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# 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."

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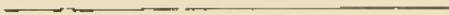
*Sidney Jones*



# Dramatis Personæ.



|                    |     |     |     |     |   |     |     |     |                        |
|--------------------|-----|-----|-----|-----|---|-----|-----|-----|------------------------|
| MAIA...            | ... | ... | ... | ... | (Daughter of Heliodorus)                      | ... | ... | ... | Miss MARIE TEMPEST     |
| ANTONIA            | ... | ... | ... | ... | (A relative of Caesar)                        | ... | ... | ... | Miss HILDA MOODY       |
| MELANOPIS          | ... | ... | ... | ... | } ... (Slaves) ... {                          | ... | ... | ... | Miss GLADYS HONFREY    |
| CIRCE...           | ... | ... | ... | ... |   | ... | ... | ... | Miss MAGGIE MAY        |
| NEPIA              | ... | ... | ... | ... |   | ... | ... | ... | Miss ELISABETH KIRBY   |
| LUCINEA            | ... | ... | ... | ... | } ... (Patricians)... {                       | ... | ... | ... | Miss ELISE COOK        |
| FLAVIA             | ... | ... | ... | ... |   | ... | ... | ... | Miss OLIVE MORRELL     |
| TULLIA             | ... | ... | ... | ... |   | ... | ... | ... | Miss M. RUBY           |
| CORNELIA           | ... | ... | ... | ... |   | ... | ... | ... | Miss ALICE DAVIS       |
| NYSA               | ... | ... | ... | ... | ...   | ... | ... | ... | Miss F. JAMIESON       |
| IRIS               | ... | ... | ... | ... | (a Greek Slave, Confidential Maid of Antonia) | ... | ... | ... | Miss LETTY LIND        |
| DIOMED             | ... | ... | ... | ... | (a Greek Slave)                               | ... | ... | ... | Mr. C. HAYDEN COFFIN   |
| HELIODORUS         | ... | ... | ... | ... | (a Persian Soothsayer)                        | ... | ... | ... | Mr. HUNTLEY WRIGHT     |
| ARCHIAS            | ... | ... | ... | ... | (a Greek Slave)                               | ... | ... | ... | Mr. SCOTT RUSSELL      |
| MANLIUS            | ... | ... | ... | ... | } ... (Patricians)... {                       | ... | ... | ... | Mr. CHARLES MAGRATH    |
| LOLLIUS            | ... | ... | ... | ... |   | ... | ... | ... | Mr. FRANK BOGGS        |
| CURIUS             | ... | ... | ... | ... |   | ... | ... | ... | Mr. DONALD HALL        |
| SILIUS             | ... | ... | ... | ... |   | ... | ... | ... | Mr. AKERMAN MAY        |
| MARCUS POMONIUS... | ... | ... | ... | ... | (Prefect of Rome)                             | ... | ... | ... | Mr. RUTLAND BARRINGTON |



ACT I. ... Villa of Heliodorus, on the Heights of Rome

ACT II ... Antonia's Villa at Baiæ

PERIOD ... ABOUT A.D. 90.

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# A GREEK SLAVE.

MUSICAL COMEDY IN TWO ACTS.

LIBRETTO BY  
OWEN HALL.

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HARRY GREENBANK  
& ADRIAN ROSS.

MUSIC BY  
SIDNEY JONES.

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

PIANO.

Moderato.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato' and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is 'Moderato' and the dynamic is 'mf'. The second system includes markings for 'rall.' and 'cresc.' (crescendo). The third system includes a 'p' (piano) dynamic marking. The fourth system includes a 'dim.' (diminuendo) marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part is written in a grand staff format with treble and bass clefs.

SOPRANOS.

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

*a tempo*

noon! .....

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

soon. .... Though de - lay - ing

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

*ff*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "From our la - bour, We must soon a - wake,". The piano accompaniment includes a dynamic marking of *ff* and a series of chords and melodic lines. There are some handwritten annotations below the piano part, including "fcb" and asterisks.

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

The second system continues the vocal line with the lyrics "Touch - ing, play - ing Pipe and ta - bor For our". The piano accompaniment continues with similar melodic and harmonic patterns.

mas - ters sake. ....

The third system concludes the vocal line with the lyrics "mas - ters sake. ....". The piano accompaniment continues, showing some more complex chordal textures.

*poco rall.*

The fourth system consists of piano accompaniment for the final part of the piece. It includes a dynamic marking of *poco rall.* and features a melodic line in the upper staff and a bass line in the lower staff.

*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 consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics "What a pret - ty sto - la, dear! Is it not too" are written below the notes. The middle and bottom staves are for the piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics "warm?" and "I sup - pose you've come to hear" are written below the notes. The piano accompaniment continues with similar rhythmic patterns.

All these slaves per - form?"

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics "All these slaves per - form?" are written below the notes. The piano accompaniment continues with similar rhythmic patterns.

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics "We are not so rude as they, So we will be" are written below the notes. The piano accompaniment continues with similar rhythmic patterns.

mute — Hi - ther come the girls who play

This system contains a vocal line and piano accompaniment. The vocal line begins with a fermata over the word "mute" and then continues with the lyrics "Hi - ther come the girls who play". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a simple bass line.

*Allegretto con moto.*

On the dain - - ty lute!

This system features a tempo change to "Allegretto con moto." and a key signature change to one flat (B-flat major). The vocal line has a fermata over "On the dain" and then continues with "ty lute!". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a simple bass line.

*mf*

This system is primarily piano accompaniment. It features a right-hand part with eighth-note patterns and a left-hand part with a simple bass line. A dynamic marking of "mf" (mezzo-forte) is present.

This system is primarily piano accompaniment, continuing the right-hand and left-hand parts from the previous system.

LUTEPLAYERS.

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

All..... in danc - ing and 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, Never 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 I.....

Ab! .....  
 Ab! .....

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. Come,  
 BASS. Come,  
 Come,

*poco accel:*

## 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

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

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

SOPRANOS.

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 - nt a mo - ment to wastel For  
 friv - ol - ous chat - ter, there is - nt a mo - ment to wastel For  
 friv - ol - ous chat - ter, there is - nt 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-iest wiz-ard in

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

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

Rome! To the might-iest wiz-ard

Rome! To the might-iest wiz-ard

Rome! To the might-iest wiz-ard

in Rome!

in Rome!

in Rome!

Nº 2. SONG.— (HELIODORUS.) "THE WIZARD."

Moderato.

PIANO.

I lived in de\_sert  
And then in E\_gypt's  
And then I sought the

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



sar - a - bands When blown on by a bliz - zard ..... My  
 py - ra - mul 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 shelter from the wild st - moon, And  
 night I wandered by the Nile And chatted with the cro - co - dile, And  
 twenty years with - out a doze You stand up - on al - ter - nate toes, And

there in ghas - ty, 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 num-my, I'm the migh-ti-est ma-gi-cian of the age, I'm the  
 bo-gey of a Yu-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

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\_tiest ma\_gi\_cian of the  
 gum\_my lit\_tle tummy of a rum\_my sort of mum\_my, He's the migh\_tiest ma\_gi\_cian of the  
 roguey a\_ged fogey of a bo\_gey of a Yo\_gi, He's the migh\_tiest ma\_gi\_cian of the

age, He's the migh\_tiest ma\_gi\_cian of the age.  
 age, He's the migh\_tiest ma\_gi\_cian of the age.  
 age, He's the migh\_tiest ma\_gi\_cian of the age.

*Fine.*

D.S.

Nº 3. QUARTETTE—(SILIUS, LOLLIUS, CURIUS, MANLIUS.) "BY BACCHUS!"

Moderato.

PIANO.

