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BY

MR. LOUIS CALVERT.

# “AMĀSIS”

AN EGYPTIAN PRINCESS

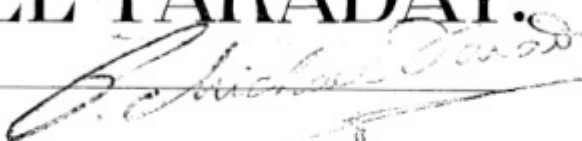
A COMIC OPERA IN 2 ACTS

WRITTEN BY

FREDERICK FENN

COMPOSED BY

PHILIP MICHAEL FARADAY.



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# "AMĀSIS"

An Egyptian Princess.

A COMIC OPERA IN TWO ACTS.

Written by FREDERICK FENN.

Composed by PHILIP MICHAEL FARADAY.

Amāsis IX	...	...	(Pharaoh of Egypt)	...	Mr. RUTLAND BARRINGTON
Prince Anhotep	...	...	...	...	Mr. ROLAND CUNNINGHAM
Cheiro	...	...	(a Scribe)	...	Mr. WHITWORTH MITTON
Nebenchari	...	...	(a High Priest)	...	Mr. NORMAN SALMOND
Ptolemy Theopompus	Allakama	...	(Court Embalmer)	...	Mr. HERBERT ROSS
Sebak	...	...	(Keeper of the Crocodiles)	...	Mr. LAURI DE FRECE
Psamtik	...	...	(Captain of the Guard)	...	Mr. FRANK PERFITT
Zopyrus	...	...	(A Wine Merchant)	...	Mr. G. MACKARNES
Town Crier	...	...	...	...	Mr. LEONARD CALVERT
Second High Priest	...	...	...	...	Mr. F. AUBREY MILLWARD
First Expert Witness	...	...	...	...	Mr. B. FRASER
Second "	"	...	...	...	Mr. J. CLULOW
Third "	"	...	...	...	Mr. C. GREGORY
Fourth "	"	...	...	...	Mr. W. DERWENT
Natis	...	...	(A Maid)	...	Miss MADGE VINCENT
Anna	...	...	(in attendance on the Princess)	...	Miss EMMIE SANTER
Qeresa	...	...	(Fanbearer to Pharaoh)	...	Miss M. STATHER
Atossa	...	...	{ Wives of Merchants of Memphis }	...	Miss MARION MARLER
Ladice	...	...		...	Miss EVELYN BERESFORD
Kleis	...	...		...	Miss ETHEL GRAHAME
Tachot	...	...		...	Miss GLADYS ERSKINE
Ranofre	...	...		...	Miss KATHLEEN McKAY
Rhodopis	...	...		...	Miss MAX HINTON
Nitetis	...	...		...	Miss PAULA St. CLAIR
Kassa	...	...		...	Miss POPPET McNALLY

AND

**Princess Amāsis** ... (Daughter of Pharaoh)... Miss RUTH VINCENT

*Mummy Guards*—Messrs. Skinner, Stedman, Wingfield, Brodie, D'Anville, Marsland.

*Priests*—Messrs. Johnson, Hoscroft, Bennett, Birts.

*Citizens*—Misses Birkbeck, Reeves, Macey, West, Dunbar, Hodges, Morrison, Gardner, Wentworth, Maynard, Moore.

Messrs. Dignes, Brook, Ferguson, Harberd, Wingrove, Swinhoe, Ashley, Walshe, Hopwood.

**ACT I.** - Courtyard of the Palace of King Amāsis at Memphis.

**ACT II.** - Another View of the Courtyard of the Palace.

# "AMĀSIS."

## AN EGYPTIAN OPERA IN TWO ACTS.

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# AMĀSIS

AN EGYPTIAN PRINCESS

A Comic Opera in Two Acts.

WRITTEN BY  
FREDERICK FENN.

COMPOSED BY  
PHILIP MICHAEL FARADAY

## OVERTURE.

Tempo moderato.

PIANO. *P*

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a bass clef, with a 3/4 time signature and a key signature of one flat. The tempo is marked 'Tempo moderato.' and the dynamics are 'PIANO.' and '*P*'. The second system continues the piano accompaniment. The third system features a more active melodic line in the right hand. The fourth system shows a continuation of the piano accompaniment. The fifth system concludes with a dynamic of '*fz*' followed by '*mf*' and '*con Fd.*'.

M. 8398.

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The image displays a musical score for piano, organized into six systems, each consisting of a treble and bass staff. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are present throughout the piece: *cresc.* (crescendo) appears in the second and fourth systems; *accel.* (accelerando) is marked in the fourth system; and *a tempo* (return to tempo) is indicated in the fifth system. The score concludes with a final cadence in the sixth system, featuring a double bar line and a repeat sign.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment of chords. A circled section of the right hand melody is highlighted. The tempo marking *accel.* is placed below the right hand, and *cresc.* is placed below the left hand.

Second system of the piano score, continuing the complex rhythmic texture of the first system.

Third system of the piano score. The right hand melody becomes more melodic and less rhythmic. The tempo marking *a tempo* is placed below the right hand.

Fourth system of the piano score. The right hand features a melodic line with slurs. The tempo marking *dim.* is placed below the left hand.

Fifth system of the piano score. The right hand has a melodic line with a long slur. The left hand accompaniment consists of chords.

Sixth system of the piano score. The right hand has a melodic line with a slur. The tempo marking *poco rall.* is placed below the right hand.

*a tempo*  
*con Ped.*

*p*

*cresc.*

*p*

Musical score for piano, page 4. The score consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system includes the marking *a tempo* and *con Ped.*. The second system includes the marking *p*. The third system includes the marking *cresc.* and features a complex, dense texture in the right hand. The fourth system features a complex, dense texture in the right hand. The fifth system features a complex, dense texture in the right hand. The sixth system includes the marking *p*.



The musical score consists of seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p', 'cresc.', and 'molto cresc.'. The piece features a mix of melodic lines and harmonic accompaniment.

dim. rit.

*Con molto passione.*

*mf* *a tempo* *poco* *accel.*

*cresc.*

*f*

*ff* *più mosso.*

*accel.* *cresc.*

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various articulations such as accents and slurs. A dynamic marking of *fff* is present in the latter part of the system.

Second system of musical notation, continuing the piece with a long slur over the upper staff and a melodic line in the lower staff.

Third system of musical notation, marked *Tempo I.* and *mf*. It includes dynamic markings *accel.* and *molto.* and features a steady accompaniment in the bass.

Fourth system of musical notation, showing a rhythmic accompaniment in the bass and a melodic line in the treble.

Fifth system of musical notation, marked *ff*, featuring a dense texture with many chords and a melodic line in the treble.

Sixth system of musical notation, marked *accel.*, featuring a rhythmic accompaniment in the bass and a melodic line in the treble.

ff *v* 5 *v* 5 *v* 5

*accel.* *al fine.* *fff* *v*

M. 8892.

# Nº 1. — OPENING CHORUS.

Allegretto.

PIANO. *p*

*cresc.*

*f*

(CURTAIN)

*mf*  
 Ring, oh, ring a wed - ding peal, — Pharaoh's daughter comes to wed, —

*mf*  
 Ring, oh, ring a wed - ding peal, — Pharaoh's daughter comes to wed, —

*mf*  
 Ring, oh, ring a wed - ding peal, — Pha - raoh's daughter comes to wed, —

*mf*  
 Ring, oh, ring a wed - ding peal, — Pha - raoh's daughter comes to wed, —

*mf*  
 Stamp the deed with roy - al seal, — Shower blessings on her head.

*mf*  
 Stamp the deed with roy - al seal, — Show - er blessings on her head.

