



**THE WIZARD  
OF THE NILE**

**COMIC OPERA**

BY

**HARRY B. SMITH**

AND

**VICTOR HERBERT**

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

LONDON  
E. ASCHERBERG & CO.

23 UNION SQUARE

LEIPZIG  
C. DIECKMANN

Right of Performance is reserved.

# THE WIZARD OF THE NILE

*COMIC OPERA IN THREE ACTS*

---

LIBRETTO

BY

**HARRY B. SMITH**

MUSIC

BY

**VICTOR HERBERT**

---

VOCAL SCORE PR. \$2.00 NET.

Copyright 1895 by Edward Schubert & Co.

LONDON  
E. ASCHERBERG & CO

NEW YORK  
EDWARD SCHUBERT & CO  
(J. F. H. MEYER.)  
23 UNION SQUARE.

LEIPZIG  
C. DIECKMANN.

Ms 694.7.651  
✓



Miss Murray C. Potter

## "The Wizard of the Nile."

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

### Dramatis Personae.

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

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



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

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

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



# Contents.



## ACT I.

Overture . . . . .	Page 2
N <sup>o</sup> 1. Opening Chorus . . . . .	" 10
" 2. Duet and Chorus <i>Obeliska &amp; Cheops</i> . . . . .	" 22
" 3. Oriental March <i>Chorus</i> . . . . .	" 26
" 4. Duet and Chorus <i>Ptolemy &amp; Simoona</i> . . . . .	" 37
" 5. Solo and Chorus <i>Entrance Kibosh</i> . . . . .	" 41
" 6 <sup>a</sup> Chorus and Dance <i>Maids of honor</i> . . . . .	" 46
" 6 <sup>b</sup> Solo with Chorus <i>Entrance Cleopatra</i> . . . . .	" 49
" 7. Duet <i>Kibosh &amp; Cleopatra</i> . . . . .	" 53
" 8. Solo <i>Ptarmigan</i> . . . . .	" 58
" 9. Finale. . . . .	" 62

## ACT II.

" 10. Opening Chorus <i>Abydos, Cheops &amp; Chorus</i> . . . . .	" 88
" 11. Duet <i>Cleopatra &amp; Ptarmigan</i> . . . . .	" 105
" 12. Quintette <i>Cleopatra, Abydos, Simoona, Ptolemy &amp; Cheops</i> . . . . .	" 109
" 13. Solo and Chorus <i>Kibosh &amp; Chorus</i> . . . . .	" 113
" 14. Finale. . . . .	" 117

## ACT III.

Introduction. . . . .	" 147
" 15. Stone Cutters Song <i>Ptarmigan &amp; Chorus</i> . . . . .	" 148
" 16. Solo <i>Cleopatra</i> . . . . .	" 154
" 17. Quintette <i>Kibosh, Abydos, Simoona, Ptolemy &amp; Cheops</i> . . . . .	" 159
" 18. Pages Chorus <i>Abydos &amp; Chorus</i> . . . . .	" 163
" 19. Echo Duet and Chorus <i>Kibosh, Ptolemy &amp; Chorus</i> . . . . .	" 168
" 20. Finale. . . . .	" 173



# "The Wizard of the Nile."

Comic Opera in 3 Acts.

Libretto by  
HARRY B. SMITH.

## Overture.

Music by  
VICTOR HERBERT.

*Allegro moderato.*

Piano.

The musical score is written for piano and consists of five systems. The first system begins with a treble clef and a bass clef, with a piano introduction. The second system features a 'ten.' (tension) marking. The third system continues the piano accompaniment. The fourth system includes dynamic markings such as 'sf' and 'p'. The fifth system concludes the piece with a 'ten.' marking and a final cadence.

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

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

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

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

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

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

ff pomposo. sf

This system contains the first two staves of music. The upper staff features a melody with dotted rhythms and slurs, while the lower staff provides a harmonic accompaniment. The dynamic markings *ff pomposo.* and *sf* are present.

This system continues the musical piece with two staves. It includes various musical notations such as slurs, accents, and dynamic markings like *sf*.

This system contains two staves of music, featuring a melody in the upper staff and accompaniment in the lower staff. Dynamic markings include *sf*.

This system consists of two staves. The upper staff has a more complex melodic line with slurs and accents, while the lower staff continues the accompaniment. Dynamic markings like *sf* are used.

Andante. molto rit.

This system marks a change in tempo with the instruction *Andante.* and includes a *molto rit.* marking. The upper staff has a slower, more expressive melody, and the lower staff features a dense, sustained accompaniment.

espressivo.

This system continues the *Andante* section with two staves. The upper staff has a series of chords with slurs, and the lower staff has a melodic line. The dynamic marking *espressivo.* is present.

The first system of music consists of six measures. The right hand (treble clef) features a series of chords, each with a dynamic marking of *pp* (pianissimo). The left hand (bass clef) plays a melodic line with eighth notes and rests, often beamed together.

The second system consists of six measures. The right hand continues with chords, some marked with *pp*. The left hand's melodic line becomes more active, with eighth notes and some slurs. A *v* (accrescendo) marking is present in the final measure of the system.

Più mosso.

The third system consists of six measures. The tempo is marked *Più mosso*. The right hand has a melodic line with eighth notes and slurs. The left hand features a rhythmic accompaniment of chords, with a *p* (piano) dynamic marking in the first measure.

The fourth system consists of six measures. The right hand continues with a melodic line. The left hand has a rhythmic accompaniment. A *rit.* (ritardando) marking is present in the final measure of the system.

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

The sixth system consists of six measures. The right hand has a melodic line. The left hand has a rhythmic accompaniment. The system concludes with a double bar line and repeat signs.



Tempo di Valse.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a melody in the right hand with a piano (*p*) dynamic marking. The left hand provides a harmonic accompaniment with sustained notes.

The second system continues the musical piece with similar melodic and harmonic structures. The right hand melody is more active, and the left hand accompaniment remains steady.

The third system introduces a new texture with a *pp* *dolcissimo* dynamic marking. The right hand features a complex, multi-measure rest followed by a melodic phrase. The left hand continues with a steady accompaniment.

The fourth system continues the *pp* *dolcissimo* section. The right hand melody is more prominent, and the left hand accompaniment provides a consistent harmonic base.

The fifth system shows further development of the melodic and harmonic ideas. The right hand melody is more active, and the left hand accompaniment remains steady.

The sixth system concludes the piece with a final melodic phrase in the right hand and a concluding accompaniment in the left hand. The piece ends with a final chord in the right hand.

Maestoso.

The first system of music is marked 'Maestoso'. It consists of two staves, treble and bass clef. The treble staff begins with a series of quarter notes, followed by a triplet of eighth notes. The bass staff is mostly silent, with a few notes appearing later in the system. There are several accents and a '3' marking above a triplet in the treble staff.

Più mosso.

Allegro moderato.

The second system is marked 'Più mosso' and 'Allegro moderato'. It features a more active bass line with eighth notes. The treble staff has a complex texture with many beamed notes and some triplets. The key signature changes to two sharps (D major) in the middle of the system.

The third system continues the 'Più mosso' and 'Allegro moderato' tempo. The bass line remains active with eighth notes. The treble staff has a dense texture of beamed notes. The key signature remains two sharps.

The fourth system continues the 'Più mosso' and 'Allegro moderato' tempo. The bass line has a strong rhythmic pattern. The treble staff features a series of beamed notes. A dynamic marking of *ff* (fortissimo) is present in the treble staff.

The fifth system is marked 'brillante'. It features a very active and technically demanding treble staff with many beamed notes and slurs. The bass line continues with eighth notes. The key signature remains two sharps.

The sixth system concludes the piece. The treble staff has a series of beamed notes leading to a final cadence. The bass line has a strong rhythmic pattern. The key signature remains two sharps. The system ends with a double bar line and a final chord.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as accents and slurs.

Second system of musical notation, continuing the piece with similar notation and dynamics. It features complex rhythmic patterns and chordal textures.

Third system of musical notation, showing a continuation of the melodic and harmonic lines. It includes a large slur over a phrase in the treble clef.

Fourth system of musical notation, characterized by dense chordal passages and intricate rhythmic figures in both staves.

Fifth system of musical notation, featuring a mix of eighth and sixteenth notes with various articulations and slurs.

Sixth system of musical notation, concluding the page with a final cadence. It includes a large slur and a fermata over a final chord.

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

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

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

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

Presto.

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

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

10  
Act I.  
Nº 1. Opening Ensemble.

Moderato.

Piano.

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

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

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

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

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

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

(Curtain.)

*fp*

**Boatmen.**

**TENORS.**

Aï - ah!

**BASSES.**

(Behind the scenes.)

*pp*

Aï - ah!

*mf* *dim.* *p*

Aï - ah!

*pppp* Aï - ah!

*ff* Fa-ther Nile,

*ff*

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

*dim.* *p* *pp*

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

*pp*  
*marcato.*

*ff* *p*  
 Ai - ah!  
 are \_\_\_\_\_ Ai - ah!

*f* *pp*

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

*mf* *pp* *f*

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The first vocal line has the lyrics "Oh for-sake us ne'er" followed by a long horizontal line indicating a sustained note. The second vocal line has the lyrics "Oh for-sake us ne'er" followed by a long horizontal line. The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

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

Our jour-ney-ings a -

The second system continues the vocal and piano parts. The first vocal line has the lyrics "guide us in our jour-ney-ings a - far." followed by a long horizontal line. The second vocal line has the lyrics "Our jour-ney-ings a -" followed by a long horizontal line. The piano accompaniment includes dynamic markings: *f* (forte) in the first measure, *p* (piano) in the second measure, and *pp* (pianissimo) in the third measure. There are also triplets and slurs in the piano part.

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

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

The third system features the vocal lines and piano accompaniment. The first vocal line has the lyrics "Ai - ahl" followed by a long horizontal line. The second vocal line has the lyrics "far." followed by a long horizontal line, and then "Ai - ahl" followed by a long horizontal line. The piano accompaniment includes dynamic markings: *p* (piano) in the first measure and *pp* (pianissimo) in the second measure.

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

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

The fourth system continues the vocal and piano parts. The first vocal line has the lyrics "Ai - ahl" followed by a long horizontal line. The second vocal line has the lyrics "Ai - ahl" followed by a long horizontal line. The piano accompaniment includes dynamic markings: *pp* (pianissimo) in the first measure and *ppp* (pianississimo) in the second measure.



(Boat disappears.)

*sempre dim.*

Poco più mosso.

(Water-carriers enter.)

*cresc.*  
*p*

Water-carriers.

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

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

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

I - sis and O - si - ris!

