



**THE WIZARD  
OF THE NILE**

**COMIC OPERA**

BY

**HARRY B. SMITH  
AND  
VICTOR HERBERT**

NEW YORK  
**EDWARD SCHUBERTH & CO.**  
(J.F.H. MEYER)

LONDON  
E. ASCHERBERG & CO.

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C. DIECKMANN

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# THE WIZARD OF THE NILE

*COMIC OPERA IN THREE ACTS*

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LIBRETTO

BY

**HARRY B. SMITH**

MUSIC

BY

**VICTOR HERBERT**

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C. DIECKMANN.

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Miss Murray C. Potter

## "The Wizard of the Nile."

First performed by the Frank Daniels Opera Co.  
at the Casino New York City.  
November 4" 1895.

### Dramatis Personae.

Kibosh, a Persian magician, making a professional tour of Egypt	<i>Frank Daniels.</i>
Abydos, his apprentice . . . . .	<i>Louise Royce .</i>
Ptolemy, King of Egypt . . . . .	<i>Walter Allen .</i>
Simoon, Ptolemy's second wife . . . . .	<i>Mary Palmer .</i>
Cleopatra, a Princess who knows naught of love . . . . .	<i>Dorothy Morton .</i>
Pfarmigan, Cleopatra's music teacher . . . . .	<i>Edwin Isham .</i>
Cheops, the royal weather bureau . . . . .	<i>Louis Casavant .</i>
Obeliska, captain of the Amazons . . . . .	<i>Helen Redmond .</i>
Netocris, lieutenant of the Amazons . . . . .	<i>Claudia Carlstedt .</i>
Merza, first maid-of-honor to Cleopatra . . . . .	<i>Grace Rutter .</i>

Royal Guards, Nobles, Citizens, Pages,  
Maids of Honor, Dancing Girls, Galley Slaves etc.



**Act I.**— *Public Square in Alexandria.*

**Act II.**— *Terraced roof of the King's palace.*

**Act III.**— *Interior of the King's private pyramid.*



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# "The Wizard of the Nile."

Comic Opera in 3 Acts.

Libretto by  
HARRY B. SMITH.

## Overture.

Music by  
VICTOR HERBERT.

Allegro moderato.

Piano.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic. The second system includes a 'ten.' (tension) marking. The third system features a forte (f) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a 'ten.' marking and a piano (p) dynamic. The score is written for piano with treble and bass staves.

First system of musical notation. The right hand features a melodic line with a *p* dynamic marking. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line, ending with a *rit.* marking. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand has a *p* dynamic marking and includes some complex rhythmic patterns. The left hand accompaniment continues.

Fourth system of musical notation. The right hand features a *rit.* marking. The left hand accompaniment continues.

Fifth system of musical notation. The right hand continues with complex rhythmic patterns. The left hand accompaniment continues.

Sixth system of musical notation. The right hand includes a *rit.* marking and a *s* (sforzando) marking. The left hand accompaniment concludes the piece.

*ff pomposo.* *sf*

*sf* *ff*

*sf* *ff*

*sf* *ff*

*Andante.* *molto rit.*

*mf* *espressivo.*

The first system of music consists of six measures. The right hand (treble clef) features a series of chords, each with a dynamic marking of *pp* (pianissimo). The left hand (bass clef) plays a melodic line with eighth notes and quarter notes, including some slurs and accents.

The second system consists of six measures. The right hand continues with chords, some marked with *pp* and others with *p* (piano). The left hand maintains its melodic pattern, with some notes marked with accents and slurs.

Più mosso.

The third system consists of six measures. The tempo is marked *Più mosso*. The right hand has a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of chords, starting with a *p* (piano) dynamic marking.

The fourth system consists of six measures. The right hand continues with a melodic line. The left hand's accompaniment includes a *rit.* (ritardando) marking in the final measure.

The fifth system consists of six measures. The right hand has a melodic line with slurs. The left hand continues with a rhythmic accompaniment of chords.

The sixth system consists of six measures. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment of chords, ending with a double bar line.



Tempo di Valse.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure contains a whole note chord in the right hand and a half note in the left hand. The second measure has a whole note chord in the right hand and a half note in the left hand. The third measure has a whole note chord in the right hand and a half note in the left hand. The fourth measure has a whole note chord in the right hand and a half note in the left hand. A dynamic marking of *p* is placed above the first measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure contains a whole note chord in the right hand and a half note in the left hand. The second measure has a whole note chord in the right hand and a half note in the left hand. The third measure has a whole note chord in the right hand and a half note in the left hand. The fourth measure has a whole note chord in the right hand and a half note in the left hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure contains a whole note chord in the right hand and a half note in the left hand. The second measure has a whole note chord in the right hand and a half note in the left hand. The third measure has a whole note chord in the right hand and a half note in the left hand. The fourth measure has a whole note chord in the right hand and a half note in the left hand. A dynamic marking of *pp dolcissimo.* is placed above the first measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure contains a whole note chord in the right hand and a half note in the left hand. The second measure has a whole note chord in the right hand and a half note in the left hand. The third measure has a whole note chord in the right hand and a half note in the left hand. The fourth measure has a whole note chord in the right hand and a half note in the left hand.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure contains a whole note chord in the right hand and a half note in the left hand. The second measure has a whole note chord in the right hand and a half note in the left hand. The third measure has a whole note chord in the right hand and a half note in the left hand. The fourth measure has a whole note chord in the right hand and a half note in the left hand.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure contains a whole note chord in the right hand and a half note in the left hand. The second measure has a whole note chord in the right hand and a half note in the left hand. The third measure has a whole note chord in the right hand and a half note in the left hand. The fourth measure has a whole note chord in the right hand and a half note in the left hand.

Maestoso.

The first system of music is marked 'Maestoso'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time and features a series of chords and melodic lines in the right hand, with a more rhythmic accompaniment in the left hand. There are several accents and dynamic markings throughout the system.

Più mosso.

Allegro moderato.

The second system of music is marked 'Più mosso' and 'Allegro moderato'. It continues the grand staff notation. The tempo and character change significantly here, with a more active and rhythmic feel. The right hand has more complex melodic patterns, and the left hand provides a steady accompaniment. The system ends with a double bar line.

The third system of music continues the piece. It features a mix of chords and melodic lines in the right hand, with a consistent accompaniment in the left hand. The tempo remains 'Allegro moderato'. There are several accents and dynamic markings throughout the system.

The fourth system of music continues the piece. It features a mix of chords and melodic lines in the right hand, with a consistent accompaniment in the left hand. The tempo remains 'Allegro moderato'. There are several accents and dynamic markings throughout the system.

The fifth system of music is marked 'brillante'. It features a mix of chords and melodic lines in the right hand, with a consistent accompaniment in the left hand. The tempo remains 'Allegro moderato'. There are several accents and dynamic markings throughout the system.

The sixth system of music continues the piece. It features a mix of chords and melodic lines in the right hand, with a consistent accompaniment in the left hand. The tempo remains 'Allegro moderato'. There are several accents and dynamic markings throughout the system.

The first system of music features a treble and bass staff. The treble staff contains a series of chords with a rhythmic pattern of eighth notes, marked with 'V' above each chord. The bass staff provides a harmonic accompaniment with a similar rhythmic pattern.

The second system continues the musical piece. The treble staff shows more complex chordal structures and melodic lines, while the bass staff maintains a steady accompaniment.

The third system introduces a large slur over a section in the treble staff, indicating a sustained or connected passage. The bass staff continues with its accompaniment.

The fourth system features intricate chordal textures in both staves, with many notes beamed together and some marked with '5' for fingering.

The fifth system shows a continuation of the complex textures, with various articulation marks and dynamic indications throughout both staves.

The sixth system concludes the page with a final cadence. The treble staff has a large final chord with a fermata, and the bass staff ends with a few final notes.

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

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations.

Third system of musical notation, including a *ff* (fortissimo) dynamic marking in the right hand.

Fourth system of musical notation, featuring a *rit.* (ritardando) marking in the right hand.

Presto.

Fifth system of musical notation, marked *Presto.*, showing a change in tempo and rhythmic intensity.

Sixth system of musical notation, concluding the page with a final cadence.

10  
Act I.  
Nº 1. Opening Ensemble.

Moderato.

Piano.

The first system of the piano part consists of two staves. The right staff is in treble clef with a common time signature (C) and a piano (*p*) dynamic marking. It contains a few notes, including a triplet of eighth notes. The left staff is in bass clef with a common time signature (C) and contains a continuous eighth-note accompaniment. A triplet of eighth notes is marked in the first measure of the left staff.

The second system continues the piano part. The right staff features a melodic line with a piano-piano (*pp*) dynamic marking. The left staff continues the eighth-note accompaniment. A triplet of eighth notes is marked in the second measure of the right staff.

The third system shows the piano part. The right staff has a melodic line with a piano (*p*) dynamic marking. The left staff continues the eighth-note accompaniment. A triplet of eighth notes is marked in the second measure of the right staff.

The fourth system continues the piano part. The right staff has a melodic line with a piano (*p*) dynamic marking. The left staff continues the eighth-note accompaniment. A triplet of eighth notes is marked in the second measure of the right staff.

The fifth system continues the piano part. The right staff has a melodic line with a piano (*p*) dynamic marking. The left staff continues the eighth-note accompaniment. A triplet of eighth notes is marked in the second measure of the right staff.

The sixth system continues the piano part. The right staff has a melodic line with a piano (*p*) dynamic marking. The left staff continues the eighth-note accompaniment. A triplet of eighth notes is marked in the second measure of the right staff.

(Curtain.)

*fp*

**Boatmen.**

**TENORS.**

Aï - ah!

**BASSES.**

(Behind the scenes.)

*pp*

Aï - ah!

*mf* *dim.* *p*

Aï - ah!

*p*

*pppp*

Aï - ah!

*ff* *f*

*ff*

Fa-ther Nile,

keep us in thy care \_\_\_\_\_ *p* Thy  
keep us in thy care \_\_\_\_\_

*dim.* *p* *pp*

chil - dren, thy lov - ing sons we are  
Thy lov - ing sons we

*pp*  
*marcato.*

*ff* Ai - ah!  
*p* Ai - ah!

*f* *pp*

*mf* Ai - ah!  
*ff* Thou giv - er of life  
*pp* Ai - ah!

*mf* *pp* *f*

Oh for-sake us ne'er \_\_\_\_\_ And

Oh for-sake us ne'er \_\_\_\_\_

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Oh for-sake us ne'er" followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of a steady eighth-note pattern in the bass clef and a more melodic line in the treble clef.

guide us in our jour-ney-ings a - far. \_\_\_\_\_ *p*

Our jour-ney-ings a -

The second system continues the vocal line with the lyrics "guide us in our jour-ney-ings a - far." followed by a horizontal line. The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) and includes a triplet of eighth notes in the bass clef.

*p* Ai - ahl \_\_\_\_\_ *pp*

far. \_\_\_\_\_ Ai - ahl \_\_\_\_\_

The third system shows the vocal line with the lyrics "Ai - ahl" and "far." followed by horizontal lines. The piano accompaniment is marked *p* and features a consistent eighth-note accompaniment.

*pp* Ai - ahl \_\_\_\_\_ *ppp*

Ai - ahl \_\_\_\_\_

The fourth system continues the vocal line with the lyrics "Ai - ahl" and "Ai - ahl" followed by horizontal lines. The piano accompaniment is marked *ppp* (pianissimo) and maintains the eighth-note accompaniment.



(Boat disappears.)

*sempre dim.*

Poco più mosso.

(Water-carriers enter.)

*cresc.*  
*p*

Water-carriers.

Vain - ly we send our pray'rs to the mountains

Where course the streams bright hued as - I - ris; Dry are the riv - ers and

crys - tal foun-tains. Pit - y us! Pit - y us! Pit - y us! Pit - y us!

I - sis and O - si - ris!

I - sis, — and O - si - ris! For wa - ter there is

*pp*

*sf* *pp*

none! woe to us! woe to us! The sil - ver streams are gone!

*pp*

Vain - ly we send our

*dim.* *p* *sf* *dim.* *pp*

pray'rs to the mountains Whence cours'd the streams bright hues as I - ris

*sf* Ah! *dim.* *p* Ah! *sf* Ah! *dim.*

Ah!

(behind scene.) Fa - ther Nile Keep us in thy care!

Fa - ther Nile

Ai - ahl! Ai - ahl!

*fp* *fp*

*p* Ah!  
 Ah!  
 Keep us in thy care, Hear us, oh hear us I - sis and O - si - ris!

*molto cresc.*

*molto cresc.*

hear us, — hear us, — I - sis — and O - si -

*fff*

*fff*

*fp* *fp* *ff* *dim.*

*molto cresc.* *fff*

ris! Oh! hear us, — hear

*molto cresc.* *fff*

*p* *molto cresc.* *fff*

us! Fa-ther Nile! keep us in thy care!

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a long note for 'us!' followed by 'Fa-ther Nile!' and 'keep us in thy care!'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A dynamic marking of *ff* is present.

The piano accompaniment for the second system continues with chords and a bass line. A dynamic marking of *ff* is present.

keep us in thy care!

The third system shows the vocal line continuing with 'keep us in thy care!'. The piano accompaniment features a more active bass line. A dynamic marking of *dim.* is present.

The piano accompaniment for the fourth system continues with chords and a bass line. A dynamic marking of *p* is present.

The piano accompaniment for the fifth system continues with chords and a bass line. A dynamic marking of *ppp* is present.

*Allegro molto.*

The sixth system features a vocal line and a piano accompaniment. The vocal line begins with 'What's the mat-ter? What's the clat-ter? What can all this poth-er be?'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

*Allegro molto.*

The piano accompaniment for the seventh system continues with chords and a bass line. A dynamic marking of *pp* is present.

What's the mat - ter? Cease your chat - ter; for you known as well as we.

We but ask as a for - mal - i - ty. You must tell us clear - ly tho' why we

meet in this lo - cal - i - ty, For the au - di - ence must know, the

au - di - ence the au - di - ence the au - di - ence must know.

Well then let them be en-light-en'd, Per-fect-ly by word of mouth:

*pp*

E-gypt is at pre-sent fright-en'd and em-bar-rass'd by a drouth.

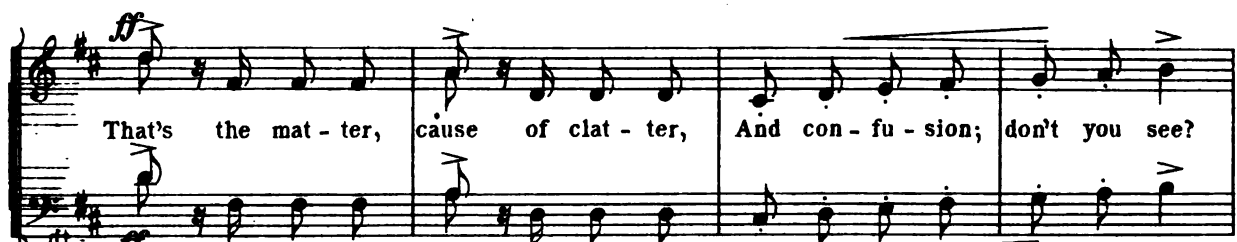
In the scar-ci-ty of wa-ter, Wines and li-quors are a boon, Ev-'ry

moth-er's son and daught-er pat-ron-iz-es the sa-loon. The

au - di - ence, the au - di - ence, the au - di - ence must know.



*ff* That's the mat - ter, cause of clat - ter, And con - fu - sion; don't you see?



*ff*



*p* That is why we chide and clat - ter, Now you know as well as we.



*p*



*ff* That's the mat - ter, cause of clat - ter, And con - fu - sion; don't you see?



