

LAKMÉ

By

Léo Delibes

Oliver Ditson Company



LAKMÉ.

→*OPERA IN THREE ACTS.*←

—BY—

LEO DELIBES.

—TRANSLATED AND ADAPTED BY—

THEODORE T. BARKER.

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CAST OF CHARACTERS.

GERALD (*first tenor*).....Officer of British army in India.
 FREDERIC (*baritone*)..... " " " "
 NILAKANTHA (*basso cantante*).....A Brahmin priest.
 HADJI (*second tenor*).....A Hindoo slave.
 A FORTUNE TELLER.
 A CHINESE MERCHANT.
 A SEPOY.

LAKME (*first soprano*).....Daughter of NILAKANTHA.
 ELLEN (*high soprano*).....Daughter of the Governor.
 ROSE (*second soprano*).....Her friend.
 MRS. BENSON (*mezzo soprano*).....Governess of the young ladies.
 MALLIKA (*mezzo soprano*).....Slave of LAKME.
 HINDOOS—Men and women, English officers and ladies, sailors, Bayaderes,
 Chinamen, musicians, Brahmins, etc., etc.

ARGUMENT.

THE scene of LAKME is laid in one of the large cities of India, and in its immediate vicinity, recently subdued and occupied by the English. The opening takes place in the grounds of NILAKANTHA, a Hindoo priest, whose premises it is considered criminal and worthy of death to profane. A small party of English ladies, and officers of the British army find their way thither while strolling about for amusement. They force an entrance through the bamboo enclosure, and, while admiring the beauties of the place, come upon some beautiful jewels which have been laid aside for the moment by the daughter of the Brahmin proprietor. Realizing the impropriety of their presence, they turn to leave; but GERALD, one of the officers, and the lover of Ellen, daughter of the Governor, wishing to make a sketch of the jewels for the benefit of his lady-love, remains behind for that purpose while the others depart. Upon reflection, he decides to relinquish the idea of copying the form of the jewels, and in the moment of leaving is surprised by the sudden appearance of LAKME, just returning from a little excursion upon the neighboring stream. They are mutually struck by each other's presence, and, seemingly, a case of love at first sight is the result. LAKME demands how and why he came there, and tells him of the death penalty which must follow such intrusion. GERALD expresses his admiration of LAKME's beauty, and hastily departs, or conceals himself, just as the priest-father returns to his home. NILAKANTHA notices the disturbance of his daughter, and observes the strange footsteps, and declares that the intruder must die, if discovered. In the second act, the scene is changed to the neighboring city, where a grand Brahminic festival and procession take place in honor of the gods and goddesses of India. Also, an Indian bazaar, with its occupations and amusements. Many English residents are present, among them the party of the first act. Also the priest and his daughter, disguised as penitents, NILAKANTHA orders LAKME to sing, believing that she will be heard by the intruder upon his premises, and by his admiration of her beauty and voice will betray himself to his enemy's vengeance. The plan succeeds. GERALD is noted by the pleasure he shows

at again meeting with LAKME. NILAKANTHA, convinced of his guilt, sends his daughter away, and consults with his friends upon the manner in which he proposes to take vengeance upon the destroyer of his peace and the intruder upon the sanctity of his home. LAKME, disobeying the commands of her father, remains at hand, and when, shortly afterwards, GERALD is stricken down by the dagger of NILAKANTHA, she comes forward with her faithful slave, HADJI, and orders him to be carried to a hut concealed in the forest, where, his wound found to be not mortal, she cares for him and restores him to life and strength by the juices of certain plants, whose medicinal properties are well known to the Hindoos. There, as he recovers, his passion for her increases, and all else, including his former love, seems forgotten. A chorus of voices is heard passing their retreat, which comes from a procession of young lovers on their way to drink the waters of a sacred fountain, said to have the property of making unions lasting. GERALD wishes to drink of this water. LAKME obtains it, and is about to present it to him, when she perceives that a change has come over him during her absence. Meanwhile FREDERIC has made diligent search for his friend, and at last finds him alone in the hut. He endeavors to recall him to his duties by telling him that his regiment is ordered off at once to suppress an outbreak among the Hindoos. GERALD promises to be at his post in time, but begs a little delay, that he may once more see and bid adieu to LAKME. Upon receiving this promise, FREDERIC leaves him at the moment of LAKME's return with the sacred water. As she offers it to GERALD the fifes and drums of his regiment, just leaving for the seat of the rebellion, are heard in the distance. The sound, which recalls him to love and duty, transforms him, and he turns away from the proffered draught. LAKME is shocked by the sudden change in him, which she but too well knows how to account for. In her heart-breaking despair, she gathers and eats some flowers of the deadly poisonous *datura stramonium*, from the effects of which she dies in his arms, just as her father and his friends arrive on the scene.

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LAKMÉ.

OPERA IN THREE ACTS.

Words by GONDINET and PH. GILLE.
Translated and Adapted by THEODORE T. BARKER.

Music by LÉO DELIBES.

PRÉLUDE.

The musical score for the prelude of Lakmé is presented in four systems. The first two systems are for the piano, and the last two are for the harp. The piano part begins with a *Maestoso* tempo in 4/4 time, marked with a key signature of two sharps (D major). It features a complex texture with frequent changes in dynamics, including *ff* (fortissimo) and *mf* (mezzo-forte). Pedal markings (*Ped.*) and asterisks (*) are used to indicate specific effects. The harp part, marked *mf* and *Un peu plus animé*, consists of intricate arpeggiated figures and triplets. The score concludes with a *Sya* (Syllable) marking and a *ff* dynamic.

Andante.

pp

dim.

This system contains the first two staves of music. The top staff is for piano, starting with a treble clef and a key signature of two sharps (D major). It features a series of triplets in the right hand and a steady accompaniment in the left hand. The tempo is marked 'Andante.' The system concludes with a dynamic marking of 'pp' (pianissimo) and a 'dim.' (diminuendo) instruction.

(FLUTE.)

Ped. *

This system contains the third and fourth staves. The third staff is for flute, marked '(FLUTE.)', and the fourth staff is for piano. The flute part has a melodic line with accents and slurs. The piano accompaniment continues with chords and moving lines. Pedal markings 'Ped.' and asterisks '*' are present under the piano part.

Ped. *

This system contains the fifth and sixth staves. The fifth staff is for piano and the sixth staff is for flute. The piano part has a complex texture with many chords and moving lines. The flute part continues its melodic line. Pedal markings 'Ped.' and asterisks '*' are present.

pp

moderato.

mf

This system contains the seventh and eighth staves. The seventh staff is for piano and the eighth staff is for flute. The piano part has a dynamic marking of 'pp' (pianissimo). The tempo changes to 'moderato.' The flute part has a dynamic marking of 'mf' (mezzo-forte). The piano part has a complex texture with many chords and moving lines.

This system contains the ninth and tenth staves. The ninth staff is for piano and the tenth staff is for flute. The piano part has a complex texture with many chords and moving lines. The flute part continues its melodic line.

7
f
Ped.
p
Ped.

This system contains the first four measures of the piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. A fermata is placed over the first measure of the right hand. Dynamic markings include *f* and *p*. Pedal markings are present in the first, second, and fourth measures, with asterisks indicating specific pedal points.

mf
Ped.
Ped.
Ped.
mf

This system contains measures 5 through 8. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *mf*. Pedal markings are present in the second, third, and fourth measures, with asterisks indicating specific pedal points.

Ped.
Ped.
Ped.

This system contains measures 9 through 12. The right hand features a complex chordal texture with many sharps. The left hand has a steady accompaniment. Pedal markings are present in the first, second, and third measures, with asterisks indicating specific pedal points.

espressivo.
Ped.
Ped. *cres.*
Ped.
Ped. *p*

This system contains measures 13 through 16. The right hand has a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment. Dynamic markings include *espressivo.* and *p*. Pedal markings are present in the first, second, third, and fourth measures, with asterisks indicating specific pedal points.

sfz
Ped.
f
3

This system contains measures 17 through 20. The right hand features a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment. Dynamic markings include *sfz* and *f*. Pedal markings are present in the second and third measures, with asterisks indicating specific pedal points.

8

Sva

Ped. *cres.* *Ped.* *ff* *poco allarg.*

Tempo.

sfx *dim.* *p* *Ped.* *p*

Ped. *tres soutenu.* *crescendo.*

Sva Bass.

Ped. *ff*

Sva *Le double plus lent.*

fff *pp*

Ped. *Ped.*

Enchaines.

ACT I.

SCENE I.—A well-shaded garden, where flourish and intermingle all the flowers of India. In the background, near a little river, stands a building of modest proportions, half concealed by the trees; a figure of Lotus, over the door, and near by, a statue of Ganesa, an idol with the head of an elephant, the god of wisdom, give this mysterious abode the appearance of a sanctuary. The garden is enclosed by a high fence of bamboo. Time, daybreak.

HADJI, MALLIKA, NILAKANTHA: then Hindoos, men and women. HADJI and MALLIKA come to open the garden gate to the Hindoos, who enter immediately.

“HERE, AT THE USUAL MOMENT.”

No. 1. Prayer and Chorus.

Andante. (Curtain rises.)

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked *Andante*. The first system begins with a piano (*p*) dynamic. The second system features a *Ped.* (pedal) marking and an asterisk (*). The third system includes *Ped.* markings and *Sva. bassa.* (Sustained Bass) markings. The fourth system includes an asterisk (*) and a piano (*p*) dynamic marking.

MALLIKA with Sopranos.

p

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,....

HADJI with 2d Tenors

p

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,....

Basses.

p

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,....

Ped.

By the dawn's flame a - light - ed, Doth greet the new-born day.....

By the dawn's flame a - light - ed, Doth greet the new-born day.....

Ped.

Sva. bassa.

Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....

Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....

Sva. *Ped.* *Sva. bassa.*

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a high register, with lyrics printed below the notes. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....". The piano part includes a fermata over the first few measures, a piano (p) dynamic marking, and a pedal (Ped.) marking. The system concludes with a double bar line and the instruction "Sva. bassa.".

That the an - ger of Brah - ma may from us pass a - way,..... That the

That the an - ger of Brah - ma may from us pass a - way,..... That the

Sva. *Ped.* *Sva. bassa.*

Detailed description: This system contains the second two systems of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines continue with the lyrics: "That the an - ger of Brah - ma may from us pass a - way,..... That the". The piano accompaniment continues with the right-hand treble clef staff and left-hand bass clef staff. The key signature and time signature remain the same. The lyrics are: "That the an - ger of Brah - ma may from us pass a - way,..... That the". The piano part includes a fermata over the first few measures, a piano (p) dynamic marking, and a pedal (Ped.) marking. The system concludes with a double bar line and the instruction "Sva. bassa.".

cres. *ff* *pp*
 an - - ger of Brah - - ma May from us turn a - way.
cres. *ff* *pp*
 an - - ger of Brah - - ma May from us turn a - way.
cres. *ff* *pp*
cres. *Ped.* *ff* *Ped.* ** Ped.* *dim.* ** pp*

NILAKANTHA. (coming from his dwelling.)

Thrice blessed may you be, Who faithful homage
sans rigueur.
pp *mf*

ren - der To Heaven's high priest in me, Re - viled, scoff'd at, and out - - raged!

Mesuré.

Of our base vic - tors, the sway..... We'll wea - ry out, sure, though

Mesuré.

p

slow . . . ly; They have driv'n our gods a - way From the ancient tem - ples

sfz *p*

ho - ly. But Brahma o - ver their heads his vengeance dire hath sus -

fp *fp*

cres.

p

-pend - - ed,.... And when that ex - plodes and spreads, Our hard bond - age will be

cres.

pp

Même mouv't. (deux mesures pour une.)

end - - ed. In my dwelling here to - day..... I be - hold God's pow'r dis-

Même mouv't. (deux mesures pour une.)

p

cres. e animato.

-play - - ing. Up to him I soar a - way; I be - hold, and soar a -

cres. e animato.

way, While I hear my daugh - ter pray

cres. *f* *dim.*

Ped. *

Moderato. **LAKME. (in the wing.)**

O..... Dour - ga fair,..... O,..... Si - va

-ing!

Moderato. **(All the Hindoos kneeling.)**

les 2 Peds.
(Harp in the wing.)

Ped. Ped.*

great,..... Might-y..... Ga - ne - sa,..... who did Brah - ma's

Ped. Ped.* * *Ped.* *

life.... cre - - - ate!.... ah !.....

Sop.

Tenors. *pp*

O Dourga fair, O goddess great, Ga - ne - sa, protect our state ;

Basses.

pp

Ped. * *les 2 Ped. pp* * *Ped.* *

pp

God's great, that did Brahma's life cre-

pp

O Si-va pale, thy wrath a - bate. God's great, that did Brahma's life cre-

pp

Ped. *

(LAKME enters from her home, and mingles her prayer with that of the Hindoos.)

.... O Dour - ga fair,
(closed lips.)

-ate!
(closed lips.)

-ate!

mf

les 2 Ped. * Ped. * Ped. *

Detailed description: This system contains the first vocal phrase. It consists of five staves. The top staff is the vocal line with lyrics 'O Dour - ga fair,'. Below it are three staves for vocal harmonies, with the first two containing the syllable '-ate!'. The bottom staff is the piano accompaniment, marked *mf*, with wavy lines indicating tremolos. Pedal markings include 'les 2 Ped.' at the start and three asterisks with 'Ped.' at the end of the system.

O Si - va great, Might-y Ga - ne-

Ped. * Ped. *

Detailed description: This system contains the second vocal phrase. It consists of five staves. The top staff is the vocal line with lyrics 'O Si - va great, Might-y Ga - ne-'. Below it are three staves for vocal harmonies. The bottom staff is the piano accompaniment. Pedal markings include 'Ped.' at the start and two asterisks with 'Ped.' at the end of the system.

-sa..... you, who Brah - ma did..... cre -

(closed lips.)

Ped. *

This system contains the first vocal phrase and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of four staves: two for the right hand and two for the left hand. The piano part features a complex texture with many sixteenth notes and includes dynamic markings like *Ped.* and *pp*, and performance instructions like *(closed lips.)* and asterisks.

ate!..... ah!.....

pp

.... O, Dour-ga fair,.... O goddess great! Ga - - ne - sa..... pro-TECT our state.

Ped. pp *

Ped. *

This system contains the second vocal phrase and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of four staves: two for the right hand and two for the left hand. The piano part features a complex texture with many sixteenth notes and includes dynamic markings like *pp* and *Ped.*, and performance instructions like asterisks.

pp
God's.... might-y, Brah-ma that

pp
O Si-va pale,... thy wrath a-bate God's.... might-y, Brah-ma that

Ped.

tr *rall.*

did..... cre-ate.....

did..... cre-ate.....

suivez. *pp*

Moderato.

NILA. (to the Hindoos.)

Vocal line for Nilas, starting with a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes.

Go now in peace; but as you leave, re - peat.... Your de - vout morn - ing prayer.

Moderato.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a 3/4 time signature and includes dynamic markings such as *mf*.

f sfz mf p *1o Tempo.*

Vocal line for the second system, continuing the melody with dynamic markings *f*, *sfz*, *mf*, and *p*. The tempo changes to *1o Tempo.*

De - part. Now go! God guide your feet.....

1o Tempo.

Piano accompaniment for the second system, including dynamic markings *sfz* and *p*. The tempo is marked *1o Tempo.*

Sopranos.

Soprano vocal line, starting with a treble clef and a key signature of three sharps. The melody is marked *p*.

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,....

Tenors

Tenor vocal line, starting with a treble clef and a key signature of three sharps. The melody is marked *p*.

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,....

Basses.

Bass vocal line, starting with a bass clef and a key signature of three sharps. The melody is marked *p*.

Piano accompaniment for the third system, including a *Ped.* (pedal) marking. The music is in a 3/4 time signature.

By the dawn's flame a - light - ed, Doth greet the new-born day.....

By the dawn's flame a - light - ed, Doth greet the new-born day.....

Ped.

Sva. bassa.

Detailed description: This system contains the first two systems of music. It features two vocal staves at the top, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are printed below each vocal staff. Below the vocal staves is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part includes a piano dynamic marking and a 'Ped.' (pedal) instruction. A 'Sva. bassa.' (Soprano Bass) part is indicated at the bottom right of the piano accompaniment.

Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....

Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....

Ped.

Sva. bassa.

Detailed description: This system contains the second two systems of music. It features two vocal staves at the top, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are printed below each vocal staff. Below the vocal staves is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part includes a piano dynamic marking and a 'Ped.' (pedal) instruction. A 'Sva. bassa.' (Soprano Bass) part is indicated at the bottom right of the piano accompaniment.

That the an - ger of Brah - ma may from us pass a - way,..... That the

That the an - ger of Brah - ma may from us pass a - way,..... That the

Sva. *Ped.* *Sva. bassa.*

an - - ger of Brah - - ma May from us pass a - way.

an - - ger of Brah - - ma May from us pass a - way.

cres. *ff* *pp*

cres. *Ped.* *ff* *Ped.* ** Ped.* ** pp*

(The Hindoos depart reflectively.)

p *pp*

Enchaines

LAKMÉ, 'TIS THOU WHO DOST WATCH.

SCENE, III. *The same, except the Chorus.*

MODERATO.

mf
Ped. *

Ped. *

Ped. *

NILA. (*tenderly.*)

Lak-mé,

'Tis thou who dost watch o'er

us!

*a tempo.**p* (Clar.)
Ped. **Ped.* **Ped.* *

And if I dare to brave the hos-tile ranks be-fore us, of the en-ra-ged en-e-

p (Clar.)
Ped. *

Ped. *

Ped. *

- my,

'Tis that God's pitying, heeds

Thy child-like pu-ri-

mf

p
Ped. *

Ped. *

suives.

poco rall.

a tempo.

LAKME.

When Brah - ma great, in pi - ty ten - der, Brui's'd a

ty.

p (Harpe.)

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, starting with a whole rest followed by a series of eighth and quarter notes. The lyrics 'When Brah - ma great, in pi - ty ten - der, Brui's'd a' are written below it. The bottom line is the piano accompaniment, consisting of a right-hand part with a rapid sixteenth-note arpeggiated pattern and a left-hand part with a steady eighth-note accompaniment. A dynamic marking 'p' and '(Harpe.)' are present in the piano part. A fermata is placed over the first measure of the piano accompaniment.

flower on his way, Made the earth and the

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with the lyrics 'flower on his way, Made the earth and the'. The piano accompaniment continues with the same arpeggiated pattern in the right hand and eighth-note accompaniment in the left hand. A fermata is placed over the first measure of the piano accompaniment.

sky, He let the hon - ey lie.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line concludes with the lyrics 'sky, He let the hon - ey lie.'. The piano accompaniment continues with the same arpeggiated pattern in the right hand and eighth-note accompaniment in the left hand. A fermata is placed over the first measure of the piano accompaniment.

poco rall. *a tempo.*

And from that hope did ren - der!

NILA.

I now must leave you

a tempo. espressivo.

suives. *Ped.* *Ped.*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics 'And from that hope did ren - der!'. The bottom line is a piano accompaniment in bass clef. The piano part features a complex texture with many beamed notes and rests. Performance markings include 'poco rall.' and 'a tempo.' above the vocal line, and 'suives.', 'Ped.', and 'Ped.' with asterisks below the piano part. A fermata is placed over a sixteenth-note figure in the piano part.

What! so soon!

here for a - while Be thou fearless; In that pa - go - da!

Ped. *Ped.* *p*

Detailed description: This system contains the next two lines of music. The top line is a vocal line in treble clef with lyrics 'What! so soon!'. The bottom line is a piano accompaniment in bass clef. The piano part continues with complex textures and includes performance markings 'Ped.', 'Ped.', and 'p' with asterisks. A fermata is placed over a sixteenth-note figure in the piano part.

peer - less, That's still al - lowed to stand, Some one waits my command. The fes - ti - val to -

Detailed description: This system contains the final line of music. The top line is a vocal line in treble clef with lyrics 'peer - less, That's still al - lowed to stand, Some one waits my command. The fes - ti - val to -'. The bottom line is a piano accompaniment in bass clef. The piano part features a complex texture with many beamed notes and rests.

HADJI.

We'll watch o'er her to -

(To the two servants.)

mor - row calls me! Re - main be - side Lak - mé

MALLIKA.

We'll watch o'er her with care.

NILA.

geth - er.

I shall back find my

LAKME. *a tempo. p*

Musical staff for Lakme, treble clef, showing the first line of the vocal melody.

May kind heav'n guard and keep you, And lead you by the

MALLIKA. *p*

Musical staff for Mallika, treble clef, showing the first line of the vocal melody.

HADJI. *p*

Musical staff for Hadji, treble clef, showing the first line of the vocal melody.

way. Be - fore the close of day. May kind heav'n guard and keep you, And lead you by the

Musical staff for Hadji, bass clef, showing the first line of the vocal melody.

a tempo.

très peu ralenti.

pp
Ped.

Piano accompaniment for the first system, showing chords and bass line.

Musical staff for Lakme, treble clef, showing the second line of the vocal melody.

hand, And drive all foes a - way That in your path may stand, And drive all foes be -

Musical staff for Mallika, treble clef, showing the second line of the vocal melody.

Musical staff for Hadji, treble clef, showing the second line of the vocal melody.

hand, And drive all foes a - way That in your path may stand, And drive all foes be -

Musical staff for Hadji, bass clef, showing the second line of the vocal melody.

Piano accompaniment for the second system, showing chords and bass line.

Ped.

*

Ped.

*

Ped.

*

- fore you That in your path may stand.

- fore you That in your path may stand.

mf

Ped. *

Ped. *

(NILAKANTHA goes out, HADJI re-enters the house.)

dim.

dim.

p

Enchaînes.

COME, MALLIKA.

DUO.

SCENE IV. LAKME—MALLIKA.

LAKME. (Takes off some jewels, and places them on a stone table.)

Allegro moderato. (un peu anime.)

LAKME (gaily.)

Come, Mal - li -

Allegro moderato. (un peu anime.)

p

Detailed description: This system contains the first four measures of the musical score. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo and mood are indicated as 'Allegro moderato. (un peu anime.)'.

The bright flowing vines, Their shad - ows now are throwing A - long the sa - cred

pp

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'The bright flowing vines, Their shadows now are throwing A - long the sa - cred'. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking changes to 'pp' (pianissimo) in measure 7. The key signature and time signature remain the same as in the first system.

stream, That calm - ly here is flow - ing; Yet enlivened by

Detailed description: This system contains measures 9 through 12. The vocal line continues with the lyrics 'stream, That calmly here is flowing; Yet enlivened by'. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same as in the previous systems.

MALLIKA.

Andantino con moto.

songs of the birds 'mid the pines!..... Oh! dear mistress, 'Tis

Andantino con moto.

now, When smiling I behold thee, In this blest moment, No cares be-

- gull-ing, That thy heart oft closed, I may read, Lak-mé!

sfx

dim.

poco rall.

LAKME. *a tempo.*

'Neath.... the dome, The..... jas - mine To the ro - ses comes

a tempo.