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

*pp*

*sf* *pp*

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

*pp*

Vain - ly we send our

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

pray's to the mountains Whence cours'd the streams bright hue'd as I - ris

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

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

Ai - ahl! Ai - ahl!

*fp* *fp*

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

*molto cresc.*

*molto cresc.*

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

*fff*

*fff*

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

*molto cresc.* *fff*

ris! Oh! hear us, — hear

*molto cresc.* *fff*

*p molto cresc.* *fff*

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

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

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

keep us in thy care!

The third system shows the vocal line continuing with 'keep us in thy care!'. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand.

*dim.* *p*

The piano accompaniment for the fourth system includes a dynamic marking of *dim.* and *p*.

*ppp*

The piano accompaniment for the fifth system features a dynamic marking of *ppp* and concludes with a double bar line.

Allegro molto.

What's the mat-ter? What's the clat-ter? What can all this poth-er be?

The sixth system begins with the vocal line: 'What's the mat-ter? What's the clat-ter? What can all this poth-er be?'. The piano accompaniment is in a 2/4 time signature and features a rhythmic pattern.

Allegro molto.

*pp*

The piano accompaniment for the seventh system includes a dynamic marking of *pp*.

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

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

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

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

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

*pp*

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

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

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

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

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

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

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

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

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 one sharp (F#) and a 4/4 time signature. The lyrics are: "That is why we chide and chat-ter, Now you know as well as we; Yes". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment of chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "now you know as well as we; You know as well, as well". The piano accompaniment continues with similar harmonic support, featuring a mix of chords and melodic fragments. A fermata is placed over the final note of the vocal line.

as well

The third system shows the vocal line with the lyrics "as well". The piano accompaniment continues, with a fermata over the final note of the vocal line. The piano part has a more active texture in this section.

*molto*

The fourth system is primarily piano accompaniment. It features a more complex and rhythmic texture with sixteenth and thirty-second notes. The word "molto" is written at the end of the system, indicating a change in tempo or dynamics.

*accel.*

The fifth system is also primarily piano accompaniment, continuing the complex rhythmic texture. The word "accel." is written at the beginning of the system, indicating an acceleration in tempo.



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

"Song of the Optimist?"

Obeliska, Cheops and Chorus.

Tempo di Valse.

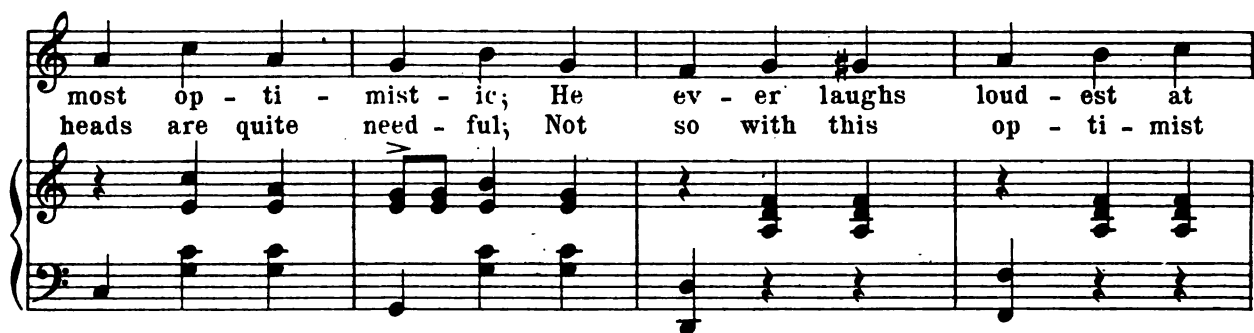
Piano.



Obeliska.

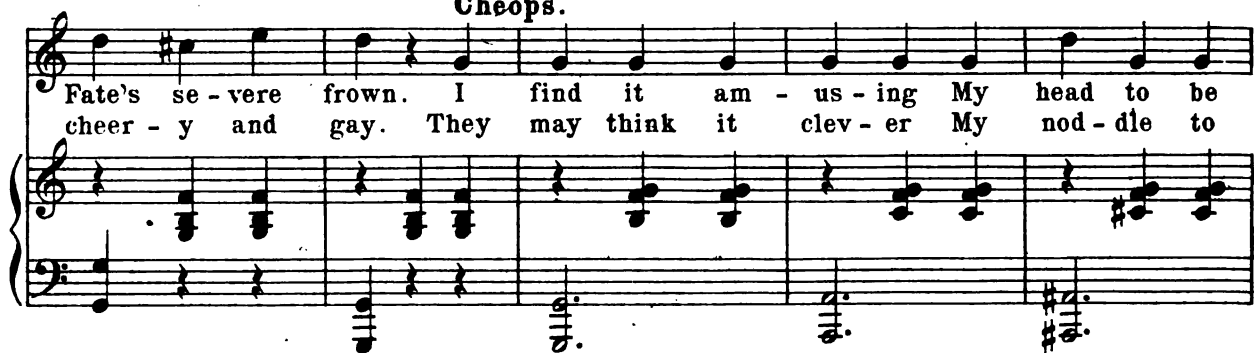


1. He's not e - go - ist - ic, But  
peo - ple are heed - ful That



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

Cheops.



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



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

Obeliska.

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

Cheops.

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

Obeliska.

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

Cheops. rit.

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

TENORS.  
 Chorus. Tra la! Tra lay!  
 BASSES.

Obeliska.

*a tempo*

*rit.*

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

Glasses: Ha ha ha!

*a tempo* *rit.*

*a tempo*

Cheops.

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

Ha ha ha!

*a tempo*

Obeliska and Cheops.

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

So we quip and we

*pesante.*

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

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

Glasses:

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

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

Glass:

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

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

Obeliska.

Fine.

D.S.

# Nº 3. Oriental March.

## Chorus.

Tempo di Marcia.

Piano. *pp*

(Gong and cymbals) *cresc.*

*f molto marc.*

### Almehs.

Enter the Almehs. (Dancing Girls.)

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

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

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

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

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

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "We are vo - tar - ies of Terp - si - cho - re And we dance be - fore the king -". The piano accompaniment features a more active right hand with sixteenth-note patterns.

Pi - rou - et - ting, and co -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Pi - rou - et - ting, and co -". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a complex, rhythmic pattern in the right hand.

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "quiet - ting, Yes, we dance be - fore the king,". The piano accompaniment features a dynamic marking of *ff* and a complex, rhythmic pattern in the right hand.

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

(The Amazons enter.)

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

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

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

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

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

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

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

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

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

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

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

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

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

The fifth system concludes the vocal line with the lyrics 'plan, rat - a - plan, Yes, we are the guards of Ptol - e - my, Rat - a -'. The piano accompaniment includes dynamic markings such as *sf* and *f*.



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

**Gong.**

**BASSES.**

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

The first system of the score features a vocal line with the lyrics 'plan, rat-a-plan, rat-a-plan, rat-a-plan, rat-a - plan. We'll'. Below the vocal line is a 'Gong' part consisting of a single note with a long duration. Underneath that is the 'BASSES' part with the lyrics 'Rum - tum - tum, rum - tum-tum,'. The piano accompaniment is shown in grand staff notation with treble and bass clefs.

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

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

**ALTO.**

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

**TENOR.**

Bang, bang, bang the gong,

**BASS.**

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

The second system of the score features four vocal parts: Soprano with lyrics 'strew the way with flow - 'rets blooming. We'll', Alto with 'Rat - a - plan, rat - a - plan, rat - a - plan.', Tenor with 'Bang, bang, bang the gong,', and Bass with 'rum - tum - tum, rum - tum - tum, rum - tum - tum, rum - tum - tum'. The piano accompaniment continues in grand staff notation.

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Strew the way with flow - 'rets bloom-ing, Rum - tum-tum, rum - tum-tum, Rat - a - plan, rat - a - plan, rat - a - plan, Rum - tum-tum, rum - tum-tum, Bang, bang, bang the gong! Rum - tum-tum, rum - tum-tum, Rum - tum - tum, rum - tum - tum, Rum - tum-tum, rum - tum-tum,"

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

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "Bang the gongs and shout your songs Rum - tum-tum, rum - tum-tum, Bang the gongs and shout your songs Rum - tum-tum, rum - tum-tum, Bang the gongs and shout your songs Rum - tum-tum, rum - tum-tum, Bang the gongs and shout your songs Rum - tum-tum, rum - tum-tum,". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

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

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

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

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

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand provides a steady bass line. A dynamic marking of *ffz* is present in the lower right of the piano part.

rumtumtum, rumtumtum,rumtumtum-tum.

rumtumtum, rumtumtum,rumtumtum-tum.

rumtumtum, rumtumtum,rumtumtum-tum.

rumtumtum, rumtumtum,rumtumtum-tum.

The piano accompaniment continues with a complex rhythmic texture, including sixteenth-note passages and a prominent eighth-note triplet in the right hand. The overall style is rhythmic and percussive.

SOP. and ALTO.

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

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

*fff* TEN. and BASS. *fff*

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

Gong.

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

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

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

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

*unis.*

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

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

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

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

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

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

wife. Hail to him!

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

wife. Hail to him!

The second system of music continues the vocal and piano parts. The vocal line has a few more notes, and the piano accompaniment continues with its steady accompaniment.

This block shows the piano accompaniment for the second system. It features a complex texture with many chords and moving lines in both the treble and bass staves. There are some dynamic markings like accents (>) and a fermata (8) over a measure.

Hail to him! Hail!

The third system of music features a vocal line and a piano accompaniment. The vocal line has two staves with the lyrics 'Hail to him! Hail!'. The piano accompaniment is in grand staff notation. There are dynamic markings like *fff* and *ffz* above the piano part.

Hail to him! Hail!

The fourth system of music continues the vocal and piano parts. The vocal line has a few more notes, and the piano accompaniment continues with its steady accompaniment.

This block shows the piano accompaniment for the fourth system. It features a complex texture with many chords and moving lines in both the treble and bass staves. There are some dynamic markings like accents (>) and a fermata (8) over a measure.

*stffs*  
Hail!

*stffs*  
Hail!

*stffs*  
Hail!

*stffs*  
Hail!

This block contains the vocal staves for the word "Hail!". It is divided into two measures. The first measure shows the vocal line with a dynamic marking of *stffs* and the word "Hail!". The second measure shows the vocal line with a dynamic marking of *stffs* and a long note, with the word "Hail!" written below the staff.

8

This block contains the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with a dotted line above it, and the bass staff features a rhythmic accompaniment. The music is in a minor key and includes various chordal textures.

This block contains the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with a dotted line above it, and the bass staff features a rhythmic accompaniment. The music is in a minor key and includes various chordal textures.

