

AS PERFORMED BY THE FRANK DANIELS COMIC OPERA COMPANY

THE IDOL'S EYE

COMIC OPERA IN THREE ACTS

LIBRETTO BY
HARRY B. SMITH

MUSIC BY
VICTOR HERBERT



Vocal Score

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

NEW YORK
25 UNION SQUARE.

LONDON
2 STAR YARD, CAREY ST.

LEIPZIG C. DIECKMANN & CO.

Right of Performance Reserved

"THE IDOL'S EYE"

COMIC OPERA IN THREE ACTS

LIBRETTO

BY

HARRY B. SMITH,

MUSIC

BY

VICTOR HERBERT.

VOCAL SCORE PR \$2.00 NET.

COPYRIGHT 1897 BY EDWARD SCHUBERTH & CO

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

NEW YORK
23 UNION SQUARE.

LEIPZIG - C. DIECKMANN.

LONDON
2 STAR YARD, CAREY ST

Mus 694.7.623



2115-2116-1944 H. P. D. T. C.

The Idol's Eye.

Performed at the Broadway Theatre
New York City

by
Frank Daniels & Company.

Cast of Characters.

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

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

Time, Present. Place, India.

THE SCENES.

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

Contents.



ACT I.

Overture	Page	4
No 1. Opening Chorus	"	13
" 2. Maraquita and Ned Duet (<i>Pretty Isabella and her Umbrella</i>)	"	24
" 3. Don Pablo and Chorus (<i>Cuban Song</i>).	"	30
" 4. Grand Chorus and Entrance of Brahmins	"	38
" 5. Al-el Conn and Chorus (<i>I just dropped in</i>)	"	50
" 6. Fedalia and Chorus (<i>Minding the Baby</i>).	"	55
" 7. Al-el and Chorus (<i>Captain Cholly Chumley of the Guards</i>)	"	60
" 8. Damayanti and Chorus (<i>Lady and the Kick</i>).	"	66
" 9. Finale	"	72

ACT II.

" 10. Opening Chorus and Dance of the Nautch Girls	"	99
" 11. Song of the Priestess	"	111
" 12. Abel and Chorus (<i>The tattooed man</i>)	"	115
" 13. Finale	"	119

ACT III.

" 14. Entr'act and Opening Chorus	"	140
" 15. Abel and Chorus (<i>Talk about yo' luck</i>)	"	148
" 16. Waltz-Sextette: (<i>Fairy Tales</i>).	"	152
" 17. Finale	"	158



The Idol's Eye.

Comic Opera in 3 Acts.

Libretto by
HARRY B. SMITH.

Overture.

Music by
VICTOR HERBERT.

Allegro molto marcato.

Piano.

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

Second system of musical notation, featuring melodic lines with slurs and accents, and a bass line with a forte (*ff*) dynamic marking.

Third system of musical notation, showing a treble staff with a long melodic line and a bass staff with rhythmic accompaniment.

Fourth system of musical notation, continuing the melodic and harmonic development with various articulations.

Fifth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a steady rhythmic accompaniment.

Sixth system of musical notation, concluding the page with a treble staff and a bass staff. The word *lunga.* is written above the final measure of the bass staff.

Moderato.

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

The second system continues the piece with two staves. It begins with a piano (*p*) dynamic marking. The right hand part features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

The third system of the score shows further development of the melodic and harmonic themes. The right hand has more complex rhythmic patterns, and the left hand continues with a consistent accompaniment.

The fourth system continues the musical progression. The right hand part includes some chromatic movement and sustained notes, while the left hand maintains the accompaniment.

The fifth and final system on this page concludes the piece. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand.

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble staff includes several triplet markings. The bass staff provides a simple harmonic accompaniment with a double bar line and repeat dots in the middle of the system.

Second system of musical notation, continuing the piece. It features a treble and bass staff with a key signature of one sharp and a 3/4 time signature. The treble staff has more triplet markings and a fermata over the final measure. The bass staff continues the accompaniment.

Tempo di Valse.

Third system of musical notation, starting with the tempo instruction "Tempo di Valse." It features a treble and bass staff with a key signature of one sharp and a 4/4 time signature. The treble staff contains block chords and rests, while the bass staff has a steady eighth-note accompaniment.

Fourth system of musical notation, continuing the waltz. It features a treble and bass staff with a key signature of one sharp and a 4/4 time signature. The treble staff has a melodic line with slurs and accents, and the bass staff has a steady accompaniment.

Fifth system of musical notation, concluding the waltz. It features a treble and bass staff with a key signature of one sharp and a 4/4 time signature. The treble staff has a melodic line with slurs and accents, and the bass staff has a steady accompaniment.

molto meno mosso

The first system of the score features a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with a series of eighth and sixteenth notes, some beamed together, and a few longer notes with slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed at the beginning of the lower staff.

The second system continues the musical material from the first system. The upper staff shows a continuation of the melodic line with various articulations and slurs. The lower staff maintains the accompaniment with consistent rhythmic patterns and chordal structures.

The third system of the score shows further development of the melodic and harmonic themes. The upper staff includes some more complex rhythmic figures and slurs. The lower staff continues with the accompaniment, showing some changes in chord voicings.

The fourth system concludes the *molto meno mosso* section. The upper staff features a melodic line that ends with a triplet of eighth notes. The lower staff has a dynamic marking of *lunga.* (lunga) and ends with a double bar line and repeat signs.

Tempo di Marcia.

The *Tempo di Marcia* section begins with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has a rhythmic melody with eighth and sixteenth notes. The lower staff features a steady accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present at the start.

The second system of the march continues the rhythmic and harmonic patterns established in the first system. The upper staff shows a continuation of the melodic line with various articulations. The lower staff maintains the accompaniment with consistent rhythmic patterns. A dynamic marking of *ff* is also present in this system.

First system of musical notation, featuring a treble and bass clef. The music consists of dense chords and melodic lines. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, featuring a treble and bass clef. The music consists of dense chords and melodic lines. A dynamic marking of *f* is present in the second measure.

Third system of musical notation, featuring a treble and bass clef. The music consists of dense chords and melodic lines. A dynamic marking of *ff* is present in the fourth measure.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of dense chords and melodic lines.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of dense chords and melodic lines.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of dense chords and melodic lines. A dynamic marking of *ff* is present in the second measure.

