

PROPERTY OF  
COLUMBIA BROADCASTING SYSTEM, Inc.  
STATION WABC

# THE LOVELY GALATEA.

**Mythologic Comic Opera.**

BY

**FRANZ VON SUPPÉ.**

ENGLISH VERSION BY

**WILLARD G. DAY.**

(License to produce this Operetta must be applied for to  
GOLDMARK & CONRIED, NEW YORK.)

BOSTON:

**OLIVER DITSON COMPANY.**

NEW YORK:  
CHAS. H. DITSON & CO.

CHICAGO:  
LYON & HEALY,

Copyright, 1894, by OLIVER DITSON & Co.

# CAST OF CHARACTERS.

---

GALATEA, (The Statue.)	-	-	<i>Soprano</i>	PYGMALION, (Sculptor.)	-	-	<i>Tenor</i>
GANYMEDE, (Greek Boy.)	-	-	<i>Contralto</i>	MIDAS, (Art Patron.)	-	-	<i>Baritone</i>

---

## PLOT OF THE OPERA.

---

The Opera opens with a chorus of Grecians going to worship at the temple of Venus, at dawn. Ganymede declines to follow them, preferring to sleep. His master, Pygmalion, who has made a beautiful statue of his ideal Galatea, goes to the temple. In his absence Midas, a rich money-lending art patron calls, and, for a bribe, is shown the beautiful statue; meanwhile, Pygmalion returns and drives Midas out, to his great disgust. In answer to Pygmalion's prayer, Venus gives life to the statue, and Galatea falls in love with her sculptor, the first man she sees. She soon after sees Ganymede, however, and prefers him on account of his youth and beauty. Midas comes again, finds Galatea alive, and woos her with presents and riches, which she accepts, while she rejects the giver. Pygmalion discovers her intrigues with Midas, and finally with Ganymede; and, in his despair, prays Venus to turn Galatea back to stone. She again becomes a statue, and is then sold by Pygmalion to Midas.

---

[GALATEA's costume may be that of a statue draped; GANYMEDE's, that of a Greek boy. PYGMALION dresses as a Greek man; while the costume of MIDAS is a mixture of ancient Greek dress, with a hat and dress-coat like those worn at present in America. MIDAS may use a dialect of broken German in speaking.]

---

## INDEX.

---

OVERTURE . . . . .	3	ACT II.	
1 AURORA IS AWAKING. (Introduction.) .	12	5 LIGHTLY SWAYS. (Recitative and air.) .	46
2 <sup>a</sup> MY DEAR FATHER GORDIAS. (Song.) .	18	6 WE GRECIANS, WE ARE CERTAINLY .	50
2 <sup>b</sup> MELODRAMA . . . . .	23	7 SEE THE TRINKETS I HAVE BRO'T YOU	55
3 <sup>a</sup> ALAS, ALAS, O WOE. (Trio.) . . . .	24	8 BRIGHT IN GLASS. (Drinking Song.) .	71
4 <sup>a</sup> TO THE SHRINE COMES THE THROG	34	9 AH, I'M DRAWN TO THEE. (Kiss Duet.)	77
4 <sup>b</sup> AH, RADIANT BEAUTY. (Duet.) . . . .	38	10 FINALE. (Melodrama, Song and Chorus.) .	89

---

# THE LOVELY GALATEA.

English Version by WILLARD G. DAY.

Music by FRANZ von SUPPÉ.

## OVERTURE.

*Allegro spiritoso con brio.* M. M. ♩ = 108.

*Sva*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with a triplet of eighth notes in the fourth measure. The lower staff provides a rhythmic accompaniment with chords and single notes.

*Sva*

The second system of musical notation continues the piece. It features a variety of dynamics including piano (*p*), fortissimo (*ff*), and piano (*p*). The upper staff has a melodic line with a triplet of eighth notes in the fourth measure. The lower staff has a more active bass line with chords and single notes.

The third system of musical notation continues the piece. It features a variety of dynamics including piano (*p*) and fortissimo (*ff*). The upper staff has a melodic line with a triplet of eighth notes in the fourth measure. The lower staff has a more active bass line with chords and single notes.

*Sva*

The fourth system of musical notation continues the piece. It features a variety of dynamics including fortissimo (*ff*). The upper staff has a melodic line with a triplet of eighth notes in the fourth measure. The lower staff has a more active bass line with chords and single notes.

*Sva*

The fifth system of musical notation concludes the piece. It features a variety of dynamics including fortissimo (*ff*) and fortissimo fortissimo (*fff*). The upper staff has a melodic line with a triplet of eighth notes in the fourth measure. The lower staff has a more active bass line with chords and single notes. The system ends with a tremolo marking (*tremolo.*) and a fortissimo fortissimo (*fff*) dynamic.

Andante. M.M. ♩ = 60.

*Sra.* *fff* *Corno. p*

The first system of music consists of two staves. The upper staff is for the piano, and the lower staff is for the horn. The piano part begins with a series of chords and moving lines, marked with a forte fortissimo (*fff*) dynamic. The horn part enters with a melodic line, marked with a piano (*p*) dynamic. A dashed line above the piano staff indicates a section for the soprano voice (*Sra.*). The time signature is 12/8.

*pp* *tr*

The second system continues the piano and horn parts. The piano part features a series of chords, marked with a pianissimo (*pp*) dynamic. The horn part has a melodic line with a trill (*tr*) ornament. The piano part ends with a fermata.

*Corni. p* *pp*

The third system continues the piano and horn parts. The piano part has a melodic line, marked with a piano (*p*) dynamic. The horn part has a melodic line, marked with a pianissimo (*pp*) dynamic. The piano part ends with a fermata.

*p* *Ped.* \*

The fourth system continues the piano and horn parts. The piano part has a melodic line, marked with a piano (*p*) dynamic. The horn part has a melodic line. The piano part ends with a fermata. A pedal point (*Ped.*) is indicated in the bass line, and an asterisk (\*) is placed at the end of the system.

*p*

The fifth system continues the piano and horn parts. The piano part has a melodic line, marked with a piano (*p*) dynamic. The horn part has a melodic line. The piano part ends with a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chordal textures and melodic lines in both hands.

Second system of musical notation. The bass clef part includes the instruction "Fag." (Bassoon) and a dynamic marking of *pp* (pianissimo).

Third system of musical notation. The bass clef part includes the instruction "Corni." (Horns) and dynamic markings of *pp* and *fff* (fortississimo).

*Allegretto Animato.* M. M. ♩ = 69.

Fourth system of musical notation, starting with a treble clef. It features a series of chords with dynamic markings of *pp*, *fp*, and *fp*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings of *ffz* and *p*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A *Ped.* marking is present in the bass staff, and an asterisk (\*) is placed below the first measure of the bass staff.

Second system of musical notation, continuing the piece with complex chordal textures and melodic passages in both hands.

Third system of musical notation, showing a dense texture with rapid sixteenth-note runs in the treble and block chords in the bass.

Fourth system of musical notation, featuring dynamic markings *fp* and *ffp* in the bass staff, indicating fortissimo and fortissimissimo passages.

Fifth system of musical notation, concluding the page with a *ffp* marking and a final cadence in the bass staff.

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

Second system of a piano score. The right hand continues the melodic development with more complex rhythmic patterns. The left hand maintains a steady accompaniment.

Third system of a piano score. The right hand has a more active role with slurs and dynamic markings. The left hand features a prominent eighth-note accompaniment.

Fourth system of a piano score. The right hand shows a melodic phrase with a slur. The left hand continues with a consistent accompaniment.

Fifth system of a piano score, including a flute part. The flute part is written in the right hand of the system and features a melodic line with slurs and dynamic markings. The piano accompaniment in the left hand is marked *p Ped.* and consists of a steady eighth-note pattern.

musical score for the first system, measures 1-6. The piece is in G major and 3/4 time. The first four measures feature a melodic line in the right hand with a bass line of chords in the left hand. The fifth measure is marked *poco a ritard.* and the sixth measure is marked *pp*. The system concludes with a double bar line and a 3/4 time signature.

*Piu moderato.* M.M. ♩ = 66.

musical score for the second system, measures 7-12. The piece is in G major and 3/4 time. The right hand plays a melodic line with some rests, while the left hand provides a steady accompaniment of chords. The system ends with a double bar line and a 3/4 time signature.

musical score for the third system, measures 13-18. The right hand continues the melodic development with various note values and rests. The left hand maintains the chordal accompaniment. The system ends with a double bar line and a 3/4 time signature.

musical score for the fourth system, measures 19-24. The right hand features more complex melodic figures with slurs. The left hand accompaniment remains consistent. The system ends with a double bar line and a 3/4 time signature.

musical score for the fifth system, measures 25-30. The right hand has a more active melodic line with many slurs. The left hand accompaniment consists of chords. The system ends with a double bar line and a 3/4 time signature.

musical score for the sixth system, measures 31-36. The right hand continues with a melodic line, including a *p* dynamic marking. The left hand accompaniment is chordal. The system ends with a double bar line and a 3/4 time signature.



*Allegro. M.M.* ♩ = 138.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and slurs. The bass clef staff contains a harmonic accompaniment with chords and eighth notes. Dynamics include *p* in the first measure and *fp* in the fifth and sixth measures.

Second system of musical notation. The treble clef staff features a dense texture of sixteenth-note runs. The bass clef staff continues the harmonic accompaniment. A *fp* dynamic marking is present in the first measure.

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a steady accompaniment. Multiple *fp* dynamic markings are used throughout the system.

Fourth system of musical notation. The treble clef staff continues with melodic patterns. The bass clef staff features a more active accompaniment with slurs. Dynamics include *fp*, *p*, and *ffp*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff features a strong accompaniment with slurs. Dynamics include *ffz* and *p*.

First system of a piano score. It consists of two staves: a treble staff and a bass staff. The treble staff contains a continuous stream of sixteenth notes with a melodic contour that rises and then falls. The bass staff contains a steady accompaniment of chords, primarily triads and dyads. The key signature has one sharp (F#). The time signature is 3/4. The system begins with a dynamic marking of *fp* (fortissimo piano) and includes performance instructions *cr.s.* and *assai.* (assai). The system concludes with a double bar line and a 3/4 time signature.

*Tempo 1mo. Allegro, M. M. ♩ = 66.*

Second system of the piano score. It features two staves. The treble staff has a more active melodic line with some slurs and accents. The bass staff continues with a rhythmic accompaniment of chords. The dynamic marking *f* (fortissimo) is present. The system ends with a double bar line and a 3/4 time signature.

Third system of the piano score. The treble staff shows a melodic line with various phrasings and slurs. The bass staff provides a consistent harmonic support with chords. The system concludes with a double bar line and a 3/4 time signature.

Fourth system of the piano score. The treble staff continues with its melodic development. The bass staff maintains the accompaniment. The system ends with a double bar line and a 3/4 time signature.

Fifth system of the piano score. The treble staff features a melodic line with some rests and slurs. The bass staff continues with the accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Sixth system of the piano score. The treble staff has a melodic line with some slurs. The bass staff continues with the accompaniment. The dynamic marking *fff* (fortississimo) is present. The system ends with a double bar line and a 3/4 time signature.

fff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *fff* (fortississimo). The key signature has one sharp (F#).

*Poco piu mosso. M.M. ♩ = 104.*

Second system of musical notation, continuing the piece with various dynamics and articulation marks.

Third system of musical notation, featuring a grand staff with treble and bass clefs.

*Ancora piu mosso. M.M. ♩ = 120.*

Fourth system of musical notation, including the instruction *8va* (octave) above the treble staff.

