

CAPTAIN COOK

A ROMANTIC HISTORICAL

← OPERA →

IN THREE ACTS



LIBRETTO BY

SANDS W. FORMAN

MUSIC BY

NOAH BRANDT



... VOCAL SCORE ...



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DRAMATIS PERSONÆ.

KALANOPUU, King of the Hawaiian Islands,	-	-	-	Bass
IA IA, his Daughter,	-	-	-	Soprano
CAPTAIN COOK, of the British Ship "Discovery,"	-	-		Baritone
OPONUI, Prince and Sub-Chief of a neighboring island,			-	Tenor
KOKO BOLA, a Priest,	-	-	-	Bass
CUPPLES, the Surgeon,	-	-	-	Tenor
MAIRLEY, Boatswain,	-	-	-	Bass
LIKE-LIKE (pronounced "Lee-kee-Lee-kee") Maid to Ia Ia,			-	Contralto

The Ship's Crew, Natives of Kalanopuu's Kingdom, and Followers of Oponui.

ARGUMENT.

Spec
The Romantic Historical Opera entitled CAPTAIN COOK, by SANDS W. FORMAN and NOAH BRANDT, tells the story of the landing of Captain COOK on the Island of Hawaii, 1778. The bold mariner is in command of a large body of sailors and marines from the exploring ships "Resolute" and "Discovery." The opening scene exhibits the landing upon the coral strand of a company of sailors and marines in charge of a Lieutenant and minor officers, and accompanied by the ship's surgeon, CUPPLES. They have come ashore in search of wood, water, and whatever fruits and provisions are to be had. Overjoyed at their release from the confinement of a long and tedious voyage, they make the place resound with their songs and laughter. The echoes of their merriment being heard on board the two ships in the offing, it is not long before Captain COOK, his staff of officers and the entire ship's company, also come ashore. He then commands the earlier comers to go upon their errand, leaving him and the surgeon alone. In the meantime a procession of natives—male and female, including many little children—appear, bearing articles of sacrifice. Long before this, it had been foretold by the native soothsayers and priests that some day a white God would come among them from across the ocean, and that he was to be obeyed even to the sharing of the nation's throne and the giving up to the white God and his followers of their fairest daughters. The procession, which is on its way to the fiery mountain to sacrifice to the Goddess PELE, immediately stop in their march and fall down, worshipping the great Captain. Amicable arrangements are made and the fair Princess IA IA, daughter of the King, is at once offered Captain COOK for a bride, the other maidens pairing with the officers and crew. The first act ends in general rejoicing.

The Second Act opens with preparations for the wedding of COOK and the Princess. Large stone idols are about on every side, and the natives and seamen are dressed in their gala attire. In the midst of the merry making there comes upon the scene OPONU—a sub-chief from a neighboring island—to whom the Princess had been betrothed in her childhood. Finding out the cause of all the feasting and rejoicing, he turns upon KORO BOLA and excitedly questions him. He becomes furious at the impending loss of his promised bride and sings indignantly of the wrong that has been done him. In the meantime the Princess comes upon the scene, meets OPONU, her old lover, and renews her vows. While they are singing COOK approaches and overhears their song. He, too, becomes furious and would make an onslaught on the sub-chief. Enter all the Natives and Sailors, and when the entire assemblage are about to join in bloody combat, a sudden eruption of Mauna Loa illumines the heavens, the mountains topple and sway, great streams of fiery lava rushing down their sides. The stone idols and the temple are crumbled into dust, and the natives, believing that the Goddess PELE of the volcano is angered at their treachery, throw down their weapons and prostrate themselves to the ground. This tableau ends the second act.

In the Third Act Captain COOK and his sailors have become tired of their idle life and begin to think of sailing away. The natives being greatly subdued and no longer dangerous, COOK begins to think of his wife and babies at home, and the sailors of the Nancies and Pollies "in Plymouth Town hard by the shore."

The King, OPONU and COOK have reconciled all their differences and great preparations are being made for the nuptials of the Princess and her lover.

The last scene represents the wedding of OPONU and IA IA on the beach, with COOK and his followers in their boats making for the ships in the distance, singing a long farewell, which is responded to by the natives.

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CAPTAIN COOK.

A

ROMANTIC HISTORICAL OPERA IN THREE ACTS.

Libretto by
SANDS W. FORMAN.

OVERTURE.

Music by
NOAH BRANDT.

Maestoso. M.M. 76 = ♩

The musical score is written for piano and bass. It begins with a key signature of two sharps (D major) and a 4/4 time signature. The tempo is marked 'Maestoso' with a metronome marking of 76 quarter notes per minute. The score consists of six systems of music. The first system shows a strong, rhythmic introduction with a fortissimo (f) dynamic. The second system continues this energy. The third system features a melodic line in the right hand with triplets and a mezzo-forte (mf) dynamic, while the left hand provides a steady accompaniment. The fourth system includes a 'rit.' (ritardando) marking and a 'ped.' (pedal) instruction. The fifth system is marked 'Andante' and features a 'mf' dynamic with a 'ped.' instruction and the instruction 'Il melodia sostenuto.' The sixth system continues the Andante section with multiple 'ped.' instructions. The score concludes with a final chord.

First system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff includes dynamic markings *f* and *p*, and pedal markings *ped.* with asterisks. A fermata is placed over the final measure.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff includes dynamic marking *mf* and pedal markings *ped.* with asterisks. A fermata is placed over the final measure.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff includes dynamic marking *p* and pedal markings *ped.* with asterisks. A fermata is placed over the final measure.

Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff includes a fermata over the final measure.

Fifth system of musical notation. Treble and bass staves. Treble staff includes tempo marking *Allegro. 100-♩*. Bass staff includes dynamic markings *mf* and *f*. A fermata is placed over the final measure.

Sixth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff includes a fermata over the final measure.

First system of musical notation. The right hand features a melodic line with a triplet of sixteenth notes marked with a '3' and an 'x'. The left hand plays a steady accompaniment of chords.

Second system of musical notation. The right hand has a long melodic phrase with a slur and a dynamic marking of *ff*. The left hand continues with chordal accompaniment.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment consists of chords.

Fourth system of musical notation. The right hand has a melodic phrase with a slur and a dynamic marking of *ff*. The left hand accompaniment includes a *ped.* marking and an asterisk.

Fifth system of musical notation. The right hand contains the lyrics "strin gen do e cres cen do" and a *ff* dynamic marking. The left hand accompaniment includes a *ped.* marking and an asterisk.

Marciale.

The first system of the musical score for 'Marciale'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand plays a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system of the musical score. It continues the grand staff notation. A *cres.* (crescendo) marking is placed above the right-hand staff. The right hand features a more active melodic line with slurs and ties, while the left hand continues with a consistent accompaniment.

The third system of the musical score. A forte (*f*) dynamic marking is present. The right hand has a melodic line with some chromaticism and slurs. The left hand accompaniment remains consistent with the previous systems.

The fourth system of the musical score. The right hand has a melodic line with a large slur and some chromatic movement. The left hand accompaniment continues with quarter notes.

The fifth system of the musical score. It includes the dynamic markings *cres*, *cen*, and *do.* (crescendo) above the right-hand staff. The right hand has a melodic line with a slur. The left hand accompaniment continues.

The sixth system of the musical score. The right hand has a melodic line with a slur. The left hand accompaniment continues with quarter notes.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. The key signature has two sharps (F# and C#), and the time signature is 3/4. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The notation is dense with many beamed notes and rests. The system concludes with a double bar line.

Third system of musical notation. This system includes a dynamic marking of *f* (forte) in the bass staff. The notation continues with complex rhythmic patterns and many beamed notes. The system concludes with a double bar line.

Fourth system of musical notation. This system features a triplet of eighth notes in the treble staff, marked with a '3' and a bracket. The bass staff continues with complex rhythmic patterns. The system concludes with a double bar line.

Fifth system of musical notation. This system features another triplet of eighth notes in the treble staff, marked with a '3' and a bracket. The bass staff continues with complex rhythmic patterns. The system concludes with a double bar line.

Sixth system of musical notation. This system features a dynamic marking of *ff* (fortissimo) in the bass staff. The notation continues with complex rhythmic patterns and many beamed notes. The system concludes with a double bar line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting accompaniment in the bass clef.

Second system of musical notation. The treble clef part includes the lyrics "mf", "cres.", "cen", and "do". A "ped." (pedal) marking is present below the bass clef line.

Third system of musical notation. The treble clef part includes the lyrics "string.", "gen", and "do". A "ped." marking with two asterisks is located below the bass clef line.

Fourth system of musical notation. The bass clef part begins with a dynamic marking of "ff".

Fifth system of musical notation, continuing the accompaniment in the bass clef.

Sixth system of musical notation. The bass clef part ends with a dynamic marking of "ff".

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf*.

Second system of musical notation, continuing the piece with complex rhythmic patterns and chordal structures.

Piu vivo.

Third system of musical notation, marked *Piu vivo.* and *ff*, showing a more energetic and technically demanding section.

Fourth system of musical notation, continuing the *Piu vivo* section with intricate textures and dynamics.

Fifth system of musical notation, featuring rapid passages and complex harmonic relationships.

Sixth system of musical notation, concluding the piece with a final cadence and a *rit.* marking.

Libretto by
Sands W Forman.

CAPTAIN COOK.

ACT I.

Music by
Noah Brandt.

A sandy beach and coral strand in the foreground — in the back, a stretch of water and the two ships of Capt. Cook — The Resolute and Discovery at anchor — High sterns, and with rows of small windows aft, according to the manner of ships built in 1776. The extreme background, a drop — showing the volcano Mauna Loa in the far distance with puffs of smoke ascending from same at regular intervals — On the same Drop nearer down towards beach, great Palms and Cocoa trees and other tropical verdure.

The Boatswain — The Ships — Surgeon — A Lieutenant of Marines and Seamen in old costumes, and also a squad of marines (grotesque).

Allegro Moderato. 108 = ♩

Nº1.

p

f

p

f

f

cres.

cres.

cres.

cres.

Sailors.

CHORUS.

O'er many a league of trackless sea, Sing ho for the wind that's fair, Sing

ff

The first system of the chorus 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 a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

ho, yo ho, yo ho!..... We've sail'd a long, we

The third system shows the vocal line continuing with the lyrics "ho, yo ho, yo ho!..... We've sail'd a long, we". The piano accompaniment continues with the same rhythmic pattern.

The fourth system continues the piano accompaniment, leading into the next system.

mariners free, Sing ho, for the maidens rare. Sing ho, yo ho, yo

The fifth system features the vocal line with the lyrics "mariners free, Sing ho, for the maidens rare. Sing ho, yo ho, yo". The piano accompaniment continues.

The sixth system concludes the piano accompaniment for this section of the chorus.

ho!..... With a crew that laughs the winds to scorn, And a skipper as bold as

p

3

3

3

3

7

7

7

7

ev-er was born We've bow'd a-long for many a day, From Plymouth town hard by the shore,

3

3

3

3

7

7

7

7

Where we bade good-bye to the lasses gay And pledg'd our love for ev-er more.

f

Piu lento.

Mairley.

Well I

f

Piu lento.

mf

ne-ver saw a lub-ber, but would bel-low and would blubber, When a thousand miles of

sea he had sail'd from home. Of his sweetheart ev-er sighing, of her

love for ev-er dy-ing, And vow-ing ne'er a-gain in his life to

Meno Vivo.

roam. . But give me mates a duffer, who can sing and yet can suf-fer, Is as

p

jol-ly at his work as he is at play. For you'll find him when in trouble, stick to

you like your double, when the storm is just a brewing and the Devil to pay.

SAILORS. And now were anchor'd

Tempo Primo.

ff

safe and sound, Sing ho for a jol-ly crew. Sing ho yo ho yo

ho..... Let the cup speed on its merry round, Singho for our Captain

too. Sing ho yo ho yo ho..... For *p*

who can tell but the com-ing morn, May bring him for - tune most for-lorn. And

he's a fool, who fails to know, A good thing when it comes in view.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

f And a great - er fool, if he's so slow He grasps it not on the

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The piano part continues with a similar accompaniment style, marked with a forte (*f*) dynamic.

mo - ment too.....

Mairley.

ff

This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The piano part features a more complex, arpeggiated accompaniment in the right hand, marked with a fortissimo (*ff*) dynamic. The vocal line concludes with a long note and a fermata. The system ends with a double bar line and repeat signs.

Moderato.

vast there! my hearties, and stow your gab. While the

The first system of the Moderato section features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "vast there! my hearties, and stow your gab. While the". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Sur - geon will sing you a song of the past. Let him

The second system continues the vocal line with the lyrics "Sur - geon will sing you a song of the past. Let him". The piano accompaniment maintains its rhythmic pattern, with a dynamic marking of *p* (piano) at the beginning.

sing you my mates of the sad trip to Malta.

The third system concludes the vocal line with the lyrics "sing you my mates of the sad trip to Malta." The piano accompaniment continues with the same rhythmic accompaniment and dynamic marking of *p*.

Cupples.

Yes 'twas a sad time in deed, but list while I sing it.

Then
(Basses.)

The Cupples section begins with a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line starts with the lyrics "Yes 'twas a sad time in deed, but list while I sing it." The piano accompaniment is sparse, consisting of chords in the right hand and a few notes in the left hand. The section concludes with the instruction "Then (Basses.)" and a final note in the bass line.

L'istesso tempo.

The L'istesso tempo section consists of piano accompaniment in the lower two staves. It begins with a dynamic marking of *p* (piano) and features a rhythmic pattern of chords in the right hand and a steady eighth-note bass line in the left hand.

(Tenors.)

heave a - head old ship-mate and tell it in a song. For

he was there to see it and he'll not de-tain you long.....

Allegretto. **Cupples**

We were homeward bound with hopeful hearts, In the good old ship "Re-
A nea-ter lad ne'er trod the deck, A prince among his

triev-er." We'd left old Mal-ta far behind, When we broke out with the fe - ver. Be fel - lows, Than Bates poor soul un - til the day, He went off with the "yel - lows". But

p

Piu lento.

sure our luck was bad enough, Worse fate no one could wish us. Some sailor died at when they broach'd the cask at home, What think you was with in it? A mu my lads for

Tempo primo.

ev - ry hour and went to feed the fish-es. The more I dosed, the more they died, Yet I Mairley'd drank till not a drop was in it. Then hear-ken mates to what I say, In

mf *p*

rit. *a tempo.*

work'd them off quite han - dy. With - in the brine we popp'd the crew, The of-fi-cers in truth I speak as fair - ly. Drink not too deep of a - ny cup. Take warning by old

colla voce. *cres.* *f*

bran - dy.
Mair - ley.

