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1934

MR. OSCAR HAMMERSTEIN

PRESENTS

NAUGHTY MARIETTA

A Comic Opera

With M^{lle}. EMMA TRENTINI

Book and Lyrics by

RIDA JOHNSON YOUNG

Music by

VICTOR HERBERT

Price Five Dollars

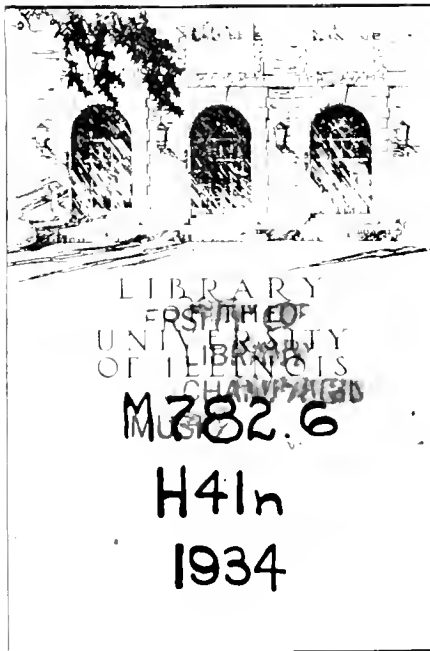
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NEW YORK

Printed in U. S. A.

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MUSIC



MAY 14 1945
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Mr. Oscar Hammerstein
presents
Mlle Emma Trentini
in
Naughty Marietta
A Comic Opera in Two Acts

Book and Lyrics
by
RIDA JOHNSON YOUNG.

Music
by
VICTOR HERBERT.

CAST OF CHARACTERS.

CAPTAIN RICHARD WARRINGTON . . . . .	.Orville Harrold
LIEUTENANT GOVERNOR GRANDET . . . . .	.William Frederic
ETIENNE GRANDET — Son of Lieut. Governor . . . . .	.Edward Martindel
SIR HARRY BLAKE — An Irish Adventurer . . . . .	.Raymond Bloomer
SIMON O'HARA — Capt. Dick's servant. . . . .	.Harry Cooper
RUDOLFO — Keeper of Marionette Theatre. . . . .	.James S. Murray
FLORENZE — Sec'y to Lieut. Governor . . . . .	.Howard Morgan
LIZETTE — A Casket Girl . . . . .	.Kate Elinore
ADAH — A Quadroon . . . . .	.Maria Duchene
THE VOODOO QUEEN . . . . .	.Viola Ellis
NANETTE . . . . .	.Louise Aichel
FELICE . . . . .	.Blanche Lipton
FANCHON . . . . .	.Vera De Rosa
GRAZIELLA . . . . .	.Sylvia Loti
FRANCESCA . . . . .	.Bessie Ricardo
NIGHT WATCHMAN . . . . .	.Eugene Roder
1 st PIRATE . . . . .	.Wm Mack
2 nd PIRATE . . . . .	.F. Bonner
INDIAN . . . . .	.H. Reynolds
EAST INDIAN . . . . .	.Bert Leslie

_____ and _____
MARIETTA Mlle Emma Trentini

Adventurers, Pirates, Flower Girls, Casket Girls, Soldiers,
Servants, Creoles, Quadroons, Mexicans, Spaniards, San Domingo Women, etc.

SYNOPSIS.

ACT I.

The Place D'Armes—In New Orleans, about the year 1780.

ACT II.

Scene I — The Marionette Theatre.

Scene II — The Ball-room of the Jeunesse Dorée Club.

Musical Director Gaetano Merola
Stage Director Jacques Cointi

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Naughty Marietta.

1503
H58 N2

piece 4:12
7

Naughty Marietta. Overture.

VICTOR HERBERT.

Allegro Marziale.

Piano. *f molto marcato.*

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Animato.
8

f *p* *rit.* *p*

Piu animato.

poco rit. *p* *p* *mf*

mp *p*

Tempo di Valse lente.

poco rit. *a tempo.*

First system of musical notation. 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 has two flats (B-flat and E-flat). The music features chords and melodic lines. The tempo marking *poco rit.* is placed above the bass staff, and *a tempo.* is placed below the bass staff. There are three accents (V) above the treble staff.

Second system of musical notation. 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 has two flats. The music features chords and melodic lines. There is one accent (V) above the treble staff.

Third system of musical notation. 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 has two flats. The music features chords and melodic lines. The tempo marking *rit.* is placed above the bass staff, and *mf* is placed below the bass staff. There are two accents (V) above the treble staff.

Fourth system of musical notation. 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 has two flats. The music features chords and melodic lines. The tempo marking *a tempo.* is placed above the bass staff. There are five accents (V) above the treble staff. A first ending bracket with the number 8 is placed above the treble staff.

Fifth system of musical notation. 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 has two flats. The music features chords and melodic lines. There are two accents (V) above the treble staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The first measure is marked *rit.* and the second measure is marked *a tempo.* The music features chords and some melodic fragments in the upper staff, while the lower staff provides a steady accompaniment of chords.

The second system continues the piece. It features a section with a dotted line above the staff, possibly indicating a breath mark or a specific performance instruction. The music includes chords and some melodic lines in the upper staff, with a consistent accompaniment in the lower staff. A *rit.* marking is present towards the end of the system.

The third system begins with the tempo marking **Allegro.** and a 2/4 time signature. The music is more rhythmic and active, with a prominent melody in the upper staff and a busy accompaniment in the lower staff. The key signature remains two flats.

The fourth system continues the *Allegro* section. It features a section with a dotted line above the staff, marked with an 's', which could stand for 'sforzando' or 'sotto voce'. The music is characterized by rhythmic patterns and chords in both staves.

The fifth system concludes the page. It features a final section of music with rhythmic patterns and chords in both staves. The key signature remains two flats.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes and slurs. The bass clef contains a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *ff* is present.

Brillante.

Second system of musical notation, continuing the piece. The treble clef has a fast-moving melodic line. The bass clef features a steady accompaniment with chords and eighth notes. A dynamic marking of *ff* is present.

Third system of musical notation. The treble clef continues with the melodic line, showing some slurs and accents. The bass clef accompaniment remains consistent with the previous systems.

Violin Solo. (Cadenza.)

Fourth system of musical notation, marking the beginning of a violin solo. The treble clef contains a series of triplets and slurs. The bass clef has a few notes and rests.

Fifth system of musical notation, concluding the violin solo. The treble clef features a series of slurs and triplets. The bass clef has a few notes and rests. A dynamic marking of *p* is present.

Andante espressivo.

The image displays a piano score for page 12, consisting of five systems of music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo and mood are indicated as *Andante espressivo.* The score is characterized by flowing, melodic lines in both hands, often featuring wide intervals and expressive phrasing. The first system begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. The second system introduces a dynamic marking of *sf* (sforzando) in the treble staff. The third system continues the melodic development in the treble. The fourth system features a prominent sustained chord in the treble. The fifth system concludes the page with a final melodic phrase in the treble and a corresponding accompaniment in the bass. The notation includes various articulations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a dynamic marking of *8* and various articulation marks such as accents and slurs.

Second system of musical notation, continuing the piece with similar notation and articulation as the first system.

Third system of musical notation, starting with a dynamic marking of *8* and a *rit.* (ritardando) instruction. It includes dynamic markings of *mf* and *f*, and a change in time signature to 2/4.

Allegro.

Fourth system of musical notation, featuring a *f* dynamic marking and a *p cresc.* (piano crescendo) instruction.

Fifth system of musical notation, showing a continuation of the piece with complex chordal textures in the treble and a steady bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and arpeggiated textures. A dynamic marking of *ff* is present in the right hand.

Allegro giusto.

Second system of musical notation. The right hand features chords with accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *pp* and *sempre cresc.*

Third system of musical notation. The right hand has a melodic line with accents, and the left hand continues the accompaniment. A dynamic marking of *mf* is present.

Fourth system of musical notation. The right hand features a triplet of eighth notes. Dynamic markings include *f* and *ff*.

Fifth system of musical notation. The right hand features a triplet of eighth notes. Dynamic markings include *ten.*, *pesante.*, and *ff tutta forza.*

First system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth notes. A dashed line above the staff indicates a section ending at the first measure.

Second system of musical notation. It includes a treble and bass clef. A dashed line above the staff indicates a section ending at the second measure. The system concludes with a triplet of eighth notes in the treble clef.

Third system of musical notation. It includes a treble and bass clef. The dynamic marking *ff* is present in the first measure. A dashed line above the staff indicates a section ending at the second measure. The system concludes with a *rit.* marking.

Fourth system of musical notation. It includes a treble and bass clef. The dynamic marking *ff* is present in the first measure. A dashed line above the staff indicates a section ending at the second measure. The system concludes with a *rit.* marking.

Fifth system of musical notation. It includes a treble and bass clef. The dynamic marking *sfz* is present in the first measure. A dashed line above the staff indicates a section ending at the second measure. The system concludes with a *ff* marking.

Nº 1.

Lyrics by
RIDA JOHNSON YOUNG.

Opening 1st Act.

Music by
VICTOR HERBERT.

Andante

ppp

ppp

(Church Bell strikes 5)

ppp

THE WATCHMAN

Five o'clock and a fine clear morning, — all's well!

pp (ten.)

(The beggars arise from around fountain)

poco sf *p* *sf* *p*

sf *p* *pp*

(man with ladder enters)

pp

(puts up ladder)

sf *dim.*

(Sacristan shuffles across stage)
espress.

(blows out lamp)

sf *p*

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

Jes - sa - mine! Jes - sa - mine! and ro - ses!

p *sf* *poco a poco cresc.*

trm *molto cresc.* *p*

1st GIRL (nearer)

Jes-sa-mine! Jes-sa-mine! and

2nd FLOWER GIRL (off stage)

Rose of May, blush-ing pos - - - ies!

p *f*
pp
sp

ro - ses

2nd GIRL

Sweet flow'rs. fresh flow'rs! ———
1st FLOWER VENDER

staccato

Sweet ——— flow'rs!

sp
sempre cresc.
sp

1st GIRL

Allegro moderato

Ro - - - ses! ——— SEVERAL MEN

(The Flower
Girls enter
running)

Flow'rs! ———

molto cresc.
sfz
mf

mf

mf
Come, come, come, for the morn-ing is break - ing!

Haste, haste, haste, for the day is a - wa - king! Youth, life,
unis.
p

love, ev - 'ry - where! Gar - lands of
f
p

ro - ses rare. Fra - grance

up - on the air sha - king. Come!

Come! Come!

Come! Come!

Come! Haste! Sweet, sweet,

dim.

Detailed description: This system contains the first line of the song. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "Come! Haste! Sweet, sweet,". The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *dim.* (diminuendo) is placed above the piano part.

sweet, now tis spring time en - thrall - ing, Peep, peep, peep, now the

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "sweet, now tis spring time en - thrall - ing, Peep, peep, peep, now the". The piano accompaniment continues with similar rhythmic patterns. The right hand features chords and eighth notes, and the left hand has a consistent eighth-note accompaniment.

love birds are call - ing. Cull your flow'rs while you may.

mis.

p

Detailed description: This system contains the third line of the song. The vocal line has the lyrics "love birds are call - ing. Cull your flow'rs while you may." and includes a *mis.* (mis-measure) correction. The piano accompaniment continues. A dynamic marking of *p* (piano) is placed above the piano part.

Short, ah, too short the day!

f

p

Detailed description: This system contains the final line of the song. The vocal line has the lyrics "Short, ah, too short the day!". The piano accompaniment concludes with a final chord. Dynamic markings of *f* (forte) and *p* (piano) are present in the piano part.

Pet - als will fade a - way, fall - ing.

portato

1st ITALIAN (with cage of parrots)
(Tenor) *f* *gridato*

Par - ro - queets! Par - ro - queets, hap - py fort - unes tell - ing!

fp

1st FRUIT VENDER
(Bass) *f* *gridato*

Fresh figs! Or - ang - es!

Tenor SUGAR CANE VENDER

Sug - ar - cane! sug - ar - cane!

Altos
Come here, I'll buy!

fp

STREET SWEEPERS enter

Sopranos

Don't pass us by!

