

THE

VERRY WAR



OPERA
in 3 Acts.

Translated & Adapted by
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Music by

JOHANN STRAUSS.

Vocal Score.

Gems.

Piano Score.

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ARGUMENT.



The title comes from the hostilities which occur during the action of the opera, between two petty states, Genoa and Massa Carrara, caused by the fact that a favorite dancer has made simultaneous engagements at the theatres of each, the disputed question being which of the contracts the dancer shall fulfil. The "war" is not waged with great fury by the two combatants, as but one hand grenade a day is exchanged, and the contest develops into a picture of still life, which is only interrupted by the appearance in one of the camps of the pretty Countess Violetta, who, in disguise, attempts to make her way within the lines of the other city, in order to take command of the fortress. The colonel in command, Umberto, falls a victim to the deception and grants her permission to pass through the lines, but decides to take revenge by marrying her. Having heard that she is about to marry the Duke de Limburg by proxy, he arranges to represent the duke, and is safely married to the lovely Violetta without exciting her suspicion as to his real identity. He is assisted in this by Groots, a Dutch dealer in tulip bulbs, whom the soldiers have captured, thinking him a spy, and who willingly personates the absent Duke. Complications arise in the awkward matrimonial arrangement because of the presence of Groots' wife, Else, her jealousy, the antipathy of Violetta toward her supposed husband, and her affection for Umberto, all of which are resolved, by a subsequent explanation and a treaty of peace between the militants, on receipt of the intelligence that the cause of the war had taken leave of both theatres.

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OVERTURE.

"MERRY WAR."

Johann Strauss.

Andantino maestoso.

f
Ped.
p
pp

Piu. moto.

pp
fz
mf

Musical score system 1, featuring piano and bass staves. The piano part includes dynamic markings *f*, *pp*, *mf*, *fz*, and *fz*, along with triplet markings (3). The bass part features a steady accompaniment.

Allegro.

Musical score system 2, featuring piano and bass staves. The piano part includes dynamic markings *fz* and *p*. The bass part features a steady accompaniment.

Musical score system 3, featuring piano and bass staves. The piano part includes a fermata over a chord. The bass part features a steady accompaniment.

Musical score system 4, featuring piano and bass staves. The piano part includes a fermata over a chord. The bass part features a steady accompaniment.

Musical score system 5, featuring piano and bass staves. The piano part includes a fermata over a chord. The bass part features a steady accompaniment.

Musical score system 6, featuring piano and bass staves. The piano part includes a fermata over a chord. The bass part features a steady accompaniment. The system concludes with a dynamic marking *f*.

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic and includes various rhythmic patterns and articulation marks.

Piu moto.

Second system of musical notation, marked *Piu moto.* (faster). It continues the melodic and harmonic development with more complex textures.

Third system of musical notation, showing further progression of the piece with dense chordal textures and melodic lines.

Fourth system of musical notation, featuring intricate melodic passages and harmonic support.

Poco meno.

Fifth system of musical notation, marked *Poco meno.* (slower). It includes dynamic markings *p* and *pp*, and features triplet rhythms in both staves.

Andantino mosso.

Sixth system of musical notation, marked *Andantino mosso.* (moderately slow). The time signature changes to 3/4. It concludes with a *rit.* (ritardando) marking.

Moderato grazioso.

pp

p poco rit. a tempo

mf rit. p f tempo p molto rit. tr

pp a tempo

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a continuous eighth-note pattern in the treble and a bass line with chords and occasional eighth notes.

Second system of musical notation, continuing the eighth-note pattern in the treble and the bass line.

Third system of musical notation, including the dynamic marking *eres* in the bass line.

Fourth system of musical notation, including dynamic markings *mf*, *rit.*, and *pp a tempo*.

Fifth system of musical notation, showing a change in the bass line with sustained chords.

Sixth system of musical notation, starting with the tempo marking *Tempo di Marcia. Maestoso.* and dynamic markings *pp*, *f*, and *fx*.

First system of musical notation. The treble clef staff begins with a piano (*f*) dynamic and contains several triplet markings. The bass clef staff features a fortissimo (*ff*) dynamic. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues with triplet markings. The bass clef staff has a more active rhythmic pattern. The key signature remains two sharps.

Third system of musical notation. The treble clef staff is marked *Walzer tempo.* and *molto rall.* The time signature changes to 3/4. The bass clef staff has a piano (*p*) dynamic. The key signature remains two sharps.

Fourth system of musical notation. The treble clef staff is marked *poco rit.* and *fa tempo.* The bass clef staff features a steady accompaniment. The key signature remains two sharps.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff provides a harmonic accompaniment. The key signature remains two sharps.

Sixth system of musical notation. Both the treble and bass clef staves are marked *mf* (mezzo-forte). The key signature remains two sharps.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff contains a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, featuring a treble and bass clef. The tempo marking **Allegro.** is present above the treble staff. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords and eighth notes. A dynamic marking **f** is visible in the bass staff.

Third system of musical notation, featuring a treble and bass clef. The tempo marking **Meno. tempo 1?** is present above the treble staff. The treble staff has a melodic line with slurs and dynamic markings **p**. The bass staff has a rhythmic accompaniment with chords and eighth notes, with a dynamic marking **f** in the first measure and **p** in the last measure.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with slurs and a repeat sign. The bass staff has a rhythmic accompaniment with chords and eighth notes, starting with a dynamic marking **p**.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with slurs and repeat signs. The bass staff has a rhythmic accompaniment with chords and eighth notes.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with slurs and a dynamic marking **f**. The bass staff has a rhythmic accompaniment with chords and eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents and slurs. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes, starting with a forte (*f*) dynamic marking.

Piu vivo.

The second system continues the piece with a tempo change to *Piu vivo*. The upper staff has a more active melodic line with many sixteenth notes. The lower staff has a steady accompaniment of chords, marked with a piano (*p*) dynamic.

The third system shows further development of the musical themes. The upper staff continues with intricate sixteenth-note patterns. The lower staff accompaniment remains consistent in style, marked with a piano (*p*) dynamic.

The fourth system introduces a dynamic change with the instruction *molto cresc* (molto crescendo) placed above the bass staff. The music builds in intensity as the system progresses.

Piu mosso.

The fifth system begins with a tempo change to *Piu mosso* and a dynamic marking of *ff* (fortissimo) in the bass staff. The music becomes more dramatic and powerful.

The sixth system concludes the page with a final cadence. The upper staff features a series of chords and melodic fragments, while the lower staff provides a solid harmonic foundation. The piece ends with a double bar line and repeat signs.

No. 1. Introduction.

Translated and adapted by
LOUIS C. ELSON.

Bewegtes Marschtempo.

PIANO.

pp p poco a poco cres

The piano introduction consists of two systems of staves. The first system has a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. The second system continues the bass clef staff with a more complex rhythmic pattern, including triplets and sixteenth notes.

CHORUS.

Sopr: *f*

Ten: Not a fight, not a

Bass.

Not a fight,

marcato.

The piano accompaniment for the chorus features a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. The tempo marking *marcato.* is present.

wound in this light war is found, not a dis-patch that can cause a-larm, Or

not a wound in this war can be found not a dispatch that can cause a-larm, Or

The vocal and piano accompaniment for the chorus lyrics. It includes vocal staves for Soprano, Tenor, and Bass, and piano accompaniment staves. The lyrics are: "wound in this light war is found, not a dis-patch that can cause a-larm, Or not a wound in this war can be found not a dispatch that can cause a-larm, Or".

an-y harm or an-y harm Oh the time drags a-long, Naught but play, dance and

Oh the time drags along, Naught but play

song, and when the drumsticks are stirred Or trumpets are heard e'en then we

dance and song, when the drumsticks are stirred Or trumpets are heard

need nev-er be a-fraid 'Tis not for fight it means parade

need not be a-fraid

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system has lyrics: "an-y harm or an-y harm Oh the time drags a-long, Naught but play, dance and". The second system has lyrics: "Oh the time drags along, Naught but play". The third system has lyrics: "song, and when the drumsticks are stirred Or trumpets are heard e'en then we". The fourth system has lyrics: "dance and song, when the drumsticks are stirred Or trumpets are heard". The fifth system has lyrics: "need nev-er be a-fraid 'Tis not for fight it means parade". The sixth system has lyrics: "need not be a-fraid". The piano accompaniment features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*.

Oh this re - du - ces our war to play - - - , Ne'er calls the

Oh this re - du - ces our war to play - - - , Ne'er calls the

The piano accompaniment features a complex harmonic structure with frequent chromaticism and a steady eighth-note bass line.

drum to sig - nal us to the fray. Not a fight, not a

drum to sig - nal us to the fray. Not a fight,

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, providing a driving accompaniment for the vocal lines.

wound in this wild war is found, Not a dis - patch that can cause a - larm, Or

not a wound in this war yet is found, Not a dis - patch that can cause a - larm, Or

The piano accompaniment concludes the system with sustained chords and a final cadence.

an - y harm, or an - y harm. Oh the time drags a - long, Naught but

an - y harm, or an - y harm. Oh the time drags a-long,

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'an - y harm, or an - y harm. Oh the time drags a - long, Naught but' and a piano accompaniment. The second system continues the vocal line with lyrics 'an - y harm, or an - y harm. Oh the time drags a-long,' and the piano accompaniment. The piano part includes various chords and melodic lines in both hands.

play dance or song, and when the drumsticks are stirred, Or trumpets are heard, one

Naught but play dance or song, when the trumpets are

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'play dance or song, and when the drumsticks are stirred, Or trumpets are heard, one' and a piano accompaniment. The fourth system continues the vocal line with lyrics 'Naught but play dance or song, when the trumpets are' and the piano accompaniment. The piano part includes various chords and melodic lines in both hands.

need not be a - fraid, 'Tis not for fight, it

heard, none need be a - fraid, 'Tis not for fight, it

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics 'need not be a - fraid, 'Tis not for fight, it' and a piano accompaniment. The sixth system continues the vocal line with lyrics 'heard, none need be a - fraid, 'Tis not for fight, it' and the piano accompaniment. The piano part includes various chords and melodic lines in both hands.

means, it means pa - rade .

means, it means pa - rade .

8

3

3

3

3

UMBERTO. (Rising discontentedly) *p poco*

Piu lento

For war and for com - bat Tho' I may sigh, the

meno. *a tempo*

foe keeps his dis - tance and well he knows why, Three weeks we have been here with -

p

rit.

out crossing arms, They stay in their fortress quite free from alarms.

tr

fx

p

How can we win battles when no one will fight? Or conquer the en-e-my

while out of sight? **CHORUS.**
 Hear our pray - er Oh please to spare, Oh

Sopr.

set Oh set us free.
 Oh set Oh set us free.

CHORUS.
Tenor **f**
 Let us see, what have we, What

Bass.
f

UMBERTO

e'er it be, Thank Heaven that something's done; That war at last has been be-

fx

Allegro moderato

gun. **CHOR. Sopr.** Ah - - - ah - - - Hear Oh hear our *f* **Ten.** What

p

prayer. our lives in pity Oh spare. Ah - - -

would ye do here? What would ye do here?

What would ye do here? What would ye do here?

Slower.

Somewhat quickly.

Tell us, what have ye here?

RICHARDO.

Our pa-trol while on their

Tell us, what have ye here?

Tell us, what have ye here?

Tell us, what have ye here?

round Came a - cross this lit - tle par - ty. La - den with provisions

too, Ha - - - These will find a wel - come hear ty.

Ten.

These will find a wel - come

Bass.

provisions, arms, and es - cort too, Captured we to bring to
 hearty.

This system contains the first two systems of music. The top system has a vocal line with lyrics 'provisions, arms, and es - cort too, Captured we to bring to' and a piano accompaniment. The second system has a vocal line with the word 'hearty.' and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like 'p' and accents.

you.
 Oh ye soldiers gathered
 That was the best thing you could do.
 'Twas the best

This system contains the next two systems of music. The top system has a vocal line with lyrics 'you.' and a piano accompaniment. The second system has a vocal line with lyrics 'Oh ye soldiers gathered' and a piano accompaniment. The third system has a vocal line with lyrics 'That was the best thing you could do.' and a piano accompaniment. The fourth system has a vocal line with lyrics ''Twas the best' and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like 'f' and 'p'.

Allegretto.
 Ten. Give your baskets
 Bass. here, We are half dead with fear.
 Give your baskets

This system contains the final two systems of music. The top system has a vocal line with lyrics 'Give your baskets' and a piano accompaniment. The second system has a vocal line with lyrics 'here, We are half dead with fear.' and a piano accompaniment. The third system has a vocal line with lyrics 'Give your baskets' and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like 'f' and triplets.

here to view, Too heav-y they for you. We'll try the load to light - en. No

tr *tr*

Sopr.
Ah Spare my greens, my sal-ad too, and my
ra-tions us can fright - en. Eggs, and greens, and sal - ad too,

eggs dear soldier do. Oh spare my fowls, my wine, my cake, Oh this soldier
Fruits, and berries, viands new; Ha here fowl, and wine, and cake. Well, we the plunder

Ah my fresh
all will take. . . . Spare my eggs, and my
all will take. yes
all will take. Give us now your

f *ff*

eggs Oh, my fat fowls, my wine, my
sal - ad too Oh spare my fresh greens, my dear soldier, do, my hens, my sausages;
Give us now your bas - kets here, Give them here; and we your load
bas - kets here, We the con - tents soon will clear. We the load will

cake - - - They all will take.

wine and cake Oh they it all will take. My fresh eggs, my

soon will lighten, So give your bas - kets here. Give here, Give

light - en, now give your baskets here. Give here,

Angrily.

wine, and cake, Oh these soldiers all will take; Yes, all will take: Yes,

here, give here, give here. We soon will clear, give

now my dear

give here, give here, give here.

all will take; Yes, all will take. my eggs, and cake, they all, they all will

here, my dear, ha ha ha ha ha ha ha ha ha ha give

come give here,

Allegretto.

take. Ah - - - Ah - - - Ah - - -

here. Give here. give here. ha ha ha

ha ha ha ha ha.

MARCHESE
(to **UMBERTO**.)

Poco meno. Up - on a pure - ly private matter I wished to

p

reach that eas - tle gay, And as I knew not an - y roads here, I have

rit. joined these on their way. Because these geese did not cease their clat - ter, Just as it

a tempo

rit.

hap - pened in ancient Rome; Your soldiers soon found out the mat-ter.

