



LAKMÉ

By

Léo Delibes

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LAKMÉ.

→* OPERA IN THREE ACTS. *←

—BY—

LEO DELIBES.

—TRANSLATED AND ADAPTED BY—

THEODORE T. BARKER.

\$3.00

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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, Chhnamens, musicians, Brahmins, etc., etc.

A R G U M E N T.

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 *datara 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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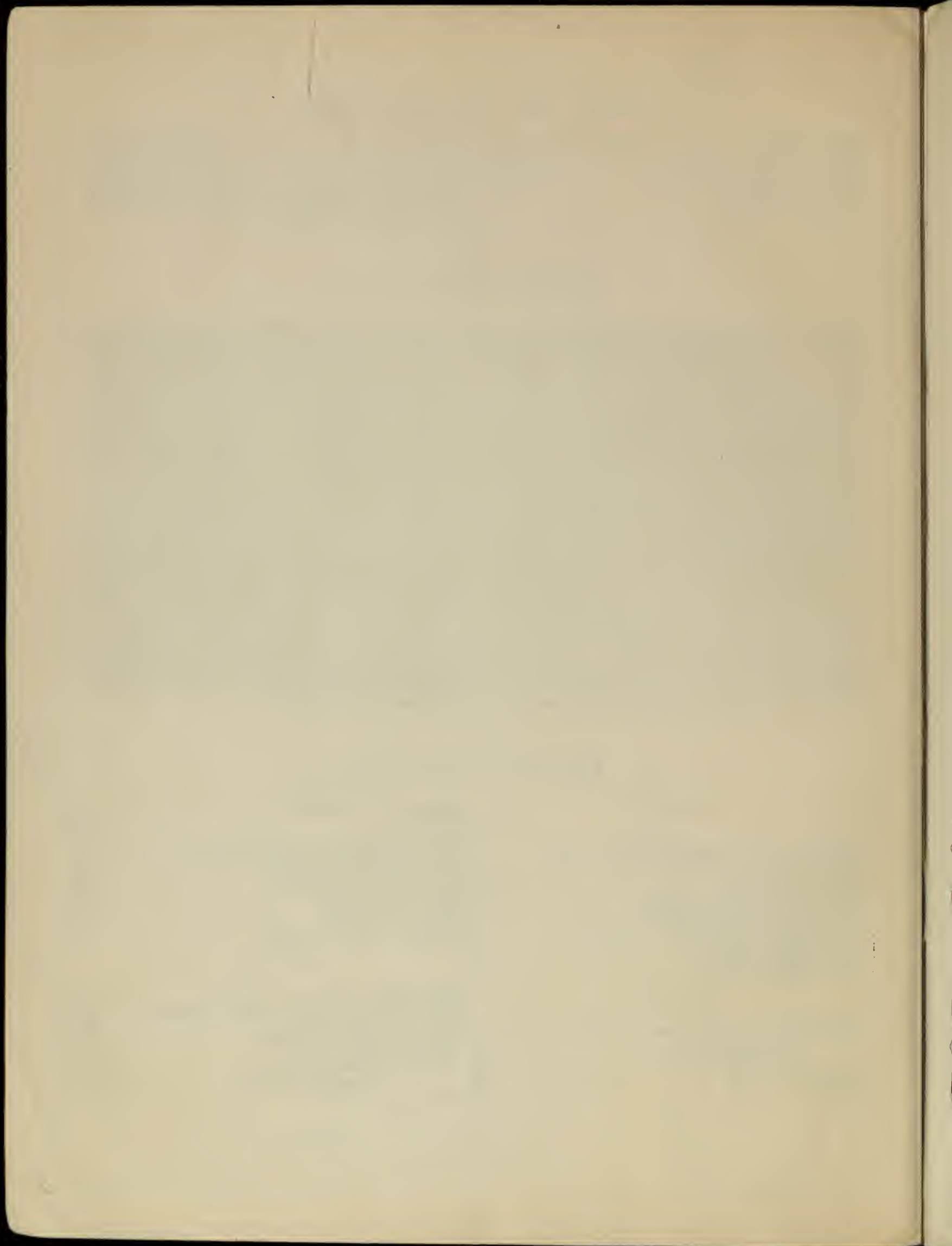
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LAKMÉ.

OPERA IN THREE ACTS.

Words by GONDINET and PH. GILLE.

Music by LÉO DELIBES.

Translated and Adapted by THEODORE T. BARKER.

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 celesta. The piano part begins with a *Maestoso* tempo in 3/4 time, marked *f*. The celesta part begins with a *ff* dynamic. The piano part includes several measures with a *Ped.* (pedal) marking and asterisks. The celesta part includes several measures with a *ff* dynamic and a *Sya* (sustained) marking. The tempo changes to *Un peu plus animé.* in the third system, marked *mf*. The piano part includes several measures with a *Ped.* marking and asterisks. The celesta part includes several measures with a *ff* dynamic and a *Sya* marking. The score concludes with a final measure in the fourth system.

Andante.

f *dim.* *pp*

This system contains the first two staves of music. The top staff is for the piano, starting with six triplet eighth notes. The bottom staff is for the flute, with a dynamic marking of *f* and a *dim.* (diminuendo) marking. The system concludes with a *pp* (pianissimo) dynamic marking.

(FLUTE.)

Ped. *

This system contains the third and fourth staves. The top staff continues the piano accompaniment. The bottom staff is labeled "(FLUTE.)" and contains a melodic line with a *Ped.* (pedal) marking and an asterisk (*) below it.

Ped. *

This system contains the fifth and sixth staves. The top staff continues the piano accompaniment. The bottom staff continues the flute line with a *Ped.* (pedal) marking and an asterisk (*) below it.

moderato.

pp *mf*

This system contains the seventh and eighth staves. The top staff continues the piano accompaniment. The bottom staff continues the flute line, with a tempo change to *moderato.* and dynamic markings of *pp* and *mf*.

This system contains the ninth and tenth staves. The top staff continues the piano accompaniment. The bottom staff continues the flute line.

Musical notation system 1, measures 1-4. Includes dynamics *f* and *p*, and pedal markings *Ped.* with asterisks.

Musical notation system 2, measures 5-8. Includes dynamics *mf* and *Ped. mf*, and pedal markings *Ped.* with asterisks.

Musical notation system 3, measures 9-12. Includes multiple *Ped.* markings with asterisks.

Musical notation system 4, measures 13-16. Includes dynamics *cres.*, *espressivo.*, and *p*, and pedal markings *Ped.* with asterisks.

Musical notation system 5, measures 17-20. Includes dynamics *sfx*, *f*, and a triplet of 3, and pedal markings *Ped.* with asterisks.

8

Sva

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

This system features a grand staff with treble and bass clefs. The right hand has a melodic line with a wavy line above it labeled 'Sva'. The left hand has a rhythmic accompaniment. Pedal markings and dynamic changes are present.

Tempo.

sfz *dim.* *p* *f* *Ped.* *p*

Sva
Bassa.

This system continues the piece with a tempo change. It includes dynamic markings like sfz, dim., p, and f, along with a 'Ped.' marking. The 'Sva Bassa.' marking is also present.

Ped. *tres soutenu.* *crescendo.*

Sva
Bassa.

This system features a 'Ped.' marking and the instruction 'tres soutenu.' followed by 'crescendo.'. The 'Sva Bassa.' marking is also present.

Ped. *ff*

This system includes a 'Ped.' marking and a fortissimo 'ff' dynamic.

Sva } *Le double plus lent.*

fff *pp*

Ped. *Ped.* *Enchaines.*

This system begins with a 'Le double plus lent.' instruction. It includes dynamic markings 'fff' and 'pp', and ends with 'Enchaines.' and a double bar line.

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.)

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

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

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

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,....

The first system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with three sharps (F#, C#, G#). The lyrics are: "Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,...."

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

The piano accompaniment for the first system consists of two staves. The right hand is in treble clef and the left hand is in bass clef. It features a complex rhythmic pattern with many sixteenth notes. A fermata is placed over the first few measures. Pedal markings are present: a vertical line with a star symbol in the left hand and a vertical line with a checkmark symbol in the right hand. The label "Sva." is at the bottom left, "Sva. bassa." is at the bottom right, and "Ped." is above the right hand staff.

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

The second system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with three sharps. The lyrics are: "That the an - ger of Brah - ma may from us pass a - way,..... That the" and "That the an - ger of Brah - ma may from us pass a - way,..... That the"

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

The piano accompaniment for the second system consists of two staves. The right hand is in treble clef and the left hand is in bass clef. It continues the complex rhythmic pattern from the first system. A fermata is placed over the first few measures. Pedal markings are present: a vertical line with a star symbol in the left hand and a vertical line with a checkmark symbol in the right hand. The label "Sva." is at the bottom left, "Sva. bassa." is at the bottom right, and "Ped." is above the right hand staff.

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. *ff* *Ped.* * *Ped. dim.* * *pp*

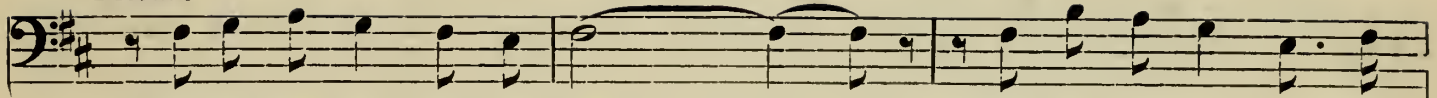
NILAKANTHA. (coming from his dwelling.)

Thrice blessed may you be, Who faithful homage

pp *mf* *sans rigueur.*

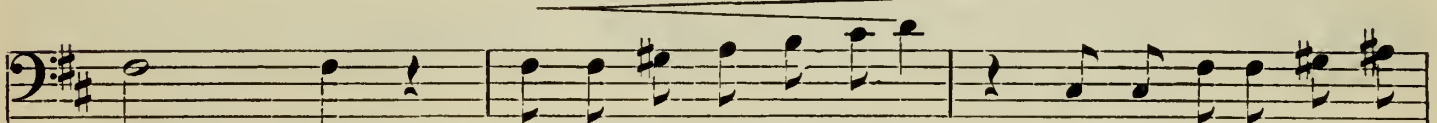
ren - der To Heaven's high priest in me, Re - viled, scoff'd at, and out - - raged!

Mesuré.

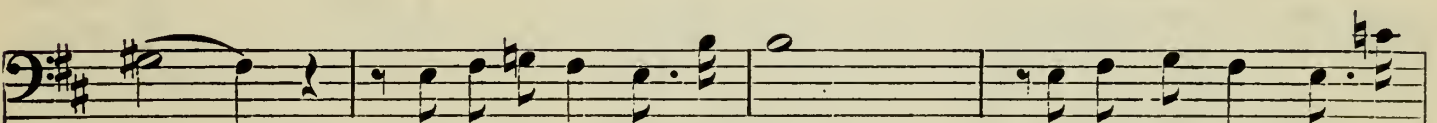
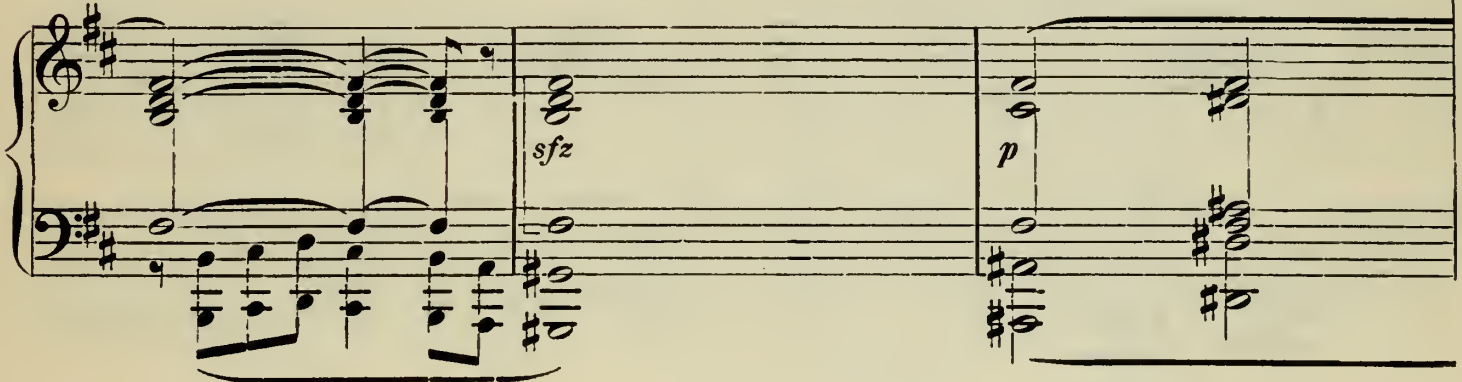


Of our base vic - tors, the sway..... We'll wea - ry out, sure, though

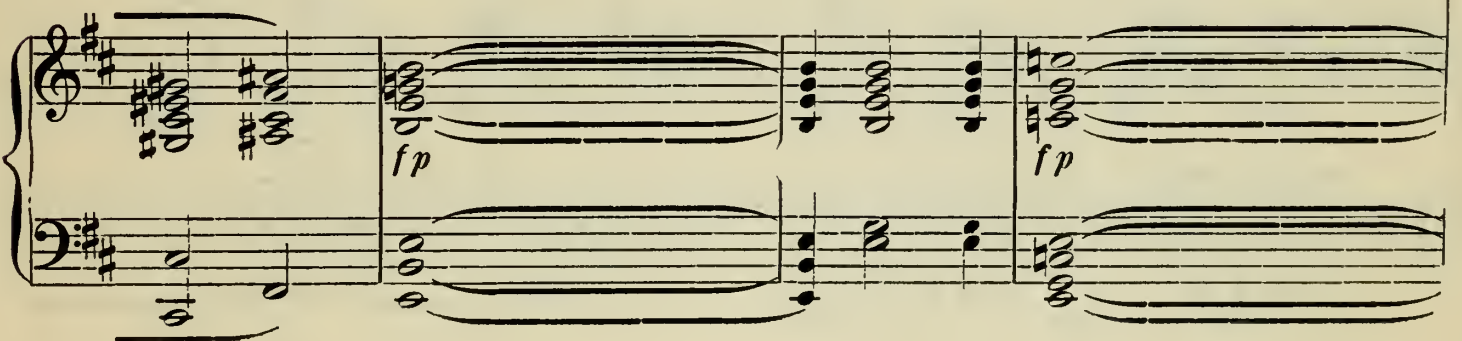
Mesuré.



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



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



cres. *p*

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

cres. *pp*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a half note G2, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A crescendo hairpin is placed above the notes from G2 to C4. The piano accompaniment consists of two staves. The right hand has a treble clef and plays chords in a 6/8 time signature. The left hand has a bass clef and plays chords. A piano dynamic marking 'p' is placed above the vocal line, and a piano-piano dynamic marking 'pp' is placed above the piano accompaniment. A second crescendo hairpin is placed above the piano accompaniment.

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

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a half note G2, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A piano dynamic marking 'p' is placed below the piano accompaniment. The piano accompaniment consists of two staves. The right hand has a treble clef and plays chords in a 6/8 time signature. The left hand has a bass clef and plays chords. The tempo/mood marking 'Même mouv't. (deux mesures pour une.)' is written above the vocal line.

cres. e animato.

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

cres. e animato.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a half note G2, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A piano dynamic marking 'p' is placed below the piano accompaniment. The piano accompaniment consists of two staves. The right hand has a treble clef and plays chords in a 6/8 time signature. The left hand has a bass clef and plays chords. The tempo/mood marking 'cres. e animato.' is written above the vocal line and below the piano accompaniment.

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!

Ped. *

Moderato. (All the Hindoos kneeling.)

p *f*

Ped. * *Ped.* *

les 2 Peds.
(Harp in the wing.)

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

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

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

Sop.

Tenors. *pp*

Basses. *pp*

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

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
Ped. * Ped. *

O..... Si - va great,..... Might-y..... Ga - ne-
Ped. * Ped. *

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

(closed lips.)