CHORUS. The more he dosed, the more they died, Yet he work'd them off quite
Then hear kin lads to what he said, In truth he speaks you

ff *colla voce.*

handy dy. With in the brine he popp'd the crew, The of-fi-cers in brandy.
fair - ly. Drink not to deep of an-y cup. Take warn-ing by old Mairley.

2^d time.

Dialogue. 2. CUPPLES.

f Fine.

IN ME YOU BEHOLD.

CAPTAIN COOK'S SOLO.

Allegro con brio.

(Enter Cook.)

Cook.

Nº 2.

Allegro con brio. 110 = ♩

(1) In
(2) There's

The first system of the musical score features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part begins with a series of chords and arpeggiated figures, marked with a forte (f) dynamic. The vocal line is a simple melody that enters with the lyrics. The tempo is marked 'Allegro con brio' with a metronome marking of 110 quarter notes per minute.

me you be-hold, a Captain as bold, A skipper as gal-lant as e'er sail'd a-
nev-er an Ocean a bight or a bay That's heard not the songs of my roll-ick-ing

The second system continues the vocal melody and piano accompaniment. The piano part provides harmonic support with chords and moving lines. The vocal line is clearly defined with the lyrics. The dynamics vary between forte and piano.

way. A Ru-ler by right who sways by his might, And
• crew, For we roam the world over are up and a-way, When the

The third system shows the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The vocal line continues with the lyrics. The tempo remains 'Allegro con brio'.

Poco lento.

woe to the per-let who fails to o-bey. My sov-erign I
wind serves a gain, and there's fighting to do. And its lit-tle we

The fourth system is marked 'Poco lento'. The tempo slows down. The piano accompaniment features a triplet of eighth notes in the right hand and a 'ped.' (pedal) marking. The vocal line concludes with the lyrics. The system ends with an asterisk (*).

'hon-or my flag I up-hold, In what ev-er land per-
 cane... what the land-folk may say, While were true to the flag... and

ped. * *ped.* *

chance I may stray. But like an y skipper, I do as I please, When the
 the old country too, Nor what does it matter if pirates they call us, Or

Tempo 1
mf

bark bowls a-long with a fine spanking breeze. But woe to the lub-ber whose
 bold Buc-ca-neers the scourge of the main, No danger or dev-il can

deaf to my call, When the winds roar and howl in the midst of a squall.....
 ev-er appall us, We've met them not once, but time and a - gain.....

f

1 2

(2) There's

1 2

Dialogue.
 1.
 Cook.
 Cupples.
 Mairley.

HEAVE HO AND HAUL!

SAILORS CHORUS.

Sailors.

CHORUS. Heave ho and haul!

Alla breve quasi marziale. 88=.

No 3.

while the good ship's sway-ing, It's a dull tar in-deed who works al-way. There's a

time for toil and a time for playing Then lets make the best of this

The musical score is arranged in three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The first system shows the vocal line starting with 'CHORUS. Heave ho and haul!' and the piano accompaniment. The second system contains the lyrics 'while the good ship's sway-ing, It's a dull tar in-deed who works al-way. There's a' with a piano accompaniment that includes a triplet in the right hand. The third system contains the lyrics 'time for toil and a time for playing Then lets make the best of this' with a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'.

hap-py day. Let's o-ver the hill tops, off to the mountains, Where the brooks take their course to the

murm'ring sea. Off to the groves and the bub-ling fountains, Where nature smiles in her es-sta-cy. Yo-

f ten. *a tempo.* *p* rit.
-ho yo-ho! well ban-ish all sor-row, And seize the joy of the hour at hand, And

rit: *a tempo.* *p* rit.
f

f rit: *a tempo.*

give ne'er a thought to the cares of the mor-row, For pleasure is king of this coral strand. Yo-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a ritardando (*rit:*) marking, followed by a return to the original tempo (*a tempo.*). The lyrics are "give ne'er a thought to the cares of the mor-row, For pleasure is king of this coral strand. Yo-". The piano accompaniment includes several triplet markings (indicated by a '3' over a group of notes) and a final fermata.

f rit: *a tempo.* *p* *rit:*

ho yo-ho 'tis the present we cherish A fig for the pleasure the future may hold To

The second system continues the musical score. The vocal line starts with a forte (*f*) dynamic and a ritardando (*rit:*), then returns to *a tempo.* and includes a piano (*p*) dynamic marking. The lyrics are "ho yo-ho 'tis the present we cherish A fig for the pleasure the future may hold To". The piano accompaniment features triplet markings and a final ritardando (*rit:*) marking.

f rit: *a tempo.*

day we're a-live to morrow we perish Like the hosts gone before those mariners bold. (EXIT.)
Sailors.

The third system concludes the vocal part. The vocal line begins with a forte (*f*) dynamic and a ritardando (*rit:*), then returns to *a tempo.* The lyrics are "day we're a-live to morrow we perish Like the hosts gone before those mariners bold. (EXIT.) Sailors.". The piano accompaniment includes triplet markings and ends with a final ritardando (*rit:*) marking.

dim *p* *dim* *molto* *p* *dim* *pp*

The final section of the score is a piano solo. It begins with a *dim* (diminuendo) marking, followed by a piano (*p*) dynamic. The dynamics continue to change: *dim*, *molto*, *p*, *dim*, and finally *pp* (pianissimo). The music features a complex rhythmic pattern with many beamed notes.

WE PRAISE THE GODS ON HIGH.

Who are heard from afar. And are

CHANT BY THE NATIVES.

approaching the place where Cook's crew landed.

Cook and Lieutenant in Dialogue during the chant.

Andante.

p We praise the Gods on high, We wrend the arch - ing sky, With

Andante. 54

No 4

p Senza accomp.

songs that Pe - les deeds re-count, Dread Goddess of the fie - ry mount. The

sea - sons may come and go, Man may be born but to die,..... Then

ban - ished be thoughts of woe, While hope her - self is by.

Segue.

DANCE AND PROCESSION.

(Enter Youths from the right.)

(Enter Youths from the left.)

Moderato. 72 = ♩

No 5.

p

The first system of the score consists of two staves of piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The dynamics are marked 'p' (piano).

(They Dance.)

f Allegro. 190 = ♩

The second system of the score consists of two staves of piano accompaniment. The tempo is marked 'Allegro' with a quarter note equal to 190 beats per minute. The dynamics are marked 'f' (forte). The music is more rhythmic and energetic than the first system.

The third system of the score consists of two staves of piano accompaniment. The dynamics are marked 'ff' (fortissimo). The music continues with a strong, driving rhythm.

The fourth system of the score consists of two staves of piano accompaniment. The dynamics are marked 'ff' (fortissimo). The music continues with a strong, driving rhythm.

The fifth system of the score consists of two staves of piano accompaniment. The dynamics are marked 'ff' (fortissimo). The music continues with a strong, driving rhythm.

The sixth system of the score consists of two staves of piano accompaniment. The dynamics are marked 'f' (forte). The music continues with a strong, driving rhythm.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and provides harmonic support with chords and a few moving lines. The key signature has one sharp (F#).

(Entrance of Maidens.)

The second system continues the musical piece. It features the annotation "(Entrance of Maidens.)" above the treble staff. A dynamic marking of *f* (forte) is placed at the beginning of the system. The notation includes various rhythmic values and articulation marks.

The third system shows a continuation of the musical themes established in the previous systems. It features a mix of chords and melodic lines in both staves.

(Enter Warriors.)

The fourth system is marked with the annotation "(Enter Warriors.)". It contains several dynamic markings: *ff* (fortissimo) at the beginning, *p* (piano) in the middle, *sf* (sforzando) in the middle, and *ff* again towards the end. The notation is more complex, with many beamed notes and accents.

The fifth system continues the piece with dynamic markings of *p* (piano) and *f* (forte). The notation includes various rhythmic patterns and articulation marks.

The sixth and final system on this page concludes with the word "Segue" written in the lower right corner of the staff. The notation includes a final cadence and some decorative flourishes.

CHANT BY THE NATIVES.

Who proceed to the base of the volcano to worship the Goddess Pela. Kalanopuu and the Princes Iala bring up the rear.

54 = ♩. Andante.

p All hail Oh gracious Queen! Re gard this wondrous scene. Thy

Nº 6. *p sf sf sf sf*

This system contains the first two staves of music. The top staff is a vocal line in G major, 6/8 time, with lyrics: "All hail Oh gracious Queen! Re gard this wondrous scene. Thy". The bottom staff is a piano accompaniment in G major, 6/8 time, with dynamics *p* and *sf* markings.

grate ful children look to thee. Once more from woe to hold them free

sf sf sf

This system contains the second two staves of music. The top staff continues the vocal line with lyrics: "grate ful children look to thee. Once more from woe to hold them free" The bottom staff continues the piano accompaniment with *sf* markings.

Stretch out thy shelt' - - ring hand The poisonous blast a vert

f

This system contains the final two staves of music. The top staff continues the vocal line with lyrics: "Stretch out thy shelt' - - ring hand The poisonous blast a vert" The bottom staff continues the piano accompaniment with a *f* marking.

tect and guard this beau-teous land From ev - ry harm or hurt.

Attacca

(Cook enters)

COOK.
22

The natives fall down
 before him their heads
 touching the earth.
 Kalanopuu and In la
 remain standing.
 The natives recover -
 ing from their fear
 gradually rise.

Agitato. $\text{92} = \text{J}$ What

ff

migh - ty man is this?

KALANOPUU. Recit.

A

King am I and these my peo - ple who

p

fol - low in my re - gal..... train..... would wor - - - ship

a tempo.

mf

ped.

now the aw - ful God-dess of the fiery mount,

* *ped.* *

COOK.

She who rules o'er..... all. And I too am

cres.

mighty, thine equal too in ev-ry thing. **KALANOPOC.** (To his subjects.)

Parlando.
The White God surely he must

p colla voce.

CHORUS of Natives

be. *Maestoso.*

f We hail thee might-ty one thy will our law.

f We hail thee might-ty one thy will our law.

f We hail thee might-ty one thy will our law.

f *Maestoso.* 66=0.

Negue

NO BOASTER VAIN.

Moderato. 68 = ♩. IA IA, KALANOPUU, COOK and CHORUS.

IA IA.

p No boaster vain I do as-

COOK.

p No boas-ter vain No, No boaster vain

KALANOPUU.

p No boas-ter vain, ... I do as-sure thee, Shalt thou find me stran-ger

Nº 7.

sure thee, Is my Fa - - - ther

he doth as - sure me, Shall I find

fair No boas - ter vain, I do as-sure thee,

stran - ger fair. Be - - lieve..... him.....

him,..... that is fair. Be - - lieve him

Shalt thou find me stran - ger... fair. Be - - lieve..... me ev -

cres.

ev - er con - jure thee,

ev - er I ad - jure thee, Be - lieve him. His Throne his... heart he

er I con - jure thee, My

cres.

When his throne he bids thee share. Long

bids me share. His throne his heart he bids me share. Long

throne my... heart I bid thee... share. Long

f p

f p

f p

years he's waited for this meet - ing. The Gods... so long have held in

years he wai - ted for this meet - ing, That the Gods have held in

long years I've waited for this meeting, The Gods so long... have held in...

mf

cres.

mf

mf

cres.

store. This hap - - py day his heart is beat - ing, With
 store. This hap - py day - his heart is beat - ing, With a
 store. This hap-py day my heart is beat - ing, With joy it

joy he never felt be - fore. Long years he's waited for this
 joy ne'er known be - fore. Long years he's wai - ted
 nev - er felt be - fore. Long long years I've

CHORUS.
 Sopranos. *mf* wai - ted for this
 Altos. *p* Long years we've wai - ted
 Tenors. Long years we've wai - ted
 Basses. *p* Long years we've wai - ted

mf

cres.

meet-ing, The Gods so long have held in store. This

for this meet ing, That the Gods have held in store. This

waited for this meeting, The Gods so long have held in store. This

for this meet - - ing, The Gods so long have held in store. This

for this meet - - ing, The Gods so long have held in store. This

cres.

hap - py day his heart is beat-ing, With joy it never felt be

hap - py day his heart is beat-ing, With a joy ne'er known be

hap - py day my heart is beat-ing, With joy..... it never felt be

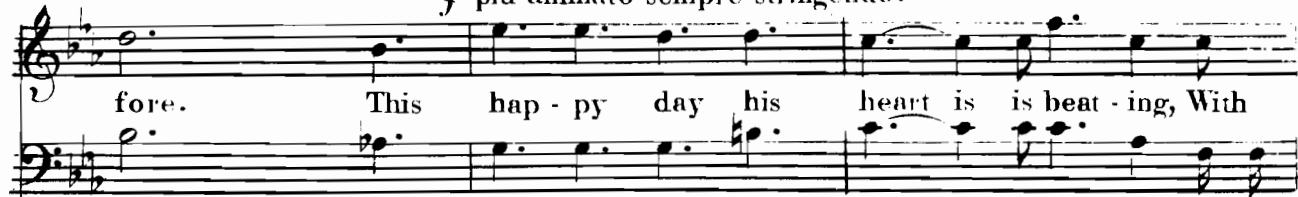
hap - py day our hearts are beat - ing, With joy ne'er felt be

hap - py day our hearts are beat - ing, With joy ne'er felt be

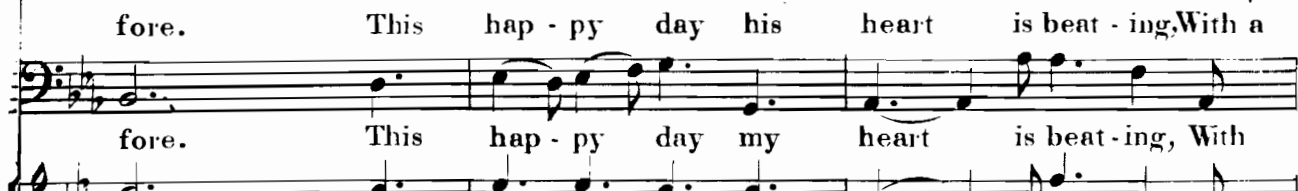
P

f piu animato sempre stringendo.

