

A GREEK SLAVE

Libretto by
DUNCAN HALL,
GREENBANK
ROSS,
Music by
SIDNEY JONES.



H. GEORGE

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114383

A GREEK SLAVE.

Musical Comedy.

LIBRETTO BY

OWEN HALL.

LYRICS BY

HARRY GREENBANK & ADRIAN ROSS.

MUSIC BY

SIDNEY JONES.

Composer of "The Geisha," "An Artist's Model," and "A Gaiety Girl."

VOCAL SCORE	6s. net.
PIANOFORTE SOLO	3s. ,,
LYRICS	6d. ,,

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A Greek Slave—Vocal.

A GREEK SLAVE.

1

MUSICAL COMEDY IN TWO ACTS.

LIBRETTO BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK
& ADRIAN ROSS.

MUSIC BY
SIDNEY JONES.

Nº 1. OPENING CHORUS— (FEMALE SLAVES.) "ON THE DIAL."

PIANO.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section. The second system starts with a *rall.* (rallentando) marking and includes piano-piano (*pp*) and piano-pianissimo (*ppp*) dynamics. The third system features a piano (*p*) dynamic. The fourth system concludes with a *dim.* (diminuendo) marking. The score is written for both the right and left hands of the piano, with various musical notations such as slurs, ties, and dynamic markings.

SOPRANOS.

On the dial Shad - ow's fin - ger Marks the hour of

a tempo

noon!

Toil and trial, Though they lin - ger, Come to claim us

soon. Though de - lay - ing

And.

*

From our la - bour, We must soon a - wake,

f

And. * *And.* * *And.* *

Touch - ing, play - ing Pipe and ta - bor For our

mas - ters sake.

poco rall.

poco più mosso.

Though in love-ly youth, We're a wear-y... cho-rus,

Slaves who serve the sooth - Say - er He - li - do - rus!

But till he is come, We can dream we're ly - ing In El - y - si -

-um, Her - o - ines un - dy - ing! Or, if that's too far

Down in hap-py Ha-des, We'll pre-tend we are No-ble Ro-man

poco più mosso
la - - dies, Each with maid-ens fair Round her toil-et

poco più mosso

trip-ping; If they pull a hair, Won't they get a

whip-ping!

f

Tempo I.

meno mosso.

"What a pret - ty sto - la, dear! Is it not too

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time. The vocal line begins with the lyrics "What a pret - ty sto - la, dear! Is it not too". The piano accompaniment consists of a flowing melody in the right hand and a harmonic accompaniment in the left hand.

warm?" "I sup - pose you've come to hear

The second system continues the musical score. The vocal line has the lyrics "warm?" followed by "I sup - pose you've come to hear". The piano accompaniment continues with similar melodic and harmonic patterns.

All these slaves per - form?"

The third system shows the vocal line with the lyrics "All these slaves per - form?". The piano accompaniment features a more active right-hand melody with some chromaticism.

We are not so rude as they, So we will be

The fourth system concludes the page with the vocal line lyrics "We are not so rude as they, So we will be". The piano accompaniment provides a steady harmonic support.

mute — Hi - ther come the girls who play

This system contains the first two measures of the piece. The vocal line begins with a whole note rest, followed by a half note 'Hi', and then a series of eighth notes: 'ther', 'come', 'the', 'girls', 'who', 'play'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a minor key.

Allegretto con moto.

On the dain - - - ty lute!

This system contains measures 3 and 4. Measure 3 has a vocal line with a half note 'On' and a half note 'dain', followed by a double bar line. Measure 4 has a vocal line with a half note 'ty' and a half note 'lute!'. The piano accompaniment continues with a melodic line and bass line. A tempo marking 'Allegretto con moto.' is placed above the vocal line.

mf

This system contains measures 5 and 6. The vocal line is silent. The piano accompaniment features a melodic line in the right hand with accents and a bass line in the left hand. A dynamic marking 'mf' is placed above the piano part.

This system contains measures 7 and 8. The vocal line is silent. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a double bar line.

LUTEPLAYERS.

Touch the string, step and sing,
Jar - ring gods work at odds,

All..... in danc - ing mea - - sure.....
Fix..... the why and where - - fore,

Life is hard, sings the bard, Vain..... is world - ly
Give us toys, griefs or joys, What.... is that to

plea - - sure! Hu - man cir - cum - stan - ces
care for? Laugh and dance the fast - er,

Are the sport of chances, Nev - er mind,
 Nev - er fear dis - as - ter, For - tune saves

Fate... is kind, Leaves us songs and dan - ces.....
 low - ly slaves, Strikes the lord - ly mas - ter!.....

..... Ah!
 Ah!

CHORUS.

Nev - er mind, Fate is kind, Leaves us songs and dan - ces.
 For - tune saves low - ly slaves, Strikes the lord - ly mas - ter!

TENOR.

BASS. Come,
 Come,

poco rall.

Allegro moderato.

bus - tie up, won't you? We know if you don't you will
 bus - tie up, won't you? We know if you don't you will

all be hung up by your thumbs, If things are not rea - dy, the
 all be hung up by your thumbs, If things are not rea - dy, the

mas - ter has said he will give it you hot when he comes! And
 mas - ter has said he will give it you hot when he comes! And

Ju - pi - ter save us! he'll pil - lo - ry, Da - vus, and

Ju - pi - ter save us! he'll pil - lo - ry, Da - vus, and

Sy - rus will sit in the stocks,..... Or, I should - n't won - der, he'll

Sy - rus will sit in the stocks,..... Or, I should - n't won - der, he'll

SOPRANOS.

Oh,

strike us with thun - der he keeps in the or - a - cle Box! Oh,

strike us with thun - der he keeps in the or - a - cle Box! Oh,

bui - si - ly bus - tle, with mas - cu - line mus - cle and
 bui - si - ly bus - tle, with mas - cu - line mus - cle and
 bui - si - ly bus - tle, with mas - cu - line mus - cle and

fem - i - nine quick - ness and taste; It won't be a mat - ter for
 fem - i - nine quick - ness and taste; It won't be a mat - ter for
 fem - i - nine quick - ness and taste; It won't be a mat - ter for

friv - ol - ous chat - ter, there is - n't a mo - ment to wastel For
 friv - ol - ous chat - ter, there is - n't a mo - ment to wastel For
 friv - ol - ous chat - ter, there is - n't a mo - ment to wastel For

tor-ments a - wait us if each ap - par - a - tus is not where it ought to be -

tor-ments a - wait us if each ap - par - a - tus is not where it ought to be -

tor-ments a - wait us if each ap - par - a - tus is not where it ought to be -

-long, Un - for - tu - nate for us if He - li - o - dor - us should

-long, Un - for - tu - nate for us if He - li - o - dor - us should

-long, Un - for - tu - nate for us if He - li - o - dor - us should

find there is an - y - thing wrong! For

find there is an - y - thing wrong! For

find there is an - y - thing wrong! For

he is a ter-ri-ble-man— A hor-ror a-broad and at home— And
 he is a ter-ri-ble man— A hor-ror a-broad and at home— And
 he is a ter-ri-ble man— A hor-ror a-broad and at home— And

no-bo-dy can es-cape from the ban Of the wick-ed-est wiz-ard in Rome! He
 no-bo-dy can es-cape from the ban Of the wick-ed-est wiz-ard in Rome! He
 no-bo-dy can es-cape from the ban Of the wick-ed-est wiz-ard in Rome! He

rules with his ma-ji-cal dome The earth, and the air, and the foam— The
 rules with his ma-ji-cal dome The earth, and the air, and the foam— The
 rules with his ma-ji-cal dome The earth, and the air, and the foam— The

rich and the great come here for their fate To the might - i - est wiz - ard in

rich and the great come here for their fate To the might - i - est wiz - ard in

rich and the great come here for their fate To the might - i - est wiz - ard in

Rome! To the might - i - est wiz - ard

Rome! To the might - i - est wiz - ard

Rome! To the might - i - est wiz - ard

in Rome!

in Rome!

in Rome!

A Greek Slave.

N^o 2. SONG.— (HELIODORUS.) "THE WIZARD."

Moderato.

PIANO. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a whole rest, followed by a half note G4 with a sharp sign, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4. The left hand starts with a bass clef and a 2/4 time signature, playing a steady eighth-note accompaniment: G2, A2, Bb2, C3, Bb2, A2.

I lived in de - sert.
And then in E - gypt's
And then I sought the

p

The first system of the song features a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The vocal line begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment continues with the same eighth-note pattern as the introduction.

Eas - tern lands, A mass of li - ons mixed with sands, Which danced ec - cen - tric
heart I hid, And dire and dread - full deeds I did, Shut up in - side a
In - dian shore, For for - ty years or may - be more, To learn the Brah - min's

The second system of the song features a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The vocal line begins with a half note G4, followed by a series of eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment continues with the same eighth-note pattern as the introduction.

sar - a - bands When blown on by a bliz - zard My
 py - ra - mid With bee - tle, snake and li - zard At
 mys - tic lore, The pro - cess real - ly is hard For

lodg - ing was a ru - ined tomb, A shel - ter from the wild si - moon, And
 night I wandered by the Nile And chat - ted with the cro - co - dile, And
 twen - ty years with - out a doze You stand up - on al - ter - nate toes, And

there in ghas - tly, ghoul - ish gloom, I learned to be a wiz - ard.
 thus in the E - gyp - tian style I learned to be a wiz - ard.
 ba - lance co - bras on your nose—To learned to be a wiz - ard.

So now I am a mar-vel of a Mage, The
 So now I am a mar-vel of a Mage, Through
 So now I am a mar-vel of a Mage, I can

won-ders of the fu-ture I can gauge, A fore-cas-ter of dis-as-ter like the
 read-ing a pa-py-rus of a page From the gum-my lit-tle tum-my of a
 tie my-self in tan-gles, I'll en-gage, Like a ro-guey a-ged fo-gey of a

Mas-ter Zor-o-as-ter, I'm the migh-ti-est ma-gi-cian of the age, I'm the
 rum-my sort of mum-my, I'm the migh-ti-est ma-gi-cian of the age, I'm the
 bo-gey of a Yo-gi, I'm the migh-ti-est ma-gi-cian of the age, I'm the

migh-ti-est ma-gi-cian of the age.
 migh-ti-est ma-gi-cian of the age.
 migh-ti-est ma-gi-cian of the age.

So now he is a mar-vel of a
 So now he is a mar-vel of a
 So now he is a mar-vel of a

So now he is a mar-vel of a
 So now he is a mar-vel of a
 So now he is a mar-vel of a

So now he is a mar-vel of a
 So now he is a mar-vel of a
 So now he is a mar-vel of a

Mage, The won-ders of the fu-ture he can gauge, A for -
 Mage, Through read-ing a pa-py-rus of a page From the
 Mage, He can tie him-self in tan-gles, he'll en - gage, Like a

Mage, The won-ders of the fu-ture he can gauge, A for -
 Mage, Through read-ing a pa-py-rus of a page From the
 Mage, He can tie him-self in tan-gles, he'll en - gage, Like a

Mage, The won-ders of the fu-ture he can gauge, A for -
 Mage, Through read-ing a pa-py-rus of a page From the
 Mage, He can tie him-self in tan-gles, he'll en - gage, Like a

_cas_ter of dis_as_ter like the Mas_ter Zor_o_as_ter, He's the migh_ti_est ma_gi_cian of the
 gum_my lit_tle tummy of a rum_my sort of mum_my, He's the migh_ti_est ma_gi_cian of the
 roguey a_ged fogey of a bo_gey of a Yo_gi, He's the migh_ti_est ma_gi_cian of the

age, He's the migh_ti_est ma_gi_cian of the age.
 age, He's the migh_ti_est ma_gi_cian of the age.
 age, He's the migh_ti_est ma_gi_cian of the age.

Fine.

D.S.

N^o 3. QUARTETTE—(SILIUS, LOLLIUS, CURIUS, MANLIUS.) "BY BACCHUS!"

PIANO.

f

(CURI.) I'm a sci-on of a
(SILI.) I'm the Ro-man sport-ing

mf

no-ble Ro-man race, And a judge of a-ny fas-ci-nat-ing face; I've had
or-a-cle to-day; I've a lead-ing glad-i-a-tor in my pay; He is

am-o-rous suc-ces-ses With pa-tri-cians and prin-ces-ses, But of
backed to fight a Bri-ton, And I've put a ti-dy bit on, Till I

course I could_n't men_tion name and place! (LOLI.) As a lea_der of so_
stand to lose a tal_ent eith_er way! (MANLI.) I'm a mil_i_ta_ry

_ci_e_ty I shine; Ev_en Cæ_sar of_ten asks me in to dine; Just a
Tri_bune of the Guard, So from ac_tive o_per_a_tions I'm de_barred; But at

dip in Fa_ther Ti_ber, And I'm great as an im_bi_ber From an
dri_ling you will stamp us As the best up_on the Cam_pus, Though it

am_pho_ra of old Fa_ler_nian wine! So
does_n't leave us hon_our_a_bly scarred!

up and down We storm the town, And wake the night with song and jest, And

when we've dined, You'll always find By Bacchus! we're the ve-ry best, the

ve - ry best.

SOPRANOS.

TENOR. So up and down They storm the town, And wake the night with

BASS. So up and down They storm the town, And wake the night with

song and jest, And when they've dined, You'll always find By Bacchus! they're the

song and jest, And when they've dined, You'll always find By Bacchus! they're the

song and jest, And when they've dined, You'll always find By Bacchus! they're the

ve - ry best, the ve - ry best. best.

ve - ry best, the ve - ry best. best.

ve - ry best, the ve - ry best. best.

2nd time. 1. 2.

2nd time. §

2nd time. §

p *>*

D.C.

N^o 4. SONG—(IRIS.) "CONFIDENTIAL"

Allegro.

PIANO.

f L.H.

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Allegretto.

I'm dear lit_tle I_ris, The mes_sen_ger fair; My la_dys' at_tire is My
I car_ry her let_ters All care_ful_ly sealed, And some of my bet_ters Would

The first system of the song features a vocal line and piano accompaniment. The tempo is marked 'Allegretto'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

du_ty and care. I make my suc_ces_ses In drap_ing her dres_ses And
like them re_vealed; Though men of high sta_tion Would give com_pen_sation For

The second system continues the vocal and piano accompaniment. The piano accompaniment features a more active bass line with some melodic movement.