8

This block contains the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with a dotted line above it, and the bass staff features a rhythmic accompaniment. The music is in a minor key and includes various chordal textures.

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

"I am the Ruler."

Ptolemy, Simoona and Chorus.

**Energico.**

Simoona.

Ptolemy.

Piano.

**Energico.**

I am the rul - er of the whole E - gyp - tian na - tion;  
No one has ev - er dared to charge me with an er - ror;

cuse me, my dear, but you can't rule me...  
cuse me, my dear, but I make so free...

I hold the world in des -  
When I ap - pear - ev - 'ry



*mp*

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

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

*p*

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

TENORS.  
Chorus.  
BASSES.

ran - ic.  
ron - ic.

*ff* *ff*

*mp*

But  
But

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

tan - ic.  
don - ic.

*ff* *ff*

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

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

Ptolemy, (speaking:) Grovel and cringe to the mighty, mighty King with the horribly haughty mien.

*molto rit.*

Tempo di marcia.

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

Yes crawl in the dust to the most portentous King. *mf*

And the *mf*

And the

**Chorus.** *mf*

And the Queen

Tempo di marcia. *mf*

*mf*

Queen — so se - rene;

Queen — so se - rene; —

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

And the Queen — so se -

And the Queen — so se -

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

rene; To the Queen.

rene; To the Queen.

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

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

# No 5. Solo with Chorus.

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

## Entrance of Kibosh.

*Allegro marcato.*

Piano.

The first system of the piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present at the start.

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

The third system continues the piano introduction. The right hand has a melodic line with a slur, and the left hand continues the eighth-note accompaniment.

The fourth system marks the beginning of the *Moderato* section. The tempo and dynamics change. The right hand has a melodic line with a slur, and the left hand has a more complex accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

The fifth system is the beginning of the *Kibosh* section, marked *mf*. It features a complex, multi-staff arrangement with a prominent bass line and a melodic line in the right hand. The text "1. Of" is written at the end of the system.

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

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

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

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

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

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

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

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

**Allegro marcato.**

That's one thing a Wi - zard can

*mf* *p*

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

*marcato.*

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

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

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

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

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

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

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

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

*Allegro marcato.*

That's one thing a Wi - zard can

*mf* *p*

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

*marcato.*



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

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

Chorus.

SOPRANOS & ALTOS.

That's  
TENORS.

That's  
BASSES.

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

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

*ff*

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

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

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

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

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

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

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

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

1. 2. When

*ff*

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

# Nº 6ª Chorus.

“Pure and white is the Lotos.”

*Andante.* *dolcissimo.*

Piano. *pp*

*mf*

*pp* *perdendosi.*

*Allegretto grazioso.*

*molto ritenuto.* *p* *fp*

**Chorus.** *p*

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

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

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

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

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

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

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

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

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "lo-tos li-lies are Is our Prin - cess, is our morn-ing star:" and "Than the lo-tos li-lies are Is our morn-ing star, is our". The piano accompaniment consists of chords and arpeggiated figures. The second system continues the vocal line with lyrics: "lo-tos li-lies are Is our Prin - cess, is our morn-ing star:". The piano accompaniment continues with similar textures. The tempo marking *poco rit.* appears twice in this system.

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

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

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

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

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Cle - o - pa - tra, Cle - o - pa - tra, Cle - o - pa - tra. —" and "Cle - o - pa - tra, Cle - o - pa - tra. —". The piano accompaniment consists of chords and arpeggiated figures. The tempo marking *a tempo.* appears twice in this system. The bottom system continues the vocal line with lyrics: "Cle - o - pa - tra, Cle - o - pa - tra" and "Cle - o - pa - tra, Cle - o - pa - tra. —". The piano accompaniment continues with similar textures. The tempo marking *a tempo.* appears once in this system.

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system is a blank staff. The bottom system features a piano accompaniment consisting of chords and arpeggiated figures.

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

"I have been a-maying."

Entrance Cleopatra.

Andante quasi Allegretto.

Piano.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, with a *rit.* (ritardando) marking over the first two measures and a *molto rit.* (molto ritardando) marking over the last two measures. The left hand provides a steady accompaniment with eighth notes.

Cleopatra.

The vocal line begins with the lyrics: "I have been a-maying, Though the month is June, Where the reeds are playing, Lo-tos-lilies seem to sigh, Torn from clinging leaves. When the river hurries by,". The piano accompaniment is marked *p* (piano) and *a tempo*. The music is in a 4/4 time signature.

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

The chorus section begins with the lyrics: "Zephyr's fair-y tune. How the wil low grieves!". The piano accompaniment features a more active accompaniment with chords and moving lines in both hands.

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

The vocal line continues with the lyrics: "But-ter-flies and When their mates are". The piano accompaniment continues with a consistent accompaniment pattern.

The piano accompaniment concludes the piece with a series of chords and arpeggiated figures, mirroring the style of the introduction.

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

bees.  
gone.

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

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

spell What can it be?  
 spell What can it be?

*poco rit.*

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

*dolciss.*

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

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

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

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

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



cannot find Ah!

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

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

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

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

*ten.* *rit.*

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

*rit.*

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

1. sing - ing! — 2. sing - ing!

1. sing - ing! 2. sing - ing!

*molto rit.*

The third system of the musical score consists of three staves. The top staff is the vocal line with two first endings for the lyrics "sing - ing!". The middle staff is the vocal line with two first endings for the lyrics "sing - ing!". The bottom staff is the piano accompaniment. Performance markings include *molto rit.*

# No 7. Duet.

"What is love."

Kibosh and Cleopatra.

Gavotte Tempo.

Cleopatra. *mp*

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

Piano. *mf* *mp*

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

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

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

*p*

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

**Kibosh.**

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

**Kibosh.**

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

*fp* *mp*

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

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

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

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

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

*p*

**Refrain.**  
 Tempo di Valse lento. *pp*

1-3. Love is na-ture's song in

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

Tempo di Valse lento. *pp dolciss.*

*rit.*

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

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

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

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

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex texture with many chords and melodic lines.

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

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

The second system continues the vocal and piano parts. The lyrics are "and des - pair. Love is woe and bliss. Love is". The piano accompaniment continues with its intricate harmonic and melodic structure.

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

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

*pp*

The third system concludes the vocal part with the lyrics "min - gled joy and care, and its sign a kiss." and includes the instruction "(Dance.)". The piano accompaniment features a dynamic marking of *pp* (pianissimo).

*sempre pp*

The fourth system is a piano accompaniment system, starting with the instruction *sempre pp* (pianissimo throughout). It continues the complex piano texture from the previous systems.

*Fine.*

*D.S. \**

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

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

When the bugles are calling.

Ptarmigan.

*Allegro marziale.*

Piano.

Ptarmigan.

*Very rhythmically.*

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

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

Then my love would have a diff'rent sto - ry  
Then would I go forth and see be - fore us

I would win the one that I a -  
Her dear eyes to be my guiding

dore.  
star.

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

glis - ten,  
prof - fer,

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

name!  
me.

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

*poco rit.*

*a tempo*

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

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

*a tempo* *poco rit.*



Allegro moderato.

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

Trumpets and Trombone.

The first system of music features a vocal line in the upper staff with lyrics 'fame.' and 'be.' followed by blank lines. Below it is a piano accompaniment for 'Trumpets and Trombone' in a grand staff (treble and bass clefs). The music is in 6/8 time and D major.

*Very*

1 2. When the

The second system continues the piano accompaniment from the first system. It includes a vocal line in the upper staff with the lyrics '1 2. When the'. The piano accompaniment continues in the grand staff.

*rhythmically*

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

The third system features a vocal line with lyrics 'bu - gles are call - ing a - way. \_\_\_\_\_ All the brav - est and'. The piano accompaniment continues in the grand staff. The tempo marking 'rhythmically' is placed above the vocal line.

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

The fourth system features a vocal line with lyrics 'best. \_\_\_\_\_ Oh would that in mar-tial ar - ray \_\_\_\_\_ I might'. The piano accompaniment continues in the grand staff.

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

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

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

1.

2.

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

Tempo di Marcia.

Piano.

*f molto marc.*

SOPRANO and ALTO.

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

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

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

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

*ff*

Pi - rou - et - ting, and co -

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

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

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

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

**TENOR and BASS.**

**Gong.**

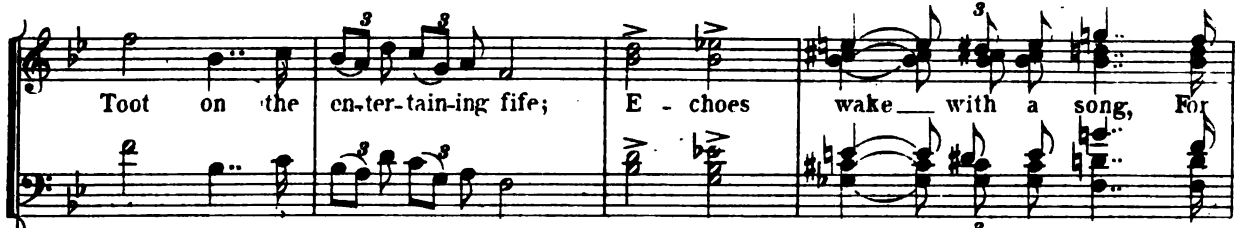
*ff*

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

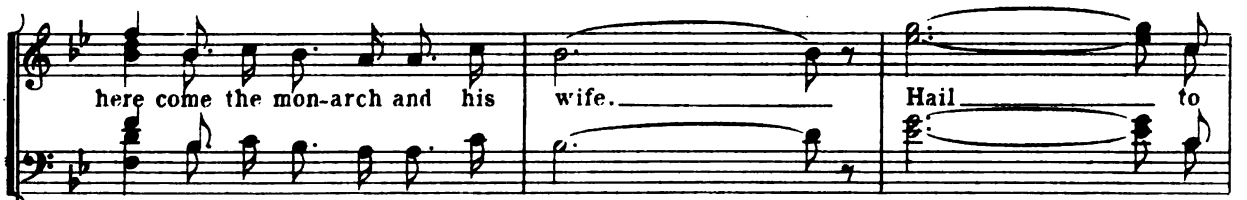
wake with a song, For here, here come the mon - arch and his

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

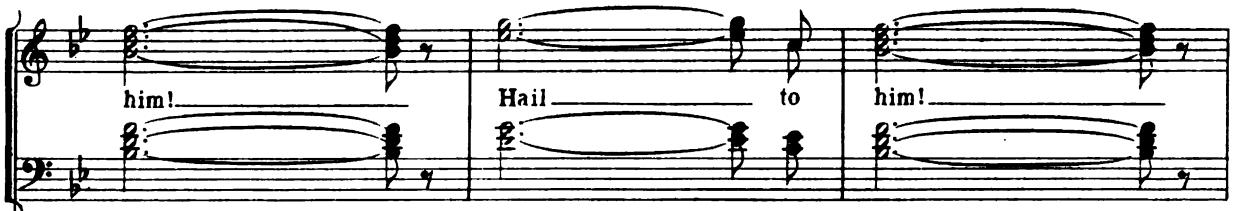
Toot on the en-ter-tain-ing fife; E - choes wake with a song, For



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



him! Hail to him!