'Neath the leaf - y dome, Where the jas - mine white To the ro - ses comes

Ped. pp a tempo. *Ped.* *Ped.*

greet - ing, By.... . flower banks fresh..... and bright,

greet - ing, On the flow'r-deck'd bank, Gay in morn - ing light,

Ped. *Ped.*

Come, and join we their meet - ing. Ah! we'll glide

Come, and join we their meet - ing. Slow - ly on we'll glide

Ped. *mf* *Ped.*

p with... the tide, *mf* On... we'll ride a - way; Through
p Float - ing with the tide, *mf* On the stream we'll ride a - way; Through

Ped. p * *Ped. mf* * *Ped.* *

f wave - lets shim - ring bright - ly, *p* Care - less - ly row - ing
f wave - lets shim - ring bright - ly, *p* Care - less - ly row - ing

Ped. sfz * *pp*

light - ly, Reach we the steeps Where the
 light - ly, We'll reach soon the steeps Where the foun - tain sleeps.

poco rall.

birds war - ble, war - ble, the birds spright - ly.

poco rall.

Where war - ble the birds spright - ly.

Ped. *

poco rall.

a tempo. p p

'Neath.... the dome, flowers u - nite, Come and join.....

a tempo. p p

'Neath the leaf - y dome, Where the jas - mine white, Come! and join.....

Ped. pp a tempo. *

Ped. *

rall.

we their meet - - - ing!

rall.

we their meet - - - ing!

*Ped. * rall.*

Ped. *

Un peu plus anime.
LAKME.

But, why my heart's with swift terror in - vest - ed, Doth not yet ap - pear, When my

p
Un peu plus anime.

fa - ther 'lone goes to your ci - ty de - test - ed, I trem - ble, I trem - ble with

dim.

MALLIKA.

feared. May the god, Ga - ne - sa, keep him from dan - gers, Till he ar - rives at the pool just in
(Cor.)

Ped. * *Ped.* * *Ped.* *

view,..... Where wild swans, those snowy wing'd stran - gers, Come to de - vour the lo - tus

LAKME.

Yes, where the wild swans, those snow - y wing'd
blue.

stran - gers, Come to feed on lo - tus

poco rall.

blue, 'Neath... the dome, jas - mines white To the ro - ses comes

MALLIKA.

'Neath the leaf - y dome, Where the jas - mine white To the ro - ses comes

10 tempo. p

Ped. pp 10 tempo.

Ped.

Ped.

greet - ing, By.... . flower bank, fresh..... and bright,
 greet - ing, On the flow'r-deck'd bank, Gay in moru - ing light,
Ped. * *Ped.* * *Ped.* *

mf
 Come, and join we their meet - - ing. Ah! we'll glide
mf
 Come, and join we their meet - - ing. Slow - ly on we'll glide,
Ped. * *Ped.* * *mf*
Ped. *

p *mf*
 with... the tide, On.... we'll ride a - way; Through
p *mf*
 Float - ing with the tide, On the stream we'll ride, a - way; Through
Ped. p * *Ped. mf* * *Ped.* *

f wave - lets shim - ring bright - ly, *p* Care - less - ly row - ing

f wave - lets shim - ring bright - ly, *p* Care - less - ly row - ing

Ped. sfz * *pp*

light - ly, Reach - ing the steeps Where the

light - ly, Come, we'll reach the steeps Where the four - tain sleeps,

poco rall.

birds war - ble, war - ble, bird - ings spright - ly.

poco rall.

Where war - ble bird - ings spright - ly.

*Ped. ** *poco rall.*

a tempo. pp

'Neath.... the dome, flowers u - nite, Come and join.....

a tempo. pp

'Neath the leaf - y dome, Where the jas - mine white, ah! come join.....

Ped. pp a tempo.

Ped.

rall.

we their meet ing!

rall.

we their meet ing!

(Cor.)

molto. Ped.

rall.

p

(During the latter measures MALLIKA has unfastened a little boat, anchored among the reeds in the stream. LAKME steps into it followed by MALLIKA, who takes the helm. The boat moves on, and their voices are lost in the distance.)

Ped. pp

Ped.

(Cor.)

Ped. *

p

LAKME. (in the distance.)

p

MALLIKA. *p*

Ah!..... Ah!.....

dim.

rall.

pp

rall.

Ah!.....

rall.

Ah!.....

pp

SCENE V. GERALD, FREDERIC, ELLEN, ROSE, and MRS. BENSON. (*Laughter is heard outside the enclosure.*)

ROSE. What do you see?
 FRED. I see a garden.
 ELLEN. And you, Gerald?
 GER. I see some fine trees.
 ELLEN. Is any one there?
 GER. I don't know.
 ROSE. Look carefully.
 FRED. That is not so easy, over such a paling.
 ELLEN. Try to push aside the bamboos.
 MRS. BENSON. Young ladies, young ladies, be prudent!
 GER. Stay! I see a statue of Ganesa, god of wisdom.
 FRED. I see a lotus drawn above the door; 'tis the abode of a Brahmin!
 ROSE and ELLEN. Of a Brahmin?
 FRED. Let us go away.
 ROSE and ELLEN. What for?
 FRED. Because we must not trifle with these people.
 ELLEN. (*Pushing aside the bamboos.*) Oh, as for myself, I wish decidedly to see a Brahmin's garden.
 MRS. B. Be prudent, Miss Ellen.
 ELLEN. Ah! 'tis too late. (*The bamboos have yielded, and she enters the garden.*)
 MRS. B. Oh, Miss Ellen!
 ROSE. The breach is made, we can all go through.
 MRS. B. You, too, Miss Ellen?
 GER. We cannot back out now, O venerable Mrs. Benson!
 MRS. B. (*entering and making a grimace.*) But I don't know upon whose grounds we are trespassing.
 FRED. Ah! I know very well, now. I am not personally acquainted with the proprietor of this little temple, but I have heard much said about him.
 GER. It is quite certain we have not been presented.
 FRED. And thus we place ourselves in a dangerous predicament.
 ROSE (*quickly*). Do not frighten Mrs. Benson!
 ELLEN. No, do not alarm her.
 MRS. B. With your permission, young ladies, I am your governess, and prudence is a duty with me.
 ROSE. Prudence, allowed; but fear?
 MRS. B. Fear also. When his highness, the governor, deigned to intrust his daughter and niece to my care, he recommended me to be afraid. I engaged myself to be afraid. I am afraid!
 ELLEN (*to ROSE, gayly*). See how pretty it is. What lovely groupings of leaves and flowers!
 FRED. Beware of serpents 'neath the flowers, Miss Rose.
 ELLEN. How charming is that rivulet, bordered with verdure!
 ROSE. It seems to lengthen itself with a graceful turn to reach hither.
 ELLEN. See, too, those beautiful flowers—

FRED. Do not touch them, Miss Ellen. They are daturas (*datura stramonium*); harmless enough in England, but here, under this brilliant Indian sky, to put a leaf of it in your mouth is sufficient to—
 MRS. B. To poison one?
 GER. Yes, to poison one!
 FRED. Quite so, Mrs. Benson.
 MRS. B. It is an abominable country.
 FRED. If you will allow me to talk reason with you—
 ROSE. We won't allow it.
 ELLEN. No, no; we won't allow it any way.
 FRED. See, Gerald, you who have rights, or the semblance of certain rights, since you will have the happiness to wed Miss Ellen in a few weeks—
 GER. I shall never use my rights in opposition to my wife's.
 ELLEN (*holding out her hand*). All right; that is well said.
 FRED. Oh, these lovers! (*To GERALD*) Adventure, moreover, is not unpleasing to you. (*To MISS ELLEN*) You do not understand him, Miss Ellen; he loves danger, and finds poetry therein. He is a dreamer of the impossible,—an enthusiast of the unknown; he loses himself with love in the blue ether!
 ELLEN, (*hastily*). I do not reproach him for that.
 FRED. (*Gaily*). Quite the contrary, is it not so? I am the prosaic one; I swear to you, however, that if I were alone—
 ROSE. What! we do not greatly expose ourselves, since we meet no one. That dwelling seems un-inhabited.
 FRED. I again assure you that is really inhabited, by a Brahmin fanatic, named Nilakantha. He ministered at a pagoda that the conquest ruined, which he with difficulty pardons us.
 MRS. B. But I see plenty more pagodas.
 FRED. In the cities—yes. We shall have, too, tomorrow, one of the greatest of Hindoo festivals. All the Brahmin's of the neighborhood will meet in the grand pagoda. But in the villages the faith is slowly dying out. Nilakantha has retired to this little corner of land, which he has consecrated to Brahma by his own authority, and he lives upon the modest offerings of some faithful Hindoos. He has a daughter—
 ELLEN. A daughter?
 MRS. B. Do such people have daughters?
 FRED. She is named Lakmé.
 ELLEN. Oh, what a pretty name! Lakmé!
 ROSE. I should like to see her.
 FRED. She is all that is wanting here. But you do not see, Europeans as you are, that this little person, born in a pagoda, vowed to some god or goddess of the Indian Heaven, believes herself a part of the divine essence. She despises all that passes outside this enclosure, and never shows herself abroad.
 ELLEN. Is she beautiful?
 FRED. Ravishingly so, they say.

WHEN WOMAN'S FAIR.

Quintette and Couplets.

Allegretto. ELLEN.

When woman's fair, youthful, and jol - ly, She is wrong her - self to

Allegretto.
p leger.

FRED. hide, But in this strange land, all is fol - ly, Yet by its rul - ings I'll a-bide. GERALD. Like an

ROSE.

Shut up by her-self from the light!

i - dol de-i-fied ev - er; And mingling with her own kind

This block contains the first system of music. It features a vocal line for Rose and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Shut up by her-self from the light!". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

Mrs. BENSON.

ELLEN.

She'd be for me a per - fect fright! Ev - ery wo - man lis-tens with pleas - ure to the

nev - er.

cres. *f p*

This block contains the second system of music. It features two vocal lines, one for Mrs. Benson and one for Ellen, and a piano accompaniment. The lyrics are "She'd be for me a perfect fright! Every woman listens with pleasure to the". The piano accompaniment includes dynamic markings like *cres.* and *f p*.

praise that men will bring.

FREDERIC.

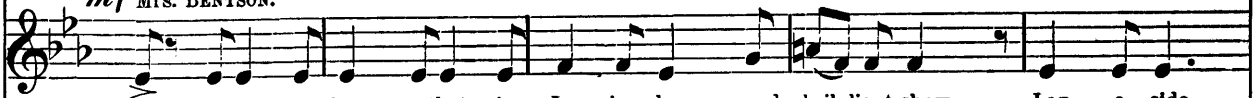
'Tis in Eu - rope thus, in a meas - ure; But 'tis here a dif - fer - ent

This block contains the third system of music. It features a vocal line for Frederic and a piano accompaniment. The lyrics are "'Tis in Europe thus, in a measure; But 'tis here a different". The piano accompaniment continues with various chords and melodic lines.

mf ELLEN. and ROSE.

ROSE.

Ah! adepts in plans aesthet - ic, Lov - ing change and bril - liant show, Lay a - side

mf MRS. BENTSON.

Ah! adepts in plans aesthet - ic, Lov - ing change and bril - liant show, Lay a - side

mf GERALD.FRED. *mf*

thing! I hate all plans aesthet - ic, And sim - ply see what all know, Without a

*mf* *p*

dreams po-et - ic, Let us talk with rea - son now. Yes, the wo - men are like in all



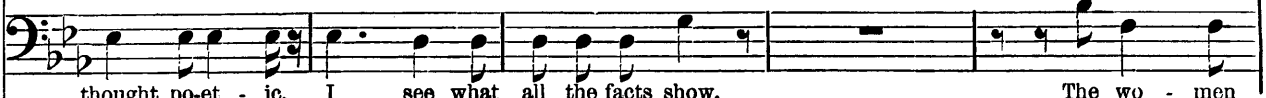
dreams po-et - ic, Let us talk with rea - son now.

The wo - men



Let us rea - son cool - ly now.

The wo - men



thought po-et - ic, I see what all the facts show.

The wo - men



pla - - ces, And hap - pi - ly so. The wo - men are a - like in all pla - ces,
 like are in all pla - ces, The wo - men like are in all
 just a - like are in all pla - ces, The wo - men like are in all
 not a - like are in all pla - ces, Not like are wo - men in all

are..... like, hap - pi - ly 'tis so, hap - pi - ly 'tis so.
 pla - - ces, Hap - pi - ly 'tis so.
 places, Good luck 'tis so. Hap - pi - ly 'tis so, hap - pi - ly 'tis so.

Musical score for page 43, featuring vocal lines and piano accompaniment. The score includes lyrics such as "pla - - ces, And hap - pi - ly so. The wo - men are a - like in all pla - ces," and "are..... like, hap - pi - ly 'tis so, hap - pi - ly 'tis so." The piano part includes dynamic markings like *f* and *p*.

ELLEN.

Should we then seek for tra - ces gracious, In these mys-

p leger.

-te - - - rious, strange a - bodes!

FRED.

Oh! no! 'Twould be something au - da - cious, Making a

ROSE. (*jestingly.*)

Then has she di - vine grace with - in her?

stir 'mong their gods.

Well, I

GERALD. (*jestingly.*)Mrs. BENSON. (*ironically.*)

Must we then live on bended knee? Say she's
think so, as I'm a sin - - ner.

bet-ter then, far, than we!

FREDERIC.

I will not speak in such light fashion, No! But

'neath this hot sky of flame, The wo - - - men here, burning with pas - - -

-sion, As ours say, are not quite the same.....

Andante.

FRED.

p
Their pe-culiar vir-tue needs some outward show,.... Love-engross'd, they neither law, nor contract know !...

Andante.

p
Tis not love in our fine, co-quetish fash-ion, Not a thing of sweet, gen-tle sen-ti-ment,.....

poco rall.

Or a state of slow-go-ing pass-sion, That doth end in a cool con-tent.....

suivez.

No, their hearts are full while love is fresh and warm..... Life for them is on-ly knowing

p *Ped.**

how to charm,..... Liv-ing, is to charm.

*Ped.** *mf*

ELLEN. (Recit.)

Such women we should call i - de - al, Who charm all in - stantaneous - ly. And

p

..... we seem commonplace and re - al, Who pleasing oth-er-wise may be.....

We're subdued with less of brilliant noise and light,.... 'Gainst sur-prises sudden we let rea - son fight,....

p

But they've not, you know, your fine enchantress - es, Felt the sweet dis-may when love's first de - clared,

Or the pleasures, or the dis-tress - es, Or the bliss when one's dreams are shared.....

p
Those ce - les - tial beauties know how hearts to move,..... With more modest feel - ing we know

pp *Ped.**

FREDERIC.

how to love,..... We know how to love! Not to com-

*Ped. ** *mf*

Allegretto.

ELLEN.

ROSE.

Mrs. BENSON.

GERALD.

'Tis but your wit that leads you stray - ing!

'Tis but your wit that leads you stray - ing! He deals with

-pare tends what I'm say - ing!

Allegretto.

mf leger.

facts, plain - ly we see!

I say what's re - port - ed to

ELLEN.

ROSE.

'Tis his wit that leads him stray - ing. You've too much sim - pli - ci -

Mrs. BENSON.

'Tis your wit that leads you stray - ing. You've too much sim - pli - ci -

me.

No, no,

I

-ty, Or of cre - du - li - ty, too much cred - u - li - ty!.....

-ty, Or of cre - du - li - ty, too much cred - u - li - ty!.....

say what's re - port - ed to me, what's re - port - ed to me... ..

mf ELLEN.
ROSE.
Ah! adepts in plans æsthet - ic, Lov - ing change and bril - liant show, Lay a - side

mf MRS. BENTSON.
Ah! adepts in plans æsthet - ic, Lov - ing change and bril - liant show, Lay a - side

mf GERALD.
FRED. *mf*
Ah! I hate all plans æsthet - ic, And sim - ply see what all know; Without a

dreams po-et - ic, Let us talk with rea - son now. Yes, the wo - men are like in all

dreams po-et - ic, Let us rea - son cool - ly now. They're all a -

Let us rea - son cool - ly now. The wo - men

thought po-et - ic, I see what facts simply show. The wo - men

pla - - - ces, And hap - pi - ly so. The wo - men like are al ways, and in all
 -like, and in all pla - ces, The wo - men like are in all
 are all like, and in all pla - ces, The wo - men like are in all
 are not like in diff - 'rent pla - ces, Not like are wo - men in all

pla - - - ces, hap - pi - ly 'tis so, hap - pi - ly 'tis so. *Plus anime.*
 pla - - - ces, Hap - pi - ly 'tis so.
 places, 'Tis well 'tis so. Hap - pi - ly 'tis so, hap - pi - ly 'tis so.
Plus anime.

Take..... good care, no..... change ad - vise.....

Take. good care, no change ad - vise.....

Yes,..... some - times, change would be wise.....

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The lyrics are: "Take..... good care, no..... change ad - vise.....". The second vocal line has the lyrics: "Take. good care, no change ad - vise.....". The third vocal line has the lyrics: "Yes,..... some - times, change would be wise.....". The piano accompaniment features chords and melodic lines with accents.

For..... in love there dan - ger lies. Ah!.....

For..... in love there dan - ger lies. Ah!

There..... to me no dan - ger lies. I

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The lyrics are: "For..... in love there dan - ger lies. Ah!.....". The second vocal line has the lyrics: "For..... in love there dan - ger lies. Ah!". The third vocal line has the lyrics: "There..... to me no dan - ger lies. I". The piano accompaniment continues with chords and melodic lines.

leave a - - lone your dreams po - - et - ic, For in all
 let us leave our dreams po - - et - ic, For in all
 will fol - low no plans æs - - thet - ic, For in all

ah!.....

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'leave a - - lone your dreams po - - et - ic, For in all' (top staff), 'let us leave our dreams po - - et - ic, For in all' (middle staff), and 'will fol - low no plans æs - - thet - ic, For in all' (bottom staff). A vocal line above the first staff has a dotted line with 'ah!' written above it. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

pla ces, a
 pla ces, are
 pla ces,..... the wo men are
 pla ces,..... the wo men are not

crescendo.

Detailed description: This system contains the second three vocal staves and the piano accompaniment. The lyrics are: 'pla ces, a' (top staff), 'pla ces, are' (middle staff), 'pla ces,..... the wo men are' (bottom staff), and 'pla ces,..... the wo men are not' (bottom staff). The piano accompaniment continues with a similar eighth-note pattern in the right hand and chords in the left hand. The word 'crescendo.' is written at the end of the piano part.

-like are wo men, they're all the same!

like, the wo men are all the same!

like, the wo men are all the same!

like, the wo men are not the same!

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics are: "like, the wo men are all the same!". The piano accompaniment consists of chords and moving lines in both hands.

like, the wo men are not the same!

The second system continues the musical score with a vocal line and piano accompaniment. The lyrics are: "like, the wo men are not the same!". The piano accompaniment includes a more active melodic line in the right hand.

The piano accompaniment continues with a series of chords and moving lines in both hands, providing harmonic support for the vocal parts.

The final system of the piano accompaniment features a more complex texture with multiple chords and moving lines in both hands, concluding the piece.

ROSE. (*Perceiving the jewels on the table.*) Stay! A woman's jewels?

ELLEN. The Brahmin's daughter's.

ROSE. How graceful they are in form!

FRED. (*Quickly.*) Young ladies, do not touch them.

ELLEN. Be re-assured; I shall not touch them, as they are sacred. But Gerald might copy the design.

FRED. Would you install him here with his pencils?

GER. Why not?

FRED. How— why not! We have not only committed here a violation of home, condemnable in all countries, but a veritable sacrilege, the dwelling of a Bramin being sacred as the pagoda itself. Thus, a sacrilege committed by a European, never goes unpunished. The guilty one falls someday or other, struck by an invisible hand!

MRS. B. Ah! great heaven, why did you not tell us that at once!

GER. The officers of her majesty, the Queen of England, scorn the Brahmins

FRED. It is not a question of courage who never show themselves, who pursue their vengeance in darkness, without haste, waiting for the propitious moment, sure that none of their own people will denounce them. Remember, that we are in a conquered country.

MRS. B. Yes, yes, among a barbarous people. When I think how well off we might be in London, at Hyde Park, inhaling the delicious fog that so freshens our complexions! Now, young ladies, I shall make use of my authority.

GER. I propose a transaction. You will go back to the city, respectable Mrs. Benson—

MRS. B. Thank you.

GER. With these young ladies and Frederic. I will stay here, and copy the design of these jewels, which so please Miss Ellen.

ELLEN. (*To GER.*) If so be you incur no danger.

GER. (*Laughing.*) Not the least. So soon as I shall see anyone coming, I shall escape, and make no fuss about it.

ELLEN. I will wear the jewels on our wedding day.

GER. Then I shall find them beautiful.

MRS. B. Well, young ladies?—

ROSE. (*To ELLEN.*) I am sorry to go away.

ELLEN. I am still more sorry.

FRED. (*To GERALD.*) Remember, that you are in the wrong here—

MRS. B. Mr. Frederic

FRED. (*Going out.*) He is a hero. You are a hero, and I am ridiculous, stupidly ridiculous. In this world, that is generally the fate of wise men.

MRS. B. Mr. Frederic— (*They go out.*)

TAKING THE DESIGN OF A JEWEL.

No 4. Air.

SCENE. VI. GERALD. (*Alone preparing to sketch.*)

Allegretto.

espressivo.
mf

p

Recit.

Tak - ing the design of a jewel, Is't so serious an action! Ah! Frederic is mad!

10 tempo.

Recit.

p

(*He moves toward the jewels.*)

..... (then stops.)

Moderato.

But, whence comes then this fool-ish forewarn-ing of dan-ger!

What su-per-nat-ural fan-cy strange has disturbed my re-flec-tions?

A-mid these calm and sol-lemn-shades, daugh-ter of my ca-

pri-ces, The un-known stands be-fore my sight! Her voice, plain to my hear-ing

Allegretto.

ut ters this one mysterious word. No!

pp *mf* *p*

Allegretto.

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with the lyrics 'ut ters this one mysterious word. No!'. The piano accompaniment (middle and bottom staves) features a complex texture with chords and moving lines. Dynamics include *pp*, *mf*, and *p*. The tempo is marked *Allegretto.* and the time signature is 3/4.

no!

poco rall.

Detailed description: This system contains the third line of music. The vocal line continues with the lyric 'no!'. The piano accompaniment continues with a similar texture. The tempo is marked *poco rall.* and the time signature is 3/4.

(With animation.)

I - dle fan - cy, cradled by de - lu - sion,

a tempo. *pp Ped. **

Detailed description: This system contains the fourth line of music. The vocal line begins with the lyrics 'I - dle fan - cy, cradled by de - lu - sion,'. The piano accompaniment features a more rhythmic and active texture. Dynamics include *a tempo.* and *pp Ped. **. The tempo is marked *a tempo.* and the time signature is 3/4.

You mis - lead me now, as of old. Go to dream - land,

Detailed description: This system contains the fifth line of music. The vocal line begins with the lyrics 'You mis - lead me now, as of old. Go to dream - land,'. The piano accompaniment continues with a similar active texture. The time signature is 3/4.

turn back in con - fu - sion, O phan - tom dove, with wings of

gold, O dove fan - tas - tic, with wings of gold!