Our soldiers

mf

Aside
Well, may the food with you a-gree! May the

soon found out the mat-ter.

tr *p* *fx*

dev - il keep such men from me!

Yes it will with us a - gree. Yes it

Yes it will with us a -

p *f*

will with us a - gree.

gree, a-gree.

p *rit.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand. Dynamics include piano (*p*) and a ritardando (*rit.*).

Allegretto.
MARCHESE.

Be-cause I hate to make a scan - dal I left my dag-ger here un-
And as your men came towards us fly- ing We all were filled with dire a -

Detailed description: This system continues the vocal and piano parts. The piano accompaniment has a rhythmic, march-like quality with eighth-note patterns. The vocal lines are in G major.

stirred , I did not ev - en touch the han - dle
larms, One peas-ant girl in fright was dy - ing

Detailed description: This system concludes the vocal and piano parts. The piano accompaniment maintains the rhythmic pattern from the previous system. The vocal lines are in G major.

rit. *f*

But yield-ed up with out a word. If I'd been prey to pas-sions
 Within the cir-cle of my arms. At first she was in-ter-ror

rit. *mf*

p

sway-ing, With bleeding corpses Id strewn the field. I re - frain. to my -
 pray-ing, But when she wit-nessed Our fate was sealed. She let a sol-dier

p *p*

rit. *Moderato.*

self soft say - - ing The wis est one will yield The
 kiss her while say - - ing

tr *tr*

rit. *p*

ad lib.

wisest one will yield. duiu du - I - ita - tia, du - l - ita - tia, du - l - i - ta - tia -

ra duiu

The wisest one will yield The wisest one will yield

will yield will yield

tr *mf* *tr*

du - l - i - ta - tia du - l - i - ta - tia du - l - i - ta - tia - - ra .

rit. *p*

The wisest one will yield.

The wisest one will yield.

p

Allegretto

rit.

f *p* *f*

1 2

No. 2 Couplet.

UMBERTO.

Allegretto Moderato.

Till
From

f *marcato.*

now no drop of blood is flowing in this our pleas-ant mer-ry war. The
such a war no fear need bar you We con-verse hold with shot and shell The

p

foe few shots on us bestowing Of can-non balls he has small store. One
first shot seems to ask "How are you" The sec-ond an swers "Pretty well" From

poco

meno.

sin-gle bombshell he sends fly-ing at twelve o'clock of ever-y day. We
there they shoot to us "Good mor-row" And we shoot back our heart-y thanks. And

send a sin - gle shot re - ply - ing Then for a day re - sume our play. It
not a soul has come for sor - row And not a wound - ed man in ranks. A

rit.

poco rit.

mf.

rit.

marks for us the hour of noon This fierce and boom - ing can - non sound. And
mer - ry war a jol - ly bout, which lets us grow fat in our tents. Since

a tempo

mf a tempo

our shot an - swers ve - ry soon. ah We
we know when we must look out. ah There

mf

accel

fz

send it as in du - - - ty bound a flash a
is no chance for ae - - - ci - - - dents

mf

f

3

bang, No more than this. We do our best to al - ways miss. Yet we the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "bang, No more than this. We do our best to al - ways miss. Yet we the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

shot are ne'er o - mit - ting Such dis - respect from us would not be

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a dynamic marking of *mf* above the first measure. The lyrics are: "shot are ne'er o - mit - ting Such dis - respect from us would not be". The piano accompaniment continues with similar rhythmic patterns.

Soprano. rit.

fit - - - ting A flash, a bang, No more than this, We do our best to al - ways

The Soprano part begins with a treble clef and a dynamic marking of *f*. The lyrics are: "fit - - - ting A flash, a bang, No more than this, We do our best to al - ways". The music is written in a single staff.

Alto.

The Alto part is written in a single staff with a treble clef. It begins with a rest followed by a dynamic marking of *f*. The lyrics are: "A flash, a bang, No more than this, We do our best to al - ways".

Tenor.

A flash, a bang, No more than this, We do our best to al - ways

The Tenor part is written in a single staff with a treble clef. It begins with a rest followed by a dynamic marking of *f*. The lyrics are: "A flash, a bang, No more than this, We do our best to al - ways".

Bass.

The Bass part is written in a single staff with a bass clef. It begins with a rest followed by a dynamic marking of *f*. The lyrics are: "A flash, a bang, No more than this, We do our best to al - ways".

The bottom section of the page shows the piano accompaniment for the final system. It consists of two staves. The right hand starts with a dynamic marking of *p* and then moves to *f*. The left hand has a steady bass line. The music concludes with a final chord.

miss Yet we the shot are ne'er o - mit - ting *mf* Such dis - respect from us would

miss Yet we the shot are ne'er o - mit - ting *mf* Such dis - respect from us would

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "miss Yet we the shot are ne'er o - mit - ting *mf* Such dis - respect from us would". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

not be fit - - ting. *rit.*

not be fit - - ting.

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "not be fit - - ting. *rit.*". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* is present, and a *rit.* (ritardando) marking is placed above the vocal line.

The third system of the musical score consists of two staves for piano accompaniment. It features a complex, rhythmic piano part with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present.

No. 2 1/2

Allegretto Moderato. p UMBERTO.

PIANO.

A flash a bang No more than this. We do our

best to al-ways miss. Yet we the shot are ne'er o-mit-ting Such disrespect from us would

rit.

not be fit - - ting A flash a bang No more than this. We do our best to al-ways

A flash a bang No more than this. We do our best to al-ways

p *f*

miss Yet we the shot are ne'er o - mit - ting Such disrespect from us would

miss Yet we the shot are ne'er o - mit - ting Such disrespect from us would

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

mf

This system shows the piano accompaniment for the second system. The right hand has a melodic line with some grace notes and slurs, while the left hand provides harmonic support with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present.

rit.

not be fit - ting.

not be fit - ting.

This system contains the third vocal staves and the third and fourth staves of the piano accompaniment. The vocal lines end with a period. A *rit.* (ritardando) marking is placed above the first vocal staff. The piano accompaniment continues with a similar rhythmic texture.

f rit. *f*

This system shows the piano accompaniment for the fourth system. The right hand features a more complex texture with sixteenth-note runs and chords. The left hand continues with a steady bass line. Dynamic markings of *f rit.* and *f* are present.

No. 2 $\frac{3}{4}$.*Allegretto.*

MARCHÈSE.

PIANO.

To sit down with my foes at eat - ing

Can't be of crimes the very worst. And yet I hear a voice re - peat - ing

rit.

A patriot suffers hunger first. Then comes a voice of great - er power Which to my

rit.

stomach has ap - pealed, And so I'll go, but say much low -

rit.

Moderato.

er. The wis-er one will yield, The wis-er one will yield duiu

du-l-i-ta-tia du-l-i-ta-tia du-l-i-ta-tia - ra. The wis-er one will yield, The

wis-er one will yield, duiu du-l-i-ta-ria du-l-i-ta-ria du-l-i-ta-ria -

ra.

Allegretto.

No. 3. Ensemble and Song.

Rather quick.

PIANO.

BALTHASAR.

Gen-er-al ho! Gen-er-al

BIFFI.

ho! Where he is I must know What is it shouting so?

BALTHASAR.

from the quarters go 'Twas not for that I came I tell you tis a

shame Get out! you stu-pid ass, I say you let me

pass.

BIFFI. (with tenor.)

Tenor
 What means this bray? Shut up I say! You must not

Bass
 What means this bray Shut up we say

BIFFI.

Hear me I pray! What would you say?

rouse the camp this way.

BALTHASAR.

What's hap-pened now? Why this dis-may? Mis-ter Cap-tain

What is hap - pen I soon vos ex - plain But

mf

dot vos a shame I dont vos longer stand it.

ha, ha, ha, Dat vos a shame . Ha, ha, he dont vos

ha, ha, ha, Dat vos a shame . Ha, ha, he dont vos

p *mf* *p* *mf*

Dat vos not ve-ry goot. Oh me poor Bal -

shtand it. Ha, ha, ha, ha, not ve - ry goot.

Ha, ha, ha, ha, not ve - ry goot.

p *f* *mf*

tha - - - sar Bal - tha - sar Groot.

molto cres

f fz

Oh mein Gott mein Gott! Oh mein Gott mein Gott! Such a dings I likes not!

p fz mf cres

Oh mein Gott mein Gott! Oh mein Gott mein Gott! Such a dings likes he not!

Oh mein Gott mein Gott! Oh mein Gott mein Gott! Such a dings he likes not!

f

BIFFI. Recit.

Slower. BALTHASAR.

Will you stop this noisy elat-ter? Dis all it vos shameful

The first system of the musical score consists of five staves. The top staff is the vocal line for BIFFI, starting with a recitative section. The second, third, and fourth staves are vocal lines for BALTHASAR, with the first two staves containing rests. The fifth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *fz* (forzando) and *p* (piano).

BIFFI.

Moderato.

mat-ter! Tell us all and do not chatter! If wrong we will not main-

The second system continues the musical score with five staves. The vocal lines for BIFFI and BALTHASAR are more active, with BIFFI's line starting with a recitative section. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

BALTHASAR. rit.

BIFFI.

tain it. All right I'll dry dento ex-plain it. Who are you?

The third system consists of five staves. The vocal lines for BALTHASAR and BIFFI are present. The piano accompaniment becomes more energetic, marked *Allegro*. Dynamics include *rit.* (ritardando), *f* (forte), and *fz* (forzando).

BALTHASAR. I am Balthasar tulip grower from Harlem on the way to Florence where I want to sell 100000 tulip bulbs.

Song.

Moderato

BALTHASAR

PIANO

From Hol-land to Flor-ence in
The pret - ti - est flow - ers that

peace we were go - ing; My wife and my tu - lip bulbs and
ev - er were blow - ing; The dark and the blue ones I had with

I, When all their fierce weapons these sol - diers were show - ing, And
me, The rar - est that ev - er were plant - ed, or grow - ing, Be -

took us as pris - ners I do not know why. My rar - est of
side the fair banks of the Zuy - der see. A black and a

wives and my tu - lips yet rar - er They took from my arms In
blue one Those fel - lows have hooked them, They knew not their worth. The

vil - lain-ous way My wife that was fair and my tu - lips yet
stu - pid clowns, They thought they were on - ions, and so they have

fair - er, I say it is shame-ful, That's what I say. . . .
cooked them. Just fan - cy, an on - ion worth near five hundred crowns. . . .

poco rit.

For wife and for tu - lips, I can - not help weep - ing, They
The coal-black, the snow-white, They stopped not to choose 'em, They

p

Half weeping

were the de - light and the joy of my life, And now these vile
ate them all up Now they blossom no more, And what they have

sol - diers have them in keep - ing, The fair - est of tu - lips the
done with the wife of my bo - som, That fills me with an - guish and

rit. *Poco piu moto*

lov - li - est wife. Woe's me poor Bal - tha - sar, Bal - tha - sar
wings my hearts' core.

Groot! Oh Mein Gott! mein Gott! Mein Gott! mein Gott! They ought all to be

p

shot. Oh Gott, mein Gott, mein Gott, mein Gott. They ought all to be shot.

(laughing)

Oh Gott, mein Gott, mein Gott, mein Gott. They ought all to be shot.

mf *f*

fz

No. 3½ Sorti.

PIANO. *f* *f*

No. 4. Arietta.

Violetta comes cautiously forward from right, and attempts to steal out at various exits; starts back frightened each time, and finally comes forward.

Somewhat slower.

PIANO.

VIOLETTA.

In vain! I cannot fly, They are

p accel

Allegro Recit

guarding each egress! But at least they wont know me in this sim-ple

mf *p*

Moderato Recit

dress. In Massa's fortress they await with anxious care, They look for

p

Detailed description: This page contains a musical score for an arietta. It is divided into four systems. The first system is for the piano accompaniment, marked 'Somewhat slower' and 'PIANO.'. It features a treble and bass clef with a common time signature. The piano part includes triplets in both hands and dynamics of piano (p) and pianissimo (pp). The second system begins with the vocal line for Violetta, marked 'VIOLETTA.'. The lyrics are 'In vain! I cannot fly, They are'. The piano accompaniment continues with dynamics p and p accel. The third system is marked 'Allegro Recit' and contains the lyrics 'guarding each egress! But at least they wont know me in this sim-ple'. The piano part has dynamics mf and p. The fourth system is marked 'Moderato Recit' and contains the lyrics 'dress. In Massa's fortress they await with anxious care, They look for'. The piano part has a dynamic of p.

me to-mor-row as de - fend-er, If, I'm not there then they will sur-

p

ren - der; Then come what may I must must be there.

Allegro.

f *mf*

For this wild war I'm sac-ri-fi - cing my-
From this scarce-ly sa - cred wed - ding

Allegretto grazioso.

poco rit. *8va* *p*

self, it would e'en a saint pro - voke. That a new lead - er
still would I turn back if I could; But one thought still, some

8

poco rit. soon may be ris - ing. I must yield to the mat - ri - mon - ial yoke -
com - fort is shed - ding. My bridegroom ne'er be - fore me has stood -

Wed with a man whom I've seen nev - er, Yield too, where I've
I know how maid - en dreams are shat - tered, Courtship's de - lights are

scarcely been wooed; Ah, tis too much. For I must con - fess, . . .
oft - en but vain; This fact I found When I wed - ded first, . . .

fz p *fz p*

tenuto I found de - light in my wid - ow - hood, I found delight in widow
I nev - er shall be thus deceived a - gain, Neer shall be thus deceived a

ad lib *fz*

hood; I must side with my husband's par - ty. Ah, my
 gain; All who stand be - fore the dread por - tal, Take my

first al - ways left me quite free. I cant say that my love is
 warn - ing, en - ter ye not! Do not act as this sil - ly

heart-y; I had much rath-er quite neu - tral be.
 mor - tal, Do not try the wed - ded lot.

ad lib: Ah! Ah! Oh, these both-ers quite up -
 Ah! ossia: Ah, it fills e'en me with

set my head, my brain I - - will no long-er rack, Since -
 si - lent dread, To try once - more the wed - ded track, But - -

I the fa - tal "Yes" have said, I cannot now turn back. - - No, no, no, no,
 I the fa - tal "Yes" have said, I cannot now turn back. - - No, no, no, no,

Ah! - - - I can-not now turn back.
 Ah! - - - I can-not now turn back.

But

No. 5. Duett.

VIOLETTA.
(Soft and coaxingly.)

