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“**THE AMEER.**”

COMIC OPERA
in Three Acts.

Book by

Frederic Ranken AND Kirke La Shelle,



Music by

VICTOR HERBERT.

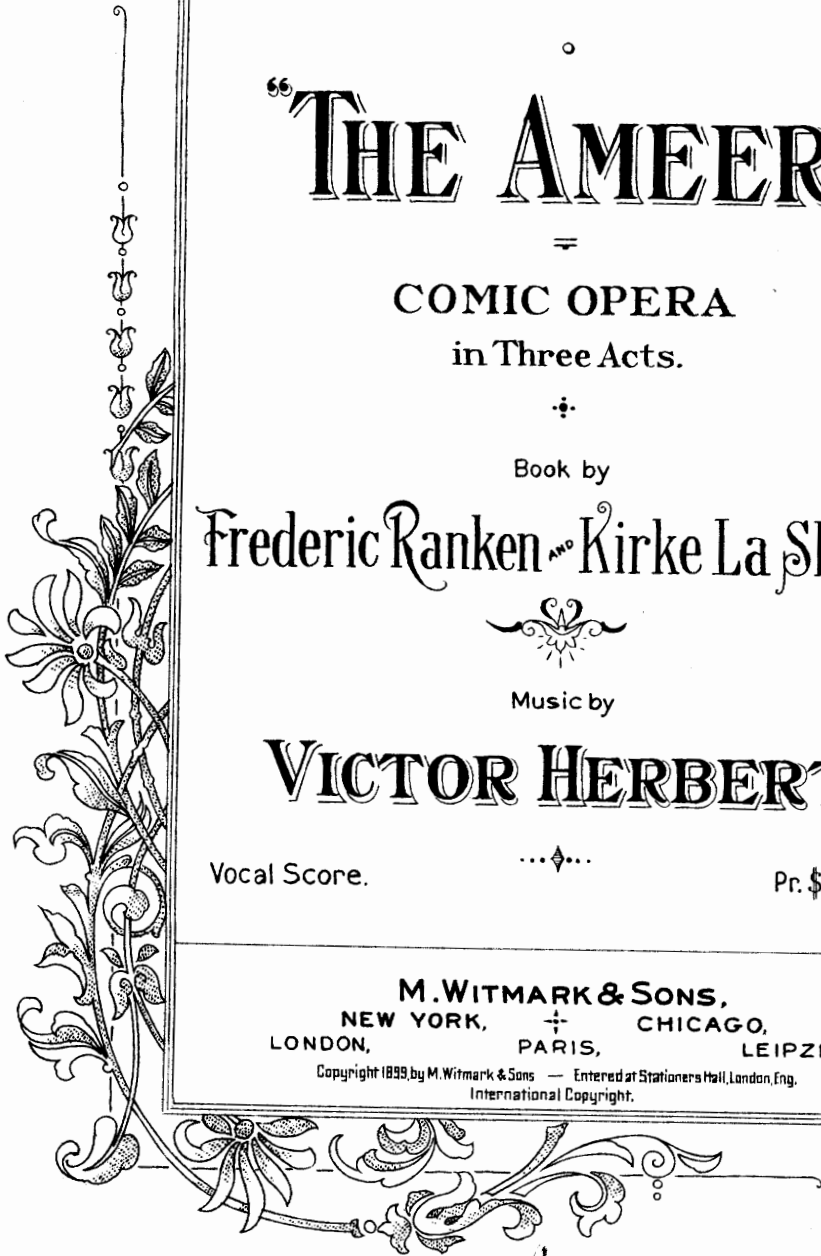
Vocal Score.

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The Ameer.

A Comic Opera in Three ACTS.

As Performed by the FRANK DANIELS COMIC OPERA CO.

CAST OF CHARACTERS.

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

SCENIC LOCALE.

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

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

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

Contents.

ACT I.

OVERTURE		1
1 OPENING CHORUS "Another Shout"	<i>CHORUS</i>	9
2^a (A) ENSEMBLE "Oh! What is the Matter?"	} <i>CONSTANCE</i>	23
2^b (B) SONG "Cupid Will Guide".		33
3 ENTRANCE AND SONG "I'd Like It".	<i>AMEER</i>	38
4 SCENE "Let Those Who'd Wed".	<i>AMEER</i>	42
5 RECIT. AND SONG "Ah Woe is Me"	<i>MIRZAH</i>	50
6 SONG AND CHORUS "I Am a Piratical Brigand, Highwayman".	<i>AMEER</i>	54
7 FINALE I. "Away With Him".		62

ACT II.

8^a (A) MALE CHORUS "With Stealthy Footsteps Falling".	<i>BRIGANDS</i>	89
8^b (B) SONG "If There's Any Kind of Crime".	<i>BLAKJAK</i>	94
9 BRIGAND'S SONG "Let Others Boast"	<i>AMEER AND BRIGANDS</i>	98
10 QUARTETTE "Surprise, Surprise Astounding"	<i>CONST. FANNY, RALPH, BLAKJAK</i>	101
11 DUET "Old Maids are Willing to Please".	<i>CHAMBERLAIN AND MIRZAH</i>	109
12^a (A) FEMALE CHORUS "Soldiers All".	} <i>RALPH</i>	114
12^b (B) SONG "A Soldier Needs No Truer Friend"		118
13 DUET "The Armored Knight".	<i>FANNY AND BLAKJAK</i>	123
14 SONG "The Rubber Man".	<i>AMEER</i>	127
15 FINALE II. "Surrender, Surrender"		133

ACT III.

16 CHORUS "Soft to Sensuous Music Swaying"	<i>NAUTCH GIRLS AND PAGES</i>	158
17 SONG "The Little Poster Maid".	<i>FANNY</i>	167
18 TRIO "Continuous Performances".	<i>AMEER, FOOL AND CHAMB</i>	173
19 SERENADE "On Thy Lattice".	<i>CONSTANCE AND CHORUS</i>	191
20 SONG "In Old Ben Franklin's Days".	<i>AMEER</i>	199
21 FINALE III		203

The Ameer

Comic Opera in 3 Acts.

ACT I.

Overture.

Lyrics by
FREDERIC RANKEN.

Music by
VICTOR HERBERT.

Allegro marcato

First system of musical notation. The treble clef staff features a series of chords and a triplet of eighth notes. The bass clef staff provides a steady accompaniment of chords. A dynamic marking of *f* is present at the beginning.

Second system of musical notation. The treble clef staff includes a triplet of eighth notes and a long melodic line. The bass clef staff continues with chordal accompaniment.

Third system of musical notation. The treble clef staff shows a triplet of eighth notes and a melodic phrase. The bass clef staff maintains the accompaniment.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes and a melodic line. The bass clef staff continues with chordal accompaniment.

Fifth system of musical notation. The treble clef staff includes a triplet of eighth notes and a melodic phrase. The bass clef staff provides accompaniment. A dynamic marking of *f* is present.

Sixth system of musical notation. The treble clef staff features a triplet of eighth notes and a melodic line. The bass clef staff includes a section marked *ffz* and another marked *f*.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures and a fermata over the third. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes in the fourth measure. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* is present in the fourth measure.

Third system of musical notation. The right hand features a triplet of eighth notes in the first measure. The left hand continues the eighth-note accompaniment. A dynamic marking of *f* is present in the first measure.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the eighth-note accompaniment. A dynamic marking of *f* is present in the second measure.

Fifth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand continues the eighth-note accompaniment. A dynamic marking of *f* is present in the first measure.

Sixth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the eighth-note accompaniment. A dynamic marking of *fff* is present in the fifth measure.

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

Second system of musical notation. The treble clef continues the melodic line with slurs and accents. The bass clef features a *sfz* dynamic marking and continues the accompaniment.

Third system of musical notation. The treble clef has a slur and an accent. The bass clef has a slur and an accent. A dashed line above the treble clef indicates a measure repeat or continuation.

Fourth system of musical notation. The treble clef has a slur and an accent. The bass clef has a slur and an accent. The tempo marking *Moderato.* is present. Dynamics include *loco.*, *sfz*, and *p*.

Fifth system of musical notation. The treble clef has a slur and an accent. The bass clef has a slur and an accent. The tempo marking *Meno mosso.* is present.

Sixth system of musical notation. The treble clef has a slur and an accent. The bass clef has a slur and an accent.

rall. *a tempo.*

rall. *sempre rall. e dim.*

Tempo di Valse.

dim. *p* *poco rit.* *p* *a tempo*

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

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

Grandioso.

Third system of musical notation, beginning with the tempo marking *ff meno mosso.* The treble clef melody is marked with a slur and a fermata. The bass clef accompaniment consists of chords and single notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef melody has a slur and a fermata. The bass clef accompaniment includes accents (>) over the notes.

Fifth system of musical notation, continuing the piece. The treble clef melody has a slur and a fermata. The bass clef accompaniment consists of chords and single notes.

Sixth system of musical notation, ending with the tempo marking *pesante.* The treble clef melody has a slur and a fermata. The bass clef accompaniment includes accents (>) over the notes. The system concludes with a double bar line and a common time signature (C).

Maestoso.

ff

Tempo di Marcia.

mf sempre cresc.

ff

8 *loco.*

loco.

Opening Chorus.

ACT I.

"Another Shout."

No 1.

Allegro non troppo.

The piano accompaniment consists of three systems of grand staff notation. The first system includes a dynamic marking 'f' and a tempo marking 'Allegro non troppo.' The music is in 2/4 time with a key signature of one sharp (F#). The accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. There are several trills and slurs throughout the piece.

SOPRANO.
ALTO.
TENOR.
BASS.

An-oth-er shout! — A loud-er cheer — A -

An-oth-er shout! — A loud-er cheer — A -

The vocal staves are arranged in four parts: Soprano, Alto, Tenor, and Bass. Each part has a melodic line with lyrics: "An-oth-er shout! — A loud-er cheer — A -". The Soprano and Alto parts have longer notes and slurs. Below the vocal staves is a final system of piano accompaniment, which continues the rhythmic pattern established in the first system.