Piano introduction in B-flat major, 4/4 time, marked Moderato and forte (f). The music consists of a rhythmic accompaniment in the bass and a more melodic line in the treble.

First vocal entry with piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked mezzo-forte (mf).

(CURI.) In a set-on of a  
(SILI.) In the Ro-man sport-ing

Second vocal entry with piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment.

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

Third vocal entry with piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues.

ant-ic-ious 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 not men - tion name and place (HOLL.) As a lea - der of so -  
stand to lose a tal - ent either way (MANLI.) In a mil - i - ta - ry

- ci - e - ty I shine; Ev - en Cae - sar of - ten asks me in to dine; Just a  
Tribune of the Guard, So from ac - tive co - per - a - tions I'm de - barred; But at

dip in Fa - ther Ti - ber, And no great as an im - pur - ter From an  
drill - ling you will stamp us As the best up - on the Cam - pus, Though it

am - pho - ra of old Fa - ter - nian wine! So  
doesn't leave us hon - our - a - bly scarred!

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

*p*

when we've dined, You'll always find By Bacchus! were the very best, the

very best.

**SOPRANOS.**

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

**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

*f*

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

2<sup>nd</sup> time. 1. 2.

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

2<sup>nd</sup> time. §

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

2<sup>nd</sup> time. §

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

*p* *V*

D.C.



N<sup>o</sup> 4. SONG — (IRIS.) "CONFIDENTIAL!"

Allegro.

PIANO.

Introduction for the piano, marked *f* and *L.H.* (Left Hand). The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Allegretto.

First line of the song, marked *Allegretto*. The vocal line is in 6/8 time. The piano accompaniment consists of chords and eighth notes.

In dear lit\_tle I\_ris, The mes\_sen\_ger fair; My la\_dy's at\_tire is My  
I car\_ry her let\_ters All care\_ful\_ly sealed, And some of my bet\_ters Would

Second line of the song. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note accompaniment.

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\_sa\_tion For

Third line of the song, marked *Quicker*. The tempo is increased. The vocal line is more rhythmic. The piano accompaniment uses chords and eighth notes.

twin\_ing the tres\_ses Of beau\_tif\_ol hair! A tick\_lish af\_fair Is  
prompt in\_for\_ma\_tion, I nev\_er will yield! When prin\_ces ap\_pealed, I

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

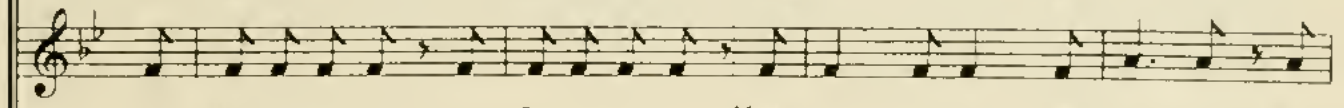
friz - zle it so, Most deft and de - fer - en - tial, And whee - dle me so In calm and con - se - quen - tial, For

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

SILVUS. 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!



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



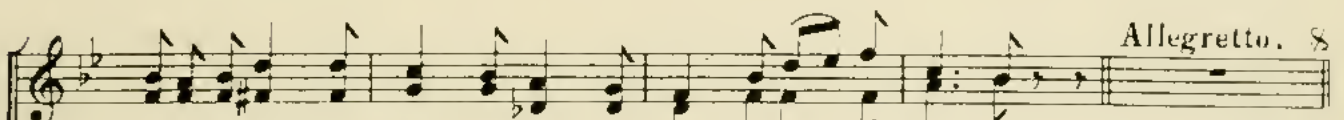
You settle it thus, you fizzle it so, Most deft and de - fer - en - tial, And  
They flat - ter him thus, they wheedle him so She's calm and con - se - quen - tial, For



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

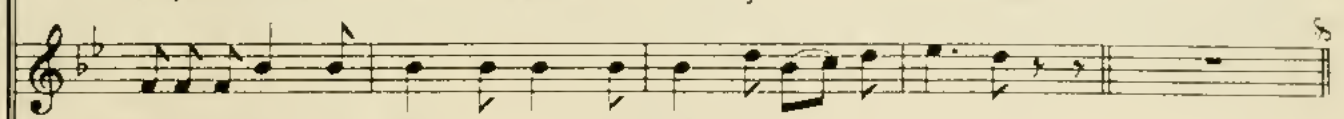


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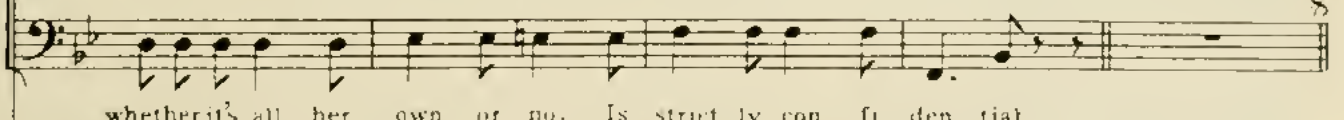


whether it's all her own, or no, Is strict - ly con - fi - den - tial.  
a - ny - thing she's al - lowed to know Is strict - ly con - fi - den - tial.

*Allegretto. 8*



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.



*p*

*D.C.*

DANCE. *After 2<sup>nd</sup> Verse.*

The musical score consists of six systems of piano accompaniment. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 6/8. The music is characterized by flowing eighth-note patterns in the treble and steady eighth-note accompaniment in the bass. The first system begins with a melodic phrase in the treble and a rhythmic accompaniment in the bass. The second system continues the melodic line with some chromatic movement. The third system features more complex chordal textures in the treble. The fourth system shows a change in the bass line with some sustained notes. The fifth system returns to a similar melodic flow as the first system. The sixth system concludes the piece with a final melodic flourish in the treble and a steady accompaniment in the bass.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes beamed together and slurs over phrases.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex chordal structures and melodic passages.

Fifth system of musical notation, including the dynamic marking *accel.* in the treble clef.

Sixth system of musical notation, concluding the page with final chords and melodic fragments.

# Nº 5. SONG— (DIOMED.) "FREEDOM?"

Words by HENRY HAMILTON.

*Allegro.*

PIANO.

*Moderato.*

Con - tent?

It were to say my man - hood

nay, My soul were slave to find my fet - ters light;

To

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

*piu agitato.*  
pen-tye of the night. Cre-ation 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-bird's song; That doth but sing of freedom to the slave.

## Moderato.

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...

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *f* (forte) is present at the end of the system.

..... me be free. 'Tis

This system contains the next two staves of music. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. Dynamic markings include *f* (forte) at the beginning, *ff* (fortissimo) in the middle, and *p* (piano) towards the end. The piano part features a melodic line in the treble and a steady accompaniment in the bass.

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

This system contains the next two staves of music. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

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

This system contains the final two staves of music on this page. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

love a helot bought and sold? In dreams alone with freeman I com-

- pete I join in joy of battle with the brave, I

lay my laurels at my lady's feet, To wake a -

*ritu. cresc.*

- gain and find myself a slave.

Let me be free, 'Tis all the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by the lyrics 'Let me be free, 'Tis all the'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

world and more to me.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by the lyrics 'world and more to me.'. The piano accompaniment continues with chords and a bass line.

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

The third system shows the vocal line with lyrics 'Free as the bound - less heav'n a - bove To dare, to'. The piano accompaniment continues with chords and a bass line.

do, to live, to love, Be

The fourth system concludes the vocal line with lyrics 'do, to live, to love, Be'. The piano accompaniment continues with chords and a bass line.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "mine the free - man's heart and soul, ..... My fate to". 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.

