



The Oolah

A COMIC OPERA IN THREE ACTS.

MUSIC BY
Charles Lecocq.

LIBRETTO BY
Sydney Rosenfeld.

AS PRODUCED IN THE
BROADWAY THEATRE, N. Y.

(The handsomest and safest theatre in the world)

MR. FRANK W. SANGER, MANAGER.

BY

FRANCIS WILSON AND COMPANY.

FOR SALE BY

RICHARD SAALFIELD,

41 Union Square, N. Y.

50
L45120

THE OOLAH.

CAST :

HOOLAHGOOLAH	DARINOORA.....
THE CADI.....	TOUROULOUP.....
AKHALZAKEK.....	BAMPOORA.....
THE PRINCE.....	SHIM-RANA. } BRIDESMAIDS.....
NEDJEF.....	ALEE. }
RAMADAN.....	ATOORA.)
NELKIB.....	VELIS. } PEASANT MAIDS.....
LIMBULL.....	ZAMAH.)

COUSINS, BRIDESMAIDS, GUESTS AND CITIZENS.

ACT I. Public Place in a Persian Village. ACT II. Reception Hall at Akhalzakek's. ACT III. A Persian Bazaar.

ACT I.

	PAGE.
OVERTURE.....	5
1. INTRODUCTION.....	11
2. THE CADI'S SONG.....	22
2a. EXIT.....	25
3. TOUROULOUP'S LAMENT.....	26
4. THE OOLAH'S ENTRANCE SONG.....	28
5. BALLAD, (Darinoora).....	34
6. MARCH AND ENTRANCE OF THE PRINCE.....	37
6a. EXIT.....	47
7. DUET AND ROMANCE, (Darinoora and Nedjef).....	47
8. FINALE.....	58

ACT II.

ENTR'-ACT.....	90
10. INTRODUCTION. BRIDESMAIDS CHORUS.....	93
10. CHORUS.....	99
11. CHORUS AND PERSIAN SONG.....	103
11a. EXIT.....	111
12. DUET, (Darinoora and Nedjef).....	113
13. ENSEMBLE.....	118
14. THE OOLAH'S REFLECTIONS. SONG. "Ahem".....	129
15. AIR, (The Prince).....	130
16. FINALE.....	133

ACT III.

ENTR'-ACTE.....	170
17. INTRODUCTION AND WALTZ SONG.....	171
18. DUET, (Darinoora and Oolahgoolah).....	179
19. DUET, (Darinoora and Nedjef).....	181
20. QUARTETTE.....	183
21. TRIO, (The Oolah, Tourouloupi and Bampoora).....	188

THE OOLAH.

COMIC OPERA IN 3 ACTS.

OVERTURE.

Text by SYDNEY ROSENFELD.

Music by CH. LECOCQ.

The musical score is written for piano and consists of five systems of music. The first system is marked *Largo.* and begins with a piano (*ff*) dynamic. The second system continues the *Largo* tempo and includes a *pp* dynamic marking. The third system features a complex, rhythmic passage in the right hand. The fourth system is marked *Andantino.* and *dolce.*, with a *pp* dynamic. The fifth system continues the *Andantino* tempo and includes a *p* dynamic marking. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first system is labeled *Piano.* on the left. The score concludes with a double bar line and a 2/4 time signature change.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. 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.

Second system of musical notation. The upper staff continues the melodic line with a *piu f* dynamic marking. The lower staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The upper staff begins with a *dolce.* marking and a *p* dynamic. The melodic line becomes more expressive with slurs and grace notes. The lower staff continues with chords and a moving bass line.

Fourth system of musical notation. The upper staff features a *a tempo.* marking. The lower staff includes *rall.* and *sempre p* markings. The music shows a change in tempo and dynamics.

Fifth system of musical notation, continuing the piece with intricate melodic and harmonic textures in both staves.

First system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and a dynamic marking of *pp* (pianissimo).

Second system of musical notation. The upper staff begins with the tempo marking *Allegro moderato.* and features a melodic line with a wavy line above it labeled *Sva*. The lower staff contains a bass line with dynamic markings of *f* (forte) and *p* (piano).

Third system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line with a dynamic marking of *ff* (fortissimo) and the text *cres - cen - do.* (crescendo) written across the staff.

Fourth system of musical notation. The upper staff features a melodic line with a wavy line above it labeled *Sva*. The lower staff contains a bass line with a dynamic marking of *p* (piano).

Fifth system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

Second system of a piano score. The right hand continues with melodic lines, including some sixteenth-note passages. The left hand has a steady accompaniment. A dynamic marking of *mf* is present in the second measure.

Third system of a piano score. The right hand has more complex melodic lines with slurs and accents. The left hand accompaniment is active. Dynamic markings include *sfz* in the first measure, *f* in the third measure, and *ff* in the fifth measure.

Fourth system of a piano score. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment consists of eighth-note chords and single notes.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand features a prominent accompaniment of sixteenth-note chords. A dynamic marking of *f e dim.* is present in the first measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first measure is marked with a mezzo-forte (*mp*) dynamic. The notation includes chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The first measure is marked with a forte (*f*) dynamic. The notation includes chords and melodic lines in both hands.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes chords and melodic lines in both hands.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The first measure is marked with a fortissimo (*fff*) dynamic and includes the instruction *tutta la forza.* The notation includes chords and melodic lines in both hands.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes chords and melodic lines in both hands.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The first measure is marked with a piano (*p*) dynamic. The notation includes chords and melodic lines in both hands. The system concludes with the instruction *do.*

First system of musical notation. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff provides harmonic support with chords and moving lines. Dynamics include *f* and *ff*.

Second system of musical notation. The upper staff continues the melodic development. The lower staff has rests in several measures. Dynamics include *molto dim.*, *rall.*, and *pp*. The system concludes with a double bar line and a key signature change to two flats.

1o tempo.

Third system of musical notation. Both staves feature a steady, rhythmic accompaniment with eighth notes in the upper staff and quarter notes in the lower staff.

Fourth system of musical notation. The upper staff has a more melodic line with slurs. The lower staff continues the accompaniment. Dynamics include *dolce.* and *pp*.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff features a more active accompaniment. Dynamics include *rall.*, *a tempo.*, *marcato.*, and *molto cres.*

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff features a rhythmic accompaniment. Dynamics include *f*. The system concludes with a double bar line and a key signature change to three sharps.

No. 1. INTRODUCTION.

Allegretto. (168 = ♩)

Piano.

First system of piano introduction. Treble and bass staves. Dynamics: *f*, *mf*, *f*. Key signature: one sharp (F#). Time signature: 3/4.

Second system of piano introduction. Treble and bass staves. Dynamics: *mf*, *f*, *mf*.

Third system of piano introduction. Treble and bass staves. Dynamics: *f*, *f*.

CHORUS.

SOPRANOS

TENORS

Let's ar - ray,

BASSES

Let's ar - ray,

Let's ar - ray,

Let's ar - ray,

Piano accompaniment for the chorus. Treble and bass staves. Dynamics: *mf*, *f*, *mf*.

OOLAH.

For this glad hol - i - day, Each house with some glad to - ken, To - ken of welcome

For this glad hol - i - day, Each house with some glad to - ken,

f

rare To the Great Proph-et's heir,

rare To the Great Proph-et's heir, Great Proph-et's heir. His praise be spo - ken,

p

mf Great Proph - et's heir, his praise be spo - ken. *f* Al - lah! Al - lah!

Great Proph - et's heir, his praise be spo - ken. *f* Al - lah! Al - lah!

mf *f*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Great Proph - et's heir, his praise be spo - ken. Al - lah! Al - lah!". The first vocal line starts with a mezzo-forte (*mf*) dynamic and the second with a forte (*f*) dynamic. The bottom two staves are piano accompaniment in bass clef. The piano part begins with a mezzo-forte (*mf*) dynamic and later transitions to a fortissimo (*ff*) dynamic. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Welcome the Prince the Prophet's heir. Al - lah! Al - lah! Al - lah! Al - lah!

Welcome the Prince the Prophet's heir. Al - lah! Al - lah! Al - lah! Al - lah!

OOLAH.

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Welcome the Prince the Prophet's heir. Al - lah! Al - lah! Al - lah! Al - lah!". The bottom two staves are piano accompaniment in bass clef. The piano part continues with a steady bass line and chords, providing harmonic support for the vocal lines. The system concludes with the word "OOLAH." written below the piano staff.

mf
They

mf

say that he is young and fair, Yet gift-ed with a courage rare ;

mf
So they say.

They say his is a brilliant mind,

In

So they say,

So they say.

brief, the one prince of his kind.

So they say, So they say, So they say, So they

f So they say, . . . *mf* We shall see!

say. *mf* They say he cap-tures every heart, With

The first system of the musical score. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line starts with a forte (*f*) dynamic and a half note rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A mezzo-forte (*mf*) dynamic is indicated for the second vocal phrase.

We shall see!

his mag-net - ic, mys - tic art, His eye des - patches Cu-pid's dart,

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a half note rest followed by the lyrics "We shall see!". The piano accompaniment continues with similar harmonic and melodic patterns. The lyrics "his mag-net - ic, mys - tic art," and "His eye des - patches Cu-pid's dart," are aligned with the vocal notes.

We shall see! We shall see! We shall see! We shall see!

He plays a conquering hero's part,

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

We shall see!...

OOLAH

SOPRANOS.
Let's ar - ray, Let's ar - ray,

TENORS.
Let's ar - ray, Let's ar - ray,

BASSES.

The first system of the score includes three vocal staves and a piano accompaniment. The vocal parts are for Sopranos, Tenors, and Basses. The lyrics are "Let's ar - ray, Let's ar - ray,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *mf* and *f*.

For this bright hol - i - day, Each house with some glad to - ken, To - ken of welcome

For this bright hol - i - day, Each house with some glad to - ken,

The second system of the score includes three vocal staves and a piano accompaniment. The vocal parts have the lyrics "For this bright hol - i - day, Each house with some glad to - ken, To - ken of welcome". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *f*. The system concludes with the word "COLAH." in the bottom right corner.

COLAH.

rare to the Great Proph-et's heir,

rare to the Great Proph-et's heir, Great Proph-et's heir. His praise be spo - ken,

p

mf Great Proph - et's heir, his praise be spo - ken. *f* Al - lah! Al - lah!

Great Proph - et's heir, his praise be spo - ken. Al - lah! Al - lah!

mf *f*

mf *ff*

*Piu presto.
sempre. f*



Welcome the Prince the Prophet's heir. Al - lah! Al - lah! Al - lah! Allah! Let's ar - ray all things



Welcome the Prince the Prophet's heir. Al - lah! Al - lah! Al - lah! Allah! Let's ar - ray all things

*Piu presto.
sempre. f*




gay, all things gay let's ar - ray; Give the Prince welcome rare, Hail the Great Prophet's heir! Let's ar



gay, all things gay let's ar - ray, Give the Prince welcome rare, Hail the Great Prophet's heir! Let's ar



OOLAH.

ray All that's gay! For this bright hol-i-day!

ray All that's gay! For this bright hol-i-day!

The vocal staves feature a melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are printed below the notes. The first staff has a dotted line after "hol-i-day!". The second staff has a dotted line after "hol-i-day!".

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation with chords and a steady bass line.

The piano accompaniment for the second system continues the musical texture. It includes dynamic markings: *mf* (mezzo-forte) and *ff* (fortissimo). The right hand features a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

The piano accompaniment for the third system includes dynamic markings *mf* and *ff*. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

The piano accompaniment for the fourth system concludes the piece. It features a final melodic phrase in the right hand and a supporting bass line in the left hand.

No. 2. THE CADI'S SONG.

Allegretto. 92 = ♩.

Ca

Piano.

1. Peach - es

Ca

with a bloom de - li - cious Lay with - in a ven - der's stall..... Of all
 2. ap - pe - tiz - ing peach - es, Mai - dens fair, are all of you And my

Piano.

Ca

blem - ish un - sus - pi - cious, They looked tempting, one and all..... Lus - cious
 lit - tle sto - ry teach - es Stud - y well your points of view... What you

Piano.

Ca

fruit with cheeks so dim - ply, We who gazed would oft ex - claim: Ah! these are per - fec - tion sim - ply Pea - ches
 wish that you had less of, Do your ut - most to con - ceal; What you do not fear ex - cess of, Have no

Piano.

Ca
 wor - thy of the name; But what made them seem de - li - cious, Was the
 scru - ples to re - veal; Like the man with fruit de - li - cious, Place your

Ca
 ven - der's skill ju - di - cious, Hiding what should hid - den be, Showing what was best to see, Hid - ing, hid - ing,
 wares with skill ju - di - cious, Hiding what should hid - den be, Showing what is best to see, Hid - ing, hid - ing,

Ca
 hid - ing, hid - ing what should hid - den be, Showing, showing, showing, showing what was best to see.
 hid - ing, hid - ing what should hid - den be, Showing, showing, showing, showing what is best to see.

Ca *f*

Hid-ing, hid - ing, hid - ing, hid - ing what should hidden be ; Showing, showing, show-ing, show-ing what was best to

SOPRANOS.

TENORS. *f*

Hid-ing, hid - ing, hid - ing, hid - ing what should hidden be ; Showing, showing, show-ing, show-ing what was best to

BASSES.

Ca

see. 2. Like those

see.

f *Fin* *p*

No. 2.^a EXIT.