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

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

This system contains the first two systems of the musical score. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "wake ye echoes far and near; A health to give O-bey the law A". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ff

This system shows the piano accompaniment for the first system. It includes a treble and bass clef. The right hand has a triplet of eighth notes marked with a '3' and a dynamic marking of *ff*. The left hand has a steady eighth-note bass line.

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

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

This system contains the second two systems of the musical score. The lyrics are: "health to give o-bey the law! Hip, Hip! Hip, Hip! Hip, Hip! Hip, Hip! Hur-". The piano accompaniment continues with the same eighth-note bass line and chords.

ff

This system shows the piano accompaniment for the second system. It includes a treble and bass clef. The right hand has a triplet of eighth notes marked with a '3' and a dynamic marking of *ff*. The left hand has a steady eighth-note bass line.

rah!

rah!

This system contains the third two systems of the musical score. The lyrics are: "rah!". The piano accompaniment continues with the same eighth-note bass line and chords.

ff

This system shows the piano accompaniment for the third system. It includes a treble and bass clef. The right hand has a triplet of eighth notes marked with a '3' and a dynamic marking of *ff*. The left hand has a steady eighth-note bass line.

SOPR. & ALTO.

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

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

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

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

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are: "Love con - fess - ing, Suits we're pres - sing Each as hope - ful as can be, Yes,"

SOPR. & ALTO.
TEN.
BASS.

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

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

The second system features four vocal parts: Soprano and Alto (SOPR. & ALTO.), Tenor (TEN.), and Bass (BASS.). The piano accompaniment continues from the first system. The lyrics for the vocal parts are: "No, No, No! No, No, No!" for Soprano and Alto, "Each as hope - ful as can be —" for Tenor, and "Yes, Yes, Yes!" for Bass.

No! No!

Yes, Yes, Yes! Yes! Yes!

The third system continues the vocal and piano parts. The lyrics for the vocal parts are: "No! No!" for Soprano and Alto, "Yes, Yes, Yes! Yes! Yes!" for Tenor and Bass. The piano accompaniment features a rhythmic pattern of chords.

Tempo di Valse.

SOPR. & ALTO. *poco rit.*

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

TEN.

BASS.

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

Tempo di Valse.

poco rit.

I love thee

bird - lets sing "I love thee"

The whisp' - ring

I love thee

breeze sighs thro' the trees "I love thee"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

dew - y mist hails now hails the morn — The

dew - y mist now hails the morn — The

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

bri - - - dal morn

bri - - - dal morn

bri - - - dal morn

bri - - - dal morn

pesante.

ff Grandioso.

Fond love, True love, tell thy se - cret

Fond love, True love, tell thy se - cret

Grandioso.

ff

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

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

The first system consists of four staves. The top two staves are vocal lines in treble clef, both with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line with a long note on 'prayer' and a more active line for 'Where in nature hiding'.

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

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

The second system also consists of four staves. The top two staves are vocal lines in treble clef, both with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music continues the melodic and harmonic themes from the first system, with a similar structure of a long note on 'Art thou' followed by a more active line for 'con-cealed to day'.

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

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

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

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

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

pesante.

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

Molto piu mosso.

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

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

This system contains the first two systems of a musical score. The top system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a high register, with lyrics: "call — Come a wake — Come a wake — Come to". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system is identical to the first, with the same lyrics and musical notation.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation with eighth notes.

hear thy sub - jects call. —

hear thy sub - jects call. —

This system contains the second two systems of the musical score. The vocal lines continue with the lyrics: "hear thy sub - jects call. —". The piano accompaniment continues with similar rhythmic patterns. The second system is identical to the first, with the same lyrics and musical notation.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation with eighth notes.

A - wake Come a wake Come a wake

A - wake Come a wake Come a wake

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

— wake to hear thy sub - jects call.

— wake to hear thy sub - jects call.

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

A - wake to hear thy sub - jects

A - wake to hear thy sub - jects

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

call _____ Come _____ a -

call _____ Come _____ a -

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

Tempo I^o *molto pesante.*

Two vocal staves, soprano and alto, with lyrics "wake." written below each staff. The music is in a major key with two sharps (F# and C#) and a 4/4 time signature. The tempo is marked "Tempo I^o molto pesante." The notes are mostly half notes and quarter notes, with some rests.

Tempo I^o

Piano accompaniment for the first system. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of chords and single notes. The tempo is marked "Tempo I^o" and the dynamic is "ff molto pesante."

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

Piano accompaniment for the third system. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents. There is a double bar line in the middle of the system.

Piano accompaniment for the fourth system. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents. The system ends with a double bar line and a final chord marked "ff".

Ensemble.

"Oh! What is the Matter?"

Constance.

No 2a

Allegro.

Piano introduction in 6/8 time, marked *p* (piano). The music consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody is simple and rhythmic, with a steady eighth-note accompaniment.

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

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Oh, what is the mat-ter? Oh, what is the mat-ter And". The music is in 6/8 time, one flat key signature, and marked *unis* (unison).

Piano accompaniment for the first vocal phrase. The music is in 6/8 time, one flat key signature. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

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

Vocal staves for the second vocal phrase. The lyrics are: "what is the cause of this t^{er} - ri - ble clat - ter, They're". The music is in 6/8 time, one flat key signature.

Piano accompaniment for the second vocal phrase. The music is in 6/8 time, one flat key signature. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

unis

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

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

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

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

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

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

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

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

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

L'istesso tempo.

26

mis

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

f

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

f

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

sfz

Const.

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

Fanny.

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

Const.

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

Recit.

Fanny.

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

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

fp

Allegro.
SOPR. *unis.*

ALTO.
TEN.
BASS.

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

p
cres molto.

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

sempre cres

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

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

Piu mosso.

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

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

f *ff*

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

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

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

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

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

Chamb.

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

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

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

Moderato.

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

Moderato.

p

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

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

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature changes to one sharp (F#), and the time signature is common time. The piano part has a more complex, rhythmic accompaniment.

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

p

The fourth system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature is one sharp. The piano part features a steady, rhythmic accompaniment.

Const. Mirzah.

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

Const. *rall.*

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

No 2b

(Song.) CUPID WILL GUIDE.

Const.

- deed _____

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

%Moderato.

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

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

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

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

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

rit.

a tempo.

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

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

Const..

rall.

a tempo.

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

SOPR.

ALTO.

TENOR.

BASS.

Cu - pid will guide you,

Cu - pid will guide you,

rall. *a tempo.*

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "on - - - ly you're wil - ling that Cu - - - pid," followed by "you may be sure, What - e'er be - tides you," and "you may be sure, What - e'er be - tides you,".

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

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

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

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "That Cu - pid shall guide pain and the heartache will sure - ly sub - side_ If", "You can en - dure, Pain and the heart - ache quick - ly sub - side_ If", and "You can en - dure, Pain and the heart - ache quick - ly sub - side_ If".

sempre rall - e -

rall.

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

p rall. *sempre rall - e -*

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

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

Entrance and Song.

"I'd Like it."

No 3.

Ameer and Chorus.

Ameer.

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

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

Chorus. Ameer.

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

Chorus.

Ameer.

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

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

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

Chorus.

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

Ameer.

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

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

Chorus.

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

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

Ameer. Chorus.

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

him in a thous - and years. DANCE.

loco.

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

2. If the
3. If the

Scene.

"Let Those Who'd Wed."

Ameer.

No 4.

Maestoso.

Piano introduction for the scene. The music is in 3/4 time, marked *Maestoso* and *ff*. The right hand features a melodic line with triplets and a final *R.H.* section. The left hand provides a rhythmic accompaniment with triplets.

Ameer.

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

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

Ameer.

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

SOPR.

We would be

ALTO.

TEN.

BASS.

We would be

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

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

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

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

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

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

pesante. **Tempo di Valse.**

Tempo di Valse.

sfz pesante. *sfz P rit.*

Ameer.

a tempo.

In gen - tle spring the

dim. *p* *a tempo.*

Ameer.

bird - ies sing "I love thee" — The

SOPR. I love thee —

ALTO. I love thee —

TEN. I love thee —

BASS. I love thee —

Ameer.

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

Ameer.

The ground - hog to his shad - ow

SOPR.
ALTO.
TEN.
BASS.

I love thee

cries "Ich lieb' Dich"

The Po - lar bear growls

Ich lieb' Dich

Ich lieb' Dich

from his lair— I love but thee!

Grandissimo.

Meno mosso.

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

ALTO.

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

BASS.

ff *Meno mosso.*

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

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

Art thou con-cealed to-day — Art thou

Art thou con-cealed to-day — Art thou

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

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

pesante.

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

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

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

pesante.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo/mood marking *pesante.* is placed above the right-hand staff.

call.

call.

Detailed description: This system contains two vocal staves. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both staves have a treble clef and a key signature of two sharps. The lyrics are: "call.". The music consists of a series of quarter and eighth notes, with some phrases connected by slurs. The tempo/mood marking *pesante.* is placed above the first staff.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Recitative and Song.

"Ah! Woe is Me."

No 5.

Mirzah.

Allegro.

RECIT.

Ah! Woe is

f *sfz*

Detailed description: This system shows the beginning of the piece. The vocal line starts with a whole rest followed by a recitative phrase: "Ah! Woe is". The piano accompaniment begins with a forte (*f*) dynamic, featuring a sixteenth-note arpeggiated pattern in the right hand and a simple bass line in the left hand. The tempo is marked *Allegro*.

molto cresc.

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

Detailed description: This system continues the vocal line with the lyrics: "me, and sad my lot, A lone, un-loved, for sak-en me, No joy is mine, I". The piano accompaniment remains mostly silent, with some chords appearing at the end of the system. The dynamic marking *molto cresc.* is present above the vocal line.

Moderato.

RECIT.

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

p.

Detailed description: This system continues the vocal line with the lyrics: "wot But van-ished pos-i - tives, throughout my past I". The piano accompaniment features a piano (*p.*) dynamic with a more active, rhythmic pattern in the right hand and a steady bass line in the left hand. The tempo is marked *Moderato*.

a tempo. *RECIT.*

see _____ A sen - ti - ment - al

a tempo.

neg - a - tive, My ro - mance

f *fz* *fz*

SONG.