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

The second system continues the musical score. The vocal line has the lyrics "con - quer and con - trol I cry as cry the blind to". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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

The third system of the musical score features the lyrics "see, Let me be free, Let..... me be". The piano accompaniment includes a dynamic marking of *f* (forte) and a *sfz* (sforzando) marking, indicating a change in intensity.

**Maestoso.**  
free.

The fourth system begins with the tempo marking **Maestoso.** and the lyrics "free.". The piano accompaniment features a dynamic marking of *sf* (sforzando) and a *b* (basso) marking, indicating a change in intensity and dynamics.

# N<sup>o</sup> 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!

*ff*

The  
The  
The  
The

*ppp*  
*ppp*  
*ppp*  
*ppp*

*dim.*

Allegretto moderato.

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 ta - dies, As one glance dis - cov - ers, And not

one of us a - fraid is Of lack - ing for lov - ers. Were 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.

Poem *pro missa.*

LICINIA.

Each of us have slaves in plenty, For our hair is done by twenty;

Ten to put the pins in places, Four a-piece to rouge our faces;

FLAVIA.  
Half-a-dozen each for swath-ing Us in towels af-ter bath-ing;

Eight to strum or sing a bal-lad, Six to mix a Roman 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 sandal - wip - ers,

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

## Allegretto moderato. 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 - tious, 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*

Recit.  
CIRCE.

Oh, might-y Or - a - cle, to whom the age be-yond Is but a

span,

*Tempo con moto.*

*accel.*

Andante.

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

*gva*

3

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

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

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

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.

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 mar-ry him, and you di-vo-ree; You

shall be wretched, you be du-ly blest; The Or-a-cle has spoken. *Ac-tum*

*Allegretto moderato.*

*est!* .....

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

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 consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting, with the lyrics "Well, for sti - gi - ness that's sha - dy, No - thing beats a no - ble la - dy!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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 parts and piano accompaniment. The lyrics are "No - thing beats a no - ble la - dy!". The vocal parts have a more melodic line, and the piano accompaniment includes some trills and grace notes. The system concludes with a fermata over the final note of the vocal parts.

The third system shows the piano accompaniment for the final part of the piece. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a trill in the right hand. The system ends with a final cadence.



N<sup>o</sup>. 7. SONG - (MAIA.) "THE LOST PLEIAD."

VOICE. MAIA.

*Moderato.*

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! Hut 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-died 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.

A Greek Slave.

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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 - kon'd To...

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 far - mer or the lat - ter, So the  
 Mer - o - pe or Ster - o - pe— the first or else the sec - ond— And a

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

MA.

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*

A Greek Slave.

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.

N<sup>o</sup> 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 just ..... 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

M.A.

hun - all - or, that's - str., done - which in - af - ter - is - all - right, you - And - can't... - de - thing

M.A.

DIOMED.

Cling - wrong... No - If - sweet - er - in - fate - deed - is - no

DI.

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

DI.

sery - right - ing - to - you - steal - for - your - heart - er - more - Whom - most - feel - I - no

DI.

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

DI.

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

DI.

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

*rall.* *MAIA. a tempo*

MA.

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

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

DI.

Yes, But

M.A. 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

M.A. all is fair as fair can be, yes, all is fair!.....  
 thus you dare Take sto - len fare From lips so

DI. life to share With one so fair, with one so fair!.....  
 thus I dare Take sto - len fare From lips so

*p*

D.C.

MA. 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! .....

*Presto.*

*ff*



# Nº 9. SONG— ANTONIA. "I CANNOT LOVE."

*Andante con moto.*

PIANO.

The first system of piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a series of chords, marked with a dynamic of *f* (forte). The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment. The system concludes with a *dim.* (diminuendo) marking and a *crest.* (crescendo) marking over the final notes.

The second system of piano accompaniment continues the two-staff format. The right hand features a melodic line with some grace notes and a *dim.* (diminuendo) marking. The left hand maintains its accompaniment pattern. The system ends with a *dim.* marking.

The first system of the vocal line is a single staff in treble clef, one sharp key signature, and common time. It contains the first two lines of the lyrics.

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

The third system of piano accompaniment continues the two-staff format. The right hand has a melodic line with a *dim.* marking. The left hand continues its accompaniment. The system ends with a *dim.* marking.

The second system of the vocal line is a single staff in treble clef, one sharp key signature, and common time. It contains the third and fourth lines of the lyrics.

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

The fourth system of piano accompaniment continues the two-staff format. The right hand has a melodic line with a *dim.* marking. The left hand continues its accompaniment. The system ends with a *dim.* marking.

- 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  
rate And give me - - fer a mo - ment though it

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

- known, fair, 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-

*ppp*

— bove? Then hear my plea and

10

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

20

love! can - not, can - not

*f*

love!

*rall.*

# Nº 10. SONG.—(IRIS.) "I SHOULD RATHER LIKE TO TRY."

Music by LIONEL MONCKTON.

*Allegro moderato.*

PIANO

The piano introduction consists of two staves in G minor (one flat) and common time. The right hand starts with a treble clef and a forte (*f*) dynamic. It features a series of chords and melodic lines, including a triplet of eighth notes in the first measure. The left hand starts with a bass clef and a piano (*p*) dynamic, providing a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

IRIS.

If I were the boy with the  
 If I were a man\_ (though the

The musical accompaniment for the first line of the song. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part includes a piano (*p*) dynamic marking. The accompaniment consists of chords and melodic lines in both hands.

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

The musical accompaniment for the second line of the song. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part includes a piano (*p*) dynamic marking. The accompaniment consists of chords and melodic lines in both hands.

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*

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*

D.C.

## DANCE.

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The piece is divided into five systems, each with two staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first system begins with a treble staff melody and a bass staff accompaniment. The second system features a treble staff with a melodic line and a bass staff with chords. The third system continues the melodic development in the treble and accompaniment in the bass. The fourth system shows a more complex melodic line in the treble and a bass line with some chromaticism. The fifth system concludes with a treble staff melody and a bass staff accompaniment, ending with a final chord and a fermata.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score also includes slurs and accents throughout the piece.



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 flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with eighth notes and chords. There are accents and slurs throughout the system.

The second system of musical notation consists of two staves. The upper staff features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The lower staff continues with eighth notes and chords. There are accents and slurs throughout the system.

The third system of musical notation consists of two staves. The upper staff has a triplet of eighth notes in the second measure, followed by eighth and sixteenth notes. The lower staff has a triplet of eighth notes in the second measure. Dynamic markings *mf* and *f* are present. There are accents and slurs throughout the system.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the third measure. The lower staff has a bass line with eighth notes and chords. There are accents and slurs throughout the system.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The lower staff has a bass line with eighth notes and chords. There are accents and slurs throughout the system.

N<sup>o</sup>. 11. TRIO—(MARCUS, IRIS & HELIODORUS.) "WHIRLIGIG."

Allegro moderato.

VOICE.

PIANO.

(MARCUS) Jit - 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 -

Laugh - 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!

HELI.  
 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 tum ov - er! Much we may learn ov - er Whirl - i - gig's whirl - ing!

Whirl - i - gigs, whirl - i - gigs, whirl - i - gigs, whirl - i - gigs whirl - ing! 1. & 2. 3. - ing!

Whirl - i - gigs, whirl - i - gigs, whirl - i - gigs, whirl - i - gigs whirl - ing! - ing!

Whirl - i - gigs, whirl - i - gigs, whirl - i - gigs, whirl - i - gigs whirl - ing! - ing!

DANCE.

The first system of musical notation consists of two staves, treble and bass. The treble staff begins with a melodic line of eighth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece with similar melodic and rhythmic patterns in both staves.

The third system features more complex rhythmic patterns, including some rests and dynamic markings like accents.

The fourth system continues the dance with consistent melodic and rhythmic motifs.