Musical staff for Violetta's first line, 3/4 time signature, key of D major.

Please do, Please do.

UMBERTO.

Musical staff for Umberto's first line, 3/4 time signature, key of D major.

I cannot do it.

PIANO.

Piano accompaniment for the first system, including dynamics *mf*, *p*, and *pp*.

Violetta.
rit.

a tempo

Musical staff for Violetta's second line, including lyrics and piano accompaniment.

A-las, and can you then un-re-lent - ing be? Please do, Please do.

Umberto.

Musical staff for Umberto's second line, including lyrics and piano accompaniment with dynamic *fp*.

Al-tho' I rue it I spurn these tones that plead to me.

Violetta.

Musical staff for Violetta's third line, including lyrics and piano accompaniment with dynamic *p*.

If you were this little wish con - ced ing, I my

pp *rit.*
 grat - - - i - tude would ev - er show!
 But the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a piano (*pp*) dynamic and a *rit.* (ritardando) marking. The lyrics are "grat - - - i - tude would ev - er show!". The piano accompaniment consists of chords and moving lines in both hands.

pp (sweetly) *Moderato*
 Will you the passport then be stow?
 sol-dier may not yield to plead-ing.

The second system continues the musical score. The tempo changes to *Moderato*. The vocal line starts with a piano (*pp*) dynamic and the instruction *(sweetly)*. The lyrics are "Will you the passport then be stow?" and "sol-dier may not yield to plead-ing.". The piano accompaniment includes dynamic markings of *mf* and *f*. The time signature changes to 2/4.

(imitating.) *f*
 No! no! no! How
(with a forced harsh tone.)
 No! no! no!

The third system features a dramatic vocal passage. The vocal line is marked *(imitating.)* and *f* (forte). The lyrics are "No! no! no! How". The piano accompaniment is marked *(with a forced harsh tone.)* and *mf* (mezzo-forte). The time signature remains 2/4.

rude, Oh, how you glare! Such soldier as this is, and will be, a

p

Allegretto moderato. p

bear In this I dont believe, His

In this she cant believe

fz p

"no" cannot de - ceive I see he speaks it but with pain And I my

my no'cannot de - ceive I must re - fuse, but with pain, And all my

mf

pur - pose soon shall gain, Ah his "no" doth give him pain. My

ef - forts are in vain, My "no" gives bitter pain,

molto cres

pur - pose I shall gain, What e'er he says his du-ties be. He cant fool
 My struggles are in vain, A-las I see how twill be I cant re-fuse

f *p* *accel*

Allegro
 me. He cant fool me! No, no, no, no, He cant - - - fool
 when her I see, No, no, no, no, When her - - - I

fz

Tempo 1. *With feigned sadness*
Recit
 me. 'Tis well then since I know How
 see.

cres *p* *fz* *p*

poco rit.

vain are all my tears and sighing, I will de-sist, for pa - - -

tience try - ing Since it must be, 'tis well I go,

I go In tears and woe.

UMBERTO.

To whence I came - - - Since your harsh

VIOLETTA.
grieving.

Poco meno.

pp

cruel-ty Has all my pleasure turned to pain Fairwell a - gain .

rit.

mf

UMBERTO.

With sudden determination.

mf Stay, yet one word, If I yield to you my beauty,

Piu mosso.

fz *f*

Pay me for my breach of du-ty If from my prom-ise led a-

p dol. 3

poco rit. p

Lento. VIOLETTA. LANGSAM. Laughing coquettishly.

stray The price of sin - ning You must pay. Well

rit. rit. pp

UMBERTO.
delighted.

then I'll gladly pay In - deed? You'll have your passport if on terms a-

fz p rit.

VIOLETTA. *Allegretto. ad lib.*

greed, Will you stand by then If I can Then name your price Ah

p

UMBERTO.
with fire.

cautious man, What do you ask? Ah! every-thing I'd give - - - for one sweet

mf

Tempo 1.

kiss up - on this cheek so glow - ing .

dim. *rit.* *p*

*Astonished but not angry.**smiling.**She presents her cheek which he kisses.*

Well that is boldness soldier as I live I'll pay the costly price and then be going.

Allegretto.

fp
 ah! —————
fp
 ah! —————
p *molto cres.* *f* *p*

The first system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a piano (*p*) dynamic and includes markings for *molto cres.* (molto crescendo) and *f* (forte). The system concludes with a *p* (piano) dynamic marking.

I've yielded to a stran-gers kis-ses How could I have such hardi-
 She's yielded gent-ly to my kisses and did not seem to think me

The second system continues the vocal and piano parts. The vocal lines are on two staves, and the piano accompaniment is on two staves. The lyrics are printed below the vocal staves.

hood. My only con-so-la-tion this is, It was for my coun-tries good Such payments
 rude. And my ex-cuse for trea-son this is, No man such pleading eer with-stood Such payments

The third system continues the vocal and piano parts. The vocal lines are on two staves, and the piano accompaniment is on two staves. The lyrics are printed below the vocal staves.

58

rit. *poco rit.*

I have not made of-ten, Now I wonder how I could, I did it but his
she has not made of-ten, Now I wonder how she could, I did it but my

a tempo

heart to soften Did it but for my countries good. E'en though the price seemed very high I
heart to soften And did it for her countries good. E'en though the price seemed very high my

rit. *p*

paid it down with-out, with-out a sigh, I did it but his heart to soft-en
paid it down with-out a sigh. She did it but my heart to soft-en And

a tempo *poco rit.*

Did it but for my countries good. E'en though the price seemed ve-ry high, I
did it for her countries good. E'en though the price seemed ve-ry high, she

paid it down and gave not a sigh.

paid it down and gave not a sigh.

f accel. *ff*

No. 6 Quintett.

Allegretto grazioso.
VIOLETTA.

MARCHESE.

UMBERTO.

FRANCHETTI.

SPINZI.

pp. Blinding the

pp Blinding the

pp

pp

pp

eyes We must ad - vise, That is the way We hin - der

eyes We must ad vise That is the way We hin - der

Blinding the eyes We must ad - vise, That is the way We hin - der

pp

pp

spies That is the way all soldiers must do. Cupid he wears a

Cu - pid wears a

spies That is the way all sol - diers do. Cu - pid wears yes - - - a

spies That is the way all soldiers must do. Cupid wears a

p

p

p

p

p

rit. *a tempo*

bandage too. Yet although blind Surely he can find Means for his dart to

bandage too. Yet although blind . Still he can find Means for his dart to

bandage too.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a *rit.* (ritardando) marking and transitions to *a tempo* (ad libitum). The lyrics are: "bandage too. Yet although blind Surely he can find Means for his dart to". The piano accompaniment consists of chords and moving lines in both hands.

p poco rit. *a tempo*

wound every heart. Bring the band then that Cu - pid bore, Since it is

Bring the band then that Cu - pid bore, Since it is

poco rit. *a tempo*

The second system continues the vocal line and piano accompaniment. The vocal line starts with a *p poco rit.* (piano poco ritardando) marking and returns to *a tempo*. The lyrics are: "wound every heart. Bring the band then that Cu - pid bore, Since it is". The piano accompaniment features a *poco rit.* marking in the middle section before returning to *a tempo*.

rit. *a tempo*

that they do in war. Trick a - gainst trick is the way of war. Ah - - -

rit. *a tempo*

f

The third system concludes the vocal line and piano accompaniment. The vocal line begins with a *rit.* marking and returns to *a tempo*. The lyrics are: "that they do in war. Trick a - gainst trick is the way of war. Ah - - -". The piano accompaniment includes a *rit.* marking and a *f* (forte) dynamic marking towards the end.

rit.
tr. *p* *pp*
 Binding the eyes We must ad-vice That is the way We
pp
 Binding the eyes We must ad-vice That is the way We
pp
 Binding the eyes We must ad-vice That is the way We
pp
a tempo
pp

mf
 hin - der spies. That is the way all soldiers must do.
mf
 hin - der spies That's the way that all sol - - diers do. Cu - pid
mf
 hin - der spies. sol - - diers do. Cu - pid
cres

rit. *a tempo* *p*

Cupid he wears a bandage too. Love he is blind

Cupid he wears a bandage too. Love he is blind

wears - - - a bandage too. Love he is blind

mf *rit.* *pp a tempo*

Detailed description: This system contains the first five staves of music. The top four staves are vocal parts. The first staff has a tempo change from *rit.* to *a tempo* and a dynamic marking of *p*. The lyrics are "Cupid he wears a bandage too. Love he is blind". The second staff repeats the lyrics. The third staff has a long dash under "wears" and the lyrics "wears - - - a bandage too. Love he is blind". The fourth staff is a bass line. The fifth staff is a grand staff (piano accompaniment) with dynamics *mf*, *rit.*, and *pp a tempo*.

That we shall find.

That we shall find.

That we shall find.

Detailed description: This system contains the next five staves of music. The top three staves are vocal parts, each with the lyrics "That we shall find.". The fourth staff is a bass line. The fifth staff is a grand staff (piano accompaniment).

rit. - - - en - - - u - - - to

pp When we have left, This camp far be-hind. *a tempo*

pp When we have left, when we have left This camp be-hind.

pp When they have left, when they have left This camp be - hind.

pp When they have left, when they have left This camp be-hind.

pp rit. - - - en - - - u - - - to *a tempo* *pp*

rit.

No. 6 $\frac{1}{2}$.

Allegretto.

The first system of music is written for piano in 3/4 time. It begins with a treble clef and a bass clef. The key signature has one flat (B-flat). The tempo is marked *Allegretto*. The dynamic is *pp*. The music consists of chords in the right hand and a melodic line in the left hand.

The second system continues the piece with similar chordal textures in the right hand and a more active melodic line in the left hand.

The third system shows further development of the melodic and harmonic material.

The fourth system includes the tempo markings *poco rit.* and *a tempo*. The melodic line in the right hand becomes more prominent.

The fifth system continues with a mix of chords and melodic fragments.

The sixth system concludes the piece with sustained chords in the right hand and a final melodic phrase in the left hand.

No. 7. Finale 1.

Tempo di marcia.

p

The first system of the piano introduction features a treble clef with a whole rest and a bass clef with a steady eighth-note accompaniment. The music is in 2/4 time and begins with a piano (*p*) dynamic.

poco a poco cres.

The second system continues the piano introduction with a treble clef and a bass clef. The treble part has a melodic line with eighth notes, while the bass part maintains the accompaniment. The dynamic is *poco a poco cres.*

f *cres*

The third system of the piano introduction features a treble clef with a melodic line and a bass clef with a steady accompaniment. The dynamic is *f* and the marking *cres* is present.

Soprano.

Tenor.

Chor.

Bass.

'Tis the sig- nal to fight, 'Tis the

The vocal lines for Soprano, Tenor, and Chorus are shown on a grand staff. The lyrics are: 'Tis the sig- nal to fight, 'Tis the

Now it calls us to fight

The Bass line continues with the lyrics: Now it calls us to fight

The piano accompaniment for the vocal section consists of a treble clef with chords and a bass clef with a steady accompaniment. The music is in 2/4 time.

soldiers de - light Now we'll follow all, the trumpet call what e'er befall, We

Oh what joy, what delight Now well follow all, the trumpet call what e'er befall, We

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The first system of music has lyrics: "soldiers de - light Now we'll follow all, the trumpet call what e'er befall, We". The second system of music has lyrics: "Oh what joy, what delight Now well follow all, the trumpet call what e'er befall, We".

fol - low all. Time has passed, slow a - long Now to bat - tle we throng Hark how the

fol - low all. Time has passed, slow along Now to march we will throng

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The third system of music has lyrics: "fol - low all. Time has passed, slow a - long Now to bat - tle we throng Hark how the". The fourth system of music has lyrics: "fol - low all. Time has passed, slow along Now to march we will throng".

drums beat their round And trumpets resound. The sig - nals now have pealed, We

Hark the drums beat their round Now the sig - nals pealed, We

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The fifth system of music has lyrics: "drums beat their round And trumpets resound. The sig - nals now have pealed, We". The sixth system of music has lyrics: "Hark the drums beat their round Now the sig - nals pealed, We".

march at last, we march to take the field.

march at last, we march to take the field.

8

Allegro. **UMBERTO.**

No the foe is not yet here!

p

f

MENO.

Oh! this war is ve - ry queer! To a

mf

p

p

dame our hom-age we are bring - ing, So we've set the trum - pets

tr

Piu moto

all a ring- ing Sound the drums a - larms!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "all a ring- ing" and "Sound the drums a - larms!". The piano accompaniment includes a trill (tr) and a forte (f) dynamic marking.

Stand pre- sen- ting arms We greet the Countess Lom- mel- li - ni and her

The second system of music continues the vocal line with the lyrics "Stand pre- sen- ting arms" and "We greet the Countess Lom- mel- li - ni and her". The piano accompaniment features a ritardando (rit.) marking and a section labeled "Cassa" and "Corno".

charms.

For Countess Lom- mel - li - ni we pre - sent our arms.

For Countess Lom- mel - li - ni we pre - sent our arms.

The third system of music consists of two vocal lines and piano accompaniment. The lyrics are "charms." followed by "For Countess Lom- mel - li - ni we pre - sent our arms." repeated twice. The piano accompaniment includes a forte (f) dynamic marking and triplet markings (3).

RICHARDO with Tenor.
SPINZI with Bass.

Hail the countess shout now all.

Hail the countess shout now all.

This system contains the first vocal entries for Tenor and Bass, and the beginning of the piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

Hurrah Hurrah Hurrah Hurrah

Hurrah Hurrah Hurrah Hurrah

This system shows the vocalists repeating the word 'Hurrah' in a rhythmic pattern, with the piano accompaniment providing harmonic support.

This system is dominated by the piano accompaniment, featuring a dense texture of chords and moving lines in both hands.

Andantino. *p VIOLETTA.*

What? midst the Geno-

This system begins with a tempo change to 'Andantino' and a dynamic marking of 'pp' (pianissimo). It features a vocal line for Violetta and piano accompaniment.

UMBURTO.

poco rit.

ese I'm still in camp? Since I have learned, dear Countess, who you were. I did not

a tempo VIOLETTA.

Am I a pris ner then?
 dare to let you venture forth. Oh no! But

Mas - sas fort - ress I to you for - bid. To Ma - las - pi - no You

VIOLETTA. *Allegretto.*

may free - ly go With escort if you wish. Im ready now!