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

fz *p*

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

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

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

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

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

rit.

years _____ Which hide the yearn - - ing, Oh

fears _____ in pride re - turn - ing Oh

tears to chide the burn - ing no com - fort

poco rit.

bring, or peace to me. _____

rit.

D.S.

Song and Chorus

No 6.

I am a Piratical Brigand, Highwayman.

Ameer.

Allegro molto.

p *sempre cresc.*

loco. *ff* *ff* *ff*

§ Ameer.

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

Ameer.

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

SOPR.

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

ALTO.

TEN.

BASS.

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

Ameer.

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

Ameer.

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

SOPR.

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

ALTO.

TEN.

BASS.

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

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

Ha, Ha!

Ha, Ha!

The first system of the musical score features a vocal line in a single staff with lyrics. Below it are four staves for piano accompaniment, with the first two staves containing rests and the last two containing rhythmic accompaniment. The piano part includes a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "sit and gloat as I cut a throat. I grin at the skulls I crack. I stir my pegs. and I pull the legs of men who have wealth to burn. I". The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes. The system concludes with a double bar line and a fermata over the final notes.

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

Ha, Ha!

Ha, Ha!

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "jeer at the groans as I rack the bones of my vic-tims in caverns black. In a singe the wings of the gay young things and I smile as I watch them squirm. I". The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with the first system, providing a rhythmic and harmonic foundation. The system concludes with a double bar line and a fermata over the final notes.

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

Ha!

Ha!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'fiend - ish way, I wash each day in a crim - son, go - ry flood. And keep their ears for souv - e - nirs and with glee I gouge their eyes. My'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a vocal exclamation 'Ha!' and a piano accompaniment ending with a fermata.

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

Oh!

Oh!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'when I kill I drink my fill in buck-ets of boil - ing blood. mood' it suits as they shoot the chutes down there where the lob - ster lies.'. The piano accompaniment maintains the same rhythmic pattern. The system concludes with a vocal exclamation 'Oh!' and a piano accompaniment ending with a fermata.

SOPR.

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

ALTO.

TEN.

BASS.

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

Ameer.

Oh! the

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

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

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

cresc. *fz* *p*

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

p *cresc.*

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

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

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

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

rit. *fz* *a tempo* *fz* *p* *cresc.*

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

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

The first system of music features three staves. The top two staves are vocal lines with lyrics: "in it a par - ti - cle side of the crimes he has done in a day." The bottom staff is a piano accompaniment. The piano part begins with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *fz* (forzando) is present, followed by a *p* (piano) marking. The piano part concludes with a double bar line and repeat signs.

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

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

The second system of music features three staves. The top two staves are vocal lines with lyrics: "Tho' by his looks he's a ver - y bad ar - ti - cle". The bottom staff is a piano accompaniment. The piano part begins with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present, followed by a *cresc.* (crescendo) marking. The piano part concludes with a double bar line and repeat signs.

Old Cap-tain Kidd ran a Y. M. C. A. *D.S. al Fine*

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

The third system of music features three staves. The top two staves are vocal lines with lyrics: "Old Cap-tain Kidd ran a Y. M. C. A." The bottom staff is a piano accompaniment. The piano part begins with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *fz* (forzando) is present. The piano part concludes with a double bar line and repeat signs. The system ends with a *D.S. al Fine* marking on the vocal line and a *Fine.* marking on the piano line.

No 7.

Finale.

ACT I.

Away with him.

Allegro.

SOPRANO.

ALTO.

TENOR.

BASS.

A - way — with him, a - way! The

A - way — with him, a - way! The

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

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

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

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

Mirzah.

Stay!—

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

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

Mirzah. *rit*

Recit

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

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

Mirzah. *molto cres*

Ameer.

be, I love him! She loves me—

SOPR. She loves him!

ALTO. She loves him!

TENOR. She loves him!

BASS. She loves him!

SOLI COL CHORUS.

65

SOPR.

ALTO.

TENOR.

BASS.

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

Moderato.

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

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

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

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

Allegro giocoso.

rit.

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

rit.

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

Allegro giocoso.

atempo f dim

Mirzah.

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

p

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

Const.

Ameer.

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

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

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

poco rit

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

Constance.

Ah! _____

Mirzah.

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

Ameer.

hit. I can't fool her a bit;

Blakjak.

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

SOPR.

She loves, but him,

ALTO.

TENOR.

She loves, but him,

BASS.

L.H.

— What a hor-ri-ble stare! Ah! _____

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

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

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

Ah! _____ With fet-ter we

Ah! _____ With fet-ter we

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

Andante tranquillo.

pare, no one ——— com - pare. —

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

made a most de - cid - ed hit. —

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

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

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

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

Andante tranquillo.

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

Const.

With-out er - u - di - tion,

Fanny.

With-out er - u - di - tion,

Mirzah.

I love him, I love him;

Ameer.

The maid in a

Ralph

With-out er - u - di - tion,

Chamb.

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

Blakj.

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

SOPR.

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

ALTO.

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

TENOR.

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

BASS.

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

ff

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

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

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

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

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

pas - sion; I've made a

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

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

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

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

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

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

We think he had bet - ter, Re - move — this hor - ri - ble

We think he had bet - ter, Re - move — this hor - ri - ble

His fig - ure the fair - est, In spite — of hor - ri - ble

(Spoken.)
hit! My dis - guise don't fool, — no don't fool her a

We think he had bet - ter Re - move — this hor - ri - ble

bet - ter, Re - move — this pi - rat - ic - al

bet - ter, Re - move — this pi - rat - ic - al

bet - ter, *f* Re - move — this pi - rat - ic - al

bet - ter, *f* Re - move — this pi - rat - ic - al

bet - ter, Re - move — this pi - rat - ic - al

bet - ter, Re - move — this pi - rat - ic - al

bet - ter, *fz* Re - move — this pi - rat - ic - al

bet - ter, *fz* Re - move — this pi - rat - ic - al

Ameer.

Oh, me!

Ralph.

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

SOPR. Oh!

ALTO. Oh!

TENOR. Oh!

BASS. Oh!

Mirzah.

Tempo di Valse.

In gen-tle Spring the

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

ALTO. my! we pray you tell us why! —

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

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

Tempo di Valse.

rall *pp*

Const

The

Fanny.

"I love thee"

Mirzah.

bird - lets sing "I love thee!"

Ameer.

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

Ralph.

"I love thee"

Chamb.

"I love thee"

Blakj.

"I love thee"

SOPR.

"I love thee"

ALTO.

"I love thee"

TENOR.

"I love thee"

BASS.

"I love thee"

Fanny.

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

Mirzah.

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

Ameer.

die as a gen - tle - man should.

Ralph.

love thee? — Now doth Au - ro - ra

Chamb.

love thee? — Now doth Au - ro - ra

Blakj.

love thee? — Now doth Au - ro - ra

SOP.

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

ALTO.

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

TENOR.

love thee? — Now doth Au - ro - ra

BASS

love thee? — Now doth Au - ro - ra

Piano accompaniment for the scene, featuring chords and melodic lines in both hands.

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

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

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

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

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

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

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

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

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

tint _____ with gold _____ The ver - dure kissed by

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

Allegro molto.

Ameer.

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

fz *p*

This system contains the first two lines of music. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs). The piano part begins with a forte (*fz*) dynamic and then moves to piano (*p*). The music is in a 2/4 time signature.

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

This system contains the third and fourth lines of music. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the same two-staff format. The piano part features a mix of chords and moving lines in both hands.

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

This system contains the fifth and sixth lines of music. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the same two-staff format. The piano part features a mix of chords and moving lines in both hands.

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

This system contains the seventh and eighth lines of music. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the same two-staff format. The piano part features a mix of chords and moving lines in both hands.

Ameer. *Lento.* **Allegro molto.**
 your A-meer. I've got them there!—

Blakj.
 No one shall in-ter-

SOP.
 From our A-meer!

ALTO.
 From our A-meer!

TENOR.
 From our A-meer!

BASS.
Lento. **Allegro molto.**

f *p* *p*

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

p

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

p

Chamb.

Ameer.

Chamb.



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

Maestoso.

Ameer. *Recit*



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

Recit *eres*

Ameer.

marcato



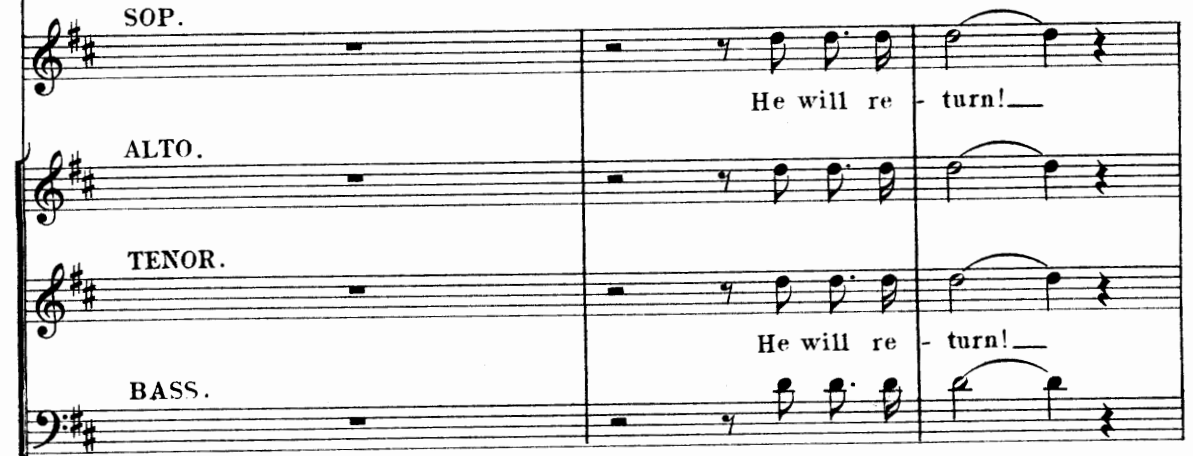
on-ly for a - while, Then I'll re - turn — And

SOP.