1^o Tempo. f

SOPRANOS.
Hid- ing, hid- ing, hid- ing, hid- ing, what should hid - den be, Show- ing, showing,

TENORS.
Hid- ing, hid- ing, hid- ing, hid- ing, what should hid - den be, Show- ing, showing,

BASSES.
f

Piano.
1^o Tempo. f

show - ing, show- ing what is best to see.

show - ing, show- ing what is best to see.

p

pp

No. 3. TOUROULOUPi'S LAMENT.

Tourouloupi.

Allegretto. (76 = ♩)

TOUROULOUPi.

Piano. *mf* *p*

1. Ah! you must ad - mit Na - ture
2. back all my beau - ti - ful

T

made me Dain - ty of mould and made me well; In fem - i - nine ves - ture ar -
dress - es, All oth - er at - tri - butes of taste; Ah! where are my long flow - ing

T

rayed me, Man's ad - mi - ra - tion to com - pel..... But thanks to your kind in - ter -
tress - es? Come back, O trim and ta - per waist.... What use are my youth and my

OOLAH.

T
 fer - ence, Dame Na - ture's gifts bring me no joy; What good is a
 beau - ty? But her - i - tance left to an - noy; Poor wo - - man's

T
 girl of fine ap - pear - ance, When you dis - guise her as a boy, When you dis -
 heart! how sad the du - ty That makes a girl change to a boy, That makes a

T
 guise her as a boy..... 2. Give
 girl change to a boy.....

mf

FINE.

No. 4. THE OOLAH'S ENTRANCE SONG.

Words by SYDNEY ROSENFELD.

Music by W. W. LOWITZ.

Animato.

f

FINE.

Voice.

Piano.

When mar - ried folks fall out and part, as mar - ried folks are apt to do, The

Per - sian law per - mits them to di - vorce when they are read - y too; But

OOLAH.

ve - ry oft - en af - ter one has giv - en up the oth - er one, The

one re - grets the oth - er and they both re - gret what each has done; But

hav - ing sep - a - rat - ed once, they can - not re - u - nit - ed be, Un-

til the wife has wed be - tween, and that's where I as - sist, you see.

rit.

rit.

f

(Spoken.) For a consideration.

ff

Slower.

I lend my name to hast - y wives, who have re - gret - ted

their di - vorce And fly to me, that is, my name, as to an in - ter - me - diate course; And

ma - ny are the hus - bands, who, in rap - ture, bless and hon - or me, Be-

cause I've mar - ried wives of theirs,— that is to say, os - ten - si - bly ; I

mar - ry them re - lig - ious - ly, re - lig - ious - ly I set them free, Mean-

while per - mit - ting them to be in name a sort of Mrs. me.

(Spoken.) For a consideration.

OOLAH.

For

fixed a - mounts, quite mod - er - ate, I mar - ry, in a for - mal way, An-

oth - er wife, an - oth - er man's, well, al - most ev - 'ry oth - er day, For

which a - mount I spe - ci - fy and give a writ - ten guar - an - tee To

hand her back the fol - l'wing day, with - out a mur - mur, C. O. D. By

prac - tice and ex - pe - ri - ence I have ac - quir - ed such *fi - nesse*, I

wed a wife and shed a wife with - out the waste of one ca - ress,

D. C. al Fine.

(Spoken.) For a consideration.

OOLAH.

No. 5. BALLAD.

Darinoora.

Allegretto. (140 = ♩)

DARINOORA.

Piano.

When I was but a gen-tle child, My

mother spoke in tones en-dear-ing; Be-ware of hopes and longings wild, Be pa-tient, good and per-se-ver-ing; All

things will come if you will wait, To you will come the time of mat-ing; Wait on con-tent-ed with your fate, And I'm

wait-ing, I am wait-ing, still wait-ing, still am I wait-ing; This

D

morn I donned my bri-dal dress, As proud as ev - er Persian la - dy; All was prepared; but sore dis-tress, We

D

wait-ed vain-ly for the Ca - di; Fled fa - ther, lov - er, rag - ing straight, To fetch the man to do the

D

mat - ing; To me they said, de-part-ing, Wait, And I'm wait - - ing, I am wait - - ing: Still I'm

D

wait - ing, still am I wait - ing. The wedding guests, the wedding cake, The

D

wine, the blush-es all were read - y; I had rehearsed with - out mis-take My soft replies with ac - cent

D

stead - y; Now fa - ther - less and hus - band-less, I come to seek them for the mat - ing With -

D

out them I'm in sore dis - tress, And I'm wait - ing..... I am wait - ing, still

D

wait - ing, still am I wait - ing.

No. 6. MARCH AND ENTRANCE OF THE PRINCE.

Air, Scene and Cadi's Song.

Allegretto moderato.

Piano.

f *poco* *cres* *.cen* *do.*

The first system of music consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a sixteenth-note scale with a sixteenth-note triplet. The bass staff also starts with a forte (*f*) dynamic and features a sixteenth-note scale with a sixteenth-note triplet. The system concludes with a fortissimo (*ff*) dynamic and a sixteenth-note scale.

The second system consists of two staves. The treble staff begins with a mezzo-forte (*mf*) dynamic and contains a sixteenth-note scale. The bass staff features a series of chords, primarily triads, in a steady rhythmic pattern.

The third system consists of two staves. The treble staff contains a sixteenth-note scale. The bass staff continues with a series of chords, primarily triads, in a steady rhythmic pattern.

The fourth system consists of two staves. The treble staff contains a sixteenth-note scale. The bass staff features a series of chords, primarily triads, in a steady rhythmic pattern. The system concludes with a piano (*p*) dynamic and a piano-piano (*pp*) dynamic.

The fifth system consists of two staves. The treble staff contains a sixteenth-note scale. The bass staff features a series of chords, primarily triads, in a steady rhythmic pattern. The system concludes with a piano (*p*) dynamic and a piano-piano (*pp*) dynamic.

First system of piano introduction. Treble and bass staves. Treble staff features sixteenth-note runs with sixteenth rests and accents. Bass staff features a steady eighth-note accompaniment. Dynamics include *ff* and *f*. Fingerings of 6 and 3 are indicated.

Second system of piano introduction. Treble staff features sixteenth-note runs with sixteenth rests and accents. Bass staff features a steady eighth-note accompaniment. Dynamics include *f*. Fingerings of 6 and 3 are indicated.

Third system of piano introduction. Treble staff features sixteenth-note runs with sixteenth rests and accents. Bass staff features a steady eighth-note accompaniment. Dynamics include *ff*. Fingerings of 6 and 3 are indicated. The system concludes with a *Largo.* marking.

PRINCE. *RECIT.*

Vocal line for Prince. Treble staff. The melody consists of eighth and sixteenth notes. Dynamics include *f*.

My thanks, kind friends; 'tis I, your prince, Yet though a prince, you need not fear me;

RECIT.

Piano accompaniment for Prince's recitative. Treble and bass staves. Treble staff has chords and triplets. Bass staff has chords and triplets. Dynamics include *p*.

Allegro poco moderato.

Vocal line for Prince. Treble staff. The melody consists of eighth and sixteenth notes. Dynamics include *p*.

Be - ing gen - ial, I e - vince Pleasure in gen - ial objects near me.

Piano accompaniment for Prince's second recitative. Treble and bass staves. Treble staff has chords and triplets. Bass staff has chords and triplets. Dynamics include *f* and *p*.

(104 - -) *All.*

P

I love the birds that fill the air With car-ols blithe that ring with

P

prais - es, . . . I love all Nature's blossoms fair, . . . I love . . . the butter-cups and dai -

P

sies ; But there's naught to compare With the love that I bear . . . To wom - an, to

dolce.

P

wom - an so won - drous fair, Ah! naught can com-pare with wom - an, naught can com-pare with

P

wo - man, fair wo - - - man, fair wo - - - man.

P

When at my court the grand vi - zier On pol - i - tics asks my o -

P

pin - ion, Ah! well, I make my stat - us clear, There's but one code

P

in my do - min - ion : That is wo - man so fair, with whom none can com -

pp

P

pare, Ah! wo - man, ah! wo - man, what can com - pare With the love that I

dolce.

p

P

bear woman, woman so fair? Ah! wo - - - an, fair wo - - - man.

f

SCENE. Recit.

CAD.

C

Up - on this sub - ject now in hand, We're yours, your highness, to com -

Moderato. (120 = ♩)

C

mand; Since it is a wife our prince de - sires,..... He'll find, per -

p e legg.

C

haps, all he re - quires..... A - mong these maids who read y

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "haps, all he re - quires..... A - mong these maids who read y". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes with triplets in the right hand and chords in the left hand.

PRINCE.

Well said, in - deed,..... That's all we need, Let us pro - ceed!

C

stand, Now one,two,

Detailed description: This system contains the next two measures. The vocal line (treble clef) has the lyrics "Well said, in - deed,..... That's all we need, Let us pro - ceed!". The piano accompaniment (grand staff) continues with the same rhythmic pattern, featuring triplets and chords.

(Whispering to the ladies.)

C

three, Put on some style, Be soft and win - ning, Don't stand there

Detailed description: This system contains the next two measures. The vocal line (treble clef) has the lyrics "three, Put on some style, Be soft and win - ning, Don't stand there". The piano accompaniment (grand staff) continues with the same rhythmic pattern, featuring triplets and chords.

(Smiles hideously.)

C

grin - ning, But try and wear a hap - py smile Like me!

THE LADIES.

Be soft and

piu f

OOLAH.

Detailed description: This system contains the final two measures. The vocal line (treble clef) has the lyrics "grin - ning, But try and wear a hap - py smile Like me!". The piano accompaniment (grand staff) continues with the same rhythmic pattern, featuring triplets and chords. The system ends with the instruction "OOLAH." and a dynamic marking of "piu f".

wi - ning, Don't stand their grin - ning, But smile a hap - py, hap - py smile will

we!

(112 — ♩)

COUPLETS.

Cadi.

CADI

1. Be-hold Ve - lis a charm - ing crea - ture, Gaze on this wealth of flow - ing
 2. zel of haught - y bear - ing, Who man-y of-fers hath de -

C

hair, There is a grace in ev - 'ry fea - ture, In her you'll find a jew - el
 clined, Here is a rose well worth the wear - ing, A maid of rare - ly prop - er

VELIS.

rare, mind, In me you'll find a jew-el rare.
A maid of rare-ly prop-er mind.

ATOORA.

p

PRINCE.

Not bad,not bad, but still,but still, She does -n't seem to fill the

P

bill.

CADI. *cres.*

not bad, not bad, but still,but still,She does n't seem to fill the

SOPRANOS.

Not bad, not bad, not bad,not bad, She does n't seem to fill the

TENORS.

not bad,not bad, but still,but still,She does n't seem to fill the

cres.

BASSES.

not bad,not bad, but still,but still,She does n't seem to fill the

p

cres.

Piu presto.

PRINCE.

Not bad, not

bill :

2 Be-hold Fa- fill, although not bad,

bill ;

fill, she does not

bill ;

fill, she does not

Piu presto.

P bad ; but still, but still she does not seem to fill the bill, no, not at all.

C Although not bad, she does not seem to fill the bill, no, not at all.

seem to fill the bill, she does not seem to fill the bill, no, not at all.

seem to fill the bill, she does not seem to fill the bill, no, not at all.

seem to fill the bill, she does not seem to fill the bill, no, not at all.

Io Tempo.

No. 6^a. EXIT.

To tempo.

Piano. *mf*

M. G. *dim.* M. D.

No. 7. DUET AND ROMANCE.

Darinoora and Nedjef.

Allegro agitato.

Piano. *f* *mf*

Allegro agitato. (172 ♩ =)

DARINOORA.

Take back the gifts that came from

you To me as lov-er's gage and to - ken, Let ev - ery link and tie be bro - ken That ev - er

OOLAH.

dim.

D served to bind us two, That ev - er served to bind us two.

N NEDJEF.

In so con -

N sid - er - ate a meas - ure I ver - y free - ly co - in - cide, These gifts

N . . . will cause no end of pleas - ure To her who will be my sec - ond bride.

OOLAH:

N
 And by the way, here is a lock - et That holds, I

The first system of the musical score consists of a vocal line (N) and a piano accompaniment. The vocal line begins with the lyrics "And by the way, here is a lock - et" followed by a short rest and then "That holds, I". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

N
 think, your like - ness fair, It has dwelt long in - side my pock - et, I can't tell why I kept it

poco rall. *risoluto.*

mf *f*

suivez.

The second system continues the vocal line with lyrics "think, your like - ness fair, It has dwelt long in - side my pock - et, I can't tell why I kept it". The piano accompaniment includes dynamic markings: *poco rall.* and *risoluto.* above the staff, and *mf* and *f* below the staff. A *suivez.* marking is placed under the piano part.

N
 there. Its use I read - i - ly dis - cov - er, How kind, how thoughtful of you

DAR.

fp *leger.*

The third system features a vocal line (N) with lyrics "there. Its use I read - i - ly dis - cov - er, How kind, how thoughtful of you". Above the vocal staff is the marking "DAR.". The piano accompaniment has a *fp* dynamic and a *leger.* marking for the right hand.

D
 too, When I shall wed my sec - ond lov - er, When I wed my sec - ond

mp *mf*

The fourth system features a vocal line (D) with lyrics "too, When I shall wed my sec - ond lov - er, When I wed my sec - ond". The piano accompaniment includes dynamic markings *mp* and *mf*.

D
 lov - er, As a pledge . . . of love 'twill serve a - new. So let it be, so let it

NEDJEF.

So let it be, so let it be, so let it be, so let it

D
 be; All now is past, we're free, we both are free; So let it be, so let it be, so let it be, so let it

N
 be; All now is past, we're free, we both are free; So let it be, so let it

D
 be, All's past and both are free, Ah! All's past and both are

N
 be, All's past and both are free, Ah! All's past and both are

D free. But stay, but stay,

N free.