Ped.

Ped.

This system contains the first two systems of music. The top staff is the vocal line, with lyrics: "-sa..... you, who Brah - ma did..... cre -". Below it are two staves for piano accompaniment. The first piano staff has a dotted line and the instruction "(closed lips.)". The second piano staff has two instances of "Ped." (pedal) and asterisks marking specific chords.

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

pp

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

pp

Ped. pp

Ped.

This system contains the next two systems of music. The top staff is the vocal line, with lyrics: "ate!..... ah!.....". Below it are two staves for piano accompaniment. The first piano staff has a dotted line and the instruction "*pp*". The second piano staff has two instances of "*pp*" and "*Ped.*" (pedal) with asterisks marking specific chords.

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes a section marked *Ped.* (Pedal). The lyrics are: "O Si - va pale,.... thy wrath a - bate God's.... might - y, Brah - ma that".

Musical score for the second system. It features a vocal line at the top and piano accompaniment below. The piano part includes a section marked *tr.* (trill) and *rall.* (rallentando). The lyrics are: "did..... ere - ate.....". At the bottom of the piano part, the instruction *suivez.* is written.

Moderato.

NILÄ. (to the Hindoos.)

Musical notation for the vocal line, starting with a bass clef and a key signature of one flat. The melody is in a moderate tempo.

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 marked *mf*.

Musical notation for the vocal line, continuing from the first system. It includes dynamic markings *f*, *mf*, and *p*, and a tempo change to *1o Tempo.*

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

Piano accompaniment for the second system, including dynamic markings *sfz* and *p*, and a tempo change to *1o Tempo.*

Sopranos.

Musical notation for the Soprano vocal line, starting with a treble clef and a key signature of one sharp. The music is marked *p*.

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

Tenors

Musical notation for the Tenor vocal line, starting with a treble clef and a key signature of one sharp. The music is marked *p*.

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

Basses.

Musical notation for the Bass vocal line, starting with a bass clef and a key signature of one sharp. The music is marked *p*.

Piano accompaniment for the third system, including dynamic markings *p* and a *Ped.* (pedal) instruction.

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,....

Ped.

Sva.

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.*

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

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

(The Hindoos depart respectfully.)
p *pp*
Enchainez

LAKMÉ, 'TIS THOU WHO DOST WATCH.

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

MODERATO.

mf
Ped. *

NILA. (*tenderly.*)

Lak-mé, 'Tis thou who dost watch o'er us!

a tempo.

p (Clar.)
Ped. *

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

poco rall.

- my, 'Tis that God's pitying, heeds Thy child - like pu - ri -

mf
p
Ped. *

suivez.

a tempo. LAKME.

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

ty.

p (Harpe.)

flower on his way, Made the earth and the

sky, He let the hon - ey lie.

poco rall. *a tempo.*

And from that hope did ren - der!

NILA.

I now must leave you

a tempo. espressivo.

suivez. *Ped.* *Ped.*

What! so soon!

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

Ped. *Ped.* *p*

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

HADJI.

Musical staff for HADJI, vocal line. It begins with a rest, followed by a melodic phrase starting on a half note G4 and moving up to a quarter note E5.

We'll watch o'er her to -

(To the two servants.)

Piano accompaniment for HADJI. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

mor - row calls me!

Re - main be - side Lak - mé

Piano accompaniment for HADJI. It includes a grand staff with treble and bass clefs. The right hand has a melodic line with a sixteenth-note run and a fermata. The left hand has a bass line. Dynamics include *p* and *Ped.* with a fermata symbol.

MALLIKA.

Musical staff for MALLIKA, vocal line. It begins with a rest, followed by a melodic phrase starting on a half note G4 and moving up to a quarter note E5.

We'll watch o'er her with care.

NILA.

Musical staff for NILA, vocal line. It begins with a rest, followed by a melodic phrase starting on a half note G4 and moving up to a quarter note E5.

geth - er.

I shall back find my

Piano accompaniment for MALLIKA and NILA. It includes a grand staff with treble and bass clefs. The right hand has a melodic line with a sixteenth-note run and a fermata. The left hand has a bass line. Dynamics include *Ped.* with a fermata symbol.

LAKME. *a tempo. p*

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

MALLIKA. *p*

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

HADJI. *p*

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

- 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 beginning of the vocal line.

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.

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

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 continuation of the vocal line.

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

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 continuation of the vocal line.

Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines.

Ped. * Ped. * Ped. *

- fore you That in your path may stand.

- fore you That in your path may stand.

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

Enchaines.

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.*)

The first system of the musical score consists of two staves. The upper staff is for the vocal line, starting with a treble clef, a key signature of two sharps (D major), and a common time signature. It contains a few notes and rests. The lower staff is for the piano accompaniment, also in treble and bass clefs, with a key signature of two sharps and a common time signature. It features a complex, rhythmic accompaniment with many sixteenth notes and rests. The tempo and mood are indicated as *Allegro moderato. (un peu anime.)*. The name *LAKME (gaily.)* is written above the vocal staff.

Come, Mal - li -

The second system continues the musical score. The vocal line has lyrics: "ka, The bright flowing vines, Their shadows now are throwing A - long the sa - cred". The piano accompaniment continues with similar rhythmic patterns. The tempo and mood remain *Allegro moderato. (un peu anime.)*. The dynamic marking *pp* (pianissimo) is present in the piano part.

The third system continues the musical score. The vocal line has lyrics: "stream, That calm - ly here is flow - ing; Yet enlivened by". The piano accompaniment continues with similar rhythmic patterns. The tempo and mood remain *Allegro moderato. (un peu anime.)*.

MALLIKA.

Andantino con moto.

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

Andantino con moto.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "songs of the birds 'mid the pines!....." followed by a short rest and then "Oh! dear mistress, 'Tis". The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. The tempo marking "Andantino con moto." is placed above the piano part.

now, When smil-ing I be - hold thee, In this blest mo - ment, No cares be -

The second system continues the vocal line with the lyrics "now, When smil-ing I be - hold thee, In this blest mo - ment, No cares be -". The piano accompaniment continues with similar arpeggiated figures and a consistent bass line.

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

The third system contains the lyrics "gull - ing, That thy heart oft closed, I may read, Lak - mé!". The piano accompaniment features a more active texture, with a prominent *sforzando* (*sfz*) marking in the right hand towards the end of the system.

dim. *poco rall.*

The fourth system shows the piano accompaniment concluding the piece. It includes dynamic markings *dim.* (diminuendo) and *poco rall.* (poco rallentando). The system ends with a double bar line and a repeat sign.

LAKME. *a tempo.*

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

a tempo.
p
'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.

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.

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 four - 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

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

MALLIKA.

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

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 morn - ing light,

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

mf
 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. * *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.* *

Wave - lets shimmering bright - ly, Care - less - ly row - ing

f *p*

Ped. sfz *pp*

light - ly, Reach - ing the steeps Where the

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

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

Where war - ble bird - lings spright - ly.

poco rall. *poco rall.* *poco rall.*

*Ped. **

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. *

LARME. (in the distance.)

p

MALLIKA. *p* Ah!..... Ah!.....

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 *raison* 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

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ROSE.

Shut up by her-self from the light!

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

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*

praise that men will bring.

FREDERIC.

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

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

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.

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 - - -

'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- quettish 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.

p 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

cres.

-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.....

f

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 G major, with lyrics: "Take..... good care, no..... change ad - vise.....". The third staff is a vocal line in G major with lyrics: "Take. good care, no change ad - vise.....". The fourth staff is a bass line in G major with lyrics: "Yes,..... some - times, change would be wise.....". Below these is a piano accompaniment for the first system, featuring a right-hand melody with slurs and accents, and a left-hand accompaniment with chords and slurs.

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 G major, with lyrics: "For..... in love there dan - ger lies. Ah!.....". The third staff is a vocal line in G major with lyrics: "For..... in love there dan - ger lies. Ah!". The fourth staff is a bass line in G major with lyrics: "There..... to me no dan - ger lies. I". Below these is a piano accompaniment for the second system, featuring a right-hand melody with slurs and accents, and a left-hand accompaniment with chords and slurs.

..... ah!..... For In all

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

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The lyrics are: "leave a . . lone your dreams po - - et - ic, For in all" (Soprano), "let us leave our dreams po - - et - ic, For in all" (Alto), and "will fol - low no plans æs - - thet - ic, For in all" (Tenor/Bass). There is a vocal flourish "ah!" in the soprano part.

pla ces, a

pla ces, are

pla ces,..... the wo men are

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

crescendo.

The second system of music continues the vocal and piano parts. The lyrics are: "pla ces, a" (Soprano), "pla ces, are" (Alto), "pla ces,..... the wo men are" (Tenor/Bass), and "pla ces,..... the wo men are not" (Tenor/Bass). The piano accompaniment includes a *crescendo* marking.

-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!

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!

1o 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 - emn shades, daugh - ter of my ca -

measur.

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!

Allegretto.

pp *mf* *p*

no!

poco rall.

(With animation.)

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

a tempo.

pp Ped. ✱

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

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.

poco rall.
p
dim.
p *suivez.*
p *suivez.*
a tempo.
Ped.

f *Ped.* *dim. Ped.*

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

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

Ah! what de - light would be the hold

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'ing,.....' followed by 'The hand that pass . . . es there, in'. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

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

The second system of music features a vocal line and piano accompaniment. The vocal line has a rest for 'mine !' followed by '(Taking up a ring.)' and then 'This ring of gold.....'. The piano accompaniment includes a section with a forte (*sf*) dynamic marking, characterized by dense chords in the right hand.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line sings 'my dream sup - pos - es, Oft has fol - lowed, wand - ring for'. The piano accompaniment maintains a consistent rhythmic and melodic pattern.

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line sings 'hours, With the small foot, that but re - pos - es On mos - sy'. The piano accompaniment features a series of chords in the right hand that support the vocal melody.

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.*

tempo Allegro.

co. *f* *suivez.* *Ped. f* *Ped. f*

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

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

mf

poco rall. *10 tempo. 64*

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

suivez.

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

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

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

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.**

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

p *suivez.* *p p* *Ped.** *Sra.* *p p p* *enchaines.*

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 beat.*) 'Tis she! with her hands full of flowers. 'Tis she! (*He conceals himself in a thicket of shrubbery.*)

O THOU WHO WATCHEST O'ER US.

SCENE VII. GERALD (*Concealed.*) then LAKME and MALLIKA.

Andante.

p *pp* *Ped.* *

Ped. *

Ped. *

Ped. *

Ped. *

sfx *Ped.* *

Andante. LAKME (*before the statue of GANESA.*)

MALLIKA. O thou, who watch-est o'er us,.... From the snares be - fore us,....

p *Andante.*

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

Keep us unharm'd, we pray.

Keep us unharm'd, we pray.

10 tempo.

Ped. * *Ped.* *

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. *

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

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

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.)

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

LAKME.

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

Enchainez.

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.

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

Sva.
una corda.
pp
suivez.
pp
Ped.

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

p
f

vites me! But why!

VIOLON SOLO.

mf Plus animé.

ral.

p

dim.

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-dened 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 sol o.

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*

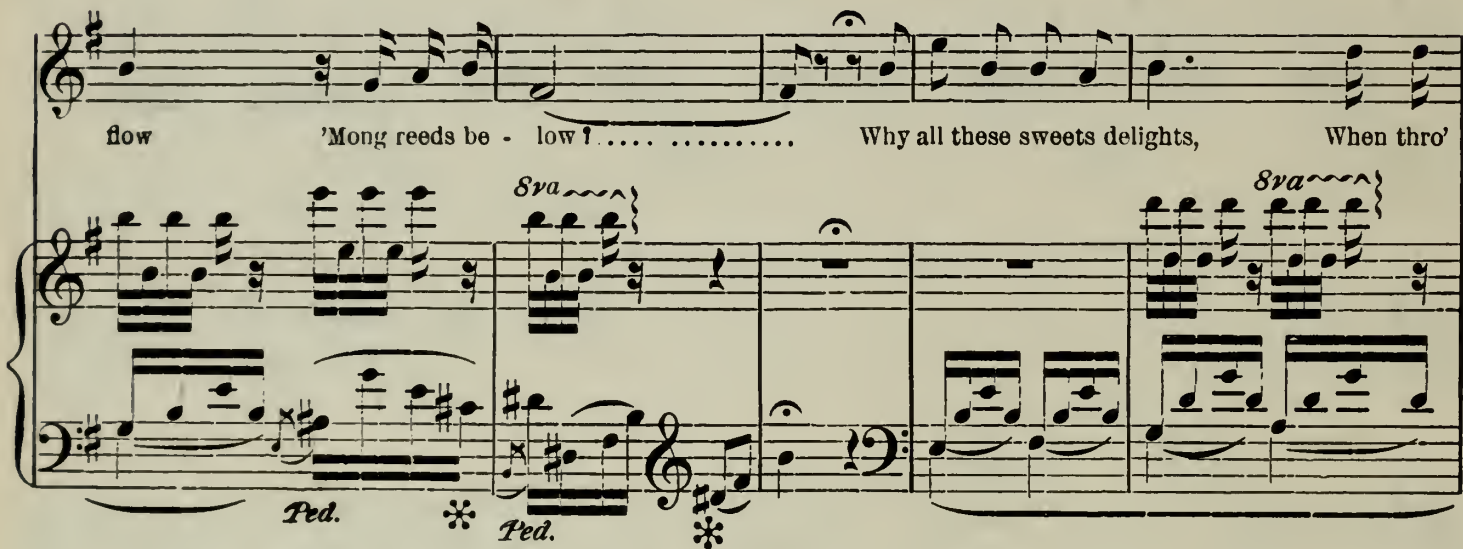
dim. *p* *p* (ALTO.) *pp*



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

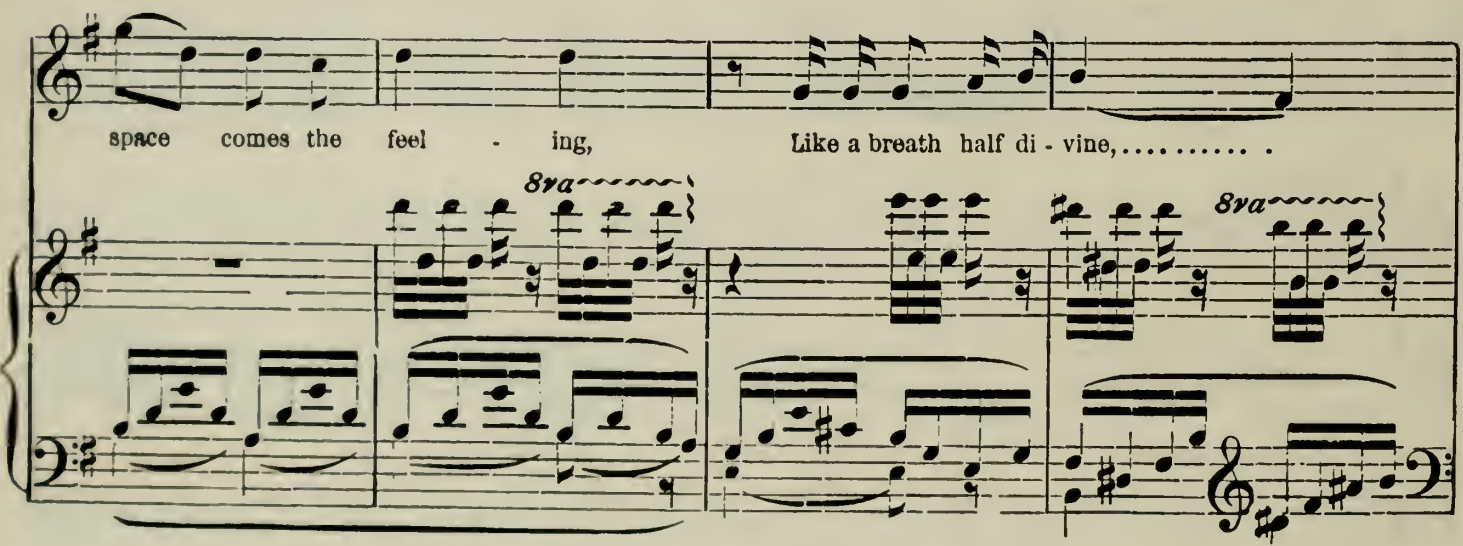
Sya *Sya*

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

p *sfx* *pp*

hap - py, Yes, I feel I'm

(Von solo.)

