tink, plink plunk plink plunk.
 tink a tink a tink, plink plunk plink plunk.

mu - sic - al raid - ing, Ro - man - tic, ex -
 Tink a tink a tink, plink plunk plink plunk.
 Tink a tink a tink, plink plunk plink plunk.

ceed - ing - ly, that is: I stand 'neath her
 plink - y plunk, click clack,click clack.
 plink - y plunk, click clack,click clack.

case - ment and war - ble, *unis.* 'Twould
 plink - y plunk, click clack, click clack.
unis.
 plink - y plunk, click clack, click clack.

melt e'en a heart made of mar - ble. *unis.*
 plink - y plunk, click
unis.
 plink - y plunk, click

la la la la la, fa la la la la;
 clack, click clack.
 clack, click clack.

With ti - ra - la and fa la lay, with ti - ra - la and fa la lay.

Contra
Fa la la la la
Contr
Fa la la la la

'Twould soft - en a heart made of mar - ble.

lay.
lay.

staccato.
My fa la la la la, fa la, fa la, fa la, fa

lay, 'Twould soft - en a heart made of

f unis.

'Twould soft - en a heart made of

'Twould soft - en a heart made of

mar - ble, my ti - ra - li - ra la, fa la, fa

mar - ble, my ti - ra - li - ra la, fa la, fa

mar - ble, my ti - ra - li - ra la, fa la, fa

la, fa la, fa lay.

la, fa la, fa lay.

la, fa la, fa lay.

Fine.

Nº 4. Entrance of Brahmins: and Hindoo Chorus.

Allegro.

Piano.

ff

Mara with SOPRANOS.
Desmond with ALTOS.

Ned with TENORS.
Pablo with BASSES.

Who is it comes — to an air O-ri - en - tal? Comes with an
Who is it comes — to an air O-ri - en - tal? Comes with an

air _____ the re - verse of gen - tle? _____ Pic - tu -

air _____ the re - verse of gen - tle? _____ Pic - tu -

ff

resque and or - na - men - tal, Pic - tu - resque and or - na -

resque and or - na - men - tal, Pic - tu - resque and or - na -

unis. men - tal - Who can it be? who can it

unis. men - tal - Who can it be? who can it

be? Why are they here? Is it ac - ci - den - tal? Some

be? Why are they here? Is it ac - ci - den - tal? Some

unis
er - rand queer We great - ly

unis
er - rand queer We great - ly

fear. we great - ly fear, must bring them here; Some *unis* er - rand

fear. we great - ly fear, must bring them here; Some *unis* er - rand

queer ——— We great - ly fear, we great - ly fear, must bring them

queer ——— We great - ly fear, we great - ly fear, must bring them

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and slurs. The key signature is two sharps (F# and C#).

here. — Who can it be? who can it be? We

here. — Who can it be? who can it be? We

The second system continues the vocal line and piano accompaniment. The piano part features a *ff* dynamic marking and includes triplets and slurs.

soon shall see, ——— Oh, yes, we soon shall

soon shall see, ——— Oh, yes, we soon shall

The third system concludes the vocal line and piano accompaniment. The piano part includes a *ff* dynamic marking and a *pesante* marking. The key signature remains two sharps.

see. _____ Who is it comes _____ with an air o - ri -

see. _____ Who is it comes _____ with an air o - ri -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music features several triplet markings (indicated by a '3' over a group of notes) and slurs. The lyrics are: "see. _____ Who is it comes _____ with an air o - ri -".

ent - al Comes with a mien _____ the re - verse of gen - tle; _____ Pict - ur -

ent - al Comes with a mien _____ the re - verse of gen - tle; _____ Pict - ur -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "ent - al Comes with a mien _____ the re - verse of gen - tle; _____ Pict - ur -". The piano accompaniment features more triplet markings and slurs.

esque and or - na - ment - al, Pict - ur - esque and or - na -

esque and or - na - ment - al, Pict - ur - esque and or - na -

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "esque and or - na - ment - al, Pict - ur - esque and or - na -". The piano accompaniment continues with triplet markings and slurs.

ment - al. Who can - it be? who can - it

ment - al. Who can - it be? who can - it

molto cresc.

be? what - is it brings them here.

be? what - is it brings them here.

ff *ff*

Trio.

ff

unis.

see. _____ Who is it comes _____ with an air o - ri -

see. _____ Who is it comes _____ with an air o - ri -

ent - al Comes with a mien _____ the re - verse of gen - tle; _____ Pict - ur -

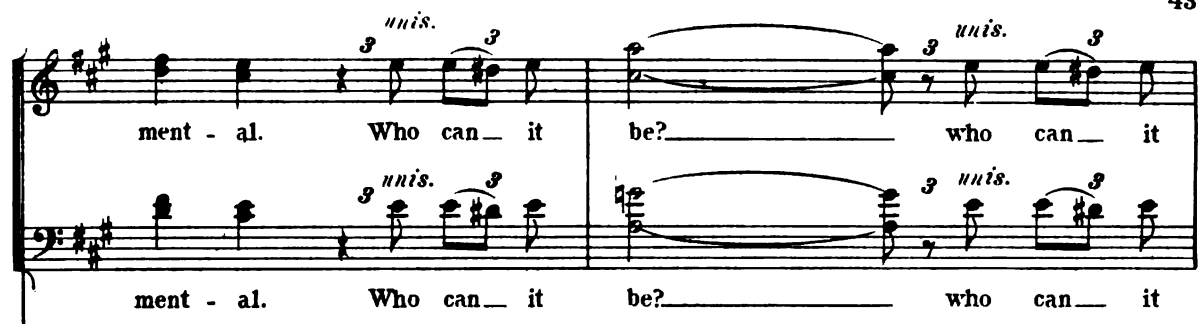
ent - al Comes with a mien _____ the re - verse of gen - tle; _____ Pict - ur -

esque and or - na - ment - al, Pict - ur - esque and or - na -

esque and or - na - ment - al, Pict - ur - esque and or - na -

ment - al. Who can it be? who can it

ment - al. Who can it be? who can it



molto cresc.

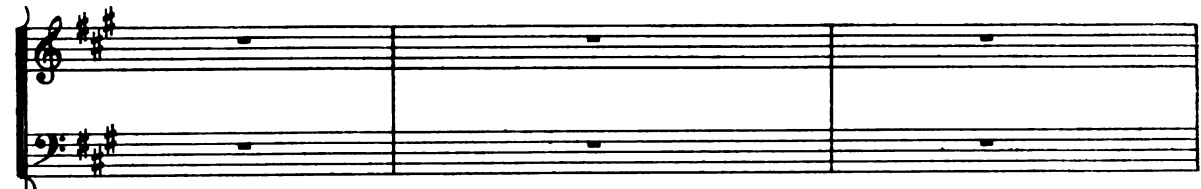


be? what is it brings them here.



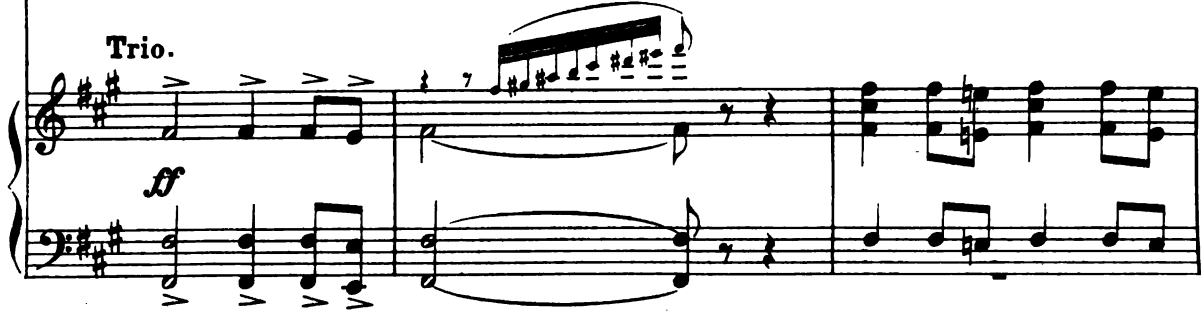
be? what is it brings them here.

fff *fff*



Trio.

ff



Samp ni - kal ga - ya la kir pi - te sel

Samp ni - kal ga - ya la kir pi - te sel

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *sfz*.

Samp ni - kal ga - ya la kir - kir pi - te se

Samp ni - kal ga - ya la kir - kir pi - te se

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are "Samp ni - kal ga - ya la kir - kir pi - te se". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *sfz*.

Par a - e dhan Par ro - we chor, Par a - e dhan

Par a - e dhan Par ro - we chor, Par a - e dhan

The third system of the musical score consists of two vocal staves and piano accompaniment. The lyrics are "Par a - e dhan Par ro - we chor, Par a - e dhan". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *sfz* and *ff*.

Par ro - we chor. Samp ni - kal ga - ya la kir pi - te se.

Par ro - we chor. Samp ni - kal ga - ya la kir pi - te se.

Ah. We have lost thee, -

Ah. We have lost thee, -

— we have lost thee, — Ru - by sub - limel —

— we have lost thee, — Ru - by sub - limel —

We have lost thee, we have lost thee, Ru - by sub -

We have lost thee, we have lost thee, Ru - by sub -

lime!

lime!

p Samp ni - kal ga - ya la kir pi - te se,

p Samp ni - kal ga - ya la kir pi - te se,

Samp ni - kal ga - ya la kir pi - te se; Par a - e dhan

Samp ni - kal ga - ya la kir pi - te se; Par a - e dhan

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a high register, with lyrics written below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and a dynamic marking of *sfz* (sforzando) in the right hand.

Par a - e chor, Samp ni - kal ga - ya la la!

Par a - e chor, Samp ni - kal ga - ya la la!

The second system continues the vocal and piano parts. The vocal lines have a more melodic quality, with a dynamic marking of *p* (piano) in the first measure. The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *sfz* in the right hand.

Tempo I.

Who is it

Who is it

Tempo I.

The third system begins with a *Tempo I.* marking. The vocal lines are mostly silent, with the text "Who is it" appearing in the final measure of the vocal staff. The piano accompaniment is more active, featuring a complex rhythmic pattern with triplets and a dynamic marking of *f* (forte). The piano part includes a dynamic marking of *sfz* and a triplet of eighth notes in the right hand.

comes with an air O-ri-ent-al? Comes with a mien the re-verse of

comes with an air O-ri-ent-al? Comes with a mien the re-verse of

gen-tle? Pict-ur-esque and or-na-ment-al, Pict-ur-

gen-tle? Pict-ur-esque and or-na-ment-al, Pict-ur-

esque and or-na-ment-al: Who can it

unis.

esque and or-na-ment-al: Who can it

molto cresc.

be? Who can it be? What is it brings him

be? Who can it be? What is it brings him

here? Wel - come

here? Wel - come

then! Hail, all Hail!