*ff*

Hail Hail Hail

The piano introduction consists of three measures. The first two measures feature a treble clef with a key signature of two flats and a common time signature. The music is marked *ff* and contains a series of chords. The third measure features a bass clef with a key signature of two flats and a common time signature, also marked *ff*, with a series of chords. The piano part is written in a grand staff format.

The piano accompaniment for the first 'Hail' section spans three measures. It is written in a grand staff format with treble and bass clefs. The music features a complex texture with many chords and moving lines in both hands.

The piano accompaniment for the second 'Hail' section spans three measures. It is written in a grand staff format with treble and bass clefs. The music features a complex texture with many chords and moving lines in both hands.

The piano accompaniment for the third 'Hail' section spans three measures. It is written in a grand staff format with treble and bass clefs. The music features a complex texture with many chords and moving lines in both hands.

*f* **Simoona.**

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

**Chorus a capella**

The vocal line for 'Simoona' is written in a single staff with a treble clef and a key signature of two flats. It begins with a forte (*f*) dynamic. The lyrics are: "We sa-laam to thee most il - lus-tri-ous, Mayst thou live a thousand years." The music includes some triplets and a fermata at the end.

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

*ff*

Sa - - laam.

Sa - - laam.

The piano accompaniment for 'Simoona' is written in a grand staff format with treble and bass clefs. It begins with a forte (*ff*) dynamic. The music features a complex texture with many chords and moving lines in both hands. The lyrics "Sa - - laam." are written below the piano part.

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

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

*p*

*p*

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

We

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

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

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

*f*

*f*

*f*



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

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

Sa - laam.

Sa - laam.

Sa - laam.

Sa - laam.

**Kibosh.**

My friends these grovels

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

(to Ptolemy)

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

Cleopatra

Abydos

Kibosh

me as bride.

Ptarmigan

Simoona, Ptolemy & Cheops with Chorus.

I his bridel  
She his bridel  
She his bridel  
His bride

*rit.*

*rit.*

*rit.*

That's what I said: my bride.

Oh

*rit.*

*rit.*

Oh



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

This system contains the first two systems of a musical score. The top system shows vocal lines with lyrics and a piano accompaniment. The second system continues the vocal lines and piano accompaniment. The piano part features chords and a melodic line in the bass.



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

This system contains the next two systems of the musical score. The vocal lines continue with lyrics and musical notation. The piano accompaniment includes dynamic markings such as *p* and *f*, and various musical notations like slurs and accents.

Though va-ri-ous senti-ments

joy, oh joy, oh joy, oh

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics 'Though va-ri-ous senti-ments' are written below the notes. The bottom system features a piano accompaniment in bass clef, with a melodic line that includes a long, sweeping slur over several measures. The lyrics 'joy, oh joy, oh joy, oh' are written below the piano part.

oh joy

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line in treble clef with the lyrics 'oh joy' written below. The bottom system features a piano accompaniment in bass clef with the lyrics 'oh joy' written below. Both systems include dynamic markings: 'f' (forte) above the vocal notes and 'f' below the piano notes.

*p* *f* *p*

Detailed description: This system contains the fifth and sixth systems of the musical score, which are piano accompaniment parts. The top system is in treble clef and the bottom system is in bass clef. Dynamic markings 'p' (piano) and 'f' (forte) are placed above and below the notes in both systems.

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

oh ag-o - ny,

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

oh ag-o - ny,

Detailed description: This system contains the seventh, eighth, ninth, and tenth systems of the musical score. The top system features a vocal line in treble clef with the lyrics 'you express, Oh joy, oh ag-o - ny, I do not love you, I confess.' The second system features a vocal line in treble clef with the lyrics 'oh ag-o - ny,'. The third system features a piano accompaniment in bass clef with the lyrics 'joy oh ag-o - ny, oh joy, oh joy,'. The fourth system features a piano accompaniment in bass clef with the lyrics 'oh ag-o - ny,'.

oh joy,

oh

Detailed description: This system contains the eleventh and twelfth systems of the musical score. The top system features a vocal line in treble clef with the lyrics 'oh joy,'. The bottom system features a piano accompaniment in bass clef with the lyrics 'oh'.

*sf* *sf* *p*

Detailed description: This system contains the thirteenth and fourteenth systems of the musical score, which are piano accompaniment parts. The top system is in treble clef and the bottom system is in bass clef. Dynamic markings 'sf' (sforzando) and 'p' (piano) are placed above and below the notes in both systems.

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

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

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

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

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

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

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

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

joy, oh joy, oh

The first system consists of three systems of music. The top system has a vocal line with lyrics 'bride, oh joy, oh' and a piano accompaniment line with lyrics 'ag-o - ny, ag-o - ny, ag-o - ny, ag-o - ny,'. The second system has a vocal line with lyrics 'bride, oh joy, oh' and a piano accompaniment line with lyrics 'ag-o - ny, ag-o - ny, ag-o - ny, ag-o - ny,'. The third system has a vocal line with lyrics 'joy, oh joy, oh' and a piano accompaniment line with lyrics 'joy, oh joy, oh'.

joy, oh  
Ah oh  
joy oh  
Ah oh  
joy oh

long Diadema

The second system consists of three systems of music. The top system has a vocal line with lyrics 'joy, oh' and a piano accompaniment line with lyrics 'joy, oh'. The second system has a vocal line with lyrics 'Ah oh' and a piano accompaniment line with lyrics 'Ah oh'. The third system has a vocal line with lyrics 'joy oh' and a piano accompaniment line with lyrics 'joy oh'. A 'long Diadema' is indicated in the piano accompaniment line of the second system.

Moderato

joy. joy. joy. joy. joy.

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

Moderato

Allegro giojoso.

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

*rit.*

Obeliska.

Wreathe ev-er-y face with a



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

**Princip.**

**Chorus.** a smile the Nile

a smile the Nile

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

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

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

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

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

*poco rit.*

*a tempo.*

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

*a tempo.*

**All Soli's Princip.**

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

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

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

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

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

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

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

*ff unis.*

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a forte (*ff*) dynamic marking.

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

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

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment.

This system contains three staves. The top two staves are vocal lines with rests. The bottom staff is a piano accompaniment with a fortissimo (*fff*) dynamic marking.

## Simoona.

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

## Kibosh.

dure, but marriage is al-ways a cure. I'm  
**Princip.**  
en-dure, a cure.  
**Chorus.** en - dure, a cure.  
en - dure, a cure.

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

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

*poco rit.* *ten.*

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

*p* *poco rit.*

**Abydos.**

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

*a tempo.*

**All Solis.**

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

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

*p*

Cheer, cheer for Ki - - bosh, bosh,

*p*

Cheer, cheer for Ki - - bosh, bosh,

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

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

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

K.  
K.  
K.

*Dance.*

*fff*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are marked with 'K.' and have long horizontal lines above them, indicating they are silent. The piano accompaniment begins with a dynamic marking of *fff* and includes a 'Dance.' instruction. The music is in a key with two flats and a common time signature.

Detailed description: This system shows the piano accompaniment for the second system. It features a rhythmic pattern in the right hand and a more active bass line in the left hand. The music continues in the same key and time signature.

*Kibosh. Recit. f*

*Tutti.*

Now let's be off before the storm ap-pears, \_\_\_\_\_ before the storm ap-

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is marked 'Kibosh. Recit. f' and 'Tutti.' and includes the lyrics 'Now let's be off before the storm ap-pears, \_\_\_\_\_ before the storm ap-'. The piano accompaniment consists of rhythmic chords. The key signature changes to one flat.

*Ptolemy.*

pears. \_\_\_\_\_ Come, come, come to the pal - ace, what  
*a tempo.*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is marked 'Ptolemy.' and includes the lyrics 'pears. \_\_\_\_\_ Come, come, come to the pal - ace, what a tempo.'. The piano accompaniment features a rhythmic pattern. The key signature remains one flat.

ho my charrio - - tears.

*ff* Bang, bang, the

*ff* Bang, bang, the

Gong:  

Tempo di Marcia.

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

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

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

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



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

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

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

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

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

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

L'istesso tempo.

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

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

L'istesso tempo.

*ff*

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The first vocal staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The second vocal staff has a similar melodic line. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a rhythmic pattern of eighth notes and quarter notes, with a triplet of eighth notes in the third measure. The bass staff has a similar rhythmic pattern. The tempo marking 'L'istesso tempo.' is written above the second vocal staff, and the dynamic marking '*ff*' is written above the piano accompaniment staves.

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

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

The second system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves continue the melodic line from the first system, with a slur over the first two measures and a triplet of eighth notes in the third measure. The piano accompaniment continues the rhythmic pattern from the first system, with a triplet of eighth notes in the third measure. The tempo marking 'L'istesso tempo.' is written above the second vocal staff, and the dynamic marking '*ff*' is written above the piano accompaniment staves.

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

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

The third system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves continue the melodic line from the second system, with a slur over the first two measures and a triplet of eighth notes in the third measure. The piano accompaniment continues the rhythmic pattern from the second system, with a triplet of eighth notes in the third measure. The tempo marking 'L'istesso tempo.' is written above the second vocal staff, and the dynamic marking '*ff*' is written above the piano accompaniment staves.

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

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

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

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

All Hail! All Hail!

All Hail! All Hail!

Più vivo.

Hail! Ki - bosh.

Hail! Ki - bosh.

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

Più vivo.

*fff*

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

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

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

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

*ff*

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

88  
Act II.

Nº10. Opening Serenade.

Abydos, Cheops and Pages.

Moderato.

The first system of the piano accompaniment consists of two staves. The right hand begins with a series of chords and eighth notes, marked *mf*. The left hand provides a rhythmic accompaniment with eighth notes, marked *pp*. The system concludes with a *pp* dynamic marking.

The second system continues the piano accompaniment. The right hand features a melodic line with slurs and accents, marked *sf*. The left hand continues with eighth notes, marked *pp*. The system ends with a *pp* dynamic marking.