Musical score for Sopranos and Piano accompaniment, first system. The Soprano part begins with the lyrics "Don't pass us by!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

STREET SWEEPERS

Clear the way! Clear out!

Musical score for Soprano and Piano accompaniment, second system. The Soprano part continues with the lyrics "Clear the way! Clear out!". The piano accompaniment includes a dynamic marking of *f* (forte) and features a more complex rhythmic texture with sixteenth notes.

— Clear the way! — Clear out and clear the way! Oh,

Musical score for Soprano and Piano accompaniment, third system. The Soprano part continues with the lyrics "— Clear the way! — Clear out and clear the way! Oh,". The piano accompaniment maintains a steady rhythmic accompaniment.

clear the way, clear out, I say, you fool-ish ven-dors cry-ing, We

Musical score for Soprano and Piano accompaniment, fourth system. The Soprano part continues with the lyrics "clear the way, clear out, I say, you fool-ish ven-dors cry-ing, We". The piano accompaniment features a dynamic marking of *f* (forte) and a tempo marking of *rapilamente* (rappilamente).

have to sweep the dust a - way, we have no time for buy - ing; We

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "have to sweep the dust a - way, we have no time for buy - ing; We". The piano accompaniment is shown in two staves below the vocal line, with the right hand in bass clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

have to work ——— to clear the way, clear the way, The

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "have to work ——— to clear the way, clear the way, The". The piano accompaniment is shown in two staves below the vocal line, with the right hand in bass clef and the left hand in bass clef. The piano part continues with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

cas - ket maid - - ens come to - day, come to day, To

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "cas - ket maid - - ens come to - day, come to day, To". The piano accompaniment is shown in two staves below the vocal line, with the right hand in bass clef and the left hand in bass clef. The piano part continues with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

make all fresh and fair and gay we're try - - ing.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "make all fresh and fair and gay we're try - - ing.". The piano accompaniment is shown in two staves below the vocal line, with the right hand in bass clef and the left hand in bass clef. The piano part continues with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

ITALIAN (with parrots)

Tenor *f*

Pa - ro-queets! Pa - ro-queets, hap-py for - tunes tell - ing!

FRUIT VENDER

Fresh figs! Or-anges!

SUGAR CANE VENDER

Sug - ar - cane! Sug - ar - cane!

Alto
Come here I'll buy!

Sopranos

Come here I'll buy, don't pass us

by!

Moderato

(Bell)

ff

p

FLOWER GIRLS

Here they come the Con-vent maids so de-mure and shy,

p e staccatissimo

Cre-ole beau-ties ev-ry one, see them pass-ing by!

Down - cast lash - es, lips de - mure, steps pre - cise and staid.

Oh! la! la! Oh! la! la! I would-n't be a con - vent

maid. Oh! la! la! Oh! la! la! I

would-n't be a con - vent maid.

There's Mam - selle de Bells

Mam - selle Rose Ma - rie!

Fron - te - nac.

High no - bil - i -

Cre - ole beau - ties ev - ry one.

Look - ing nev - er right or left. To

smile they are a - fraid. Oh! la! la!
p *sf. p.*

To smile they are a - fraid. Oh! la! la!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat (B-flat). The first vocal line has the lyrics "smile they are a - fraid. Oh! la! la!" with dynamic markings *p* and *sf. p.* The second vocal line has the lyrics "To smile they are a - fraid. Oh! la! la!". The piano accompaniment features a steady bass line and chords in the right hand, with dynamic markings *f* and *sf*.

Oh! la! la! I would - n't be a con - vent maid!
sf. p.

Oh! la! la! I would - n't be a con - vent maid!

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "Oh! la! la! I would - n't be a con - vent maid!". The piano accompaniment includes a section with a *tr* (trill) marking in the right hand. Dynamic markings *sf* and *p* are present.

Oh! la! la! Oh! la! la! I would - n't be a con - vent
sf. p. *f. p.*

Oh! la! la! Oh! la! la! I would - n't be a con - vent

The third system of the musical score features a more complex piano accompaniment with multiple dynamic markings including *sf*, *p*, and *f*. The vocal staves have the lyrics "Oh! la! la! Oh! la! la! I would - n't be a con - vent". The piano part includes a section with a *tr* (trill) marking.

ONE ITALIAN

Allegro come sopra

Par - ro - queets!

maid.

Allegro come sopra

p

Par - ro - queets! Hap - py for - tune tell - ing.

f

Sug - ar - cane! sug - ar - cane!

f poco cresc.

STREET SWEEPERS

Clear the way, clear out I say! Oh!

sempre cresc. ed accel.

Poco piu mosso

Soprano & Alto

Come, come, come, for the morn - ing is break - ing,
clear the way, clear out I say, you fool - ish ven - dors cry - ing, We

Poco piu mosso

Haste, haste, haste, for the day is a wa - king.
have to sweep the dust a - way, we have no time for buy - ing; we

Youth, life, love, ev - ry - where!
have to work to clear the way, clear the way. The

gar - lands of ro - - ses rare.

cas - ket maid - - ens come to day, come to day, to

p

portato
Fra - grance up - on the air sha - - king.

make all fresh and fair and gay were try - - ing!

ff
Come out! Clear out! clear out! clear out, I say!

Clear out! clear out! clear out, I say!

ff

Come
 Clear out — clear out! clear out I say! Oh
 Clear out clear out! clear out I say! Oh

ff

Sweet, sweet, sweet, now tis spring-time en thrall - ing.
 clear the way, clear out I say, you fool - ish ven - dors cry - ing, We

Peep, peep, peep, now the love birds are call - ing
 have to sweep the dust a - way, we have no time for buy - ing, We

Cull your flow'rs while you may. _____
 have to work _____ to clear the way. clear the way. The

Short, ah too short the day! _____
 cas - ket maid - ens come to - day, come to day, to

Pet - als will fade - a - way fall - - way
 make all fresh and fair we're try - - way

portato

Piu mosso

ing. Come, come, come, come, the morn - ings break - ing, Haste the
 ing. The cas - ket maid - ens come to - day, to make all

Piu mosso

day is wa - king, life, love, ev -
 fresh and fair were try - ing clear

ry where Come, come, come, come, the morn - ings break - ing, haste the
 the way, the cas - ket maid - ens come to day, to make all

day is wa - king, life, love,

fresh and fair were try - ing.

too

short — the day!

Come, clear — the way!

Lunga

fff

ff

ff accel.

ff

ff

ff

ff

Tramp! Tramp! Tramp!

No. 2.

Captain Dick with Followers. (Male Chorus.)

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Allegro marcato.

Piano.

The piano introduction is in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of three measures. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a fortissimo (*sfz*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, with a descending melodic line in the right hand and a more active bass line.

f CAPTAIN DICK.

We've hunt - ed the wolf in the for - est, We've
We've ranged o'er the North in the win - ter, We've

The first line of the chorus is in 6/8 time. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment is marked *sfz* (fortissimo) in the first measure and *mf* (mezzo-forte) in the second measure. The lyrics are: "We've hunt - ed the wolf in the for - est, We've / We've ranged o'er the North in the win - ter, We've".

raid - ed the pi - rates at sea, ——— We have no in - den - ture, we're
an - swered the call of the wild, ——— We heard the wolf call - ing when

The second line of the chorus continues the melody. The piano accompaniment remains consistent with the first line. The lyrics are: "raid - ed the pi - rates at sea, ——— We have no in - den - ture, we're / an - swered the call of the wild, ——— We heard the wolf call - ing when".

out for ad-ven-ture, As an - y one plain - ly can see. _____ We've
 night time was fall - ing, And burn - ing logs high - er we piled. _____ We've

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *mf* markings.

smoked the peace pipe with the Natch - es We've
 fought for our scalps with the In - dians, We've

The second system continues the musical score. The vocal line has a half note G4, quarter notes A4, B4, and C5, followed by a quarter rest and a half note G4. The piano accompaniment features a triplet of eighth notes in the right hand. A dynamic marking of *sfz p* is present at the beginning of the system.

fought with the Sioux, wild and free. _____ We've laughed at all dan-gers, We're
 wa - ded in blood to the knee. _____ We've laughed at all dan-gers, We're

The third system concludes the musical score. The vocal line has a half note G4, quarter notes A4, B4, and C5, followed by a quarter rest and a half note G4. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamic markings include *poco pesante.* and *pesante.*

DICK.

known as the Ran-gers: Har-ry Blake, my good com-rades —
known as the Ran-gers: Har-ry Blake, my good com-rades —

SIMON.

p a tempo.

And me!
And me!

CHORUS.

(bus. with guns.)

sfz

p a tempo.

sfz

REFRAIN. *Allegro marziale.*
CAPTAIN DICK.

Tramp, tramp, tramp a-long the high - - way, Tramp, tramp, tramp, the road is

f molto marcato.

sfz

3

free; Bla-zing trails a-long the by - way,

Cou-riers de Bois are we. Tramp, tramp, tramp, now clear the

sfz

road - way; Room, room, room the world is free! We're

f *leggiern.*
p

sfz *sfz* *sfz*

Plant-ers and Ca-nucks, Vir-gin - ians and Kain-tucks, Cap-tain Dick's own In - fan -

p

try, Cap - tain Dick's own In - fan - try!

rit

unis. *sfz*

Tramp, tramp, tramp, now clear the road - way; Tramp, tramp, tramp, the world is

ff *sfz*

3

DICK.

p.

We're Plant - ers and Ca - nucks, Vir -

ff *pp*

free! _____ We're Plant - ers and Ca -

ff *pp*

sfz sfz sfz *p*

molto cresc.

gin - ians and Kain - tucks, Cap - tain Dick's own In - fan -

nucks, Vir - gin - ians and Kain - tucks!

This system contains the first two systems of music. The top system features a vocal line with lyrics "gin - ians and Kain - tucks, Cap - tain Dick's own In - fan -" and a piano accompaniment. The second system continues the vocal line with "nucks, Vir - gin - ians and Kain - tucks!" and the piano accompaniment. The piano part consists of two staves (treble and bass clef).

try, Cap - tain Dick's own In - fan - try! _____

Cap - tain Dick's own In - fan - try! _____

Cap - tain Dick's own In - fan - try! _____

rit. *sfz*

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics "try, Cap - tain Dick's own In - fan - try! _____" and a piano accompaniment. The second system continues the vocal line with "Cap - tain Dick's own In - fan - try! _____" and the piano accompaniment. The piano part consists of two staves (treble and bass clef). The system concludes with a *rit.* (ritardando) and *sfz* (sforzando) marking.

Taisez-Vous.

Nº 3.

Casket Girls and Men.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

p

Oh!

p

Piano.

f

sfz

sfz

p

Maid-en fair, oh, maid-en fair, Won't you mar-ry me? Won't you mar-ry me?

p

p

GIRLS.

Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,

(They lower caskets from shoulders and sit on them.)

we'll see!

ONE MAN BASS.

ANOTHER MAN BAR.

I have broad lands and a cab - in too! I've a

ONE TENOR.
I've a
range well stocked with— car - i - bou!

The first system of the musical score consists of three staves. The top staff is a vocal line for a Tenor, with lyrics "ONE TENOR. I've a range well stocked with— car - i - bou!". The middle staff is the vocal line for the girls, with lyrics "snug lit-tle nest, big e - nough for two!". The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

GIRLS.
p Tai - sez - vous!
snug lit-tle nest, big e - nough for two!—

The second system of the musical score consists of three staves. The top staff is a vocal line for the girls, with lyrics "GIRLS. Tai - sez - vous!". The middle staff is the vocal line for the tenor, with lyrics "snug lit-tle nest, big e - nough for two!—". The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! We're

The third system of the musical score consists of three staves. The top staff is a vocal line for the girls, with lyrics "Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! We're". The middle staff is the vocal line for the tenor, which is mostly silent. The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

com-ing here to be mar-ried, mar-ried, mar-ried, And we don't in-tend to now be

pp

har-ried! Not by you! *p dim.*

Won't you mar-ry me? *p dim.*

Not by you! *pp* The king has giv-en us

Won't you mar-ry me, Mar-ry, maid-en fair,

pp *sfz* *p*

cas - kets fair, Our small pos - ses - sions are all in there! You'll
 fair? ————— Won't you mar - ry me, maid - en fair? —————

have to show that you're fair and square! Tai - sez - vous!
 Oh! mar - ry me! ————— Mar - ry me!