If the foe be - fore us but were found, Ha that would be

If the foe be - fore us but were found, Ha that would be

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The lyrics are: "If the foe be - fore us but were found, Ha that would be". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

right, Ha that would be right For us there can be no sweet - er

right Ha that would be right For us there can be no sweet - er

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The lyrics are: "right, Ha that would be right For us there can be no sweet - er". The piano part continues with a similar rhythmic accompaniment. A trill (tr) is marked above a note in the piano part.

UMBERTO. *P* *ad lib.*

a tempo.

To your fair countess'tis ad-dressed

RICHARDO.

What! to her?

BIFFI.

SPINZI.

What! to her?

Sopr.

Ten.

Chor.

What! to her?

Bass.

What! to her?

The piano accompaniment for the first section consists of two staves. The right hand features a melodic line with various dynamics: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The left hand provides harmonic support with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

VIOLETTA.

pp My courage fails.

He's doubting

The piano accompaniment for Violetta's section consists of two staves. The right hand has a melodic line with dynamics *p* (piano) and *mf* (mezzo-forte). The left hand provides harmonic support. The key signature has one sharp (F#) and the time signature is 3/4.

now New trouble I dis - cover Yet I must gloss it over With
 See her pale brow What will I now dis - cover She tries to gloss it over With
 See her pale brow What will he now dis - cover She tries to gloss it over With
 See her pale brow What will he now dis - cover She tries to gloss it over With

tranquil brow. Yes, yes. Hes doubting now, He must not this dis-
 tranquil brow See her pale brow, She
 tran - quil brow. See her pale brow, What
 tran - quil brow. See her pale brow, What

poco rit.

a tempo

cov-er Yet - I must gloss it ov - er with tranquil brow, tranquil brow, A mo - ment

She thinks I will discover She tries to gloss it ov - er with tranquil brow A moment

What will he now discover She pass - es it ov - er He's doubting now

What will he now discover She Pass - es it ov - er He's doubting now

What will he now discover She pass - es it ov - er He's doubting now

poco rit.

a tempo

may I feel, my fate Yes my fate may seal. If

may I feel Her life her whole fate seal. If

If she should aught reveal, It

If she should aught reveal, It

If she should aught reveal, It

I re-veal It may my whole fate seal.
 will her whole fate seal.
 will her whole fate seal.
 will her whole fate seal.

Allegretto. **VIOLETTA (aside)**
 If he should read Then whol-ly lost are we
UMBERTO.

VIOLETTA. UMBERTO.
 ladies secrets They are sacred un-to me What! It is yours Pray

VIOLETTA.

(she reads.)

read it. Such a no - ble deed. Oh, Heavens!

UMBERTO.

Here's the es - cort which you need; I hope the let - ter bore no news to

VIOLETTA.

grieve you! Ah! Wait but a mo - ment yet: 'Tis

not right thus to leave you. Who could of this have thought?

UMBERTO.

What ist you say?

What can it be the news the letter brought.

What can it be then? What can it be the

The let-ter

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The lyrics are: "What can it be the news the letter brought." followed by "What can it be then? What can it be the" and "The let-ter".

What can it be then?

news the let-ter brought.

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The lyrics are: "What can it be then?" followed by "news the let-ter brought." and "pp".

VIOLETTA.

poco rit.

Right strangely has our des-ti-ny ruled

What! They wish that he should prox-y be?

What! They wish that he should proxy be?

poco rit.

Allegro.

this.

I thank my friend for such a post of bliss. You

rit. *p*

will, dear friend, Al low me E'en though but for short time, To play the part of

rit. *a tempo*

hus-band Oh what a thought sub-lime! Right glad am I to be so, With

a tempo

stringendo. *rit.*

fate I'll not dis-pute al-though I'm rath-er sor-ry

stringendo. *rit.*

Meno. *VIOLETTA.*

I'm but a subs-ti-tute The substi-

Tempo 1.

tute I'll say without con-cealing He grat-i-fies my

'Twill scarcely suit I have a plan to marry, And I the part went

The substi-tute He seems to fill her fancies She gives him pleasant

The substi-tute He seems to fill her fancies She gives him pleasant

feeling be - yond dis pute Ah, ah. The substi - tute I'll
 car - ry of substi - tute 'Twill scarcely
 glances, He seems to suit The substi -
 glances He seems to suit The substi -

rit.
 say without con - cealing, He grati - fies my feeling quite beyond dis - pute Yes he'll
 suit I have a plan to marry Which I in force will car - ry 'Twill bear good
 tute He seems to fit her fan - cies She seems quite well pleased with her substi -
 tute He seems to fit her fan - cies She seems quite well pleased with her substi -
rit.

a tempo

suit But still be - fore this substi - tute My tongue... shall be mute

fruit Far better than a substi - tute I will be mute

tute She seems to

tute She seems to

tute She seems to

a tempo

p *mf*

I think for cautions sake I will be mute - - -

But still will be res - o - lute - - -

like the substi - tute al - though she is mute - - -

like the substi - tute al - though she is mute - - -

like the substi - tute al - though she is mute

p *mf*

Piu moto. UMBERTO.

Since to these nuptials there's no bar We'll wed to-morrow If that day is.

mf *p*

*VIOLETTA.**Piu Allegro.*

free. Why not today! No, no! How slow you are

*(aside)**Tempo ritenuto.*
(aloud.)

Tomorrow I must in that castle be. I'd be much eas-ier If it were

UMBERTO.

ov-er. Id rather to-day that the wedding be. I too, but Countess,

mf *p*

I dis - cov - er Times needed to pre -

VIOLETTA.

pare you see for wedding feast? Oh let that

Poco ritenuto.

be So time we shall be sa - ving And cere - mo - ny wai - ving Lets

f p

wed at once! If it can be! Is there a chapel?

There see it

A chaplain too? The bridegroom now?
stand! He is at hand! Stands ready here! The

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment with chords and melodic lines. The key signature has two flats, and the time signature is 4/4.

VIOLETTA.

bride! In haste she doth appear!

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a complex melodic line. The bottom staff is a piano accompaniment with chords. The key signature has two flats, and the time signature is 4/4. A dynamic marking 'p' is present in the second measure of the piano accompaniment.

And these men here can witness be. Now hasten we

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a complex melodic line. The bottom staff is a piano accompaniment with chords. The key signature has two flats, and the time signature is 4/4. A dynamic marking 'mf' is present in the final measure of the piano accompaniment.

Now hasten we.

Now hast - en we.

Now hast - en we.

How sel-dom one a couple sees Hast to the al-tar like to

How sel-dom one a couple sees Hast to the al-tar like to

mf

these! Maidens haste, bring the pair. No time waste, Flow'rs prepare. Bring the

these! Maidens haste, bring the pair. No time waste, Flow'rs prepare. Bring the pair

f

pair - - - - - Bring the pair - - - - -

Flow'rs pre - pare - - - - - Scatter flow'rs ev - ery - where .

dim

Hear the trum - pets , They must fill the organs sounds. No bells ring - ing, but in -

Hear the trum - pets , They must fill the organs sounds. No bells ring - ing, but in -

p

stead. the beat of drum a - bounds. Yes - - - - - Not rich drest , Yet quite blest ,

stead the beat of drum a - bounds. Yes - - - - - Not rich drest , Yet quite blest ,

f *p* *f* *p* *f* *p*

Hand in hand, there they stand; Not rich drest, Yet quite blest. There they

Hand in hand, there they stand; Not rich drest, Yet quite blest. There they

f

UMBERTO.

Though all things may be crude a-bout this wedding

stand, Yes, hand in hand.

stand, Yes, hand in hand.

p

VIOLETTA. tr

Ah

feast, We've done the best we could, To say the ver-y least.

tr

Hear the trump-ets! They must fill the or-gans place, And for bells loud rolling

Hear the trump-ets! They must fill the or-gans place, And for bells loud rolling

VIOLETTA. UMBERTO.

f *p*

Yes Not rich drest, Yet quite blest;

drums this hurried wedding grace. Yes

drums this hurried wedding grace. Yes Not rich drest, Yet quite blest;

ff *p*

Groom and bride, side by side; Not rich drest, Yet quite blest. Groom and bride - - - -

Groom and bride, side by side; Not rich drest, Yet quite blest. Groom and bride - - - -

side by side. Yes - - - -

VIOLETTA

Long

stand side by side.

stand side by side.

Allegretto

threat'ning comes at last, Now no more time we'll waste. My sub-sti-tute hold

mf

fast; and to the al - tar haste.

Long threat'ning comes at last. Now

Long threat'ning comes at last. Now

f

no more time we'll waste. Dear sub-sti-tute stand fast, And to the al - tar

no more time we'll waste. Dear sub-sti-tute stand fast. And to the al - tar

Tempo di Marcia, Moderato. VIOLETTA.

haste. Quick to the chap-el thron, The feast can have no ter - ror;

haste.

p

Oft he who waits too long commits the greatest er - ror. Since I my word have

past, What good were it to tar - ry. No! at once I'll mar - ry, The

die be - ing cast, My sub - sti-tute hold fast. Now

mf *p* *p*

no more time we'll waste, Long threat'ning comes at last. To church now let us

haste.

Long threat'ning comes at last; Now no more time we'll waste. Dear substitute hold
 Long threat'ning comes at last; Now no more time we'll waste. Dear substitute hold

And now to the al-tar haste, Ah

fast, and to the al-tar haste. And to the al-tar haste, And
 fast, and to the al-tar haste. And to the al-tar haste, And

haste No time we'll waste. Forward Haste! -
 to the altar haste Now let us haste -
 to the altar haste Now let us haste -

f

UMBERTO

This suits me well. By you I'll glad-ly stand

p

me And haste the wed-ding As you com-mand me. As

(aside)

substi-tute I should nev-er shine. I've planned that

she shall be mine , Sh'ell be mine Sh'ell be mine

rit.

a tempo

Quick to the chapel throng, The feast can have no ter - ror. Oft he who waits too long, Com-

Quick to the chapel throng, The feast can have no ter - ror. Oft he who waits too long, Com-

Quick to the chapel throng, The feast can have no ter - ror. Oft he who waits too long, Com-

Quick to the chapel throng, The feast can have no ter - ror. Oft he who waits too long, Com-

Quick to the chapel throng, The feast can have no ter - ror. Oft he who waits too long, Com-

f a tempo

mits the great-est er - ror. Since she her word has past, What good were it to tar - ry?

mits the great-est er - ror. Since she her word has past, What good were it to tar - ry?

mits the great - est er - ror. Since she her word has past, What good were it to tar - ry?

mits the great-est er - ror. Since she her word has past, What good were it to tar - ry?

The first system consists of four vocal staves and two piano staves. The vocal parts are arranged in two pairs, each with a soprano and an alto line. The piano accompaniment is in the right and left hands. The lyrics are repeated across the four vocal staves.

No, at once we'll mar - ry! The die now is cast. Good sub-sti-tute stand

No, at once they'll mar - ry! The die now is cast. Good sub-sti-tute stand

No, at once they'll mar - ry! The die now is cast. Good sub-sti-tute stand

No, at once they'll mar - ry! The die now is cast. Good sub-sti-tute stand

The second system consists of four vocal staves and two piano staves. The vocal parts are arranged in two pairs, each with a soprano and an alto line. The piano accompaniment is in the right and left hands. The lyrics are repeated across the four vocal staves.

haste No more time let us waste, Long threatening comes at last, To

haste No more time let us waste, Long threatening comes at last, To

haste No more time let us waste, Long threatening comes at last, To

The first system consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom three staves are piano accompaniment, including a grand staff with treble and bass clefs.

al-tar let us haste. Good substi-tute stand fast. No more time let us

al-tar let us haste. Good substi-tute stand fast, No more time let us

al-tar let us haste. Good substi-tute stand fast No more time let us

The second system also consists of six staves, following the same layout as the first system. It continues the vocal lines and piano accompaniment.

waste. Long threatenng comes at last. To church we now will

waste. Long threatenng comes at last. To church we now will

waste. Long threatenng comes at last. To church we now will

waste. Long threatenng comes at last. To church we now will

waste. Long threatenng comes at last. To church we now will

waste. Long threatenng comes at last. To church we now will

The first system consists of six staves. The top five are vocal staves for different parts, each with the lyrics "waste. Long threatenng comes at last. To church we now will". The bottom staff is a grand staff for piano accompaniment, showing chords and melodic lines in both hands.

haste

haste Without tremb - ling hand in hand join they now the wedded band. Now

haste Without tremb - ling hand in hand join they now the wedded band. Now

haste Without tremb - ling hand in hand join they now the wedded band. Now

haste

The second system consists of six staves. The top staff is a vocal staff with the word "haste". The second and third staves are vocal staves with the lyrics "haste Without tremb - ling hand in hand join they now the wedded band. Now". The fourth and fifth staves are vocal staves with the lyrics "haste Without tremb - ling hand in hand join they now the wedded band. Now". The bottom staff is a grand staff for piano accompaniment, showing chords and melodic lines in both hands.

rit. *a tempo*

let re joicing be heard throughout all the land Without tremb - ling, hand in

let our glad re-joicing be heard throughout all the land Without tremb - ling, hand in

let re joicing be heard throughout all the land Without tremb - ling, hand in

rit. *a tempo*

rall.

Now - - - re-joicing shall sound throughout

hand Join they now the wedded band. Now let re-joicing resound throughout

hand Join they now the wedded band. Now let re-joicing resound throughout

rall.

all the land.

all the land.

all the land.

This block contains a vocal score for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics for all three parts are "all the land." The music is in a common time signature and a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

No. 8. Introduction.

Allegretto.

p

This block contains the piano introduction for "No. 8." It is marked "Allegretto" and begins with a piano (*p*) dynamic. The music is in a key signature of two sharps and a 6/8 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes.

*Allegro.**Andantino.*

8

p

tr.

poco rit.

a tempo

Detailed description: This block contains the piano introduction for the chorus. It is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece begins with a tempo of *Allegro* and a dynamic of *p*. A first ending bracketed with a dashed line and the number '8' spans the first four measures. The tempo then changes to *Andantino*. A trill is marked above the fifth measure. The tempo returns to *Allegro* after a *poco rit.* section. The introduction concludes with a final cadence.

CHORUS. Soprano.