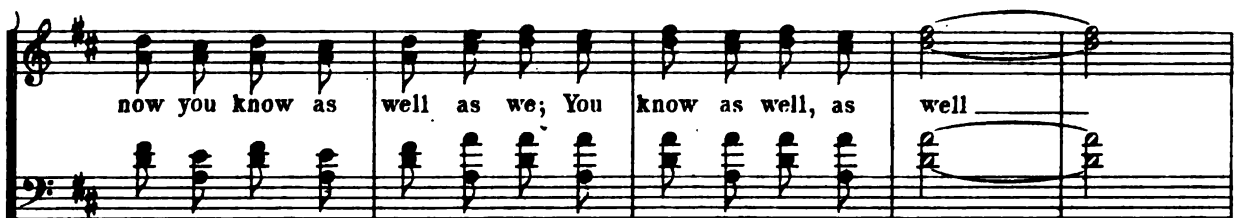
*ff*



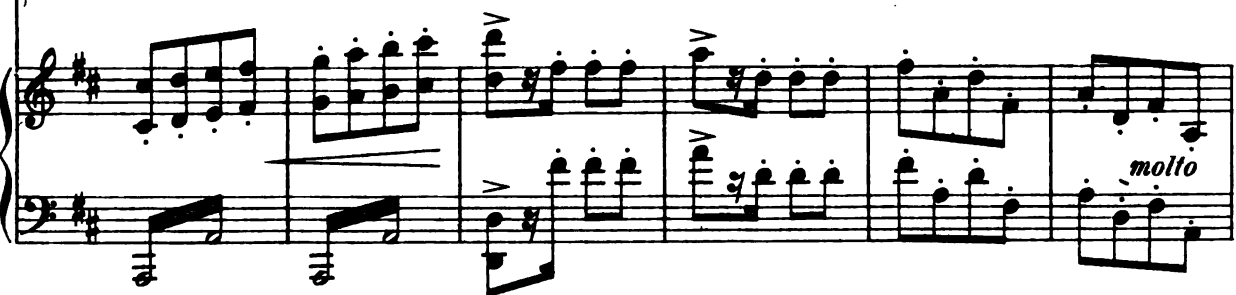
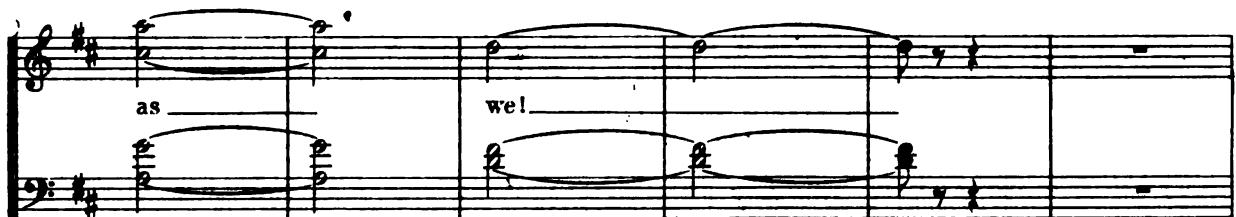
That is why we chide and chat-ter, Now you know as well as we; Yes



now you know as well as we; You know as well, as well



as well



*molto*



*accel.*



No. 2. Duet <sup>22</sup> and Chorus.

"Song of the Optimist?"

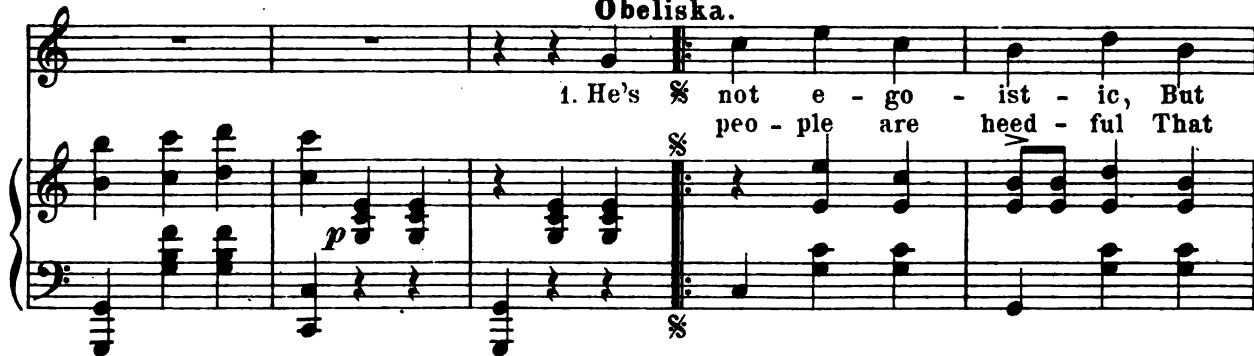
Obeliska, Cheops and Chorus.

Tempo di Valse.

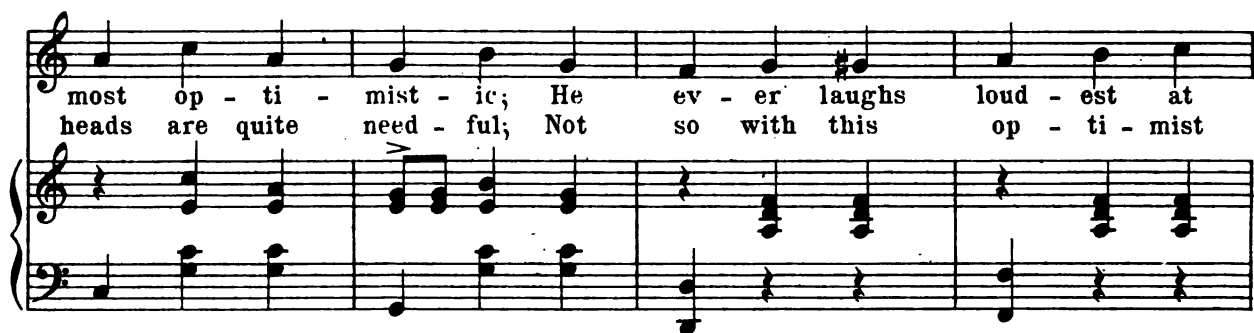
Piano.



Obeliska.

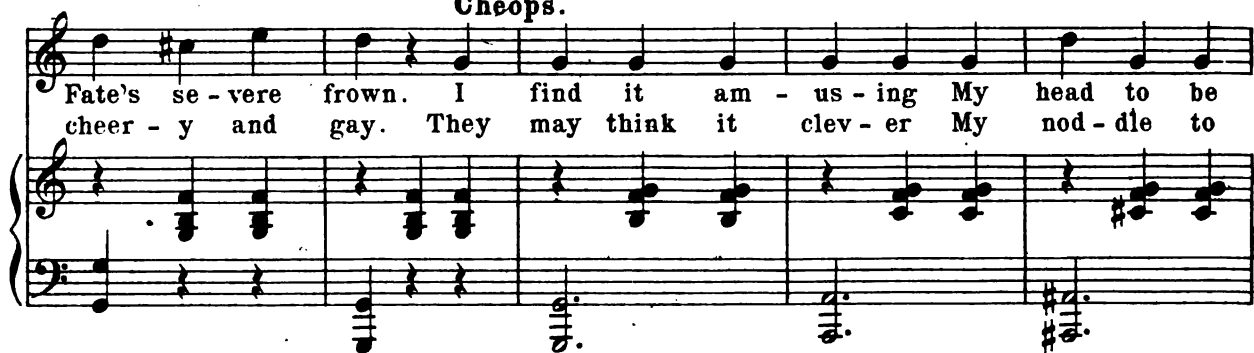


1. He's not e - go - ist - ic, But  
peo - ple are heed - ful That



most op - ti - mist - ic; He ev - er laughs loud - est at  
heads are quite need - ful; Not so with this op - ti - mist

Cheops.



Fate's se - vere frown. I find it am - us - ing My head to be  
cheer - y and gay. They may think it clev - er My nod - dle to



los - ing; I need no li - ba - tion my sor - row to  
sev - er; But still I shall nev - er an - noy - ance be -

Obeliska.

drown. He's not the least tear-ful, But chip-per and cheer-ful, Though  
 tray. Though heads-men be green-est With ax-es the keen-est And

Cheops.

this is a fear-ful and om-i-nous day. My de-cap-i-  
 temp-ers the mean-est: he still shall be gay. In-stead of be-

Obeliska.

ta-tion Af-fords me e-la-tion With loud ex-ul-ta-tion he  
 gin-ning Re-proach-es and chin-ning, He'll greet them with grin-ning and

Cheops. rit.

sings "tra la lay"  
 sing "tra la lay" So I

TENORS.

Chorus.

BASSES.

Tra la! Tra lay!

Obeliska.

*a tempo*

*rit.*

quip and I quaff and I laugh. \_\_\_\_\_ He is too ver-y mer-ry by

Glasses: Ha ha ha!

*a tempo* *rit.*

*a tempo*

Cheops.

half. \_\_\_\_\_ Why be-ing be-head-ed is not to be

Ha ha ha!

*a tempo*

Obeliska and Cheops.

dread-ed; 'Tis sub-ject for cheer-i-est chaff. \_\_\_\_\_ So we quip and we

So we quip and we

*pesante.*

quaff and we laugh. We are too ver - y mer - ry by

quaff and we laugh. We are too ver - y mer - ry by

Glasses:

half. Why be - ing be head - ed is not to be

half. Why be - ing be head - ed is not to be

Glass:

dread - ed. 'Tis sub - ject for cheer - i - est chaff. 2. Some

dread - ed. 'Tis sub - ject for cheer - i - est chaff.

Obeliska.

Fine.

D.S.

# Nº 3. Oriental March.

## Chorus.

Tempo di Marcia.

Piano. *pp*

(Gong and cymbals)

*cresc.*

*f molto marc.*

### Almehs.

Enter the Almehs. (Dancing Girls.)

Strew the way with flow - 'rets bloom - ing, Deck his path with gar - lands gay,

Let their blush - ing and per - fum - ing, Make a mon - arch's hol - i - day.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Let their blush - ing and per - fum - ing, Make a mon - arch's hol - i - day." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Spare no com - pli - men - t'ry trick - 'ry, Bow, and scrape, and dance, and sing.

The second system continues the vocal line and piano accompaniment. The lyrics are: "Spare no com - pli - men - t'ry trick - 'ry, Bow, and scrape, and dance, and sing." The piano accompaniment maintains its rhythmic pattern with some chordal changes.

We are vo - tar - ies of Terp - si - cho - re And we dance be - fore the king -

The third system continues the vocal line and piano accompaniment. The lyrics are: "We are vo - tar - ies of Terp - si - cho - re And we dance be - fore the king -". The piano accompaniment features a consistent eighth-note bass line.

Pi - rou - et - ting, and co -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Pi - rou - et - ting, and co -". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a more active right-hand part with sixteenth-note runs.

quiet - ting, Yes, we dance be - fore the king,

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "quiet - ting, Yes, we dance be - fore the king,". The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

Yes, we dance be - fore the king! Yes, we dance be - fore the

(The Amazons enter.)

king! With rat-tle of an-cient E - gyp-tian drum, And

squeak of E - gyp-tian fife. We A - ma - zon, A - ma - zon war - riors come With

glo - ry so mar-tial we're rife, For we are the guards of Ptol - e - my Rat - a -

plan, rat - a - plan, rat - a - plan, rat - a - plan For we are the guards of

Ptol - e - my Rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan. When our

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'Ptol - e - my Rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan. When our'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

cap - tain cries: "Lads, fol - low me," We rush to the dead - ly strife With

The second system continues the vocal line with the lyrics 'cap - tain cries: "Lads, fol - low me," We rush to the dead - ly strife With'. The piano accompaniment includes dynamic markings such as *sfz* and *f*, and features a more complex rhythmic texture with many sixteenth notes.

rat - tle of all E - gyp - tian drums And squeak of E - gyp - tian fife, Oh,

The third system continues the vocal line with the lyrics 'rat - tle of all E - gyp - tian drums And squeak of E - gyp - tian fife, Oh,'. The piano accompaniment maintains a rhythmic accompaniment with some melodic flourishes in the right hand.

we are the guards of Ptol - e - my, Rat - a - plan, rat - a - plan, rat - a -

The fourth system continues the vocal line with the lyrics 'we are the guards of Ptol - e - my, Rat - a - plan, rat - a - plan, rat - a -'. The piano accompaniment features a steady bass line and a rhythmic accompaniment in the right hand.

plan, rat - a - plan, Yes, we are the guards of Ptol - e - my, Rat - a -

The fifth system concludes the vocal line with the lyrics 'plan, rat - a - plan, Yes, we are the guards of Ptol - e - my, Rat - a -'. The piano accompaniment includes a dynamic marking of *sfz* and continues with a rhythmic accompaniment.



plan, rat-a-plan, rat-a-plan, rat-a-plan, rat-a - plan. We'll

**Gong.**

**BASSES.**

Rum - tum - tum, rum - tum-tum,

**Almehs.**  
**SOPRANO.**

strew the way with flow - 'rets blooming. We'll

**ALTO.**

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

**TENOR.**

Bang, bang, bang the gong,

**BASS.**

rum - tum - tum, rum - tum - tum, rum - tum - tum, rum - tum - tum

Strew the way with flow - 'rets bloom-ing, Rum - tum-tum, rum - tum-tum,  
 Rat - a - plan, rat - a - plan, rat - a - plan, Rum - tum-tum, rum - tum-tum,  
 Bang, bang, bang the gong! Rum - tum-tum, rum - tum-tum,  
 Rum - tum - tum, rum - tum - tum, Rum - tum-tum, rum - tum-tum,

Bang the gongs and shout your songs Rum - tum-tum, rum - tum-tum,  
 Bang the gongs and shout your songs Rum - tum-tum, rum - tum-tum,  
 Bang the gongs and shout your songs Rum - tum-tum, rum - tum-tum,  
 Bang the gongs and shout your songs Rum - tum-tum, rum - tum-tum,

Bang the gongs and shout your songs Rum - tum - tum, rum - tum - tum,

Bang the gongs and shout your songs Rum - tum - tum, rum - tum - tum,

Bang the gongs and shout your songs Rum - tum - tum, rum - tum - tum,

Bang the gongs and shout your songs Rum - tum - tum, rum - tum - tum,

*ff*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line begins with the lyrics "Bang the gongs and shout your songs" followed by a rhythmic pattern of "Rum - tum - tum, rum - tum - tum,". The piano part provides a rhythmic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 3/4. The piano part includes a dynamic marking of *ff* (fortissimo).

rumtumtum, rumtumtum,rumtumtum-tum.

rumtumtum, rumtumtum,rumtumtum-tum.

rumtumtum, rumtumtum,rumtumtum-tum.

rumtumtum, rumtumtum,rumtumtum-tum.

*ff*

Detailed description: This block contains the second system of the musical score. It continues the four vocal parts and piano accompaniment. The vocal lines repeat the rhythmic pattern "rumtumtum, rumtumtum,rumtumtum-tum." with various phrasing and rests. The piano accompaniment continues with chords and moving lines, including a dynamic marking of *ff* (fortissimo). The key signature and time signature remain consistent with the first system.

*fff* *tutta forza* *unis* *fff* (shouting)

Bang, bang the most har - mo - nious gong. Tzing!

*fff* TEN. and BASS. *fff*

Bang, bang the most har - mo - nious gong. Tzing!

Gong.

Too on the en - ter - tain - ing fife.

Too on the en - ter - tain - ing fife.

E - choes wake with a song, For here, here come our mon - arch and his

E - choes wake with a song, For here, here come our mon - arch and his

*unis.*

wife. *fff* Tzing! Bang, bang the most har-mo-nious gong. *fff* Tzing!

wife. *fff* Tzing! Bang, bang the most har-mo-nious gong. *fff* Tzing!

Toot on the en-ter-tain-ing fife. E - choes

Toot on the en-ter-tain-ing fife. E - choes

wake with a song, For here come our mon-arch and his

wake with a song, For here come our mon-arch and his

wife. Hail to him!

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff is in treble clef and the lower in bass clef. The lyrics 'wife. Hail to him!' are written below the vocal staves. The piano accompaniment is written in grand staff notation (treble and bass clefs). The music is in a minor key and 4/4 time. The vocal line has long, sustained notes with some melodic movement. The piano accompaniment features a steady bass line and chords in the right hand.

wife. Hail to him!