Tai - sez - vous! Tai - sez - vous! Tai - sez - vous!
 Mar - ry me! Mar - ry me! Mar - ry me!

f With great firmness.

We're com - ing here to be
 Oh,

p *cresc.* *f*

mar - ried, mar - ried, mar - ried, mar - ried, tai - sez - vous, so there!
 mar - ry me, maid - - en fair!

f *p* *fz* *p*

DANCE.

DANCE.
 2nd time *pp*

1. 2.

No 4.

Naughty Marietta.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Animato.

Piano.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of three measures. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes.

§ semplice. *meno.*

There are two lit - tle maid - ens that live in my heart, And
Come a time to the con - vent they sent me straight off, I'm

The vocal line begins with a half note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A section of the piano part is marked *p* (piano).

a tempo.

one is so good, like — dis! She look comme ça, and she
not fond of dat, not — mel! I say my pray'r, well most

The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the right hand. The tempo is marked *a tempo.* and the piano part is marked *p*.

talk: "La, la!" Like but-ter would melt, I guess. But the
 ev - 'ry-where! And bet-ter than gold I be. But the

p *a tempo.*

oth - er lit - tle maid - en, dat's al - - so me, Has a
 naught - y Ma - ri - et - ta, dat's al - - so me, Make dat

p

tem - per so warm, it's tor - rid! So when I am good, I am
 con - vent so warm, 'twas tor - rid! 'Cause when she was good, she was

a tempo. *meno.* *p*
3 *accel. f* *sfz* *p colla voce.*

rit. *pp* *parlando.*

ver - y good in - deed, But when I am bad, I'm hor - rid!
ver - y good in - deed, But when she was bad, she was hor - rid!

pp *f p* *sfz*

REFRAIN. *Molto rubato.*

"Naught - y Ma - ri - et - ta, come be good," says she, "Mais

p a tempo rubato.

non," say me; Naught-y Ma - ri - et - ta, but you

p colla voce. *a tempo.*

should," says she, "Be good — like me!"

rit.

a tempo.

"Naught-y Ma - ri - et - ta, come go home," says she, "Mais non, — non, non!" says

p *meno.*

me. — That naught-y Ma - ri - et - ta, She sim - ply will not let her Be

p *rit.* *meno. espress.*

ff *Allegro.*

good as she should, — Oui, oui! — *D.S.*

rit. *Allegro.* *accel.* *p* *f* *sfz* *D.S.*

It Never, Never Can Be Love.

DUET.

No 5.

Marietta and Captain Dick.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Animato e molto rubato. *f* DICK.

So here's my hand, we're

Piano. *ff* *f*

mf MARIETTA. *p*

friends, you see, — Cer-tain - ly, — cer-tain - ly. — You'll

mf scherzando. *p*

DICK. *p*

prom-ise you'll nev - er make love at me? — No! No! No! — You will

f *mf* *p*

MAR. DICK.

see. ——— You'll nev - er try just to kiss my hand? I'm

BOTH.

not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm

rit.

sure, I am sure, That we mu - tu - al - ly un - der - stand. ——— We'll

p poco rit. *p*

call it bond Pla - ton - ic, or friend-ship tried and

accel. *rit.* *accel.* *rit.*

true, We'll call us just good com - rades, or

a tempo. marc. *sfz accel.* *rit.* *a tempo.*

sim - ply chums will do. You may say I'm your

part - ner, My claim all claims a - bove; But

DICK.

MAR. *molto piu mosso.*

Yes, sol-emn-ly swear;- It nev-er, nev-er can be

DICK.

sol-emn-ly swear. It nev-er, nev-er can be

f a tempo, accel. *rall.*

love!— It nev-er, nev-er can be love!—

love!— It nev-er, nev-er can be love!—

CHORUS.

(Behind the Scenes.) No!—

No!—

a tempo. f accel. *p* *rall.* *pp* *sf*

Tempo I.

f MAR.

DICK.

I see I don't ap - peal to you, — Oh —

well, — you'll do. — In friend-ship, you'll find that I'm

tried and true. — Of course, — me too. — I

s'pose your love must be tall and grand? I shall nev - er love, so

BOTH.

here's my hand! Then I'm sure, if you're sure, and I'm sure I am sure, That we

rit.
mu - tu - al - ly un - der - stand. — We'll call it bond Pla -

p poco rit. *p* *accel.* *rit.*

ton - ic, or friend - ship tried and true, — We'll

ton - ic, or friend - ship tried and true, — We'll

accel. *rit.* *a tempo. marc.*

call us just good comrades, or

sfz accel. rit. a tempo.

sim - ply chums will do. You may say I'm your

part - ner, My claim all claims a - bove; But

DICK.

MAR.
Yes, sol- emn- ly swear,- It nev- er, nev- er can be

DICK.
sol- emn- ly swear. It nev- er, nev- er can be

f u tempo accel.

love! — It nev- er, nev- er can be love! —

love! — It nev- er, nev- er can be love! —

CHORUS.

(Behind the Scenes.) No!

No!

fp accel. p rit. pp fz

If I Were Anybody Else But Me.

No. 6.

DUET.
Simon and Lizette.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Tempo giusto.

SIMON.

Musical score for Simon's first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a whole rest followed by a quarter note G. The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. Dynamics include *f* and *fz*. A fermata is placed over the piano accompaniment in the second measure.

must have been changed in my cra - dle, By my nurse or some-thing like, For I

Piano accompaniment for Simon's first vocal line. It features two staves (treble and bass clefs) with chords and melodic fragments. Dynamics include *p*, *f*, and *p*. A fermata is placed over the piano accompaniment in the second measure.

LIZETTE

ain't turned out what I ought to be, And noth - ing seems to be right. Mon

Piano accompaniment for Lizette's first vocal line. It features two staves (treble and bass clefs) with chords and melodic fragments. Dynamics include *f*.

SIMON.

Dieu! Par-bleu, mon cher!— Zat is ze sad af - fair!— So

some-times I get to— dream-ing, As a fel - low will, you see, Of the

LIZETTE.

kind of a sort of a "me" I'd be, If I was-n't the me, that's me. Mon

Dieu! Par-bleu, mon cher!— Ah ça c'est très— tra -

Allegro.

gigue.

f SIMON.
I dream that I am a pi - rate bold that

knows no fear, A rav - in' swear - in' - tear - in' son of a

sea - sick buc - ca - neer! I car - ries a - round a hun - dred pound of

i - ron in my sash! And shakes my fist as I gives a twist to my

brist - ling black mous - tache! On a cor - al reef, I eats raw beef which I

carves with my cut - lass true; And I picks my teeth with a

LIZETTE.
gleam - ing dirk When my blood - y meal is thro'! Mon Dieu! Par -

bleu! ————— Bon, bon! You are ze brave gar -

ff SIMON.
con! I dreams of floods of hu-man blood And chests of dead men's

gridato. *long pause.* *Molto meno.* *molto rit.*
wealth. And then some-bod-y wakes me up, And I find I'm just my -

LIZETTE.

Oh!

Molto meno. *colla voce.*

Moderato.
self. I wish I was an-y-bod-y else but. me,

An - y - bod - y else would do; ——— It's aw - ful dis - cour - a - ging,

be - ing me, When I ought to be you, or you! ——— I

(spoken.)
tries to smile, but what's the use? It hits me with a slam! When I

gets to think - ing of who I would be, If I was - n't who I am! ———

'Neath The Southern Moon.

No 7.

Adah.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Lento.

ADAH.

Tell me, kind-ly For-tune, tell me, If my

Piano.

p

love shall ev-er faith-ful be. Tell me tru-ly if my ev-er grow-ing

pas-sion Is re-turned, or lost, for-ev-er lost to me; Queen of

5221

hearts, you rule, you rule for - ev - er, Queen of hearts, whose pow'r shall ev - er

grow.— No, no, no, no! I'll look—I'll see no fur - ther! For if 'tis

lost, I can - not, dare not know.

Piu lento, molto appassionato.

'Neath the South - ern moon, Oh, love so warm and ten - der!

By the South - ern sea, Oh, love so warm and free!

p

'Neath the spread - ing shade Of palms, in sweet sur - ren - der,

While the breez - es per - fume la - den drift from sea.

pp

In the South - land, where the scent of the Mag - no - lias

pp

steep the soul in dreams Of long-ing ec - sta - sy,

pp poco rit.

Where the trop-ies blooms so rare, Breathe their lan-guor on the air.

pp rit

espress.

cresc. ed allarg.

Let me dream and love and live for thee! For thee!

lunga.

rit.

f animato.

sf

poco rit.

No. 8.

71
Italian Street Song.

Lyric by
RIDA JOHNSON YOUNG.

Marietta and Chorus.

Music by
VICTOR HERBERT.

Allegro.

MARIETTA.

Ah! my heart is back in

M Na - po - li, — Dear Na - po - li, — dear Na - po - li, —

M — and I seem to hear a - gain in dreams — her

M *p a tempo.*

re - vel - ry — her sweet re - vel - ry — The man - do -

M

li - na's play - ing sweet, the pleas - ant fall of

M *cresc.*

dan - cing feet, Oh! could I re - turn, oh! joy — com -

M *f rit.*

plete, Na - po - li, Na - po - li, Na - po - li! —

f rit. colla voce. fff molto rit.

Allegro moderato.

M *p* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>*
 Zing, Zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Zing, Zing,

Allegro moderato.
stacc. *p* *marcato.*
stacc.

M *>* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>*
 ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M *fz* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>*
 boom, boom, aye La, la, la, Ha, ha, ha, Zing, boom,

fff *f*

M aye. la, la, la, la, ha, ha, ha, Zing, boom, aye.

ten. *fff*

boom

M

p

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

CHORUS.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

M

p

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

sfz *sfz*

M

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

la, la, la, La
la, la, la, La

ff

la, la, la, la
la, la, la, la

ff

ff (shouted)
zing, la la ha, ha!
ff (shouted)
zing, la la ha, ha!
ff (shouted)

fff

ff Ziz-zy, ziz-zy, zing, zing, zing ziz-zy, ziz-zy, zing, zing,
 Man-do-li-nas gay dan-cing as we play.

ff *sva*

zing, la, la! ha! ha! zing, zing, zing, zing, zing, zing, Boom
 Boom! boom! zing, zing, zing, zing, zing, zing, Boom

sva

pp
 Ah!
 aye!
 aye!

fff *pp* *cresc.* *sempre*

M *pp* Ah _____ ah

pp > Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

pp > Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

p

M *pp* Ah _____ ah

pp > Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

pp > Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

p

M

Ah Ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing boom aye.

M.W. & SONS. 11621 t

M

ah ah ah ah ah ah ah

la la la la ha ha ha zing boom aye.

la la la la ha ha ha zing boom aye.

ten.

ten.

ten.

ten.

ten.

gra.

fff

pesante.

M

Ah!

ah

ppp

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye

ppp

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye

ppp

p

M

ah!

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked 'M' and 'ah!'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The lyrics are: 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay'.

The piano accompaniment for the first system continues with a consistent rhythmic pattern of eighth notes and chords, supporting the vocal melody.

M

ah ah ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

The second system features a vocal line with a melodic phrase marked 'M' and 'ah ah ah ah'. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords. The lyrics are: 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye'.

The piano accompaniment for the second system continues with a rhythmic pattern of eighth notes and chords, supporting the vocal melody. The final measure includes a triplet of eighth notes in the right hand.

M

ah ah ah ah ah ah ah ah

la la la ha ha ha zing, boom, aye.

la la la ha ha ha zing, boom, aye.

ffz *fz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (marked 'M') and piano accompaniment. The vocal line starts with a melodic phrase 'ah ah ah' followed by 'ah ah ah ah' and a long, sweeping melodic line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *ffz* and *fz*.

Detailed description: This block shows the piano accompaniment for the first system, including the grand staff with treble and bass clefs. It features chords and moving lines in both hands, with dynamics *ffz* and *fz* indicated.

