

VOCAL SCORE  
THE GONDOLIERS;

OR,

THE KING OF BARATARIA.

BY

W. S. GILBERT

AND

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"I.M.S. Pinafore; or, The Lass that Loved a Sailor"; "The Pirates of Penzance; or, The Slave of Duty";  
"Patience; or, Bunthorne's Bride"; "Iolanthe; or, the Peer and the Peri"; "Princess Ida; or, Castle  
Adamant"; "The Mikado; or, The Town of Titipu"; "Ruddigore; or, The Witch's Curse";  
and "The Yeomen of the Guard; or, The Merryman and his Maid."*

ARRANGEMENT FOR PIANOFORTE BY

J. H. WADSWORTH  
(OF BOSTON, U.S.A.)

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or, The King of Barataria," for the sole purpose of their being sung in private. Single detached numbers may be sung  
at Concerts, not more than two numbers in all from the various Operas by Mr. Gilbert and myself at any one Concert, and  
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or the complete Opera, must be made to "R. D'OYLY CARTE, Savoy Theatre, London." Every copy of this book is  
offered for sale strictly upon the condition that it shall be used only as above. —ARTHUR SULLIVAN.*

First performed at the Savoy Theatre, London, under the management of Mr.  
on Saturday, December 7th, 1889.

# THE GONDOLIERS;

OR,  
THE KING OF BARATARIA.

## Dramatis Personæ.

THE DUKE OF PLAZA-TORO ( <i>a Grandee of Spain</i> )	... ..	MR. FRANK WYATT.
LUIZ ( <i>his Attendant</i> )	... ..	MR. BROWNLOW.
DON ALHAMBRA DEL BOLERIO ( <i>the Grand Inquisitor</i> )	... ..	MR. DENNY.
MARCO PALMIERI	} ( <i>Venetian Gondoliers</i> )	MR. COURTICE POUNTON.
GIUSEPPE PALMIERI		MR. RUTLAND BARRINGTON.
ANTONIO		MR. METCALF.
FRANCESCO		MR. ROSE.
GIORGIO		MR. DE PLEOST.
ANNISALE		MR. WILSBRAHAM.
OTTAVIO		MR. C. GILBERT.
THE DUCHESS OF PLAZA-TORO	... ..	MISS ROSINA BRANDRAM.
CASILDA ( <i>her Daughter</i> )	... ..	MISS DECIMA MOORE.
GLANETTA	} ( <i>Contadine</i> )	MISS GERALDINE ULMAR.
TESSA		MISS JESSIE BOND.
FIAMETTA		MISS LAWRENCE.
VITTORIA		MISS COLE.
GIULIA		MISS PRYLLIA.
LENA ( <i>the King's Foster-mother</i> )	... ..	MISS BERNARD.

Chorus of Gondoliers and Contadine, Men-at-Arms, Heralds, and Pages.

ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

(An interval of three months is supposed to elapse between Acts I. and II.)

DATE 1750.

The Scenery painted by Mr. HAWES CRAVEN (by permission of Mr. HENRY IRVING). The Designs by Mr. PRECY ANDERSON and executed by Miss FISHER, Madame LEON, and Mr. BARTER.

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# THE GONDOLIERS; OR THE KING OF BARATARIA.

## INTRODUCTION.

*Allegro vivace.*

PIANO.

The musical score is written for piano in 6/8 time. It begins with the tempo marking 'Allegro vivace' and the dynamic 'PIANO.' (p). The first system includes a piano (p) dynamic marking and 'Ped.' (pedal) markings. The second system has a fermata over the first measure. The third system has a forte (f) dynamic marking. The fourth system continues the melodic and harmonic development.

The first system of music consists of two staves. The treble staff contains a sequence of chords, primarily triads and dyads, with some eighth-note movement. The bass staff features a steady accompaniment of chords, mostly triads, with some eighth-note patterns.

The second system continues the piece. The treble staff shows more complex melodic lines with eighth-note runs and some grace notes. The bass staff maintains a consistent accompaniment of chords and eighth-note patterns.

The third system features a treble staff with eighth-note runs and some grace notes. The bass staff has a rhythmic accompaniment of eighth notes and chords.

The fourth system includes a fermata in the treble staff over a chord. The bass staff continues with eighth-note accompaniment.

The fifth system shows a continuation of the eighth-note accompaniment in the bass staff and melodic lines in the treble staff.

The sixth system concludes the piece. It features a 'dim.' (diminuendo) marking in the bass staff and a 'Ped.' (pedal) marking at the end. The treble staff has a melodic line that ends with a fermata.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key signature of two sharps (F# and C#) and a 2/4 time signature. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth notes and rests. Pedal markings are present below the bass staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and rests. Pedal markings are present below the bass staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and rests. Pedal markings are present below the bass staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and rests. There are no explicit pedal markings in this system.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and rests. There are no explicit pedal markings in this system.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and rests. There are no explicit pedal markings in this system.

The first system consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with a slur over the first four measures. The lower staff is in bass clef and contains a series of eighth notes with a slur over the first four measures.

The second system consists of two staves. The upper staff has a treble clef and contains a series of quarter notes with a slur. The lower staff has a bass clef and contains a series of quarter notes with a slur. A 'Ped.' marking is placed below the first measure of the lower staff, and a star symbol is placed below the fourth measure of the lower staff.

The third system consists of two staves. The upper staff has a treble clef and contains a series of quarter notes with a slur. The lower staff has a bass clef and contains a series of quarter notes with a slur. A 'Ped.' marking is placed below the fourth measure of the lower staff, and star symbols are placed below the first and sixth measures of the lower staff.

The fourth system consists of two staves. The upper staff has a treble clef and contains a series of quarter notes with a slur. The lower staff has a bass clef and contains a series of quarter notes with a slur. A 'dim.' marking is placed above the second measure of the lower staff, and a 'p' marking is placed above the sixth measure of the lower staff.

The fifth system consists of two staves. The upper staff has a treble clef and contains a series of quarter notes with a slur. The lower staff has a bass clef and contains a series of quarter notes with a slur. The tempo marking 'Allegretto grazioso.' is placed above the fifth measure of the upper staff. A 'p' marking is placed above the second measure of the lower staff, and another 'p' marking is placed above the sixth measure of the lower staff.

The sixth system consists of two staves. The upper staff has a treble clef and contains a series of quarter notes with a slur. The lower staff has a bass clef and contains a series of quarter notes with a slur.

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

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a 'Ped.' marking with an asterisk, indicating a pedal point.

Third system of musical notation. The treble staff features a melodic line with some slurs. The bass staff includes a 'rall.' marking and two 'Ped.' markings with asterisks.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff contains six 'Ped.' markings with asterisks, indicating a series of pedal points.

Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff includes a 'cres.' marking and a 'Ped.' marking with an asterisk.



The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the upper staff with a 'rall.' (ritardando) marking and a 'dim.' (diminuendo) marking. The lower staff provides harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with two staves. The upper staff has a 'p' (piano) dynamic marking at the beginning and an 'f' (forte) dynamic marking later. The lower staff continues the accompaniment with a 'p' dynamic marking.

The third system shows further development of the melodic and harmonic themes in two staves. The notation includes various rhythmic values and articulation marks.

*Allegretto. Tempo di Gavotte.*

The fourth system begins a new section marked 'Allegretto. Tempo di Gavotte.' in two staves. The upper staff starts with a 'p' dynamic marking. The key signature changes to two sharps (D major).

The fifth system continues the 'Allegretto' section in two staves, showing a more active melodic line in the upper staff.

The sixth system concludes the piece in two staves, with the melodic line in the upper staff and the accompaniment in the lower staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation. The treble staff features a melodic line with a long slur over the latter half. The bass staff provides a steady accompaniment. A dynamic marking of *p* (piano) is located in the middle of the system.

Third system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues the accompaniment. A dynamic marking of *p* is visible in the middle of the system.

Fourth system of musical notation. The treble staff shows a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords. There are no dynamic markings in this system.

Fifth system of musical notation. The treble staff contains a melodic line with slurs. The bass staff provides a harmonic accompaniment. There are no dynamic markings in this system.

First system of musical notation. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and a bass line. A dynamic marking of *cris.* is present above the lower staff.

Second system of musical notation. The upper staff continues the melodic development with slurs. The lower staff features a bass line with a dynamic marking of *p* (piano).

Third system of musical notation. The upper staff shows a melodic line with slurs. The lower staff continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with slurs. The lower staff has a dynamic marking of *f* (forte) and includes a long horizontal line above the staff, possibly indicating a fermata or a specific performance instruction.

Fifth system of musical notation. The upper staff features a melodic line with slurs. The lower staff has a dynamic marking of *riten.* (ritardando) and concludes with a double bar line and repeat signs.

# ACT I.

## No. 1. CHORUS OF CONTADINE—(Sops. 1 & 2) WITH SOLOS.

*Allegretto moderato.*

PIANO.

*f*

1st SOPRANOS.

List and learn,  
2nd SOPRANOS.