Go! go! to the dreamland, O

cantando.
mf

sweet il - lu - sion! Fair dove fan - tas - tic, with wings of gold.

p *poco rall.* *p* *a tempo.*

dim. *p* *suives.* *suives.* *Ped.*

f *Ped.* *Ped.* *dim. Ped.*

(Taking up a bracelet.) Of some fair maid round her arm fold - ing,

p *p*

This brace - let rich must oft en - twine.....

p

Ah! what de - light would be the hold

p

ing,..... The hand that pass - es there, in

mine ! (Taking up a ring.) This ring of gold.....

my dream sup - pos - es, Oft has fol - lowed, wand - 'ring for

hours, With the small foot, that but re - pos - es On mos - sy

poco rall. *tempo.* (*taking a necklace.*)

banks or beds of flowers.

poco rall. *tempo.* *sf*

This neck - lace too, with her own per - fume scent - ed,..... Em -

p

- balm'd.... as yet with sweets..... from her lips that came.....

Has felt the true heart,..... beat - ing glad, con - tent - ed, Trembling with

joy at the one well-loved name..... Trem - bling at sound of

cres *cen*

one..... be - lov - ed name. No! no!

rall. *tempo Allegro.*

do. *f* *suives.* *Ped. f* *Ped. f*

A - way, fly, fond il - lu - sions, Swiftly passing

vi - sions That my rea - son dis - turb.....

mf

poco rall. *lo tempo. 64*

I - die fan - cy cradled by de - lu - sion,

dim. *p*

lo tempo.

suivez.

You mis - lead me now, as of old. Back to dream - lan',

go, in swift con - fu - sion! O dove fan - tas - tic, with wings of

gold, O dove fan - tas - tic, with wings of gold!

p *cres.* *sf*

Go! Go!..... to the dreamland, O fair il - lu - sion,

mf

O fair il - lu - sion, with wings of gold. O fair il - lu - sion, O fair il -

dim. *p*

*Ped.** *dim.* *p* *Ped.**

lu - sion, with wings of gold!.....

rall. *p* *sva.* *ppp* *enchainez.*

pp *Ped.** *tempo.*

GERALD. (*Renouncing his intention of sketching.*) Well, no! I'll not touch those jewels again. It would be for me, a sort of profanation. Lakme— she calls herself Lakme! (*He is about to leave, when he hears the voice of Lakme from the boat.*) 'Tis she! with her hands full of flowers. 'Tis she! (*He conceals himself in a thicket of shrubbery.*)

1o tempo. (They place the flowers at the feet of the idol.)

Keep us unharm'd, we pray.

Keep us unharm'd, we pray.

1o tempo.

Ped. * *Ped.* *

Detailed description: This system contains two vocal staves and a grand staff for piano. The vocal lines are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in a 6/8 time signature. The lyrics are 'Keep us unharm'd, we pray.' The tempo is marked '1o tempo.' Pedal markings with asterisks are present at the end of the piano accompaniment.

Moderato. (LAKME to MALLIKA.)

And brief - ly now in the stream clear and flow - ing, Which o'er the gol - den

Moderato. *una corda.*

p

Ped. *

Detailed description: This system contains two vocal staves and a grand staff for piano. The vocal lines are in treble clef with a common time signature (C). The piano accompaniment is in common time. The lyrics are 'And brief - ly now in the stream clear and flow - ing, Which o'er the gol - den'. The tempo is marked 'Moderato.' and the performance instruction 'una corda.' is present. A piano dynamic marking 'p' is shown. Pedal markings with asterisks are present at the end of the piano accompaniment.

sauds doth mur - mur on - ward go - ing; From this o'er - whelm - ing sun.... Come and

Ped. * *Ped.* * *Ped.* * *Ped.* *

Detailed description: This system contains two vocal staves and a grand staff for piano. The vocal lines are in treble clef with a common time signature (C). The piano accompaniment is in common time. The lyrics are 'sauds doth mur - mur on - ward go - ing; From this o'er - whelm - ing sun.... Come and'. Pedal markings with asterisks are present at the end of the piano accompaniment.

brave the hot rays. MALLIKA.

This pres - ent mo - ment we'll turn to prof - it Where the dense for - est

Ped. * *Ped.* * *Ped.* *

10 tempo. (She disappears behind the trees.)

trees, Spread o'er the mos - sy bank a shel - ter cool, um - bra - geous.

10 tempo.

Ped. *

LAKME (*having laid aside her shawl is about to follow her, but stops, thoughtfully.*)

LAKME.

Ped. * *Ped.* * *Ped.* *

But I feel in my heart sud - den movements confused!

Enchaînez.

THE FLOWERS ARE MORE FAIR.

No 5. Recitative and Stanzas.

SCENE VIII.

Recit. LARME.

The flow'rs are more fair to me seem . . . ing The sky is more splendid in

Andante.
p
una corda.
pp
Ped.

8va

here! The wood, with novel songs is teem - ing, Sweeter kiss - es, winds never

una corda.
pp
suives.
pp
Ped.

8va

blew What's the per - fume that here ex - cites me, And to new life, And to new life in

p
f
Ped.

vites me! But why?

VIOLON SOLO.

mf Plus animé.

ral.

dim.

p

Andante.

Ah! why in these grand woods love I to roam and

Andante.

pp
(Violons avec sourdines.)

creep! Is it to weep? Why is my heart so sad-ened At

voice of ring-dove call-ing? At sight of flow-'rets

fad - ing, or a brown leaf - let fall - ing!... And yet, these

tears have charms for me, E'en though I sigh,..... And I feel I'm

hap - py, Yes, I feel..... I'm

(*Von solo.*)

hap - py, But why?.....

espressivo.

Plus animé.

10 tempo. *Andante.*

Why seek a sense to find in the stream's murmur'ring

rall. *10 tempo.* *Sya*

dim. *p* *p* (ALTO.) *pp*

flow 'Mong reeds be - low? Why all these sweets delights, When thro'

Sya *Sya*

Ped. * *Ped.*

space comes the feel - ing, Like a breath half di - vine,

Sya *Sya*

leav - ing balm, then on steal - ing!... My lips at

dim. *pp*

Ped. *

times with smiles.... will my sad - ness de - fy,..... And I feel I'm

sfx *pp*

hap - py, Yes, I feel..... I'm

(*Von solo.*)

mf *mf* *Ped.* *sfx* *cres.*

hap - py, But why!.....

espressivo. *p* *Enchaînes.*

AH! MALLIKA!

SCENE IX. LAKME—HADJI—MALLIKA.

Recitative.

Allegro. LAKME. (perceiving GERALD, and with a sudden cry.)

Ah! Mal - li - ka! Mal - li -

Allegro.

p

f

p

MALLIKA. (running back to her.)

ka!..... Lak - me! Are you threat - ened with

ff

Andante. (Le double plus lent.)

LAKME (conquering her emotion.)

dan - ger! Ah! no! I was de - ceived....

HADJI (runs in.)

Andante. (Le double plus lent.)

p

Tri - fles 'fright.... me to - day, My fa - ther does not

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics "Tri - fles 'fright.... me to - day, My fa - ther does not". The piano accompaniment starts with a key signature of one sharp (F#) and a common time signature. The piano part includes a bass line and a treble line with chords and melodic fragments.

come,.... And the time has passed al - ready. Go, both, in search of

p

The second system continues the musical score. The vocal line has the lyrics "come,.... And the time has passed al - ready. Go, both, in search of". The piano accompaniment features a dynamic marking of *p* (piano) and includes more complex chordal textures and melodic lines in both the treble and bass staves.

MALLIKA and HADJI (depart, regarding her with astonishment.)

him. A - way!
Un peu plus lent.

The third system is marked with the characters' names and actions. The vocal line has the lyrics "him. A - way!" and is followed by the instruction *Un peu plus lent.* (a little more slowly). The piano accompaniment continues with a similar texture, showing the characters' departure.

pp

The fourth system shows the piano accompaniment concluding the piece. It features a dynamic marking of *pp* (pianissimo) and ends with a double bar line. The piano part continues with a steady accompaniment of chords and moving lines.

WHENCE COME YOU?

DUO.

SCENE X. LAKME—GERALD.

LAKME. (*So soon as the servants are gone, goes straight up to GERALD who has taken a step towards her, and gazes on him with ravishment.*)*Allegro.*LAKME. (*angrily.*)

Whence come you?... What want you? Your rash

Allegro.

f *mf*

Sya bassa.

(half aloud.)

bold - ness to pun - ish Here they should have slain you at sight! I blush, ashamed of

f *p*

Sya bassa.

my affright! To none here shall it be sta - ted That a foot - step bar -

p

ba - rian should have soiled by its pres - ence The do - main con - se -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'ba - rian should have soiled by its pres - ence The do - main con - se -'. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

crat - ed where hideth my fa - ther! Now go!... and e'er for -

The second system continues the vocal line with the lyrics 'crat - ed where hideth my fa - ther! Now go!... and e'er for -'. The piano accompaniment features several triplet markings in the right hand. Dynamics include a forte 'f' marking at the beginning and a piano 'p' marking later in the system. The vocal line ends with a fermata over the word 'for -'.

get. what your eyes..... have be - held! Now go! a - way! de - part! child am

The third system continues the vocal line with the lyrics 'get. what your eyes..... have be - held! Now go! a - way! de - part! child am'. The piano accompaniment includes a 'largement.' marking. Dynamics include a forte 'f', mezzo-forte 'mf', and piano 'p' markings. The vocal line ends with a fermata over the word 'am'.

GERALD. (with heat)

I of the gods! How for - get I've seen you, stand - ing There e -

suives. Tempo.

The fourth system begins with the vocal line lyrics 'I of the gods! How for - get I've seen you, stand - ing There e -'. The piano accompaniment features a 'Tempo.' marking and a piano 'p' dynamic. The system concludes with a 'Ped.' (pedal) marking and an asterisk symbol '*'. The vocal line ends with a fermata over the word 'There'.

rect, with eyes ex - pand - ing In a pos - ture of com - mand! Tremb - ling

Ped. *

in your an - ger low - ring, Stern, un - bend - ing, o - ver - pow - ring With that

Ped. * *Ped.* * *Ped.* *

child - like gaze, so grand!.... How for - get that I have seen you There e

p

rect, with eyes ex - pand - ing With that child - like gaze so, grand!.... So

rall. *10 tempo.* LAKME.

rall. *cres.*

bold - ly, ne'er has a - noth - er, If Hin - doo, or yet my broth - er, Dared ad -

mf

- dress such speech to me!..... And the God..... who watches o'er me, Will chas-

p

- tise.... your sin be - fore..... me, A - way,.....

de-part,.... hence now flee! How for - get I've seen you

dim. *p*

Ped. *

stand - ing There e - rect, with eyes ex - pand - ing, And that pen - e - trat - ing

LAKME. (*Aside.*)

Why should this chance meet - ing, With surprise set
charm! Ah, for - get, is your de - cree - ing, When I feel my hopes and

Ped. * *Ped.* * *Ped.* * *Ped.* *

beat - ing My heart..... in a - larm! At thus
be - ing, Hang up - on your lip so warm Ah! for - get I've seen you

Ped. *

meet - ing, With sur - prise it's beat - ing,
 stand - ing In your sim - ple grace com - mand - ing! How for -

Ped. * *Ped.* *

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "meet - ing, With sur - prise it's beat - ing, stand - ing In your sim - ple grace com - mand - ing! How for -". The middle staff is the right-hand piano accompaniment, featuring arpeggiated chords and triplets. The bottom staff is the left-hand piano accompaniment, with a simple harmonic line. Pedal markings and asterisks are present below the piano staves.

Now my heart feel ... Ah!..... yes! 'Tis
 - get, while from you flee - ing, When my heart, my ve - ry

cres

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Now my heart feel ... Ah!..... yes! 'Tis - get, while from you flee - ing, When my heart, my ve - ry". The middle staff is the right-hand piano accompaniment, with arpeggiated chords and triplets. The bottom staff is the left-hand piano accompaniment. A "cres" marking is visible at the end of the system.

with fe - ver burn - ing! ah! a - way!....
 be - ing On your charm - ing lips a - wait!....

cen - *do.*

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "with fe - ver burn - ing! ah! a - way!.... be - ing On your charm - ing lips a - wait!....". The middle staff is the right-hand piano accompaniment, with arpeggiated chords and triplets. The bottom staff is the left-hand piano accompaniment. The system concludes with a double bar line and a common time signature (C). The words "cen - do." are written below the piano staves.

Andantino. (Le double plus lent.)
LAKME. (a little softened.)

82

Doubt - less you had no sus - pi - cion of the fate you in -

Andantino. (Le double plus lent.)

The first system of the score shows Lakme's vocal line in a treble clef with a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'Andantino. (Le double plus lent.)' and the dynamics include 'f' and 'p'.

- cur! Heed at once my de - cis - ion. Go! For 'tis death, that no liv - ing pow'r will de -

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of 'mf'.

GERALD. (with tenderness.)

LAKME. (Aside.)

- fer; Go! Let me stay!.... let me stay and on you gaze! 'Tis for

The third system introduces Gerald's vocal line in a treble clef. Lakme's vocal line is marked as an 'aside' and is written in a lower register. The piano accompaniment continues with various dynamics like 'p'.

me, though he knows I hate him.... 'Tis but to be - hold me he

The fourth system continues the vocal lines and piano accompaniment. The piano part features complex textures with many beamed notes and dynamic markings.

stays And dares instant death..... by de-lays! Strong the force is that draws him

Recit.

(To GERALD.)

towards me. Nothing doth af-fright him. Whence to you comes that more..... than hu-man

Measure.

GERALD.

cour-age? What God is he who lends you aid? What god? What god? Ah, 'tis the

p

Allegretto. con moto.

god of youth and beau-ty; 'Tis the young god of spring, Who re-

p

tempo. rubato.

tempo.

- pay - ing love for du - ty Doth ar - dent kis - ses bring; Ope for

suivez.

us the cups de - li - cious of ros - es in the grove; 'Tis the

p

god of whims ca - pri - - cious, Ah!..... 'tis love....

rall. *p* *plus anime*

suivez. *pp* *mf* *p*

p LAKME.

Breath from the realms saints in - her - it, Has seem'd to pass - o'er my

spir - it, Fill - ing me with ecs - ta - cy! What words are

cres

those..... So new to me! Ah! 'Tis the

cen do.

pp

suives.

10. tempo.

god of youth and beau - ty; 'Tis the young god of Spring, Who re -

pp Ped.

Ped.

Ped.

Ped.

Tempo rubato.

Tempo.

- pays us love for du - ty, And kis - ses warm doth bring; O pes for

suives.

Ped.

Ped.

tempo.

Ped.

plus lent.

Sya. us the cups de - li - cious Of ros - es in the grove; 'Tis the *plus lento.*

Ped. * *Ped.* * *Ped.* * *Ped.* *pp*

rall. god of whims ca - pri - cious, Ah!..... 'tis love..... Ah!..... 'tis

suivez. *pp* *Ped.* * *Ped.* * *Ped.* *

Allegro vivo.

love..... Ah! stay you! here re -

Allegro vivo.

GERALD.

main..... Thus pen - sive fair and blush

2 2 2

ing, Let pass..... I pray..... o'er that

pale cheek..... a - gain..... That sweet

est..... of charms..... Of mild est

cre scen

LAKME. *En largissant.*
 ro - sy flush - ing.... GERALD. Ah!.... 'tis the

do. f suivez.

1o tempo. Allegretto.

god of youth and beau - ty, 'Tis the sweet god of spring, Who re-

1o tempo. Allegretto.
Ped. * *Ped.* * *Ped.* *

- pays with love our du - ty, And kis - ses warm doth bring; Ope for

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

us the cups de - li - cious Of ros - es in the grove; 'Tis the

Ped. * *Ped.* * *Ped.* * *Ped.* * *f*

plus anime.

poco rall.

god of whims ca - pri - cious, Ah!..... 'tis love 'Tis!..... the

god of whims capri - cious, Ah!..... 'tis love 'Tis the

plus anime.

suivez.

*Ped. * Ped. * Ped. * Ped. * Ped. **

god..... of youth..... and beau - ty! Ah!..... 'tis

god..... of youth.... and beau - ty! Ah!..... 'tis

love.....

ff

fp

LAKME. (With a great cry.)

(Supplicating.)

Recit.

p

Musical notation for Lakme's vocal line, starting with a recitative section and a supplicating section.

Great heaven here comes my father!

Fly! pit - y me, pit - y me! pit - y me and fly!

Recit.

fp

fp

Piano accompaniment for Lakme's vocal line, featuring chords and arpeggiated figures.

GERALD. (Departing.)

10. tempo Allegretto.

Musical notation for Gerald's vocal line, starting with a departing section and a tempo change.

No! I will no more for - get

O vision fair and bright!

sostenuto.

10. tempo Allegretto.

Piano accompaniment for Gerald's vocal line, including a sostenuto section and a tempo change.

Piano accompaniment for the end of the piece, featuring a *sf > p* dynamic and a chainé section.

sf > p

mf

enchainés.

COME! THERE! THERE!

SCENE XI. LAKME, NILAKANTHA, HADJI, then the Hindoos. (GERALD has departed when the Brahmin, guided by HADJI, appears at the gate.)

Allegro.

mp

HADJI. (*showing the broken enclosure.*)

mp *f*

cre - scen - do.

HADJI. *Recit.*

NILAKANTHA. (*with indignation.*) *Recit.*

Come! there! there! In this my dwell - ing! A pro -

f *Recit.*

NILAKANTHA.

Largement.

- fane foe has en - tered here! I die with fright! But he must per - ish! Now

LAKME.

f *Largement*

ACT II. ENTR'ACTE.

Allegretto marcato.

Sva

First system of musical notation. The piano part is in G major and 4/4 time, starting with a forte (*f*) dynamic and a *dim.* (diminuendo) marking. The drum part is indicated by the word "TAMBOUR." below the staff. The system concludes with the word "FIFES." above the piano staff.

TAMBOUR.

Sva

Second system of musical notation. The piano part continues with a *p* (piano) dynamic. The system concludes with the word "FIFES." above the piano staff.

Sva

Third system of musical notation. The piano part includes a trill (*tr.*) in the right hand and a triplet (*3*) in the left hand. The system concludes with the word "FIFES." above the piano staff.

Sva

Fourth system of musical notation. The piano part includes a trill (*tr.*) in the right hand and a triplet (*3*) in the left hand. The system concludes with the word "QUATUOR." above the piano staff.

mf
QUATUOR.

Fifth system of musical notation. The piano part continues with various rhythmic patterns and dynamics. The system concludes with the word "QUATUOR." above the piano staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and melodic lines. A trill is marked with 'tr' above a note in the second measure.

Second system of musical notation. It includes dynamic markings: 'cres.' (crescendo), 'dim.' (diminuendo), 'mf' (mezzo-forte), and 'sfz' (sforzando). The text 'CORNS. B'NS.' is written in the middle of the system. Trills are marked with 'tr' above notes in the second and third measures.

Third system of musical notation, continuing the piece with various rhythmic and melodic elements. A 'sfz' marking is present in the final measure.

Fourth system of musical notation, featuring a 'p' (piano) dynamic marking. A dashed line with '8va' above it indicates an octave shift for the upper staff.

Fifth system of musical notation, also featuring a 'p' dynamic marking. A dashed line with '8va' above it indicates an octave shift for the upper staff. A trill is marked with 'tr' above a note in the fifth measure.

Two systems of piano music. The first system is marked "Sya" and features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system also features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment, including dynamic markings "p" and "pp".

SCENE. I. *A public square. Numerous Indian and Chinese shops, bazars, displays of rugs, stuffs, &c. At the right an awning of a house of rest, with confectionery; divans and low bamboo chairs, before the little tables, incrust-ed with pearl. In the background, a grand pagoda. Time, near noon, the market hour.*

Promenaders, Merchants, Sailors, a Soothsayer, a Chinaman, and a Sepoy. At the rising of the curtain, dealers in stuffs, jewels and fruits call upon the promenaders who are come to the festival.

COME IN, BEFORE THE NOON-BELL RINGETH.

No. 7. Chorus and Market Scene.

Two systems of piano music for "No. 7. Chorus and Market Scene." The first system is marked "Allegro." and "f", and includes a "TIMB." (timpani) part. The second system continues the musical piece with similar notation and dynamics.

First system of piano accompaniment. The right hand features a complex, rapid melodic line with many beamed notes. The left hand provides a steady bass line with eighth notes. A dynamic marking of *f* is present at the beginning.

Second system of piano accompaniment. The right hand continues with the rapid melodic line. The left hand includes a section with a *Ped.* (pedal) marking and a *Sva* (sustained) marking. There are also asterisks (*) indicating specific notes.

Third system of piano accompaniment. The right hand continues with the rapid melodic line. The left hand includes a section with a *Ped.* (pedal) marking and an asterisk (*) indicating a specific note.

Fourth system of music, featuring vocal parts and piano accompaniment. The vocal parts are labeled **SOPR.**, **TENORS.**, and **BASSES.** and all have a dynamic marking of *mf*. The lyrics for all parts are: "Come in be - fore the noon - bell ring - eth! ...". The piano accompaniment at the bottom of the system is marked *mf* and consists of chords and bass notes.

..... We sell no more, but free - ly give you,..... We give a -

..... We sell no more, but free - ly give you,..... We give a -

TIMB. *mf* *f* *mf*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes a timpani line labeled 'TIMB.' with dynamic markings *mf* and *f*.

- way, we don't de - ceive you, So come, the market soon will close; Come in,...

- way, we don't de - ceive you,..... So come, the market soon will close.

mf *f*

Detailed description: This system contains the second two systems of the musical score. It continues the vocal lines and piano accompaniment from the first system. The piano part includes dynamic markings *mf* and *f*.

..... Come now,..... we soon shall seek re - pose, Come in, be - fore the noon - bell

We shall seek re - pose, Come in, be - fore the noon - bell

cres. *mf*

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef with lyrics: "..... Come now,..... we soon shall seek re - pose, Come in, be - fore the noon - bell". The second system has a vocal line in treble clef with lyrics: "We shall seek re - pose, Come in, be - fore the noon - bell". Below these are two piano accompaniment systems. The first piano system is in treble clef and includes dynamic markings *cres.* and *mf*. The second piano system is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

ring - eth!..... We sell no more, but free - ly give you,.....

ring - eth!..... We sell no more, but free - ly give you,.....

f

Detailed description: This system contains the second two systems of a musical score. The top system has a vocal line in treble clef with lyrics: "ring - eth!..... We sell no more, but free - ly give you,.....". The second system has a vocal line in treble clef with lyrics: "ring - eth!..... We sell no more, but free - ly give you,.....". Below these are two piano accompaniment systems. The first piano system is in treble clef and includes a dynamic marking *f*. The second piano system is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

Come now, the market soon will close, and we shall soon seek repose, Come now, the
 Come now, the market soon will close, and we shall soon seek repose, Come now, the

This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in G major and 4/4 time.

cres. *f*
 mar - ket soon will close! Come, the mar - ket will close!.....
cres. *f*
 mar - ket soon will close! Come, the mar - ket will close!.....