Quicker.

twin_ing the tres_ses Of beau_ti_ful hair! A tick_lish af_fair Is
prompt in_for_ma_tion, I nev_er will yield! When prin_ces ap_pealed, I

The third system concludes the song with a 'Quicker' tempo. The piano accompaniment becomes more rhythmic and driving, with a prominent bass line.

do - ing the hair! nev - er would yield. I set - tle it thus, I They flat - ter me thus, they

friz - zle it so, Most deft and de - fer - en - tial, And whee - dle me so I'm calm and con - se - quen - tial, For

CURIUS.
whether it's all her own, or no, Is strict - ly con - fi - den - tial! It's a - ny - thing I'm al - lowed to know Is strict - ly con - fi - den - tial! It's

SILIUS. LOLLIVS. MANLIUS.
strict - ly, Whol - ly— Ab - so - lute - ly— Ut - ter - ly con - fi - den - tial! strict - ly, Whol - ly— Ab - so - lute - ly— Ut - ter - ly con - fi - den - tial!

CHORUS.

You settle it thus, you fizzle it so, Most deft and de - fer - en - tial, And
 They flat - ter him thus, they wheedle him so She's calm and con - se - quen - tial, For

You settle it thus, you fizzle it so, Most deft and de - fer - en - tial, And
 They flat - ter him thus, they wheedle him so She's calm and con - se - quen - tial, For

You settle it thus, you fizzle it so, Most deft and de - fer - en - tial, And
 They flat - ter him thus, they wheedle him so She's calm and con - se - quen - tial, For

f

Allegretto. %

whether it's all her own, or no, Is strict - ly con - fi - den - tial.
 a - ny - thing she's al - lowed to know Is strict - ly con - fi - den - tial.

whether it's all her own, or no, Is strict - ly con - fi - den - tial.
 a - ny - thing she's al - lowed to know Is strict - ly con - fi - den - tial.

whether it's all her own, or no, Is strict - ly con - fi - den - tial.
 a - ny - thing she's al - lowed to know Is strict - ly con - fi - den - tial.

Allegretto. %

p

D.C.

DANCE. *After 2nd Verse.*

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems, each with a grand staff (treble and bass clefs). The melody in the treble clef is characterized by flowing eighth-note patterns, often grouped with slurs and ties. The bass clef provides a steady accompaniment with a mix of eighth and sixteenth notes, including some chordal textures. The piece concludes with a final cadence in the bass clef.

The first system of music features a treble and bass clef. The treble clef part begins with a series of chords and a melodic line that includes a half note G4, a quarter note A4, and a quarter note B4. The bass clef part provides a steady accompaniment with eighth notes and chords.

The second system continues the piece. The treble clef part has a melodic line with a half note G4, a quarter note A4, and a quarter note B4. The bass clef part features a steady accompaniment with eighth notes and chords.

The third system shows the treble clef part with a melodic line that includes a half note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with a steady accompaniment of eighth notes and chords.

The fourth system features a treble clef part with a melodic line that includes a half note G4, a quarter note A4, and a quarter note B4. The bass clef part provides a steady accompaniment with eighth notes and chords.

The fifth system includes the instruction *accel.* in the treble clef part. The treble clef part has a melodic line that includes a half note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with a steady accompaniment of eighth notes and chords.

The sixth system concludes the piece. The treble clef part has a melodic line that includes a half note G4, a quarter note A4, and a quarter note B4. The bass clef part provides a steady accompaniment with eighth notes and chords.

Nº 5. SONG— (DIOMED.) "FREEDOM?"

Words by HENRY HAMILTON.

Allegro.

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time (C). Starts with a forte (*f*) dynamic. The bass line features a rhythmic pattern of eighth notes and quarter notes, while the treble line has chords and moving lines.

Second system of piano introduction, continuing the musical themes from the first system.

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Con - tent? It were to say my man - hood." The piano accompaniment features a forte (*ff*) dynamic in the bass and a piano (*p*) dynamic in the treble.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "nay, My soul were slave to find my fet - ters light; To". The piano accompaniment includes a forte (*f*) dynamic in the treble.

me they mar the glo-ry of the day, They mock the soft ne -

più agitato.

- pen-the of the night. Cre-a-tion fair with freedom cries my wrong,

meno mosso.

Free is the wind, un-fettered is the wave; It breaks my heart to

hear the wild-birds' song That doth but sing of free-dom to the slave.

Let me be free, 'Tis all the world and more to

me Free as the boundless heav'n above, To dare, to

do, to live, to love. Be mine the free-man's

hand and soul,.... My fate to conquer and control; I

cry, as cry the blind to see, Let me be free, Let...

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The lyrics are "cry, as cry the blind to see, Let me be free, Let...". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the bass line and chords in the treble line. A dynamic marking of *f* (forte) is present in the piano part.

..... me be free. 'Tis

The second system continues the vocal line and piano accompaniment. The vocal line has a long dotted note followed by "me be free." and then "'Tis". The piano accompaniment includes dynamic markings of *f*, *ff*, and *p*. There is a key signature change from G major to G minor (one flat) in the second measure of this system.

li-ber-ty, and li-ber-ty a-lone Man's love il-lumes with lus-tre-light of

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "li-ber-ty, and li-ber-ty a-lone Man's love il-lumes with lus-tre-light of". The piano accompaniment continues with a steady eighth-note accompaniment. The key signature remains G minor.

gold What hath a slave to of-fer of his own, Can maid-en

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "gold What hath a slave to of-fer of his own, Can maid-en". The piano accompaniment continues with a steady eighth-note accompaniment. The key signature remains G minor.

love a hel_ot bought and sold? In dreams a_lone with freeman I com_

_ pete I join in joy of bat_tle with the brave, I

lay my lau_rels at my la_dy's feet, To wake a -

colla voce.

rall.

_ gain and find my_ self a slave.

Let me be free, 'Tis all the

world and more to me.

Free as the bound - less heav'n a - bove To dare, to

do, to live, to love Be

mine the free man's heart and soul, My fate to

con-quer and con-trol I cry as cry the blind to

see, Let me be free, Let..... me be

Maestoso.

free.

ff

Nº 6. ORACLE SCENE & QUARTETTE -

(LICINIA, FLAVIA, TULLIA & CORNELIA.) "WE ARE NOBLE ROMAN LADIES."

Andante maestoso.

SOPRANOS.

When blanched is ev'-ry cheek, And bent is ev'-ry

TENOR.

When blanched is ev'-ry cheek, And bent is ev'-ry

BASS.

When blanched is ev'-ry cheek, And bent is ev'-ry

PIANO.

head, The Or - a - cle will speak In ac - cents deep and dread!

head, The Or - a - cle will speak In ac - cents deep and dread!

head, The Or - a - cle will speak In ac - cents deep and dread!

The

The

The

The

dim.

Allegretto.

Or - a - cle will speak In ac - cents deep and dread!

Or - a - cle will speak In ac - cents deep and dread!

Or - a - cle will speak In ac - cents deep and dread!

ROMAN LADIES.

We are

no - ble Ro - man la - dies, As one glance dis - cov - ers, And not

one of us a - fraid is Of lack - ing for lov - ers. We're as

charm - ing and in - si - dious, The po - ets all say so, As the

beau - ties of O - vi - dius, O - vid - i - us Na - so.

LICINIA.

Each of us have slaves in plen - ty, For our hair is done by twen - ty;

Ten to put the pins in pla - ces, Four a-piece to rouge our fa - ces;

FLAVIA.

Half - a - doz - en each for swath - ing Us in tow - els af - ter bath - ing;

Eight to strum or sing a bal - lad, Six to mix a Ro man sa - lad.

LICINIA.

Sev - en to a - noint our shoul - ders, And a doz - en tu - nic fol - ders;

Note and in - vi - ta - tion writ - ers, And pro - fes - sion - al re - cit - ers.

FLAVIA.

Lyr - ists, danc - ing girls and pip - ers, Man - i - cures and san - dal - wip - ers,

And a thous - and or - di - na - ry Slaves a - piece to fetch and car - ry.

A Greek Slave.

ALL.

We have birth and wealth and fash - ion Dis -

- put - ed by no man, But we cher - ish each a pas - sion For

some no - ble Rom - an. So re - ply in style punc - ti - lious, O

im - age of Pha - raoh! Like the Si - byl of Ver - gi - lius,

CIRCE.
Slower.

Ve - gi - li - us Ma - ro.

SOPRANOS.

Ve - gi - li - us Ma - ro.

TENOR.

Ve - gi - li - us Ma - ro.

BASS.

Ve - gi - li - us Ma - ro.

f *a tempo*

ff

CIRCE.

Oh, migh-ty Or - a - cle, to whom the age be - yond Is but a

The first system of the musical score for 'CIRCE.' consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'Oh, migh-ty Or - a - cle, to whom the age be - yond Is but a'. The piano accompaniment features a grand staff with treble and bass clefs. A dynamic marking of *p* (piano) is present. The music includes various rhythmic values and rests.

span,

accel.

The second system continues the musical score. The vocal line has a rest, and the piano accompaniment continues with a dynamic marking of *accel.* (accelerando). The piano part features a complex rhythmic pattern with many sixteenth notes.

Be - hold from la - dies, each ex - treme - ly

tr *gva*

L.H. R.H. L.H. R.H.

The third system continues the musical score. The vocal line has a rest, and the piano accompaniment features a triplet of eighth notes marked with a *tr* (trill) and *gva* (glissando) marking. The piano part is divided into sections for the Left Hand (L.H.) and Right Hand (R.H.).

fond Of one young man! You know the secret future fate in store For ev' - ry dame; You

The fourth system continues the musical score. The vocal line has the lyrics 'fond Of one young man! You know the secret future fate in store For ev' - ry dame; You'. The piano accompaniment continues with a steady rhythmic accompaniment.

know their lov - ers two or three or more, Or all the same!

The fifth system concludes the musical score. The vocal line has the lyrics 'know their lov - ers two or three or more, Or all the same!'. The piano accompaniment ends with a final chord and a fermata over the last note.

SOPRANOS.
Speak, Or - a - cle, the for - tune of the

TENOR.
Speak, Or - a - cle, the for - tune of the

BASS.
Speak, Or - a - cle, the for - tune of the

MAIA. 3
Daughters of

four In song pro - - claim.

four In song pro - - claim.

four In song pro - - claim.

Rome this is your fu - ture lot: You shall be

loved of him that loves you not, And you shall love in love's despite per-

- force, And you shall marry him, and you divorce; You.

shall be wretched, you be duly blest; The Oracle has spoken. *Ac-tum*

est! f

That's a rath - er doubt - ful an - swer For a fa - mous ne - cro - man - cer,

Like a puz - zle or a rid - dle, In - side out and down the mid - dle.

Though our no - ble op - u - lence is Far too great to reck ex - pen - ses,

We ac - count it hard - ly fun - ny Get - ting no - thing for our mo - ney!

SOPRANOS.
This is nice, and this is pro - per! Not a sin - gle bit of cop - per!

TENOR.
This is nice, and this is pro - per! Not a sin - gle bit of cop - per!

BASS.
This is nice, and this is pro - per! Not a sin - gle bit of cop - per!

f

Well, for sti - gi - ness that's sha - dy, No - thing beats a no - ble la - dy!

Well, for sti - gi - ness that's sha - dy, No - thing beats a no - ble la - dy!

Well, for sti - gi - ness that's sha - dy, No - thing beats a no - ble la - dy!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has three flats, and the time signature is 4/4.

No - thing beats a no - ble la - - - - dy!

No - thing beats a no - ble la - - - - dy!

No - thing beats a no - ble la - - - - dy!

The second system continues the vocal and piano parts. The vocal lines feature a long note on the word 'la' followed by a dash, indicating a sustained note. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord. The key signature and time signature remain consistent with the first system.

The third system shows the piano accompaniment for the final part of the piece. It features a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand, and a steady eighth-note bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system. The piece concludes with a final chord.

A Greek Slave.

No. 7. SONG - (MAIA.) "THE LOST PLEIAD."

VOICE. MAIA.

1. 'Twas a pret-ty lit-tle
2. Now the giant's daughters
3. But the Dog-Star, brightly

PIANO.

MA.

maid-en In a gar-den grey and old, Where the ap-ple trees were la-den With the
se-ven She a-mong them-if you please, Were trans-la-ted to the hea-ven As the
shin-ing, In the hot-test of Ju-ly, Saw the pret-ty Plei-ad pin-ing In the

MA.

ma-gic fruit of gold; But she stray'd be-yond the por-tal Of the gar-den of the
star-ry Plei-a-des! But a-mid their con-stel-la-tion One a-lone was al-ways
sha-dow of the sky. And he court-ed her and kiss'd her, Till she kin-dled in-to

MA.

Sun, And she flirt-ed with a mor-tal Which she ought-n't to have done!
dark, For she shrank from ob-ser-va-tion, Or cen-sor-i-ous re-mark.
light, And the Plei-ad's er-ring sis-ter Was the la-dy of the night.

M.A.

For a gi - ant was her fa - ther and a god - dess was her mo - ther; She was
 She had yield - ed to a mor - tal when he came to flirt and flat - ter. She was
 So her for - mer in - dis - cre - tion as a fault was ne - ver rec - kond To...

M.A.

Mer - o - pe or Ster - o - pe - the one or else the o - ther; And the
 Mer - o - pe or Ster - o - pe - the for - mer or the lat - ter, So the
 Mer - o - pe or Ster - o - pe - the first or else the sec - ond - And a

M.A.

man was not the e - qual though pre - sent - a - ble and rich Of
 pla - nets all ig - nored her and the com - ets would - n't call On
 Milk - y Way of ba - bies in the course of a - ges came To

M.A.