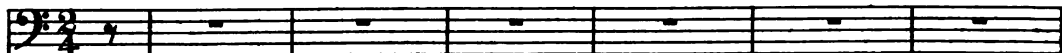
then! Hail, all Hail!

Nº 5. Balloon Song.

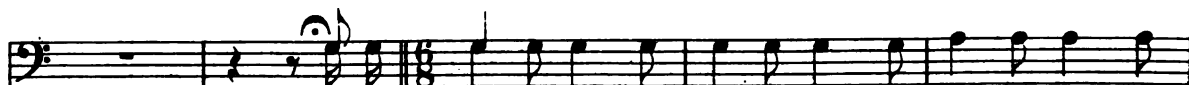
Entrance of Abel Conn.

Allegro.

Voice.



Piano.



1. I start-ed out from Fris-co On a pleas-ant day in
2. So I drift-ed on un - til a cloud Of soot and smoke I



June, To go around the world In eight - y days in my bal - loon. . I
met; I said, "I can't see through it, But Chi - ca-go it is, I bet." "You



took my wife a - long with me, We land - ed ver - y soon — In the
like it if you stay," they cried, "I know it well," I hoot - ed, "Chi -

fly - by - night com - mu - ni - ty, Which proved to be the moon. — I
ca - go is the on - ly place Where ev - 'ry one is soot - ed." So

rit. *a tempo*

met the man that lived up there, An all - round chap was he, — Who
I sail'd on, un - til I saw, A sea of foam be - low; — I

reg - u - lar - ly once a month Got full as he could be. — "How
thought it was the o - cean? 'Twas Mil - wau - kee, don't you know. — A

are you get - ting on," said I, "You're lone - ly Sir, I fear?"— "Oh! might - y wind a - rose From peo - ple blow - ing of their beer;— And

colla voce

I'm all-right," he said, "you know, There is no wom - an here. far be - low I saw a sign:—There's Eng - lish spo - ken here.

slow

Refrain.

— Oh, I just dropp'd in In an off - hand sort of
— Oh, I just dropp'd in In an off - hand sort of

way, I did - n't care to lin - ger long, I had - n't long to
way, I did - n't care to lin - ger long, I had - n't long to

stay. My wife, she miss'd con- nec- tion, And I left her on the
 stay. I would have to starve to death there, Or — o - pen a sa -

moon; You could hear the men there swearing, When I skip'd in my bal -
 loon; I — could - n't dance the Ger-man, So I skip'd in my bal -

loon; You could hear the men there swearing, When I skip'd in my bal -
 loon; I — could - n't dance the Ger-man, So I skip'd in my bal -

loon. —
 loon. — **Chorus.**
unis.
 Oh, he just dropp'd in In an off-hand sort of
 Oh, he just dropp'd in In an off-hand sort of

way, He did - n't care to lin - ger long, He had - n't long to
 way, He did - n't care to lin - ger long, He had - n't long to

stay. His wife, she miss'd con - nec - tion, He left her on the
 stay. He would have to starve to death there, Or - o - pen a sa -

moon; You could hear the men there swear-ing, When he skipp'd in his bal -
 loon; He — could - n't dance the Ger - man, So he skipp'd in his bal -

loon; You could hear the men there swearing, When he skipp'd in his bal - loon. —
 loon; He — could - n't dance the Ger - man, So he skipp'd in his bal - loon. —

No 6. Minding the Baby.

Bedalia and Chorus.

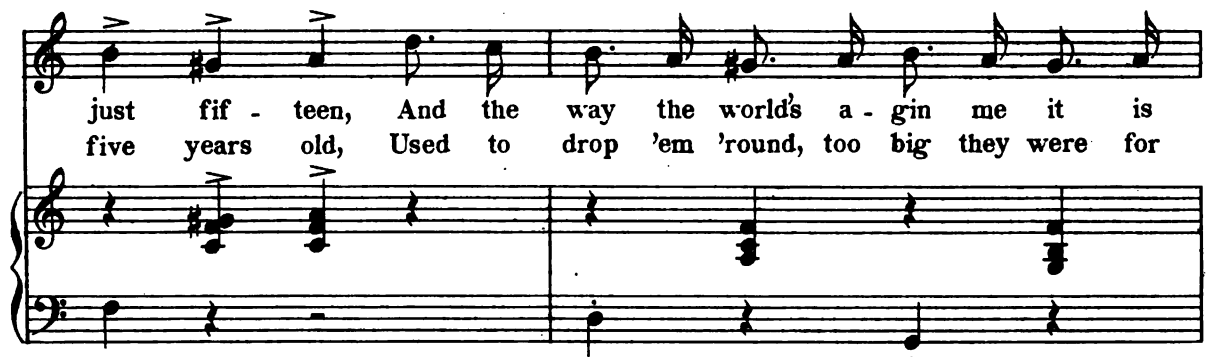
Voice. 

Piano. *f* *dim.*

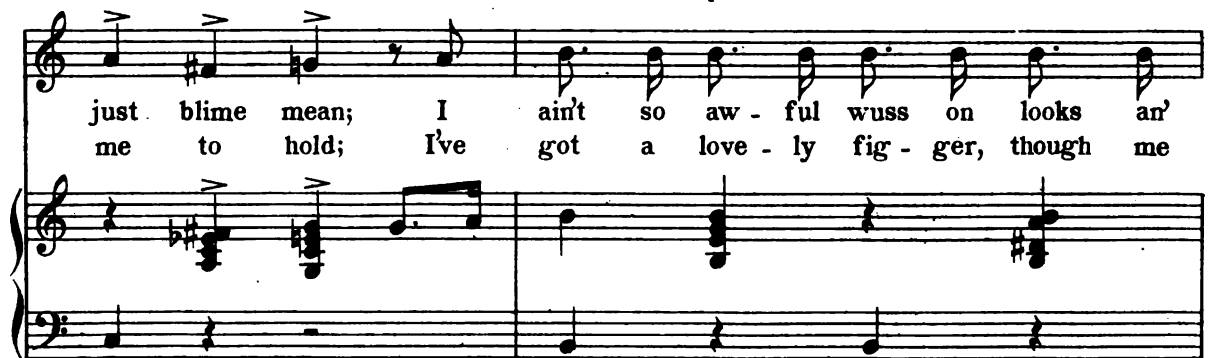
1. I'm the old - est of a doz - en - and I'm
2. I've been tend - in' of them ba - bies since I's



just fif - teen, And the way the world's a - gin me it is
five years old, Used to drop 'em 'round, too big they were for



just blime mean; I aint so aw - ful wuss on looks an'
me to hold; I've got a love - ly fig - ger, though me



style, I know, 'Cuz' plen - ty o' the fel - lers 'round the
 grounds un - did, It's 'an - some still though al - lers I have

rit.
 plice 'as told me so. I have got a new red jer - sey and a
 had to mind a kid. I have nev - er 'ad no fun at all in

rit. *p*

big green hat Just chock full o' yel - ler os - tarch feath - ers -
 all my d'ys, I have nev - er been to daunc - es, nev - er

long as that; But wot's the use of togs if all yer
 seen no p'lys; The butch - er's boy 'ud mar - ry me, if

looks is hid, Be - cuz' yer al - lers mind - in' of a kid.
I'd get rid of this ev - er - last - in' mind - in' of a kid.

Oh, wot's the use o' 'av - in' grite am - bi - tion When yer are borned the
Oh, wot's the use o' 'av - in' grite am - bi - tion When you have got a

fust 'o sich a num - ber, I might be a Duch - ess, may be,
brat a - round a squall - in, With one fel - ler I goes walk - in,

'Stead o' which I minds the ba - by, Sing - in': "Ush, me dear, lie still an'
We of love an' sich is talk - in'; Then I 'ears the ba - by tune it's

rit.

slum - ber: - I stops ter speak to some good look-in' fel - ler,
 bawl - in': - I oft - en tries to read a yel - ler nov - el

poco rit. *a tempo*

I puts the ba - by down up - on the floor.)
 Full of e - lope - ments, lots o' crime, an gore.) 1-2. Then its

poco rit. *a tempo*

poco meno mosso *rit.* *a tempo*

yah, yah, yah! boo, hoo! I could whack 'im black and blue; Ow' I

(Baby cry.)

rit. *a tempo*

hopes ter 'even there wout by an - y more. —

Maraquita with SOPRANOS. *unis.*

Damayanti with ALTOS.

Pablo with BASSES.

unis.
 Oh, wot's the use o'
unis.

'av - in' grite am - bi - tion! I puts the ba - by

sf

down up - on the floor: Then its yah, yah, yah! boo, hoo! I could

poco meno

poco meno (Baby cry.)

whack 'im black and blue: Oh I hopes to 'even there wo't be an - y more. —

f a tempo

ff a tempo

Fine ✂

D. S. al Fine.

No 7. I'm Captain Cholly Chumley of the Guards.

Abel and Chorus.

Abel.

1. Oh,
2. I

talk of Tom-my At - kins, Cap - tain Jinks, and all the lot, Who are
us - ual - ly wearwhis - kers, but I've shaved 'em off you see, For

mil - i - tar - y he - roes of the guards: Cap - tain
I was much too love - ly with 'em on: Why!