*mf*  
 Stamp the deed with roy - al seal, — Show - er blessings on her head.

*mf*  
 Stamp the deed with roy - al seal, — Show - er blessings on her head.

## GIRLS.

Pha-raoh's daugh-ter from her bower, In-no-cent as clois-tered

Pha-raoh's daugh-ter from her bower, In-no-cent as clois-tered

*p*

nun, Must in one quick fleet-ing hour

nun, Must in one quick fleet-ing hour

*p* *pp*

Cross the wed-ding Ru-bi-con.

Cross the wed-ding Ru-bi-con, cross the wed-ding Ru-bi-con.

Ring, oh, ring the wed - - ding peal,

Ring, oh, ring the wed - - ding peal,

Stamp the deed with roy - al seal, Ah!

Stamp the deed with roy - al seal, Ah!

Ah!

Ah!



## MALE CHORUS.

Tenor.

Hi - ther comes a Prince of Phi - lae, Brav - est of a king - ly

Bass.

Hi - ther comes a Prince of Phi - lae, Brav - est of a king - ly

*f*

race, — Not a des - ert foe - man wi - ly

race, — Not a des - ert foe - man wi - ly

Dares to meet him face to face, — Not a des - ert foe - man

Dares to meet him face to face, — Not a des - ert foe - man

wi - ly Dares to meet him face to face. Ah! \_\_\_\_\_  
 wi - ly Dares to meet him face to face. Ah! \_\_\_\_\_

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melody with eighth and sixteenth notes, while the bass clef part provides a rhythmic accompaniment with chords and eighth notes.

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ not a  
 Ah! \_\_\_\_\_ Brav-est of a king-ly race, \_\_\_\_\_ not a

The piano accompaniment continues with similar rhythmic patterns and chordal structures, supporting the vocal lines.

des-ert foe-man wi - ly Dares to meet him face to face. \_\_\_\_\_  
 des-ert foe-man wi - ly Dares to meet him face to face. \_\_\_\_\_

The piano accompaniment concludes with a final cadence, featuring sustained chords in the treble and a melodic line in the bass.

*Tutti.*  
Soprano.*a tempo*

Ah! Ring, oh, ring a wed - ding peal, \_\_\_

Ah! Ring, oh, ring a wed - ding peal, \_\_\_

Ah! Ring, oh, ring a wed - ding peal, \_\_\_

Ah! Ring, oh, ring a wed - ding peal, \_\_\_

*rall.* *a tempo*

Pharaoh's daugh - ter comes to wed, \_\_\_ Stamp the deed with roy - al

Pharaoh's daugh - ter comes to wed, \_\_\_ Stamp the deed with roy - al

Pha - raoh's daugh - ter comes to wed, \_\_\_ Stamp the deed with roy - al

Pha - raoh's daugh - ter comes to wed, \_\_\_ Stamp the deed with roy - al

seal, \_\_\_\_\_ Shower bless-ings on her head!

seal, \_\_\_\_\_ Shower bless-ings on her head!

seal, \_\_\_\_\_ Show - er bless-ings on her head!

seal, \_\_\_\_\_ Show - er bless-ings on her head!

*ff* Ring, oh, ring a wed-ding peal Ring, oh, ring a wed-ding

*ff* Ring, oh, ring a wed-ding peal Ring, oh, ring a wed-ding

*ff* Ring \_\_\_\_\_ Ring, oh, ring, oh ring a wed-ding

*ff* Ring, oh, ring a wed-ding peal Ring, oh, ring a wed-ding

peal, Stamp the deed with roy - al seal, Stamp the  
 peal, Stamp the deed with roy - al seal, Stamp the  
 peal, Ring Stamp the  
 peal, Stamp the deed with roy - al seal Stamp the

*ff*

deed with roy - al seal.  
 deed with roy - al seal.  
 deed, the deed with roy - al seal.  
 deed with roy - al seal.

*pp*

*Ped.*

## No. 2.—DUET. "Wont you marry me."

(NATIS and SEBAK.)

Moderato.

VOICE.

PIANO.

*f*

*fz*

*mf*

*p*

NATIS.

1. I start - ed in life as a poor lit - tle maid, To  
 2. If you're a Princess all the world comes to woo, To

wait on the love - ly A - ma - sis; But I  
 hang on a word or a smile: Though A -

The musical score is arranged in four systems. The first system shows the beginning of the piano accompaniment with a forte (f) dynamic. The second system continues the piano accompaniment with dynamics ranging from forte (fz) to mezzo-forte (mf). The third system introduces the vocal part for Natis, with lyrics for two verses. The fourth system continues the vocal part with lyrics and piano accompaniment, ending with a piano (p) dynamic.

don't like the work and it isn't well paid, Oh how try - ing a wait - ing maid's  
 - ma - sis is pret - ty, well, I'm pret - ty too - It's on - ly a dif - fer - ent

place is! I must think of my - self and not sit on the shelf, I can't  
 style. Tho' I've giv - en up hope, I would love to e - lope If e -

be in ser - vice for ev - - er; But what can you do if they  
 - lope:ments were on - - ly in vogue; — And I know if some scamp made me

*rit.* don't come to woo When you're shy and are not ve - ry cle - - ver? I'm  
 with him de - camp. I should fall down and wor - ship the rogue! Long a -  
*colla voce.* *a tempo*

(SEBAK) (NATIS) (SEBAK) (NATIS)

shy! She's say! Oh! why? Oh! why? Why don't you try to mar-ry me? I  
-go! I know; A-ny Knight-Quite right! Would have flung me on his horse and galloped

(SEBAK) (NATIS) (SEBAK) (NATIS)

real-ly think you might! Oh! why? I'm shy! But try! Not I! I  
o'er the lea! Oh, try! Not I! Oh! why? I'm shy! Oh,

1.

think you're ve-ry ug-ly and most im-po-lite!  
could not I per-suade you to e-

2.

-lope with me?

*f* *mf*

D.C.



Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The melody continues in the treble staff, and the bass staff provides harmonic support with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). A dynamic marking of *f* (forte) is present in the bass staff. The melody in the treble staff includes a chromatic descending line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The melody in the treble staff continues with eighth and sixteenth notes, while the bass staff has chords and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The melody in the treble staff concludes with a final cadence, and the bass staff has chords and eighth notes.

## Nº 3.— SOLO. "My name is Ptolemy."

(PTOLEMY.)

Allegretto.

PIANO.

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

The piano accompaniment for the first system continues with the same melodic and rhythmic patterns as the introduction. It includes dynamic markings of *f* and *stacc.* (staccato). A *loco* marking is placed above the right-hand staff. A first ending bracket is shown above the right-hand staff, leading to a final cadence.