List and learn,

list and learn,

List and learn, ye dain - ty ro - ses, Ro ses

list and learn,

List and learn, ye dain - ty ro - ses, Ro - ses

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has  
 white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

**B**

sed. By a law of mai - den's mak - ing, Ac - cents of a heart that's ach - ing, E - ven  
 sed. By a law of mai - den's mak - ing, Ac - cents of a heart that's ach - ing, E - ven

though that heart be break - ing, Should by mai - den be un - said;  
 though that heart be break - ing, Should by mai - den be un - said;

Though they love with love ex - ceed - ing, They must seem to be un - heed-ing— Go ye

Though they love with love ex - ceed - ing, They must seem to be un - heed-ing— Go ye

Ped. \*

then and do their pleading, Ro - ses white and ro - ses red !

then and do their pleading, Ro - ses white and ro - ses red !

Ped. \*

List and learn, list and learn, ye dain - ty ro - ses, Ro - ses

List and learn, list and learn, ye dain - ty ro - ses, Ro - ses

*dim.* *mp*

Ped. \*

white and ro - ses red, Why we bid you in - to po - sies Ere your morn - ing bloom has

white and ro - ses red, Why we bid you in - to po - sies Ere your morn - ing bloom has

fed. List and learn, list and learn, Ro - ses white and ro - ses red, Learn, . .

fed. List and learn, list and learn, Ro - ses white and ro - ses red, Learn, . .

*cres.*

. . . . . Oh list and . . . . learn, List and learn, . . . .

. . . . . Oh list and . . . . learn, List and learn, . . . .

Ped. \* Ped. \* Ped. \* Ped. \*

Oh, ro - ses white . . . and red ! . . .

Oh, ro - ses white . . . and red ! . . .

Ped. \* Ped. \*

SOLO. FIAMETTA. D

'Two there are for whom, in du - ty, Ev - 'ry

*p*

Ped. \* Ped. \*

maid in Ven - ice sighs— . . . . . Two so peer - less in their beau - ty That they

shame the sum - mer skies. We have hearts for them in plen - ty, They have



hearts, but all too few! We, a - las, are four - and - two - ty! They, a - las, are on - ly

8va.

**E** CHORUS. 1st GIRL

two! We, a - las, a - las! are four - and - two - ty! They, a -

8va.

CHORUS. 1st GIRL CHORUS. 1st & 2nd SOPRANOS unison.

- las! A - las! are oo - ly two! They, a - las, are on - ly two! A - las! . . .

. . . Now ye know, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

. . . Now ye know, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

*f* Ped. *mp*

bind you in - to po - ties Ere your morn - ing bloom has fled. Now ye know, now ye  
 bind you in - to po - ties Ere your morn - ing bloom has fled. Now ye know, now ye

*cres.*

know, Ro - ses white and ro - ses red, Ro . . . . . ses, O  
 know, Ro - ses white and ro - ses red, Ro . . . . . ses, O

now ye . . know, now ye know, . . . . . Oh ro - ses  
 now ye . . know, now ye know, . . . . . Oh ro - ses

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

white . . and red ! . . . .

white . . and feu ! . . . .

Ped. \* Ped. \* Ped. \*

*Allegretto moderato.*

*p* *pp*

SOLO. FRANCESCO.

Good mor-row, pret-ty maids; for whom pre-pare ye These

SOLO. FIA.

**F**

So - ul tri - butes ex - tra - or - di - na - ry? For Mar - ce and Giu -

*pp*

SOLO GIULIA

sep - pe Pal - mi - e - ri, The pink and flower . . . of all the Gon - do - lier - s. They're

com - ing here, as we have heard but late - ly, To choose two brides from us who sit as -

SOLO. ANTONIO. (BARITONE) CHORUS. ANT.

- date . . ly. Do all you mai - dens love them? Pas - . sion - ate - ly! These

*sempre pp* *f* *pp*

Ped. \*

SOLO. GIORGIO. (BASS.)

gon - do - liers are to be en - vied great - ly! But what of us, who one and all a . .

doe you? Have pi - ty on our pas - sion, I im - plore you!

H SOLO. FIA. SOLO. VITT.

These gen - tle - men must make their choice be - fore . . . you; To the mean - time we

SOLO. GIULIA.

tu - cit - ly ig - nore you. When they have cho - sen two that leaves you plen - ty—

FIA & VITT. SOLO.

Two do - cen we, and ye are four - and - twen - ty. Till then, en - joy your

SOLO. ANTONIO.

*del- ce far-ni-en- te. With pleasure, no- bo-dy con- tra- di- cen- ta!*

*Allegro con brio.*

ANTONIO. (BARITONE.)

1. For the mer . . . . . ri - est fel - lows are we, } Tra  
 2. With sor . . . . . row we've no - thing to do, }  
 CHORUS. 1st & 2nd SOPRANOS.

TENORS & BASSES. *f* Tra la, tra la, tra la, Tra  
 Tra la, Tra la, tra la, Tra

la la la la, . . . . . Tra la la la, That ply  
 And care . . . . .

... on the e - mer - ald sea, }  
 ... is a thing to pooh - pooh, }

Tra la la la la, . . . Tra la la

Tra la, tra la, tra la, Tra la la la la, . . . Tra la la

Tra la, tra la, tra la, Tra la la la la, . . . Tra la la

la, { With lov - ing and laugh - ing, And quip - ping and quaf - fing, We're hap - py as hap - py can  
 { And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We drown in the shim - mer - ing

la!

la!

*p*

be, With lov - ing and laugh - ing, And quip - ping and quaf - fing, We're hap - py as hap - py can be!  
 blue, And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We drown in the shim - mer - ing blue!

*f* Tra la!

*f* Tra la!

*f* Tra la!

*sf*

First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the lyrics "Tra la la la la la la". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of the musical score. The vocal line continues with "la, Tra la, tra la, la la, Tra . . . la la la la la la, Tra . . . la la". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte). The musical notation includes various note values and rests, maintaining the 4/4 time signature.

Third system of the musical score. The vocal line features the lyrics "la la la la, Tra la la la, la la la la, la la la la la la la la la la la la". The piano accompaniment includes dynamic markings such as *cres.* (crescendo) and *f* (forte). The system concludes with a final flourish in the piano accompaniment.



Tran la l . . .

Tran la l . . .

Tran la l . . .

2nd Verse.

8va.

1st. 2nd.

RECIT. FIA.

See,

*Allegro agitato.*

*p* *f* *ff*

Ped.

see, at last they come to make their choice— Let us ac-claim them with u-ni-ted

CHORUS. SOPRANOS.

voice. *f* Hail, Hail! gal-lant gon-do-lier-i, ben' ve-

*n tempo.* 8va.

*f*

- nu - ti! Ben' ve - nu - ti! Ac - cept our love, our  
*8va.*

Ped. \*

ho - mage, and our du - ty. Ben' ve - nu - ti! ben' ve - nu - ti!  
*8va.*

## MARCO &amp; GIUSEPPE.

Buon' gior - no, Signor - i - ne!  
 CHORUS. 1st & 2nd SOPRANOS.  
 Gon - do - lier - i ca - ris - si - mi!  
*Allegretto grazioso.*

Ped. \*

## MARCO.

Ser - vi - to - ri u - mi - lis - si - mi! Per - chi ques - ti fior - i - Ques - ti  
 GIUS.  
 Sia - mo con - ta - di - ne! Ser - vi - to - ri u - mi - lis - si - mi! Per - chi ques - ti fior - i - Ques - ti

## MARCO &amp; GIUSEPPE.

for - i bel - lis - si - mi?

CHORUS. SOPRANOS.

Per lei, bell' si - gno - ri! O ec - cel - len - tis - si - mi!

M

MARCO.

O ciel

GIUS.

O ciel

O ciel

Sia - mo gon - do - lier - ii Si - gnor -

O ciel

Sia - mo gon - do - lier - ii Si - gnor -

CHORUS. SOPRANOS.

Buon' gior - no, ca - va - lier - ii

## N CHORUS.

- i - na, io t'a - mo! Con - ta - di - ne sia - mo! Coo - ta - di - ne! Ca - va -  
 - i - na, io t'a - mo! Si - gnor - i - ne!

## MARCO &amp; GIUS.

Po - ve - ri gon - do - lier - il Po - ve - ri gon - do - lier - il  
 - lier - il  
 Gon - do - lier - i! Po - ve - ri gon - do - lier - il

Buon' gior - no, Si - gnor - i - ne!  
 Gon - do - lier - i ca - ris - si - mi!  
 Buon' gior - no, si - gnor - i - oe!

Ser - vi - to ri u - mi - lis - si - mi | Per noi ques - ti

Sia . . . mo con - ta - di - ne |

Ser - vi - to . . ri u - mi - lis - si - mi | Ser - vi - to . ri u - mi -

for - i - Ques - ti for . . i bel - lis - si - mi |

1st SOPRANOS.