M

la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

Detailed description: This system contains measures 5-8. The vocal line (marked 'M') has lyrics 'la ha ha ha! zing, boom, aye!'. The piano accompaniment continues with chords and moving lines. Dynamics include *ffz* and *fz*.

Detailed description: This block shows the piano accompaniment for the second system, including the grand staff with treble and bass clefs. It features chords and moving lines in both hands, with dynamics *ffz* and *fz* indicated.

Naughty Marietta

Finale 1st Act

No. 9

Lyric by
RIDA JOHNSON YOUNGMusic by
VICTOR HERBERT.

Allegro ADAH *a piacere*

'Tis she! the cas - ket girl! 'tis

mf *fz* *p* *collo voce*

MARIETTA *a tempo*

No, no no no! I am Ru-dol-fo's fi-glio!

A she! —

ETIENNE *p*

She! a

fz p *p a tempo* *fp* *p*

E *a tempo* (to Marietta) *f*

flow-er of I - ta - ly high no-bil - i - ty To the pa - lace! come with

p cresc. *piu cresc.*

MARIETTA (to Capt Dick)

Allegro

No, no, my friend! —

CAPT DICK.

Pro -

Allegro

a tempo

me. —

tect your son, Ru - dol - fo!

Come man, speak up!

RUDOLFO

Yes.

molto cresc.

Piu Allegro

MARIETTA

M Oh! Pa - dre! Oh pa - dre dear!

R yes, she is my son Yes, yes, she is my son!

CHORUS
She
She
She

Piu Allegro

fp *fz*

M Oh

D CAPT DICK Pro-tect your son come, speak up!

E *fz* ETIENNE She his daughter, she his son!

says she is his son, this girl his son, what fun!

says she is his son, this girl his son, what fun!

v

Molto Appassionato

M

Pa - dre mi - o! Pa - dre, Oh! Pa - dre, mi - o Pa - dre!

mf

fz

GOVERNOR

Dear me! Dear me, more trou - ble! that's not fair.

p

fz

ADAH (aside)

Tis she, the cas - ket girl, tis clear!

f poco rit.

pp (Tymp.)

fz

Allegretto grazioso
MARIETTA

Oh, la! Pa - pa! tis a ve - ry pret - ty

p

molto rubato

accel.

rit.

M
 fix comme ça! Oh! la! Pa - pa

a tempo

M
 we will get a - way from them, par - la! Stay near,

accel.

accel.

M
 my dear! In your lov - ing arms en - fold me here!

accel. *fz* *p*

accel. *f* *p*

M
 dont for - sake me stay be - side me, safe - ly hide me

accel.

poco accel.

M
 don't for sake me. Pa - dre mi - o, dear, no no. no, no, no. no. no,
poco rit.

M
 no!

ADAH
 Tis she, tis she, she's the

DICK
 His son, what fun, Come pro-tect your son. speak

RUDOLFO
 Si. si, si, si, mi - o fi - glio, mi - o

ETIENNE
 Come, come, with me! Come with

GOVERNOR
 Dear me, dear me! More trou-ble, that's not

pp
 She, his
 She, his
pp

pp

M Stay be - side me, Pa - dre dear! _____

A cas - ket girl! 'Tis she, 'tis she,

D up, my man. his son, what fun!

R fi - glio dear! Si, si, si, si,

E me! _____ Come, come with me,

G fair! _____ Dear me, dear me!

son, what fun!

son, what fun!

M Don't for-sake me, stay be-side me

A she's the cas - ket girl! 'tis she!

D Come, pro-TECT your son. speak up. my man. His son

R Yes, I swear! No! don't fear, si, si,

E Come with me, come, come, come, come.

G More trou-ble now! That's not fair. Dear me.

She his son, what fun!

She his son, what fun!

accelt rit a tempo marcato pp

M
— In your lov - ing arms en - fold me here!

A
tis she! Tis she, The cas - ket girl

D
what fun! come, pro - tect your son, speak up, my man

R
si, si, mi - o fi - glio, fi - glio dear

E
with me, come! come! Oh, come with me!

G
dear me, more trou - ble, that's not fair!

The cas - ket girl is she!

The cas - ket girl is she!

accell. *f* *p*

accel. *rit* *a tempo* *poco rit.*

M
yes, 'tis she, 'tis she! be-side me, safely hid e me don't forsake Patri mi-o dear! _____

A
yes, 'tis she, 'tis she, _____ *pp* 'tis she! _____

D
come pro- tect your son, _____ *pp* Come, speak up! _____

R
si, si, si, si, si, _____ *pp* I swear! _____

E
to the cas- tle come _____ *pp* with me! _____

G
Oh dear me, dear me, _____ *pp* dear me! _____

Yes, 'tis she, 'tis she, _____ *pp* 'tis she! _____

Yes, 'tis she, 'tis she, _____ *pp* 'tis she! _____

accel. *rit.* *pp* *pp* *poco rit.*

Allegro Vivace

ETIENNE(to Governor)

E

Come, sir, you are mas-ter here, to hold the maid you'll try. —

E

Wait a while! let me think! By and by! The

CHORUS.

(Mocking Gov.)
By and by!
By and by!

E

Kings com-mands be on your head! His ven-geance will be dire and dread.

E

Wait a while! let me think! By and by!

p f

Detailed description: This system contains a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has three measures with lyrics: "Wait a while!", "let me think!", and "By and by!". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

M

Pa - dre mi - o.

D

Come, man, speak up.

R

Mi - o fi - glio mi - o

Detailed description: This system contains three vocal lines (Mezzo-soprano, Alto, and Tenor) and a piano accompaniment. The Mezzo-soprano line has the lyrics "Pa - dre mi - o." with a dynamic marking of *f*. The Alto line has the lyrics "Come, man, speak up." The Tenor line has the lyrics "Mi - o fi - glio mi - o" with dynamic markings of *f*. The piano accompaniment continues with chords and a melodic line.

(to Governor)

By and by! let him think,

By and by! let him think.

Detailed description: This system contains three vocal lines and a piano accompaniment. The first two vocal lines have the lyrics "By and by! let him think,". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f*.

Detailed description: This system contains the piano accompaniment for the final system, featuring a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f*.

M *f.* Pa - dre mi - o, *f.* For - sake me

A *f.* The King's com -

D pro - tect your son, *f.* Pro - tect your

R *f.* fi - glio. ca - ro mi - o, ca - ro mi - o, ca - ro

E *f.* His ven - geance

G Wait a while, let me

by and by

by and by

f.

M
not, for - sake me not!

A
mands be on your head!

D
son, speak up, speak up!

R
mi - o, ca - ro mi - o, ca - ro mi - o!

E
will be dire and dread!

G
think, by and by, by and by!

f

accel.

Allegro feroce

M *f* *>* Pa - dret *f* *>* Pa - dre

A

D Come, man! Come, man!

R

E *f* *>* No! no!

G *f* Wait a while, Wait a while,

I *f* She's his fi - glio! She's his fi - glio! To

Allegro feroce

f *>* No! *f* *>* No!

f *>* No! *f* *>* No!

f *>*

Allegro feroce

f

M Oh Pa - dre!

A

D speak up. Come man. Come, speak up!

R *f* Ca - ro fi - glio mi - o, Oh ca - ris - si - mo!

E no, no, no, no. Come, sir, you're mas - ter here.

G let me, let me think, wait a while.

I take his son you will not dare, we'll fight to see fair play!

To the cas - tle, to the cas - tle, a way, a way!

To the cas - tle, to the cas - tle, a way, a way!

f

M *fz* > Pa - dre Pa - dre *fz* >

A

D Come man. Come man.

R

E *fz* > No. no, *fz* >

G Wait a while. Wait a while

I *fz* > Shes his fi - glio, She's his fi - glio to *fz* >

No! no! *fz* > *fz* >

No! no! *fz* > *fz* >

fz >

M Ah! stay near.—

A

D speak up man, come, speak up.—

R ca - ro fi - glio. ca - ro fi - glio mi - - o! —

E no, no. Come, sir, you're mas - - ter here.—

G let me, let me think wait a - while.—

I take his son you will not dare, we'll fight to see fair play.—

to the cas - tle, to the cas - tle take her a - way —

to the cas - tle, to the cas - tle take her a - way —

Piano accompaniment

GOVERNOR (in distress) *f*

The King of

G

France is far a - way.

G

— I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

G

To take his son you will not

gracefully *a piacere* *mf* *rit.*

G dare With Ru - dol - fo let her

col canto

a tempo

M ah!

A

D

R Come man,

a tempo *f*

E No, no, no, no, no, no, no!

G bide! Wait a while

f *fz.*

I Yes, She's his fi - glio,

f *f* *f*

No!

No!

a tempo *f* *f*

M
ah! ah ah ah ah

A

D
Come man, speak up, come man,

R
f ca - ro fi - glio mi - o,

E
f no, no, no, no, no,

G
wait a while, let me let me

I
She's his fi - glio: to take his son you will not dare, we'll

No! to the cas - tle, to the cas - tle

No! to the cas - tle, to the cas - tle

M
Ah!

A

D
come, speak up!

R
Oh ca - ris - si - mo!

E
Come, sir, you're mas - ter here. no!

G
think, wait a while. Wait a while

I
fight to see fair play. She's his fi - glio.

a way, a way, no!

a way, a way, no!

f

M

A

D

R

E

G

I

Speak up, speak up,

ca - ro fi - glio, ca - ro fi - glio,

no, no, no! Come sir, come sir,

let me, let me, let me,

She's his fi - glio, to take his son you will not dare well

no! to the cas - tle, to the cas - tle,

no! to the cas - tle, to the cas - tle,

M W. & SONS 11621 x

M Ah!

A

D speak up man, or fight for fair play.

R ca - ro fi - glio, ca - ro fi - glio ah, ah.

E Come sir, Come the King com - mands be

G let me, let me think.

I fight, we'll fight to see fair play we'll fight we'll fight To

to the cas - tle, to the cas - tle take her a - way take her a - way—

to the cas - tle, to the cas - tle take her a - way take her a - way—

Piano accompaniment with dynamics *f* and *sf*.

ff cresc. assai

cresc. piu possibile

M *ah!*

A *ff*

D *ff* fight for fair play!

R *ff* ca - ris - si - mo!

E on your head, be on your head!

G *ff* Please let me think!

I *ff* see fair play, we'll fight we'll fight!

ff a - way, a - way, take her a way!

ff a - way, a - way, take her a way!

ff *cresc. molto.*

cresc. assai

M
A
D
R
E
G
I
I

Andante religioso

(Picture)

(All kneel excepting Marietta and Rudolfo)

Andante religioso

Andante religioso
(Organ on stage)

ff

fz

pp

(Marietta follows Rudolfo with shorter steps to music)

M

(Rudolfo sneaks off with long steps as indicated in part)

R

rit. e dim. *poco string.*
(pizz. orchestra)
pp

A
D
E
I

Piu mosso *Allegro molto*

Gone! — gone gone! — gone! — gone! —

Free! free free!

Piu mosso *Allegro molto*

Gone! — gone! — gone! — gone! —

Piu mosso *Allegro molto*

f *rit.* *ff*

fz (Orchestra)

The musical score is arranged in several systems. The first system contains four vocal staves labeled A, D, E, and I. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The vocal lines feature long, sweeping melodic phrases with slurs. The second system contains a piano accompaniment for the vocalists, with three staves (treble, middle, and bass clefs) and the word "CURTAIN" written above the top staff. The third system is a grand piano section, consisting of two staves (treble and bass clefs) with a dynamic marking of *sfz* (sforzando) and a fermata over the final measure. The fourth system continues the grand piano section with a dynamic marking of *fz* (forzando) and a fermata over the final measure.

End of 1st Act

ACT II.
Opening Chorus.

SCENE I.

PRELUDE.

No 10.

VICTOR HERBERT.

Allegro moderato.

Piano.

f *sfz* *sfz*

f brillante. *ff* *mf*

sf *p* *sf* *p* *ff*

Attacca Duo.

Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

No. 11.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Allegretto moderato.

Piano.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

rette, just so, Bow to the la - dy, Sig - nor Pier - rot.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a rest followed by a melodic phrase. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and slurs. A dynamic marking of *p* (piano) is placed above the piano part.