1. My
2. Now
3. But
4. But

The vocal line and piano accompaniment for the second system. The vocal line is in a single staff with lyrics underneath. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: name is Pto-le-my Al-la-ka-ma, I practise a trade hum-drummy, I'm he who would a mum-my' be, This point there's no e-vad-ing. The though you have to pay this fee, Though Tu-um must be Me-um. Youmay he who jilts a pret-ty maid Or 'gainst her will has kiss'd her, Who

migh - ty Pharaoh's Court Em - balm - er, In - ven - tor of the Mum - my. You  
whole of his wealth must come to me As the pro - fit on my trad - ing. This  
bring your en - e - mies to me For the National grand mu - se - um. If  
in - come tax has nev - er paid - Each pas - sive bad re - sis - ter - Who

pos - si - bly think my trade ab - hor - rent Or fan - cy I charge you  
quid pro quo for my hon - est toil Each poor de - funct a -  
you've a friend who's in the way Don't ev - er try to  
ir - ri - tates our cro - co - diles Each Com - pa - ny di -

high - ly But here, if you please, is my Roy - al War - rant To  
- grees on, And I make im - mor - tal the mor - tal coil Of  
- harm him, But a hand - some cheque to me you pay, And I  
- rec - tor - Who chi - vies sa - cred cats with tiles, Each

deal with each Cor - pus Vi - le. I've a dif - fer - ent style for the  
 thou - sands ev - ry sea - son. Oh, my bus - i - ness grows in a  
 quiet - ly em - balm him. You real - ly nev - er  
 naugh - ty vi - vi - sec - tor. By migh - ty Phar - aoh's

high and low. To the rab - ble I'm Pto - le - my Sons and Co. But the  
 way sur - prising. Tho' I spend not a far - thing on ad - ver - tising. And the  
 need to fret Be - cause you're in old I - saacs debt; You  
 wise de - cree No vi - cious rogue em - balmed may be, You're

high - toned a - ris - toc - ra - cy Deal with Pto - le - my, Lim - i - ted,  
 ver - iest boo - by thus must see That em - balm - ing's a ve - ry soft  
 mere - ly say the chap has died, Then gloat up - on him  
 mere - ly tres - pass - ing on my time If per - chance you've commit - ed

Fils et Cie, Go to a - ny mu - se - um and there you may see 'em They've  
 job for me. The whole of E - gypt saves, you see. For  
 mum - mi - fied. Oh, it swells the pro - fits, fa - mous - lee. Of  
 crim.in.al or.ime, No an - - ar - chist need - come to me - To

1st, 2nd & 3rd Verses. Last time.

all of them been em - balmed by me. Fils et Cie.  
 Pto - le - my, Lim.i - ted, Fils et Cie.  
 Pto - le - my, Lim.i - ted. Fils et Cie.  
 Pto - le - my, Lim.i - ted,

*V.S. for DANCE.*

Dance.  
Allegro moderato.

*pp*

*cresc.*

*dim.*

*pp*

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex melodic line in the right hand with many accidentals and a more rhythmic accompaniment in the left hand. A dynamic marking of *mf* is present.

Second system of musical notation, continuing the piece. It shows further development of the melodic and harmonic material. A dynamic marking of *mf* is present.

Third system of musical notation. The right hand features some chordal textures and melodic fragments, while the left hand provides a steady accompaniment. A dynamic marking of *mf* is present.

Fourth system of musical notation. The melodic line in the right hand becomes more active with sixteenth-note patterns. A dynamic marking of *mf* is present.

Fifth system of musical notation. The piece begins to build in intensity. A dynamic marking of *cresc.* (crescendo) is present.

Sixth system of musical notation, the final system on the page. It features a powerful climax with dynamic markings of *ff* (fortissimo), *pp* (pianissimo), and *fff* (fortississimo).

N<sup>o</sup> 4. SOLO. "I prayed for life."

CHEIRO.

Moderato.

VOICE.

PIANO.

*f*

*rit.*

I pray'd for life, a lit-tle life, and now— Come

*col canto. p*

*rit.*

death! There is no life for me. Ah, me! Ah,

*cresc.*

*p.*

*p lento.*

me! Be-fore the Gods I bow. Ah, me!

*cresc.*

*dim.* *rit.* *p*

*p.*

M. 8898.

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*cresc. molto e agitato.*

Grant me my pray'r for death, a lit-tle death, Go, life! Go,

*dim.* *cresc.*

life! For life is love, and love was not for

*ff*

me. Ah, me! Ah, me! Blow out unwanted

*rit. e dim.*

breath. Ah, me!

*f a tempo*

In two grey  
*col canto.*

eyes I saw my light and sun. Go, sun! Go, sun!  
*rit.*

There is no sun for me Ah, me! Ah, me! The si - lent  
*cresc.*

night has won. Ah, me!  
*p* *colla voce.* *cresc.*

*cresc. molto e agitato.*

Here, where I look'd on love, I come to lie, Nor grieve, nor

*cresc.*

grieve. Two eyes were dim, two eyes were dim for

me Ah, me! Ah, me! The Gods are kind to

*rit.*  
me, The Gods are kind, I die.

*pp molto rit.* *pp* *poco lento.*

## Nº 5. SOLO. "Little Princess, look up!"

(AMASIS.)

Allegretto.

PIANO.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a *mf* dynamic and features a melody in the right hand and a bass line in the left hand. The melody consists of a series of chords and eighth notes, leading to a *p* dynamic at the end of the first system.

The piano accompaniment continues with the same melody and bass line. It includes two systems of music. The first system has a *mf* dynamic, and the second system has a *p* dynamic. The piano part provides a harmonic foundation for the vocal lines.

1. Last night the moon beamed on me and  
 2. The beau.ti - ful sun in the gold - en

The vocal line begins with the lyrics "cried Lit - tle Prin - cess, look up!". The piano accompaniment continues with the same melody and bass line. The vocal line has a melodic line in the right hand and a bass line in the left hand. The piano part has a *p* dynamic.

cried Lit - tle Prin - cess, look up! Do you  
 east cried Lit - tie Prin - cess, look up! To

The vocal line continues with the lyrics "know why I shine with a ra - diance fine Lit - tle Prin -". The piano accompaniment continues with the same melody and bass line. The vocal line has a melodic line in the right hand and a bass line in the left hand. The piano part has a *p* dynamic.

know why I shine with a ra - diance fine Lit - tle Prin -  
 love is be - hold.en my ra - diance gold - en Lit - tie Prin -

*tr*

-cess look up! Oh my love is the sun the  
-cess looky up! On my la - dy the moon is

great Sky King, And we love with a love un - wa - - ver - ing, Sweet  
mirrored my light, We are King of the day and Queen of the night, Sweet

Queen of the earth be hap - py as I Laugh for the  
Queen of the earth in your mai - den pride Let your lov - er

*rall*

- en - tan - do. *a tempo*  
Prince your sun is nigh! } Laugh... and look up!  
meet a ra - - diant bride! }

*a tempo*

Musical score system 1, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with the exclamation "Ah!" and is followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score system 2, continuing the vocal and piano parts from the previous system. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with some triplets.

Musical score system 3, featuring a vocal line with two first and second endings and piano accompaniment. The vocal line includes the exclamation "Ah!" and is followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score system 4, featuring a vocal line and piano accompaniment. The vocal line begins with the exclamation "Ah!" and is followed by a melodic phrase. The piano accompaniment is marked *ff* (fortissimo) and includes the tempo marking *Presto*. The system concludes with a double bar line.

# Nº 6. DUET. "Tell me you hate all other men?"

35

(AMASIS and ANHOTEP.)

Allegro.

PIANO.

ANHOTEP.

Tell me you hate all o - ther men, I'll  
I dare not swear up - on my life How

AMASIS.

Sup - pose I should dis - cov - er then You'd  
But if I say I'll be your wife, I  
ask no love of you.  
far my love might carry me,

not e - nough for two.  
know you'll want to marry me.

I think there'll be a great up - roar - I  
My life's in per - il if I speak, I

But if they shut the great front door, I'll  
Oh, I shall die with - in a week, If  
may be told to pack.  
don't want to a - larm you.

let you in the back, the back, the back, I'll let you in the  
a - ny - thing should harm you. Harm you, If a - ny - thing should  
The back, the back you'll let me in the  
Harm me, Harm me If a - ny - thing should

back.  
harm you.  
back.  
harm me.

*ff*

D.C.



## ANHOTEP.

One little to - ken you must give, One

*pp*

## AMASIS.

This hour is hea - ven, though we live Un -

kiss - half tears, half laughter!