The second system continues the vocal and piano parts from the first system. The vocal lines and piano accompaniment are consistent in style and notation.

This system shows the piano accompaniment for the second system. It includes a treble clef staff with a melodic line featuring eighth notes and a bass clef staff with a steady bass line. There are some dynamic markings like accents (>) and a fermata (8) over a measure.

Hail to him! Hail!

The third system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff is in treble clef and the lower in bass clef. The lyrics 'Hail to him! Hail!' are written below the vocal staves. The piano accompaniment is written in grand staff notation. The music is in a minor key and 4/4 time. The vocal line has long, sustained notes with some melodic movement. The piano accompaniment features a steady bass line and chords in the right hand. There are dynamic markings like *fff* and *ffz* above the piano part.

Hail to him! Hail!

The fourth system continues the vocal and piano parts from the third system. The vocal lines and piano accompaniment are consistent in style and notation.

This system shows the piano accompaniment for the third system. It includes a treble clef staff with a melodic line featuring eighth notes and a bass clef staff with a steady bass line. There are some dynamic markings like accents (>) and a fermata (8) over a measure.

*stffz*  
Hail!

*stffz*  
Hail!

*stffz*  
Hail!

*stffz*  
Hail!

This block contains the vocal staves for the word "Hail!". It is divided into two measures. The first measure shows the vocal line with a dynamic marking of *stffz* and the word "Hail!". The second measure shows the vocal line with a dynamic marking of *stffz* and a long note. Below the vocal staves, there are two piano accompaniment staves, each with a dynamic marking of *stffz* and the word "Hail!".

8

This block contains the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *8* and contains a series of chords and melodic lines. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

This block contains the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. Both staves feature long, sustained notes with a fermata, indicating a held chord or melody.

8

This block contains the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *8* and contains a series of chords and melodic lines. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

No 4. Duet <sup>37</sup> with Chorus.

"I am the Ruler."

Ptolemy, Simoona and Chorus.

Energico.

Simoona.

Ptolemy.

Piano.

Energico.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It features three vocal parts: Simoona (soprano), Ptolemy (bass), and a Piano accompaniment. The tempo is marked 'Energico'. The piano part begins with a forte (*ff*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts enter with lyrics in the second system. The lyrics are: 'I am the ruler of the whole Egyptian nation; No one has ever dared to charge me with an error; curse me, my dear, but you can't rule me... curse me, my dear, but I make so free... I hold the world in des- When I ap-pear ev-'ry'. The piano part continues with a piano (*p*) dynamic in the final system.

Ex -  
Ex -

I am the rul - er of the whole E - gyp - tian na - tion;  
No one has ev - er dared to charge me with an er - ror;  
cuse me, my dear, but you can't rule me...  
cuse me, my dear, but I make so free...  
I hold the world in des -  
When I ap - pear - ev - 'ry



*mp*

Just make an ex-cep-tion, my dear, of me.  
But he quakes with ter-ror at sight of me.

pot-ic sub - ju - ga-tion;  
bod - y quakes with ter-ror;

I wield a pow - er that is bold - ly tyr - an - ic;  
My rep - ar - tee is al - ways keen and i - ron - ic;

TENORS.  
Chorus.  
BASSES.

ran - ic.  
ron - ic.

I have a temp - er that is sim - ply sa - tan - ic.  
My sneer and smile are cruel - ly keen and sar - don - ic.

tan - ic.  
don - ic.

*mp*

But  
But

if I say a - word, King - ie falls in a pan - ic; He  
 when I am a - round he's in need of a , ton - ic; He

*molto rit.*  
 may own the earth, but I own him — see? —  
 los - es his nerve when he sees me — see? — (2 verse same to end.)

*molto rit.*

Tempo di marcia.

Simoon: Excuse me, what's the matter with the Queen. *mf*

Yes crawl in the dust to  
 the most portentous King.

And the *mf*

And the

**Chorus.** *mf*  
 And the Queen

Tempo di marcia. *mf*

Queen — so se - rene;

Queen — so se - rene; —

so se - rene; Cringe par - tic - u - lar - ly to the

And the Queen — so se -

And the Queen — so se -

Queen. — And the Queen — so se - rene;

rene; To the Queen.

rene; To the Queen.

Yes, cringe par - tic - u - lar - ly to the Queen.

*Fine.*  
*sf* *D.S.*

# No 5. Solo with Chorus.

"That's one thing a Wizard can do."

## Entrance of Kibosh.

*Allegro marcato.*

Piano.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

The second system continues the piano introduction. The right hand has a melodic line with some slurs and accents, and the left hand continues with a steady eighth-note accompaniment.

The third system of the piano introduction shows the continuation of the melodic and rhythmic themes established in the previous systems.

*Moderato.*

The fourth system marks a change in tempo to *Moderato*. The right hand features a melodic line with a slur and a *mf* dynamic marking. The left hand continues with a rhythmic accompaniment.

**Kibosh.**

*mf*

1. Of

The fifth system begins the 'Kibosh' section. It features a grand staff with a bass clef on the upper staff and a treble clef on the lower staff. The music is marked *mf*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

all the ma - gi - cians of loft - y po - si - tions Who  
bar - bers grow talk - y my mag - ic gets balk - y I

give ex - hi - bi - tions, I'm ea - si - ly King. My  
chance one in - to a dumb wait - er straightway The

mys - te - ries ha - zy set ev - 'ry one cra - zy In  
sleep - ing - car por - ter of mon - ey grows short - er I

fact I'm a dai - sy at that sort of thing. My  
make him black boots and brush me with - out pay By

tricks are so clev - er, the peo - ple fail nev - er To  
mag - ic I jol - ly the ca - ble or trol - ley They

cry: "Did you ev - er!" "Good gra - cious!" or "Gosh!" I'm  
 stop for me glad - ly to get on or off The

mas - ter of mag - ic both com - ic and trag - ic, In  
 chron - ic so - pra - no who bangs the pi - a - no I

fact I'm a won - der! the Wi - zard Ki - bosh  
 quick - ly shut up with sprained wrist and a cough.

**Allegro marcato.**

That's one thing a Wi - zard can

*mf* *p*

do, It's a trick of the trade that is .

*marcato.*

all the ma - gi - cians of loft - y po - si - tions Who  
bar - bers grow talk - y my mag - ic gets balk - y I

give ex - hi - bi - tions, I'm ea - si - ly King. My  
chance one in - to a dumb wait - er straightway The

mys - te - ries ha - zy set ev - 'ry one cra - zy In  
sleep - ing - car por - ter of mon - ey grows short - er I

fact make I'm a dai - sy at that sort of thing. My  
him black boots and brush me with - out pay By

tricks are so clew - er, the peo - ple fail nev - er To  
mag - ic I jol - ly the ca - ble or trol - ley They

cry: "Did you ev - er!" "Good gra - cious!" or "Gosh!" I'm  
 stop for me glad - ly to get on or or off The

mas - ter of mag - ic both com - ic and trag - ic, In  
 chron - ic so - pra - no who bangs the pi - a - no I

fact I'm a won - der! the Wi - zard Ki - bosh  
 quick - ly shut up with sprained wrist and a cough.

*Allegro marcato.*

That's one thing a Wi - zard can

*mf* *p*

do, It's a trick of the trade that is .

*marcato.*



new, \_\_\_\_\_ - I can make pol - i - ti - cians re - sign their po -

si - tions. And be just as hon - est as you. \_\_\_\_\_ (Dance)

Chorus.

SOPRANOS & ALTOS.

That's  
TENORS.

That's  
BASSES.

one thing a Wi - zard can do, \_\_\_\_\_ He is like - ly to

one thing a Wi - zard can do, \_\_\_\_\_ He is like - ly to

*ff*

do me and you, He's sure to de - ceive us, of cash he'll re -

do me and you, He's sure to de - ceive us, of cash he'll re -

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: "do me and you, He's sure to de - ceive us, of cash he'll re -".

This system contains the piano accompaniment for the second system of music, consisting of a treble and bass staff.

lieve us, That's one thing a Wi - zard can do.

lieve us, That's one thing a Wi - zard can do.

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: "lieve us, That's one thing a Wi - zard can do.".

This system contains the piano accompaniment for the fourth system of music, consisting of a treble and bass staff. A dynamic marking of *ff* is present in the right hand.

1. 2. When

*ff*

This system contains the piano accompaniment for the fifth system of music, consisting of a treble and bass staff. It includes first and second endings marked "1." and "2." and a dynamic marking of *ff*.

# Nº 6ª Chorus.

“Pure and white is the Lotos.”

*Andante.* *dolcissimo.*

Piano. *pp*

*mf*

*pp* *perdendosi.*

*Allegretto grazioso.*

*molto ritenuto.* *p* *fp*

**Chorus.** *p*

Pure and white is the Lo-tos Lil-y flow-er, Ti-ra la! Ti-ra la!

*a tempo.* *p* *poco accel.*

fa la la la la — Where it bloometh in its lonely riv-er bow - er

ti - ra la! ti - ra la! Fa la la la la! But more white, more —

pure and love - ly far — Than the ra - -diant —  
But more white, more love - ly far

lo-tos li-lies are Is our Prin - cess, is our morn-ing star:  
*poco rit.*

Than the lo-tos li-lies are Is our morn-ing star, is our  
*poco rit.*

lo-tos li-lies are Is our Prin - cess, is our morn-ing star:

This system contains the first two systems of music. The top system features two vocal staves with lyrics and a piano accompaniment. The lyrics are: "lo-tos li-lies are Is our Prin - cess, is our morn-ing star:" and "Than the lo-tos li-lies are Is our morn-ing star, is our". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. The second system continues the piano accompaniment with similar notation.

*a tempo.*  
 Cle - o - pa - tra, Cle - o - pa - tra, Cle - o - pa - tra. ———

Cle - o - pa - tra, Cle - o - pa - tra. ———

*a tempo.*

Cle - o - pa - tra, Cle - o - pa - tra. ———

This system contains the third and fourth systems of music. The top system features two vocal staves with lyrics and a piano accompaniment. The lyrics are: "Cle - o - pa - tra, Cle - o - pa - tra, Cle - o - pa - tra. ———" and "Cle - o - pa - tra, Cle - o - pa - tra. ———". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. The second system continues the piano accompaniment with similar notation.

This system contains the fifth and sixth systems of music. Both systems feature piano accompaniment with treble and bass clefs, showing various chords and melodic lines. There are no vocal lines in this system.

# No. 6<sup>b</sup> Solo with Chorus.

"I have been a-maying."

Entrance Cleopatra.

Andante quasi Allegretto.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with a trill and a grace note, while the left hand provides a rhythmic accompaniment. The tempo is marked 'Andante quasi Allegretto'. The key signature has one flat (B-flat major or D minor). The piece concludes with a 'rit.' (ritardando) and 'molto rit.' (molto ritardando) section.

Cleopatra.

The vocal line begins with the lyrics: "I have been a-maying, Though the month is June, Where the reeds are playing Lo-tos-lilies seem to sigh, Torn from clinging leaves. When the river hurries by,". The piano accompaniment is marked 'p' (piano) and 'a tempo'.

The vocal line continues with: "Zephyr's fair-y tune, How the wil-low grieves. Where the sun-light glances Thro' the shad-ing trees, Pan-sies watch are keep-ing, For the breeze passd on." The piano accompaniment continues with a steady accompaniment.

The chorus begins with the lyrics: "Zephyr's fair-y tune. How the wil low grieves!". The piano accompaniment provides a harmonic support for the vocal line.

The piano accompaniment for the chorus, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

The vocal line continues with: "Lead-ing in their danc-es But-ter-flies and bees. Song-birds fall to weep-ing When their mates are gone." The piano accompaniment continues with a steady accompaniment.

The vocal line concludes with: "But-ter-flies and When their mates are". The piano accompaniment continues with a steady accompaniment.

The piano accompaniment concludes the piece with a final chord and a few notes in both hands.

And o'er all Na - ture seems to be  
 Yes, o'er all Na - ture seems to be

*pp* bees.  
gone.

O'er na - ture seems to be a  
 O'er na - ture seems to be a

*poco rit.*  
 A spell that is un - known to me.  
 A pe - tent spell un - known to me.

*pp* spell  
spell

What can it be?  
 What can it be?

*poco rit.*

*pp* *poco rit.*

Na - ture's song is of a dream Strange un - to my mind.

*dolciss.*

There's a mean - ing in the theme That I can - not

find. — Tell me, bees and breeze and trees, Flow - ers, birds a -

wing - ing, Tell a maiden, if you please, What it is you're

sing - ing. A dream! —  
 Na-ture's song is of a dream Strange un-to her

mind. There's a mean-ing in the theme I That she can-not

The theme!



cannot find Ah!

find ———— Tell her, bees and breeze and trees, Flow - ers, birds a -

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "cannot find" and "Ah!". The middle staff is the vocal line with lyrics "find", "Tell her, bees and breeze and trees,", and "Flow - ers, birds a -". The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

O prithee tell a maid-en, if you please, What it is you're

wing - ing, ———— Tell a maid-en, if you please, ———— What it is you're

*ten.* *rit.*

*p.* *ten.* *rit.*

*rit.*

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics "O prithee tell a maid-en, if you please, What it is you're". The middle staff is the vocal line with lyrics "wing - ing, ———— Tell a maid-en, if you please, ———— What it is you're". The bottom staff is the piano accompaniment. Performance markings include *ten.* (tension) and *rit.* (ritardando) in both vocal and piano parts.

1. sing - ing! ———— 2. sing - ing!

1. sing - ing! ———— 2. sing - ing!

*molto rit.*

The third system of the musical score consists of three staves. The top staff is the vocal line with two first endings for the lyrics "sing - ing!". The middle staff is the vocal line with two first endings for the lyrics "sing - ing!". The bottom staff is the piano accompaniment. The second ending in the piano part is marked *molto rit.* (molto ritardando).

# No 7. Duet.

"What is love."

Kibosh and Cleopatra.

Gavotte Tempo.

Cleopatra. *mp*

1. Tell me, tell me pri - thee tell me,  
 2. Ev - 'ry nov - el of my read - ing  
 3. That I am so in - no - cent I

Piano. *mf* *mp*

you, who are so old and wise, — What this ar - ti -  
 of this love has much to say, — And it seems to  
 ver - y, ver - y much re - gret, — 'Cause I am ob -

cle may be, that ev - 'ry bo - dy seems to prize. — I'm so  
 be the theme of ma - ny po - ems grave and gay. — 'Tis a  
 liged to ask you in de - fi - ance of e - ti - quette. — To e -

in no cent, I'm so in no cent That I can - not e'en sur-  
 mys-ter- y, 'Tis a mys-ter- y That I wish\_ you'd\_ tell me  
 lu - ci - date, To e - lu - ci - date This\_ problem that doth make me

*p*

mise What is love? What is love?  
 pray What is love? What is love?  
 fret What is love? What is love?

**Kibosh.**

Here's a go she don't know  
 I can't tell ver - y well  
 What is love what is love

**Kibosh.**

ah! what is love? 'Tis the chief of earth-ly\_ bliss-es  
 ah! what is love? Love is lot's of cash for\_ can- dy,  
 ah! what is love? It is dodg-ing icecream\_ foundries

*fp* *mp*

and the source of ma - ny ills. It is made of  
 Love is liv - 'ry bills un - paid. Love is swing-ing  
 when you're roam - ing in the gloam. It is mak - ing

flow'rs and moon - light, rapt - ure, ec - sta - sy and thrills.  
 in a ham - mock at a hun - dred in the shade.  
 ev'n - ing calls last till the milk - man 'gins to roam.

'Tis two peo - ple in one arm - chair and a sav - ing  
 'Tis two peo - ple with two straws, and just one lone - ly  
 It is mid - night yells down - stairs: Ma - ri - a, send that

That is love, that is love,  
 That is love, that is love,  
 That is love, that is love,

*p*

of gas-bills. That is love; that is love,  
 le-mo-nade. That is love; that is love,  
 young man home. That is love; that is love,

Refrain.