Per lei, bell' si - gno - ri, O  
 . lis - si - mi | Ser - vi - to - ri u - mi - lis - si - mi, Ser - vi - to - ri u - mi - lis - si - mi, u - mi -

Si - gnor - i . . ne | Gon - do -

ec - cel - len - tis - si - mi | Con - ta - di - ne | Ca - va - lier - il

lis . . si - mi, Si - gnor - i . . ne | Gon - do -

*più lento.* *dim.* *p*

Her - !! Buon' gior - no, ca - va - lier - !!

*f* *dim.* *p*

Buon' gior - no, ca - va - lier - !!

Her - !! Buon' gior - no, si - gnor - i - ne!

*Allegro vivace con molto brio.*

*più lento.* *f*

MARCO.  
We're  
GIUSEPPE.  
We're

called . . . . . gon - do - lier - i, But that's a va - ga - ry, It's quite ho - no - ra - ry The

called . . . . . gon - do - lier - i, But that's a va - ga - ry. It's quite ho - no - ra - ry The

trade that we ply. . . . .

trade that we ply. . . . .

For gal - lan - try no - ted Since we were short -

For gal - lan - try no - ted Since we were short -

- coat - ed, To beau - ty de - vo - ted Giu - sep - pe and Il . . . . .

- coat - ed, To beau - ty de - vo - ted are Mar co and Il . . . . .

When

When

*Q*  
morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With

morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With

our - ols we come. At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our

our - ols we come. At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our



man - do - lins tu - ning, We la

man - do - lins tu - ning, We la - si - ly thrum, Our man - do - lins tu - ning, We

*Sua.*

*f* *dim.*

Pod. \* Pod. \*

- - si - ly . . . . thrum. Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

la - si - ly, la - si - ly thrum. Our man - do - lins . . . .

*Sua.*

*p*

la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la

tu - ning, We . . . . la . . . . si - ly thrum. Tra la la la la la

*f*

la, Tra la la la la la la, Tra la la la la, Tra la la la la | . . . . . When

la, Tra la la la la la la, Tra la la la la, Tra la la la la | . . . . . When

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'la, Tra la la la la la la, Tra la la la la, Tra la la la la | . . . . . When'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*S ff*  
ves . . . . . pers are ring - ing, To hope ev - er cling - ing, With songs of our

*ff*  
ves . . . . . pers are ring - ing, To hope ev - er cling - ing, With songs of our

The second system begins with a dynamic marking of *S ff* (Soprano fortissimo) and continues with *ff* (fortissimo). The vocal lines have lyrics 'ves . . . . . pers are ring - ing, To hope ev - er cling - ing, With songs of our'. The piano accompaniment is more complex, with a prominent sixteenth-note figure in the right hand and a supporting bass line.

sing - ing A vi - gil we keep . . . . .

sing - ing A vi - gil we keep . . . . .

The third system continues the vocal melody with the lyrics 'sing - ing A vi - gil we keep . . . . .'. The piano accompaniment maintains its rhythmic and melodic structure, providing a solid harmonic foundation for the vocal lines.

When day - light is fa - - - ding,      En -

When day - light is fa - - - ding,      En -

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

- wrapt in night's sha - - - ding,      With soft se - re - na - - - ding

- wrapt in night's sha - - - ding,      With soft se - re - na - - - ding

The second system continues the musical score with three staves. The vocal lines and piano accompaniment are similar to the first system. The lyrics are: "- wrapt in night's sha - - - ding,      With soft se - re - na - - - ding". The piano part includes a *dim.* (diminuendo) marking.

We lull them to sleep. . . . .

We lull them to sleep. . . . .

The third system of the musical score consists of three staves. The vocal lines and piano accompaniment continue. The lyrics are: "We lull them to sleep. . . . .". The piano part includes a *pp* (pianissimo) marking and a *T* (trill) marking.

*espress.*

With soft . . . se . . .

re . . . na . . . ding We lull them to sleep. . . .

We lull . . . . . them, We lull them to sleep. . . . .

*p*

*pp*

*sempre p*

With soft se - re - na - ding We lull them to sleep.

*sempre p*

With soft se - re - na - ding We lull them to sleep.

*sempre p*

*f con forza.*

We're call'd gon - do - lier - i, But . . . that's a . . .

*f*

Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

*V*

. . . va - ga - sy. Gon - do - lier - i, gon - do - lier - i, Tra

la, Tra la la la la la! Gon - do - lier - i, gon - do - lier - i, Tra

*p*

la la la la, Tra la la la la la la! Gon - do - lier - i,

la la la la, Tra la la la la la la! Gon - do - lier - i,

*crs.*

gon - do - tier - i, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

gon - do - tier - i, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

*molto cres.*

la, Tra la la la la! Tra . . . la! . . . .

la, Tra la la la la! Tra . . . la! . . . .

*f*

Ped. \*

*f*

Ped. \* Ped. \* Ped. \*

*Moderato.*  
 RECIT. MARCO. *a tempo moderato.*

And now to choose our brides!

GIUS.

As all are young and fair, And

RECIT.

*a tempo moderato.*

*fp*

*f*

*p*

We real-ly do not care A pref-rence to de-clare. A bi-as to dis-close Would be in-

a-min-ble be-sides, We real-ly do not care A pref-rence to de-clare.

- de - li - cate -

And there-fore we pro-pose To let im - par - tial Fate Se - lect for us a

mate!

CHORUS. *f*

Vi - va! A bi - as to dis - close Would be in - de - li - cate—

Vi - va! But how do they pro - pose To let im -

- par - tial Fate Se - lect for them a mate? These hand - ker - chiefs up - on our

B GIUS. RECIT.

*p* RECIT.

MARCO.

And take good care that both of us are ab - so - lute - ly blind; Then

eyes be good e - nough to bind, Then

*a tempo.*



*al tempo.*

turn us round—and we, with all con - ve - ni - ent des - patch, Will un - der - take to mar - ry a - ny two of you we catch!

turn us round—and we, with all con - ve - ni - ent des - patch, Will un - der - take to mar - ry a - ny two of you we catch!

CHORUS.

VI - va! They

VI - va! They

un - der - take to mar - ry a - ny two of us they catch!

un - der - take to mar - ry a - ny two of us they catch!

FIAM.

MARCO.

Are you peep - ing? Can you see me? Dark I'm

*Allegro con moto.*

*p*

*Pod*

VITT. GRUSKPE.

keep - ing, Dark and dream - y! If you're blind - ed Tru - ly say so. All right

C FIAM.

- mind - ed Play - ers play so! Con - duct sha - dy! They are cheat - ing! Sure - ly they de - serve a beat - ing!

VITT.

This too much is; Maidens mocking—Conduct such is Tru-lyshocking!

GIANETTA & TESSA.

You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!

CHORUS.

You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!

*f* *ff*

Fig, for shame, Fig, for shame,

*f* *ff* *sva.* *sva.*

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it

**Fie,** for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it be, sir!

be, sir! That will do—now let it be, sir!

be, sir! That will do—now let it be, sir!

**CHORUS OF GIRLS.**  
My pa - pa he keeps three hor - ses, Black, and white, and

That will do—now let it, let it be, sir!

*Lento.*

*sf*

dap - ple grey, sir! Turn three times, then take your cour - ses, Catch what - ev - er girl you may, sir!

*Repeat by*  
**CHORUS OF MEN.**

GIUSEPPE.

I've at length achieved a cap-ture! This is Tes-sa.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "I've at length achieved a cap-ture! This is Tes-sa." 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. The piano part begins with a forte (*f*) dynamic and includes a series of sixteenth-note chords in the right hand.

MARCO.

Rap - ture, rap - ture! To me Gia - net - ta Fate has

CHORUS.

Rap - ture, rap - ture!

Rap - ture, rap - ture!

The second system of music features a vocal line in treble clef with the lyrics "Rap - ture, rap - ture! To me Gia - net - ta Fate has". Below the vocal line is a piano accompaniment. The piano part includes a section labeled "CHORUS." with the lyrics "Rap - ture, rap - ture!". The piano part features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

grant - ed! ist the ve - ry girl I wan - ted!

Just the ve - ry girl he

Just the ve - ry girl he

The third system of music features a vocal line in treble clef with the lyrics "grant - ed! ist the ve - ry girl I wan - ted!". Below the vocal line is a piano accompaniment. The piano part includes a section with the lyrics "Just the ve - ry girl he" repeated twice. The piano part features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

GIUS. TESSA. IARON.

If you'd ra - ther change— My good - ness! This in - deed is sim - ple rude - ness. I've no  
 wan - ted!  
 wan - ted!

GIAN.

pre - fer - ence what - ev - er— Lis - ten to him! Well, I nev - er!

*Attacca.*

*Vivace. Tempo di Valse.*

*f* *f* *dim.*

Thank you, gal - lant gen - er - al: In a set and for - mal mea - sure

*p*

It is sure - ly ne - ces - sa - ry To ex - press our plea - - sure.