The princess now gives a par - ty, and a council of war; And ladies

on - ly our ar - my shall command ev - er - more. And we'll di - rect all the

sol - diers, and the state we shall steer, And at our councils serve cof - fee. What a

poco rit. *p* *a tempo*

splen-did i - dea, Oh what a splen-did i - dea! What lovely cof - fee so

poco rit. *p* *al tempo*

1 Dame. *2 Dame.* *3 Dame.*

clear! Take an - oth - er cup of cof - fee! No, I en-treat! I have

p

1 Dame.

stirred one 'tis the third one! Do you like it quite sweet?

p *poco rit.*

ALL.

The princess now gives a par - ty, And a council of war. Henceforth we on - ly our

poco rit. *p*

ar - my shall command ev - er - more, Superb is this new i - dea; Superb the

mf *poco rit.*

a tempo

cof - fee so clear.

p a tempo

fz

f

f

Spoken. The Commander in Chief the Princess Artemisia.

f All.

The cups now take in hand, And

fp

f

greet her with hur - rah! hur - rah!

f

fz

Poco meno. ARTEMISIA.

Chorus.

With your appearance I am con - ten - ted. Hail!

p

f

By us can war be made or pre-ven-ted

Hail! Hail!

'Tis well

War! War! War!

'tis well. Dear Countess Im think-ing I

too would be drinking This loud commanding makes my throat quite

Allegro.

raw!

f

Long live the Princess! Long - - live the

Exer - cised, Cat - e - chised, Many companies have

war!

Allegretto.

p

I, - - quite surprised and re - vised! 'Tis po - et - ic if you try, - - Drill all

day. That's the way. And the soldier must be dumb? - - When disputing Give them

shooting Prrr bum prrr bum prrr bum. Enfil - a - ding and pa - rading Prrr

bum prrr bum prrr bum at - - - tention! Heads up, eyes left.

chest out, etc. *f* Id like to see the foes *rit.* That dared to stand our *a tempo*

blows, Id like to see the foes that dare to face our

blows, We'd like to see the foes that dare to face our blows, We'd

like to see the foes, That dare to face our blows, *prrr bum prrr bum prrr*

This system contains the first two systems of music. The vocal line (treble clef) has lyrics: "like to see the foes, That dare to face our blows, prrr bum prrr bum prrr". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

bum prrr bum prrr bum prrr bum. 'Tis

This system contains the third and fourth systems of music. The vocal line (treble clef) has lyrics: "bum prrr bum prrr bum prrr bum." followed by "'Tis". The piano accompaniment (grand staff) continues the rhythmic pattern, with some notes marked with a trill (*tr*) and a piano dynamic (*p*).

man who rushes wild - ly, To tumult and to fight, We ladies work more

This system contains the fifth and sixth systems of music. The vocal line (treble clef) has lyrics: "man who rushes wild - ly, To tumult and to fight, We ladies work more". The piano accompaniment (grand staff) features trills (*tr*) in the right hand.

mild - ly, In stratagem de - light, Left and right, March to fight, To battle to

molto cres

This system contains the seventh and eighth systems of music. The vocal line (treble clef) has lyrics: "mild - ly, In stratagem de - light, Left and right, March to fight, To battle to". The piano accompaniment (grand staff) features a *molto cres* (molto crescendo) marking in the right hand.

fight Hur-rah! Exercised Cat - e - chized Many

Hur - rah! Exercised Catechized

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes a long note for 'Hur-rah!' followed by 'Exercised', 'Cat - e - chized', and 'Many'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

companies have I, quite surprised And re - vided 'Tis po - et - ic if you

soldiers oft has she quite surprised And revised Fun in it we

The second system continues the musical piece. The vocal line has lyrics 'companies have I, quite surprised And re - vided 'Tis po - et - ic if you' and 'soldiers oft has she quite surprised And revised Fun in it we'. The piano accompaniment provides harmonic support with chords and a steady bass line.

try, - - - Drill all day, That's the way And the soldiers must be

see Drill all day, That's the way, Soldiers must be

The third system concludes the page's music. The vocal line includes lyrics 'try, - - - Drill all day, That's the way And the soldiers must be' and 'see Drill all day, That's the way, Soldiers must be'. The piano accompaniment continues with consistent chordal and bass line patterns.

dumb. When dis - puting Give them shooting, prrr bum prrr bum prrr

dumb. No dispute or we shoot prrr bum prrr bum prrr

bum. En - fi - lading And pa - rading, prrr bum prrr bum prrr bum At -

bum Enfilade And parade, prrr bum prrr bum prrr bum

Commanding.

tention, heads up, eyes front, chest out, etc. Id like to see the foes. That

f *rit.*

a tempo

dare withstand our blows, Id like to see the foes. That dare to face our

a tempo

blows We'd like to see the foes. That dare to face our blows We'd

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano part features a strong bass line with chords and moving lines in both hands.

like to see the foes, That dare to meet our blows, Prrr bum prrr bum prrr

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano part continues with a rhythmic accompaniment.

bum prrr bum prrr bum prrr bum.

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The piano part concludes with a final chord.

ARTEMESIA. *f* We'd like to see the foes, that

CHORUS. *f*

PIANO. *f*

dare to meet our blows. We'd like to see the foes That

dare to face our blows. prrr bum prrr bum bum prrr bum prrr

bum bum bum.

Andantino moderato.

ELSE.

PIANO.

I wandered on through
stroke of luck made

field and wood, I strayed in for - ests near and far, And cried as loudly as I could
me rejoice; A man came like a guiding star, He heard me as I raised my

Bal - tha - sar (Bal - tha - sar - - - - -) But still no trace of him I meet, Al -
Bal - tha - sar Bal - tha - sar - - - - - He of - fered too, to be my guide, And

though my feet so wea - ry are; And ech - o on - ly will re - peat, My calls of
noth - ing could my pleas - ure mar; And yet I blushed while at his side, Be - cause of

eres

accel

Bal - tha - sar - - - - - . The sun was slow de - clin - ing, And
Bal - tha - sar - - - - - . So I a wea - ry rang - er Went

p *dim* *accel*

I a - lone was pin - ing, And yet I could not rest. I watched its last rays
on with this young stranger And now I had new fear Of per - ils and of

rit. *pp rit.*

shining, danger With very troubled heart, Although a man was near Ah, yes - - - - - I tell you of it
danger Although a man was near Ah, yes - - - - - It changed my trouble

f *rit.* *dim* *pp rit.*

Andantino

on - ly, without a man, One feels so ver - y lonely.
on - ly, To find the man, For though I was not lonely.

Helpless afraid When slowly and with silence, Night comes so sad I cant describe it
 I was afraid Because while with him going, Night came dark clad I cant describe it

wholly But it feels so very bad. A
 wholly But it feels so very bad. *poco rit.*

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

Nº. 10 Ensemble Ariette Chor.

Allegretto vivo

1st Sopr.

2^d Sopr.

PIANO.

Hail! Hail! the Countess Lomel - li - ni, Hail! Hail!

Raise a lof-ty strain From a host of threat'ning dan-ger's. She is

safe a - gain. Our vic - to - ri-ous countess, cheer!

Give her heart-y wel - come here!

Allegretto

VIOLETTA

I give you thanks - - - For all you've done, Yet I must frank - ly

say, I have no claim to laurelled fame, because I've nothing won. Quite other-

rit.

wise, I have been ta - ken.

ARTEMESIA.

A pris - 'ner! Been ta - ken! How came

A pris - 'ner! Been ta - ken! How came

p. *tr*

VIOLETTA.

Been

you thus for - sa - ken? You've been in fight? per - haps been wounded too?

you thus for - sa - ken?

p.

Lento

V wounded! no . . . Though dang'rous 'twas 'tis true. *accel* It

was a pleas-ant kind of cap-ture, The en-e-my were ver-y kink; So

much so, that it gave me rapture, A-mong them such fine ways to find. They

did their ver-y best to charm me, And stopped their fighting just for me; They

rit. did not do a thing to harm me, And now thanksto them I am free.

rit.

War, such war I nev-er yet did see! Ha, and ours must

sure the vict-ry be War, such war no one did ev-er see. And

War, such war no one did ev-er see. And

ours must sure the vict-ry be - - - - - must be, must be.

ours must sure the vict-ry be - - - - - must be, must be.

fz *p* *fz* *p* *f* *f* *fz* *p*

Yes, it must fairly be ad - mit - ted, They let me go with fond good byes. Per -

p

haps, for men are not quick wit - ted; I seemed un - war - like in their eyes. But

that they made such fine be - gin - ning, Must be for - got - ten ev - er - more. The

rit.

tri - umph waits us for the winning In this our pleasant mer - ry war.

rit.

Ha, then beware We will win by foul or fair. Ah, take good

Ha, then beware, then beware, We will win by foul or fair, take good care, and beware.

fz *p* *fz* *p*

care. We shall win the lau - rels fair. Yes, then beware, We will

Take good care For we shall win the vic-to-ries there. Yes, then beware, We will

fz

win by foul or fair, And we shall win the lau - rels rare - - -

win by foul or fair, And we shall win the lau - rels rare - - -

the lau - rels rare .

the lau - rels rare .

f

mf

This block contains the vocal and piano accompaniment for the first system. It features two vocal staves with lyrics and a piano accompaniment with treble and bass clefs. The piano part includes dynamic markings *f* and *mf*.

№. 10 $\frac{1}{2}$.

PIANO.

fz p

fz p

This block shows the piano accompaniment for the second system, marked "PIANO.". It consists of two staves (treble and bass clef) with dynamic markings *fz p* and *fz p*.

fz p

This block shows the piano accompaniment for the third system, featuring two staves (treble and bass clef) with a dynamic marking of *fz p*.

f

mf

This block shows the piano accompaniment for the fourth system, featuring two staves (treble and bass clef) with dynamic markings *f* and *mf*.

No. 11. Walzer.

Moderato Waltztempo.

The piano introduction consists of three systems of music. The first system is a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system is a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It begins with a forte (*f*) dynamic and transitions to a piano (*p*) dynamic. The third system continues the piano accompaniment in the grand staff.

p MARCHESE

The first system of the vocal piece features a vocal line in a treble clef and a piano accompaniment in a grand staff. The key signature is one sharp and the time signature is 3/4. The lyrics are: "Na - - - ture loved she - - fair to see - - And so free - - Sh'ed be". The piano part starts with a piano (*p*) dynamic.

The second system continues the vocal piece. The lyrics are: "roam - ing - - In the gloam - ing - - Lovely princess Me - la - nie. - -". The piano accompaniment includes a *dim.* (diminuendo) marking.

The third system continues the vocal piece. The lyrics are: "Oh - - - what de - light And how bright - - was the sight - - When so".

The fourth system concludes the vocal piece. The lyrics are: "gleaming sunlight streaming On her tress - es soft would light. And her". The piano accompaniment includes a *dim.* marking and ends with a piano (*p*) dynamic.

cous - in was young and was fair - - - Ve - ry jaunty and quite debon-

naire - - - E'en the prince likes his el - e - gant air - - - And would in-

vite him ever - y - where. - - - And they oft to the coun - try would go - - -

For the prince loved to hunt buck and doe, - - - What ro - mantic thoughts

are there I ween - - - Hidden in the woods deep green. Ah!

p
 Na - - ture loved she, fair to see..... And so free

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'Na' followed by a dotted half note 'ture', then a quarter note 'loved', a quarter note 'she,' with a fermata, a quarter note 'fair', a quarter note 'to', a quarter note 'see' with a fermata, and finally a quarter note 'And' followed by a dotted half note 'so' and a quarter note 'free'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

p
 She'd go roam - ing, In the gloam - ing, Love - ly princess

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'She'd', a quarter note 'go', a quarter note 'roam - ing,' with a fermata, a quarter note 'In', a quarter note 'the', a quarter note 'gloam - ing,' with a fermata, a quarter note 'Love - ly', and a quarter note 'princess'. The piano accompaniment includes a *dim.* (diminuendo) marking over the final measures.

Me - la - nie.....

The third system shows the vocal line with a quarter note 'Me - la - nie' followed by a dotted half note and a fermata. The piano accompaniment features a *f* (forte) dynamic marking and includes a melodic flourish in the right hand.

Piff, paff, bang, Hear how goes the gun..... Such a hunt is

The fourth system features a vocal line with a quarter note 'Piff', a quarter note 'paff', a quarter note 'bang,' with an accent (^), a quarter note 'Hear', a quarter note 'how', a quarter note 'goes', a quarter note 'the', a quarter note 'gun' with a fermata, a quarter note 'Such', a quarter note 'a', a quarter note 'hunt', and a quarter note 'is'. The piano accompaniment includes a *p* (piano) dynamic marking.

glorious fun..... Now the prince draws his hunting knife

The fifth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'glorious', a quarter note 'fun' with a fermata, a quarter note 'Now', a quarter note 'the', a quarter note 'prince', a quarter note 'draws', a quarter note 'his', a quarter note 'hunting', and a quarter note 'knife'. The piano accompaniment features a melodic line in the right hand and chords in the left hand.

poco rit. *a tempo*

rushes to fol - low, for - get - ting his wife. Rushes

poco rit. *a tempo.* *p*

on ov - er brush and stone. With her cous - in she is a -

p

(imitating a kiss)

lone There a shot bang Here is, ah what But I will

rit.

cease and tell it not.....

rit. *f a tempo*

p *rit.*

p
 Na - - - - - ture loved she - - - - - fair to see - - - - - And so free

- - - In the gloaming She'd go roaming - - - Lovely prin - cess Me - la -

dim.

nie. Now - - - there lies low - - - Fal - len doe; - - -

- - - As we know - - - Prince comes blindly - - - Thanking kind - ly - - - That the

rit.
 cousin has guarded the prin - cess so.

rit. *f* *fx*

No. 11¹/₂.

Allegretto.

No. 12. Ensemble and Dutch Song.

Allegro.

ARTEMISIA.

The

much admired one, the long desired one, Came in to - day, New soldiers leading whose

hearts are bleeding To join the fray. 'Tis love which has this speed - - -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "hearts are bleeding To join the fray. 'Tis love which has this speed - - -". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The piano part includes chords and melodic lines.

- - y journey taught him We'll see that hearty wel - - come now is

The second system continues the musical piece. The vocal line lyrics are "- - y journey taught him We'll see that hearty wel - - come now is". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

brought him. The much admired, The long desired, Came in - - - to-

The third system concludes the page. The vocal line lyrics are "brought him. The much admired, The long desired, Came in - - - to-". The piano accompaniment provides a final harmonic setting for the lyrics.

day New sol-diers leading whose hearts are bleeding, to join the fray

f

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "day New sol-diers leading whose hearts are bleeding, to join the fray". The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp. A dynamic marking of *f* (forte) is placed in the right hand.