The fifth system shows the progression of the dance, maintaining the established style.

The sixth system concludes the dance with a final melodic flourish in the treble and a steady accompaniment in the bass.

# № 12. PROCESSIONAL MARCH & CHORUS OF WELCOME.

Marziale.

PIANO.

First system of the piano introduction. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The dynamic marking is *pp*.

Second system of the piano introduction. The right hand continues the melodic line, incorporating a triplet of eighth notes. The left hand maintains the accompaniment pattern.

Third system of the piano introduction. The right hand features a triplet of eighth notes and a sixteenth-note triplet. The left hand continues the accompaniment.

2<sup>nd</sup> SOPRANO.

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

TEXOR

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

BASS.

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

Piano accompaniment for the chorus. The right hand has rests for the first two measures, followed by a triplet of eighth notes. The left hand has rests for the first two measures, followed by a triplet of eighth notes. The dynamic marking is *pp*.

Here stand we steady To your words compliant,

Here stand we steady To your words compliant,

Here stand we steady To your words compliant,

Ea - ger - ly giv - ing What you in - ti - mate us,

Ea - ger - ly giv - ing What you in - ti - mate us,

Ea - ger - ly giv - ing What you in - ti - mate us,

Vic - tims all liv - ing Ma - gic ap - pa - ra - tus.

Vic - tims all liv - ing Ma - gic ap - pa - ra - tus.

Vic - tims all liv - ing Ma - gic ap - pa - ra - tus.



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 first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment features a treble and bass clef with chords and melodic lines. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "Hark at the por - tals To the flute and cith - er!".

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 second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "Fair - est of mor - tals Comes the la - dy hith - er; With". The piano accompaniment includes triplets and arpeggiated chords. The key signature remains one flat, and the time signature is 3/4.

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 third system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "cost - ly spi - ces Be the warm air la - den;". The piano accompaniment features triplets and arpeggiated chords. The key signature remains one flat, and the time signature is 3/4.

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 consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a single melodic line, and the piano accompaniment provides harmonic support. The lyrics are: "Sweet be - yond price is The il - lus - trious maid - en!".

The second system is a piano accompaniment for the first system. It features a treble and bass clef with a forte (*ff*) dynamic marking. The piano part consists of chords and moving lines in both hands.

The third system is a piano accompaniment for the first system. It features a treble and bass clef. The piano part consists of chords and moving lines in both hands.

The fourth system is a piano accompaniment for the first system. It features a treble and bass clef. The piano part consists of chords and moving lines in both hands, ending with a double bar line.

SOPRANOS.

TENOR.

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

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.

A Greek Slave.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'Hail! An - to - nia! hail! Be thou'. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand plays a melodic line with some grace notes, while the left hand provides a steady bass accompaniment.

gra - cious, Bride of love,

The second system of music continues the vocal line with the lyrics 'gra - cious, Bride of love,'. The piano accompaniment continues with a similar harmonic structure.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand continues the melodic line, and the left hand maintains the bass accompaniment.

In thy spa - cious Halls a - hove -  
In thy spa - cious

The third system of music features the vocal line with the lyrics 'In thy spa - cious Halls a - hove -' and 'In thy spa - cious'. The piano accompaniment continues with the same harmonic accompaniment.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand continues the melodic line, and the left hand maintains the bass accompaniment.

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 -

This system contains the first three staves of music. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

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

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

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

This system contains the next three staves of music. The vocal parts continue with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Hail! Hail! Hail! .....

Hail! Hail! Hail! .....

Hail! Hail! Hail! .....

This system contains the final three staves of music. The vocal parts repeat the word 'Hail!' multiple times. The piano accompaniment includes some chordal textures and a final cadence.

# N<sup>o</sup> 13. SOLO & SCENE (MAIA.) "INVOCATION."

Moderato.

VOICE. MAIA.

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.

Er - os,                      Er - os!

Er - os,                      Er - os!

Er - os,                      Er - os!

Allegro.

MAIA.

MA.

By the

A Greek Slave.

M A.

eat - ing fire ..... Of a fierce de - sire,

SOPRANOS. *p*  
An - swer,

TENOR. *p*  
An - swer,

BASS. *p*  
An - swer,

AN.

ANTONIA.

By the pang and bliss ..... Of a lov - ers

An - swer!

An - swer!

An - swer!

MARIA.

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. The lyrics are "hope and fear ..... Of a burn - ing tear. ....". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a harmonic foundation with chords and single notes.

AN.

Ap - pear, Ap - pear! .....

Ap - pear, Ap - pear! .....

Ap - pear, Ap - pear! .....

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. The lyrics are "Ap - pear, Ap - pear! .....". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a harmonic foundation with chords and single notes.

## Andante.

Piano introduction for 'A Greek Slave'. The music is in G major (one sharp) and 3/4 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a series of chords in the right hand and a melodic line in the left hand.

I. **DIOMED.**  
 Far a - bove..... you is... my throne In... the

Vocal line for Diomed: Far a - bove..... you is... my throne In... the. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

Vocal line for Diomed: world un - dy - ing, But the power..... of love un -. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

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

Vocal line for Diomed: - know In... a maid - - en's thrill - ling tone Draws me. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

DI.

down ..... to seek my own,

DI.

Far through ae - ther fly - ing,

Allegro moderato.

DI.

For the im - age is my

*ff* *p* *stacc.*

DI.

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "stone be-comes di - vine,..... For a por - tent and a". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "sign That the maid I love is mine,.....". The piano accompaniment includes a *poco rall.* marking in the lower right section. The vocal line has a long note at the end of the phrase.

DI. .... I am Love, her

The third system shows the vocal line and piano accompaniment. The lyrics are ".... I am Love, her". The piano accompaniment features a complex texture with many chords and moving lines in both hands.

DI. **Più mosso.**  
*a tempo*  
lov - er.....

The fourth system begins with the tempo change **Più mosso.** and *a tempo*. The lyrics are "lov - er.....". The piano accompaniment features a *dim.* marking. The system concludes with a double bar line and repeat signs.



ENSEMBLE.

MARIA

ANTONIA.

DIOMED.

SOPRANOS.

TENOR.

BASS.

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

*rall.* **Andante.**

*f dim.* *pp*

*p.* *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

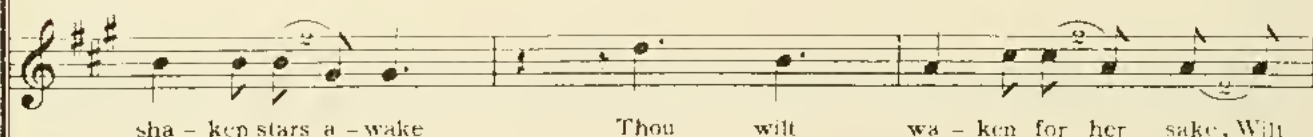
At her por - tal Thou should'st stand When the

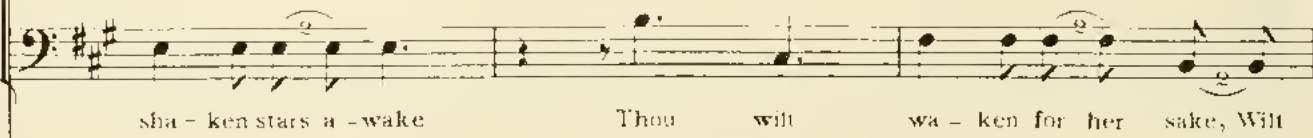
MA.  stand, When the sha - ken Stars a - wake, Thou wilt

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

A.N. -wake, Do thou waken For... my sake.....