**D**

Each of us to prove a trea - sure, Con - ju - gal and mo - ne - ta - ry,

Glad - ly will de - vote our lei - sure, Gal - lant gen - de - lic - - -

Ped. \* Ped. \* Ped. \* Ped. \*

La la la la la la, Tra la la la la la, Tra la la la la la la

*Sva.*

la la la la la la la, la la!

TESSA.  
Gay and gal - lant

*Sua.*

*f* *p*

gen - de - tier - ti, Take us both and hold us tight - ly, You have

luck ex - tror - di - na - ry; We might have both been un - sight - - - ly!

**F**

If we judge your con - duct right - ly, 'Twas a choice in - vo - lun - ta - ry;

*pp*

Ped. Ped. Ped. Ped.

Still we thank you most po - lite - ly, Gay and gal - lant gen - de -

*\* Ped.*

*G*

- tier - el Tra la la la la la, Tra la la la la la, Tra la

la la la la la la la la la la la la la la la!

**CHORUS.**

*f* Tra la la la la la la la la

*f* Tra la la la la la la la la

*f* Tra la la la la la la la la



GIAN. & TESSA.

Thank you, gal - lant gon - do - lier - i:

1st SOPRANOS.

Thank you, gal - lant gon - do - lier - i:

2nd SOPRANOS.

la! . . . . .

TENORS & BASSES.

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

la! . . . . .

In a set and for - mal mea - sure It is scarce - ly

In a set and for - mal mea - sure It is scarce - ly

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





This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are:

Tra a a la, . . . la la! *Fate la*  
 . . . . . Tra la la, . . . la la! *Fate la*  
 . . . . . Tra la la, . . . la la! *Fate la*

The piano accompaniment consists of a right-hand melody with slurs and a left-hand bass line with chords. The key signature has two sharps (F# and C#), and the time signature is 4/4.

This system contains three vocal staves and a piano accompaniment. The lyrics are:

this has put his fin - - ger— Let . . us bow . . to Fate's de - cree,  
 this has put his fin . . ger— Let . . us bow . . to Fate's de - cree,  
 this has put his fin - - ger— Let . . us bow . . to Fate's de - cree,

The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature and time signature remain the same as in the first system.

Then no lon - ger let us lin - ger, Yo the al - tar hur - ry we! Tra la

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! Tra la

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! la

This system contains the first three vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass and treble clefs. The lyrics are: "Then no lon - ger let us lin - ger, Yo the al - tar hur - ry we! Tra la", "Then no lon - ger let us lin - ger, To the al - tar hur - ry we! Tra la", and "Then no lon - ger let us lin - ger, To the al - tar hur - ry we! la".

la la la la la la la la la la!

la la la la la la la la la la!

la la la la la la la la la la!

This system continues the musical score with three vocal lines and piano accompaniment. The vocal lines feature the lyrics "la la la la la la la la la la!". The piano accompaniment continues with chords and melodic lines.

This system consists of piano accompaniment in treble and bass clefs, featuring chords and melodic lines.

This system consists of piano accompaniment in treble and bass clefs, featuring chords and melodic lines.

## No. 2. Entrance of Casilda, Duchess, Luiz, & Duke.

*Allegro marziale.*

PIANO. *f*

A

DUKE

From the sun - ny Span - ish shore,

*p*

DUCHESS.

His Grace of Pla - za - Tor'—

And his Gra - ce's Duchess true—

CASILDA.

And his Gra - ce's daugh - ter, too—

LUIZ.

And his



sea a - gain,  
 sea a - gain,  
 sea a - gain,  
 sea a - gain, Nei - ther that Grand - ee from the Span - ish

shore, The no - ble Duke of Pla - za - Tor'-

**LUCHESS.** **CASILDA.**

Nor his Gra - ce's Duch - ess, staunch and true— You may add, his Gra - ce's daugh - ter,

**LUIZ.**

too— And his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores a - ny



*Of* *f* *p*

If ev - er, ev - er, ev - er They get

*f* *p*

If ev - er, ev - er, ev - er They get

more will come, Ve - ne - tia's shores will come. *f* *p*

If ev - er, ev - er, ev - er They get

*f* *p*

If ev - er, ev - er, ev - er They get

*f*

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

*f*

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

*f*

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

*f*

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

## No. 3.

## SONG—Duke of Plaza-Toro.

DUKA

1. In en - ter - prise of
2. When, to e - vade Des
3. When told that they would

*Allegro marsiale.*

PIANO.

mar - tial kind, When there was a - ny fight - ing, He led his regi - ment from be - hind— He  
 - truc - tion's hand, To hide they all pro - ceed - ed, No sol - dier in that gal - lant band Hid  
 all be shot Un - less they left the ser - vice, That he - ro he - si - ta - ted not, So

found it less ex - ci - ting, But when a - way his regi - ment ran, His place was at the  
 half as well as he did, He lay con - ceal'd through - out the war, And so pre - serv'd his  
 mar - vel - lous his nerve in. He sent his re - sig - na - tion in, The first of all his

fore, O — That ce - le - bra - ted, Cul - ti - va - ted, Un - der - ra - ted No - ble - man, The Duke of Pla - za -  
 gore, O! That un - af - fec - ted, Un - de - tec - ted, Well - con - nec - ted War - ri - or, The Duke of Pla - za -  
 corps, O! That ve - ry know - ing, Ov - er - flow - ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

CASILDA.

In the first and fore-most flight, ha, ha! You al-ways found that knight, ha, ha! That  
 In ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That  
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

DUCHESS.

In the first and fore-most flight, ha, ha! You al-ways found that knight, ha, ha! That  
 In ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That  
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

LUIZ.

In the first and fore-most flight, ha, ha! You al-ways found that knight, ha, ha! That  
 In ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That  
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

To-rol In the first and fore-most flight, ha, ha! You al-ways found that knight, ha, ha! That  
 To-rol In ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That  
 To-rol To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

*p*

*1st & 2nd.*  
 ce-le-bra-ted, Cul-ti-va-ted, Un-der-ra-ted No-ble-man, The Duke of Pla-za - To-rol  
 un-af-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-za - To-rol  
 ve-ry know-ing, Ov-er-flow-ing, Ea-sy-go-ing Pa-la-din, The Duke of Pla-za -

ce-le-hra-ted, Cul-ti-va-ted, un-der-ra-ted No-ble-man, The Duke of Pla-za - To-rol  
 un-af-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-za - To-rol  
 ve-ry know-ing, Ov-er-flow-ing, Ea-sy-go-ing Pa-la-din, The Duke of Pla-za -

ce-le-bra-ted, Cul-ti-va-ted, Un-der-ra-ted No-ble-man, The Duke of Pla-za - To-rol  
 un-af-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-za - To-rol  
 ve-ry know-ing, Ov-er-flow-ing, Ea-sy-go-ing Pa-la-din, The Duke of Pla-za -

ce-le-bra-ted, Cul-ti-va-ted, Un-der-ra-ted No-ble-man, The Duke of Pla-za - To-rol  
 un-af-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-za - To-rol  
 ve-ry know-ing, Ov-er-flow-ing, Ea-sy-go-ing Pa-la-din, The Duke of Pla-za -

*f*

3rd.

- To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

- To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

- To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

- To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

*f* *sf*

- To - ro!

- To - ro!

- To - ro!

- To - ro!

*f* *sf*

Ped. \* Ped. \* Ped. \* Ped. *Allegro*

## No. 4.

## RECIT.—Casilda &amp; Luiz.

CASILDA.  
O rap - ture,  
LUIZ.  
O rap - ture,

*Allegro vivace.*

PIANO. *f*

when a - lone to - geth - er Two lov - ing hearts and  
when a - lone to - geth - er Two lov - ing hearts and

*p*

those that bear them May join in tem - po - ra - ry teth - er, Though Fate e - part should rude - ly  
those that bear them May join in tem - po - ra - ry teth - er, Though Fate a - part should rude - ly

RECIT.

tear them Ne - ces - si - ty, In - ven - tion's mo - ther, Com -

tear them

- pell'd me to a course of feign - ing— But, left a - lone with one an - o - ther,

I will a - tone for my dis - dain - - - ing! Ah, well be - lov - ed,

*Andante moderato e espressivo.*

Mine an - gry frown . . . Is but a gown that serves to dress My

gen - - - de - ness!

LUIZ.

Ah, well - be - lov - ed, Thy cold dis - dain, It gives no

pain - . . . 'Tis mer - cy, played In mas que - rade! Ah, well be - lov - ed!

Ah, well be - lov - ed! Ah, well be - lov - ed! . . . Mine . . .

Ah, well be - lov - ed! Ah, well be - lov - ed! Thine

*cres*

Ped. Ped.



an - - - gry frown . . . Is but . . . . . a gown That serves to dress My  
an - - - gry frown . . . Is but . . . . . a gown That serves to dress Thy

*dim.*

gen - tile - ness | Ah, . . . . . well be -  
gen - tile - ness | Ah, be - lov - - - - ed | Ah,

*f* *dim.* *f* *dim.*

*p* *f* *dim.*

lov - ed, be - lov - ed, be - lov - ed!  
well be - lov - ed, be - lov - ed!