Jinks! he is - n't in it; Tom - my A is Tom - my Rot Com -
 when I took a walk, such crowds of la - dies fol - low'd me, And their

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "Jinks! he is - n't in it; Tom - my A is Tom - my Rot Com - when I took a walk, such crowds of la - dies fol - low'd me, And their". The piano accompaniment consists of chords and moving lines in both the right and left hands.

pared to me, the glo - ry of the guards. We
 hus - bands, they came home and found 'em gone. The

The second system continues the musical score. The vocal line has a fermata over the word "gone". The lyrics are: "pared to me, the glo - ry of the guards. We hus - bands, they came home and found 'em gone. The". The piano accompaniment continues with chords and moving lines.

fel - lags do no fight - ing, there are oth - er coves for that; For
 Queen de - signed this u - ni - form es - pec - ial - ly for me, Though

The third system of the musical score. The vocal line continues with the lyrics: "fel - lags do no fight - ing, there are oth - er coves for that; For Queen de - signed this u - ni - form es - pec - ial - ly for me, Though". The piano accompaniment features a prominent bass line with eighth notes.

beau - ty and for danc - ing we are known; ——— We
 if I sneezed the rags would fly for yards; ——— And

The fourth and final system of the musical score. The vocal line concludes with the lyrics: "beau - ty and for danc - ing we are known; ——— We if I sneezed the rags would fly for yards; ——— And". The piano accompaniment ends with a final chord and a fermata.

take no or - ders such as "Or - der comps" and "shoulder comps;" We're the
when she saw me dress'd in these, she said: "at last, I see What's the

swells, you know, who give the ser - vice tone. I'm the
on - ly per - fect fig - ure in the Guards.' Oh, we're

fa - mous Chol - ly Chum - ley of the Guards, Oh, we're
all so bloom - ing, dash - ing, in the Guards, Oh, we

dread - ful la - dy - kill - ers in the Guards; When we're
can - not keep from mash - ing, in the Guards; La - dies

out up - on pa - rade, Ev - 'ry wid - ow, wife, or maid, Begg a
fol - low me in droves, While their hus - bands, jeal - ous covets, Curse the

smile from us, the 'e - roes of the Guards: (Don cher know!) He's the
name of Chol - ly Chum - ley of the Guards: (Don cher know!) They're such

rit.
fa - mous Chol - ly Chum - ley of the Guards! —
dev - ils with the fair ones in the Guards! —

Chorus.

unis.
1. He's the
2. They're such

unis.
1. He's the
2. They're such

rit.

fa - mous Chol - ly Chum - ley of the Guards: He's the
 dev - ils with the fair ones in the Guards: They're such

fa - mous Chol - ly Chum - ley of the Guards: He's the
 dev - ils with the fair ones in the Guards: They're such

fa - mous Chol - ly Chum - ley of the Guards. When we're
 dev - ils with the fair ones in the Guards. La - dies

fa - mous Chol - ly Chum - ley of the Guards. When we're
 dev - ils with the fair ones in the Guards. La - dies

out up - on pa - rade, Ev - 'ry wid - ow, wife, or maid, Begg a
 fol - low him in droves, While their hus - bands, jeal - ous coves, Curse the

out up - on pa - rade, Ev - 'ry wid - ow, wife, or maid, Begg a
 fol - low him in droves, While their hus - bands, jeal - ous coves, Curse the

(Don cher know!)
(Don cher know!)

smile from us, the 'e - roes of the
name of Chol - ly Chum - ley of the

Guards: He's the
Guards: They're such

smile from us, the 'e - roes of the
name of Chol - ly Chum - ley of the

Guards: He's the
Guards: They're such

rit
fa - mous Chol - ly Chum - ley of the
dev - ils with the fair ones of the

Guards. —
Guards. —

rit
fa - mous Chol - ly Chum - ley of the
dev - ils with the fair ones of the

Guards. —
Guards. —

rit.

f

p

f

f

Nº 8. The Lady and the Kick.

Damayanti and Chorus.

Animato.

Piano.

The piano introduction consists of two staves. The right hand features a series of triplet eighth notes in the treble clef, starting with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes in the bass clef. The tempo marking *Poco meno mosso.* appears at the end of the introduction.

1. She came from Eng-land's shore, A si-ren to a-dore, Her
 2. "Bra-val En-core!" they roared. A Bi-shop was on board, A
 3. With gold and bills the hat Was packed up high as that, The
 4. Oh, when she reached these shores, She wea-ried of en-cores; They

p

face, so fair, a Ser-aph's you'd im-a-gine it; Skirt-
 port-ly man who frowned up-on hi-la-ri-ty; He
 ma-trons frowned, and said: "What do you think of it?" The
 de-luged her with po-sies o-dor-rif-er-ous. The

rit. *a tempo*

Chorus.

a-gine it
 la-ri-ty;
 think of it
 rif-er-ous

poco rit.

The final system shows the piano accompaniment for the chorus. The right hand has a steady accompaniment of chords, while the left hand provides a bass line. The tempo marking *poco rit.* is present.

danc - ing was her game; She had a state - ly name; They
 said: "Miss, I en - treat your lit - tle dance re - peat; It's
 cap - tain went in - sane; He or - dered up cham - pagne, By
 mor - al, by the bye, Is: Let your aim be high, If

pro - grammed her as "Gwen - dol - en Plan - ta - ge - net." On
 shock - ing, but, of course, it's done for char - i - ty." She
 bas - kets - full. Made ev - 'ry - bod - y drink of it. The
 you would win ap - plause that is vo - ci - fe - rous. The

rit. ta - ge - net.
 char - i - ty.
 drink of it.
 ci - fe - rous.

rit.

a tempo.

my last o - cean trip, I met her on the ship, And
 posed up - on one toe, She swung the oth - er sol - The
 chap - pies sighed - "Ahl do Give me that lit - tle shoe." But
 Bi - shop was a catch, And as he was a bach; He

a tempo.

rit. *a tempo*

when they gave the cus-tom-a-ry ben-e-fit, They
 bits of chan-de-lier be-gan to scat-ter round, Once
 all their hopes im-me-diate-ly were baf-fled; for, The
 of-fer'd her his hand, but she said "Nev-er! oh!" Why

rit.

be-e-fit,
 scat-ter round,
 baf-fled; for,
 "Nev-er! oh!"

rit.

asked her to ap-pear; She said: "I'll vol-un-tee, I
 more, as quick as that. Off flew the Bish-op's hat, And the
 Bish-op said, said he: "Young man, pray par-don me, For
 I'm en-giged!" she said, "And go-ing 'ome to wed My

rit.

fawn-cy'mong my dawnses I have man-ya fit."
 ag-i-tat-ed Bish-op pass'd the hat a-round. 1-4. She
 char-i-ty, that shoe is to be raf-fled for."
 fi-an-ce, Lord Halfred 'A-roid De-ve-reaux."

man-ya fit. man-ya fit. _____
 hat a-round. hat a-round. _____
 raf-fled for. raf-fled for. _____
 De-ve-reaux. De-ve-reaux. _____

poco a poco a tempo

rit.

did a lit - tle step or two, tra la la la la la! Swung her

slip - per like a pen - du - lum of a clock; A gleam of silk - en shape - li - ness,

tra la la la la la! A doz - en dude - lets faint - ed from the

shock. Ah! — A flutter - ing of linger - ie, tra la la la la la! A

flash of lightning nev - er was half so quick. It caused a great sen - sa - tion, did the

poco rit.

a tempo

ped - al e - le - va - tion Of the five - foot lit - tle la - dy with the

poco rit. *a tempo*

eight - foot kick.

flut - ter - ing of ling - er - ie,

tra la la la la la! A flash of light - ning nev - er was half so

quick, It caused a great sen - sa - tion did the

rit *a tempo*

ped - al e - le - va - tion Of the five - foot lit - tle la - dy with the

rit. *a tempo*

eight - foot kick.

poco più mosso

1. 2. 3. 4.

2. "Bra -
3. With
4. Oh

p

N^o 9. Finale: Act I.Brahmins
and
Don Pablo.

Allegro pesante.

Piano.

Thou, Thou,

Thou art the guilt-y one; Thou art re-son-si-ble for the

Abel. (scared)

What! I am re-son-si-ble?
Ra-jah's jew-el.

I won't be re-son-si-ble!
Thou art re-son-si-ble,— Thou art re-

spon-si-ble for the Ra - - jah's jew-el. Brrr

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "spon-si-ble for the Ra - - jah's jew-el." and a "Brrr" sound effect. The piano accompaniment is in treble and bass clefs, featuring a complex texture with triplets and dynamic markings like *sf*.

Thou,

This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with the lyric "Thou,". The piano accompaniment continues with complex textures, including triplets and dynamic markings like *sf*.

Thou, Thou must go forth with us, Thine is a

This system contains the third vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "Thou, Thou must go forth with us, Thine is a". The piano accompaniment continues with complex textures and dynamic markings like *sf*.

What? is mine a
 fear-ful doom, ter-ri-ble and cru-el!

This system contains the fourth vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "What? is mine a fear-ful doom, ter-ri-ble and cru-el!". The piano accompaniment continues with complex textures, including triplets and dynamic markings like *p*.

fear-ful doom? I won't have a
Thine is a fear-ful doom.

The first system of the musical score features a vocal line in the upper voice and a piano accompaniment in the lower voice. The vocal line begins with the lyrics "fear-ful doom?" followed by a rest, then "I won't have a" and another rest, and finally "Thine is a fear-ful doom." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamic markings include *ff* and *p*.

fear-ful doom.
Thine is a fear-ful doom, ter-ri-ble and

The second system continues the vocal line with "fear-ful doom." followed by a rest, then "Thine is a fear-ful doom, ter-ri-ble" and another rest, and finally "and". The piano accompaniment continues with similar patterns, including some chords with accents. Dynamic markings include *sf*.

Doom!
cru-ell doom doom! doom! doom!

The third system features a vocal line with "Doom!" followed by a long note, then "cru-ell doom" and a rest, and finally "doom! doom! doom!". The piano accompaniment is highly rhythmic and complex, featuring triplets and a *molto cresc.* marking. Dynamic markings include *sf* and *ff*.

(sobbing) *Molto moderato.*
'Tis not my fault! This fellow here com-

The fourth system features a vocal line with "(sobbing)" followed by a rest, then "'Tis not my fault!" and a rest, and finally "This fellow here com-". The piano accompaniment is marked *Molto moderato.* and includes a *mf* dynamic marking. The tempo and dynamics change significantly in this section.

menc'd it: ah mel ah mel ah mel ah mel ah

mel ah mel ah mel ah mel and like-wise damn. I'm up, up, up, I'm

up, I'm up, up, up a - gainst it. *Allegro moderato.*

Damayanti.

But what is this re-mark-a-ble e-mo-tion?

Chorus.

What it is?

Maraquta.

I feel it too dis - tinct - ly. **Bidalia.**
I have a
What is it?

Damayanti.

Maraquta. Ah! is this
Ah! is this
touch of it my - self. **Girls.** Ah! is this
And so have I!

love for him I feel.
love for him I feel.
love for him I feel.
What can it be? Pit - y, pray, and

Abel.

Oh pit - y, pray, and
 let the poor wretch go! —
 No! No. —

r. h.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'Oh pit - y, pray, and' followed by 'let the poor wretch go! —'. The piano accompaniment consists of a series of chords and a melodic line in the right hand, with the instruction '*r. h.*' (right hand) written below the staff.

let me, let me go. —
 No! No. — No

r. h.