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

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

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

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

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

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

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

Second system of musical notation, continuing the piece. It features a treble and bass clef with eighth and sixteenth notes, including slurs and accents. The key signature remains two sharps.

Third system of musical notation, featuring a treble and bass clef. The music includes a section marked *molto pesante* with a tempo change. The key signature is two sharps.

Tempo di Valse.

Fourth system of musical notation, featuring a treble and bass clef. The music is in 3/4 time and includes slurs and accents. The key signature is two sharps.

Fifth system of musical notation, featuring a treble and bass clef. The music includes slurs and accents. The key signature is two sharps.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a section marked *pesante* with a tempo change. The key signature is two sharps.

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

L'istesso tempo pomposo.

The second system of music consists of two staves. A large number '8' is placed above the first measure of the upper staff. The music continues with notes and rests in both staves.

The third system of music consists of two staves with notes and rests. There are some markings above the notes in the upper staff.

The fourth system of music consists of two staves with notes and rests. There are some markings above the notes in the upper staff.

The fifth system of music consists of two staves. A dynamic marking 'ff' (fortissimo) is present in the upper staff. The music continues with notes and rests in both staves.

The sixth system of music consists of two staves. A dynamic marking 'ff' is present in the upper staff. The music concludes with notes and rests in both staves.

Nº 1. Opening Chorus.

Molto moderato. **Flute.**

Piano.

f (Curtain.)

SOPRANO & ALTO.

Daughter of of- fi - cer,

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

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

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

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

— far o - ver the sea.

poco più mosso espress.

Vainly all nature up-

poco rit.

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

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line contains the lyrics "fain would be there. Ah mel— ah mel— ah mel— ah me. —" with long horizontal lines indicating sustained notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line with the lyrics "England is home, ay, England is home, is home, Eng - - - land — is home, — we fain, —". The piano accompaniment is mostly rests, with some notes in the bass line.

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

The third system features the lyrics "— we fain would be there — we long — to be". The piano accompaniment is more active, with chords in the right hand and a moving bass line in the left hand.

there, — we long to be

The fourth system concludes the lyrics with "there, — we long to be". The piano accompaniment continues with chords and a bass line.

Allegro.

(Maraquita enters.)

there!

rit.

Maraquita.

Have you

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

p colla voce

Allegro.

A sen - sa - tion — it ap - pears.

colla parte

sf rit.

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

a tempo

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

rit.
 are all ear.

Allegro marcato.

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

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

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

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

ev - er!

p. *cresc.*

life.
Brown. Oh!

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

Viola.

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

nev - er!

Berenice.

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

Oh!

Blanche.

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

Oh!

pop.
white.

Oh!

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

rit. *Poco più mosso*

Maraquita.

1. 2. With scan-dal and sen -

1. 2. With scan-dal and sen -

leggiere

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

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

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

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

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

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

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

1. ure. ————— 2. They
 ure. —————

Tempo I.

Chorus.

ure. _____ SOPRANO & ALTO.

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

TENOR & BASS.

Tempo I.

molto cresc. e poco rit.

ff

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

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

mel ah mel ah mel ah mel
Ah mel ah mel ah mel ah mel

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

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

Poco meno mosso.

Ah *sempre dim.* me!

No. 2. Kiss Duet.

Maraquita, Winner and Chorus of Girls.

Winner

Allegro.

Voice. 1. I

Piano.

molto moderato

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

molto moderato e grazioso

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

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

Maraquita.

Oh she
If the

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

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

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

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

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

poco rit.

meno mosso

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

un poco meno mosso

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

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

Winner.

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

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

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

Girls with Maraquita.

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

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

rit. *a tempo*

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

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

Dance.

steal a kiss, kiss, kiss. ———

steal a kiss, kiss, kiss. ———

kiss, kiss, kiss!

kiss, kiss, kiss!

p

grazioso

kiss, kiss, kiss!

kiss, kiss, kiss!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It contains the lyrics "kiss, kiss, kiss!" and a melodic line of eighth notes. The middle staff is a vocal line in bass clef with the same lyrics and a similar melodic line. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and a melodic line in the right hand.

kiss, kiss, kiss!

kiss, kiss, kiss!

grazioso

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "kiss, kiss, kiss!". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a grand staff for piano accompaniment, with the word "grazioso" written below the right-hand part. The piano part includes a melodic line with slurs and accents.

kiss, kiss, kiss!

kiss, kiss, kiss!

2. If

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "kiss, kiss, kiss!". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a grand staff for piano accompaniment, with the instruction "2. If" written above the right-hand part. The piano part features a melodic line with slurs and accents, and a final cadence.

Nº 3. Cuban Song.

Don Pablo and Chorus.

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

Chorus.

Piano.

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

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

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

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

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

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

molto marc.

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

gar - ro,
thro' you,

gar - ro,
thro' you,

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

tar - ro,
do you,

tar - ro,
do you,

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

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

Fair Ha -

Fair Ha -

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

Fair Ha - va - na. And when the

va - na.

va - na.

Quasi Recit.

The second system continues the vocal line with the lyrics 'Fair Ha - va - na. And when the'. The piano accompaniment features a triplet of eighth notes and a *Quasi Recit.* marking. The vocal line includes the words 'va - na.' and 'va - na.'.

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

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

way.

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

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

fp staccatissimo

'T is thus that I

click clock,click clock, clack.

click clock,click clock, clack.

sf

p

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

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

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

p

p

sits by her lat - tice; Oh, her heart makes a

tink a tink a tink, plink plunk plink plunk.

tink a tink a tink, plink plunk plink plunk.

mu - sic - al raid - ing, Ro - man - tic, ex -

Tink a tink a tink, plink plunk plink plunk.

Tink a tink a tink, plink plunk plink plunk.

ceed - ing - ly, that is: I stand 'neath her

plink - y plunk, click clack,click clack.

plink - y plunk, click clack,click clack.

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

plink - y plunk, click clack, click clack.

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

plink - y plunk, click

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

clack, click clack.

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

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

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 'With ti - ra - la and fa la lay, with ti - ra - la and fa la lay.' The piano accompaniment includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The piano part consists of chords and arpeggiated figures.

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

lay.
lay.

The second system continues the vocal line with the lyrics ''Twould soft - en a heart made of mar - ble.' The piano accompaniment continues with chords and arpeggiated figures. The vocal line has a fermata over the final note.