ALTO.

TENOR.

BASS.



He will re - turn! —

He will re - turn! —



fz

Ameer.

Tempo di Valse.
molto pesante.

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

SOLI COL CHORUS.

SOP.

ALTO.

TENOR.

BASS.

Fond love, true love,

Fond love, true love,

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

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

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

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

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

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

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

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

pesante.

a tempo.

hear thy sub-jects call.

hear thy sub-jects call.

Two vocal staves in G major, 4/4 time. The first staff has lyrics "hear thy sub-jects call." and the second staff has the same lyrics. The music consists of a simple melody with a long note on "call." followed by a rest.

f

fff a tempo.

Piano accompaniment for the first system. The right hand features chords and a melodic line, while the left hand plays a steady accompaniment. Dynamics include *f* and *fff a tempo.*

Piano accompaniment for the second system, continuing the musical texture from the first system.

8va loco.

più mosso

Piano accompaniment for the third system. The right hand has a melodic line with an *8va loco.* marking. The left hand continues the accompaniment. The tempo changes to *più mosso*.

sf

Piano accompaniment for the fourth system, concluding the piece with a final chord marked *sf*.

End of Act I.

Male Chorus.

“With Stealthy Footseps Falling”

ACT II.

No 8a

Allegro misterioso.

Piano introduction in G major, 3/4 time, marked *pp*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

TENORS, *pp*
With
BASSES.

Two vocal staves for Tenors and Basses, both marked *pp*. The Tenors' part begins with a rest, followed by a melodic line. The Basses' part also begins with a rest, followed by a lower melodic line.

Piano accompaniment for the first vocal phrase, marked *pp*. It features a complex rhythmic texture with sixteenth and thirty-second notes.

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

Vocal staves for the first phrase of the chorus. The lyrics are: "stealth - y foot - steps fall - ing, We creep up - on our".

Piano accompaniment for the second vocal phrase, marked *pp*. It continues the complex rhythmic texture.

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

Vocal staves for the second phrase of the chorus. The lyrics are: "prey ——— With quick - ness most ap pall - ing, Their".

Piano accompaniment for the final phrase of the chorus, marked *pp*. It concludes with a final chord.

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

pp

pp

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with the lyrics 'gold we take a - way, _____' followed by 'Hush! hush!' and 'Hush! hush!'. The piano accompaniment consists of chords and arpeggiated figures. Dynamic markings include *pp* (pianissimo) above the vocal line and below the piano accompaniment.

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

The second system continues the vocal line with the lyrics 'Cau - tion is the watch - word' and 'That suc - cess de - pends up - on.'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

unis.

unis.

The third system features the vocal line with lyrics 'Hush! hush! Hush! hush!' and 'Si - lence is a qui - et thing When'. The piano accompaniment includes chords and arpeggiated figures. Dynamic markings include *unis.* (unison) above the vocal line and below the piano accompaniment.

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

This system contains the first three measures of the piece. The vocal line starts with a forte (*ff*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment features a strong *ff* dynamic in the first measure, followed by a *f* dynamic and then a *p* dynamic. The piano part includes a trill in the right hand during the second measure.

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

This system contains the next three measures. The vocal line continues with a *f* dynamic and includes a triplet in the final measure. The piano accompaniment features a *f* dynamic, a *p* dynamic with a trill, and a *fz* dynamic.

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

This system contains the final three measures. The vocal line features a *ten* (tenuto) marking and a *ff* dynamic. The piano accompaniment includes a *ff* dynamic and a trill in the right hand.

p. *pp*

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

p *pp*

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

Detailed description: This system contains the first two systems of music. The first system shows vocal staves with lyrics: '- mand - ing, Know re - sist -ance would be rash.' Dynamics include *p.*, *pp*, and *p*. The second system shows piano accompaniment with dynamics *p*, *pp*, *ffz*, and *p*. The piano part features a melodic line in the right hand and a bass line in the left hand.

unis.

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

unis.

Detailed description: This system contains the second and third systems of music. The second system shows vocal staves with lyrics: 'Hush! hush! Hush! hush! Cau - tion is the watch - word'. Dynamics include *unis.*. The third system shows piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

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

Detailed description: This system contains the fourth and fifth systems of music. The fourth system shows vocal staves with lyrics: 'That suc - cess de - pends up - on. Hush! hush! Hush! hush!'. The fifth system shows piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

unis.

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

unis.

Hush! hush!

Hush! hush!

Hush! hush!

Hush! hush!

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

Ah!

Hush! hush!hush! hush!

pp

pppp

pppp

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

♩Blakjak.

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

Blakj.

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

TENORS.

want - ing done,
put a-way,

BASSES.

off for cash,
rule of three,

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

is on - ly fun,
is in the way,

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

Cut and Slash!
 line to me.

p

Blakjak.

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

fz *f* *p*

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

f *p* *f* *tr*

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

p *cres.*

Blakjak.

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

TENORS.

BASSES.

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

f *f* *f* *p*

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

sfz *f* *p* *fz*

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

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

Dance.

Brigand's Song.

"Let Others Boast!"

Ameer and Brigands.

No 9.

CHORUS.

Ameer and Bases.

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

Un poco pesante.

(Bus)

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

(Bus)

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

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

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

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

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

fz

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

armed with a good sharp knife.

DANCE.

fz

Fine.

Quartette.

No 10

"Surprise, Surprise Astounding!"

Constance, Fanny, Ralph and Blakjak.

Un poco agitato.

Const. *f*

Fanny. *f*

Ralph. *f*

Blakj. *f*

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

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

molto
piu lento. *Andante mosso.*

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

Ah! luck - y chance.

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

What luck - y chance,
Andante mosso.

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

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

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

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

p

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

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

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

pray walk with me, pray walk with me,

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "here from o'er the sea? Has brought me here from o'er the ty and try to me has brought you I'll let you see how".

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

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "sea, from o'er the sea. see how nice he'll be, he'll be. here from o'er the sea from o'er the sea. nice, how nice I'll be.". The piano accompaniment features a *dim* (diminuendo) marking in the final measure.

Const.

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

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

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

Ralph.

A heart that loves, a love that grows, _____

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

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

Const.

Ralph. My mo-tive plain, _____ He can-not see, _____

lime, Ah! yes she says, _____ She loves but

fp

Tempo I^o

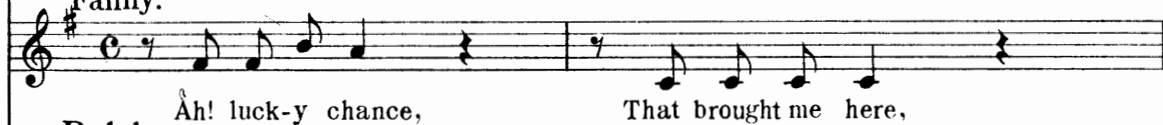
_____ The A-meer's bride he thinks I'll be. _____ Un-luck-y

me, And yet the A meer's bride will be. _____

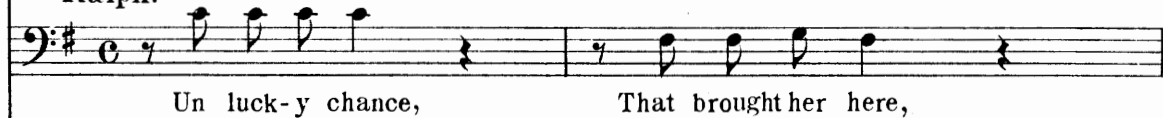
Const.



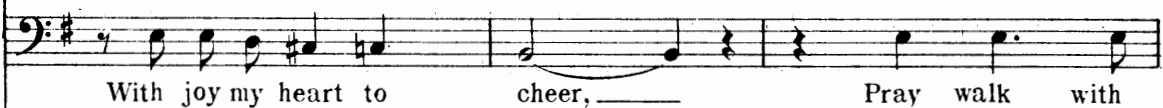
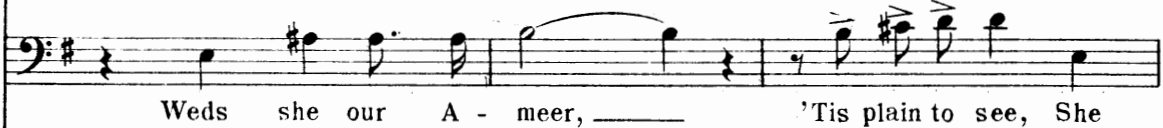
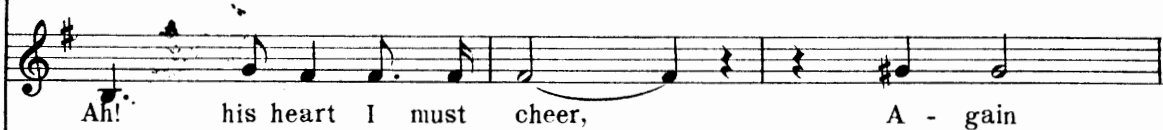
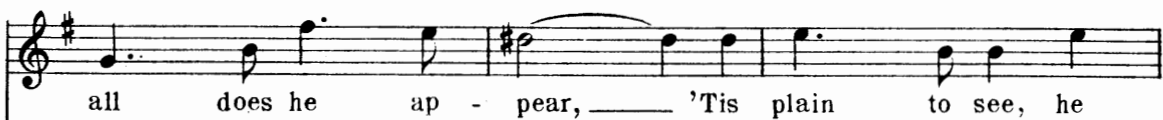
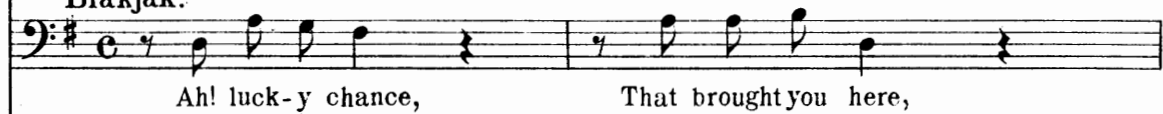
Fanny.