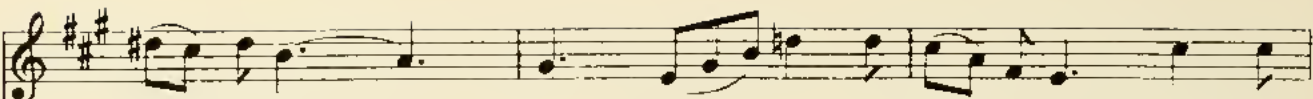
DI. I will wak - en For thy sake. I will

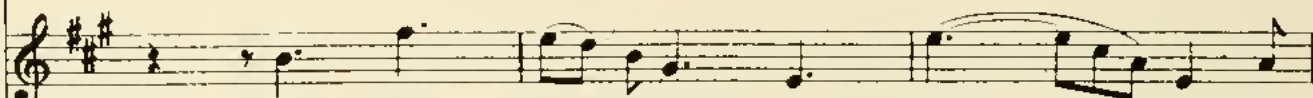
wa-ken for her sake..... Gods are ma - ny..... Throned a -

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

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


*p* *pp*


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 *pp*

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

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

 *Sub* \* *Sub* \* *Sub* \*

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.*

The piano accompaniment consists of two staves, treble and bass clef. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady harmonic accompaniment with chords and moving lines. The piece concludes with a *smorz.* (ritardando) and *rall.* (rallentando) marking.

M.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 più mosso.*



-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. ....

*pp* *rit.*

*Fin*

# N<sup>o</sup>. 14. FINALE ACT I. "BEAR THE GOD OF LOVE ALONG."

Marziale.

PIANO.

SOPRANOS.

Bear the god of Love a - long To the

TENOR.

Bear the god of Love a - long To the

BASS.

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 - noint - ed, Of his mar - ble tem - ple home He will

bride a - noint - ed, Of his mar - ble tem - ple home He will

bride a - noint - 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 grand staff for piano accompaniment. The vocal lines are in a B-flat major key signature and contain the lyrics "own ..... for ev - - -". The piano accompaniment features a melodic line in the right hand with triplets and a supporting bass line in the left hand.

-er! Hail to Er - os,

-er!

-er!

-er!

The second system continues the vocal and piano parts. The vocal lines now include the lyrics "-er! Hail to Er - os,". The piano accompaniment continues with a similar melodic and harmonic structure.

hail! Mayst thou .... al - so Gra - cious

The third system concludes the page with the lyrics "hail! Mayst thou .... al - so Gra - cious". The vocal lines and piano accompaniment maintain the same musical style as the previous systems.

he, 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 musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of six systems, each with a vocal line (Soprano and Bass) and a piano accompaniment (Treble and Bass clefs). The lyrics are placed below the vocal lines. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, often using chords and arpeggios. The overall mood is solemn and reverent.

The musical score is arranged in four systems. Each system contains three vocal staves (Soprano, Alto, Bass) and a grand staff for piano accompaniment. The lyrics are: "hail! Hail to Er - os!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The score concludes with two triplets in the piano part.

MATA.

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, 4/4 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 in the second measure.

M. ALA.

Come to me, dear, No one is near,

Vocal line: Come to me, dear, No one is near, (breath mark)

Piano accompaniment: Continues the introduction's melody and accompaniment.

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

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

Piano accompaniment: Continues the introduction's melody and accompaniment.

She has her stone Er - os a lone —

Vocal line: She has her stone Er - os a lone —

Piano accompaniment: Continues the introduction's melody and accompaniment.



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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a B-flat major key signature and contains the lyrics "You are my Er - os - my love and my own!". The piano accompaniment features a flowing, arpeggiated texture 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* *cresc.*

The second system continues the vocal line with the lyrics "Answer me! Why are you dumb? Answer me, Answer me,". The piano accompaniment includes dynamic markings *pp* (pianissimo) and *cresc.* (crescendo). A triplet of eighth notes is marked with a '3' above it in the vocal line.

**Ω** Presto.

come!

*f* *ff* *L.H.* *3*

*accel.*

The third system is a piano solo section marked **Ω** Presto. It begins with the instruction "come!". The music is characterized by a driving, rhythmic pattern. Dynamic markings include *f* (forte) and *ff* (fortissimo). A triplet in the left hand is marked "L.H." and "3". The section concludes with an *accel.* (accelerando) marking.

Tempo I.

*L.H.* *p*

The fourth system is a piano solo section marked Tempo I. It features a more relaxed and melodic texture. The left hand part is marked "L.H." and *p* (piano). The right hand part consists of chords and moving lines.

*ppp*

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

*ppp*

Detailed description: This system contains the first two systems of music. The top system has a vocal line in G major with lyrics 'Hail to Er - os, hail! Mayst thou....' and two empty staves below it. The bottom system has a piano accompaniment in G major with lyrics 'al - so Gra - cious be.' and two empty staves below it. The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

al - so Gra - cious be.

For we call so Un - to thee!

For we call so...

Detailed description: This system contains the second and third systems of music. The top system has a vocal line with lyrics 'al - so Gra - cious be.' and two empty staves below it. The bottom system has a piano accompaniment with lyrics 'For we call so Un - to thee!' and 'For we call so...'. The piano part continues with a similar melodic and harmonic structure to the first system.

For we call so Un - to thee!

For we call so...

Detailed description: This system contains the fourth and fifth systems of music. The top system has a vocal line with lyrics 'For we call so Un - to thee!' and two empty staves below it. The bottom system has a piano accompaniment with lyrics 'For we call so...'. The piano part concludes with a final cadence in G major.

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

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

ACT II.

Nº 15 . OPENING CHORUS.—“HERE AT BAIÆ ON THE BAY.”

*Allegro moderato.*

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the right hand with slurs and a harmonic accompaniment in the left hand.

The second system continues the musical notation from the first system, maintaining the same key signature, time signature, and dynamic level.

The third system continues the musical notation, showing further development of the melodic and harmonic themes.

The fourth system continues the musical notation, with the right hand moving towards a higher register.

The fifth system concludes the piano accompaniment with a dynamic marking of *stacc.* (staccato) in the lower register of the bass clef.

## 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-phys here on... air-y wing Greet the chil-ly... com-er;

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

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

Ze-phys 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.....

First system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "till it grows . . . . . to sum - - -". The piano part includes dynamic markings: *cresc.* and *dim.*. The key signature has one sharp (F#).

Second system of musical notation. It consists of four vocal staves and a grand staff for piano accompaniment. The lyrics for the vocal parts are: "- mer.". The piano part features a complex melodic line with many notes, including a large arpeggiated figure in the right hand. The key signature has one sharp (F#).

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.

Here we can frolic, we can frolic, flirt-ing free,

Here we can frolic, flirt-ing free,

Here we can frolic, flirt-ing free,

Here we can frolic, 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.....

*rall.*

*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<sup>o</sup> 16. SONG— (ANTONIA.) "A SONG OF LOVE?"

PIANO.

Andante.

The piano introduction consists of two staves. The right hand features a flowing, ascending melodic line with grace notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Andante'.

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

The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment continues with a similar melodic pattern to the introduction.

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

The vocal line continues with the lyrics. The piano accompaniment provides a steady harmonic support.

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

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

plead - ing of my plea - 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 - dued!..... 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

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

D.C.



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

Allegro moderato

MUSIC BY LIONEL MOCKTON.

VOICE.

PIANO.

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 -

In - quor of a rare de gree, Oh,  
 rom - fort - a - ble you will be? (RE.) 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 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 consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a dynamic marking of *mf*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often features chords and simple rhythmic accompaniment, while the treble line has more melodic and rhythmic complexity. The fifth system concludes with a final cadence in the bass line.

The first system of music 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 marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with two staves. The upper staff has a melodic line with some slurs and ties. The lower staff continues the accompaniment with chords and moving bass lines.