D one thing re - mains, I needs must give at this last hour, NEDJEF.

N In - deed?

D *ad lib. espress.* Scarce worth the pains, 'Tis but this fad-ed flow - - er. *Andantino. ROMANCE.*

N *Andantino.*

(132 = ♩)

D

Dost thou re - call the gar - den fair, That 'neath my win - dow lay in

D

splen - dor ; The still - y hours you sought me there, The rose that heard your vows so ten - der ?

NEDJEF. *Piu animato.*

N

Ah!

N

appassionato. *p*

I re - call so well the scene, With all its charm, its sub - tle pow - - er ; I

DAR. *1o Tempo.*

D
I took it too, and all a -

N
stooped and plucked for you, my queen, That love - ly rose, that queen - ly flow - er;

The first system of the musical score features two vocal lines and piano accompaniment. The vocal line for 'D' (DAR) begins with a rest followed by the lyrics 'I took it too, and all a -'. The vocal line for 'N' (NARRATOR) begins with the lyrics 'stooped and plucked for you, my queen, That love - ly rose, that queen - ly flow - er;'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *p* and *pp*.

D
lone I heard its plea, nor could re - sist it; It seemed to breathe your ten - der tone,

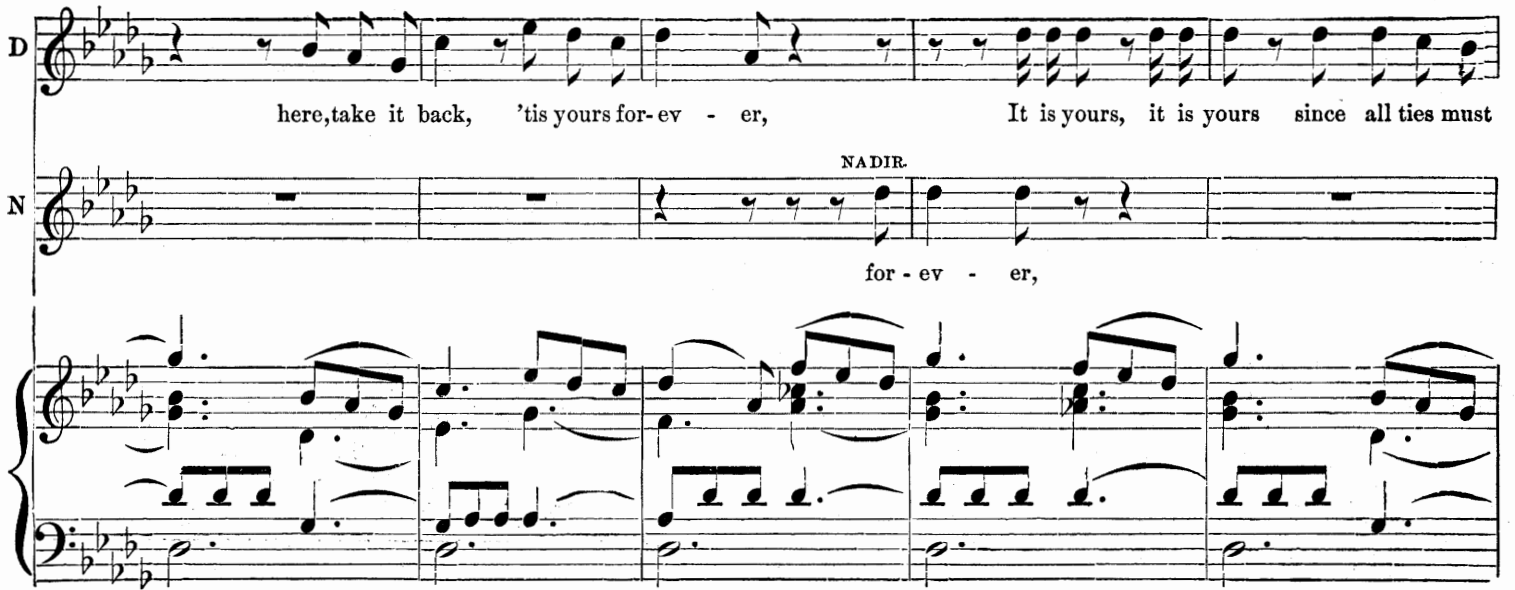
The second system continues the musical score. The vocal line for 'D' has the lyrics 'lone I heard its plea, nor could re - sist it; It seemed to breathe your ten - der tone,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp*.

D
to breathe your ten - der tone, Ah! fool - ish girl, I clasped and kissed it.

The third system concludes the musical score. The vocal line for 'D' has the lyrics 'to breathe your ten - der tone, Ah! fool - ish girl, I clasped and kissed it.' The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *piu f* and *pp*. The word *espress.* is written above the final vocal notes.

D
here, take it back, 'tis yours for-ev - er, It is yours, it is yours since all ties must

N
NADIR.
for - ev - er,



D
sev - er, it is yours, it is yours.



Allegro. (72 = ♩)

NEDJEF.
No, no,..... no, no,

Allegro.



QOLAH.

rall. *a tempo.*

N
Un - say each word, un - say each word That would bring ban - ish -

rall. *a tempo.* *mf*

N
ment and sor - row; This ro - se's plea that once you heard, Still bids

N
us hail a joy - ous mor - row; False were the lips, not the heart, My

poco rall.

N
love, my life, we will not part, My love, my life; we will not

cres *cen* *do.*

DAR.

No words shall make us part in sor - row; This rose's plea that
 part!..... No words shall make us part in sor - row; This rose's plea that

once was heard, Still bids us hail a joy - ous mor - row. False were the lips,
 Still bids us hail a joy - ous mor - row. False were the lips,

False were the lips,..... not the heart..... Sweet-est love, ah, my life will not
 False were the lips,..... not the heart,..... Sweet-est love, ah, my life, we'll not

OOLAH

D
part! Heart to heart, heart to heart we'll not part! False were the lips and not the heart, We'll not

N
part! Heart to heart, heart to heart, we'll not part! False were the lips and not the heart, We'll not

leggiro.

D
part, we'll not part, we'll not part, we'll not part, We will not part... .. not part!

N
part, we'll not part, we'll not part, we'll not part, We will not part,..... not part!

f *suivez.* *ff*

No. 8. FINALE.

Darinoora, The Prince, Bampoora, Nedjef, The Cadi, Hoolahgoolah, Akhalzakek.

HOOLAHGOOLAH.

Allegro. (84 = ♩)

In good time, Ca - di, you ap - pear, For we have bus - ness with you

ALL THE CHARACTERS.

NEDJEF. THE CADJ.

We are in a u - nique po - si - tion, here. Small com -

And for you we've a small com - mis - sion!

DARINOORA.

Well, to make the mat - ter plain, I can't stand the sep - a -

mis - sion! Strange com - mis - sion! State your po - si - tion.

OO LAH

D ra - tion, So without much hes - i - ta - tion I've resolved to wed a - gain! Wed a -

B BAMPOORA. Wed a - gain?

N NEDJEF. Wed a - gain?

C THE CADI. Wed a - gain? Wed a - gain?

H HOOLAGOO LAH. Wed a -

A AKHALZAKEK. Wed a

D gain. Here be - hold the cho - sen swain!

C Wed whom? wed whom? Him? Out of the

H gain?

A gain?

D Out of the ques - tion!

BAMPOORA.

B Out of the ques - tion!

NEDJEF.

N Out of the ques - tion!

C ques - tion! It grieves me much, to frown on such a

H Out of the ques - tion!

A Out of the ques - tion!

mf

p

dolce.

D Why not? that's the ques - tion.

B Why not? that's the ques - tion.

N Why not? that's the ques - tion.

C well - con - ceived sug - ges - tion, But then, don't you see, it can - not be!

H Why not? that's the ques - tion. How dare you re -

A Why not? that's the ques - tion.

f

mf

COLAH.

f

D There's nothing to ex - cuse this flagrant der - e - lic-tion, Think of your du - ty,

B There's nothing to ex - cuse this flagrant der - e - lic-tion,

N The law grants no re - striction, There's nothing to ex - cuse this flagrant der - e - lic-tion,

H fuse? There's nothing to ex - cuse this flagrant der - e - lic-tion,

A There's nothing to ex - cuse this flagrant der - e - lic-tion,

f *p*

D Cadi, Ca - di, Ca - di, gen - tle Ca - di, Ca - di, Ca - di, don't say nay!

B Ca - di, Ca - di, gen - tle Ca - di, Ca - di, Ca - di, don't say nay!

N Ca - di, Ca - di, don't say nay!

C CADI

H If I go and wed the
Damn it, don't re - fuse a la - dy! Ca - di, Ca - di, don't say nay!

A Ca - di, Ca - di, gen - tle Ca - di, Ca - di, Ca - di, don't say nay!

OOLAH.

f risoluto.

C
 la - dy, And the Prince comes back this way, Ca - di, Ca - di, gen - tle Ca - di, There will be the deuce to pay; It's out of the

D
 Ah!

B
 Ah!

N
 Ah!

(Amiable.)

C
 ques - tion! It grieves me much to frown on such a well con-ceived sug - ges - tion, But then

H
 Ah!

A
 Ah!

dolce. >

p

D Why not? that's the ques - - - tion.

B Why not? that's the ques - - - tion.

N Why not? that's the ques - - - tion.

C don't you see, It can - not be, out of the ques - tion.

H Why not? that's the ques - - - tion.

A Why not? that's the ques - - - tion.

The first system of the musical score features six vocal staves (D, B, N, C, H, A) and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. Dynamics include *f* (forte) and *ff* (fortissimo). The lyrics are: "Why not? that's the ques - - - tion." for D, B, N, H, and A; and "don't you see, It can - not be, out of the ques - tion." for C.

N Well, there's but one course to pur - sue!

H There's but one thing left us to

The second system of the musical score features two vocal staves (N, H) and a piano accompaniment. The vocal parts continue from the first system. The piano accompaniment continues with the same instrumentation and dynamics. The lyrics are: "Well, there's but one course to pur - sue!" for N; and "There's but one thing left us to" for H.

D
What will they do? what will they do?

B
What will they do? What will they do?

N
Come one, come

C
CADI
What will they do? What will they do?

H
do? Come one, come

A
What will they do? What will they do?

Allo. moderato. (96 = ♩)

N
all.....

H
all.....

f *p* *cres* *cen*

do.

NED. *Recit.*

My friends, you see this la - dy

f

(indicating Darinoora.)

Recit.

fair!

He wont wed her to that man,

(indicating the Cudi.)

AK. Recit.

Like-wise the man stand-ing there, too.

Allo.

ff

ff

DARINOORA.

Piu moderato. (88 = ♩.)

D

And that is our Oo - lah, tried and true!

BAMPOORA.

B

(pointing out the Oolah.)

And that is our Oo - lah, tried and true!

NEDJEF.

N

there.

And that is our Oo - lah, tried and true!

H

HOOLAHGOOLAH.

Just think of that! Just think of

AKHALZAKEK.

A

And that is our Oo - lah, tried and true!

Allo.

Piu moderato.

f

fp

B

Just think of that! Just think of

N

Just think of that! Just think of

C

H

Yes, yes, yes, yes, I re -

AK.

that! He will not wed us, re - fus - es to, flat. Just think of that! Just think of

mf

GOLAH.

B
that! He will not marry them, just think of that.

N
that! He will not marry them, just think of that.

C
fuse it flat.

H
that He will not marry them, just think of that.

A
He will not marry them, just think of that.

Animato.

re-fuse if he dare,

Then let him be - ware, re-fuse if he dare, Then let him be -

Then let him be - ware, re-fuse if he dare, Then let him be -

Animato.

D
B
N
H
A

To the
To the
To the
To the
To the

poco animato.

Re-fuse if he dare, Then let him be - ware, To the
ware, Re-fuse if he dare, Then let him be - ware, To the
ware, Re-fuse if he dare, Then let him be - ware, To the

molto cres.

(100 -- ♩.)

D
 peo - ple's de - cree, . . He must bend, he must bend, Or his pow - er shall be At an

B
 peo - ple's de - cree, He must bend, he must bend, Or his pow - er shall be At an

N
 peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

H
 peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

A
 peo - ple's de - cree, He must bend, he must bend, Or his pow - er shall be At an


peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an


peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

ff

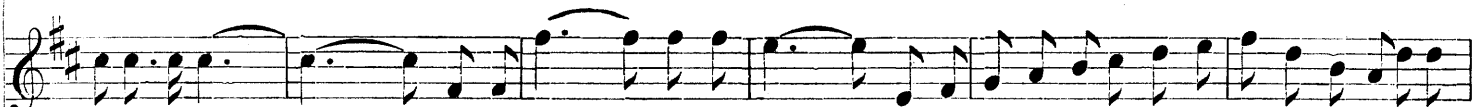
D
end,at an end,..... To the peo - ple's de - cree.... He must bend,he must bend,Or his power shall be At an




B
end,at an end,..... To the peo - ple's de - cree ... He must bend,he must bend,Or his power shall be At an



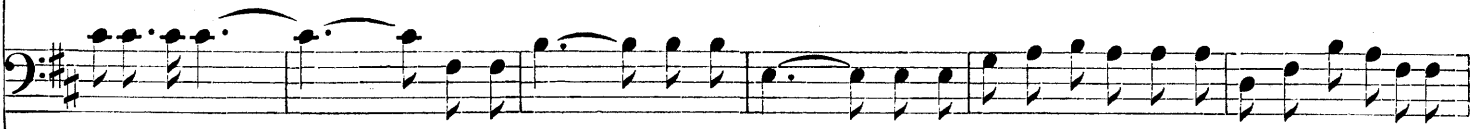
N
end,at an end,..... To the peo - ple's de - cree... He must bend,he must bend,Or his power shall be At an




H
end,at an end,..... To the peo - ple's de - cree.... He must bend,he must bend,Or his power shall be At an





A
end,at an end, To the peo - ple's de - cree ... He must bend,he must bend,Or his power shall be At an



end,at an end,..... To the peo - ple's de - cree.... He must bend,he must bend,Or his power shall be At an



end,at an end,..... To the peo - ple's de - cree.... He must bend,he must bend,Or his power shall be At an



marcato.