## ENSEMBLE.

- hap - py ev - er af - ter. One little tok - en you must give - A

kiss - half tears, half laughter; This hour is hea - ven, though we live Un -

- hap-py ev - er af - ter, af - ter, af - ter, Un - hap-py ev - er af - ter.

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a rhythmic accompaniment of chords and eighth notes. The left-hand part has a steady eighth-note bass line. The system concludes with a double bar line and a common time signature.

Dance.

*ff* *p staccato.*

This system is labeled "Dance." and features piano accompaniment. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part begins with a forte (*ff*) dynamic and features a rhythmic accompaniment of chords and eighth notes. The left-hand part has a steady eighth-note bass line. The system concludes with a double bar line and a common time signature.

This system continues the piano accompaniment from the previous system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a rhythmic accompaniment of chords and eighth notes. The left-hand part has a steady eighth-note bass line. The system concludes with a double bar line and a common time signature.

*ff*

This system continues the piano accompaniment. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part begins with a forte (*ff*) dynamic and features a rhythmic accompaniment of chords and eighth notes. The left-hand part has a steady eighth-note bass line. The system concludes with a double bar line and a common time signature.

*ffz*

This system continues the piano accompaniment. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a rhythmic accompaniment of chords and eighth notes. The left-hand part has a steady eighth-note bass line. The system concludes with a double bar line and a common time signature.

Nº 7. SOLO. "It was early in the morning."

ANHOTEP.

Moderato.

VOICE.

PIANO.

1. It was ear-ly in the morning as I  
 2. I opened wide the window, I called  
 3. So I tied some dum-dum bullets round her

wrote a joy-ous son-net  
 pus-sy are you dead  
 poor un-hap-py head

Purr, purr, purr,

Pus-sy  
 Then I  
 Then I

sang be-neath my win-dow and I dropped a brick up-on it,  
 stole down in my slip-pers and I sat up-on her head  
 packed her in a ham-per with a pound or two of lead

Purr, purr, purr,

And there  
 And re-  
 In a

came a quick ces - sation of the row. For though  
 - flect - ed on her ve - ry sor - ry state She  
 fish - pond then I put that cat to bed And as

Tab - by's lives are le - gion If you smash the dor - sal re - gion They have  
 should have had nine lives at least But though I cut off one poor beast, I  
 I'm an ear - ly ris - er Why, then no one is the wis - er Ex - cept

1. & 2. *rall.* 3.  
 scarce.ly time to gasp out one Mia - - ow! pus - sy, and poor pus - sy, well she's  
 could.n't well in - sure the o - ther eight

*colla voce.*

dead!

*p*

# Nº 8. ENTRANCE and CHORUS. "King Pharaoh's Guard."

Tempo di Marcia:

PIANO. *ff*

The first system of the piano introduction features a treble and bass clef. The treble clef has a 3-measure triplet of eighth notes in the first measure, followed by a half note. The bass clef has a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the piano introduction. The treble clef has a series of chords, some with slurs. The bass clef continues with eighth-note accompaniment, including some triplet patterns.

The third system concludes the piano introduction. It features similar chordal textures in the treble and eighth-note accompaniment in the bass, ending with a final chord in the treble.

CHORUS OF GUARDS, BASSES.

We are King Pharaoh's Guard.      Gus - to - dians of his Cats;      We

The first system of the chorus shows the vocal line for the basses and the piano accompaniment. The vocal line is in a bass clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. The piano part features a steady eighth-note accompaniment with chords.

dust the Sphinx and      Py - - ramids, And      brush the Roy - al hats.

The second system of the chorus continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment continues with its eighth-note accompaniment and chords.

M. 8898.

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## TENORS.

We are King Pharaoh's Guard; We guard his king-ly hon-our. If

he re-quires a Roy-al wife We choose a Pri-ma Don-na.

We choose a Pri-ma Don-na.

*ff*

We are King Pharaoh's Guard For bet - ter or for worse; We

We are King Pharaoh's Guard For bet - ter or for worse; We

*pp*

fol - low him where - e'er he goes, And keep his pri - vy purse. And

fol - low him where - e'er he goes, And keep his pri - vy purse. And

*ff*

all who do our will of - fend They find their pros - pects

all who do our will of - fend They find their pros - pects

*ff*

marred It's all ve-ry well to be a King But it's

bet-ter to be his Guard.

bet-ter to be his Guard.

*ff*

M. 8893.



# Nº 9. SONG and CHORUS. "Once Egypt was a dreary land?"

(PHARAOH.)

VOICE.

PIANO.

*Allegretto.*

*fp*

1. Once E - gypt was a drear - y land, ruled  
 2. But the eve - ning of the bat - tle, said my  
 3. So one and all drew me a - side, and  
 4. They found my pre - de - cess - or in the

by a drear - y King, An op - er - a - tic  
 gal - lant men to me "To - mor - row, oh, our  
 mur - mur'd soft and low, We're go - ing back to  
 count - ing - house a - lone, And as he would - n't

*fz*

Cap - tain I, who made the wel - kin ring! So to a de - sert  
 Cap - tain, we shall dead as mut - ton be! For the foe - men far out -  
 E - gypt, and we will not strike a blow! It's a ve - ry sim - ple  
 ab - di - cate they knifed him to the bone! And the pop - u - lace cried

reg - ion With a most un - ru - ly le - gion I was  
 - weigh us, And most cer - tain - ly will slay us, And  
 thing To re - move the pre - sent King; For,  
 "Fi - va!" When they heard he'd died of fev - er. Then they

sent to quell some A - rabs, and their wick - ed necks to  
 what's the good of dead - ness to the likes of such as  
 though he may not ab - dic - ate, I think we'd make him  
 said to me, "Oh, Cap - tain, what's the mat - ter with the

wring. 'Twas just a force - ful ar - gu - ment to  
 we?" 'Twas such a force - ful ar - gu - ment, I  
 go 'Twas such a force - ful ar - gu - ment I  
 Throne?" Of course I saw the ar - gu - ment, and

CHORUS MEN.

teach me not to sing! 'Twas just a force - ful  
 could - n't but a - - gree 'Twas just a force - ful  
 mere - ly said What ho 'Twas just a force - ful  
 now the Throne's my own Of course he saw the

CHORUS GIRLS. 1st, 2nd, & 3rd Verses.

ar - gu - ment to teach him not to sing!  
 ar - gu - ment he could - n't but a - - gree.  
 ar - gu - ment he mere - ly said "What ho!"  
 ar - gu - ment, and now the Throne's his

D.C.

Last Verse.

own!

*ff*

# No 10. SEPTETTE. "Seven poor ladies"

Tempo di Gavotte.

PIANO. *mf*

*p*

1st WIFE.

Seven poor la - dies of Mem - phis are we, — Con - demned to this grave in.

dig - ni - ty — By each lord and mas - ter. Fear - ing dis - as - ter De.

-nied to hide Our feet like al - a - bas - ter. They're anx - ious a - bout our

mar - riage vows, Un - less we are safe - ly con - fined to the house, They'd

keep us in - by hook or by crook. Oh, you mustn't real - ly - you

## WIVES.

must - n't look. Our pun - ishment real - ly is too sev - ere. Would

you like *your* toi - let to fin - ish here? They'd keep us in by

hook or by crook You must not real-ly- You must not look.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics "hook or by crook You must not real-ly- You must not look." with a fermata over the word "ly-". The piano accompaniment features a steady bass line and chords in the right hand.

The second system shows the piano accompaniment for the first system. It continues with the same key signature and tempo. The right hand has a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple bass line.

PHARAOH.