The third system shows the piano accompaniment with a *dim.* (diminuendo) marking in the right hand. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

The fourth system features a *ten. ff* (tension fortissimo) marking. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

The fifth system shows the piano accompaniment with a *sfz* (sforzando) marking. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

The sixth system concludes the piano accompaniment with a *ten.* (tension) marking. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

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

Second system of musical notation. The treble staff continues with melodic lines. The bass staff features dynamic markings: *sfz* (sforzando) in the second and third measures, and *p* (piano) in the fourth measure. There are also slurs over the bass line.

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

Pages.

First system of the vocal section. The vocal line is on a treble clef staff with lyrics: "List to our mat-in se-re - nade". The piano accompaniment is on a grand staff (treble and bass clefs) with eighth-note patterns. Dynamic markings *sfz* are present in the piano part.

Second system of the vocal section. The vocal line has lyrics: "Princess, Princess fair; List to our greeting, sung and". The piano accompaniment continues with eighth-note patterns.

Third system of the vocal section. The vocal line has lyrics: "played, Voic-ing our de -". The piano accompaniment continues with eighth-note patterns and dynamic markings *sfz*.

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

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

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note before the lyrics 'Some have been lov'd, but none as you.' The piano accompaniment remains consistent with the first system.

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

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

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

The fourth system begins with a tenor clef (*ten.*) and a fermata over a whole note. The piano accompaniment has a steady eighth-note pattern. Dynamics markings *sfz* are present in the piano part.

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

The fifth system continues with the tenor clef and a fermata over a whole note. The piano accompaniment maintains the eighth-note pattern. Dynamics markings *sfz* are present in the piano part.

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

*sfz* *sfz*

**Abydos.**  
 At dawn the song-bird sings to the flow - er And, the  
 spair. \_\_\_\_\_

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

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

*rit.* *rit.*



Abydos.

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

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

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

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

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

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

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

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

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

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

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

*rit.*

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

*a tempo.*

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

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

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

eyes, Lend brightness to the com - ing day.

eyes, Lend brightness to the com - ing day.

eyes, Lend brightness to the com - ing day.

Cheops' Prelude.

Cheops.

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

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

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

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

plunk plunk plunk. I a - dore thee!

Pages. *p*

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

We a -

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

Though for oth - er girls I do not care a

dore thee!

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

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

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

plunk plunk plunk. I a - dore thee!

We a -

In my time I've seen some ver - y

dore thee!

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

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

*ff* *dim.*

dore thee!

**Pages.**

We a - dore thee, we a -

*p*

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

*cresc.*

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

*sf*

Princess, Princess fair,

List to our greet - ing, sung and played,

Voic - ing our de - spair.

Nev - er was Prin - cess loved so true,

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

Abydos.

*rit.*

My love a -

Cheops.

Pages.

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

*rit.*

wake! my love a - rise! A truce to

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

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

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

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

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



glo - - - ry of thine eyes, \_\_\_\_\_ Lend brightness

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

plunk plunk plunk plunk plinky plinky plunk plunk plunk plunk plunk plinky plinky plunk plunk

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes, with the right hand playing chords and the left hand playing a single-note line. The key signature is three sharps (F#, C#, G#).

to the com - - ing day, \_\_\_\_\_ My love a -

brightness to the com - - ing day, \_\_\_\_\_ My love a -

plunk plunk plunk plunk plinky plinky plunk plunk plunk plinky plunk plinky plunk My love a -

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues the rhythmic pattern from the first system. The key signature remains three sharps. The word "rit." (ritardando) is written above the vocal lines and below the piano accompaniment staves at the end of the system.

*a tempo*

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

*a tempo*

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

*a tempo*

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

*a tempo*

The first system consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The tempo marking 'a tempo' appears above the first and third vocal staves. The key signature is three sharps (F#, C#, G#).

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

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

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

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo marking 'a tempo' is not explicitly present in this system but is implied from the previous system. The key signature remains three sharps.

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

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

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

*pp*

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with lyrics. The piano accompaniment is in grand staff with a *pp* dynamic marking.

my — love — a - -

my — love — a - -

my — love — a - -

This system continues the vocal and piano parts from the first system. The vocal staves have lyrics and long notes. The piano accompaniment continues with chords and moving lines.

Wake! a - - - rise!

wake! a - - - rise!

wake! a - - - rise!

*p*

The musical score is arranged in three systems. The first system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are in a high register, with lyrics 'wake! a - - - rise!' written below. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The second system continues the piano accompaniment, with a dynamic marking of *p* (piano) in the first measure. The third system concludes the piano accompaniment with a final cadence. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

# Kibosh pursued by Alligator.

*Allegro moderato.*

Piano.

The first system of the piano accompaniment consists of three measures. The right hand has a few notes in the first measure, then rests. The left hand plays a rhythmic pattern of eighth notes. Dynamics include *sfz* and *p*. The second measure has a *sfz* dynamic. The third measure has a *sfz* dynamic and a crescendo hairpin.

The second system of the piano accompaniment consists of three measures. The right hand has a few notes in the first measure, then rests. The left hand plays a rhythmic pattern of eighth notes. Dynamics include *sfz* and *p*. The second measure has a *sfz* dynamic. The third measure has a *sfz* dynamic and a *accel.* marking.

Kibosh climbs up the palmtree.

The third system of the piece consists of two staves. The top staff has a melody of eighth notes. The bottom staff has a bass line with triplets of eighth notes. Dynamics include *sfz*.

The Alligator disappears slowly in disgust.

The fourth system of the piece consists of two staves. The top staff has a melody of eighth notes. The bottom staff has a bass line with a *pp* dynamic and a *piu lento. ppp poco a poco rull.* marking. There is an *sfz* dynamic in the first measure.

The fifth system of the piano accompaniment consists of three measures. The right hand has a few notes in the first measure, then rests. The left hand plays a rhythmic pattern of eighth notes. Dynamics include *pp*.

# Nº 11. Duet.

## If I were a King.

### Ptarmigan & Cleopatra.

Tempo giusto.

Cleopatra.

Ptarmigan.

Piano.

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

If I were a King, I would

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

kneel, sweet-heart, to thee, So

*rit.*

(Hey down Der-ry down!)

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

*p*

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

Will she answer nay? answer yea! If she

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

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

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

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

*moto.* *rit.*

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

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

*piu moto.* *molto rit.*

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

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

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

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

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

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

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

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

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

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

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

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

*rit.* *Fine.* *p*

song be sad or gay. - If

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



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

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

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

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

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

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

109.  
No 12. Quintette.

On Cleopatra's Wedding Day.

Cleopatra, Abydos, Simoona, Ptolemy and Cheops.

Allegro.

Piano.



Abydos 1st Verse.  
Cleopatra 2nd Verse.



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

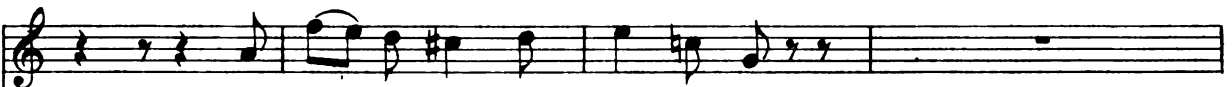
Cleopatra 1st Verse  
Abydos 2nd Verse  
Simoona.



Ring mer - ri - ly, mer - ri - ly

Ptolemy.

Cheops.



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

bells, —

Ring mer - ri - ly, mer - ri - ly



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

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

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

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

Un poco meno mosso.

three times three and a ti - ger too; We'll cheer with might and  
 Un poco meno mosso.

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

**Cleopatra.**

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

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

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

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

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

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

groom. Dance.

*ff*

1. Cleopatra. 2.

2. On

1. 2.

*mf* *p* *f*

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

Kibosh and Chorus.

**Notice:**  
Copying, transposing or public performance in a Theatre or Music Hall of this Song without special permission is an infringement of the copyright.

*Allegro moderato.*

**Kibosh.**

**Piano.**

**Kibosh.**  
*p*

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

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

**Chorus. (surprised.)**

**Kibosh.**

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

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

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

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

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

dou-ble bow-knot at the back of her swan-like neck  
gen-tle man friend who had starrr'd as the "beard-ed lad-y." No But

*ff*

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

*tranquillo.*

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

gain. My An-ge-line! My An-ge-line! Oh why did'st disturb my  
ceil-ing.

*poco rit.*



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

“hu-man snake!” My An - ge - line! His An - ge - line! His

*Chorus.*

*ff*

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

My “hu - man snake!” My An - ge - line!

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

*ff*

*Fine.* %

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

Allegro.

Piano. *ff*

Kibosh.

*Recit:*

*ff* *con dolore*

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

*fp* *Recit:*

*a tempo.*

Simoona.

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

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

What ho my guards!

what ho my guards! Load

*f* *pp* *fp*

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

**Allegro molto.**

**Kibosh.**

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

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

12.

**Ptolemy.**

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

12.

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

**Chorus and Principals.**

He's hav-ing too much

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

*ff*

**Kibosh.**

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

Oh

*p*

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

spare him, Oh spare him, oh

*ff*

spare him, oh spare him.

*molto accel.*

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

**Ptarmigan.** *p*

We two are part-ed, and brok-en

**Lento.** *p molto rit.* **Andante espress.**

*sfz dim.* *p a tempo.*

We two are part-ed, and brok-en

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

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

*p*

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

*ten.* *ten.*

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

*p*

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

Chorus.

Cleopatra.

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

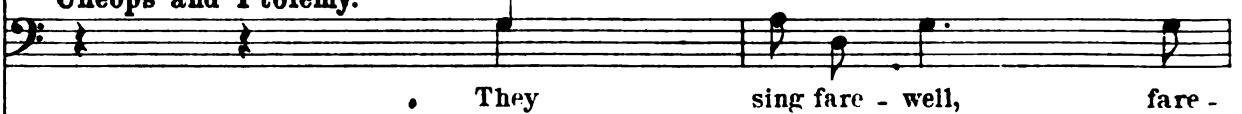
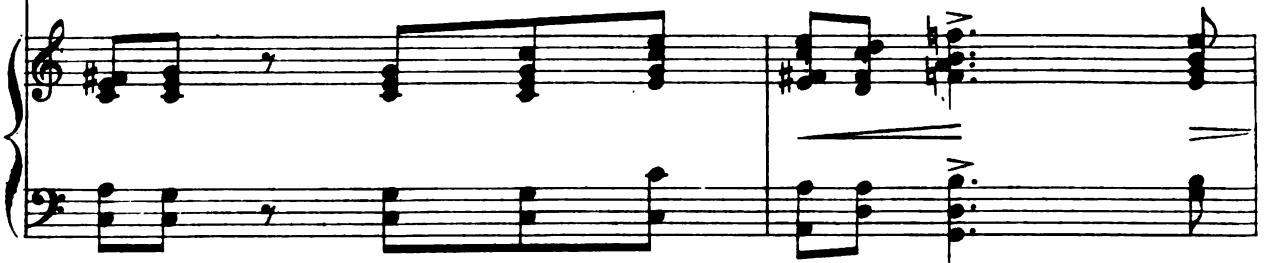
Ptarmigan.