The second system of the musical score includes a vocal line with lyrics and piano accompaniment. The vocal line is in a treble clef and contains the lyrics "San - ta Ma - ri - a! No! No! No! No!". A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment is in a grand staff and features a complex, rhythmic pattern with many beamed notes and slurs. Dynamic markings of *fz* (forzando) are placed above the piano part.

The third system of the musical score features a vocal line for Marietta and piano accompaniment. The vocal line is in a treble clef and is labeled "MARIETTA. (laughing.)". It contains the lyrics "Ah!" and "Ah!". A dynamic marking of *p* (piano) is placed below the piano part. The piano accompaniment is in a grand staff and features a complex, rhythmic pattern with many beamed notes and slurs. Dynamic markings of *p* (piano) are placed below the piano part.

How_ he is stu - pid,

sfz

a tempo.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a rest, followed by the lyrics "How_ he is stu - pid,". The bottom staff is a piano accompaniment in treble and bass clefs. It features a dynamic marking of *sfz* (sforzando) and a tempo marking of *a tempo.* The piano part includes various musical notations such as slurs, accents, and dynamic markings.

Your friend Pier - rot!

dim.

mf

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with the lyrics "Your friend Pier - rot!". It includes a dynamic marking of *dim.* (diminuendo). The bottom staff is a piano accompaniment in treble and bass clefs with a dynamic marking of *mf* (mezzo-forte). The piano part features complex chordal textures and rhythmic patterns.

(DANCE.)

pp

molto marc. e sempre in tempo.

p

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with the instruction "(DANCE.)" and a dynamic marking of *pp* (pianissimo). The bottom staff is a piano accompaniment in treble and bass clefs with a tempo marking of *molto marc. e sempre in tempo.* and a dynamic marking of *p* (piano). The piano part consists of a rhythmic accompaniment with slurs and accents.

First system of musical notation, measures 1-3. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a bass line with chords and eighth notes. Dynamic markings include accents (>) and a hairpin (>).

Second system of musical notation, measures 4-7. The right hand continues the melodic line. The left hand has a more active bass line. Dynamic markings include *f dim.* (measures 4-5), *p* (measure 6), and accents (>).

Third system of musical notation, measures 8-10. The right hand has a more rhythmic pattern. The left hand has a steady bass line. Dynamic markings include *p* (measure 8) and *f* (measure 10).

Fourth system of musical notation, measures 11-14. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *dim.* (measure 12) and first/second endings (1. and 2.) starting at measure 13. The first ending leads to a repeat, and the second ending concludes the phrase.

You Marry A Marionette.

No 12.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Con moto.

Moderato, sempre rubato.

Now, why should a man who has
Now, why should a man who has

f accel. *sfz* *mf*

ten. *p*

cour - age to face Fate, man and the Dev - il all three! — Give
strength to re - sist Fate, man and the Dev - il all three! — Sur -

a tempo. *p*

in - to a bun - dle of sa - tin and lace! The an - swer's as sim - ple's can
ren - der his will to a smile and a kiss! The an - swer's as sim - ple's can

be. _____ For we men are but pup-pets, are toys aft-er all, As we
be. _____ Tho' we fond-ly be-lieve that we're pull-ing the rope, When the

rit.

laugh or we sigh or we sing:— If we creep or we crawl, If we
wed-ding bells mer-ri-ly ring,— Ere the hon-ey-moon's thro' We dis-

pesante.

p colla voce.

stand or we fall, Sure a wom-an is pull-ing the string.—
cov-er it's true, That a wom-an is pull-ing the string.—

p

REFRAIN.

ff *grandioso.*

Oh! A man is a man, do what he can, What - ev - er his breed or

f *pesante.*

pp *mezza voce.*

birth; ——— And a maid is a maid, and she is - n't a-fraid Of the

pp

pp *cresc.*

man - li - est man_ on earth! ——— So if you're a fool and you're

colla voce. *cresc. e animando.*

rit.

ho - ping to rule The wom - an you're plan - ning to

rit. espress.

f

get, — Then by the old Har - ry, be sure when you mar - ry, You

a tempo. *f* *ten.*

mar - ry a Ma - ri - o - nette, My - lads!

rit. stacc.

f

Yes, mar - ry a Ma - ri - o - nette. —

sfz *f* *rit.* *sfz*

Dance.

Marietta.

Nº 13.

VICTOR HERBERT.

Allegretto moderato.

Piano.

The musical score is written for piano and consists of six systems of music. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Allegretto moderato'. The score includes various dynamic markings: *f* (forte), *p* (piano), *f dim.* (forte decrescendo), *dim.* (diminuendo), and *fff* (fortissimo). Performance instructions include accents (*>*) and a specific instruction: '2. Marietta escapes through window.' The score concludes with a '(CURTAIN.)' instruction and a final *sfz* (sforzando) marking.

The Dream Melody

Intermezzo.

No 14.

VICTOR HERBERT.

Tempo giusto. M.M. $\text{♩} = 114$

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The first staff contains several measures of music with fingerings (1-5) and accents (>). The second staff continues the piece with similar notation, including fingerings and accents. Below the staves, there are markings for fingerings and dynamics, including *ff*, *ff*, and asterisks (*).

Moderato. M.M. $\text{♩} = 84$

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte (*ff*) dynamic and includes the instruction *lunga.* (long). The first staff contains several measures of music with fingerings (1-5) and accents (>). The second staff continues the piece with similar notation, including fingerings and accents. Below the staves, there are markings for fingerings and dynamics, including *ff*, *f*, *f appassionato.*, and asterisks (*).

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte (*f*) dynamic and includes the instruction *accel.* (accelerando). The first staff contains several measures of music with fingerings (1-5) and accents (>). The second staff continues the piece with similar notation, including fingerings and accents. Below the staves, there are markings for fingerings and dynamics, including *accel.*, *piu accel.*, and asterisks (*).

Cadenza.

f *ad lib.* *poco a poco dim.* *poco rall.* *mp*
vibrato e molto espr.

Ped. *

Andante espressivo. M.M. ♩ = 66

Ped. *

Ped. *

Ped. * *simile.*

The first system of the musical score consists of two staves, piano and bass. The piano staff features a complex melodic line with many slurs and accents. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *sfz* (sforzando) and *ten.* (tenuendo). There are also markings for *rit.* (ritardando) and various fingerings (e.g., 4, 5, 4, 1, 4, 2, 1, 2, 3, 4, 5).

(Quasi l'istesso tempo.)
Allegretto scherzando. (*Molto moderato.*) M.M. ♩=116

The second system continues the piece. The piano staff has a *mf* (mezzo-forte) dynamic. The bass staff has a steady eighth-note accompaniment. There are markings for *Red.* (Reduction) and asterisks (*) indicating specific points in the score.

The third system features a *p* (piano) dynamic in the piano staff. The bass staff continues with eighth notes. *Red.* and asterisks (*) are present.

The fourth system includes markings for *poco rit.* (poco ritardando) and *pp a tempo.* (pianissimo a tempo). The piano staff has a *pp* dynamic. The bass staff has a steady accompaniment. *Red.* and asterisks (*) are present.

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* and *p*. There are also some performance instructions like *tr* (trill) and *acc.* (accents).

Second system of musical notation, continuing the piece. It includes dynamic markings like *mf* and *p*, and performance instructions such as *tr* and *acc.*.

Third system of musical notation, featuring a grand staff. It includes dynamic markings like *mf* and *p*, and performance instructions such as *tr* and *acc.*.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings like *mf* and *p*, and performance instructions such as *tr* and *acc.*.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings like *mf* and *p*, and performance instructions such as *tr* and *acc.*. The system concludes with the instruction *sempre accel. e molto cresc.* (always accelerating and very much crescendo).

The first system of the musical score consists of two staves, piano and bass. The piano staff features a complex rhythmic pattern with many sixteenth notes and beams, often with accents (>) and slurs. The bass staff has a more regular, rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The system concludes with a double bar line.

Red. * *Red.* *

Andante.

The second system is marked *Andante.* It features two staves. The piano staff has a melodic line with slurs and accents, starting with a dynamic marking of *ff molto appassionato.* The bass staff provides a harmonic accompaniment with some chords. The system ends with a double bar line.

Grandioso.

The third system is marked *Grandioso.* It consists of two staves. The piano staff features a melodic line with triplets (marked with a '3') and slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *sfz* and *ff*. The system ends with a double bar line.

The fourth system continues the *Grandioso* section with two staves. The piano staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. The system ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment with slurs and accents.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with slurs and accents.

Third system of musical notation. The treble clef includes the instruction *sfz* and *ten.*. The bass clef includes the instruction *ff*. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef includes the instruction *ff allarg.*. The bass clef includes the instruction *ffz*. The system concludes with a double bar line.

Nº 15. New Orleans Jeunesse Dorée.

(SCENE II.)

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Allegro. (During change of Scene.)

Piano. *fp*

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is marked *fp* (fortissimo piano). The first system includes a repeat sign. The second system continues the piece with various rhythmic patterns and accents. The third system features a repeat sign and more complex rhythmic figures. The fourth system contains several triplet markings (indicated by a '3' over the notes) and a fermata. The fifth system concludes the piece with a final cadence and a repeat sign.

First system of musical notation. 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 has one flat (B-flat). The music begins with a dynamic marking of *f* (forte). The upper staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It continues the grand staff from the first system. The dynamic marking changes to *sfz* (sforzando). The upper staff contains several triplet markings over groups of three notes. The lower staff continues the accompaniment with chords and moving lines.

Third system of musical notation. The grand staff continues. The dynamic marking is *sfz*. The upper staff has a series of chords with accents. The lower staff features a rhythmic accompaniment with chords and moving lines.

Fourth system of musical notation. The grand staff continues. The dynamic marking is *sfz*. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment with chords and moving lines.

Fifth system of musical notation. The grand staff continues. The dynamic marking is *sfz*. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment with chords and moving lines.

CHORUS.

f

Gam - bling, gam - bling, ra - cing, di - cing;

Gam - bling, gam - bling, ra - cing, di - cing;

Life's a sort of gam - ble If you look at it that way!

Life's a sort of gam - ble If you look at it that way!

Ev - 'ry fel - low must be jol - ly

Ev - 'ry fel - low must be jol - ly

1st Solo.

Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel! I'll
 My
 Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel!

The first system of music features a vocal line with two parts and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel! I'll My Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel!". There are triplets in the piano accompaniment in the final measure.

1st Solo.

take you! I'm
 cot - ton! I'll
 I'll My doub - le! I'm
 mis - tress!

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "take you! I'm cot - ton! I'll I'll My doub - le! I'm mis - tress!". The piano accompaniment features a prominent triplet in the right hand and a steady bass line in the left hand.

with you!
 take you!

The third system of music shows the vocal line and piano accompaniment. The lyrics are: "with you! take you!". The piano accompaniment includes several triplet figures in the right hand and a bass line in the left hand.

ff *Tutti.* *ff*

It's yours! Look up!
You've won! Look up!

ff *sfz* *ff* *ff* *sfz*

Buck up! Pay, pay, pay! Look up
Buck up! Pay, pay, pay! Look up

sfz *sfz* *col qua* *col qua*

Buck up! Pay, pay, pay! Look up!
Buck up! Pay, pay, pay! Look up!

sfz

Buck up! Pay, up, pay! Look up!
Buck up! Pay, up, pay! Look up!

The first system contains two vocal staves. The top staff has lyrics: "Buck up! Pay, up, pay! Look up!". The bottom staff has lyrics: "Buck up! Pay, up, pay! Look up!". The music is in a 2/4 time signature with a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes with accents.

The piano accompaniment for the first system features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *sfz* (sforzando) and *ff* (fortissimo).

Buck up! Pay, pay, pay!
Buck up! Pay, pay, pay!

The second system contains two vocal staves. The top staff has lyrics: "Buck up! Pay, pay, pay!". The bottom staff has lyrics: "Buck up! Pay, pay, pay!". The music continues in the same 2/4 time signature and key signature. The notes are mostly quarter notes with accents.

The piano accompaniment for the second system continues the rhythmic pattern. Dynamic markings include *sfz* and *ff*.