Tempo di Valse lento. *pp*

1-3. Love is na-ture's song in  
 Ah! that is love! ——— 1-3. Love is na-ture's song in  
 Ah! that is love! ———  
 Ah! that is love! ———

*pp*

Tempo di Valse lento. *pp dolciss.*

*rit.*

spring so the po-ets say. Love is what the ro-bins  
 spring so the po-ets say. Love is what the ro-bins

sing all the live long day. Love is rapt - ure

sing all the live long day. Love is rapt - ure

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines.

and des - pair. Love is woe and bliss. Love is

and des - pair. Love is woe and bliss. Love is

The second system continues the vocal and piano parts. The vocal lines have a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

min - gled joy and care, and its sign a kiss.

min - gled joy and care, and its sign a kiss. (Dance.)

*pp*

The third system includes the vocal lines and piano accompaniment. The piano part features a section marked *pp* (pianissimo) and includes a section labeled "(Dance.)" with a more rhythmic accompaniment.

*sempre pp*

The fourth system is a piano accompaniment section marked *sempre pp* (pianissimo). It features a continuous, flowing accompaniment with chords and moving lines in both hands.

*Fine.*

*D.S. \**

The fifth system is the final piano accompaniment section, ending with a *Fine.* marking and a *D.S. \** (Da Capo) instruction. The piano part concludes with a final chord and a repeat sign.

N<sup>o</sup> 8. Solo.

When the bugles are calling.

Ptarmigan.

*Allegro marziale.*

Piano.

Ptarmigan.

*Very rhythmically.*

If it were for me to lead to  
When the flags are proudly wav - ing

glo - ry, To glo - ry and the splendid pomp of war,  
o'er us, When the hors-es scent the fight a - far,

Then my love would have a diff'rent sto - ry I would win the one that I a -  
Then would I go forth and see be - fore us Her dear eyes to be my guiding

dore.  
star.

How my dar-ling's eyes would fond-ly  
Vain-ly un-to her my heart I

glis - ten,  
prof - fer,

When the world was ring - ing with my  
Vain - ly for she will not list to

name!  
me.

She un-to my ten - der words would  
But had I a sol - dier's fame to

*poco rit.*

*a tempo*

lis - ten...  
of - fer...

If the trumpet's sounded with my  
She would hear me, Princess tho' she

*a tempo* *poco rit.*



Allegro moderato.

fame. \_\_\_\_\_  
 be. \_\_\_\_\_

Trumpets and Trombone.

*Very*

1 2. When the

*rhythmically*

bu - gles are call - ing a - way. \_\_\_\_\_ All the brav - est and

best. \_\_\_\_\_ Oh would that in mar - tial ar - ray \_\_\_\_\_ I might

go \_\_\_\_\_ with the rest! \_\_\_\_\_ I'd charge in the front of the

line, \_\_\_\_\_ In the fierce \_\_\_\_\_ bat - tle's din \_\_\_\_\_ She

would be mine, she would be mine! As sol-dier, my love I'd win. \_\_\_\_\_

1.

2.

N<sup>o</sup> 9.  
Finale. Act I.

Tempo di Marcia.

Piano.

*f molto marc.*

SOPRANO and ALTO.

Strew the way with flow'rets blooming Deck the paths with garlands gay

Let their blush-ing and per-fum-ing, Make a mon-arch's hol-i-day.

Spare no com-pli-men-t'ry trick-ry, Bow, and scrape, and dance and sing,

We are vo-ta-ries of Terp-si-cho-re And we dance be-fore the king.

*ff*

Pi - rou - et - ting, and co -

quet - ting, Yes, we dance be - fore the king!

Yes, we dance be fore the king! Yes, we dance be - fore the

**SOPRANO and ALTO.** *tutta forza*

king! Bang, bang the most har - mo - nious gong; Tzing!

**TENOR and BASS.**

**Gong.**

*ff*

Toot on the en - ter - tain - ing fife; E - choes


wake with a song, For here, here come the mon - arch and his

wife. Tzing! Bang, bang the most har - mo - nious gong Tzing!

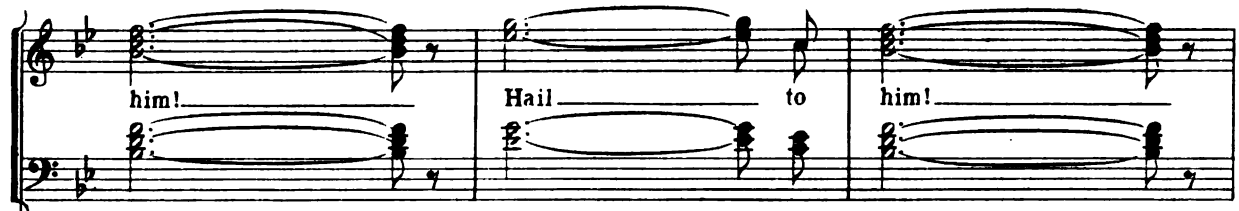
Too on the en-ter-tain-ing fife; E - choes wake with a song, For



here come the mon-arch and his wife. Hail to



him! Hail to him!



*ff*

Hail Hail Hail

*f* **Simona.**

We sa-laam to thee most il - lus-tri-ous, Mayst thou live a thousand years.

**Chorus a capella**

Sa - - laam. For with weird in-can-tations in-dus-tri-ous,

*ff*

Sa - - laam.

Sa - - laam.

Thou hast ban-ished all our fears \_\_\_\_\_ We

Sa - laam, sa - laam. \_\_\_\_\_

*p*

*p*

bow in a com-fort-less at-ti-tude And the e-choes wake with cheers.

We

bow with a com-fort-less at-ti-tude And the e - choes wake with

Sa - laam to thee, sa - laam \_\_\_\_\_ to thee. \_\_\_\_\_

cheers. \_\_\_\_\_ Sa - laam \_\_\_\_\_ to thee. \_\_\_\_\_

*f*

*f*

*f*



We sa-laam to thee most il - lus-tri-ous, Mayst thou live a thousand years

We sa-laam to thee most il - lus-tri-ous, Mayst thou live a thousand years.

Sa - laam. —

Sa - laam. —

Sa - laam. —

Sa - laam. —

**Kibosh.**

My friends these grovels

move me nigh to tears But truce to your salaaming and your cheers. — Now

(to Ptolemy)

if you please, I take with pro-per pride The love-ly prin-cess promised

Cleopatra

Abydos

Kibosh

me as bride.  
Ptarmigan

Simoon, Ptolemy & Cheops with Chorus.

I his bridel  
She his bridel  
She his bridel  
His bride

*rit.*

*rit.*

*rit.*

That's what I said: my bride.

Oh

*rit.*

*rit.*

Oh

Oh a-go-ny, oh a-go-ny, *brill.*  
joy, oh joy,  
Oh a-go-ny, oh a-go ny,  
joy, oh joy,

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Oh a-go-ny, oh a-go-ny, brill. joy, oh joy, Oh a-go-ny, oh a-go ny, joy, oh joy,". The piano part includes a *p* (piano) dynamic marking.

oh a-go-ny, oh a-go-ny,  
oh joy, oh  
oh a-go-ny, oh a-go-ny,  
oh joy, oh joy,

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "oh a-go-ny, oh a-go-ny, oh joy, oh oh a-go-ny, oh a-go-ny, oh joy, oh joy,". The piano part includes a *f* (forte) dynamic marking.

Though va-ri-ous senti-ments

joy, oh joy, oh joy, oh

oh joy

*p* *f* *p*

you express, Oh joy, oh ag-o - ny, I do not love you, I confess.

oh ag-o - ny,

joy oh ag-o - ny, oh joy, oh joy,

oh ag-o - ny,

oh joy, oh

*sf* *sf* *p*

Oh joy, oh ag-o - ny,  
oh ag-o - ny, oh ag-o - ny,  
oh ag-o - ny, oh joy, oh  
oh ag-o - ny, oh ag-o - ny,  
joy, oh joy, oh

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics: "Oh joy, oh ag-o - ny," and "oh ag-o - ny, oh ag-o - ny,". The next two staves are vocal lines in bass clef, with lyrics: "oh ag-o - ny, oh joy, oh" and "oh ag-o - ny, oh ag-o - ny,". The fifth staff is a piano accompaniment in grand staff, with lyrics: "joy, oh joy, oh".

oh ag-o - ny,  
joy, oh joy,  
oh ag-o - ny,  
joy,

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics: "oh ag-o - ny," and "joy, oh joy,". The next two staves are vocal lines in bass clef, with lyrics: "oh ag-o - ny," and "joy,". The fifth staff is a piano accompaniment in grand staff, with lyrics: "joy,".

oh  
oh ag-o - ny, oh ag-o - ny,  
oh joy, oh joy, — oh joy, — oh  
oh ag-o - ny, oh ag-o - ny,  
oh joy, — oh joy, — oh

joy! I am his  
oh ag-o - ny, oh ag-o - ny, oh ag-o - ny, oh ag-o - ny,  
joy, oh joy, oh joy, oh joy, she is my  
oh ag-o - ny, oh ag-o - ny, oh ag-o - ny, oh ag-o - ny,  
joy, oh joy, oh joy, oh joy, oh joy, oh joy, oh joy, oh joy, oh

bride, oh joy, oh  
ag-o - ny, ag-o - ny, ag-o - ny, ag-o - ny,

bride, oh joy, oh  
ag-o - ny, ag-o - ny, ag-o - ny, ag-o - ny,

joy, oh joy, oh

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "bride, oh joy, oh" and "ag-o - ny, ag-o - ny, ag-o - ny, ag-o - ny,". The bottom two staves are piano accompaniment in bass clef, with lyrics: "bride, oh joy, oh" and "ag-o - ny, ag-o - ny, ag-o - ny, ag-o - ny,". The piano part features chords and a melodic line in the right hand.

joy, oh  
Ah oh  
joy oh  
Ah oh  
joy oh

long Diuena

The second system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef, with lyrics: "joy, oh", "Ah oh", "joy oh", "Ah oh", "joy oh". The bottom two staves are piano accompaniment in bass clef, with lyrics: "joy oh", "Ah oh", "joy oh". The piano part features chords and a melodic line in the right hand. A handwritten annotation "long Diuena" is written across the piano accompaniment staves. The system concludes with a repeat sign.

Moderato

joy. joy. joy. joy. joy.

**Ptolemy.**  
*Recit.*  
Now to the Palace, I'll not be de-

Moderato

Allegro giojoso.

nied, There they'll be tied as bridegroom and as bride.

*rit.*

Obeliska.

Wreathe ev-er-y face with a



smile For the ra-di-ant queen of the Nile Is

**Princip.**

**Chorus.** a smile the Nile

a smile the Nile

soon to be wedded, A fate to be dread-ed Ac-cording to maidens good

**Chorus and Princip.** **Cleopatra.**

style ac-cording to maidens good style But soon-er or lat-er, a

*poco rit.* *ten.* **Cheop.**

suit-or will mate her, So where-fore I pray, should we put off the day? The

*poco rit.*

*a tempo.*

bride is a beau - ty, 'tis clear - ly our du - ty To

*a tempo.*

**All Soli's Princip.**

cheer for Ki-bosh and the fair Mistress K. \_\_\_\_\_ A cheer for Ki-

bosh, Kibosh, Ki-bosh, Kibosh, Ki-bosh and the fair Mis-tress K \_\_\_\_\_ Ki-  
**Chorus.**

Cheer, cheer for Ki - bosh, bosh, bosh, bosh,

bosh Ki-bosh, Ki - bosh, Ki-bosh, Ki - bosh and the fair Mis-tress

and for Mis - -tress K \_\_\_\_\_

*ff*  
K a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh, Ki -  
*ff unis.*  
a cheer for Ki - bosh Ki - bosh Ki - bosh Ki - bosh Ki -  
*ff unis.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "K a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh, Ki -". The middle staff is a vocal line in bass clef with lyrics: "a cheer for Ki - bosh Ki - bosh Ki - bosh Ki - bosh Ki -". The bottom staff is a piano accompaniment in bass clef with a forte (*ff*) dynamic marking. The key signature has two flats and the time signature is 4/4.

bosh and the fair Mistress K. Ki - bosh and Mistress K.  
bosh and the fair Mistress K. Ki - bosh and Mis-tress K.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "bosh and the fair Mistress K. Ki - bosh and Mistress K.". The middle staff is a vocal line in bass clef with lyrics: "bosh and the fair Mistress K. Ki - bosh and Mis-tress K.". The bottom staff is a piano accompaniment in bass clef. The key signature has two flats and the time signature is 4/4.

*fff*

The third system of the musical score consists of three staves. The top and middle staves are empty. The bottom staff is a piano accompaniment in bass clef with a fortissimo (*fff*) dynamic marking. The key signature has two flats and the time signature is 4/4.

## Simoona.

*p*  
Oh, love is a pang to en-

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics 'Oh, love is a pang to en-'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

## Kibosh.

dure, but marriage is al - ways a cure. I'm

**Princip.**  
en-dure, a cure.

**Chorus.** en - dure, a cure.

en - dure, a cure.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'dure, but marriage is al - ways a cure. I'm'. Below the vocal line, there are three parts: 'Princip.' with 'en-dure, a cure.', 'Chorus.' with 'en - dure, a cure.', and another 'en - dure, a cure.' line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is present in the piano part.

going to be wed - ded, in - stead of be - head - ed, 'Tis slow - er but e - qual - ly

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'going to be wed - ded, in - stead of be - head - ed, 'Tis slow - er but e - qual - ly'. The piano accompaniment continues with the same rhythmic pattern.

**Tutti.** sure, 'tis slow - er but e - qual - ly sure. **Ptarmigan.** To

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'sure, 'tis slow - er but e - qual - ly sure. To'. Below the vocal line, there are two parts: '**Tutti.** sure, 'tis slow - er but e - qual - ly sure.' and '**Ptarmigan.** To'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is placed above the piano part.

*poco rit.* *ten.*

call such a Pe - ri, my love, and my dear - y, Would make me feel cheer - y I

*p* *poco rit.*

**Abydos.**

hon est - ly say. The bride is a beau - ty, though not ver - y wit - ty And

*a tempo.*

**All Solis.**

much too at - trac - tive to be Mistress K. A cheer for Ki -

bosh, Ki - bosh, Ki - bosh, Ki - bosh, Ki - bosh and the fair Mistress

*p*

Cheer, cheer for Ki - - bosh, bosh,

*p*

Cheer, cheer for Ki - - bosh, bosh,

Ki - bosh, Ki - bosh,

K. \_\_\_\_\_ Kibosh, Kibosh, Ki - bosh and the fair Mistress

bosh, bosh and for Mis - tress

bosh, bosh and for Mis - tress K.

*ff* K. a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh, Ki -

*ff* a cheer for Ki - bosh, Ki - bosh, Ki - bosh, Ki-bosh, Ki -

*ff* a cheer for Ki - bosh, Ki - bosh, Ki - bosh, Ki-bosh, Ki -

bosh and the fair Mistress K. \_\_\_\_\_ Ki - bosh and Mistress

bosh and the fair Mistress K. \_\_\_\_\_ Ki - bosh and Mis - tress

bosh and the fair Mistress K. \_\_\_\_\_ Ki - bosh and Mis - tress

K. *K.* *K.* *Dance.* *fff*

This system contains three staves. The top two staves are vocal lines, each starting with a fermata and the letter 'K.'. The bottom staff is a piano accompaniment. It begins with a fermata and a piano dynamic, then transitions to a 'Dance' section marked 'fff' (fortissimo) with a rhythmic pattern of eighth notes.

This system shows the piano accompaniment for the second system. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, continuing the 'Dance' section.

*Kibosh. Recit. f* *Tutti.*  
Now let's be off before the storm ap-pears, before the storm ap-  
pears. \_\_\_\_\_

This system includes two vocal lines and piano accompaniment. The top vocal line is marked 'Kibosh. Recit. f' and 'Tutti.' and contains the lyrics 'Now let's be off before the storm ap-pears, before the storm ap-pears. \_\_\_\_\_'. The piano accompaniment consists of chords and eighth notes.