D
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

B
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

N
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

H
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

A
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

marcato.

end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

end, ... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

marcato.

f

The musical score is arranged in a system with five vocal staves (D, B, N, H, A) and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo/mood is marked 'marcato'. The lyrics are: 'end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte 'f' dynamic marking in the lower register.

D
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

B
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

N
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

C
be at an end, or his pow - er shall be at an end, He must bend, he must bend..... CADI. Since

H
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

A
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

Recit.

1o Tempo moderato.

C

you this act com - pel, Approach! 'tis well, 'tis well. Give your

1o Tempo moderato.

f

p *leggiere.*

NED. (*aside.*)

Oh! for perdition! he's marrying my bride.

BA. (*aside.*)

hand to the man at your side. She's tak-ing my hus - band, Oh! des -

B

pair.

CAD!

There! you're a pair!

M.D.

M.G.

mf

tr

f Grandioso.

a tempo. moderato.

mf

N They are a pair :..... Yon - der be -

A They are a pair :..... Yon - der be -

They are a pair ; Yon - der be -

They are a pair ; Yon - der be -

They are a pair ; Yon - der be -

f (88 = ♩.) *mf*

a tempo moderato.

B hold our Prince ! To wel - come

N hold our Prince ! THE CAD. (*speaking.*) The Prince ! To wel - come

A hold our Prince ! To wel - come

hold our Prince ! To wel - come

hold our Prince ! To wel - come

hold our Prince ! To wel - come

ff Grandioso. *mf*

B

him let us pre - pare.

N

him let us pre - pare.

C

THE CADL. (*Speaking.*)

The Prince, dear me! how shall I fare? The

A

him let us pre - pare.

him let us pre - pare.

him let us pre - pare.

him let us pre - pare.

P

B

Hail to the Prince! . . .

N

Hail to the Prince! . . .

C

thought of it's mak - ing me wince!

A

Hail to the Prince! . . .

Hail to the Prince! . . .

Hail to the Prince! . . .

Hail to the Prince! . . .

P

come in great rap - - ture, Good Ca - di, to take . . . That beau - ti - ful cap - ture You

P

prom-ised to make, Some proof to ac - cord you Of thanks most sin - cere, I

P

now to re - ward you, I now to re - ward you, I now to re - ward you Appoint you Vi -

cres - - - cen

rall.

f

Allegro moderato.

D
 Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -

P
 zier!

B
 Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -

N
 Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -

C
 A - las! Vi - zier, your doom is clear!

H
 Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -

A
 Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -

Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -

Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -

Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -

f *p* *f*

D
zier!

B
zier!

N
zier!

C
Piu moderato.
PRINCE.
Could this Vi - zier but dis - ap - - pear. And now, my friend, pres-ent me to my wife.

H
zier!

A
zier!

zier!

zier!

zier!

zier!

leger.

p

00LAH.

(looks about.)

(aside.)

P Ah! there she is! How wondrous fair! How wondrous fair!

D **DARINOORA.**
The man whom I've just

P **PRINCE.**
..... Who is this that I see?

D wed.

P **PRINCE.**
Your hus - band? Her hus-band?

C **CADL.**
'Tis as she has said! This dilemma is

DARINOORA.

D

Yes,.... the second I've tried!

P

H

aw - ful!

HOOLAHGOOLAH.

ad lib.

In wedlock law - ful we have just now by him been tied.

mf

suivez.

ff

THE PRINCE.

P

Is this true? re - ply!

p

ff

P

Is this true? Re -

p

OOLAH

Ply!

THE CADÍ (Trembling.)

Ah!

It is! . . . I can - not tell a lie.

rall. . . . I shall bal - ance your score! *To the people.* This man, your Ca - di be - fore, Hence-

mf

forth is your Ca - di no more! Ah! our Ca - di be - fore is our Ca - di no

SOPRANO.

TENOR.

BASS.

molti *cres.*

OOLAH.

ff Animato. (100 = ♩.)

DARINOORA.

D

To the Prin - ce's de - cree . . . he must bend, he must bend, And his

THE PRINCE.

P

more. To the Prin - ce's de - cree . . . he must bend, he must bend, And his

ff BAMPOORA.

B

To the Prin - ce's de - cree . . . he must bend, he must bend, And his

NEDJEF.

N

To the Prin - ce's de - cree . . . he must bend, he must bend, And his

ff THE CADI.

C

To the Prin - ce's de - cree . . . he must bend, he must bend, And his

HOOLAGOO LAH.

H

Prin - ce's de - cree he must bend he must bend, And his

ff AKHALZKAKEK.

A

To the Prin - ce's de - cree . . . he must bend, he must bend, And his

more. To the Prin - ce's de - cree . . . he must bend, he must bend, And his

more. To the Prin - ce's de - cree . . . he must bend, he must bend, And his

D
pow - - er shall be at an end, at an end! Then be - ware . . . how you

P
pow - - er shall be at an end, at an end! Then be - ware . . . how you

B
pow - - er shall be at at end, at an end! Then be - ware . . . how you

N
pow - - er shall be at an end, at an end! Then be - ware . . . how you

C
pow - - er shall be at an end, at an end! Then be - ware . . . how you

H
pow - - er shall be at an end, at an end! Then be - ware . . . how you

A
pow - - er shall be at an end, at an end! Then be - ware . . . how you

pow - - er shall be at an end, at an end! Then be - ware . . . how you

pow - - er shall be at an end, at an end! Then be - ware . . . how you

pressez.

D
fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

P
fle, Hu-man will can-not sti-fle His rage once set free, Then be-ware how you tri-fle With princely de-

B
fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

N
fle, Hu-man will can-not sti-fle His rage once set free, Then be-ware how you tri-fle With princely de-

C
fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

H
fle, Hu-man will can-not sti-fle His rage once set free, Then be-ware how you tri-fle With princely de-

A
fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

fle, Hu-man will can-not sti-fle His rage once set free, Then be-ware how you tri-fle With princely de-

fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

pressez.

D
 cree; For his rage once set free, For his rage once set free, For his rage once set

P
 cree, For his rage once set free, For his rage once set free, For his rage once set

B
 cree; For his rage once set free, For his rage once set free, For his rage once set

N
 , cree, For his rage once set free, For his rage once set free, For his rage once set

C
 cree; For his rage once set free, For his rage once set free, For his rage once set

H
 cree, For his rage once set free, For his rage once set free, For his rage once set

A
 cree; For his rage once set free, For his rage once set free, For his rage once set

cree, For his rage once set free, For his rage once set free, For his rage once set

cree; For his rage once set free, For his rage once set free, For his rage once set

free, Hu - man will ... Man's will can - not sti -

free, Hu - man will ... Man's will can - not sti -

free, Hu - man will ... Man's will can - not sti -

free, Hu - man will ... Man's will can - not sti -

free, Hu - man will ... Man's will can - not sti -

free, Hu - man will ... Man's will can - not sti -

free, Hu - man will ... Man's will can - not sti -

free, Hu - man will ... Man's will can - not sti -

free, Hu - man will ... Man's will can - not sti -

D
P
B
N
C
H
A

fle.
fle.
fle.
fle.
fle.
fle.
fle.

ff

FINE.

END OF ACT I.

COLAH,

ACT II.

ENTRE-ACT.

Allegro moderato.

Piano.

p *poco cres* *do.* *f* *p* *ff* *p* *3*

COLAR.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#). The first measure includes a *cres* marking. The second measure has a *cen* marking. The third measure has a *do.* marking. The fourth measure has a *f* marking. The notation includes various rhythmic values, slurs, and fingerings (6, 3, 3).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The first measure has a *ff* marking. The second measure has a *mf* marking. The notation includes slurs, fingerings (6), and dynamic markings.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The notation includes slurs, fingerings (6), and dynamic markings.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The notation includes slurs, fingerings (6), and dynamic markings.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The notation includes slurs, fingerings (6), and dynamic markings, including a *p* marking in the final measure.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* (piano).

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* (forte) and *p* (piano).

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* (piano), *cres* (crescendo), and *cen* (crescendo).

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* (forte).

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* (forte).

NO. 9. INTRODUCTION. BRIDESMAIDS' CHORUS.

Andante. (120 = ♩)

Piano.

p

pp 1st SOPRANOS.
Where can they be, Where can they be, And why are we kept i - dly

2d SOPRANOS. *pp*
Where can they be, Where can they be, And why are we kept i - dly

mp

wait - - - ing? We do not see we do not see

wait - - - ing? the bri - dal pair, the bri - dal

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "wait - - - ing? We do not see we do not see". The second staff has the lyrics "wait - - - ing? the bri - dal pair, the bri - dal". The piano accompaniment is written for the right and left hands, with various musical notations including slurs and dynamic markings.

Whom we should be congrat - u - la - - - ting, But if the pair we do not see, we do not

pair, Whom we should be con-grat - u - la - - - ting, But if the pair we do not see, we do not

The second system continues the musical score. The vocal line has two staves. The first staff has the lyrics "Whom we should be congrat - u - la - - - ting, But if the pair we do not see, we do not". The second staff has the lyrics "pair, Whom we should be con-grat - u - la - - - ting, But if the pair we do not see, we do not". The piano accompaniment continues with similar musical notations.

see, But if the pair we do not see, we do not see, They can't con - grat - u - la - - - ted

see, But if the pair we do not see, we do not see, They can't con - grat - u - la - - - ted

The third system concludes the musical score. The vocal line has two staves. The first staff has the lyrics "see, But if the pair we do not see, we do not see, They can't con - grat - u - la - - - ted". The second staff has the lyrics "see, But if the pair we do not see, we do not see, They can't con - grat - u - la - - - ted". The piano accompaniment continues with similar musical notations.

be, Where can they be, where can they be?

be, Where can they be, where can they be?

mp

p

tr

tr

pp

SHIMRANA.

ALEE.

Al - ee, my dear, . . . are they not yet in sight?

No, no, not yet!

tr

tr

SHIMRANA.

BRIDEAIDS.

What can it mean? I'm sure this can't be right. There's something wrong to keep the bri-dal pair so

f

long, There's some - thing wrong, To keep the bri - dal pair so long, It's cer - tain - ly per - plexing, And pos - i - tive - ly

There's some - thing wrong, To keep the bri - dal pair so long, It's cer - tain - ly per - plexing, And pos - i - tive - ly

There's some - thing wrong, To keep the bri - dal pair so long, It's cer - tain - ly per - plexing, And pos - i - tive - ly

vex - ing.

vex - ing.

vex - ing.

SHIMRANA with 1st SOPRANOS,
Where can they be?

ALEE with 2d SOPRANOS,
Where can they

OOLAH.

Where can they be? And why are we kept i - dly wait -

be? Where can they be? And why are we kept i - dly wait

ing? We do not see we do not see Whom we should be con-grat - u -

ing? the bri - dal pair, the bri - dal pair, Whom we should be congrat - u -

lat - ing, But if the pair we do not see, we do not see, But if the pair we

lat - - ing, But if the pair we do not see, we do not see, But if the pair we

f *p*

do not see, we do not see, They can't con - grat - u - lat - ed be. Where can they be, where can they

do not see, we do not see, They can't con - grat - u - lat - ed be, Where can they be, where can they

pp

cres.

be ? There's something wrong, there's something wrong, To keep the bridal pair so long.....

be? There's something wrong, there's something wrong, To keep the bridal pair so long.....

cres. *f*

OO LAH

No. 10. CHORUS.

Vivo. (136 = ♩)

Piano.

SOPRANOS.

TENORS.

BASSES.

Here col - lect - ed - ly, Un - ex - spect - ed - ly, We've come in for such a feast! If there's

Here col - lect - ed - ly, Un - ex - spect - ed - ly, We've come in for such a feast! If there's

meat enough, We will eat enough Food to last a week at least, Food to last a week, to last a week, to

meat enough, We will eat enough Food to last a week at least, Food to last a week, to last a week, to

OOLAH.

last a week at least, Food to last a week, to last a week, to last a week at least. 'T was a gen'rous in - vi-

last a week at least, Food to last a week, to last a week, to last a week at least. 'T was a gen'rous in - vi-

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal lines feature a repetitive melody with some variations in phrasing. The piano accompaniment provides a steady harmonic and rhythmic foundation.

ta - tion to ex - tend us such a treat, And the best ap - pre - ci - a - tion we can show them is to

ta - tion to ex - tend us such a treat, And the best ap - pre - ci - a - tion we can show them is to

The second system of the musical score also consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music continues in the same key and time signature as the first system. The vocal lines conclude with the phrase 'is to', and the piano accompaniment provides a final harmonic resolution.

eat, We can show them is to eat, We can show them is to eat. 'T was a gen - 'rous in - vi-

eat, We can show them is to eat, We can show them is to eat. 'T was a gen - 'rous in - vi-

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The lyrics are: "eat, We can show them is to eat, We can show them is to eat. 'T was a gen - 'rous in - vi-". The piano part features chords and some melodic lines, with a forte (*f*) dynamic marking.

ta - tion to ex - tend this treat, to ex - tend us such a treat, to ex - tend us such a

ta - tion to ex - tend this treat, to ex - tend us such a treat, to ex - tend us such a

The second system also consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The lyrics are: "ta - tion to ex - tend this treat, to ex - tend us such a treat, to ex - tend us such a". The piano part continues with chords and melodic lines, including a forte (*f*) dynamic marking.

treat, And the best ap - pre - ci - a - tion is to go and eat, Yes, de - cided-ly, un - di -

treat, And the best ap - pre - ci - a - tion is to go and eat, Yes, de - cided-ly, un - di -

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "treat, And the best ap - pre - ci - a - tion is to go and eat, Yes, de - cided-ly, un - di -". The piano part features a steady accompaniment with some dynamics like *f* and accents.

vided-ly we all vote to go and eat.

vided-ly we all vote to go and eat.