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

Chorus.

These two are part-ed, and brok-en

These two are part-ed, and brok-en

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

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

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

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

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

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

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

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

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

*p*



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

well, fare - well. There's naught to

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

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

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

well, fare - well, There's naught to

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

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

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

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

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

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

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

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

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

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

*pp*  
*ff accel.*

Allegro molto.

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

fare - well. \_\_\_\_\_

fare - well. \_\_\_\_\_

fare - well. \_\_\_\_\_

fare - well. \_\_\_\_\_

fare - well. \_\_\_\_\_

fare - well. \_\_\_\_\_

fare - well. \_\_\_\_\_

Allegro molto.

*sfz* *molto cresc.* *sfpp*



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



What is it? what



What is it? what



What is it? what



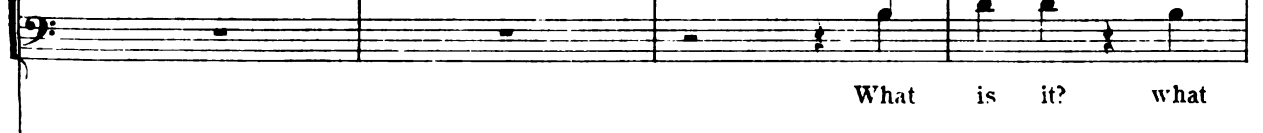
What is it? what



What is it? what



What is it? what



What is it? what



Cleopatra.

*enthusiastic.*

'Tis love! 'tis love!

Principals.

is it? what is it?

Chorus.

is it? what is it?

*marc.*

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

*p*

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

Principals and Chorus.

'Tis

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

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

What! wouldst thou tear my

love, she knows now what thou art.

'tis love, she knows now what thou art.

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

*con stanzio.*

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

be.  
Chorus.

Wouldst tear my lov - er from my side?

In - deed we wouldst, we

In - deed we wouldst, we

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

wouldst, We rath - er think we wilt,

wouldst, We rath - er think we wilt,

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

De - cid - ed - ly we dost,

De - cid - ed - ly we dost,

all de-nied?

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

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

Ah \_\_\_\_\_

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

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



L'istesso tempo.

Kibosh.

Stand back,

L'istesso tempo.

*fff*

stand back,

and do not touch him

*ff feroce.*

Più lento.

*molto rit.*

yet,

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

*sfz* Più lento. *p* *molto rit.*

Kibosh.

Tempo di Valse lento.

Cleopatra.

ett. —

Ptarmigan. Na - tures song is of a

Ptarmigan.

Principals. Na - tures song is of a

Chorus.

Tempo di Valse lento.

*pp*

dream that is now re - veald, All the

dream that is now re - veald, All the

That is now re - veald,

That is now re - veald,

*pp*

That is now re veald,

*pp*

That is now re veald,

8

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

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

Is no

Is no

*pp* Is no

*pp* Is no

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

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

more — con - ceal'd,

more — con - ceal'd,

more con - ceal'd,

more con - ceal'd,

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

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

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

*pp*

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

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

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

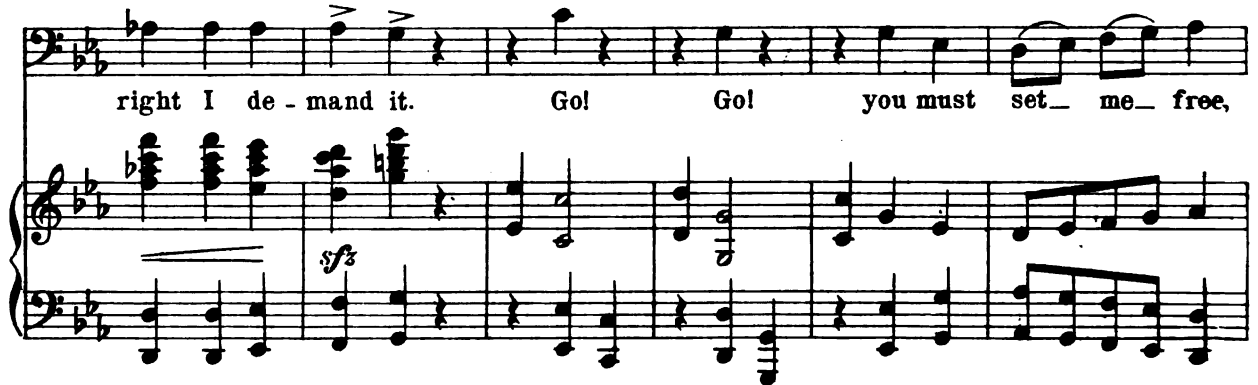
*poco rit.*

**Kibosh.**  
Molto più vivo.

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



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



**Cleopatra.**

Ah! — now I know, Ah!

**Abydos.**

Ah!

**Simona.**

Ah!

**Kibosh.**

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

**Principals and Chorus.**

Ah!

Ah!

Ah!



Cleop.  
*sempre stringendo.*

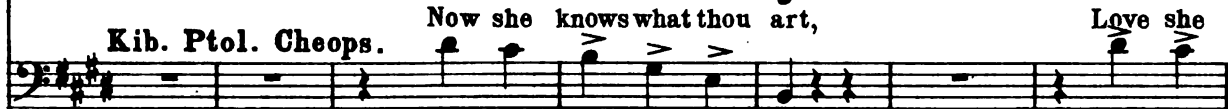
Ptarm. Now love I know all the pow'r thou art,



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

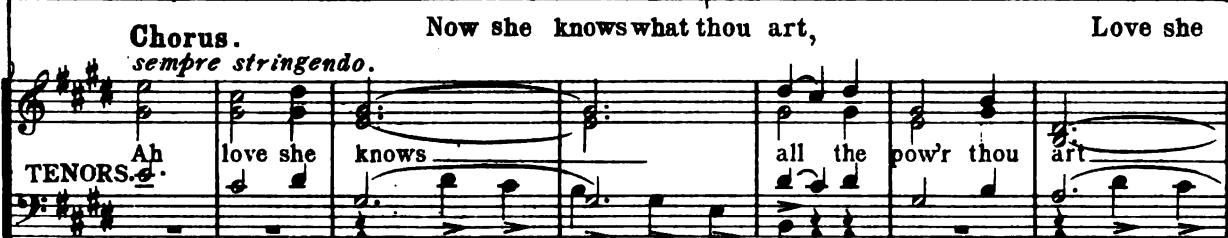


Kib. Ptol. Cheops. Now she knows what thou art, Love she

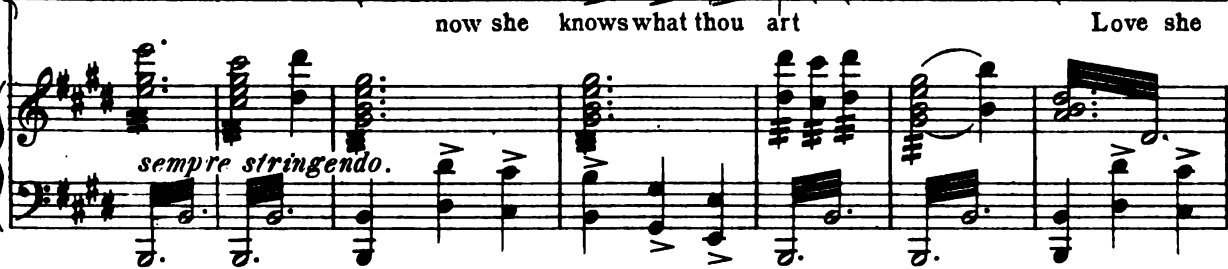


Chorus. *sempre stringendo.* Now she knows what thou art, Love she

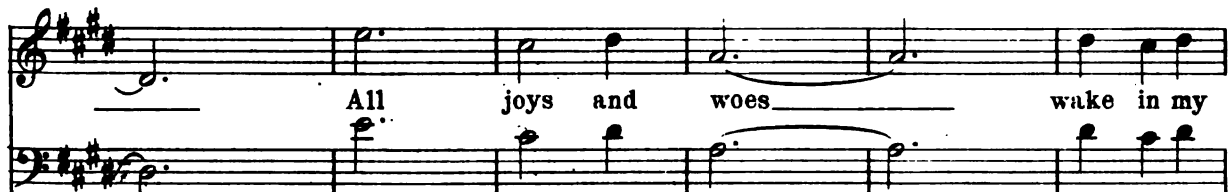
TENORS. Ah love she knows all the pow'r thou art



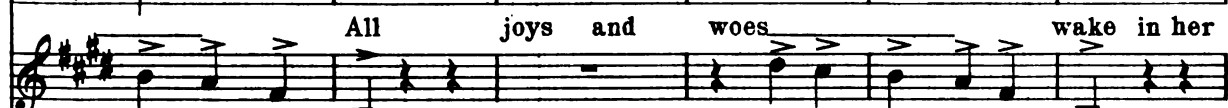
now she knows what thou art Love she



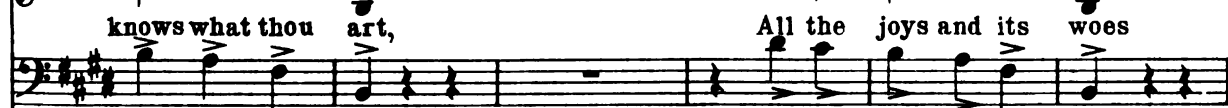
All joys and woes wake in my



All joys and woes wake in her



knows what thou art, All the joys and its woes



knows what thou art, All the joys and its woes



All joys and woes wake in her



knows what thou art, All the joys and its woes



throbbing heart. Now Love I know

throbbing heart. Now Love she knows

Now a - wake in her heart. Now she

Now a - wake in her heart. Now she

throbbing heart. Now love she knows

Now a - wake in her heart. Now she

This system contains the first six staves of music. It features two vocal parts (Soprano and Alto) and a piano accompaniment. The lyrics are: 'throbbing heart. Now Love I know', 'throbbing heart. Now Love she knows', 'Now a - wake in her heart. Now she', 'Now a - wake in her heart. Now she', 'throbbing heart. Now love she knows', and 'Now a - wake in her heart. Now she'. The piano part provides harmonic support with chords and moving lines.

all the pow'r thou art. All,

all the pow'r thou art. All,

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

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

all the pow'r thou art, All,

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

This system contains the remaining six staves of music. The lyrics continue: 'all the pow'r thou art. All,', 'all the pow'r thou art. All,', 'knows what is love, all the pow-er thou art,', 'knows what is love, all the pow-er thou art,', 'all the pow'r thou art, All,', and 'knows what is love, all the pow-er thou art,'. The piano accompaniment continues with a steady accompaniment.