Bring him in triumph to me, Here he shall wel - come be.

This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp. The lyrics are "Bring him in triumph to me, Here he shall wel - come be.". The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp.

fz *p* *rit.*

This system contains the next two staves of music, which are piano accompaniment in treble and bass clefs, with a key signature of one sharp. The right hand features a complex, rapid melodic line. Dynamic markings include *fz* (forzando), *p* (piano), and *rit.* (ritardando).

Moderato *mf*

tr

This system contains the final two staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The tempo marking is *Moderato*. The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of two flats and a common time signature. A dynamic marking of *mf* (mezzo-forte) is present. A trill marking (*tr*) is placed over the final note of the right hand.

Umberto. (*softly*)

poco rit.

Andantino.

Artemisia. 131

You have your instructions from me, Bad German let your words be. The

mf *poco rit.*

Violetta.

Oh how com-i-cal is he. Balthasar.

A Duke'tis I knew him you see. This clothing It.

Umberto. (*holding pistol*.)

Re-mem-ber, re-mem-ber.

B both-ers so. (*tr*) (*in terror.*) I know, I know. Don't point it

mf *fz*

Violetta.

Oh my disgust is em-phat-ic. Artemisia.

B so! Why he looks quite a ris-to-crat-ic.

Violetta.

Oh this passes all I dreaded, 'Tis to this man I am

Artemisia.

The foe.....this man was dreading, Soon their blood we'll be

Umberto.

Heav'n! this trick I most have dreaded, Yet I'll win her whom I've

Balthasar.

This is a trouble I was dreading, My blood he will be

Spinzi.

'Twill yet be his gain this trick so dreaded, He will win the one whom he has

'Twill yet be his gain this trick so dreaded, He will win the one whom he has

Chorus.

Franchetti.

p

V wed - ded, Can he my husband be? Can he my husband be? O

A shedding, He will our leader be, And set our country free, And

U wed - ded, But by her side to be, Is all the hope for me, Is all the

B shed - ding, I must O - be - dient be, Or he will murder me, Oh

S wed - ded, He loves by her to be, He loves by her to be, And

F wed - ded, He loves by her to be, He loves by her to be, And

He will our leader be, And set our country free, And

p

poco rit. *a tempo.*

V Heav'n now pit - y me.

A set our country free,

U hope for me, for me. Dearest Duke, If you will al - low, To your

B Heav'n take care of me.

S hopes to set her free.

F hopes to set her free.

set our country free.

poco rit. *a tempo.*

U wife may I conduct you now. Balthasar.

Vat ish dot? Was is' es?

rit. *a tempo.*

U Oh I forgot, in English he does not stand high.

rit. *a tempo.*

(inventing words.)

Balthasar.

U Sehr gut, was ist das, eins zwei, Ha, Ha this is von funny

(to him.)

rit.

Andantino.

U Careful now of what you're doing. Speak on then.

B jokes.

Umberto.

Balthasar. (to Artemisia.)

Not she!

I was ver - y glad ya wohl mein Frau.

a tempo.

Artemisia.

U He thought that you were she whom he had wed. Well that's no bad mis-

Umberto.

(to him.)

A

- take it must be said. Here is your Duchess fair you stupid now

U

talk. Nun gut-en Tag,

Balthasar. rit.

U

Le-be wohl, Wie Gehts, Ach so! Mein herr Mein frau Ich hab' die

(to Umberto.) Umberto. Poco meno.

B

ehr, Don't I vas take some kisses? No beware! Sing her a song of your own

Artemisia. Violetta.

U

country dear. Lov-li-est language! Oh it shocks my ear! Ah!.....

Balthasar.

V

B *

1. Frau I vish you a much goot day, Und dat ish all vot
2. likes to drink my goot cup tea, Und meat und beer ish

B

I can say.
goot for me,

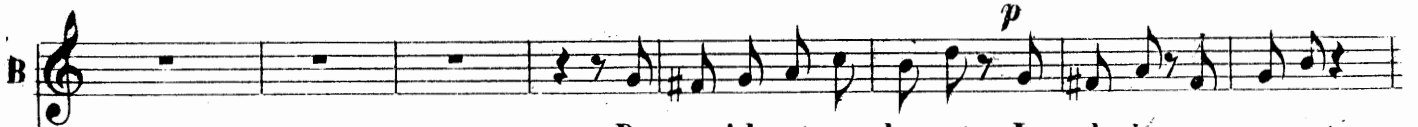
Violetta. & Sop. I.
Artemisia. Sop. II.

Umberto. Ten.
Spinzi. Ten.

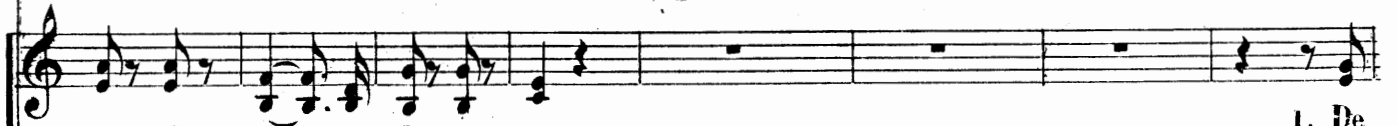
Franch. Bass.

1. Mein Frau I vish you much goot day, Und
2. I like to drink my goot cup tea, Und

(* Can be sung in the Hollandish if desired.)

B 

De song ish not on-ple-sant, I make it a present.
I sings no more mit feedle, I want to eat leedle.



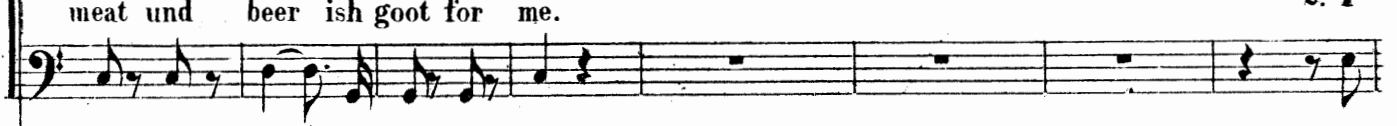
dat ish all vat I can say.

1. De



meat und beer ish goot for me.

2. I




Violetta.

Balthasar.

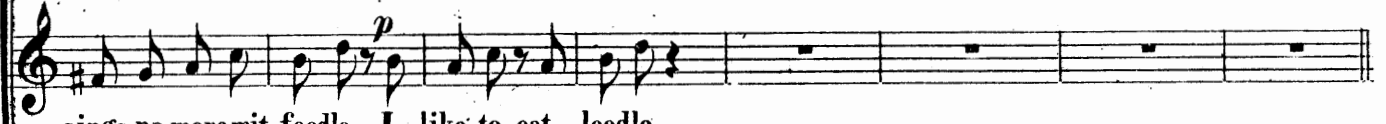
Poco



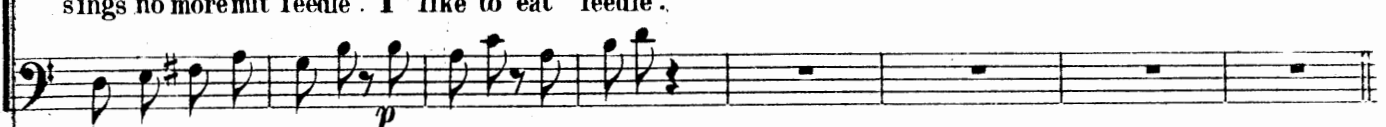
That's fearful and tiring. It isn't in-spiring, da-



song ish not onpleasant, I make it a present.



sings no more mit feedle. I like to eat leedle.




rit.

a tempo.

Vio. & Sop. I.

raia raia, now 'tis brighter, raia raia, Finer, lighter, la..... la..... Hear its joyous sound.

pp Ah that has &c.

pp Ah that has bet - ter sound. Brighter, purer is the sound, la

pp

raia raia raia raia *rit.* *a tempo.*
la la Now 'tis lighter la la Sweeter, brighter laia - ha laia - ha

la la Now 'tis lighter la la Sweeter, brighter la la

rit.

1. Balthasar. 2.

Hark to its joyous bound. I bound.

Hark to its joyous bound. bound.

mf *mf* *f* *fz*

No 12 1/2 .

Piano. *f*

No 13 DUETT.

Allegro con fuoco.

Euse.

Balthasar.

Piano. *f* *p*

Dese are nice shtories Dat dey vas saying?

E *f* What was this part then That you were playing?

B Right by mein eyesight Takes she her kisses.

E Oh what a traitor What a dolt this is

B All of your promise are you for-get - ting?

E Oh that I met you I am re-gret - ting You stupid you,

B You wicked thing!

rit. a tempo.

E What shall I do? What shall I do? Oh were we but at home a - gain,

B What shall I do? What shall I do? Oh were we but at home a - gain

E Then you would see I'd teach you then, Then I would give you your desert, In something

B What should I see? I'd teach you then, Then I would give you your desert, In something

fz

E that your back should hurt. You take good care, Be quiet do! My fin-gers itch to

B that your back should hurt. You take good care, Be quiet do! My fin-gers itch to

E get at you. I'd like to pound you on the spot. Look out! Look out!

B get at you. I'd like to pound you on the spot Look out! Look

(sobbing.)

E

Mein Gott Mein Gott Mein Gott. Now tell me what means all this
out Mein Gott Mein Gott Mein Got Mein Gott Mein Gott.

E

p Balthasar.

comedy? How came you in such a suit? Oh Elsa how then could I help it, When someone

B

said he would shoot, If I had been with him disputing He would at me soon have been shooting.

Tempo I.

E He plays the grand Duke And does not know why, And if he protests Then they swear he shall

B I play the grand Duke And do not know why, And if I protest Then they swear I shall

p

E die. Better to live, So I will for-give.

B die. Ah..... But you, you stand here tak - ing

poco meno.

Else.

B kis - ses, No good ex - cuse for this you had, I was com - pelled to

a tempo.

p

Balthasar.

Else.

Balthasar.

E Reason this is O no! O yes! That was too bad No

Else.

B reason you had. It was too bad. Stop your wild noise, Small things like

crese.

E this Should scarce - ly serve to make you mad.

f

p Poco meno.

pp

Balthasar.

E It was a ver - y lit - tle kiss, a kiss. *f* I

p *a tempo.* *p* *f*

f Poco lento.

E
Don't let such small things make you mad.

B
saw it my-self, You no reason had. Don't make ex-cus-es, 'Twas too bad.

Andantino moderato.

E
What pleasure can a kiss a-wak-en, That's taken 'gainst a woman's will,
A kiss' joy should be di-vided, And otherwise it is not right,

E
If there be joy in kisses tak-en, A kiss that's giv'n is better still.
A bargain that is all one-sid-ed, Can never, never give de-light.

E
A kiss that's taken without loving, That one endures with naught of bliss, That cannot joy to
Such kisses are not worth the flinging, No cause for jealous rage in this, But when it joy to

poco rit.

E
 each be proving, Such a kiss as that can't be call'd a kiss.
 both. is bringing, Then it on-ly counts as a thorough

1.

Allegro.

E
 2.
 kiss. Yes such a kiss, That is true bliss. Yes such a kiss, ah, ah..... Yes

B
 Yes such a kiss, That is true bliss.

E
 such a kiss, That is — true bliss.

B
 Yes such a kiss, That is — true bliss.

No. 14. Finale II.

Moderato.

UMBERTO.

UMBERTO.

PIANO.

p

poco rit.

The

night begins to creep. Neath its elock there are dan - gers. Yet here amidst these

stran - gers, O'er her my true watch I keep. I wait for her with longing And

pain my heart doth stir And tender thoughts come thronging Of her of

her But what is that? A door is softly o-pened there. She comes and

pp

rit.

The musical score is written for voice and piano. It begins with a vocal line for Umberto and a piano accompaniment for Fiano. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The time signature is 6/8. The score includes lyrics and performance markings such as 'Moderato', 'p', 'poco rit.', and 'pp'. The lyrics are: 'The night begins to creep. Neath its elock there are dan - gers. Yet here amidst these stran - gers, O'er her my true watch I keep. I wait for her with longing And pain my heart doth stir And tender thoughts come thronging Of her of her But what is that? A door is softly o-pened there. She comes and'. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

VIOLETTA.

I will hide with care. The night begins to creep, And 'tis

bear - ing some dan - ger. To him my handsome stran - ger, And

o'er him some watch I'll keep. My heart for him is longing. I

My heart for her is longing, And

poco rit. *a tempo*

feel a sor-row dim, Anx-i - e - ty is throng-ing, a - lone for

pain my breast doth stir, And ten der thoughts come throng-ing of her, of

p rit.

Allegro.

him.

her. So near to her I'm on the rack My ardor surely ought to

rit. a tempo

rit. a tempo

VIOLETTA.

Whose there? Stand back Who are you

UMBERTO..

move her! O Vi - oletta! 'Tis I

ores

f

sir? O moment full of heav - y fate . What you

Thy lov er This moment must de cide my fate.

rit. Con moto.

rit. rit.

ut - ter shows that hon - or from your breast can de - part. What is

rit. a tempo

UMBERTO.

rit. a tempo

VIOLETTA.

gaining by re-straining? I must lis-ten to my heart. Cease your ap-

peal, I can but dis-dain it. My husband's friend should not his honor

UMBERTO.

sink. Ah let me but speak I soon can ex-

plain it, I am not quite so vile as you may think!

VIOLETTA.

UMBERTO.

No I must. I must disdain it. Im on per-ils brink. A word will soon ex-

VIOLETTA.

plain it I've a bet ter claim than you think. Ah -----

eres *f*

Ah no hon - or e'er can find us, Think up - on my hon - est

rit. *p* *p* *rit.*

UMBERTO.

a tempo name. Oh if some one should find us! One word will save you from

a tempo

rit. a tempo Not one word. No do not try, Not one, Not one, Ah no, from me

blame. But one word But one word O hear my sigh, oh hear thou my

rit. a tempo *p* *p*

fly .

sigh .

No I no longer will be dumb -----

accel

f

Allegretto. **VIOLETTA.**

Hark what is that? They

pp

f *ff*

UMBERTO. **VIOLETTA.** *Piu moto.*

come . They come . Who comes? 'Tis your en - e - mies; Haste now and

p

UMBERTO. **VIOLETTA.**

fly . Gain your freedom swiftly fly. . . . What say you? They're coming

UMBERTO .