The second system continues the vocal and piano parts. The vocal staves have lyrics: "vided-ly we all vote to go and eat." followed by a long rest. The piano accompaniment continues with a similar texture, including a dynamic marking of *ff* and accents.

The third system shows the continuation of the piano accompaniment. It features a series of chords and melodic lines in both the treble and bass staves, concluding the piece with a final cadence.

No. 11. CHORUS AND PERSIAN SONG.

Maestoso. (52 = ♩)

SOPRANO. *ff*
All hail! all hail!

TENOR.
All hail! all hail!

BASS. *ff*
All hail! all hail!


Piano. *ff*
Maestoso.

All hail! all hail . . . our Prince, all hail!

All hail! all hail . . . our Prince, all hail!

pp

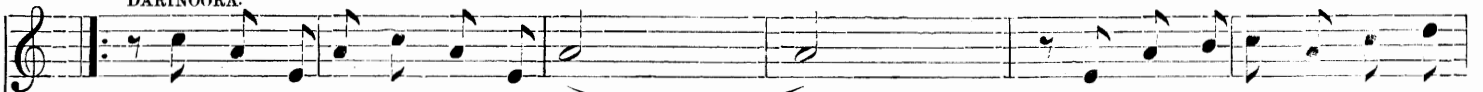
COLAH.

Allo. non tanto. (96. ) ³




PERSIAN SONG.

DARINOORA.

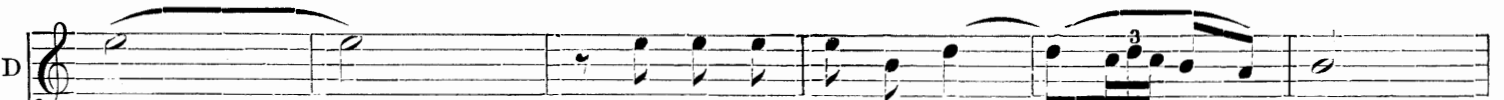


1. As to the sun whose splen-dor bright. Floods you - der East with gold - en
 2. The nest - ling bird whose tune - ful throat. To day-light gives a wel - come

sempre staccato.



D



light, And to the Heav'ns im - parts. the glow
 note, A - wakes to greet thee on thy way



OOLAH

D

That warms the yearn-ing earth... .. be - low; So thou, O
 And hails thee as the light..... of day; The flow - ers

D

mas - ter, draw - ing nigh,..... With light as ra-diant as the sky,
 robe themselves more fair, With subtler fragrance fill the air,.....

piu. f

D

Il - lu - min - est each mor - tal face With the ef -
 And all things bright be - neath the sky Grow still more

D

ful - gence of..... thy grace. Ah!.... Ah!.... Ah!.....
 bright when thou..... art nigh. Ah!.... Ah!.... Ah!.....

rall.

a tempo.

D

SOPRANO. *pp*

TENOR. *pp*

BASS.

La la

Ah! ah!.....

p *pp*

a tempo.

D

Sing on; Ah! ah! Sing your mer - riest lay; Ah!

La la

La la

p *pp*

D

Ah!..... Sing on..... and let flowers be strewn on his

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

D

way,..... la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

la la la la la la la la la la la la la la la la,

D

la, la, la,

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

f

f

Detailed description: This system contains the first two systems of music. The top staff is a vocal line in D major, starting with a long note 'la,' followed by a series of eighth notes and a final phrase 'la, la,' marked with a forte (*f*) dynamic. The second and third staves are vocal lines with 'la' syllables. The second staff has 16 'la' notes, and the third staff has 16 'la' notes. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *f* and *pp*.

D

la, la,

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

pp

pp

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line in D major, starting with a long note 'la,' followed by a series of eighth notes and a final phrase 'la, la,' marked with a piano-piano (*pp*) dynamic. The second and third staves are vocal lines with 'la' syllables. The second staff has 16 'la' notes, and the third staff has 16 'la' notes. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *pp*.

D

la la la la la la la la la.

p molto cres.

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

p

p molto cres.

pressez peu a peu.
cres.

la la la la la la la la la la la la la la la

cres.

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

a tempo.
ff

fa tempo.

pressez peu a peu.
cres.

a tempo.
ff

3

OOLAH.

D

...
...
...
...

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal staves are mostly empty, with ellipses indicating rests. The piano accompaniment features a melodic line with triplets and a rhythmic bass line with chords. Dynamics include *p* and *pp*.

2d ending.

D

la!.....
la!.....
la!.....

This system is labeled "2d ending." and features four vocal staves with the lyrics "la!....." and a grand staff for piano accompaniment. The piano accompaniment continues with chords and triplets. Dynamics include *f*.

ff FINE.

This system shows the final part of the piano accompaniment, including a grand staff with chords and triplets. It concludes with a *ff* dynamic and the word "FINE." written above the final chord.

No. 11^a. EXIT.

Allo. vivo.
SOPRANOS.

Let's go eat, en-joy the treat, Let's go eat, en-joy the treat, 'Twas a gen-'rous in-vi-

TENORS.

Let's go eat, en-joy the treat, Let's go eat, en-joy the treat, 'Twas a gen-'rous in-vi-

BASSES.

Allo. vivo.

Piano.

ta-tion to ex-tend this treat, To ex-tend us such a treat, To ex-tend us such a

ta-tion to ex-tend this treat, To ex-tend us such a treat, To ex-tend us such a

treat, And the best ap - pre - ci - a - tion is to go and eat! Yes, de - cidedly, un - di - vided-ly, we all

treat, And the best ap - pre - ci - a - tion is to go and eat! Yes, de - cidedly, un - di - vided-ly, we all

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "treat, And the best ap - pre - ci - a - tion is to go and eat! Yes, de - cidedly, un - di - vided-ly, we all". The bottom two staves are piano accompaniment in bass clef with the same key signature. The piano part features a steady eighth-note bass line and chords in the right hand.

vote to go and eat.

vote to go and eat. -

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "vote to go and eat.". The bottom two staves are piano accompaniment in bass clef with the same key signature. The piano part continues with a steady eighth-note bass line and chords in the right hand, ending with a final chord.

No. 12. DUET.

Darinoora and Nedjef.

Allegro. (112 = ♩) *p dolce.*
DARINOORA.

D Ah! to - mor - row how long it seems 'Till then and how far a - way,

N NEDJEF.

Allegro. Ah! to - mor - row, how long it seems 'Till then and how far a - way,

Piano. *mf* *p*

D Ah! to - mor - row what i-dle dreams Must die ere we greet that day, Ere we stand, my love, u - ni - ted As we

N Ah! to - mor - row, what i-dle dreams Must die ere we greet that day, *leger.*

D NEDJEF.

stood when first we plighted Vows which all too glad to make We too ea - ger were to break. Ah! thou dim and dis - tant

D Ah me!

N morrow, Wilt thou bring the end of sorrow? Wilt thou join, no more to part, Hand in hand and heart to heart? Ah

D Ah me! ah me! ah me! . . . Ah! to - mor - row how long it seems Till

N me! Ah me! ah me! ah me! . . . Ah! to - mor - row, how long it seems Till

D then and how far a - way. . . . Ah! to - mor - row, what i - dle dreams Must die ere we greet that day. Will to -

N then and how far a - way. . . . Ah! to - mor - row, what i - dle dreams Must die ere we greet that day. Will to -

D

mor-row bring a guerdon, For to-day's ex - cess - ive burden, Will to-morrow's joy re - quite For the sad-ness of to -

NED.

night. Ah, the joy that now is dy-ing, To the morrow turn - eth sigh-ing, Wilt thou let me, morrow blest, Die on

DARINOORA.

Ah love! ah love! ah love! ah love! . . .

NED.

thy for-giv-ing breast? Ah love! ah love! ah love! ah love!

D *p* Ah! to - mor - row, how long it seems Till then, and how far a - way; Ah! to - mor - row, what idle dreams Must

N Ah me! ah me! Ah! to - mor - row, what idle dreams Must

D die ere we greet that day. Ah me! how long, how long it seems, how far a -

N die ere we greet that day. Ah me! how far it seems a -

D - way; Ah! *f* to - mor - row, long it seems Till then, and far a - way; Ah me! *p* ah me! what

N - way! Ah! *f* to - mor - row, long it seems Till then, and far a - way; Ah me! *p* what

D
dreams must die be - fore that day. Ah! . . . to - mor - row how long it seems

N
dreams Must die to - day. Ah! . . . to - mor - row how long it seems

D
Till then and how far a - way.

N
Till then and how far a - way.

No. 13. ENSEMBLE.

Moderato.

Piano introduction in 3/4 time, marked *Moderato*. The music is in B-flat major and features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

SOPRANOS. *f* Here is the wine, The wed - ding wine, Here is the wine. the wed - ding

TENORS. Here is the wine, the wed - ding

BASSES. Here is the wine, the wed - ding

Allegretto. (120 = ♩) Here is the wine, the wed - ding

f

Vocal parts for Sopranos, Tenors, and Basses. The piano accompaniment is marked *Allegretto* with a tempo of 120 beats per minute. Dynamics include *f* and *f*.

BAMPOORA.

A - las! that it should not be mine, Don't drink too much,

wine,

PRINCE.

wine, A good i - dea, this wedding wine, Drink!

OOLAH.

wine, It's cus - tom pure - ly,

Vocal parts for Bampoora, Prince, and Oolah. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

(112 = ♩)

BRIDESMAIDS. >

P
on, my plan must pros - per sure - ly, By

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a bass clef and a key signature of one flat. The tempo is marked as 112 = ♩. The lyrics are: "on, my plan must pros - per sure - ly, By".

cus - tom old, We have been told, That bri - dal pair u - nit - ed, Un - stint - ed, free, By

The second system of the musical score. The vocal line continues with the lyrics: "cus - tom old, We have been told, That bri - dal pair u - nit - ed, Un - stint - ed, free, By". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

us should be To wed - ding wine in - vi - ted, And so we haste To let them taste, The

The third system of the musical score. The vocal line continues with the lyrics: "us should be To wed - ding wine in - vi - ted, And so we haste To let them taste, The". The piano accompaniment continues with a steady accompaniment.

cup of love and laugh - ter, For by its charm We ban - ish harm, Thro' wed - ded days here - af -

The fourth system of the musical score. The vocal line concludes with the lyrics: "cup of love and laugh - ter, For by its charm We ban - ish harm, Thro' wed - ded days here - af -". The piano accompaniment ends with a final chord.

ter; For by its charm we ban - ish harm Through wed - ded days here - af - -

SHIMRANA. THE PRINCE.
 ter. Now, la - dy fair, in - cline Your lips to the wine. As for the

mf

P
 OOLAH.
 groom, I claim per - mis - sion to pre - sent the wine. My humble thanks, O Prince

O
 THE PRINCE.
 mine. Drows - y will be his con-

OOLAH.

P



di - tion, And sound - ly he will sleep, in - deed; Thus is my plan bound to suc - ceed.

BRIDESMAIDS.



By cus - tom old, We have been told, That brid - al pair u - nit - ed, Un - stint - ed, free, By us should



be To wed - ding wine in - vit - - ed, Un - stint - ed, free, by us should be To wedding wine in -

THE PRINCE. RECIT.



Time pass - es, let us a - way. vit - ed. But stay, one moment

DAR.

D One sin - gle moment stay,

N stay,

dolciss. Ah! dear - est, ere we sev - er, My spir - it

Moderato. (72 = ♩) dolciss.

pp

DAR.

D Be - lov - ed, as we

N calls to thine, Be true, my love, for - ev - er, be mine, be on - ly mine.

pp

D sev - - er, My spi - rit calls to thine; I will be true for-

D
ev - - er, And thine, and on - ly thine. Be - lov - ed, as we sev - er, My spir - rit

N
Ah! dear - est, ere we sev - - er, My spir - it

D
calls to thine; I will be true for - ev - - er, And thine, and on - ly thine, on - ly

N
calls to thine, Be true, my love, for - ev - er, Be mine, be on - ly mine,

D
thine, on - ly thine, on - ly thine, on - ly thine, on - ly thine, on - ly

N
on - ly mine, on - ly mine, Da - ri - noora, love, be mine, on - ly mine,

Accel.

BAMPOORA.

D

thine, love, on - ly thine!

Hool - a - goo-lah, mine own,

Be mine and mine a -

N

on - ly mine, on - ly mine!

Ped

rall.

Accel.

poco. f

B

lone,

For though we now must part,..... Be mine and mine a - lone, love,.....

Let no one share thy

B

heart,

Be mine own, be mine own love,

Re-member, what-so - e'er be - tide, I am thy

a tempo.

DARINOORA.