The second system continues the vocal line with the lyrics 'let me, let me go. —' and 'No! No. — No'. The piano accompaniment continues with similar chordal and melodic patterns, including the instruction '*r. h.*'.

No! — No!

The third system shows the vocal line with 'No! — No!' and continues the piano accompaniment with complex chordal textures and melodic lines.

Maraquita.

Andante amabile.

Bidalia.

Damayanti.

Desmond.

Chorus.

Oh Brahmins old, and Brahmins wise, Oh

Oh Brahmins old, and Brahmins wise, Oh

Oh Brahmins old, and Brahmins wise, Oh

Andante amabile.

dolce

p

pray you spare him, let him de - part; For by some sort of mag - ic

pray you spare him, let him de - part; For by some sort of mag - ic

pray you spare him, let him de - part; For by some sort of mag - ic

art - He has won each maid - en heart, has won each maid - en

art - He has won each maid - en heart, has won each maid - en

art - He has won each maid - en heart, has won each maid - en

Più moto.

heart. See us all kneel - ing in fond ap - peal - ing,
 heart. See us all kneel - ing in fond ap - peal - ing,
 heart. See us all kneel - ing in fond ap - peal - ing,

Più moto.

accel.

ffo. Give us his life. Oh Brah - mins! dol — Do not a -
ff Give us his life. Oh Brah - mins! dol — Do not a -
ffo. Give us his life. Oh Brah - mins! dol — Do not a -

accel.

larm And do not harm, For if he
 larm And do not harm, For if he
 larm And do not harm, For if he

larm him, we pray, harm him, we pray,

rit. *f a tempo*

dies Then we die too. See us all kneel - ing

rit. *f a tempo*

dies Then we die too. See us all kneel - ing

rit. *f a tempo*

dies Then we die too. See us all kneel - ing

ff *p*

in fond ap - peal - ing, For if he dies - we die -

ff *p*

in fond ap - peal - ing, For if he dies - we die -

ff *p*

in fond ap - peal - ing, For if he dies - we die -

too: boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo

too: boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo

too: boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo hoo, boo

hool For if_ he_

hool

hool! *poco rit.* *a tempo* Don Pablo. For if_ he_

Boo hoo, boo hoo, boo hool_ For if_ he_

hool For if_ he_

poco rit. *f a tempo* *sf*

dies They die_ too_

dies They die_ too_

dies They die_ too_

rit. *pp*

Abel.

You hear their pleading what do you say?

Chorus.

What do you say?—

unis.

unis.

pp

fp

a tempo

fp

l.h.

pp a tempo

pp

Molto allegro.

accel.

Damayanti.

misterioso

Listen! open your ears! — There is a gem, a

fp rit. p molto sfz pp

Ru-by rare, The eye of a great i - dol That dwells with - in a

temple, in the heart of the jun - gle.

Chorus and Principals. The heart of the

Don Pablo.

That jungle's fill'd with savage beasts, With ti-gers fierce, and
jun - gle.

serpents, Thro' which you pass to reach this shrine, In the heart of the

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "serpents, Thro' which you pass to reach this shrine, In the heart of the". The piano accompaniment features chords and a bass line. Dynamics include *sf.* and *p*.

Damayanti.

jun - gle. This

Principals and Chorus. The heart of the jun - gle.

The second system includes a vocal line for Damayanti and a vocal line for Principals and Chorus. The piano accompaniment continues. Dynamics include *unis.*, *f*, and *sf.*

gem is worth a mighty sum, a Ru-by worth a for - tune, 'Tis

The third system is primarily piano accompaniment in grand staff. Dynamics include *pp*.

worth, they say, of English pounds— a hun - dred - thou-sand.

Principals and Chorus.

The fourth system includes a vocal line for Principals and Chorus and piano accompaniment. Dynamics include *sf.* and *p*.

If you dare go, this ru-by may be_

hun - dred - thou-sand.

fz *pp*

All Principals.

yours. 'Tis worth, they say, of English pounds_ a

Chorus. It may be ours.

Poco più mosso.

hun - dred - thou-sand. There is a gem is

All Principals. There is a gem is

A hun - dred - thou-sand.

Poco più mosso.

p *f*

worth, they say, It lies with - in a

worth, they say, It lies with - in a

unis
A hun - dred - thou - sand.

unis

This system contains the first two systems of music. The first system has two vocal staves (treble and bass clef) with lyrics. The second system has two vocal staves with lyrics and two piano staves (treble and bass clef) with accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

temple wierd, Oh come what may, with -

temple wierd, Oh come what may, with -

With - in the jun - gle. Oh come what may, with -

ff

This system contains the second two systems of music. The first system has two vocal staves with lyrics. The second system has two vocal staves with lyrics and two piano staves with accompaniment. The piano part continues with the rhythmic pattern from the first system, ending with a fortissimo (*ff*) dynamic marking.

out de-lay, That ru-by must be mine.

poco pesante

a tempo, sempre più vivo

Maraquita.

Winner. 'Tis

Just the sum I need for Mara-qui-ta.

true, dear.

All Principals.

All Principals. The ru-by, the ru-by, it must and shall be

The ru-by, the ru-by, it must and shall be

mine, it must and shall be mine. I'll to the i - dol's
mine, it must and shall be mine. I'll to the i - dol's

Be mine, shall be mine,

shrine straight - way.
shrine straight - way.

Let us go, ay, let us go, it must be ours, The ru-by of the

ah, straight - way.

ah, straight - way.

This system contains the first two staves of music. The top staff is a vocal line with the lyrics "ah, straight - way." The bottom staff is a piano accompaniment line with the same lyrics. Both staves feature a series of chords with long, sweeping melodic lines that span across the measures.

magic art, it shall be mine, be mine.

This system contains the next two staves of music. The top staff is a vocal line with the lyrics "magic art, it shall be mine, be mine." The bottom staff is a piano accompaniment line. The vocal line continues with the same melodic style as the first system.

This system is a piano solo section. It consists of two staves, treble and bass clef. The music is characterized by frequent triplets and a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#).

L'istesso tempo.

Oh

Oh

This system contains the first two staves of music. The top staff is a vocal line with the word "Oh" at the end. The bottom staff is a piano accompaniment line. The music is in a 4/4 time signature and features a simple harmonic accompaniment.

Oh

This system contains the next two staves of music. The top staff is a vocal line with the word "Oh" at the end. The bottom staff is a piano accompaniment line. The music continues with the same harmonic accompaniment as the previous system.

L'istesso tempo.

cresc.

This system is a piano solo section. It consists of two staves, treble and bass clef. The music is characterized by frequent triplets and a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#). The word "cresc." is written above the music, indicating a crescendo.

unis.
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

unis.
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

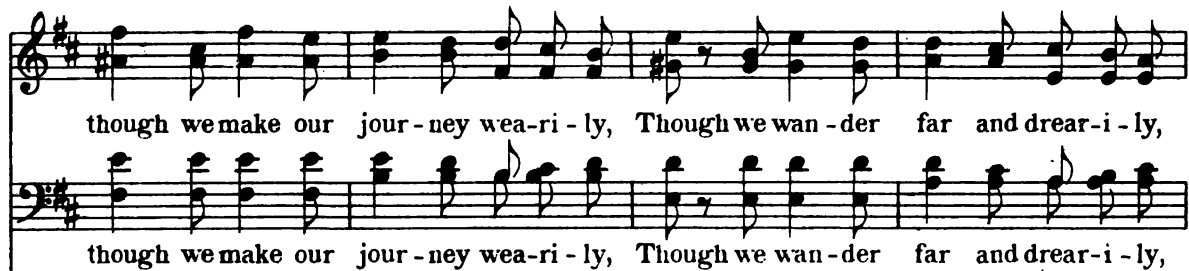
unis.
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

unis.

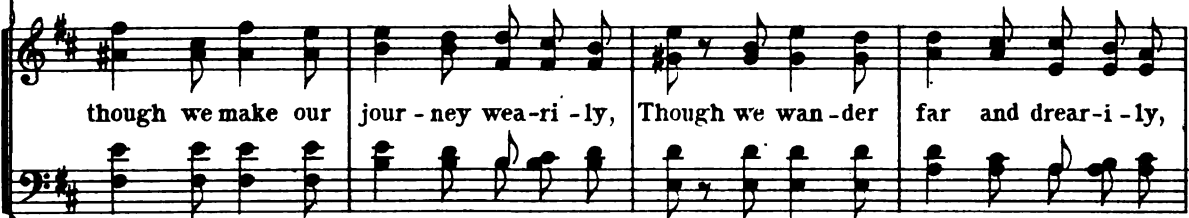
come, be off, to get the gem, For our troub - le 'twill re - pay. — For

come, be off, to get the gem, For our troub - le 'twill re - pay. — For

come, be off, to get the gem, For our troub - le 'twill re - pay. — For



though we make our jour - ney wea - ri - ly, Though we wan - der far and drear - i - ly,
though we make our jour - ney wea - ri - ly, Though we wan - der far and drear - i - ly,



though we make our jour - ney wea - ri - ly, Though we wan - der far and drear - i - ly,
though we make our jour - ney wea - ri - ly, Though we wan - der far and drear - i - ly,



We shall be re - paid, And our fort - une shall be made. Then
We shall be re - paid, And our fort - une shall be made. Then



We shall be re - paid, And our fort - une shall be made. Then
We shall be re - paid, And our fort - une shall be made. Then



unis.
 rah, rah, rah, rah! Bon voyage to all, — The risk is far from

unis.
 rah, rah, rah, rah! Bon voyage to all, — The risk is far from

unis.
 rah, rah, rah, rah! Bon voyage to all, — The risk is far from

unis.
 rah, rah, rah, rah! Bon voyage to all, — The risk is far from

small, — In fact, 'tis rath - er tall: — But rah, rah, rah, rah!

small, — In fact, 'tis rath - er tall: — But rah, rah, rah, rah!

small, — In fact, 'tis rath - er tall: — But rah, rah, rah, rah!

unis.
 P'rhaps you may come back — The ru - by in your pack, Which means of
unis. *unis.*

unis.
 P'rhaps you may come back — The ru - by in your pack, Which means of
unis. *unis.*

unis.
 P'rhaps you may come back — The ru - by in your pack, Which means of
unis. *unis.*

gold a stack. Oh come, be off with - out de - lay, To the

gold a stack. Oh come, be off with - out de - lay, To the

gold a stack Oh come, be off with - out de - lay, To the

tem - ple far a - way; — Oh come, be off to get the gem, For our
 tem - ple far a - way; — Oh come, be off to get the gem, For our
 tem - ple far a - way; — Oh come, be off to get the gem, For our

sf

troub - le 't will re - pay; — For though we make our jour - ney wea - ri - ly,
 troub - le 't will re - pay; — For though we make our jour - ney wea - ri - ly,
 troub - le 't will re - pay; — For though we make our jour - ney wea - ri - ly,

Though we wan - der far and drear - i - ly, We shall be re - paid, And our
Though we wan - der far and drear - i - ly, We shall be re - paid, And our
Though we wan - der far and drear - i - ly, We shall be re - paid, And our

fort - une shall be made. Then wish us good luck on our jour - ney's
fort - une shall be made. Then wish us good luck on our jour - ney's

fort - une shall be made. Then wish us good luck on our jour - ney's
fort - une shall be made. Then wish us good luck on our jour - ney's

Brillante
sempre ff

way, ————— good luck to all! Then wish us good luck on our journey's
way, ————— good luck to all! Then wish us good luck on our journey's

unis.

unis.

unis.

unis.