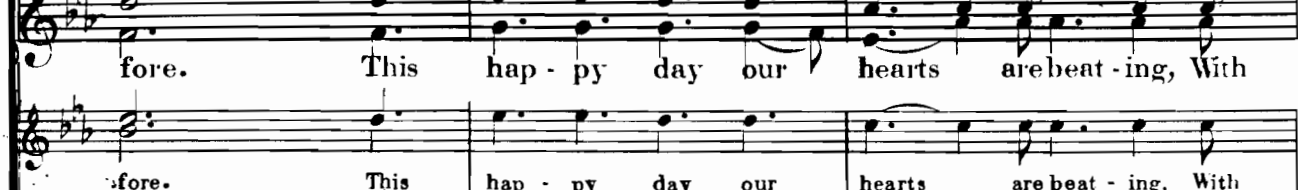
fore. This hap - py day his heart is is beat - ing, With



fore. This hap - py day his heart is beat - ing, With a



fore. This hap - py day my heart is beat - ing, With



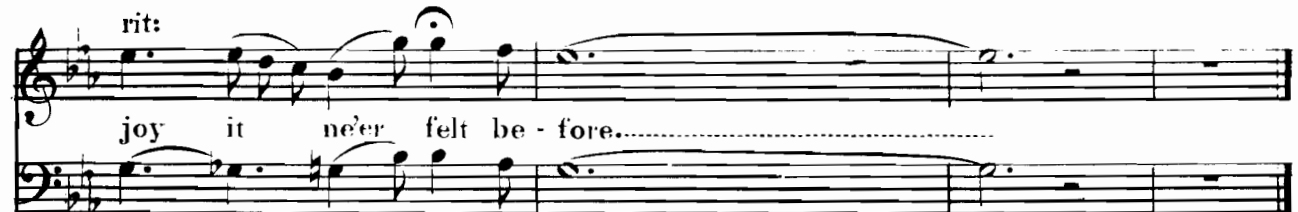
fore. This hap - py day our hearts are beat - ing, With



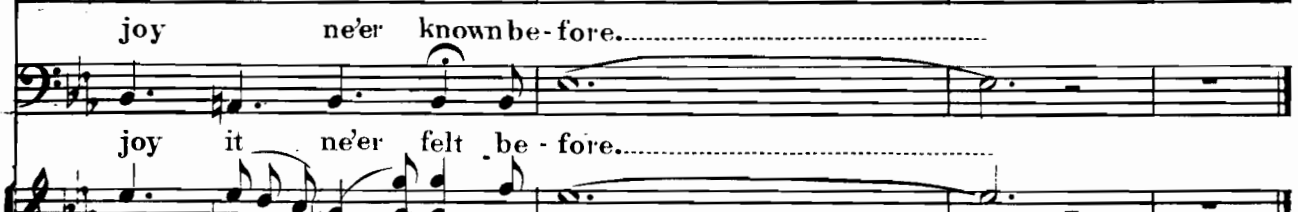
f piu animato sempre stringendo.



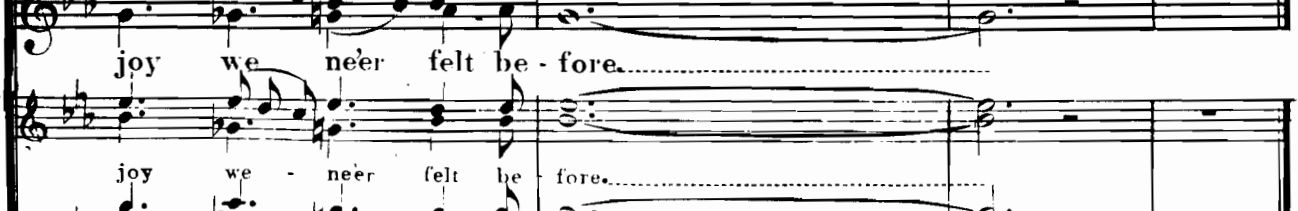
rit: joy it ne'er felt be - fore.....



joy ne'er known be - fore.....



joy it ne'er felt be - fore.....



joy we ne'er felt be - fore.....



rit: *cres.* *ff*



IN AGES PAST.

Allegro deciso. 126 = ♩

KALANOPUU.

Nº 8.

Allegro deciso.

f *mf*

(1) In a - - ges
(2) For this I

past when men were strong, My
swear by this spear of mine, Who

fa - - thers ruled in their own sweet
dares to put my words to

way. And our min - strels tell in a quaint - est song. The
shame? I'm a wor - thy son of a grand old line, Let

p colla voce.

glo - ries of their grand old sway. Their arms were stout, their spears were strong, They
him who will dis - pute my claim. No Tru - ant Knight in me you'll find, Nor

agitato e sempre forte

fought as brave brave men may. Nor man nor beast could
braggart of an emp - pty fame. When white wing'd peace rules

mf

they af - - - fright, The fiends them sels did
o'er the land, No kind - er king e'er

ff

p *piu lento.*

they de - fy. They help'd the weak up - held the right, And
wore a Crown; But when red war, has pois'd his brand, All

died as on - ly he - roes die. They help'd the weak up -
peo - ple tremble at my frown But when red war has

p *piu lento.*

mf

held the right, And died as on - ly he - roes die. *Tempo Primo.*
pois'd his brand, All peo - ple tremble at my frown.

p *ff*

1. 2.

(1.) For

DIALOGUE.
2.
COOK,
KALANOPU,
IA IA.

A FERN LEAF. IA IA'S SOLO.

No. 9. *Andante con espress.* 72= ♩

p

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

IA IA.

(1) A fern leaf grew in a for-est
(2) Now how could this ti-ny leaf a-

dim: *p*

ped. * *ped.* * *ped.* * *ped.* *

glade, Where the sunbeam peep'd in its coy-est way. Where am'rous
part, In an at-mos-phere so fond and warm, Its heart pre-

ped. * *ped.* * *ped.* *

youth and beauty stray'd and Cu-pid King held re-gal
serve from the lov-ers dart? Whose the fault if it came to

ped. * *ped.* * *ped.* * *ped.* *

f piu animato.

sway- Its thoughts were... all of love and..... life,
harm? What won - der..... then it dropped and..... died,

- do. *colla voce.*

ped. *

No far re - moved from toil and..... strife, Where
When Cup - pid's ar - row pierc'd its..... side? With

Mouvement de Valse.

all the air was full of love The boughs and
none to shield it none to guard, Poor lit - tle

p

branch - es far a - bove, The Birds all sang the self - same
fern - leaf strick - en hard, And so through-out... the live - long

tr.

song, And war - bled on..... the whole day long, [How sweet is
 day It ev - er sang... its sweet sad lay,

love, How sweet is love, how sweet is love!.....

Tempo Primo. sweet is.....

ped. * ped. * ped. * ped. *

love.....

Tempo Primo.

DIALOGUE.
 3.
 Cook.
 la la.
 Kalanopuu.

ped. * ped. * ped. * ped. *

FINALE SING YOUR LOUDEST.

IA IA, COOK, KALANOPUU, CHORUS of NATIVES and SAILORS.

Tempo di Valse

№10.

f

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment consists of chords in the right hand and single notes in the left hand. The piece ends with a fermata over the final chord.

IA.IA.

Sing your loud - est fill the air, With glo - - ry of this

p

The first line of the vocal melody is in 3/4 time. The lyrics are "Sing your loud - est fill the air, With glo - - ry of this". The piano accompaniment is in the same key signature and time signature, providing a harmonic support for the vocal line. The piano part features chords in the right hand and single notes in the left hand.

glad e - vent. Your prin - cess finds a sui - tor fair, A

rit:

mf rit:

The second line of the vocal melody continues the lyrics: "glad e - vent. Your prin - cess finds a sui - tor fair, A". The tempo is marked "rit:" (ritardando). The piano accompaniment is marked "mf rit:" and features a melodic line in the right hand and chords in the left hand.

a tempo.

groom the Gods them - selves have sent. The earth the sky and

a tempo.

p

The third line of the vocal melody continues the lyrics: "groom the Gods them - selves have sent. The earth the sky and". The tempo is marked "a tempo." The piano accompaniment is marked "a tempo." and features a melodic line in the right hand and chords in the left hand. The piece ends with a fermata over the final chord.

eve - ry thing, Are wrapp'd in one de - lic - ous dream, Let

care be ban - ished! love the King Is lord ov - er all..... and

rit. *a tempo.*

reigns su - preme. And na

COOK

And na - tions yet un - born shall sing,

mf

tions yet un - born..... shall

The glo - ries of these nuptials fair..... A

sing,..... The glories of these nuptials
 gran - der race in time shall spring, The children of this hap-py

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *cres.* marking.

fair..... For love.....
 pair..... Half men, half Gods their
 Ah..... Half men, half Gods their
 Ah..... Half men, half Gods their
 Ah..... Half men, Half
 Ah..... Half men, Half
 Ah..... And na-tions yet un - born shall
 Ah..... For love and

Musical notation for the second system, including vocal lines for Natives and Sailors, and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *f* marking and an *8va* marking.

and peace..... shall

gra - cious reign shall far excel all gone be - fore..... For

gra - cious reign shall far excel all gone be - fore For

gra - cious reign shall far..... excel all gone be - fore..... For

Gods..... Their gra - cious reign Shall

Gods..... Their gra - cious..... reign..... Shall

sing..... The glories of these nup - tials fair..... A

peace..... shall now rull a - gain..... And

8v

rule a - - gain, And pain be...

love and peace shall rule a - gain, And pain be ban - ished

love and peace shall rule a - gain, And pain be ban - ished

love and peace shall rule a - gain, and pain be ban-ished for

far ex - - cel... all...

far ex - - cel... al...

gran - der race in time shall spring, The chil - dren of this

pain be ban - ished for ev - -

pain be ban - ished for ev - -

gva...

rit:

ACT II.

A stone temple in the foreground Large stone idols placed about, and to the rear tropical verdure, palms, cocoa trees etc; under the shade of which native maidens are seated, weaving garlands for the coming nuptials of Capt Cook and the Princess. Farther back are waterfalls, and in the back ground the volcano of Mauna Loa from the apex of which puffs of smoke arise at regular intervals.

Andante grazioso. 84 = 

No II.




Chorus of Maidens. *mf*

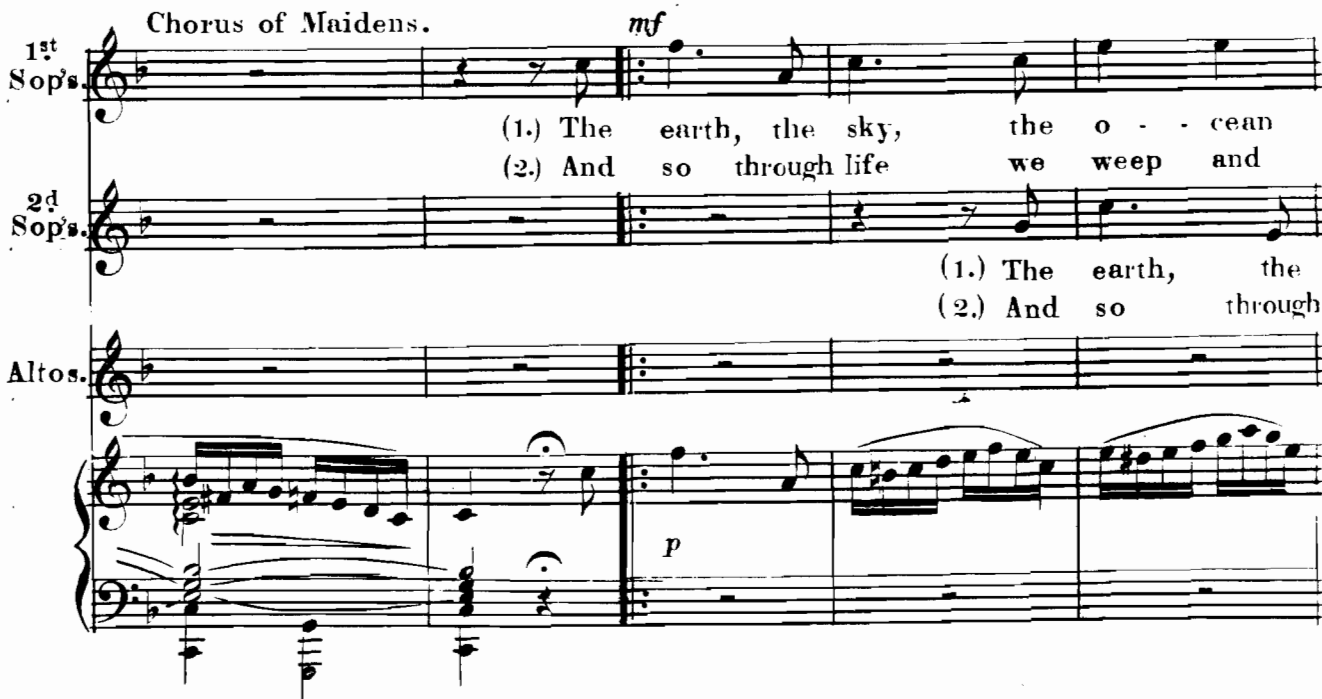
1st Sop's.

(1.) The earth, the sky, the o - - cean
 (2.) And so through life we weep and

2d Sop's.

(1.) The earth, the
 (2.) And so through

Altos.



grand Are full of love..... this glad - some day, The
 sigh, When ink - y clouds..... ob - scure the day; But

sky, The o - cean grand Are full of love..... this
 life we weep and sigh, When ink - y clouds..... ob -

(1.) The earth, the sky, the o - cean grand are full of
 (2.) And so through life we weep and sigh when ink - y

sun - beam's warm up - on the strand, And joy..... her
 when the sun il - lumes the sky, We ban - - ish

glad - some day, The sun beam's warm up - on the
 scure the day; But when the sun il - lumes the

love..... this glad - some day. The sun beam's warm up -
 clouds..... ob - scure the day. But when the sun il -

self has come to stay. Kind Na - ture sings through
then dull care a - way. How ma - ny years we've
strand, And joy herself has come to stay. Kind Na - ture sings through
sky, We ban ish then dull care a - way. How ma - ny years we've
on the strand, And joy herself has come to stay. Kind na - ture sings through
lumes the sky, We ban ish then dull care a - way. How ma - ny years We've

all the land, Her joy in grate - ful round - de - lay, A val - iant stran - ger
i - dly spent, While fa - ding hope grows faint - er still. How oft we wait the
all the land, Her joy in grate - ful round - de - lay, A val - iant stran - ger
i - dly spent, While fa - ding hope grows faint - er still. How oft we wait the
all the land, Her joy in grate - ful round - de - lay, A val - iant stran - ger
id - ly spent, While fa - ding hope grows faint - er still. How oft we wait the

hea-ven sent Comes a woo-ing Hear our pray'r. Ye Gods we ask thee
glad e-vent, Some fleeting promise to ful-fill. Let's cast a-side all

hea-ven sent Comes a woo-ing Hear our pray'r. Ye Gods we ask thee
glad e-vent, Some fleet ing promise to ful-fill. Let's cast a-side all

hea-ven sent Comes a woo-ing Hear our pray'r. Ye Gods we ask thee
glad e-vent, Some fleet ing promise to ful-fill. Let's cast a-side all

thine in-tent? Shall he wed our princess fair? Ye Gods we ask thee thine in-tent?
doubt and fear; Ring out the song of youth and joy. Let naught but pleasure lin-ger here;

thine in-tent? Shall he wed our princess fair? Ye Gods we ask thee thine in-tent?
doubt and fear; Ring out the song of youth and joy. Let naught but pleasure lin-ger here;

thine in-tent? Shall he wed our princess fair? Ye Gods we ask thee thine in-tent?
doubt and fear; Ring out the song of youth and joy. Let naught but pleasure lin-ger here;

cres - - cen - - do - -

Shall he wed our princess fair.....?
 Let's ev - ry ef - fort now em - ploy.....