Now they are nigh I'll stay then E'en though I should die

pp

UMBERTO .

What does this mean?

(Behind the scenes)

The plan has worked quite neatly And the outposts captured

rall. *p a tempo*

Who is near? Now 'tis to late, They are here!

are. We have won com-pletely Now were here, Hur-rah!

f

piu mosso.

What has happened that these shouts are rising Have foes then

BALTHASAR.

Cho. Soprano.

What has happened that these shouts are rising Have foes then

MARCHESE.

come our camp sur-pri - sing

f 0

come our camp sur-pri - sing

Hur - rah!

mf

Allegro moderato

quasi Maestoso

pp

No! but not as van quished plead - ing, This time I hold the vic - tors part. All these

mf

soldiers I was boldly lead - ing We won the day with gallant heart, Some few Genoese we boldly have

mf *p*

captured Who dare oppose our conquering way I led the van with joy enraptured, And like heroes we have won the

VIOLETTA. day. Ah yes the trick has worked neatly No wound no shot and no

ELSE. ARTEMISIA, 8 Solo Damen.

UMBERTO. BALTHASAR. Ah yes the trick has worked neatly. No wound no shot and no

MARCHESE.

Sopr. The plan has worked quite neatly The plan has worked quite neatly And the

Ten.

Chor.

Bass. The plan has worked quite neatly The plan has worked quite neatly And the

rit. *f*

scar. And yet all captured are.

scar. And yet all captured are.

out - post captured are.

out - post captured are. We have won the day complete - ly

They've won the day quite completely Vanquished and helpless They

They've won the day quite completely Vanquished and helpless They

Here we are hur-rah Not a' wound not a scar, No wound No scar We have won now hur-

Here we are hur-rah. Here we are hurrah.

are Now quite helpless they are

are Now quite helpless they are

ARTEMISIA.

To Massa now well

rah We have won and we shout hurrah!

rah We have won and we shout hurrah!

Allegro.

march march, The foe shall heed us! Sir Grand Duke

Poco meno.

You and your fair wife shall lead us. Again that non-sense! stupid man?

Piu moto.

ELSE.

BALTHASAR.

ARTEMISIA.

I'll stop it dear Soon as I can. Now you, of Mas-sa shall

UMBERTO.

take full com-mand, from Castle gate to par - a - pet And my

rit. *a tempo* **VIOLETTA.**

sword I now surren - der to your hand. Halt! Halt!

f (*lowly*)

But wait a moment yet! Sir Captain Linger not

at lib - erty I set you .

What? What?

Chor

What? What?

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'at lib - erty I set you .' and includes two instances of 'What?'. The piano accompaniment features a complex texture with triplets and various rhythmic patterns.

Poco meno .

'Twas thus you treated me. I'll not for - get you . Your -

Detailed description: This system begins with the tempo marking 'Poco meno.' and contains the vocal line with lyrics ''Twas thus you treated me. I'll not for - get you . Your -'. The piano accompaniment continues with similar textures to the first system.

rit. *a tempo*

self and men at liberty I set you. Some

rit. *a tempo* *p* *p*

Detailed description: This system includes the tempo markings 'rit.' and 'a tempo'. The vocal line has the lyrics 'self and men at liberty I set you. Some'. The piano accompaniment features dynamic markings 'p' and 'rit.'.

Allegretto.

pleas - ure from the task I bor - row, I pay you

Detailed description: This system starts with the tempo marking 'Allegretto.' and contains the vocal line with lyrics 'pleas - ure from the task I bor - row, I pay you'. The piano accompaniment features a steady rhythmic accompaniment with triplets.

back, I can no more, We'll cease to-day, re - sume to -

pp
fz

Detailed description: This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "back, I can no more, We'll cease to-day, re - sume to -". The piano accompaniment is on a grand staff (treble and bass clefs). It features a steady eighth-note bass line and chords in the right hand, with some triplets. Dynamics include *pp* (pianissimo) at the start and *fz* (forzando) later.

morrow, The duties The duties of our mer - - - ry war.

poco rit. *a tempo tr*
poco rit. *a tempo*

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics "morrow, The duties The duties of our mer - - - ry war.". The piano accompaniment continues with similar rhythmic patterns. Performance markings include *poco rit.* (poco ritardando) and *a tempo tr* (allegretto tempo with trills). There are also *poco rit.* and *a tempo* markings in the piano part.

Bright it is And merry shall remain. Yes and we the

f
fz *fz*

Detailed description: This system contains the next two staves. The vocal line has the lyrics "Bright it is And merry shall remain. Yes and we the". The piano accompaniment features a more active right hand with chords and moving lines. Dynamics include *f* (forte) and *fz* (forzando).

vie-to-ry shall gain. Bright it is And merry shall remain, Yes

f
fz

Chor. Sopr.

Detailed description: This system contains the final two staves. The vocal line concludes with "vie-to-ry shall gain. Bright it is And merry shall remain, Yes". A second vocal line, labeled "Chor. Sopr.", begins with "Bright it is". The piano accompaniment continues with a strong bass line and chords. Dynamics include *f* and *fz*.

we the vic-to-ry shall gain shall gain shall

Maestoso.
VIOLETTA.

gain. Though we ready

tr *fz* *p*

are for fight, With weapons in our hand To gain our

native land. Still we all can be po-lite To treat our

Yes with sword in hand Still we'll be polite

Although we stand with sword in hand for native land Still we'll be polite

guests we un - - der - - stand.
to treat our guests we un der stand.
to treat our guests we un - der - stand. The dames are weak we un - der -

VIOLETTA. UMBERTO. MARCHESE.
ELSE. ARTEMISIA. BALTHASAR.

Joy shall be our own to day..... And war be
War be put a - way.
Be it so to day War be put a - way
War be put a - way
stand. *Waltz Tempo.*
put a - way..... And we will all be gay.
Let us be gay.
Let us be gay. To - day we will be gay and

Light - - er thoughts shall round us play! And drive all care
 Yes shall round us play Shall
 war be far a - way - Yes shall round us play Shall

VIOLETTA.

- - all care a - - way. How it
 drive all care all care a - way.
 drive all care all care a - way. The dames are weak but love their way.

(Other soloists with chorus.)

waves and so joy - ful rings To each heart it new pleasure brings. Ever y
 Joy - ful rings Pleasure brings.
 Joy - ful rings Pleasure brings.

p tr *tr* *p* *f*

foot to its measure swings. Now there's no friend or foe, As we to dancing go

meas-ure swings

meas-ure swings

meas-ure swings

No thought of fight, All now is de-light. No thoughts now of bit-ter fight, Let us en-

No thoughts now of bit-ter fight, Let us en-

No thoughts now of bit-ter fight, Let us en-

No thoughts now of bit-ter fight, Let us en-

No thoughts now of bit-ter fight, Let us en-

No thoughts now of bit-ter fight, Let us en-

joy delight, yield all to the dances night.

light Yield to the dan-ces night.

light Yield to the dan-ces night.

light Yield to the dan-ces night.

light Yield to the dan-ces night.

Allegretto con moderato.

VIOLETTA.

Now you war-like part-ners, I com-

mand, Give to your recent foes each one a hand, I com-mand

Give to the la-dies a hand.
Give to us your hand, We com-mand, We com-mand Now

Give to us your hand, We com-mand, We com-mand Now

give to the ladies a hand.

give to the ladies a hand.

Tempo di Waltz.

First system of musical notation for the waltz. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the second measure.

Second system of musical notation. The treble clef continues the melody. The bass clef features a series of chords. Dynamic markings include *poco rit.* (ritardando) and *a tempo mf* (mezzo-forte).

Third system of musical notation, continuing the piano accompaniment with chords in the bass clef and melodic fragments in the treble clef.

ARTEMESIA.

Musical notation for the 'ARTEMESIA' section. It includes a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics 'Sir Grand Duke, Sir' are written above the vocal line. A piano (*p*) dynamic marking is present in the piano accompaniment.

ELSE.

Musical notation for the 'ELSE' section. It includes a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics 'Grand Duke, may I beg for your arm? Now here I'm a-lone, I'll make it' are written below the vocal line.

MARCHESE.

BALTHASAR.

warm. My love - ly la - dy, take my arm! This thing for

ARTEMESIA.

me has lost its charm. Tell me how soon will your ar - my be

BALTHASAR.

ARTEMESIA.

BALTHASAR.

here? Was wollen sie? Ah, soon will the Lim - burg - er force ap - pear. Was wollen

ARTEMESIA.

sie? Votshall dis all be? Oh, I for - got his foreign Ger - man

BALTHASAR.

ways. In Ger man I can - not re - peat it. I won - der what

she of Lim-bur-ger says; She seems to en-joy to eat

UMBERTO.

it. Ah, if my cap-tor on-ly knew How

she my life is moulding. What can I

now with free-dom do. Since my heart she is hold-

VIOLETTA.

ing! Ah - - - 'Gainst fate 'twere vain to bat-tle; Yes, 'gainst

pp

pp

fate 'twere vain to bat - tle It holds us both

I can - not go! I can - not go! What e'er be -

pp

. . . In its pow - er And when peace terms we shall

tide. But this I know, That I'll not go

set - tle, We shall meet then In a pleas - ant hour.

far from her side. No I'll not go forth from her side. I

have a plan to balk this fate; I know what I will

do - - - I will en - ter through Massa's gate - - - While to our



ar - my go you - - - I'll steal with their ar - my through Massa's broad



FANCHETTI. **UMBERTO.** **SPINZZI.**
gate. 'Tis dar - ing! I know! But think well!



UMBERTO.
Go! go! go! - - -



As in dance we turn a - round So dip - lo -

As in dance we turn a - round , So dip - lo -

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'As in dance we turn a - round So dip - lo -' and 'As in dance we turn a - round , So dip - lo -'. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a minor key with a 3/4 time signature. Dynamics include a forte (f) marking.

mats must do . . . First this side and then that . . .

mats must do . . . First this side and then that . . .

The second system continues the musical piece with two vocal staves and piano accompaniment. The lyrics are 'mats must do . . . First this side and then that . . .' and 'mats must do . . . First this side and then that . . .'. The piano accompaniment features a right-hand melody and a left-hand bass line, maintaining the minor key and 3/4 time signature.

Some . . . times try - ing both the two . . . And

Some . . . times try - ing both the two . . . And

The third system concludes the page with two vocal staves and piano accompaniment. The lyrics are 'Some . . . times try - ing both the two . . . And' and 'Some . . . times try - ing both the two . . . And'. The piano accompaniment continues with a right-hand melody and a left-hand bass line in the same minor key and 3/4 time signature.

that's the way - - - they twist them through.

that's the way - - - they twist them through.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "that's the way - - - they twist them through." The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands.

f How it waves, and so joy - ful rings; To each

f How it waves, and so joy - ful rings; To each

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "How it waves, and so joy - ful rings; To each". The piano accompaniment includes a forte (*f*) dynamic marking and features a complex texture with many beamed sixteenth notes and trills.

heart it new pleas - ure brings. Ev 'ry foot to its meas - ure swings.

heart it new pleas - ure brings. Ev 'ry foot to its meas - ure swings,

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "heart it new pleas - ure brings. Ev 'ry foot to its meas - ure swings." The piano accompaniment includes a forte (*f*) dynamic marking and features a complex texture with many beamed sixteenth notes and trills.

Now there's no friend or foe, As we to dancing go; No thought of fight, All

Now there's no friend or foe, As we to dan - cing go; No thought of

now is de-light. No thoughts now of bit-ter fight; Let us en-joy de-light.

fight, No thoughts of bit-ter fight; All now is pure delight. Yield to the

Yield to, - - - yes, to dan - ce's might!

dan - ce's sway - - - ing might!

rit. *tempo*

tr

No. 15.

Allegro.

PIANO. *f*

Meno.

p

pp

Tempo di Waltz.

p

This page of musical notation, numbered 175, features a piano piece in G major and 3/4 time. The score is presented in seven systems of grand staff notation, each with a treble and bass clef. The first system includes first and second endings, marked with '1' and '2' above the staff. Dynamics include piano (*p*) and forte (*f*). The piece concludes with a double bar line and repeat signs.

No. 16. Chorus and Key Song.

Allegro

PIANO

f

p

poco a poco meno mosso



pp

pp

cres



Allegro moderato

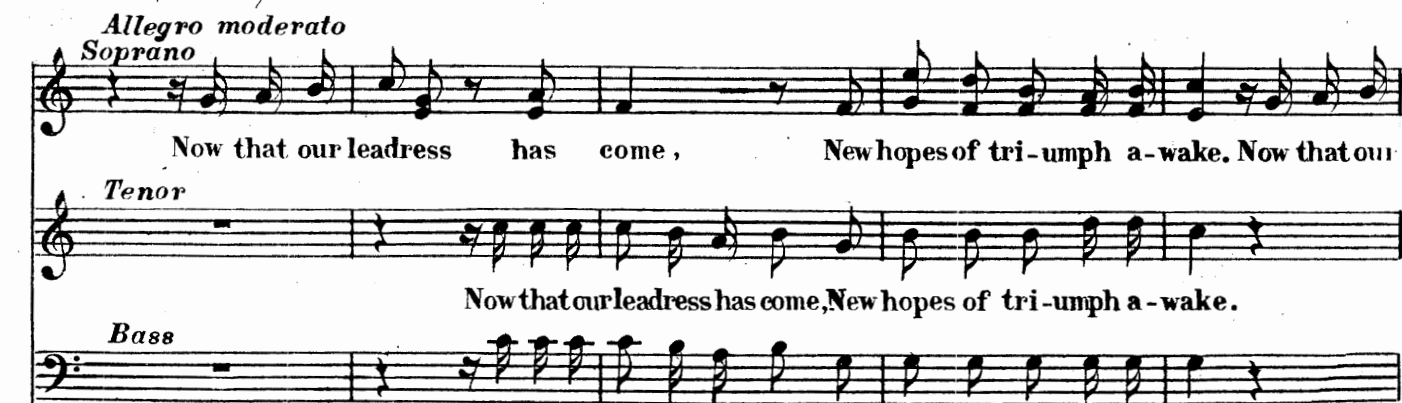
Soprano

Now that our leadress has come, New hopes of tri-umph a-wake. Now that our

Tenor

Now that our leadress has come, New hopes of tri-umph a-wake.