*Ptolemy.*  
Come, come, come to the pal - ace, what  
*a tempo.*

This system features two vocal lines and piano accompaniment. The top vocal line is marked 'Ptolemy.' and contains the lyrics 'Come, come, come to the pal - ace, what'. The piano accompaniment includes chords and eighth notes, with the instruction 'a tempo.' below the lyrics.

ho my charrio - - tears.

Bang, bang, the  
Bang, bang, the  
Gong:

Tempo di Marcia.

most har- mo-nious gong; Tzing. Toot on the en- ter- tain- ing fife;  
most har- mo-nious gong; Tzing. Toot on the en- ter- tain- ing fife;

Ech - oes wake with a song, For here, here come the monarch and his  
Ech - oes wake with a song, For here, here come the monarch and his



wife. Tzing. Bang, bang the most har- mo- nious gong; Tzing,

wife. Tzing. Bang, bang the most har- mo- nious gong; Tzing.

Too on the en- ter- tain- ing fife; Ech - - oes

Too on the en- ter- tain- ing fife; Ech - - oes

wake with a song, for here come the monarch and his

wake with a song, for here come the monarch and his

L'istesso tempo.

wife. \_\_\_\_\_ A cheer for Ki - bosh, Ki - bosh, Ki -

wife. \_\_\_\_\_ A cheer for Ki - bosh, Ki - bosh, Ki -

L'istesso tempo.

bosh, Ki-bosh, Ki - bosh and the fair Mistress K. \_\_\_\_\_ Ki - bosh, Ki-bosh, Ki -

bosh, Ki-bosh, Ki - bosh and the fair Mistress K. \_\_\_\_\_ Ki - bosh, Ki-bosh, Ki -

bosh, Ki-bosh, Ki - bosh and the fair Mis-tress K. a cheer for Ki -

bosh, Ki-bosh, Ki - bosh and the fair Mis-tress K. a cheer for Ki -

bosh, Ki-bosh, Ki - bosh, Ki-bosh, Ki - bosh and the fair Mis-tress K. \_\_\_\_\_ Ki -

bosh, Ki-bosh, Ki - bosh, Ki-bosh, Ki - bosh and the fair Mis-tress K. \_\_\_\_\_ Ki -

bosh and Mis-tress K. \_\_\_\_\_ All Hail!

bosh and Mis-tress K. \_\_\_\_\_ All Hail!

All Hail! All Hail!

All Hail! All Hail!

Più vivo.

Hail! Ki - bosh.

Hail! Ki - bosh.

Detailed description: This block shows the vocal line for the first system. It consists of a single staff with a treble clef and a key signature of two flats. The lyrics 'Hail! Ki - bosh.' are written below the staff. The music features long, sustained notes with a fermata over the final note of 'bosh.'.

Più vivo.

*fff*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clefs) with a key signature of two flats. The music is marked 'Più vivo.' and 'fff' (fortissimo). The right hand plays chords and moving lines, while the left hand plays a steady bass line.

Detailed description: This block contains two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating a section where the music is not present or has been omitted.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clefs) with a key signature of two flats. The music continues with chords and moving lines in both hands.

Detailed description: This block contains two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating a section where the music is not present or has been omitted.

*ff*

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves (treble and bass clefs) with a key signature of two flats. The music is marked 'ff' (fortissimo) and features a large, sweeping melodic line in the right hand and a bass line in the left hand.

88  
Act II.

Nº10. Opening Serenade.

Abydos, Cheops and Pages.

Moderato.

The musical score is presented in six systems, each with a treble and bass clef. The first system begins with a treble clef and a bass clef, with dynamics *mf*, *pp*, *mf*, and *pp*. The second system includes a *ten.* marking and *sf* dynamics. The third system features a *dim.* marking. The fourth system includes *sf* and *ten. ff* markings. The fifth and sixth systems feature *sf* dynamics and *ten.* markings. The score is a piano accompaniment for a piece titled 'Opening Serenade' from Act II, numbered 10. It is set in G major and 2/4 time, with a tempo of Moderato. The piece is for 'Abydos, Cheops and Pages'. The score consists of six systems of piano accompaniment. The first system has a treble and bass clef, with dynamics *mf*, *pp*, *mf*, and *pp*. The second system has a 'ten.' marking and *sf* dynamics. The third system has a 'dim.' marking. The fourth system has 'sf' and 'ten. ff' markings. The fifth and sixth systems have 'sf' dynamics and 'ten.' markings.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains several measures of music, including a section with a 'V' marking above it. The bass staff contains a steady accompaniment of eighth notes.

Second system of musical notation. The treble staff continues with melodic lines. The bass staff features dynamic markings: *sfz* (sforzando) in the first two measures, followed by *p* (piano) in the last two measures. There are also slurs and accents over the notes.

Third system of musical notation. The treble staff begins with a trill, indicated by a wavy line above the notes. The bass staff has a dynamic marking of *ff* (fortissimo). The music continues with eighth-note accompaniment.

Pages.

First system of the vocal section. The treble staff contains the vocal line with the lyrics "List to our mat-in se-re - nade". The piano accompaniment is in the bass clef, featuring a consistent eighth-note pattern. Dynamic markings *sfz* are present in the piano part.

Second system of the vocal section. The treble staff contains the vocal line with the lyrics "Princess, Princess fair; List to our greeting, sung and". The piano accompaniment continues in the bass clef.

Third system of the vocal section. The treble staff contains the vocal line with the lyrics "played, Voic-ing our de -". The piano accompaniment continues in the bass clef, with dynamic markings *sfz* in the piano part.

spair. Nev - er was Princess lov'd so true,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in both hands.

Some have been lov'd, but none as you. All men a - dore thee,

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note before the final phrase. The piano accompaniment maintains the eighth-note accompaniment.

All men a - dore thee, We are a few, we're a few.

The third system shows the vocal line with a fermata over a whole note. The piano accompaniment features a more complex rhythmic pattern with some chords and rests.

*ten.*  
List to our mat-in se - re - nade

The fourth system begins with a tenor clef (*ten.*) and a fermata over a whole note. The piano accompaniment includes dynamic markings of *sfz* (sforzando) in both hands.

Princess, Princess fair; List to our greeting, sung and

The fifth system continues with the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment.

played, \_\_\_\_\_ Voic-ing our de -

**Abydos.**

At dawn the song-bird sings to the flow - er And, the

spair. \_\_\_\_\_

wak-ing sun-beam sings to the sea; At dawn young blossoms sing to the

show-er \_\_\_\_\_ And I come to sing my love to thee. \_\_\_\_\_ My love a -

*rit.*

*rit.*



Abydos.

wake! \_\_\_\_\_ my love a - risel

**Cheops.**  
My love a - wakel \_\_\_\_\_ my love a -

**Pages.**  
Plunk plunk plunk plunk plink - y plink - y plunk plunk plunk plunk plunk plunk

\_\_\_\_\_ A truce to dream-ing, dear, I pray; \_\_\_\_\_

risel A truce to dreaming, dear, I pray, I pray, I

plink-y plink-y plunk plunk plunk plunk plunk plunk plink-y plunk plunk

\_\_\_\_\_ Come with the glo - - - ry of thine

pray, I pray; Come with the glo - - -

plunk plunk plunk plunk plunk plunk plunk plunk plink-y plink-y plunk plunk

eyes, Lend bright - ness to the  
 - ry of thine eyes, Lend bright - ness, bright-ness to the  
 plunk plunk plunk plink plink - y plink - y plunk plink plunk plink plunk plink

com - ing day. My love a -  
 com - ing day. My love a -  
 plink - y plink - y plunk plunk plunk plink - y plunk plink - y plunk My love a -

*rit.*

wake! my love a - rise! A truce to  
 wake! my love a - rise! A truce to  
 wake! my love a - rise! A truce to

*a tempo.*

dream - ing, dear, I pray, Come with the glo - ry of thine

dream - ing, dear, I pray, Come with the glo - ry of thine

dream - ing, dear, I pray, Come with the glo - ry of thine

eyes, Lend brightness to the com - ing day.

eyes, Lend brightness to the com - ing day.

eyes, Lend brightness to the com - ing day.

Cheops' Prelude.

Cheops.

E - ven I, un - pre - pos - ses - sing as I

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part consists of a steady accompaniment of chords with eighth notes. The vocal line begins with a rest, followed by the lyrics "E - ven I, un - pre - pos - ses - sing as I".

am, plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk

The second system continues the vocal line with the lyrics "am, plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk". The piano accompaniment remains consistent with the first system.

plunk plunk plunk. I a - dore thee!

Pages. *p*

The third system shows the vocal line with the lyrics "plunk plunk plunk. I a - dore thee!". The piano accompaniment continues. The word "Pages." is written above the piano part, and a dynamic marking of *p* (piano) is placed above the final notes of the piano part.

We a -

The fourth system shows the vocal line with the lyrics "We a -". The piano accompaniment continues with the same rhythmic pattern.

Though for oth - er girls I do not care a

dore thee!

The fifth system shows the vocal line with the lyrics "Though for oth - er girls I do not care a" on the first line and "dore thee!" on the second line. The piano accompaniment continues.

The sixth system shows the piano accompaniment continuing with the same rhythmic pattern as the previous systems.

plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk plunk

plunk plunk plunk. I a - dore thee!  
We a -

In my time I've seen some ver - y  
dore thee!

pret - ty maids, But you, my dear, can give 'em cards and spades, And that is

why I hang a - round with ser - e - nades. I a -

*ff* *dim.*

dore thee!

**Pages.**

We a - dore thee, we a -

*p*

dore thee, we a - dore thee, we a - dore thee.

*cresc.*

List to our ma - tin ser - e - nade.

*sf*

Princess, Princess fair,

List to our greet - ing, sung and played,

Voic - ing our de - spair.

Nev - er was Prin - cess loved so true,

Some have been loved, but not as you. All men a-dore thee.

Abydos.

*rit.*

Cheops.

My love a -

Pages.

all men a-dore thee, We are a few, we're a few.

*rit.*

wake! my love a - rise! A truce to

My love a - wake! my love a - rise! A

Plunk plunk plunk plunk plinky plinky plunk plunk plunk plunk plunk plinky plinky plunk plunk

dream - ing, dear, I pray; Come with the

truce to dreaming, dear, I pray, I pray, I pray, I pray;

Plunk plunk plunk plunk plunk plink-y plunk plunk plunk plunk plunk plunk



glo - - - ry of thine eyes, Lend brightness  
Come with the glo - - - ry of thine eyes, Lend brightness,  
plunk plunk plunk plunk plinky plinky plunk plunk plunk plunk plunk plunk plinky plinky plunk plunk

to the com - - ing day, My love a - *rit.*  
brightness to the com - - ing day, My love a - *rit.*  
plunk plunk plunk plunk plinky plinky plunk plunk plunk plinky plunk plinky plunk My love a - *rit.*

*a tempo*

wake! — my love a - rise! — A truce to dream - ing, dear, I

*a tempo*

wake! — my love a - rise! — A truce to dream - ing, dear, I

*a tempo*

wake! — my love a - rise! — A truce to dream - ing, dear, I

*a tempo*

*a tempo*

pray; — Come with the glo - ry of thine eyes, — Lend brightness,

*a tempo*

pray; — Come with the glo - ry of thine eyes, — Lend brightness,

*a tempo*

pray; — Come with the glo - ry of thine eyes, — Lend brightness,

*a tempo*

brightness to the com - ing day. — My love, —

brightness to the com - ing day. — My love,

brightness to the com - ing day. — My love, —

*pp*

This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The lyrics are: "brightness to the com - ing day. — My love, —". The piano part features a *pp* dynamic marking.

my — love — a - -

my — love — a - -

my — love — a - -

This system contains the next three vocal staves and the next two staves of the piano accompaniment. The vocal parts continue with the lyrics: "my — love — a - -". The piano part continues with a similar accompaniment style.

Wake! a - - - rise!

wake! a - - - rise!

wake! a - - - rise!

*p*

The musical score is arranged in three systems. The first system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The vocal parts are in a soprano clef and the piano accompaniment is in a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are "wake! a - - - rise!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The second system continues the piano accompaniment with a dynamic marking of *p* (piano) and includes some phrasing slurs. The third system concludes the piano accompaniment with a final cadence.

# Kibosh pursued by Alligator.

Allegro moderato.

Piano.

The first system of the musical score consists of two staves. The upper staff is a treble clef with a melodic line, and the lower staff is a bass clef with a rhythmic accompaniment. The tempo is marked 'Allegro moderato.' and the instrument is 'Piano.' The music begins with a dynamic marking of *sfz* (sforzando) followed by *p* (piano). The bass line features a steady eighth-note pattern. The system concludes with a *sfz* marking and a fermata over the final notes.

The second system continues the piano accompaniment. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo remains 'Allegro moderato.' The system includes the instruction 'Kibosh climbs up the palmtree.' written above the treble staff. The music is marked with *sfz* and *p* dynamics. The bass line continues with eighth notes, and the treble staff has a melodic line with some grace notes. The system ends with a *sfz* marking and a fermata.

The third system continues the piano accompaniment. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo remains 'Allegro moderato.' The system includes the instruction 'The Alligator disappears slowly in disgust.' written above the treble staff. The music is marked with *sfz* and *p* dynamics. The bass line continues with eighth notes, and the treble staff has a melodic line with some grace notes. The system ends with a *sfz* marking and a fermata.

The fourth system continues the piano accompaniment. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo remains 'Allegro moderato.' The system includes the instruction 'The Alligator disappears slowly in disgust.' written above the treble staff. The music is marked with *pp* (pianissimo) dynamics. The bass line continues with eighth notes, and the treble staff has a melodic line with some grace notes. The system ends with a *pp* marking and a fermata.

N<sup>o</sup> 11. Duet.

If I were a King.

Ptarmigan &amp; Cleopatra.

Tempo giusto.

Cleopatra.

Ptarmigan.

Piano.

*f con espress.* *rit.* *p*

If I were a King, I would

(Heigh! Non-ny O! Life is for a day.) *p*

kneel, sweet-heart, to thee, So

*rit.*

(Hey down Der-ry down!)

pret-ti - ly I'd ask thee dear my queen to be.

Detailed description of the musical score: The score is for a duet between Cleopatra and Ptarmigan, with piano accompaniment. It begins with a 'Tempo giusto' marking. Cleopatra's part is in the soprano clef, Ptarmigan's in the bass clef, and the piano accompaniment in grand staff. The key signature has one flat (B-flat). The first system shows Cleopatra with a whole rest and Ptarmigan with a half note followed by a melodic line. The piano accompaniment starts with a forte dynamic and a 'con espress.' marking. The second system features Cleopatra's vocal line with the lyrics 'If I were a King, I would'. The piano accompaniment includes a 'rit.' marking and a dynamic change to 'p'. The third system continues Cleopatra's vocal line with '(Heigh! Non-ny O! Life is for a day.)' and Ptarmigan's vocal line with 'kneel, sweet-heart, to thee, So'. The piano accompaniment has a 'rit.' marking. The fourth system shows Cleopatra's vocal line with '(Hey down Der-ry down!)' and Ptarmigan's vocal line with 'pret-ti - ly I'd ask thee dear my queen to be.'. The piano accompaniment concludes with a final chord and a 2/4 time signature.

*p rit.* youth soon flies a - way! *piu lento.* If I answer nay: "woe is me he'll sing, *piu*

Will she answer nay? answer yea! If she

*p rit.* *piu lento.* *f* *piu*

*moto.* If I answer nay: "woe is

answers yea the wedding bells will ring, ring, ring. Will she answer nay?

*rit.* *a tempo.* *p*

*moto.* *rit.*

me "he'll sing. *piu moto.*

answer yea! If she answers yea the wedding bells will ring, ring, ring.