The first system consists of four staves. The top two staves are vocal parts (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The lyrics are: "way, ————— good luck to all! Then wish us good luck on our journey's". The word "unis." is written above the vocal lines in four places.

way, ————— good luck to all. Here's ————— good fortune to
way, ————— good luck to all. Here's ————— good fortune to

unis.

unis.

unis.

unis.

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "way, ————— good luck to all. Here's ————— good fortune to". The word "unis." is written above the vocal lines in four places.

all, Here's — good for-tune to all, good luck to

all, Here's — good for-tune to all, good luck to

all, Here's — good for-tune to all, good luck to

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "all, Here's — good for-tune to all, good luck to". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

one and all, good luck to one

one and all, good luck to one

one and all, good luck to one

The second system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "one and all, good luck to one". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

and all. and all.

This system contains two vocal staves and two piano accompaniment staves. The vocal staves feature long, sustained notes with the lyrics "and all." written below. The piano accompaniment consists of chords and single notes in both hands, mirroring the vocal lines.

Più moderato. *fff*

This system shows the piano accompaniment for the second system. It begins with a tempo change to "Più moderato" and a dynamic marking of "fff". The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

This system continues the piano accompaniment with similar rhythmic patterns and chordal structures.

This system continues the piano accompaniment with similar rhythmic patterns and chordal structures.

This system continues the piano accompaniment with similar rhythmic patterns and chordal structures.

fff

This system concludes the piano accompaniment with a final dynamic marking of "fff". The music ends with a fermata over the final chord.

Act II.

Nº 10. Opening Chorus.

Lento.

Piano.

The first system of the piano accompaniment consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *ff* is present in the bass staff.

The second system of the piano accompaniment consists of two staves. The treble staff continues with eighth and sixteenth notes, including some triplets. The bass staff continues with eighth and sixteenth notes, including some triplets. There are several accents and dynamic markings throughout the system.

The third system of the piano accompaniment consists of two staves. The treble staff has some rests and notes, including triplets. The bass staff has some rests and notes, including triplets. The system concludes with the instruction "(Curtain.)" in the treble staff.

The fourth system of the piano accompaniment consists of two staves. The treble staff has some rests and notes, including triplets. The bass staff has some rests and notes, including triplets. There are several accents and dynamic markings throughout the system.

The fifth system of the piano accompaniment consists of two staves. The treble staff has some rests and notes, including triplets. The bass staff has some rests and notes, including triplets. There are several accents and dynamic markings throughout the system.

Allegro molto marcato, ed un poco pesante.

The sixth system of the piano accompaniment consists of two staves. The treble staff has some rests and notes, including triplets. The bass staff has some rests and notes, including triplets. A dynamic marking of *ff* is present in the bass staff.

f unis.

With danc-es wild, (clang) (clang) With mu-sic weird, (clang)

f unis.

With danc-es wild, (clang) (clang) With mu-sic weird, (clang)

(clang) We of-fi-ci-ate To pro-pi-ti-ate. Our—

(clang) We of-fi-ci-ate To pro-pi-ti-ate Our—

de-i-ty, so feared, with sa-cri-fice: (clang) (clang) With fren-zied

de-i-ty, so feared, with sa-cri-fice: (clang) (clang) With fren-zied

hymn; (clang) (clang) if our de-i - ty do not see it, he will_

hymn; (clang) (clang) if our de-i - ty do not see it, he will_

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "hymn; (clang) (clang) if our de-i - ty do not see it, he will_" written below. The piano accompaniment is written for the right and left hands, with a treble and bass clef respectively. The music is in a minor key and includes various musical notations such as notes, rests, and dynamic markings.

tear us limb from limb, he'll tear us limb from limb, he'll tear us limb from limb.

tear us limb from limb, he'll tear us limb from limb, he'll tear us limb from limb.

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line has two staves with the lyrics "tear us limb from limb, he'll tear us limb from limb, he'll tear us limb from limb." repeated. The piano accompaniment features a more complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. Dynamic markings like *ff* are present.

— Oh ay, oh ay, oh ay. Ah! — oh — ay, oh — ay oh — ay, oh, —

— Oh ay, oh ay, oh ay. Ah! — oh — ay, oh — ay oh — ay, oh, —

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line has two staves with the lyrics "— Oh ay, oh ay, oh ay. Ah! — oh — ay, oh — ay oh — ay, oh, —" repeated. The piano accompaniment features a treble and bass clef, with a *ff* dynamic marking. The music includes various musical notations such as notes, rests, and slurs.

Echo.

pp

ay, oh_ ay, oh ay. Ah! oh_ ay, oh_

ay, oh_ ay, oh ay. Ah! oh_ ay, oh_

pp

ay, oh_ ay, oh_ ay, oh_ ay, oh ay, he'll tear us

ay, oh_ ay, oh_ ay, oh_ ay, oh ay, he'll tear us

limb from limb, he'll tear, he'll tear, he'll tear us limb from limb.

rit.

limb from limb, he'll tear, he'll tear, he'll tear us limb from limb.

rit.

Dance.

The first system of the 'Dance' section consists of two staves. The treble staff contains a melodic line with several slurs and accents. The bass staff provides a rhythmic accompaniment with chords and moving lines.

The second system continues the piano accompaniment. The treble staff features more complex rhythmic patterns and slurs, while the bass staff maintains a steady accompaniment.

The third system of the piano accompaniment shows further development of the melodic and harmonic material in both staves.

The fourth system includes dynamic markings: *ff* (fortissimo) in the bass staff, *lunga* (longa) in the treble staff, and *p* (piano) in the bass staff. The notation features slurs and accents across both staves.

Unis.

Come we nautch girls,

The 'Unis.' section features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'Come we nautch girls,'. The piano accompaniment includes a *rit.* (ritardando) marking and various slurs and accents.

tempt-ing - ly beau - ti - ful, Sway - ing in lang - uor - ous maz - es,

We are here for sac - ri - fice du - ti - ful, In Jug - ger - naut's dread - ful

pris - es. So with all the grace of Terpsi - ch - ore, Thus with a smile we -

wile - - - - you, We are versed in sen - su - ous trick - er - y,

Arts that can ever be - guile you. *Humming* La - e - ah, La - e - ah, al - le - ah!

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "Arts that can ever be - guile you. *Humming* La - e - ah, La - e - ah, al - le - ah!". The bottom staff is a piano accompaniment. A double bar line with repeat dots is located at the end of the piano part.

La - e - ah, La - e - ah, al - le - ah! La - e - ah tay, La - e - ah tay,

This system contains the third and fourth staves of music. The vocal line continues with lyrics: "La - e - ah, La - e - ah, al - le - ah! La - e - ah tay, La - e - ah tay,". The piano accompaniment continues below. A double bar line with repeat dots is located at the end of the piano part.

La - e - ah, ah! La - e - ah, ah! Ah!

This system contains the fifth and sixth staves of music. The vocal line continues with lyrics: "La - e - ah, ah! La - e - ah, ah! Ah!". The piano accompaniment continues below. A double bar line with repeat dots is located at the end of the piano part. The label "l.h." is written below the piano part in the third measure.

This system contains the seventh and eighth staves of music. The top staff is empty, while the bottom staff continues the piano accompaniment. A double bar line with repeat dots is located at the end of the piano part.

Oh stran - ger, come, for

Jug-ger-naut, we hail thee!

in our eyes

There

Jug-ger-naut, we hail thee!

lies, lies, lies Pa - ra - dise.

Oh come, come, oh

Jug-ger-naut, we hail thee!

come, _____ Oh

All of us thou doom - est, _____

come, with - out re - gret - ting, Oh come to a for - get - ting

Of the world and its

All of us con - sum - est;

fret - ting, _____ and its

Hail! oh thing in - sen - sate, _____

sighs, its sighs.

poco a poco accel. unis.
Hail! thou of in-tense hate,

Hail! thou of in-tense hate, Monster, most in-sen - sate;

Monster, most insen-sate; Oh hail! oh hail!

Oh hail! oh hail!

La-e - ah tay, Al - le - ah!

La - e - ah tay, Al - le - ah!

poco rit.

Più lento

Hail! Jug-ger-naut, Hail!

Hail! *Più lento* Jug-ger-naut, Hail!

The first system of the musical score consists of two staves. The top staff is a vocal line in G major, with lyrics: "Hail! Jug-ger-naut, Hail!". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

Monster, in-sen-sate, all hail! Thou hast wrought us,

Monster, in-sen-sate, all hail! Thou hast wrought us,

The second system continues the vocal line with lyrics: "Monster, in-sen-sate, all hail! Thou hast wrought us,". The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth notes.

Hail! Hail! Hail! thou of in-tense hate:

Hail! Hail! Hail! thou of in-tense hate:

The third system features the vocal line with lyrics: "Hail! Hail! Hail! thou of in-tense hate:". The piano accompaniment is marked *sf* (sforzando) and includes dynamic markings like *sfz* and *sf*.

unis. Thou doonest us, Thou con-sum-est us,

unis. Thou doonest us, Thou con-sum-est us,

The fourth system features the vocal line with lyrics: "Thou doonest us, Thou con-sum-est us,". The piano accompaniment includes the marking *unis.* (unison) and features rhythmic patterns with triplets.