Bass



f

tr



leadress has come, The foe's ranks soon we shall break. 'Twas this
 Now that our leadress has come, The foe's ranks soon we shall break.

tr *fx*
fz

night 'Twas this night - - - gave her to our sight, And every care, every
 'Twas this night 'Twas this night gave her to our sight, Every care,

care now puts to flight. Ah - - -
 Every care now puts to flight. Ah - - -

Now that our leadress has come, We'll send all cares swift away. Now that our
 Now that our leadress has come, We'll send all cares swift away.

f

leadress has come, We'll hold the foe at bay. With the
 Now that our leadress has come, We'll hold the foe at bay.

tr

drum, With the drum, Summon our ar - ray! All doubt has
 With the drum - - -, With the drum, Summon our ar - ray! All doubt - -

vanished, And now our hearts are gay.

has vanished, And now our hearts are gay.

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are: "vanished, And now our hearts are gay." and "has vanished, And now our hearts are gay."

*Slower.***VIOLETTA.**

The aim for which I long have striv'n, At last I find! At last I find! The

The second system features a vocal line and piano accompaniment. The tempo is marked "Slower." The section is titled "VIOLETTA." The lyrics are: "The aim for which I long have striv'n, At last I find! At last I find! The"

foe from out my path I've driv'n, But left, But left my heart behind!

The third system continues the vocal line and piano accompaniment. The lyrics are: "foe from out my path I've driv'n, But left, But left my heart behind!"

*Allegretto.***ARTEMISIA.**

At our ap-pear-ance, Swift their courage rose. The campaign goes now just as

The fourth system features a vocal line and piano accompaniment. The tempo is marked "Allegretto." The section is titled "ARTEMISIA." The lyrics are: "At our ap-pear-ance, Swift their courage rose. The campaign goes now just as"

BALTHASAR.

we have planned it. As long as they to treat me well propose, I

think I stay here. Yes, I'll try to stand it. But woe is me! Where can

VIOLETTA. *Andantino.*
Elsa be? If I had not each day this man to see!

C h o r u s.
See now our Po-des-ta nears; The ci-ty keys, The ci-ty keys he bears.
See now our Po-des-ta nears; The ci-ty keys, The ci-ty keys he bears.

PAMFILIO.

Most gracious dame, I bow to you, and at your feet I fall. I

am the ci - ty guardian true, And come at duties call. A pair of keys I

The 5 COUNCILMEN.

bring to you. One large, The other small, A pair of keys we

bring to you; One large, The other small. If

Meno.

ev - er these should mix-ed be, Con-fu-sion might en - sue. So fix them in your mem-o - ry, Oh

lovely countess, do! So fix them in your mem-o - ry, Oh lovely countess do! Or
5 COUNCILMEN.
 So fix them in your mem o ry, Oh lovely countess do! Or

poco rit. *a tempo* *Tempo di Polka, ben moderato.*

trouble might en - sue. The larger one doth weigh much more, But this has less

trouble might en - sue.

mf *p* *pp* **5 C.M.**

weight. This fits the eas - tle door; But this, this fits the lit - tle gate. The

lar - ger one doth weigh much more. But this has less weight, This

pp *f* *mf*

locks the cas - tle door. But this this locks the lit - tle gate.

mf *8va* *f*

PAMFILIO.
And if sometime a sudden foe Should

fz *p*

force the por - tals great, I would be the best to fly, you know, Out

through the lit - tle gate; And for the great door this would be A

hun - dred times too small. And for the lit - tle gate you see, This

would not do at all. Oh take good care we all im-plore, For

it may use - ful be; Yes, it may use - ful be.

rit. *a tempo*

PAMFILIO.

5 CM. *f* The large one fits the larger door The small gate This small key, Oh *f*

The large one fits the larger door The small gate This small key, Oh *f*

Slow *f* The large one fits the larger door The small gate This small key, Oh *f*

p *mf*

take good care, We all implore, The larger key will fit the larger door. *p*

take good care, We all implore, The larger key will fit the larger door. *p*

take good care, We all implore, The larger key will fit the larger door. *p*

mf *p*

No. 17. Duett.

Moderato.

ELSE

BALTHASAR.

PIANO.

Two months have passed away Since we our
I wonder how my Gertrude is.
children last have seen.
I hope Hans well has been!
fp

Andantino.

And so is Gertrude too.
Hans is ve-ry knowing. No one ev-er saw such children As

Detailed description of the musical score: The score is for a duet in 2/4 time. It begins with a 'Moderato' tempo. The vocal parts are for 'ELSE' and 'BALTHASAR'. The piano accompaniment is marked 'PIANO' and includes triplets and dynamic markings like 'p' and 'fp'. The lyrics are in German. The score is divided into two main sections: 'Moderato' and 'Andantino'. The 'Moderato' section contains the first three systems of music. The 'Andantino' section contains the last two systems. The piano part features various textures, including triplets and arpeggiated figures.

And Gertrude's getting stout.
 cunning as our two And Hans is al-ways growing.

The girls like me, a - bout.
 Hans, his nose is like mine. But Hans is like his father, We

poco rit.
 But Gertrude's like her mother Just to a sin-
 gle
 make a pret-ty pair.
poco rit.

tempo hair. *poco rit.* Like his fath-er he, ha ha ha ha!
 Like her mother she, ha ha ha ha!
tempo *poco rit.*

Yes they're our treasure They give us much pleas-ure , tra la la la tra la la la!

Yes they're our treasure They give us much pleasure *rit.* la la la la la la la la

la! Yes! Sil - ver pealing

Piu mosso. *mf* *p dol.*

children's laughter, Makes the true heart bound. Sorrows are for - got - ten after

once we hear it sound. When they play so wild at hiding, We look on, but

rit. a tempo. string.
 nev - er chiding, As their tricks we view, We are laughing too, ha ha ha ha ha! Pa-

rit. a tempo. string.

pa Mam - ma, ha ha ha ha!

Pa - pa Mamma, ha ha ha ha!

Andantino.

And Gertrude is my darling. Ah it

But Hans the boy for me.

p

will not be much longer, Ere they will grown up be

They both can read quite

And each much merit wins. While
finely, And Hans will be a student.

Gertrude cooks and spins. And Gertrude lovers
Then Hans will take a sweetheart.

see.

And when they both are married, Grand-parents we shall be.

poco rit. *a tempo*

poco rit. *a tempo*

You a grand pa - pa! *poco rit.* Ha ha ha ha!

Ha ha ha ha! You'll be grand - mam - ma!

poco rit.

Oh what a pleasure Grandchildren to treasure tra la la la! tra la la la Oh what a pleasure

Grandchildren to treasure, *rit.* la la la la la la la la!

Piu mosso.

rit. *mf*

Andante con espress.

Yes *rit.* Sil - ver peeling childrens laughter, Makes the true heart bound

p dol.

Sor - rows are for - got - ten after once we hear its sound.

When they play so wild at hid - ing, We gaze fondly nev - er chiding,

rit. *a tempo. string.* *pp*
 As their tricks we view, We are laughing too. ha ha ha ha ha! Pa - pa, Mam.
 As their tricks we view We are laughing too ha ha ha ha ha! Pa - pa,

rit. *a tempo. string.*

ma, ha ha ha ha ha!
 Mamma, ha ha ha ha!

No. 18. Terzett.

Allegretto.

VIOLETTA.

PIANO.

I an yet com-mander for to day And

I an tired..... of fight and warring So I will sur- rend- er

Peace now re- stor - ing.
Tis end - ed Peace now re - sumes its
Tis end - ed Peace now re - sumes its

sway.
sway.

Maestoso.

Peace, her song is sing-ing 'Tis a heavenly strain
 Peace, her song is sing-ing 'Tis a heavenly strain

Maestoso.

p

We that were di-vid-ed Now u-nite a-gain Hap-py chimes are ring-ing
 We that were di-vid-ed Now u-nite a-gain Hap-py chimes are ring-ing

O-ver hill and plain While we all are sing-ing Peace is here #a-gain.
 O-ver hill and plain While we all are sing-ing Peace is here #a-gain.

Yes a fine ex - am - ple To our foes we'll be And in pleasure am - ple

Yes a fine ex - am - ple To our foes we'll be And in pleasure am - ple

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Yes a fine ex - am - ple To our foes we'll be And in pleasure am - ple".

our reward shall see Yes we will embrace them quar. rel. ling shall cease

our reward shall see Yes we will embrace them quar. rel. ling shall cease

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "our reward shall see Yes we will embrace them quar. rel. ling shall cease".

Not in fight we'll face them But in gen. tle peace..... Of their

Not in fight we'll face them But in gen. tle peace.....

rit. *a tempo.*

The third system concludes with three vocal staves and piano accompaniment. The lyrics are: "Not in fight we'll face them But in gen. tle peace..... Of their" and "Not in fight we'll face them But in gen. tle peace.....". The piano part includes tempo markings: *rit.* and *a tempo.*

Più mosso.

a tempo.

war - like re - nown We're not jeal - - ous But in pleasur'e cause we will be

Of their hon - ors we're not jeal - ous But in peace we

rit.

a tempo.

rit. *a tempo.* *rit.*
zeal - - ous Yet our thanks too are due to this mer - ry war....

will be zeal - ous Yet we thank this short war

rit.

a tempo.

rit.

a tempo.
.... For has it not made us fast friends for ev - er, for ev - er - more Of their

We are friends for ev - - er - more Of their

a tempo.

f

rit. *a tempo.*

war - like re - nown We're not jeal - - - ous But in pleasure's cause

war - like re - nown We're not jeal - - - ous But in pleasure's cause

rit. *a tempo.*

We will be zeal - - - ous Yet our thanks too are due to this mer - ry war..

We will be zeal - - - ous Yet our thanks too are due to this mer - ry war..

rit. *a tempo.* *rit.*

a tempo.

.... For has it not made us fast friends for ev - er, for ev - er - more.

.... For has it not made us fast friends for ev - er, for ev - er - more.

a tempo.

Allegretto.

MARCHESE.

Yet out there I still hear the bat-tle cry On to war

Do or die' Oh hang all these trumpets I hate their loud crying They

send all po-e-ti-cal fancies a fly-ing For my ears their tones ar

VIOLETTA.

UMBERTO.

MARCHESE.

I love much more the bells sweet song Ding Dong Ding Dong
 I love much more the bells sweet song Ding Dong Ding Dong
 far too strong

dim.

Maestoso.

Peace her song is sing - ing 'Tis a heavenly strain, We that were di - vid - ed

Peace her song is sing - ing 'Tis a heavenly strain, We that were di - vid - ed

Now are one a - gain Hap - py chimes are ring - ing O - ver hill and plain

Now are one a - gain Hap - py chimes are ring - ing O - ver hill and plain

While we all are sing - ing Peace is here a - gain. Yes a fine ex - am - ple

While we all are sing - ing Peace is here a - gain. Yes a fine ex - am - ple

To our foes we'll be And in pleasure ample Our reward shall see.

To our foes we'll be And in pleasure ample Our reward shall see.

Yes we will embrace then quarrelling shall cease Not in fight we'll face them

Yes we will embrace then quarrelling shall cease Not in fight we'll face them

rit.

But in gentle peace..... Of their warlike renown We're not

But in gentle peace..... Of their honours

Più mosso.

a tempo.

jeal - ous But in plea - sures cause Let us be zeal -

were not jeal - ous But for pleas - ure well be

rit. *rit.*

- ous Yet our thanks too are due to this mer - ry war..... For has it

jeal - ous Yet we thank this short war.

a tempo. *rit.*

a tempo.

not made us fast friends for ev - er, for ev - er - more. Of their

Now we're friends for ev - er - more. Of their

a tempo. *f*

rit. *a tempo.* \wedge

war - like re - nown We're not jeal - ous But in pleas - ure's cause

war - like re - nown We're not jeal - ous But in pleas - ure's cause

f *rit.* *a tempo.*

rit. \wedge

Let us be zeal - ous Yet our thanks too are due To this

Let us be zeal - ous Yet our thanks too are due To this

rit.

rit. \wedge \wedge *a tempo.*

mer - ry war For has it not made us fast friends for - ev - er, for - ev - er.

mer - ry war For has it not made us fast friends for - ev - er, for - ev - er.

rit. \wedge \wedge \wedge *a tempo.*

more, for - ev - er - more, for - ev - er - more.
 more, for - ev - er - more, for - ev - er - more.

rit.

No. 19. Finale.

Più mosso. *rit.*
 V. Of their war - like re - nown we're not jeal -
 U. Of their war - like re - nown we're not jeal -
 M. Of their war - like re - nown we're not jeal -

a tempo. *rit.* *a tempo.*
 - ous But in pleasure's cause let us be zeal - ous Yet our
 - ous But in pleasure's cause let us be zeal - ous Yet our

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

rit. *a tempo.*

thanks too are due to this mer-ry war... For has it not made us fast friends for

thanks too are due to this mer-ry war... For has it not made us fast friends for

Soli and Chorus.

S. *T.* *B.*

ev-er for ev-er more. Of the war-like re-nown none are jeal-

ev-er for ev-er more. Of the war-like re-nown none are jeal-

f *rit.*

-ous But in pleasure's cause all will be zeal-ous Yet our

-ous But in pleasure's cause all will be zeal-ous Yet our

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

thanks too are due to this mer - ry war... For has it not made us

thanks too are due to this mer - ry war... For has it not made us

rit. *a tempo.*

rit. *a tempo.*

Detailed description: This system contains the first two systems of a musical score. The top system features two vocal staves (treble clef) and a piano accompaniment (treble and bass clef). The lyrics are "thanks too are due to this mer - ry war... For has it not made us". The tempo markings "rit." and "a tempo." are placed above the vocal staves. The piano accompaniment includes chords and melodic lines in both hands.

firm friends for ev - er, for ev - er - more, for ev - er - more, for ev - er - more.

firm friends for ev - er, for ev - er - more, for ev - er - more, for ev - er - more.

Detailed description: This system contains the second two systems of the musical score. The top system features two vocal staves (treble clef) and a piano accompaniment (treble and bass clef). The lyrics are "firm friends for ev - er, for ev - er - more, for ev - er - more, for ev - er - more.". The piano accompaniment continues with chords and melodic lines in both hands.

END.

Detailed description: This system contains the final system of the musical score, which is purely instrumental piano accompaniment in treble and bass clefs. It concludes with a double bar line and the word "END." written below the staff.

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