(2.) And

Shall he wed our princess fair.....?
 Let's ev - ry ef - fort now em - ploy.....

Shall he wed our princess fair.....?
 Let's ev - ry ef - fort now em - ploy.....

THE GLADDEST MAID.

Tempo di Valse. IA IA'S Solo and Chorus of Maidens.

No 12

IA.IA

Now the Fern Leaf turns to the sun,..... Nor-rows ban - ish'd

pleasure be - gun..... Fearful no lon - ger hope-ful for aye,.....

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

..... While her lov'd one ev-er is nigh..... Hearken my mai - dens,

cres - cen - do. *f* *p*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) and a fermata over the final note. The piano accompaniment includes dynamic markings of *cres* (crescendo), *cen do.*, *f*, and *p* (piano).

lend me thine aid Weave your gar - lands, ne-ver to fade,.....

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment continues with chords and single notes.

..... Brightest rar - est, purest of all..... Linger..... nev - er

cres e accelerando. *f*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* and a fermata over the final note. The piano accompaniment includes the dynamic marking *cres e accelerando.* and *f*.

come at my call, The glad - est maid - in all the

p cantabile

land, Be - fore you now. I proud - ly stand. Then lift..... your

f

voi - ces loud and high For maid was ne'er so bless'd as

p

I. Then think no more of sor - rows past. But hope our

p

joys may ev - er last. For sure this day doth prom - ise

fair, To ban - ish hence each cark - ing care.

Chorus of Maidens

mf Sweet mis - tress fair we do de - clare, Thou know'st how
Sweet mis - tress fair we do de - clare, Thou know'st how

well we love thee. The land and sea, all hon - our
well we love thee. The land and sea, all hon - our

thee, The sun that shines a - bove thee. What won - der

thee, The sun that shines a - bove thee. What won - der

then, that gal - lant men Should wor - ship so thy beauty?.....

then, that gal - lant men Should wor - ship so thy beauty?.....

..... Thy charms would make e'en Gods for - sake — Per - haps for

..... Thy charms would make e'en Gods for - sake — Per - haps for

rit:

rit:

IA IA.

get their du - ty. Now the Fern Leaf turns to the
get their du - ty. Now the Fern Leaf turns to the
get their du - ty. Now the Fern Leaf turns to the

mf

sun, Sorrows ban - ish'd pleasure be - gun. Fear-ful no
sun, Sorrows ban - ish'd pleasure be - gun. Fear-ful no
sun, Sorrows ban - ish'd pleasure be - gun. Fear-ful no

lon - ger hope-ful for aye, While her lov'd one ev - er is
lon - ger hope-ful for aye, While her lov'd one ev - er is
lon - ger hope-ful for aye, While her lov'd one ev - er is

cres

nigh..... Hear-ken my mai - dens, lend me thine aid.....

nigh..... Hear-ken ye mai - dens, lend me thine aid.....

nigh..... Hear-ken ye mai - dens, lend me thine aid.....

..... Weave your gar - lands nev-er to fade,..... Bright-est rar - est,

..... Weave our gar - lands nev-er to fade,..... Bright-est rar - est,

..... Weave our gar - lands nev-er to fade,..... Bright-est rar - est,

pur-est of all..... Lin-ger nev-er come at our call.....

pur-est of all..... Lin-ger nev-er come at our call.....

pur-est of all..... Lin-ger nev-er come at our call.....

rall. *a tempo.*

(Exit Ia Ia.)

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line consists of a series of notes with some rests, and the piano accompaniment provides a harmonic foundation with chords and moving lines.

Like Like. Recit.

Be - hold O-po-nu-i

Musical score for the second system, including lyrics and piano accompaniment. The vocal line begins with the lyrics "Be - hold O-po-nu-i". The piano accompaniment includes a dynamic marking of *p* (piano).

com - eth here to join this fes - tive throng. Let us

Musical score for the third system, including lyrics and piano accompaniment. The vocal line continues with the lyrics "com - eth here to join this fes - tive throng. Let us". The piano accompaniment features complex chordal textures.

Allegro Moderato.

hence and pre - pare the nup - - - tials.

Musical score for the fourth system, including lyrics, piano accompaniment, and performance markings. The vocal line begins with the lyrics "hence and pre - pare the nup - - - tials.". The piano accompaniment includes a dynamic marking of *p* (piano) and a *ped.* (pedal) marking. A star symbol (*) is located at the end of the system.

mf Chorus of MAIDENS.

Let us hence and weave the gar-lands; Let us de-part and

Moderato 76 = ♩

(They go off.)

cheer the bride.

L'istesso tempo.

mf

p

p

dim.

p

The musical score is written for voice and piano. It begins with a vocal line in a soprano clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Moderato' with a metronome marking of 76 = ♩. The lyrics are: 'Let us hence and weave the gar-lands; Let us de-part and cheer the bride.' The piano part features a steady accompaniment with some triplet figures. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). The tempo changes to *L'istesso tempo.* after the vocal line ends. The piece concludes with a final piano chord marked *p* and *dim.*

WHEN I WAS A YOUTH.

Nº13. *Andante. 56 = ♩.* (Enter Oponui.)

mf

This block contains the piano introduction for the piece. It is marked 'Andante' with a tempo of 56 beats per minute. The music is in 6/8 time and begins with a mezzo-forte (*mf*) dynamic. The introduction consists of five measures of music, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

OPONUÏ. *Moderato. Quasi Recit.*

No joy a-waits me here, to

p

This block shows the first line of the vocal melody and piano accompaniment. The tempo is 'Moderato' and the style is 'Quasi Recitativo'. The lyrics are 'No joy a-waits me here, to'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The dynamic is piano (*p*).

day, the love-ly prin-cess is to wed a stran-ger fair. *a tempo*

mf

This block shows the second line of the vocal melody and piano accompaniment. The lyrics are 'day, the love-ly prin-cess is to wed a stran-ger fair.' The tempo is 'a tempo'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The dynamic is mezzo-forte (*mf*).

Her vows to me long years a-go She hath

This block shows the third line of the vocal melody and piano accompaniment. The lyrics are 'Her vows to me long years a-go She hath'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The dynamic is mezzo-forte (*mf*).

nev-er yet for-got - ten.

My heart is full of grief..... and all for love of her. 1. When
2. Re-

Andante.

I was a youth and a woo - - ing came, Hast thou for-
call Oh King! the days of thy youth The gol - - den

got - how thy prom - ise ran? When the tale I told was the
dreams that Cu - pid wove, When thou hadst a heart to

ve - - ry same, By love - - ers told since the world be
 break for sooth! If an oth - er came to thwart thy

molto. *cres.* *cen - do* *f*

gan. T'was then..... I won..... thy daugh - ters heart,.... sweet
 love. And then..... for a mo - ment think of me,..... The

p *p*

cres. assai. *f* *Appassionato.*

mem' - - ry of those hap - py hours..... Oh God!..... that
 long long years I've stood a - part,..... And wait - - ed

cres: assai. *f*

thou..... shouldst strive to part,..... Two souls..... with
 for..... the time to be..... When I..... might

colla voce. *ff*

con anima.

love..... so pure as ours..... Oh God!..... that
claim..... thy daughters heart..... And wait - ed-

colla parte.

thou..... should'st strive..... to..... part,..... Two souls with love so
for..... the time..... to..... be..... When I might claim thy

(Exit Oponui.)

pure as ours. Two souls with love so pure as ours.....
daughter's heart. When I might claim thy daughter's heart.....

p

poco a poco cres

1. 2.

Rall.

(2) Re

Segue.

YOU SEE IN ME.

Allegretto. 72 = ♩

(Enter Koko Bolo.)

Nº14.

Piano introduction in 2/4 time, marked *f*. The music consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

KOKO BOLA.

Vocal line and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are:

(1.) You see in me the Thun - - der
 (2.) The King, him - - self, though he dont

Vocal line and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are:

Mak-er, The grand High Priest, great Ko-ko Bo - - la. A
 know it, Looks up to me in deep a - - maze And

Vocal line and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are:

proph - et..... Neer,..... in fine..... a..... Fak - ir, A
 when at times..... my pow - er I..... show it, The

poco accel e cres - cen - - do.

boss o'er all and big High Roll er, The
 peo - ple trem - ble while they gaze Why

poco accel e cres cen - - do.

mean - ing of the stars I pon - der, I tell the com - ing of dis - as - ter. The
 when the land with want's ac - curs'd When fam - ine doth his front up - rear, Be.....

mf

world is wrapt in si - lent won - der, And bows to me its migh - ty mas - ter. Tis
 sure I'm hous'd and du - ly nurs'd, Why oth - er wise am I a seer? For I'm

Marcato un poco meno vivo.

I who make the heav - ens thunder, The skies to flash with lightning fear - ful Let
 full of tricks, its just to jol - ly To change the fool - ish to sub - lime. But.....

f

ev - ry mor - tal stand from under When I'm en - rag'd and not too cheer - ful.
 don't for - get I turn my fol - ly In - to pro - fit ev - ry time. What

Some there are who think me a gil - ly; Some would down me if they could; But
 use were there for chant and pray'r For secret vile and mystic word? Un -

let me say they're aw - fully chil - ly When I'm a - round in their
 less to serve the great sooth - say - er, To fool the King and the

neighbor - hood.
 com - mon herd .

Dialogue.
 4.
KOKO BOLA.
OPONU.

WEDDING MARCH.

At the beginning of the march a procession of Priests and Sooth-sayers enter bearing gifts for Cook and the Princess, and articles of sacrifice for the Gods. They are followed by a company of Warriors and Marines, in the center of which march, hand in hand, the King Kalanopuu and Capt. Cook. They are followed by the Princess attended by her tire women and hand maidens, the entire cortege followed by the native women and children.

Cook and the King proceed to the front of the stage and ascend to the seats arranged for them to the left of the entrance of the temple, the warriors and Cook's followers and the natives ranging themselves on either side.

Maestoso 72 = ♩

Nº 15. *mf*

The musical score is written for piano and consists of four systems of music. The first system is marked 'Maestoso 72 = ♩' and 'Nº 15. mf'. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef includes several triplet markings. The bass clef accompaniment consists of chords and single notes. The second system continues the piece with a dynamic marking of 'f' and more triplet markings. The third system is labeled 'March. (Enter Priests and Sooth-sayers)' and features a 'V' (crescendo) marking and triplet markings. The fourth system continues the march with a 'cres.' marking and triplet markings. The score concludes with a final chord in the treble clef.

First system of musical notation, featuring treble and bass staves with complex chords and triplets. The bass staff includes a *fff* dynamic marking.

Second system of musical notation, featuring treble and bass staves with complex chords and triplets. The bass staff includes a *mf* dynamic marking.

Third system of musical notation, featuring treble and bass staves with complex chords and triplets.

Fourth system of musical notation, featuring treble and bass staves with complex chords and triplets.

(Entrance of Kalanopuu and Cook.)

Fifth system of musical notation, featuring treble and bass staves with complex chords and triplets.

Sixth system of musical notation, featuring treble and bass staves with complex chords and triplets. The bass staff includes a *cres.* dynamic marking.

The first system of music consists of two staves. The upper staff (treble clef) begins with a series of chords marked with a 'V' above them. This is followed by a sequence of triplets, each marked with a '3' below it. The lower staff (bass clef) contains a series of chords, some of which are also marked with a '3' below them. A dynamic marking of *fff* (fortissimo) is placed in the middle of the system.

(Enter IAIA preceded by four maidens who strew flowers in her pathway.)

The second system of music consists of two staves. The upper staff (treble clef) features a melodic line with a dynamic marking of *p cantabile* (piano cantabile). The lower staff (bass clef) contains a series of chords, some of which are marked with a '3' below them.

The third system of music consists of two staves. The upper staff (treble clef) continues the melodic line from the previous system. The lower staff (bass clef) contains a series of chords, some of which are marked with a '3' below them.

The fourth system of music consists of two staves. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) contains a series of chords, some of which are marked with a '3' below them. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the system.

The fifth system of music consists of two staves. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) contains a series of chords, some of which are marked with a '3' below them.

The sixth system of music consists of two staves. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) contains a series of chords, some of which are marked with a '3' below them. A dynamic marking of *cres* (crescendo) is placed in the middle of the system.

Sooth-sayers

Priests.

All

We are come to join their hearts, To praise with loudestest voi - ces! All

Maidens

Thou

sor - row o'er fate ev - er more Will smile, while love re - joi - ces!

Queen of love and beau - ty In to - ken of our du - ty

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "Queen of love and beau - ty In to - ken of our du - ty". Below the vocal line are two staves for piano accompaniment, with the left hand in a bass clef and the right hand in a treble clef. The piano part includes a triplet of eighth notes in the left hand.

The second system consists of four empty musical staves, including two for the vocal line and two for the piano accompaniment.

The second system of music features piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piano part includes a triplet of eighth notes in the left hand.

All hearts in - cline to thee most de - vine.

The third system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "All hearts in - cline to thee most de - vine.". Below the vocal line are two staves for piano accompaniment, with the left hand in a bass clef and the right hand in a treble clef.

The fourth system consists of four empty musical staves, including two for the vocal line and two for the piano accompaniment.

The fourth system of music features piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piano part includes a triplet of eighth notes in the left hand.

The WOMEN.

Hail Prin cess fair, Wond rous and rare!

SAILORS and NATIVE MEN.

Hail Prin cess fair, None shall com pare!

PRIESTS and SOOTH-SAYERS.

Hail Prin cess fair, Glad ly we bear,

Low we bow be - fore thee, Glad - ly we a - dore thee!