Fifth system of musical notation, including the instruction *8va* (octave) above the treble staff.

Sixth system of musical notation, including the instruction *8va* (octave) above the treble staff and dynamic markings *ff* and *fff*.

SCENE I, PYGMALION'S Studio. GANYMEDE discovered dosing on a couch. A screen hides the statue GALATEA. Dawn.

"AURORA IS AWAKING."

No. 1. INTRODUCTION.

Andantino con moto. M. M. ♩ = 52.

Oboe.

The first system of the musical score consists of two staves. The upper staff is for the Oboe, starting with a *pp* dynamic and a *pp dolce* section. The lower staff is for the piano, providing harmonic support with chords and simple melodic lines. The key signature has two flats and the time signature is 6/8.

The second system continues the musical introduction. The piano part features more complex chordal textures and some melodic movement. The oboe part continues with its melodic line, including some trills and grace notes. Dynamics include *pp* and *pp dolce*.

The third system includes a *Sya* (sustained) marking over a melodic line in the upper staff. The piano accompaniment continues with a steady harmonic accompaniment. Dynamics are marked as *pp*.

CHORUS. SOP. & ALTO. *pp*

*pp* TENORS. humming,

Au - ro - ra is a - wak - ing in heaven a - bove, Come

*pp* BASSES. humming.

The chorus section features vocal lines for Soprano and Alto, Tenors humming, and Basses humming. The piano accompaniment provides a harmonic foundation. Dynamics are marked as *pp* and *p*. The lyrics are: "Au - ro - ra is a - wak - ing in heaven a - bove, Come".

out, ye maid-ens, to... .. the myr-tle grove On! On! On! On! With

*pp*  
*Flauto.*  
*pp*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are: "out, ye maid-ens, to... .. the myr-tle grove On! On! On! On! With". The piano accompaniment consists of two staves (treble and bass clefs). A flute part is introduced in the middle of the system, marked *pp* and *Flauto.* The piano accompaniment features chords and some melodic lines.

joy - ful song, to Ve - nus come! Let now each one the train pro-long, The morn - ing star, so

*pp*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "joy - ful song, to Ve - nus come! Let now each one the train pro-long, The morn - ing star, so". The piano accompaniment continues with two staves. A piano part is marked *pp* in the lower right of the system.

bright and clear, be our guide, Lead us on to her al - tar so dear!.....

*pp*

*pp*

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "bright and clear, be our guide, Lead us on to her al - tar so dear!.....". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing chords. Dynamics include *pp* (pianissimo) in both parts.

*Poco piu Animato.* M. M. ♩ = 69. GANYMEDE.

Go, in welcome! Pleas - ure

*pp* *fz* *fz*

*Sya*

This system continues the musical score. The vocal line has the lyrics "Go, in welcome! Pleas - ure". The piano accompaniment features a more active texture with chords and moving lines. Dynamics include *pp* (pianissimo) and *fz* (forzando). A *Sya* (Sforzando) marking is present above the piano part.

to you; I re - main at home a - while. Me, leave

*Sya* *fz* *fz*

This system concludes the musical score on this page. The vocal line has the lyrics "to you; I re - main at home a - while. Me, leave". The piano accompaniment continues with similar textures and dynamics, including *Sya* and *fz* markings.

out, Or less or more a name to Ve - nus is the same. I stay here at

*Sya*  
*fz* *fz* *pp*

Detailed description: This system contains the first line 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 lyrics 'out, Or less or more a name to Ve - nus is the same. I stay here at'. The piano accompaniment includes dynamic markings *fz* (forzando) and *pp* (pianissimo). A fermata is placed over the piano accompaniment in the second measure, with the word 'Sya' written above it.

home. Haste to Cy - press, with vio - lets, ro - ses  
Clar.

*pp* *pp*

Detailed description: This system contains the second line of the musical score. The vocal line continues with 'home. Haste to Cy - press, with vio - lets, ro - ses'. A clarinet part is indicated by the marking 'Clar.' above the piano staff. The piano accompaniment features a consistent rhythmic pattern of chords and includes dynamic markings *pp* (pianissimo).

Let the temple be decked. Worship Ve - nus with rev - els,

Detailed description: This system contains the third line of the musical score. The vocal line includes the lyrics 'Let the temple be decked. Worship Ve - nus with rev - els,'. The piano accompaniment continues with the same chordal texture as the previous systems.

pleas - ures; I remain here the night. I, as chief of

Detailed description: This system contains the fourth and final line of the musical score on this page. The vocal line concludes with 'pleas - ures; I remain here the night. I, as chief of'. The piano accompaniment maintains the established harmonic and rhythmic framework.

slug-gards,.... .... Snore, in - stead of gap - ing,.... Not in the least limb e'er

lonesome am I, I murmur my song,..... murmur my song,..... My own lul - la -

by. La la la la la la la la How sweet art thou, heav-en - ly

sleep! La la la la la la la la How sweet art thou, heav-en - ly

my  
his  
  
M  
gen  
G  
here  
M  
mas  
GA  
Mr  
throu  
GA  
some  
to the  
MID  
worsh  
GAN  
gave o  
'he wh  
gain.  
MID  
nd the  
  
I say,  
GAN.  
arch to  
ament  
MIDAS.  
ed a  
ideal  
into  
AN.  
maste



sleep! how sweet, how

sweet! (Snoring.) (Snoring loud.)

(Goes to sleep. Knocking in distance.)

Hark! There must be knocking. (Knocking.)  
Hello! Who's there? Probably some one who wants to speak to my master. (Calls out.) Nobody at home! (Turns over to continue his nap.)

SCENE II. Enter MIDAS.

MIDAS. No one here? All still? Total absence of all human genders!

GAN. If I'm not mistaken, somebody's taking a promenade around here about this time. (Calls) Who goes there?

MIDAS. Ah! You here! Good morning, Ganymede, is your master not at home?

GAN. Absent in mind and body. He is gone out.

MIDAS. What, so early in the morning? Aurora has just passed through the dawn.

GAN. My master's journey is not with her. He has gone with some Cyprian youths and maidens of the isle, *per pedes apostolorum*, to the temple of Venus!

MIDAS. Pshaw! did you ever see the like? Pygmalion gone to worship the gods! Such an enlightened man, and an artist!

GAN. But now leave me in peace. I have no time. My master gave orders that during his absence I must sweep, dust, and clean the whole studio. You see I have both my hands full of work. Call again. To-morrow. (Turns over again.)

MIDAS. Heaven save us! Says he has his hands full of work, and then turns over for another snore!

(Clinking his gold.)

I say, Ganymede, do you like (this) music?

GAN. Aye; if it is not too much the music of the future. Could march to it joyfully. (Arises.) What is to be done to learn the instrument?

MIDAS. That's very simple. I was told your master had just finished a new statue. To make my collection complete I must have his ideal Galatea: and now I have come to buy her. I want to get her into the apple of my eye with the stare of a critic.

GAN. Impossible! the statue is hidden behind yonder screen, and the master will not allow any one to see it.

MIDAS. Is he crazy?

GAN. No.

MIDAS. Then he's got rats.

GAN. But truly she is beautiful, and of such a finish. At times her eyes seem to gaze on you so.

MIDAS. Indeed!

GAN. Yes.

MIDAS. So! (Enchantedly.)

GAN. Yes and I believe on my very soul he's in love with her. Why does he withhold her from public view so carefully, and lock himself up with her for hours at a time, speaking to her as though she possessed human faculties?

MIDAS. (Gesticulating.) He speaks to her!

GAN. In two languages!

MIDAS. In two languages! What languages?

GAN. English and lovers' lunatic.

MIDAS. I told you it was rats.

GAN. Rats! Just because he talks to a block?

MIDAS. Naturally, of course.

GAN. Don't we often talk to blocks?

MIDAS. To blockheads, maybe—

GAN. Well, she's a complete blockhead,—stone all the way down.

MIDAS. But, Ganymede, I must see her. I am an art critic, and a well-educated man. My father, Gordias, and my mother Cybeles, from my earliest youth instructed me in art life and all the humanities. I am known on 'change, and through the whole fashionable world, as the rich Midas. I always get the first and dearest places. If I go to the circus, the fairest rider flirts with me. and if to the ballet, the first dancer smiles on me; at the theatre the prima donna always winks at me.

GAN. Don't you ever have rats?

MIDAS. Oh, no! My brain is solid.

GAN. Oh, you're another blockhead!

MIDAS. Should I chance to promenade on the avenue—here Adelina, there Rosentina, and yonder Albertina greet me, all coquetting and flouncing around me, and all this I owe to my education my superb training.

GAN. What funny game we meet when we have no gun.

# No. 2 a. SONG. "MY DEAR FATHER GORDIAS."

*Allegretto non molto.* M.M. = ♩ = 66.

MIDAS. *pp*

My dear fa-ther Gor - di - as,

*Sya*

*f* *pp* *pp*

And my moth - er Cy - be - les, Have I much to thank, that I am such a fin - - -

*pp* *pp* *pp* *fz*

- - ish'd man; For this fa - ther Gor - di - as, And this moth - er

*pp* *pp* *pp* *pp*

Cy - be - les, At my ve - ry ear - ly birth, To pol - ish me be - - gan!

1. Oh! the fine bal - let! And the rev - el - - ry! Li - di, Fi - di,  
 2. At the cir - cus, I Am most sure - ly by, Gold - en looks be -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a clarinet part labeled 'Clar.' and dynamic markings of *pp* and *fp*.

Pi - ni, Ti - ni, Mi - ni, Ni - ni, with me are co - quet - - ing, Wher - e'er I may  
 - stow - ing When the peo - ple out are go - ing, all me greet - - ing, Yes, the el - - e -

The second system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking.

be, You will sure - ly see Li - di, Fi - di, Pi - ni, Ti - ni, Mi - ni,  
 - phant Is to me gal - lant, And in ca - per - et - ing Still with me co -

The third system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking.

Ni - ni, All to look at me! ha! On the first seat sit I down,  
 - quet - ting, Is - n't it a shame?—ha! There the love - ly ri - - ders fine, :

The fourth system concludes the vocal line and piano accompaniment. The piano part features dynamic markings of *fs* and *pp*.

Then does the ap - plause go 'round; No one e'er my purse has found  
Slender danc - ers all are mine; Here the dar - ing leap - ers go,

To give out an emp - ty sound. Sport - ing jew - els fine, And gold - en chains, all mine, I  
Ev' - ry one a scoun - drel! too! All with me are smit - ten, I'm their gold - en kit - ten, I

am the pa - tron of the arts. Heav - en's mar - vel Here you see! Your pro - di -  
I'm the pa - tron of the arts.

- gy! Just look at me! And won - der, won - der, won - der. My dear fa - ther Gor - di - as,

And my moth - er Cy - be - les, Have I much to thank, that I am such a fin - - -

*pp* *pp* *fz*

- - ish'd man; For this fa - ther Gor - di - as, And this moth - er Cy - be - les,

*pp* *pp* *pp* *pp*

At my ve - ry ear - ly birth, To pol - ish me be - gan! - gan! Yes, I love all

1st. 2d.

*fz* *p*

ar - tist class - es, Wheth - er sing - ers, paint - ers, sculptors, Danc - ers, cir - cus - ri - ders,

3

bal - let - las - ses, All the art works I must have, And quickly, too, For I'm the greatest patron of the

arts. Yes, I love all ar - tist classes, Whether singers, paint - ers, sculptors, Dancers, cir - cus - rid - ers,

bal - let - lasses, All the art works I must have, And quickly, too, For I'm the greatest patron of the

arts, The ve - ry greatest patron of the arts, I am the ve - ry greatest, greatest pa - tron of the arts!