Mer - o - pe or Ster - o - pe - I can't re - mem - ber which.
 Mer - o - pe or Ster - o - pe - I am not sure at all!
 Mer - o - pe or Ster - o - pe - I can't re - call her name.

mf

MAIA.
 Poor Mer-o-pe or
 Poor Mer-o-pe or
 Fair Mer-o-pe or

HELIODORUS.
 Or Ster-o-pe! Poor Mer-o-pe or
 Or Ster-o-pe! Poor Mer-o-pe or
 Or Ster-o-pe! Fair Mer-o-pe or

MARCUS.
 Poor Mer-o-pe!
 Poor Mer-o-pe!
 Fair Mer-o-pe!

Poor Mer-o-pe or
 Poor Mer-o-pe or
 Fair Mer-o-pe or

Ist & 2nd verses. Last verse.

MA.
 Ster-o-pe- we can't re-mem-ber which!
 Ster-o-pe- we are not sure at all!
 Ster-o-pe- we can't re-call her name!

H.
 Ster-o-pe- we can't re-mem-ber which!
 Ster-o-pe- we are not sure at all!
 Ster-o-pe- we can't re-call her name!

M.
 Ster-o-pe- we can't re-mem-ber which!
 Ster-o-pe- we are not sure at all!
 Ster-o-pe- we can't re-call her name!

D.S.

Nº 8. DUET (DIOMED & MAIA.) "ALL IS FAIR."

Tempo di Valse.

PIANO.

MAIA.

My wom-an's wit shall set you free, But count the cost For
 Since all is fair in love, they say, My aim shall be With

MAIA.

li - ber - ty re-gained will be Your free - dom lost..... The
 ev - 'ry trick that art can play To set - you free..... The

MAIA.

vic - tor's spoils to me will fall And you'll be mine..... An
 ten - der cause in which I fight Will make me strong,..... For

Red * Red *

M.A.

hon - or, sir, which af - ter is all right, you And can't... de - thing

M.A.

DIOMED.

cline... wrong... No If sweet - er fate is no

DI.

held in store... By gods a - bove Than
wrong can do,.... Your slave may claim..... The

DI.

serv - ing to you for ev - er - more Whom most I
right to steal your heart from you, And feel I no

A Greek Slave.

DI.

love..... What hap - pi - ness your slave to be While
shame..... As no - thing can be done a - miss For

DI.

life, en - dures!..... Strike off the bonds that
loves dear sake,..... Then all the joys I


DI.

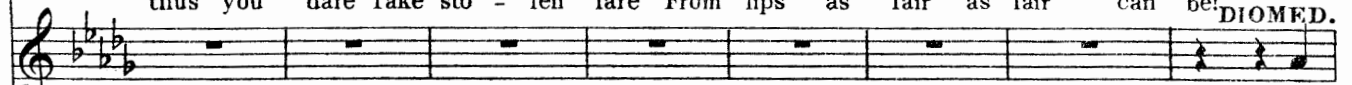
fet - ter like me And give me to yours!..... But all is
want - like this I'm free to take..... Though all is


rall. MAIA. atempo

MA.

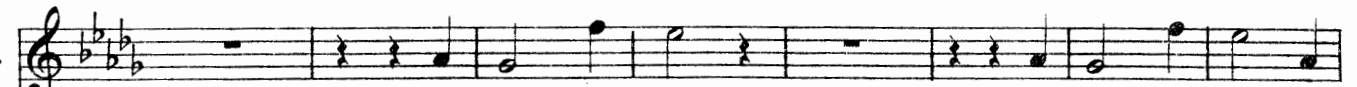
fair in love, you see, For I am fair, you say to me, And
fair in love, you see, I think you're hard - ly fair to me When


MA.  you are fair Be-yond com-pare, So all is fair as fair can be!
 thus you dare Take sto - len fare From lips as fair as fair can be!


DI.  DIOMED.



Yes,
But

MA.  And you are fair. Be-yond com-pare, So
 It's hard - ly fair! It's hard - ly fair When

DI.  all is fair in love, you see, And fair in - deed it seems to me My
 all is fair in love, you see, And fair in - deed it seems to me When



MA.  all thus is fair as fair can be, yes, all lips is fair!..... 1.

DI.  life to share With one so fair, with one lips so fair!.....

thus I dare Take sto - len fare From lips so



D.C.

MA. *2.*
fair! But all... is fair... as fair can

DI.
fair! But all... is fair... as fair can

pp

MA.
be! Yes, all... is fair, yes, all is

DI.
be! Yes, all... is fair, yes, all is

f

MA.
fair!

DI.
fair!.....

ff

Nº 9. SONG— ANTONIA. "I CANNOT LOVE."

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*, *p*, and *cresc.*

Second system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics include *dim.*

First system of the vocal line. Treble clef, key signature of one sharp (F#), common time.

1. What is this love that men and wo - men
 2. What is this love that holds the world in

First system of piano accompaniment for the first vocal line. Treble clef, key signature of one sharp (F#), common time.

Second system of the vocal line. Treble clef, key signature of one sharp (F#), common time.

prize, This charm that brings them hap - pi - ness un -
 thrall, This love that o - thers know, yet know not

Second system of piano accompaniment for the second vocal line. Treble clef, key signature of one sharp (F#), common time.

- told, That in the heart of ev - 'ry beg - gar
I, That bids a wo - - man yield to man her

cresc. *R.H.* *dim.*

lies, Yet is not bought for all my wealth of
all, And man for sake of wo - man brave - - ly

pp

gold? Is there no power to give me for my
die? Take lands and gold; take jew - els rich and

own This pas - sion that will o - pen to my
rare And give me - for a mo - ment though it

sight The fai - ry won - ders of a world un -
 be— This love that mor - tals find so pass - - - ing

- known, , This love that should be mine by wo - - - man's
 fair, This love that is for all, yet not for

right?
 me! Ah, tell me why the

gods de - ny The boon I crave all else a - -

pp

- bove? Then hear my plea and

This system contains the first two lines of music. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. A *pp* dynamic marking is placed above the first vocal note.

1^o

pi - ty me, For oh! I can - not, can - not

This system contains the third and fourth lines of music. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with similar rhythmic patterns. A first ending bracket labeled "1^o" spans the final two measures of this system.

2^o

love! can - not, can - not

f

This system contains the fifth and sixth lines of music. The vocal line has a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment features a *f* dynamic marking in the left hand. A second ending bracket labeled "2^o" spans the final two measures of this system.

love!

rall.

This system contains the seventh and eighth lines of music. The vocal line has a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment features a *rall.* dynamic marking and concludes with a final chord in the right hand and a sustained bass note in the left hand.

N^o. 10. SONG.—(IRIS.) "I SHOULD RATHER LIKE TO TRY."

Music by LIONEL MONCKTON.

Allegro moderato.

PIANO

f

Ped. * Ped. *

IRIS.

If I were the boy with the
If I were a man_ (though the

p CANTO

gold - en bow And a wing on ei - ther should - er, Who
men de - clare They're ex - tremely glad I'm not one,) A

shoots with a dart that is all a - glow, In a cos - tume rath - er
sol - dier I'd be with a sweet-heart fair - For a sol - dier's al - ways

cold - er, I'd have some fun with the girls of Rome, And per -
got one! I'd march to war with a swel - ling breast And the

- haps to just a - muse them, I'd bring them a choice of
air of a he - ro dream - y If on - ly I knew that I

hus - bands home With di - rec - tions how do use them.
look'd my best, And that lots of girls could see me!

rit.

Would the men be bold (As they are, I'm told) And would
 Oh, the foe I'd whack Till he hit me back - When I

a tempo

Ad. * *Ad.* *

all the girls be shy? Though of
 might be - gin to cry! Though per -

course I've nev - er tried How it feels to be a bride, } I should
 -haps it is - n't right For a girl to want to fight, }

rath - er like to try! try!

f *mf*

1 **2**

D. C.

DANCE.

The musical score is titled "DANCE." and is written in B-flat major (two flats) and common time (C). It consists of five systems of piano accompaniment, each with a treble and bass clef staff. The piece features a variety of rhythmic patterns and dynamic markings. The first system begins with a treble staff melody of eighth notes and a bass staff accompaniment of chords. The second system introduces a more complex treble staff melody with sixteenth notes and a bass staff accompaniment of chords. The third system continues with a treble staff melody of eighth notes and a bass staff accompaniment of chords. The fourth system features a treble staff melody of eighth notes and a bass staff accompaniment of chords. The fifth system concludes with a treble staff melody of eighth notes and a bass staff accompaniment of chords. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piece ends with a final chord in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the upper staff with accents and slurs, and a bass line in the lower staff with eighth-note patterns.

The second system continues the piece. It includes a triplet of eighth notes in the upper staff. The bass line continues with rhythmic accompaniment. There are accents and slurs throughout the system.

The third system features dynamic markings: *mf* (mezzo-forte) and *f* (forte). It includes a triplet of eighth notes in the upper staff and a triplet of eighth notes in the bass line. The music is marked with accents and slurs.

The fourth system shows a change in the bass line, with more sustained chords and fewer moving lines. The upper staff continues with melodic fragments and slurs. There are accents and slurs throughout.

The fifth system concludes the piece. It features a final melodic flourish in the upper staff and a bass line with sustained chords. The system ends with a double bar line.

N^o 11. TRIO—(MARCUS, IRIS & HELIODORUS.) "WHIRLIGIG."

Allegro moderato.

VOICE.

PIANO.

(MARCUS.) Jilt - ed but jaun - ty you
 (IRIS.) Mat - ters are mak - ing an
 (HELI.) Luck - y to hit on this

see me to - dav — Feel - ing a tri - fle of - fend - ed.
 ex - cel - lent start — Gai - ly my hopes have as - cend - ed.
 ex - cel - lent plot, Spar - ing me tor - ture in - tend - ed —

Haugh - ty prin - cess in the or - tho - dox way
 Sub - ject to noth - ing up - set - ting my cart,
 Some - thing un - pleas - ant, though good - ness knows what,

Turns up her nose and has no - thing to say,
 Soon I shall mar - ry the man of my heart -
 Cer - tain - ly nas - ty and prob - a - bly hot,

Save that the in - ter - view's end - ed!
 Won't it be per - fect - ly splen - did?
 Pain - ful, but much re - com - men - ded.

Pa - tience a lit - tle and soon you will see Time and its
 Wait for e - vents and you'll pres - ent - ly see Time and its
 For - tune is kind, and with hon - ours you'll see Time and its

whirl - i - gig give her to me!
 whirl - i - gig give him to me!
 whirl - i - gig de - cor - ate me!

.... Give her to me!
 Give him to me!
 De - cor - ate me!

IRIS.
 Whirl - i - gig! whirl - i - gig! twist - ing and twirl - ing, Rich - es and ru - in im - par - tial - ly hurl - ing!

HELL.
 Whirl - i - gig! whirl - i - gig! twist - ing and twirl - ing, Rich - es and ru - in im - par - tial - ly hurl - ing!

MARC.
 Whirl - i - gig! whirl - i - gig! twist - ing and twirl - ing, Rich - es and ru - in im - par - tial - ly hurl - ing!

Cas - tles we yearn ov - er Tumble and turn ov - er! Much we may learn ov - er Whirl - i - gig's whirl - ing!

Cas - tles we yearn ov - er Tumble and turn ov - er! Much we may learn ov - er Whirl - i - gig's whirl - ing!

Cas - tles we yearn ov - er Tumble and turn ov - er! Much we may learn ov - er Whirl - i - gig's whirl - ing!

1. & 2. 3.

Whirl - i - gig's, whirl - i - gig's, whirl - i - gig's, whirl - i - gig's whirl - - ing! § - ing!

Whirl - i - gig's, whirl - i - gig's, whirl - i - gig's, whirl - i - gig's whirl - - ing! § - ing!

Whirl - i - gig's, whirl - i - gig's, whirl - i - gig's, whirl - i - gig's whirl - - ing! § - ing!

DANCE.

First system of musical notation for the 'DANCE' section. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat) and a common time signature. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble staff continues the melodic line with some chromatic movement, including a sharp sign (F#) in the fourth measure. The bass staff maintains the rhythmic accompaniment.

Third system of musical notation. This system includes dynamic markings such as accents (>) and hairpins (> and <) above the notes in both staves. The treble staff has a more active melodic line with some rests.

Fourth system of musical notation. The treble staff features a melodic line with a flat sign (B-flat) in the third measure. The bass staff continues with the accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a fermata over the final note. The bass staff continues with the accompaniment.

Sixth system of musical notation, the final system on the page. It features a complex texture with many notes and rests in both staves, ending with a double bar line.

Nº12. PROCESSIONAL MARCH & CHORUS OF WELCOME.

PIANO.

2nd SOPRANO.
All is made rea - dy For the no - ble cli - ent,

TENOR
All is made rea - dy For the no - ble cli - ent,

BASS.
All is made rea - dy For the no - ble cli - ent,

A Greek Slave.

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Here stand we steady To your words compliant,

Here stand we steady To your words compliant,

Here stand we steady To your words compliant,

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A triplet of eighth notes appears in the right hand of the second measure.

Eagerly giving What you intimate us,

Eagerly giving What you intimate us,

Eagerly giving What you intimate us,

The piano accompaniment continues with chords and a bass line. Triplet markings are present in the right hand of the second and third measures.

Victims all living Magic apparatus.

Victims all living Magic apparatus.

Victims all living Magic apparatus.

The piano accompaniment continues with chords and a bass line. A triplet of eighth notes appears in the right hand of the second measure.

Hark at the por - tals To the flute and cith - er!

Hark at the por - tals To the flute and cith - er!

Hark at the por - tals To the flute and cith - er!

The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with a triplet of eighth notes (F4, G4, A4) and a slur over a quarter note (B4). The bass clef has a simple harmonic accompaniment with chords and single notes.

Fair - est of mor - tals Comes the la - dy hith - er; With

Fair - est of mor - tals Comes the la - dy hith - er; With

Fair - est of mor - tals Comes the la - dy hith - er; With

The piano accompaniment continues with a treble and bass clef. The treble clef features a triplet of eighth notes (B4, C5, D5) and a slur over a quarter note (E5). The bass clef provides harmonic support with chords and single notes.

cost - ly spi - ces Be the warm air la - den;

cost - ly spi - ces Be the warm air la - den;

cost - ly spi - ces Be the warm air la - den;

The piano accompaniment continues with a treble and bass clef. The treble clef features a triplet of eighth notes (E5, F5, G5) and a slur over a quarter note (A5). The bass clef provides harmonic support with chords and single notes.