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

hap - py, *espressivo.* But why!

p *p* *Enchainez.*

AH! MALLIKA!

SCENE IX. LAKME—HADJI—MALLIKA.

Recitative.

Allegro. LAKME. (perceiving GEBALD, 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

This system contains a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Tri - fles 'fright.... me to - day, My fa - ther does not". The piano accompaniment starts with a treble clef and a bass clef, with a key signature of one sharp. The music is in a 2/4 time signature.

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

p

This system continues the vocal line and piano accompaniment. The vocal line lyrics are: "come,.... And the time has passed al - ready. Go, both, in search of". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure. The music continues in the same key and time signature.

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

him. A - way!
Un peu plus lent.

This system features a vocal line and piano accompaniment. The vocal line lyrics are: "him. A - way!". Below the vocal line, the instruction *Un peu plus lent.* is written. The piano accompaniment continues with a treble and bass clef.

pp

This system shows the piano accompaniment for the final part of the page. It includes a dynamic marking of *pp* (pianissimo) in the middle. The music concludes with a double bar line.

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*

Sra bassa.

(half aloud.)

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

f *p*

Sra 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 -

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

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

f *mf* *p* *f*

largement.

GERALD. (with heat)

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

suivez. *Tempo.*

Ped. *

- 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 -

rall.

lo tempo.

LAKME.

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

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

GERALD.

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

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

LARME. (*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.* *

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

cres

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

f *f*

cen - *do.*

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

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

Andantino. (Le double plus lent.)

This block contains the first system of music. It features a vocal line for Lakme in a treble clef and a piano accompaniment in a bass clef. The tempo is marked 'Andantino. (Le double plus lent.)'. The vocal line begins with a fermata and then proceeds with a series of eighth notes. The piano accompaniment consists of a few chords and a long, sustained note in the bass.

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

This block contains the second system of music. The vocal line continues with eighth notes and rests. The piano accompaniment features a more active melody in the right hand, with a dynamic marking of 'mf'.

GERALD. (with tenderness.)

LAKME. (Aside.)

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

This block contains the first system of music for Gerald's entry. The vocal line is in a bass clef and begins with a fermata. The piano accompaniment is in a bass clef and features a complex, arpeggiated texture. Dynamics include 'p' and 'mf'.

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

This block contains the second system of music. The vocal line continues with a series of notes and rests. The piano accompaniment remains complex and arpeggiated. Dynamics include 'p' and 'mf'.

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

suivez.

(Trying to remember.) p

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; Ope for

8va

suivez.

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

pp

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

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

Allegro vivo.

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

Allegro vivo.

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

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

est..... of charms..... Of mild est
cre scen

ro - sy flush - ing.... LAKME. Ab!.... En largissant. f '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.* *Ped.*

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

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.

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

poco rall.

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

suivez.

plus anime.

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

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

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

ff

love.....

ff *fp*

LAKME. (With a great cry.)

(Supplicating.)

Recit. *p*

Great heaven here comes my father! Fly! pit - y me, pit - y me! pit - y me and fly!

Recit. *fp* *fp*

GERALD. (Departing.)

1o. tempo Allegretto.

No! I will no more for - get O vision fair and bright!

1o. tempo Allegretto. *sostenuto.*

f *p* *f*

sf > p *mf* *enchainez.*

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

HADJI. *Recit.*

NILAKANTHA. (*with indignation.*)
Recit.

f *Recit.*

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

NILAKANTHA.

Largement.

LAKME.

f *Largement*

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

ven - geance! Ah! ven - geance! Ah! ven - geance!

SOP.

TENORS.

BASSES.

ff

(The Hindoos, following the Brahmin, take up the cry for vengeance. LAKME remains terrified.)

ff

ff *Ped.*

Ped.

Sya

(CURTAIN.)

Ped.

End of the 1st Act.

ACT II.
ENTR'ACTE.

Allegretto marcato.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs) and a separate line for a specific instrument. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes dynamic markings *f* and *dim.*, and the instruction *TAMBOUR.* The second system includes the instruction *FIFES.* The third system includes the instruction *QUATUOR.* and the dynamic marking *mf*. The score contains various musical notations such as triplets, trills, and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a trill (tr.) in the upper right and various melodic and harmonic lines.

Second system of musical notation, including dynamic markings such as *cres.*, *dim.*, *mf*, and *sfz*. It also contains the instruction "CORNS. B'NS." and a trill (tr.) in the upper right.

Third system of musical notation, showing a continuation of the musical piece with various notes and rests.

Fourth system of musical notation, featuring a *Sya* marking above the staff and a *p* dynamic marking. It includes a wavy line above the staff.

Fifth system of musical notation, including a *Sya* marking above the staff and a *p* dynamic marking. It features a trill (tr.) in the upper right.

Two systems of piano accompaniment. The first system is marked 'Sra' and features a treble clef with a melodic line and a bass clef with a supporting line. The second system also features a treble clef with trills and a bass clef with a supporting line. Dynamics include *p*, *pp*, and *f*.

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.

Allegro. *f*
 TIMB. *f*
 Musical score for 'No. 7. Chorus and Market Scene.' It is marked 'Allegro' and 'f'. The score includes a timpani part labeled 'TIMB.' and features a treble clef with a melodic line and a bass clef with a supporting line. Dynamics include *f* and *ff*.

First system of piano accompaniment. The right hand features a complex, rapid sixteenth-note melody with frequent accidentals. The left hand provides a steady bass line with eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure.

Second system of piano accompaniment. The right hand continues the rapid sixteenth-note melody. The left hand includes a section with a treble clef and a double bar line, marked with *Ped.* (pedal) and an asterisk (*). The dynamic marking *f* is also present.

Third system of piano accompaniment. The right hand continues the rapid sixteenth-note melody. The left hand includes a section with a treble clef and a double bar line, marked with *Ped.* and an asterisk (*). A *Sya* (Syllabus) bracket is positioned above the first measure. The dynamic marking *f* is present.

Vocal staves for Soprano, Tenors, and Basses. The Soprano part begins with a rest, followed by the lyrics "Come in be - fore the noon - bell ring - eth! ...". The Tenors and Basses parts also begin with rests, followed by the same lyrics. A dynamic marking of *mf* (mezzo-forte) is indicated for each part.

Fourth system of piano accompaniment. The right hand continues the rapid sixteenth-note melody. The left hand provides a steady bass line with eighth-note accompaniment. A dynamic marking of *mf* is present in the first measure.

..... 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* *f*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in G major, with lyrics: "..... We sell no more, but free - ly give you,..... We give a -". The bottom two staves are piano accompaniment, starting with a timpani part marked "TIMB." and dynamic "mf". The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamics ranging from "mf" to "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. The top two staves are vocal lines in G major, with lyrics: "- way, we don't de - ceive you, So come, the market soon will close; Come in,..." and "- way, we don't de - ceive you,..... So come, the market soon will close." The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system, with dynamics marked "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*

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system has two vocal lines with lyrics and a piano accompaniment. The piano accompaniment includes dynamic markings 'cres.' and 'mf'.

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

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

f

This system contains the second two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system has two vocal lines with lyrics and a piano accompaniment. The piano accompaniment includes a dynamic marking 'f'.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady accompaniment with some melodic lines in the right hand.

mar - ket soon will close! Come, the mar - ket will close!.....

mar - ket soon will close! Come, the mar - ket will close!.....

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady accompaniment with some melodic lines in the right hand. Dynamics include *cres.* and *f*. The system concludes with a *Sya* (Syllable) marking and a *ff* dynamic.

mf CHINESE. (2d group)

Here are cakes, quite sure to please ye!

HINDOOS. (1st group.)

mf

Look and see these slip - pers ea - sy!

mf

Detailed description: This system contains the first two vocal groups and the piano accompaniment. The top staff is a vocal line for the Chinese group, starting with a rest and then singing. The second staff is a vocal line for the Hindoos group, also starting with a rest and then singing. The piano accompaniment is shown in a grand staff with treble and bass clefs, marked *mf*. The key signature has two sharps (F# and C#) and the time signature is 7/8.

And as tempting to the eyes!

These gay 'kerchiefs' won - drous dyes!

Detailed description: This system continues the musical score. It features the vocal lines and piano accompaniment for the second part of the piece. The vocal lines continue with the lyrics 'And as tempting to the eyes!' and 'These gay 'kerchiefs' won - drous dyes!'. The piano accompaniment continues with the same *mf* dynamic and key signature. The system concludes with a double bar line.

(3d group, fruit sellers.)

2D. SOP.

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

Sva

p

1ST. SOP.

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

Sva

mf CHINESE. (2d group)

Cakes are here, quite sure to please ye!

HINDOOS. (1st group.)

Look and see these slip - pers ea - sy!

mf

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

The musical score for the first system includes staves for 1st Tenors, 2nd Tenors, and piano accompaniment. The 1st Tenors part has the lyrics "Cakes here are, cakes quite sure to". The 2nd Tenors part has the lyrics "Cakes quite sure to please you! quite sure to". The piano accompaniment includes the lyrics "'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

The musical score for the second system includes a vocal line for the 4th group of Sailors with the lyrics "Come, help us, quick, you be-liev-ers, Sons of Brahma, Come a-long!". Below this are piano accompaniment staves with lyrics "please! Just look at" and "eyes! Just look at". The piano part features a triplet of eighth notes and a dynamic marking of *mf*.

.... .

f Come help us quick, ye ha -

mf Come answer me, Come buy of me!

me! Now hark to me!

The first system of the musical score consists of five staves. The top staff is a vocal line in bass clef with lyrics: "... .", "Come help us quick, ye ha -", and "me! Now hark to me!". The second staff is a vocal line in treble clef with lyrics: "Come answer me, Come buy of me!". The third staff is a vocal line in treble clef with lyrics: "me! Now hark to me!". The fourth and fifth staves are piano accompaniment in bass and treble clefs respectively, featuring a rhythmic pattern of eighth notes and chords.

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

mf Ah! pray to me ac - cord the

Sra

The second system of the musical score consists of five staves. The top staff is a vocal line in bass clef with lyrics: "- liev-ers, Sons of Brahma, come a - long!.....". The second staff is a vocal line in treble clef with lyrics: "Ah! pray to me ac - cord the". The third staff is a vocal line in bass clef with lyrics: "Ah! pray to me ac - cord the". The fourth and fifth staves are piano accompaniment in treble and bass clefs respectively, featuring a melodic line with slurs and a bass line with chords. A dynamic marking of *Sra* is present above the piano part.

1ST SOP. And prof - it safe - ly by our pres - ence. Look sharp at me! Come here! Listen to me! Come

2D. SOP. And prof - it safe - ly by our pres - ence. Look sharp at me! Listen to me!

pref'rence! Look sharp at me! Listen to me!

pref'rence! Look sharp at me! Lis - ten to me!

Sra

The first system of the musical score features two vocal parts and piano accompaniment. The 1st Soprano part begins with a dynamic marking of *mf* and includes the lyrics "And prof - it safe - ly by our pres - ence. Look sharp at me! Come here! Listen to me! Come". The 2nd Soprano part starts with a dynamic marking of *f* and includes the lyrics "And prof - it safe - ly by our pres - ence. Look sharp at me! Listen to me!". The piano accompaniment includes a dynamic marking of *f* and features triplet patterns in the right hand. A *Sra* (Soprano) line is indicated by a dashed line. The piano part includes a *Ped.* (pedal) marking and an asterisk (*) at the end of the system.

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

The second system of the musical score continues the vocal parts and piano accompaniment. The 1st Soprano part includes the lyrics "quick! ye pale sons of Brah - - - ma!", "me! Look sharp at me! Come buy of me!", and "Lis - ten to me! Come buy of me! Ah!". The 2nd Soprano part includes the lyrics "me! Look sharp at me! Come buy of me!", "Look sharp at me! Come buy of me! Ah!", and "me! Look sharp at me! Come buy of me!". The piano accompaniment includes a dynamic marking of *f* and features triplet patterns in the right hand. A *Sra* (Soprano) line is indicated by a dashed line. The piano part includes a *Ped.* (pedal) marking, a *cres.* (crescendo) marking, and an asterisk (*) at the end of the system.

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

Sya

f

Detailed description: This system contains the first vocal entry. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Come in, be - fore the noon - bell ring - eth!'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* (forte) is present. The piano part includes a section marked *Sya* (Sya) with a wavy line above it, indicating a specific performance instruction.

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!.....

Detailed description: This system contains the second vocal entry. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'When noon-bell ring - - - eth, We must de -'. The piano accompaniment continues with chords and moving lines. The lyrics 'We sell no more, we give, be - lieve us!.....' are repeated in the vocal line. The piano part includes a section marked *f* (forte).

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 music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "Why is't that no one....." and continues with "fore the noon-bell ring-eth!..... We sell no more, we give, be-". The piano accompaniment consists of chords and melodic lines in both hands. A dynamic marking of *f* (forte) is present above the vocal line.

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 music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "comes on us to wait?..... Must" and "- lieve us,..... Come now, the mar- ket soon will". The piano accompaniment continues with chords and melodic lines. A dynamic marking of *f* is visible below 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.

str. 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

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

MRS. BENSON.

A SEPOY. (*steals her*

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

beauteous makes by scores. Thank you, good sir,

No use, I tell you.

To each his

CHINAMAN.

One word me spare! One word me spare!

One word me spare!

One word me spare!

A SOOTHSAYER.

To me speak fair! To me speak

To me speak fair!

To me speak

handkerchief.)

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

Each takes his share!

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!.....

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

ROSE. (*running up.*)

Mistress Benson, dear, what's to pay?

FREDERIC. (*running up.*)

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

What's to

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

Musical score for Rose and Frederic. The top staff is for Rose, and the bottom staff is for Frederic. The piano accompaniment is shown in a grand staff below. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a dramatic, slightly agitated style, reflecting the characters' emotional state.

Musical score for Mrs. Benson and the Chorus. The top staff is for Mrs. Benson, and the bottom three staves are for the Chorus (Sopranos, Tenors, and Basses). The piano accompaniment is shown in a grand staff below. The key signature is one sharp (F#) and the time signature is common time (C). The Chorus part is marked *pp* and is described as being performed 'As if nothing had happened'.

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 includes the lyrics "My watch, a - las! they've sto - len from me!" followed by "mark - et soon will close, Come in, the mark - et soon will close." repeated twice. The piano accompaniment continues with chords and a bass line, ending with a double bar line and a fermata. The key signature and time signature remain the same as in the first system.

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

FREDERIC.

'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. *f*

Warn - - - ing is this

Sopranos. *f*

Warn - - - ing is this

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

Warn - - - ing is this

Basses. (SEPOY with 1st Basses.) *f*

time to close!

too late!

time to close!

to de - - part!

to de - - part!

to de - - part!

to de - - part!

Allo. vivace.

SAILORS.

The bell rings from the sta - - -

SOPRANOS.

p Come now, the noon-day bell is ring - ing,..... Our choic - est

TENORS.

p Come now, the noon-day bell is ring - ing,..... Our choic - est

BASSES.

p Come now, the noon-day bell is ring - ing,..... Our choic - est

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,

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,.....

The first system of the musical score consists of six staves. The top staff is a bass clef line with lyrics. The second and third staves are treble clef lines with lyrics. The fourth staff is a bass clef line with lyrics. The fifth and sixth staves are piano accompaniment for the right and left hands respectively. Dynamics include *cres.* and *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 -

The second system of the musical score consists of six staves. The top staff is a bass clef line with lyrics. The second and third staves are treble clef lines with lyrics. The fourth staff is a bass clef line with lyrics. The fifth and sixth staves are piano accompaniment for the right and left hands respectively. Dynamics include *f* and *do.*

.... 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

Sva.

f

Ped.