Love shall smile up - on thee, Our he - ro brave has won thee!

Treasures lay be - fore thee; All love and joy re - store thee!

Hail Prin - cess fair, Loud we de - clare!

Hail Prin - cess fair, Loud we de - clare!

Hail Prin - cess fair, For thee we bear!

Hom - age now be - stow - ing! Hearts with love are glow -

For - tune fair at - tend thee, He - roes to de - fend.....

Gifts and rich - est treasu - ure. Love will bring thee pleas -

rit.

ing.

The first system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a single whole note chord. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature, containing a single whole note chord.

thee.

The second system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing a single whole note chord. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature, containing a single whole note chord.

ure.

The third system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing a single whole note chord. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature, containing a single whole note chord.

a tempo.

The fourth system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing a single whole note chord. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature, containing a single whole note chord.

The fifth system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing a single whole note chord. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature, containing a single whole note chord.

The sixth system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing a single whole note chord. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature, containing a single whole note chord.

The seventh system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing a single whole note chord. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature, containing a single whole note chord.

The eighth system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing a single whole note chord. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature, containing a single whole note chord.

BALLET.

I

* HULA-KUI.

Allegro. 108 = ♩

Introd.

f

ff

Allegro.

f marcato.

f

p

* "A very ancient dance, in which the participants rival one another in vigorous posturing and graceful and expressive gesticulation!"

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a steady accompaniment. A dynamic marking of *p* (piano) is present in the second measure of the bass staff.

Third system of musical notation. The treble staff shows a more active melodic line with some grace notes. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a dynamic marking of *f marcato.* (forte marcato) in the first measure. The bass staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a dynamic marking of *mf* (mezzo-forte) in the second measure. The bass staff includes a complex accompaniment with some triplets.

Sixth system of musical notation. The treble staff features a melodic line with a dynamic marking of *mf* in the second measure. The bass staff has a complex accompaniment with some triplets.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system contains four measures of music with various note values and rests.

Second system of musical notation, continuing the piece with four measures of music in the grand staff.

Third system of musical notation, featuring four measures of music with more complex rhythmic patterns.

Fourth system of musical notation, containing four measures of music.

Fifth system of musical notation, containing four measures of music.

Sixth system of musical notation, containing four measures of music. The first measure of the lower staff includes the dynamic marking *mf*.

First system of musical notation, measures 1-4. The music is written for piano in a key with two sharps (F# and C#). The right hand features a complex melodic line with many beamed notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The notation continues from the first system. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The text "D.C. or Coda." is written in the right margin of the system.

Piu presto.

Third system of musical notation, measures 9-12. The tempo marking "Piu presto." is positioned above the first measure. The word "CODA" is written vertically on the left side of the system. The music is marked with a forte dynamic (*f*). The right hand has a very active melodic line with many beamed notes.

Fourth system of musical notation, measures 13-16. The right hand continues with a fast, intricate melodic line, and the left hand provides a supporting accompaniment with chords and moving lines.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The text "cres e stringendo." is written in the right margin of the system.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The music is marked with a fortissimo dynamic (*ff*).

II.

Andante. 50-.

Tempo di Valse.

p *mf* *f*

Andante.

p *mf*

Tempo di Valse

f

stringendo e crescendo. *ff*

♩ Valse.

mf

№1

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, including the instruction *cres - cen - do.* written across the treble staff.

Third system of musical notation, including the dynamic marking *f* in the bass staff.

Fourth system of musical notation, including the dynamic marking *ff* in the bass staff.

Fifth system of musical notation, continuing the piece with various notes and rests.

Sixth system of musical notation, including the dynamic marking *ff* and the instruction *D.C.* in the bass staff.

Nº 2

mf p

mf

p mf

p rit. time.

For ending.

mf mf

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a harmonic accompaniment of chords. A piano (*p*) dynamic marking is present at the beginning of the system.

The second system continues the musical piece. It features similar melodic and harmonic structures. A crescendo (*cres.*) marking is placed above the lower staff, indicating a gradual increase in volume. The system concludes with a double bar line.

The third system is divided into two parts by a double bar line. The first part is labeled "1." and the second part is labeled "2.". The first ending leads back to the beginning of the system. The second ending concludes with a Da Capo (*D.C.*) instruction, marked with a double bar line and a repeat sign. A forte (*f*) dynamic marking is present at the start of the first ending.

The section is labeled "CODA." on the left. It consists of two staves. The upper staff has a melodic line with accents (>) and slurs. The lower staff has a steady harmonic accompaniment. A forte (*f*) dynamic marking is present at the beginning.

The fourth system continues the musical piece with two staves. The upper staff features a melodic line with slurs and ties. The lower staff provides a consistent harmonic accompaniment.

The fifth system is the final system on the page, consisting of two staves. It maintains the melodic and harmonic patterns established in the previous systems.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring a more active melodic line with accents and a steady accompaniment.

Fourth system of musical notation, marked with *accelerando*, *cres assai*, and *f*. It includes a large melodic flourish in the treble clef.

Fifth system of musical notation, marked with *ff*, showing a continuation of the intense, accelerating passage.

Sixth system of musical notation, concluding the page with a final melodic flourish and a double bar line. The word *rit* is written below the bass clef.

III

Andante sostenuto. 69 = ♩

mf
*ped. * ped. * ped. * ped. * ped. **
cadenza.
6
8va

Allegretto con eleganza 126 = ♩

p
cadenza
*ped. * ped. * ped. **

con anima.

ff
3

First system of musical notation, featuring a treble and bass clef. The music includes various note values and rests. A dynamic marking of *p* (piano) is present in the second measure of the bass line.

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

Third system of musical notation, showing further development of the musical themes.

grazi. e leg.

Fourth system of musical notation, characterized by dense chordal textures in the treble clef. Dynamic markings include *p*, *mf*, and *p*.

Fifth system of musical notation, featuring a mix of melodic lines and chordal accompaniment. Dynamic markings include *mf* and *p*.

Sixth system of musical notation, concluding the page with a dynamic marking of *f* (forte) and a final *p dolce* (piano dolce) section.

• cantabile molto. 3

The first system of music features a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The bass clef contains a rhythmic accompaniment of eighth notes. The tempo/mood markings 'cantabile' and 'molto.' are present.

The second system continues the melodic and rhythmic patterns from the first system, with a triplet of eighth notes in the treble clef in the third measure.

ff con fuoco.

The third system introduces a change in dynamics and mood. The treble clef has a melodic line with a slur, and the bass clef has a rhythmic accompaniment. The marking 'ff con fuoco.' is written in the treble clef.

ff

The fourth system continues the 'ff con fuoco' section. The treble clef has a melodic line with a slur, and the bass clef has a rhythmic accompaniment. The marking 'ff' is written in the treble clef.

mf 3

The fifth system begins a new section with a change in dynamics. The treble clef has a melodic line with a slur, and the bass clef has a rhythmic accompaniment. The marking 'mf' is written in the treble clef, and a triplet of eighth notes is indicated in the treble clef in the third measure.

3

The sixth system continues the 'mf' section. The treble clef has a melodic line with a slur, and the bass clef has a rhythmic accompaniment. A triplet of eighth notes is indicated in the treble clef in the third measure.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting line in the bass, with various articulations and slurs.

Second system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting line in the bass, with various articulations and slurs. Dynamic markings *p* and *mf* are present.

Third system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting line in the bass, with various articulations and slurs. Dynamic markings *mf* and *p* are present.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting line in the bass, with various articulations and slurs. Dynamic marking *f* is present.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting line in the bass, with various articulations and slurs. Dynamic marking *f* is present. The instruction *sempre piu stretto.* is written above the system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line with eighth-note patterns. The bass staff features a steady accompaniment of chords and eighth notes.

Third system of musical notation. The treble staff includes a fermata over a note in the second measure and a 'V' marking above the staff in the third measure. The bass staff continues with complex chordal textures.

Fourth system of musical notation. The treble staff features a fermata and a 'V' marking. The bass staff begins with a fortissimo (**f**) dynamic marking and includes triplet markings (3) in the final two measures.

Fifth system of musical notation. The treble staff includes a '2va' marking with a dashed line above the staff, indicating a second octave transposition. The system concludes with a double bar line and repeat dots.

IV TARANTELLA.

Allegro. 176 = ♩

Intro.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a piano (*p*) dynamic. The right hand plays a series of chords and arpeggios, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The right hand continues with complex chordal textures. The left hand features a more active line with eighth notes. The dynamic marking changes to *cres.* (crescendo) and then to *f* (forte).

Third system of musical notation. The right hand maintains a dense chordal texture. The left hand continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand has a more melodic line with eighth notes. The left hand continues with eighth notes. The dynamic marking is *ff* (fortissimo) and the instruction *Con fuoco.* (With fire) is present.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and some grace notes. The left hand continues with eighth notes. The dynamic marking is *f* (forte).

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand continues with eighth notes. The dynamic marking is *ff* (fortissimo).

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 beamed together. The lower staff is in bass clef and contains a similar rhythmic pattern with some chords. The key signature has two sharps (F# and C#).

The second system continues the musical piece. It includes the markings "l loco a" and "poco cres" (poco cresc.) above the notes. The notation features a mix of eighth and sixteenth notes with some rests.

The third system of music includes a dynamic marking of "f" (forte). The notation shows a continuation of the rhythmic patterns with some chords and rests.

The fourth system continues the musical piece with similar rhythmic and melodic elements. The notation includes various note values and rests.

The fifth system is marked "Majeur. Meno Mosso." and "dolce cantabile." It begins with a dynamic marking of "p" (piano). The notation features a more melodic line in the upper staff and a supporting bass line in the lower staff.

The sixth system concludes the piece. It features sustained chords in the upper staff and rhythmic patterns in the lower staff. The notation includes various note values and rests.

cres - cen - do assui. f

dim:

p con eleganza.

p

cres

cen do.
m.s.

cantabile.

p

cres - cen - do assui. f

*Tempo Primo.
Con fuoco.*

dim: *ff*

CODA.

Molto vivace.

ff

First system of musical notation. The right hand features a complex, rhythmic chordal texture with many beamed notes. The left hand has a more melodic line with some slurs. A dynamic marking of *fff* is present in the first measure.

Second system of musical notation. The right hand continues with dense chordal patterns. The left hand has a melodic line with some slurs and a few notes marked with '7'.

Third system of musical notation. The right hand has a very dense, repetitive chordal texture. The left hand has a melodic line with a long slur across several measures.

Fourth system of musical notation. The right hand has a dense, repetitive chordal texture. The left hand has a melodic line with a long slur across several measures.

Fifth system of musical notation. The right hand has a dense, repetitive chordal texture. The left hand has a melodic line with a long slur across several measures.

Sixth system of musical notation. The right hand has a dense, repetitive chordal texture. The left hand has a melodic line with a long slur across several measures. The system ends with a double bar line and a fermata over the final notes.

KALANOPUU.

Moderato.

No 16.

And now kind friends and sub-jects lets en - ter the

tem-ple that we may honor do new found

Chorus. Moderato.

God.....
Sopranos.
Altos. Yes let us to the al - tar go to
Tenors.
Basses. Yes let us to the al - tar go to

Moderato

see the nup - tials of our Princess and her Lord.

see the nup - tials of our [Princess Captain and her his] Lord. bride.

Segue

They proceed to enter the temple, the King, Cook, the Warriors, and Sailors in the lead, IA IA and her women bringing up the rear.

Tempo Primo.

cres.

ff

Attacca.

FINALE.

DUET OPONU AND IA IA.

QUARTETT AND CHORUS OF NATIVES SAILORS AND OPONU'S FOLLOWERS.

(Oponui appears as IaIa is about to enter the temple.) **OPONU.**

Allegro. 160 = ♩ Yes speak to her I

ff sf sp

No 17.

IA IA. (In surprise.)

Oh God that I should see thee here to

must.

f sp

day!

(Oponui glowing with anger.)

Oh faith - less one what mock'ry is

f sp f

My
 this are all thy vows as false as womans tears?

(Entreatingly to Oponui.)

love I pray thee hence I swear the faults not mine.

Meno mosso.

Oh

Allegro. agitato. 126 = $\frac{6}{8}$

hast thou forgotten, the scenes of the past, The joys that we shared when as
 Allegro. agitato.

chil - dren we played? Long e'er the fates our for - tunes had cast No

wide - ly a - part my poor lov - ing maid. How we

mf

dream'd that our love for ev - er could last, Thy

IA IA.

Nay

prom - ise vain spo - ken, vows bet - ter ne'er made;

cres assai f

chide me not fond one nor think me false - hearted Right, well I re - member our

p

loves hol-i-day, When deep in my heart God Cupid had... started The

The first system of music features a vocal line in G major with a key signature of one flat. The lyrics are "loves hol-i-day, When deep in my heart God Cupid had... started The". The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords. A triplet of eighth notes is marked with a '3' above it.

longiags for thee that still hold their sway. But think of the

The second system continues the vocal line with the lyrics "longiags for thee that still hold their sway. But think of the". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

years since as lov - ers we par - ted, Of the pain I have

The third system features a vocal line with a long melisma over the word "years" and the lyrics "years since as lov - ers we par - ted, Of the pain I have". The piano accompaniment provides harmonic support with chords and moving lines.

suf - fer'd, while thou wert a - way. Oh

OPONUI.

Though

The fourth system concludes the vocal line with the lyrics "suf - fer'd, while thou wert a - way. Oh" and the instruction "OPONUI.". The piano accompaniment continues with a steady harmonic accompaniment. The word "Though" is written above the piano part.

think not my he-ro, that thee I'm for-sak-ing, Tis the
 thou wert a child, for-get can I nev-er, The

p

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic marking. The music is in a minor key and features a steady accompaniment of chords and moving lines.

Gods in-ter-pose in the ac-tions of men. I must
 love that thou gav'st, when a-woo-ing I came. And

poco a poco cres.

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef, featuring a *poco a poco cres.* (poco a poco crescendo) marking. The piano accompaniment continues with a consistent harmonic support for the vocal lines.

bow to their will, though my poor heart is
 I fool-ish lad, believ'd that for ev-er, thro'-out all the years, thou would'st

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef, continuing the accompaniment from the previous systems. The lyrics conclude with a line that is partially cut off at the end of the page.

(Cook enters.)

deciso.

break - ing. I love thee my Dar-ling as fond - ly as
 love me the same. Thro'-out all these years, thou would'st love me the
 COOK.

Re.

ff colla voce.