Sweet be - yond price is The il - lus - trious maid - en!

Sweet be - yond price is The il - lus - trious maid - en!

Sweet be - yond price is The il - lus - trious maid - en!

The first system of the score features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass range, all singing the same lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Sweet be - yond price is The il - lus - trious maid - en!".

ff

The second system of the score is a piano accompaniment. It features a right-hand melody and a left-hand bass line. The key signature remains one flat (B-flat), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is present at the beginning of the system.

The third system of the score is a piano accompaniment. It features a right-hand melody and a left-hand bass line. The key signature remains one flat (B-flat), and the time signature is 4/4.

The fourth system of the score is a piano accompaniment. It features a right-hand melody and a left-hand bass line. The key signature remains one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line.

SOPRANOS.

TENOR. Let us hail the fair Princess Who would fain dis - co - ver If her

BASS. Let us hail the fair Princess Who would fain dis - co - ver If her

Let us hail the fair Princess Who would fain dis - co - ver If her

beau - ty is to bless Some di - vin - er lov - er! Mor - tal

beau - ty is to bless Some di - vin - er lov - er! Mor - tal

beau - ty is to bless Some di - vin - er lov - er! Mor - tal

men must ev - er - more Seek to win her vain - ly, For the

men must ev - er - more Seek to win her vain - ly, For the

men must ev - er - more Seek to win her vain - ly, For the

la - dy we a - dore Is a god - dess plain - ly, Is a
 la - dy we a - dore Is a god - dess plain - ly Is a
 la - dy we a - dore Is a god - dess plain - ly, Is a

god - dess, is a god - dess
 god - dess, is a god - dess
 god - dess, is a god - dess

plain - ly.
 plain - ly.
 plain - ly.

Hail! An - to - nia! hail! Be thou

gra - cious, Bride of love,

In thy spa - cious Halls a - bove -
In thy spa - cious

A Greek Slave.

Let our prayers pre - vail!..... Hail! An -
 Halls a - bove — Let our prayers pre -

Let our prayers pre -

-to - - nia! hail!
 vail! An - to - nia hail!

vail! An - to - ni - a hail!

Hail! An - to - nia! hail!
 Hail! An - to - nia! hail!

Hail! An - to - nia! hail!

Hail! An - to - ni - a! An -
Hail! An - to - ni - a! An -
Hail! An - to - ni - a! An -
-to - ni - a! An - to - ni - a! hail!
-to - ni - a! An - to - ni - a! hail!
-to - ni - a! An - to - ni - a! hail!
Hail! Hail! Hail!
Hail! Hail! Hail!
Hail! Hail! Hail!
Hail! Hail! Hail!

A Greek Slave.

Nº 13. SOLO & SCENE (MAIA.) "INVOCATION."

Moderato. MAIA.

VOICE. What hom-age of hu - man

PIANO.

MA. lov - ers Can draw from his realm a - bove, In the

MA. height of heav'n where he hov - ers..... The wing - ed won - der-ful

MA. love. Shall we swing the cen-ser be - fore him, Shall we

MA. 

pour out blood or wine. What way shall we best a -

MA. 

-dore him, ... Who is chief of the race di - vine,

MA. 

What shall we give that the stone may live.

SOPRANOS. *p*  Er - os, Er - os!

TENOR. *p*  Er - os, Er - os!

BASS. *p*  Er - os, Er - os!

ANTONIA.

AN. What shall we vow? An-swer us now.

f Er - os, Er - os!

f Er - os, Er - os!

f Er - os, Er - os!

Allegro.

ff

MAIA.

MAIA. By the

M. A.

eat - ing fire Of a fierce de - sire,

SOPRANOS. An - swer,

TENOR. An - swer,

BASS. An - swer,

ANTONIA.

AN.

By the pang and bliss Of a lov - ers

An - swer!

An - swer!

An - swer!

MAIA.

AN. kiss, By the heart that cries.....

Er - os, Er - os!

Er - os, Er - os!

Er - os, Er - os!

ANTONIA.

MA. ... To the mid - night skies. By the

An - swer, An - swer!

An - swer, An - swer!

An - swer, An - swer!

AN.

hope and fear Of a burn - ing tear.

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a melodic phrase: "hope and fear Of a burn - ing tear.". The piano accompaniment consists of a right-hand part with a flowing eighth-note pattern and a left-hand part with a simple bass line.

AN.

Ap - pear, Ap - pear!

This system continues the musical score. The vocal line repeats the phrase "Ap - pear, Ap - pear!". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests. The system concludes with a double bar line and a key signature change to one sharp (F#).

A Greek Slave.

Andante.

Piano introduction for the first system, featuring a treble and bass clef with a 9/8 time signature and a key signature of two sharps (F# and C#).

DI. **DIOMED.**

Far a - bove..... you is... my throne In.. the

Vocal and piano accompaniment for the first system of the Diomedes section. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs).

DI.

world un - dy - ing, But the power..... of love un -

Vocal and piano accompaniment for the second system of the Diomedes section. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs).

DI.

- know In... a maid - - en's thril - ling tone Draws me

Vocal and piano accompaniment for the third system of the Diomedes section. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs).

A Greek Slave.

DI. down to seek my own,

DI. Far through ae - ther fly - ing.

Allegro moderato.

DI. For the im - age is my

DI. shrine, Feels my pres - ence hov - er And the

DI. stone be-comes di - vine,..... For a por - tent and a



DI. sign That the maid I love is mine,.....

poco rall.



DI. I am Love, her



Più mosso.
a tempo

DI. lov - er.....

dim.



MAIA.

ANTONIA.

DIOMED.

SOPRANOS.

TENOR.

BASS.

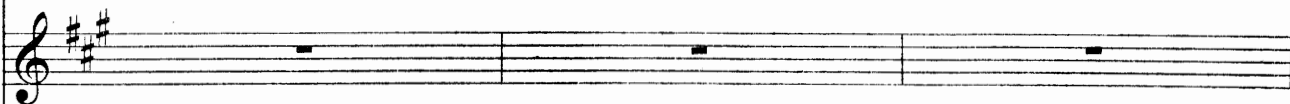
Fair - est mor - - tal Of... the

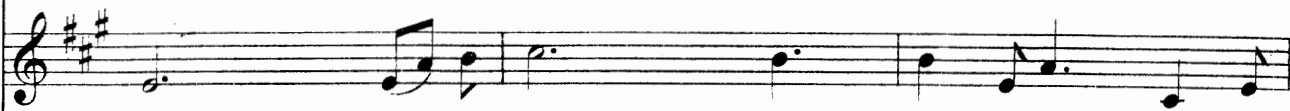
Andante.

f dim. *pp*

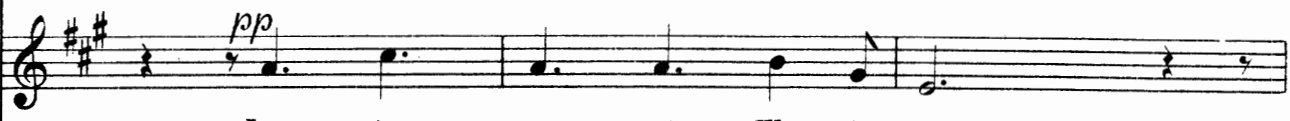
2. *rall.*

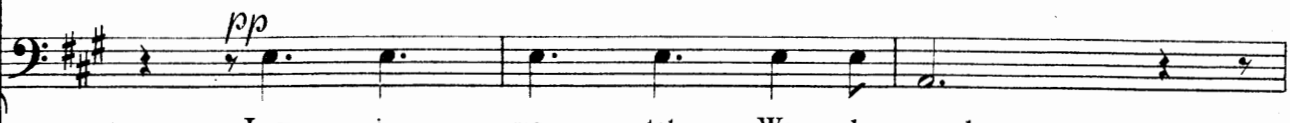
M.A.  Love im-mor - tal, We demand,

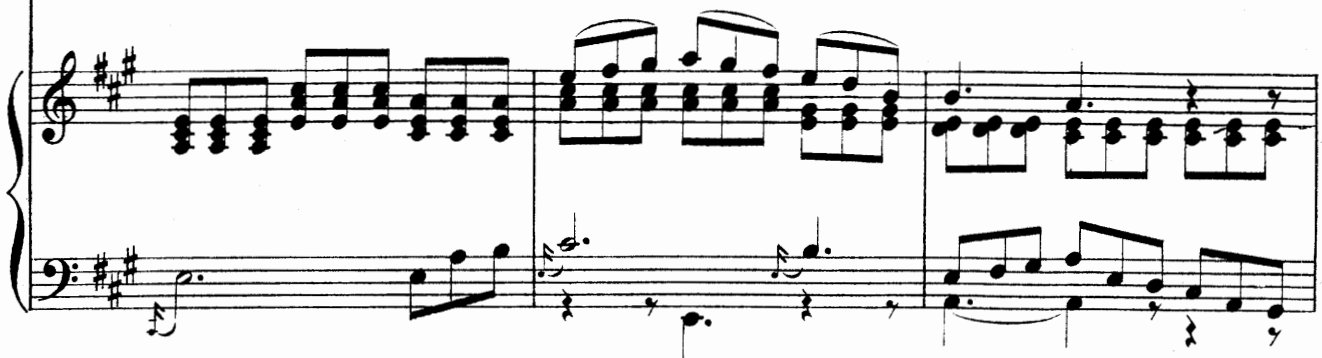
AN. 

DI.  land, At thy por - - tal I will stand; When the

pp  Love im - mor - tal, We de - mand,.....

pp  Love im - mor - tal, We de - mand,.....

pp  Love im - mor - tal, We de - mand,.....



M.A.  At.... her por - tal Thou should'st

A.N.  Love im-mor - tal Take my..... hand, At.. my por - tal

DI.  shak - en Stars a - wake, I... will wa - ken For thy

 At her por - tal Thou should'st stand When the

 At her por - tal Thou should'st stand When the

 At her por - tal Thou should'st stand When the



MA. stand, When the sha - ken Stars a - wake, Thou wilt

AN. Deign to..... stand; When the sha - ken Stars..... a -

DI. sake. When the sha - ken Stars a - wake,.....

sha - ken stars a - wake Thou wilt wa - ken for her sake, Wilt

sha - ken stars a - wake Thou wilt wa - ken for her sake, Wilt

sha - ken stars a - wake Thou wilt wa - ken for her sake, Wilt

M.A. wak - en For her sake. Gods are ma - ny

AN. -wake, Do thou waken For... my sake.....

DI. I will wak - en For thy sake. I will

wa-ken for her sake..... Gods are ma - ny..... Throned a -


wa-ken for her sake..... Gods are ma - ny..... Throned a -


wa-ken for her sake. Gods are ma - ny..... Throned a -

p *pp*


And. *


M.A.  Throned a - bove,..... Is there... a - ny Strong as love, Is there

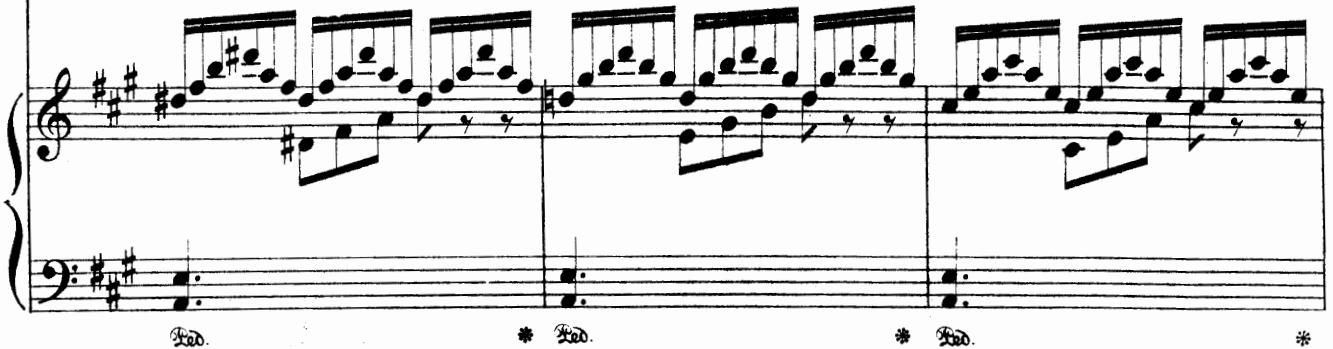
AN.  Gods are ma - ny Throned a - bove,..... Is there

DI.  wak - en For they sake.

 bove, Is there a - ny..... Strong as love, Is there

 bove, Is there a - ny..... Strong as love,..... Is there

 bove, Is there a - ny..... Strong as love, Is there



And. * And. * And. *

M.A. *smorz.* *rall.*
a - ny..... Strong as love,..... Is there a - ny Strong as

A.N. *rall.*
a - ny Is there a ny Strong as love, Is there a - ny Strong as

D.I. *rall.*
I... will wak - en For they

rall.
a - ny..... Strong as love, Is there a - ny..... Strong as

rall.
a - ny..... Strong as love, Is there a - ny..... Strong as

rall.
a - ny..... Strong as love, Is there a - ny..... Strong as

smorz. *rall.*

T.A.
love.....

AN.
love.....

DI.
sake.....

love..... He is great..... and shall pre-

love..... He is great..... and shall pre-

love..... He is great..... and shall pre-

rall. ff a tempo

-vail. Hail to Er - os, Er - os hail. Hail to

-vail. Hail to Er - os, Er - os hail. Hail to

-vail. Hail to Er - os, Er - os hail. Hail to

Er - os, Hail to Er - os, Hail to Er - os,

Er - os, Hail to Er - os Hail to Er - os,

Er - os, Hail to Er - os, Hail to Er - os,

Er - - os hail.

Er - - os hail.

Er - - os hail.

poco rit.

Nº 14. FINALE ACT I. "BEAR THE GOD OF LOVE ALONG."

PIANO.

SOPRANOS.

TENOR.

BASS.