The third system features two staves. The upper staff has a melodic line with a slur over the first two measures. The lower staff continues the accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the third measure of the upper staff.

The fourth system consists of two staves. The upper staff has a melodic line with slurs and ties. The lower staff continues the accompaniment with chords and moving bass lines.

The fifth system is the final system on the page, consisting of two staves. The upper staff has a melodic line with slurs and ties. The lower staff continues the accompaniment with chords and moving bass lines. The system concludes with a double bar line.

No. 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 Carry 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

quotel  
 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

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 Ill skip, If my lov\_er holds me tight By the hand!  
 - ma\_ny ways and shapes! Oh, you dont know what we'll do—He and I!

*rall.*

*allegretto*

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

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The lyrics are printed below the vocal line, with hyphens indicating syllables that span across notes. The piece concludes with a final chord in the piano part.

1.

see! We shall see!

D.C.

2.

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

(Flute echo.)

*Cadenza ad lib.*

*h.* *h.* *h.* *h.*

..... We shall

(Flute echo.)

*f* *p* *ff*

see.

*al 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, treble and bass clef, in 6/8 time. It features a melodic line in the treble clef and a supporting bass line in the bass clef, both with a steady eighth-note accompaniment.

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

The first vocal line is written on a single treble clef staff. It contains the lyrics for Manlius and Licinia. The piano accompaniment continues with two staves (treble and bass clef) in 6/8 time.

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 line is written on a single treble clef staff. It contains the lyrics for Flavia and Archias. The piano accompaniment continues with two staves (treble and bass clef) in 6/8 time.

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 line is written on a single treble clef staff. It contains the lyrics for Licinia and Archias. The piano accompaniment continues with two staves (treble and bass clef) in 6/8 time.

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 lets 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

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.

This block contains the vocal and piano accompaniment for a hymn. It features three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The lyrics are: "down we go From high to low The fun gets all the fas-ter. fas-ter." The music is in 4/4 time and includes first and second endings. The piano part features a rhythmic accompaniment with chords and moving lines.

DANCE.

*ff*

*p*

*f*

This block contains the piano accompaniment for a dance piece. It is written for grand staff and includes dynamic markings: *ff* (fortissimo), *p* (piano), and *f* (forte). The music is in 4/4 time and consists of several measures of rhythmic accompaniment with chords and moving lines.

№20. CHORUS OF SATURNALIA.

Allegro.

PIANO.

*ppp*

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The first system is marked 'Allegro.' and 'PIANO.' with a dynamic marking of 'ppp'. The music features a complex rhythmic pattern with many beamed notes and rests. A fermata is placed over the final note of the first system. The second system continues the piece with similar rhythmic complexity. The third system shows a change in texture with more sustained chords and some melodic lines. The fourth system features a series of chords with a steady bass line. The fifth system includes vocal-like lyrics: 'eres - ven - do' written below the notes. The sixth system concludes the piece with a final cadence.



The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The music is in a minor key, indicated by one flat in the key signature. It features a complex texture with multiple voices in both hands, including chords, arpeggios, and sixteenth-note passages. A dynamic marking of *f* (forte) is present at the beginning.

The second system continues the musical piece with similar complexity. It features dense chordal textures and intricate melodic lines in both the treble and bass staves.

The third system shows further development of the musical themes, with a focus on rhythmic patterns and harmonic movement across both staves.

The fourth system introduces a change in texture, with more prominent arpeggiated figures in the treble and sustained chords in the bass.

The fifth system features a more active bass line with frequent chord changes and a treble line with flowing sixteenth-note passages.

The sixth system concludes the piece with a final cadence, showing a clear resolution of the musical themes in both staves.

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

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

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

Hail Sa-turn-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!

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!

This system contains five staves. The first four are vocal staves for Soprano, Alto, Tenor, and Bass, each with the lyrics "I - o! Sa - turn - al - ia!". The fifth staff is a grand staff for piano accompaniment, with a forte (*ff*) dynamic marking. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

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!

This system contains five staves, identical in layout to the first system. It includes four vocal staves with the lyrics "I - o! Sa - turn - al - ia!" and a grand staff for piano accompaniment with a forte (*ff*) dynamic marking.

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!

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!

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*

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

*0*

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

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

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

day the world is fes - tal From Cae - 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 - ial! We raise the sa - cred shout; And

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

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

I - o, Sa - turn - al - ial! 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.

No 20<sup>a</sup> TARANTELLA.

The musical score is written for piano in 6/8 time, featuring a mix of treble and bass clefs. It consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic. The third system ends with a piano (*p*) dynamic. The fourth system includes first and second endings, marked with '1.' and '2.' respectively. The fifth and sixth systems continue the melodic and harmonic development of the piece.

A musical score for a piece titled "A Greek Slave". The score is written for piano and consists of six systems of two staves each (treble and bass clef). The music is in a minor key, indicated by two flats in the key signature. The tempo and meter are not explicitly stated. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic development in the treble and the accompaniment in the bass. The third system shows a change in the bass line, with more prominent chords. The fourth system features a more active treble line with slurs and accents. The fifth system continues the melodic flow. The sixth system concludes the piece with a final cadence in both staves.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure has a dynamic marking of *f* (forte). The music features chords and some melodic lines with accents.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. The time signature is 3/4. The first measure has a dynamic marking of *p* (piano). The music features a more melodic line in the treble staff with slurs and accents, and chords in the bass staff.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. The time signature is 3/4. The music features chords and some melodic lines with accents.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. The time signature is 3/4. The first measure has a dynamic marking of *p* (piano). The music features a melodic line in the treble staff with slurs and accents, and chords in the bass staff.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. The time signature is 3/4. The music features a melodic line in the treble staff and chords in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes.

Second system of musical notation. The right hand continues the melodic line with a series of eighth notes. The left hand plays a steady accompaniment of eighth notes. An 8va marking is present above the final measure of the right hand.

Third system of musical notation. The right hand features a melodic line with eighth notes and rests. The left hand continues with a rhythmic accompaniment. An 8va marking is present above the first measure of the right hand.

Fourth system of musical notation. The right hand plays a melodic line with eighth notes. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Fifth system of musical notation, concluding the piece. The right hand plays a melodic line with eighth notes and rests. The left hand provides a rhythmic accompaniment. The system ends with a double bar line and a fermata over the final chord.

Nº 21. SONG — (ARCHAIS.) "THE REVELS."

Allegro moderato.

PIANO.

*ff*

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

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

SOPRANOS.  
I - o! I - o! Sa - turn - al - i - al

TENOR.  
I - o! I - o! Sa - turn - al - i - al

BASS.  
I - o! I - o! Sa - turn - al - i - al

*f*

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!

Bacchus 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!  
 lovers come when lovers call, And I am the Queen of all!

Yes, you are the

Yes, you are the

Yes, you are the

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

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

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part continues with a rhythmic accompaniment, including some chords and melodic lines.