This system contains two empty vocal staves, indicating a break in the vocal line.

The piano accompaniment for the third system continues the rhythmic pattern. Dynamic markings include *sfz*.

1. 2.

Come, pay! —————

Come, pay! —————

Detailed description: This system contains two vocal staves. The first staff is for a soprano or alto voice, and the second is for a tenor or bass voice. Both staves begin with a first ending (marked '1.') consisting of two measures of whole rests. This is followed by a double bar line and a second ending (marked '2.') which starts with a quarter rest, followed by a quarter note G4 (soprano) or G3 (bass), and then a half note G4 (soprano) or G3 (bass). The lyrics 'Come, pay!' are written below the notes, with a long horizontal line extending from the end of the phrase.

1. 2.

Detailed description: This system shows the piano accompaniment for the first system. The right hand (treble clef) plays a series of chords, starting with a dotted quarter note followed by an eighth note. The left hand (bass clef) plays a steady eighth-note accompaniment. The first ending (marked '1.') consists of two measures of chords. The second ending (marked '2.') also consists of two measures of chords, ending with a quarter note G4 (soprano) or G3 (bass) in both hands.

Detailed description: This system contains two vocal staves. The first staff is for a soprano or alto voice, and the second is for a tenor or bass voice. Both staves begin with a half note G4 (soprano) or G3 (bass), followed by a quarter rest. This is followed by a double bar line and two more measures of whole rests. The system ends with two measures of whole rests.

sfz sfz sfz sfz

Detailed description: This system shows the piano accompaniment for the second system. The right hand (treble clef) plays a series of chords, starting with a dotted quarter note followed by an eighth note. The left hand (bass clef) plays a steady eighth-note accompaniment. The first ending (marked '1.') consists of two measures of chords. The second ending (marked '2.') also consists of two measures of chords, ending with a quarter note G4 (soprano) or G3 (bass) in both hands. The dynamic marking *sfz* is written below the chords in the first ending.

Nº 16. Love's Of New Orleans.

Lyric by
RIDA JOHNSON YOUNG

Music by
VICTOR HERBERT

Pomposo

The piano introduction is in 2/4 time, marked 'Pomposo'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the bass line.

QUADROONS

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "We're the love of old New Or - le - ans, With its". The piano accompaniment is in a bass clef with a key signature of one sharp (F#). The vocal line has a long note on "love" that spans across the piano accompaniment's first two measures.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "lan - guor and its glow, its fire, and we wear the badge of the". The piano accompaniment continues with a steady eighth-note accompaniment. The key signature remains one sharp (F#).

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "red, red rose with its fra - grance of de - sire! We're the". The piano accompaniment continues with a steady eighth-note accompaniment. The key signature remains one sharp (F#).

love _____ of old New Or - le - ans, were the flow'rs _____ of glo - rious

sum - mer night, for we drive the cares of the day a - way, in our

gar - dens of de - light! _____

1 Voice Solo
(Man)

An - ge - lique! Fe - lice!

An - other (Man) An - other

Ve - ro -

p *p*

nique! An other An-nice! Bon soir, Bon soir, Bon
 Bon soir.

soir. (All) *ff*
 — Bon soir! We're the love of old New

Or - le - ans, with its lan-guor, and its fra-grance of de - sire!

Tempo di Valse

ff

Piano introduction in 3/4 time, key of D major. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and rests.

SPANISH GIRLS

Oh! ho - la! We dance la Ca -

ff *Brillante f*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a rhythmic pattern, featuring a *ff* dynamic and a *Brillante f* section with sixteenth-note runs in the right hand.

chu - ca! With ca - sta-nets sound - ing so gay.

The vocal line continues with the lyrics. The piano accompaniment features a rhythmic pattern with chords in the right hand and a steady bass line in the left hand.

The bright eyes of each Se - ño - ri - ta Shall

p

The vocal line concludes with the lyrics. The piano accompaniment features a rhythmic pattern with chords in the right hand and a steady bass line in the left hand, marked with a *p* dynamic.

charm ev - ry trou - ble a - way ————— Oh, ho - la! with

f
Brillante

star - ry eyes dan - cing, ————— We sing and we dance wild and

free! ————— To mu - sic in - spir - ing, en - tran - cing —————

— for fair Span - ish maid - ens are we! —————

f
Brillante

DANCE

First system of musical notation for 'DANCE'. The piece is in 3/4 time and G major. The right hand features a melodic line with eighth notes and a trill. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the first measure.

Second system of musical notation. The right hand continues with a melodic line, including a trill and a slur. The left hand accompaniment consists of chords and eighth notes. A dynamic marking of *ff* (fortissimo) appears in the fourth measure.

Third system of musical notation. The right hand has a melodic line with a first ending bracket labeled '1.'. The left hand accompaniment features chords and eighth notes. A dynamic marking of *ff* is present in the second measure.

Fourth system of musical notation. The right hand has a melodic line with a second ending bracket labeled '2.'. The left hand accompaniment consists of chords and eighth notes. A dynamic marking of *f* is present in the first measure of the second ending.

Fifth system of musical notation. The right hand has a melodic line with a trill. The left hand accompaniment features chords and eighth notes. Dynamic markings of *ff*, *fz*, and *ffz* are present in the first, third, and fourth measures respectively. The system concludes with a double bar line and a common time signature.

Moderato

Piano introduction for the Moderato section. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a dynamic marking of *f* (forte) in the first measure, which then changes to *p* (piano) in the second measure. The left hand provides a steady accompaniment with chords and moving lines.

(Enter San Domingo Girls)

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "Belles from San Do - min - go! Is - land far a - way,". The piano part features a steady accompaniment with chords and moving lines, marked with a dynamic of *p*.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "Love - ly San Do - min - go, Is - land far a - way. —". The piano part continues with a steady accompaniment, marked with a dynamic of *p*.

DANCE

Piano accompaniment for the Dance section. The music is in 2/4 time with a key signature of two flats. The right hand features a melodic line with a dynamic marking of *p semplice* (piano semplice). The left hand provides a steady accompaniment with chords and moving lines.

Piano accompaniment for the Dance section. The music is in 2/4 time with a key signature of two flats. The right hand features a melodic line with a dynamic marking of *p*. The left hand provides a steady accompaniment with chords and moving lines.

First system of a piano score. The right hand features a melodic line with slurs and a fermata. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is present.

Second system of a piano score. It includes a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment. Dynamic markings include *fp* and *pp*.

Allegro. FRENCH GIRLS

Third system of a piano and voice score. The top staff is the vocal line with lyrics "At - tend - ez! at - tend - ez!". The piano accompaniment is in the bottom two staves, featuring a rhythmic pattern of eighth notes. A dynamic marking of *f* is present.

Fourth system of a piano and voice score. The top staff is the vocal line with lyrics "You'll plain - ly". The piano accompaniment is in the bottom two staves, featuring a rhythmic pattern of eighth notes. Dynamic markings include *cresc. ed accel.*, *ff*, and *rit.*

a tempo

see _____ We're from Pa - ris, _____ We have ze

a tempo

air. We have ze style, ah, ha! _____ et re - gard-

ff

ez _____ we have the style, Ah ha! _____ and we

know a thing or two we do, we know a thing or two. "La Belle Ma -

fp

fp

rie! An - nette! Frou - frou!

ff *ff* *frit*

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "rie! An - nette! Frou - frou!". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a strong dynamic of *ff* (fortissimo) and includes a *frit* (ritardando) marking.

DANCE

The second system is labeled "DANCE" and features a piano accompaniment in a grand staff. The key signature remains two flats and the time signature is 2/4. The music is characterized by a rhythmic melody in the right hand and a supporting bass line in the left hand.

ff

The third system continues the piano accompaniment from the second system. It maintains the 2/4 time signature and two-flat key signature. The dynamic is marked as *ff* (fortissimo).

fp

The fourth system continues the piano accompaniment. The dynamic is marked as *fp* (fortissimo piano).

fp *ff* *ff*

The fifth system concludes the piano accompaniment. It features dynamics of *fp*, *ff*, and *ff*.

Poco meno mosso

Bra - vo! Bra - vo! Oh, how en - tran - cing!

Bra - vo! Bra - vo! how chic their dan - cing!

Ah, come! come all!

— with wild de - light wake, wake the night!

molto pesante a tempo *ff*

ENSEMBLE We're the We're the

love of old New Or - le - ans, with its
love of old New Or - le - ans, with its

lan - guor and it's glow, its fire; and we
lan - guor and it's glow, its fire; and we

wear the badge of the red, red rose with its
wear the badge of the red, red rose with its

fra - grance of de - sire We're the
fra - grance of de - sire We're the

The first system of the score features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a major key with a 2/4 time signature. The lyrics are "fra - grance of de - sire We're the". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The piano accompaniment for the first system. The right hand plays chords, and the left hand plays a simple bass line. There are some dynamics markings like *mf* and *ff*.

love of old New Or - le - ans. with its
love of old New Or - le - ans. with its

The second system of the score features two vocal staves and a piano accompaniment. The lyrics are "love of old New Or - le - ans. with its". The piano accompaniment includes a *ff* marking.

The piano accompaniment for the second system. It features a *ff* marking and a more active bass line with some chords in the right hand.

lan - guor and its fra - grance of de - sire!
lan - guor and its fra - grance of de - sire!

The third system of the score features two vocal staves and a piano accompaniment. The lyrics are "lan - guor and its fra - grance of de - sire!". The piano accompaniment includes a *p* marking.

The piano accompaniment for the third system. It features a *p* marking and a more active bass line with some chords in the right hand.

GENERAL DANCE

Tempo giusto

poco a poco cresc.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a series of chords and melodic lines with accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a steady bass line. The instruction *poco a poco cresc.* is written below the first measure.

The second system continues the piece with similar chordal textures and melodic motifs in both staves. The upper staff maintains the melodic flow with accents, while the lower staff provides a consistent harmonic support.

ff

The third system introduces a dynamic change. The instruction *ff* (fortissimo) is placed in the middle of the system. The music continues with the same rhythmic and harmonic patterns, but with increased volume and intensity.

The fourth system maintains the fortissimo dynamic and continues the melodic and harmonic development of the piece. The upper staff shows more complex chordal structures and melodic lines.

The fifth system concludes the piece with a final series of chords and melodic phrases. The overall structure is consistent with the previous systems, maintaining the 2/4 time signature and two-sharp key signature.

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The notation includes chords, arpeggios, and melodic lines. Performance instructions are placed throughout the score: *p* (piano) in the second system, *cresc. poco a poco* (crescendo little by little) in the second system, *f* (forte) in the third system, *Tutta forza* (with all force) in the fourth system, *poco accell. al Fine* (slightly accelerating to the end) in the fourth system, and *Piu accelerando* (further accelerating) in the fifth system. The score concludes with a double bar line and a final chord.

No 17.

The Sweet By And By.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Molto moderato.

Piano. *f* *poco accel.* *rit.*

I
They've

am a man of com - pro - mise, No stern de - crees for me. Up -
bought up all the su - gar cane, And sell it ver - y dear. They've

p

on the sil - v'ry sea of life I sail com - pla - cent - ly. When
cor - nered corn and in - di - go And cot - ton too, I hear. They

grave af-fairs of state a-rise, And things are off the track,— I
try to make me ar-bi-trate, They put me on the rack,— I

rit.
close de-bate, say calm-ly: "Wait till The-o-dore gets back.
close de-bate, say calm-ly: "Wait till The-o-dore gets back.

REFRAIN. Poco meno.
a tempo.

By and by, by and by, Don't meet your trou-bles com-ing, And per -
By and by, by and by, Don't meet your trou-bles com-ing, And per -

haps they'll pass you by. If stage coach rates should real - ly rise, And
 haps they'll pass you by. Tho' things are bad - they tell me so - The

ev - 'ry, slave should get fran-chise, I'm not up - set for I sur - mise That
 coun - try's going to Bal - ly - ho! I don't "butt in" be - cause I know That

some one will ad - just things by and by! By and by,
 some one will ad - just things by and by! By and by,

rit.
 by and by, - I'm wait - ing for that sweet, sweet by and by."
 by and by, - I'm wait - ing for that sweet, sweet by and by."
p rit. *f*

Prelude.