The piano accompaniment for the second system features a treble clef staff and a bass clef staff. It includes various musical notations such as slurs, accents, and a triplet of eighth notes in the final measure.

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

The third system features a vocal line with the lyrics 'My fa la la la la, fa la, fa la, fa la, fa'. The piano accompaniment continues with chords and arpeggiated figures. The vocal line is marked with a *staccato* instruction and includes a triplet of eighth notes.

The piano accompaniment for the third system features a treble clef staff and a bass clef staff. It includes various musical notations such as slurs, accents, and a triplet of eighth notes in the final measure.

lay, 'Twould soft - en a heart made of

f unis.

'Twould soft - en a heart made of

'Twould soft - en a heart made of

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

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

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

la, fa la, fa lay.

la, fa la, fa lay.

la, fa la, fa lay.

Fine.

Nº 4. Entrance of Brahmins: and Hindoo Chorus.

Allegro.

Piano.

ff

Mara with SOPRANOS.
Desmond with ALTOS.

Ned with TENORS.
Pablo with BASSES.

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

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

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

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

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics: "air _____ the re - verse of gen - tle? _____ Pic - tu -". The piano accompaniment is written for a grand piano with treble and bass clefs. It includes triplets of eighth notes and a dynamic marking of *ff* (fortissimo).

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

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

The second system continues the vocal and piano parts. The vocal line lyrics are: "resque and or - na - men - tal, Pic - tu - resque and or - na -". The piano accompaniment continues with chords and some triplet figures.

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

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

The third system features the vocal line with lyrics: "men - tal - Who can it be? who can it". Above the vocal line, the instruction *unis.* (unison) is written. The piano accompaniment includes chords and triplet figures.

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

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

unis
er - rand queer We great - ly

unis
er - rand queer We great - ly

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

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

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

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

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

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

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

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

unis.

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

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

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

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

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

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

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

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

molto cresc.

be? what - is it brings them here.

be? what - is it brings them here.

ff *ff*

Trio.

ff

unis.

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

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

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

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

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

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

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

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

molto cresc.

be? what is it brings them here.

be? what is it brings them here.

fff *fff*

Trio.

ff

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

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

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

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

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

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

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

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

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

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

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

Ah. We have lost thee, -

Ah. We have lost thee, -

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

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

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

lime!
 lime!

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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Samp ni - kal ga - ya la kir pi - te se; Par a - e dhan". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

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

The second system continues the vocal and piano parts. The vocal staves have lyrics: "Par a - e chor, Samp ni - kal ga - ya la la!". The piano accompaniment includes dynamic markings such as *sfz* and *f*.

Tempo I.

Who is it

Who is it

The third system begins with the tempo marking "Tempo I.". The vocal staves have the lyrics "Who is it". The piano accompaniment features a more complex rhythmic pattern with triplets and dynamic markings like *f* and *sfz*.

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "comes with an air O-ri-ent-al? Comes with a mien the re-verse of". The piano accompaniment is in a bass clef and includes several triplet markings (indicated by a '3' over a group of notes) in both the right and left hands.

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

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

The second system continues the musical score. The vocal line lyrics are: "gen-tle? Pict-ur-esque and or-na-ment-al, Pict-ur-". The piano accompaniment continues with triplet markings in both hands.

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

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

unis.

molto cresc.

The third system concludes the musical score. The vocal line lyrics are: "esque and or-na-ment-al: Who can it". The piano accompaniment includes a *molto cresc.* marking. The system ends with a final triplet in the piano accompaniment.

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

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

here? Wel - come

here? Wel - come

then! Hail, all Hail!

then! Hail, all Hail!

rit.

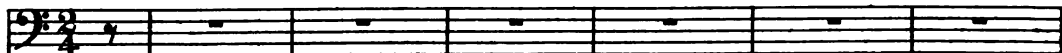
rit. *sf*

Nº 5. Balloon Song.

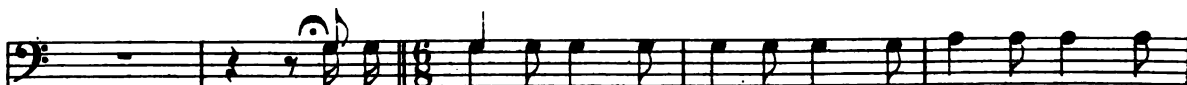
Entrance of Abel Conn.

Allegro.

Voice.



Piano.



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



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



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

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

rit. *a tempo*

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

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

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

colla voce

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

slow

Refrain.

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

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

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

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

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

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

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

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

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

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

No 6. Minding the Baby.

Bedalia and Chorus.

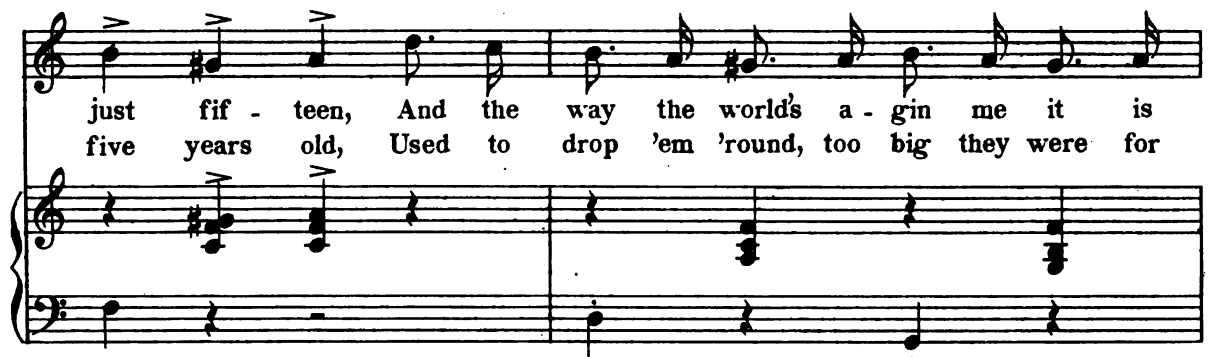
Voice. 