While the gods and rulers wink, Fill the beak - er to 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, wou - ing, bill - ing, cou - 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

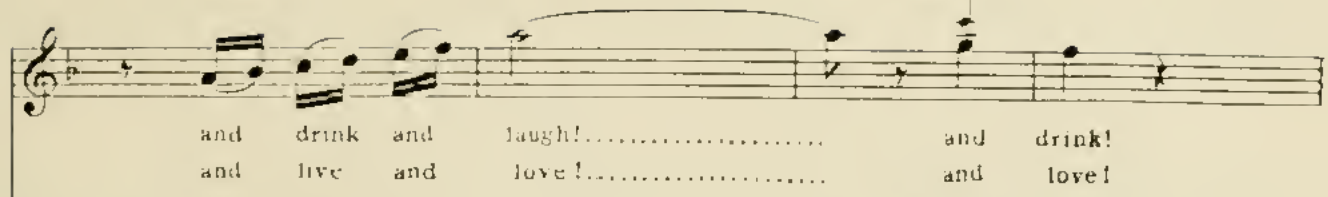
Ha, ha, ha, ha, While our gods and  
 Like the gods and

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

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

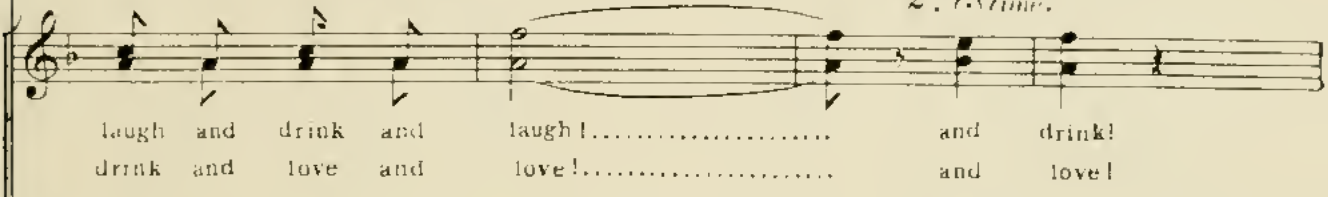
Wealth is trou - ble,                      fame's a bub - ble,                      Let us love and  
 Wing - ing, woo - ing,                      bill - ing, coo - ing,                      Let us laugh and

2<sup>nd</sup> time.



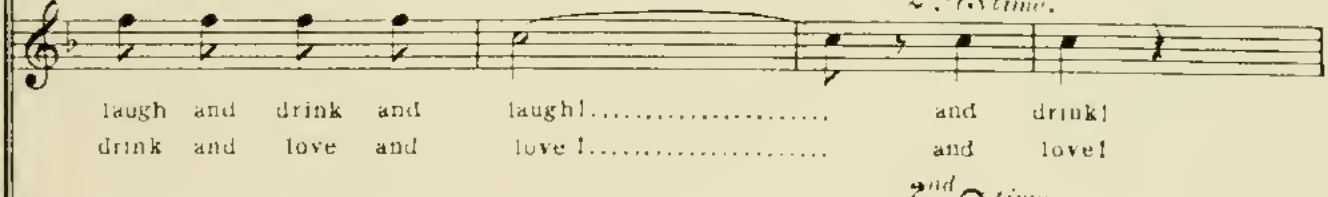
and drink and laugh! and drink!  
and live and love! and love!

2<sup>nd</sup> time.



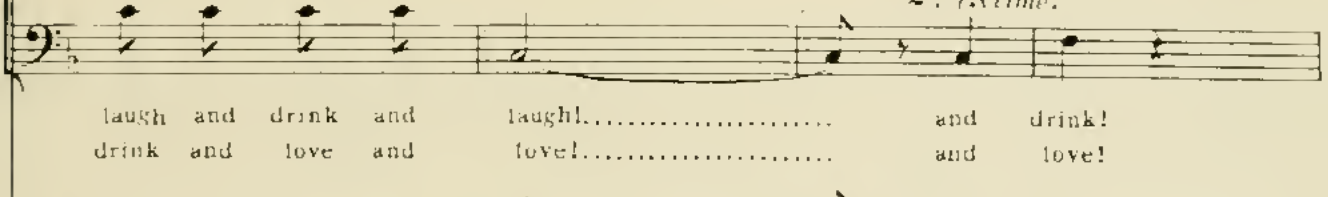
laugh and drink and laugh! and drink!  
drink and love and love! and love!

2<sup>nd</sup> time.



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

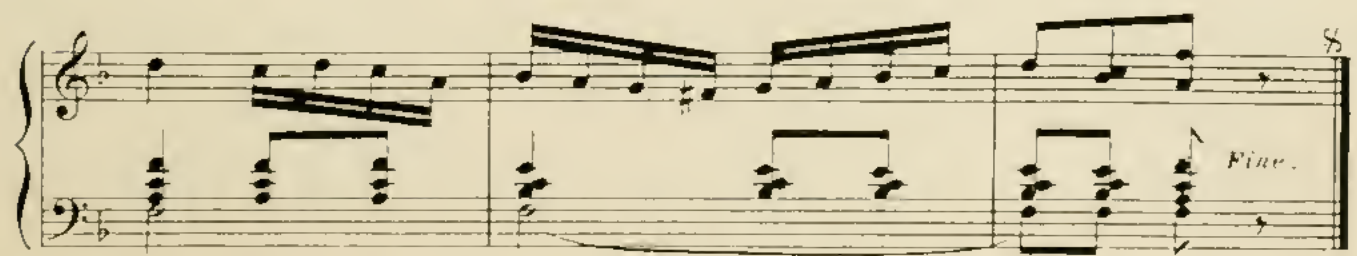
2<sup>nd</sup> time.



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

2<sup>nd</sup> time.





Fine.

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

Andante con moto.

♩

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 beauties to me, . . . . . Her gra - - ces so fine, . . . . . If

please you, though o - thers are fair, . . . . . Yet none is for me! . . . . . My  
she does - ni 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,

1<sup>st</sup>

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!.....

2<sup>nd</sup>

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

girl of my heart!.....

girl of my heart!.....

girl of my heart!.....

girl of my heart!.....

N<sup>o</sup>. 23. SONG - (MARCUS & CHORUS.) "I WANT TO BE POPULAR."

Tempo di Valse.

Music by LIONEL MONCKTON.

PIANO.

The first system of the piano introduction consists of two staves. The right hand is in treble clef with a 3/4 time signature. The left hand is in bass clef. The music begins with a dynamic marking of *f* (forte). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system of the piano introduction continues the melody from the first system. It includes dynamic markings of *f* and *mf* (mezzo-forte). The piece concludes with a final chord marked with a *V* (ritardando) and a fermata.

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 -  
If war should a - rise in some bar - bar - ous re - gions, Then  
Will peo - ple re - gard me with less of a - ver - sion Sup -

The piano accompaniment for the first system of the vocal line. It features a dynamic marking of *p* (piano) and includes a fermata over the final chord. The left hand has a steady bass line, while the right hand provides harmonic support with chords.

pi - ty may ve - ry well claim; ..... The  
- dom - ing my bach - el - 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 line. It continues the harmonic support for the vocal melody, ending with a final chord.



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,  
 risks the ex - pense Of a na - vy im - mense,  
 e - dict ar - rives - "You may bathe with - your wives,"

Oh,

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

D.C.

*After last verse.*

# N<sup>o</sup> 24. SONG —(IRIS & CHORUS.) "I'M A NAUGHTY GIRL"

Tempo di Marcia.

Mus. by LIONEL MONCKTON.

PIANO.

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes. The key signature is one sharp (F#) and the time signature is 2/4.

IRIS. *mf*

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

The first line of the Iris features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part includes a dynamic marking of *p* (piano).

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

The second line of the Iris continues the vocal melody and piano accompaniment from the first line.

CHORUS.

IRIS.

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

The chorus section includes a vocal melody and piano accompaniment. The piano part features a dynamic marking of *p* (piano).

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

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!

*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.)

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!

A Greek Slave.

D.C.



DANCE.

The musical score is titled "DANCE." and is written in G major (one sharp) and 2/4 time. It consists of six systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The first system begins with a forte (*f*) dynamic marking. The second system features a piano (*p*) dynamic marking. The final system concludes with a forte (*f*) dynamic marking. The music is characterized by rhythmic patterns and chordal textures typical of a dance piece.

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 on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The first system 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 accents and slurs. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

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

Moderato.

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-ker ko - ue! Ko-ue! The

IRIS.