Come here a min - ute and lis - ten to me, — I've a sug - ges - tion that

The second system of music features a vocal line and piano accompaniment. The key signature remains one flat. The vocal line begins with the label "PHARAOH." and contains the lyrics "Come here a min - ute and lis - ten to me, — I've a sug - ges - tion that". The piano accompaniment continues with a similar texture to the first system.

good may be: — Ask two or three Young fel - lows to tea, And

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "good may be: — Ask two or three Young fel - lows to tea, And". The piano accompaniment includes some rests in the right hand and a consistent bass line in the left hand.

I'll keep an eye On the lot you see. I fan - cy the humour would

The fourth and final system of music on the page. The vocal line concludes with the lyrics "I'll keep an eye On the lot you see. I fan - cy the humour would". The piano accompaniment provides a final harmonic setting for the piece.

soon be - gin If you shut them out as they shut you in, And

later your quarrel you'll e - ven up With just a few drops in each

WIVES.

hus - band's cup. We thank you immense - ly for this ad - vice To

pay out our hus - bands would be so nice. We'll do what you say by hook

or by crook; You're a nice old gen.tle.man- You may look.

The first system consists of three staves. The top staff is a vocal line in G major with lyrics: "or by crook; You're a nice old gen.tle.man- You may look." The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

## Dance.

The second system consists of two staves for piano accompaniment. The right hand plays a series of chords with a tremolo effect, while the left hand plays a steady bass line.

The third system consists of two staves for piano accompaniment. The right hand continues with chords and tremolos, and the left hand maintains the bass line.

The fourth system consists of two staves for piano accompaniment. The right hand features more complex chordal patterns and tremolos, while the left hand continues the bass line.



The first system of music consists of three measures. The treble clef part begins with a melodic line of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The bass clef part provides a harmonic accompaniment with chords: G2-B2, G2-Bb2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2.

The second system of music consists of three measures. The treble clef part continues with chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4. The bass clef part continues with a simple eighth-note bass line: G2, A2, Bb2, A2, G2, F2, E2, D2.

The third system of music consists of three measures. The treble clef part features a more complex texture with chords and sixteenth-note runs: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4. The bass clef part continues with the eighth-note bass line: G2, A2, Bb2, A2, G2, F2, E2, D2.

The fourth system of music consists of three measures. The treble clef part features a melodic line with chords: G4, A4, Bb4, A4, G4, F4, E4, D4. The bass clef part continues with the eighth-note bass line: G2, A2, Bb2, A2, G2, F2, E2, D2.

First system of musical notation, measures 1-3. The piece is in a minor key (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment of quarter notes.

Second system of musical notation, measures 4-6. The right hand continues with chords and some melodic movement. A dynamic marking of *f* (forte) is placed in the right hand in the final measure.

Third system of musical notation, measures 7-9. The right hand has a more active melodic line with eighth notes, and the left hand continues with a simple bass line.

Fourth system of musical notation, measures 10-12. The right hand features a series of chords. Dynamic markings of *ff* (fortissimo) and *pp* (pianissimo) are present in the right and left hands respectively.

Fifth system of musical notation, measures 13-15. The right hand has a melodic line with some rests. A dynamic marking of *ff* is in the left hand. The system concludes with a double bar line and repeat signs.

# No 11. DUET. "Your Majesty!"

ANHOTEP and PHARAOH.

Allegro.

VOICE.

PIANO.

ANHOTEP

Your Ma - jes - ty! your

PHARAOH.

Ma - jes - ty! I come to wed your daugh - ter. I'm glad of it; I'm

ANHOTEP

glad of it, I'm glad some rogue has caught her. My hon - ours at her

M.8393.

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## PHARAOH.

feet I cast I'll be her slave for ev - er. I have no doubt she'll

*staccato.*

## ANHOTEP.

Your Ma jes ty!

fet - ter you I have no doubt what - - ev - er. your Ma - jes - ty! no

## PHARAOH.

maid - en e'er was sweet - er. You'll find a wife, you'll find a wife grows

*stacc.*

## ANHOTEP.

bet - ter if you beat her If you but grant this

PHARAOH.

price - less gift, her path shall be all ro - ses., I

ANHOTEP.

Your Ma - jes - ty!

I know that's what, I know that's what each im - be - cile sup - po - ses. your

PHARAOH.

Ma - jes - ty! my love has made me bold! Youth's fol - ly makes, youth's

ANHOTEP.

fol - ly makes me thank the gods I'm old. And

if it please your Ma - jes - ty I fain would wed in

PHARAOH.

haste. I'd have you know her mo - ther, boy, is for - ty round the

ANHOTEP.

waist. Your Ma - jes - ty! your Ma - - jes - ty! you may re - tain her

PHARAOH.

mo - ther. I on - ly mean, I on - ly mean she'll grow just such an.

*staccato.*

## ANHOTEP.

o - ther Her soul and not her waist I wed and

## PHARAOH.

it shall be my shrine That's all I ask, that's

all I ask the con - tract you shall sign!

N<sup>o</sup>. 12. CHORUS. "Sign the Contract."

**Allegretto.**

Soprano. Sign the con - tract! Seal the com - pact!  
Cut and cap - ury. Wave our dra - pery,

Alto. Sign the con - tract! Seal the com - pact!  
Cut and cap - ury, Wave our dra - pery,

Tenor. Sign the con - tract! Seal the com - pact!  
Cut and cap - ury, Wave our dra - pery,

Bass. Sign the con - tract! Seal the com - pact!  
Cut and cap - ury, Wave our dra - pery,

PIANO. *pp*

Now the en - tracte ere the wed - ding Con - gre - ga - tion takes its sta - tion,  
Light and va - poury: All is flowr - y. None cen - sor - ious, joy up - roar - ious,

Now the en - tracte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,  
Light and va - poury: All is flowr - y. None cen - sor - ious, joy up - roar - ious,

Now the en - tracte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,  
Light and va - poury: All is flowr - y. None cen - sor - ious, joy up - roar - ious,

Now the en - tracte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,  
Light and va - poury; All is flowr - y. None cen - sor - ious, joy up - roar - ious,



Each re - la - tion Sun shine glor - ious Tear is shed - ding. This her dow - ry. Troth now plight - ed, All is readi - ness, Soon be headi - ness

Each re - la - tion Sun shine glor - ious Tear is shed - ding. This her dow - ry. All is readi - ness, Soon be headi - ness

Each re - la - tion Sun shine glor - ious Tear is shed - ding. This her dow - ry. Troth now plight - ed, All ex - ci - ted, Soon be headi - ness

Each re - la - tion Sun shine glor - ious Tear is shed - ding. This her dow - ry. Troth now plight - ed, All ex - ci - ted, Soon be headi - ness

Quite de - light - ed, Some un - steadiness Ac - qui - es - cing. When all's o - ver. Bridegroom fear - less, High hopes veri - fied, Bride so peer - less, Bridegroom merrified,

Quite de - light - ed, Some un - steadiness Ac - qui - es - cing. When all's o - ver. Bridegroom fear - less, High hopes veri - fied, Bride so peer - less, Bridegroom merrified,

Quite de - light - ed, Some un - steadiness Ac - qui - es - cing. When all's o - ver. Bridegroom fear - less, High hopes veri - fied, Bride so peer - less, Bridegroom merrified,

Quite de - light - ed, Some un - steadiness Ac - qui - es - cing. When all's o - ver. Bridegroom fear - less, High hopes veri - fied, Bride so peer - less, Bridegroom merrified,

1. 2.

Ra-diant, tear-less, Priests are bless-ing! Tra  
Bride half terrified Off to Do-ver.

Ra-diant, tear-less, Priests are bless-ing! Tra  
Bride half terrified Off to Do-ver.

Ra-diant, tear-less, Priests are bless-ing! Tra  
Bride half terrified Off to Do-ver.