Ralph.



Blakjak.



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

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

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

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

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

-ty, and see _____ How nice he'll

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

see how nice, how

poco a poco rallantando.

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

poco a poco rallantando.

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

Duet.

Old Maids are Willing to Please.

No 11.

Chamberlain and Mirzah.

Allegretto

§ Cham.

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

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

Mirzah.

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

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

coun - sel with my view a - grees; — For maid - ens of twen - ty. like
 wrong in your ac - tion ne'er sees, — No need of ex - plain - ing. she's
 need with your in - come a - grees, — If you have - n't a bank - full, she's

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

Tempo di Valse.

rit. *a tempo.*

Both.

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

poco rit. *a tempo.*

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

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

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ar - gu - ment rife When { I } looked for a wife. For a { you }". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

man likes the first one he sees; _____ Now

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "man likes the first one he sees; _____ Now". The piano accompaniment continues with similar harmonic support.

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

The third system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "ev - er be - ware of the wid - ows, _____ The". The piano accompaniment continues with similar harmonic support.

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

The fourth system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "maid - ens are like - ly to tease, _____ For". The piano accompaniment continues with similar harmonic support.

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

rit.

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

*D.S.
al Fine*

Fine.

March.

No 12a

Ralph and Female Chorus.

Soldiers All.

Tempo di Marcia.

p

3 3 3 3

FEMALE CHORUS.

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

f

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

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

The first system consists of three measures. The vocal line (top two staves) has lyrics: "plan. rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, plan, plan. plan." The piano accompaniment (bottom two staves) features a bass line with a trill and a treble line with chords.

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

The second system consists of three measures. The vocal line (top two staves) has lyrics: "plan. Rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, rat - a -". The piano accompaniment (bottom two staves) features a bass line with a trill and a treble line with chords.

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

The third system consists of four measures. The vocal line (top two staves) has lyrics: "plan. plan. plan. plan. With a boom. boom. boom! And a". The piano accompaniment (bottom two staves) features a bass line with a trill and a treble line with chords.

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

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

plan For - ward we go, forth to meet the

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

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

The third system concludes the vocal phrase and piano accompaniment. The piano accompaniment features a mix of chords and moving lines in both hands.

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

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

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

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

March.

ff

The third system is a piano accompaniment for a march. It begins with a forte (*ff*) dynamic. The right hand features a melody with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes.

The fourth system continues the piano accompaniment. It features a consistent rhythmic pattern with eighth notes in both hands, maintaining the march's energy.

The fifth system concludes the piano accompaniment. It features a final cadence with sustained chords in the right hand and a melodic line in the left hand.

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

Ralph.

A sol - dier needs no tru - er

friend Than by his side is

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

hang - - - ing. A trust - y sword its aid to

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

lend _____ While sound - ing, sound - ing steel is

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

clang - - ing. A

while steel is clang - - ing.

Ralph.

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

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

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

fz

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

ly - - - ing For - ward we go,

plan. For - ward we go,

The first system of the musical score consists of three staves. The top staff is a bass clef with lyrics. The middle staff is a vocal line in a treble clef with lyrics. The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include piano (p) and piano fortissimo (pp).

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

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

The second system of the musical score consists of three staves. The top staff is a bass clef with lyrics. The middle staff is a vocal line in a treble clef with lyrics. The bottom staff is a piano accompaniment in a grand staff. The key signature and time signature remain the same as the first system.

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

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

The third system of the musical score consists of three staves. The top staff is a bass clef with lyrics. The middle staff is a vocal line in a treble clef with lyrics. The bottom staff is a piano accompaniment in a grand staff. The key signature and time signature remain the same. Dynamics include piano (p) and piano fortissimo (pp). An 8-measure rest is indicated in the piano part.

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

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

8 *loco.*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in bass and treble clefs, both in a key with one flat (B-flat). The lyrics are "Let our banners fly so forward we to victo-". The piano accompaniment is in the bottom two staves, starting with a piano dynamic and a tempo marking of 8 *loco.* A dashed line with a vertical end bar is placed over the first two measures of the piano part.

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

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

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics "ry at duty's calling. Hur-". The piano accompaniment features a prominent melodic line in the right hand with a slur and a fermata over the first two measures, and a more rhythmic accompaniment in the left hand.

rah! Hur - rah!

rah! Hur - rah!

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines conclude with the lyrics "rah! Hur-rah!". The piano accompaniment features a series of chords in the right hand, some with slurs, and a steady accompaniment in the left hand. The system ends with a double bar line.

Duet.

The Armored Knight.

No 13.

Fanny and Blakjak.

Moderato.

Blakj. §



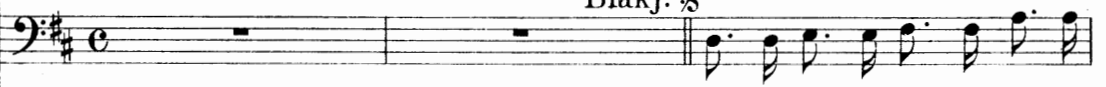
1. In old - en days the armor'd Knight set

Fanny. §



2. Aged sire with frantic ire now

Blakj. §



3. hundred years have pass'd since then a

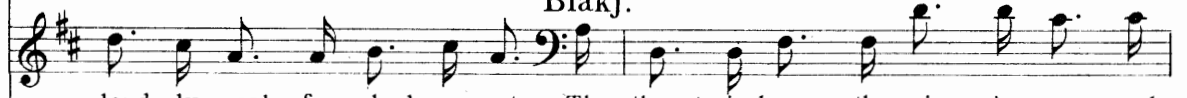
Moderato.

Fan.



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

Blakj.



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

Fan.



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

Blakj. Fan.

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

Fan. Blakj.

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

Blakj. Fan.

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

The first system of music features a vocal line with alternating 'Blakj.' and 'Fan.' markings. The lyrics are: 'suf - fered most chiv-al - rous pains To win a tress of gold - en hair, to such bad notes I can't en-dorse He drops the Knight with-in the moat, the sings his dit - ty o'er and o'er, He sings with knight - ly court - e - sy, no'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines. A dynamic marking 'p' is present in the piano part.

Blakj.

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

Fan.

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

Blakj.

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

The second system of music continues the vocal line with alternating 'Blakj.' and 'Fan.' markings. The lyrics are: 'win a tress, No more or less, with court - ly mien he paid ad-dress, he Cas - tle moat, He dropped a note but still a liq - uid voice will quote, a heed gives she To words which he still war - bles forth with phan - tom glee in'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines. A dynamic marking 'p' is present in the piano part. The system concludes with a double bar line and a 2/4 time signature.

rit.

Allegro moderato.

court - ly paid ad - - dress. _____

liq - uid voice will quote. _____

skel - e - ton key. _____

rit.

f

Fan. *unis.*

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

Blakj. *unis.*

p

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

3

3

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

heart ur - bar.

DANCE.

2. Her

3. A

D.S.

Song.

"The Rubber Man."

No 14.

Ameer.

Allegro.

Moderato.

§ Ameer.

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

Moderato.

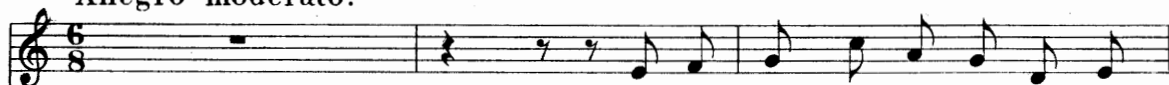
freak, Whose life be-gan as a rub-ber man, a
 ware; Who wore, in a fash-ion known as cir-cas-sian
 show; In min-strel tones (for he played the bones,) told

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

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

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

Allegro moderato.



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

Allegro moderato.



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



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



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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes and rests, followed by a melodic phrase. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines, including some triplets and slurs.

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

poco rit.

The second system continues the musical piece. The vocal line has a more complex melody with some notes marked with a fermata. The piano accompaniment includes dynamic markings such as *fz* and *poco rit.* (ritardando). There are also slurs and accents in the piano part.

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

a tempo.

The third system concludes the page. The vocal line features a melodic phrase with a fermata. The piano accompaniment includes triplets and dynamic markings like *a tempo.* and *fz*.

Ameer.

man _____

SOPR.

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

ALTO.

TEN.

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

BASS.

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

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

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

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

poco rit.

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

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

fz *Fine.*

Finale.

ACT II.

Surrender, Surrender.

No 15.

CHORUS of BRIGANDS.

TENORS.

pp

BASSES.

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

Allo misterioso.

pp

Musical score for the first system. It features a vocal line for Tenors and a vocal line for Basses, both in treble and bass clefs respectively. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The music is in 2/4 time and G major. The lyrics for the vocal parts are: "With steal - thy foot - steps fall - - ing We". The piano part includes dynamic markings like *pp* and *trm*.

Musical score for the second system. It continues the vocal lines for Tenors and Basses and the piano accompaniment. The lyrics for the vocal parts are: "creep up - on our prey - - - With quick - ness most ap -".

Piano accompaniment for the second system, showing the grand staff notation with treble and bass clefs.

Musical score for the third system. It continues the vocal lines for Tenors and Basses and the piano accompaniment. The lyrics for the vocal parts are: "pall - - ing Their gold we take a - way. - - -".

Piano accompaniment for the third system, showing the grand staff notation with treble and bass clefs.

Constance.



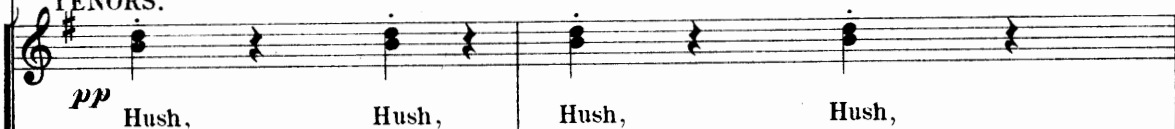
Oh! what is the feel - ing

Now o - ver us stealing that some-thing is

Fanny.



TENORS.