*p*

*Pr.*

No. 5.

DUET—Casilda & Luiz.

LUIZ.

There was a time— A time for ev-er gone— ah, woe is me!

*Andante.*

PIANO.

It was no crime To love but thee a-lone— ah, woe is me! One heart, one life, one soul,

One aim, one goal— Each in the o-ther's thrall, Each all in all, ah, woe is

CASILDA.

Oh, bu-ry, bu-ry—let the grave close o'er The  
me, ah, woe is me! Oh, bu-ry, bu-ry—let the grave close o'er The

*tranquillo.*

days that were—that never will be more! Oh, bu-ry, hu-ry love that all con - demn, And let the

days that were—that never will be more! Oh, bu-ry, hu-ry love that all con - demn, And let the

*f* *dim.*

whirl - wind mourn its re - - qui - em! Dead as the last year's

whirl - wind mourn its re - - qui - em!

*f* *p*

leaves—As gather'd flowers—ah, woe is me! Dead as the gar-ner'd sheaves, That love of ours— ah, woe is me!

Born but to fade and die When hope was high, Dead and as far a - way As yes - ter - day!

*dim.*

ah, wee is me! Oh, bu - ry, bu - ry—let the grave close o'er The days that were—that nev - er

Oh, bu - ry, bu - ry—let the grave close o'er The days that were—that nev - er

*p*

will be more! Oh, bu - ry, bu - ry, love that all con - demn, And let the whirl - wind mourn its

will be more! Oh, bu - ry, bu - ry, love that all con - demn, And let the whirl - wind mourn its

*f* *dim.* *f* *dim.*

*f* *dim.*

re - qui - em, its re - qui - em, its re - qui - em!

re - qui - em, its re - qui - em, its re - qui - em!

*pp* *pp*

*pp*

*frem.*

# No. 6. SONG—Don Alhambra, (with Casilda, Luiz, Duke, & Duchess).

DON ALHAMBRA

1. 1  
2. 2  
3. 3  
4. 4

*Allegretto non troppo vivo.*

PIANO. *f* *dim.* *p*

The piano introduction is in 6/8 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. The piece is marked 'Allegretto non troppo vivo' and includes dynamic markings of forte (f), diminuendo (dim.), and piano (p).

stole the Prince, and I brought him here And left him, gai - ly pratt - ling With a  
 sped, and when at the end of a year I sought that in - fant cher - ished, That  
 owing, I'm much dis - posed to fear, To his terri - ble taste for tip - pling, That  
 chil - dren followed his old ca - reer— (This state - ment can't be par - ried) Of a

The vocal line is in 6/8 time, matching the piano accompaniment. The lyrics are written below the vocal staff, with some words hyphenated across lines. The piano accompaniment continues with the same melody and bass line as the introduction.

highly re - specta - ble gon - do - lier, Who promised the Roy - al babe to rear, And  
 highly re - specta - ble gon - do - lier Was lying a corpse on his hum - ble hier— I  
 highly re - specta - ble gon - do - lier Could never de - clare with a mind sin - cere Which  
 highly re - specta - ble gon - do - lier: Well, one of the two (who will soon be here)— But

The vocal line continues with the same melody. The piano accompaniment provides harmonic support for the vocal line.

teach him the trade of a ti - mo - neer With his own be - lov - ed brat - ling. (7) A  
 dropp'd a Grand Io - qui - si - tor's tear— That gon - do - lier had pe - rished. A  
 of the two was his off - spring dear, And which the Roy - al strip - ling!  
 which of the two is not quite clear— is the Roy - al Prince you mar - ried! Search

The vocal line concludes with a fermata over the final note. The piano accompaniment ends with a final chord. The lyrics are written below the vocal staff, with some words hyphenated across lines.

Both of the babes were strong and stout, And con - sid - 'ring all things, clev - er. Of  
 taste for driok, com - bined with gout, Had doubled him up for ev - er. Of  
 Which was which he nev - er could make out, Des - pite his best en - deav - our. Of  
 in and out and round a - bout And you'll dis - cov - er nev - er A

that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No  
 that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No  
 that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No  
 tale so free from ev - 'ry doubt— All prob - a - ble, pos - si - ble sha - dow of doubt— All

1st, 2nd, & 3rd.

pos - si - ble doubt what - ev - er.  
 pos - si - ble doubt what - ev - er.  
 pos - si - ble doubt what - ev - er.  
 pos - si - ble doubt what -

CASILDA & DUCHESS.

No pos - si - ble doubt what - ev - er!

LUIZ.

No pos - si - ble doubt what - ev - er!

DUKE.

No pos - si - ble doubt what - ev - er!

4/A.

2. Time - ev - er!  
 3. But  
 4. The

A tale so free from ev - 'ry doubt, All

A tale so free from ev - 'ry doubt, All

A tale so free from ev - 'ry doubt, All

prob - a - ble, pos - si - ble sha - dow of doubt, All pos - si - ble doubt what - ev - er!

prob - a - ble, pos - si - ble sha - dow of doubt, All pos - si - ble doubt what - ev - er!

prob - a - ble, pos - si - ble sha - dow of doubt, All pos - si - ble doubt what - ev - er!

# No. 7. RECIT.—Casilda & Don Alhambra.

CASILDA.

*Allegro con brio.*  
**PIANO.** *f*  
 Ped. \*

But, bless my heart, con - si - der my po - si - tion! I am the wife of

one, that's ve - ry clear; But who can tell, ex - cept by in - tu - i - tion,

Ped. \*

Which is the Prince, and which the Gon - do - lier? Sub - mit to

Don ALHAM.  
 Ped. \*

Fate with - out un - seem - ly wran - gle: Such com - pli - ca - tions fre - quent - ly oc - cur—

Life is one close - ly com - pli - ca - ted tan - gle: Death is the on - ly true un - rav - el - ler!

*p*

*Attacca il Quartetto*



# No. 8. QUINTET—Casilda, Duchess, Luiz, Duke, & Grand Inquisitor.

*Allergretto moderato.*

CASILDA.

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

DUCHESS.

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

LUIZ.

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

DUKE.

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

INQUISITOR.

PIANO *p*

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain? Life's a pud - ding full of

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

PIANO *p*

Life's a pud - ding full of plums, Care's a  
 Care's a can-ker that be - numbs. Life's a pud - ding full of plums, Care's a  
 plums, Life's a pud - ding full of plums, Care's a  
 Life's a pud - ding full of plums, Care's a  
 Life's a pud - ding full of plums, Care's a  
 Life's a pud - ding full of plums, Care's a

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

Ped. \* Ped. \*

can - ker that be - numbs. Where - fore waste our e lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -

*p* *p* *p* *p* *p* *p*

A

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

*p* *Un poco rit.* *B* *p a tempo.*

take it as it comes, Let us take it as it comes! Set a - side the

take it as it comes, Let us take it as it comes! Set a - side the

take it as it comes, Let us take it as it comes! Set a - side the

take it as it comes, Let us take it as it comes! Set a - side the

take it as it comes, Let us take it as it comes! Set a - side the

*Un poco rit.* *a tempo.*

dull e - nig - ma, We shall guess it all too soon; Fai - lure brings no  
*cres.*

dull e - nig - ma, We shall guess it all too soon; Fai - lure  
*cres.*

dull e - nig - ma, We shall guess it all too soon; Fai - lure  
*cres.*

dull e - nig - ma, We shall guess it all too soon; Fai - lure  
*cres.*

dull e - nig - ma, We shall guess it all too soon; Fai - lure

*p*

Ped.

kind of stig - ma— Dance we to an - o - ther tune! Dance we to an - o - ther

brings, Fai - lure brings no kind of stig - ma, Dance we to an -

brings no kind of stig - - ma, Dance we to an - o - ther

brings no kind of stig - - - ma, Dance we to an - o - - ther

brings no kind of stig . . . ma, Dance we to an - o . . . ther

*cres.*

\* Ped.      \* Ped.      \* Ped.

0

tune! . . . . . String the lyre and fill the cup, . . .

. . . . . ther tune! String the lyre and fill the

tune! String the lyre and fill the cup, Lest on sor-row we should

tune! String the lyre and fill the cup, Lest on sor-row

tune! String the lyre and fill the cup, Lest on sor-row

Ped. \* Ped. \* Ped. \* Ped. \*

Lest on sor-row we should sup, String the lyre, fill the cup, Lest on sor-row we should sup. . .

cup, fill the cup, String the lyre, fill the cup, Lest on sor-row we should sup.

sup, we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.

we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.

we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.



as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

Ped. \* Ped. \* Ped. \*

cup, Lest on sor-row we should sup! Take life as it comes!

cup, Lest on sor-row we should sup! Take life . . . as it comes!

cup, Lest on sor-row we should sup! Take life as . . . it comes!

cup, Lest on sor-row we should sup! Take life . . . as it comes!

cup, Lest on sor-row we should sup! Take life as it comes!

*f*

Ped.

cup, Lest on sor-row we should sup! Take life as it comes!