Ra-diant, tear-less, Priests are bless-ing! Tra  
Bride half terrified Off to Do-ver.

1. 2.

la la la la la la la la la la la Tra la la la la! Tra la la la la

la la la la la la la Tra la la la! Tra la la la

la la la la la la la Tra la la la! Tra la la la

la la la la la la la Tra la la la! Tra la la la

la! Tra la la la la la! Tra la la la la la la la la la la

la! Tra la la la la! Tra la la la la la la la

la! Tra la la la la! Tra la la la la la la la

la! Tra la la la la! Tra la la la la la la la

la! Tra la la la la! Tra la la la la la la la

Tra la la la la! Tra la la la la la la la la la la la la!

Tra la la la! Tra la la la la la la Tra la la la la la la!

Tra la la la! Tra la la la la la la Tra la la la la la la!

Tra la la la! Tra la la la la la la Tra la la la la la la!

Tra la la la! Tra la la la la la la Tra la la la la la la!

# No 13. SONG. "I'm adviser to this Royal pair."

SEBAK and CHORUS.

*Allegro moderato.*

VOICE.

PIANO.

SEBAK.

1. I'm ad - vi - ser to this Roy - - al
2. It's quite a roy - al re - si - dence from
3. My ar - chi - tect has done his best to
4. It's a most suc - cess - ful blend - ing of the

CHORUS.

SEBAK.

pair, Tra la la la la, Tra la la la la! I'm the  
 ev'ry point of view, Tra la la la la, Tra la la la la! And  
 tin - ker up the Sphinx, Tra la la la la, Tra la la la la! The  
 modern and antique, Tra la la la la, Tra la la la la! The

## CHORUS

on - ly fel - low liv - ing they could trust with this af - fair, Tra la  
 when I've re - up - hol - stered it, 'twill be as good as new, Tra la  
 ser - vants have their quar - ters in the basement with the sinks, Tra la  
 sort of place where lov - ers like to spend a hap - py week, Tra la

## SERAB.

la la la, Tra la la la la la! They  
 la la la, Tra la la la la la! I've en -  
 la la la, Tra la la la la la! I  
 la la la, Tra la la la la la! And

want - ed an es - tab - lish - ment not like sur - bur - ban vil - las, All la -  
 - gaged a staff of ser - vants and a girl to do the char - ing, While the  
 an - a - lysed the sub - soil to make sure that it was sand - y, While  
 though my in - no - va - tions may of - fend the ul - tra pur - ists, I've

-bur.nums and a sum.mer-house o'er - run with cat - er - pil - lars, But a  
 lifts and all the light.ing is con - tract - ed for by War - ing, The  
 when the Prince is late at night he'll find the tram-way hand - y; I  
 put a rail - ing round it to keep off ob - tru - sive tour - ists, The

man - sion large e - nough for two, and pos - si - bly a kid, So I  
 fur - ni - ture's all Chip - pen - dale made by a man called Mos - es, And the  
 thought un - de - cor - a - ted stone was just a shade pro - sa - ic, So I've  
 weak - est point a - bout it is the lack of ven - ti - la - tion, Still,

hired from the a - gents a most room - y py - ra - mid.  
 Art and Craf - ty bed - steads will be far from beds of - ro - ses.  
 had Sir Will - iam Rich - mond down to dab it with mo - sa - ic.  
 as a mod - ern re - si - dence, it's quite a rev - e - la - tion.

CHORUS.

1. 2. & 3.

So he hired from the a-gents a most room-y py-ra-mid.  
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses. D.C.  
 So he had Sir Will-iam Richmond down to dab it with mo-sa-ic.

So he hired from the a-gents a most room-y py-ra-mid.  
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses.  
 So he had Sir Will-iam Richmond down to dab it with mo-sa-ic.

So he hired from the a-gents a most room-y py-ra-mid.  
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses. D.C.  
 So he had Sir Will-iam Richmond down to dab it with mo-sa-ic.

So he hired from the a-gents a most room-y py-ra-mid.  
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses.  
 So he had Sir Will-iam Richmond down to dab it with mo-sa-ic.

1. 2. & 3.

D.C.

CHORUS.

4.

Still, as a modern re-sidence, it's quite a rev-e-la-tion.

Still, as a modern re-sidence, it's quite a rev-e-la-tion.

Still, as a modern re-sidence, it's quite a rev-e-la-tion.

Still, as a modern re-sidence, it's quite a rev-e-la-tion.

4.

*ff*

## No 14.—FINALE ACT I.

Allegro moderato.

PIANO. *p*

NEBENCHARI. (Spoken.)

Dogs and scum and roystering vermin, Bow before the Royal ermine

Because of this distressing rumour— The King is in a vicious humour. His

Majesty has left his meal; The royal soup is getting cold; No



lightsome corks go pop! Untouched his chop, And round his plate of gold I saw the chilly

fat congeal. Cringe! Bend each knee's obsequious

hinge: For he has sworn he never more will dine

Until the murderer's head falls dead— Struck like an egg-top from its sinful spine.

Bass Drum.

**Allegro. *p***

Soprano.  
Alto.  
Tenor.  
Bass.

Has a-ny-bo-dy seen our cat? Pus-sy, pus-sy, puss,puss,purr! There's a

Has a-ny-bo-dy seen our cat? Pus-sy, pus-sy, puss,puss,purr! There's a

PIANO.

*fz* *p*

Unison.

deep red stain on the back-door mat And a most sus-pi-cious blur! Has

deep red stain on the back-door mat And a most sus-pi-cious blur! Has

a-ny-bo-dy seen our cat? Pus-sy, pus-sy, puss,puss, purr! If

a-ny-bo-dy seen our cat? Pus-sy, pus-sy, puss,puss, purr! If

*p*

a - ny - one's kill'd her it's tit for tat Whether no - ble or low caste cur. Has

a - ny - one's kill'd her it's tit for tat Whether no - ble or low caste cur. Has

a - ny - bo - dy seen our cat? Pus - sy, pus - sy, puss, puss, purr! The

a - ny - bo - dy seen our cat? Pus - sy, pus - sy, puss, puss, purr! The

*rall.*  
on - ly clue is that where she sat We found these fragments of fur!

*rall.*  
on - ly clue is that where she sat We found these fragments of fur!

## Adagio.

## CHORUS OF MEN.

Tenors.

Sound the funeral drum      Clash the mournful brass-es;

Basses.

Sound the funeral drum      Clash the mournful brass-es;

Adagio.

Gong & Timp: *p*      Drum      Cymbals. *ppp*

## ARCHPRIEST.

Shroud this wanton rev-el-ry, Lads and like-wise lasses. A Roy-al Cat has met her doom,

Shroud this wanton rev-el-ry, Lads and like-wise lasses.

## CHORUS.

## ARCHPRIEST.

Kill'd by one of the up-per classes, Sound the brasses twang! Beat the fun-er-al drum, Now the

Sound the brasses twang! Beat the fun-er-al drum,

*fz*      Timp.

vil-lain who did it shall sure-ly hang, Or be stood on his head in a butt of mo-lass-es.

Shroud this wanton re-vel-ry, Wave the crinkled crape; Who-ev-er did this de-vil-ry

*p* CHORUS.

Ne-ver shall es-cape. Sound the fune-ral drum- Pre-pare - a roy-al tomb, It  
Sound the fune-ral drum- Pre-pare - a roy-al tomb, It

*p* Timp:

is decreed This bloody deed Shall shroud the world in gloom. Take heed, The mourner's weed Assume;

is decreed This bloody deed Shall shroud the world in gloom. Take heed, The mourner's weed Assume;

Till the murderer we unearth We will not suffer love or marriage, Be-trothal, death, nor birth.