. eth, To an end sales must

. eth, To an end sales must

. eth, To an end sales must

Sva.

*

tend!.....

tend!.....

tend!.....

tend!.....

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff begins with the word "tend!" followed by a dotted line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

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

Sya

The piano accompaniment continues with a series of chords and melodic lines. A specific musical phrase is marked with a dotted line and the word "Sya" above it. The score concludes with a double bar line.

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 2/4 time, key of D major. Dynamics include *p* (piano).

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

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 2/4 time, key of D major. Dynamics include *poco rall.*, *sfz* (sforzando), and *p* (piano).

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 2/4 time, key of D major. Dynamics include *sfz* (sforzando) and *p* (piano).

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

Musical score for Rose and Mrs. B. Rose sings: "The fête of the Tiaïr, the first day of Spring." Mrs. B. sings: "And what are". The music is in 2/4 time, key of D major. Dynamics include *sfz* (sforzando) and *p* (piano).

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

Musical score for Mrs. B. and Frederic. Mrs. B. sings: "they going to do now?" Frederic sings: "They will dance on all the squares,". The music is in 2/4 time, key of D major. Dynamics include *sfz* (sforzando).

and sing at the street corners.

The crowds delight in going from one

Musical score for the first system, featuring piano accompaniment for the first two lines of dialogue. The score is in G major and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The first line of dialogue is "and sing at the street corners." and the second line is "The crowds delight in going from one". The piano accompaniment includes a melody in the treble staff and a bass line in the bass staff. Dynamics include *sfz* (sforzando) and accents.

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 for the third and fourth lines of dialogue. The score is in G major and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The third line of dialogue is "to another, now here, now there. 'Tis quite amusing." and the fourth line is "MRS. B. But we have lost Miss Ellen." The piano accompaniment includes a melody in the treble staff and a bass line in the bass staff. Dynamics include *sfz* (sforzando) and accents.

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 for the fifth and sixth lines of dialogue. The score is in G major and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The fifth line of dialogue is "FREDERIC. She is in the keeping of her lover." and the sixth line is "ROSE. Oh! she is not in any danger." The piano accompaniment includes a melody in the treble staff and a bass line in the bass staff. Dynamics include *sfz* (sforzando) and accents.

Here are the dancers!

MRS. B. What dancers?

FREDERIC. Have you never heard tell of the Bayardères

Musical score for the fourth system, featuring piano accompaniment for the seventh and eighth lines of dialogue. The score is in G major and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The seventh line of dialogue is "Here are the dancers!" and the eighth line is "MRS. B. What dancers?". The piano accompaniment includes a melody in the treble staff and a bass line in the bass staff. Dynamics include *sfz* (sforzando) and accents.

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 for the ninth and tenth lines of dialogue. The score is in G major and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The ninth line of dialogue is "of India?" and the tenth line is "MRS. B. What do they do, ordinarily?". The piano accompaniment includes a melody in the treble staff and a bass line in the bass staff. Dynamics include *sfz* (sforzando) and accents.

AIRS OF THE DANCE.

BALLET OF THE BAYADERES.—Composed of different parts, called Terana, Kekiah, Persian, &c.
When they retire, NIKALATHA and his daughter are seen. He in the character of a Hindoo penitent.
Moderato.

The first system of the musical score consists of two staves, treble and bass clef. The music is in 6/8 time and features a complex, rhythmic accompaniment. The first measure is marked with a forte *f* dynamic. The second measure is marked with a fortissimo *ff* dynamic. The third measure is marked with a forte *f* dynamic. The music is characterized by dense chordal textures and rapid sixteenth-note passages.

The second system of the musical score continues the piece. It features two staves, treble and bass clef. The music is in 6/8 time. The first measure is marked with a fortissimo *ff* dynamic. The second measure is marked with a fortissimo *ff* dynamic. The third measure is marked with a fortissimo *ff* dynamic. The fourth measure is marked with a piano *p* dynamic. The fifth measure is marked with a piano *p* dynamic. The sixth measure is marked with a piano *p* dynamic. The music is characterized by dense chordal textures and rapid sixteenth-note passages. A pedaling instruction *Ped.* is present at the end of the system.

The third system of the musical score consists of two staves, treble and bass clef. The music is in 6/8 time. The first measure is marked with a piano *p* dynamic. The second measure is marked with a piano *p* dynamic. The third measure is marked with a piano *p* dynamic. The fourth measure is marked with a piano *p* dynamic. The fifth measure is marked with a piano *p* dynamic. The sixth measure is marked with a piano *p* dynamic. The music is characterized by dense chordal textures and rapid sixteenth-note passages. A *rall.* instruction is present at the end of the system.

TERANA.

Andante. Sans lenteur.

The first system of the *TERANA* section consists of two staves, treble and bass clef. The music is in 6/8 time. The first measure is marked with a mezzo-forte *mf* dynamic. The second measure is marked with a mezzo-forte *mf* dynamic. The third measure is marked with a mezzo-forte *mf* dynamic. The fourth measure is marked with a mezzo-forte *mf* dynamic. The fifth measure is marked with a mezzo-forte *mf* dynamic. The sixth measure is marked with a mezzo-forte *mf* dynamic. The music is characterized by dense chordal textures and rapid sixteenth-note passages.

The second system of the *TERANA* section consists of two staves, treble and bass clef. The music is in 6/8 time. The first measure is marked with a mezzo-forte *mf* dynamic. The second measure is marked with a mezzo-forte *mf* dynamic. The third measure is marked with a mezzo-forte *mf* dynamic. The fourth measure is marked with a mezzo-forte *mf* dynamic. The fifth measure is marked with a mezzo-forte *mf* dynamic. The sixth measure is marked with a mezzo-forte *mf* dynamic. The music is characterized by dense chordal textures and rapid sixteenth-note passages. A *poco cres.* instruction is present at the beginning of the system, and a *p* instruction is present at the end of the system.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music features a melodic line in the upper staff and a bass line in the lower staff, with various rhythmic patterns and articulations.

The second system continues the piece. It includes dynamic markings: *dim.* (diminuendo), *p* (piano), *sfz* (sforzando), and *f* (forte). A hairpin crescendo is shown above the upper staff. The system concludes with a *Ped. ** instruction, indicating a pedal point.

The third system features a *p* (piano) dynamic marking. The upper staff has a complex texture with many notes, while the lower staff has a simpler bass line. A *Ped. ** instruction is placed below the lower staff.

The fourth system contains dynamic markings *f* (forte) and *p* (piano). It features two *Ped. ** instructions, one under the lower staff and one under the upper staff, indicating sustained pedal points.

The fifth system shows a dense texture in the upper staff with many notes, while the lower staff has a simpler bass line. The system ends with a double bar line and repeat signs.

mf
f
Ped. *

Detailed description: This system contains the first five measures of the piece. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamic markings include *mf* at the start and *f* in measures 3 and 5. Pedal markings are present at the end of measures 3 and 5.

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

Detailed description: This system contains measures 6 through 10. The right hand continues the melodic development with slurs and accents. The left hand features a more active bass line. Dynamics include *f* and a *cres.* marking. Pedal markings are placed at the end of measures 7, 9, and 10.

(Hautb.)
p
Ped. * Ped. * Ped. *

Detailed description: This system contains measures 11 through 14. The right hand has a more rhythmic, chordal texture. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*. Pedal markings are at the end of measures 12, 13, and 14. The instruction "(Hautb.)" is written above the first measure.

Ped. * Ped. * Ped. *

Detailed description: This system contains measures 15 through 18. The right hand continues with a rhythmic pattern of chords. The left hand accompaniment remains consistent. Pedal markings are at the end of measures 16, 17, and 18.

mf
pp
Ped. *

Detailed description: This system contains the final five measures (19-23). The right hand features a melodic line with slurs and accents. The left hand accompaniment is present. Dynamics include *mf* and *pp*. Pedal markings are at the end of measures 20, 22, and 23.

РЕКТАН.

Allegretto vivo.

f *ff* *p*

(Flute.)

a tempo.

poco rall.

Ped. * *Ped.* *

(1o. Vo.)

a tempo.

poco rall.

Ped.

*

cres.

p

(Timb.)

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains fewer notes, with some rests. A 'Ped.' marking is at the beginning, and an asterisk is placed below the second measure.

The second system continues the musical piece with two staves. The upper staff has a more active melodic line with eighth notes and some slurs. The lower staff provides harmonic support with chords and single notes.

The third system shows a continuation of the piece. The upper staff features a melodic line with a 'cres.' (crescendo) marking. The lower staff has a more rhythmic accompaniment with some slurs.

The fourth system continues with two staves. The upper staff has a melodic line with some slurs and accents. The lower staff has a bass line with some chords and rests. A 'p' (piano) dynamic marking is present.

The fifth system is the final one on the page. It features two staves. The upper staff has a melodic line with some slurs and accents. The lower staff has a bass line with some chords and rests. A '(Timb.)' marking is at the end.

PERSIAN.

Allegretto. *Andante.* (Hautb.)

The score is divided into several systems. The first system shows the piano introduction in C major, starting with an *Allegretto* tempo and changing to *Andante*. The piano part features intricate textures with triplets and sixteenth-note patterns. Pedal markings (*Ped.*) are indicated with asterisks. The second system continues the piano accompaniment with similar textures. The third system shows the vocal entries for Sopranos, Tenors, and Basses, all marked *p* (piano). The vocal parts enter with the exclamation "Ah!" and feature long, sustained notes. The piano accompaniment continues beneath the vocal lines. The final system includes parts for Cor (Cornet) and Hautb. (Hautbois), both marked *p*.

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

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

BASSES.

(Cor.) (Hautb.)

First system of piano accompaniment. The right hand features a complex melodic line with many triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present: an asterisk (*) at the beginning, a bracketed 'Ped.' spanning the first two measures, an asterisk (*) at the start of the third measure, a bracketed 'Ped.' spanning the third and fourth measures, an asterisk (*) at the start of the fifth measure, and a final 'Ped.' at the end.

Second system of piano accompaniment, continuing the musical material from the first system. It includes similar melodic and harmonic textures with triplets and slurs. Pedal markings include an asterisk (*) at the beginning, a bracketed 'Ped.' spanning the first two measures, an asterisk (*) at the start of the third measure, and a final 'Ped.' at the end.

SOPRANOS.

p >

Soprano vocal line. The melody is mostly rests, with a few notes in the final measures. The lyrics "Ab !....." are written below the staff.

TENORS.

p >

p

Tenor vocal line. The melody is mostly rests, with a few notes in the final measures. The lyrics "Ab !....." are written below the staff.

BASSES.

p

Bass vocal line. The melody is mostly rests, with a few notes in the final measures. The lyrics "Ab !....." are written below the staff.

(Cor.)

Coro piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords and single notes. A 'Ped.' marking with an asterisk (*) is at the end of the system.

Musical score system 1, measures 1-3. It features a vocal line with lyrics "Ah!" and piano accompaniment with triplets and a pedal point. Dynamics include *pp* and *pp*. Pedal markings are present at the bottom.

Musical score system 2, measures 4-6. It features a vocal line with lyrics "Ah!....." and piano accompaniment with triplets and a *dim* marking. Dynamics include *pp* and *pp*. Pedal markings are present at the bottom.

Musical score system 3, measures 7-8. It features a piano accompaniment with a *Long. tr* marking. Dynamics include *Long.*

BEFORE OUR CHARM'D EYES.

CODA.

Allegretto marcato.

First system of piano accompaniment for the coda. It consists of two staves: a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment for the coda. It continues the two-staff grand staff format. The upper staff includes dynamic markings for *cres.* (crescendo) and *dim.* (diminuendo). The music concludes with a final cadence in the upper staff.

SOPRANOS.

A single musical staff for the Soprano voice part, showing a whole rest for the duration of the piece.

TENORS.

A single musical staff for the Tenor voice part, showing a whole rest for the duration of the piece.

BASSES.

A single musical staff for the Bass voice part, showing a whole rest for the duration of the piece.

p >

Ah!.....

Third system of piano accompaniment for the coda. It continues the two-staff grand staff format. The upper staff includes dynamic markings for *cres.* and *p*. The music concludes with a final cadence in the upper staff.

p Ah!.....

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

mf Ah!.....

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

ah!.....

cres *cen*

ah!..... Be . . . fore....

ah!..... Be . . . fore.....

do *poco* *a*

Detailed description: This page of a musical score, numbered 134, contains four systems of music. Each system includes a vocal line (soprano and alto) and a piano accompaniment. The first system features a piano (*p*) dynamic and the vocal line with the exclamation 'Ah!'. The second system continues with a mezzo-forte (*mf*) dynamic and the vocal line with 'ah!'. The third system includes piano markings for *cres* (crescendo) and *cen* (cadenza). The fourth system features the vocal line with the lyrics 'Be . . . fore....' and 'Be . . . fore.....'. The piano accompaniment in the fourth system includes markings for *do*, *poco*, and *a*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

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 treble clef with a key signature of two sharps (F# and C#). The lyrics are 'our..... charm'd..... eyes, Dance'. 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 'poco.'.

on, O, daugh - - ters of the

on, O, daugh - - ters of the

cres.

cres.

on, O, daugh - - ters of the

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 continues with similar rhythmic patterns. Dynamics include 'cres.'.

skies.

skies.

skies.

f

ped. *

Detailed description: This system contains the fourth and fifth systems of music. The vocal lines end with the lyrics 'skies.'. The piano accompaniment features a dense texture of chords and moving lines. Dynamics include 'f' and 'ped. *'.

The image displays three systems of musical notation, each consisting of four staves. The top two staves of each system are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a dynamic marking of *f* and includes the vocal exclamation "Ah!". The piano part features a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. A *sfz* (sforzando) marking is present in the piano part of the first system, along with a *ped.* (pedal) marking and an asterisk. The second and third systems are identical to the first, each also featuring the vocal exclamation "Ah!" and the same piano accompaniment with *sfz* and *ped.* markings.

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

sfz
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,
sva.



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.

ff

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). 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 rhythmic accompaniment in the left hand. A dynamic marking of *ff* (fortissimo) is present.

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

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

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

8va.

Detailed description: This system continues the vocal and piano parts. The lyrics are: '- ing, By your danc - ing, so en - tranc - ing, Still charm our'. The piano accompaniment continues with the same melodic and rhythmic patterns. A dynamic marking of *ff* is also present.

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

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

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

8va.

ped.

Detailed description: This system concludes the page with the lyrics: 'eyes, With sweet sur - prise.....'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *ff* is present. The system ends with a *ped.* (pedal) marking and a fermata over the final notes.

SORTIE.

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

mf

p *NILAKANTHA, in the costume of the*

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

sfz *p*

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 Brah-
 GER. 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.

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a piano introduction in the left hand, marked 'Andante' and 'p'. The vocal line for Nilakantha enters with the lyrics 'I, a beg-gar, alms im-plor-ing.' The piano accompaniment continues with a steady eighth-note pattern. Below this, Fred and Rose enter with the lyrics 'And she a bal-lad singing maid, All but self the crowds ignoring They run when we reach for aid.' The piano accompaniment for them is more rhythmic, with some chords and eighth-note patterns.

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-

tec - 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.

The piano introduction consists of four measures. The right hand features a melodic line with triplets and slurs, starting on a middle C. The left hand provides a harmonic accompaniment with sustained chords and moving bass lines. The dynamic marking is *mf*. A *Ped.* (pedal) marking is present at the end of the first measure, and an asterisk (*) is placed below the second measure.

NILAKANTHA. (*with much tenderness.*)

The vocal line begins with a *p* (piano) dynamic. The lyrics are: "1st. Verse. Lak - me, some grief your look is veil - ing; Your sweet smile, once gay, now is". Below the vocal line are staves for Clarinet (Clar.), Cor (Cornet), and Bass. The piano accompaniment continues with the same harmonic structure as the introduction.