*piu moto.* *molto rit.*

*f* *a tempo.* *p* *piu vivo.*

Cheer-i - ly, mer-ri - ly or in sad - ness ver - i - ly;

Cheer-i - ly, mer-ri - ly or in sad - ness ver - i - ly;

*a tempo.* *f* *p* *piu vivo.*

*a tempo.* *f* *slower.*

Ah shall my song - be sad or gay, cheeri - ly,

Ah shall my song be sad or gay, cheeri - ly,

*poco creso.* *f* *slower.*

*p* *piu vivo.* *a tempo.*

mer - ri - ly or in sad - ness - ver - i - ly; Ah shall my

mer - ri - ly or in sad - ness - ver - i - ly; Ah shall my

*p* *piu vivo.* *a tempo.*

*rit.* *Fine.* *p*

song be sad or gay. - If

song be sad or gay. *Fine.* *rit.*



I were a milk-maid a rus-tic charm-er fair, — (Heigho! Non-ny O!  
 (Heigho! Non-ny O!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "I were a milk-maid a rus-tic charm-er fair, — (Heigho! Non-ny O! (Heigho! Non-ny O!". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a piano dynamic marking (*p*) and includes sustained chords and melodic lines.

Life is for a day.) How sweet-ly I'd ask you my toil and care to share —  
 Life's for a day.)

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are "Life is for a day.) How sweet-ly I'd ask you my toil and care to share — Life's for a day.)". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff with a key signature of one flat and a common time signature. It features a piano dynamic marking (*p*) and includes sustained chords and melodic lines.

(Hey down Der-ry down! youth soon flies a - way.) — If I  
 (Hey down Der-ry down! youth soon flies a - way.)

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are "(Hey down Der-ry down! youth soon flies a - way.) — If I (Hey down Der-ry down! youth soon flies a - way.)". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff with a key signature of one flat and a common time signature. It features a piano dynamic marking (*p*) and a ritardando marking (*rit.*). The system concludes with the instruction "D. S. al Fine." and a repeat sign.

109.  
No. 12. Quintette.

On Cleopatra's Wedding Day.

Cleopatra, Abydos, Simoona, Ptolemy and Cheops.

Allegro.

Piano.

Abydos 1st Verse.  
Cleopatra 2nd Verse.

1. On Cle - o - pa - tras wedding day,  
2. Cle - o - pa - tras wedding day,

Cleopatra 1st Verse  
Abydos 2nd Verse  
Simoona. Ring mer-ri-ly, mer-ri-ly  
Ptolemy.  
Cheops.

For ev - ry heart beats blithe and gay.  
I find I've not a word to say.

bells, — Ring mer-ri-ly, mer-ri-ly

Cheer - i - ly cheer for the brides trous-seau, And  
 I'm sure I nev - er shall care a rap For this  
 bells.

then for the gifts in good - ly show, And cheer for the cake, it's  
 an - te - di - lu - vi - an wiz - ard chap, But I am re - signed what  
 rit.

good we know.  
 ev - er may hap. a tempo.

Ring mer - ri - ly, mer - ri - ly bells. With unis. mf

Un poco meno mosso.

three times three and a ti - ger too; We'll cheer with might and

Un poco meno mosso. mf

main; — We'll trip a meas-ure of wild - est pleas-ure We'll

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**Cleopatra.**

Ah! Abydos. (shouting.)  
 Simoona.  
 sing a gay re - frain. — With Rah, rah, rah for the (shouting.)

The second system of music features a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line includes a long note at the beginning, followed by a series of notes. The piano accompaniment has a bass line with eighth notes and chords in the right hand. The lyrics are in a stylized, possibly Egyptian or theatrical, language.

bon - ny bride In all her beau - ty's bloom; — With a

The third system of music continues with a vocal line on a treble clef and a piano accompaniment on a bass clef. The vocal line starts with a long note, followed by a series of notes. The piano accompaniment features a bass line with eighth notes and chords in the right hand.

lit - tle hur - rah as it were on the side For the in - sig - ni - fi - cast

*rit.* *f* *a tempo.*

*rit.* *f* *a tempo.*

*pocchiss. f* *rit.* *p a tempo.*

groom. Dance.

*ff*

1. Cleopatra. 2.

2. On

1. 2.

*mf* *p* *f*

# N<sup>o</sup> 13. My Angeline.

Kibosh and Chorus.

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*Allegro moderato.*

**Kibosh.**

**Piano.**

**Kibosh.**  
*p*

1. She kept her se-cret well, oh yes, her hid-eous se-cret well. We were  
2. At night I'd wake at mid-night's hour with a creep-y, craw-ly feeling And

wed-ded fast I knew naught of her past; For how was I to  
there she would be in her white robe de nuit A walk-ing on the

**Chorus. (surprised.)**

**Kibosh.**

tell? Oh, how was he to tell? I married her, guile-less  
ceil-ing. What! walk-ing on the ceil-ing? She said that she was the

lamb I was; I'd have died for her sweet sake. — How  
 "hu - man fly" And she lift - ed me from be - neath, — By a

could I have known that my An - ge - line Had been a "hu - man  
 sec - tion slight of my garb of night Which she held in her pear - ly

**Chorus. (surprised.)** **Kibosh.**

snake?" Had been a "hu - man snake!" We'd on - ly been wed a  
 teeth — She lift - ed him with her teeth! O for the sweetsake of the

week or two, When I found her quite a wreck, Her limbs weretied in a  
 "hu - man snake" I'd have stood this con - duct shad - y, But she skippd at last with a

dou-ble bow-knot at the back of her swan-like neck  
gen-tle man friend who had starrr'd as the "beard-ed lad-y."

No  
But

*ff*

curse there sprang to my pal-lid lips Nor did I re-proach her then; I  
oh, at night when my slumber's light Re-gret cometh o'er me steal-ing Oh,

*tranquillo.*

calm-ly un-tied my love-ly bride And straighten'd her out a-  
where are those limbs that tied four in hand scarfs? How I miss those steps on the

gain.  
ceil-ing.

My An-ge-line! My An-ge-line! Oh why did'st disturb my

*poco rit.*



mind se - rene? My well be - lov - ed cir - cus queen! My

"hu-man snake!" My An - ge - line! His An - ge - line! His

*Chorus.*

*ff*

An - ge - line! Oh why did'st dis - turb his mind se - rene? His well be - lov - ed

My "hu - man snake! My An - ge - line!

cir - cus queen! His "hu - man snake! His An - ge - line!

*ff*

*Fine.* %

N<sup>o</sup> 14.  
Finale Act II.

Allegro.

Piano. *ff*

Kibosh.

*Recit:*

*ff* *con dolore*

Oh a - go - ny, un - ut - ter - a - ble woe! — That my wed - dings should have turn'd out

*fp* *Recit:*

*a tempo.*

Simoona.

so. — We teach you fel - lows to blow - up your bet - ters,

*pp* *f* *a tempo.* *f*

What ho my guards! what ho my guards! Load

*f* *pp* *ff*

him with three ply fet - ters. **Chorus.**  
 Load him with three ply fet -

**Allegro molto.**

**Kibosh.**

Oh spare me, **Chorus Girls.** Oh spare me, **Chorus Men.**  
 ters. **Allegro molto.** Oh spare him, Oh

Oh spare me, spare me, spare me, spare me, **Chorus Principals.** Oh  
 spare him, spare him, oh spare him,

12.

**Ptolemy.**

**Solis.** I can-not, I can-not spare him now, I'm  
**Chorus.** He can-not,  
 spare him. He can-not,  
 He can-not,

12.

hav-ing too much fun, I vow, I'm hav-ing too much fun, I vow.

**Chorus and Principals.**

He's hav-ing too much

fun, he vows, He's hav-ing too much fun, he vows, ha ha!

*ff*

**Kibosh.**

And thou, whom I a - dore, with such de - vo-tion, **Tutti.**

Oh

*p*

I can-not say fare - well with-out e - mo-tion.

spare him, Oh spare him, oh

*ff*

spare him, oh spare him.

*molto accel.*

**Lento.** *p* **Cleopatra.** *p* **Andante espress.**

We two are part-ed, and brok-en

**Ptarmigan.** *p*

**Lento.** *p molto rit.* We two are part-ed, and brok-en **Andante espress.**

*sfz dim.* *p a tempo.*

heart-ed, We say and sing fare-well, fare - well. The hope that flat-ter'd, is sad-ly

heart-ed, We say and sing fare-well, fare - well. My hope is

*p*

shat-ter'd, There's naught to do, but say fare - well. **Kibosh.**

*ten.* *ten.*

flat-ter'd, There's naught to do, but say fare - well. Oh grant one ti - ny, ti - ny

*p*

fare - well\_kiss, And then allow me to re - mind\_you Miss, 'Tis I, not he, that's

**Chorus.**

**Cleopatra.**

Fare - well\_\_\_\_\_

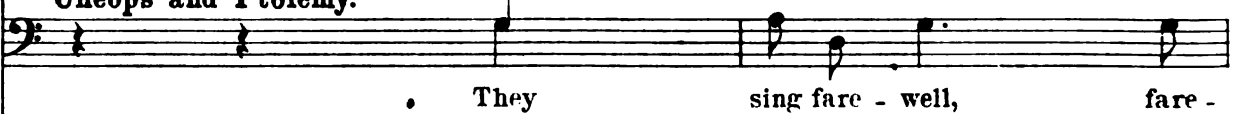
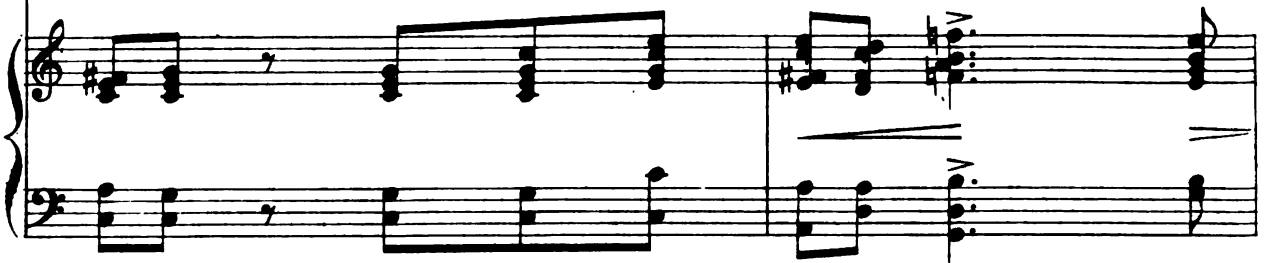
**Ptarmigan.**

do - ing this, Fare - well, \_\_\_\_\_ fare - well. \_\_\_\_\_ Fare -

**Chorus.**

These two are part-ed, and brok-en

These two are part-ed, and brok-en

**Cleopatra.****Abydos.****Simoona.****Ptarmigan.****Kibosh.****Cheops and Ptolemy.****Chorus.**

well, \_\_\_\_\_ The hope that flat - ter'd's

heart - ed, The hope that flat-ter'd, now is shat-ter'd, There's naught, but say fare-

heart - ed, The hope \_\_\_\_\_ that

well, \_\_\_\_\_ The hope that flat - ter'd's

I, 'tis I, 'tis I, 'tis I, 'tis I, not he, Oh grant one ti - ny, ti - ny kiss,

well, \_\_\_\_\_ They sing fare -

well, The hope that flat - ter'd, is sad - ly

well, The hope that flat - ter'd, is sad - ly

*p*



scat-ter'd, Ah naught, but say fare -

well, fare - well. There's naught to

flat - ter'd's scat - ter'd, There's naught to

scat-ter'd, fare - well. Oh fare thee

grant one, grant one, 'Tis I, not he that's do-ing this, fare - well, fare -

well, fare - well, There's naught to

shat - ter'd, There's naught to do, but say fare -

shat - ter'd, There's naught to do, but say fare -

*ff accel.*  
*p*  
 well, There's naught to say, naught, but fare - well. So fare thee well.

*ff accel.*  
*p*  
 say, — but fare - well, naught but fare - well. So fare thee well, —

*ff accel.*  
*p*  
 say, but fare - well, naught but fare - well. So fare thee well, —

*ff accel.*  
*p*  
 well, There's naught to tell, naught but fare - well. So fare thee well, —

*ff accel.*  
*p*  
 well, 'Tis I, not he that's do - ing this, fare-well, fare well, —


*ff accel.*  
*p*  
 do but say fare - well, naught but fare - well, fare-well, fare well, —

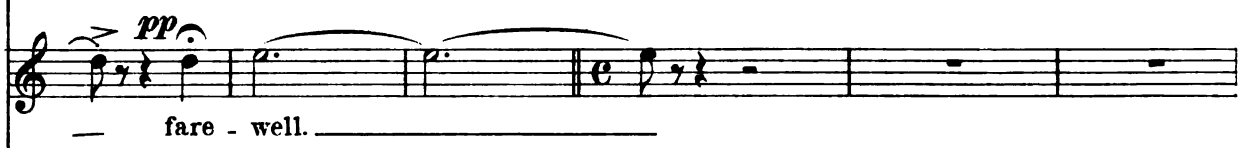
*ff accel.*  
 there's naught to do,  
 well, — say fare well, — but say fare well, —

*ff accel.*  
 well, — say fare - well, — but say fare - well, —

*pp*  
*ff accel.*

Allegro molto.

*pp*  fare - well. \_\_\_\_\_ What is it

*pp*  fare - well. \_\_\_\_\_


*pp*  fare - well. \_\_\_\_\_

*pp*  fare - well. \_\_\_\_\_

*pp*  fare - well. \_\_\_\_\_

*pp*  fare - well. \_\_\_\_\_

*pp*  fare - well. \_\_\_\_\_

*pp*  fare - well. \_\_\_\_\_

Allegro molto.

*sfz*  *molto cresc.*  *sfz*



wak-ing in my throbbing heart?\_\_\_\_\_



What is it? what



What is it? what



What is it? what



What is it? what



What is it? what



What is it? what



What is it? what



Piano accompaniment consisting of two staves (treble and bass clef) with chords and a melodic line.

Cleopatra.

*enthusiastic.*

'Tis love! 'tis love!

Principals.

is it? what is it?

Chorus.

is it? what is it?

*marc.*

'tis love, 'tis love, I know now what thou

art, 'Tis love, 'tis love, I know now what thou art.

Principals and Chorus.

'Tis

love, 'tis love, she knows now what thou art, 'Tis love, 'tis

'Tis love, 'tis love, she knows now what thou art, 'Tis love,

What! wouldst thou tear my

love, she knows now what thou art.

'tis love, she knows now what thou art.

Part- mi-gan from me? I know what love is now, I know what love is

*con stanzio.*

now, I know what love is now: This shall not

be.  
Chorus.

Wouldst tear my lov - er from my side?

In - deed we wouldst, we

In - deed we wouldst, we

Wilt all my soul - ful song de-ride? Dost

wouldst, We rath - er think we wilt,

wouldst, We rath - er think we wilt,

say I shall not be his bride? And must my pray'r's be

De - cid - ed - ly we dost,

De - cid - ed - ly we dost,

all de-nied?

We're sor-ry but they must, we're sor-ry, we're sor-ry, we're

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a melodic phrase 'be be be' and the lyrics 'all de-nied?'. The middle staff is a vocal line in bass clef with the lyrics 'We're sor-ry but they must, we're sor-ry, we're sor-ry, we're'. The bottom staff is a piano accompaniment in bass clef, providing harmonic support for the vocal lines.

Ah \_\_\_\_\_

sor-ry but they must, we're sor-ry, we're sor-ry, we're sor-ry but they must.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, ending with a long note and the lyrics 'Ah \_\_\_\_\_'. The middle staff is a vocal line in bass clef with the lyrics 'sor-ry but they must, we're sor-ry, we're sor-ry, we're sor-ry but they must.'. The bottom staff is a piano accompaniment in bass clef, featuring a 'triumphant' marking in the final measure.



L'istesso tempo.

Kibosh.

Stand back,

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a whole note chord in the key of B-flat major. The piano accompaniment features a complex texture with triplets and sixteenth notes in both hands. The tempo is marked 'L'istesso tempo.'

L'istesso tempo.

*fff*

Detailed description: This system continues the vocal line and piano accompaniment. The piano part features a very loud section marked 'fff' with intricate triplet patterns. The vocal line has a long note followed by a series of eighth notes. The tempo remains 'L'istesso tempo.'

stand back,

and do not touch him

*ff feroce.*

Detailed description: This system continues the vocal line and piano accompaniment. The piano part is marked 'ff feroce.' and features a powerful, driving accompaniment with sustained chords and moving lines. The vocal line continues with eighth notes. The tempo is 'L'istesso tempo.'