Bear the god of Love a - long To the

Bear the god of Love a - long To the

Bear the god of Love a - long To the

place ap - point - ed! With a dance and with a song Greet his

place ap - point - ed! With a dance and with a song Greet his

place ap - point - ed! With a dance and with a song Greet his

bride a - noit - ed. Of his mar - ble tem - ple home He will

bride a - noit - ed. Of his mar - ble tem - ple home He will

bride a - noit - ed. Of his mar - ble tem - ple home He will

wea - ry nev - er, For the fair - est maid in Rome Is his

wea - ry nev - er, For the fair - est maid in Rome Is his

wea - ry nev - er, For the fair - est maid in Rome I his

own for ev - er! Is his own, is his

own for ev - er! Is his own, is his

own for ev - er! Is his own, is his

own for ev - - -

own for ev - - -

own for ev - - -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are "own for ev - - -". The piano accompaniment features a steady bass line and chords in the right hand, with some triplet markings.

-er! Hail to Er - os,

-er!

-er!

The second system continues the vocal parts and piano accompaniment. The lyrics are "-er! Hail to Er - os,". The piano accompaniment includes a triplet in the bass line.

hail! Mayst thou al - so Gra - cious

The third system continues the vocal parts and piano accompaniment. The lyrics are "hail! Mayst thou al - so Gra - cious". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

The musical score is arranged in four systems, each containing vocal staves and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "be. For we call so Un - to thee! Let our prayers pre - For we call so Un - - to thee! vail! Hail to Er - - os, Let our prayers pre - vail! To Er - os Let our prayers pre - vail! To Er - os". The piano accompaniment features a mix of chords and melodic lines, with some passages marked with a 'rit' (ritardando) and a 'cresc' (crescendo). The vocal lines are written in a standard staff with a treble clef and a key signature of two flats.

A Greek Slave.

hail! Hail to Er - os!

hail! Hail to Er - os!

hail! Hail to Er - os!

This system contains three vocal staves and a piano accompaniment. The vocal parts enter with the word "hail!" and then sing "Hail to Er - os!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Hail to Er - os!

Hail to Er - os!

Hail to Er - os!

This system continues the vocal and piano parts from the first system. The vocal parts are now in their second line, and the piano accompaniment continues with similar harmonic support.

This system contains only the piano accompaniment. The right-hand part features a more active melodic line with some chromaticism, while the left-hand part provides a steady bass line. There are two triplets marked with a '3' at the end of the system.

MAIA.

Fa - ther, I thank and bless Your craft and sor - ce - ry;

The stone for the Prin - cess - The man is left for me.

HELI.

Ha, ha, ha, ha! The man is left for thee!

Ha, ha, ha, ha! Draw back the veil and see!

Piano introduction in B-flat major, 2/4 time. The music features a flowing melody in the right hand and a steady accompaniment in the left hand. A dynamic marking of *p* (piano) is present.

MAIA.

Come to me, dear, No one is near,

The vocal line begins with a half note 'Come' and a quarter note 'to me, dear,' followed by a half note 'No' and a quarter note 'one is near,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Kill with a kiss all my trou - ble and fear;

The vocal line continues with 'Kill with a kiss' and 'all my trou - ble and fear;'. The piano accompaniment continues with a consistent rhythmic pattern.

She has her stone Er - os a lone —

The vocal line concludes with 'She has her stone' and 'Er - os a lone —'. The piano accompaniment ends with a final chord.

You are my Er - os - my love and my own!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'You are my Er - os - my love and my own!' and features a melodic line with eighth and sixteenth notes. The piano accompaniment includes a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Answer me! Why are you dumb? Answer me, Answer me,

pp *crese.*

The second system continues the vocal line with the lyrics 'Answer me! Why are you dumb? Answer me, Answer me,'. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment features a dense texture of chords and moving lines. Dynamics include *pp* (pianissimo) and *crese.* (crescendo).

Presto.

come!

f *ff* *L.H.* 3

accel.

The third system is marked **Presto.** and begins with the vocal line 'come!'. The piano accompaniment is highly rhythmic and dynamic, starting with *f* (forte) and reaching *ff* (fortissimo). It includes a triplet in the left hand labeled 'L.H.' with a '3' below it. The tempo is indicated as *accel.* (accelerando).

Tempo I.

L.H. *p*

The fourth system is marked **Tempo I.** and features a vocal line with a melodic line. The piano accompaniment is more subdued, starting with *p* (piano) in the left hand. The tempo is indicated as *Tempo I.*

pp

Hail to Er - os, hail! Mayst thou.....

ppp

al - so Gra - cious be.

For we call so Un - to thee!

For we call so...

Let our prayers pre - vail! Hail to
 Un - to thee! Let our prayers pre -
 Let our prayers pre -

This system contains three staves. The top two are vocal staves (Soprano and Alto/Tenor) with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8.

Maestoso.
 Er - os, ... hail!
 -vail! To Er - os hail!
 -vail! To Er - os hail!

This system contains three staves. The top two are vocal staves with lyrics. The bottom staff is a grand staff for piano accompaniment. The tempo marking "Maestoso." is placed above the first vocal staff. The key signature remains two flats, and the time signature is 9/8. A dynamic marking "fff" (fortississimo) is present in the piano accompaniment.

This system contains two grand staves for piano accompaniment. The music continues with complex textures in both hands, including chords and moving lines. The key signature is two flats and the time signature is 9/8.

ACT II.

N^o 15 . OPENING CHORUS.—“HERE AT BAIÆ ON THE BAY.”

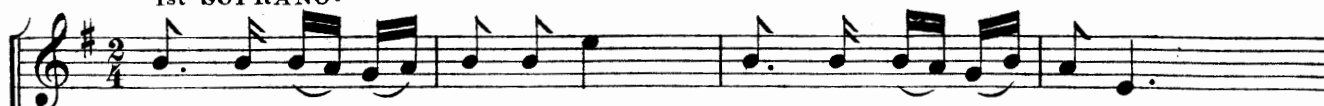
Allegro moderato.

PIANO.

mf

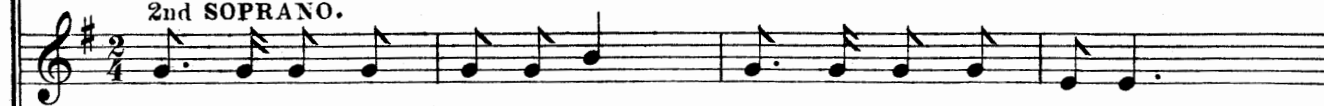
stacc.

1st SOPRANO.



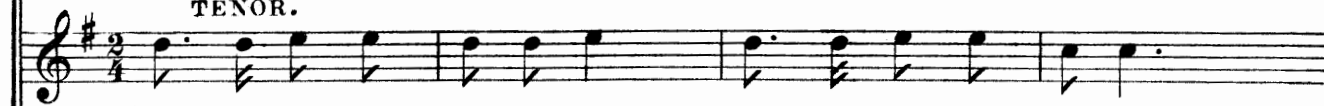
Here at Ba - iae on the bay We have met to - ge - ther,

2nd SOPRANO.



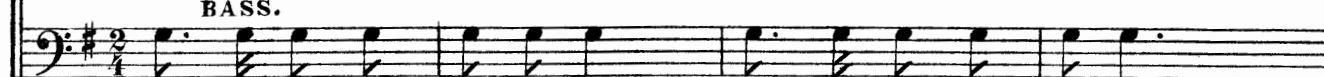
Here at Ba - iae on the bay We have met to - ge - ther,

TENOR.



Here at Ba - iae on the bay We have met to - ge - ther,

BASS.



Here at Ba - iae on the bay We have met to - ge - ther,



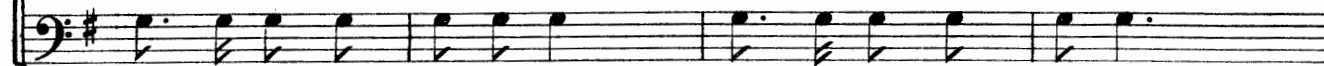
Leav - ing Ro - mans far a - way Grumb - ling at .. the .. wea - ther;



Leav - ing Ro - mans far a - way Grumb - ling at the .. wea - ther;



Leav - ing Ro - mans far a - way Grumb - ling at the wea - ther;



Leav - ing Ro - mans far a - way Grumb - ling at the wea - ther;



Ze-phyrs here on... air-y wing Greet the chil-ly... com-er;

Ze-phyrs here on air-y wing Greet the chil-ly com-er;

Ze-phyrs here on air-y wing Greet the chil-ly com-er;

Ze-phyrs here on air-y wing Greet the chil-ly com-er;

Here the year is always spring, Till it grows to summer, Till it grows....

Here the year is always spring, Till it grows to summer, Till it grows....

Here the year is always spring, Till it grows to summer, Till it grows....

Here the year is always spring, Till it grows to summer, Till it grows....

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "... till it grows to sum - - -". The score includes dynamic markings: *cresc.* and *dim.*. The piano part is currently blank.

Four vocal staves and a piano accompaniment. The lyrics are: "- mer.". The piano part features a melodic line with a large slur over the final two measures.

A Greek Slave.

Life at a vil-la, at a vil-la by the sea,

Life at a vil-la by the sea,

Life at a vil-la by the sea,

Life at a vil-la by the sea,

For a time of win-ter rest-ing, What could be so in-ter-est-ing?

For a time of win-ter rest-ing, What could be so in-ter-est-ing?

For a time of win-ter rest-ing, What could be so in-ter-est-ing?

For a time of win-ter rest-ing, What could be so in-ter-est-ing?

Thanks to the host-ess who en - - a - bles us to be

Thanks for en - - a - bling us to be

Thanks for en - - a - bling us to be

Thanks for en - - a - bling us to be

Here in her vil - la, in her vil - la by the sea.

Here in her vil - la by the sea.

Here in her vil - la by the sea.

Here in her vil - la by the sea.

A Greek Slave.

Here we can fro-lic, we can fro-lic, flirt-ing free,

Here we can fro-lic, flirt-ing free,

Here we can fro-lic, flirt-ing free,

Here we can fro-lic, flirt-ing free,

Not by rules pe-dant-ic weight-ed, So-cial cus-toms an-ti-qua-ted.

Not by rules pe-dant-ic weight-ed, So-cial cus-toms an-ti-qua-ted.

Not by rules pe-dant-ic weight-ed, So-cial cus-toms an-ti-qua-ted.

Not by rules pe-dant-ic weight-ed, So-cial cus-toms an-ti-qua-ted.

Love's like the sing-ing bird that perch-es on the tree,

Love's like the bird up-on the tree,

Love's like the bird up-on the tree,

Love's like the bird up-on the tree,

rall.
Here at the vil-la, at the vil-la by the sea.

rall.
Here at the vil-la by the sea.....

rall.
Here at the vil-la by the sea.

rall.
Here at the vil-la by the sea.....

a tempo.

Life at a vil - la, at a vil - la by the sea,

a tempo.

Life at a vil - la by the sea,

a tempo.

Life at a vil - la by the sea,

a tempo.

Life at a vil - la by the sea,

For a time of win - ter rest - ing, What could be so in - ter - est - ing?

For a time of win - ter rest - ing, What could be so in - ter - est - ing?

For a time of win - ter rest - ing, What could be so in - ter - est - ing?

For a time of win - ter rest - ing, What could be so in - ter - est - ing?

Thanks to the host-est who en - - a - bles us to be

Thanks for en - - a - bling us to be

Thanks for en - - a - bling us to be

Thanks for en - - a - bling us to be

Here in her vil - la, in her vil - la by the sea.

Here in her vil - la, in her vil - la by the sea.

Here in her vil - la, in her vil - la by the sea.

Here in her vil - la, in her vil - la by the sea.

Fine.

N^o 16. SONG— (ANTONIA.) "A SONG OF LOVE"

PIANO.

Andante.

Fed. * Fed. * Fed.

Ah! sure - ly, if I sing to thee With
 A wo - man's love to thee I bring— A

all the pas - sion that I know, The stran - gest, sweet - est
 jew - el ev - ry price a - bove! In all the world there

mel - o - dy That from a wo - man's lips can flow, The
 is no thing I would not do to win thy love! And

plead-ing of my plain-tive song, The tre-mor of its ten-der
 yet thy words are cold to me, No pas-sion in thy glance I

tone Will touch thy heart— un-touched so long— And wake to
 read; So lov-ing thee and on-ly thee, My heart is

Poco più mosso. *rall.* *a tempo*
 life the love-less stone!..... A song of love is
 like to break in-deed!..... A song of love I

this, My love! A song that woos a kiss, My love! To
 sing, My love! What an-swer will it bring, My love? To

woo a kiss and win it not Was ne - ver love - ly wo - man's lot!
plead for love and win it not Was ne - ver love - ly wo - man's lot!

A song of love is this, A song that woos a kiss! To
A song of love I sing, What an - swer will it bring? To

1st Verse.
rall. woo a kiss and win it not Was ne - ver love - ly wo - man's lot!....
plead for love and win it

D.C.

2nd Verse.
rall. not Was never love - ly wo - man's lot!

Nº 17. DUET - (IRIS & HELIODORUS.) "OH, WHAT WILL BE THE END OF IT."

Allegro moderato

Music by LIONEL MOCKTON.

VOICE.

PIANO.

f

5

Ad. * Ad.

(IR.) Oh,
(IR.) Oh,

*

what will you do to what will they do to him, do you think? For what will they do to you, do you think, When your

cold - er than a stone is he! I
pret - ty lit - tle trick they see? (HE.) In

real - ly must ad - mit He would - n't do a bit For a
sor - row I con - fess Our beau - ti - ful prin - cess Will be

lov - ing lit - tle girl like me! (HE.) If
ve - ry much an - noyed with me! (IR.) If they

flag - ons at his call should brim, do you think, With a -
dip you in - to melt - ed glue, do you think That un -

li - quor of a rare de - gree, Oh,
com - fort - a - ble you will be? (H.F.) If

will it make him warm And bring him in - to form? It has
that's their lit - tle plan I shall stick to all I can And my

al - ways that ef - fect on me! It has
friends are sure to stick to me! And my

al - ways that sure ef - fect on me! (BOTH.) { Oh,
friends are sure to stick to me! Oh,

what_ what_ what will be the end of it? The

ques - tions that a - rise are three: There's what

I shall do to *him*, and what *he* will do to *her*, And what

both of them will do to! *me*

What, what, what will be the end of it? The

ques - tions that a - rise are three: There's what

I shall do to him, and what he will do to her, And what

both of them will do to me!