D Be - lov - ed, as we sev - er, My spir - it calls to thine; Be

TOUROU.

T Their lov - ing hearts en - twine,

a tempo.

THE PRINCE.

P Be - lov - ed, ere we sev - er, My spir - it calls to thine; If

BAMPOORA.

B bride, thy true and on - ly bride. Oo - lah, be thou mine,

a tempo.

NEDJEF.

N Be - lov - ed, ere we sev - er, My spir - it calls to thine; Be

THE CADI.

C Oo - lah, she is not thine,

AKHALZKAKEK.

A Oo - lah, she is not thine.

SOPRANOS.

p
Come, friends, let us be gone

TENORS.

Come, friends, let us be gone

BASSES.

p
Come, friends, let us be gone

a tempo.

p

OOLAH.

D true, my love, for - ev - er, Be mine, be on - ly mine, on - ly mine, on - ly mine, on - ly

T Oh! Love, they both are thine, they are thine, they are thine, they are

P Fate helps my en - deav - or, Thou'rt mine and on - ly mine, thou art mine, on - ly mine, on - ly

B Be thou mine, as I'm thine, ev - er thine, Be thou mine,

N true, my love, for - ev - er, Be mine, be on - ly mine, on - ly mine, on - ly mine,

C Such is not her de - sign, nev - er thine, nev - er thine,

O OOLAH.

A ev - er thine, on - ly thine, AKHALZKAKEK.

Such is not our de - sign, nev - er thine, nev - er thine,

And leave the pair a - lone, let us be gone,

And leave the pair a - lone, let us be gone,

And leave the pair a - lone let us be gone

S mine, on - ly mine, on - ly mine, on - ly mine, be on - ly mine.....
 T thine, they are thine; Love, sweet love, both are thine, both are thine.....
 P mine, on - ly mine, thou art mine, thou art mine, and on - ly mine.....
 B Be thou mine, be thou mine as I'm thine.
 N Da - rinoora, love, be mine ; on - ly mine, on - ly mine, on - ly mine.
 C nev - er thine, nev - er thine, nev - er thine, nev - er thine.
 O on - ly thine, ev - er thine, on - ly thine, on - ly thine.
 A nev - er thine, nev - er thine, nev - er thine, nev - er thine.
 let us be gone, And leave the pair a - lone.
 let us be gone, And leave the pair a - lone.
 let us be gone, And leave the pair a - lone.

OOLAH.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. A dynamic marking of *pp* is present above the first measure. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures. A dynamic marking of *pp* is present above the first measure. The system concludes with a fermata over the final notes.

Third system of musical notation. The treble clef part continues with a melodic line, while the bass clef part features a series of chords. Dynamic markings of *pp* are present in both staves.

Fourth system of musical notation. The treble clef part consists of chords, while the bass clef part features a melodic line. The system concludes with a fermata over the final notes.

Fifth system of musical notation, the final system on the page. It features a melodic line in the treble clef and a supporting bass line in the bass clef. A dynamic marking of *ppp* is present above the first measure. The system concludes with a fermata over the final notes.

No. 14. THE OOLAH'S REFLECTIONS.

SONG. "AHEM!"

Music by JOHN B. GRANT.

Words by SYDNEY ROSENFELD.

(Spoken.) Ahem! Ahem!

1. All men are hon - est, I've heard said,
2. Now ev - 'ry man a - dore's his wife,

Piano. *f* *p* *pp*

(Spoken.) Ahem! Ahem!

The fools and rogues are all long dead,
She is the one joy of his life,

The
When

(Spoken.) Ahem! Ahem!

men in of - fice are a tribe, At whom no wag can fling a jibe. They do what's right and scorn a bribe.
each - 'lor friends con-true a plan, And say "Come, join us if you can," You say, I'm not that kind of man.

FINE.

No. 15. AIR.

The Prince.

Andante. (80 = ♩)

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Andante' with a metronome marking of 80 quarter notes per minute.

(72 = ♩)

P THE PRINCE,
Here, in the calm of night,

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics 'Here, in the calm of night,'. The piano accompaniment includes markings for 'M. D.' (Musical Director) and 'M. G.' (Musical Guide), and the instruction 'sostenuto.'.

P .. Bathed in the moon's soft light, In rap - ture, I gaze on her sleep - ing, Ah! as she li - eth there,

This system contains the second vocal line and piano accompaniment. The vocal line includes the lyrics 'Bathed in the moon's soft light, In rap - ture, I gaze on her sleep - ing, Ah! as she li - eth there,'. The piano accompaniment continues the harmonic support.

P .. Can an - gel be more fair? Love that my heart holdeth in keep - ing, Love that my

This system contains the third vocal line and piano accompaniment. The vocal line includes the lyrics 'Can an - gel be more fair? Love that my heart holdeth in keep - ing, Love that my'. The piano accompaniment concludes the piece with a final chord.

P

heart holdeth in keep - ing, Ah vis - ion fair, ah soul, re - ply,

poco marcato.

P

Speak, soul, dost thou not know 'tis I? Dost thou not see me bend - ing o'er thee? Dost

piu animato.

mf

P

thou not feel how I a - dore thee? One to - ken, then, thou shall not miss, My heart's intense and nameless burn - ing Shall

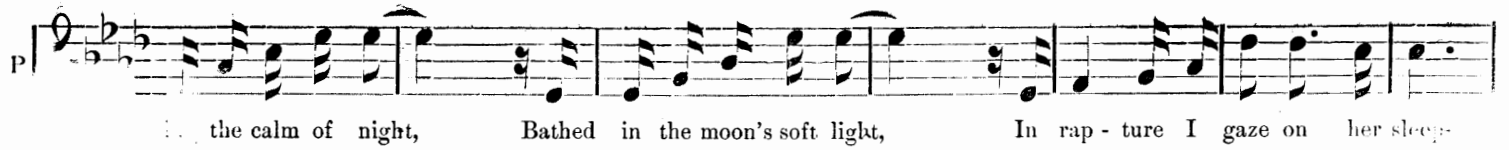
mf

p

P

tell its pas - sion in a kiss, And with that kiss shall still its yearn - ing. . . Here

1o. tempo

P  the calm of night, Bathed in the moon's soft light, In rap - ture I gaze on her sleep -

pp 

P  ing; Ah! as she li - eth there, Can an - gel be more fair? Love that my heart holdeth in

pp 

P  keep - ing, Love that my heart hold - eth in keep - ing.

p 

P  Ah! vision white, Ah! an - gel fair, (*Spoken.*) Ah! woe is me, I can resist no longer.

pp  OOLAH

No. 16. FINALE.

Scene, Chorus, Scene, Song of the Somnambulist, Scene and Strette.

Allo. animato. (126 = ♩)

Piano.

SCENE.

T
P
B
N
C
A

SOPRANOS.
TENORS
BASSES.

f TOUROU.
What mean these
THE PRINCE.

f BAMPOORA.
What mean these

f NEDJEF.
What mean these

f THE CADJ.
What mean these

f AKHALZKAKEK.
What mean these

f What mean these

f What mean these

f What mean these

f What mean these

OOLAH

T
 cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

P
 cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

B
 cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

N
 cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

C
 cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

A
 cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

cries, what mean these cries, Rous - ing us with rude surprise? What mean these cries, what mean these cries, Rous - ing

ff *f* *ff*

DARINOORA. *f*

T
us with rude sur-prise? Oh! my fa - ther!

P
us with rude sur-prise?

B
us with rude sur-prise?

N
us with rude sur-prise?

C
us with rude sur-prise?

A
us with rude sur-prise? AKHALZAKEK.

us with rude sur-prise? What is it, dear - est?

us with rude sur-prise?

us with rude sur-prise?

us with rude sur-prise?

us with rude sur-prise?

DARINOORA.
Pre - pare for news most dread and drear!

DARINOORA.

ff TOUR.

I've been em-braced yes, by this man here ! Ah !

ff THE PRINCE.

Ah !

ff BAMPOORA.

Ah !

ff NEDJEF.

Ah !

ff THE CADI.

Ah !

ff OOLAH.

Me ?

ff AKHALZKAKEK

Ah !

ff SOPRANOS.

Ah !

ff TENORS.

Ah !

ff BASSES.

Ah !

ff

marcato,

OOLAH.

DAR. *f*

Him, yes. *f*

f Ah!

Ah!

f Ah!

him, Ah!

f Ah!

me! Ah!

him, Ah!

Ah!

f Ah!

Ah!

p

ff

poco animato.

OOLAII.

138 = ♩ *ff* TOUROU.

T

Shame on the Oo-lah! shame! He has disgraced his name;

ff THE PRINCE.

P

Shame on the Oo-lah! shame! He has disgraced his name;

ff BAMPOORA

B

Shame on the Oo-lah! shame! He has disgraced his name;

ff NEDJEF.

N

Shame on the Oo-lah! shame! He has disgraced his name;

ff THE CADI.

C

Shame on the Oo-lah! shame! He has disgraced his name;

ff AKHALZKAKEK.

A

Shame on the Oo-lah! shame! He has disgraced his name;

ff

Shame on the Oo-lah! shame! He has disgraced his name;

ff

Shame on the Oo-lah! shame! He has disgraced his name;

ff

138 = ♩

ff

T
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

P
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

B
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

N
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

C
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

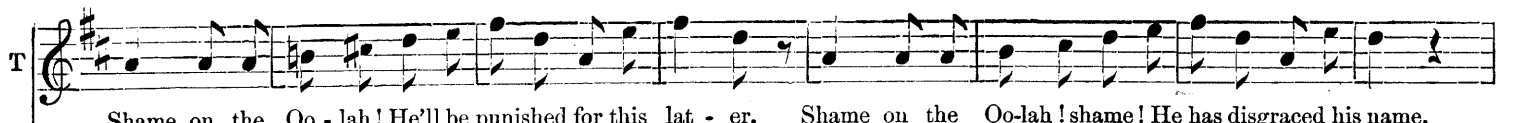
A
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

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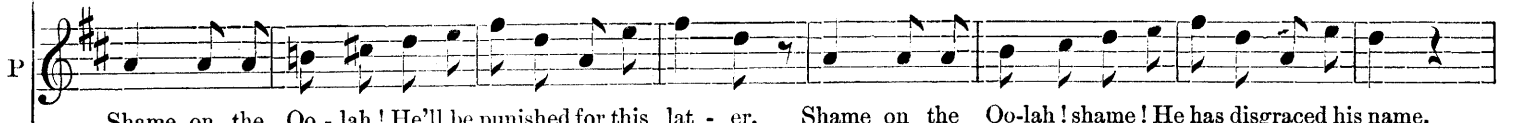
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

The piano accompaniment consists of two staves, treble and bass clef. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes, often playing in a higher register. The bass staff provides a steady harmonic accompaniment with a mix of quarter and eighth notes, often including chords. The overall texture is dense and rhythmic, typical of early 20th-century popular music.

T


Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.

P


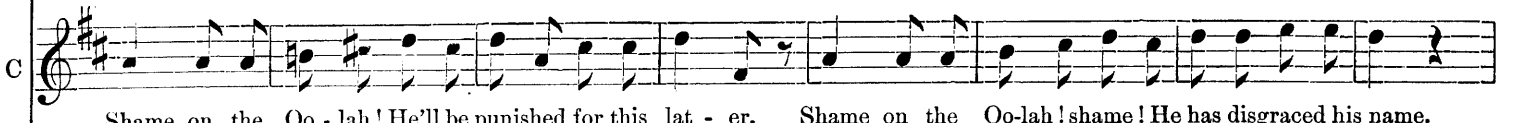
Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.

B

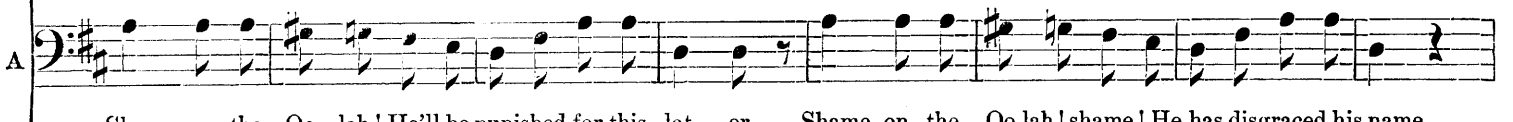

Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.

N


Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.

C


Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.

A


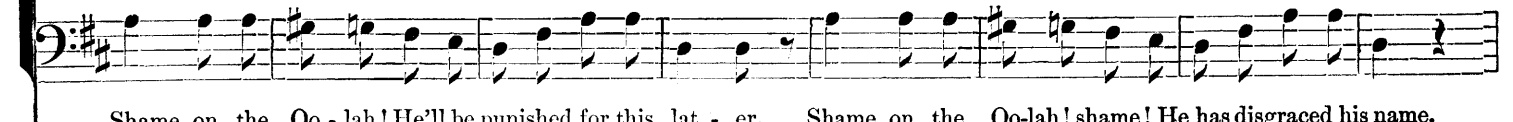
Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.



Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.



Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.



Shame on the Oo - lah ! He'll be punished for this lat - er. Shame on the Oo-lah ! shame ! He has disgraced his name.



p
OOLAH.

THE PRINCE.

P My neck's still safe, tho' I had scarce - ly time to save it.

O I'm in - no - cent, I'll take my

stacc.

P He'll get no par - don, tho' he crave it.

O af - fi - da - vit. Vile wretch! to trick us with a lie, Vile wretch! to

BAMPOORA.

B trick us with a lie. To - mor - row you or I must

O I'm in - no - cent, I'll take my af - fi - da - - -

OOLAH.