Allegro. agitato. 126=!

then.
 same.
 gard this sin, ye Gods a - bove! Who heardst this
 f

mai - den's i - dle vow, If e'er thou didst thy

ser - vant love Re - strain the wrath that

fills him now. My soul cries out for

ven - geance done, To slay this sav - age where he

stands His ev - ry drop of blood shall run And

OPONU.

Con fuoco.

Hold off thy
 deep - ly soak these a - - rid sands.

mf

hands and grant my pray - er Who rule on earth and

realms a - bove,..... Come not be - tween, for here I.....

rit: *a tempo.*
 swear;..... To slay this rob-ber of my love..... I

rit. colla voce. *a tempo.*

know ye Gods no Priest would dare to so ma-

IA IA.
Oh fates a - bove thy
lign this gen - tle dove My soul cries out, Oh

ven - geance dire, Bears hardup-on me help - less maid I
how I long to slay this ly - ing priest who now Would
COOK.
If

pray thee spend thy right - ous ire.. Up - on some
 glad - ly work this fear - ful... wrong And ren - der
 e'er thou didst thy ser - vant love, Re - strain the

mf

oth - er less a..... afraid..... Thou knowst 'twas al - ways
 naught our nup - tial vow..... Then Gods let me.....
 wrath that fills him now. My soul cries out for

my..... de - sire..... That thou shouldst ev - er be o -
 weak my vengeance strong..... My good right arm with strength en -
 ven - gence done, To slay this sav - age where he

cres.

bey'd. Oh fates a - bove.

dow. To slay to slay to slay the robber of my love To slay

stands. Pre- pare to die pre- pare to die for vengeance done Pre- pare to

Thy ven-geance dire.

to slay to slay the robber of my love. (They fight.)

die pre pare to die for vengeance done. *Allegro agitato.*

rall:

(Kalanopuu enters and separates them.)

Poor hap-less one! Oh woe-ful day! Was e'er a

maid so plac'd a-miss? Oponui. *con espress.*
Thy tears thou dost in vain em-

con anima
ploy, Full well thou knowst in days gone by,
cres poco a poco cres e accelerando
*ped. * ped. * ped. **

Thou gavest thy heart to me a
*f ped. * ped. * ped. **

boy. And

ped. * ped. *

con grand passione.

pledg'd thy love to me for aye. KALANOPUU.

ped. *

Why

ped. * ped. * ped. *

Allegro. (Incensed at Oponui.)

am I not a Mon-arch still? No liv - ing thing un - til this day E'er

sf sf sf sf sf sf

a tempo.

sf sf sf sf sf sf

dard'd to thwart the roy - al will For all who hear me must o .

rall:

sf sf sf sf sf sf

rall:

sf sf sf sf sf sf

IA IA. Moderato 88 = ♩

OPONI. *p* A Fa - ther's words I fain would mind, O'er earth - ly things his

COOK. *p* This prom - ise made the Gods a - bove, I hold as light as shift - ing

KAL *p* Thou know'st full well, thy Father's vow, It was that made me

bey What nonsense's this! Would'st sing a - gain Of prom - ise made in

p Senza accomp.

mf love I prize. But where the heart is *f* once in - clind' What pow'r can sway it other - wise?

mf sand. Let him be - ware who twist my love, *Rall* *f* And my de - sire shall dare to stand.

mf claim thy charms. Ah faith - less one! *Rall* to find thee now En - fol - ded in an others arms.

mf days gone by? Why what is left when *f* Kings or - dain For mortal man but to com - ply?

mf *rall* *f*

Cook and Sailors take to the right of the stage. Oponui and followers to the left. Kalanopuu, Ia Ia, and Subjects fill out the rear center. When the entire company is about to become engaged in mortal combat, the volcano in the back-ground begins to belch forth lava and fiery rain. The mountain is rent asunder—the temples and idols fall to the ground, and the natives crouch down in abject fear.

CHORUS of SAILORS.

1st Tenors

2nd Tenors

1st Basses *sotto voce.*

2nd Basses *Allegro. misterioso. 126=d sotto voce.* *What's this we hear Be*

What's this we hear Be cau-tious all, There's trea - che - ry with -

p *poco a poco. cres*

f

mf *What's this we*

What's this we hear Be cau-tious all There's trea - che -

cau-tious all, There's trea - che - ry with - in the air, Be - ware,

in the air. Be - ware, be - ware, they'll play

cen do. mf f

hear Be cau-tious all, There's treachery with - in the air, Be-ware, be-ware, they'll
 ry with - in the air Be - ware, be - ware, they'll
 be - ware, they'll play us false they'll
 us false they'll play us false they'll
 cres - cen - do.

KALANOPU'S
SUBJECTS.

ff play us false These gen - tle knaves who talk'd so fair. *f* Oh
 play us false These gen - tle knaves who talk'd so fair. *f*
 play us false These gen - tle knaves who talk'd so fair. *f* Ah
 play us false These gen - tle knaves who talk'd so fair. *f* Ah

(In great mortal fright.)

woe the day! What e - vil chance Hath ban - ished joy be -

Fair was the morn. On ev - ry side Was heard the sound of

The first system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with the lyrics "woe the day! What e - vil chance Hath ban - ished joy be -" and continues with "Fair was the morn. On ev - ry side Was heard the sound of". The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern of chords and the left hand providing a steady bass line.

yond re - call? Be - hold the clouds that now ad - vance To

laugh - ter gay, What Gods a - las! have we de - fied That

The second system of the musical score, continuing the vocal line and piano accompaniment. The vocal line begins with the lyrics "yond re - call? Be - hold the clouds that now ad - vance To" and continues with "laugh - ter gay, What Gods a - las! have we de - fied That". The piano accompaniment continues with the same complex, rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

hide the sun that smild o'er all.
 cru - el fate should now hold sway?

SAILORS. Your ven geance for a

Piu Mosso.

mo - ment stay, Your rea - son for a time in - cline We come not here to

cres molto

smite or slay But if we should the fault be

fff

IA IA. Grandioso. 72 = ♩.

ff Oh Gods this bloody crime, We

KOKA BOLA.

ff Oh Gods this bloody crime, We

KALAN.

ff Oh Gods this bloody crime, We

SOPRANOS.

ff Oh Gods this this bloody crime, We

ALTOS.

ff Oh Gods this bloody crime, We

TENORS.

ff Oh Gods this bloody crime, We

BASSES.

KALANOPU'S SUBJECTS.

Oponui. (Oponui and Followers to Cook and Sailors.)

f Nay prate not of your

TENORS.

f Nay prate not of your

BASSES.

OPO'S FOLLOWERS.

COOK. (Cook and Sailors to Oponui and Followers.)

f Here stand I for my right,

thine.

f Here stand we for our right,

SAILORS.

Grandioso. 72 = ♩.

ff

VOLCANIC ERUPTION.

pray thee now pre-vent! Thou who thro'-out all

pray thee now pre-vent! Thou who thro'-out all

pray thee now pre-vent! Thou who thro'-out all

pray thee now pre-vent! Thou who thro'-out all

pray thee now pre-vent! Thou who thro'-out all

pray the now pre-vent! Thou who thro'-out all

wrong You know not what you say,

wrong You know not what you say,

while you would un-der-take,

while you would un-der-take,

why should men con-tend? Should blood for ev-er flow? Should

why should men con-tend? Should blood for ev-er flow? Should

why should men con-tend? Should blood for ev-er flow? Should

why should men con-tend? Should blood for ev-er flow? Should

why should men con-tend? Should blood for ev-er flow? Should

why should men con-tend? Should blood for ev-er flow? Should

why should men con-tend? Should blood for ev-er flow? Should

con anima.

She's mine this mai - den fair, Her nuptials long since plan'd.

She's ours this mai - den fair, Her nup-tials long since plan'd.

con anima.

break. The things be-yond be - lief. The King who promis'd fair,

break. The things be-yond be - lief. The King who promis'd fair,

strife have ne'er an end With-in this world of woe? Should

strife have ne'er an end With-in this world of woe? Should

strife have ne'er an end With-in this world of woe? Should

strife have ne'er an end With-in this world of woe? Should

strife have ne'er an end With-in this world of woe? Should

strife have ne'er an end With-in this world of woe? Should

By all the Gods I swear! That con-tract now must

By all the Gods we swear! That con-tract now must stand

His daughter me to wed Her throne with with her to

His daugh-ter to our chief Her throne with him to share

strife have ne'er an end With-in this world of woe?

strife have ne'er an end With-in this world of woe?

strife have ne'er an end With-in this world of woe?

strife have ne'er an end With - in this world of woe?

strife have ne'er an end With - in this world of woe?

strife have ne'er an end With - in this world of woe?

stand. Her nuptials long since plan'd That contract now must stand.

Her nup tials long since plan'd That con - tract now must stand.

share. The King who promis'd fair, Her throne with me to share.

The King who prom is'd fair, Her throne with him to share.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains several measures of music, including a half note, a quarter note, and a half note with a slur. The bass staff starts with a bass clef and the same key signature, featuring a series of chords and a melodic line with a slur.

The second system continues the musical piece. The treble staff shows a half note followed by a quarter note, with a slur over the latter. The bass staff features a series of chords and a melodic line with a slur, maintaining the key signature of three sharps.

The third system shows a transition in the bass line. The treble staff continues with a half note and a quarter note. The bass staff features a series of chords and a melodic line with a slur, maintaining the key signature of three sharps.

The fourth system concludes the act. The treble staff features a half note and a quarter note. The bass staff features a series of chords and a melodic line with a slur, maintaining the key signature of three sharps. The system ends with a final chord in the bass staff.

END OF SECOND ACT.

ACT III.
ENTR'ACTE.

Lento. 50 = ♩

p semplice e tranquillo.

mf

cres molto.

f

3 cres assai *f* e stringendo.

allarg con espress.

3

5

con anima.

f

ff

sempre piu rinforz.

pp

p

dim:

pp

cres cen do.

f

ped. * ped. * ped. *

COME ALL YE PEOPLE.

Andante Religioso. 72=
 N^o 18. *f*

The piano introduction is in 3/4 time, marked 'Andante Religioso' with a tempo of 72 beats per minute. It features a bass line with a steady eighth-note accompaniment and a treble line with a melodic line of eighth notes. The key signature has one flat (B-flat).

A. PRIEST. (Within the temple.)

(1) Come all ye people. Ta - - - ry not! Bring
 (2) We scorn no offering. Nev - - - er fear, We're

The vocal line begins with a half note rest, followed by a melodic line. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The lyrics are: (1) Come all ye people. Ta - - - ry not! Bring; (2) We scorn no offering. Nev - - - er fear, We're

forth your gifts for sac - - - ri - fice. Make
 well con - tent what e'er you bring. The

The vocal line continues with a melodic line. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords. The lyrics are: forth your gifts for sac - - - ri - fice. Make; well con - tent what e'er you bring. The

haste to throng the sa - cred spot, Where dwell your Priests and Seers all wise.
 suck - ing pig doth make good cheer. The poi - fed dog is just the thing.

in tempo.

The vocal line features a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line. The lyrics are: haste to throng the sa - cred spot, Where dwell your Priests and Seers all wise.; suck - ing pig doth make good cheer. The poi - fed dog is just the thing.

Chorus. (From within)
Moderato.

2^d time.

(1) Ban-ish then all sor-row! A-way with hate and strife!
(2) Our hearts with love are swell-ing, Our gifts we glad-ly bring Our

(1) Ban-ish then all sor-row! A-way with hate and strife!
(2) Our hearts with love are swell-ing, Our gifts we glad-ly bring. Our

Moderato. 84 = ♩

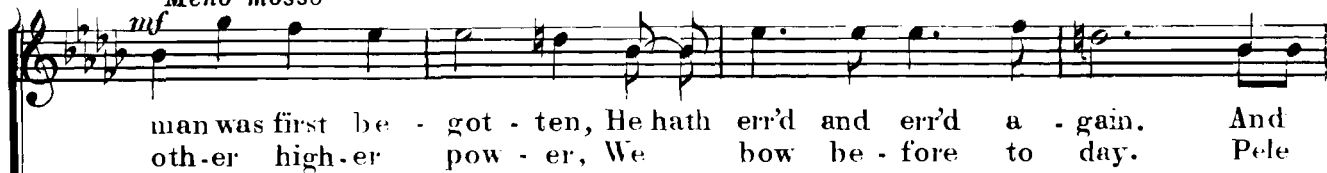
Senza accomp.

Let the coming of the mor-row, Pro-claim the bet-ter life. Since
Chant is proudly tell-ing, The glo-ries of our King. But an-

Let the coming of the mor-row, Pro-claim the bet-ter life. Since
Chant is proud-ly tell-ing, The glo-ries of our King. But an-

Meno mosso

mf



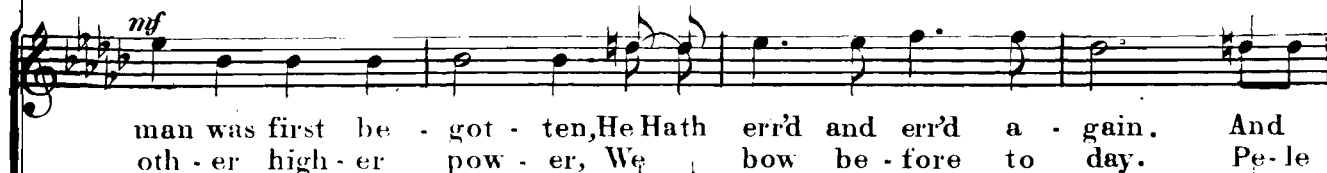
man was first be - got - ten, He hath err'd and err'd a - gain. And
oth - er high - er pow - er, We bow be - fore to day. Pele

mf



man was first be - got - ten, He hath err'd and err'd a - gain. And
oth - er high - er pow - er, We bow be - fore to day. Pele

mf



man was first be - got - ten, He hath err'd and err'd a - gain. And
oth - er high - er pow - er, We bow be - fore to day. Pele

mf



man was first be - got - ten, He hath err'd and err'd a - gain. And
oth - er high - er pow - er, We bow be - fore to day. Pele

Meno mosso

mf



mf

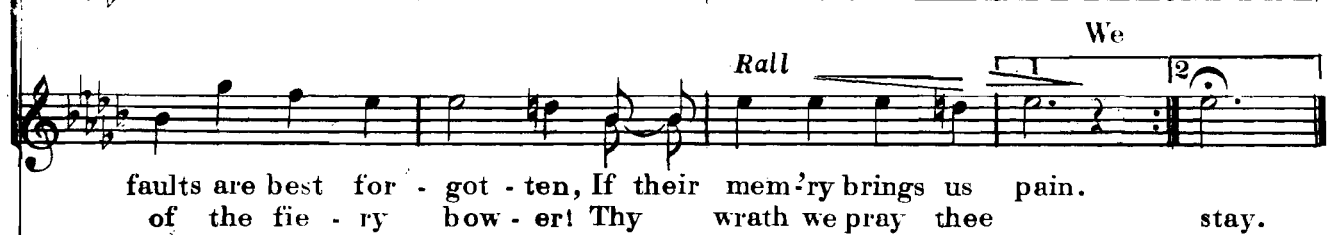


faults are best for - got - ten, If their mem'ry brings us pain.
of the fie - ry bow - er! Thy wrath we pray thee stay.

mf

Rall

We



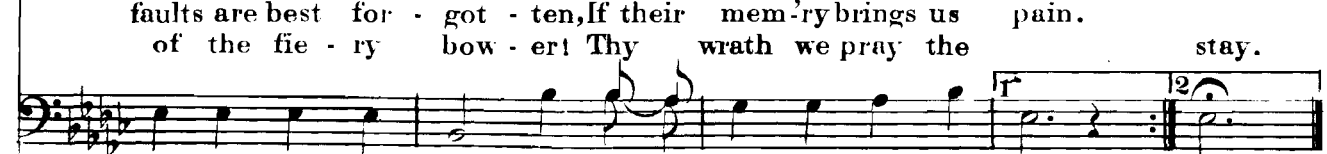
faults are best for - got - ten, If their mem'ry brings us pain.
of the fie - ry bow - er! Thy wrath we pray thee stay.

mf



faults are best for - got - ten, If their mem'ry brings us pain.
of the fie - ry bow - er! Thy wrath we pray thee stay.

mf



faults are best for - got - ten, If their mem'ry brings us pain.
of the fie - ry bow - er! Thy wrath we pray thee stay.

mf

Rall



WHAT A PRETTY MESS IVE MADE.