This system contains four staves. The top two staves are vocal lines with lyrics and dynamic markings (*cres.*, *f*). The bottom two staves are piano accompaniment with dynamic markings (*cres.*, *f*). The piano part includes a *Spa* (Spiccato) marking.

mf CHINESE. (2d group)

Here are cakes, quite sure to please ye!

mf HINDOOS. (1st group.)

Look and see these slip - pers ea - sy!

mf

Detailed description: This system contains the first two vocal entries and the piano accompaniment. The Chinese group (2d) enters with the lyrics 'Here are cakes, quite sure to please ye!'. The Hindoos group (1st) enters with 'Look and see these slip - pers ea - sy!'. The piano accompaniment is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes in both hands.

And as tempting to the eyes!

These gay 'kerchiefs' won - drous dyes!

Detailed description: This system continues the vocal and piano parts. The Chinese group (2d) enters with the lyrics 'And as tempting to the eyes!'. The Hindoos group (1st) enters with 'These gay 'kerchiefs' won - drous dyes!'. The piano accompaniment continues with the same *mf* dynamic and rhythmic pattern.

(3d group, fruit sellers.)

2D. SOP.

See these golden, ripe ba - na - nas! Leaves of be - tel, fresh and strong!

Sra

Musical score for the 2D. Soprano part. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a dynamic marking of *p* and a bass clef with chordal accompaniment. The key signature has two sharps (F# and C#).

1st. SOP.

Braided mats of fresh lli - a - nas, Taste, they will your lives prolong.

Sra

Musical score for the 1st. Soprano part. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef and a bass clef with chordal accompaniment. The key signature has two sharps (F# and C#).

mf CHINESE. (2d group)

Cakes are here, quite sure to please ye!

HINDOOS. (1st group.)

Look and see these slip - pers ea - sy!

Musical score for the CHINESE and HINDOOS parts. It features two vocal lines and a piano accompaniment. The piano part includes a treble clef with a dynamic marking of *mf* and a bass clef with chordal accompaniment. The key signature has two sharps (F# and C#).

1st TENORS.
Cakes here are, cakes quite sure to

2D. TENORS.
Cakes quite sure to please you! quite sure to

'kerchiefs' wondrous dyes! They'll charm the

4th group, Sailors. (Knocking on a table.)

Come, help us, quick, you be-liev-ers, Sons of Brahma, Come a-long!

please! Just look at

eyes! Just look at

mf

f

.....
Come help us quick, ye he -
mf
Come answer me, Come buy of me!
me! Now hark to me!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Come help us quick, ye he -". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A dynamic marking of *mf* is present.

- liev-ers, Sons of Brahma, come a - long!

mf
Ah! pray to me ac - cord the

Sra

The second system continues the musical score. The vocal line has a rest followed by the lyrics "- liev-ers, Sons of Brahma, come a - long!". The piano accompaniment continues with similar textures. A dynamic marking of *mf* is present. The system concludes with a section marked *Sra* (Soprano).

1ST SOP. And prof - it safe - ly by our pres - ence. Look sharp at me! Come here! Listen to
 2D. SOP. And prof - it safe - ly by our pres - ence. Look sharp at me! Listen to
 pref'rence! Look sharp at me! Listen to
 pref'rence! Look sharp at me! Lis - ten to me!

Sra.

Ped. *

quick! ye pale sons of Brah - - - ma!
 me! Look sharp at me! Come buy of me!
 Lis - ten to me! Come buy of me! Ah!
 me! Look sharp at me! Come buy of me!
 Look sharp at me! Come buy of me! Ah!

Sra.

Ped. *cres.* *f* *Ped.* *

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Come in, be - fore the noon - bell ring - eth!". The piano accompaniment includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

Come in, be - fore the noon - bell ring - eth!
 Come in, be - fore the noon - bell ring - eth!

Musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line continues with the lyrics "When noon-bell ring - eth, We must de -". The piano accompaniment includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

When noon-bell ring - eth, We must de -
 We sell no more, we give, be - lieve us!.....
 We sell no more, we give, be - lieve us!.....

part..... Why is't that no.....

We ne'er de - ceive, You may be - lieve us, Come now, the market soon will

We ne'er de - ceive, You may be - lieve us,..... Come now, the market soon will

one comes here to wait up - on us?

close, Come now,..... Come now,..... we soon shall seek re - pose, Come in, be -

close, We shall seek re - pose, Come in, be -

cres.

Why is't that no one.....

fore the noon - bell ring - eth! We sell no more, we give, be -

fore the noon - bell ring - eth! We sell no more, we give, be -

The first system of the musical score consists of four staves. The top staff is a vocal line in bass clef with lyrics: "Why is't that no one.....". The second staff is a vocal line in treble clef with lyrics: "fore the noon - bell ring - eth! We sell no more, we give, be -". The third staff is a vocal line in treble clef with lyrics: "fore the noon - bell ring - eth! We sell no more, we give, be -". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. A dynamic marking of *f* is present in the piano part.

comes on us to wait?..... Must

- lieve us, Come now, the mar - ket soon will

- lieve us, Come now, the mar - ket soon will

The second system of the musical score consists of four staves. The top staff is a vocal line in bass clef with lyrics: "comes on us to wait?..... Must". The second staff is a vocal line in treble clef with lyrics: "- lieve us, Come now, the mar - ket soon will". The third staff is a vocal line in treble clef with lyrics: "- lieve us, Come now, the mar - ket soon will". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. A dynamic marking of *f* is present in the piano part.

we turn cas - - - ti - ga - tors! Come now! come

close, We'll go soon to re - pose, Come now, the mar - ket soon will

close, We'll go soon to re - pose, Come now, the mar - ket soon will

now! Or we'll give you hard blows!.....

close! Soon the mar - ket will close!.....

close! Soon the mar - ket will close!.....

Sya

Sya bassa.

SCENE II.—MRS. BENSON. (*Lost in the crowd.*)

Those selfish lov - ers, Those careless ro - vers, Talk o'er their love till night, And of

A SOOTHSAYER.

me they lose sight! My la - - dy,

MRS. BENSON.

I'll your fortune tell you! Let me go, or I'll com - pel you!

CHINAMAN.

MRS. BENSON.

Look here! jewels gilt are these..... Monsieur,

me, you great - ly tease! Thank you,

A SEPOY.

In peace leave Ma - - dam; You treat her poor - - ly.

(almost speaking.) A SOOTHSAYER.

sir. He robs me, sure - ly! In your hand

now, pray let me read..... What good luck you'll at - tain; give heed.

MRS. BENSON.

But, monsieur! Leave me tranquil on - ly!
CHINAMAN.

This new e - lix - ir health restores, And wo - man

Musical score for Mrs. Benson's first line. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The piano part includes dynamic markings such as *sfz* and *>*.

MRS. BENSON.

A SEPOY. (*steals her*

beauteous makes by scores. Thank you, good sir, No use, I tell you. To each his

Musical score for Mrs. Benson's second line. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature changes to one flat (Bb) and the time signature is 2/4. The piano part includes dynamic markings such as *sfz* and *>*.

CHINAMAN.

One word me spare! One word me spare!

A SOOTHSAYER.

To me speak fair! To me speak

handkerchief.)

share! (*looks at the stolen watch.*)

Each takes his share!

cres.

Musical score for Chinaman's and Soothsayer's lines. It features two vocal lines in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The piano part includes dynamic markings such as *cres.*

Mrs. BENSON. (*enraged.*)

E - - nough! I'm

One word me spare, One word me spare!.....

fair! To me speak fair!.....

Each takes his share, his share!.....

SOPRANOS.

f
To me speak fair!.....

TENORS.

f
To me speak fair!.....

BASSES.

f
To me speak fair!.....

Piano accompaniment for the first system, featuring a treble and bass clef with complex chordal textures and melodic lines.

gov - ern - ess, take no - - - tice Of the Vice - - roy's young daughter here!

Piano accompaniment for the second system, including vocal lines and piano accompaniment with dynamic markings like 'f' and 'p'.

ROSE. (*running up.*)

Mistress Benson, dear, what's to pay?

FREDERIC. (*running up.*)

Mistress Benson, fu - - rious, 'tis clear!

What's to

Piano accompaniment for the first system, featuring treble and bass staves with chords and a rhythmic bass line.

MRS. BENSON.

They in - sult me gross - - - ly!

pay!

Must

SOPRANOS.

pp CHORUS. (*As if nothing had happened.*)

Come in be - fore the noon - bell ring - eth, Here we

TENORS.

pp

Come in be - fore the noon - bell ring - eth, Here we

BASSES.

pp

Come in be - fore the noon - bell ring - eth, Here we

Piano accompaniment for the second system, including vocal lines for Sopranos, Tenors, and Basses, and a grand staff for the piano.

ROSE.

Must you, though a - fraid, Speak so
 you, tho' a - fraid, Speak so cross - - ly!

sell not, we give free - ly, Come, we go to our re - pose, Come in, the
 sell not, we give free - ly, Come, we go to our re - pose, Come in, the

cross - - ly! What these hon - est mer - - chants may
 What these hon - est mer - - chants may here,..... Who are

mark - et soon will close, Come, be - - fore the noon - bell ring - eth; Here we
 mark - et soon will close, Come, be - - fore the noon - bell ring - eth; Here we

MRS. BENSON.

hear! Ob - serve how guile - less they ap - - pear!

near!

sell not, we give free - ly, Come, we go to our re - pose, Come in, the
 sell not, we give free - ly, Come, we go to our re - pose, Come in, the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "hear! Ob - serve how guile - less they ap - - pear!" followed by "near!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature has one sharp (F#) and the time signature is 4/4.

My watch, a - las! they've sto - len from me!

mark - et soon will close, Come in, the mark - et soon will close.
 mark - et soon will close, Come in, the mark - et soon will close.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "My watch, a - las! they've sto - len from me!". The piano accompaniment continues with chords and a steady bass line. The key signature has one sharp (F#) and the time signature is 4/4.

Heaven! what's this new rum-pus they're making!

FEDEERIC.

'Tis but the sig - nal to

(Bell rings.)

ROSE.

'Tis the mark - et up - - break - - - ing. 'Tis

Too late!.....

close, 'Tis the mark - et up - - break - - - ing. 'Tis

SAILORS.

Warn - - - ing is this

Sopranos.

Tenors. (CHINAMAN and SOOTHSAYER with 1st & 2d Tenors.)

Basses. (SEPOY with 1st Basses.)

Warn - - - ing is this

Warn - - - ing is this

time to close!

too late!

time to close!

to de - - part!

to de - - part!

to de - - part!

This system contains six staves. The first three staves are vocal lines with lyrics: "time to close!", "too late!", and "time to close!". The next three staves are piano accompaniment for the vocal lines, with lyrics: "to de - - part!", "to de - - part!", and "to de - - part!". The piano part features a complex texture with many beamed notes and slurs.

This system consists of two staves of piano accompaniment. The upper staff has a complex texture with many beamed notes and slurs, while the lower staff has a more rhythmic accompaniment with some rests.

Allo. vivace.

SAILORS.

The bell rings from the sta - - -

SOPRANOS.

Come now, the noon-day bell is ring-ing,.....

Our choic-est

TENORS.

Come now, the noon-day bell is ring-ing,.....

Our choic-est

BASSES.

Allo. vivace.

mf

- tion,..... Go with-out hes-i-ta-tion!.....

goods we now are bring-ing,.....

We nev-er will de-ceive you,

goods we now are bring-ing,....

We nev-er will de-ceive you,

.... Or take a cas - ti - ga - - - - tion ! Now all be
 nev - - er..... The mar - ket for to - day doth close, And now we'll
 nev - - er..... The mar - ket for to - day doth close, And now we'll

off. A - way, clear out and leave..... the mar - ket
 1st SOPRANO.
 off to our re - pose. Now hark to me,
 2d SOPRANO.
 off to our re - pose. But hark to me, Come buy of
 off to our re - pose. One word for me,..... The pref - 'rence
 off to our re - pose. One word for me,.....
 cres.

cres.

sta - - - - tion, O fool - ish na - - - - tion! For

cres.

Come buy of me, Come buy of me,.... Come

me, Just look at me, Come buy of me, Come

give me, Just look at me, Come buy of me, Come

cres.

.... the pref -erence give me, Come buy of me,.....

cres. cen. do.

law holds sway! You must o - - bey,.....

deal with me!..... This ends the day! We must o -

deal with me!..... This ends the day! We must o -

.... Just look at me!..... This ends the day! We must o -

f

.... Be off, I say,..... When noon - day ring - - -

- way! Now when the bell at noon - day ring - - -

- way! Now when the bell at noon - day ring - - -

Sra.....

Ped.

- eth, To an end sales must

- eth, To an end sales must

- eth, To an end sales must

Sra.....

*

tend!.....

tend!.....

tend!.....

The merchants retire, slowly driven by the guards. Some promenaders, Hindoos and Sailors, remain grouped in the background.

Sya

SCENE. III. *The same, without the Merchants.*

MUSIC OF THE SCENE.

MRS. B. *They are deafening!* I ask now for quiet. A little quiet. FREDERIC. *You must*
lo tempo. Allo. moderato.

Musical score for Mrs. B. and Frederic. Mrs. B. sings: "They are deafening! I ask now for quiet. A little quiet." Frederic sings: "You must". The music is in G major, 2/4 time, with dynamics *p* and *lo tempo. Allo. moderato.*

renounce that for to-day, Mistress Benson. ROSE. *Ah!* I adore this rumpus!
a tempo.

Musical score for Mrs. B. and Rose. Mrs. B. sings: "renounce that for to-day, Mistress Benson." Rose sings: "Ah! I adore this rumpus!". The music is in G major, 2/4 time, with dynamics *poco rall.*, *sfz*, and *p*.

MRS. B. *Meanwhile the market's ended.* FREDERIC. *But the fête commences!*

Musical score for Mrs. B. and Frederic. Mrs. B. sings: "Meanwhile the market's ended." Frederic sings: "But the fête commences!". The music is in G major, 2/4 time, with dynamics *sfz* and *p*.

ROSE. *The fête of the Twaïr, the first day of Spring.* MRS. B. *And what are*

Musical score for Rose and Mrs. B. Rose sings: "The fête of the Twaïr, the first day of Spring." Mrs. B. sings: "And what are". The music is in G major, 2/4 time, with dynamics *sfz* and *p*.

they going to do now? FREDERIC. *They will dance on all the squares,*

Musical score for Frederic. Frederic sings: "They will dance on all the squares,". The music is in G major, 2/4 time, with dynamics *sfz*.

and sing at the street corners.

The crowds delight in going from one

Musical score for the first system, featuring piano accompaniment in G minor with sfz markings.

to another, now here, now there. 'Tis quite amusing.

MRS. B. But we have lost Miss Ellen.

Musical score for the second system, featuring piano accompaniment with sfz markings.

FREDERIC. She is in the keeping of her lover.

ROSE. Oh! she is not in any danger.

Musical score for the third system, featuring piano accompaniment with sfz markings.

Here are the dancers!

MRS. B. What dancers?

FREDERIC. Have you never heard tell of the Bayarâdres

Musical score for the fourth system, featuring piano accompaniment with sfz markings.

of India? MRS. B. What do they do, ordinarily? FREDERIC. They live in the pagodas for the great pleasure of the priests of Brahma. MRS. B. Are they vestals? FREDERIC. If you like, they are vestals with nothing to guard.

Musical score for the fifth system, featuring piano accompaniment with sfz markings and a 6/8 time signature change.

AIRS OF THE DANCE.

BALLET OF THE BAYADERES.—Composed of different parts, called Terana, Kekiab, Persian, &c.

When they retire, NIKALATHA and his daughter are seen. He in the character of a Hindoo penitent.

Moderato.

The Moderato section consists of three systems of piano and bass staves. The first system begins with a forte (*f*) dynamic and features a complex, rhythmic texture with many sixteenth notes. The second system continues this texture, with dynamics ranging from *f* to *ff* and *p*. It includes a *Ped.* (pedal) marking and a *roll.* (roll) marking. The third system concludes the section with a *roll.* marking and a final cadence.

TERANA.

Andante. Sans lenteur.

The Terana section consists of two systems of piano and bass staves. The first system is marked *mf* and features a more melodic and flowing texture. The second system continues the piece, with dynamics ranging from *p* to *mf*. It includes a *poco cres.* (poco crescendo) marking and a *mf* marking.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic accompaniment.

Second system of musical notation. The treble staff begins with a *dim.* (diminuendo) marking, followed by a *p* (piano) dynamic, and then a crescendo leading to *sfz* (sforzando). The bass staff includes a *f* (forte) dynamic. A *Ped. ** (pedal) marking is present at the end of the system.

Third system of musical notation. The treble staff features a complex texture with many overlapping notes, while the bass staff has a simpler line. A *p* (piano) dynamic is marked in the middle of the system. A *Ped. ** (pedal) marking is located at the beginning of the system.

Fourth system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano). Two *Ped. ** (pedal) markings are present, one in the middle and one at the end of the system.

Fifth system of musical notation. The treble staff contains a dense block of chords, and the bass staff has a simple accompaniment. The system concludes with a double bar line and a final chord.

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 3/8. Dynamics: *mf* and *f*. Pedal markings: *Ped. ** with a star symbol.

Second system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/8. Dynamics: *f* and *cres.* Pedal markings: *Ped. ** with a star symbol.

Third system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/8. Dynamics: *p*. Pedal markings: *Ped. ** with a star symbol. The word "(Hautb.)" is written above the treble staff.

Fourth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/8. Pedal markings: *Ped. ** with a star symbol.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/8. Dynamics: *mf*, *pp*, and *f*. Pedal markings: *Ped. ** with a star symbol.

REKTAH.

Allegretto vivo. *f* *f* *p* (Flute.)

The first system of the musical score consists of two staves. The upper staff is for the piano, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The lower staff is for the flute, indicated by '(Flute.)' and a treble clef. The tempo is marked 'Allegretto vivo'. The key signature has one sharp (F#) and the time signature is 2/4.

The second system continues the piano and flute parts. The piano part features a series of sixteenth-note patterns in the right hand and a steady bass line in the left hand. The flute part continues with a melodic line.

a tempo. *poco rall.* *Ped.* *

The third system shows a change in tempo to 'a tempo.' and a 'poco rall.' (slightly slower) instruction. The piano part includes a 'Ped.' (pedal) marking and an asterisk (*). The flute part continues with a melodic line.

The fourth system continues the piano and flute parts. The piano part features a series of sixteenth-note patterns in the right hand and a steady bass line in the left hand. The flute part continues with a melodic line.

(1o. Vo.)

The fifth system continues the piano and flute parts. The piano part features a series of sixteenth-note patterns in the right hand and a steady bass line in the left hand. The flute part continues with a melodic line.

The first system of music features a piano (p) and bass staff. The piano staff contains a complex melodic line with many sixteenth notes. The bass staff has a simpler accompaniment. Annotations include "Ped." at the beginning, an asterisk "*" in the second measure, "poco rall." in the third measure, and "a tempo." in the fourth measure.

The second system continues the musical piece with piano and bass staves. The piano staff maintains its intricate melodic pattern, while the bass staff provides harmonic support with chords and moving lines.

The third system shows the piano and bass staves. A "cres." (crescendo) annotation is placed above the piano staff in the second measure, indicating a gradual increase in volume.

The fourth system continues with piano and bass staves. A "p" (piano) dynamic marking is present in the second measure of the piano staff.

The fifth system concludes the page with piano and bass staves. The piano staff has a "V" (accents) marking above the final notes. The bass staff has a "(Timb.)" (Timpani) annotation below the final notes, indicating a drum roll.

PERSIAN.

Allegretto. *Andante.* (Hautb.)

p

Ped. * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.*

* *Ped.* * *Ped.*

SOPRANOS. *p* Ah!.....

TENORS. *p* Ah!.....

BASSES.

(Cor.) (Hautb.)

Detailed description: This is a page of a musical score for a piece titled "PERSIAN." The page number is 130. The score is divided into several systems. The first system is for the piano accompaniment, starting with a tempo of "Allegretto" and changing to "Andante." It features a treble and bass clef with a key signature of one sharp (F#). The piano part includes various ornaments and dynamic markings, including a piano (*p*) dynamic and several "Ped." (pedal) markings with asterisks. The second system continues the piano accompaniment with more complex rhythmic patterns and triplets. The third system also continues the piano accompaniment. The fourth system is for the vocal parts, including Soprano, Tenor, and Bass staves. The Soprano and Tenor parts have lyrics "Ah!....." and a dynamic marking of *p*. The Bass part is currently silent. The fifth system is for the woodwinds, specifically Cor Anglais and Hautbois, with a dynamic marking of *p*. The score concludes with a final chord and a fermata.

First system of piano accompaniment. The right hand features a complex melodic line with many triplets and accidentals. The left hand provides a simple harmonic accompaniment. Pedal markings are present: a star symbol (*) under the first measure, a bracketed 'Ped.' under measures 2-3, a star symbol (*) under measure 4, a bracketed 'Ped.' under measures 5-6, a star symbol (*) under measure 7, and a 'Ped.' under measure 8.

Second system of piano accompaniment. Similar to the first system, it features a complex melodic line in the right hand and a simple accompaniment in the left hand. Pedal markings include a star symbol (*) under the first measure, a bracketed 'Ped.' under measures 2-3, a star symbol (*) under measure 4, and a 'Ped.' under measure 8.

SOPRANOS.

p

Soprano vocal line. The melody is mostly rests, with a few notes in the final measure. A dynamic marking of *p* is placed above the first measure.

Ah!.....

TENORS.

p

Tenor vocal line. The melody is mostly rests, with a few notes in the final measure. A dynamic marking of *p* is placed above the first measure.

Ah!.....

Ah!.....

BASSES.

p

Bass vocal line. The melody is mostly rests, with a few notes in the final measure. A dynamic marking of *p* is placed above the first measure.

Ah!.....

(Cor.)

System for Corno and piano accompaniment. The Corno part (top staff) has a melodic line with many accidentals. The piano accompaniment (bottom staff) has a rhythmic accompaniment. A 'Ped.' marking with a star symbol (*) is at the end of the system.

Musical score system 1, measures 1-3. It features vocal lines in soprano, alto, and bass clefs, and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal parts have lyrics "Ah!". The piano part includes triplets and a pedal point. Dynamics include *pp*. Pedal markings are present at the bottom.

Musical score system 2, measures 4-6. It continues the vocal and piano parts. The vocal parts have lyrics "Ah!.....". The piano part features a *pp* dynamic and a *dim* (diminuendo) marking. Pedal markings are present at the bottom.

Musical score system 3, measures 7-8. This system focuses on the piano accompaniment, showing a dense texture of triplets in the right hand and a sustained bass line. The dynamic is *Long.* (Lento).

BEFORE OUR CHARM'D EYES.

CODA.

Allegretto marcato.

SOPRANOS.

TENORS.

BASSES.

First system of the musical score. It features a vocal line with lyrics "Ah!....." and a piano accompaniment. The piano part includes a *p* (piano) dynamic marking. The system is divided into four measures.