D.C.

DANCE.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf*. The melody in the treble clef is characterized by eighth-note patterns and occasional quarter notes, while the bass clef provides a steady accompaniment of chords and eighth notes. The second system continues the melodic and harmonic development. The third system introduces a more complex melodic line in the treble clef, featuring sixteenth-note runs and slurs. The fourth system features a rhythmic pattern of eighth notes in the treble clef with accents, and a bass line with a similar eighth-note accompaniment. The fifth system concludes with a melodic flourish in the treble clef and a final chordal cadence in the bass clef.

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 key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues with a steady accompaniment. The dynamics remain consistent with the first system.

The third system features a change in dynamics to mezzo-forte (*mf*). The upper staff has a more active melodic line with some triplets. The lower staff continues with a similar accompaniment pattern.

The fourth system continues the musical development. The upper staff has a melodic line with various rhythmic values. The lower staff provides a consistent accompaniment.

The fifth system concludes the piece. The upper staff ends with a melodic phrase that concludes with a fermata. The lower staff ends with a final chord and a fermata. The piece concludes with a double bar line.

A Greek Slave.

№ 18. SONG— (MAIA.) "THE GOLDEN ISLE."

VOICE.

PIANO.

When they miss us we shall be Well a -
 On that gold - en Gre - cian isle We shall

- float, Dancing gai - ly o'er the sea In a boat! While the
 stay, Mak - ing love in clas - sic style Day by day. If my

breezes from a_bove Car_ry whispers of our love, And are sing - u - lar_ly free What they
grammar should be weak When I worship him in Greek, Yet my heart knows all the while What to

quote!
say! When an is - land comes in sight We will land, For we'll
Then we'll build a house for two Nice and dry, For it

And. * *And.* *

run the ves_sel right On the sand; Then we'll leave our fai_ry ship, And a -
won't be always blue In the sky; And we'll live on figs and grapes Served in

-cross the surf I'll skip, If my lov - er holds me tight By the hand!
ma - ny ways and shapes! Oh, you don't know what we'll do—He and I!

rall.

rall.

a tempo

O my own and my a - dored! To some is - land

un - ex - plored Let us fly a cross the blue and sun - ny sea!

Pop - u - la - tion on - ly two, Shall I wea - ry

first of you, Or will you, my love, grow weary first of me? We shall

1.

see! We shall see!

D.C.

2.

see! We shall see! Ah..... Ah.....

(Flute echo.)

Cadenza ad lib.

..... (Flute echo.) We shall

f *p* *ff*

see.
a tempo.

From * to * may be omitted.

Nº 19. CONCERTED - (LICINIA, FLAVIA, MANLIUS, ARCHIAS & OTHERS.) "TOPSY-TURVY."

Allegro moderato.

PIANO.

The piano introduction consists of two staves in 6/8 time. The right hand features a melody of eighth notes with a treble clef and a key signature of one flat. The left hand provides a bass line of eighth notes with a bass clef and a key signature of one flat. A repeat sign is placed at the beginning of the right-hand staff.

(MANLI.) Till sun - sets five have come and gone, Our
(LICI.) And while the world is up - side down, You'll

The first vocal entry features a single treble clef staff with lyrics. The piano accompaniment continues with two staves (treble and bass clefs) in 6/8 time, providing harmonic support for the vocal line.

slaves will ape no - bi - li - ty; And you and I must
make a pret - ty slave, you know! (FLAV.) But mor - al - ists are

The second vocal entry features a single treble clef staff with lyrics. The piano accompaniment continues with two staves (treble and bass clefs) in 6/8 time, providing harmonic support for the vocal line.

all put on A ser - vant - like hu - mi - li - ty. (LICI.) I
quick to frown, So mind how you be - have, you know! (ARCH.) The

The third vocal entry features a single treble clef staff with lyrics. The piano accompaniment continues with two staves (treble and bass clefs) in 6/8 time, providing harmonic support for the vocal line.

would - nt miss the fun - would you? For all a Queen's re -
 man make love, the wo - men too - But this is in - ter

-ga - li - a; Oh! tell me what a girl should do To
 a - li - a; For lots of things they al - so do To

keep the Sa - turn - a - li - a?

SOPRANOS.
For it's

TENOR.
For it's

BASS.
For it's

cresc. *f*

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

up we fly From low to high The fun gets all... the fas - ter. For it's

up we fly From low to high The fun gets all the fas - ter. For it's

up we fly From low to high The fun gets all the fas - ter. For it's

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

1. § 2.

down we go From high to low The fun gets all the fas-ter. fas-ter.

down we go From high to low The fun gets all the fas-ter. fas-ter.

down we go From high to low The fun gets all the fas-ter. fas-ter.

D. C.

DANCE.

ff

p *f*

p

p

N^o 20. CHORUS OF SATURNALIA.

Allegro.

PIANO.

pp

8.....

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of music. The first system includes the tempo marking 'Allegro.' and the dynamic marking '*pp*'. The score is marked with a first ending bracket labeled '8.....' over the final two measures of the first system. The second system continues the first ending. The third system features a complex texture with multiple voices in the right hand and a steady bass line. The fourth system continues this texture. The fifth system includes the dynamic marking '*cres*' and the vocal line with the lyrics 'cen - do'. The sixth system concludes the piece with a final cadence.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music begins with a forte dynamic marking 'f'. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with eighth notes and chords. There are several accents and slurs throughout the system.

The second system continues the piece, maintaining the same key signature and tempo. The right hand features more complex chordal textures and melodic lines, often with slurs. The left hand continues with a consistent accompaniment pattern. The system concludes with a final chord in the right hand.

The third system shows further development of the musical themes. The right hand has more active melodic passages, and the left hand's accompaniment remains steady. The system ends with a clear cadence in the right hand.

The fourth system features a change in the right hand's texture, with more frequent sixteenth-note runs and slurs. The left hand continues with its accompaniment. The system ends with a final chord in the right hand.

The fifth system continues with similar musical textures. The right hand has more melodic activity, and the left hand provides a consistent accompaniment. The system ends with a final chord in the right hand.

The sixth and final system of the page shows the conclusion of the piece. The right hand has a more active melodic line, and the left hand provides a steady accompaniment. The system ends with a final chord in the right hand.

f
Hail Sa-tern-i-an Ce-le-bra-tions; Pour Fal-er-ni-an In li-ba-tions!

f
Hail Sa-tern-i-an Ce-le-bra-tions; Pour Fal-er-ni-an In li-ba-tions!

f
Hail Sa-tern-i-an Ce-le-bra-tions; Pour Fal-er-ni-an In li-ba-tions!

f
Hail Sa-tern-i-an Ce-le-br-tions; Pour Fal-er-ni-an In li-ba-tions!

All so-bri-e-ty Is im-pi-e-ty; In so-ci-e-ty Quaff po-ta-tions!

All so-bri-e-ty Is im-pi-e-ty; In so-ci-e-ty Quaff po-ta-tions!

All so-bri-e-ty Is im-pi-e-ty; In so-ci-e-ty Quaff po-ta-tions!

All so-bri-e-ty Is im-pi-e-ty; In so-ci-e-ty Quaff po-ta-tions!

ff
I - o! Sa - turn - al - ia!
ff
I - o! Sa - turn - al - ia!
ff
I - o! Sa - turn - al - ia!
ff
I - o! Sa - turn - al - ia!

ff *ff*

I - o! Sa - turn - al - ia!
I - o! Sa - turn - al - ia!
I - o! Sa - turn - al - ia!
I - o! Sa - turn - al - ia!

I - o! Sa - turn - al - ia!

Mis_tress mer_ri_ly Now the maid is, Slaves are ver_i_ly Lords and la_dies!

Mis_tress mer_ri_ly Now the maid is, Slaves are ver_i_ly Lords and la_dies!

Mis_tress mer_ri_ly Now the maid is, Slaves are ver_i_ly Lords and la_dies!

Mis_tress mer_ri_ly Now the maid is, Slaves are ver_i_ly Lords and la_dies!

p

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are repeated on each vocal staff. A piano (*p*) dynamic marking is present at the beginning of the piano accompaniment.

Wit and kna_ve_ry Strut in bra_ve_ry Laugh_ing sla_ve_ry Down to Ha_des!

Wit and kna_ve_ry Strut in bra_ve_ry Laugh_ing sla_ve_ry Down to Ha_des!

Wit and kna_ve_ry Strut in bra_ve_ry Laugh_ing sla_ve_ry Down to Ha_des!

Wit and kna_ve_ry Strut in bra_ve_ry Laugh_ing sla_ve_ry Down to Ha_des!

cresc.

cresc.

cresc.

cresc.

cresc.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are repeated on each vocal staff. Crescendo (*cresc.*) markings are placed above the vocal staves and the piano accompaniment.

I_o! Sa_turn_al - ia! I_o! Sa_turn_al - ia!

I_o! Sa_turn_al - ia! I_o! Sa_turn_al - ia!

I_o! Sa_turn_al - ia! I_o! Sa_turn_al - ia!

I_o! Sa_turn_al - ia! I_o! Sa_turn_al - ia!

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are 'I_o! Sa_turn_al - ia!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A fortissimo (*ff*) dynamic marking is present in the piano part.

I_o!..... Sa_turn_al - ia! To

I_o!..... Sa_turn_al - ia! To

I_o!..... Sa_turn_al - ia! To

I_o!..... Sa_turn_al - ia! To

ff

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'I_o!..... Sa_turn_al - ia! To'. The piano accompaniment includes a fortissimo (*ff*) dynamic marking. The system concludes with a double bar line and a repeat sign.

day the world is fes - tal From Cæ - sar to the clown. The

day the world is fes - tal From Cæ - sar to the clown. The

day the world is fes - tal From Cæ - sar to the clown. The

day the world is fes - tal From Cæ - sar to the clown. The

Pon - tiff and the Ves - tal To fol - ly bow them down! Then

Pon - tiff and the Ves - tal To fol - ly bow them down! Then

Pon - tiff and the Ves - tal To fol - ly bow them down! Then

Pon - tiff and the Ves - tal To fol - ly bow them down! Then

I - o, Sa - turn - al - ia! We raise the sa - cred shout; And

I - o, Sa - turn - al - ia! We raise the sa - cred shout; And

I - o, Sa - turn - al - ia! We raise the sa - cred shout; And

I - o, Sa - turn - al - ia! We raise the sa - cred shout; And

drain the skin till wine is in, And mer - ry wit is out. To -

drain the skin till wine is in, And mer - ry wit is out. To -

drain the skin till wine is in, And mer - ry wit is out. To -

drain the skin till wine is in, And mer - ry wit is out. To -

- days' the time of laugh_ter, The hap_py hol_i - day; The

- days' the time of laugh_ter, The hap_py hol_i - day; The

- days' the time of laugh_ter, The hap_py hol_i - day; The

- days' the time of laugh_ter, The hap_py hol_i - day; The

work - ing days come af - ter. But now the world's at play! So

work - ing days come af - ter. But now the world's at play! So

work - ing days come af - ter. But now the world's at play! So

work - ing days come af - ter. But now the world's at play! So

I_o, Sa_turn - al - ia! And join the mer_ry rout! The days be_gin when
 I_o, Sa_turn - al - ia! And join the mer_ry rout! The days be_gin when
 I_o, Sa_turn - al - ia! And join the mer_ry rout! The days be_gin when
 I_o, Sa_turn - al - ia! And join the mer_ry rout! The days be_gin when

wine is in And merry wit..... is out.
 wine is in And merry wit..... is out.
 wine is in And merry wit..... is out.
 wine is in And merry wit..... is out.

A Greek Slave.

TARANTELLA.

The musical score for "TARANTELLA" is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The first system begins with a forte (*f*) dynamic. The second system is marked piano (*p*). The fourth system includes first and second endings, indicated by "1." and "2." above the staff. The piece concludes with a final cadence in the sixth system.

The image displays a musical score for a piece titled "A Greek Slave". The score is arranged in six systems, each consisting of two staves (treble and bass clef) joined by a brace on the left. The key signature is B-flat major (two flats), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. There are several instances of an 8-measure rest (marked with an '8') in the upper staves. The bass line provides a steady accompaniment with chords and moving lines. The overall style is characteristic of 19th-century piano music.

A Greek Slave .

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic marking. The upper staff features a melodic line with several slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It continues the piece with a piano (*p*) dynamic marking. The upper staff has a more active melodic line with many slurs, and the lower staff continues with a steady accompaniment.

Third system of musical notation. This system features a return of the forte (*f*) dynamic. The melodic line in the upper staff includes a prominent accent on a note, and the accompaniment in the lower staff remains consistent.

Fourth system of musical notation. It begins with a piano (*p*) dynamic. The upper staff continues with its melodic development, and the lower staff provides a supporting bass line.

Fifth system of musical notation. This system shows the final part of the piece, with a melodic line in the upper staff that concludes with a final chord. The lower staff provides a final accompaniment.

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is composed of eighth and sixteenth notes, with some chords. The bass clef accompaniment consists of chords and eighth notes.

The second system continues the piece. The treble clef part has a melodic line with eighth notes and a final measure marked with an 8va (octave up) symbol. The bass clef part provides harmonic support with chords and eighth notes.

The third system shows the continuation of the melody and accompaniment. The treble clef part includes a measure marked with an 8va symbol. The bass clef part features a mix of chords and eighth notes.

The fourth system continues the musical development. The treble clef part has a melodic line with eighth notes. The bass clef part consists of chords and eighth notes.

The fifth system concludes the piece. The treble clef part has a melodic line with eighth notes and a final measure marked with an accent (>). The bass clef part features chords and eighth notes.

N^o 21. SONG— (ARCHAIS.) "THE REVELS."

PIANO.

First system of piano introduction, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and begins with a forte (*ff*) dynamic. The melody is characterized by eighth-note patterns and a steady bass line.

Second system of piano introduction, continuing the melodic and harmonic patterns from the first system.

First system of the vocal line, starting with a fermata and a section marked with a '5' time signature change.