Più lento.

*molto rit.*

yet,

This is their last chance, this is their last chance for a du-

*sfs* Più lento. *p* *molto rit.*

Detailed description: This system concludes the vocal line and piano accompaniment. The tempo is marked 'Più lento.' and 'molto rit.'. The piano part features a dynamic shift from 'sfs' to 'p' and includes a final 'molto rit.' section. The vocal line ends with a long note. The key signature changes to B-flat major.

Kibosh.

Tempo di Valse lento.

Cleopatra.

ett. —  
 Ptarmigan. Na - tures song is of a  
 Ptarmigan.

Principals. Na - tures song is of a

Chorus.

Tempo di Valse lento.

dream that is now re - veald, All the  
 dream that is now re - veald, All the

That is now re - veald,  
 That is now re - veald,

That is now re veald,  
 That is now re veald.

mean - ing of the theme, Is no more con - ceal'd,

mean - ing of the theme, Is no more con ceal'd.

Is no

Is no

*pp* Is no

*pp* Is no

All the bees, the breeze, the trees, flow - ers,

All the bees, the breeze, the trees, flow - ers,

more — con - ceal'd,

more — con - ceal'd,

more con - ceal'd,

more con - ceal'd,

birds a' wing - ing, Now I know the song - of  
 birds a' wing - ing, Now you know the song - of

Birds a' wing - ing, *pp* And  
 Birds a' win - ing, *pp* And

Birds a' wing - ing, *pp* And  
 Birds a' wing - ing, *pp* And

*pp*

these and the sing - ing. *poco rit.*  
 these and the sing - ing. *poco rit.*

their sing - ing. *poco rit.*  
 their sing - ing. *poco rit.*

their sing - ing. *poco rit.*  
 their sing - ing. *poco rit.*

*poco rit.*

**Kibosh.**  
Molto più vivo.

No! No! she is prom-isd to me, me she must wed, by

right I de-mand it. Gol Gol you must set-me-free,

**Cleopatra.**

Ah! — now I know, Ah!

**Abydos.**

Ah!

**Simoonna.**

Ah!

**Kibosh.**

Ah!

She is my bride what-ev-er be-tide.

**Principals and Chorus.**

Ah!  
Ah!  
Ah!

*sempre stringendo.*

**Ptarm.** Now love I know all the pow'r thou art,

**Abyd. Simoona.** Ah love she knows all the pow'r thou art,

**Kib. Ptol. Cheops.** Now she knows what thou art, Love she

**Chorus.** Now she knows what thou art, Love she

*sempre stringendo.*

**TENORS.** Ah love she knows all the pow'r thou art

now she knows what thou art Love she

*sempre stringendo.*

All joys and woes wake in my

All joys and woes wake in her

knows what thou art, All the joys and its woes

knows what thou art, All the joys and its woes

All joys and woes wake in her

knows what thou art, All the joys and its woes

*sempre stringendo.*

throbbing heart. Now Love I know

throbbing heart. Now Love she knows

Now a - wake in her heart. Now she

Now a - wake in her heart. Now she

throbbing heart. Now love she knows

Now a - wake in her heart. Now she

all the pow'r thou art. All,

all the pow'r thou art. All,

knows what is love, all the pow-er thou art,

knows what is love, all the pow-er thou art,

all the pow'r thou art, All,

knows what is love, all the pow-er thou art,

*rit.*  
all the joys and thy woes reign with - in my

all the joys and thy woes reign with - in her  
*rit.*  
All the joys and thy woes reign with - in her

All the joys and thy woes reign with - in her  
*rit.*  
all the joys and thy woes reign with in her

All the joys and thy woes reign with - in her  
*rit.*  
*molto pesante.*

**Allegro molto.**

heart.

heart.

heart. Ptolemy.

heart. To the pyr - a - mids now take him with no more of these de -

heart.

heart.

**Allegro molto.**

sec.  
*sf*



## Simoona.

Ptolemy.

When all

lays With the mummies we will make him pass his few remain ing - days —

Chorus.

Lead him off,

lock him up,

Lead him off,

lock him up,

fears and terrors shake him, Where all hor - rors may a - maze, — We've a

shake him up,

shake him up,

no - tion it will break him Of his rude ex - plos - ive ways. — Lead him

break him up,

break him up,

Princip.

## Principals.

off, lock him up, lock him up, lock him

off, lock him up, lock him up, lock him

lead him off, lock him up, lock him up,

lead him off, lock him up, lock him up,

up, lock him up. Ha!

up, lock him up. Ha!

lock him up. Ha!

lock him up. Ha!

Più Vivo.

ha! ————— Lead him off, lead him off, lead him

ha! ————— Lead him off, lead him off, lead him

ha! ————— Lead him off, lead him off, lead him

Più Vivo.

*molto pesante.*

off to a grue - some jail, — Lock him up, lock him up, lock him

off to a grue - some jail, — Lock him up, lock him up, lock him

off to a grue - some jail, — Lock him up, lock him up, lock him

Tutti.

up and re - fuse all bail — And chain him with chains that will not fail, with

chains that will not fail; No re - spect to his rank, no re -

re - spect show

**Principals.**

Lead him  
spect to his rank, no re - spect, no re - spect to his rank.

to his rank,

off, lead him off, lead him off, lead him

**Chorus.**

Lead him off, lead him off, lead him off,

off, lock him up, lock him

— lead him off, lock him up, lock him

up, lead him off, lead him

up, lead him off, lead him

*sempre cresc.* **ff**

off, lead him off to a grue - some jail, Lock him

off, lead him off to a grue - some jail, Lock him

up, lock him up, lock him up and re - fuse all

up, lock him up, lock him up and re - fuse all

bail, And chain him with chains that will not fail, with chains that will not

bail, And chain him with chains that will not fail, with chains that will not

fail. — Lead him off, — lead him off, —

fail. — Lead him off, — lead him off, —

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "fail. — Lead him off, — lead him off, —". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

— lead him off, — now lead him

— lead him off, — now lead him

The second system continues the vocal and piano parts. The vocal staves have lyrics: "— lead him off, — now lead him" and "— lead him off, — now lead him". The piano accompaniment continues with similar rhythmic patterns.

**Cleopatra.** *p.* *mp.* *f.*

Jail, off, off — to

off to grue - some jail, off, off — to

off to grue - some jail, off, off — to

*molto cresc.*

The third system introduces a character named Cleopatra. The vocal line is marked with dynamics *p.*, *mp.*, and *f.*. The lyrics are: "Jail, off, off — to", "off to grue - some jail, off, off — to", and "off to grue - some jail, off, off — to". The piano accompaniment includes the instruction *molto cresc.* and features a more complex rhythmic structure with some notes beamed together.

Vocal line: *jail!*  
Piano accompaniment: *jail!*

Tempo di Valse.

*fff pomposo.*

8

8

Allegro molto.

8

*molto*

*string.* 1 1 *fff*

Act III.  
Introduction.

Piano.

The first system of music is written for piano in 4/4 time. The right hand features a melodic line with a series of eighth notes and some chords, while the left hand provides a steady accompaniment of chords. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line.

The second system continues the musical piece. The right hand has a more active melodic line with some grace notes. The left hand maintains the chordal accompaniment. The system ends with a double bar line.

The third system shows further development of the melodic and harmonic material. The right hand includes some trills and grace notes. The left hand continues with the chordal accompaniment. The system ends with a double bar line.

The fourth system is the final one on the page. It features a melodic line in the right hand that concludes with a half note. The left hand accompaniment also concludes with a half note. The system ends with a double bar line.




# Nº 15. Stonecutters Song.

Ptarmigan and Chorus.

*With Xylophon and Piano accompaniment.*

Allegro molto moderato.

Xylophon. 

Piano. *f pesante sempre.* 

Ptarmigan.

1. Work a -

way, work a-way with a song my boys Strike up with a mer-ry, mer-ry  
way, sing a-way while you work my boys, While our hammers vig-or-ous-ly



lay, ——— For the hours will nev-er seem  
 fall, ——— Let nev-er a man among us

**TENORS. *ff***

**Chorus. Strike up with a mer-ry mer-ry lay, ———  
 BASSES. Let our hammers vig-or-ous-ly fall.**

long my boys If on-ly the heart be gay. ———  
 shirk my boys, There is la-bor e-nough for all. ———

Work a-way, work a-sing a-  
 Sing a-way, sing a-

*tranquillo.*

Work a-way for there's work e-  
 Sing a-way to keep spirits

way, if on-ly the heart be gay. ———  
 way, there is la-bor e-nough for all. ———

*sfz* *p* *tranquillo.*

nough my boys, Yet mu - sic can lend its aid To a life no matter how  
up my boys, A song's better cheer than a flask, It is bet - ter than keg or

rough my boys, To e - ven the stone-cutters trade. Work a - way my lads, with a  
cup my boys, To the la - bor - er at his task. Sing a - way my lads, with a

right good will, And cheeri - ly, cheeri - ly sing ye still, Work a - way,  
right good will, And cheeri - ly, cheeri - ly work ye still, Sing a - way,  
Work a - way my lads, with a  
Sing a - way my lads, with a

*molto pesante.*

work a - way, my lads, work a - way.  
sing a - way, my lads, sing a - way.

right good will, And cheer-i-ly, cheer-i-ly sing ye still.  
right good will, And cheer-i-ly, cheer-i-ly work ye still.

*poco accel.*

*piu vivo.*

1 & 2. With a chink, chink, chink, chink,  
*p* a 2.

1 & 2. With a chink, chink, chink, chink,  
*p* a 2.

*piu vivo.*

*p*

chink, let hammers fall, As the good steel strikes the stone, With a chink, chink, chink, chink,

chink, let hammers fall, As the good steel strikes the stone, With a chink, chink, chink, chink,

chink, our chisels all, Ring out with a mer-ry, mer-ry tone. —

chink, our chis-els all, Ring out with a mer-ry, mer-ry tone. — At the

The first system of the musical score consists of four staves. The top staff is a bass clef vocal line with the lyrics "chink, our chisels all, Ring out with a mer-ry, mer-ry tone. —". The second staff is a treble clef vocal line with the lyrics "chink, our chis-els all, Ring out with a mer-ry, mer-ry tone. — At the". The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

We work all day, though small our

quarries we work all day, chink, chink, Though ex-ceedingly small our pay, chink, chink, But so

The second system of the musical score consists of four staves. The top staff is a bass clef vocal line with the lyrics "We work all day, though small our". The second staff is a treble clef vocal line with the lyrics "quarries we work all day, chink, chink, Though ex-ceedingly small our pay, chink, chink, But so". The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

pay, To the tune of our ham-mers, chink, chink, chink.

merri-ly goes the time, we think, To the tune of our ham-mers, chink, chink, chink.

The third system of the musical score consists of four staves. The top staff is a bass clef vocal line with the lyrics "pay, To the tune of our ham-mers, chink, chink, chink.". The second staff is a treble clef vocal line with the lyrics "merri-ly goes the time, we think, To the tune of our ham-mers, chink, chink, chink.". The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

First system of musical notation. It consists of three staves: a bass staff, a vocal staff, and a grand staff (treble and bass). The vocal staff begins with a forte dynamic marking *ff*. The grand staff features complex rhythmic patterns with many slurs and accents.

Second system of musical notation. It includes a bass staff, a vocal staff, and a grand staff. The vocal staff has two first endings marked "1." and a second ending marked "2. Sing a -". The grand staff continues with intricate rhythmic accompaniment.

Third system of musical notation. It features a bass staff, a vocal staff, and a grand staff. The vocal staff has a second ending marked "2.". The grand staff includes the instruction *sempre dim.* (sempre diminuendo) and concludes with a final chord in the right hand.

N<sup>o</sup> 16. Solo.

In Dreamland.

Cleopatra.

Andante.

Cleopatra.

Piano.

*p*

I seem to have known you my whole life long, Yet  
 For you I have wait - ed thro' all the years That

on - ly to - day I found you — You were the soul in  
 lin - ger'd our lives to sev - er; Wait - ed for you in

ev - 'ry song, All beau-ty has gath-er'd a round you, — You have  
 hopes and fears; But now you are mine, dear, for ev - er. — Now the

been to the worship of dis - tant days, As a star in the dusk a -  
 world is to me as a Sum - mer day And the skies are more fair a -

bove you, — And I knew when we met in the world's high ways At  
 bove me. — All my life is a song to the words you say When



*rit.* *più lento*

last that I should love you. In dream - land, in dream - land I've  
 you tell me you love me. In dream - land, in dream - land I've

1 & 2. look'd in - to your eyes, ——— And felt this un - known

love to be A far - off Pa - ra - dise. ——— In dream - land, my

dar - ling, your voice was low and sweet — Ere years were past\_ I

This system contains the first line of the song. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "dar - ling, your voice was low and sweet — Ere years were past\_ I".

*rit.*  
knew at last, That you and I should meet. —

*Play as written with violin solo.*

*rit.*

This system contains the second line of the song. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The lyrics are: "knew at last, That you and I should meet. —". There are handwritten annotations: "rit." above the first measure of the vocal line, "Play as written with violin solo." written across the piano accompaniment, and "rit." below the first measure of the piano accompaniment.

1. 2.

I

This system contains the final line of the song. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The lyrics are: "I". There are first and second endings marked "1." and "2." above the vocal line. The piano accompaniment features a double bar line and repeat signs.

## Entrance of Kibosh, Simoona, Ptolemy and Cheops.

Allegro misterioso.

Piano.

Musical score for the entrance of Kibosh, Simoona, Ptolemy and Cheops. The score is in piano and consists of six systems of music. The first system starts with a piano (*pp*) dynamic. The second system has a piano (*p*) dynamic. The third system has a piano (*p*) dynamic. The fourth system has piano-pianissimo (*ppp*) dynamics. The fifth system has a *sempre dim.* (diminuendo) instruction. The sixth system continues the piano texture.

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N<sup>o</sup> 17. Waltz. Quintette.

"Star light, star bright."

Abydos, Simoona, Kibosh, Cheops and Ptolemy.

Allegro moderato.

Abydos. *p*

Piano. *p* *cresc.*

When

Abydos.  
Simoona.

sit-ting a-lone at e-ven-tide And watching the stars peep out, and

Kibosh.

Cheops.  
Ptolemy.

And

And

Abydos.

watching the stars peep out. If your mind you are vex-ing with

watching the stars peep out.

watching the stars peep out.

some-thing per-plex-ing That wor-ries and makes you doubt, that

That

That

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'some-thing per-plex-ing That wor-ries and makes you doubt, that'. The piano accompaniment consists of chords and moving lines in both hands, with some notes tied across measures.

worries and makes you doubt.

worries and makes you doubt. If jealous-y mocks and teas-es you Of

worries and makes you doubt.

The second system continues the musical score. The vocal line has three lines of lyrics: 'worries and makes you doubt.', 'worries and makes you doubt. If jealous-y mocks and teas-es you Of', and 'worries and makes you doubt.'. The piano accompaniment continues with similar harmonic and melodic patterns.

some-one that's far a - way, — To the first star that peers, just con -

*colla parte*

The third system concludes the musical score on this page. The vocal line has two lines of lyrics: 'some-one that's far a - way, — To the first star that peers, just con -'. The piano accompaniment ends with a final chord. The instruction '*colla parte*' is written below the piano part.

Tempo di Valse.

*rit.*

fide all your fears, And this lit-tle for-mu-la say: \_\_\_\_\_

*colla parte* *rit.*

Unis.

*pp mezza voce*

*pp mezza voce*

Star light, star bright, Ver-y first star I see to night,

Star light, star bright, Ver-y first star I see to night,

*pp*

Tell me, tell me all I wish to know. \_\_\_\_\_

Tell me, tell me all I wish to know. \_\_\_\_\_

Kibosh.