Allegretto. 80=.

Nº 19.

The piano introduction consists of two staves in 2/4 time. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present at the beginning.

(Enter Koko Bola)

This section features a melodic line in the right hand and a supporting bass line in the left hand. The melody is characterized by eighth-note patterns and rests.

§ KOKO BOLA.

(1) What a pret - ty mess I've made, What a sil - ly
 (2) You may think it quite se - cure, To hold a

The vocal line is in 2/4 time with a key signature of one flat. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line. A dynamic marking of *p* is shown.

game I've played, By the things of earth and heav'n, not keep - ing a -
 sin - e - cure, To wait up - on a king be rea - dy at his

The vocal line continues with the same melodic pattern. The piano accompaniment provides harmonic support with chords and a consistent eighth-note bass line.

part.
call.

I might have known at first, It would be but
But its not for things are chang'd, When he's bil - ious

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata on a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is placed below the piano staff.

for the worse, When I got two men a squab - ling, for a mai - den's
and - de - rang'd, And you know not ex - act - ly if you stand or

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a variety of chordal textures and some sixteenth-note passages in the right hand.

heart. Now the on - ly way I see, To solvethis mys - te -
fall. Though I may fool the com - mon herd, Who hang up - on each

The third system of the score shows the vocal line continuing with a mix of eighth and sixteenth notes. The piano accompaniment is characterized by block chords in the right hand and a simple bass line. A dynamic marking of *mf* (mezzo-forte) is present below the piano staff.

ry, Is to read a - gain the stars, for the Gods in -
word, I ut - ter when I'm po - sing As the great big

The final system on the page shows the vocal line concluding with a few more notes. The piano accompaniment continues with block chords and a consistent bass line.

tent. I must cast a hor - o - scope, That will sat - is - fy
 gun. It's not an ea - sy thing, To jol - ly up a

hope, Or at - last to ex - tri - cate my - self, from this pre - dic - a -
 king With the same kind of twa - dle though it's all in

ment.
 fun.

Monologue.8 KOKO BOLA.

2
 2 Last Verse

A LONG FAREWELL.

Chorus of SAILORS and COOKS Solo.

Introduction - Tempo di Marcia.

(Transformation of scene to the First Act.)

No. 20.

Introduction - Tempo di Marcia. The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a piano (*p*) dynamic and features a series of chords and melodic fragments. The left staff begins with a bass clef and provides harmonic support with chords and a steady bass line. The introduction concludes with a mezzo-forte (*mf*) dynamic.

The piano accompaniment for the first vocal line consists of two staves. The right staff continues the melodic and harmonic material from the introduction. The left staff provides a steady bass line. The dynamics range from piano to mezzo-forte. The piece concludes with a *cresc.* (crescendo) marking and the word *do.* (do) written below the staff.

SALORS. §

TENORS.
BASSES. A long fare - well to the co - coa tall, The wav - ing

The piano accompaniment for the second vocal line consists of two staves. The right staff continues the melodic and harmonic material. The left staff provides a steady bass line. The dynamics range from piano to mezzo-forte.

Palm and the cor - al strand To the love' that's lost be - yond re - call, ...

The piano accompaniment for the third vocal line consists of two staves. The right staff continues the melodic and harmonic material. The left staff provides a steady bass line. The dynamics range from piano to mezzo-forte.

To the promise false as the shift - ing sands. Ah

fools were we with ne'er a thought, For the Plymouth maids that wait us yet. Twas

dalliance weak that just - ly brought, its swift re - ward in vain re - gret. Our

an - chors weigh'd each sail is set,..... Let's whis - tle all for

fav'ring winds,..... We've lov'd and lost but we'll ne'er for - get

COOK

(1.) Tis
(2.) Far

The sunbrown'd-maids we've left be - hind.

Fine.

bet - ter thus, for what had been..... Had I this
o'er the seas, a wo-man true,..... This ver - y

mf

sav - age maiden won?..... For love had yet to
hour sits sad and lone. And looks be - yond the

come be - tween, That our two hearts might beat as one.
o - cean blue, And thinks of him she calls her own.

..... Vain, i - dle thought to dream a - - last! That
Then were I not a das - tard grown, Were

wo - man's love should come at call; Men come and
 I this la - dy to for - sake! Künd Fates I

go the Nea - sons pass, but love may nev - er
 thank thee who hast shown This step that

A

come at all. (2) Far I was near to take.

D.C. 9.

Dialogue.
 9.
 COOK.
 KALANOPU.
 IA IA.
 OPONU.
 KOKO BOLA.

FINALE.

IF THOU COULDST KNOW.

OPONU, IA IA, KALANOPU and Subjects, COOK and Sailors, and OPONUIS Followers.

Tempo di Valse

Nº 21.

f *rall e dim.*

This block contains the piano introduction for the piece. It is written for piano in 3/4 time, marked 'Tempo di Valse'. The music begins with a forte (*f*) dynamic and concludes with a 'rall e dim.' (rallentando and diminuendo) instruction. The score is presented in a grand staff with treble and bass clefs.

OPONU.

If thou couldst know the weight of my woe, That bore me down with

p molto legato *cres. - - cen - -*

This block shows the first line of the vocal melody and piano accompaniment. The lyrics are 'If thou couldst know the weight of my woe, That bore me down with'. The piano part is marked 'p molto legato' and includes a 'cres.' (crescendo) instruction leading to the word 'cen'.

doubt op - press'd, That painful thought thy vows for - got, The

- do. *p*

This block shows the second line of the vocal melody and piano accompaniment. The lyrics are 'doubt op - press'd, That painful thought thy vows for - got, The'. The piano part includes a 'p' (piano) dynamic marking and a 'do.' syllable.

an - guish keen that pier'd my breast! But though all time. in ev - ry

cres - - cen - - do. *p*

This block shows the third line of the vocal melody and piano accompaniment. The lyrics are 'an - guish keen that pier'd my breast! But though all time. in ev - ry'. The piano part includes a 'cres - - cen - - do.' (crescendo) instruction and a 'p' (piano) dynamic marking.

clime, Tis the same tale of long a - go. Love's cause'tis said hath
cres - cen - do.

never so sped As smoothly as it ought you know..... And so at
 IA IA.

rit: *a tempo.*
 last our sor - rows past, My soul my heart to thee I give, Thy strong right
rit: *a tempo.*

arm from ev - ry..... harm, shall ev - er..... guard me, while we

IA IA. *f*

live With in thy hold my chief-tain bold, I find E-ly-siums gol-den

OPONU. *f*

With in my hold my prin-cess bold, I find E-ly-siums gol-den

COOK. *f*

And so at last their sor-rows past, Both soul and heart they

KALANOPU. *f*

And so at last their sor-rows past, Both soul and heart they

KOKO BOLA. *f*

And so at last their sor-rows past, Both soul and heart they
Kalanopuu's Subjects

With in his hold our prin-cess bold, Shall find E-ly-siums gol-den

Oponuis Subjects.

With in his hold the prin-cess fair, Shall find E-ly-siums gol-den

Sailors.

And so at last their sor-rows past, Both soul and heart they

shore What'er be-tide, thy promis'd bride..... Shall leave thee

shore What'er be-tide, thy promis'd bride..... Shall leave thee

give His strong right arm from ev-ry harm..... Shall ev-er

give His strong right arm from ev-ry harm..... Shall ev-er

give His strong right arm from ev-ry harm Shall ev-er

shore What'er be-tide, the promis'd bride..... Shall leave him

shore What'er be-tide, his promis'd bride..... Shall leave him

shore What'er be-tide, his promis'd bride..... Shall leave him

give His strong right arm from ev-ry harm..... Shall ev-er

give His strong right arm from ev-ry harm..... Shall ev-er

Piano accompaniment musical staff with treble and bass clefs.

fond one nev er more.....

fond one nev er more.....

guard her while they live.....

guard her while they live.....

guard her while they live.....

dear one nev er more.....

fond one nev er more.....

fond one nev er more.....

guard her while they live.....

guard her while they live.....

gva

ped. * ped. * ped. * ped.

End of the OPERA

Burke Engr 5' Le Roy Pl. S.F., Calif.

DIALOGUE

— OF THE —

ROMANTIC HISTORICAL OPERA

Captain Cook

LIBRETTO BY SANDS W. FORMAN

MUSIC BY NOAH BRANDT

ACT I—SCENE I.

A sandy beach and coral strand in the foreground; in the back, a stretch of water and the two ships of CAPT. COOK—the Resolute and Discovery—at anchor; high sterns, and with rows of small windows aft, according to the manner of ships of the time. The extreme background, a drop, showing the volcano Mauna Loa in the far distance with puffs of smoke ascending from same at regular intervals. On the same drop, nearer down towards beach, great palms and cocoa trees, and other tropical verdure.

The Boatswain, the Ship's Surgeon, a Lieutenant of Marines, and Seamen; also, a squad of Marines.

Dialogue 1.

MAIRLEY. So ho, so ho, there shipmates. Its hawling again the same old song, is it? Always the winds and storms, and the lasses left behind. Why, brace up, my hearties—brace up and belay. The storms are bound to come, the winds to blow, and the lassies to play you false.

[All turn to him murmuring words of dissent.]

THE LIEUTENANT OF MARINES. Not so Not so, you old croaker. What lassie anyway could ever be true to you, you rusty old marlinspike?

MAIRLEY. To me, is it? To me, the once handsome Mairley? Aye, mark ye lads. I've had my day among 'em, and I found 'em all alike. Fond enough, indeed, when you're in port and your wallet well filled; but false, aye false and forgetful, when you're away and afloat. And yet, you lubbers, you would bellow and would blubber about these frail but false syrens.

[He sings, "Well, I never saw a lubber," etc.]

Dialogue 2

[Entrance of CAPT. COOK.]

CUPPLES. Look alive there, my lads, for as I live the gallant Captain comes sailing shoreward in his gig with the ship's company following. Stand ready to salute.

[They all fall in and stand ready to receive him. He comes ashore and says:]

Dialogue 3.

CAPT. COOK. Well, by all that's good, friend Cupples, you have indeed picked out a pleasant landing. All nature smiles in this sweet spot, and after the many months of our rude buffeting, I feel as though I could linger here for many a day to come.

CUPPLES. It is indeed, my Captain, a most gracious haven, and if the signs belie not themselves, we may find here an abundant supply of wood and water, and methinks me too of fruit and the other products of the soil to which we have too long been comparative strangers.

CAPT. COOK. Pray you, good Cupples, your guess be not amiss, for right sore need have we of the supplies of which you speak. Let's you and I then tarry here awhile, and in the meantime have the men go forward in search of what we need.

[To Mairley.] Ho there, Master Mairley. You and your men advance into the forest, fill your casks, gather what provender you can, and return to this spot when you have done your work, or before, if the signal gun should call you. Be wary, Master Mairley, for you know not what dangers may lurk in unknown places.

MAIRLEY. Aye, aye, Captain. I'll keep an eye to every quarter, and if old Mairley's caught napping, it will be the first time in all his forty years of cruising. Take up your casks, mates, and forward.

[Exit all but COOK and the Surgeon, the crew singing as they go, "Heave ho and Haul."]

Dialogue 4.

CAPT. COOK and CUPPLES.

CAPT. COOK. And now, friend Cupples, that we are left for a time to ourselves, let's cast us down and drink in the pleasure of this gorgeous scene.

[They seat themselves upon the sward.]

COOK (continuing). How grand indeed is all about us. How blue the skies, how pure the air, and the lofty, heaven-piercing mountains seem to stand like mighty monitors o'er all about us. Why, look you there [pointing to the volcano], if

DIALOGUE

— OF THE —

ROMANTIC HISTORICAL OPERA

Captain Cook

LIBRETTO BY SANDS W. FORMAN

MUSIC BY NOAH BRANDT

ACT I—SCENE I.

A sandy beach and coral strand in the foreground; in the back, a stretch of water and the two ships of CAPT. COOK—the Resolute and Discovery—at anchor; high sterns, and with rows of small windows aft, according to the manner of ships of the time. The extreme background, a drop, showing the volcano Mauna Loa in the far distance with puffs of smoke ascending from same at regular intervals. On the same drop, nearer down towards beach, great palms and cocoa trees, and other tropical verdure.

The Boatswain, the Ship's Surgeon, a Lieutenant of Marines, and Seamen; also, a squad of Marines.

Dialogue 1.

MAIRLEY. So ho, so ho, there shipmates. Its bawling again the same old song, is it? Always the winds and storms, and the lasses left behind. Why, brace up, my hearties—brace up and belay. The storms are bound to come, the winds to blow, and the lasses to play you false.

[All turn to him murmuring words of dissent.]