Second system of the musical score. The vocal line has lyrics "ah!....." and "Ah!.....". The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking and a *cres* (crescendo) marking. The system is divided into four measures.

Third system of the musical score. The vocal line has lyrics "ah!....." and "Be . . . fore.....". The piano accompaniment includes a *cres* (crescendo) marking. The system is divided into four measures.

Fourth system of the musical score. The vocal line has lyrics "do" and "a". The piano accompaniment includes a *poco* (poco) marking. The system is divided into four measures.

our..... charm'd..... eyes, Dance

our..... charm'd..... eyes, Dance

mf cres.

Ah! Dance

poco.

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *cres.* and *mf*. The second system continues the vocal lines and piano accompaniment, with the vocal lines ending on the word "Dance". The piano accompaniment includes a *poco.* marking.

on, O, daugh - - ters of the

on, O, daugh - - ters of the

on, O, daugh - - ters of the

cres.

cres.

cres.

Detailed description: This system contains the second and third systems of music. The vocal lines continue with the lyrics "on, O, daugh - - ters of the". The piano accompaniment maintains the eighth-note pattern. Dynamics include *cres.* and *mf*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

skies.

skies.

skies.

f

Detailed description: This system contains the third and fourth systems of music. The vocal lines end with the word "skies.". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *f* and *cres.*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

This musical score consists of three systems, each featuring a vocal line and a piano accompaniment. The key signature is A major (two sharps) and the time signature is 4/4. The vocal line in each system begins with a fermata and the exclamation "Ah!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamics include *f* (forte), *sfx* (sforzando), and *ped.* (pedal). The score is marked with a star symbol (*) in the left-hand part of each system.

System 1: The vocal line starts with a fermata and "Ah!". The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. Dynamics include *f* and *sfx*. The score is marked with a star symbol (*) in the left-hand part.

System 2: The vocal line starts with a fermata and "Ah!". The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. Dynamics include *f* and *sfx*. The score is marked with a star symbol (*) in the left-hand part.

System 3: The vocal line starts with a fermata and "Ah!". The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. Dynamics include *f* and *sfx*. The score is marked with a star symbol (*) in the left-hand part.

f
Ah!.....
f
Of your light move - ments
f
Of your light move - ments
sfs
ped.

Ah!..... Ah!.....
... in - crease the play. Ah!..... And turn once
... in - crease the play. Ah!..... And turn once

Ah! turn light - - - er
more, With great - - - er light - - - ness,
more, With great - - - er light - - - ness,
8va.

than be - - fore, By your danc - - ing, so en - tranc - -

than be - - fore, By your danc - - ing, so en - tranc - -

than be - - fore, By your danc - - ing, so en - tranc - -

8va.

This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "than be - - fore, By your danc - - ing, so en - tranc - -". The piano part features a melodic line in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking.

- ing, By your danc - - ing, so en - tranc - - ing, Still charm our

- ing, By your danc - - ing, so en - tranc - - ing, Still obarm our

- ing, By your danc - - ing, so en - tranc - - ing, Still charm our

8va.

This system contains the next three vocal staves and the piano accompaniment. The lyrics are: "- ing, By your danc - - ing, so en - tranc - - ing, Still charm our". The piano accompaniment continues with the same melodic and bass lines as the first system.

eyes, With sweet sur - prise.....

eyes, With sweet sur - prise.....

eyes, With sweet sur - prise.....

8va.

ped.

This system contains the final three vocal staves and the piano accompaniment. The lyrics are: "eyes, With sweet sur - prise.....". The piano accompaniment concludes with a pedal point (*ped.*) in the left hand. The system ends with a double bar line.

SORTIE.

Moderato. *mf* *The Bayarderes retire, followed by the crowd.*

Nilakantha, in the costume of the

Sanniassy, or Hindoo penitents, goes to the back with his daughter.

sffz

pp *marcato.*

SCENE IV. ROSE. FREDERIC. MRS. BENSON. Then GERALD and ELLEN.

ROSE. (to FRED.) Here again are that old man and his daughter;
 FRED. Take my arm. [they frighten me.
 ROSE. Oh! willingly, because I am afraid.
 FRED. She is adorable. (Aside.)
 ROSE. (To FRED.) Who are they? they are unlike the others.
 FRED. He is a mendicant monk, or penitent, who comes to the festival in hopes of finding here some special profits.
 ROSE. And the young girl?—
 FRED. She will sing ballads, or dramatic scenes, in which the Hindoos take delight.
 MRS. B. Ah! there is Miss Ellen! do not let us get separated again, I implore you. (ELLEN enters leaning on GERALD'S arm.)
 FRED. Ah! Miss Ellen, it is easy to see that you are proud to take the arm of a hero.
 ELLEN. Do not jest. I have been very anxious, and reproached myself for leaving Gerald in the Brahmin's garden.
 MRS. B. Was there any danger? GER. None at all.
 ROSE. But he has not brought back the designs which were wanted.
 FRED. Bah! Truly? ELLEN. He was right.
 MRS. B. Did you go back?
 GER. The Brahmin's daughter was there gathering flowers.
 FRED. Did you see her?
 GER. I perceived her. FRED. Ah! ha!
 ELLEN. I should have been truly sorry if my curiosity had caused the least trouble to that young girl. You see she interests me now, the little goddess.
 FRED. (Aside.) She does not notice that he is quite dreamy, our young friend Gerald. His are state graces.
 MRS. B. Young ladies, do not leave me again,
 FRED. (Softly to GERALD.) Do you know that we are ordered out
 GER. Is that so? [at three o'clock.
 FRED. The regiment will be off to-night to fight the rebels.
 GER. You must conceal that absolutely from the ladies.
 FRED. Just so. (To MRS. B.) I advise you, now, Mrs. B., to return with the young ladies to the Governor's palace. There will be no more to see but the ceremony of the pagoda and the the procession of the goddess Dourga; we will call and take you up.
 ELLEN. Will you not return with us, Gerald?
 GER. Certainly. [min's daughter.]
 ELLEN. You have not told me if she was really beautiful, the Brahger. She is peculiar. (Goes out with ELLEN.)
 MRS. B. For myself, I am not sorry to go back. Meanwhile there is nothing more of which they can rob me. (Goes out.)
 ROSE. (To FRED. stopping as they were about to follow.) Haven't you a review to-day?
 FRED. A simple order out.
 ROSE. In warlike array?
 FRED. Why no! not at all; why in warlike array?
 ROSE. You did not mention that your regiment would depart
 FRED. The regiment? [to-night.
 ROSE. Oh! I know they make a secret of it.
 FRED. Whence came your news? [trusted me.
 ROSE. From my uncle, the governor's, by chance; they never mis-
 FRED. Truth is, we must make light march at dawn.
 ROSE. In a revolted province. I did not wish to speak with Ellen about it, because she would tremble at the thought of seeing her lover depart. She has not my courage, and besides, I—have
 FRED. (Aside.) She is ravishing [no lover.
 ROSE. Ellen is already far away. (Stopping.) You will not go with-
 FRED. Certainly not! [out saying good bye.
 ROSE. There again (Pointing out NILAKANTHA and LAKME) are the old man and the young girl—they frighten me!
 FRED. Take my arm, please.
 ROSE. Oh! willingly, for I am afraid.
 FRED. (Aside.) She is adorable! (They go out.)

No. 9.

I, A BEGGAR.

SCENE. V. LAKME, NILAKANTHA; then the crowd.

Andante.

NILAKANTHA.

NILA. coming forward with LAKME. I, a beg-gar, alms im - plor - ing.

FRED. and ROSE. (pass with indifference.)

And she a bal-lad singing maid, All but self the crowds ignoring They run when we reach for aid.

'Neath these wretched garments de - fec - tive, Who'd think here to dis - cov - er a skill - ful de-

- tee - tive! Do these vile En - glish foes feel their blood cease to flow, When they read up - on my

LAKME. (*timidly.*)

vis - age That for vengeance I go! Does Brah - ma e'er for-

NILAKANTHA. (*with indignation.*)

- bid we should o'er-look an out - rage! The out - rage of a vile foe!

SOME GRIEF YOUR LOOK IS VEILING.

Andante con moto.

mf

Ped. *

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with sustained chords. The tempo is marked 'Andante con moto' and the dynamic is 'mf'. A 'Ped.' (pedal) instruction with an asterisk is placed below the second measure.

NILAKANTHA. (*with much tenderness.*)

p

1st. Verse. Lak - me, some grief your look is veil - ing; Your sweet smile, once gay, now is

Clar.

Cor.

Bass.

The vocal line is written in the bass clef, starting with a piano (*p*) dynamic. The lyrics are: "1st. Verse. Lak - me, some grief your look is veil - ing; Your sweet smile, once gay, now is". The accompaniment includes staves for Clarinet (Clar.), Cor Anglais (Cor.), and Bass. The music is in 3/4 time and features a key signature of two flats.

sad.... As we see a star that is pal - ing A cloud shades your brow,erst,so

The vocal line continues with the lyrics: "sad.... As we see a star that is pal - ing A cloud shades your brow,erst,so". The accompaniment continues with piano accompaniment. The music is in 3/4 time and features a key signature of two flats.

glad.... 'Tis that God hides from us his pres - ence, 'Tis that he waits the death of our base

The vocal line concludes with the lyrics: "glad.... 'Tis that God hides from us his pres - ence, 'Tis that he waits the death of our base". The accompaniment continues with piano accompaniment, featuring triplets in the right hand. The music is in 3/4 time and features a key signature of two flats.

foe..... In your smile, let me

Poco rall. *Tempo.*

see life's sweet es - sence, Yes, once more I would see life's sweet essence, And in your eyes, And in your

cres.

eyes..... would once more see the skies!....

Ped. * *Ped.* * *Ped.* *

2d. Verse. Your beat - ing heart with fev - er burn - ing, While you slept, I list-ened to

rall. *p*

Ped. *

Ped. *

hear!.... A dream o'er your lips pass'd with yearn - ing, A blush, I saw.... your brow did

wear.... 'Tis that God hides from us his pres - ence, 'Tis that he waits the death of our base

foe.....

In your smiles let me

Poco rall. *Tempo.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the word 'foe' followed by a dotted line. The piano accompaniment features a complex texture with triplets and sixteenth notes. Performance markings include 'Poco rall.' and 'Tempo.' with a '3' above the notes. The dynamic is marked 'pp'.

find life's sweet es - sence, Yes, I would, I would find life's sweet essence, And in your eyes, And in your

cres.

cres.

Detailed description: This system contains the next two measures. The vocal line continues with 'find life's sweet es - sence, Yes, I would, I would find life's sweet essence, And in your eyes, And in your'. The piano accompaniment continues with similar rhythmic patterns. A 'cres.' (crescendo) marking is present above the vocal line and below the piano accompaniment.

eyes..... would once more see the skies!....

Tempo.

p suivez.

f

Ped. * *Ped.* *

Detailed description: This system contains the next two measures. The vocal line concludes with 'eyes..... would once more see the skies!....'. The piano accompaniment features a 'p suivez.' (piano follow) instruction and a 'f' (forte) dynamic. Pedal markings are indicated as '* Ped.*'. A 'Tempo.' marking is also present.

dim. *p*

Detailed description: This system contains the final two measures of the piece. The piano accompaniment features a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic. The texture is more sparse than in the previous systems.

AH, 'TIS FROM YOUR OWN GRIEF.

RECITATIVE.

LAKME. *Recit.*

Ah!.... 'tis from your own grief I feel my heart thus

Recit.

yearning. My gay tho'ts will re - turn! See, They're e'en now re - turn - ing.

NILAKANTHA. (*In a subdued voice.*)

If that vile man has ac - cess found to me, If he, too,

death has braved, at thy dear side to be,..... For - give the an - - ger that

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has lyrics: "death has braved, at thy dear side to be,..... For - give the an - - ger that". The piano accompaniment features a prominent bass line with a triplet of eighth notes in the first measure and a sustained chord in the second measure.

Plus lent. (with much feeling.)

moves me. Ah! he loves thee! You, my Lak - me, You,..... the child of the

The second system begins with the tempo and performance instruction: "Plus lent. (with much feeling.)". The vocal line continues with lyrics: "moves me. Ah! he loves thee! You, my Lak - me, You,..... the child of the". The piano accompaniment features a more active bass line with chords and a melodic line in the right hand.

gods..... Tri - umph - ant he goes through the

The third system continues the vocal line with lyrics: "gods..... Tri - umph - ant he goes through the". The piano accompaniment features a complex texture with multiple voices in both hands, including a treble clef staff in the middle of the piano part.

ci - ty, We must here draw the crowd by some mo - - tive, For

The fourth system continues the vocal line with lyrics: "ci - ty, We must here draw the crowd by some mo - - tive, For". The piano accompaniment features a bass line with chords and a treble clef staff in the middle of the piano part.

pi - - ty, If you he sees, Lakme, In his eyes I shall

p

This system contains the first two measures of the piece. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "pi - - ty, If you he sees, Lakme, In his eyes I shall". The piano part begins with a piano (*p*) dynamic.

read..... Now, strengthen well your voice ! Look gay and smil - ing.

sfz dim.

This system contains measures 3 and 4. The vocal line continues with the lyrics: "read..... Now, strengthen well your voice ! Look gay and smil - ing.". The piano accompaniment features a dynamic marking of *sfz* (sforzando) followed by *dim.* (diminuendo). There are fermatas over the piano accompaniment in measures 3 and 4.

Sing, now, Lak-me... . Sing, now,..... Vengeance here a - waits.....

sfz

This system contains measures 5 and 6. The vocal line continues with the lyrics: "Sing, now, Lak-me... . Sing, now,..... Vengeance here a - waits.....". The piano accompaniment features a dynamic marking of *sfz* (sforzando).

....

p

This system contains measures 7 and 8. The vocal line begins with an ellipsis "...". The piano accompaniment features a dynamic marking of *p* (piano).

THROUGH THE GOD'S INSPIRATION.

No. 10. Scene and Legend of the Pariah's Daughter.

mf Ah! *p* (The Hindoos gather together by degrees.)

p

This system contains a vocal line and piano accompaniment. The vocal line begins with a melody in G major, marked *mf*, with the vocalization "Ah!". The piano accompaniment is in G major and C major, marked *p*. The lyrics "(The Hindoos gather together by degrees.)" are written below the vocal line. The piano part features a simple harmonic accompaniment with some triplet figures.

*variante. ** *long. tr.*

mf *lent.* *p* *f* *p* *long. tr.*

Ah!

This system continues the musical piece. It features a vocal line and piano accompaniment. The vocal line has a *variante. ** section with a *long. tr.* (long trill) and a *long. tr.* at the end. The piano accompaniment includes a *variante. ** section with a *long. tr.* and a *long. tr.* at the end. The tempo is marked *lent.* and the dynamics range from *mf* to *f* and *p*. The lyrics "Ah!" are written below the vocal line.

Moderato.

Moderato.

p

This system consists of piano accompaniment. The tempo is marked *Moderato.* and the dynamics range from *p* to *f*. The piano part features a simple harmonic accompaniment with some triplet figures.

NILAKANTHA.

Through the god's in-spr-

cres.

- ra - tion, This young girl will re - late Here a le - gend - nar - ra - tion Of the Pa - riah's young daughter's

p

fate.
SOP.

Let us hear this fine le - gend, lis - ten now!

TENORS.

Let us hear this fine le - gend, lis - ten now!

BASSES.

WHERE GOES THE MAIDEN STRAYING?

Andante. (Almost in recitative.)

LAKME.

Where goes the maid-en stray-ing, Child of the Pa-riah band?

Andante.

When the moon-light is play-ing A-mid the for-ests grand,

When the moon-light is play-ing A-mid the for-ests grand.....

Mesure.

1o Tempo. Andante.

Trip ping light o'er the moss-es, Ne-ver re-mem-bers she

1o Tempo Andante.

That a hate ev - er cross - es, The Pa - riah's pro - ge - ny.

Tripping light o'er the moss - - es, The maid - en wan - ders free.....
Mesure.

Through the pink o - le - an - ders With her sweet thoughts she wan - ders.

Ahl..... She moves on with steps light, and laughs out at the
molto rall.

night,..... at the night.....

rall.

suivez.

les 2 ped. * *les 2 ped.* *

Allegro moderato.

Down there, where shades more deep are gloom - ing,

Allegro moderato.

mf *p*

What trav' - ler's that, a - lone, a - stray!.....

A - round him flame bright eyes, dark depths il -

- lum - ing, But on he jour - neys, as by chance, on the way! The

wolves in their wild joy are howl - ing, As if for their prey they were prowl - ing;

The young girl forward runs, And doth their fu - ry dare. A ring in her grasp she holds

tight - ly, Whence tinkles a bell, sharply, light - ly, A bell that tin - kles light - ly, That

pp *rall.* *Ped. **

(imitating the bell.)

Plus anime.

charm - ers wear

8 *8*

pp

Ped. *

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the lyrics 'charm - ers wear'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Performance markings include 'pp' (pianissimo) and a 'Ped.' (pedal) instruction with an asterisk.

ah! ah! ah!.... ah! ah! ah! ah! ah! ah! ah!.... ah!.... ah! ah! ah!

8

Detailed description: This system contains measures 3 through 8. The vocal line continues with 'ah! ah! ah!.... ah! ah! ah! ah! ah! ah! ah!.... ah!.... ah! ah! ah!'. The piano accompaniment maintains its rhythmic pattern. A '8' marking is present above the piano part.

ah! ah! ah!.... ah! ah! ah! ah! ah! ah!.... ah!

8 *8*

Detailed description: This system contains measures 9 through 14. The vocal line continues with 'ah! ah! ah!.... ah! ah! ah! ah! ah! ah!.... ah!'. The piano accompaniment continues with the same rhythmic texture. Two '8' markings are present above the piano part.

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

8 *8* *8*

Detailed description: This system contains the final measures of the page, from measure 15 to 20. The vocal line concludes with 'ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!'. The piano accompaniment ends with a final chord. Three '8' markings are present above the piano part.

variante.

A musical staff showing a melodic line in the upper register, followed by a descending chromatic scale. The notes are beamed together, and the staff is marked with a fermata above the beginning.

ah!.....

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 the syllable "ah!" followed by a dotted line. The piano accompaniment includes a section marked with a wavy line and the number "8". The system concludes with a dynamic marking of *ff* and a *rit.* (ritardando) marking.

ah! ah! ah! ah! ah! ah! ah! ah! ah!.....

The second system of the musical score. The vocal line continues with the lyrics "While the stran - ger re -". The piano accompaniment features a dynamic marking of *p* (piano) and concludes with a *rit.* marking.

While the stran - ger re -

The third system of the musical score. The vocal line continues with the lyrics "gards her..... Stands she dazed, flush'd and glow - - ing". The piano accompaniment continues with a *rit.* marking.

gards her..... Stands she dazed, flush'd and glow - - ing

More hand-some than the Ra - jahs, he! Yet with a blush, he'll

learn his life he's ow - ing To the Pa - - riah's fair pro - ge -

ny,..... But he, in a dream her en - fold - -

ing, 'Till to heaven she soars in his hold - - -

ing. To her he says, "Your mead is won."

It was Vish - nu, great Brah - ma's son! *Almost in recitative,* And since the

day..... in that dark wood, The trav' - ler hears..... where Vish - nu

stood, The sound of a lit - tle bell ring - ing, The legend back to him bringing, A small bell ring - ing

*Ped.**

rall. *lo Tempo.*

like those the charmers wear ah! ah! ah!

Ped. * *Ped.* *
rall. *p*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "like those the charmers wear" followed by a dotted line and "ah! ah! ah!". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. Performance markings include "rall." at the beginning, "lo Tempo." above the first measure, and "Ped." with asterisks above the piano part. A dynamic marking of "p" is present in the piano part.

ah! ah! ah!... ah! ah! ah! ah! ah! ah! ah!... ah!... ah!.....

The second system continues the vocal and piano parts. The vocal line has lyrics "ah! ah! ah!... ah! ah! ah! ah! ah! ah! ah!... ah!... ah!.....". The piano part continues with a steady accompaniment. A fermata is placed over the final "ah!" in the vocal line.

ah! ah! ah!... ah! ah!..... ah! ah!... ah!

The third system continues the vocal and piano parts. The vocal line has lyrics "ah! ah! ah!... ah! ah!..... ah! ah!... ah!". The piano part continues with a steady accompaniment. A fermata is placed over the final "ah!" in the vocal line.

ah! ah! ah! ah! ah! ah! ah! ah!... .. ah! ah! ah!

The fourth system concludes the vocal and piano parts. The vocal line has lyrics "ah! ah! ah! ah! ah! ah! ah! ah!... .. ah! ah! ah!". The piano part continues with a steady accompaniment. A fermata is placed over the final "ah!" in the vocal line.

ah! ah! ah! ah! ah! ah! ah! ah ah ah! ah! ah! ah! ah! ah! ah!

8

poco rall. ah! ah! ah! ah! ah! ah! ah! ah! ah!... Ah!.....

a tempo. tr

sivez.

a tempo. 8

Ah!.....

8

ah!..... ah! ah! ah!

8

res e accel.

f

ff

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Dynamics include *res e accel.*, *f*, and *ff*. A section marked *8* is indicated by a dashed line.

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!.....

ff

This system continues the vocal line with a series of repeated notes. The piano accompaniment is mostly silent, with a few notes in the right hand and a *ff* dynamic marking in the left hand.

8

ff

8va bassa.

This system features a piano accompaniment with a rhythmic pattern of eighth notes. The right hand has a melodic line, and the left hand has a similar pattern. Dynamics include *ff*. A section marked *8* is indicated by a dashed line. The instruction *8va bassa.* is written below the system.

8va bassa.

8va bassa.

This system continues the piano accompaniment with a rhythmic pattern of eighth notes. The right hand has a melodic line, and the left hand has a similar pattern. The instruction *8va bassa.* is written below the system.

MY FURY DOTH O'ERWHELM ME!

SCENE VI.— *The same, then* GERALD, FREDERIC, OFFICERS.

Moderato

RECIT. NILAKANTHA. (*aside*).

My fu - - ry doth o'er - - whelm me! He has not yet

SOPRANOS.

TENORS.

BASSES.

Moderato.

f RECIT.

Detailed description: This system contains the vocal line for Nilakantha and the piano accompaniment. The vocal line is in a bass clef with a common time signature. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The tempo is marked 'Moderato'. The vocal line begins with the lyrics 'My fu - - ry doth o'er - - whelm me! He has not yet'. The piano accompaniment starts with a forte dynamic and includes a 'RECIT.' marking.

come!.... I should know him at once!.... Sing out! sing, re -

Mesure.

f *p* *sf*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line is in a bass clef with a common time signature. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The tempo is marked 'Moderato'. The vocal line begins with the lyrics 'come!.... I should know him at once!.... Sing out! sing, re -'. The piano accompaniment includes dynamic markings 'f', 'p', and 'sf'. There are 'Mesure.' markings above the piano accompaniment staves.

LAKME. (*hesitating.*)

My fa - - ther!