*pp* Hush,

Hush,

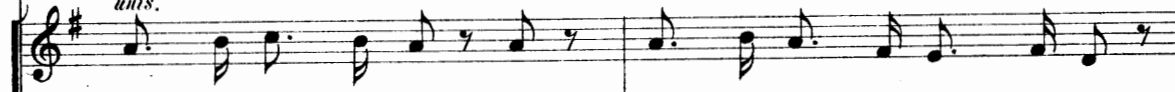
Hush,

Hush,

BASSES.

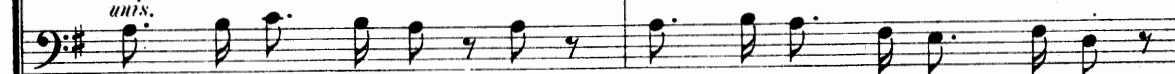
*pp*

bound _____ to oc - cur. _____

*unis.*

Cau - tion is the watch - word

That suc - cess de - pends up on:

unis.

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

Hush, Hush, Hush, Hush,

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first vocal line contains the lyrics "A feel - ing re - semb - ling" and "A shak - ing and trembling combined with in -". The second vocal line contains the lyrics "Hush," repeated four times. Both vocal lines feature triplet markings (indicated by a '3' in a circle) over groups of three notes. The piano accompaniment is on a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

tense _____ Mal - - de - mer!

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

The second system of the musical score continues with two vocal lines and piano accompaniment. The first vocal line has the lyrics "tense" followed by a long horizontal line, and "Mal - - de - mer!". The second vocal line has the lyrics "Si - lence is a qui - et thing when mur - ders to be done." and is marked *unis.* (unison). The piano accompaniment continues with the same rhythmic pattern as the first system.

Allegro.

f

The third system of the musical score shows the piano accompaniment. It is marked **Allegro.** and *f* (forte). The right hand part features a more active melody with eighth notes and slurs, while the left hand continues with block chords and eighth-note accompaniment.

Blakjak.

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

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

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

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

Chamberlain.

Ameer.

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

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

Mirzah. *Moderato.*

Ameer.

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

Tempo giusto.

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

Const. *pp*

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

Fanny.

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

Mirzah.

Ameer.

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

Chamb.

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

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

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

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

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

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

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

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

quite my place to know ————— quite ————— my place to
 quite my place to know —————
 I must
 I sure-ly don't want them to know — I don't want them to
 see be - fore they go ————— A - - las
 A-las they all will

rit.

know I must know before I

rit.

I, too must know I must know before I

rit.

know Ah, I must surely know before I

rit.

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

rit.

they'll know. They'll know before they

rit.

know A-las they all will know before they

rit.

Tempo di Marcia.

go.

go.

go.

go.

know.

go.

go.

Tempo di Marcia.

pp

sempre marcato.

Allegro. **Ralph.**

Hold! Nor re-sistance deign, I bid you

f *ff*

Allegro molto.

yield in the Queen's name.

SOLDIERS.

BRIGANDS.

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

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

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

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

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "ren-der! Sur-ren-der! Re-sistance now is rash, Re - sis-tance now is" and "Sur-rounded! Impounded! Cut and Slash! Re - sis-tance now is". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

rash! Re - sis-tance now is rash!

rash! Re - sis-tance now is rash!

The second system continues the vocal lines and piano accompaniment. The vocal staves have lyrics: "rash! Re - sis-tance now is rash!" and "rash! Re - sis-tance now is rash!". The piano accompaniment includes dynamic markings *ff* (fortissimo) in both the right and left hands.

Moderato.

p *mf* *poco rit.*

The third system is a piano accompaniment section. It begins with the tempo marking "Moderato." and dynamic markings *p* (piano), *mf* (mezzo-forte), and *poco rit.* (poco ritardando). The music features a complex rhythmic pattern with many beamed notes and rests.

Const.

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

Ralph

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

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

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

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

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

a tempo.

a tempo.

rall.

a tempo.

Const.

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

Fanny.

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

Mirzah.

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

Ralph.

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

Ameer.

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

Chamb.

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

Blakj.

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

SOPR.

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

ALTO.

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

TEN.

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

BASS.

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

SOLDIERS.

BRIGANDS.

This love in my heart Ah! how _____ with

Our thoughts re-veal, They re -

Our thoughts re-veal, They re -

This love in my heart She ___ whom I cher-ish _____

They now re-veal, Our lovely trea-sure We can't conceal, can't conceal

They now re-veal, Gone is our trea-sure They now re-veal

They now re-veal, All is lost now

Our thoughts re-veal: Lead-er they cher - ish Standing a - part

They now re-veal: He whom we cher - ish Standing a - part

p *sempre cresc.* *accel.*

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

veal Now they feel he must

veal Now they feel he must

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

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

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

sad our fate is: All is lost now

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

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

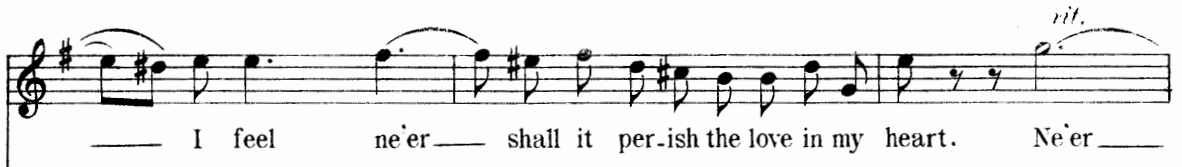
Soon he must per - - ish Ah! Sad of heart Their joy re-veal

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

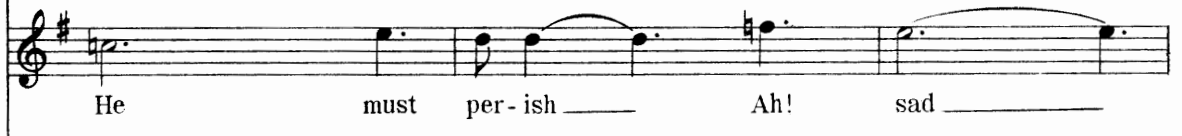
Soon he must per - - ish Ah! Sad of heart Their joy re-veal

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

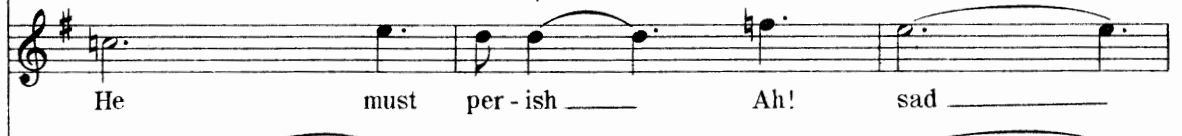
mea-sure of pride I feel un-bound - ed mea-sure of pride
 per-ish Him we cher-ish
 per-ish Him we cher-ish
 las shall it per-ish the love in my heart A - las shall it per-ish the
 cut him a - part. My se-cret he'll cher-ish lock'd safe in his heart
 They can't con-veal Standing a - part Ah sad of heart
 All is lost now All.
 We can't con-veal, Standing a - part Ah! sad of heart
 They can't con-veal, Standing a - part Ah! sad of heart



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



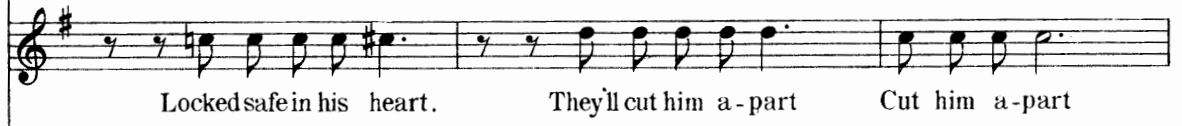
He must per-ish Ah! sad



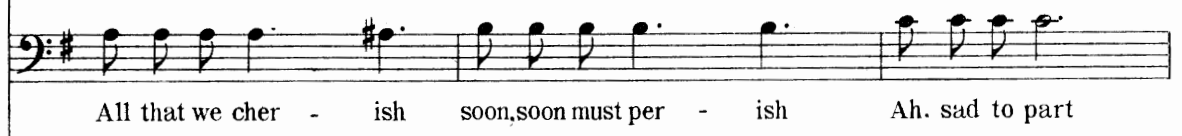
He must per-ish Ah! sad



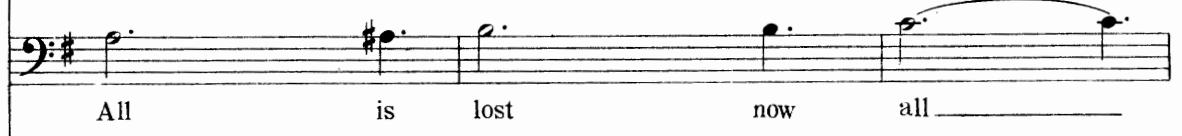
love in my heart The love



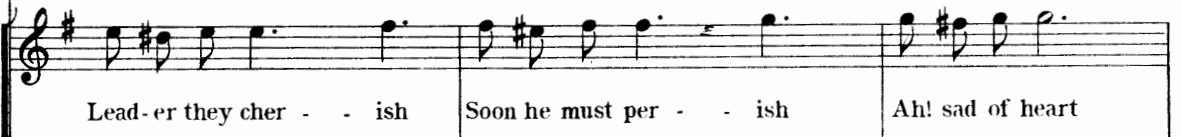
Locked safe in his heart. They'll cut him a-part Cut him a-part



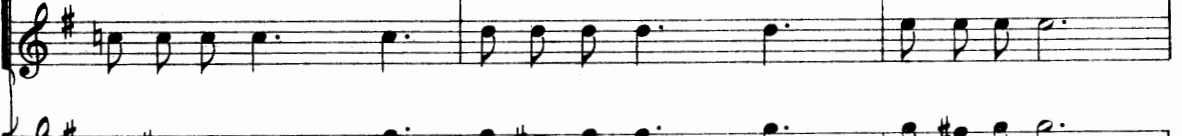
All that we cher-ish soon, soon must per-ish Ah. sad to part



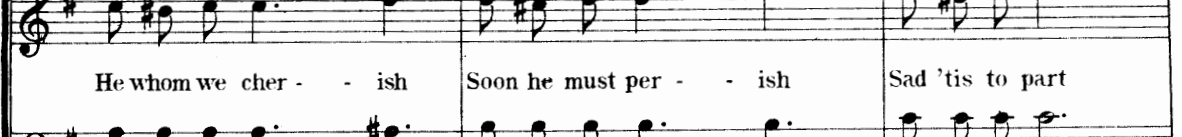
All is lost now all



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



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



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



Sad 'tis to part

a tempo. *dielamato.*

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

p rit. *molto tranquillo.*

heart _____ in my heart _____

Ah! _____ Sad to part _____

Ah! _____ Sad to part _____

love _____ in my heart shall it per - ish

locked _____ in his heart _____

Ah! _____ Sad to part _____

All _____ All is lost _____

ff Ah! _____ Sad to part _____

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

ff Ah! _____ Sad to part _____

ff *rit.* *molto tranquillo.*

pp

molto rit.