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COOK (continuing). How grand indeed is all about us. How blue the skies, how pure the air, and the lofty, heaven-piercing mountains seem to stand like mighty monitors o'er all about us. Why, look you there [pointing to the volcano], if

DIALOGUE.

mine eyes deceive me not, that one must be a chimney for the inward fires, for as I live it belches smoke at every throb.

[They pause for a time and gaze amazed. The sounds of a chant are heard in the distance, the natives not yet appearing.]

CUPPLES. Why, as I live, methinks I hear the echo of some strange chant coming from yonder wood. Why, what can it be?

CAPT. COOK. And I too, good Cupples, doth hear it now. 'Tis not our people, for no British sailor e'er sang such song as that.

CUPPLES. No, 'tis rather the song of some savage race—some weird and melancholy chant of sacrifice—and if I mistake me not it comes nearer to us now. Let us withdraw a pace and see what follows.

[They stand aside as the sacrificial procession of natives enters on the stage.]

Dialogue 5.

[CAPTAIN COOK TO KALANOPUU.]

CAPT. COOK. Right well and fair dost thou address me, Great King, and I believe full well that thou dost speak the truth. But why would'st thou that I should share thy throne? Thou surely canst rule as well alone?

THE KING. Aye, fair stranger, and so I can; but what the gods have ordered that must we obey, and long since, speaking out of the mouths of their soothsayers, aye, even from the lips of the wise and pious Koko Bola here, our friend—

[Koko Bola here bows low, and grimaces aside.]

have they foretold thy coming, and ordained the sharing of my throne.

CAPT. COOK. But, my good brother and mighty King, this is too much. Your friendship doth o'erpower me.

THE KING. Too much, too much! Nay, how could too much be done the chosen of the gods? But more there is in store for thee and thine. Seest thou there the lovely Ia Ia, the royal Princess, daughter mine. She, too, shall be thy bride.

[IA IA blushing and striving to hide her confusion by retiring partially amid the maidens about her.]

Yes, the most graceful Fern Leaf in all the land I give to thee to be thy Queen.

[COOK gazes eagerly at IA IA, who, becoming emboldened, returns his glances.]

MAIRLEY (in an aside to his fellows). Well, my mates, what do you think of it all? Surely if the Captain is going to be a god, what are we, his followers? Why arn't we angels as well? Why, I can feel the wings sprouting between my shoulders already. Let's make acquaintance amid this heavenly company.

[The sailors laugh loudly and begin to mingle with the native maidens, who take to their advances kindly.]

THE KING. And thy followers, too, may choose among this beauteous company for their mates, for have not the gods ordained that thee and thine should share of all we have?

CAPT. COOK. But how know'st thou that I may find favor with the lovely Princess; and how may I know if her heart be not given to another?

CUPPLES (aside). Mark ye now, but the skipper's coming on. 'Tis a lucky thing indeed for him he's so many leagues from Plymouth and the lovely Mistress Cook.

MAIRLEY (aside). And it's a lucky thing for you, too, old Sawbones,

[Cupples, too, has been making up to a dusky maiden.]

that you, too, are just as far away.

[Looking about he sees that all the crew have singled out a maiden, says himself.]

Well, on my soul, if I'm not the only bachelor among them.

[He sidles up to the oldest and homeliest of the natives.]

As the angels are pairing off, I'll make one of the heavenly crew myself. Come hither, pretty maiden, for I too have a pretty tale to pour into thine ears.

[They retire evidently much pleased with the stranger.]

CAPT. COOK (advancing to IA IA). Thou hast heard the words of the mighty King, thy father, sweet Princess, and not for all the world—for the glory of sharing the throne—would I do ought to lacerate thy young heart. I have seen now, thou gracious Princess, that I am much taken with thy outward charms, but if thou lik'st me not, I pray thee I will importune thee no more.

IA IA. Right kindly spoken are thy words, fair stranger, and right well I honor thee for them; but thou know'st that what the gods have willed, that must we all obey.

CAPT. COOK. In sooth 'tis so, fair Princess; but if thy heart's engaged elsewhere, far be it from me, a true Briton, to compel thee to that thou wouldst not.

IA IA. Nay, press me not farther, for have I not told thee that what the gods and my royal father doth command, that must I obey?

CAPT. COOK. And dost thou think then, my dusky goddess, that thou couldst love me—dost think thy young heart could beat responsive to mine own? Bethink thee, my peerless Ia Ia, I am but a stranger, an acquaintance of an hour.

[Becoming more animated and tender.]

Why who, my darling Fern Leaf, has taught thee now to love? Why, tell me what thou know'st of love?

[IA IA sings, "A Fern Leaf grew," etc.]

DIALOGUE.

Dialogue 6.

CAPTAIN COOK. (To Kalanopuu.) Most gracious king, I know not what to say. Right well I learn from the plaintive pleading of thy daughter fair, that already her young heart hath been touched by cupid's dart, and yet e'en now, although I've known her scarce an hour, my soul goes out to her, and right glad were I to call her mine.

KALANOPUU. And so thou shalt—and so thou shalt, my royal brother. What wouldst thou have of me? that I should hearken to the ravings of a love-sick maid. 'Tis but the memory of some girlish meeting that doth vex her youthful mind.

(To IA IA.) Why, daughter mine, art thou not the same obedient child that I have cherished all these years, and wouldst thou not honor the wishes of the gods as well as of thy poor old father?

IA IA. Thy will thou knowest has ever been my law, and what the gods would have, to that must I submit.

CAPT. COOK. Nay, nay, sweet maid. If thy heart be not inclined, think not that I will force thee 'gainst thy will.

KALANOPUU. Tut, tut, I say! Let's have no more of this. My royal word is pledged, and here do I command that if my fair brother so wills, he shall have the Princess for his bride.

CAPT. COOK. If I so will? Why! by all the gods above, I swear me now, that mine every desire cries out for the possession of this beauteous maid.

(To IA IA.) If thou canst bear with me, gracious Princess, right gladly will I link my fate with thine.

IA IA. What the gods have willed and what my sire doth wish, to that I yield. If thou wouldst take me as I am, then I am thine forevermore.

CAPT. COOK. If I would take thee? My precious maid, e'en now I love as ne'er I loved before. Thy sweet humility and submission hath so charmed my heart, that already art thou its mistress and ruler of my every thought. And now, I pray thee, announce to thy maidens and the women of thy train, the pleasing news, that they make for the coming nuptials the proper preparation.

IA IA (turning to her suit.) Know ye then, my sisters—companions of my youth—that I, the Princess Ia Ia, hath chosen for my husband and the guardian of my love, the fair god and stranger who stands beside me.

[She sings, "Sing Your Loudest, etc."]

(End of Act 1.)

ACT II—SCENE I.

Dialogue 7.

[Oponui reappears and encounters the soothsayer Koko Bola, who has just finished his song.]

OPONU. (To Koko Bola.) And so 'tis to you—you hoary-headed trickster; you charlatan; you pious knave—that I owe the loss of my long promised bride; 'tis you, then, who have fooled this weak old man, her father.

KOKO BOLA. (Retreating and protesting by his cringing attitude.) Nay, nay, friend Oponui; I pray thee hold thy temper for awhile and listen.

OPONU. Hold my temper! dost thou say, thou prating hypocrite? Nay, and if I hold my hand and slay thee not where thou standest, indeed thou hast much to be thankful for.

[Koko Bola falls groveling to the ground, exhibiting every sign of abject fear.]

OPONU. Now tell me by what hellish art hast thou so far perverted the mind of the fair Princess Ia Ia, that she has consented to become the bride of this pale-faced wanderer? Or hast thou been bought by the presents of this mysterious stranger to do his bidding? Tell me, tell me! thou false-hearted priest, and quickly, too, or by the gods thou dost profane by thy mock homage, I will pierce thy fat paunch with this, my goodly spear, and leave thee here, a fitting banquet for the carrion birds.

KOKO BOLA. (In abject terror.) I pray thee, gallant Prince, bear with me but a while and I will tell thee all. Thou knowst how oft I cast the horoscope and how the gods have favored me—thine humble servant—with their countenance. Well—

OPONU. Now, by all the powers, if thou dost not cease thy babbling, I know not if I may hold my hand. Talk not to me as thou dost prate to those who know thee not. Come to the point, and let me know why thou hast done this thing.

KOKO BOLA. Well, then, most gracious Prince, the times were dull and dismal and the sacrificial offerings slowly coming in. Then what had I to do? Each day this hitherto well-rounded paunch grew smaller yet. Some festal function I knew was only left to bring the people back to their duty. The strangers came—the ancient prophecy of the coming of the white-faced god was well-remembered by me, and then I saw my opportunity. I knew full well that if I could arrange these nuptials, again the larder of the Priestly temples would be replenished, and again the stomach of the holy Koko Bola would take on its old-time proportions. And, in the midst of all, most gracious Prince, I forgot that she and thou had lovers been in the long ago.

OPONU. Thou canting priest, 'tis alone thy well told tale that holds my hand; but mark me now, if thou canst so well this treachery arrange, so surely too must thou be able to undo it again. Now listen and make note. Undo this thing; re-

DIALOGUE.

turn to me my promised bride and send away this stranger, who would thwart me, or by all the gods I'll slay thee ere the sun goes down.

KOKO BOLA. Thy will shall be my law, and if the cunning of my tongue hath not left me, I promise thee that all shall be made aright, and quickly too. But hark! I heard the tramp of many feet, and if I mistake not 'tis the wedding party and their guests coming to the temple. Withdraw for a time, most noble Prince, and if I may, I'll strive to mend this unfortunate mischance.

[They both retire. Enter, a Ballet, at the conclusion of which the procession takes its way to the entrance of the Temple, IA IA and her tire women bringing up the rear. Oponui comes forward at this moment, and the Princess, seeing him, halts when he approaches nearer. Oponui (Recit., etc.), "Yes, speak to her I must," etc.]

ACT III—SCENE 1.

The ruins of the overthrown Temples and Idols are strewn about, but to the left has been erected an altar decked with flowers, in preparation for the coming nuptials. The scene, one of tropical beauty, same as first, with coral strand and Cook's ships in the offing.

Monologue 8.

KOKO BOLA. Oh, it's all very well to be the Grand High Priest and Keeper of His Majesty's Conscience, but let me tell you I've had about enough of it. What with trying to marry off the lovely Princess, to propitiate the gods, to keep this well rounded stomach from shrinking, and to stop this fiery Oponui from spitting me with his long handled spear, I assure you I'm about distraught. But still it might be worse. This white God, or Devil, is not such a bad fellow after all, and when I told him what a pretty mess I'd made, and that the Princess didn't love him after all, but was only complying with her father's wishes, he gracefully resigned and agreed to clear out in good order.

SCENE 2.

Transformation of scene to the first Act.

Dialogue 9.

[CAPTAIN COOK to CUPPLES and his followers, about to embark for the ships.]

CAPT. COOK. Look lively now, my lads, for the wind serves amain, the tide's in our favor, and in an hour we'll have the anchor weighed and be speeding homeward to good old Plymouth by the Shore.

CUPPLES. And though we've loved and lost, my Captain, yet we know full well there are fairer faces and more loyal hearts awaiting our home coming. Is it not so?

CAPT. COOK. In sooth 'tis so, and let us when we set our foot on shore, look back upon this pleasant meeting with these simple islanders as to some beautiful dream, never to be forgotten. But let it be a dream—only a dream, good Cupples—for what would those fond ones say at home if they only knew

the truth? (aside) and yet God knows I could have loved that gentle, shrinking maiden. (He sighs.) 'Tis past and gone, however, and now let's up and away.

CUPPLES. And without one word of parting to the dear ones left behind?

CAPT. COOK. Well said, my dear old friend, well said indeed; and here do I protest that no man in all the world doth wish these gentle heathens greater good than Captain Cook. And to the fairest maid in all the land and her gallant lord, the noble Oponui, do I make my *devoir* and wish them long life and happiness.

[The ship's company join in cheers for the bride and groom.]

MAIRLEY. And I, too, most gallant Captain, would add a word to thine, and with your leave. I too have loved and lost, but so oft I've done the thing before I'm sure I'll stand it till I've met my Polly in old Plymouth. 'Twas not all a dream with me. No, by my soul 'twas not, but I hope you'll call it so, each and every one, and bear me out, for as the old song goeth, "My Polly hath a heavy hand." You know the rest.

CAPT. COOK. E'en now I heard the sound of merriment, and through the bending boughs I see the wedding company approaching. Let it not be said that a British sailor e'er drew breath who honored not the host who did him well. Let us now to the ships, and while the lovely Princess renews her vows before the altar there, we'll wish her love and happiness, and pledge it in a hearty one, two, three. (They cheer.)

[Fanfare. Enter the King and the wedding party coming down the altar.]

Dialogue 10.

THE KING. Right well, my royal brother that was to be, do I appreciate thine homage and thy kindly disposition, and, speaking for my people, I proclaim it here that I do wish thee, too, a pleasant voyage and a hearty welcome home.

IA IA. And I, too, most gallant captain, would wish thee well, and though 'tis said "The saddest words of tongue or pen, are only these, It might have been," I know thou wilt forgive me, and in the days to come, when thou art far away, sometime thy memory incline to the little Fern Leaf whom thou wert pleased to look upon with other than a passing eye.

CAPT. COOK. Aye, that in truth I will, thou sweet daughter of the tropics; and when the little dusky broad should cluster about thy knee, and the gallant, stalwart Oponui, their father, shall stand beside thee, proud and happy, I pray thee tell them, now and then, the story of the coming of Captain Cook.

OPONU. Rest content, most gracious stranger, for Oponui shall ever cherish none but pleasant memories of thy unlooked for coming. So fare the well, and may thy future be as full of happiness as is the present I enjoy.

[Oponui and Ia Ia sing their duct. Finale. Chorus, and etc.]

(Curtain.)

MYTHOLOGICAL

HAWAIIAN BALLET.

The FIRST NUMBER represents the Dance of the Athletes, the Spear Throwers, the Surf Riders, the Swimmers and Paddlers of the Canoe.

The SECOND NUMBER represents the attendants of the Goddess Pele; these are tall, straight-limbed Maidens, with torch in hand, and long flowing locks.

The THIRD NUMBER represents the Goddess Pele and the Native Champion Sled (Papa) Runner, Kahawale, who enter, coming down the mountain side on swift runners, Pele in advance. Kahawale makes love to the Goddess, who scorns his addresses.

The FOURTH NUMBER represents the defeat of Kahawale in his love-making, the attendants, athletes and all coming to the support of Pele, Kahawale making his exit, humiliated and in disgrace.