With ter-ror we quail. Hail! Jugger-naut,

With ter-ror we quail. Hail! Jugger-naut,—

Hail! Monster, in-sensate; Dread be-ing, Hail!

Hail! Monster, in-sensate; Dread be-ing, Hail!

Hail! all

Hail! all

hail! all hail!

hail! *molto pesante* all hail!

Nº 11. Song of the Priestess.

Molto lento.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a half note, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Molto lento' and the dynamics are 'Piano'.

The piano accompaniment for the first vocal line. The right hand has a melodic line with a fermata over the first measure. The left hand has a bass line with triplets and chords. Dynamics include 'p' (piano) and 'f' (forte).

Here in the tem - ple I've wait - ed thee With hope and

The vocal line and piano accompaniment for the first vocal line. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "Here in the temple I've wait - ed thee With hope and".

fear, Wait - ed man - y a year, Know - ing thou wouldst ap -

The vocal line and piano accompaniment for the second vocal line. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "fear, Wait - ed man - y a year, Know - ing thou wouldst ap -".

pear, thou wouldst ap - pear in thy Par - - a -

The vocal line and piano accompaniment for the third vocal line. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "pear, thou wouldst ap - pear in thy Par - - a -". The tempo markings 'portato' and 'rit.' (ritardando) are present.

a tempo 3 3 3 3

dise. Fair-er maid-ens have mat-ed thee in thy Par - a -

dise; Yet, O do not de - spise all the love I

of - fer to thee, to thee, O might - y one! O might - y one! I

molto rit.

Molto moderato e molto espress.

love. **Priests: Chorus.** Come then to me, O love di -

TENORS.

BASSES. (Humming)

Molto moderato e molto espress.

rit.

vine! Wait - ing and hop - ing have made Thee all

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'vine! Wait - ing and hop - ing have made Thee all'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

mine: Look in these eyes! Their deeps are

The second system continues the vocal line with the lyrics 'mine: Look in these eyes! Their deeps are'. The piano accompaniment maintains the same rhythmic pattern as the first system.

thine, There thou canst read all the love in this heart of

The third system concludes the vocal line with the lyrics 'thine, There thou canst read all the love in this heart of'. The piano accompaniment continues with the same rhythmic pattern.

sempre più rit.

mine. — Look in these eyes! Their deeps are

Priestesses. (Humming)

p

sempre più rit.

poco rit. *sempre più rit.*

thine, — There thou canst see

sempre dim.

molto rit.

this love of mine.

ppp

molto rit. *dim.* *ppp*

Nº 12. The tattooed Man.

Abel and Chorus.

Moderato.

Voice.



con molto sentimento

1. Do
2. He
3. He't

Piano.

mf *rit.* *a tempo*

ten.

you re - mem - ber, An - ge - line, That heart - less "Hu - man Snake" Who
had de - signs up - on him - self, She had de - signs on him; She
Ra - phael's Cher - ubs on his brow, The An - gelus on his chest; While

won my heart in an - oth - er part And gave that heart a break? I'll
loved to look at the pic - ture - book He had on ev - 'ry limb. "Oh,
on his back was a lib - 'ral stack Of "old Mast - ers" of the best. "Oh,

sing you now of my sweet re-venge, 'Twas ret - ri - bu - tion
 why should I go a - broad? she said, To Ger-man-y, France, or
 pic - ture to your - self, she said, A love - lorn maid - en's

stern; She fell in love with a tat-toed man Who
 Rome; With a love-ly col - lec - tion a - wait - ing in - spec - tion
 doom; "I can - not pic - ture to my-self," He

Molto moderato.

broke her heart in turn. Ah!
 In my hap - py, lit - tle home. Ah! 1-3. He was a hu - man
 said, for there's no more room." Ah!

colla parte

pic - ture gal - ler - y Such a spec - ta - cu - lar gent; ...

He won her heart, and drew her sal-a - ry, He nev-er gave her a

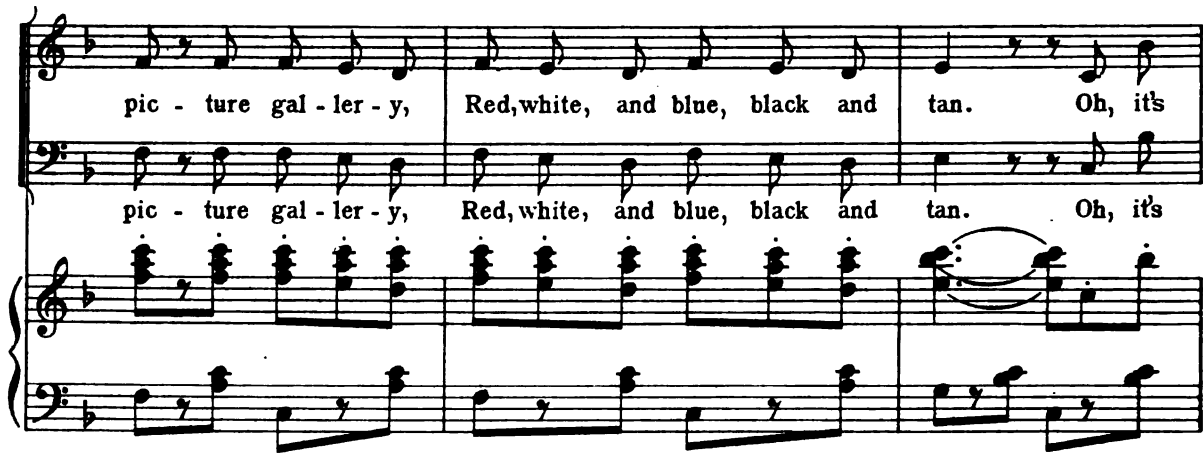
cent; Till one good day with her sea-son's pay And the Fat La-dy off he

ran, Oh! 'tis per-fect-ly true You can beat a tat-too, But you

can't beat a tat-toed man!

SOPRANO & ALTO.
Chorus. Ah! He was a hu - man
TENOR & BASS. Ah! He was a hu - man

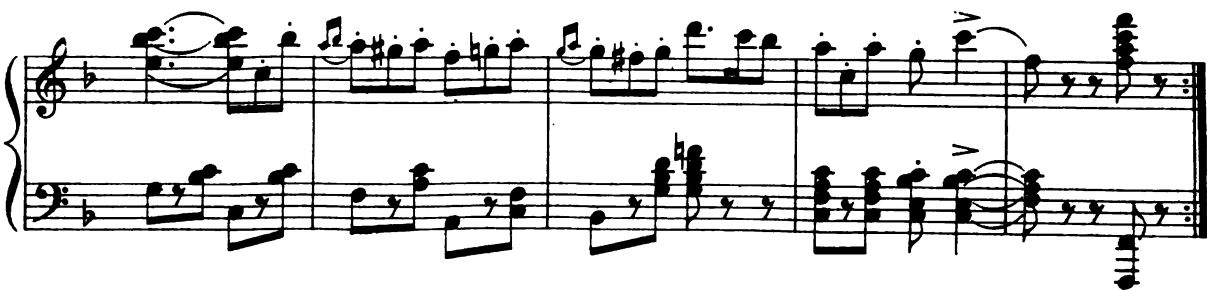
pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's
pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's



per - fect - ly true you can beat a tat - too, But you can't beat a tat - tooed
per - fect - ly true you can beat a tat - too, But you can't beat a tat - tooed



man.
man. **Dance.**
poco più mosso



Nº 13. Finale. Act II.

Lento.

Chorus.

He speaks! He shakes! He speaks! He wakes!

Piano.

Abel.

Chief Priest.

creaks! What would the migh-ti-est have

He shakes! He speaks! He wakes!_

He wakeshe wakes!_

pesante.

I wish to change my might-y

first?_ What is thy might-y will?

pp

thirst for a still more might-y still. —

ppp

Chorus.
SOPRANO and ALTO.

Of all dei - ties he first shall quaff, — quaff the — rar - est —

TENOR and BASS.

wine; — Might-iest drink, if thou art — thirst-y, Pryth-ee take mine, take

mine — Con - de - scend, con - de - scend, con - de - scend, — con - de - scend, con - de - scend,

con-de-scend, con-de-scend, con-de-scend, Ah!

pp

We thy brides, so long have a-wait-ed thee here in this tem-ple of

bliss-es, See the brides to whom the fates mat-ed thee; Come, love, and take our

kiss-es. Be-hold we pray, yes, be-hold we are all thine. —

Be -

V *allegro*

hold us, pray, yes, be - hold!

We are all thine! — our

Be - hold!

We are all thine! — Be - hold!

kiss - es are thine! — Our love di - vine. — Thou

Be - hold! Our charms be - hold! Our

must be mine! — Be - hold! —

charms be - hold, be - hold, be - hold, be - hold!

Abel.(speaking) If I don't stop be- holding, you'll have to chain me.

(Chief Priestess led forth veiled.) Hello! there's a dark horse. **Tempo di Valse.**

Of nup-tial rites re-mains but

fp *pp* *tremolo.*

this Give the bride the first nup - tial kiss. Be - fore us
 all em - brace thy bride. Be -
 fore us all em - brace thy bride.

Abel.

Cadenza.

I nev- er was good, I nev- er was good, I nev- er was

good, I nev - er was good at em - brac - - ing at em-

brac - ing, at em-brac - ing, at em-brac - ing, at em-brac - ing, at em-

brac - ing be - fore — a mob! How - ev - er — I'll

do my best, I'll do my best.

Moderato.

Tempo di Valse. (slow.)

pp unis.

Come then, we

pp unis.

rit.

pp

pray, O love di vine! Wait - ing and

hop - ing have won love like thine. Love in her

eyes their deaps en shrine, There thou canst

Più moto.

read all the love that is thine, all thine! Take

poco rit. *poco accel.*

then, we pray, all of the treas-ure di-vine,

That waits for thee here in thy tem-ple's fair shrine:

sempre accel.

Come to thine own, all thine a-lone, Yes, they are

molto pesante Molto appassionato.

thine, they are thine, they are thine. Ah, come then, we pray,

molto pesante *ff*

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves with a grand staff. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'molto pesante' and 'Molto appassionato.' The lyrics are 'thine, they are thine, they are thine. Ah, come then, we pray,'. Dynamics include 'molto pesante' and 'ff'.