Does the girl that I a-dore, Love me less or love me more? \_\_\_\_\_

Abydos.  
Simoona. *poco cresc.*

*lunga*

Star light, star bright, Tell me: is it so? *rit. pp*

Kibosh. *poco cresc.*

*lunga*

Star light, star bright, Tell me: is it so? *rit. pp*

Cheops.  
Ptolemy. *poco cresc.*

*lunga*

Star light, star bright, Tell me: is it so? *rit. pp*

Dance.

*trem. pp a tempo*

*D. S. al Fine.*

No 18. Pages<sup>163</sup> Chorus.  
 "To the Pyramid."  
 Abydos and Chorus.

Allegro moderato.

Piano.

*pp molto staccato.* *pp*

(Girls enter.)

Girls. *pp*

To the py - ra - mid soft - ly steal - ing Now we

come our plan con - ceal - ing For as yet we are in doubt What said



Abydos. *pp*

Hush, hush, — hush, hush, — hush, hush! —

plans may be a - bout. —

In the py - ra - mid we as - sem - ble Let this sorcer - er con - vict

trem - ble of our schem - ing let him be - ware — We will

Abydos.

Hush, hush. — Be - ware, — Take

drive him to de - spair. —

care.

For we are the pa - ges of the

Prin - cess fair, Sprigs of no - bi - li - ty, gay de - bo - nair. We're

fond of all fri - vo - li - ty Re - mark - a - ble for jol - li - ty, There's

**Abydos.**

Hush, hush! Be - ware!

noth - ing that we will not dare. Yes we are the pa - ges of the

Be - ware! Take care!

prin - cess fair, Sprigs of no - bi - li - ty gay de - bo - nair. We're

Hush, hush! Be - ware!

fond of all fri - vo - li - ty, Re - mark - a - ble for jol - li - ty, There's

Hush, hush, hush!

noth - ing that we will not dare.

Hush!

Hush, Hush,

Beware, Beware! Take care, Be-ware! Hush, \_\_\_\_\_  
hush! — Beware, Beware! Take care, Be-ware! Hush, \_\_\_\_\_

*pp*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Beware, Beware! Take care, Be-ware! Hush, \_\_\_\_\_" for the first voice and "hush! — Beware, Beware! Take care, Be-ware! Hush, \_\_\_\_\_" for the second voice. The piano part features a steady accompaniment of eighth notes in the bass and chords in the treble. A dynamic marking of *pp* (pianissimo) is present in the right hand.

Poco più Allegro.

hush, \_\_\_\_\_ hush! \_\_\_\_\_  
hush, \_\_\_\_\_ hush! \_\_\_\_\_

Poco più Allegro.

Detailed description: This system continues the vocal and piano parts. The tempo is marked "Poco più Allegro." The vocal lines continue with "hush, \_\_\_\_\_" and "hush! \_\_\_\_\_". The piano accompaniment features long, sustained chords in the right hand and a more active bass line. The dynamic remains *pp*.

Detailed description: This system shows the continuation of the piano accompaniment. The vocal lines are mostly rests, indicating the end of the vocal phrase. The piano part continues with complex chordal textures and melodic lines in both hands, concluding the piece.

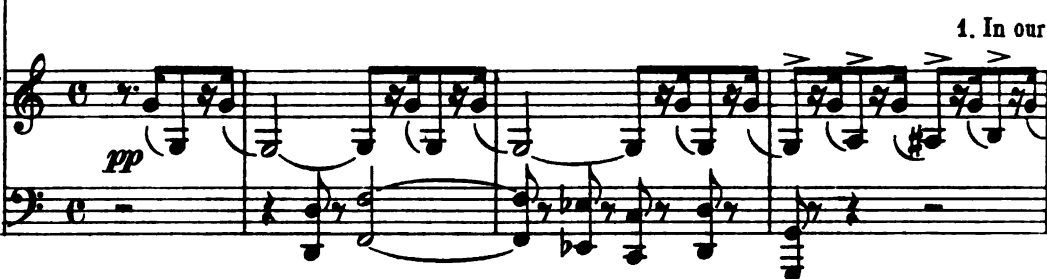
# Nº 19. Duet and Chorus.

## The Echo Song.

Kibosh, Ptolemy & Chorus of Pages.

Allegro moderato.

Ptolemy. 

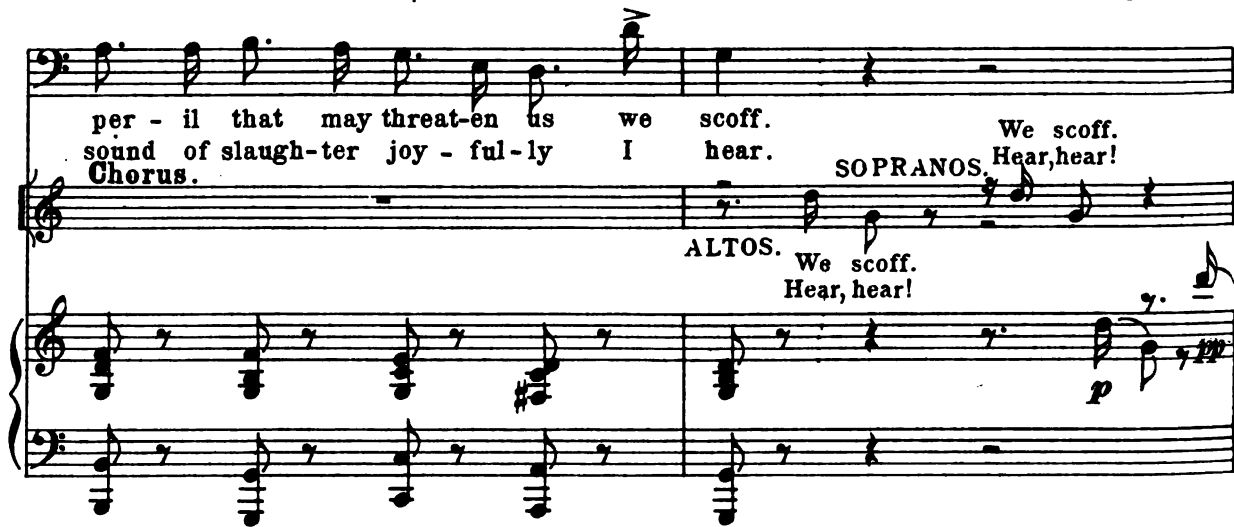
Piano. 

1. In our

brav - er - y we're peer - less; We are ab - so - lute - ly fear - less; At all  
mus - cle is but mea - ger, I for mas - sacre am ea - ger And the

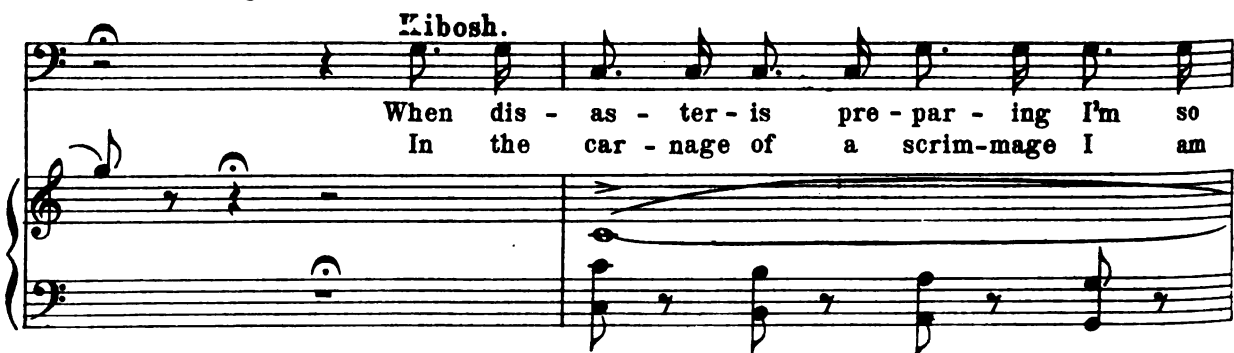


per - il that may threat - en us we scoff. We scoff.  
sound of slaugh - ter joy - ful - ly I hear. Hear, hear!  
Chorus. SOPRANOS Hear, hear!  
ALLOS. We scoff.  
Hear, hear!



Kibosh.

When dis - as - ter - is pre - par - ing I'm so  
In the car - nage of a scrim - mage I am



full of dev'-lish dar - ing, I can scarce-ly wait for car - nage to come  
 he - ro - ism's im - age; for I know I will have lau - rels on my

**Ptolemy.**  
 off. Why, on - ly cow'rds and wo-men hate A  
 bier. I'm war-rior-like on princi-ple, My

*Come off!*  
*p Beer!*

*Come off!*  
*Beer!*

*p*

*p*

slaugh-ter in - dis-crim - i - nate, Great souls like mine ca - lam - i - ty de -  
 val - or is in - vin - ci - ble A won - der I, in bat - tle you must

Kibosh.

fy. know. Fie, fie! No, no!

Let foes come! When we've flayed 'em, Let them I love the sa-bres flash-ing; I a -

Fie, fie! No, no!

*sfz* *p* *fp* *fp*

bring their friends to aid 'em, Bring their al - lies on; we care not what al -  
dore the charge so dash - ing; And the bug - ler! how I love to hear him

*fp* *fp* *sfz*

ly! blow. What a lie! Hear him blow!

(they tremble.)

What a lie! Hear him blow!

*sfz* *p* *pp* *pp*

(they pull themselves together.)

**Kibosh.**

'Tis vain - ly you shall seek a

cour-age so u - nique; For my nerves are nick-el - plat-ed. Do you

**Ptolemy.**

fol - low me? Ghosts or gob-lins may be vis-i - ble; We

**Kibosh.**

Ha ha ha ha ha  
on - ly find them ris-i - ble. Ha ha ha ha

*sff* *molto stacc.*



ha ha ha. Such he - roes are Ki - bosh and roy - al

ha ha ha ha. Such he - roes are Ki - bosh and roy - al

Kibosh & Ptolemy. unis.

Ptol SOPRANOS. e - my!

Chorus. ALTOS. Ha ha ha ha ha

Ha ha ha ha

*pp molto stacc.*

ha ha ha. Such he - roes are Ki - bosh and roy - al

ha ha ha ha. Such he - roes are Ki - bosh and roy - al

Ptolemy. &

unis. 2. Though my

Ptol - e - my!

*ffz*

*Fine.*

*D. S.*

# N<sup>o</sup> 20. Finale. Act III.

Tempo di Valse.

**Cleopatra.** *mf* Ah! love we

**Abydos.**

**Simoona.**

**Ptarmigan.** *mf* Ah! love we

**Kibosh.**

**Ptolemy.**

**Cheops.**

**Chorus.** *mf* Ah! love we

**Piano.** *p* *mf*



know \_\_\_\_\_ all that to life thou art;



*mf*  
Now we know what is love, all in



*mf*  
Now we know what is love,



know \_\_\_\_\_ all that to life thou art;



*mf*  
Now we know what is love, all in



*mf*  
Now we know what is love, all in



*mf*  
Now we know what is love, all in



know \_\_\_\_\_ all that to life thou art;



Now we know what is love, all in



Piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "All joy and woe ———— life that thou art; Thou art joy thou art". The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

— All joy and woe ————  
life that thou art; Thou art joy thou art  
life that thou art; Thou art joy thou art  
— All joy and woe ————  
life that thou art; Thou art joy thou art  
life that thou art; Thou art joy thou art  
life that thou art; Thou art joy thou art  
life that thou art; Thou art joy thou art  
all joys and woes ————  
life that thou art; Thou art joy thou art

giv-ing to ev-'ry heart \_\_\_\_\_ yes, love we  
 woe Reign-ing in ev-'ry heart.  
 woe Reign-ing in ev-'ry heart.  
 giv-ing to ev-'ry heart \_\_\_\_\_ yes, love we  
 woe Reign-ing in ev-'ry heart.  
 woe Reign-ing in ev-'ry heart.  
 woe Reign-ing in ev-'ry heart.  
 giv-ing to ev-'ry heart \_\_\_\_\_ yes, love we  
 woe Reign-ing in ev-'ry heart.  
 woe Reign-ing in ev-'ry heart.  
 woe Reign-ing in ev-'ry heart.

know. \_\_\_\_\_ Thou bringest fair - est dream -

Now we know what is love, Bringing

Now we know what is love, Bringing

know. \_\_\_\_\_ Thou bringest fair - est dream -

Now we know what is love, Bringing

Now we know what is love, Bringing

Now we know what is love, Bringing

Now we know what is love, Bringing

know. \_\_\_\_\_ Thou bring-est fair - est dream -

Now we know what is love, Bring-ing

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "know. \_\_\_\_\_ Thou bringest fair - est dream -", "Now we know what is love, Bringing", "Now we know what is love, Bringing", "know. \_\_\_\_\_ Thou bringest fair - est dream -", "Now we know what is love, Bringing", "Now we know what is love, Bringing", "Now we know what is love, Bringing", "know. \_\_\_\_\_ Thou bring-est fair - est dream -", and "Now we know what is love, Bring-ing". The piano part consists of chords and moving lines in both hands.

ing; Thou canst all pleas-ure and pain to a

fair-est dreams; Thou canst all pleas-ure and pain to a

fair-est dreams; Thou canst all pleas-ure and pain to a

ing; Thou canst all pleas-ure and pain to a

fair-est dreams; Thou canst all pleas-ure and pain to a

fair-est dreams; Thou canst all pleas-ure and pain to a

fair-est dreams; Thou canst all pleas-ure and pain to a

ing; Thou canst all pleas-ure and pain to a

fair-est dreams;

## Allegro Vivo.

life \_\_\_\_\_ im - - - part. A cheer for Ki -

life \_\_\_\_\_ im - - - part. A cheer for Ki -

life \_\_\_\_\_ im - - - part. A cheer for Ki -

life \_\_\_\_\_ im - - - part. A cheer for Ki -

life \_\_\_\_\_ im - - - part. A cheer for Ki -

life \_\_\_\_\_ im - - - part. A cheer for Ki -

life \_\_\_\_\_ im - - - part. A cheer for Ki -

life \_\_\_\_\_ im - - - part. A cheer for Ki -

## Allegro Vivo.

*molto pesante.*

*ff*





**Principals.**

K — Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh; he's not to be married to

K — Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh; he's not to be married to

**Chorus.**

K — Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh; he's not to be married to

K — Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh; he's not to be married to

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

though there is no Mis-tress K. — There is no Mis-tress K. —

though there is no Mis-tress K. — There is no Mis-tress K. —

though there is no Mis-tress K. — There is no Mis-tress K. —

though there is no Mis-tress K. — There is no Mis-tress K. —

All hail, all hail,

All hail, all hail,

All hail, all hail,

All hail, all hail,

The musical score is arranged in six systems. The first two systems are vocal parts (treble and bass clefs) with lyrics. The third system is a piano accompaniment (grand staff). The fourth and fifth systems are vocal parts with lyrics. The sixth system is a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

all hail, hail

all hail, hail

This system contains the first two systems of the musical score. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line includes the lyrics "all hail, hail" and "all hail, hail". The piano accompaniment features a steady rhythmic pattern with chords.

all hail, hail

This system contains the third and fourth systems of the musical score. It continues the vocal and piano parts from the previous system, with the lyrics "all hail, hail" repeated.

This system shows the piano accompaniment for the first section, consisting of two staves (treble and bass clefs). It features a rhythmic accompaniment with chords and melodic lines.

Ki - bosh.

Ki - bosh.

This system contains the fifth and sixth systems of the musical score. The vocal line includes the lyrics "Ki - bosh." and "Ki - bosh.". The piano accompaniment continues with a similar rhythmic pattern.

Ki - bosh.

This system contains the seventh and eighth systems of the musical score. It continues the vocal and piano parts, with the lyrics "Ki - bosh." repeated.

*fff*

This system shows the piano accompaniment for the second section, consisting of two staves. It begins with a dynamic marking of *fff* (fortissimo) and features a more active piano part with chords and melodic lines.

*ffz*

This system shows the piano accompaniment for the third section, consisting of two staves. It begins with a dynamic marking of *ffz* (fortissimo) and features a piano part with chords and melodic lines.