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 piano accompaniment features a more active bass line with triplets and slurs.

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 piano accompaniment features a rhythmic pattern of triplets in the right hand and sustained chords in the left hand.

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

Poco rall. *Tempo.*

p

Detailed description: This system contains the first two lines of music. The vocal line (top) begins with a rest followed by the lyrics 'foe.....'. The piano accompaniment (middle and bottom staves) features a complex texture with triplets and sixteenth-note patterns. The tempo changes from 'Poco rall.' to 'Tempo.' in the third measure. A dynamic marking of *p* (piano) is present in the vocal line.

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

cres.

cres.

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics 'see life's sweet es - sence, Yes, once more I would see life's sweet essence, And in your eyes, And in your'. The piano accompaniment continues with similar rhythmic patterns, including triplets. A crescendo marking (*cres.*) is placed above the vocal line and below the piano accompaniment.

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

f

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

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics 'eyes,..... would once more see the skies!....'. The piano accompaniment features a final section with a forte (*f*) dynamic and includes several pedal markings (*Ped.*) with asterisks. The music ends with a final chord and a fermata.

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

rall. *p*

Ped. * *Ped.* *

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a fermata on a quarter note, followed by a series of eighth notes with triplet markings. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Performance markings include 'rall.' (ritardando) and 'p' (piano) in the right hand, and 'Ped.' (pedal) with an asterisk in the left hand.

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

Detailed description: This system contains the second system of music. It continues the vocal line and piano accompaniment from the first system. The vocal line has a fermata on a quarter note before the lyrics 'hear!....'. The piano accompaniment continues with the same eighth-note pattern. The system concludes with a fermata on a quarter note in the vocal line.

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

Detailed description: This system contains the third system of music. It continues the vocal line and piano accompaniment. The vocal line has a fermata on a quarter note before the lyrics 'wear....'. The piano accompaniment features a more complex texture with triplets in the right hand and a bass line in the left hand. The system concludes with a fermata on a quarter note in the vocal line.

foe.....

In your smiles let me

Poco rall. *Tempo.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the word "foe" followed by a dotted line. The piano accompaniment consists of a series of chords and triplets. The tempo markings "Poco rall." and "Tempo." are placed above the piano staff. The key signature has two flats, and the time signature is 3/4.

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

cres.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "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 features a prominent triplet pattern in the right hand. A "cres." marking is placed above the piano staff.

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

Tempo.

p suivez. *f*

Ped. * *Ped.* *

The third system shows the vocal line and piano accompaniment. The vocal line includes the lyrics "eyes,..... would once more see the skies!....". The piano accompaniment features a triplet pattern in the right hand and a dynamic marking of "p" (piano) for "suivez." followed by "f" (forte). Pedal markings "Ped." with asterisks are placed below the piano staff.

dim. *p*

The fourth system shows the piano accompaniment. It features a triplet pattern in the right hand and a dynamic marking of "dim." (diminuendo) followed by "p" (piano).

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

mf

Plus lent. (with much feeling.)

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

sfz *p*

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

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'pi - - ty,' followed by a series of eighth notes for 'If you he sees, Lakme, In his eyes I shall'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line with 'read.... Now, strengthen well your voice! Look gay and smil - ing.' The piano accompaniment includes dynamic markings such as *sfz* and *dim.*, and features a prominent melodic line in the right hand.

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

The third system contains the vocal line with the lyrics 'Sing, now, Lak-me... Sing, now,..... Vengeance here a - waits.....'. The piano accompaniment features a *sfz* marking and a melodic line in the right hand.

...

The fourth system shows the piano accompaniment for the final part of the page, starting with an ellipsis '...' in the vocal line. The piano part continues with chords and moving lines in both hands.

THROUGH THE GOD'S INSPIRATION.

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

mf *p*

Ah!.....
(The Hindoos gather together by degrees.)

p

This system contains a vocal line and piano accompaniment. The vocal line begins with a melody marked *mf* and *p*, with a dotted line indicating a vocal phrase. The piano accompaniment consists of a few chords in the right hand and a single note in the left hand.

*variante. ** *long. tr#*

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

Ah!.....

This system continues the musical score. It features a vocal line with various dynamics and a piano accompaniment. The vocal line includes a section marked *variante. ** and *long. tr#*, followed by a section with dynamics *lent. mf p f p ** and *long. tr#*. A dotted line indicates a vocal phrase.

Moderato.

Moderato.

p

This system shows the piano accompaniment for the third system. It is marked *Moderato.* and features a melody in the right hand and a bass line in the left hand. The right hand includes several triplet figures.

NILAKANTHA.

Through the god's in-spir-

cres. *f*

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

fate.

SOP. *p*

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

TENORS. *p*

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

BASSES. *p*

WHERE GOES THE MAIDEN STRAYING?

Andante. (Almost in recitative.)

LAKME.

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

Andante.

The first system of music 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 fermata on the first note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a similar melodic pattern to the first system. The piano accompaniment maintains its rhythmic and harmonic structure.

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

Mesure.

The third system includes a vocal line with a fermata and a piano accompaniment. The piano part features a prominent triplet of eighth notes in the bass line. The system concludes with a double bar line and a common time signature 'C'.

1o Tempo. Andante.

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

1o Tempo Andante.

The fourth system features a vocal line and piano accompaniment. The tempo is marked '1o Tempo. Andante.' The vocal line has a fermata on the first note. The piano accompaniment includes a triplet of eighth notes in the bass line.

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



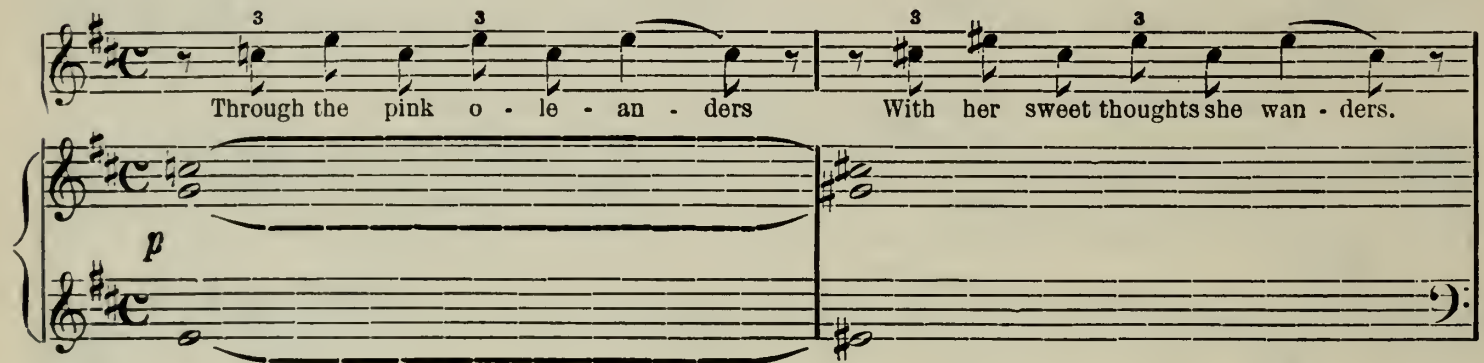
Tripping light o'er the moss - - es, The maid - en wan - ders free.....

Mesure.



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

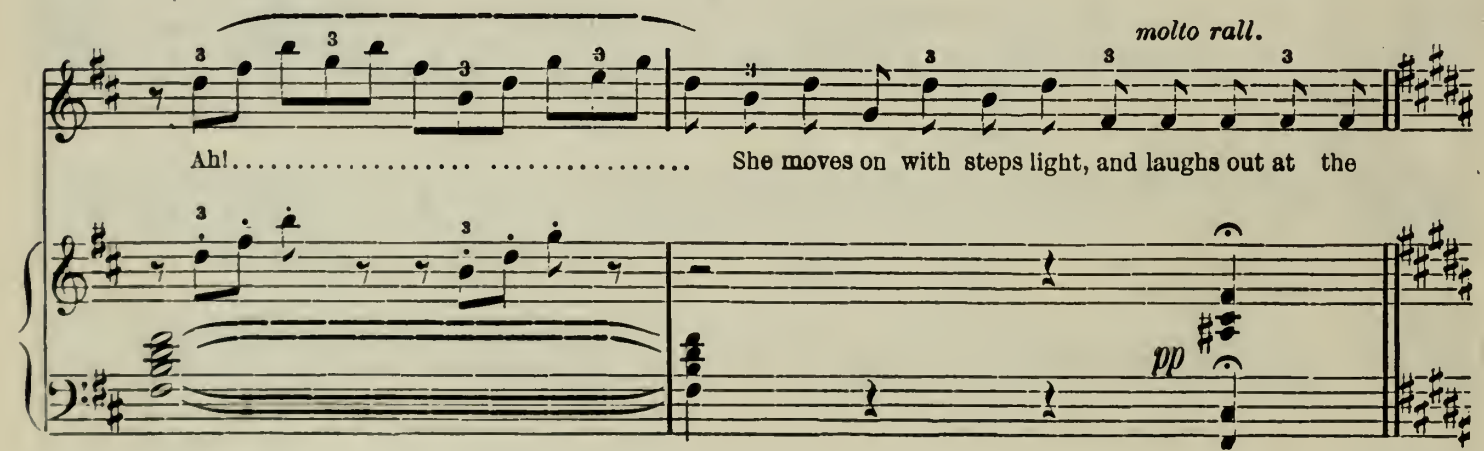
p



Ah!..... She moves on with steps light, and laughs out at the

molto rall.

pp



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

(imitating the bell.)

Plus anime.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line includes lyrics and melodic lines with various ornaments and dynamics.

System 1: The vocal line begins with the lyrics "charm - ers" and "wear". The piano accompaniment starts with a *pp* dynamic and includes a *Ped.* marking with an asterisk. An *8* (trill) is indicated above the first note of the vocal line.

System 2: The vocal line continues with "ah! ah! ah!.... ah! ah! ah! ah! ah! ah! ah!.... ah!.... ah! ah! ah!". The piano accompaniment continues with the same rhythmic pattern.

System 3: The vocal line continues with "ah! ah! ah!.... ah!" and "ah! ah! ah! ah! ah! ah!.... ah!". The piano accompaniment continues with the same rhythmic pattern.

System 4: The vocal line continues with "ah! ah! ah! ah!" and "ah! ah! ah! ah! ah! ah!". The piano accompaniment continues with the same rhythmic pattern.

tr
variante.



A musical staff featuring a trill (tr) on a note, followed by a melodic line that descends across the staff.

ah!.....

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

8



A musical score for piano and voice. The piano part consists of two staves. The voice part is on a single staff with lyrics. The lyrics include "ah!....." and "ah! ah! ah! ah! ah! ah! ah! ah!.....". A fermata is placed over the eighth measure of the piano part.

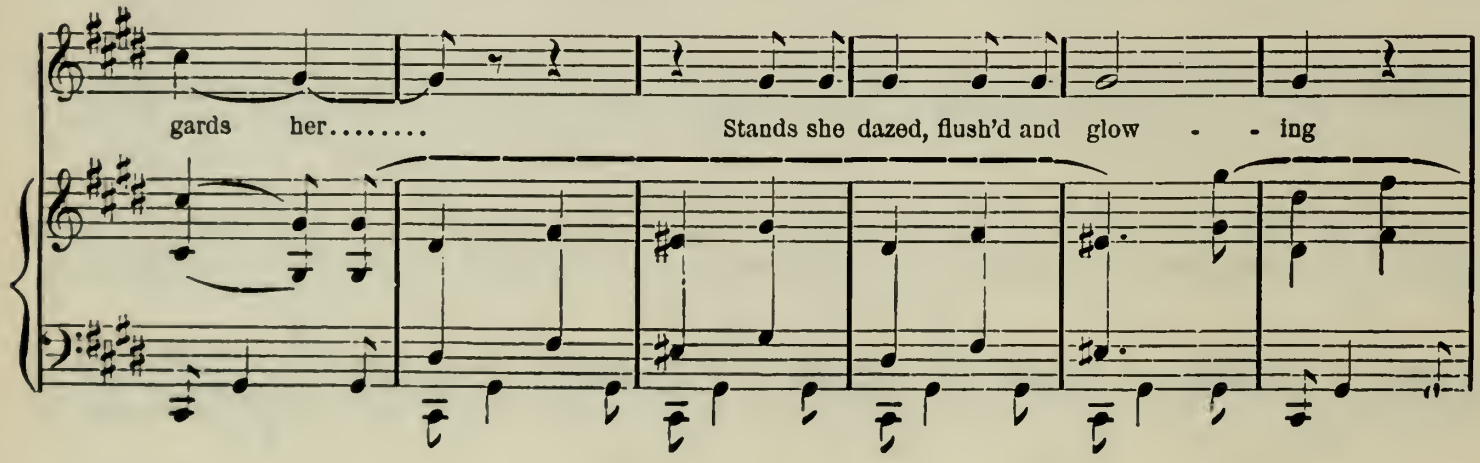
While the stran - ger re -

p



A musical score for piano and voice. The piano part consists of two staves. The voice part is on a single staff with lyrics. The lyrics include "While the stran - ger re -". A piano dynamic marking (*p*) is present in the piano part.

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



A musical score for piano and voice. The piano part consists of two staves. The voice part is on a single staff with lyrics. The lyrics include "gards her..... Stands she dazed, flush'd and glow - - ing".

More hand-some than the Ra - jabs, 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."

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "ing. To her he says, 'Your mead is won.'" The piano accompaniment features a steady rhythm with triplets in the right hand and sustained chords in the left hand.

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

Almost in recitative,

The second system continues the vocal line with the lyrics "It was Vish - nu, great Brah - ma's son! And since the". A tempo change to common time (C) is indicated by the instruction "Almost in recitative,". The piano accompaniment includes a *pp* (pianissimo) marking.

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

The third system continues the vocal line with the lyrics "day..... in that dark wood. The trav' - ler hears,..... where Vish - nu". The piano accompaniment features a *pp* marking and a "Ped." (pedal) instruction with an asterisk.

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

suivez.

The fourth system continues the vocal line with the lyrics "stood, The sound of a lit - tle bell ring - ing, The legend back to him bringing, A small bell ring - ing". The piano accompaniment includes a "suivez." instruction and a "Ped.*" marking.

rall. *1o Tempo.*

like those the charmers wear ah! ah! ah!

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

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

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

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

ah! 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*

suivez. *a tempo.* 8

Ah!.....

8

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

cres e accel. *f* *ff*

This system features a vocal line with a melodic phrase and a piano accompaniment. The piano part includes a dynamic marking of *cres e accel.* (crescendo and acceleration) and a forte dynamic *f*. The system concludes with a fortissimo *ff* dynamic.

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 'ah!' exclamations. The piano accompaniment is mostly silent, with a fortissimo *ff* dynamic marking appearing in the final measure.

ff

8va bassa.

This system shows the piano accompaniment with a fortissimo *ff* dynamic. The bass line is marked *8va bassa.* (8th octave lower).

8va bassa. *8va bassa.*

This system continues the piano accompaniment, with the bass line marked *8va bassa.* in two locations.

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.

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

Mesure. (*to his daughter.*)

Mesure.

f *p* *sf*

LAKME. (hesitating.)

My fa - - ther!

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

SOPRANOS. Ah! sing it

TENORS. Ah! sing it

BASSES. 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.

(Utters a cry at sight of GERALD approaching.)

Ah!..... ah!

GERALD. *(Springing forward to support her.)*

Lak-me!

A - gain!

cres. *f*

NILA. *(Catching at his daughter.)*

'Tis he!

SOPRANO. *p*

TENORS. *p*

BASSES. *p*

What dis - turbs her thus?

What dis - turbs her thus?

f *p*

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.

suivez.

Ah!.....

NILAKANTHA. (To his daughter.)