GAN. Yes, that's all very good ; but my master would kill me should he ever find out, MIDAS. He will never suspect. Show me the statue. (*Gives money.*)  
 GAN. But if we are discovered.

No. 2 b.

MELODRAMA.

MIDAS. Ha ! What perfection ! The largest newspaper in the world would be too small to hold the praises of the art or of the artist ! These cheeks ; this throat ; these shoulders ; this pretty nose ; these arms ; this lovely head ; this tiny foot—  
 GAN. Now, that's enough for your money.

*Andante. M.M. ♩ = 60.*



MIDAS. A moment more ! Jupiter on high Olympus ! This foot ! not a single bunion, not a corn.  
 GAN. I hear footsteps.  
 MIDAS. This day this statue must be mine. I shall place it in the loveliest hedges of roses and vines.  
 GAN. My master comes ! Oh, my poor back ! (*Hides up at one side*)

"ALAS! ALAS! O WOE!"

NO. 3. TRIO.

*Allegro. M. M.* ♩ = 160

GANYMEDE.

GANYMEDE.  
 PYGMALION. A - las!  
 MYDAS. Away!  
 Ha! what kind of manners

A - las! O woe!  
 Begone! Get out!  
 have you, that you treat me thus so rude-ly! Who e'er heard of such be-



Soon he'll take him by the col - lar, Fling-ing him out of the door!

Soon I'll take you by the col - lar, Fling-ing you out of the door!

- hav-iour. Beg your pardon, but you

*p*

Out, in - truder ! Thunder !

Out, in - truder ! Thunder !

do not un - der stand me. I'm art patron, much res - pect-ed, in high fa - vor.

*f* *p* *f*

lightning— Boil-ing rage he feels with-in him! Hard - ly can he keep com - posure; Ev - er fas - ter, ev - er

lightning— Boil-ing rage I feel with-in me! Hard - ly can I keep com - posure; Ev - er fas - ter, ev - er

Boil-ing rage he feels with-in him! Hard - ly can he keep com - posure; Shameless!

*f* *p*

*pp* sharper, Grows his rage and wild vex - a-tion; Hold him now he can no longer; Quickest flight will best him

*pp* sharper, Grows my rage and wild vex - a-tion; Hold me now he can no longer; Quickest flight will best him

graceless! me too! Mi-das!

*pp*

prof-it, Else he must the blows be get - ting; Yes, the boldness of this fel-low Will be ter - ri-bly a-

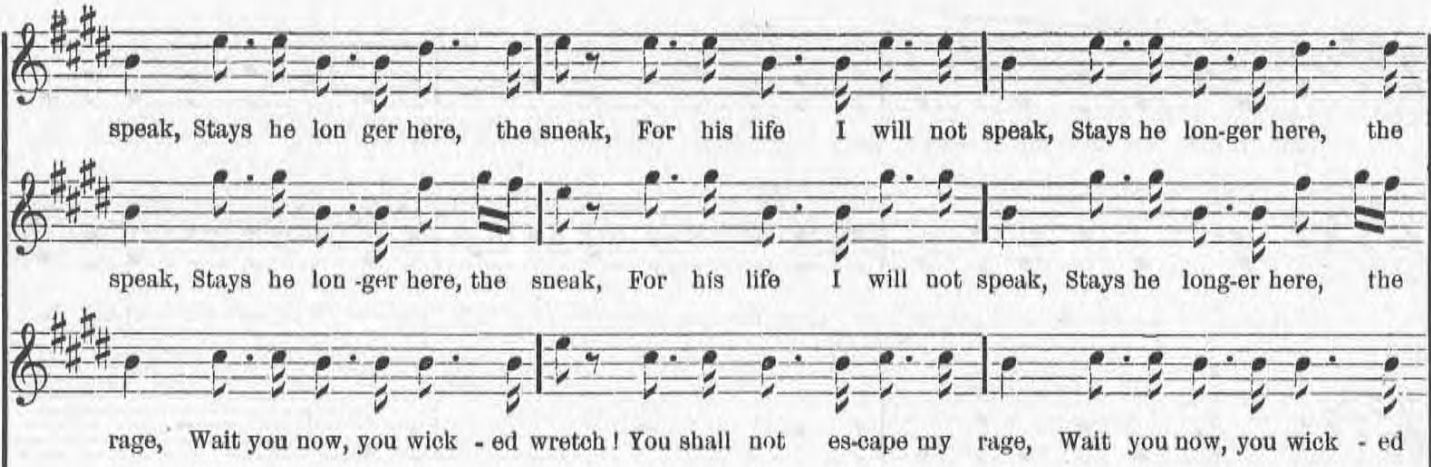
prof-it, Else he must the blows be get - ting; Yes, the boldness of this fel-low Will be ter - ri-bly a-

Quickest flight will now me prof - it. Baboon!

- venged, For his life I will not speak, Stays he lon - ger here, the sneak, For his life I will not

- venged, For his life I will not speak, Stays he lon - ger here, the sneak, For his life I will not

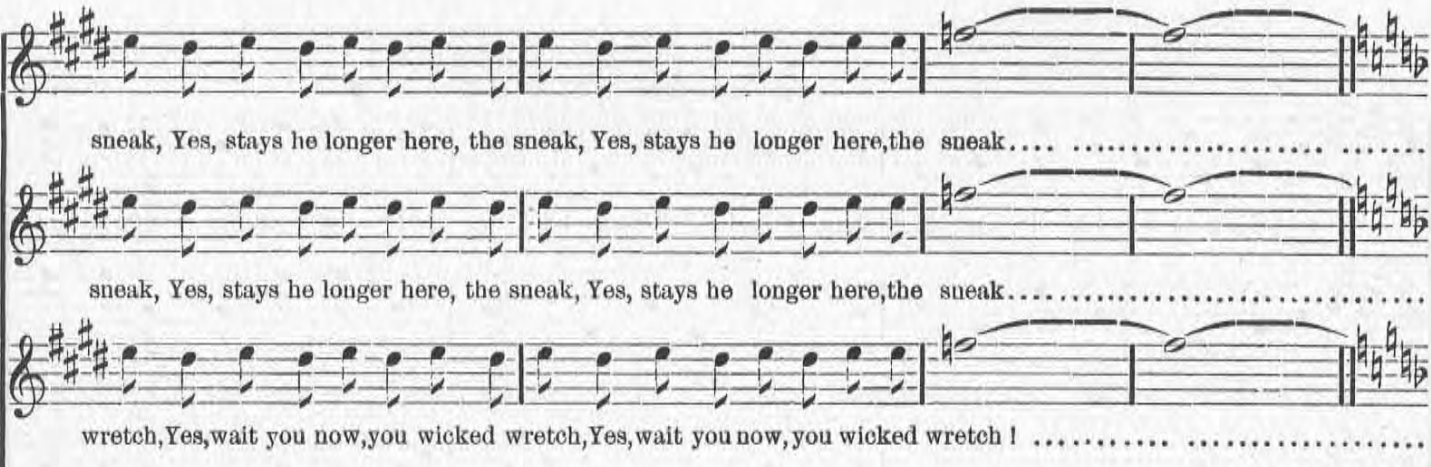
Idiot! How he an-gers me, the wretch! You shall not escape my



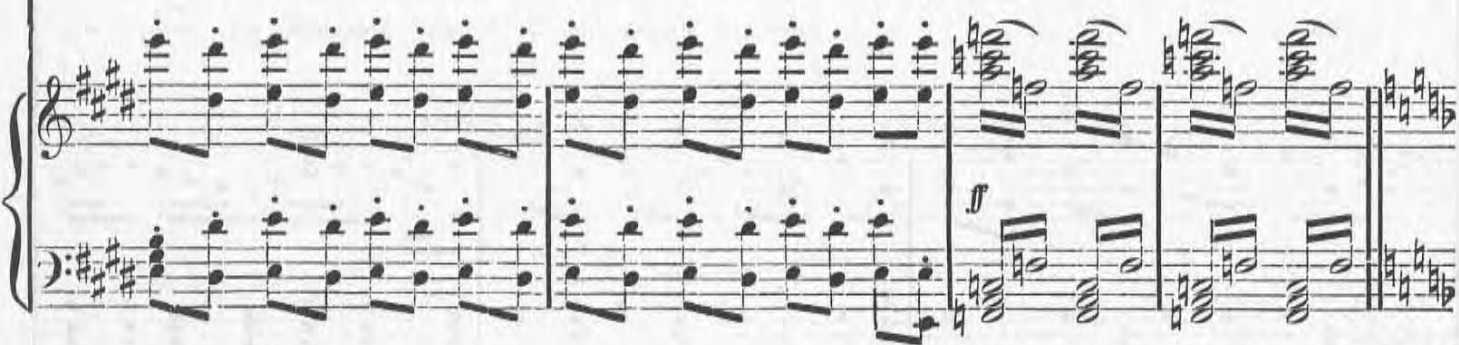
speak, Stays he lon ger here, the sneak, For his life I will not speak, Stays he lon-ger here, the  
speak, Stays he lon -ger here, the sneak, For his life I will not speak, Stays he long-er here, the  
rage, Wait you now, you wick - ed wretch ! You shall not es-cape my rage, Wait you now, you wick - ed



*Sra*  
*f*



sneak, Yes, stays he longer here, the sneak, Yes, stays he longer here, the sneak.....  
sneak, Yes, stays he longer here, the sneak, Yes, stays he longer here, the sneak.....  
wretch, Yes, wait you now, you wicked wretch, Yes, wait you now, you wicked wretch ! .....



*p*

*Moderato assai Andante in tempo rubato. M. M. ♩ = 58.*

.....

.....

.... O heavens, what a most scandalous proceeding! Me, so fine a man, to drive a-way so

*p*

rudely; Sure-ly, all the world shall o-ver this soon bellow, In its in dig-na-tion at this aw-ful

*p*

*p*

conduct; Oh! I shall cry! O my splen-dor! Rep-u-ta-tion! Such disgrace! Oh!

*p* *p*

*p* *p*

*p* *f*

*Allegretto non molto. M. M. ♩ = 66.*  
*(Almost crying from anger.)*

My dear fa-ther Gor-di - as, And my moth-er Cy - be - les, Have I much to thank, That I am such a

fin - - ish'd man. For this fa - ther Gor - di - as, And this moth-er Cy - be - les

GANYMEDE. *(anxiously.)*  
 O hor-ror!

PYGMALION. *f*  
 A -

At my ve ry ear-ly birth, To pol ish me be - gan. Yes, I love the ar-tist class-es, Whether

O mur - der ! I'll take my - self  
 -way there, Get out, you ! Get out by the  
 sing-ers, painters, sculptors, Dan-cers, cir - cus - ri-ders, bal-let-las - ses, All the art works I must have, And

out here, Else I may be struck ! O hor-ror !  
 door, there, You beast - ly old gawk ! a -  
 quick-ly too, For I'm the great-est pa - tron of the arts. Yes, I love all ar - tist class-es, whether

O mur - der ! I'll take my - self  
 - way there, Get out, you ! Get out by the  
 sing-ers, painters, sculptors, Dan-cers, cir - cus - ri-ders, bal-let- las - ses, All the art works I must have, And

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "O mur - der ! I'll take my - self - way there, Get out, you ! Get out by the sing-ers, painters, sculptors, Dan-cers, cir - cus - ri-ders, bal-let- las - ses, All the art works I must have, And". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand. There are two triplet markings (indicated by a '3' over a group of notes) in the right hand of the piano part.

out here, Else I may be struck ! Yes, Else I may be  
 door, there, You beast - ly old gawk ! Yes, you beast - ly old  
 quickly too; For I'm the great-est pa - tron of the arts, The ve - ry great-est pa - tron of the arts, I

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "out here, Else I may be struck ! Yes, Else I may be door, there, You beast - ly old gawk ! Yes, you beast - ly old quickly too; For I'm the great-est pa - tron of the arts, The ve - ry great-est pa - tron of the arts, I". The piano accompaniment continues with the same eighth-note accompaniment and block chords. It includes a dynamic marking of *p* (piano) and a *cres.* (crescendo) marking in the right hand.



struck, Yes! else I may be struck!

gawk, Yes! you beast . ly old gawk!

am the ve - ry great - est, great - est pa - tron of the arts.