Ped. Ped. Ped.

No. 9.

CHORUS—with Solo (Tessa).

CHORUS. *Unison.*

Bride - groom and bride! Knot that's in - sol - u - ble,

Bride - groom and bride! Ah . . . . .

*Allegretto moderato.*

PIANO. *f*

Ped.

B

Voi - ces all vol - u - ble Hail it with pride. . . . . Bride - groom and bride!

Bride - groom and bride!

Ped. \* Ped.

We in sin - cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride! . . . We in sin -

Ah, . . . . . We in sin -

Ped. \* Ped.



cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride !

cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride !

*dim.*

Ped.

Bride . . . groom . . . and bride ! . . .

Bride . . . groom . . . and bride ! . . .

*p*

Ped. \* Ped.

### SONG—(Tessa).

*Allegretto grazioso.*

1. When a mer - ry mai - den mar - ries, Sor - row goes and plea - sure tar - ries ;

*p*

Ev - 'ry sound be - comes a song, All is right and oo - thing's wrong! From to - day and ev - er

*D*

Ped.

af - ter Let our tears be tears of laugh - ter. Ev - 'ry sigh that finds a vent Be a

sigh of sweet con - tent! When you mar - ry mer - ry mai - den, Then the air with love is

*rall.*

*rall.*

la - dea; Ev - 'ry flow'r is a rose, Ev - 'ry goose be - comes a swan, Ev - 'ry

*E a tempo, sostenuto*

*a tempo.*

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

kind of trou - ble goes Where the last year's snow have gone! Sun-light takes the place of

CHORUS. 1st SOPRANOS.  
Sun - light

2nd SOPRANOS.  
Sun - light

TENORS.  
Sun - light

BASSES.  
Sun - light

Ped. • Ped. • Ped. •

shade . . . When you mar - ry mer - ry maid!

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry maiden mar - ries,

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

*cres.* *f* Ped. • Ped. •



mar - ries Sor - row goes and plea - sure tar - ries; Ev - 'ry sound be - comes a song— All is

right and no - thing's wrong. Gnawing Care and ach - ing Sor - row Get ye gone un - til to -

mor - row; Jea - lou - sies in grim ar - ray, Ye are things of yes - ter - day!

When you mar - ry mer - ry mal - den, Then the air with joy is la - den; All the corners of the

*rall.* *a tempo. sostenuto.*

*a tempo.*

*rall.*

Ped. \*

earth Ring with ma - sic sweet - ly played, Wor - ry is me - lo - dious mirth, Grief is

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

TESSA.

joy in mas - que - rade; Sul - len night is laugh - ing day— . . . . .

♩ 1st SOPRANOS.

Sul - - - len night is laugh - ing day—

♩ 2nd SOPRANOS.

Sul - - - len night is laugh - ing day—

♩ TENORS.

Sul - - - len night is laugh - ing day—

♩ BASSES.

Sul - - - len night is laugh - ing day—

Ped.

. . . . . Ah— All the year is mer - ry May, . . . . .

*cres.*

All the year is mer - ry May! . . . . . All is mer - - ry

*cres.*

All the year is mer - ry May! All is mer - - ry

*cres.*

All the year is mer - ry May! All is mer - - ry

All the year is mer - ry May! All is mer - - ry

*cres.* *mf*

Ped. Ped.

*rit. dim. . . . a tempo.*

All the year is mer-ry May! . . . Mer-ry, mer-ry May, mer-ry, mer-ry May, All the year is

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

*rit. dim. a tempo.*

Ped.

mer-ry, mer-ry May!

May.

May.

May.

May.

May.

Ped.

## No. 10.

## FINALE—ACT I.

GIANETTA.

*Allegretto moderato.*

PIANO.

1. Kind sir, you can-not have the heart Our lives to  
2. Some kind of charm you seem to find In wo-man

part From those to whom an hour a-go We were u-ni-ted! Be-fore our flow-ing hopes you  
- kind—Some source of un-explain'd de-light (Un-less you're jest-ing), But what at-tracts you, I con-

Ped. \*

stem, Ah, look at them, And pause be-fore you deal this hlow, All un-in-vi-ted! You men can nev-er  
-fess. I can-not guess, To me a wo-man's face is quite Un-in-ter-est-ing! If from my sis-ter

Ped. \*

un-der-stand, That heart and hand Can-not be se-pa-ra-ted when We go a-year-n-ing;  
I were torn, It could be borne— I should, no doubt, be hor-ri-fied, But I could bear it;—

Ped. •



*un poco rall.*

You see, you've on - ly wo - men's eyes To i - do - lize, And on - ly wo - men's hearts, . . . poor men, To set you  
 But Mar - co's quite an - o - ther thing—He is my King, He has my heart and none . . . be - side Shall ev - er

*cres.* *colla voce.* *dim.*

*a tempo.*

burn - ing! } Ah me, you men will nev - er un - der - stand That wo - man's heart . . . . . is  
 share it! } *2nd time.*  
 heart . . . . . is

*a tempo.*

*p*

DON ALHAMBRA, RECIT.

one with wo - man's hand! Do not give  
 one with wo - man's hand!

*L'istesso tempo.* RECIT.

*p* *f* *p* *fp*

*a tempo.*

way to this un - called - for grief, Your se - pa - ration will be ve - ry brief. To as - cer - tain which  
*a tempo.*

RECIT.

is the King And which the o - ther, To Ba - ra - ta - ria's Court I'll bring His fos - ter - mo - ther. Her for un er

Andante. GIA. f

nursling to de - clare She'll be de - light - ed. That set - tled, let each hap - py pair Be re - u - ni - ted. Vi - va! His ar - gumentis

TESSA. f

MARCO. f

GIUS. f

Vi - va! His ar - gumentis

Vi - va! His ar - gumentis

Vi - va! His ar - gumentis

*colla voce.*

strong! Vi - va! We'll not be part - ed long! Vi - va! It will be set - tled soon! Vi - va! Then comes our ho - ney -

strong! Vi - va! We'll not be part - ed long! Vi - va! It will be set - tled soon! Vi - va! Then comes our ho - ney -

strong! Vi - va! We'll not be part - ed long! Vi - va! It will be set - tled soon! Vi - va! Then comes our ho - ney -

strong! Vi - va! We'll not be part - ed long! Vi - va! It will be set - tled soon! Vi - va! Then comes our ho - ney -

- moon! Vi - va! Vi - va! Vi - va!

- moon! Vi - va! Vi - va! Vi - va!

moon! Vi - va! Vi - va! Vi - va!

- moon! Vi - va! Vi - va! Vi - va!

*Allegro con brio.*

*f* *p*

GIANETTA.

Then one of us will be a Queen, And sit on a golden throne, With a crown in - stead Of a

MARCO.

2. drive a - bout in a carriage and pair, With the King on her left - hand side, And a milk-white horse, As a

hat on her head, And di - a - monds all her own! With a beau - ti - ful robe of gold and green, I've al - ways un - der -

matter of course, When - ev - er she wants to ride! With beau - ti - ful sil - ver shoes to wear Up - on her dain - ty

stood; I won - der whether She'd wear a feather? I ra - ther think she should! Oh, . . . 'tis a

TESSA. *f* Oh, . . . 'tis a

feet; With end - less stocks Of beau - ti - ful frocks, And as much as she wants to eat! Oh, . . . 'tis a

GIUS. *f* Oh, . . . 'tis a

*f dim. p*

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

ISA

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

O  
2nd.

TESSA.

Queen! When-ev-er she cou-des-cends to walk, Be sure she'll shine at

Queen!

Queen!

that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to - crat! At ele - gant high so -

*ad lib.*

cie - ty talk She'll bear a - way the bell, With her "How de do!" And her "How are you?" And her "Hope I see you

*colla voce.*

**GIAN. & TESSA.**  
*a tempo.*

well! Oh, . . 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No

**MARCO & GIUS.**  
*a tempo.*

Oh, . . 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No

*a tempo.*

*f dim. p*

half-and-half af-fair, I mean, No half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar,

half-and-half af-fair, I mean, No half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-a-lar,

*f*

reg-u-lar Roy-al Queen!

**E**

*GRUS.*

reg-u-lar Roy-al Queen! And no-ble lords will scrape and bow, And dou-ble them in-to two, And

*p*

o-pen their eyes In blank sur-prise At what-ev-er she likes to do. And ev-'ry-bo-dy will round-ly vow She's

*p*

F

GRAN. & TERZA.  
a tempo.

Oh,  
MARCO & GIUSE.  
a tempo.

ad lib.

fair as flow'rs in May, And say, "How clev-er!" At what - so - ev - er She con - des - cends to say! Oh, .

*p* *colla voce.*

*f* *a tempo. f*

'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen— No half - and - half af -

'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen— No half - and - half af -

*dim. p*

- fair, I meao, No half - aod - half af - fair, But a right down reg-u lar, reg-u lar, reg-u lar, reg-u lar Roy - al

- fair, I mean, No half - and - half af - fair, But a right down reg-u lar, reg-u lar, reg-u lar, reg-u lar Roy - al



Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A right down seg-u-lar

Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A right down reg-u-lar

*f*

Royal, Royal Queen! . . .