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

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

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

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

**Allegro molto.**

heart.

heart.

heart. Ptolemy.

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

heart.

heart.

**Allegro molto.**

sec.  
*sf*



Simoona.

Ptolemy.

When all

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

Chorus.

Lead him off,

lock him up,

Lead him off,

lock him up,

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

shake him up,

shake him up,

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

break him up,

break him up,

Princip.

Principals.

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

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

up, lock him up. Ha!  
up, lock him up. Ha!

lock him up. Ha!  
lock him up. Ha!

## Più Vivo.

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

## Più Vivo.

*molto pesante.*

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

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

## Tutti.

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

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

re - spect show

**Principals.**

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

to his rank,

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

**Chorus.**

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

off, lock him up, lock him

— lead him off, lock him up, lock him

up, lead him off, lead him

up, lead him off, lead him

*sempre cresc.* **ff**

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

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

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

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

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

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

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

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

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are marked with a fermata over the word 'fail.' and a dynamic marking of *fail.*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

— lead him off, — now lead him

— lead him off, — now lead him

The second system continues the vocal and piano parts. The vocal lines have a dynamic marking of *p.* and a fermata over 'lead him'. The piano accompaniment continues with similar rhythmic patterns and includes some slurs and accents.

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

Jail, off, off — to

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

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

*molto cresc.*

The third system begins with the character name 'Cleopatra.' in a large font. The vocal lines are marked with dynamics *p.*, *mp.*, and *p.*. The lyrics are 'Jail, off, off — to' and 'off to grue - some jail, off, off — to'. The piano accompaniment includes a *molto cresc.* marking and features a more complex rhythmic structure with slurs and accents.

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

Tempo di Valse.

*fff pomposo.*

8

8

*Allegro molto.*

*molto*

*string.* 1 1 *fff*

Act III.  
Introduction.

Piano.

The first system of music is written for piano in 3/4 time. It features a treble and bass clef. The right hand begins with a series of chords and melodic fragments, while the left hand provides a steady accompaniment of chords. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line.

The second system continues the piano introduction. The right hand has more complex chordal textures and some melodic lines. The left hand maintains its accompaniment. The system ends with a double bar line.

The third system of music shows further development of the piano introduction. The right hand features more intricate chordal patterns and melodic phrases. The left hand continues with its accompaniment. The system concludes with a double bar line.

The fourth and final system of music on this page. The right hand has some melodic lines and chords. The left hand continues with its accompaniment. The system concludes with a double bar line.




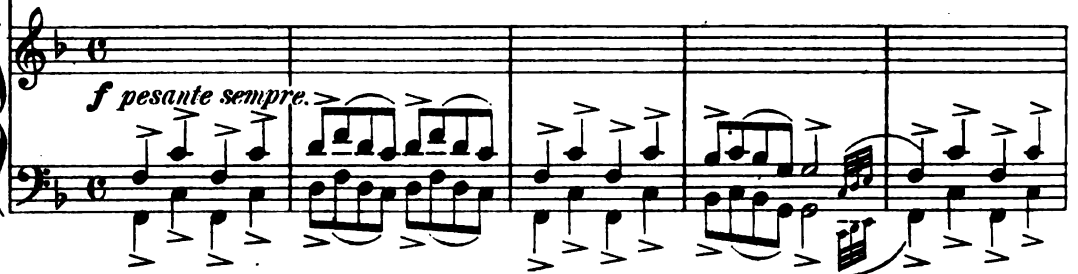
# Nº 15. Stonecutters Song.

Ptarmigan and Chorus.

*With Xylophon and Piano accompaniment.*

Allegro molto moderato.


Xylophon. 

Piano. *f pesante sempre.* 

Ptarmigan.

1. Work a -

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

*sfz* *len.* 

*mf* *sfz* 

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

**TENORS. *ff***

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

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

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

*tranquillo.*

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

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

*sfz* *p* *tranquillo.*

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

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

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

*molto pesante.*

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

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

*poco accel.*

*piu vivo.*

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

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

*piu vivo.*

*p*

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

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

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

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

We work all day, though small our

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

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

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

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

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

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

# Nº 16. Solo.

In Dreamland.

Cleopatra.

Andante.

Cleopatra.

Piano.

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

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

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

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

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



*rit.* *più lento*

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

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

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

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

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are written below the vocal line.

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

*rit.*  
*Play as written with violin solo.*

This system contains the second line of music. It includes the same vocal and piano parts as the first system. The lyrics continue. There are handwritten annotations: "rit." above the first measure of the vocal line, "rit." above the first measure of the piano accompaniment, and "Play as written with violin solo." written in cursive across the right side of the piano part.

1. 2. I

This system contains the piano accompaniment for the third line of music. It features a first ending (marked "1.") and a second ending (marked "2.") in the vocal line above. The piano part continues with chords and melodic lines. The lyrics "I" are centered below the first ending.

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

Allegro misterioso.

Piano.

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

159  
N<sup>o</sup> 17. Waltz. Quintette.

"Star light, star bright."

Abydos, Simoona, Kibosh, Cheops and Ptolemy.

Allegro moderato.

Abydos. *p*

Piano. *p* *cresc.*

When

Abydos.  
Simoona.

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

Kibosh.

Cheops.  
Ptolemy.

And

And

Abydos.

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

watching the stars peep out.

watching the stars peep out.

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

That

That

This system contains a vocal line and piano accompaniment. The vocal line starts with the lyrics 'some-thing per-plex-ing That wor-ries and makes you doubt, that'. The piano accompaniment features a series of chords and moving lines in both hands.

worries and makes you doubt.

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

worries and makes you doubt.

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

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

*colla parte*

This system concludes the musical score on this page. The vocal line has the lyrics 'some-one that's far a - way, — To the first star that peers, just con -'. The piano accompaniment ends with a *colla parte* instruction.

Tempo di Valse.

*rit.*

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

*colla parte* *rit.*

Unis.

*pp mezza voce*

*pp mezza voce*

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

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

*pp*

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

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

Kibosh.

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

Abydos.  
Simoona. *poco cresc.*

*lunga*

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

Kibosh. *poco cresc.*

*lunga*

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

Cheops.  
Ptolemy. *poco cresc.*

*lunga*

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

Dance.

*trem. pp a tempo*

*D. S. al Fine.*

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

Allegro moderato.

Piano.

*pp molto staccato.* *pp*

(Girls enter.)

Girls. *pp*

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

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



Abydos. *pp*

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

plans may be a - bout. —

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

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

Abydos.

Hush, hush. — Be - ware, — Take

drive him to de - spair. —

care. \_\_\_\_\_

For we are the pa - ges of the

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

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

**Abydos.**

Hush, hush! Be - ware! \_\_\_\_\_

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

Be - ware! Take care!

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

Hush, hush! Be - ware!

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

Hush, hush, hush!

noth - ing that we will not dare.

Hush!

Hush, Hush,

Beware, Beware! Take care, Beware! Hush, \_\_\_\_\_  
hush! — Beware, Beware! Take care, Beware! Hush, \_\_\_\_\_

*pp*

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

Poco più Allegro.

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

Poco più Allegro.

Detailed description: This system continues the vocal and piano parts. The tempo marking "Poco più Allegro." appears above the vocal line. The vocal line has two entries of "hush, \_\_\_\_\_" and "hush! \_\_\_\_\_". The piano accompaniment continues with the same accompaniment pattern, but with some melodic movement in the treble part. A second "Poco più Allegro." marking is placed above the piano part.


Detailed description: This system shows the continuation of the piano accompaniment. It consists of a grand staff with treble and bass clefs. The music features various chordal textures and melodic lines, including some sixteenth-note passages in the bass line. The key signature remains two sharps.

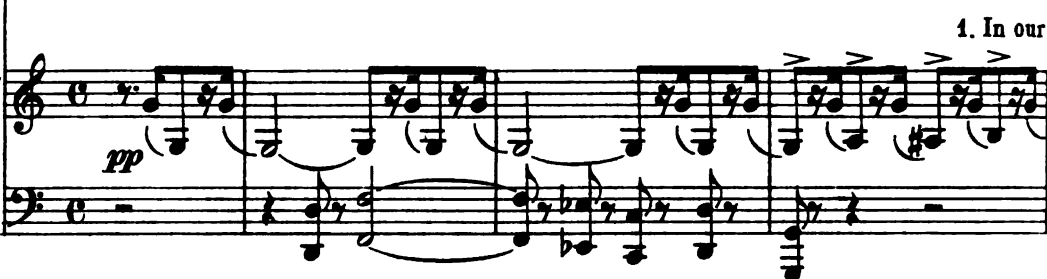
# Nº 19. Duet and Chorus.

## The Echo Song.

Kibosh, Ptolemy & Chorus of Pages.

Allegro moderato.

Ptolemy. 

Piano. 

1. In our

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

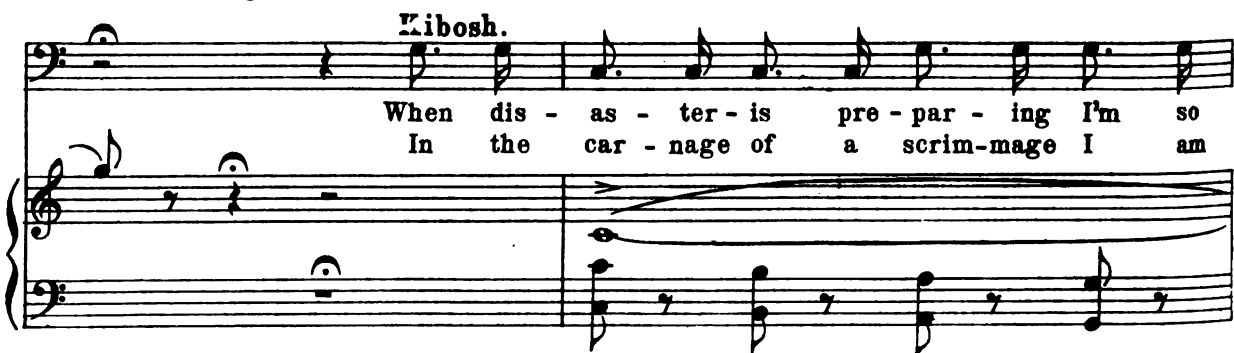


per - il that may threat - en us we scoff. We scoff.  
sound of slaugh - ter joy - ful - ly I hear. Hear, hear!  
Chorus. SOPRANOS Hear, hear!  
ALLOS. We scoff.  
Hear, hear!