SCENE IV. PYGMALION. *alone.*

**Pyg.** By Apollo! After the lewd glances of that scoundrel, I almost feel as if he were my rival. Nonsense! Could there be another such unfortunate fool as I am, who would be fused with love's passion by a lifeless block of marble? O Galatea! my heart's young joys—the pleas-

ures of living—of all, all thou hast bereft me. Sorrow and care is my lot. I can bear it no longer. Begone, thou deceitful image! The selfsame hand that wrought thee shall bring thy destruction. (*Raises the hammer over GALATEA. Stops suddenly and remains motionless. Music.*)

# "TO THE SHRINE COMES THE THRONG."

No. 4a.

Chorus and Invocation.

*Andantino con moto.* M.M. ♩. = 52.

PYGMALION.

CHORUS.

SOPRANO and ALTO.

To the shrine comes the

Au - ro - ra is a - wak - - - -

TENOR.

*pp*

BASS.

*pp Humming.*

The first system of the musical score features five staves. At the top right, the character name 'PYGMALION.' is written. The vocal parts are arranged as follows: Soprano and Alto (top staff), Tenor (second staff), and Bass (third staff). The piano accompaniment consists of two staves (fourth and fifth). The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Andantino con moto' with a metronome marking of ♩. = 52. The lyrics 'To the shrine comes the' are written above the Soprano and Alto staff, and 'Au - ro - ra is a - wak - - - -' is written below the Tenor staff. Dynamics include *pp* (pianissimo) for the vocal parts.

throng,

With joy - ful song!.....

Deep in my heart,

- ing in heaven a - bove,..... Come out, ye maidens, to.....

The second system of the musical score continues the vocal parts and piano accompaniment. It features five staves. The lyrics 'throng,' are written above the Soprano and Alto staff, 'With joy - ful song!.....' is written below the Tenor staff, and 'Deep in my heart,' is written above the Bass staff. The lyrics '- ing in heaven a - bove,..... Come out, ye maidens, to.....' are written below the Soprano and Alto staff. The piano accompaniment continues with two staves. The key signature and time signature remain the same as in the first system.

*rallent assai.*

As with soul - in - spir - ing tongue! And me, now too, it draws a -  
 ..... the myr - tle grove, the myr - - - tle

*colla voce.*

*colla voce.*

Detailed description: This system contains the first part of a musical score. It features a vocal line at the top with lyrics. Below it are two staves for piano accompaniment. The tempo marking 'rallent assai.' is positioned above the first staff. The lyrics are: 'As with soul - in - spir - ing tongue! And me, now too, it draws a -' on the first line, and '..... the myr - tle grove, the myr - - - tle' on the second line. The piano part includes dynamic markings 'colla voce.' on both the upper and lower staves.

*Piu Andante. M. M. ♩ = 100.*  
*quasi mezza voce.*

- long! Ve - nus, to thee I fly, O see! Help, I im - plore thee! make me to re -  
 grove!

Detailed description: This system contains the second part of the musical score. It features a vocal line with lyrics and piano accompaniment. The tempo marking 'Piu Andante. M. M. ♩ = 100.' and the performance instruction 'quasi mezza voce.' are at the top. The lyrics are: '- long! Ve - nus, to thee I fly, O see! Help, I im - plore thee! make me to re -' on the first line, and 'grove!' on the second line. The piano part consists of two staves with a rhythmic accompaniment.

- joice, Give to this stone, Life like thine own! Give her thy voice, with love's sweet

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

tone! Thou canst be giv - ing, Joy's mag - ic liv - ing, Canst give my dream - ing Thy truth's own

*affrettando un poco.*

*dolce assai.*

*affrettando colla voce.*

The second system continues the vocal and piano parts. The vocal line has a more melodic and expressive quality. The piano accompaniment includes dynamic markings: *dolce assai.* in the first measure and *affrettando colla voce.* in the final measure. The tempo marking *affrettando un poco.* is placed above the vocal staff.

gleam - ing, Goddess, O warm now .... this stone! Give life to this stone! Life like thine

The third system concludes the page. The vocal line features a long, expressive note on the word "now" followed by a series of eighth notes. The piano accompaniment provides a rich harmonic and rhythmic support, with some notes marked with accents.

own, *cres.* Ve - nus, *dim.* now to thee, In love's sore pain I  
*pp* On, on, on, on, With joy - ful song! To *cres.* Ve - nus come! *dim.* The strain let each pro -  
*pp* Humming. *cres.* *dim.*

flee! O hear my *cres.* pray - er! *dim.* Give this  
 - long; The morn - ing star, so bright and clear, be our..... guide,  
*cres.* *dim.*

mar - - ble Thine own warm, feel - ing heart!.....  
 Lead us on to her al - tar so dear!.....  
*pp* *pp*

# "AH! RADIANT BEAUTY."

## No. 4b. AWAKENING DUET. Pygmalion and Galatea.

*Adagio.*  
M.M. ♩ = 58.

**GALATEA.**  
*ppp*

*pp*

*mf*

*ff*

Ah!.... Ah!.... Ra - diant beau - ty!

**PYGMALION. (Almost spoken.)**  
*ppp*

She mov - eth! She a - wakes!

shines o'er me! ..... It dawns!..... It

Trembles she? Yes, she moves!

dawns! Warm and gen - - - tle life me ov - er.

What won - der here is seen?

stream - - - ing! I am liv - - - ing! I am a - wake! .....

Such mar - vel ne'er hath been!

*cres. assai.* *cres.* *fff*

*cres. assai.* *fff* *8va*

*Allegro appassionato. M.M. = 152.*  
**ff** PYGMALION. (*In greatest ecstasy.*)

Yes, she lives! Oh! what a won - der! Ga - la - tea! How glo - rious  
shines... the sun up - on her! By what en - chant - ment am I held? My high -

*Molto moderato.*  
M.M. ♩ = 76.

GALATEA.  
*pp staccato.*

*affretando.*

- est wish is now ful - filled. I feel so warm, so sweet!..... Oh!.....

..... What is't that thus my soul in - flames? My heart, it beats! Ah! yes; I  
Oh, love - ly sound!

*affretando.*

*a tempo.*

know,..... ah!..... I ... feel the joy of liv - ing? a -  
Now swells my breast.

*pp* For love's ca - ress! *p* Ga - la -

*fz*

*Lively.*

So full, so sweet, this joy of liv - ing! And bliss now me per - vades!

tea! *pp* O ho - ly, sweet-est

love! *pp* Now glows my

breast *pp* For love's ca - ress!



*incalzando. cres* - - - *cen* - - - *do.*

a - - a - - a - - a - - a I feel such joy, such bliss; so sweet;

O, love - - ly

*cres* - - - *cen* - - - *do*

*p* *cres* - - - *cen* - - - *do.* *ad lib.* *preste.*

- - I feel such joy, such bliss; so sweet; Yes! a - - a - - a a a - -

sound, O, love - - ly sound!

*p colla voce.*

*preste.* *f* *in tempo.* *mf* *pp* *rallent.* *tr* - - - *tr*

a a a - - a - - a - - a - - a - - a - - a - - a

*f* *in tempo.* *mf* *pp colla voce.* *fp*

*tr* *Allegro. M. M. ♩ = 152.* *p*

a a But what

Ga - - - la - - tea!

*f*

am I?  
 Thou'rt the wife that I have sought for! Then I must wor - ship! Thou art my

love's own high - er soul. This love! I feel it! If love is this dear

PYGMALION. GALATEA.

yearning, With - in my bo - som burn - ing, Thou lov'st me? Is't true? Is't true? Ah! sweetest,

Allegro molto appassionato. M. M.  $\text{♩} = 132.$   
 un poco. *p* *cres* - - - *cen* - - - do. - - - *f*  
 ho-liest feel - ing! Oh, this rap - ture, this pure blessedness! Can . . . this

*ff* *rallent.* *p* *in tempo.* *cres* - - - *cen* - - - do.  
 be true love? Can . . . this be . . . true love! My heart de - light - -  
*cres. e colla voce.* *p* *in tempo.*  
*cres* - - - *cen* - - - do.

*f* *ff pesante.*

- ing! Yes! . . . it is true love, . . . . it is true love, a - lone, true love a - -

*cres.* *f*

*with inmost feeling.*

lone!

PYGMALION. *with fire.*

Thou art my all, my on - ly heav - en - ly rap - ture! Thou art my

*p* *p*

*p*

Is't true you love me? Yes! I am be - lov - ed!

*ff*

high - est bliss, my glo - ri - ous sun - beam, Ga - la - tea!

*pp*

*cres* - - - *cen* - - - *do.* -

This love - ly burn - ing! Yes! oh, . . . oh, this rap - ture, this pure

*cres* - - - *cen* - - - *do.* -

ah, . . . Yes! oh, . . . oh, this rap - ture, this pure

*fp* *p* *p*

*f* bless-ed-ness, Can . . . this be true love? *ff* Can . . . this be . . . true love, my  
*f* *ff* *rallent.* *in tempo.*  
*f* *ff* *rallent.* *in tempo.*  
*cres. e colla voce.* *in tempo.*

*cres. - - cen - - do.* *f* heart de - light - - ing? Yes! . . . it is true love, . . . . it is true  
*cres. - - cen - - do.* *f* *ff*  
*cres.* *ff*

*affrettando.* love, O ho - liest heav - en's dream! Yes, 'tis true love, Oh, ho - ly  
*affrettando.* *Sva.*  
*affrettando. colla voce.* *ff*

*ff* dream! Yes, 'tis true love, Oh! ho - ly bliss! Heav - en's  
*ff* *Sva.* *ff*

GAL. Oh, how everything around is full of life and fragrance!

PYG. Galatea!

GAL. Whence this gentle zephyr that kisses now my locks? Whence this light that blinds me with blessing? This air so intoxicating? I feel the dawn. 'Tis day, and this is life! Yonder the blue ether, pure and clear; the birds sing sweetly in the boughs; the breezes rustle through the foliage; the flowers abound in summer luxuriance!

PYG. All nature greets thee, rejoicing!

GAL. Ah! all so divinely fair. And the heavens, the flowers, the woods, all belong to me. Is it true?

PYG. All, yes, all. Thou art their lovely queen.

GAL. Queen? (*Haughtily going to pedestal.*)

PYG. Galatea!

GAL. (*Haughtily.*) Leave me.

PYG. Thou wouldst not go away. Stay! oh, stay!

GAL. Back! Away! Why starest thou so?

PYG. I admire thee, thou art so beautiful. See for thyself. (*Hands her a hand glass.*)

GAL. (*Seeing herself.*) Oh, what a charming countenance now doth smile upon me.

PYG. 'T is thine.

GAL. (*With vanity.*) And these pretty eyes that look so wonderingly?

PYG. Are your dear eyes.