Take hands and join the re - vel, The
If kiss - es pass be - tween us, No

First system of piano accompaniment for the vocal entry, marked with a piano (*p*) dynamic.

Second system of the vocal line, continuing the lyrics.

reck - less, reel - ing rout, For
mat - ter whom we kiss, For

SOPRANOS.

Soprano vocal line, starting with the lyrics "I - o! I - o! Sa - turn - al - i - a!"

TENON.

Tenor vocal line, starting with the lyrics "I - o! I - o! Sa - turn - al - i - a!"

BASS.

Bass vocal line, starting with the lyrics "I - o! I - o! Sa - turn - al - i - a!"

Second system of piano accompaniment, marked with a forte (*f*) dynamic, concluding the piece.

low and high are le - vel! Be - fore the fes - tal
 ev - 'ry girl's a Ven - us On such a day as

shout this! And
 And

I - o! I - o! Sa - turn - al - i - a!
 I - o! I - o! Sa - turn - al - i - a!
 I - o! I - o! Sa - turn - al - i - a!

Bac - chus evens all the odds, And gods are men, and men are gods, And
 life is short and love is joy, And wo - men woo and men are coy. And

slaves are kings and monarchs fall, And I am the Queen of all!
 lov_ers come when lov_ers call, And I am the Queen of all!

Yes, you are the

Yes, you are the

Yes, you are the

Queen of all! Ha, ha, ha, ha!

Queen of all! Ha, ha, ha, ha!

Queen of all! Ha, ha, ha, ha!

While the gods and rulers wink, Fill the beak - er 'o the brink;
Like the gods and birds a - bove, Mo - ther Ven - us and her dove,

Wealth is trou - ble, fame's a bub - ble, Let us love and laugh and
Wing - ing, woo - ing, bill - ing, coo - ing, Let us laugh and drink and

drink! Ha, ha, ha, ha! Ha, ha, ha, ha,.....
love! Ha, ha, ha, ha!

Ha, ha, ha, ha, While our gods and
Like the gods and

Ha, ha, ha, ha, While our gods and
Like the gods and

Ha, ha, ha, ha, While our gods and
Like the gods and

A Greek Slave.

rul - ers wink, Fill the beak - er to the brink;
 birds a - bove, Mo - ther Ven - us and her dove,

rul - ers wink, Fill the beak - er to the brink;
 birds a - bove, Mo - ther Ven - us and her dove,

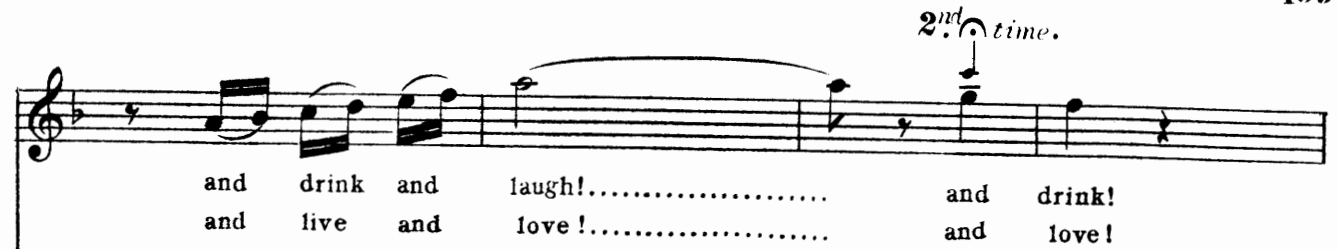
rul - ers wink, Fill the beak - er to the brink;
 birds a - bove, Mo - ther Ven - us and her dove,

Wealth is trou - ble, fame's a bub - ble, Let us love and
 Wing - ing, woo - ing, bill - ing, coo - ing, Let us laugh and

Wealth is trou - ble fame's a bub - ble, Let us love and
 Wing - ing, woo - ing, bill - ing, coo - ing, Let us laugh and

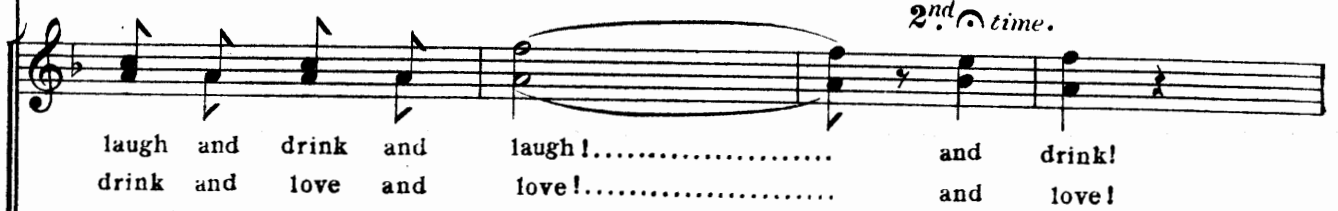
Wealth is trou - ble fame's a bub - ble, Let us love and
 Wing - ing, woo - ing, bill - ing, coo - ing, Let us laugh and

2nd time.



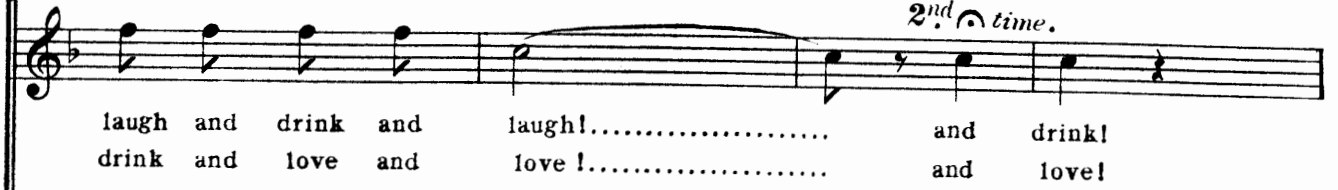
and drink and laugh!..... and drink!
and live and love!..... and love!

2nd time.



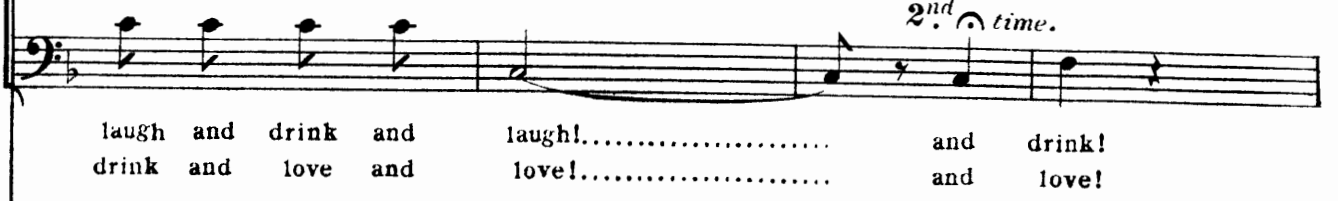
laugh and drink and laugh!..... and drink!
drink and love and love!..... and love!

2nd time.



laugh and drink and laugh!..... and drink!
drink and love and love!..... and love!

2nd time.



laugh and drink and laugh!..... and drink!
drink and love and love!..... and love!


2nd time.






Fine.

Nº 22 . SONG — (DIOMED & CHORUS.) "THE GIRL OF MY HEART."

VOICE. 


There's
No

PIANO. 




one whom I wor-ship a - lone— The sweet-est and best;..... And
doubt a princess may be sweet, And ten - der and true;..... I'm





if I may call her my own, What mat-ters the rest?..... But
sure I should kneel at her feet If I were but you;..... But



if that is rap-ture too rare,..... And ne - - ver may be,..... Then,
what are her beau-ties to me,..... Her gra - - ces so fine,..... If

please you, though o - thers are fair,.... Yet none is for me!.... My
she does - n't hap - pen to be..... The girl who is mine?... My

love may be born a prin - cess, My love may be low - ly of birth;... Which -

- ev - er she be, I con - fess To me she is queen of the earth!.... Though

pov - er - ty's path she may tread, Or reign in her splendour a -

- part None else will I wor - ship or wed, For she is the

girl of my heart! The girl of my

SOPRANOS.

For she is the girl,

TENOR.

For she is the girl,

BASS.

For she is the girl,

19

heart! For she is the girl of my heart!.....

For she is the girl,... the girl of my heart!.....

For she is the girl, the girl of my heart!.....

For she is the girl, the girl of my heart!.....

20

she is the girl of my heart!.....

girl of my heart!.....

girl of my heart!.....

girl of my heart!.....

N^o 23. SONG (MARCUS & CHORUS.) "I WANT TO BE POPULAR."

Tempo di Valse.

Music by LIONEL MONCKTON.

PIANO.

The first system of the piano introduction is in 3/4 time. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The music begins with a forte (f) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of chords and eighth notes.

The second system of the piano introduction continues the melody from the first system. It maintains the same 3/4 time signature and key signature. The right hand has a more active line with eighth notes and chords, while the left hand continues with a consistent accompaniment.

MARCUS.

A per - son who holds an of - fi - cial po - si - tion Your
 Of pic - tures I've rath - er a spi - cy col - lec - tion A -
 Will peo - ple re - gard me with less of a - ver - sion Sup -

The piano accompaniment for the first system of the vocal part is in 3/4 time. It features a treble clef and a bass clef. The music is marked piano (p). The right hand plays chords and the left hand plays a steady accompaniment of chords and eighth notes.

pi - ty may ve - ry well claim; The
 - dom - ing my bach - ei - or home; They'll
 off to that trou - ble - some spot We
 - pos - ing I is - sue com - mands Al -

The piano accompaniment for the second system of the vocal part continues the accompaniment from the first system. It maintains the same 3/4 time signature and key signature. The right hand plays chords and the left hand plays a steady accompaniment of chords and eighth notes.

prais - es of men are his high - est am - bi - tion And yet he gets
 meet with ap - pro - val from you on in - spec - tion, But not from the
 hur - ry at once our Im - pe - ri - al le - gions, With ev - e - ry
 - low - ing the Ro - mans who come by ex - cur - sion To bathe from a

no - thing but blame! Some ord - er in coun - cil I
 ma - trons of Rome! Now if to the na - tion, by
 ship that we've got. But if through my ef - forts to
 tent on the sands? No doubt there's an - oth - er re -

think of in - di - ting To make me a fa - vour - ite strong; If I
 whom I am hat - ed, This tas - ty ar - tis - tic dis - play I pres -
 spare you tax - a - tion, The ar - my is want - ing in men, And the
 - stric - tion that vex - es When tak - ing a dip in this bay; If I

tie up the dogs— to pre - vent them from bit - ing, Oh, shall I be
 - ent un - a - bridged al - so un - ex - pur - gat - ed, Will *that* make me
 na - vy's un - fit for the needs of the na - tion, Oh, shall I be
 frame re - gu - la - tions for mix - ing the sex - es, Will *that* make me

pop - u - lar long!..... For I want to be pop - u - lar!
 pop - u - lar eh?..... For I want to be pop - u - lar!
 pop - u - lar then?..... For I want to be pop - u - lar!
 pop - u - lar eh?..... For I want to be pop - u - lar!

(Chorus.) **MARCUS.**

Pop - u - lar! Pop - u - lar! Wor - shipp'd by wom - en and men!..... If my
 Pop - u - lar! Pop - u - lar! Wor - shipp'd by wom - en and men!..... If they're
 Pop - u - lar! Pop - u - lar! Wor - shipp'd by wom - en and men!..... If I
 Pop - u - lar! Pop - u - lar! Wor - shipp'd by wom - en and men!..... If my

e - dict em - brace A - ny hounds of the chase, Oh, shall I be
 shock - ing to see, And ad - mis - sion is free, Oh, shall I be
 risk the ex - pense Of a na - vy im - mense, Oh, shall I be
 e - dict ar - rives "You may bathe with your wives," Oh, shall I be

(Chorus in unison.)

pop - u - lar then? For he wants to be pop - u - lar!
 pop - u - lar then? For he wants to be pop - u - lar!
 pop - u - lar then? For he wants to be pop - u - lar!
 pop - u - lar then? For he wants to be pop - u - lar!

Pop - u - lar! Pop - u - lar! Wor - shipp'd by wom - en and men! If his
 Pop - u - lar! Pop - u - lar! Wor - shipp'd by wom - en and men! If they're
 Pop - u - lar! Pop - u - lar! Wor - shipp'd by wom - en and men! If he
 Pop - u - lar! Pop - u - lar! Wor - shipp'd by wom - en and men! If his

e - dict em - brace A - ny hounds of the chase, }
 shock - ing to see, And ad - mis - sion is free, } Oh,
 risks the ex - pense Of a na - vy im - mense, }
 e - dict ar - rives - "You may bathe with - your wives," }

won't he be pop - u - lar then!

D.C.

After last verse.

f

N^o 24. SONG —(IRIS & CHORUS.) "I'M A NAUGHTY GIRL!"

Tempo di Marcia.

Music by LIONEL MONCKTON.

PIANO.

Piano introduction in G major, 2/4 time. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. The piece begins with a forte (f) dynamic and includes various articulations such as accents and slurs.

IRIS. *mf*

1. I'm an imp on mis-chief bent,
 2. At the Ro-man Clubs, no doubt,

Musical notation for the first two lines of the Iris section, including vocal line and piano accompaniment. The piano part is marked piano (p).

On-ly feel-ing quite con-tent When do-ing wrong!
 Fun-ny tales you hear a-bout My go-ings - on!

Musical notation for the next two lines of the Iris section, including vocal line and piano accompaniment.

CHORUS. *f* IRIS.

When do-ing wrong! Some-times—when I've had the fun—
 Your go-ings - on! If I like to sit and chat,

Musical notation for the chorus section, including vocal line and piano accompaniment. The piano part begins with a forte (f) dynamic and includes a piano (p) section.

I re-pent of what I've done, But not for long!
 What can be the harm in that— Though day-light's gone?

CHORUS. *f* But not for long!
 Though day-light's gone!

IRIS. On my mis-tress tricks I play,
 If some youth with man-ners free

f *dim.* *p*

Tell-ing her what love should say, Whis-per-ing what love should do;
 Dares to snatch a kiss from me, Do I ask him to ex-plain?