OOLAH.

DAR.
 Ah! who could be - lieve That he would so de - ceive?

TOUR.
 Ah! who could be - lieve That he would so de - ceive?

PRINCE.
 Ah! who could be - lieve That he would so de - ceive?

BAM.
 Ah! who could be - lieve That he would so de - ceive?

NED.
 Ah! who could be - lieve That he would so de - ceive?

CADI.
 Ah! who could be - lieve That he would so de - ceive?

OOLAH.
 die. Oh! I'm in - no - cent, Oh!

AK.
 Ah! who could be - lieve That he would so de - ceive?

Ah! who could be - lieve That he would so de - ceive?

Ah! who could be - lieve That he would so de - ceive?

Ah! who could be - lieve That he would so de - ceive?

Ah! who could be - lieve That he would so de - ceive?

ff

T
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

P
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

B
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

N
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

C
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff AK.

O
I'm in-no-cent. Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

The piano accompaniment consists of two staves, treble and bass clef. It features a rhythmic accompaniment with chords and moving lines. The piece concludes with a series of chords in the right hand and a final bass note in the left hand.

I
 shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

P
 shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

B
 shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

N
 shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

C
 shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

A
 shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

shown himself a trai-tor, And thanks to this disgrace, He must re-sign his place. Shame on the Oo-lah! he'll be

DAR.

Now I'll take you

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

f

mf

OOLAH,

D

strict - ly to task, sir. So pray at - tend, re - ply to what I ask....

SCENE.

D

Moderato.

When from my couch I rose to flee, And dash'd into the room ad - jacent, Pray whom was I the first to

see? *Moderato.* (92 = ♩)

D

OOLAH. DAR.

see? *dolce.* Me! me! And who that seem'd asleep to be, With air so stu - dious - ly com - pia - cent, Pr

D

OOLAH. DAR. *piu animato.* *f*

tended not to hear or see? Me! me! Then monster, you who dare to face me, Are you not he who ventur'd to embrace me? Now

1o tempo. *pp* DARINOORA.

D
 speak, Now speak. You

T
 TOURON. *pp*
 Now speak, There, now, he

P
pp THE PRINCE. *pp*
 Now speak, There, now, he

B
 BAMPOORA.
 Now speak, There, now, he

N
pp NEDJEF. *pp*
 Now speak, There, now, he

C
 THE CADI.
 Now speak, There, now, he

O
 OOLAH.
 Now speak, There, now, he

A
 In-deed, I don't know what to say, In -
pp AKHALZKAKEK. *pp*

SOPRANOS.
 Now speak, There, now, he

TENORS.
 Now speak, There, now, he

BASSES.
 Now speak, There, now, he

Now speak, There, now, he

1o tempo.
f *pp*

OOLAH.

Allo animato.

see, he does not know what to say!

does not know what to say!

does not know what to say!

does not know what to say!

does not know what to say!

deed, indeed, I don't know what to say!

does not know what to say!

does not know what to say!

does not know what to say!

does not know what to say!

Allo animato. (152 = ♩)

molto cres.

con fuoco.

OOLAH.

Ah! at last I've a clue! Well, the fact is,

sempre, ff

I walk in my sleep. You see, well, the

fact is, I am a som - nam - bu - list by

OOLAH.

f DAR. *a tempo.*

D

A som - nam - bu - list, a som - nam - bu - list,

T

A som - nam - bu - list, a som - nam - bu - list,

P

A som - nam - bu - list, a som - nam - bu - list,

B

A som - nam - bu - list, a som - nam - bu - list,

N

A som - nam - bu - list, a som - nam - bu - list,

C

A som - nam - bu - list, a som - nam - bu - list,

O

prac - tice.

A som - nam - bu -

A

SOPRANOS. *f* A som - nam - bu - list, a som - nam - bu - list,

TENORS.

A som - nam - bu - list, a som - nam - bu - list,

BASSES.

A som - nam - bu - list, a som - nam - bu - list,

A som - nam - bu - list, a som - nam - bu - list,

OOLAH.

SOMNAMBULIST'S SONG.

Moderato. (72 = ♩)

list. 1. Ere your ob - lo - quy I reap, Know I've one af -
 2. Ma - ny things which now seem steep, Mar - vel - lous, or

Moderato.

flic - tion, Know that I walk in my sleep; Charge all der - e -
 mys - tic, Are, if you ex - am - ine deep, But som - nam - bu -

lic - tion, There - fore, to my sleep, there - fore to my
 lis - tic; All done in your sleep, all done in your

(66 = ♩) (With closed lips.)

D
T
P
B
N
C

O
A

sleep, . . . Charge it to my sleep.

sleep, . . . All done in your sleep,

SOPRANOS.
TENORS.
BASSES.

(66 = ♩)

D
..... 'Tis false! we know it is not so.

T
.....

P
.....

B
.....

N
.....

C
.....

O
To my sleep, sleep.....

A
.....

Piano accompaniment with first and second endings.

cres.

1 2

SCENE.

AKHALZAKEK.

A

Allegro. (132. = ♩)

The law for your case makes pro- vision, My child shall be your wife for the

Allegro molto. (156 = ♩)

DARINOORA.

D

What! his wife?

T

What! his wife?

P

THE PRINCE.

What! his wife?

B

BAMPOORA.

What! his wife?

N

NED & THE CAUL.

What! his wife?

O

OOLAH.

But, dear sir, to put it mild, I don't want your

AKHALZAKEK.

rest of your life; Such is the law's de - ci - sion.

Allegro molto. (156 = ♩)

OOLAH.

K He wants her not, he wants her not, he wants her not!

P

B What have I done, O sor - ry lot,

N He wants her not, he wants her not, he wants her not!

C He wants her not, he wants her not, he wants her not!

O He wants her not, he wants her not, he wants her not!

child, As I said, to

K

B He wants her not, he wants her not,

N He wants her not, he wants her not,

C He wants her not, he wants her not,

O He wants her not, he wants her not,

put it mild, I don't want your child, I want her not, I want her

T
he wants her not!

B
he wants her not!

N
he wants her not!

C
he wants her not!

O
not!

K
f We shall see, sir. Come, I say! Ca - di, . . . do your du - ty *sans de -*

K
poco piu moderato. THE CADT.

ay! This gen-tle - man has told you

Ca-di, do your du-ty *sans de - lay!*

Ca-di, do your du-ty *sans de - lay!*

(120 = ♩)

f *mf*

rightly! 3 The law perforce must bind, So therefore be re -

This gen - tle - man has told you rightly!

This gen - tle - man has told you rightly!

This gen - tle - man has told you rightly!

All. mod. 104 —

DARINOORA.

The law perforce must bind, So I must be re-signed, So I must wed him most po - lite - - - ly.

signed.

OOLAH.

The law perforce must bind, So we must be re-signed, To wed each oth - er most po - lite - - - ly.

FOUR. THE PRINCE, BAM. with SOPRANOS.

The law perforce must bind, So they must be re-signed, To wed each oth - er most po - lite - - - ly.

NEDJEF. with TENORS.

The law perforce must bind, So they must be re-signed, To wed each oth - er most po - lite - - - ly.

AKHALZKAKEK with BASSES.

The law perforce must bind, So they must be re-signed, To wed each oth - er most po - lite - - - ly.

All. mod. 104 —

OOLAH.

THE CADİ.

C 

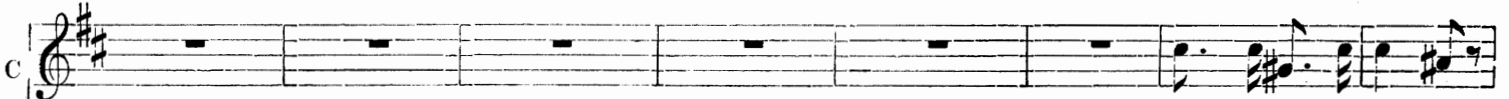
'Tis the or-a - cle Cat - e - gor-i-cal, Most re - li - a-ble, Un - de - ni - a-ble, That brooks no re - sist - ance, that brooks no re - sist - ance.

AKHALZKAKEK.

A 

As the word I've uttered,



C 

Through your whole ex - ist - ence.

A 

You must care for her, Toil and spare for her, Wear and tear for her, Do and dare for her, Thro' your whole ex - ist - ence, Through your whole ex - ist - ence.



OOLAH. (*Disconsolate.*)

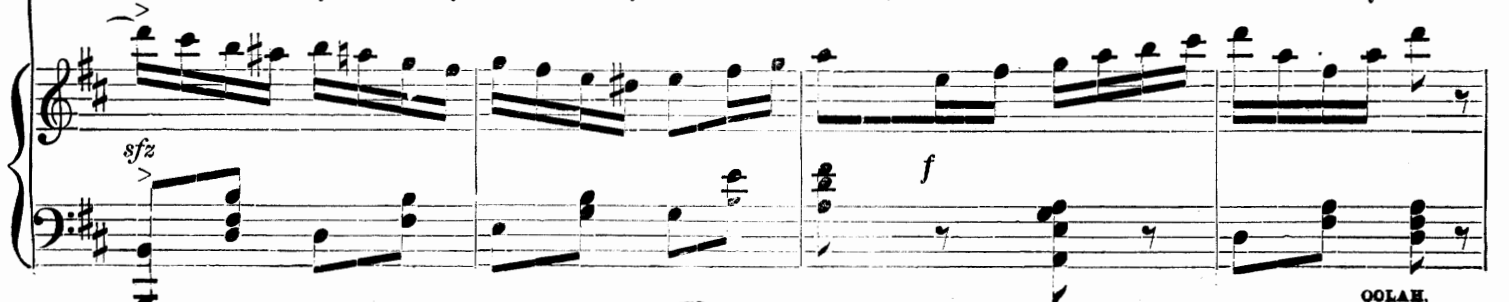
O 

I am cowered, o - ver - pow-ered, I have naught to say, Have it all your way, I'll be gay, so gay,



O 

Since the Ca - di says the la - dy has to be my wife. Hand her o - ver, I'm in clo-ver for the rest of my life.



OOLAH.

dimin.

D
By the Ca - di's word cat - e - go - ri - cal, We are link'd for life, Ev - er man and wife, We are link'd for life,

T
By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

P
By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

B
By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

N
By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

C
By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

O
By the Ca - di's word cat - e - go - ri - cal, We are link'd for life, Ev - er man and wife, We are link'd for life,

A
By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

By the Ca - di's word cat - e - go - ri - cal, They are link'd for life, Ev - er man and wife, They are link'd for life,

f e diminuendo. *dim.*

S
 We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

T
 We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

B
 We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

C
 We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

O
 We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

A
 We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

We are linked for life, man and wife, linked for life, man and wife, man and wife, Most re - li - a - ble, Un - de - ni - a - ble,

D Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for me,

T Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,

P Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,

B Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,

N Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,

C Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,

O Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*

A Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*

Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,

Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*

Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*

The piano accompaniment consists of two staves, treble and bass clef. The right hand features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady bass line with chords and single notes. Dynamics include accents (>) and a forte (f) marking.

1st ending.

D
 Sorry man and wife, We are link'd for life, We are link'd, ah! we are link'd for life, We are link'd for life, oh! sorry man and wife.

T
 Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

P
 Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

1st ending.

B
 Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

N
 Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

C
 Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

O
 Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

A
 Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

1st ending.

Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

1st ending.

The piano accompaniment consists of two staves, treble and bass clef. It features a rhythmic melody in the treble staff and a harmonic accompaniment in the bass staff. The piece concludes with a first ending section marked with a fermata and a repeat sign.

DAR.

A cru - el fate tears us a - sun - der, Yet till my life's last hope goes

p

pp

poco marcato.

un - der, My love, I vow that I shall be Hence - forth for-

poco piu moderato.

ev - er true to thee. My Ned -

NED.

Dar - i - noo - ra,

p

D
 jef, I'll be for - ev - er true to

B
 My Oo - lah, I'll be for - ev - er true to

N
 I'll be true, ev - er true to

O
 My treasure, I'll be ev - er true to

D.C. al Sign.

D
 thee, Ah, true, ah, true to thee, to thee.....

B
 thee, Ah, true, ah, true to thee, to thee.....

N
 thee, Ah, true, ah, true to thee, to thee.....

O
 thee, Ah, true, ah, true to thee, to thee.....

*2d ending.**Allegretto.*

D linked for life, Oh, sor-ry man and wife. He must care for me, Toil and spare for me, Thro' our whole ex - ist - -

T linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

P linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

B linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

N linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

C linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

O linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

A linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist - -

*2d ending.**Allegretto.*

DAR., TOU., The PRINCE, BAM., with SOPRANOS.

ance, They are linked for life, Sor - ry man and wife; Vain is all re - sist - -

NED., The CADI, with TENORS.

ance, They are linked for life, Sor - ry man and wife; Vain is all re - sist - -

OOL., AK., with BASSES.

ance, They are linked for life, Sor - ry man and wife; Vain is all re - sist - -

ance, They are linked for life, Sor - ry man and wife, They are linked for

ance, They are linked for life, Sor - ry man and wife, They are linked for

ance, They are linked for life, Sor - ry man and wife, They are linked for

life.

life.

life.

life.

life.

life.

life.

fff

OOLAH.

ACT III. ENTR'ACTE.

Vivo.
f
p
mf
f
p
pp

No. 17. INTRODUCTION AND WALTZ SONG.