GAL. (*Pleased.*) I am beautiful, very beautiful. (*Kisses glass and starts back.*) Dear me, how icy was this kiss. (*PYGALION kisses her.*) Your kiss is warmer. (*Coldly.*) Farewell.

PYG. (*Imploringly.*) Galatea!

GAL. I must begone.

PYG. Why?

GAL. Because I want to.

PYG. (*Angry.*) And I want you to stay. I am your master!

GAL. (*Affectedly.*) Ah, my nerves! (*Sinks on lounge and becomes rigid.*)

PYG. (*On his knees.*) Galatea, at thy feet I implore thy forgiveness. Thou alone shalt reign, and I will obey.

GAL. (*Very quietly and secretly triumphant.*) That sounds better. Oh!

PYG. (*Fretfully.*) What is it, I pray thee?

GAL. (*Laying hand on stomach.*) What emptiness is here. That must be hunger.

PYG. Hunger! Most likely. Thou ne'er hast eaten yet. (*Calling.*) Ganymede! Heavens! the fellow hast disappeared. I will go myself and bring you something.

GAL. (*Becoming rigid.*) But quickly; I feel pale, very pale.

PYG. I fly! (*Returning.*) What shall I bring thee? Grapes from the vine-clad hills, or raw oysters?

GAL. Nay, something solid.

PYG. What shall it be?

GAL. Let me see, — to begin with, roast pork, fried sauer kraut, and boiled onions.

PYG. What? all these in Greece?

GAL. No, dear; the boiled onions must be served in butter.

PYG. Oleomargarine!

GAL. Never! Butter only. No old mutton tallow, mind you.

PYG. Won't ram fat do?

GAL. Ram fat? Hardly.

PYG. Well, t 'is a kind o' butter, you know.

GAL. Too strong. If I 'm obliged to have a sheep, I prefer — ewe.

PYG. And I like ewe; so we won't have any mutton but-her, — whether or no.

GAL. No, good butter!

PYG. The very best butter. (*Embrace.*)

GAL. Also bring me a nice fat capon.

PYG. Greece all over! By the Acropolis!

GAL. And then I'd like some baked beans ever so much.

PYG. Ideal creature!

GAL. I seem to sniff them in the morning air.

PYG. The gods have just set up two volcanoes on Ætna and Vesuvius, on purpose to bake them

GAL. Will they be done soon, dear?

PYG. Not very, precious. You know these volcanoes are in first-class restaurants, and you have to wait about two thousand years after giving an order.

GAL. Won't you please see if there are not some left over on old orders, from ancient times?

PYG. No, darling; the city of Boston has given orders ahead for all the bean that both volcanoes can bake.

GAL. Well, give me something quickly. I am faint.

PYG. I'll just beg Venus for some of the ham from that tough old boar that killed Adonis

GAL. Do, Pyggy, dear. But if the restaurant is very tony, I'll take the meat raw, for I can't wait.

PYG. I fly! Farewell, my lovely dream!

(*He kisses her hand. Exit*)

GAL. Thank heaven I am rid of him. I should imagine there were much handsomer beings in this world than he. (*Sees lyre.*) What's this? (*Music.*) Oh, what sweet sounds! Oh, speak! thy voice is charming.

# "LIGHTLY SWAYS."

## No. 5. Recitative. and Air.

*Moderato assai.* M. M. ♩ = 80. GALATEA.

*Recit.*

What say'st thou? I lis ten and yet ne'er un - der - stand thee.

*pp* *a tempo.*

Speak then! Tell it me! Hear my en-trea-ty! At thy sweet tones of mag-ic my spir-it will a-rise! Oh, sound a

*fp* *fp*

*leggiere.* *rallent. assai.*

- loud! All my be - - ing it will height - en. Be-stow on me thy love - ly

*fp* *fz* *p*

*Andantino.* M. M. ♩ = 80.*sempre mezza voce.*

song!

1 Light - ly sways ... and gent - ly sweeps, Thy  
2 When dis - tressed by woe or pain, The

mag - ic beau - ty sound - ing; Soft it waves to the far blue deeps, The  
heart for com - fort long - ing, Come to me, thou lyre a - gain, Thy

soul from earth.... up - bound - ing. Heav - en's as - sist - ance Thy  
trust - ful tones.... none wrong - ing. Ring on; be ring - ing! I

sound a - wakes; Its way it takes; It hums in the dis - tance: How  
 wait for thee! Now an - swer me! E'en while I am sing - ing; How

*pp* *fp* *pp*

deep its place In the heart it makes! With - in it there its ech - o  
 deep its place In the heart it makes! With - in it there its ech - o

*pp* *rallent.*

wakes! ah,..... ah,.....  
 wakes! ah,..... ah,.....

*pp*



ah, ah, .....

*tr*

1st.

2nd.

ah, .....

*p* *pp* *pp*

ah, .....

ah, .....

*tr* *tr*

*tr* *morendo.*

*tr*

*morendo.*

ACT II.

SCENE I. GANYMEDE. I thank the gods my master did not catch me. My trespassing against his commandments would have brought a high old classical thrashing upon my shoulders. With us Grecians, all is classical, even a thrashing. There are other Grecians beside ourselves. Thus there are the pork-packers; the coal oil refiners; the whale-fishers.

“WE GRECIANS, WE ARE CERTAINLY.”

No. 6. COUPLET.

*Moderato.*

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It consists of 8 measures. The melody is in the right hand, starting with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The bass line is in the left hand, starting with a quarter note G2, followed by a half note A2-B2, and then a quarter note G2. The piece ends with a fortissimo (ff) dynamic marking.

GANYMEDE.

The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are:

1. We Grecians, we are cer - tain - ly, With wo - man not a cer - tain - ty. We  
 2. With Les - bos wine, the po - et we, In 'pol - lo's grove, set up, you see. We  
 3. We hold up all the mod - els fine Of hu - man form, in plas - ter line. We  
 4. We have our plays, our com - e - dies, Our trag - e - dies by Soph - o - cles, We  
 5. We have U - iys - ses, Hel - en, too, Par - is and Men - e - la - us' crew, We

The piano accompaniment is in 3/4 time, starting with a piano (p) dynamic marking.

The chorus consists of five vocal lines, each with a treble clef and a key signature of one sharp. The lyrics are:

Gre . . . cians, we Gre . . . cians, We  
 Gre . . . cians, we Gre . . . cians, The  
 Gre . . . cians, we Gre . . . cians, And  
 Gre . . . cians, we Gre . . . cians, We  
 Gre . . . cians, we Gre . . . cians, We

The piano accompaniment continues in 3/4 time, providing harmonic support for the vocal lines.

have our own sweet La - is, yea, Our Phry - ne and As - pa - si - a, We  
 sing - er, too quite fre - quent - ly, We treat with due cor - dial - i - ty We  
 tem - per - ance in all things, so Taught Æs - cu - la - pi - us, we know, We  
 men assume the fe - male parts And give them all their sev - 'ral arts, We  
 fight for love and beau - ty true, And some - times steal a bride or so, We

Gre . . . cians, we Gre . . . cians.  
 Gre . . . cians, we Gre . . . cians.  
 Gre . . . cians, we Gre . . . cians.  
 Gre . . . cians, we Gre . . . cians.

Could we sleep a pair of thousand years or so, How would things appear then? I wonder how  
 We  
 There  
 The  
 The

*Allegretto. m.m. ♩ = 72.*

ne'er would a Phsyn' or As - pa - sia see more, But  
sits now the po - et in the beer - gar - den hall, They  
take then a num - ber of tail - lors, full nine, To  
la - dies come on for the nice gen - tle men, And the  
peo - ple who weep all our trag - e - dies o'er, Vote

*pp*

in com - pen - sa - tion there'd be three or four; The  
give him full prais - es, but, then, that is all; And  
form us the full hu - man form so di - vine; The  
speech - es are al - tered, nine times out of ten; This  
all such re - al - i - ties now quite a bore. The

fash - ion of danc - ing has al - tered quite far,  
out goes the sing - er and takes to his car,  
fash - ion of drink - ing as now at the bar,  
fash - ion of play - ing al - lows them to star,  
fash - ions of wed - ding have changed ver - y far,

*Moderato.* M. M. ♩ = 80.

1. 3. 5. But,— none so clas - sic, clas - sic, clas - sic, None so clas - sic as we are, None so  
 2. But,— that's not as clas - sic, clas - sic, clas - sic, That's not as clas - sic as we are, That's not as  
 4. Yet,— that's not as clas - sic, clas - sic, clas - sic, That's not as clas - sic as we are, That's not as

*Poco piu mosso.*

classic, classic, classic None so clas - sic as we are.  
 classic, classic, classic That's not as clas - sic as we are.  
 classic, classic, classic That's not as clas - sic as we are.

GAN. But what do I behold yonder? A female walking in our garden! Do I see aright? (*Ganymede goes to pedestal.*) Surely the place is empty, and the statue has learned to walk! Well, if my master knew this, wouldn't he stare! A somnambulist in broad day light!

*Enter GALATEA.*

GAL. (*With flowers, etc.*) I can't go another step!  
 GAN. Well, she has fixed our flowers, anyhow.  
 GAL. (*To GAN.*) Who art thou?  
 GAN. I?  
 GAL. Yes, come to me.  
 GAN. Yes, but — (*Shrinks back.*)  
 GAL. Will you come (*impatient*) this moment, or — (*Raises her hand.*)  
 GAN. Yes! I come! I come! (*If she walks, she may give me one with her marble hand. No, thanks.*)  
 GAL. I like you, —  
 GAN. (*Ah! kisses my hand!*)  
 GAL. Much better than the other one.  
 GAN. How flattering!  
 GAL. What's your name?  
 GAN. Ganymede.  
 GAL. (*Petting.*) O you dear Ganymede!  
 GAN. (*By Argos! she progresses!*) But if my master should see.  
 GAL. Who is your master?  
 GAN. The artist Pygmalion.  
 GAL. That bore! You are much handsomer. (*Embracing and petting.*)  
 GAN. Thanks. (*For one born of marble she's very warm!*)  
 GAL. Tell me, Ganymede, I am a woman, am I not?  
 GAN. Perfection!  
 GAL. You?  
 GAN. I?  
 GAL. Yes, what are you?  
 GAN. (*Embarrassed.*) I — I — yes what am I, any way? (*Throws out his chest.*) I am a man, — a Grecian.  
 GAL. Aha! (*Warmly embracing GANYMEDE.*)  
 GAN. (*But how exceedingly affectionate such newly baked females are!*)  
 GAL. So I am a woman, and you are a man. (*Charmingly.*) A certain something tells me we could love each other very much.  
 GAN. (*Well, my rest for this day is gone, anyhow. If she is satisfied, I'll not object.*)

SCENE II. *Enter MIDAS.*

MIDAS. I just saw your master go out and I thought —  
 GAL. Who disturbs us? (*Walks across front of the stage, leaving GANYMEDE.*)  
 MIDAS. Jerusalem! the statue moves on wheels!  
 GAN. (*Sees MIDAS.*) Oh my, but he's ugly!  
 MIDAS. Heavens! What's this? She speaks?  
 GAN. And very plainly, too!  
 GAL. to GAN. Is that a man, also?  
 GAN. Give it up.  
 MIDAS. I flatter myself I am. I say, Ganymede, who wrought this wonder?  
 GAN. I believe Madam Venus played him this trick. It seems as if she were able to make it pretty hot for him, though!  
 MIDAS. Your master will not be angry. She is beautiful. I am dying of curiosity. Ganymede, introduce me!

GAN. What'll you give me?

MIDAS. Here's a dollar. (*Gives money.*)

GAN. One dollar! that's not worth while. Give me two, and I'll say "The Honorable Midas."