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

suivez.

a tempo.

mf

LAKME. (becoming weaker.)

Ab!.....

GERALD. (with emotion.)

- trayed! 'tis her - self, 'tis Lak me!

Tempo.

mf suivez.

(à volonté.)

Leave me free! . . . Let me see her once

FREDERIC.

Pru - dent be.....

f suivez.

Allegretto marcato.

FREDERIC.

more. (Drums and fifes are heard in the distance.) On us they're call - ing!

Allegretto marcato.

Fifes.

Tambour. *sfz* — *dim.*

GERALD.

But stay!

SOPRANOS.

2d Soprano.

1st Soprano.

Troops are they!

Troops are they!

TENORS.

BASSES.

Troops are they!

Troops are they!

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and trills.

FREDERIC.

And that young girl doth you here then, de -

Piano accompaniment for the second system, featuring a treble and bass clef with various musical notations including triplets and trills.

GERALD.

-tain!

No!

no!

(They go out.)

Piano accompaniment for the third system, featuring a treble and bass clef with various musical notations including triplets and trills.

NILAKANTHA. RECIT.

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

Sva RECIT.

f p *f p* *f*

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

- gain!.....

Sva

f *dim.* *mf*

10 Tempo.

Sva

f

Sva

(The crowd follows slowly.)

Sva

tr *p* *p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and a trill (tr) in the upper right.

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

(The Brahmins and the conspirators group

Sya

Third system of musical notation, including dynamic markings such as *cres.*, *dim.*, and *pp*. It features a trill (tr) and a wavy line indicating a vocal or instrumental flourish.

on the front of the stage.)

Sya

Fourth system of musical notation, showing a wavy line above the staff and a trill (tr) in the upper right.

Sya

Fifth system of musical notation, including a trill (tr) and the instruction *Meme mou't.* in the upper right.

'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.

p

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

TENORS.

BASSES.

We'll then from his friends sep - a -

p

Ped. *

8ve basse.

Till

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

Ped. *

8ve basse.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "in a cir - cle we in - state him, And will close on him sure and". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

slow.....

TENORS. *p* *sfz*

BASSES. *p* *sfz* *pp*

Till in a cir - cle we in - - state him, And will

The second system introduces vocal parts for Tenors and Basses. The Tenors part is written in a treble clef and begins with a "slow....." marking. The Basses part is written in a bass clef. Both vocal parts have dynamic markings of *p* (piano) and *sfz* (sforzando). The lyrics for both parts are "Till in a cir - cle we in - - state him, And will". The piano accompaniment continues from the first system, with a *Ped.* (pedal) marking and a *** (crescendo) marking in the left hand.

Ped. *** *sfz* *pp*

Sve basse.

The third system continues the piano accompaniment. It features a *Ped.* (pedal) marking and a *** (crescendo) marking in the left hand. The dynamics *sfz* and *pp* are indicated. A note *Sve basse.* is written below the bass line.

rall.

Sure and slow, *rall.* rea - dy for the

close.... round him sure and slow ;.... Sure and slow, *rall.* rea - dy for the

rall.

The fourth system continues the vocal and piano parts. The Tenors and Basses parts are written in their respective clefs. The lyrics are "Sure and slow, *rall.* rea - dy for the" and "close.... round him sure and slow ;.... Sure and slow, *rall.* rea - dy for the". The piano accompaniment includes a *rall.* (rallentando) marking in the right hand.

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.

We'll soon from his friends sep - a - rate him, And noise - less - ly on - ward we'll

BASSES.

a Tempo.

go!..... Till in a cir - cle we in - - state him, And will

Sve basse.

molto rall.

close.... round him sure and slow :.... Sure and slow, on - ward we will

Tempo.

LAKME.

O, my fa - ther, With you I'll go.

NILIKANTHA.

No! my heart, that weakness ne'er hath

go.

Tempo.

known, Would fail, were you at my side. No! stay you. Here with Had - ji

sfz *p* *ppp* *ppp*

(The conspirators and the Brahmin depart slowly. Lakme remains with Hadji.)

bide!....

MUSIC OF THE SCENE.

SCENE VIII. LAKME, HADJI.

Moderato.

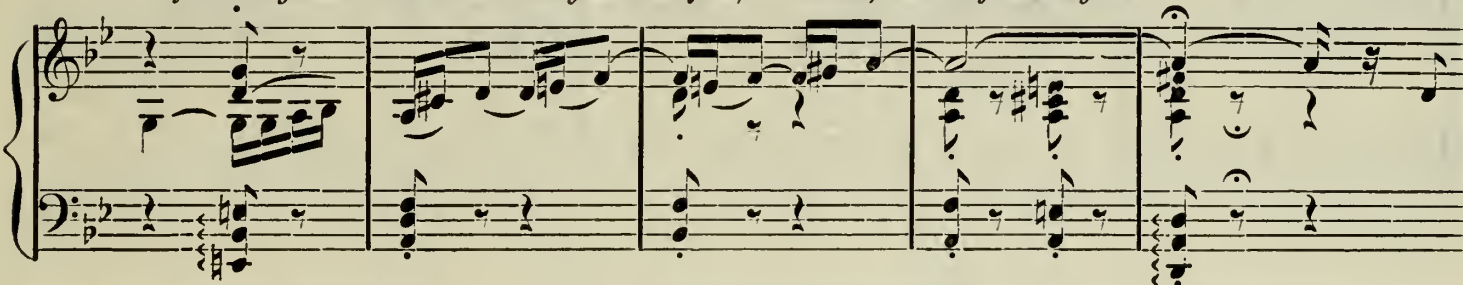


HADJI. *The master thinks only*

Clar. solo.



of his vengeance. He has not seen your tears flow, O mistress; but Hadji was nigh.

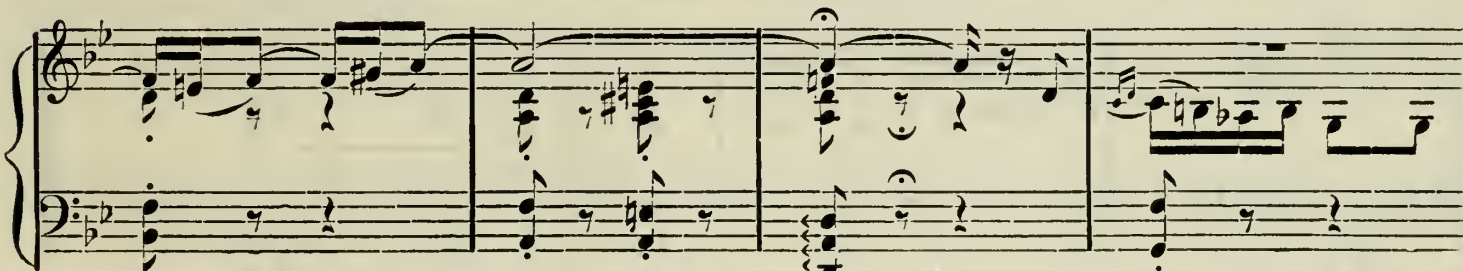


Hadji can read what the face tells, he knows what traces grief leaves there.



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 ;

In the depths of the sea, I sought to find for you a pearl more fair than others knew.

A woman you are to-day, your thoughts have

other caprices,

your heart has other desires :

If you have an enemy to punish,

tell me !

If you have a friend to save, give me your order !

(LAKME grasps his hand firmly.)

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.

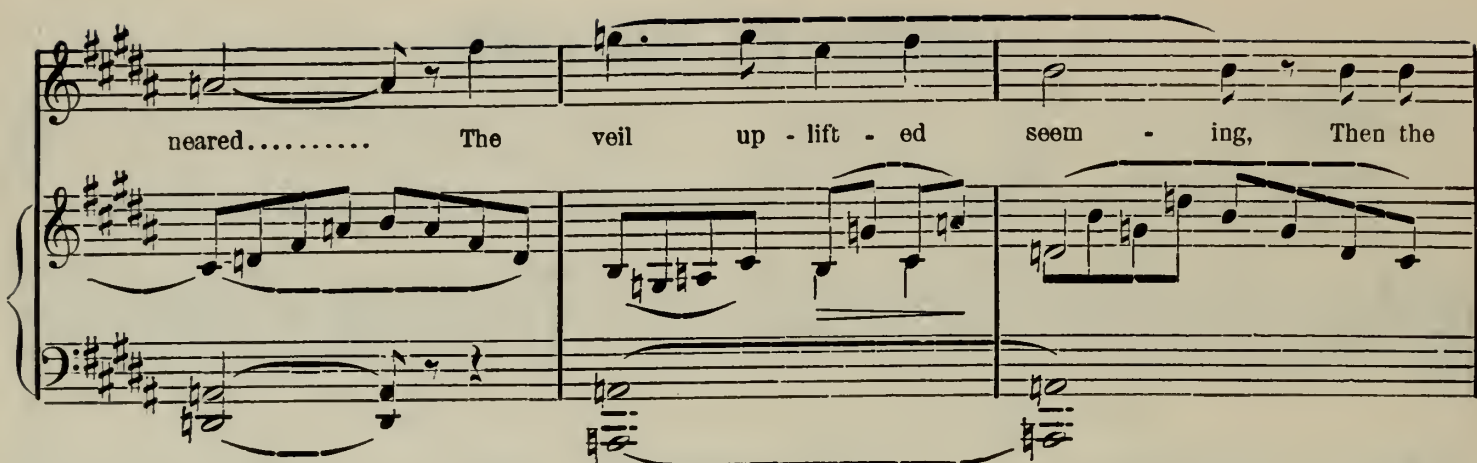
..... I see.... You hith - er come to me!.... In the

à volonté. *Mesuré.* *(With warmth.)*

dim.

fan - - cies of dream - ing, I saw you as I

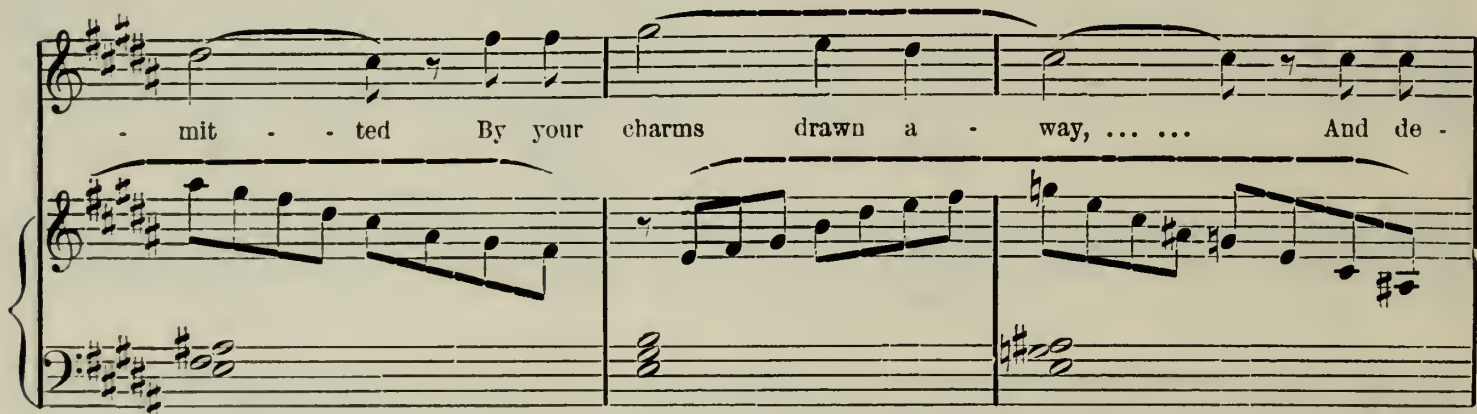
neared..... The veil up - lift - ed seem - ing, Then the



i . . dol ap - peared To your power I sub -



- mit - - ted By your charms drawn a - way, And de -



- fence - - less, I quit - ted Earth for Heaven's bright - er

rall.

suivez *suivez.*



LAKME. (sadly.)

Tempo.

day.
Tempo.

My Heaven is not your own....

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a rest, followed by the lyrics 'My Heaven is not your own....'. The piano accompaniment consists of a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking 'p' is present in the piano part.

The God you wor-ship blind-ly, Is not the one whom I have

The second system of the musical score. The vocal line continues with the lyrics 'The God you wor-ship blind-ly, Is not the one whom I have'. The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

known ;..... If I to mine could bring your heart.....

The third system of the musical score. The vocal line continues with the lyrics 'known ;..... If I to mine could bring your heart.....'. The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

Our Hin - doo broth - ers kind - - ly. . . Would al - ways take your part.

The fourth system of the musical score. The vocal line concludes with the lyrics 'Our Hin - doo broth - ers kind - - ly. . . Would al - ways take your part.'. The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

(hesitating a little.) *a tempo.*

'Gainst dang'rous foes, or guile-ful art.

GERALD. *f*

Come! all the dan-gers of cre - a - tion! In this *a tempo.*

pp *suivez.*

wild a - do - ra - tion, Where rea - son's lost in

p

cres.

bliss,..... Should I see at my feet..... a dark,

f

cres.

yawn - ing a - byss, While your long tress - es

p

Ped *

(tenderly.)

rall.

a tempo.

Sweep me with ten - - der ca - - ress - - es!

a tempo.

suivez.

*Ped. * Ped. **

LAKME. (resolutely)

Your death I will not con - sent..... to!

sfz

p

Même mouvt.
GERALD. (with passion.)

Ah! this is love, yet a - sleep, Who with his wing..... has ca -

Même mouvt.