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

Solo

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

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

In my heart shall it per - ish in my

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

Ah! — sad to

All is lost — All is

Sad — to

part sad of heart, to

Ah! — to

molto rit.

Tempo di Marcia.

ne'er. _____

there. _____

there. _____

heart. _____ * (Ah! what you?)

Ameer. _____ (to Blakjak.)

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

part. _____ *(Spoken through music.)

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

part. _____

part. _____

part. _____

Tempo di Marcia.

rit.

p

mf sempre cresc.

Ameer.

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

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

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

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

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

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

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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

8 *loco.*

The second system continues with two vocal staves and piano accompaniment. The piano part includes a section marked '8' (octave) and 'loco.' (loco). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

f

ff

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

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

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

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

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

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

8----- loco.

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

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

rah!

rah!

Opening Chorus.

No 16.

"Soft to Sensuos Music Swaying?"

ACT III.

Allegro marcato.

The piano accompaniment consists of four systems of staves. The first system includes a forte (f) dynamic marking. The music is characterized by intricate sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand. Triplet markings are used to indicate specific rhythmic groupings in both hands.

NAUTCH GIRLS.
SOPRANO.

The vocal line is written for a soprano and consists of a single system of staves. The lyrics are: "Soft to sensuous music sway - ing". The melody is simple and lyrical, with a long note on "ing". The piano accompaniment continues below the vocal line.

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

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

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

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

p

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

p

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

fz

fz

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

In rhythm - - ic step we go. _____

PAGES.
ALTOS.

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

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

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

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

Together

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

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

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

Bend - ing but oh, so slight - ly,

1832

In rhythmic step we go, ————— Tis a

unis.
dance orient-al, La, la, la, la, la, la, la, la, A

pleas-ure temp'r-a-ment-al: la, la, la, la, la, la, In

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

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

Tink! — Tink! Tink!

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

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

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

Bend - ing _____ but oh so slight - ly _____

In rhythm - - ic steps we go. _____

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

The second system contains four measures. The right hand continues the melodic development with some slurs. The left hand accompaniment remains consistent. A dynamic marking of *fz* appears at the end of the system.

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

The fourth system contains four measures. The right hand part is characterized by a series of chords and some grace notes. The left hand accompaniment continues with eighth notes.

The fifth system consists of four measures, ending with a *Fine.* marking. The right hand features a melodic phrase with a dynamic marking of *fz*. The left hand accompaniment concludes with a series of chords.

Song.

"The Little Poster Maid."

No 17.

Fanny.

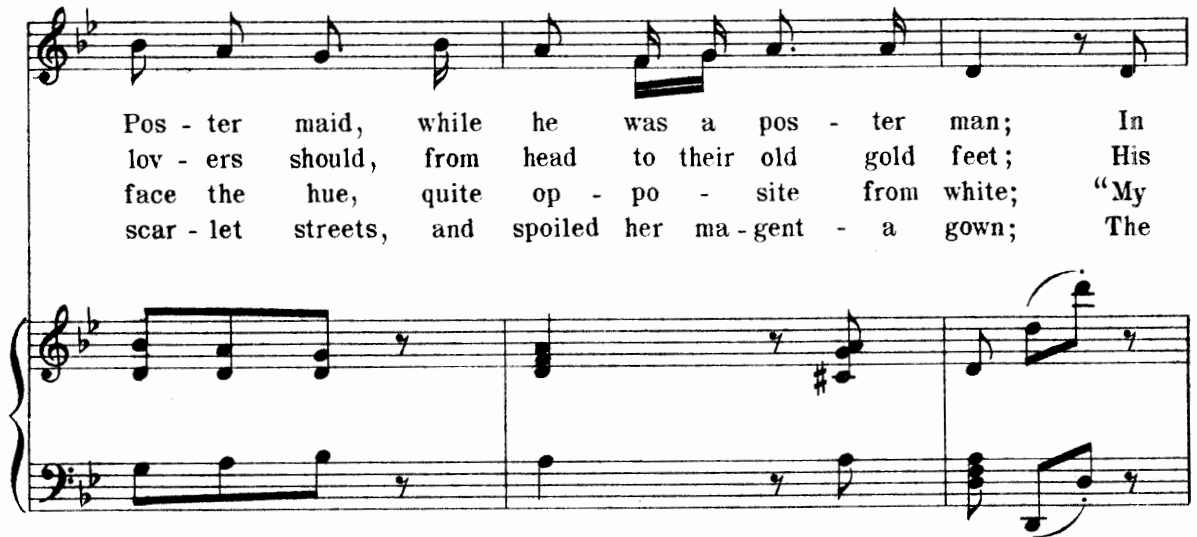
Piano introduction in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. A forte (*f*) dynamic marking is present.

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

Musical notation for the first vocal line and piano accompaniment. The vocal line begins with a repeat sign and a fermata. The piano accompaniment is in 2/4 time, key of B-flat major, with a piano (*p*) dynamic marking.

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

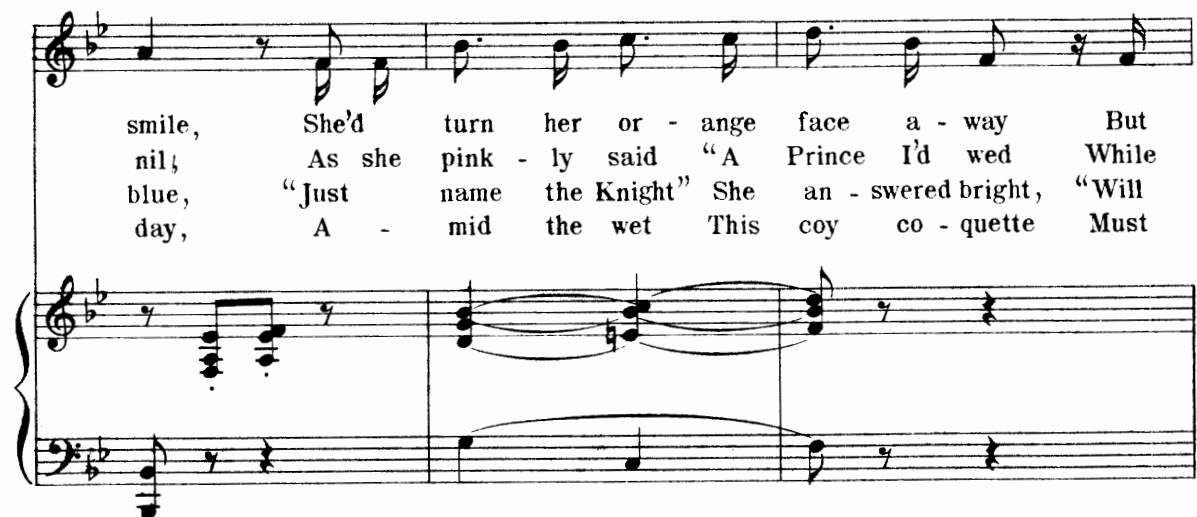
Musical notation for the second vocal line and piano accompaniment. The vocal line continues the melody from the first line. The piano accompaniment continues with a piano (*p*) dynamic marking.



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



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



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

rit. *a tempo.*

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

rit. *a tempo.*

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

poco rit.

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

poco rit.

a tempo.

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

a tempo.

poco rit.

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

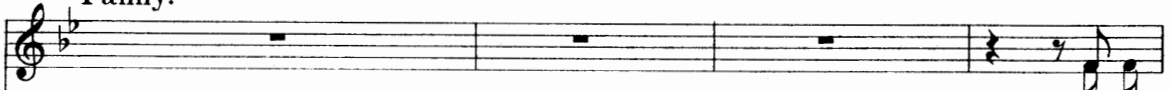
poco rit.

a tempo.

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

a tempo.

Fanny.



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

SOPR.



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

ALTO.

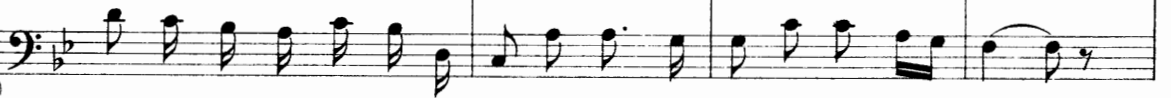


TEN.



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

BASS.



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

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

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

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

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

rit. *a tempo.*

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

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

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

Trio.

"Continuous Performances?"
Ameer, Fool and Chamberlain.

Tempo di Marcia. Fool.

Con -

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

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

Ameer.

You drop in for an

Fool.

quite the prop - er thing.

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

chest - nut old, *rit.* The broth - er song and dance. Ameer. We're the

Fool.

We're the
Chamb.

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

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

DANCE.

3

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

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

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

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

shake our feet so mer - ry. We do

shake our feet so mer - ry. We do

3

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

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

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

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

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

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

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

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

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

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

(Spoken)

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

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

DANCE.

f *p* *f*

Chamb.

1 2

The

Chamb.

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

p

Fool.

Then

Chamb.

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

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

Ameer.

O'

Fool.

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

rit.

f

Ameer.

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

p

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

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

p

Ameer.