Piano. *f* *dim.*

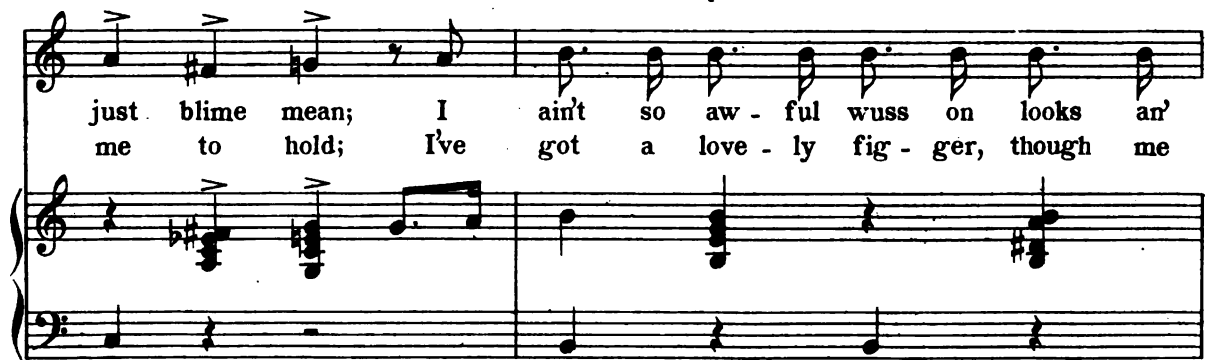
1. I'm the old - est of a doz - en - and I'm
2. I've been tend - in' of them ba - bies since I's



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



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



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

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

rit. *p*

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

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

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

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

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

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

rit.

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

poco rit. *a tempo*

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

poco rit. *a tempo*

poco meno mosso *rit.* *a tempo*

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

(Baby cry.)

rit. *a tempo*

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

Maraquita with SOPRANOS. *unis.*

Damayanti with ALTOS.

Pablo with BASSES.

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

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

sf

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

poco meno

poco meno (Baby cry.)

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

f a tempo

ff a tempo

Fine ✂

D. S. al Fine.

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

Abel and Chorus.

Abel.

1. Oh,
2. I

Piano.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Chorus.

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

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

rit.

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

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

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

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

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

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

(Don cher know!)

(Don cher know!)

smile from us, the 'e - roes of the Guards: He's the
 name of Chol - ly Chum - ley of the Guards: They're such

smile from us, the 'e - roes of the Guards: He's the
 name of Chol - ly Chum - ley of the Guards: They're such

rit

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

rit

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

rit.

f

p

f

f

Nº 8. The Lady and the Kick.

Damayanti and Chorus.

Animato.

Piano.

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

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

p

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

rit. *a tempo*

Chorus.

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

poco rit.

The piano accompaniment continues with chords and melodic lines in both hands, supporting the vocal parts. It concludes with a final chord in the bass clef.

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

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

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

rit.

a tempo.

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

a tempo.

rit. *a tempo*

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

rit.

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

rit.

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

rit.

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

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

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

poco a poco a tempo

rit.

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

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

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

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

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

poco rit.

a tempo

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

poco rit. *a tempo*

eight - foot kick.

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

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

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

rit *a tempo*

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

rit. *a tempo*

eight - foot kick.

poco più mosso

1. 2. 3. 4.

2. "Bra -
3. With
4. Oh

p

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

Allegro pesante.

Piano.

Thou, Thou,

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

Abel. (scared)

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

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

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

Thou,

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

What? is mine a

fear-ful doom, ter-ri-ble and cru-el!

p

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

The first system of music features a vocal line in the upper staves and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "fear-ful doom?" followed by a rest, then "I won't have a" and another rest, and finally "Thine is a fear-ful doom." The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *ff* and *p*.

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

The second system continues the vocal line with "fear-ful doom." followed by "Thine is a fear-ful doom, ter-ri-ble and". The piano accompaniment features a more active bass line with chords and moving lines, marked with *sf*.

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

The third system features a vocal line with "Doom!" followed by "cru-ell doom doom! doom! doom!". The piano accompaniment is highly dramatic, with thick chords and a *molto cresc.* marking. There are triplets in the vocal line and piano accompaniment.

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

The fourth system begins with a vocal line marked "(sobbing)" and *Molto moderato.* The lyrics are "'Tis not my fault! This fellow here com-". The piano accompaniment is also marked *Molto moderato.* and includes a *mf* dynamic marking.

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

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

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

Damayanti.

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

Chorus.

What it is?

Maraqita.

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

Damayanti.

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

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

Abel.

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

r. h.

let me, let me go. —
 No! No. No

r. h.

No! No!

Maraquita.

Andante amabile.

Bidalia.

Damayanti.

Desmond.

Chorus.

Oh Brahmins old, and Brahmins wise, Oh

Oh Brahmins old, and Brahmins wise, Oh

Oh Brahmins old, and Brahmins wise, Oh

Andante amabile.

dolce

p

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

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

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

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

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

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

Più moto.

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

Più moto.

accel.

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

accel.

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

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

rit. *f a tempo*

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

rit. *f a tempo*

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

rit. *f a tempo*

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

ff *p*

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

ff *p*

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

ff *p*

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

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

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

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

hool For if_ he_

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

Boo hoo, boo hoo, boo hool For if_ he_

hool For if_ he_

poco rit. *f a tempo* *sf*

dies They die_ too_

dies They die_ too_

dies They die_ too_

rit. *pp*

Abel.

You hear their pleading what do you say?

Chorus.

What do you say?—

unis.

unis.

pp *fp*

fp *a tempo* *fp*

pp a tempo *pp*

Molto allegro.

accel.

Damayanti.

misterioso

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

fp rit. p molto sfz pp

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

temple, in the heart of the jun - gle.

Chorus and Principals. The heart of the

Don Pablo.

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

jun - gle.

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

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a bass clef and contains the lyrics "serpents, Thro' which you pass to reach this shrine, In the heart of the". The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings include *sf* and *p*.

Damayanti.

jun - gle. This

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

The second system features a vocal line for Damayanti and a piano accompaniment. The vocal line includes the lyrics "jun - gle. This" and "The heart of the jun - gle." with dynamic markings *unis.* and *unis.*. Below the vocal line, a section for "Principals and Chorus" is indicated. The piano accompaniment continues with complex chordal textures and dynamic markings *f*, *sf*, and *p*.

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

The third system is primarily piano accompaniment, consisting of two staves. The lyrics "gem is worth a mighty sum, a Ru - by worth a for - tune, 'Tis" are positioned above the upper staff. The music features a consistent rhythmic pattern with dynamic markings *pp*, *f*, and *sf*.