- peat it! Sing out, and re - - peat it.

SOPRANOS. *p* Ah! sing it

TENORS. *p* Ah! sing it

BASSES. *p* Ah! sing it

(Some officers appear at the back, GERALD and FREDERIC among them.)
(half voice.)

Sing it! Sing it!

o - - ver!

o - - ver!

(She perceives GERALD, who has not yet seen her.)

LAKME.

Where goes the Hindoo stray - ing, Child of the Pariah band.

pp Timb.

(Greatly moved.)

When the moon - light is play - ing Thro' the mi - mo - sas grand.

NILA.
Again!

f *p* *suivez,* *Mesure.*

Tripping light - ly o'er the moss - es, But ne'er re - members she—

Once more!

suivez. *Mesure,* *cres.*

(More and more disturbed.)
Plus anime.

Ah!..... Ah!.....

Sing on!

Plus anime.

Detailed description: This system contains the first two systems of music. The top system features a vocal line with two 'Ah!' exclamations and a piano accompaniment. The second system continues the vocal line with the instruction 'Sing on!' and the piano accompaniment. The tempo/mood is marked 'Plus anime.'.

(Utters a cry at sight of GERALD approaching.)

Ah!..... ah!

GERALD. (Springing forward to support her.)

Lak-me!

A - gain!

cres. f

Detailed description: This system contains the third and fourth systems of music. The vocal line includes a cry 'Ah!' and the character GERALD's entrance with the instruction '(Springing forward to support her.)'. The piano accompaniment features a crescendo ('cres.') and a fortissimo ('f') dynamic. The tempo/mood is 'Plus anime.'.

NILA. (Catching at his daughter.)

'Tis he!

SOPRANO.

TENORS.

BASSES.

What dis - turbs her thus?

What dis - turbs her thus?

f p

Detailed description: This system contains the fifth and sixth systems of music. It features three vocal parts: Soprano, Tenors, and Basses. The Soprano part begins with the line ''Tis he!'. The Tenors and Basses enter with the line 'What dis - turbs her thus?'. The piano accompaniment includes dynamics 'f' and 'p'. The tempo/mood is 'Plus anime.'.

Recit. LAKME. (Seeking to conquer her emotion.)

'Tis a pain un - ex - pect - ed; noth - ing more! It is gone!

Recit.

I'll try— I'll try to be col - lect - ed.

pp

(With a feeble voice.)

Ah!.....

GERALD.

Be - hold the Brah - min's daugh - ter!

FREDERIC.

What, here!

Tempo.

suives.

Ah!.....

NILAKANTHA. (To his daughter.)

suives.

a tempo.

You're by Brah - ma in - spired, and the stran - ger's be -

mf

LAKME. (becoming weaker.)

Ah!.....

GERALD. (with emotion.)

- trayed!

'Tis her - self, 'tis Lak me!

Tempo.

suivez.

(à volonté.)

FREDERIC.

Leave me free! .. Let me see her once

Pru - dent be.....

suivez.

Allegretto marcato.

FREDERIC.

more.
(Drums and fifes are heard in the distance.)

On us they're call - ing!

Sya

Allegretto marcato. Fifes.

Tambour.
sfz > dim.

p

3

GERALD.

But stay !

SOPRANOS.

2d Soprano.

1st Soprano.

Troops are they !

Troops are they !

TENORS.

Troops are they !

BASSES.

Troops are they !

Sva

3

FREDERIC.

And that young girl doth you here then, de -

Sva

3

GERALD.

- tain ?

No !

no !

(They go out.)

Sva

3

NILAKANTHA. RECIT.

I know him now! I know him now! God.... is here once a -

Sya RECIT.

The first system of the score features a vocal line at the top and a piano accompaniment below. The vocal line consists of three phrases: "I know him now!", "I know him now!", and "God.... is here once a -". The piano accompaniment is in a 2/4 time signature and includes dynamic markings of *f* and *p*. The key signature has one sharp (F#).

(The English soldiers file out at back, headed by fifers and drummers.)

- gain!.....

Sya *lo Tempo.*

The second system continues the vocal line with the phrase "- gain!.....". The piano accompaniment features a change in tempo to *lo Tempo.* and includes dynamic markings of *dim.* and *mf*. The time signature changes to 2/4.

Sya

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *f* at the end of the system.

Sya

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *f* at the end of the system.

Sya (The crowd follows slowly.)

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p* and *p*. The system is marked with the instruction "(The crowd follows slowly.)".

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

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

(The Brahmins and the conspirators group

Sya

Third system of musical notation, including dynamic markings such as *cres.*, *dim.*, and *ff*. It features a *tr* (trill) marking above a note in the upper staff.

on the front of the stage.)

Sya

Fourth system of musical notation, showing a dense texture with many notes, including a *tr* (trill) marking.

Sya

Meme mou't.

Fifth system of musical notation, concluding the page with a *p* (piano) dynamic marking and a *tr* (trill) marking.

'MID THE SONGS OF JOY.

SCENE AND CHORUS.

SCENE VII.—NILAKANTHA, LAKME, HADJI, and HINDOOS.

Agitato. NILAKANTHA. (*mysteriously, to the conspirators.*)

Mid the songs of joy, and of pleas - - ure,.....

Agitato.

p

When the crowd turns to go Where the priests march in state - ly

meas - - - ure, By a glance I'll point out the foe.....

mf

p

Plus lent.

We'll then from his friends sep - a - rate him, And

Plus lent.

noise - less - ly on - ward we'll go.....

TENORS. *p*

BASSES. *p*

We'll then from his friends sep - a -

Ped. *

Sve basse.

Till

- rate him, And noise - less - ly on - ward we'll go.

Ped. *

Sve basse.

in a cir - cle we in - state him, And will close on him sure and

slow.....

TENORS. *p* *sfz*

BASSES. *p* *sfz* *pp*

Till in a cir - cle we in - - state him, And will

Ped. *sfz* *pp*

Sve basse.

rall.

Sure and slow, *rall.* rea - dy for the

close.... round him sure and slow :... Sure and slow, *rall.* rea - dy for the

rall.

a Tempo.

blow, Sure and slow, rea-dy for the blow ;.... De - part, then, without tre - pi -

blow,

blow, Sure and slow, rea-dy for the blow ;....

a Tempo.

- da - - tion.

I shall be there,....

With arm well train'd and strong; 'Tis mine by con-se -

cres - - - *cen* - do.

- cra - - tion, And 'tis I

who'll avenge the wrong!

And to me

f *p* *suivez.*

cres - - - *cen* - do.

poco rall. a Tempo.

doth the task be - long.

TENORS. *pp*

We'll soon from his friends sep - a - rate him, And noise - less - ly on - ward we'll

BASSES. *pp*

a Tempo.

pp

pp

go!..... Till in a cir - cle we in - - state him, And will

pp

pp

Ped. *

8ve basse.

molto rall.

close.... round him sure and slow ;... Sure and slow, on - ward we will

molto rall.

molto rall.

Tempo.

LAKME.

O, my fa - ther, With you I'll go.

NILIKANTHA.

No! my heart, that weakness ne'er hath

go.

Tempo.

This block contains the first system of the musical score. It features a vocal line for Lakme and a piano accompaniment. The vocal line begins with the lyrics "O, my fa - ther, With you I'll go." and is followed by a short instrumental phrase for Nilikantha. The piano accompaniment starts with a single note "go." and then continues with a more complex accompaniment. The tempo is marked "Tempo." and the key signature is B-flat major.

known, Would fail, were you at my side. No! stay you. Here with Had - ji

sfz *p* *ppp* *ppp*

This block contains the second system of the musical score. The vocal line continues with the lyrics "known, Would fail, were you at my side. No! stay you. Here with Had - ji". The piano accompaniment features dynamic markings: *sfz* (sforzando), *p* (piano), and *ppp* (pianissimo). The tempo remains "Tempo." and the key signature is B-flat major.

(The conspirators and the Brahmin depart slowly. Lakme remains with Hadji.)

bide !....

This block contains the final system of the musical score. The vocal line begins with the lyrics "bide !....". The piano accompaniment continues with a complex accompaniment. The tempo remains "Tempo." and the key signature is B-flat major.

MUSIC OF THE SCENE.

SCENE VIII. LAKME, HADJI.

Moderato.

p

HADJI. *The master thinks only*

Clar. solo.

of his vengeance. He has not seen your tears flow, O mistress; but Hadji was nigh.
Hadji can read what the face tells, he knows what traces grief leaves there.
*He belongs to you, and the life of Hadji is of no account.**When you were a child,*

I defied the tigers in the jungle wild, to cull for you the flower on which you smiled ;

Musical score for the first system, featuring piano accompaniment for the lyrics "I defied the tigers in the jungle wild, to cull for you the flower on which you smiled ;". The score is written in G major and 2/4 time, with a key signature of one sharp (F#). It consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music is characterized by flowing eighth and sixteenth notes.

In the depths of the sea, I sought to find for you a pearl more fair than others knew.

Musical score for the second system, featuring piano accompaniment for the lyrics "In the depths of the sea, I sought to find for you a pearl more fair than others knew.". The score is written in G major and 2/4 time. It consists of two staves. A "rall." (rallentando) marking is present in the middle of the system, indicating a change in tempo. The music continues with a similar melodic and harmonic style.

A woman you are to-day, your thoughts have

Musical score for the third system, featuring piano accompaniment for the lyrics "A woman you are to-day, your thoughts have". The score is written in G major and 2/4 time. It consists of two staves. Above the first staff, the instruction "2 Flutes." is written. The dynamic marking "pp" (pianissimo) is present in the first measure, and "sfz" (sforzando) is present in the final measure. The music features a mix of chords and moving lines.

other caprices,

your heart has other desires :

If you have an enemy to punish,

Musical score for the fourth system, featuring piano accompaniment for the lyrics "other caprices, your heart has other desires : If you have an enemy to punish, ". The score is written in G major and 2/4 time. It consists of two staves. The dynamic marking "sfz" is present in the middle of the system, and "pp" is present in the final measure. The music continues with a similar melodic and harmonic style.

tell me !

If you have a friend to save, give me your order !

(LAKME grasps his hand firmly.)

Musical score for the fifth system, featuring piano accompaniment for the lyrics "tell me ! If you have a friend to save, give me your order ! (LAKME grasps his hand firmly.)". The score is written in G major and 2/4 time. It consists of two staves. The music concludes with a final cadence, marked by a double bar line and repeat dots.

LAKME! TIS YOU I SEE.

DUET.

SCENE IX. *The same.* GERALD.
At this moment GERALD returns thoughtfully.

LAKME makes a sign to HADJI, to go farther away, then she runs toward GERALD.

GERALD. *f*

Lak - me! 'tis you....

Allegro.

à volonté. *Mesuré.* (*With warmth.*)

..... I see.... You hith - er come to me!.... In the

dim.

fan - - cies of dream - ing, I saw you as I

neared..... The veil up - lift - ed seem - ing, Then the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a half note and a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand. The key signature is one sharp (F#).

i . . dol ap - peared To your power I sub -

The second system continues the musical score. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature remains one sharp (F#).

- mit - - ted By your charms drawn a - way, And de -

The third system of the musical score. The vocal line includes a dotted quarter note, a quarter note, and a half note. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

- fence - - less, I quit - ted Earth for Heaven's bright - er

rall.

suivez. *suivez.*

The fourth and final system of the musical score. The vocal line concludes with a dotted quarter note, a quarter note, and a half note. The piano accompaniment features a final cadence with a whole note chord in the right hand and a bass line in the left hand. The key signature is one sharp (F#). Performance markings include *rall.* above the vocal line and *suivez.* below the piano accompaniment.

*Tempo.*LAKME. (*sadly.*)

day.
Tempo.

My Heaven is not your own....

The God you wor-ship blind-ly, Is not the one whom I have

known ;..... If I to mine could bring your heart.....

Our Hin - doo broth - ers kind - - ly. ... Would al - ways take your part.

(hesitating a little.)

a tempo.

'Gainst dang'rous foes, or guile-ful art.

GERALD.

Come! all the dangers of cre - a - tion! In this
a tempo.

pp

suivez.

f

p

wild a - do - ra - - tion, Where rea - son's lost in

cres.

f

bliss, Should I see at my feet a dark,

cres.

yawn - - ing a - byss, While your long tress - es

Ped

*

(tenderly.)

rall.

a tempo.

Sweep me with ten - - der ca - - ress - - es!

suivez.

Ped. * *Ped.* *

LAKME. (resolutely.)

Your death I will not con - sent..... to!

sfz

Même mouvt.
GERALD. (with passion.)

Ah! this is love, yet a - sleep, Who with his wing..... has ca -

Même mouvt.

mf

Ped. * *Ped.* *

- ress'd you: Your heart, though too strong to weep, My death as -

Ped. * *Ped.* *

sured... has de - press'd you! Ah! this is

love, yet a - sleep, Who with his wing has ca - ress'd you;

Your heart, though too strong to weep, Is sad, my death has de - press'd you!

mf LAKME.
Ah! yes! an en - e - my bold, 'Tis whose hot breath has ca - ress'd me,

All my heart has trem-bled with cold, While the doom of death op - press'd me!

p

Ah, yes! an en-e-my bold, 'Tis whose hot breath has ca - ress'd.....

GERALD. *f*

Your heart is

*Ped. ** *Ped. ** *Ped. ** *Ped. **

.... me, Ah!.... this tho't of death op - press'd me!

too strong to weep, But tho'ts of death, have op - press'd you!

f *Ped. **

Moderato.

p

Andante quasi Allegretto. LIKME. (mysteriously).

pp

Andante quasi Allegretto.

les 2 Ped.

In the forest, quite near by, A lit-tle cab-in is hid-ing;

Built of bam-boo, light and dry, 'Neath a tall tree, shade pro-vid-ing; Like a nest for tim-id

*Ped. **

birds, 'Mid flow'ring vines there a-bid-ing; And with welcome, plain as words, It a-

poco rall. a tempo.

p

waits Two happy mates..... 'Mid flow'ring vines there a - bid - ing; With welcome

a tempo.

plainer than words. Ah! two hap-py mates it a - waits.

a tempo.

avec la voix.

*Ped. **

*Ped. **

It escapes all curious eyes, Outside no secret re - veal - ing,

Ped.

*

While the wood all si - lent lies, And surrounds it with jealous feel - ing. There 'tis you will follow

*Ped. **

me ; Each day when dawn is first break - ing, Smiling, there I'll come at wak - ing, And 'tis

The first system of the score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, marked with a piano (*pp*) dynamic. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

GERALD. (Repeats LAKME's words.)

poco rall. a tempo.
there that you will dwell !..... Each day when the dawn is break-ing, With smiles you'll

a tempo.
suivez.

Ped.

The second system continues the vocal line and piano accompaniment. The vocal line includes the instruction *poco rall. a tempo.* and *a tempo.* The piano accompaniment features a section marked *suivez.* and concludes with a *Ped.* (pedal) instruction.

LAKME.

Smiling, I'll come at wak - ing, And 'tis there that you will dwell !

come there at wak - ing, And 'tis there that you will dwell !

avec la voix.

Ped. *

The third system features the vocal line and piano accompaniment. The vocal line includes the instruction *avec la voix.* and ends with a *pp* dynamic. The piano accompaniment includes a *Ped.* instruction with an asterisk and a final *pp* dynamic.

GERALD. (with passion.)

Sweet - est of en - chant - ress - es, Say more of that re-

LAKME.

Ah! come, come! time now press - es.... And fleet - ing hours are
 sort!....

GERALD.

short! You wish that I should hide me, But can - not un - der -
En animant un peu.

stand..... That hon - or must de - cide me, Where du - ty makes de -

Encore plus animé. LAKME.

Lak - me implores with sup - pli - ca - tion!
 - mand.... Ask of me rath - er life, than

Encore plus animé.

Detailed description: This block contains the first system of the musical score. It features a vocal line for Lakme and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (D major). The lyrics are "Lak - me implores with sup - pli - ca - tion!" followed by a short rest and then "- mand.... Ask of me rath - er life, than". The piano accompaniment is written in a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

Have I lost my power to com - mand!

sta - tion!

GERALD.

Ah! your eyes are

Detailed description: This block contains the second system of the musical score. It features two vocal lines and a piano accompaniment. The first vocal line is for Lakme, with the lyrics "Have I lost my power to com - mand!" and "sta - tion!". The second vocal line is for Gerald, with the lyrics "Ah! your eyes are". The piano accompaniment continues with a similar rhythmic pattern to the first system.

LAKME. (*with great energy.*)

fill - ing!.... That you must die, I'm not will

Detailed description: This block contains the third system of the musical score. It features a vocal line for Lakme and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps. The lyrics are "fill - ing!.... That you must die, I'm not will". The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

1o Tempo.

GERALD.

ing!

1o Tempo.

Ah! this is love, yet a - sleep, Who with his wing.... has ca-

- ress'd you; Your heart, though too strong to weep, Is sad with

LAKME. *f*

Ah! 'tis an

thoughts that op - press'd you!

en - e - my bold Whose hot breath of flame ca - ress'd.....

Thoughts of my death have dis - tress'd you

Ped. * *Ped.* *

me. Ah!..... my death you are not

Ah! though you're too strong to weep, That I should die You're un -

Ped. * *Ped.* *

will - ing, not will - ing!

will - ing, Lak - me, you're un - will - ing!

cres. *f* *Ped.* *

LAKME.

Ah! 'tis o'er, our peo - ple are here! Be - hold where the goddess is

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'Ah! 'tis o'er, our peo - ple are here! Be - hold where the goddess is'. The piano accompaniment features a complex harmonic structure with many accidentals and a steady rhythmic accompaniment.

Maestoso. (le double plus lent.)

(aside, with exaltation.)

near! O thou, who me didst fash - on, And in

Maestoso. le double plus lent.

sf *dim.* *p*

The second system continues the musical score. The vocal line has the lyrics 'near! O thou, who me didst fash - on, And in'. The piano accompaniment includes dynamic markings: *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). The tempo marking *Maestoso. le double plus lent.* is repeated.

me woke this pas - sion, Save thou this stranger's life for

The third system of the musical score shows the vocal line with lyrics 'me woke this pas - sion, Save thou this stranger's life for'. The piano accompaniment continues with its characteristic complex texture.

En elargissant.

me,.... Or re - call now my soul to thee!

En elargissant.

The fourth system concludes the musical score. The vocal line has the lyrics 'me,.... Or re - call now my soul to thee!'. The piano accompaniment features a wide interval in the right hand and a more active bass line. The tempo marking *En elargissant.* is repeated.

Enchainez.

DOURGA, O HEAR MY PRAYER.

No. 14. Finale.

SCENE X. GERALD, FREDERIC, ELLEN, ROSE, MISTRESS BENSON, then NILAKANTHA, Brahmins, Sacred dancers, Hindoos, then LAEME. Priests arrive and move towards the Pagoda.

Allegretto maestoso.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The piece begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the bass. The right hand contains melodic lines with various ornaments, including triplets and sixteenth-note runs. Dynamics range from piano (*p*) to forte (*f*), with markings for *mf*, *cres.*, and *cen*. The score includes several trills and sixteenth-note passages, particularly in the final system. The tempo is marked *Allegretto maestoso*.

Sop. (Chant of the Brahmins.)

Largement.

f

TENORS.

Dour - ga,

O hear

BASSES. *f*

Dour - ga,

O hear

Dour - ga fair!

thou, who wert born

Largement.

f

Ped.

Ped.

(The Brahmins approach the pagoda.)

our prayer!.....

Dour - ga,

our prayer!.....

Dour - ga,

From the waves of Gan - ges!..... To our eyes ap -

Ped.

Ped.

O hear our prayer!.....

O hear our prayer!.....

pear at dawn!..... Thou who rul'st time's chan - ges!.....

Ped.

Ped.

Plus anime. (Sacred Dance.)

mf

God - dess of gold, Hear us, we pray;

mf

God - dess of gold, Hear us, we pray;

mf

God - dess of gold, Hear us, we pray;

Plus anime.

mf

Detailed description: This system contains the first two lines of the vocal melody and the piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first line of the vocal melody is marked *mf* and includes the lyrics 'God - dess of gold, Hear us, we pray;'. The second line is identical. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The third line of the system shows the piano part with a *Plus anime.* marking and a *mf* dynamic, featuring more complex rhythmic patterns and slurs.

Give us here thy pro - tec - - - - tion.

Give us pro - tec - - - - tion.

Give us here thy pro - tec - - - - tion.

Detailed description: This system contains the second two lines of the vocal melody and the piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The first line of the vocal melody includes the lyrics 'Give us here thy pro - tec - - - - tion.'. The second line is identical. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The third line of the system shows the piano part with a *Plus anime.* marking and a *mf* dynamic, featuring more complex rhythmic patterns and slurs.

O'er us still smile, Look down, mean - while,

O'er us still smile, Look down, mean - while,

O'er us still smile, Look down, mean - while,

Detailed description: This system contains the third two lines of the vocal melody and the piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The first line of the vocal melody includes the lyrics 'O'er us still smile, Look down, mean - while,.'. The second line is identical. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The third line of the system shows the piano part with a *Plus anime.* marking and a *mf* dynamic, featuring more complex rhythmic patterns and slurs.

(Chant of the Brahmins.)

Imo Tempo. *f*

On us, with pure af - fec - - - tion. Dour - ga,
 With pure af - fec - - - tion. Dour - ga,
 On us, with pure af - fec - - - tion. Dour - ga fair! thou
Imo Tempo.

O hear our prayer! Dour - ga,
 O hear our prayer! Dour - ga,
 who wert born of the flow - ing Gan - ges!... To our eyes ap -

O hear our prayer!
 O hear our prayer?
 - pear at morn! Thou who rul'st time's chan - ges!.....

Plus anime. (Sacred Dance.)

mf
 God - dess of gold, Hear us, we pray;
mf
 God - dess of gold, Hear us, we pray;
mf
 God - dess of gold, Hear us, we pray;
Plus anime.
mf

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "God - dess of gold, Hear us, we pray;". The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo and mood are indicated as "Plus anime." and the dynamic is "mf".

Give us here thy pro - tec - - - - tion.
 Give us pro - tec - - - - tion.
 Give us here thy pro - tec - - - - tion.

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics: "Give us here thy pro - tec - - - - tion.", "Give us pro - tec - - - - tion.", and "Give us here thy pro - tec - - - - tion.". The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in the right hand and a consistent eighth-note bass line in the left hand. The dynamic remains "mf".

Look down, mean - while, on us and smile,
 Look down, mean - while, on us and smile,
 Look down, mean - while, on us and smile,

The third system of the musical score concludes the vocal and piano parts. The vocal staves have the lyrics: "Look down, mean - while, on us and smile,", "Look down, mean - while, on us and smile,", and "Look down, mean - while, on us and smile,.". The piano accompaniment continues with similar rhythmic patterns as the previous systems, maintaining the "mf" dynamic and "Plus anime." mood.

cres.

With thy gra - - cious af - - fec - - tion, give pro -

With thy gra - - cious af - - fec - - tion, give pro -

cres.