O love di - vine, Wait - ing and hop - ing have

This system contains the third and fourth lines of music. The vocal line continues with 'O love di - vine, Wait - ing and hop - ing have'. The piano accompaniment features a dense texture with many chords. Dynamics include 'molto pesante' and 'ff'.

won love like thine; Look in her eyes,

This system contains the fifth and sixth lines of music. The vocal line continues with 'won love like thine; Look in her eyes,'. The piano accompaniment continues with complex chordal textures. Dynamics include 'molto pesante' and 'ff'.

their deeps en - shrine, There thou canst

This system contains the seventh and eighth lines of music. The vocal line concludes with 'their deeps en - shrine, There thou canst'. The piano accompaniment continues with complex chordal textures. Dynamics include 'molto pesante' and 'ff'.

pesante

read all the love in her heart's shrine.

pesante

Allegro.

Allegro.

(Crash!)

ff

Ha! what means this pro - fan - a - - - - tion. Our I - - - - dol

Chief Priest, and Male Chorus.

Meno mosso.

Who, who,
Juggernaut cast down, de graded.

Meno mosso.

Girls.

Who is re - sponsi-ble for this
who is the guilty one? for this

pro - fan - a - tion? Who is re - sponsi-ble? Who is re -
pro - fan - a - tion? Who is re -

sponsi - ble? Who is the guilty one? Who is the guilty one of this
sponsi - ble? Who is the guilty one of this

pro-fan-a-tion?
pro-fan-a-tion?

Long pause of dialogue.

Mc. S.: Hesh! It was I who stole the bonnie wee bit image.

All.: Kill him! (Rush)

Mc. S.: Hoot! Stop a bit! I am a would-be suicide. That is the man who saved me.

(Denounces Abel)

Abel.: Listen to that slimy serpent! and I saved that man's life.

Priest.: But we thought him our idol.

Mc. S.: No! He is an intruder, who came here to steal the ruby from the Idol's eye.

All.: Ha!
(Cue.)

Allegro feroce.
Maraqita, Bidalia, Damayanti.

Im-post-er! In-trud-er! down with him! dis-
Ned Winner, Don Pablo.
Im-post-er! In-trud-er! down with him! dis-
Chorus.
Im-post-er! In-trud-er! down with him! dis-
Allegro feroce.
own him! pro-fan-er! de-lud-er! Pun-ish him! de-
own him! pro-fan-er! de-lud-er! Pun-ish him! de-
own him! pro-fan-er! de-lud-er! Pun-ish him! de-

own him! pro-fan-er! de-lud-er! Pun-ish him! de-
own him! pro-fan-er! de-lud-er! Pun-ish him! de-
own him! pro-fan-er! de-lud-er! Pun-ish him! de-

throne him! Im - post - er! In - trud - er! Pro - fan - er! De -

throne him! Im - post - er! In - trud - er! Pro - fan - er! De -

throne him! Im - post - er! In - trud - er! Pro - fan - er! De -

lud - er! O slay him!

lud - er! O slay him!

lud - er! O slay him!

Chief Priest.
Recit.

His doom shall be this: Let him be saw'd in twain Yes, be saw'd in twain Before the idol he has dared

Allegro moderato.

Priest (speaking): Let the man-eating tigers be let loose.

pro-fane. _____

f poco a poco accelerando

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a single note on a high pitch, followed by a rest. The piano accompaniment starts with a series of chords and moving lines in both hands, marked with a forte dynamic and a 'poco a poco accelerando' instruction.

The second system continues the musical piece. The vocal line has a long, sustained note. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and chords.

The third system shows the vocal line with a series of notes, some with slurs. The piano accompaniment continues with its intricate rhythmic and harmonic structure.

(Priest): Bring forth the saw of vengeance.

The fourth system features a vocal line with a series of notes, some with slurs. The piano accompaniment consists of a steady, rhythmic pattern of chords.

Poco meno.

Abel. (speaking): This is the way he cuts his old friends dead.

(a saw is brought on.)

(repeat these four bars ad lib.)

The fifth system features a vocal line with a series of notes, some with slurs. The piano accompaniment consists of a steady, rhythmic pattern of chords. The system ends with a double bar line.

(They are about to saw Abel in two when trumpets are heard.)

(all on stage) *unis.*

Hindoos.

Hark! the troops, help is at hand. The

(all on stage) *unis.*

English.

Hark! the troops, help is at hand.

(Trumpets behind the scene.)

fp

Eng - lish, the Eng - lish, a - las!

The

Res - cue, lads, on to the charge!

Eng - lish! the tem - ple is lost!

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics "Eng - lish! the tem - ple is lost!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

This system consists of two empty musical staves, one for the vocal line and one for the piano accompaniment.

This system shows the piano accompaniment for the second system. The right hand has a melodic line with some grace notes, and the left hand has a bass line with several flats. The key signature has two flats (B-flat and E-flat).

Aye, we are lost! woe to us!

This system contains the second vocal line and piano accompaniment. The vocal line has lyrics "Aye, we are lost! woe to us!". The piano accompaniment continues with chords and a bass line. The key signature has two flats.

On to the charge! to the charge!

This system contains the third vocal line and piano accompaniment. The vocal line has lyrics "On to the charge! to the charge!". The piano accompaniment continues with chords and a bass line. The key signature has two flats.

This system shows the piano accompaniment for the fourth system. The right hand has a complex chordal texture with many notes, and the left hand has a bass line with some grace notes. The key signature has two flats.

Ah, we are lost, Yes, we are lost! Fight for the tem - ple pro -

To res - cue, lads! The pris'ner's safe! Cap - ture the tem - ple, we'll

8

fanned by in - truders: The temple we'll save! *unis.* On to the charge, on to the charge,

cap - ture the temple: The captives we'll save! *unis.* On to the charge, on to the charge,

on to the charge! On! slay them and spare not, we'll slay them and spare not;

on to the charge! On! slay them and spare not, we'll slay them and spare not;

Piano accompaniment for the first two systems, featuring chords and melodic lines.

a rescue, a - las!

a rescue, Hoo - ray!

molto pesante

Tempo di Valse. *molto pesante*

ff

Our cause is lost, Lost now for aye,

(Priests.) all is lost to us, Lost now for aye, all is

ff

Our cause is won; We win the day,

Tempo di Valse. *molto pesante*

ff

Gone is our glo - ry, and dark

lost to us,

all our glo - ry is gone,

For Eng - lands glo - ry we win

is our day,
 is our day, is our day, our day: Our cause is lost,

Gone our glo - ry, and dark our day: Our cause is lost, all is
 the day,

the day, yes, we win the day: Our cause is won,

pesante

Lost now for aye, Gone is our

lost to us, Lost now for aye, all is lost to us, Gone is our

We win the day For Eng - land's

glo-ry for ev-er, our cause is

glo-ry we conquer, our cause is

pesante

Più mosso.
lost.

won.

Più mosso.
ff

Act III.
Nº 14. Entr'act & Opening Chorus.

Tempo di Valse.

Piano.

The first section of the piano score is marked "Tempo di Valse" and "Piano". It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of textures, including arpeggiated chords, sustained notes, and rhythmic patterns. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with arpeggiated accompaniment. The second system continues with similar textures, incorporating some sustained notes in the treble. The third system features more complex textures with overlapping lines. The fourth system has a more active bass line. The fifth system concludes with a "pesante" marking, indicating a change in tempo and character, with a more rhythmic and accented accompaniment.

Tempo di Marcia.

The second section of the piano score is marked "Tempo di Marcia". It consists of one system of music with a grand staff. The key signature remains one sharp (F#) and the time signature is 2/4. The music is characterized by a strong, rhythmic march-like quality, with a steady bass line and a more active treble line. The texture is more homophonic and rhythmic compared to the previous section.

ff *f* *dim.*

Chorus. SOP & ALTO.

We are mil-i - ta - ry maid - ens, but_ our_ fate is rath - er hard. —

TENOR & BASS.

Rat - a -

O do stop, Let it drop. Won't you please to

plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, plan, plan, plan, plan,

stop that noise. O do stop, Let it drop,

plan, plan, plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

unis.

Please to stop it. In the in - ter - est of

plan, plan, plan, plan, plan.

pro - gress We have formed a house - hold guard.

Rat - a -

O do stop, Let it drop, Won't you please to

plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, plan, plan, plan,

stop that noise. O do stop, Let it drop,

plan, plan, plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

Please do stop it.
 plan, plan, plan, plan, plan.

Maraquito.

Lieut. Desmond
 We're ac - cout - red and at - tired In a man - ner most ad -
 We're ac - cout - red and at - tired In a man - ner most ad -

mired By Lo - tha - ri - os aes - the - tic who ob - serve us; — But their
 mired By Lo - tha - ri - os aes - the - tic who ob - serve us; — But their

dread - ful rat - a - plan Which might fire a mar - tial man Makes young
 dread - ful rat - a - plan Which might fire a mar - tial man Makes young

wom-en ver-y fidg-e-ty and nerv-ous, Makes young
 wom-en ver-y fidg-e-ty and nerv-ous, Makes young

wom-en ver-y fidg-e-ty, so fidg-e-ty and nerv-ous.
 wom-en ver-y fidg-e-ty, so fidg-e-ty and nerv-ous.

Chorus.

Rat-a -

O do stop, Let it drop, Won't you please do
 O do stop, Let it drop, Won't you please do

O do stop, Let it drop, Won't you please do
 plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, plan, plan, plan, plan,

stop that noise. O do stop, Let it drop,
 stop that noise. O do stop, Let it drop,
 stop that noise. O do stop, Let it drop,
 plan, plan, plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

That's e-nough, quite e - nough. Oh, let us
 That's e-nough, quite e - nough. Oh, let us
 That's e - nough, quite e - nough. Oh, let us
 unis.
 unis.
 unis.
 plan, Rat - a - plan, Rat - a - plan, plan, plan, plan, Rat - a, rat - a - plan, plan,

molto cresc.

march a - way. Nev - er mind the noise of drums a - beat - ing;
 march a - way. Nev - er mind the noise of drums a - beat - ing;
 march a - way. Nev - er mind the noise of drums a - beat - ing;
 unis.
 Rat - a rat - a - plan, plan, Rat - a - plan a plan, plan, Rat - a - plan, plan, plan.