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

Principals and Chorus.

The fourth system includes a vocal line and piano accompaniment. The vocal line contains the lyrics "worth, they say, of English pounds— a hun - dred - thou-sand." and a section for "Principals and Chorus." The piano accompaniment features dynamic markings *sf* and *p*.

If you dare go, this ru-by may be_

hun - dred - thou-sand.

fz *pp*

All Principals.

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

Chorus. It may be ours. _____

Poco più mosso.

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

All Principals. There is a gem is

A hun - dred - thou-sand.

p *f* **Poco più mosso.**

worth, they say, It lies with - in a

worth, they say, It lies with - in a

unis
A hun - dred - thou - sand.

temple wierd, Oh come what may, with -

temple wierd, Oh come what may, with -

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

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

poco pesante

a tempo, sempre più vivo

Maraquita.

Winner. 'Tis

Just the sum I need for Ma-ra-qui-ta.

true, dear.

All Principals.

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

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

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

Be mine, shall be mine,

shrine straight - way.
shrine straight - way.

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

ah, straight - way.

ah, straight - way.

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

magic art, it shall be mine, be mine.

This system contains the next two staves of music. The top staff is a vocal line with the lyrics "magic art, it shall be mine, be mine." The bottom staff is a piano accompaniment line. The vocal line has a melodic line with some grace notes, while the piano accompaniment continues with chords and ties.

This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with a complex rhythmic pattern of triplets. The notes are grouped in threes and have a '3' above them, indicating a triplet. The piano part is highly rhythmic and serves as a accompaniment for the vocal lines above.

L'istesso tempo.

Oh

Oh

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

Oh

This system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef) with a simple harmonic accompaniment. The piano part is highly rhythmic and serves as a accompaniment for the vocal lines above.

L'istesso tempo.


cresc.

This system shows the piano accompaniment for the fourth system. It consists of two staves (treble and bass clef) with a complex rhythmic pattern. The piano part is highly rhythmic and serves as a accompaniment for the vocal lines above. A "cresc." marking is present in the middle of the system, indicating a crescendo.

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

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

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



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

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

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



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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics printed below each staff. The piano accompaniment is in the left hand, providing harmonic support. The key signature has two sharps (F# and C#), and the time signature is 4/4.

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

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

The second system continues the musical piece with two vocal staves and piano accompaniment. The lyrics are repeated twice. The piano accompaniment features a more active bass line with eighth notes. The key signature and time signature remain consistent with the first system.

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

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

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

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

sf sf sf sf

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

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

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

sf sf sf sf

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

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

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

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

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

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

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

sf

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

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

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

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

Brillante
sempre ff

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

unis.

unis.

unis.

unis.

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

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

unis.

unis.

unis.

unis.

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

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

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

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

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "all, Here's — good for-tune to all, good luck to". The second pair has lyrics: "all, Here's — good for-tune to all, good luck to". The third pair has lyrics: "all, Here's — good for-tune to all, good luck to". The piano accompaniment is in the key of D major and 4/4 time, featuring a steady bass line and a treble line with eighth-note patterns.

one and all, good luck to one

one and all, good luck to one

one and all, good luck to one

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "one and all, good luck to one". The second pair has lyrics: "one and all, good luck to one". The third pair has lyrics: "one and all, good luck to one". The piano accompaniment continues with the same key and time signature, featuring a steady bass line and a treble line with eighth-note patterns.

and _____ all. _____

and _____ all. _____

Piu moderato.

fff

fff

Act II.

Nº 10. Opening Chorus.

Lento.

Piano.

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

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

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

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

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

Allegro molto marcato, ed un poco pesante.

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

f unis.

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

f unis.

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

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

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

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

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

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "hymn; (clang) (clang) if our de-i - ty do not see it, he will_". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

The second system continues the vocal and piano parts. The lyrics are: "tear us limb from limb, he'll tear us limb from limb, he'll tear us limb from limb." The piano accompaniment becomes more complex, with a dense texture of chords and moving lines in both hands.

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

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

The third system features a vocal solo with expressive markings like accents and slurs. The lyrics are: "— Oh ay, oh ay, oh ay. Ah! — oh — ay, oh — ay oh — ay, oh, —". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features sustained chords in the right hand and a rhythmic bass line.

Echo.

pp

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

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

pp

f

pp

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

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

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

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

rit.

rit.

f

Dance.

The first system of the 'Dance' section consists of two staves. The treble staff contains a melodic line with several accents and a long slur. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piano accompaniment. The treble staff features more complex rhythmic patterns and accents. The bass staff maintains the steady accompaniment.

The third system of the piano accompaniment, showing further development of the melodic and rhythmic themes in both staves.

The fourth system of the piano accompaniment. It includes dynamic markings: *ff* (fortissimo) in the bass staff, *lunga* (long) in the treble staff, and *p* (piano) in the bass staff.

Unis.

Come we nautch girls,

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

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

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

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

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

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

Humming

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "Arts that can ever be - guile you. La - e - ah, La - e - ah, al - le - ah!". The word "Humming" is written below the vocal line. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

This system contains the third and fourth staves of music. The vocal line continues with lyrics: "La - e - ah, La - e - ah, al - le - ah! La - e - ah tay, La - e - ah tay,". The piano accompaniment continues with similar melodic and harmonic patterns.

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

l.h.

This system contains the fifth and sixth staves of music. The vocal line concludes with lyrics: "La - e - ah, ah! La - e - ah, ah! Ah!". The piano accompaniment continues, with the label "l.h." (left hand) appearing in the bottom staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

This system contains the seventh and eighth staves of music. The top staff is empty, while the bottom staff continues the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Oh stran - ger, come, for

Jug-ger-naut, we hail thee!

in our eyes

There

Jug-ger-naut, we hail thee!

lies, lies, lies Pa - ra - dise.

Oh come, come, oh

Jug-ger-naut, we hail thee!

come, _____ Oh

All of us thou doom - est, _____

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

Of the world and its

All of us con - sum - est;

fret - ting, _____ and its

Hail! oh thing in - sen - sate, _____

sighs, its sighs.

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

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

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

Oh hail! oh hail!

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

poco rit.

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

poco rit.

Più lento

Hail! Jug-ger-naut, Hail!

Hail! *Più lento* Jug-ger-naut, Hail!