Royal, Royal Queen! . . .

*f*

CHORUS. 1st & 2nd SOPRANOS.

TENORS & BASSES.

Now, pray, what is the cause of this re-mark-a-ble hi-

Now, pray, what is the cause of this re-mark-a-ble hi-

1844.

- lar-i-ty, This sud - den e - bal - li - tion of un - mi - ti - ga - ted jol-li-ty? Has a - ny - bo - dy

- lar-i-ty, This sud - den e - bal - li - tion of un - mi - ti - ga - ted jol-li-ty? Has a - ny - bo - dy

'bles'd you with a sam - ple of his char-i-ty— Or have you been a - dop - ted by a gen - tle - man of

'bles'd you with a sam - ple of his char-i-ty— Or have you been a - dop - ted by a gen - tle - man of

qua - li - ty? Re - ply - ing, we one in - di -

qua - li - ty? sing As

MARCO.

GIUS.

*Moderato.*

*mf* *p*

find I'm a king-dom I -ware you ob - vi - lions and  
 - vi - du - al, As I King To my bid you all. I'm a - ject To pa -

find I re - pub - li - can find I re -  
 pa - la - ces, But you'll - spect Your Re - fal - la - cies, You'll - spect Your Re -

**CHORUS**

- pub - li - can  
 As they know we ob - ject To pa - vi - lions and pa - la - ces, How  
 fal - la - cies. As they know we ob - ject To pa - vi - lions and pa - la - ces, How

can they re - spect Our Re - pub - li - can fal - la - cies?

can they re - spect Our Re - pub - li - can fal - la - cies?

*Allegro vivace.*

*p*

MARCO.

For ev - 'ry one who feels in - clined, Some post we un - der -

Gras.

take to find Con - ge - nial with his peace of mind— And all shall e - qual be. . . . The

Chan - cel - lor in his pe - ruke— The Earl, the Mar - quis, and the Dook, The Groom, the But - ler.

and the Cook—They all shall e - qual be. K MARCO.  
 The Aris - to - crat who banks with Couatts, The

Aris - to - crat who hunts and shoots, The Aris - to - crat who cleans our boots— They all shall e - qual

bel . . . The No - ble Lord who rules the State— The No - ble Lord who cleans the plate— The MARCO

GIUS.

No - ble Lord who scrubs the grate— They all shall e - qual bel . . . The Lord High Bish - op

GIUS.

MARCO

er - tho - dox - The Lord High Coach - man on the box - The Lord High Vaga - bond in the stocks - They

M

all shall e - qual be! . . . For ev - 'ry one who feels in - clined, Some post we un - der -

GIUS.

For ev - 'ry one who feels in - clined, Some post we un - der -

MARCO & GIUS.

take to find Coo - ge - nial with his peace of mind, Coo - ge - nial with his peace of mind - And

N

all . . . shall e - qual be. Sing high, sing low, Whos - ev - er they

g<sup>o</sup>. Sing high, sing low, Wher - ev - er they . . go, Wher-ev - er they go, Wher-ev - er they

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata over a whole note G, followed by the lyrics 'Sing high, sing low, Wher - ev - er they . . go, Wher-ev - er they go, Wher-ev - er they'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

g<sup>o</sup>. They all shall e - qual be !

**ff** CHORUS.  
Sing high, sing low, Wher ev - er they . .

Sing high, sing low, Wher - ev - er they . .

The second system continues the vocal line with the lyrics 'g<sup>o</sup>. They all shall e - qual be !'. It then transitions into a chorus section marked 'ff' (fortissimo) and 'CHORUS.'. The chorus lyrics are 'Sing high, sing low, Wher ev - er they . .' and 'Sing high, sing low, Wher - ev - er they . .'. The piano accompaniment continues throughout, with a dynamic marking of 'ff' appearing in the bass line.

g<sup>o</sup>. Sing high, sing low, Wher . . ev - er they . . go, Wher-ev - er they

g<sup>o</sup>. Sing high, sing low, Wher . . ev - er they . . go, Wher-ev - er they

The third system repeats the chorus lyrics: 'g<sup>o</sup>. Sing high, sing low, Wher . . ev - er they . . go, Wher-ev - er they' and 'g<sup>o</sup>. Sing high, sing low, Wher . . ev - er they . . go, Wher-ev - er they'. The musical notation for the vocal line and piano accompaniment is repeated from the previous system.

*Unison.***P**

go, Wher-ev-er they go, They all shall e-qual be! . . . . The Earl, the Mar-quis,

go, Wher-ev-er they go, They all shall e-qual be! . . . The Earl, the

and the Dook, the Groom, the But-ler, and the Cook, The Aris-to-crat who banks with Coufts, The

Mar-quis, and the Dook, The Groom, the But-ler,

Aris-to-crat who cleans the boots, The No-ble Lord who rules the State, The no-ble Lord who

and the Cook, The No-ble Lord who rules the



*Unis.*

*Q*

scrubs the grate, The Lord High Biah - op or - tho - dox, The Va - ga - bond in the stocks— For  
 State, The No - ble Lord who scrubs the grate— For

ev - 'ry one who feels in - clined, Some post they un - der - take to find Con - ge - nial with his  
 ev - 'ry one who feels in - clined, Some post they un - der - take to find Con - ge - nial with his

peace of mind, Con - ge - nial with his peace of mind—And all . . . shall . . . e - - - qual  
 peace of mind, Con - ge - nial with his peace of mind—And all . . . shall . . . e - - - qual

be! . . . Then hail! O King, . . . Which .  
 be! . . . Then hail! O King, . . . Which .

This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *R*, *ff*, and *f*, and articulation marks like *^*.

. ev - er you may be, . . . . . To you we  
 . ev - er you may be, . . . . . To you we

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The piano part includes articulation marks like *^*.

sing, But do not bend . . . . . the knee. . . . . Then  
 sing, But do not bend . . . . . the knee. . . . . Then

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The piano part includes articulation marks like *^*.

hail! . . . . . Hail! . . . . . O

hail! . . . . . Hail! . . . . . O

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat).

King, Hail! . . . O King, Hail! . . . O King!

King, Hail! . . . O King, Hail! . . . O King!

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same 3/4 time signature and key signature.

The third system consists of two staves of piano accompaniment. It features a rhythmic pattern of eighth and sixteenth notes in both the treble and bass clefs.

The fourth system consists of two staves of piano accompaniment. It continues the rhythmic pattern from the previous system, ending with a double bar line.

MARCO & GIUS. RECIT.

Then let's a - way— our is-land crown a - waits me— Con- flict- ing feel-ings rend my soul a - part! The thought of Roy-al

*Moderato.*

S GIAN. & TESSA. RECIT.

dig - ni - ty e - lates me, But leav- ing thee be- hind me breaks my heart! Fare-well, my love; on board you must be

get - ting; But while up - on the sea you gai - ly roam, Re-mem - ber that a heart for thee is fret - ting— The

GIAN. SOLO.

ten - der lit - tle heart you've left at home!

Now, Marco dear, My wishes hear: While you're a-way

*Andante con moto.*

*p*

Ped.

It's un - der - stood You will be good, And not too gay. To ev - 'ry trace Of mai - den grace You will be blind,

And will not glance By a - ny chance On wo - man - kind ! If you are wise, You'll shut your eyes Till we ar - rive,

And not ad - dress A la - dy less Than for - ty - five. You'll please to frown On ev - 'ry gown That you may see ; And,

*cres.*

*espress.*

O my pet, You won't for - get You've mar - ried me ! And, O my dar - ling, O my pet, What - ev - er else you may see -

*p* *espress.*

TESSA.

- get, In you-der isle be-yond the sea, O don't for - get, O dou't for - get you've mar - ried me! You'll

**U**

lay your head Up - on your bed At set of sun. You will not sing Of a - ny-thing To a - ny - one. You'll

sit and mope All day, I hope, And shed a tear Up - on the life Your lit - tle wife Is pass - ing here. And

if so be You think of me, Please tell the moon; I'll read it all In rays that fall On the la - goon: You'll

be so kind As tell the wind How you may be, And send me words By lit - tle birds To com - fort me! And O my

dar - ling, O my pet, What - ev - er else you may for - get, In yon - der isle be - yond the sea, O don't forget you've married

GIAN.  
O my dar - ling, O my pet, What - ev - er else you may for - get, In yon - der isle beyond the sea, O don't for -  
me! O my dar - ling, O my pet, In yon - der isle beyond the sea, O don't for -

MARCO.  
O my dar - ling, O my pet, In yon - der isle beyond the sea, We'll not for -

GIUS.  
O . . . my dar - ling, O my pet, In yon - der isle beyond the sea, We'll not for -

*dim.* *f*

- get, O don't for - get you've mar - ried me ! O my dar - ling, O my

*dim.* *p*

- get, O don't for - get you've mar - ried me ! O my dar - ling, O my

*dim.* *p*

- get, We'll not for - get we've mar - ried you ! O my dar - ling, O my

*dim.* *p*

- get, We'll not for - get we've mar - ried you ! O my dar - ling, O my

pet, In yon - der isle be - yond the sea, O don't for - get you've mar - ried me !

pet, In yon - der isle be - yond the sea, O don't for - get you've mar - ried me !

pet, In yon - der isle be - yond the sea, We'll not for - get we've mar - ried you !

pet, In yon - der isle be - yond the sea, We'll not for - get we've mar - ried you !