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

SOPR. "Ar-rah

ALTO. "Ar-rah

TEN. "Ar-rah

BASS. "Ar-rah

Allegro.

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

Allegro.

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

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

rit.

rit.

DANCE.

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

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

The third system of the 'DANCE' section shows a continuation of the piece. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff in this system.

The fourth system of the 'DANCE' section continues the melodic and harmonic development. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the lower staff.

The fifth system of the 'DANCE' section concludes the piece. It includes a *Chamb.* (Chamber) marking above the treble staff and an *And* tempo marking. The system ends with a double bar line and a 2/4 time signature. A dynamic marking of *sfz* (sforzando) is placed in the lower staff.

Chamb.

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

The musical score for 'Chamb.' consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and features a series of eighth notes. The piano accompaniment includes chords in the right hand and a simple bass line in the left hand.

Fool

At last the hu-man

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

The musical score for 'Fool' features a vocal line with a long rest followed by eighth notes, and a piano accompaniment with chords and a bass line.

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

This block continues the musical score for 'Fool', showing the vocal line and piano accompaniment.

rit. poor old Dad's in debt. *Andante. molto espressivo.* *rit.* Oh! the

The musical score for 'Ameer.' includes a vocal line with a *rit.* marking and a piano accompaniment with *Andante. molto espressivo.* markings. The piano part features long, expressive chords.

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

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

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

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

Fool.

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

Ameer.

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

Chamb.

più mosso.

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

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

rit.

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

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

the floor.

Fool.

We next pass to the

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

Fool.

he calls Bow-ry life.

Chamb.

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

Ameer.

W'en de

Chamb.

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

rit.

rit.

f

Ameer.

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

CHORUS.

Oh! dem

Oh! dem

p *f*

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

wa - ter mil-lion grow-in' on a vine _____

wa - ter mil-lion grow-in' on a vine _____

p

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

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

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

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

Yes, a

Yes, a

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

walk-in' for de or - na-ment-ed cake. —

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with lyrics. The piano accompaniment is written for the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a series of chords and melodic lines, with a fermata over the final measure of the first system.

who I'se gwine to take.

As tuh who is he gwine to take.

As tuh who is he gwine to take.

The second system continues the musical score. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with lyrics. The piano accompaniment is written for the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a series of chords and melodic lines, with a fermata over the final measure of the second system.

Ameer.
Un poco più mosso.

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

Un poco più mosso.

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

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

black - a dan de mount - ain side.

SOPR.
 ALTO. I take mah sweet Cla - ris - sa, An I kiss huh,
 TEN.
 BASS. I take mah sweet Cla - ris - sa, An I kiss huh,

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

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

Serenade.

On Thy Lattice.

Constance and Chorus.

No 19.

CHORUS À CAPELLA

SOPR. *p*

ALTO.

TEN. *p*

BASS. *p*

ORCHESTRA.
Cello & Basses *pp*

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

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

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

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

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

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

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

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

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

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

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

Const.

To me it is they're

Wake! the moon - light soft is wan - ing

Wake! the moon - light soft is wan - ing

This system contains the first two systems of music. The first system features a vocal line with the lyrics 'To me it is they're' and a piano accompaniment. The second system has two vocal parts: a soprano part with 'Wake! the moon - light soft is wan - ing' and a bass part with 'Wake! the moon - light soft is wan - ing'. The piano accompaniment continues with sustained chords.

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

Ere the night draws nigh!

Ere the dark - some night draws nigh!

This system contains the next two systems of music. The first system has a vocal line with 'sing - ing' followed by a long dash, and a piano accompaniment. The second system has two vocal parts: a soprano part with 'Ere the night draws nigh!' and a bass part with 'Ere the dark - some night draws nigh!'. The piano accompaniment continues with sustained chords.

a - tion sure - ly I de - clare —

Quick — re - ply: — O'er his

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

The piano accompaniment consists of a right-hand part with a simple melody and a left-hand part with a steady bass line of quarter notes.

Songs of love to me they're bring - ing —

heart his queen be reign - ing Ere the night draws

reign - ing Ere the dark - some night draws

The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Sing - ing ev - er songs of love _____ 'Tis what they're

nigh: Give thy greet - ing

nigh: Give thy greet - ing

sing - - ing naught but songs of love

Dusk is fleet - ing. On thy lat - tice moon-light

Dusk is fleet - ing. On thy lat - tice moon-light

pp

pp

pp

A most ab - surd af - fair!

creep - ing Sheds a - gain its soft - est

creep - ing Sheds a - gain its soft - est

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, and a quarter note E. This is followed by a quarter rest, a quarter note F#, and a quarter note G. The piano accompaniment features a treble clef with a whole note G and a bass clef with a whole note G. The piano part includes a long, sweeping melisma line that spans across the system.

Ab - surd I must de - clare

gleam: Rouse thee, la - dy, from thy

gleam: Rouse thee, la - dy, from thy

The second system continues the musical score. The vocal line starts with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, and a quarter note E. This is followed by a quarter note F#, a quarter note G, and a quarter note A. The piano accompaniment continues with the same texture as the first system, including the melisma line.

A most ab - surd af - fair I must de - clare.

sleep - ing, Come to love's sweet dream

sleep - ing, Come to love's sweet dream

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "A most ab - surd af - fair I must de - clare." followed by "sleep - ing, Come to love's sweet dream" on two lines. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The piano part features a simple harmonic accompaniment with a bass line that has a long, sweeping line across the bottom of the system.

Sweet songs of love _____ to me they're bring - ing

Come. Come,

Come, Come,

The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line is in the same treble clef and key signature. The lyrics are: "Sweet songs of love _____ to me they're bring - ing" followed by "Come. Come," on two lines. The piano accompaniment is in the same grand staff and key signature. The piano part features a simple harmonic accompaniment with a bass line that has a long, sweeping line across the bottom of the system.

Sweet songs of love to me they're bring - ing, songs of

Come, Come,

Come, Come,

This system contains the first two measures of the piece. It features a vocal line with lyrics, a soprano line, an alto line, a tenor line, and a bass line, all with the word "Come,". Below these is a grand staff for piano accompaniment with a whole note chord in the right hand and a half note chord in the left hand.

love, of love!

Come. Come!

Come. Come!

ppp

ppp

ppp

This system contains the next two measures. The vocal lines continue with lyrics and the word "Come!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ppp* (pianissimo) is used in the piano part.

Song

No 20.

"In Old Ben Franklin's Days?"

Ameer.

Molto moderato.

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows the piano accompaniment starting with a piano (*p*) dynamic, featuring a melody in the right hand and a bass line in the left hand.

When great King George ruled o'er the land, A
We've worn the spats, the coats and hats, The

The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment provides harmonic support with chords and a bass line.

land which now is free,— There lived a bright and—
Prince of Wales pre-ferred; The Li-on is the—

The vocal line continues with the lyrics. The piano accompaniment continues with harmonic support.

shin-ing light, An e-lec-tric light was he. And
king of beasts, But the Ea-gle is a bird. Tho'

The vocal line concludes with the lyrics. The piano accompaniment provides harmonic support.

ma - ny_ things now_ tak - ing place Be - fore our won - d'ring
 now we_ turn our_ trous - ers up On Lon - don's rain - y

gaze, _____ Would seem ab - surd had they oc - curred In
 days, _____ We rolled our coat - sleeves up in - stead, In

Ameer.

old Ben Frank - lin's days. _____
 old Ben Frank - lin's days. _____
 SOPR.

ALTO.

1 And *f* ma - ny things now
 2 *f* Tho' now we turn our

TENOR.

1 And *f* ma - ny things now
 2 Tho' *f* now we turn our

BASS.

1 And *f* ma - ny things now
 2 Tho' *f* now we turn our

Would
An -

tak - ing place, Be - fore our won - d'ring gaze,
trous - ers up, On Lon - don's rain - y days,

tak - ing place, Be - fore our won - d'ring gaze,
trous - ers up, On Lon - don's rain - y days,

seem ab - surd had they oc - curred In old Ben Frank - lin's
- oth - er crown we turned 'way down, In old Ben Frank - lin's

p

In old Ben Frank - lin's
In old Ben Frank - lin's

p

In old Ben Frank - lin's
In old Ben Frank - lin's

p

In old Ben Frank - lin's
In old Ben Frank - lin's

p

days. _____
days. _____

days. _____
days. _____

days. _____
days. _____

This section contains three systems of vocal staves. Each system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'days.' are written below the notes, with blank lines for the singer to write in their own words. The first system has two lines of lyrics, the second has two lines, and the third has two lines. The musical notation consists of a few notes in each system, followed by rests.

DANCE. Poco piu mosso (Slow Gavotte)

This section is a piano accompaniment for a dance. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#) and a common time signature (C). The tempo and mood are indicated as 'DANCE. Poco piu mosso (Slow Gavotte)'. The music consists of a series of chords and melodic lines in both hands, with some grace notes and slurs.

This section continues the piano accompaniment from the previous section. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#) and a common time signature (C). The music consists of a series of chords and melodic lines in both hands, with some grace notes and slurs.

Fine %

D.S. al Fine. %

This section concludes the piano accompaniment. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#) and a common time signature (C). The music ends with a final chord and a fermata. The word 'Fine' is written above the staff, and 'D.S. al Fine.' is written below the staff. There are repeat signs at the end of the section.

Finale.

ACT III.

Tempo di Valse.

f molto pesante.

Grandioso.

SOPR. *unis.*

ALTO Fond love, True love, Tell thy se - cret

TEN. Fond love, True love, Tell thy se - cret

BASS. Fond love, True love, Tell thy se - cret

pray, ————— Where in na - tures hid - - ing,

pray, ————— Where in na - tures hid - - ing,

Art thou con - cealed to - day Art

Art thou con - cealed to - day Art

thou coy love, Spread in - cense o'er

thou coy love, Spread in - cense o'er

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

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

Tempo I^o

hear, to hear thy sub-jects call.

hear, to hear thy sub-jects call.

hear, to hear thy sub-jects call.

Tempo I^o

pesante. *fz* *ff molto pesante.*

ffz

End of Opera.