MIDAS. (*Gives more money.*) Here are two dollars.

GAN. (*Introducing.*) The Honorable (*Interrupting himself.*) Give me another dollar and I'll say "My Lord."

MIDAS. Here are three dollars for you; but now hurry and introduce me. I must be on 'change.

GAN. (*Introducing.*) My Lord Sir Midas, critic and patron of the arts.

GAL. (*Aside.*) Hideous specimen!

MIDAS. What did she say?

GAN. She says she thinks you charming.

MIDAS. Did she say that? Here's another dollar for you. But now go and leave us alone. She's a brick!

GAN. (*No wonder, being carved out of stone!*)

GAL. (*To MIDAS.*) So you are an art patron! What kind of animal is that?

MIDAS. Jerusalem! What kind of animal! I an animal? Why, I am the rich Midas, the first and most highly educated man on the Isle of Cyprus. (*Sings.*) "My dear father Gordias, etc."

GAL. Stop! stop that howling nonsense. You are old enough to have been the first man, no doubt; but I hope there are few like you. How do you make a living?

MIDAS. Me! I am a director of the Marine Bank and member of the legislature. I keep fine horses; patronize artists; play poker; read the *Herald*; make presents to the pretty actresses; and admire everything beautiful that the nine muses create. I take everything and furnish the money. In other words I'm a noble Grecian pawn-broker.

GAL. to GAN. (*Aside.*) Ganymede, see here; I am a woman; and you are a man. But what do you call that. (*Pointing to MIDAS.*)

GAN. That? (*Considering.*) Oh, THAT is an old fool.

GAL. (*Disdainfully.*) So, (*aside*) then I don't want an old fool!

MIDAS. Lovely Galatea!

GAN. (*Now he begins.*)

GAL. (*Dryly.*) Well?

GAN. (*If he hesitates he's gone up.*)

MIDAS. Fairest of thy sex!

GAN. (*That's too stale; why couldn't he think of something fresher?*)

GAL. What do you want, you old fool?

GAN. (*To be or not to be.*)

MIDAS. (*Scared.*) What do you say? (*Kneels.*) Prostrate at thy feet, I tell thee how I love thee!

GAL. He! ha! ha! You love! You! What d'ye take me for?

GAN. (*He may go down but his speeches won't!*)

MIDAS. I worship thee!

GAN. (*The idea, a moneyed man worship anybody!*)

GAL. (*Laughs.*) Ganymede, what do you say to that?

GAN. He holds you dear — as a pawned jewel.

MIDAS. Oh, yes, I forgot. I must get my jewels. (*Goes out for the jewels.*)

GAN. Unpack — old pedlar!

GAL. He amuses me. He is so very funny.

GAN. One foot in the grave, and one in love, is a funny predicament, especially when both feet are in a money-bag! He's on his last legs now, for a sack race.

*Enter MIDAS with jewels.*

# "SEE THE TRINKETS I HAVE BROUGHT YOU."

## No. 7. DUET.

MIDAS. (*Taking from jewel-case, chains, rings, etc., presenting them to GALATEA.*)

*Moderato.* M.M. ♩ = 100.

See the trin-kets I have brought you, How glo - rious they

gleam and shine, Pearl - i - est of pearls this neck - lace, And just see this dia-mond Here, so large and

*mf* GALATEA. (*impatient.*)

Oh, splen-did! Go on, fast - er yet. What have you more ?

*mf* GANYMEDE.

Oh, splen-did! Go on, fast - er yet. What have you more ?

*f*  
fine. Slow - ly! Here's a brace - let gorgeous,

( Keeping count. )

pur - est gold, Won - der - ful, ( num - ber three ! ) In its fash - ion fresh and new, And cost me more than

GALATEA. *dressing herself.*

How fine ! Oh see ! now see ! How love - ly

GANYMEDE. *pp*

Its bright - ness, its  
four - teen hun - dred dol - lars, cash. ....

*scherzando pp*

'tis on me ! The flash - ing, spark - ling prize Quite daz - zles now my eyes ! O how the  
shin - ing, Her will is in clin - ing, Its



jew - el gleams, Sur - pass - ing all my dreams ! Glo - ri - ous ! rare ! It is past all com -  
 flash - ing and glim - 'ring Have blind - ed her  
 flash - ing and glim - 'ring Have blind - ed her

The first system contains three vocal staves and a piano accompaniment. The piano part features a treble and bass clef with a key signature of two sharps (F# and C#). The vocal lines are in a soprano and alto register. The piano accompaniment includes a triplet of eighth notes in the right hand.

*(flatteringly.)*

pare ! You are, in - deed, gal - lant; ve - ry po - lite, you charm - ing  
 eyes.  
 eyes.

*pp*

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The piano part includes a dynamic marking of *pp* (pianissimo). The vocal lines are in a soprano and alto register. The piano accompaniment includes a treble and bass clef with a key signature of two sharps (F# and C#).

man!..... Glo - ri - ous I find your art, oh, yes,..... Oh, yes! Both fine and

*rallent.*

*fp* *pp* *colla voce.*

smart! A brac - let here! A ban - gle

*ad lib.*

MIDAS. (*aside.*) *ad lib.*

I will quick-ly now ob - tain my ob - ject!

*pp colla voce.*

there! Well, now! Nothing

She will soon re - lax her lit - tle coy - ness! Well, now!

*pp colla voce.*

Allegretto. M.M. ♩ = 104.

else ? Nothing else ? Is this all now ? Is this all now, nothing else ? Nothing

GANYMEDE. *p*  
Ha, ha,

MIDAS. *p*  
Ha, ha,

*pp*

else ? These are of but lit - tle worth ! Wait you now with art - ful - ness, I still can long with-

ho, ho, Well in - deed up - on my word ! Wait you now with art ful - ness, She still can long with-

ho, ho, Such a case I nev - er heard ! Mi - das waits. See if your art Can ve - ry long with-

*p*

- stand him! See yet where his wick-ed craft at length will sure-ly land him; Look here how this

- stand him! See now where his wick-ed craft at length will sure-ly strand him; Just look how this

- stand him, Note in what a par - a - dise His craft at length will land him; See now how this

gol - den ra-diance Adds to my at - trac - tions! At the head I'll al - ways be In spite of all his

gol - den ra-diance Adds to her at - trac - tions! At the head I know she'll be In spite of all his

jew - el rack-et Chang-es all her ac - tions. Conquest is not dif - fi - cult To one of my at -

ac - tions, Wait you now, Yes, wait you now. A - head I'll be. You'll quick - ly

ac - tions, Yes, wait you now, Yes, wait you now ! Ahead she'll be. We'll quickly

- trac-tions, Yes, wait you now, Yes, wait you now. A-head I'll be !

see In art - ful - ness, I'm ve - ry free. Wait you now, wait you now, At the head I'll sure ly

see In art - ful - ness, she's ve - ry free. Wait you now, wait you now, At the head she'll surely

I'll have my way you'll quick - ly see. Wait you now, wait you now, At the head I'll sure-ly

*p* be. Wait you now, wait you now, At the head I'll surely be, Ahead I'll be! a-head I'll be!

*p* be. Wait you now, wait you now, At the head she'll surely be, Ahead she'll be! a-head she'll be!

*ff* (Taking out new jewels and papers.)

*p* be. Wait you now, wait you now, At the head I'll surely be, Ahead I'll be! a-head I'll be! Here, then,

Moderato. *m m.* ♩ = 84.

something which I will present to you. Just see how lovely, how entrancing, wonderful! It's a

*pp* *fp*

ring, that if you came to Paradise, No such a stone would ever even there be seen! Here are

*pp* *fp*

brooch-es set with to - paz - es and ru - bies, See these ear - ings, lat - est fash - ion, larg - est size! And to

them now add a mil - lion, With a lot of pret - ty prom - is - o - ries, and a lot -ry prize! And

all of this fine treasure lay I here right at your feet, Be-cause I'm long ing, yes, I'm long-ing for a

pret - ty lit - tle kiss. O yes, your highness, for a pret - ty lit - tle—just one, Yum, yum,yum,yum, Just one

*Tempo 1mo. Moderato.*M.M. ♩ = 100. GALATEA. (*flatteringly.*)

kiss! You are, in - deed, gal - lant and most po - lite, You charm - ing

man!..... Glo - ri - ous I find your art, oh, yes,.. ..... oh, yes! Both fine and

*fp* *colle voce.*

*ad lib.*

smart! This love - ly ring! This gold - en

MIDAS. (*aside.*) *ad lib.*

I will quick-ly now ob - tain my ob - ject!

*pp colla voce*



chain ! Well, now ! Nothing

She will soon re - lax her lit - tle coy - ness ! Well, now !

*pp*

*Allegretto. M.M. ♩ = 104.*

else ? Nothing else ? Is this all now ? Is this all now ? Nothing else ? Nothing

GANYMEDE. *p*

Ha, ha,

MIDAS. *p*

*pp*

else ? They're of but lit - tle worth ! Wait you now. With art - ful - ness, I still can long with -

ho, ho, Well in - deed, up - on my word ! Wait you now. With art - ful - ness, she still can long with -

ho, ho, Such a case I nev - er heard ! Mi - das waits. See if your art can ve - ry long with -

*p*

- stand him! See yet where his wick-ed craft at length will sure-ly land him; Look here how this

- stand him! See now where his wick-ed craft at length will sure-ly strand him; Just look how this

- stand him, Note in what a par - a - dise His craft at length will land him; See now how this

gol - den ra-diance Adds to my at - trac - tions! At the head I'll al - ways be In spite of all his

gol - den ra-diance Adds to her at - trac - tions! At the head I know she'll be In spite of all his

jew - el rack-et Chang-es all her ac - tions. Conquest is not dif - fi - cult To one of my at

ac - tions ! Oh, how ug - ly ! fat and grace-less ! Oh, how stu - pid !

ac - tions ! Oh, how ug - ly ! fat and grace-less ! Oh, how stu - pid !

- trac-tions ! It's not so dif - fi - cult. I am ug - ly ! fat and grace-less ! I am

*f* *p* *f* *pp*

The piano accompaniment features a melody in the right hand with triplets and a bass line in the left hand.

What a bug - bear ! Such a ba - boon ! Such a fa - ded wretch, An old raw - head-and-blood-y -

What a bug - bear ! Such a ba - boon ! Such a fa - ded wretch, An old raw - head-and-blood-y -

stu - pid ! And a bug - bear ! I a ba - boon ! I a wretch, An old raw - head-and-blood-y -

*f* *f* *f*

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, including a triplet in the right hand.

*pp*

- bones ! Oh,how ug - ly ! fat and grace-less ! Oh,how stu - pid ! What a bug - bear !

*pp*

- bones ! Oh,how ug - ly ! fat and grace-less ! Oh,how stu - pid ! What a bug - bear !

*pp*

- bones ! I am ug - ly ! fat and grace-less ! I am stu - pid ! And a

*f*

Such a ba - boon ! Such a fa - ded wretch, An old raw - head-and-blood - y-bones ! Wait you now,wait you

*f*

Such a ba - boon ! Such a fa - ded wretch, An old raw - head-and-blood - y-bones ! Wait you now,wait you

*f*

bug - bear ! I a ba - boon ! I a wretch ! An old raw - head-and-blood - y-bones ! Wait you now,wait you

now, At the head I'll sure-ly be. Wait you now, wait you now, At the head I'll sure-ly be! Yes, wait you  
now, At the head she'll surely be. Wait you now, wait you now, At the head she'll surely be, Yes, wait you  
now, At the head I'll sure-ly be. Wait you now, wait you now, At the head I'll sure-ly be, Yes, wait you

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *ff* and *f*. The lyrics are: "now, At the head I'll sure-ly be. Wait you now, wait you now, At the head I'll sure-ly be! Yes, wait you now, At the head she'll surely be. Wait you now, wait you now, At the head she'll surely be, Yes, wait you now, At the head I'll sure-ly be. Wait you now, wait you now, At the head I'll sure-ly be, Yes, wait you".

now, Yes, wait you now, A - head I'll be! a - head I'll be!  
now, Yes, wait you now, A - head she'll be! a - head she'll be!  
now, Yes, wait you now, A - head I'll be! a - head I'll be!