mf

mf

*Ped. * Ped. **

ress'd you: Your heart, though too strong to weep, My death as -

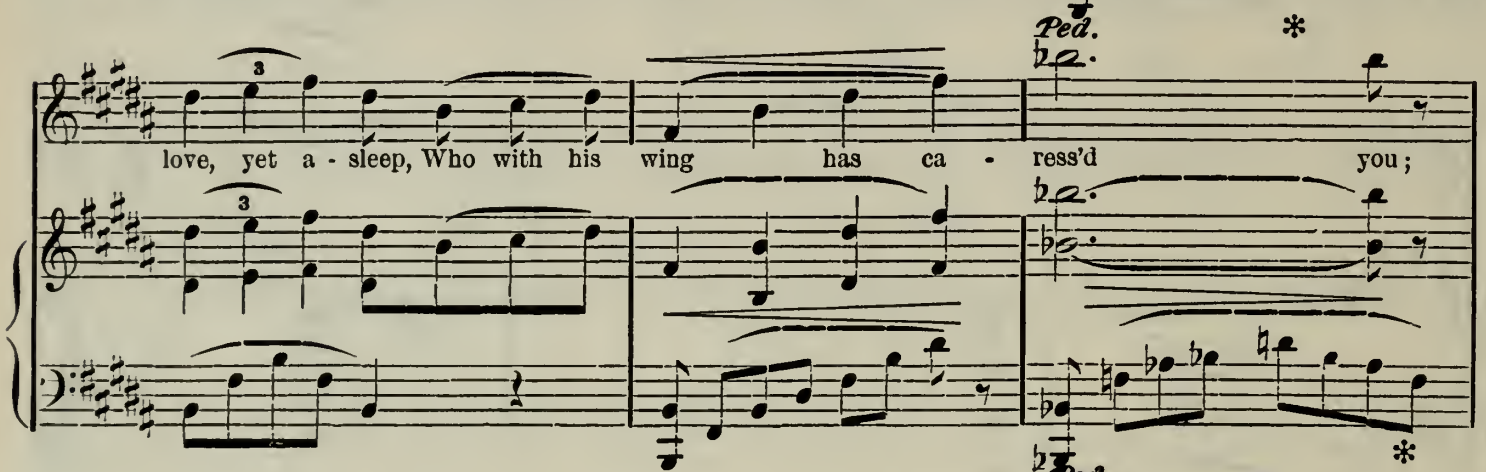
*Ped. * Ped. **

sured... has de - press'd you! Ah! this is



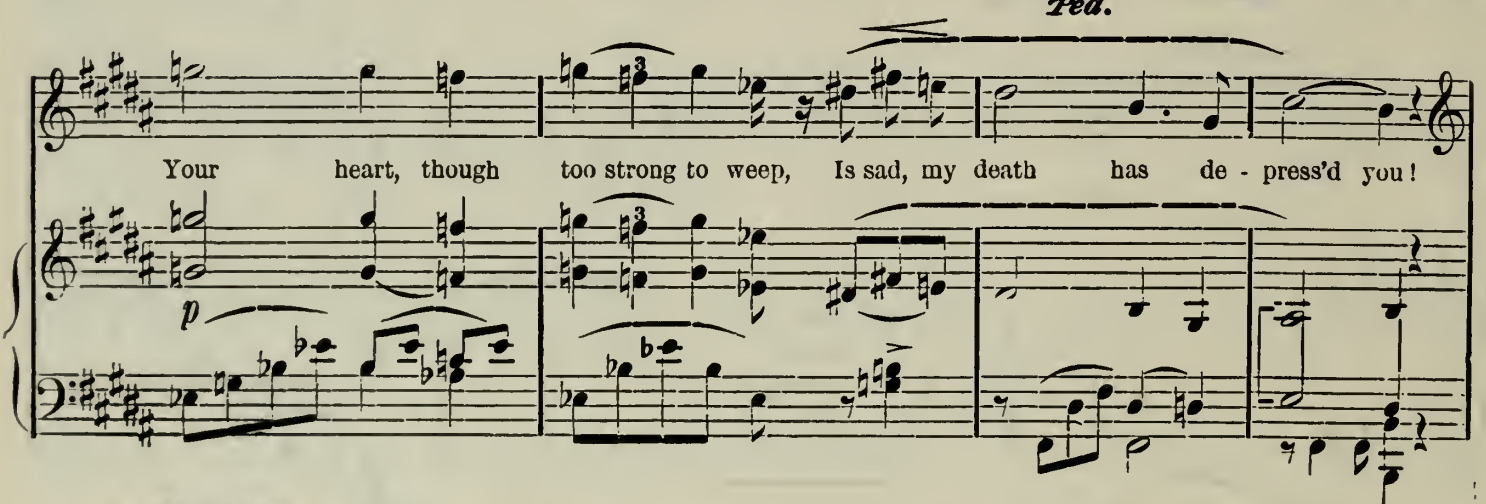
love, yet a - sleep, Who with his wing has ca - ress'd you;

Ped. *



Your heart, though too strong to weep, Is sad, my death has de - press'd you!

p



mf LARME.

Ah! yes! an en - e - my bold, 'Tis whose hot breath has ca - ress'd me,

mf



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

All my heart has trem-bled with cold, While the doom of death op - press'd me!

Ah, yes! an en-e-my bold, 'Tis whose hot breath has ca - ress'd GERALD. *f* Your heart is

.... 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!

Moderato.

Andante quasi Allegretto. LAKME. (mysteriously).

In the forest, quite near by, A lit-tle cab-in is hid-ing;

Andante quasi Allegretto.

les 2 Ped.

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

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'waits Two happy mates.....' followed by a melodic phrase. The piano accompaniment consists of two staves with chords and moving lines. The tempo is marked 'poco rall. a tempo.' and the dynamics are 'p'.

plainer than words. Ah! two hap-py mates it a - waits.

a tempo.

avec la voix.

*Ped. ** *Ped. **

The second system continues the vocal line with 'plainer than words. Ah! two hap-py mates it a - waits.' The piano accompaniment includes a section marked 'avec la voix.' and features a triplet. The tempo is 'a tempo.' and there are two 'Ped. *' markings.

It escapes all curious eyes, Outside no secret re - veal - ing,

*Ped. **

The third system continues the vocal line with 'It escapes all curious eyes, Outside no secret re - veal - ing,'. The piano accompaniment features a triplet. A 'Ped. *' marking is present.

While the wood all si - lent lies, And surrounds it with jealous feel - ing. There 'tis you will follow

*Ped. **

The fourth system concludes the vocal line with 'While the wood all si - lent lies, And surrounds it with jealous feel - ing. There 'tis you will follow'. The piano accompaniment continues with a triplet. A 'Ped. *' marking is present.

me ; Each day when dawn is first break - ing, Smiling, there I'll come at wak - ing, And 'tis

GERALD. (Repeats LAKME's words.)

poco rall. a tempo. there that you will dwell!..... *p* Each day when the dawn is break-ing, With smiles you'll

a tempo.

suivez.

Ped.

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. * *pp*

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 anime. LAKME.

Lak - me implores with sup - pli - ca - tion!

mand.... Ask of me rath - er life, than

Encore plus anime.

Have I lost my power to com - mand?

GERALD.

sta - tion! Ah! your eyes are

LAKME. (*with great energy.*)

fill . . . ing!.... That you must die, I'm not will

1o Tempo.

GERALD.

ing!

Ah! this is love, yet a - sleep, Who with his wing.... has ca-

1o Tempo.

p

Ped. * *Ped.* *

- ress'd you; Your heart, though too strong to weep, Is sad with

Ped. * *Ped.* *

LAKME. *f*

Ah! 'tis an

thoughts that op - press'd you!

f

Ped. *

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, rhythmic pattern with many beamed notes and rests.

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 features 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.

Enchainez.

The fourth system concludes the page. The vocal line has the lyrics "me,.... Or re - call now my soul to thee!". The piano accompaniment features a large, sweeping melodic line in the right hand. The tempo marking *En elargissant.* is repeated, and the system ends with the instruction *Enchainez.*

DOURGA, O HEAR MY PRAYER.

No. 14. Finale.

SCENE X. GERALD, FREDERIC, ELLEN, ROSE, MISTRESS BENSON, then NILAKANTHA, Brahmins, Sacred dancers, Hindoos, then LAKME. Priests arrive and move towards the Pagoda.

Allegretto maestoso.

The musical score is written for piano in 3/4 time, featuring a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The score includes various musical notations such as dynamics (p, mf, f), articulation (accents, slurs), and fingerings (3, 6). The piece begins with a piano (p) dynamic and progresses through mezzo-forte (mf) to forte (f). The tempo is marked as Allegretto maestoso. The score concludes with a final cadence in the bass clef.

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SOP. (Chant of the Brahmins.)

Largement.

f Dour - ga, O hear

TENORS. *f* Dour - ga, O hear

BASSES. *f* 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

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 tenor/bass line. Each vocal line begins with a dynamic marking of *mf* and contains the lyrics "God - dess of gold, Hear us, we pray;". The bottom staff is the piano accompaniment, starting with a *mf* dynamic and a *Plus anime.* instruction. It features a rhythmic pattern of eighth and sixteenth notes, with some triplets and sixteenth-note runs.

Give us here thy pro - tec - - - - tion.
Give us pro - tec - - - - tion.
Give us here thy pro - tec - - - - tion.
Plus anime.

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics "Give us here thy pro - tec - - - - tion.", "Give us pro - tec - - - - tion.", and "Give us here thy pro - tec - - - - tion." respectively. The bottom staff is the piano accompaniment, marked with *Plus anime.* and featuring more complex rhythmic patterns, including triplets and sixteenth-note runs.

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,
Plus anime.

The third system of the musical score consists of four staves. The top three staves are vocal parts with lyrics "O'er us still smile, Look down, mean - while,", "O'er us still smile, Look down, mean - while,", and "O'er us still smile, Look down, mean - while," respectively. The bottom staff is the piano accompaniment, marked with *Plus anime.* and featuring rhythmic patterns similar to the previous systems.

(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

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "God - dess of gold, Hear us, we pray;". The piano part features a rhythmic accompaniment with chords and moving lines. The tempo/mood is marked "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.
Plus anime.
mf

Detailed description: This system contains the second three vocal staves and the piano accompaniment. The vocal parts continue with the lyrics: "Give us here thy pro - tec - - - - - tion." and "Give us pro - tec - - - - - tion." The piano accompaniment continues with the same rhythmic pattern, featuring triplets and sixteenth notes. The tempo/mood is marked "Plus anime." and the dynamic is "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,
Plus anime.
mf

Detailed description: This system contains the third three vocal staves and the piano accompaniment. The vocal parts continue with the lyrics: "Look down, mean - while, on us and smile,". The piano accompaniment continues with the same rhythmic pattern, featuring triplets and sixteenth notes. The tempo/mood is marked "Plus anime." and the dynamic is "mf".

cres.

With thy gra - - cious af - - fec - - tion, give pro -

With thy gra - - cious af - - fec - - tion, give pro -

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "With thy gracious affection, give pro -". The piano accompaniment consists of a right-hand part with triplets and sixteenth-note patterns, and a left-hand part with a simple bass line. Dynamics include *cres.* and *f*.

(The Brahmins and Bayaderes enter the Pagoda.)

tec - - - - - tion.

tec - - - - - tion.

dim. p

*Ped. **

The second system of music continues the vocal lines and piano accompaniment. The vocal lines are in treble clef with the lyrics "tec - - - - - tion." The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. Dynamics include *dim. p* and *Ped. **.

(ELLEN and ROSE re-enter with MRS. BENSON.)

The third system of music is a piano accompaniment for the re-entry of the characters. It features a right-hand part with a melodic line and a left-hand part with a bass line. The key signature remains three sharps.

(then FREDERIC arrives with GERALD.) ELLEN.

The town is with splendor gleam - ing,

leger. *tr*

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.

tr

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.*)

me!.... Thence I should

Chorus in the Pagoda.
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 fair god dess!
chan ges!

This system contains the first three lines of music. The top line is a vocal line in bass clef with lyrics. The second and third lines are piano accompaniment in treble clef. The fourth line is a vocal line in bass clef with lyrics. The fifth and sixth lines are piano accompaniment in treble and bass clefs respectively.

- part to - mor - row. But the war has some good.....
tr

This system contains the fourth and fifth lines of music. The top line is a vocal line in bass clef with lyrics. The second and third lines are piano accompaniment in treble and bass clefs respectively.

That pale i - de - al maid - en, You'll no more meet, 'Tis un der - stood. (He retires.)

This system contains the sixth and seventh lines of music. The top line is a vocal line in bass clef with lyrics. The second and third lines are piano accompaniment in treble and bass clefs respectively.

(The procession comes from the pagoda, escorting the ten-armed statue of the goddess Dourga, borne on a palanquin. 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!.....

tr. *cres.*

1mo Tempo. Maestoso.
SOP.

TENORS.

BASSES. *f*

f Dour - ga,

O hear

f Dour - ga,

O hear

f Dour - ga fair!

thou, who wert born

1mo Tempo. Maestoso.

Ped.

Ped.

our prayer!.....

Dour - ga,

our prayer!.....

Dour - ga,

From the waves

of Gan - ges!.....

To our sight

ap -

Ped.

Ped.

Ped.

O hear

our prayer!.....

O hear

our prayer!.....

pear at dawn!..... Thou who rul'st

time's chan - ges!.....

Ped.

Ped.

Ped.

Plus anime.

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 music features three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "God - dess of gold, Hear us, we pray;". The first vocal line is marked *mf*. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The tempo/mood is indicated as *Plus anime.*

Grant us here thy pro - tec - - - - tion.
Grant us pro - tec - - - - tion.
Grant us here thy pro - tec - - - - tion.
mf

The second system of music features three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Grant us here thy pro - tec - - - - tion." and "Grant us pro - tec - - - - tion." The first vocal line is marked *mf*. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The tempo/mood is indicated as *Plus anime.*

Look down, mean - while, on us and smile,
Look down, mean - while, on us and smile,
Look down, mean - while, on us and smile,
mf

The third system of music features three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Look down, mean - while, on us and smile,". The first vocal line is marked *mf*. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The tempo/mood is indicated as *Plus anime.*

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 -

The first system of music features three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "With thy gra - - cious af - fec - tion. Give pro -". The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with a simple harmonic accompaniment. Dynamics include *cres.* and *f*.

- tec - - - - - tion; Ho - - - ly god - -

- tec - - - - - tion; Ho - - - ly god - -

- tec - - - - - tion; Ho - - - ly god - -

The second system continues the vocal and piano parts. The lyrics are: "- tec - - - - - tion; Ho - - - ly god - -". The piano accompaniment features a right-hand part with sixteenth-note runs and a left-hand part with chords. Dynamics include *f* and *ff*. Pedal markings "Ped." and asterisks "*" are present at the bottom of the piano staves.

- dess, come ap - pear, Come, grant..... us

- dess, come, ap - pear, Come, grant..... us

- dess, come, ap - pear, Come, grant..... us

The third system concludes the page with the lyrics: "- dess, come ap - pear, Come, grant..... us" repeated on three vocal staves. The piano accompaniment continues with sixteenth-note patterns in the right hand and chords in the left hand. Dynamics include *f* and *ff*. Pedal markings "Ped." and asterisks "*" are present.

all..... safe..... pro - - - tec - - -

all..... safe..... pro - - - tec - tion. Come, ap - pear,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment.

tion. Ah! Come,.....

come, ap - pear! Dour - ga, come! Come,.....

Ped.

The second system continues the vocal and piano parts. It includes the vocal line with lyrics and the piano accompaniment. A 'Ped.' (pedal) marking is present at the end of the system.

..... Come, and hear!..... Dour - ga,

..... Come, and hear!..... Dour - ga,

en elargissant.

Ped.

The third system features a more expressive piano accompaniment with triplets and a 'Ped.' marking. The vocal lines are also present with lyrics. The instruction 'en elargissant.' is written above the piano part.

a Tempo.

hear!.....

hear!.....

This system contains two vocal staves and a piano accompaniment. The vocal staves have the lyrics "hear!....." written below them. The piano accompaniment consists of two staves with chords and some melodic lines.

a Tempo.

Ped.

This system features piano accompaniment. The upper staff contains several triplet figures. The lower staff has a simple bass line. A "Ped." (pedal) instruction is written below the lower staff.

(The procession marches on.)

This system features piano accompaniment. The upper staff has a complex sixteenth-note pattern with asterisks marking specific notes. The lower staff has a bass line with chords. The number "6" is written below the upper staff.

(NILAKANTHA points out GERALD to the Conspirators.)

GERALD. *p*

'Tis a

dim.

This system features a vocal line and piano accompaniment. The vocal line has the lyrics "'Tis a". The piano accompaniment has a bass line with chords and a "dim." (diminuendo) instruction.

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

Spir - it of Gan - ges, lis - ten to us!

a Tempo.

pp

- 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.

f

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!

Andante. (*She observes that GERALD has only fainted.*)
Hush!

They

think that their vengeance is sat ed!

(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 illumes with its fiercest rays. Under a gigantic tree, a cabin is nearly concealed and covered with brilliant flowers.

ENTR' ACTE.

Allegro moderato.

PIANO.

f *ff*

dim. p

andante. très expressif.

pp

8va bassa.

les 2 ped.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Allegro.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F-sharp, C-sharp) and the time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic marking *mf* is present. A *Ped.* marking with a star symbol is at the end of the system.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F-sharp, C-sharp) and the time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A *Ped.* marking is at the end of the system.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F-sharp, C-sharp) and the time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic marking *cres.* is present.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F-sharp, C-sharp) and the time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic markings *f* and *ff* are present.

1o tempo andante.

pp

les 2 ped.

3

1o Tempo.

p

'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.*

LAKME.
p très calme.

'Neath the star - ry can - o - - py, The dove-let white has wan - der'd

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.
suivez. *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

<sfz> pp

*Ped.**

*Ped.**

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 written 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 written 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 continues with the same eighth-note bass line and chordal texture.

..... re - turn!..... Ah!.....

pp

The third system concludes the page. The vocal line features the lyrics "..... re - turn!..... Ah!.....". The piano accompaniment includes a dynamic marking of "*pp*" (pianissimo) and ends with a double bar line. The piano accompaniment continues with the same eighth-note bass line and chordal texture.

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.

p

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 ou my sight, — Then 'twas night a.