The first system of the score features 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 three sharps (F#, C#, G#) and a 3/4 time signature. The vocal lines start with a *cres.* marking. The piano accompaniment includes triplets and sixteenth-note patterns.

(The Brahmins and Bayaderes enter the Pagoda.)

tec - - - - - tion.

tec - - - - - tion.

f

dim. p

*Ped. **

The second system continues the musical score. It features three staves. The top two staves are vocal lines with lyrics "tec - - - - - tion." The bottom staff is a piano accompaniment. The system begins with a *f* dynamic marking. The piano accompaniment includes a melodic line with a *dim. p* marking. The system ends with a *Ped. ** marking.

(ELLEN and ROSE re-enter with MRS. BENSON.)

The third system of the score features two staves, both in bass clef, representing a piano accompaniment. The music continues from the previous system, with various chordal textures and melodic lines.

(then FREDERIC arrives with GERALD.) ELLEN.

The town is with splendor gleam - ing,

ROSE.

MRS. BENSON.

Hear the cries, the shouts of greetings glad! They are

ELLEN.

In a
ROSE.

In a

crazed, or so are seem - ing, Their goddess fair drives them mad.

craze they all are seem - ing, Their god - dess fair drives them mad.

sfz *dim.*

FREDERIC. (*who has rejoined GERALD.*)

Was it to ad - mire this bright god - dess, That you thus left us in the throng?

tr

GERALD. (*pre-occupied.*)

FREDERIC. (*smiling*)

Yes. Their fes - ti - val a - mused me. The

GERALD. (*breaking out.*)

Brah - min's daughter fair,..... has just now pass'd a - long. 'Tis a

svivez.

dream, a whim en - thrall-ing, Which flown, is past re - call - ing, But in my heart, dazed, con-

- founded, I feel, doubting and as-tounded, That a - lone is Lakme liv - ing; Nothing else seems fair to

suivez.

a tempo. FREDERIC. (*gaily.*)

mel.....
Chorus in the Pagoda. Thence I should

SOP. O fair god - - dess!

TENORS. O god - - dess!

BASSES. *p* O fair god - - dess!

a tempo. Spir - it of Gan - ges, Thou who rul'st time's

like..... a fair mor-al to bor-row, If we should not de-

O fair god - - - - - dess!

O god - - - - - dess!

O fair god - - - - - dess!

chan - - - - - ges!

The first system of the musical score consists of five staves. The top staff is the vocal line, with lyrics: "like..... a fair mor-al to bor-row, If we should not de-". The second staff is a vocal line with lyrics: "O fair god - - - - - dess!". The third staff is a vocal line with lyrics: "O god - - - - - dess!". The fourth staff is a vocal line with lyrics: "O fair god - - - - - dess!". The fifth staff is a vocal line with lyrics: "chan - - - - - ges!". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a dynamic marking of *p* (piano).

- part to - mor-row. But the war has some good.....

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "- part to - mor-row. But the war has some good.....". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a dynamic marking of *tr* (trill).

That pale i - de - al maid - en, You'll no more meet, 'Tis un-der - stood. (He retires.)

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "That pale i - de - al maid - en, You'll no more meet, 'Tis un-der - stood. (He retires.)". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs).

(The procession comes from the pagoda, escorting the ten-armed statue of the goddess Dourga, borne on a palaquin. Night has come, torch-bearers accompany the procession; the Bayaderes join in.)

ELLEN.
How leave this noise tre - men - dous? They've sworn, I'll make.... a..... bet stu -

ROSE.
How leave this noise tre - men - dous? They've sworn, I'll make.... a..... bet stu -

MRS. BENT.

pen - - - - - dous, Our poor ears to

pen - - - - - dous, Our poor ears to

smite, From morn - ing till night !.....

smite, From morn - ing till night !.....

cres.

Imo Tempo. Maestoso.
SOP.

TENORS.

BASSES. *f*

f Dour - ga,

O hear

f Dour - ga,

O hear

f Dour - ga fair!

thou, who wert born

Imo Tempo. Maestoso.

f
Ped.

Ped.

our prayer!.....

Dour - ga,

our prayer!.....

Dour - ga,

From the waves

of Gan - ges!.....

To our sight

ap -

f

Ped.

Ped.

Ped.

O hear

our prayer!.....

O hear

our prayer!.....

pear at dawn!..... Thou who rul'st

time's chan - ges!.....

f

Ped.

Ped.

Ped.

Plus animé.

mf
 God - dess of gold, Hear us, we pray;
 God - dess of gold, Hear us, we pray;
 God - dess of gold, Hear us, we pray;

Plus animé.
mf

Detailed description: This system contains the first two systems of music. The first system has three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are 'God - dess of gold, Hear us, we pray;'. The piano part features a melody in the right hand and chords in the left hand. The second system is identical to the first. The third system is a piano solo, with the right hand playing a melodic line and the left hand playing chords. The tempo/mood is marked 'Plus animé' and the dynamic is 'mf'.

Grant us here thy pro - tec - - - - tion.
 Grant us pro - tec - - - - tion.
 Grant us here thy pro - tec - - - - tion.

Detailed description: This system contains the second system of music. It has three vocal staves and a piano accompaniment. The lyrics are 'Grant us here thy pro - tec - - - - tion.', 'Grant us pro - tec - - - - tion.', and 'Grant us here thy pro - tec - - - - tion.'. The piano part continues with a melodic line in the right hand and chords in the left hand. The tempo/mood is 'Plus animé'.

Look down, mean - while, on us and smile,
 Look down, mean - while, on us and smile,
 Look down, mean - while, on us and smile,

Detailed description: This system contains the third system of music. It has three vocal staves and a piano accompaniment. The lyrics are 'Look down, mean - while, on us and smile,', 'Look down, mean - while, on us and smile,', and 'Look down, mean - while, on us and smile,'. The piano part continues with a melodic line in the right hand and chords in the left hand. The tempo/mood is 'Plus animé'.

With thy gra - cious af - fec - tion. Give pro -

With thy gra - cious af - fec - tion. Give pro -

With thy gra - cious af - fec - tion. Give pro -

cres. *f*

- tec - - - - - tion; Ho - - - ly god - -

- tec - - - - - tion; Ho - - - ly god - -

- tec - - - - - tion; Ho - - - ly god - -

f *Ped.* *ff* *Ped.* *

- dess, come ap - pear, Come, grant..... us.....

- dess, come, ap - pear, Come, grant..... us.....

- dess, come, ap - pear, Come, grant..... us.....

all..... safe..... pro - - - - - tec

all..... safe..... pro - - - - - tec - - - - - tion. Come, ap - pear,

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "all..... safe..... pro - - - - - tec" on the first line, and "all..... safe..... pro - - - - - tec - - - - - tion. Come, ap - pear," on the second line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

tion. Ah! Come.....

come, ap - pear! Dour - ga, come! Come.....

The second system continues the musical score with four staves. The lyrics are: "tion. Ah! Come....." on the first line, and "come, ap - pear! Dour - ga, come! Come....." on the second line. The piano accompaniment includes a "Ped." (pedal) marking at the end of the system.

en elargissant.

..... Come, and hear!..... Dour - ga,

..... Come, and hear!..... Dour - ga,

en elargissant.

The third system concludes the page with four staves. The lyrics are: "..... Come, and hear!..... Dour - ga," on the first line, and "..... Come, and hear!..... Dour - ga," on the second line. The piano accompaniment features a "Ped." marking and a final flourish. The instruction "en elargissant." is written above the piano part.

a Tempo.

Two vocal staves in treble clef, both in the key of D major. The lyrics "hear!" are written below the first staff. The music consists of long, sustained notes with fermatas.

a Tempo.

Piano accompaniment for the first system. The right hand features a complex rhythmic pattern of eighth notes with triplets. The left hand has a simple bass line. A "Ped." (pedal) marking is present at the bottom left.

(The procession marches on.)

Piano accompaniment for the second system. The right hand has a dense texture of sixteenth notes with slurs and asterisks. The left hand has a steady bass line with chords. The music is marked with "6" in the right hand and "*" in the left hand.

(NILAKANTHA points out GERALD to the Conspirators.)

GERALD. *p*

Vocal and piano accompaniment for the third system. The vocal line has lyrics "'Tis a" and is marked with a piano (*p*) dynamic. The piano accompaniment features a "dim.." (diminuendo) marking and a piano (*p*) dynamic. The music is in a 3/4 time signature.

a Tempo.

dream, a whim en - thrall - ing, Which flown, is past re - call - - ing, But in my heart, dazed, con-

CHORUS. (*In the distance*)

SOPRANOS. *pp*

Spir - it of Gan - ges, lis - ten to us!

TENORS. *pp*

Spir - it of Gan - ges, lis - ten to us!

BASSES. *pp*

a Tempo.

- found - ed, I feel doubtful and as - tounded, That a - lone is Lakme liv - ing, Noth - ing

cres.

(*The HINDOOS and NILAKANTHA watch GERALD. NILAKANTHA points him out. The square empties by degrees.*)

Allegro.

else that's fair I see! (*He perceives LAKME, who appears at the right, and goes towards her.*)

Allegro.

NILAKANTHA follows him, and at the moment when GERALD is near LAKME, he strikes him, and escapes quickly at seeing him fall. LAKME rushes towards GERALD, and leans over him, examines him, and her face lightens when she sees that the wound is not mortal.

LAKME. (speaking.)

Hadji !

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings 'fp' and 'p dim.'

Andante.

(She observes that GERALD has only fainted.)

Hush !

Andante.

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings 'pp' and 'a'.

They

Musical score for the third system, featuring vocal lines and piano accompaniment.

think that their vengeance is sat - ed !

Musical score for the fourth system, featuring vocal lines and piano accompaniment.

(leans over GERALD.)

For - ev - er - more.... you are mine,... My life with yours is hence re -

- la - ted. O'er our love may Heaven's star shine ! O'er our love may Heaven's star

rall.

suivez.

1o. Tempo. (She calls HADJI, and runs out.)

shine !

1o. Tempo.

f

Ped.

(Curtain falls.)

en élargissant.

Ped.

END OF ACT II.

ACT III.

The stage represents a forest of India, that the sun illumines with its fiercest rays. Under a gigantic tree, a cabin is nearly concealed and covered with brilliant flowers.

ENTR' ACTE.

Allegro moderato.

PIANO.

ff

dim. p

andante. très expressif.

pp

Sua bassa.

les 2 ped.

First system of a musical score, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music consists of several measures with various note values and rests.

Allegro.

Second system of the musical score, starting with the tempo marking *Allegro.* and the dynamic marking *mf*. The key signature changes to two sharps (F# and C#) and the time signature is 3/4. The music features a prominent sixteenth-note pattern in the right hand.

Third system of the musical score, continuing the sixteenth-note pattern in the right hand. The dynamic marking *mf* is still present. The system concludes with a *Ped.* (pedal) marking and a fermata over the final notes.

Fourth system of the musical score, continuing the sixteenth-note pattern in the right hand. The dynamic marking *cres.* (crescendo) is present. The system concludes with a *Ped.* (pedal) marking and a fermata over the final notes.

Fifth system of the musical score, continuing the sixteenth-note pattern in the right hand. The dynamic marking *f* (forte) is present. The system concludes with a *ff* (fortissimo) marking and a fermata over the final notes.

1o tempo andante.

mp

pp

les 2 ped.

3

cres.

sfz

rall.

dim.

1o Tempo.

p

dim.

pp

8

'NEATH THE STARRY CANOPY.

No. 15. Berceuse.

SCENE I.—GERALD. LAKME. GERALD is extended upon a bed of foliage. LAKME anxiously watches his slumbers while murmuring a song.

*Lent.**Moderato.*

The piano introduction is divided into two sections. The first section, marked *Lent.*, is in 3/8 time and features a delicate, arpeggiated accompaniment in the right hand and a simple bass line in the left hand. The second section, marked *Moderato.*, is in 2/4 time and features a more rhythmic accompaniment with a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The piece begins with a *pp* dynamic and ends with a *p* dynamic.

LAKME.
p très calme.

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal line is in 3/8 time and has a simple, flowing melody. The piano accompaniment is in 3/8 time and features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are: 'Neath the star - ry can - o - - py, The dove-let white has wan - der'd

The second line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal line is in 3/8 time and has a simple, flowing melody. The piano accompaniment is in 3/8 time and features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are: far from me..... Ah! re - - turn from far do - min - - - ions; My voice re-

pp

-calls thee, Come... and fold thy pin - - - ions.... 'Neath the star - ry can - o - - py, The dovelet

pp

*Ped.** *Ped.**

rall. *a Tempo.*

white has wan - der'd far a - - way! He sleeps! haply one moment

a Tempo.

svivez. *p* *pp*

*Ped.**

more May my low, gentle song soothe his dream as be - fore. At my side, it may be, Rest will

pp

*Ped.** *Ped.**

new life re - store..... 'Neath the star - ry can - o - - py, The dove-let

*Ped.** *Ped.**

<sfz> *pp*

white has wan - - der'd far from me,..... His fond mate in these do - min - ions,

*Ped.** *Ped.**

-ions, Will no more hear the beat - ing of his pin - - ions. 'Neath the

pp

star - - ry..... can - - o - - - py, The pure, white

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "star - - ry..... can - - o - - - py, The pure, white". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass line and chords in the treble line.

dove has wan - - der'd.... far from me. Ah!..

poco rall. a Tempo.

a Tempo.

suivez.

The second system continues the musical score. The vocal line includes the lyrics "dove has wan - - der'd.... far from me. Ah!..". Above the vocal line, the tempo marking "*poco rall. a Tempo.*" is present. Below the piano accompaniment, the instruction "*suivez.*" is written. The piano accompaniment features a similar eighth-note accompaniment in the bass line, with some chords in the treble line.

..... re - turn!..... Ah!.....

pp

The third system concludes the musical score. The vocal line includes the lyrics "..... re - turn!..... Ah!.....". The piano accompaniment features a similar eighth-note accompaniment in the bass line, with some chords in the treble line. The dynamic marking "*pp*" (pianissimo) is present in the piano accompaniment.

WHAT MEM'RIES, STRANGELY VAGUE?

No. 15. (bis.) Recitative.

Tres lent. GERALD. *p* (Opening his eyes without seeing LAKME.)

What mem'ries, strangely vague, On my thoughts are now weigh - ing?....

Tres lent.

p

All my weakened sens - es o'er - lay - - ing. What dream's this, that doth me op -

-press ! As 'neath some nameless charm I lie without re - dress.

sfz *dim.* *p*

Moderato.

I now re - call..... the town in guise was

Moderato.

fes - tive,

A - long..... the street I wan - der'd, with my fan - cies sug -

Même mouv't.

-ges - tive, When the gleam of a pon - iard flash'd quick on my sight, - Then 'twas night a -

Même mouv't.

LAKME. (*Leaning towards him.*)

'Twas thence... that Had - ji thro' the shadows dark Has borne you senseless to this verdant
-round me!

sf *p* *sf* *sf*

park..... I soon brought back the life..... to your pale brow a-

sf *sf* *sf* *cres.* *sf*

-gain; The daughters of my caste with childhood soon at - tain The power to heal all

sf

wounds, by flower juic- es ap - ply - ing.
 GERALD.

I, too re - call, still mute, in - an - i - mate; I saw you

The first system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'wounds, by flower juic- es ap - ply - ing.' and 'GERALD.' below it. The middle staff is a piano accompaniment in G major, with lyrics 'I, too re - call, still mute, in - an - i - mate; I saw you' below it. The bottom staff is a piano accompaniment in G major, with dynamics 'pp' and 'pp' indicated. The music is in 4/4 time and features a mix of eighth and sixteenth notes in the vocal line and chords in the piano accompaniment.

bent o'er my lips, while thus ly - - ing, My soul up - on your look was at - tract - ed and

cres.

The second system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'bent o'er my lips, while thus ly - - ing, My soul up - on your look was at - tract - ed and'. The middle staff is a piano accompaniment in G major, with dynamics 'cres.' and 'cres.' indicated. The bottom staff is a piano accompaniment in G major, with dynamics 'cres.' and 'cres.' indicated. The music is in 4/4 time and features a mix of eighth and sixteenth notes in the vocal line and chords in the piano accompaniment.

fast - ened. 'Neath your breath life was wa - kened, Oh, my charming Lak-

f *dimin.* *p* *suivez.*

The third system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'fast - ened. 'Neath your breath life was wa - kened, Oh, my charming Lak-'. The middle staff is a piano accompaniment in G major, with dynamics 'f', 'dimin.', 'p', and 'suivez.' indicated. The bottom staff is a piano accompaniment in G major, with dynamics 'f', 'dimin.', 'p', and 'suivez.' indicated. The music is in 4/4 time and features a mix of eighth and sixteenth notes in the vocal line and chords in the piano accompaniment.

LAKME, AH! COME.

No. 16. Cantilene.

Allegro appassionato. GERALD. *p*

-me! Lak - me!

Allegro appassionato.

*Ped. ** *p* *Ped. **

Lak - me!.....

dim. *p*

Ah! come,.... Thro' for - est depths se - clud - - ed,.....

dim.

Love's light wing a - bove us has passed..... Here, earth-born

cares have not in - trud - - - ed,..... And on us Heaven descends at

last..... Ah! come..... thro' forest's deep se-

-clu - - - sion,.... Where nothing worldly finds in - - tru - - - sion,

Ped. * *Ped. cres.* * *Ped. sfz* *

Love's light wing has o - ver us passed..... These flower-ing vines, with blooms ca-

p *pp* *Ped.* *

-pri - cious,.... Bear o'er our path- ways scents de - li

-cious, Which soft hearts with rap - tures be - - set..... All

else we for - get..... Ah! come,.... thro' forest's deep se-

dim. *p* *dim.* *pp* *Ped.* *

-clu sion,..... Where noth - ing world - ly finds in-

Ped. * *Ped.* * *cres.*

-tru sion, Love's light wing has o - ver us passed, Love's light wing has

Ped. * *sfz* *p* *suivez.* *pp*

o ver us passed.....

Ped. * *p* *cres.* *8va* * *Enchainez.*

HERE I MAY ALWAYS REACH YOU.

No. 17. Scene and Chorus.

LAKME.

Moderato. Recit.

Here I may al ways reach you, And to - geth - er we'll live,.... And while I fond-ly

Moderato. Recit.

The piano accompaniment for the first system is in treble and bass clefs. It features a simple harmonic accompaniment with a piano dynamic marking 'p'. The right hand has a few chords and a single note, while the left hand has a few notes.

Mesure.

The second system of music shows a vocal line in treble clef with a common time signature. The melody features triplets and eighth notes. The lyrics are: "teach you, The god's hist'ry will give.. There, with voices u - nit - - ed, We will sing the gods".

teach you, The god's hist'ry will give.. There, with voices u - nit - - ed, We will sing the gods

Mesure.

The piano accompaniment for the second system is in treble and bass clefs. It features a more active accompaniment with eighth notes and chords. The right hand has a series of chords, and the left hand has a series of chords with some eighth notes.

The third system of music shows a vocal line in treble clef with a common time signature. The melody features triplets and eighth notes. The lyrics are: "blest,..... 'Fore whom all bow af - fright - - ed, But who give to us".

blest,..... 'Fore whom all bow af - fright - - ed, But who give to us

The piano accompaniment for the third system is in treble and bass clefs. It features a more active accompaniment with eighth notes and chords. The right hand has a series of chords, and the left hand has a series of chords with some eighth notes.

rest. And your spir - it out flam - ing, Shall with rap - ture be

Full..... O'er the charmed world pro - claim - ing Here, that Brah - ma doth

GERALD.

rule!
Sop. Ah! lis - ten! Some persons near are passing a - long the for - est road.

Ah!.....

TENORS.
Ah!.....

LAKME.

No cu - rious eyes will find out our a - bode!

Ah!.....

This system contains the first vocal entry. The vocal line (treble clef) has the lyrics "No cu - rious eyes will find out our a - bode!". Below it, a piano accompaniment (treble and bass clefs) provides harmonic support. A second vocal line (treble clef) begins with "Ah!.....". The piano accompaniment continues with a steady accompaniment.

Allegretto non troppo.

pp 1st SOP.

Down a - long the moun - tain, Let's re - pair..... While the tune - ful

pp 2d Sop.

Ah!..... Ah!.....

Down a - long the moun - tain, Let's re - pair..... While the tune - ful

TENORS *pp*

Ah!..... Ah!.....

This system contains the second vocal entry. The vocal line (treble clef) has the lyrics "Down a - long the moun - tain, Let's re - pair..... While the tune - ful". Below it, a piano accompaniment (treble and bass clefs) provides harmonic support. A second vocal line (treble clef) begins with "Ah!.....". The piano accompaniment continues with a steady accompaniment.

Allegretto non troppo.

pp

This system contains the piano accompaniment for the second system. The piano accompaniment (treble and bass clefs) provides harmonic support. The tempo is marked *Allegretto non troppo.* and the dynamics are *pp*.

foun - tain waits us there..... From its rip - pling wa - ters,
Ah!
foun - tain waits us there..... From its rip - pling wa - ters,
Ah!

pp

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and includes a *pp* dynamic marking. The music is in a minor key and 4/4 time.

Two by two..... Drink we, sons and daughters, 'Neath skies blue.....
Ah!
Two by two..... Drink we, sons and daughters, 'Neath skies blue.....
Ah!

pp *pp*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and includes two *pp* dynamic markings. The music is in a minor key and 4/4 time.

Down a - long the moun - tain, Let's re - pair..... While the tune - ful foun - tain

Ah!..... Ah!.....

Down a - long the moun - tain, Let's re - pair..... While the tune - ful foun - tain

Ah!..... Ah!.....

pp

GERALD.

rall. What is that song of tender feel - ing That seems like kiss - es o'er us stealing!

Waits us there.....

rall.

Waits us there.....

(Closed mouths.)

rall. *p*

LAKME. *a tempo.*

Of lov - ers 'tis, and am - 'rous maids..... Who wand - 'ring

a tempo.

p

thro' the syl - van shades..... Go to the foun - tain, pure - ly spring - ing, And

Meno mov't.

wat - er thence come, bring - ing, To hap - py lov - ers dear.

Meno mov't.

p

(Soberly.)

When this cool draught is drained, by their lips, burn - ing

fev - er, From the same cup obtained, They wed - ded are, they wed-ded are, and ev - er

more, The goddesses nn - thoughtful never, Their love life they watch o'er.

GERALD.

The

kind - ly god - dess - es as ev - er Their love - life they watch

god - dess - es, in thought - ful nev - er Their love - life they watch

poco rit.

o'er. But we shall scarce be

pp 1st SOP.
Down a - long the moun - tains, Let's re - pair..... While the tune - ful

pp 2d SOP.
Ah!..... Ah!.....

pp TENORS.
Down a - long the moun - tains, Let's re - pair..... While the tune - ful

Ah!..... Ah!.....

pp

a - ble Those, maidsto follow through, Two by two. To this spring vene - ra - ble,
 foun - tain waits us there..... From its murm - 'ring wa - ters.
 foun - tain waits us there..... Ah!..... From its murm - 'ring wa - ters
 foun - tain waits us there..... Ah!.....

pp

I'll go! sing - ly for you. Wait for me!
 Two by two..... Drink we, sons and daughters, 'Neath the blue.....
 Two by two..... Ah!..... Drink we, sons and daughters, 'Neath the blue.....
 Two by two..... Ah!.....

pp *pp*

GERALD.