She be-lieves—and does it too!
 No—I kiss him back a gain!

f

mf

I'm a naugh - ty girl! You need - n't
 I'm a naugh - ty girl! You need - n't

sham; You know I am!
 sham; You know I am!

Rome is in a whirl, Be_cause they're
 Rome is in a whirl, Be_cause they're

all a - fraid Of this naugh_ty lit_tle maid!
 all a - fraid Of this naugh_ty lit_tle maid!

CHORUS. (in unison.)

f

She's a naugh - ty girl!..... We know it

well..... And mean to tell!.....

She's a bad one If we ev - er had one:

Oh, she's a ve - ry ve - ry naugh - ty lit - tle girl!

D.C.

DANCE.

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is G major (one sharp) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic marking. The second system continues with a melodic line in the treble and a bass line. The third system features a more rhythmic bass line. The fourth system includes a piano (*p*) dynamic marking. The fifth system has a steady bass line. The sixth system concludes with a forte (*f*) dynamic marking and a final cadence.

A Greek Slave.

A musical score for a piece titled "A Greek Slave." The score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs, accents, and staccato markings. The piece concludes with a double bar line and repeat signs in both staves.

Nº 25. SONG & CHORUS - (IRIS.) "A FROG HE LIVED IN A POND."

Allegretto.

PIANO.

IRIS. (Chorus unison.) IRIS.

A frog he lived in a pond, O! A pond, O! A pond, O! He

IRIS.

warbled a plain - tive ron - do - Of bre-ke-ke-keæ ko - æ! Ko-æ! The

IRIS.

oth-er frogs thought it splen-did, Most splen-did — Most splen-did! Ap-

IRIS.

plauding him when he end-ed With bre-ke-ke-keax ko-ax! Ko-ax! When

ov-er the hill And ov-er the dale There sounded the trill Of a night-ingale, And the

frog declared, as the frogs knew well, "It's the fa-mous vo-cal-ist Phil-o-mel, It's the

vo-cal-ist Phil-o-mel?" "That

thing," Said he, "Can't sing like me; It's on - ly her place at the top of the tree, For

depth of feel - ing she whol - ly lacks, Sing bre - ke - ke - keæ ko -

- aæ, ko - aæ!"

Sing bre - ke - ke - keæ ko - aæ!

Sing bre - ke - ke - keæ ko - aæ!

Sing bre - ke - ke - keæ ko - aæ! Ko - aæ!

p

A Greek Slave.

IRIS. IRIS.

One night with ev-'ry-thing still, O! All still, O! All still, O! He

IRIS.

climbed up a slant - ing wil - low, Oh, *bre-ke-ke-keax ko - ax!* *Ko - ax!* He

IRIS.

sang in a rath - er wrong key, The wrong key! The wrong key! De -

IRIS.

-lighting a neighbouring don-key With a *bre-ke-ke-keax ko - ax!* *Ko - ax!* He

pricked up his ears Ex - ces - sive - ly long, Af - fec - ted to tears By the

ten - der song, And he said he nev - er had heard that tone In

a - ny - one's voice ex - cept his own! In a - ny voice but his

own! "A

L. H.

And. *

A Greek Slave.

bird," Said he, "Ab - surd Would be, For no one can sing but the frog and me, And

ev - en his voice on the high note cracks - Sing bre - ke - ke - ke x ko -

- ax Ko - ax!"

Sing bre - ke - ke - ke x ko - ax!

Sing bre - ke - ke - ke x ko - ax!

Sing bre - ke - ke - ke x ko - ax! Ko - ax!

IRIS.

But an owl flew out from a hole, O! A hole, O! A hole, O! On

IRIS.

IRIS.

hearing the frog-gies' so-lo Of bre-ke-ke-ke ko-ax! Ko-ax! The

IRIS.

IRIS.

frog by van-i-ty made dense, Yes, made dense, Yes, made dense. Was

IRIS.

IRIS.

chanting a fin - al ca - dence Of bre-ke-ke-keæ. ko - ææ Ko - ææ! Now, an

The first system of the musical score for 'IRIS.' consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, featuring a melodic line with eighth and sixteenth notes. The piano accompaniment is in the same key and time, with a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

owl... likes eggs, And an owl likes mice, But he thinks frogs' legs Are ex - treme - ly nice! He

The second system continues the vocal and piano parts. The vocal line has a more active melody with many eighth notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

made a swoop with an o - pen throat, And no-bo-dy heard the frog's top note! No

The third system shows the vocal line with a descending melodic phrase. The piano accompaniment features some chordal textures and moving bass lines.

no - bo-dy heard the note! "Tu-

The fourth system concludes the vocal line with a final note and a fermata. The piano accompaniment ends with a sustained chord. The system ends with the text "Tu-" and a double bar line.

- whit! Tu-who! That bit Will do!" And he went for a- nother frog or two, So the

eho - rus van - ished like jump - ing Jacks, With bre - ke - ke - keæ ko -

- æ! Ko - æ! With bre - ke - ke - keæ ko - æ!

That

That

That

A Greek Slave.

thing," Said he, Can't sing Like me; It's on - ly her place at the
 thing," Said he, Can't sing Like me; It's on - ly her place at the
 thing," Said he, Can't sing Like me; It's on - ly her place at the

top of the tree, For depth of feel - ing she whol - ly lacks, Sing
 top of the tree, For depth of feel - ing she whol - ly lacks, Sing
 top of the tree, For depth of feel - ing she whol - ly lacks, Sing

bre-ke-ke-keæ ko - æx Ko - æx! Sing bre-ke-ke-keæ ko - æx!
 bre-ke-ke-keæ ko - æx Ko - æx! Sing bre-ke-ke-keæ ko - æx!
 bre-ke-ke-keæ ko - æx Ko - æx! Sing bre-ke-ke-keæ ko - æx! Ko - æx!

No. 26. SONG — (HELIODORUS.) "NOTHING BUT NERVES."

PIANO.

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

HELI.

I've had a j - j - jol - ly d - d - day, But
 To w - w - walk a - long the st - st - street, You
 It's hard to f - f - find one's d - d - door, When

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction, supporting the vocal melody.

though I am a b - b - bit e - la - ted, Don't
 d - d - don't know what it r - re - sem - bles, With
 s - s - some - thing has p - p - per - plex'd one; I've

The vocal line continues with the lyrics. The piano accompaniment provides a steady accompaniment for the vocal part.

think from what I s - s - s - s - say That
 p - p - pins and nee - dles in your feet And
 al - ways walk'd in st - st - straight be - fore, To -

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

I'm in - t - t - tox - i - c - c - ca - ted! I.....
 in your kn - kn - knees the t - t - trem - bles; I.....
 day I got in - side the n - n - next one. I.....

look at *one* and see a p - p - pair, I.....
 c - c - cling to ev - 'ry w - w - wall, Em -
 had - n't t - t - time to look a - round, When

catch at sp - sp - spi - ders and I miss 'em; And....
 - brace each p - p - pil - lar that is *set* up; For....
 some - one c - c - cov - er'd me with kis - ses, And....

when I g - g - gaze on maid - ens fair I
 if I ch - ch - chanc'd to f - f - fall, How
 in my arms I f - f - f - f - found An -

CHORUS.

want to k - k - k - k - k - k - kiss 'em! He wants to k - k - k - k - k - k -
 should I g - g - g - g - g - g - get up? How could he g - g - g - g - g - g -
 - o - ther f - f - fel-low's m - m - mis - sis. An - o - ther f - f - fel-low's m - m -

-kiss 'em! } But it's n - n - n - no - thing but n - n - n - nerves That's
 -get up? }
 -mis - sis. }

making me walk in these c - c - c - curves, Don't think I'm a shammer. To st - t - t - tammer. I

s - s - s - suf - fer from n - n - n - nerves! I s - s - s - suf - fer from nerves!

DANCE.

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a 2/4 time signature. The treble staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a forte (*f*) dynamic marking and a fermata over the final note.

The second system continues the piece with similar melodic and harmonic textures. The treble staff maintains the eighth-note melodic pattern, while the bass staff uses block chords and moving bass lines. The system ends with a fermata over the final note.

The third system introduces a forte (*ff*) dynamic at the beginning, followed by a piano (*p*) dynamic. The treble staff features a more complex melodic line with slurs and accents. The bass staff continues with harmonic support, including some chordal textures. The system ends with a fermata over the final note.

The fourth system continues with a melodic line in the treble staff and harmonic accompaniment in the bass staff. The system concludes with a fermata over the final note.

The fifth system features a forte (*ff*) dynamic at the start, followed by a piano (*p*) dynamic. The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic accompaniment. The system ends with a fermata over the final note.

First system of musical notation, featuring a treble and bass clef. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *f* and accents (>).

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The music includes various note values, rests, and dynamic markings such as *f* and accents (>).

Third system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The music includes various note values, rests, and dynamic markings such as *f* and accents (>).

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The music includes various note values, rests, and dynamic markings such as *f* and accents (>).

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The music includes various note values, rests, and dynamic markings such as *f* and accents (>).

A Greek Slave.

Nº 27. DUET — (MAIA & DIOMED.) "FORGIVE?"

Andante.

PIANO.

MAIA.

The an - swer in your eyes I

M

dare not look and read! If in your heart no pi - ty lies, Then

M

hope is dead in - deed! But mer - cy calls to you. To

M

hear and heed my cry, For she who loves can pi - ty too— And

M

rall.

you have loved—as I.

D

DIOMED.

For - give! For - give! And let my dear one live!.....

D

I ask for her your par - don full and free!

A Greek Slave.

D

In mer - cy's name Her life from you I claim;.....

This system contains the first two measures of the piece. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "In mer - cy's name Her life from you I claim;.....". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a series of chords and moving lines in both hands.

D

For - give! For - give! And spare my love..... to

This system contains the next two measures. The vocal line continues with the lyrics "For - give! For - give! And spare my love..... to". The piano accompaniment continues with similar harmonic and melodic patterns.

D

me. I

This system contains the next two measures. The vocal line has a brief rest followed by the lyrics "me. I". The piano accompaniment features a more active melodic line in the right hand.

D

ask not your in - tent— What fate may be my own, But

This system contains the final two measures of the page. The vocal line concludes with the lyrics "ask not your in - tent— What fate may be my own, But". The piano accompaniment provides a final harmonic resolution.

D

this I ask—that pun_ish - ment May fall on me a_lone; Let

D

sweet com_pas_sion stir Your heart to no_ble deeds, And

D

grant for_give_ness full to her Who bro_ken_heart_ed pleads, Who

D

MAIA.

bro_ken_heart_ed pleads. For_give! For_give! And let my

M

dear one live! I ask for him your par_don full and free....

M

In mercy's name His life from you I claim; Forgive! Forgive! And spare my

M

love to me.

SOPRANOS.
For_give! For_give! And let her dear one live.....

TENOR.
For_give! For_give! And let her dear one live.....

BASS.
For_give! For_give! And let him live.

M

D

We ask for him your par - don full and free,.....

We ask for him your par - don full and free,.....

We ask for him your par - don full and free,

M

D

In mer - cy's name His life from you I claim;.....

In mer - cy's name Her life from you I claim;.....

Ah! in mer_cy's name His life from you we claim;

Ah! in mer_cy's name His life from you we claim;

Ah! in mer_cys name His life from you we claim;

A Greek Slave.

dim.

M For - give! For - give! And spare my love to

D For - give! For - give! And spare my love, my love to
 For - give! For - give! And let her hap - - py

Ah, For - give! And let her hap - - py

Ah,..... For - give And let her hap - - py

Ah, For - give And let her hap - - py

M me.

D me.
 be.
 be.

be.

be.

Nº 28. FINALE ACT II. — "HAIL ANTONIA HAIL!"

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with two triplet chords in the first measure and a dynamic marking of *f* (forte) in the second measure. The left hand provides a simple harmonic accompaniment.

SOPRANOS.

Hail! An - to - nia! hail! Be thou....

The soprano part begins with the lyrics "Hail! An - to - nia! hail! Be thou....". The melody is simple and expressive, with a long note on "Be" leading into the next system.

gra - cious, Bride of Love,

The soprano part continues with the lyrics "gra - cious, Bride of Love,". The melody continues with a similar melodic contour, supported by the piano accompaniment.

TENOR.

In thy spa - cious Hails a - bove —
In thy spa - cious

The tenor part begins with the lyrics "In thy spa - cious Hails a - bove —". The melody is simple and expressive, with a long note on "a - bove" leading into the next system. The piano accompaniment continues to support the vocal lines.

A Greek Slave.

Let our prayers pre - vail! Hail! An -
Hails a - bove - Let our prayers pre -
BASS. Let our prayers pre -
- to - nia! hail!
-vail! An - to - nia! hail!
-vail! An - to - ni - a! hail!
Hail! An - to - nia! hail!
Hail! An - to - nia! hail!
Hail! An - to - nia! hail!

Hail! An - to - ni - a! An -

Hail! An - to - ni - a! An -

Hail! An - to - ni - a! An -

-to - ni - a! An - to - ni - a! hail!

-to - ni - a! An - to - ni - a! hail!

-to - ni - a! An - to - ni - a! hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

FAVORITE SONGS BY SIDNEY JONES

STAR OF MY SOUL. COMPASS.
No 1 in G. Sung by M^r C. HAYDEN COFFIN. D to E.
No 2 in B \flat . F to G.
Words by HARRY GREENBANK. Music by SIDNEY JONES.



Dream, O my dearest, till we meet once more, Day-dreams of
happiness a-gain in store, Dreams of a future that our fates may hold
Copyright 1896.

In E \flat . **A GEISHA'S LIFE.** D to G.
Sung by Miss MARIE TEMPEST.
Words by HARRY GREENBANK. Music by SIDNEY JONES.



Tempo di Valse.
"Oh, dance, my little geisha gay, And sing your.. pretty
Songs!" they say; But don't you see It's hard on me Who
Copyright 1896.

In D. **MOLLY MINE.** D to E.
Sung by M^r C. HAYDEN COFFIN.
Words by ADRIAN ROSS. Music by SIDNEY JONES.



Mol-ly, Mol-ly I have strayed in fol-ly, Far
from you my darling true and left you waiting here; Ah, for-
Copyright 1897.

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