Hey, for a sol - dier's joys,
 Hey, for a sol - dier's joys,
 Hey, for a sol - dier's joys,
 Rat - a, rat - a - plan, plan, Rat - a, rat - a - plan, plan,

Though we hate that aw - ful noise, Oh let us
 Though we hate that aw - ful noise, Oh let us
 Though we hate that aw - ful noise, Oh let us
 Rat - a - plan, a plan, a plan, plan, plan. Rat - a - plan, a plan, plan,

pp

march a - way. Nev - er mind the noise of drums a - beat - ing;
 march a - way. Nev - er mind the noise of drums a - beat - ing;
 march a - way. Nev - er mind the noise of drums a - beat - ing;
 Rat - a - plan, a plan, plan, Rat - a - plan, a plan, plan, Rat - a - plan, plan, plan,

pp

unis.

Hey, for a sol - dier's joys, Though we hate that aw - ful
 Hey, for a sol - dier's joys, Though we hate that aw - ful
 Hey, for a sol - dier's joys, Though we hate that aw - ful
 Rat - a - plan, a plan, plan, Rat - a - plan, a plan, plan, Rat - a, rat - a - plan, plan,

noise.
 noise.
 noise.
 plan.

Hus - sah!
 Hus - sah!
 Hus - sah!
 Hus - sah!

Nº 15. Talk about yo' luck.

Abel and Chorus.

Molto moderato.

Piano.

Drums.

Abel.

1. Talk a - bout yo' luck, I'm 'quaint - ed wif a coon,
 2. Went out to a dance Las' night a week a - go,
 3. I'm as big ez him, I'm full o' mus - cle too;

Lige Ras - tus Jack - son is his name:— He will hol' up a deuce an' he'll
 Took lit - tle Mat - tie Haw - kins 'long,— Wore a bran' new pink shirt an' a
 Lige, he'd be eas - y meat fo' me:— Oh, de las' time we met, it was

draw fo' a - ces When he's set - tin' in a po - kah game. He'll
 di - mon' big ez 'at, Little Mat - tie said she lov'd me strong: But
 at a po - kah game, An' I pick'd a row on pup - pose, see? I

p

fall in a rib-ber, when 'e tide am run-nin' high, An' he'll
 Lige Ras-tus Jack-son, he show'd up as big as life, An' he
 frewhimout de win-der, hopt'd he smash his ug-ly head, But de

come out dust-y, an' he'll come out dry. If he fell off a house once He'd
 put a hoodoo on me so I couldn't draw my knife. He stole dat lit-tle Mat-tie, She's
 folks next do' was movin', and dey put a feath-ah bed Where Ras-tus done fell on it, He

rit.
 find 'at he could fly. }
 gwine to be his wife. } 1-3. Talk a-bout yo' luck! Um! Um! Foh' I
 jes got up an' said:)

rit.
 tell yoh what he's got, *unis.* Da's de se-cret ob dis good luck
 Chorus. What's he got? What's he got?
unis.

coon, It's de lef' hin' foot ob a grabe-ya'd rab-bit, Dat was

rit.

Detailed description: This system contains the first line of music. It features a vocal line in the bass clef with lyrics: "coon, It's de lef' hin' foot ob a grabe-ya'd rab-bit, Dat was". Below the vocal line are two staves for piano accompaniment. The piano part begins with a *rit.* (ritardando) marking. The music is in a key with one sharp (F#) and a 2/4 time signature.

pluck'd in de dahk of de moon. An' it aint a bit o' use

Not a

Detailed description: This system contains the second line of music. The vocal line continues with lyrics: "pluck'd in de dahk of de moon. An' it aint a bit o' use". The piano accompaniment continues with chords and moving lines. The lyrics "Not a" appear at the end of the system, likely indicating the start of the next line.

To buck up against a great big coon, When he

bit! not a bit!

Detailed description: This system contains the third line of music. The vocal line has lyrics: "To buck up against a great big coon, When he bit! not a bit!". The piano accompaniment concludes the system with a final chord and some melodic movement. The lyrics "bit! not a bit!" are written across the vocal and piano staves.

cah - 'ies in his cloes de foot ob a rab - bit Dat was

p

pluck'd in de dahk o' the moon. *unis.*

When he cah-'ies in his cloes de *unis.*

ff

foot ob a rab-bit Dat was pluck'd in de dahk o' the moon.—

f

Dance.

sfz Fine.

Repeat from Introduction.

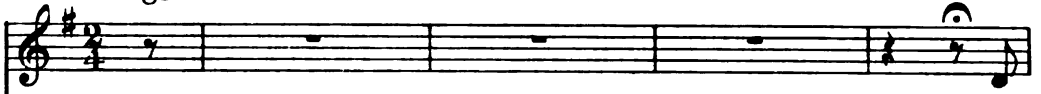
Nº 16. Fairy tales.

Waltz-Sextette.

Abel, Maraquita, Bidalia, Damayanti, Ned, Don Pablo.

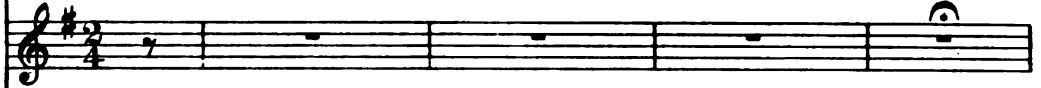
Allegro.

Maraquita.
Bidalia.

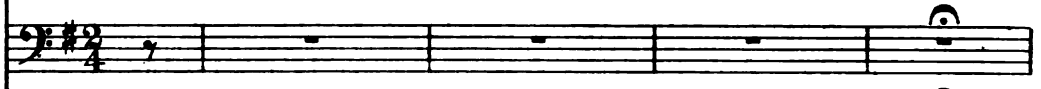


1. You
2. A

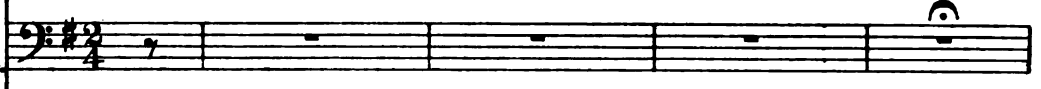
Damayanti.



Abel.

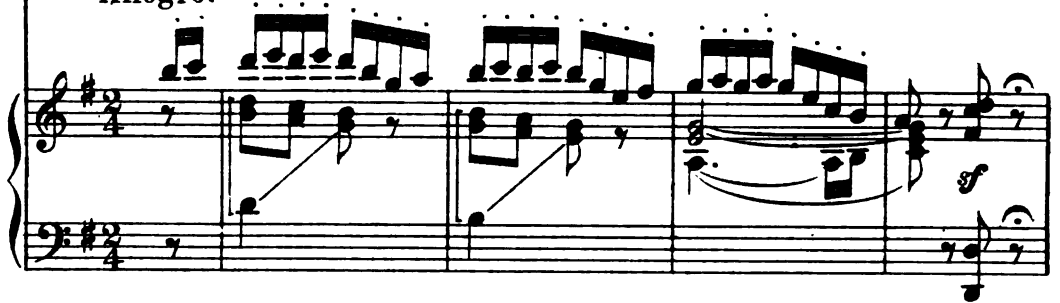


Ned.
Don Pablo.

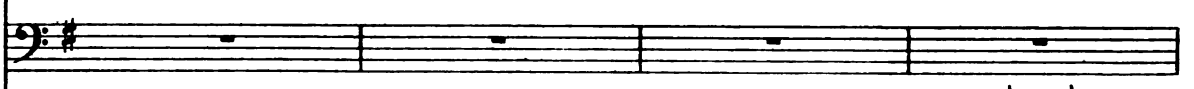


Allegro.

Piano.



know the yarn of Puss-in-boots,
girl's complexion's fair you guess,



1. Of Jack who climbed the bean-stalk shoots, Of
2. Is all her own, well, more or less, It

Meno mosso.



There
A

All po-pu-lar fai - ry tales.
'Tis on-ly a fai - ry tale.

Or - phe - us who charmed the brutes;
"comes and goes" in box - es, yes;

are Bo - peep and Rid-ing Hood, And
dark girl says: she will be fair, She'll

Like-wise the ba - bies in the wood;
If you hint bleached, she says: "you dare!"

p

rit.

Jack who 'gainst the gi - ant stood:
fib, and nev - er turn a hair:

all fav - o - rite fai - ry -
It's on - ly a fai - ry -

rit.

Tempo di Valse.

1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry
tales. — tale. — 1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry
1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry
1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry

Tempo di Valse.

dolcissimo

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

wink and walk a-way.

wink and walk a-way.

wink and walk a-way.

wink and walk a-way.

1. Pharaoh's fair daughter
2. When-e'er a lady

said she found Mo - ses in the pond - half - drown'd:
 fair and fat Says: "Per - ox - ide, what is that?"

poco rit. *a tempo* ³

1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry —

1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry

poco rit. *a tempo*

1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry

1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry

poco rit. *a tempo* ³

The first system of the musical score consists of five staves. The top four staves are vocal parts: two treble clefs and two bass clefs. Each vocal line begins with a *rit.* (ritardando) marking and a *tale.* (talea) marking. The piano accompaniment is on the bottom two staves, starting with a *rit.* marking and a *p* (piano) dynamic. The piano part features a complex texture with many chords and melodic lines.

The second system of the musical score consists of five staves. The top four staves are vocal parts, which are mostly empty in this system. The piano accompaniment is on the bottom two staves, continuing from the first system. It features a *3* (triple) marking over a group of notes. The system concludes with a *Fine.* marking and a *D.S. al Fine.* instruction.

D.S. al Fine.

N^o17. Finale Act III.

Chorus. 

Piano. 


come, be off, with-out de-lay, To the tem - ple far a - way — Come,




come, be off, let's get the gem, For our troub - le 'twill re - pay. — And




though we wan - der far and wea-ri - ly, Though we wan - der sad and wea-ri - ly,



We shall be re-paid, And our for-tunes shall be made: Then wish us good

luck on our jour-ney's way, ————— good luck to all! Then wish us good

luck on our jour-ney's way, ————— good luck to all! Here's —

— good for-tune to all, Here's ————— good for-tune to all! good

luck to one, and good luck to one

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics underneath. The bottom two lines are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The lyrics are "luck to one, and good luck to one".

and all!

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "and all!". The piano accompaniment continues with various chords and melodic lines. The key signature remains two sharps.

This system contains the fifth and sixth lines of music. It consists entirely of piano accompaniment in treble and bass clefs. The music continues with complex chordal textures and melodic fragments.

This system contains the seventh and eighth lines of music. It consists entirely of piano accompaniment in treble and bass clefs. The music concludes with a final chord in the key of D major.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes a variety of notes, rests, and dynamic markings such as accents (>) and slurs. The piece concludes with a double bar line and a fermata over the final notes.

End of Opera.