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LAKME.

(She goes out slowly.)

O temptress, charming dear..... still!..... Wait for me!

Down a - long the moun - tain, Let's re - pair..... While the tune - ful foun - tain

Ah!..... Ah!.....

Down a - long the moun - tain, Let's re - pair..... While the tune - ful foun - tain

Ah!..... Ah!.....

GERALD. (He follows her with his eyes.)

FRED. (Appearing.) He is living!

rall. I live thro' your ca - price And by your sov'reign will.

Waits us there.....

rall. Waits us there.....

(Closed mouths.)

rall. *p*

SCENE II. FREDERIC, GERALD.

FRED. (*appearing suddenly.*) He is living!
 GER. What! Frederic?
 FRED. Yes, 'tis I! I have searched everywhere for you, and without luck. At length I find you! I learned what had happened. I was informed that one of our people had been struck down on the public square by one of the fanatics who organize insurrection against us through all the provinces, and at once suspected Nilakantha. It was you who were attacked!
 GER. Yes!
 FRED. And on account of the Brahmin's daughter?
 GER. Yes, and it was she who saved my life,
 FRED. Is she here?
 GER. Yes.
 FRED. (*changing his tone.*) Ah! Gerald, do not allow yourself to be further drawn away by a passion which is not the same with these Hindoo maids as with our young English girls. When they only take a fancy that another will soon replace, 'tis charming! But when love has penetrated their hearts, open to every intoxication, it becomes terribly serious! Come! be off with me, at this moment even! We must leave at once!
 GER. Without seeing her again?
 FRED. Yes, without seeing her.
 GER. But just remember I owe my life to her.
 FRED. It is a matter of more than love,—it is an affair of honor!
 GER. Of honor?
 FRED. Yes. The revolt is extending on all sides, and our regiment will leave in one hour.
 GER. I will follow it.

FRED. No, no; you will come with me. It is a case, Gerald, which must take its place above all passions, all enticements, and all troubles. It is the honor of a soldier! I do not wish that, at the roll-call of those who march against the enemy, the question shall be asked, Where is Gerald? I do not wish, when the English flag is threatened, that any one should say, Gerald, is not at hand.
 GER. One moment—
 FRED. No! she will withhold you.
 GER. She will not, indeed!—just time to see her. In an hour I shall have rejoined you.
 FRED. You swear it?
 GER. Yes, I swear it! (*After an effort.*)
 FRED. So be it! but be prudent. The governor has this morning organized a hunting party to conceal the gravity of events. Miss Ellen and Miss Rose were but this moment on the outskirts of the wood.
 GER. Miss Ellen?
 FRED. I hope they may not have seen me. Ah! heaven, if— they have followed me, hide yourself in this thicket; they must not see you. (*GERALD conceals himself.*) Thank God, he is saved! But how shall I explain my presence here? Why in the devil's name have I come to conceal myself in this forest? I have been drawn here by my poetic nature? No! that would be too unlikely. I am studying botany. Well, I am not unlike a botanist; I am studying the flowers of India. (*looking at a plant.*) *Datura stramonium*,—a terrible poison (*plucking a flower.*) The sunflower? This must be a sunflower, inoffensive enough. Here they are!—feign to be asleep. I shall have fallen asleep while studying botany!

No. 18. TRIO.

DREAMER, AWAKE.

SCENE III. FREDERIC, ELLEN, ROSE. (*ELLEN and ROSE approach gently towards FREDERIC, who feigns to be asleep.*)

Allegretto non troppo.

ELLEN. (*gaily.*)
 Dreamer, a - wake!.....

ROSE.
 Dreamer, a -

O dreamer, wake! O dreamer, wake! Dreamer, a-wake!

- wake!.... Dreamer, a-wake!

The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line with chords and single notes.

FREDERIC. (playing surprise.) Who's this jol-ly bird,

How! What! Miss-es El-len and Rose here!

The piano accompaniment features a right-hand melody with triplets and a left-hand bass line with chords and single notes.

FREDERIC. (embarrassed.)

here re-pos-ing On this charm-ing flower-bank a-lone? 'Twas a

The piano accompaniment features a right-hand melody with triplets and a left-hand bass line with chords and single notes.

ROSIE.

Con-cern-ing mat-ter
 prob-lem as I sus-pect, And I remained here to re-flect.

FREDERIC.

sci-en-tif-ic, That will explain your coming here? To your gay-est mood

ELLEN. (mockingly.)

Sure-ly, 'twas not right you to
 I will yield. And you may joke if jests ap-pear!

fol - low.
ROSE.

Forcing you to false - hood, I fear.
FREDERIC.

To your jokes I yield, but they'r:

The first system of the musical score consists of three staves. The top staff is a vocal line for Rose, starting with the lyrics 'fol - low.' and 'ROSE.' The second staff is a vocal line for Frederic, starting with 'Forcing you to false - hood, I fear.' and 'FREDERIC.' The third staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines. The lyrics 'To your jokes I yield, but they'r:' are positioned between the second and third staves.

Sure - ly, 'twas not right you to fol - low.

Forcing you to

hol - low. Well, you may joke where jests ap - pear !

The second system of the musical score consists of three staves. The top staff is a vocal line starting with the lyrics 'Sure - ly, 'twas not right you to fol - low.' The second staff is a vocal line starting with 'Forcing you to' and 'hol - low.' The third staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines. The lyrics 'Well, you may joke where jests ap - pear !' are positioned between the second and third staves.

ELLEN. (with irony.)

Ah! well said.... for young la - dies post - - - ed,.....

ROSE.
false-hood I fear! Ah! well said for young la - dies

..... As mod - els who should oft be toast - ed,..... And each a belle, Ah! 'tis not

post - - - ed,..... As mod - els who should oft be toast - ed,..... And each a

well! Rac - ing off..... like two young ga - zelles, here, ..

belle, It is not well. Rac - ing off,..... like two young ga -

..... And run - ning o - ver hills and dells, here,..... No fears to quell Ah! 'tis not
 - zelles, here..... And run - ning o - ver hills and dells here,..... No fears to

well.
FREDERIC.
 quell, It is not well. No, 'tis true..... you're not great crim - i - nals at court

here, But yet, 'tis rath - er dangerous sport..... In this land where good works are short. Go

rac - ing off like young ga zelles, here, Go rac - ing off like young ga -

suivez.

- zelles, here. No foes to quell, It is not well.....

ELLEN.

Ah! just so, for young girls, well post - - - ed,.....

ROSE.

Ah! just so,..... for young girls, well

..... No, not so!..... You're well bred, well

Fed.

..... Though oft times we are cheer'd and toast - ed,..... and rath - er swell, Ah! 'tis not
 post - - - ed,..... Tho' of - ten we are cheer'd and toast - ed,.... and rath - er
 post - - - ed..... You are not crim - i - nals at court here, If rath - er

Ped. * *Ped.* *

well! Rac - ing off..... like two young ga - zelles, here,....
 swell, It is not well. Rac - ing off,..... like two young ga -
 swell, but 'tis not well. Rac - ing off, like two young ga -

Ped. *

..... And run - ning o - ver hills and dells, here,..... No foes to quell Ah! 'tis not
 - zelles, here..... And run - ning o - ver hills and dells here,..... It is not
 zelles, here, Off a - cross the woods In jol - ly moods. But rath - er

The first system of the musical score consists of four staves. The top three staves are vocal parts: a soprano line, an alto line, and a bass line. The lyrics are written below the vocal lines. The bottom staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include a piano (*p*) marking.

well! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....
 well! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....
 swell! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....

The second system of the musical score also consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The music continues in the same key and time signature. Dynamics include a piano (*p*) marking.

here, like ga - zelles..... here, No foes to quell. But 'tis not well, But 'tis not well, But 'tis not well, But 'tis not well.

rit. *a tempo. cres - cen -*

rit. *a tempo.*

rit. *a tempo.*

suivez. *a tempo.*

dim.

do.
well, No, 'tis not well,..... Ah! 'tis not well.

well, No, 'tis not well,..... Ah! 'tis not well.

well, No, 'tis not well,..... Ah! 'tis not well.

f *f* *f*

ROSE. We followed you.

FRED. Ah!

ELLEN. Without a thought of doing so!

ROSE. (to FRED.) Ellen hoped a little that she might find Gerald with you.

FRED. What, here! Gerald? What an idea! Gerald with me! (ELLEN moves towards the thicket where GERALD is concealed.) Please do not go in that direction.

ELLEN. But why not?

FRED. Those thickets are dangerous. I will go and show you the way.

ROSE. (moves towards the thicket.) Come, then; let us go.

FRED. Not in that direction, Miss Rose.

ROSE. Ah! why not?

FRED. This way; I will guide you to the outskirt of the forest; and then will rejoin my regiment, which we shall meet in that direction.

ELLEN. Will Gerald be there?

FRED. (so as to be heard by GER.) Certainly he will be there; that is, I think so. Could you imagine to yourself that an English officer would fail in his duty? He will find time before leaving to tell you again how much he loves you. I am sure that just now he thinks only of you.

ROSE. (perceiving a veil left by LAKME.) Ah!

FRED. Come, lose no time.

ROSE. You must be vexed with us?

FRED. Not at all.

ROSE. We have troubled you.

FRED. I was only studying the flowers of India.

ROSE. (showing the veil.) This, for instance?

FRED. (aside.) Pshaw! That compromises me. (Aloud.) I explain it all.

ELLEN. (eagerly and laughingly.) Oh! no; do not explain.

FRED. I insist upon telling you—

ROSE. (throwing down the veil.) Oh! monsieur; no confidences.

FRED. My innocence would surprise you. (to ROSE) Here, take my arm, (to ELLEN,) and you my other arm.

ROSE. No, I will walk alone.

ELLEN. I, too.

FRED. Then I shall order a halt. (Aside.) I alone am to blame! and he,—well, he is saved. There is a deity for lovers, who ought to think of me. (Running to ELLEN.) Let me push aside the branches. (They disappear; GERALD also comes out from the thicket and follows them with his eyes, seized with violent emotion.)

SCENE IV.—GERALD, alone; then LAKME.

GER. Twenty times I have just escaped betraying myself. I blushed at concealment, and shame withheld me. (Perceiving LAKME approaching.) Lakme.

LAK. (returns triumphant, bringing the cup of holy water.)

SO THEY WALKED, TWO BY TWO.

No. 19. Duo and Chorus in the wings.

Andante. RECIT. LAKME.

So they walk'd, two by two, With their arms in - ter -

Andante. RECIT.

- la - cing, These lov - ers young and true.... I— walk'd quite near them,

Mesure.

The musical score is written for voice and piano. It consists of two systems. The first system shows the vocal line and piano accompaniment for the first part of the duet. The second system shows the vocal line and piano accompaniment for the second part, including a 'Mesure' section. The tempo is marked 'Andante' and the key signature has two flats (B-flat and E-flat). The time signature is common time (C).

too, With my tho'ts, figures trac - - ing, I walk'd, my heart did swiftly beat, Like

theirs, all a-thirst, hope em - brac - ing. And now, at last, hear me repeat.

pp *sfz* *pp*

Meme mou't. (Religiously.)

When from one cup between them They've drunk, each oth - er

Meme mou't. *p*

(She looks at him attentively.)

fa - cing,..... U - nit - ed they will e'er re - main!....

pp *rall.*

*(Struck with stupor, she lays down the cup.)**Lent.*

'Tis you no more! 'Tis not yourself! Ah! 'tis you no
 GEBBLD.
 Lakme!

Lent.

f *p* *f* *p*

more! Your soul, when you spoke sweet - ly, On your lips was plainly posed. Fire has left your glance com
espressivo.

pp *p*

- plete - ly, Which me en - close. Upon your face clouds I trace, which tho' past, Have froz'n it,

f *p*
cres.

Allegretto.

fast!

GERALD.

Are not you the charming maid - - en, For whom all else I've for-

Allegretto.

p

"Tis you no more!

"Tis you no more!

- got? Are you less fair, with less love la - - den? Less fair, with less grace

f > p

(Gravely.)

Wish you that our two fates, should be joined ev - er - more!

la - den? I wish what you de - sire, The means of re - con-

sfz

p

- cil - - ing your ca - pri - ces, I wish,..... I wish to see you

LAKME.

smil - - ing. Which-so - e'er the god may be Whose pow'r you wor - ship so blind - ly,

What-e'er your faith, harsh or kind - ly, You know what an oath's worth to

Andante.

me!.... .. Then drink from this cup flow - ing, Where is love fall - ing

Andante.

nev - er. Drink !.... And thus swear you will love me for -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "nev - er. Drink !.... And thus swear you will love me for -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Allegretto marcato. GERALD. (almost speaking.)

- ev er ! Heaven !

Allegretto marcato.

sfz
(Tambour in the distance.)

Sua bassa.

The second system includes a vocal line for Gerald with lyrics: "- ev er ! Heaven !". Below it are staves for Tenors and Basses. The piano accompaniment is marked *Allegretto marcato* and *sfz* (Tambour in the distance.). The bottom of the system is marked *Sua bassa.*

TENORS. *p*

CHORUS OF SOLDIERS. (at a distance, in the wings.)

BASSES.

(Fifes and drums in the wings.) *Sua*

pp

Sua bassa.

The third system features vocal lines for Tenors (marked *p*), Chorus of Soldiers (at a distance, in the wings.), and Basses. The piano accompaniment includes the instruction (Fifes and drums in the wings.) and dynamic markings *Sua* and *pp*. The bottom of the system is marked *Sua bassa.*

GERALD.

Troops are here!

- dy!

Be

Be stea dy!

Sya

Sya

LAKME.

GERALD.

Drink!.....

'They are ours!

rea dy!

Be stea dy!

Sya

Sya

LAKME.

Drink ! And mine to be, thus

With joy we leave our camp.

With joy we leave our camp.

GERALD.

LAKME. (throws down the cup with force.)

vow..... Lak - me ! You dare not now !

And sing while we tramp. *bien marqué.* *mf* A

And sing while we tramp. A

(She gazes fixedly upon GERALD, who looks out at the side whence comes the Chorus.)

It is there his

march de - light - ful, 'Twixt bat - tles and songs, By all 'counts right - - ful To

march de - light - ful, 'Twixt bat - tles and songs, By all 'counts right - - ful To

thoughts are re - turn - ing.

sol - diers be - longs. Towards home and kind friends, Tri - umph - ant we go.... Our

sol - diers be - longs. Towards home and kind friends, Tri - umph - ant we go.... Our

RECIT.

His heart is falt'ring now, For native land and dear friends he is

songs to En - gland shall light - - ly blow.

songs to En - gland shall light - - ly blow.

RECIT.

p

(With anguish, after vainly trying to attract his attention.)

yearn - ing! 'Tis end - ed now. *Mouvement de la Marche.*

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*(While Gerald listens with bowed head, Lakme desperately gathers**Sya.*

Tres soutenu.

mf *cres.*

a flower of the Datura, and eats it, smilingly, without notice from Gerald.)

agitato e accelerando. *cres.*

GERALD.

Lak - me! what's that you do! *Hautb.*

p espress.

SCENE V. *The same.*LAKME. (*goes to him smiling and tenderly.*)
Andante.

You've giv'n me, love, the sweetest dream - ing That one may know be -

Andante.
pp

neath our sky; Long - er stay, till ex - quis - ite seem - - ing, Is

here made a re - al - i - ty. To me you've whispered ten - der

Pod. *

phra - ses, More sweet than Hin - doos ev - er know.... You've

taught me what delights and gra - ces Dwell in vows murmured soft and low,....

murmured soft and low. Ah!..... You've given me, love, the sweetest dreaming

pp

That one may know be - neath our sky. Long - er stay, till ex - quis - ite seem - ing Is

here made a re - al - i - ty,..... is a re - al - i - ty!

rall.

pp *suivez.*

Allegro agitato.

GERALD.

That which I read up - on your features, Chills my heart, fear - smitten, like a

Allegro agitato. (Beaucoup plus anime.)

fp poco cres.

mf

stone! My soul floats free from dull - er crea - tures, And henceforth I am yours a.

poco rit.

suives.

LAKME.

- lone!..... Ah! it is now I'd fain be.

Tempo.

p

lieve you. Be - hold the cup that here I give you.

(She wets her lips from it.)

(Then holds it out to him.)

Drink !

GERALD. (Taking it, exalted.)

To you, Lak - me,....

Detailed description: This system contains the first four measures of the piece. It features a vocal line for Gerald and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'Drink !' and 'GERALD. (Taking it, exalted.)'. The piano accompaniment consists of chords and moving lines in both hands.

(With melancholy.)

'Tis our love - feast

for - ev - er - more!.....

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics "'Tis our love - feast" and "for - ev - er - more!.....". The piano accompaniment continues with chords and moving lines. The tempo and mood are indicated as 'With melancholy'.

that we out - pour.....

(He drinks.)

Tempo.

suviez.

Detailed description: This system contains measures 9 through 12. The vocal line begins with the lyrics "that we out - pour....." and "(He drinks.)". The piano accompaniment features a change in tempo, marked 'Tempo.', and includes a section with triplets in the right hand, marked '*suviez.*'. The key signature changes to one flat (Bb) in the final measure.

GERALD. (With exaltation.)

Though doubt may shade our mor - row, I'd have no cloud of sor - row,

Ped. * *Ped.* *

I'd have no cloud of sor - row On your eu - chanting brow.....

p

Be - neath the charm I'm rest - - ing, That ne'er a tear pro - test - ing,

p *Ped.* * *Ped.* * *poco rall.* * *a tempo.* LAKME.

That ne'er a tear pro - test - ing, Shall ob - scure your beau - ty's glow! 'Tis the

p *Ped.* * *Ped.* * *suivez.* *p*

fes - tal of our young love, Of our love, 'tis the fes - tal day.....

cresc.

A¹ GERALD.
..... Though doubt may shade our mor - row, I'd have no cloud of

f p *p*

Ped. * *Ped.* *

sor - row I'd have no cloud of sor - row On your en - chant-ing brow.....

p *cres.*

LAKME.
..... 'Tis my first tear of sor - - row.
Be - neath the charm I'm rest - - ing, That ne'er a tear pro

f *p* *Ped.* * *Ped.* *

en largissant.

A charm from death I bor - - - row, Since it doth love be - stow.

en largissant.

test - - - ing, That ne'er a tear pro - test - ing, Shall obscure your beauty's glow!

en largissant.

Ped. cres. Ped. f mf

Plus anime. *failing.*

Ah! 'tis an

Plus anime. I'm all your own, I tru - ly swear it!

dim.

oath that scarce your strength will try..... I have no fear, Ah!....

(smiling.)

... .. Here I now de- clare it, I soon shall die! But

GERALD.

Shall die!

death..... does not lov - ers part,..... Our souls re -

ped. *

- joined, fore - see - - - ing. I to you..... give my

be - - ing, And I die..... on your heart. And I

GERALD. Lak - me!

a tempo animato.

die..... on your heart!

No! it is no more

a tempo animato.

suivez.

p

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a dotted quarter note followed by eighth notes. The lyrics 'die..... on your heart!' are written below it. The second line is a piano accompaniment consisting of a series of eighth notes. The lyrics 'No! it is no more' are written below this line. The tempo marking '*a tempo animato.*' appears above the piano part. The piano part begins with a dynamic marking '*p*' and includes a 'suivez.' instruction.

death, Life, 'tis strong and glow - ing, Pass - ing at full

cres.

mf

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'death, Life, 'tis strong and glow - ing, Pass - ing at full'. The piano accompaniment continues with a steady eighth-note pattern. A dynamic marking '*mf*' is present in the piano part. A 'cres.' (crescendo) instruction is written above the piano part.

breath From your pale lips o - ver - flow - - - ing.

cres.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics 'breath From your pale lips o - ver - flow - - - ing.'. The piano accompaniment continues with the eighth-note pattern. A 'cres.' (crescendo) instruction is written above the piano part.

LAKME.

Fare - well.....

Ah!.....

Though doubt may shade our mor - row, I'd have no tear of

sf *p* *suivez.* *p* *p*

allarg. *Ped.* * *Ped.* *

1 End of the cut.

..... O dream of sor - row! A - las! what

sor - row, I'd have no tear of sor - row On your en - chant - ing brow.....

p *cres.*

LAKME.

shadow on my heart lies now! 'Tis my first tear of sor - row.

Be - neath the spell I'm rest - ing, That ne - ver tear pro -

f *Ped.* *p* * *Ped.* * *Ped.* *p*

en elargissant.

A charm from death I bor - - - row, Since it love doth be -

en elargissant.

- test - - ing, That ne - ver tear pro - test - ing, Shall obscure your beau - ty's

Ped. *
a tempo animato.

allargando. Tempo.

- stow! Since it love..... doth be - stow!.....

a tempo animato.

Tempo.

Ped. *

allargando,

Ped. *

8va bassa.

'TIS HE! 'TIS HE!

SCENE VI. *The same.* NILAKANTHA, HINDOOS.

No. 20. FINALE.
Allegro.

LAKME. GERALD.

NILKANTHA. Heaven! my fa - ther! Now

TENORS. 'Tis he! He! be - side Lak - me!

CHORUS OF HINDOOS. BASSES. 'Tis he!

strike! Now strike! Un - armed here am I! Now hark to me!

Thou must die! Thou must die!

Thou must die!

(Withholding her father, by a gesture.)

We both have ta'en a draught from the gob - let of iv - 'ry.

NILK.

Which sa - cred is for you!

Hel.....

TENORS.

BASSES.

Hel.....

f

dim.

Andante (le double plus lent).
LAKME. (*With failing voice.*)

If so it must be,..... A vic - tim to the gods you of - fer,

Andante (le double plus lent).

Let them claim one in me!.....

GERALD.

In her eyes,.... what light is shin - - ing!

(*With ecstasy.*)

To me they speak!

NILKANTHA. (*Taking her up.*)

Lak - me! my daugh - ter!

GERALD.

(*With sobs.*)

Great God! She now

f (*Bassoon.*)

dim.

Lento.

dies for me!...
V. elles.

p *espressivo.*

Andante.
LAKME. (Failing.)

You've given me, love, the sweet - est dream - ing, That one may know be -

Andante.
pp

- neath our sky; Let me stay till ex - qui - site seem - - - ing is

(She dies.) GERALD. (Utters a cry.)

here made a re - al - i - ty. Far from world - ly — Ah!

pp *f = p*

Maestoso. NILAKANTHA. (With exaltation.)

Hea - ven! Her soul now has life e -

pp *f*

ter - nal; She leaves earth for re - gions su - per - nal. Up - ward

bears she our vows on high,..... When an - gel glo - ries fill the

TENORS.

BASSES.

When an - gel glo - ries fill the

Sua

GERALD.

Ah!.....

sky!.....

Ah!.....

Ah!.....

sky!.....

Sua

f

Ped. * *Ped.* * *Sua bassa* *Ped.* * *Fine.*