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "now, Yes, wait you now, A - head I'll be! a - head I'll be! now, Yes, wait you now, A - head she'll be! a - head she'll be! now, Yes, wait you now, A - head I'll be! a - head I'll be!".

The third system shows the piano accompaniment for the final part of the piece, consisting of two staves (treble and bass clefs). It features complex chordal textures and melodic lines, ending with a double bar line.

MIDAS. And what am I to hope for?

GAL. Nothing! (*Turns her back to him.*)

MIDAS. Nothing! That don't go down; I must save the capital invested. (*To GAL.*) If you reject my love, you will, at least, give me back my jewels.

GAL. Oh, no! I shall keep them as souvenirs!

MIDAS. And my money?

GAL. You don't want it!

MIDAS. I don't want money!

GAL. No. You can't live many days, anyhow; so somebody else will get it soon.

MIDAS. My money?

GAL. Yes! and you too!

MIDAS. How?

GAL. Why the heirs who want you to die will soon get your money; and Pluto, Dis Mammon, the fellow down below, will then get you.

MIDAS. But I can will my money?

GAL. Yes! You've in life got rich by cowardly robbery; and in dying you commit your wealth to thieves to be settled and divided!

MIDAS. But I can't help that!

GAL. Yes, you can. There is one way—only one way. I shall keep it!

MIDAS. Well, maybe, when I die.

GAL. But *now*; you may die any minute. And the money is mine. You gave it to me!

MIDAS. But allow me—

GAL. I allow nothing.

MIDAS. Ah, love, ten per cent for cash?

GAL. No; it's mine already.

MIDAS. But nothing is yet paid for.

GAL. Here is the receipt. (*Boxes his ears, and goes up the stage.*)

MIDAS. Ouch!

GAN. That was a strong one!

GAL. Hark! (*Listens.*)

MIDAS. What is it?

GAL. Some one comes.

GAN. 'Tis my master—I'll be off. (*Exit.*)

GAL. (*To MIDAS.*) Hurry! Hide yourself!

MIDAS. Oh, let me go! I must be on 'change. If not, they'll say I've absconded.

GAL. (*Pushes him.*) Quick! Get in here!  
(*Hides him behind screen on pedestal.*)

MIDAS. How's this? (*Imitates statue.*) So now I am the lovely Galatea!

SCENE III.—*Enter PYGMALION.*

PYG. (*With wine, etc.*) Here I am again.

GAL. (*Hides jewelry. Aside.*) He must not see this jewelry.

PYG. You must be very hungry by this time.

GAL. Very!

PYG. Did you feel lonesome?

GAL. Very! (*Looking towards MIDAS.*)

PYG. Have you been alone?

GAL. (*Impatient.*) Who should have been here?

MIDAS. She can lie like a book!

GAL. (*Angry.*) Now, enough of your questions! Will I get anything to eat or not?

PYG. At once, immediately. We'll arrange the table.

GAL. (*Aside.*) Ganymede must be present or my appetite will be all, all gone. (*Aloud.*) You do not expect *me* to arrange the table?

PYG. The gods forbid? Why have I a servant? Shall I call him?

GAL. Of course. I'm very anxious to become acquainted with him.

PYG. Become acquainted with the servant?

GAL. Why, yes! Please call him. (*Coaxing.*) Oh, do, do, please!

PYG. This is very strange! (*Calling.*) Ganymede!

*Enter GANYMEDE.*

GAN. Here I am.

PYG. (*To GAN.*) Hump yourself! Get the table ready. (*To GAL.*) Are you satisfied now?

GAL. At present, yes; but *he* must be with us *also*.

PYG. If you wish it, but you don't expect him to eat with us?

GAL. Why, of course! Why not?

PYG. It's not proper.

GAL. The gods do that way in heaven, don't they?

PYG. Where?

GAL. Out West—down South. I mean in New England.

PYG. Well, what do you mean, anyhow?

GAL. I mean that I *must* eat with him!

PYG. What charming innocence! What lovely ignorance of this wicked, worldly world!

GAL. (*Aside to GAN.*) He need not know that we have ever met each other.

MIDAS. Well, if she ain't putting horns on him already!

GAN. Ha! There's the old man yet. She's a daisy—a real classic daisy; only a little on the order of a wild sunflower.

GAL. (*To GAN.*) Please be seated. (*To PYG., shortly.*) Sit down! (*They sit at table.*)

PYG. (*Filling goblets. To GAL.*) Drink, beauteous being!

GAL. (*Sipping.*) Ha! The sparkling draught! How divinely from this flood of fluid gold all spirits seem to rise. A jubilant song to glorious wine!

MIDAS. What's that—a Jew Bill? Ain't he another Pawn broker?

GAN. Who'd ever recognize a due bill in it?

# "BRIGHT IN GLASS."

## No. 8. DRINKING SONG.

*Allegro spiritoso con brio.* M.M.  $\text{♩} = 108.$

*Sva.*

GALATEA.  
*With fire.*

1. Bright in glass,..... The foam-ing flu - id pass!.....  
2. Fire soul!..... Thou mak - est brave and bold!.....

*Sva.*

Rare and fine..... Now gleams the gold - en wine! E'er in truth,....  
Glow-ing wine!..... Thou lend - est gold its shine! By thy light.....

GANYMEDE. *f*

O wine! so fine!

PYGMALION. *f*

O wine! so fine!

MIDAS. *f*

So fine!

... Thou giv'st the pow'rs of youth! ..... Our gob-lets we clink! yes,.... ..... clink  
 .... Thou send'st the he - ro might..... Our gob-lets we clink! yes,..... clink

*fz*

*dolce.*

on! clink on!  
 on! clink on!

And fast - er, ev - er fast - er Wakes the wine, the life-blood  
 And fast - er, ev - er fast - er Bounds the wine, pure rea - son

*ff*  
 Clink on!

*ff*  
 Clink on!

*ff*  
 Clink on!

*ff* *p*



mov - ing; And bright-er, ev - er bright-er Burns the heart in flames of lov - - ing. Fill  
 giv - ing; And bright-er, ev - er bright-er Shines the wit in flash - es liv - - ing. Fill

*cres.* up the glass!..... The wine cup pass!..... *f p tr* For.....

*ff* *ff* *fp*

..... wine so clear and strong a - lone Warm love will give to cold - - - est

stone!

*f*

Drink on! drink on! drink on! And fast - er, ev - er fast - er, Wakes the wine, the life-blood  
 Drink on! drink on! drink on! And fast - er, ev - er fast - er, Bounds the wine, pure rea - son

Drink on! drink on! drink on! And fast - er, ev - er fast - er, Wakes the wine, the life-blood  
 Drink on! drink on! drink on! And fast - er, ev - er fast - er, Bounds the wine, pure rea - son

*f*

*f*

Fill up the glass!..... The wine - cup

mov - - ing; And brighter, ev - er brighter, Burns the heart in flames of lov - - ing. Fill  
 giv - - ing; And brighter, ev - er brighter, Shines the wit, in flash - es liv - - ing. Fill

mov - - ing; And brighter, ev - er brighter, Burns the heart in flames of lov - - ing. Fill  
 giv - - ing; And brighter, ev - er brighter, Shines the wit, in flash - es liv - - ing. Fill

*cres.*

(Swinging.)

*ff*

pass!..... Yes!..... For wine so clear and strong a-

*cres.*

up the glass!..... The wine-cup pass!..... For wine so clear and strong, a-

*cres.*

up the glass!..... The wine-cup pass!..... For wine so clear and strong, a-

*cres.*

up the glass!..... The wine-cup pass!..... For wine so clear and strong, a-

-lone Will warm the cold - - - est stone!

-lone Will warm the cold - - - est stone!

-lone Will warm the cold - - - est stone!

-lone Will warm the cold - - - est stone!

*Sva.*



GAL. Oh, this wine is good!

PYG. Yes; I got it from Kelley's Island.

GAL. What is the worst wine in the world!

PYG. There are many bad kinds, — the cheap French claret made out of slops and logwood, and other vile stuffs.

GAL. The worst in the world is the wine made out of *gray ape* *jews*!

PYG. She's losing her mind!

MIDAS. What an awful punishment!

PYG. Now, enough of wine.

GAL. Nonsense. You can't make of me a fool out.

PYG. Give me the goblet, it may do you harm.

GAL. Me? The goblet?

PYG. Yes. You, the goblet.

GAL. Who's the goblet?

PYG. You, by the way you gobble it.

GAL. Gobble, gobble, gobble —

PYG. That's enough now, give me the goblet.

GAL. All right. I'll take the wine — fair division.

PYG. But I must have both. Here — (*Takes it from her.*)

GAL. What! violence to me, your queen?

PYG. But, precious —

GAL. (*Angrily.*) Slave! hast thou forgotten thy duty! Don't enrage me.

PYG. Oh, the wine! the wine! the wine!

GAL. Why, I'd just as lief — leave — leave the table — leave you — leave the table leaves — ah! leave me leave! (*Upsets the table.*)

MIDAS. I'll get left if I don't spring now and leave myself out. (*Jumps down and runs out.*)

PYG. What do I see? A man!

GAL. I don't see any.

PYG. (*To GAL.*) Traitor! Faithless one!

GAL. Ganymede can bring the tray to us again.

PYG. This is a proof of your love, your faithfulness, Gaitea! This, this, the answer to my prayers! This the reward of all my toilsome labors! Oh, Galatea! Galatea! (*Makes a show of violence.*)

MIDAS. Jerusalem! You would not handle such a beauty with roughness?

PYG. My precious idol, my lovely dream, my most beautiful ideal all destroyed!

(GALATEA runs off.)

MIDAS. You are not the first. Maybe that happens before.

PYG. And such a horrid old periwig peruke as you are! (*Grabs MIDAS by the throat.*) Ha! serpent! diamon devil! wretch! Thou foul product of a Harrison Street flood! You benzine-smelling vender of old clothes! You'll not escape my vengeance.

MIDAS. What's that? You want to kill me! Who gave you that permission, I'd like to know?

PYG. You must die.

MIDAS. Must? (*They tussle.*)

GAN. Master! Master! Galatea has escaped over the garden wall!

PYG. (*Leaves MIDAS.*) Heavens!

MIDAS. Hell! I say —

PYG. Galatea! (*Exit.*)

MIDAS. My bracelets! My bracelets! My jewels! Oh, my treasures! (*Exit, chasing PYGMALION and GALATEA.*)

SCENE IV. — GANYMEDE alone.

GAN. (*Arranging stage, etc.*) What an uproar has been in this house ever since this Galatea has come to life. She stands everything on its head. Well, I believe if my master should ever sculp another statue he would not pray Dame Venus for any more galvanism. He's had batteries enough, without any more domestic lightning. No more differentiated protoplasm for him. In my opinion, chalkosity, marbleosity, or even plaster-of-Parosity, is better than anybody's vitality. Why, I have n't had a moment's peace since, — let me see, — yes, since my nap this morning.

GAL. (*At back.*) Pet! Pet! Pretty, precious pet!