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

planding him when he end-ed With *bro-ke-ke-ke* *ka-ae!* *Ka-ae!* 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 - kee ku -

- ax, ke - ax!"

Sing bre - ke - ke - kee ku - ax!

Sing bre - ke - ke - kee ku - ax!

Sing bre - ke - ke - kee ku - ax! Ku - ax!

*p*

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-keæ ko - æ! Ko - æ! 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-keæ ko - æ! Ko - æ! He

pricked up his ears Ex - ces - sive - ly long, Af - fect - ed 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.

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 - keæ ko -

- ææ Ko - ææ!"

Sing bre - ke - ke - keæ ko - ææ!

Sing bre - ke - ke - keæ ko - ææ!

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



Introduction for piano. The music is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some slurs. The bass line is a simple accompaniment of eighth notes. The piece ends with a piano (*p*) dynamic marking.

IRIS.

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

Musical notation for the first line of the song, including vocal line and piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "But an owl flew out from a hole, O! A hole, O! A hole, O! On". The piano accompaniment is in G major and 2/4 time, with a melody in the right hand and a bass line in the left hand. The piece ends with a piano (*p*) dynamic marking.

IRIS.

hearing the frog-gie's so - lo Of br-ke-ke - kee ko - ax! Ko-ax! The

Musical notation for the second line of the song, including vocal line and piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "hearing the frog-gie's so - lo Of br-ke-ke - kee ko - ax! Ko-ax! The". The piano accompaniment is in G major and 2/4 time, with a melody in the right hand and a bass line in the left hand. The piece ends with a piano (*p*) dynamic marking.

IRIS.

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

Musical notation for the third line of the song, including vocal line and piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "frog by van-i - ty made dense, Yes, made dense, Yes, made dense. Was". The piano accompaniment is in G major and 2/4 time, with a melody in the right hand and a bass line in the left hand. The piece ends with a piano (*p*) dynamic marking.

## IRIS.

chanting a fin - al ca - dence Of bre-ke-ke-kear ko - ar Ku - ar! 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 treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are 'chanting a fin - al ca - dence Of bre-ke-ke-kear ko - ar Ku - ar! Now, an'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in both hands.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'owl... likes eggs. And an owl likes mice, But he thinks frogs' legs Are ex - treme - ly nice! He'. The musical notation follows the same format as the first system, with a vocal line and a piano accompaniment in grand staff.

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

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'made a swoop with an o - pen throat, And no - bo - dy heard the frog's top note! No'. The musical notation follows the same format as the previous systems.

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'no - bo - dy heard the note! "Tu-'. The musical notation follows the same format as the previous systems.

- whitt! Tu-whool That bit Will do!" And he went for a-nother frog or two, Sothe

cho - rus van - ished like jump - ing Jacks, With bre - ke - ke - kee ko -

- axl ko - ax! With bre - ke - ke - kee ko - ax!

That

That

That

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

A Greek Slave.

# N<sup>o</sup> 26. SONG — (HELIODORUS) "NOTHING BUT NERVES."

*Moderato.*

PIANO.

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

**HELL.**

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 first system of the song shows the vocal line with lyrics and the piano accompaniment. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, reflecting the 'hellish' character mentioned in the tempo marking.

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 second system continues the vocal melody and piano accompaniment. The lyrics describe a state of confusion and being 'perplexed'.

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 final system of the song concludes the vocal phrase and piano accompaniment. The lyrics end with 'To -', suggesting the end of a line or a continuation.

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

look at *one* and see a p - p - pair, I.....  
 c - e - 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 - 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 - tanner, I

s - s - s - suf - fer from n - n - n - nerves! I s - s - s - suf - fer from nerves!

DANCE.  
Allegro.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a fortissimo (*ff*) dynamic followed by piano (*p*) dynamics. The fourth system continues with piano (*p*) dynamics. The fifth system concludes with piano (*p*) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.



The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The treble staff features a complex melodic line with many beamed notes and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *V* (accents) and *f* (forte).

The second system continues the piece with similar melodic and harmonic textures. The treble staff has a series of slurs over the notes, and the bass staff has a steady accompaniment. A *V* marking is present in the bass staff.

The third system shows the continuation of the musical theme. The treble staff has a melodic line with some rests, and the bass staff has a consistent accompaniment. A *f* marking is visible in the bass staff.

The fourth system continues the piece. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. A *V* marking is present in the bass staff.

The fifth system concludes the piece. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. A *V* marking is present in the bass staff.

N<sup>o</sup> 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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "hear and heed my cry, For she who loves can pi - ty too— And". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex, rhythmic accompaniment with many beamed notes and slurs.

M

*rall.*  
you have loved—as I,

The second system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "you have loved—as I,". Above the vocal line, the tempo marking "*rall.*" is present. The piano accompaniment continues with its complex, rhythmic accompaniment.

DIOMED.

D

For - give! For - give! And let my dear one live!.....

The third system of music is for the character Diomedes. It features a vocal line in a treble clef with a key signature of two flats. The lyrics are "For - give! For - give! And let my dear one live!.....". The piano accompaniment is in a grand staff and continues with its complex, rhythmic accompaniment.

D

I ask for her your par - don full and free!

The fourth system of music continues the vocal line and piano accompaniment for Diomedes. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "I ask for her your par - don full and free!". The piano accompaniment continues with its complex, rhythmic accompaniment.

D

In mer - cy's name Her life from you I claim;.....

D

For - give! For - give! And spare my love..... to

D

me,

D

ask not your in - tent— What fate may be my own, But

D

this I ask—that punish-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

MARIA.

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 His life from you I claim;.....

*p* Ah! in mer - cy's name His life from you we claim;

*p* Ah! in mer - cy's name His life from you we claim;

*p* Ah! in mer - cy's name His life from you we claim;

*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.

be.



N<sup>o</sup> 28. FINALE ACT II. — "HAIL ANTONIA HAIL!"

PIANO.

## SOPRANOS.

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

gra - cious, Bride of Love,

In thy spa - cious Halls a - bove \_

TENOR.

In thy spa - cious

Let our prayers pre - vail! ..... Hail! An -

Hail's 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 - - ma! hail!

Hail! An - to - - nia! hail!

Detailed description: This is a musical score for a piece titled "A Greek Slave". It consists of vocal parts and piano accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The vocal parts include a soprano line, a tenor line, and a bass line. The piano accompaniment is written for both the right and left hands. The lyrics are: "Let our prayers pre - vail! ..... Hail! An - Hail's 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 - - ma! hail! Hail! An - to - - nia! hail!". The score is divided into several systems, each containing vocal staves and piano accompaniment staves.

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

## THE GIRL OF MY HEART. COMPASS.

Nº1 in D.  
Nº2 in E♭.

Sung by M<sup>r</sup> C. HAYDEN COFFIN.

D to D.  
E to E.

Words by  
HARRY GREENBANK & ADRIAN ROSS.

Music by  
SIDNEY JONES.

My love may be born a prin - cess, My love may be  
low - ly of birth; Which - ev - er she be, I con -

Copyright 1898.

## A SONG OF LOVE.

In E♭.

Sung by Miss HILDA MOODY.

C to C.

Words by  
HARRY GREENBANK & ADRIAN ROSS.

Music by  
SIDNEY JONES.

A song of love is this, My love! A  
song that woos a kiss, My love! To woo a

Copyright 1898.

## THE GOLDEN ISLE.

In E♭.

Sung by Miss MARIE TEMPEST.

C to B.

Words by  
HARRY GREENBANK & ADRIAN ROSS.

Music by  
SIDNEY JONES.

*a tempo*  
O my own and my a - dored!  
To some is - land un - ex - plored Let us

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