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

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

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

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

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

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

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

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

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

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

Hail! all

Hail! all

hail! all hail!

hail! *molto pesante* all hail!

Nº 11. Song of the Priestess.

Molto lento.

Piano.

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

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

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

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

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

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

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

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

a tempo 3 3 3 3

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

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

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

molto rit.

Molto moderato e molto espress.

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

TENORS.

BASSES. (Humming)

Molto moderato e molto espress.

rit.

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "vine! Wait - ing and hop - ing have made Thee all". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The system spans four measures.

mine: Look in these eyes! Their deeps are

The second system continues the vocal line with the lyrics "mine: Look in these eyes! Their deeps are". The piano accompaniment continues with similar chordal textures. The system spans four measures.

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

The third system concludes the vocal line with the lyrics "thine, There thou canst read all the love in this heart of". The piano accompaniment features more complex chordal patterns in the right hand. The system spans four measures.

sempre più rit.

mine. — Look in these eyes! Their deeps are
 Priestesses. (Humming) *p*

sempre più rit.

poco rit. *sempre più rit.*

thine, — There thou canst see
sempre dim.

molto rit.
 this love of mine.

ppp

molto rit. *dim.* *ppp*

Nº 12. The tattooed Man.

Abel and Chorus.

Moderato.

Voice.



con molto sentimento

1. Do
2. He
3. He't

Piano.

ten.

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

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

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

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

Molto moderato.

broke her heart in turn. Ah!
 In my hap - py, lit - tle home. Ah! 4-3. He was a hu - man
 said, for there's no more room." Ah!

colla parte

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

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

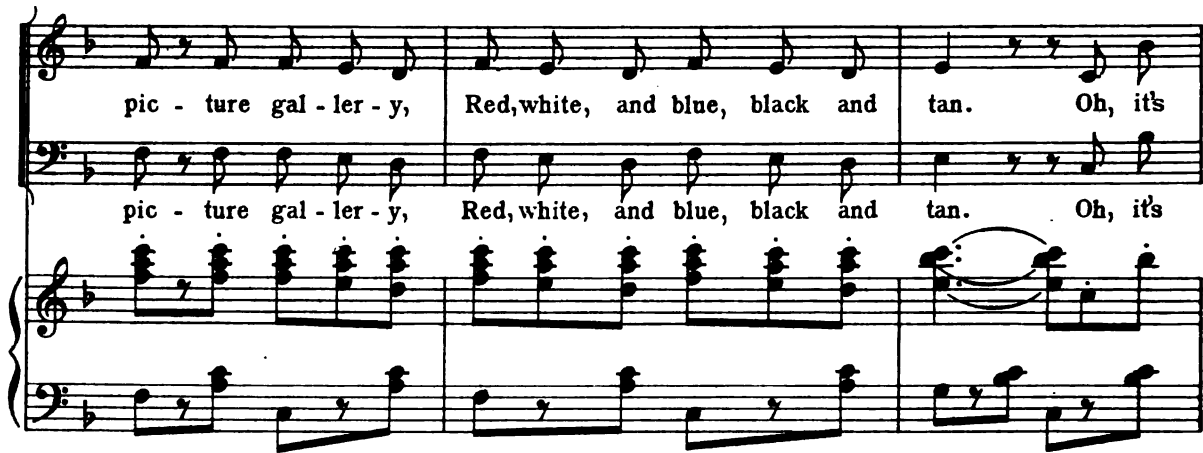
cent; Till one good day with her sea-son's pay And the Fat La-dy off he

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

can't beat a tat-toed man!

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

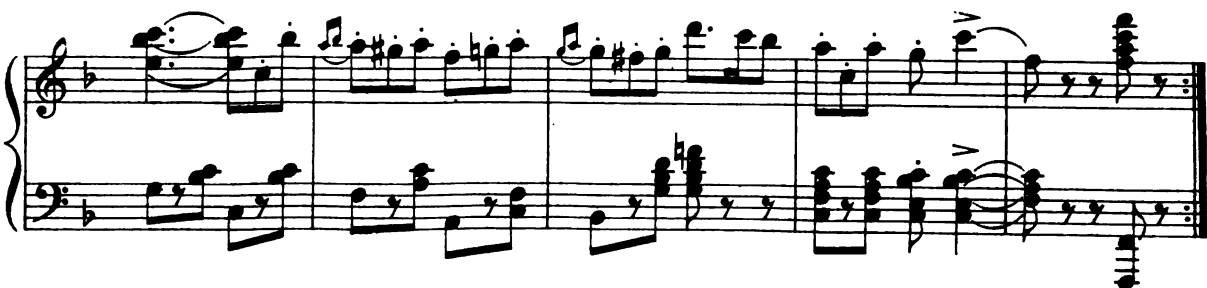
pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's
pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's



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



man.
man. **Dance.**
poco più mosso



Nº 13. Finale. Act II.

Lento.

Chorus.

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

Piano.

sf sf sf sf

Abel.

Chief Priest.

creaks! What would the might-i-est have

He shakes! He speaks! He wakes!—

He wakeshe wakes!—

pesante.

I wish to change my might-y

first?— What is thy might-y will?

pp

thirst for a still more might-y still. —

ppp

Chorus.
SOPRANO and ALTO.
 Of all dei - ties he first shall quaff, — quaff the — rar - est —

TENOR and BASS.

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

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

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

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

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

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

hold us, pray, yes, be - hold!

We are all thine! — our

Be - hold!

We are all thine! — Be - hold!

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

Be - hold! Our charms be - hold! Our

must be mine! — Be - hold! —

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

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

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

Of nup-tial rites re-mains but

fp *pp* *tremolo.*

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

Abel.

Cadenza.

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

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

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

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

do my best, I'll do my best.

Moderato.

Tempo di Valse. (slow.)

pp unis.

Come then, we

pp unis.

rit.

pp

pray, O love di vine! Wait - ing and

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

eyes their deaps en shrine, There thou canst

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Tempo di Valse. (slow.)' and the dynamics are 'pp unis.' (pianissimo unison). The lyrics are: 'Come then, we pray, O love di vine! Wait - ing and hop - ing have won love like thine. Love in her eyes their deaps en shrine, There thou canst'. The piano accompaniment features a waltz-like rhythm with chords and melodic lines. There are some markings like 'rit.' (ritardando) and 'pp' (pianissimo) in the piano part.