Même mouv't.

f

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

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 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'wounds, by flower juic-es ap-ply-ing.' followed by the name 'GERALD.' in a smaller font. The piano accompaniment starts with a treble clef and a key signature of one flat. The lyrics 'I, too re-call, still mute, in-an-i-mate; I saw you' are positioned below the vocal line. The piano part includes a dynamic marking of 'pp' (pianissimo) and a fermata over the final measure.

bent o'er my lips, while thus ly-ing, My soul up-on your look was at-tract-ed and

cres.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'bent o'er my lips, while thus ly-ing, My soul up-on your look was at-tract-ed and'. The piano accompaniment features a dynamic marking of 'cres.' (crescendo) and a fermata over the final measure. The piano part includes a treble clef and a key signature of one flat.

fast-ened. 'Neath your breath life was wa-kened, Oh, my charming Lak-

f *dimin.* *p* *suivez.*

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are 'fast-ened. 'Neath your breath life was wa-kened, Oh, my charming Lak-'. The piano accompaniment features dynamic markings of 'f' (forte), 'dimin.' (diminuendo), 'p' (piano), and 'suivez.' (suivez). The piano part includes a treble clef and a key signature of one flat.

LAKME, AH! COME.

No. 16. Cantilene.

Allegro appassionato. GERALD. *p*

-me! *Allegro appassionato.* Lak - me!

*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

The first system of music features a vocal line in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Love's light wing a - bove us has passed..... Here, earth-born". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

cares have not in - trud - - - ed,..... And on us Heaven descends at

The second system continues the vocal line with the lyrics "cares have not in - trud - - - ed,..... And on us Heaven descends at". The piano accompaniment continues with similar rhythmic patterns, maintaining the key signature and time signature.

last..... Ah! come..... thro' forest's deep se-

The third system features the vocal line with the lyrics "last..... Ah! come..... thro' forest's deep se-". The piano accompaniment continues, with some melodic lines in the right hand becoming more prominent.

-clu - - - sion,.... Where nothing worldly finds in - - tru - - - sion,

Ped. * *Ped. cres.* * *Ped. sfz* *

The fourth system concludes the vocal line with the lyrics "-clu - - - sion,.... Where nothing worldly finds in - - tru - - - sion,". The piano accompaniment includes performance markings: "Ped." (pedal) with an asterisk, "Ped. cres." (pedal crescendo), and "Ped. sfz" (pedal fortissimo) with an asterisk. The system ends with a double bar line.

Love's light wing has o - ver us passed..... These flower-ing vines, with blooms ca-

p *pp* *Ped.* *

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of two sharps (D major). The lyrics are "Love's light wing has o - ver us passed.....". The piano accompaniment starts with a treble clef and a key signature of two sharps. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*. A *Ped.* (pedal) marking with an asterisk is present in the second measure.

-pri - - cious,.... Bear o'er our path- ways scents de - li - -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "-pri - - cious,....". The piano accompaniment continues with a similar texture. The lyrics "Bear o'er our path- ways scents de - li - -" are written below the vocal line.

-cious, Which soft hearts with rap - tures be - - set..... All

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "-cious, Which soft hearts with rap - tures be - - set.....". The piano accompaniment continues. The lyrics "All" are written at the end of the system.

else we for - get..... Ah! come,.... thro' forest's deep se-

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

Detailed description: This system contains the final two measures of the page. The vocal line continues with the lyrics "else we for - get.....". The piano accompaniment continues. Dynamics include *dim.*, *p*, *dim.*, and *pp*. A *Ped.* (pedal) marking with an asterisk is present in the final measure.

-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.....

Sva *Ped.* * *p* *Ped.* *cres.* * *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.

p

Measure.

teach you, The god's hist'ry will give.. There, with voices u - nit - - ed, We will sing the gods

Measure.

blest,..... 'Fore whom all bow af - fright - - ed, But who give to us

rest. And your spir - it out flam - ing, Shall with rap - ture be

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It features a melodic line with several triplet markings. The piano accompaniment is in a grand staff (treble and bass clefs) and consists of rhythmic patterns in both hands, primarily using eighth and sixteenth notes.

Full..... O'er the charmed world pro - claim - ing Here, that Brah - ma doth

The second system continues the vocal and piano parts. The vocal line has a similar melodic structure with triplet markings. The piano accompaniment includes a section with a 'p' (piano) dynamic marking and some sustained chords. The system concludes with a double bar line and repeat signs.

GERALD.
rule!
SOP. Ah! lis - ten! Some persons near are passing a - long the for - est road.

Ah!.....

TENORS.
Ah!.....

The third system introduces a new character, Gerald, and features vocal parts for Soprano and Tenors. The Soprano part begins with the text 'rule!' and 'SOP. Ah! lis - ten! Some persons near are passing a - long the for - est road.' The Tenors part follows with 'Ah!.....'. The piano accompaniment provides harmonic support for the vocalists. The system ends with a double bar line.

LAKME.

No cu - rious eyes will find out our a - bode!

Ah!.....

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!.....

Allegretto non troppo.

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

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are "foun - tain waits us there..... From its rip - pling wa - ters, Ah!.....". The piano accompaniment is in bass and treble clefs, with a dynamic marking of *pp* (pianissimo) in the right hand.

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*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are "Two by two..... Drink we, sons and daughters, 'Neath skies blue..... Ah!.....". The piano accompaniment is in bass and treble clefs, with dynamic markings of *pp* (pianissimo) in both hands.

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 an - 'rous maids..... Who wand - 'ring

a tempo.

p

thro' the syl - van shades..... Go to the foun - tain, pure - ly spring - ing, And

... wat - er thence come, briug - ing, To hap - py lov - ers dear.

Meme mov't.

Meme 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 un - 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, maids to follow through, Two by two. To this spring vene - ra - ble,
foun - tain waits us there..... From its murm - 'ring wa - ters
.....Ah!
foun - tain waits us there..... From its murm - 'ring wa - ters
.....Ah!

pp

I'll go! sing - ly for you. Wait for me!

Two by two..... Drink we, sons and daughters, 'Neath the blue.....
.....Ah!
Two by two..... Drink we, sons and daughters, 'Neath the blue.....
.....Ah!

pp *pp*

GERALD.

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!

I live thro' your ca - price And by your sov'reign will.

Waits us there.....

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.

The musical score consists of three systems. The first system is a piano introduction in 3/4 time, marked 'Allegretto non troppo'. It features a treble and bass clef with a key signature of one sharp (F#). The piano part includes dynamics like 'p' and 'fz'. The second system continues the piano accompaniment with triplet markings. The third system introduces the vocal parts: ELLEN (*gaily.*) and ROSE. Both vocal lines begin with the lyrics 'Dreamer, a - wake!.....'. The piano accompaniment continues beneath the vocal lines.

O dreamer, wake! O dreamer, wake! Dreamer, a-wake!

- wake!.... Dreamer, a-wake!

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major. The first vocal line has lyrics: "O dreamer, wake! O dreamer, wake! Dreamer, a-wake!". The second vocal line has lyrics: "- wake!.... Dreamer, a-wake!". The bottom two staves are piano accompaniment. The right hand features several triplet figures, and the left hand provides harmonic support with chords and moving lines.

FREDERIC. (*playing surprise.*) Who's this jol-ly bird,

How! What! Miss-es El-len and Rose here!

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major. The first vocal line has lyrics: "FREDERIC. (*playing surprise.*) Who's this jol-ly bird,". The second vocal line has lyrics: "How! What! Miss-es El-len and Rose here!". The bottom two staves are piano accompaniment. The right hand features several triplet figures, and the left hand provides harmonic support with chords and moving lines.

FREDERIC. (*embarrassed.*) here re-pos-ing On this charm-ing flower-bank a-lone? 'Twas a

The third system of the musical score consists of four staves. The top two staves are vocal lines in G major. The first vocal line has lyrics: "FREDERIC. (*embarrassed.*) here re-pos-ing On this charm-ing flower-bank a-lone? 'Twas a". The second vocal line has lyrics: "here re-pos-ing On this charm-ing flower-bank a-lone? 'Twas a". The bottom two staves are piano accompaniment. The right hand features several triplet figures, and the left hand provides harmonic support with chords and moving lines.

ROSE.

Con-cern - ing mat - ter
prob - lem as I sus - pect, And I remained here to re - flect.

The musical score for Rose's part consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features several triplet figures in the right hand and block chords in the left hand.

FREDERIC.

sci - en - tif - ic, That will explain your coming here? To your gay - est mood

The musical score for Frederic's part consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is written in a grand staff. The piano part features triplet figures in the right hand and block chords in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

ELLEN. (*mockingly.*)

Sure-ly, 'twas not right you to
I will yield. And you may joke if jests ap - pear!

The musical score for Ellen's part consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is written in a grand staff. The piano part features triplet figures in the right hand and block chords in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

fol - low.
ROSE.
Forcing you to false - hood, I fear.
FREDERIC.
To your jokes I yield, but they're:

The first system of the musical score features three vocal staves and a piano accompaniment. The top staff is for Rose, with the lyrics "fol - low." and "ROSE." below it. The second staff is for Frederic, with the lyrics "Forcing you to false - hood, I fear." and "FREDERIC." below it. The third staff continues Frederic's line with the lyrics "To your jokes I yield, but they're:". The piano accompaniment consists of two staves, with the right hand playing a melody of eighth notes and the left hand providing harmonic support with chords and triplets.

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 continues the vocal and piano parts. The top staff is for Frederic, with the lyrics "Sure - ly, 'twas not right you to fol - low." below it. The second staff is for Rose, with the lyrics "Forcing you to" below it. The third staff continues Frederic's line with the lyrics "hol - low. Well, you may joke where jests ap - pear !". The piano accompaniment continues with two staves, featuring a melody in the right hand and harmonic accompaniment in the left hand, including triplets and sustained chords.

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.
quell, It is not well. No, 'tis true..... you're not great crim - i - nals at court

FREDERIC.

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

Ped.

..... 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. *

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

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.....

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.

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.

do. *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 outskirts 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. Twer ty 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 features a vocal line and a piano accompaniment. The tempo is marked 'Andante' and 'Mesure'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'So they walk'd, two by two, With their arms in - ter - la - cing, These lov - ers young and true.... I— walk'd quite near them,'.

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.

Meme mouv't. (Religiously.)
When from one cup between them They've drunk, each oth - er

(She looks at him attentively.)
fa - cing..... U - nit - ed they will e'er re - main!....

(Struck with stupor, she lays down the cup.)

Lent.

'Tis you no more! 'Tis not yourself! Ah! 'tis you no

GERRLD.
Lakme!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "'Tis you no more!" followed by "'Tis not yourself!" and "Ah! 'tis you no". The piano accompaniment consists of chords and arpeggiated figures in both hands, with dynamic markings of *ff* and *p*. The tempo is marked *Lent.*

more! Your soul, when you spoke sweet - ly, On your lips was plainly posed. Fire has left your glance com

espressivo.

The second system continues the vocal line with the lyrics "more! Your soul, when you spoke sweet - ly, On your lips was plainly posed. Fire has left your glance com". The piano accompaniment features a more active texture with *espressivo.* markings and dynamic markings of *mp* and *p*.

- plete - ly, Which me en - close. Upon your face clouds I trace, which tho' past, Have froz'n it,

cres.

The third system continues the vocal line with the lyrics "- plete - ly, Which me en - close. Upon your face clouds I trace, which tho' past, Have froz'n it,". The piano accompaniment includes a *cres.* (crescendo) marking and dynamic markings of *f* and *p*.

Allegretto.

fast!

GERALD.

Are not you the charming mald - - 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 fail - ing

nev - er. Drink!.... And thus swear you will love me for -

Allegretto marcato. GERALD. (almost speaking.)

- ev - - - - er! Heaven!

Allegretto marcato.

sfz
(Tambour in the distance.)

8va bassa.

TENORS. *p*

Be rea

CHORUS OF SOLDIERS. (at a distance, in the wings.)

BASSES.

(Fifes and drums in the wings.) *8va*

pp

8va bassa.

GERALD.
Troops are here!

dy! Be

Be stea dy!

8va

8va

LAKME. GERALD.

Drink!..... 'They are ours!

rea dy!

Be stea dy!

8va

8va

LAKME.

Drink! And mine to be, thus

With joy we leave our camp.

With joy we leave our camp.

Sva

Sva

GERALD.

LAKME. (throws down the cup with force.)

vow..... Lak - me! You dare not now!

bien marqué.
mf

And sing while we tramp. A
mf

And sing while we tramp. A

Sva

tr

p

(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.

rag

(While Gerald listens with bowed head, Lakme desperately gathers

Sra.

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

Ped. *

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 ³ made a re - al - i - ty,..... ³ 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* *poco cres.*

stone! My soul floats free from dull - er crea - tures, And henceforth I am yours a.

poco rit. *suivez.*

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,....

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the instruction "Drink!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

(With melancholy.)

'Tis our love - feast

.... for - ev - er - more!.....

This system continues the vocal line with the instruction "(With melancholy.)". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

that we out - pour.....

(He drinks.)

Tempo.

suivez.

This system features a tempo change marked "Tempo." and the instruction "*suivez.*". The piano accompaniment includes a prominent bass line with repeated notes in the left hand and chords in the right hand.

GERALD. (With exaltation.)

Though doubt may shade our mor - row, I'd have no cloud of sor - row,

p *Ped.* *

I'd have no cloud of sor - row On your en - chanting brow.....

p

Be-neath the charm I'm rest - ing, That ne'er a tear pro - test - ing,

p *Ped.* *

That ne'er a tear pro - test - ing, Shall ob - scure your beau - ty's glow! 'Tis the

poco rall. *a tempo.* LAKME.

a tempo.

suivez.

p *Ped.* * *Ped.* *

fes - tal of our young love, Of our love, 'tis the fes - tal day.....

A¹ GERALD.
..... Though doubt may shade our mor - row, I'd have no cloud of

sor - row I'd have no cloud of sor - row On your en - chant-ing brow.....

LAKME.
..... 'Tis my first tear of sor - - row.
Be - neath the charm I'm rest - - ing, That ne'er a tear pro -

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.*

Ab! 'tis an

I'm all your own, I tru - ly swear it!

Plus anime.

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!

p *f* *p*

death..... does not lov - ers part,..... Our souls re -

p

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 the musical score. The top line is a vocal line in treble clef with lyrics 'die..... on your heart!'. The second line is a vocal line in treble clef with lyrics 'No! it is no more'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The tempo marking 'a tempo animato.' appears above the first and third staves. The dynamic marking 'p' is placed above the piano accompaniment in the third measure.

death, Life, 'tis strong and glow - ing, Pass - ing at full

cres. *mf*

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal line in treble clef with lyrics 'death, Life, 'tis strong and glow - ing, Pass - ing at full'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The dynamic marking 'cres.' is placed above the piano accompaniment in the first measure, and 'mf' is placed above it in the third measure.

breath From your pale lips o - ver - flow ing.

cres.

Detailed description: This system contains the third two lines of the musical score. The top line is a vocal line in treble clef with lyrics 'breath From your pale lips o - ver - flow ing.'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The dynamic marking 'cres.' is placed above the piano accompaniment in the second measure.

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*

'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!

LAKME.

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.

NILA. #

TENORS. Which sa - cred is for you! He!.....

BASSES. He!.....

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).

p

Let them claim one in me!.....

GERALD.

In her eyes,.... what light is shin - - ing!

(*With ecstasy.*) To me they speak!

GERALD. (*With sobs.*) Great God! She now

NILKANTHA. (*Taking her up.*) Lak - me! my daugh - ter!

(*Bassoon.*) *f* *dim.*

Lent.
 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

here made a re-al-i-ty. Far from world-ly— Ah!

(She dies.) GERALD. (Utters a cry.)

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

8va

f

GERALD.

Ah!

f

sky!

f

Ah!

f

Ah!

f

sky!

8va

f

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

8va bassa

Ped.

* *Ped.*

Fine.

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