Kibosh.

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



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

**Ptolemy.**

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

Come off!  
Beer!

Come off!  
Beer!

*p* *pp* *p*

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

Kibosh.

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

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

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

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

*fp* *fp* *sfz*

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

(they tremble.)

What a lie! Hear him blow!

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

(they pull themselves together.)

**Kibosh.**

'Tis vain - ly you shall seek a

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

**Ptolemy.**

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

**Kibosh.**

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

*molto stacc.*



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

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

Kibosh & Ptolemy. unis.

Ptol - SOPRANOS. e - my!

Chorus. ALTOS. Ha ha ha ha ha

Ha ha ha ha

*pp molto stacc.*

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

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

Ptolemy. &

unis. 2. Though my

Ptol - e - my!

*ffz*

*Fine.*

*D. S.*

# N<sup>o</sup> 20. Finale. Act III.

Tempo di Valse.

Cleopatra.

A musical staff for Cleopatra in 3/4 time, key of B-flat major. It features a melodic line starting with a half rest, followed by a dotted quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "Ah! love we" are written below the staff.

Abydos.

A musical staff for Abydos, consisting of a whole rest.

Simoona.

A musical staff for Simoona, consisting of a whole rest.

Ptarmigan.

A musical staff for Ptarmigan in 3/4 time, key of B-flat major. It features a melodic line starting with a half rest, followed by a dotted quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "Ah! love we" are written below the staff.

Kibosh.

A musical staff for Kibosh, consisting of a whole rest.

Ptolemy.

A musical staff for Ptolemy, consisting of a whole rest.

Cheops.

A musical staff for Cheops, consisting of a whole rest.


Chorus.

A musical staff for the Chorus in 3/4 time, key of B-flat major. It features a melodic line starting with a half rest, followed by a dotted quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "Ah! love we" are written below the staff.

Tempo di Valse.

Piano.

Piano accompaniment in 3/4 time, key of B-flat major. The right hand plays a melody of dotted quarter notes G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The left hand plays a bass line of quarter notes G3, B2, G3, B2, G3, B2, G3, B2, G3, B2, G3, B2. Dynamics include piano (p) and mezzo-forte (mf).



know \_\_\_\_\_ all that to life thou art;



*mf*  
Now we know what is love, all in



*mf*  
Now we know what is love,



know \_\_\_\_\_ all that to life thou art;



*mf*  
Now we know what is love, all in



*mf*  
Now we know what is love, all in



*mf*  
Now we know what is love, all in



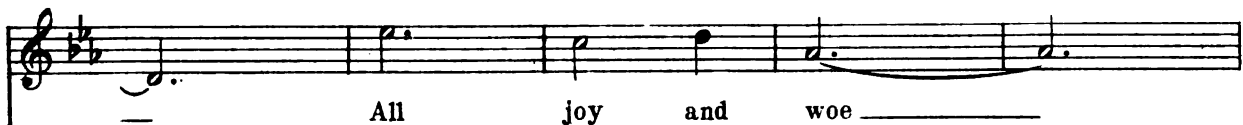
know \_\_\_\_\_ all that to life thou art;



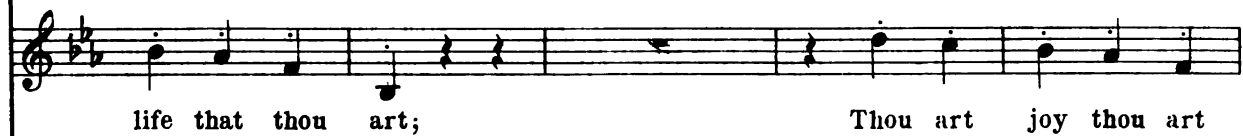
Now we know what is love, all in



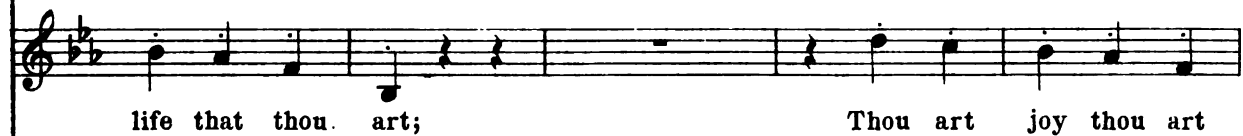
Piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.



— All joy and woe —



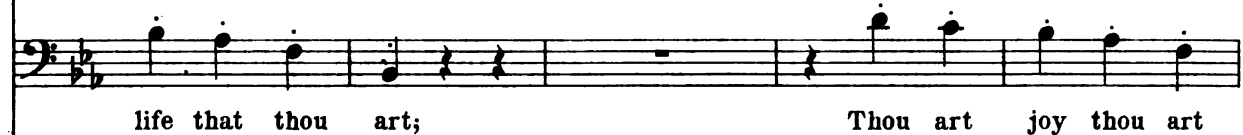
life that thou art; Thou art joy thou art



life that thou art; Thou art joy thou art



— All joy and woe —



life that thou art; Thou art joy thou art



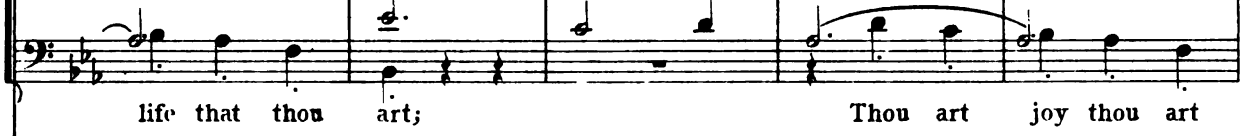
life that thou art; Thou art joy thou art



life that thou art; Thou art joy thou art



all joys and woes —



life that thou art; Thou art joy thou art



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



know. \_\_\_\_\_ Thou bringest fair - est dream -

Now we know what is love, Bringing

Now we know what is love, Bringing

know. \_\_\_\_\_ Thou bringest fair - est dream -

Now we know what is love, Bringing

Now we know what is love, Bringing

Now we know what is love, Bringing

know. \_\_\_\_\_ Thou bring-est fair - est dream -

Now we know what is love, Bring-ing

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "know. \_\_\_\_\_ Thou bringest fair - est dream -", "Now we know what is love, Bringing", "Now we know what is love, Bringing", "know. \_\_\_\_\_ Thou bringest fair - est dream -", "Now we know what is love, Bringing", "Now we know what is love, Bringing", "Now we know what is love, Bringing", "know. \_\_\_\_\_ Thou bring-est fair - est dream -", and "Now we know what is love, Bring-ing". The piano accompaniment consists of chords and moving lines in both hands.

ing; Thou canst all pleas-ure and pain to a *rit.*

fair-est dreams; Thou canst all pleas-ure and pain to a *rit.*

fair-est dreams; Thou canst all pleas-ure and pain to a *rit.*

ing; Thou canst all pleas-ure and pain to a *rit.*

fair-est dreams; Thou canst all pleas-ure and pain to a *rit.*

fair-est dreams; Thou canst all pleas-ure and pain to a *rit.*

fair-est dreams; Thou canst all pleas-ure and pain to a *rit.*

ing; Thou canst all pleas-ure and pain to a *rit.*

fair-est dreams; *rit.*

## Allegro Vivo.

life im - - part. A cheer for Ki -

life im - - part. A cheer for Ki -

life im - - part. A cheer for Ki -

life im - - part. A cheer for Ki -

life im - - part. A cheer for Ki -

life im - - part. A cheer for Ki -

life im - - part. A cheer for Ki -

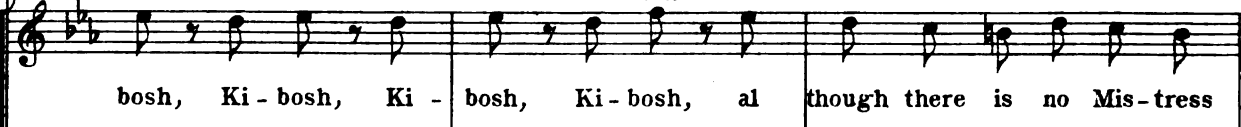
life im - - part. A cheer for Ki -

## Allegro Vivo.

*molto pesante.*

*ff*



*ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.*

**Principals.**

K — Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh; he's not to be married to

K — Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh; he's not to be married to

**Chorus.**

K — Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh; he's not to be married to

K — Ki - bosh, Ki-bosh, Ki - bosh, Ki-bosh; he's not to be married to

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

day, a cheer for Ki - bosh, Ki-bosh, Ki - bosh, Ki - bosh, al - *ten.*

though there is no Mis-tress K. — There is no Mis-tress K. —

though there is no Mis-tress K. — There is no Mis-tress K. —

though there is no Mis-tress K. — There is no Mis-tress K. —

— All hail, — all hail, —

— All hail, — all hail, —

— All hail, — all hail, —

The musical score is arranged in six systems. The first two systems are vocal parts (treble and bass clefs) with lyrics. The third system is a piano accompaniment (grand staff). The fourth and fifth systems are vocal parts with lyrics. The sixth system is a piano accompaniment. The key signature is B-flat major (two flats). The lyrics are: 'though there is no Mis-tress K. — There is no Mis-tress K. —' repeated three times, followed by '— All hail, — all hail, —' repeated three times.

all hail, hail

all hail, hail

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'all hail, hail' and a fermata over the final 'hail'. The bottom staff is a piano accompaniment with sustained chords and a melodic line in the bass.

all hail, hail

Detailed description: This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The vocal line has a fermata over the final 'hail'.

Detailed description: This system shows the piano accompaniment for the first section, consisting of two staves with a complex rhythmic pattern of chords and moving lines.

Ki - bosh.

Ki - bosh.

Detailed description: This system contains the third and fourth staves of music. The vocal line has lyrics 'Ki - bosh.' with a fermata. The piano accompaniment continues with sustained chords.

Ki - bosh.

Detailed description: This system contains the fifth and sixth staves of music, continuing the vocal and piano parts. The vocal line has a fermata over 'Ki - bosh.'.

*fff*

Detailed description: This system shows the piano accompaniment for the second section, starting with a fortissimo (*fff*) dynamic marking. It features a more active piano texture with chords and moving lines.

*ffz*

Detailed description: This system shows the final part of the piano accompaniment for the second section, ending with a fortissimo-zitig (*ffz*) dynamic marking. It features a complex rhythmic pattern.