GAN. I declare! There she is again. She never lets up. Hello!

GAL. Ganymede, is the coast quite clear? (*Comes down.*)

GAN. I thought you had escaped?

GAL. Only to get Pygmalion away.

GAN. Heavens! Has n't she learnt a lot already!

GAL. And to get a chance to kiss you.

# "AH! I'M DRAWN TO THEE."

## No. 9. KISS DUET.

*Moderato assai.* M.M. ♩ = 76.  
*tempo rubato.*

GALATEA.  
*stentate.*

*stentate.*

Ah! I'm drawn to thee, thou sweet-as-sugar, treasure! Fol-low,

*pp*

*pp* *sempre colla voce.*

*acceler.*

*in tempo.*

dear love! Let us flee, and spend our life in pleasure, Warm-ly lov-ing, sweet-est

*Poco piu mosso.* M.M. ♩ = 72.

bliss!

GANYMEDE.

Oh,.... come!

Oh, come!

Oh, come!

No! no! with you I don't wish to fly far a-way! What would folks say? No,

*im tempo.*

*p*

rall.

Come, fol - low me, thou rogue so young! Now, come, be quick, come here I'll stay, It's the best way. I'll lie here more, And snore!

*pp* *colla*

*poco a poco.*

on! Don't fool a - way the time. Oh, come! oh, come! We're both just in our prime; Yes, come! I'll lie here more, In

*voc.* *allargando.*

*Tempo I. m.m. ♩ = 76.*

Oh! come.... Ah, I'm drawn to thee, My sweet-as - su - gar treas-ure. Fol - low, bed, and snore! sweet-as - su - gar pleas-ure.

*allargando.* *al* *Moderato assai* *affrettando.* *rall. e cres.*

*dolce.* *rall. e cres.*

*ffrett.* *rall. assai. f* *p* *pp*

dear love! Let us flee, and spend our life in pleas - ure, Warmly lov - ing, sweet - est  
Tempt me well, my treas - ure! Smart am I, Ver - y

*rallent. assai.* *p* *pp*

*Piu mosso* M.M. ♩ = 104. *p* *mf* *p*

bliss. Pshaw! Pshaw! So slow! He knows he makes me trem - ble so. he's  
sly. Pshaw! Pshaw! So slow! She can dis - sem - ble, too.

*p scherzando.* *mf*

smart I see, I'll ver - y art - ful be. Yes, art - ful be. Now ma - ny  
She's sharp, you see, E - nough for me I see. Now ma - ny

men would wait no more, They come as if they knew be - fore! He is so ro - sy and so

men would wait no more, She's sure - ly up in wom - an's lore. She is so pret - ty and so

neat; A lit - tle of - fish, but so sweet. I know with sighs I'll win him

sweet, My head is gone, I'm off my feet. She knows with sighs how to co -

*cres. un poco.*

*cres. un poco.*

yet! I'll use my eyes; He'll come, you bet. A lit - tle art and witch - ing -

- quette. Just see, her eyes with tears are wet. She plays her part so kill - ing -



ness, He gives his heart in hap - pi - ness. Well, now!

ly, I give my heart and will - ing - ly. Oh, yes! Well, now? What more?

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "ness, He gives his heart in hap - pi - ness. Well, now!" on the first line, and "ly, I give my heart and will - ing - ly. Oh, yes! Well, now? What more?" on the second line. A piano dynamic marking (*p*) is present above the first vocal staff.

Sit here by me. Lean o'er. Oh, 'tis such

Ab, yes. What now? Like this?

The second system of music continues the vocal and piano parts. The lyrics are: "Sit here by me. Lean o'er. Oh, 'tis such" on the first line, and "Ab, yes. What now? Like this?" on the second line. The piano accompaniment includes a *pp* dynamic marking.


*rallent un poco.* *tr~~~~~* *p a tempo.*

heavenly bliss. Now what? So, come.... Kiss me, dear. *\*(They kiss in tempo.)* This is the

'Tis bliss. Now what?

*rallent un poco.* *pp a tempo.*

The third system of music includes tempo and dynamic markings. The lyrics are: "heavenly bliss. Now what? So, come.... Kiss me, dear. *\*(They kiss in tempo.)* This is the" on the first line, and "'Tis bliss. Now what?" on the second line. The piano accompaniment features a *pp* dynamic marking and a *rallent un poco* instruction.

\* These three notes  denote kisses, which must be given in the proper time.

best em-ploy ment. Kiss me, dear! *(They kiss in tempo.)* Who dream't of such *f* en - joyment!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "best em-ploy ment. Kiss me, dear! (They kiss in tempo.) Who dream't of such *f* en - joyment!". The piano part includes dynamic markings *pp* and *f*.

Now, one more! *(They kiss in tempo.)* How pleas - ant is this sport - ing,

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "Now, one more! (They kiss in tempo.) How pleas - ant is this sport - ing,". The piano part includes a *pp* dynamic marking.

*f* pre - cious! Yes, glo - rious is such ..... a kiss! *p*

pre - cious! Yes, glo - rious is, glo - rious such a kiss! Now, then, with

The third system of the musical score concludes with two vocal staves and piano accompaniment. The lyrics are: "*f* pre - cious! Yes, glo - rious is such ..... a kiss! *p* pre - cious! Yes, glo - rious is, glo - rious such a kiss! Now, then, with". The piano part includes dynamic markings *f*, *fz*, and *pp*.

*p* (Happy.)

Yes, on this wise Was Pa - ra -  
 thee I'll quick - ly flee To for - eign lands, Most dis - tant strands.

- dise; It then was so; I sure - ly know. Yes, fol - low me. Yes, quick, my  
 I'll fol - low thee. A-way from here.

*rallent un poco.* *tr* *p* *a tempo.*  
 dear. A - way! A - way Oh, come.... Kiss me, dear. (They kiss in tempo.) This is the  
 A - way! A - way!

*rallento un poco.* *pp* *a tempo.*

best em-ploy ment. Kiss me, dear! *(They kiss in tempo)* Who dreamt of such en-joyment?

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "best em-ploy ment. Kiss me, dear! (They kiss in tempo) Who dreamt of such en-joyment?". The piano part features chords and melodic lines, with dynamics including *pp* and *f*.

Now, one more! *(They kiss in tempo.)* How pleas-ant is this sport-ing,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Now, one more! (They kiss in tempo.) How pleas-ant is this sport-ing,". The piano accompaniment includes dynamics such as *pp*.

pre-cious! Oh, glo-rious is *f* such, *rall.* is such... a  
 pre-cious, Oh, glo-rious is, glo-rious, Yes, is such a

The third system of the musical score concludes the piece. The lyrics are: "pre-cious! Oh, glo-rious is *f* such, *rall.* is such... a" and "pre-cious, Oh, glo-rious is, glo-rious, Yes, is such a". The piano accompaniment features dynamics including *f*, *fz*, and *f colla voce.*. The system ends with a double bar line and a 3/4 time signature.

*Allegro Brillante.* M. M.  $\text{♩} = 72.$   
*With great energy.*

kiss, Ah! love - - - li - est, luck! He's

kiss, The joke is not bad, It shall not make me sad, The joke is not

*ff* *f*

such..... a dear duck; Most clear..... is my

bad, It shall not make me sad. Her cun - ning is good, And it can't be with -

*p dolce.*

vis - - ion, But I'm..... all.... in a trance; It

stood, Yes, her cun - ning is good, And can't be with-stood; So fine and gal -

*ff*

warms up my blood, This love's fie - ry  
 - lant, and so free and pi - quant, So fine and gal - lant, Yes, so free and pi -

*ff*

food! *mf* To flirt is my mis - sion,  
 - quant. *p* I may well be con - tent, As she just suits my bent, Yes, so

*p* *tr*

My heart..... still will dance,..... Oh!  
 fine and gal - lant, And so free and pi - quant, Her de - light is all

*tr* *f*

yes, with thee I love to be, This mag - ic, love - li - est  
 right; Fine, grand and gal - lant, My free - dom

*ff*

liv - ing from..... heav - en sent, Yes, from heaven sent; Now  
 giv - ing, leave her, I can't; No, I can't; Oh,

*ff*

glows my breast, for love's ca - ress; Ah!.....  
 yes, Glows my breast, love's ca - ress, So fine and gal -

*cres.* *affrettando e cres.*

*p* *cres.* *affrettando e cres.*

lant, Yet so free and pi - quant! I'm quite con - tent, As she just suits, my

*ff*

*f*

*cres.*

o joy! o joy! from

bent And to leave her I can't; No, I can't. o joy! o joy! from

*tr.*

*f*

*f*

heav - en sent.

heav - en sent.

*ff*

*f*



SCENE V.—ALL *Enter PYGMALION and MIDAS.*

PYG. Ha! Again! again!

MIDAS. Scandalous! Outrageous!

PYG. (*To GAL.*) The second time! This is too much! (*Raises hammer.*)

MIDAS. Before you knock her to pieces, give me back my jewels.

PYG. I'll make a final end of this.

GAL. Ye gods protect me! (*Flies to the pedestal.*)

(PYG. *throws his mallet aside, and remains deeply involved in thought.*)

### FINALE.

#### No. 10. Melodrama, Song and Chorus.

*Andantino con moto.* M. M. ♩ = 52.

Musical score for the first system, featuring piano accompaniment with dynamics *ff* and *fp*.

PYG. O Venus, let her return to what she was! As thou didst give her life, so let her now again become a stone.

Musical score for the second system, featuring piano accompaniment with dynamics *ff*, *fp*, and *pp*.

PYG. (*Rushing to statue, surprised.*) Galatea! Galatea! Galatea!

GAL. She's again a statue.

MIDAS. My beautiful bracelets petrified! My fine diamonds turned to stone! (*Well, it's a comfort, they were only paste before!*)

PYG. Do you want her still? I'll sell her to you.

MIDAS. You will?

MIDAS.

PYG. I will.

MIDAS. But, low?

PYG. Yes. She's second-hand.

MIDAS. Here's my card. Third-hand-high. Le Chevalier Alphonse de Medici, otherwise, Jacob Levi Cohen, of the three balls, only one spot better than the deuce—my last trump.

Musical score for the third system, including vocal lines and piano accompaniment with dynamics *pp*.

My dear fa - ther Gor - di - as, And my moth - er Cy - be - les,

Musical score for the fourth system, including vocal lines and piano accompaniment with dynamics *pp*.

Have I much to thank, that I am such a fin - ish'd man, For this fa - ther Gor - di - as,

And this moth-er Cy - be - les, At my ve - ry ear - ly birth, To pol - ish

CHORUS. GANYMEDE, PYGMALION and MIDAS, with SOPRANOS.

SOPRANOS & ALTOS.

me be - gan! On, on, on, on, with joy - ful song! To Venus, come!

TENORS.

*f*

On, on, on, on, with joy - ful song! To Venus, come!

BASS.

*f*

On on on, on, with joy - ful song! To Venus, come!

Let each one now the train prolong. The morn - ing star, so bright and clear, Be our guide,

Let each one now the train prolong. The morn - ing star, so bright and clear, Be our guide,

Lead us on to her al - tar so dear!.....

Lead us on to her al - tar so dear!.....

The musical score is arranged in four systems. Each system contains a vocal line (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The first system features a vocal melody with lyrics and a piano accompaniment with a steady eighth-note bass line. The second system continues the vocal melody and piano accompaniment. The third system introduces a new vocal phrase with lyrics and a piano accompaniment that includes a *mf* dynamic marking. The fourth system concludes the piece with a final vocal phrase and piano accompaniment, ending with a double bar line.