Till the murderer we unearth We will not suffer love or marriage, Be-trothal, death, nor birth.

2<sup>d</sup> PRIEST.

If you this e-dict do dis-par-age, In-dulge in re-vel-ry or mirth- In

*fp* *fp* *fp* *fp*

kisses, twins Or of her sins, We foretell some grave miscarriage, Of the justice of the King,

*Lento.*

CHORUS.

3<sup>rd</sup> PRIEST.

Much un-call'd for suf-fer-ing. Re-concile your hearts to woe, Dis-purse and

Much un-call'd for suf-fer-ing.

*Lento.* *f*

go Nor smile, and sing We would not have un-call'd for suf-fer-ing. CHORUS. You wretched masses And

You wretched masses And

*p*

no - ble class - es, All who to life would cling, Heed well the e - dict

no - ble class - es, All who to life would cling, Heed well the e - dict

of the King. Sound the cymbals bing! Ev 'ry soul shall weep - ing go

of the King. Sound the cymbals bing! Ev 'ry soul shall weep - ing go

Till the murderer we know. This, the e - dict of the King! This, the e - dict of the King!

Till the murderer we know. This, the e - dict of the King! This, the e - dict of the King!

*fff* *pp* *rall.*



NEBENCHARI.

(Doppio Movimento.)

Allegro.

*accel.*

Has

ALL.

PTOLEMY.

a - ny searcher found a clue? No! Pardon me, I have a

*ff*

NEBENCHARI.

PTOLEMY.

few! You've heard the miscre-ant con-fess? No! but on a gentleman's

*p dolce.*

3

dress I saw a stain suspic-ous-ly rud - dy. And

3

eke some strands of fur all blood-y - The fact's sus-pi-cious!

NEBENCHARI.

PTOLEMY.

Who is this vicious knave, by thun - der? Ah! I

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a rest, followed by a triplet of eighth notes, then a quarter note, a half note, and a quarter note. The lyrics are "Who is this vicious knave, by thun - der? Ah! I". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*.

won - der If it will break a roy - al heart And

*ppp* *a tempo* *p dolce.*

The second system of the musical score. The vocal line continues with "won - der If it will break a roy - al heart And". The piano accompaniment features a triplet of eighth notes in the bass line. Dynamics include *ppp*, *a tempo*, and *p dolce*.

sore up - set the ap - ple - cart? But see von youth whose

The third system of the musical score. The vocal line continues with "sore up - set the ap - ple - cart? But see von youth whose". The piano accompaniment continues with chords and a bass line.

strong right arm em - bra - ces The willow waist of the

The fourth system of the musical score. The vocal line continues with "strong right arm em - bra - ces The willow waist of the". The piano accompaniment continues with chords and a bass line. Dynamics include *f*.

most fair Am - a - sis, His ash - en looks por -

The fifth system of the musical score. The vocal line concludes with "most fair Am - a - sis, His ash - en looks por -". The piano accompaniment concludes with chords and a bass line. Dynamics include *f*.

tray Blood spilt And guilt; I deep - ly grieve this is his

AMASIS.

wed - ding day! Oh,

CHORUS.

Sop. We deep - ly grieve this is his wed - ding day!

Alto. We deep - ly grieve this is his wed - ding day!

Tenor. We deep - ly grieve this is his wed - ding day!

Bass. We deep - ly grieve this is his wed - ding day!

*p*

PTOLEMY.

hold your peace, old man; I beg you, go a - way. I fear, Your Po - ten - cy this

*pp*

gives the show a - way. To think that he should go and stow a - way Poor Pussy.

*rall.*

NEBENCHARI. *Recit.*

Tell me, how, sir, We con-des-cend to ask you

ci-vil-ly; Have you con-nived at a-ny way pri-vi-ly The

death of a Roy-al mous-erí A-las! great priest, 'tis

*p* *p leggiero.*

true she is a gon-er, Quite thought-less.ly I

dropp'd a brick up-on her; By all the laws of

chance it should have missed her, But oh! it cannoned off the

wall and kiss'd her. CHORUS. He has confess'd he has confess'd. Oh,

He has confess'd he has confess'd. Oh,

why? Sure-ly he might have told a lit.tle lie; A lit-tle lie were

why? Sure-ly he might have told a lit.tle lie; A lit-tle lie were

bet-ter then to die. He has con-fess'd- Oh, why?

bet-ter then to die. He has con-fess'd- Oh, why?

Allegro.

Timp:

*Recit ad lib.*

PRIEST.



Your sentence... See the vil-lian win - - ces.

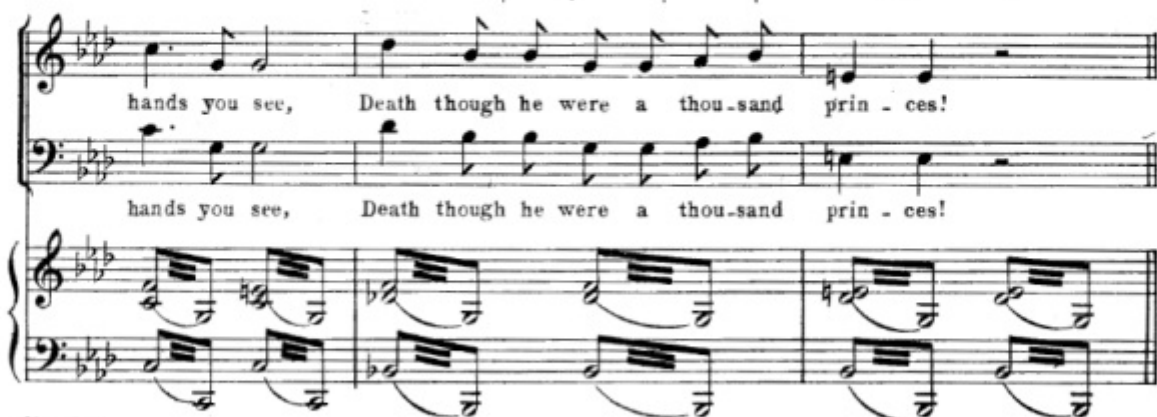


Death though he were a thousand princes! This is my command.



CHORUS.

All who a-gree With me Hold up the dex-ter hand. We all a-gree, Our  
We all a-gree, Our



hands you see, Death though he were a thou-sand prin - ces!  
hands you see, Death though he were a thou-sand prin - ces!

NERENCHARI.

All those who do to mercy feel inclined Stand forth, the others stand behind.

*Tempo Allegro.*  
*cresc.*

CHORUS.

CHEIRO.

Death though he were a thou - sand prin - ces. 'Twas  
Death though he were a thou - sand prin - ces.

*ff* *p*

*Tempo di Valse.*

giv'n to you a - lone In those dear

eyes to light love's flame, Rash fool to play this thought-less

*pp* CHORUS. CHEIRO.

game, This thought-less game, Your life was not— your own, Be -

*pp* This thought-less game,

- cause of your fol-ly She's all me-lan-cho-ly, She must live out her life all a -

CHORUS. CHEIRO. CHORUS. CHEIRO.

- lone. A - lone! And ev-en your death won't a - tone! A - tone! She must live out her

A - lone! A - tone!



life all a lone. If I'd had your chances Of winning her glances I

*And.* \*

would have risk'd nothing, I own. I own. I would have risk'd nothing, I own. 'Tis a

CHORUS

CHEIRO.

*rit.*

*a tempo.*

I own.

*rit.* *a tempo.*

sor-ry e-clipse With your name on her lips; She must

CHEIRO.