Più moto.

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

poco rit. *poco accel.*

then, we pray, all of the treasure di-vine,

That waits for thee here in thy temple's fair shrine:

sempre accel.

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

molto pesante Molto appassionato.

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

molto pesante Molto appassionato.

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

won love like thine; Look in her eyes,

their deeps en - shrine, There thou canst

pesante

read all the love in her heart's shrine.

pesante

Allegro.

Allegro.

(Crash!)

ff

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

Chief Priest, and Male Chorus.

Meno mosso.

Who, who,
Juggernaut cast down, de graded.

Meno mosso.

Girls.

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

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

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

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

Long pause of dialogue.

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

All.: Kill him! (Rush)

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

(Denounces Abel)

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

Priest.: But we thought him our idol.

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

All.: Ha!
(Cue.)

Allegro feroce.
Maraqita, Bidalia, Damayanti.

Im-post-er! In-trud-er! down with him! dis-
Ned Winner, Don Pablo.
Im-post-er! In-trud-er! down with him! dis-
Chorus.
Im-post-er! In-trud-er! down with him! dis-
Allegro feroce.

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

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

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

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

lud - er! O slay him!

lud - er! O slay him!

lud - er! O slay him!

Chief Priest.
Recit.

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

Allegro moderato.

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

pro-fane. _____

f poco a poco accelerando

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in bass clef and contains the lyrics "pro-fane." followed by a long horizontal line. The piano accompaniment is written in treble and bass clefs and features a complex, rhythmic pattern with many accidentals. The tempo marking "Allegro moderato" and the dynamic marking "f poco a poco accelerando" are present.

The second system of music continues the piano accompaniment from the first system. It consists of two staves, treble and bass clef, with a complex rhythmic pattern and many accidentals.

The third system of music continues the piano accompaniment from the second system. It consists of two staves, treble and bass clef, with a complex rhythmic pattern and many accidentals.

(Priest): Bring forth the saw of vengeance.

The fourth system of music continues the piano accompaniment from the third system. It consists of two staves, treble and bass clef, with a complex rhythmic pattern and many accidentals.

Poco meno.

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

(a saw is brought on.)

(repeat these four bars ad lib.)

The fifth system of music consists of a vocal line and piano accompaniment. The vocal line is written in treble clef and contains the lyrics "(a saw is brought on.)" and "(repeat these four bars ad lib.)". The piano accompaniment is written in treble and bass clefs and features a rhythmic pattern with many accidentals. The tempo marking "Poco meno" is present.

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

(all on stage) *unis.*

Hindoos.

Hark! the troops, help is at hand. The

(all on stage) *unis.*

English.

Hark! the troops, help is at hand.

(Trumpets behind the scene.)

fp

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

The

Res - cue, lads, on to the charge!

Eng - lish! the tem - ple is lost!

The first system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "Eng - lish! the tem - ple is lost!". The lower staff is a piano accompaniment line. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line features a melodic line with a long note on "lost!". The piano accompaniment consists of a steady bass line with chords.

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

The second system of the musical score consists of two staves. The upper staff is a piano accompaniment line. The lower staff is a piano accompaniment line. The music is in a key with one flat (B-flat) and a 4/4 time signature. The piano accompaniment consists of a steady bass line with chords.

Aye, we are lost! woe to us!

The third system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "Aye, we are lost! woe to us!". The lower staff is a piano accompaniment line. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line features a melodic line with a long note on "lost!". The piano accompaniment consists of a steady bass line with chords.

On to the charge! to the charge!

The fourth system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "On to the charge! to the charge!". The lower staff is a piano accompaniment line. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line features a melodic line with a long note on "charge!". The piano accompaniment consists of a steady bass line with chords.

The fifth system of the musical score consists of two staves. The upper staff is a piano accompaniment line. The lower staff is a piano accompaniment line. The music is in a key with one flat (B-flat) and a 4/4 time signature. The piano accompaniment consists of a steady bass line with chords.

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

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

fated by in-truders: The temple we'll save! On to the charge, on to the charge,

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

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

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

a rescue, a - las!

a rescue, Hoo - ray!

molto pesante

Tempo di Valse. *molto pesante*

ff

Our cause is lost, ——— Lost now for aye, ———

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

ff

Our cause is won; ——— We win the day, ———

Tempo di Valse. *molto pesante*

ff

——— Gone is our glo - ry, and dark

lost to us,

all our glo - ry is gone,

——— For Eng - land's glo - ry we win

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

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

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

pesante

Lost now for aye, Gone is our

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

We win the day For Eng - land's

glo-ry for ev-er, our cause is

glo-ry we conquer, our cause is

pesante

Più mosso.
lost.

won.

Più mosso.
ff

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

Tempo di Valse.

Piano.

The first section of the piano score is in 3/4 time and consists of five systems of music. The key signature has two sharps (F# and C#). The music features a variety of textures, including arpeggiated chords, sustained chords, and melodic lines with grace notes. The first system begins with a piano (p) dynamic. The second system includes a *rit.* (ritardando) marking. The third system features a *stacc.* (staccato) marking. The fourth system includes a *rit.* marking. The fifth system concludes with a *pesante* marking and a double bar line.

Tempo di Marcia.

The second section of the piano score is in 2/4 time and consists of one system of music. The key signature has two sharps (F# and C#). The music is characterized by a rhythmic, march-like quality with frequent eighth-note patterns and accented chords. It begins with a piano (p) dynamic.

ff *f* *dim.*

Chorus. SOP & ALTO.

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

TENOR & BASS.

Rat - a -

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

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

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

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

unis.

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

plan, plan, plan, plan, plan.

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

Rat - a -

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

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

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

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

Please do stop it.

plan, plan, plan, plan, plan.

Maraquito.

Lieut. Desmond

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

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

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

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

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

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

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

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

Chorus.

Rat-a-

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

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

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

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

molto cresc.

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

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

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

pp

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

pp

unis.

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

noise.
 noise.
 noise.
 plan.

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

Nº 15. Talk about yo' luck.

Abel and Chorus.

Molto moderato.

Piano.

Drums.

Abel.

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

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

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

p

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

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

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

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

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

rit.

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

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

Not a

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

To buck up against a great big coon, When he

bit! not a bit!