Allegro moderato. (112 = ♩)

The musical score is arranged in four systems. The first system consists of two grand staves (treble and bass clef) with a forte (*f*) dynamic. The second system continues the piano accompaniment. The third system features a mezzo-forte (*mf*) dynamic and includes triplet markings (3) in the right hand. The fourth system introduces the vocal parts: Soprano, Tenor, and Bass, all marked with a forte (*f*) dynamic. The lyrics are: "Ah! the Prince. Fate is pro - pi - tious." The piano accompaniment continues below the vocal staves.

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

The piano accompaniment consists of two staves. The right hand features chords and melodic lines with trills (tr) and a fermata. The left hand provides a steady bass line with chords.

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

The piano accompaniment continues with two staves. The right hand has chords and melodic fragments, while the left hand maintains a consistent bass line.

scheme de - li - cious, Wrap up our ware.

scheme de - li - cious, Wrap up our ware.

scheme de - li - cious, Wrap up our ware.

The first system of music consists of three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are some triplets in the piano part.

THE CADY.

Come, ye merchants, great and small, Let us see your bargains all, But ere your wares you muster in a wild and dazzling cluster,

The second system begins with the section title 'THE CADY.' and contains two vocal staves and piano accompaniment. The vocal lines have lyrics. The piano accompaniment is more active, with a steady eighth-note accompaniment in the right hand and chords in the left hand.

Let me of - fer you this small advice : Do not ex - ag - ger - ate the price.

We will show you all that's nice,

We will show you all that's nice,

We will show you all that's nice,

OOLAH,

The third system contains two vocal staves and piano accompaniment. The vocal lines have lyrics. The piano accompaniment continues with a steady eighth-note accompaniment. The system ends with the word 'OOLAH,'.

Mou't de Valse.

.... At the ve - ry low - est price, All that is nice at low - est price.

.... At the ve - ry low - est price, All that is nice at low - est price.

.... At the ve - ry low - est price, All that is nice at low - est price.

Mou't de Valse. (68 = ♩)

ff *ffp* *p*

WALTZ SONG.
THE PRINCE.

1. Here is bro - cade with sil - ver fret - work,
2. mere from friend - ly Thi - bet,

Here are scarfs of lus - trous gold, La - ces in rare and maz - y net - work,
Silk from Su - rah, gorgeously fine; Smyr - na and Bas - ra both ex - hib - it

Sat - in shim - mer - ing fold on fold. And here, be - hold this con - stel - la - tion,
Rugs and car - pets of rare de - sign. Ru - bies and pearls, with - out ces - sa - tion,

piu f

Clear, star - like gems, that glint and shine, And pre - cious stones from ev - 'ry na - tion,
Di - a - monds vast, a per - fect mine, Wait - ing to grace the cor - o - na - tion

That in a di - a - dem com - bine. I'll buy, I'll buy, I'll buy, I'll buy,.... I'll
Of some blest hou - ri, all di - vine. I'll buy, I'll buy, I'll buy, I'll buy,.... I'll

buy them all for her be - nign, My heart's own ad - o - ra - tion, For

P her be-nign, My heart's own ad-o-ra-tion..... I'll buy them all for

T He'll buy them all for

He'll buy them all for

He'll buy them all for

He'll buy them all for

He'll buy them all for

poco piu f

mf

P her be-nign, My heart's own ad-o-ra-tion, For her be-nign, My heart's own

T her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

P
ad - o - ra - - - - - tion.

T
ad - o - ra - - - - - tion.

ad - o - ra - - - - - tion.

ad - o - ra - - - - - tion.

ad - o - ra - - - - - tion.

P
2. Here is cash -

2. Here is cash -

Fine. SOPRANO. *1mo tempo. f*

TENOR. Ah! the Prince. Fate is pro - pi - tious,

BASS. Ah! the Prince. Fate is pro - pi - tious,

Ah! the Prince. Fate is pro - pi - tious,

Fine. *1mo tempo.* *f*

OOLAH.

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme de - li - cious, Wrap up our ware.

scheme de - li - cious, Wrap up our ware.

scheme de - li - cious, Wrap up our ware.

179
No. 18. DUET.
DARINOORA and OOLAGOOLAH.

OOLAGOOLAH.

1. Mad -

Allegro moderato. (152 = ♩)

ame, it grieves me much to curb you, Or in one pleasure to dis - turb you, But how shall I my liv - ing
 since up - on me thus you tram - ple, And will not leave e - ven a sam - ple, Do you not see you'll kill this

DARINOORA.

Well, don't you see, cakes as you bake them, So suit my taste I can't re - sist;
 Well, let it stare, you foolish bak - er, I'll leave no cake up - on your shelf;

make, If ev - 'ry cake I bake you take?
 place, That ru - in stares us in the face?

If
 Then

that's the case, well, go on, take them, And take as ma - ny as you list. Help yourself, help yourself, but leave one as a sam - ple,
 I'll become an un - der - tak - er, And my first job shall be my - self. Help yourself, help yourself, help yourself, I'm for - sak - en,

OOLAH.

DAR.

D

O

Just leave me one, one on - ly as a sam - ple, Leave me one, leave but one, leave but
 No more I'll bake when my last cake is tak - en. Help your - self, don't leave one, help your -

I'll not leave one, I'll not leave one, I'll not leave one, I'll not leave one,

D

O

I'll not leave one, Up - on your plea I tram - - ple, I'll take each cake you bake, I'll take each cake you bake,
 I'll not leave one, You bak - er all for - sak - - en, I'll take each cake you bake, I'll take each cake you bake,

one, leave but one, Just leave me one.....
 self, take them all, Yes, take them all

D

O

Nor will I leave one as sam - - - ple.
 Till the last bak'd cake is tak - - - en.

Leave me just one cake as sam - - - ple. 2. Well,
 Till the last bak'd cake is tak - - - en.

mf *f* *tr*

No. 19. DUET.

DARINOORA and NEDJEF.

DARINOORA.

1. Though

D

by a strange caprice of Fate, Two hearts are thwarted in their yearning,
 NEDJEF. pared with us, to tell the truth, DAR You are what one might call de - crep - it ;

N

NEDJEF.
 Although we can't an - ti - ci -
 Your bound'ry line, 'twixt age and

D

Still this much we are free to state,
 And there - in is our hap - pier state,

N

pate youth, The wheel of For - tune, in its turn - ing, And
 So near you al - most o - ver - step it, A

OOLAH

D

We both are young and we can wait, And
 We both are young and we can wait, And

N

from this faith you can - not drive us, We both are young and we can wait, And
 state of which you can't de - prive us, We both are young and we can wait, And

D

of that right you can't de - prive us, We both are young and we can wait, And of that right you
 'tis not like - ly you'll sur - vive us, We both are young and we can wait, And 'tis not like - ly

N

of that right you can't de - prive us, We both are young and we can wait, And of that right you
 'tis not like - ly you'll sur - vive us, We both are young and we can wait, And 'tis not like - ly

D

can't deprive us.
 you'll survive us.

N

can't deprive us.
 you'll survive us.

NEDJEF.

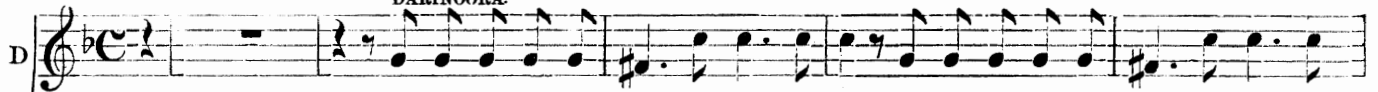
2. Com-

No. 20. QUARTETTE.

Darinoora, Bampoora, Olah and Akhalzkakek.

Recit.

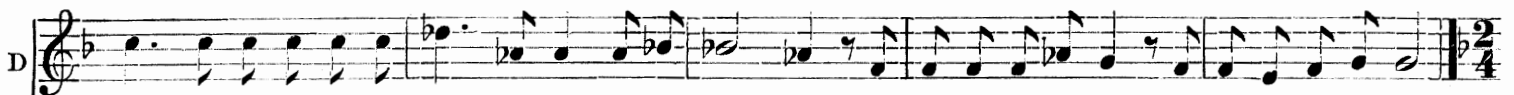
DARINOORA.



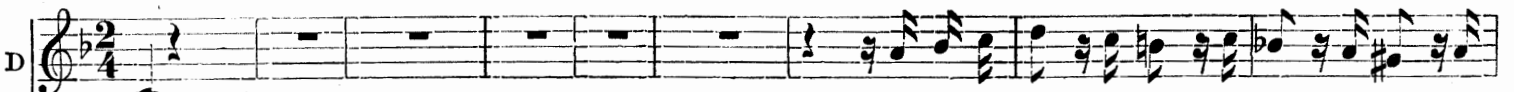
My Dar - i - noor-a, heart's de - light, fare-well, No more beneath thy beau-ty's light I

Andantino.

Piano.



dwell; By Prince's or-der from my love I am part - ed, I wander forth a - lone, a - lone and broken-heart-



I'll wander on, and on, and on, and on, Up -

Moderato.


on a journey end and aim - less, No goal in view, now thou art gone; A pil - grim wea-ry, lost and

D *mf* **DARINOORA.**
name - less. *p* What goal for me now

B *mf* **BAMPOORA.**
He'll wander on, and on, and on.

O *mf* **OOLAH.**
He'll wander on, and on, and on, He'll wander on, and on, and on.

A *mf* **AKHALZKAKEK.**
He'll wander on, and on, and on, He'll wander on, and on, and on.

D *p*
thou, Now thou art gone?.... I'll wander on, and on,.... and on.

B *p*
He'll wander on, and on,.... and on.

O *p*
He'll wander on, and on,.... and on.

A *p*
He'll wander on, and on,.... and on.

D I'll brave the heat, I'll brave the cold, Thy

B (with sobs.) He'll brave the heat, He'll brave the cold,

O He'll brave the heat, He'll brave the cold,

A He'll brave the heat, He'll brave the cold,

D face with-in my heart I'll hold Through heat and cold. I'll wan-der on, and on, and

B How sad!

O How sad!

A How sad!

a tempo piu lento.

D
on, and on, Nor heed the sun - rise or the set - ting, And pray, when all of hope is gone, That

B

O

A

This system contains the first vocal line (D) with lyrics, and four empty staves for vocal parts B, O, and A. Below these is a piano accompaniment consisting of two staves (treble and bass clef).

D
I, for- got, may learn for- get - ting.

B
mf
He'll wander on, and on, and

O
mf
He'll wan- der on, and on, He'll wander on, and on, and on, and

A
He'll wan - der on, and on, and on, He'll wander on, and on, and

This system contains the second vocal line (D) with lyrics, and four vocal parts (B, O, A) with lyrics. The piano accompaniment continues below. Dynamics markings *mf* are present in the vocal parts and piano accompaniment.

D Now hope and love and all are gone, are gone, ... I'll wan - der

B on, he'll wan - der

O on, he'll wan - der

A on, he'll wan - der

p *f* *pp*

D on, and on, and on.

B on, and on, and on.

O on, and on, and on.

A on, and on, and on.

mf

No. 21. TRIO.

The Oolah, Tourouloupi and Bampoora.

♩ Con spirito.

Piano.

- OOLAH.
TOUROULOÛPI.
BAMPOORA.
1. When you long have been sus - pect - ed Of a crime you did - n't
 2. I'm ex - ces - sive - ly de - light - ed To have o - pened all their
 3. Let the wed - ding bells go ring - ing For the Oo - lah and his

do, With your heart - strings vi - vi - sect - ed By an un - re - lent - ing few; 'Tis a
eyes, And that you should be ex - ci - ted Is by no means a sur - prise; For I
bride, Let the gates of joy be swing - ing O - pen far and o - pen wide; Let his

mo - ment most ec - stat - ic When you've laid sus - pi - cion low, And you cry in tones em -
share in your con - vic - tion And the pleas - ure well I know, Of es - tab - lish - ing the
oth - er brides be net - tled, He'll no more a - wed - ding go, When he's mar - ried me he's

phat-ic, Bless your heart, I told you so! 1. And you cry in tones em-phat - ic, Bless your heart, I told you so!
 2. Of es - tab - lish - ing the dic-tion, Bless your heart, I told you so!
 3. When I've married her I'm set-tled, Bless your heart, I told you so!

dition, Bless your heart, I told you so! 1. And you cry in tones em-phat - ic, Bless your heart, I told you so!
 2. Of es - tab - lish - ing the dic-tion, Bless your heart, I told you so!
 3. When he's married her he's set-tled, Bless your heart, I told you so!

settled, Bless your heart, I told you so! 1. And you cry in tones em-phat - ic, Bless your heart, I told you so!
 2. Of es - tab - lish - ing the dic-tion, Bless your heart, I told you so!
 3. When he's married me he's set-tled, Bless your heart, I told you so!

TOUROLOUPI.

Let the winds of Heav-en bear it, Let the deepest caverns know; Let the

BAMPOORA.

Let the winds of Heav-en bear it, Let the deepest caverns know; Let the

OOLAH.

Let the winds of Heav-en bear it, Let the deepest caverns know; Let the

OOLAH,

S
birds who twitter share it, Pass the signal to and fro. Off he casts the weary fet-ter, Bids de - fi - ance to the foe, He's so

A
birds who twitter share it, Pass the signal to and fro. Off he casts the weary fet-ter, Bids de - fi - ance to the foe, He's so

T
birds who twitter share it, Pass the signal to and fro. Off I cast the weary fet-ter, Bid de - fi - ance to the foe, I'm so

O
good he can't be bet - ter, Bless your heart, I told you so. heart, I told you so.

T
good he can't be bet - ter, Bless your heart, I told you so. heart, I told you so.

B
good I can't be bet - ter, Bless your heart, I told you so. heart, I told you so.

Sua

THE END.