A sor-ry e-clipse With your name on her

CHORUS. A sor-ry e-clipse With your name on her

A sor-ry e-clipse With your name on her

*a tempo.*

*rall-en-tan-do*

live out her life all a - lone; I would have done better, I own.

lips.

lips.

*rall-en-tan-do.*

*Recit.* PTOLEMY.

Of this terrible sin this has quite con -

AMASIS.

-vinced her. But that won't prevent me dy - ing a spins - ter. Oh! weigh one Cat, though

*3*

*accel.*

val - ua - ble and rare A - gainst my life - long a - go - nised des - pair,

You would not have me die a faded spinster?

CHORUS. (Unison.)

*Quicker.*

*p*

Oh, fool to smite A hallowed cat; —

Was it worth while To die for that? — Oh, fool to weigh Love's

joys so light, You'll die to-day Or else to-night.

## CHORUS.

He'll die to - day — Or else to - night, He'll die to - day Or else to - night,

He'll die to - day Or else to - night, He'll die to - day Or else to - night,

## AMASIS.

You'll die to - day Or else to - night. —

He'll die to - day — Or else to - night, — He'll die to - day Or else to - night. —

He'll die to - day Or else to - night, He'll die to - day Or else to - night. —

*Recit ad lib.*

PSAMTIK.

**Presto.** 8.....

Mark how the villain win - ces.

NEBENCHARI.

GUARDS.

Suitable princes Grow thick as leaves in Vallambarro-sa. Away with him! We go, sir.

NEBENCHARI.

*ad lib.*

He must be tortured now he's caught; And send to me a full report.

PSAMTIK.

We'll place the dog in a dungeon deep, And cross-examine him closely, We'll extract from him a whimsical tale If we stimulate him joyously. We'll note howneath our torture's grim He'll

sup - pli - cate and grovel, Our re - port will be as a - mus - ing as A

mod - ern sensa - tion - al novel. **CHORUS.** We'll place the dog in a dun - geon deep And

We'll place the dog in a dun - geon deep And

cross - ex - a - mine him closely We'll ex - tract from him a whim - si - cal tale If we

cross - ex - a - mine him closely We'll ex - tract from him a whim - si - cal tale If we

stim - u - late him jo - cosely. We'll note how 'neath our tor - tures grim He'll

stim - u - late him jo - cosely. We'll note how 'neath our tor - tures grim He'll

sup - pli - cate and grovel, Our re - port will be as a - mus - ing as A

sup - pli - cate and grovel, Our re - port will be as a - mus - ing as A

AMANSIS. (In strict time.)

Be kind, be kind to

mod - ern sen - sa - tion - al no - vel.

mod - ern sen - sa - tion - al no - vel.

him, I know your gen - er -

- os - i - ty, The sit - u - a - tion

is not one to treat with such jo-

-cos- i- ty, My rich- es, jew- els

all are yours, and I your slave most

will- ing, If you will but re-

-frain from this fa- - ce- - tious way of killing;

*Con. Ed.*



*slower.*

*P*

If in the dim for-got-ten past you ev-er had a mo-ther, Who

*p* *slower.*

*poco accel.* *a tempo*

heard you lisp your Al-pha-bet and made you kiss each o-ther, By

*poco accel.* *a tempo*

*rallentando.* *Recit.*

her grey hairs I beg of you to treat him like a brother. In ve-ry young, I

*rallentando* *p*

do not know. per-haps you had no mo-ther. These things to me are all a

mys-te-ry; I ne-ver stud-ied Nat-ural His-to-ry, But

## CHORUS OF GUARDS

I will be your sis-ter if you'll treat him like a bro-ther. This

This

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line contains the lyrics "I will be your sis-ter if you'll treat him like a bro-ther." followed by a measure with the word "This". The piano accompaniment consists of chords in the left hand and a single note in the right hand.

weak-ness we must smo-ther. No, we ne-ver had a mo-ther, And our

weak-ness we must smo-ther. No, we ne-ver had a mo-ther, And our

The second system continues the musical score. The vocal line contains the lyrics "weak-ness we must smo-ther. No, we ne-ver had a mo-ther, And our" followed by a measure with the word "weak-ness we must smo-ther. No, we ne-ver had a mo-ther, And our". The piano accompaniment continues with chords and notes.

Pa-ter was a ha-ter of all sen-ti-ment or weep-ing, We'll not

Pa-ter was a ha-ter of all sen-ti-ment or weep-ing, We'll not

The third system continues the musical score. The vocal line contains the lyrics "Pa-ter was a ha-ter of all sen-ti-ment or weep-ing, We'll not" followed by a measure with the word "Pa-ter was a ha-ter of all sen-ti-ment or weep-ing, We'll not". The piano accompaniment continues with chords and notes.

tor-ture him un-du-ly, But just test his cour-age tru-ly, And his.

tor-ture him un-du-ly. But just test his cour-age tru-ly, And his

tor-ture will be naught you can con-si-der out of keep-ing.

tor-ture will be naught you can con-si-der out of keep-ing.

**Allegro.**  
АННОТЕП.

Sweet-heart, despair not, I am not yet be.head.ed; To-mor-row may-be,

**f Allegro**

*Recit ad lib.*

we shall ye be wed.ded. But you and Pharaoh Have a care, oh! For tho' I

die beneath assault and bat-ter-y, In halt-ing verse My dy-ing

curse Shall spiflicate your Sacred Catter-y.

*Allegro agitato.*

I curse their fur; It shall drop off in patch-es; I curse their claws; They'll poison

scratches; I curse their tempers; They'll grow like Di-ogenes; I curse their

woosing And their little progenies; I curse their brains; They'll get con-

- ges - tion; I curse their food; They'll have in - di - ges - tion. I curse their

*ff*

home life, I curse their morals; Their eyes shall be scratch'd Out in frequent quarrels. I curse each

*mf*

whisker, I curse each tail; They shall sing out of tune, Their voices fail. I curse their

*cres poco a poco*

liv - ing and to hu - mour all these pop - u - lar fal - la - cies It is my

curse, that each shall die nine deaths from pa - - ra - ly - sis.

## CHORUS.

*ff*

Strike him— Lynch him! Death and fu - ry

Strike him— Lynch him! Death and fu - ry

*fff*

Lynch our judge and lynch our ju - ry. Kill him! kill him!

Lynch our judge and lynch our ju - ry. Kill him! kill him!

*Allegro.*  
NERENCHARI.

This his fin - al hour. Stand back!

This his fin - al hour.

*Allegro.*

*ff marc.*

Stand back! You guardsmen, take the sinners' course. You rabble who would intervene! What's

*ff*

sauce for cats I think may well be sauce for him. Perhaps you gather what I

*Allegro con vivo.*

mean. To-night while all of you take forty winks,

*rit.* *p*

Ea-sy in conscience like the white sould child, In ways from which im-ag-in-

-a-tion shrinks, We will avenge the Cat he has reviled. And

yet the terrors of the night shall pale Be - fore the pos - si - bi - li -

- ties of day, 'Till, when the sun is heaven high at noon,

*Recit. ad lib.*  
Death he will welcome as a Roy.al boon. For not till the sun has mounted to the crown of heaven's proud

*marcato.*

dome, Shall my mounting wrath be ap-peased and my eag-er heads-man strike



home.

Strike him! Lynch him!

Strike him! Lynch him!

Death and fu - - ry, Lynch our judge and lynch our ju - ry.

Death and fu - - ry, Lynch our judge and lynch our ju - ry.

Stone him to death. Put him to death!

Stone him to death. Put him to death

M. 8898.

Put him to death Strike him! lynch him! Strike him! lynch him!

Put him to death Strike him! lynch him! Strike him! lynch him!

Put him to death to death.

Put him to death to death.

*ff*

End of Act I.