No 18.

VICTOR HERBERT.

Tempo di Valse.

Piano.

ppp staccatissimo.

(Flute.)
pp leggiero.

(Clarinet.)

pp
dim.

Live For To-day.

No 19.

Waltz Song.

Lyric by
RIDA JOHNSON YOUNG

Music by
VICTOR HERBERT

Tempo di Valse (Allegro)

The piano introduction is in 3/4 time with a key signature of three flats (B-flat major or D-flat minor). It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

MARIETTA

rit. *a tempo*

Would you say to the rose

rit. p *a tempo, leggiero*

p

The first system of the vocal melody is in the soprano clef. It features a *rit.* (ritardando) marking followed by *a tempo*. The piano accompaniment is in the grand staff, with a *rit. p* marking and *a tempo, leggiero* instruction. The system concludes with a piano (*p*) dynamic marking.

M

— when it buds to life: — — — — — "Take care, you must joy - less

The second system continues the vocal melody in the soprano clef. The piano accompaniment is in the grand staff, featuring a *p* dynamic marking and a *rit.* marking.

M

be; — — — — — Close your heart, close your lips — — — — — to the sun so

a tempo

The third system continues the vocal melody in the soprano clef. The piano accompaniment is in the grand staff, featuring a *a tempo* marking.

M *bright. and the bréez - es so wild and*

M *free?" Ah! Youth must be youth in a flow'r or maid,*
 ETIENNE *Ah! Youth must be youth*

M *— though at ev-ning the pet - als fall. Ah!*
 E *— in a flow'r or maid!*

M Let me be young while I may — to - day, I may nev - er

E Let's be young while we may — to - day, I may nev - er

M know joy at all, — ne'er at all, — ne'er at

E know joy at all, — ne'er at all, — ne'er at

M all! —

A ADAH rit. p Would you say to the rose — when it buds to

E all! —

leggiere
p
 Ah! Ah!

life: "Take care you must joy - less be.

DICK *pp*
 Ah! youth must be life!

pp
 Ah! youth must be youth!

ppz
 and the

a tempo
 — close your heart close your lips — to the sun so bright, — and the

in a flow'r or maid. — and the

in a flow'r, — flow'r or maid and the

a tempo

M
breez - es wild and free Ah!

A
breez - es wild and free Ah! Youth must be

D
breez - es wild and free Ah!

E
breez - es wild and free

M
Ah!

A
youth in a flow'r or maid — though at ev-'ning the pet - als

D
Youth must be life in a flow'r or

E
Ah! Youth must be life in a flow'r or

M Ah! Ah let me be young while I may — to

A fall — While we may — to

D maid — While we may — to

E maid — While we may — to

M day I may nev - er know joy at all — neer at

A day I may nev - er know joy at all — neer at

D day I may nev - er know joy at all — neer at

E day I may nev - er know joy at all — neer at

M
all neer at all

A
all neer at all

D
all neer at all

E
all neer at all

f

f

f

f

f

8

pesante

M
Ah! Life is sweet when love is young. thrill-ing, en -

A
Life is sweet when love is young. thrill-ing, en -

D
Life is sweet when love is young. thrill-ing, en -

E
Life is sweet when love is young. thrill-ing, en -

ff rit.

rit. ff

rit. ff

rit. ff

ff rit.

a tempo

a tempo

a tempo

a tempo

a tempo

8

M
chant-ing like wine. When burn-ing glan - ces our soul en -

A
chant-ing like wine. When burn-ing glan - ces our soul en -

D
chant-ing like wine. When burn-ing glan - ces our soul en -

E
chant-ing like wine. When burn-ing glan - ces our soul en -

M
tran - ces, rap - ture al - most di - vine. *pesante* *rit.*

A
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

D
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

E
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

rit. *a tempo*

M Ah! Love is sweet at joy com - plete, care and grief

A vine. Love is sweet at joy com - plete. care and grief

D vine. Love is sweet at joy com - plete. care and grief

E vine. Love is sweet at joy com - plete. care and grief

ff rit. *a tempo*

M ban - ished for aye; _____ Come, then sur - ren - der

A ban - ished for aye; _____ Come, then sur - ren - der

D ban - ished for aye; _____ Come, then sur - ren - der

E ban - ished for aye, ban - ished, gone for aye: Come, then sur - ren - der

M
love warm and ten - der, live for to - day, to - day! _____

A
love warm and ten - der, live for to - day, to - day! _____

D
love warm and ten - der, live for to - day, to - day! _____

E
love warm and ten - der, live for to - day, to - day! _____

a tempo

Agitato

ff

Capt. DICK.

I would

dim. *poco ritenente* *p*

Pocissimo meno mosso

say to the rose when it buds to life: Be guard-ed, be sweet, be

p a tempo

shy: _____ yield not your sweets to each suit - or bold that

care - less, pass - es by. _____ Youth is so sweet, it's

day is so fleet, but joy's not the end of all; _____ you

foco rit *p*

dance in the sun so gay all day, but at night time the pet-als—

foco rit. *pp*

ADAH to Etienne

Ah, come, then sur - ren - -

a tempo

fall.

foco a foco accel.
a tempo

espress.

der to love warm and ten der.

Ah!

M *accél.*
Ah, live for to - day, for to

A *accél.*
Ah, live for to - day, for to

D *accél.*
Ah, live for to - day, for to

E *accél.*
live for to - day! Ah, live while we may! Ah, live for to - day, for to

sempre accel. *f accel.*

M day! ——— Live while we may, live for to - day, for to-

A day! ——— Live while we may, live for to - day, for to-

D day! ——— Live while we may, live for to - day, for to-

E day! ——— Live while we may, live for to - day, for to-

brilliante

M
A
D
E

day!
day!
day!
day!

fz *ff accel.* Short pause

M
A
D
E

ff rit. *a tempo*
rit. ff *a tempo*
rit. ff *a tempo*
rit. ff *a tempo*

Ah! Life is sweet when love is young, thrill-ing, en - tran-cing like
Life is sweet when love is young, thrill-ing, en - tran-cing like
Life is sweet when love is young, thrill-ing, en - tran-cing like
Life is sweet when love is young, thrill-ing, en - tran-cing like

CHORUS

ff *ff* *ff*

Life is sweet when love is young, thrill-ing, en - tran-cing like
Life is sweet when love is young, thrill-ing, en - tran-cing like
Life is sweet when love is young, thrill-ing, en - tran-cing like

ff rit. *a tempo*

M
A
D
E

wine! _____ When burn - ing glan - ces our soul en - tran - ces

wine! _____ When burn - ing glan - ces our soul en - tran - ces

wine! _____ When burn - ing glan - ces our soul en - tran - ces

wine! _____ When burn - ing glan - ces our soul en - tran - ces

wine! _____ When glan - ces en - tran - ces

wine! _____ When glan - ces en - tran - ces

wine! _____ When glan - ces en - tran - ces

wine! _____ When glan - ces en - tran - ces

pesante *rit.* *rit.* *rit.*

M
rap - ture al - most di - vine. Ah! Love is sweet

A
rap - ture al - most di - vine. rap - ture al - most di - vine. Love is sweet

B
rap - ture al - most di - vine. rap - ture al - most di - vine. Love is sweet

E
rap - ture al - most di - vine. rap - ture al - most di - vine. Love is sweet

rit.

rap - ture al - most di - vine. rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine. rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine. rap - ture al - most di - vine. Love is sweet

rit. *rit.*

a tempo

M
Ah! Joy com-plete, care and grief ban-ished for aye!_____

A
Ah! Joy com-plete, care and grief ban-ished for aye!_____

D
Ah! Joy com-plete, care and grief ban-ished for aye!_____

E
Ah! Joy com-plete, care and grief ban-ished for aye, ban-ished, gone for aye

Ah! Joy com-plete, care and grief ban-ished for aye!_____

Ah! Joy com-plete, care and grief ban-ished for aye!_____

ban-ished, gone, for aye

a tempo

M
Come, then sur-ren - der, love warm and ten - der, live for_ to - day, to -

A
Come, then sur-ren - der, love warm and ten - der, live for_ to - day, to -

D
Come, then sur-ren - der, love warm and ten - der, live for_ to - day, to -

E
Come, then sur-ren - der, love warm and ten - der, live for_ to - day, to -

Come, sur-ren - der, love warm and ten - der, live for to-day, just to -

Come, sur-ren - der, love warm and ten - der, live for to-day, just to -

Come, then sur-ren - der, love warm and ten - der, live for to-day, just to -

rit.

rit.

rit.

fp

Piu mosso

M
day! Ah! Ah! Ah! Ah! ah Ah! ah

A
day! Come then, come then, come, sur - ren - - der

D
day! Come then, come then, come, sur - ren - - der

E
day! Come then, come then, come, sur - ren - - der

Piu mosso

day! Live for to day!

day! Live for to day!

Piu mosso

sfz p

sfz p

Molto piu mosso

M
live - for to - day. for to - day. just to - day live

A
live - for to - day. for to - day. just to - day live

D
live - for to - day. for to - day. just to - day live

E
live - for to - day. for to - day. just to - day live

Molto piu mosso

just to - day, live for to - day, ——— just to - day, live

just to - day, live for to - day, ——— just to - day, live

Molto piu mosso

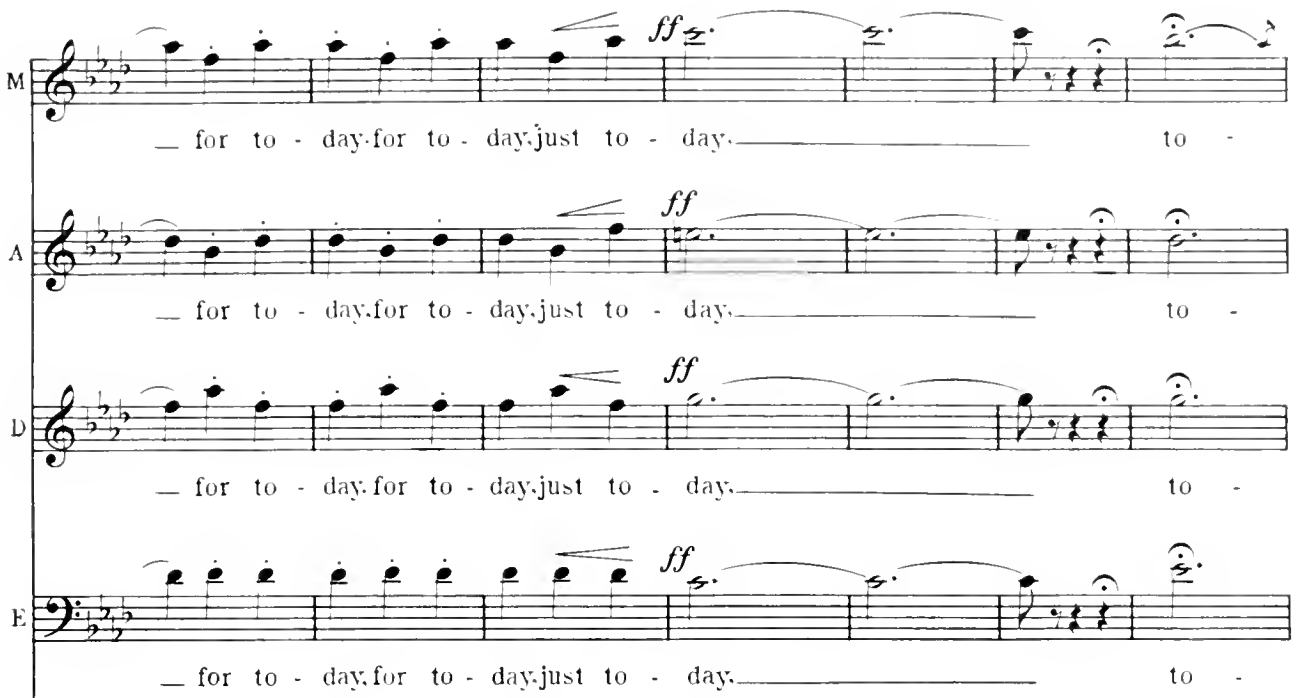
*f*₂ *f*₂ ——— *ff*₂ *f*₂

M
— for to - day, for to - day, just to - day, _____ to -

A
— for to - day, for to - day, just to - day, _____ to -

D
— for to - day, for to - day, just to - day, _____ to -

E
— for to - day, for to - day, just to - day, _____ to -



— for to - day, _____ just to - day, _____ to -

— for to - day, _____ just to - day, _____ to -



8

ffz

ffz

Meno mosso

M
day! ———

A
day! ———

D
day! ——— They dance

E
day! ———

day! ———

day! ———

Meno mosso

ff grandioso a tempo. ff rit a tempo

8

fff accel. at Fine.

ff

I'm Falling In Love With Some One.