This system contains the third line of music. The vocal line has lyrics: "To buck up against a great big coon, When he bit! not a bit!". The piano accompaniment continues with chords and a bass line. The lyrics "bit! not a bit!" appear at the end of the system, likely indicating the start of the next line.

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

p

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

When he cah-'ies in his cloes de

unis.

ff

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

f

Dance.

sfz Fine.

Repeat from Introduction.

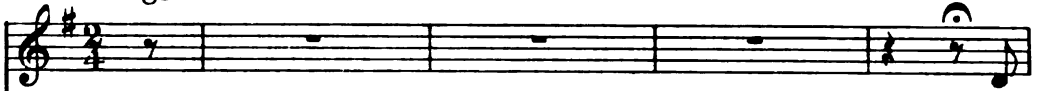
Nº 16. Fairy tales.

Waltz-Sextette.

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

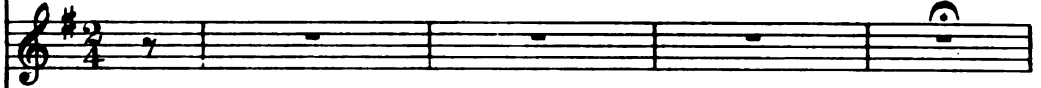
Allegro.

Maraquita.
Bidalia.

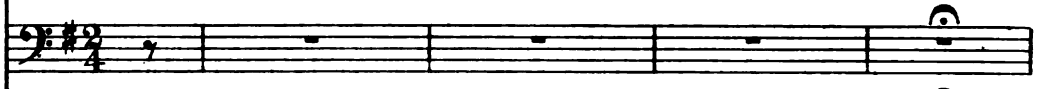


1. You
2. A

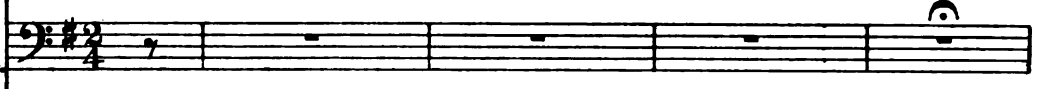
Damayanti.



Abel.

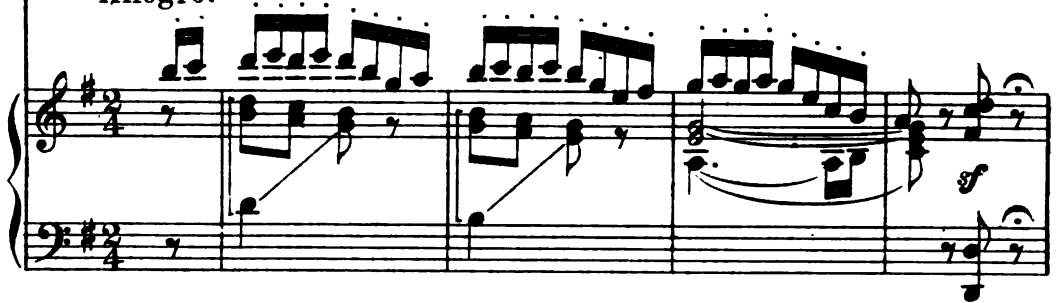


Ned.
Don Pablo.

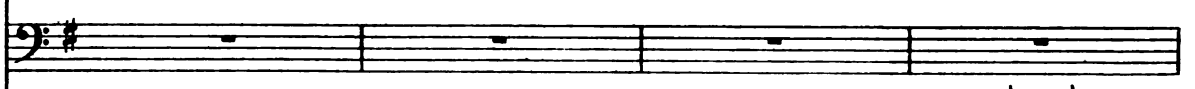
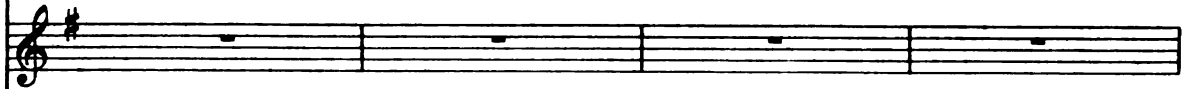


Allegro.

Piano.



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



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

Meno mosso.



There
A

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

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

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

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

p

rit.

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

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

rit.

Tempo di Valse.

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

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

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

Tempo di Valse.

dolcissimo

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

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

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

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

wink and walk a-way.

wink and walk a-way.

wink and walk a-way.

wink and walk a-way.

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

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

poco rit. *a tempo* ³

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

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

poco rit. *a tempo*

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

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

poco rit. *a tempo* ³

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

The second system of the musical score consists of five staves. The top four staves are vocal parts, which are mostly empty in this system. The piano accompaniment is on the bottom two staves, featuring a triplet of eighth notes in the right hand. The system concludes with a *Fine.* marking. Below the piano part, the instruction *D. S. al Fine.* is written.

D. S. al Fine.

N^o17. Finale Act III.

Chorus. 

Come,

Piano. *f*



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



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



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

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

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "We shall be re-paid, And our for-tunes shall be made: Then wish us good". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and melodic lines that support the vocal melody.

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

The second system continues the musical score. The vocal line has a long horizontal line under the lyrics "jour-ney's way" and "good luck to all!". The piano accompaniment continues with similar harmonic and melodic patterns.

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

The third system continues the musical score. The vocal line has a long horizontal line under the lyrics "jour-ney's way" and "good luck to all!". The piano accompaniment continues with similar harmonic and melodic patterns.

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

The fourth system concludes the musical score. The vocal line has a long horizontal line under the lyrics "good for-tune to all" and "good for-tune to all!". The piano accompaniment continues with similar harmonic and melodic patterns.

luck to one, and good luck to one

This system contains the first two staves of music. The vocal line is on a single treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music features block chords in the vocal line and a rhythmic accompaniment in the piano part.

and all!

This system contains the next two staves of music. The vocal line continues with the lyrics "and all!". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains two sharps.

This system contains two staves of music, primarily piano accompaniment. The piano part continues with a rhythmic accompaniment of eighth and sixteenth notes. The key signature remains two sharps.

This system contains two staves of music, primarily piano accompaniment. The piano part continues with a rhythmic accompaniment. The key signature remains two sharps. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The music is characterized by a steady eighth-note accompaniment in the bass and more complex melodic lines in the treble, often featuring sixteenth-note runs and rests. The final system ends with a double bar line and a fermata over the last few notes.

End of Opera.