No. 20

Captain Dick.

Lyric by
RIDA JOHNSON YOUNG.Music by
VICTOR HERBERT.

Valse lente.

I've a ver - y strange
Now, I don't mind con -

Piano.

mf *accel.* *poco rall.* *pp*

feel - ing I ne'er felt be - fore, 'Tis a kind of a grind of de -
fess - ing that I used to scoff At this sort of a sport of flir -

pres - sion; _____ My heart's act - ing strange - ly, it feels rath - er
ta - tion; _____ I used to be - lieve that I'd nev - er be

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sore, At least it gives me that im - pres - sion. _____ My
 caught, In this fool - ish but fond com - pli - ca - tion. _____ I'm

puls - es leap mad - ly with - out an - y cause, Be - lieve me, I'm
 los - ing all rel - ish for things that were dear, I'm look - ing for

tell - ing you tru - ly, _____ I'm gay with-out pause, then sad with-out
 trou - ble and know it, _____ When some one is near, I'm feel - ing quite

f *p poco rit.*

a tempo. *rit* *molto rit.*
pp

cause, My spir - its are tru - ly un - ru - ly. For I'm
 queer, But I heart - i - ly hope I don't show it.

molto rit. *molto rit.*

REFRAIN.

poco *a* *poco* *a tempo.*

fall - ing in love with some one, some

pp poco *a* *poco* *a tempo.*

one girl; I'm fall - ing in love with some

one, head a - whirl; Yes! I'm

fall - ing in love with some one, plain to

see, I'm sure I could love some one mad - -

ly, If some one would on - ly love me!

No 21. It's Pretty Soft For Simon.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Moderato.

Piano.

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction in the left hand, marked *f* (forte), moving to *ff* (fortissimo) and then *sfz* (sforzando) before ending with a *f* (forte) chord. The vocal line enters with the lyrics: "Kink Sol-o-mon, der his-try says, had vives von hun-dred Folks say dat old A-do-nis vas der most best look-ing score; Ant yet he vas-n't sat-is-fied and looked a-round for man, Of all der la-dy kil-ler fel-lers since der worldt be-". The piano accompaniment continues with a steady bass line and chords in the right hand, marked *p* (piano).

more! He wore a nob - by pur - ple robe, Und an eight - een car - at
gan! Ven Ve - nus gives a svell af - fair, Vy de vim - mens did - n't

hat! Ant der sweet young tings, dey could - n't re - sist so svell a guy like
care If de od - der mens dey nef - fer showed up, if Ad. vas on - ly

dat! So he used to take a ved - ding trip most eff - e - ry day or
dere! So he vent to all der lunch - eons ant der din - ners and der

so; Ant then he could-n't han-dle all der brides vot tried to
 teas; Ant ev-'ry-bod-y sayed he vas der sweeth-est ting in

rit.

go. He bought his ved-ding rings in bales, A thous-and in der
 Greece. He jol-ied Mrs Mer-cu-ry ant Mrs Her-cu-

a tempo

lot, Ant he used to get ten tra-ding stamps with eff-e-ry bale he
 les, Ant he danced der Mer-ry Vi-dow Valse mit Frau Dem-os-then-

got. He kept der ba-kers ba-king all der ba-kings dey could
 es. Der fat girls all took an-ti-fat; der schlim ones an-ti-

bake, To keep filled der roy-al pan-try mit der roy-al ved-ding
 schlim, Dey did der best dey all could do to make a hit mit

cake! Of course a king's der sort of thing most eff-'ry one wants to
 him! Of course dat so-cial li-on thing most eff-'ry one wants to

be, But I don't think as Sol-o-mon had such a much on
 be, But I don't think A-do-nis he had such a much on

rit.

REFRAIN.

Meno.

me. _____ It's pret - ty soft for Si - mon, dot is right,
me. _____ It's pret - ty soft for Si - mon, dot is right,

a tempo. *pp* *stacc.*

A reg - gu - lar skinch for Si - mon, luck - y boy. _____
A reg - gu - lar skinch for Si - mon, luck - y boy. _____

_____ My vin - ning way ant sun - ny smile has Mis - ter Sol - o - mon
_____ My vin - ning way ant sun - ny smile has dose A - do - nis - es

skinned a mile! Ant it's aw - ful - ly soft for Si - mon, Oi! Oi!
 beat a mile! Ant it's aw - ful - ly soft for Si - mon, Oi! Oi!

Der Queen of She - ba came to see, Vot kind of a sort of a
 Dat Ve - nus vom - an tried to be, A - do - nis - es vun best

p *sfp* *sfz* *fp*

kink was he! But look at the queens dot falls for me! It's
 bet, but Geel! Yust look at der Ve - nus - es mit me! It's

rit. *piu rit.* *a tempo.*

p colla voce. *a tempo.*

pret - ty soft for Si - mon, luck - y boy!
 pret - ty soft for Si - mon, luck - y boy!

poco rit. *sfz* *sfz*

No 22.

Finale Ultimo.

Lyrics by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Moderato.

(Violin Solo.)
mf
accel.

Andante.

CAPTAIN DICK. (off stage)

Ah! sweet mys - ter - y of life, at last I've
fp p
pp colla voce.

D
found thee, Ah! I know at last the se - cret of it
pp

D
all. *gr* All the long - ing, seek - ing, stri - ving, wait - ing,
gr

MARIETTA. *pp* *ten.*

Ah! — at last I've found thee! found thee! — at

yearn - ing, the burn - ing hopes, the joy and i - dle tears that

last! — 'Tis love! — 'tis

fall! — For 'tis love, and love a - lone the world is

love! 'Tis love!

seek - ing; And 'tis love, and love a - lone, that can re -

(he enters)

M *ff*

'Tis love! 'Tis the an - swer, 'tis the end and all of

D *ff*

pay! 'Tis the an - swer, 'tis the end and all of

8va

allargando. *ff*

M *ten.*

liv - ing, — For it is love a - lone that rules for aye!

D *ten.*

liv - ing, — For it is love a - lone that rules for aye!

8va

ten.

Più mosso.

M

D (Etienne enters followed by people)

molto cresc. ed accel.

MARIETTA. *ff*

Ah, no! Monsieur,

ETIENNE. (seeing Mar. in Dick's arms)

What's this, — my bride! —

ffp in tempo.

ffp

(with enthusiasm)

he has sung my song! And I know at last the

sempre animato.

fp

an - swer, — it is love, love, — it's

fp

fp

Allegro molto.

M *love!*

Allegro molto. (Noise and confusion outside)

fp *molto cresc.* *f* *più cresc.*

SIMON. (to Lizette)

They have re-

ffp *fp*

S

loosed me! They have re-loosed me!

(Sir Harry rushes in with Dick's men)

f

S

ff

SIR HARRY (to men) Seize him! *Bras. Priquet!* We shall hold you to answer to the Governor whom you have imprisoned on the Isle of Pines!

Listesso tempo.

trem.

ff

ff

ETIENNE *ff* (He runs upstairs)

Be not too sure!

ff accel.

ff

(blows his whistle)

(his pirates appear on balcony)

fff

fff

DICK (to his men) *ff*

Let him go! I

ETIENNE (to Dick) *ff ad lib.*

The game's well played, you win!

f

Meno mosso. (with great feeling)

have won! Won all I want in this wide world!

Meno mosso.

p espress. cresc.

p

MARIETTA.

Tutta forza. *Grandioso.*

For 'tis love, and love a - lone, the world is

For 'tis love, and love a - lone, the world is

SOPRANOS *ff*

For 'tis love, and love a - lone, the world is

ALTOS *ff*

For 'tis love, and love a - lone, the world is

TENORS *ff*

For 'tis love, and love a - lone, the world is

BASSES. *ff*

CHORUS.

allargando. *Grandioso.*

cresc. possibile. *Tutta forza*

fff

M seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

D seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

M an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

D an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! For it is

an - swer 'tis the end and all of liv - ing, Yes 'tis love, For it is love a - lone that rules for

liv - ing, 'tis love, For it is

the an - swer, end and all of liv - ing! For it is love a - lone that rules for

Pesante.

M
aye!

D
aye!

aye!

aye!

aye!

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Basses.

Allegro vivo.

ff

sfz

sfz

M
Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye. Ah

D
Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

marcato.

p staccato.

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Ah!

M
D

Ahl ahl ahl ahl Ahl

La, la, la, Ha, ha, ha, Zing, boom, Aye. La la la la

ff La la la, Ha ha ha, Zing boom, Aye. La la la la

ff La la la, Ha ha ha, Zing boom, Aye. La la la la

M
D

ha ha ha ha ha ha ha ha

rit. ha ha ha ha ha ha ha ha

rit. ha ha ha ha ha ha ha ha

rit. ha ha ha ha ha ha ha ha

rit. *sva* *sva... a tempo.*

sva... loco *fff*

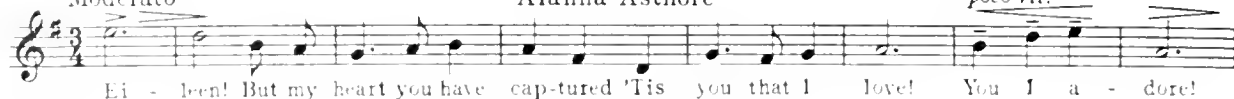
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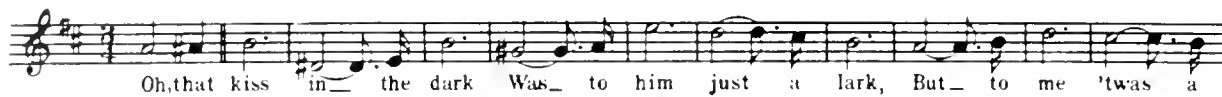
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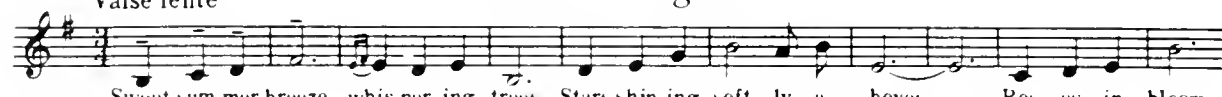
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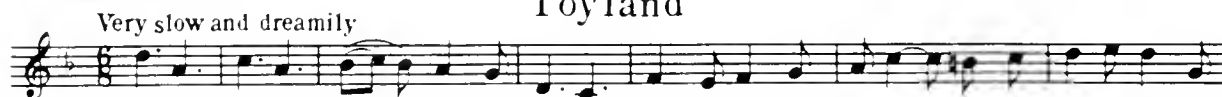
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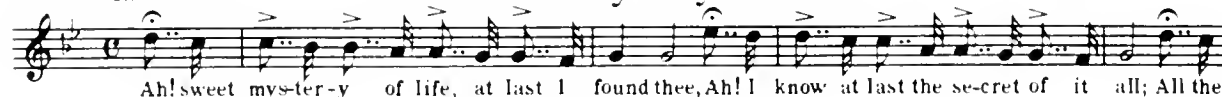
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RIDA JOHNSON YOUNG
Andante

Ah! Sweet Mystery Of Life



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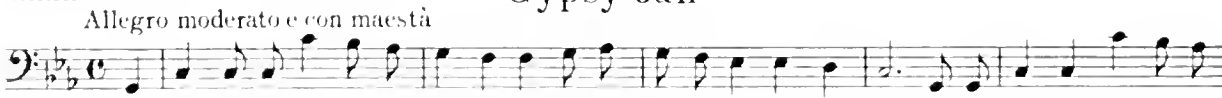
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