*dim.* *pp* *pp*



CHORUS. SOPRANOS.

TENORS.

BASSES.

*f*

Then a-

Then a-

Then a-

*Allegretto moderato (a la Barcarole).*

*p molto cres.*

*ff*

PIANO.

The first system of the score features four staves. The top three staves are for the vocal chorus: Sopranos, Tenors, and Basses. Each vocal staff begins with a whole rest, followed by a melodic phrase starting on the word 'Then'. The piano accompaniment is on the bottom staff, starting with a rhythmic pattern of eighth notes. The tempo and mood are indicated as 'Allegretto moderato (a la Barcarole)'. Dynamics include 'p molto cres.' and 'ff'.

The second system contains the first line of lyrics: 'way . . . they go to an is - land fair . . . That lies in a Sou - tern sea: We'. The vocal staves show the melody for each part, and the piano accompaniment provides harmonic support. The dynamic marking *ff* is present at the beginning of the piano part.

The third system contains the second line of lyrics: 'know . . . not where, and we don't much care, . . . Wher - ev - er that isle may be. . .'. The vocal staves continue the melody, and the piano accompaniment maintains the rhythmic and harmonic structure.

When the breez - es are blowing, The

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! . . . When the breez - es are blowing, The

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! . . . When the breez - es are blow-i, g, The

*8va.*

*sf*

ship will be go - ing, When they don't we shall all stand still! . . . Then a - way . . . they

ship will be go - ing, When they don't we shall all stand still! . . . Then a - way . . . we

ship will be go - ing, When they don't we shall all stand still! . . . Then a - way . . . we

*8va.*

*f*

Ped.

go to an is - land fair, We know not where, we don't much care . . . . . Wher -

go to an is - land fair, We know not where, we don't much care . . . . . Wher -

go to an is - land fair, We know not where, we don't much care . . . . . Wher -

W MARCO.

A way we

ev - er that isle . . . may be!

ev - er that isle . . . may be!

ev - er that isle . . . may be!

*mf* *dim.*

Ped.

GIAN.

A - way a - way they go

TESSA

A - way, a - way they go

go To a balm - y isle, Where the ro - ses blow All the

GIUS.

A - way, a - way we go

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

Ped. • Ped. • Ped. • Ped. • Ped. •

A - way, . . . a - way, . . . where . . . all . . .

A - way, . . . a - way, . . .

win - ter while, *tr* So . . . see blow, a - way where the se - see . . . blow . . . All . . . *cres.*

Where the se - see blow All the win - ter while,

A - way, a - way, where se - see blow All

A - way, a - way, where se - see blow All

A - way, a - way, where se - see blow All

Ped.

\* Ped.

s

*cres.* . . . *dim.*

*cres.*  
the win - ter .. while, ... Where the so - - - ses blow! . . . . . Then a -

*cres.*  
Where . . . . . the .. re - - - ses .. blow All .. win - ter while. Then a -

*cres.*  
the win - ter .. while, ... Where the re - - - ses blow! . . . . . Then a -

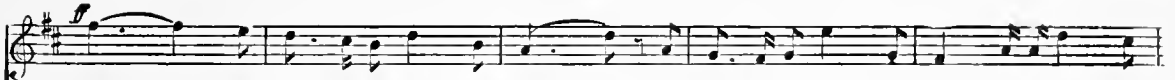
*cres.*  
Where . . . . . the .. so - - - ses .. blow All .. win - ter while. Then a -

*cres.*  
win - ter while, Where .. the so - ses blow! . . . . . Then a -

*cres.*  
win - ter while, Where .. the so - ses blow! . . . . . Then a -

*cres.*  
win - ter while, Where .. the so - ses blow! . . . . . Then a -

*cres.*



. way . . they go to an is - land fair . . That lies in a Sou - thern sea; Then a-way they



. way . . they go to an is - land fair . . That lies in a Sou - thern sea; Then a-way they



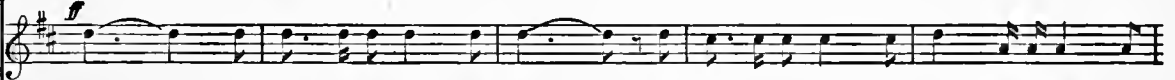
. way . . we go to an is - land fair . . That lies in a Sou - thern sea; Then a-way we



. way . . we go to an is - land fair . . That lies in a Sou - thern sea; Then a-way we



. way . . they go to an is - land fair . . That lies in a Sou - thern sea; Then a-way they



. way . . we go to an is - land fair . . That lies in a Sou - thern sea; Then a-way we



. way . . we go to an is - land fair . . That lies in a Sou - thern sea; Then a-way we



go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

*largamente.*

End of Act 1

# ACT II.

## No. 1. CHORUS OF MEN (with Marco & Giuseppe).

*Allegretto.*

PIANO. *f* *p*

*p*

*p* *cres.* *f*

TENORS. *f*

BASSES. *f*

Of hap - pi - ness the ve - ry pith In

Of hap - pi - ness the ve - ry pith In



Ba - ra - ta - ria you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E -

Ba - ra - ta - ria you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E -

- qual - i - ty. A

- qual - i - ty. This form of go - vern - ment we find The beau i - de - al of its kind—

des - po - ti - sm strict, com - bined With ab - so - lute e - qual - i - ty! With ab - so - lute e -

qual - i - ty! Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

*f* *mf*

you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re -

you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re

*tr* *cres.*

pub - . . . li - can E - qual - i - ty! **MARCO.** **Two**

pub - . . . li - can E - qual - i - ty! **GRU.** **Two**

*f* *p*

kings, of un - due pride be - reft, Who act in per - fect u - ni - ty, Whom you can or - der

kings, of un - due pride be - reft, Who act in per - fect u - ni - ty, Whom you can or - der

right and left With ab - so - lute im - pu - ni - ty. Who put their sub - jects at their ease By

right and left With ab - so - lute im - pu - ni - ty. Who put their sub - jects at their ease By

do - ing all they can to please! And thus, to earn their bread - and - cheese, Seize ev - 'ry op - por -

do - ing all they can to please! And thus, to earn their bread - and - cheese, Seize ev - 'ry op - por -

- tu - ni - ty. And thus, to earn their bread - and cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!

- tu - ni - ty, And thus, to earn their bread - and cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!

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 key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "- tu - ni - ty. And thus, to earn their bread - and cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *p* (piano) is present at the end of the system.

. . . . . we act in per - fect u - ni - ty, Ah! . . . . .

. . . . . we act in per - fect u - ni - ty, Ah! . . . . .

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 key signature is two flats, and the time signature is 4/4. The lyrics are: ". . . . . we act in per - fect u - ni - ty, Ah! . . . . .". The piano part continues with the eighth-note accompaniment. The vocal lines feature a melodic line with some grace notes and a more active bass line.

. . . . . we act . . in . . per - fect . . u . . . . . ni - ty! . .

. . . . . we act . . in . . per - fect . . u . . . . . ni - ty! . .

The third 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 key signature is two flats, and the time signature is 4/4. The lyrics are: ". . . . . we act . . in . . per - fect . . u . . . . . ni - ty! . .". The piano part features a more active accompaniment with some chords. A dynamic marking of *cres.* (crescendo) is present at the beginning, and *f* (forte) is present at the end. The system concludes with a *8va* (octave) marking and a fermata over the final chord.

## CHORUS.

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

*8va.*

you may see; A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub . . .

you may see; A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub . . .

. . . li - can E - qual - i - ty, tem - pered with E - qual - i - ty!

. . . li - can E - qual - i - ty, tem - pered with E - qual - i - ty!

## No. 2.

## SONG—Giuseppe (with Chorus).

*Allegro non troppo.*

**PIANO.** *f* *p*

Ri - sing ear - ly in the

mor - ning, We pro - ceed to light our fire, Then our Ma - jes - ty a - dorn - ing In its

work - a - day at - tire, We em - bark with - out de - lay On the do - ties of the

day. First we po - lish off some batch - es Of po - li - ti - cal des - patch - es, And for - eign po li - ti - cians cir - cum -  
Af - ter luncheon (mak - ing mer - ry On a bun and glass of sher - ry), If we've no - thing in par - ti - cu - lar to

vent; Then, if bus-ness is - n't hea-vy, We may hold a Roy-al *le-vée*, Or ra-ti-fy some Acts of Par-li-a-  
do, We may make a pro-cla-ma-tion, Or re-ceive a de-pu-ta-tion—Then we pos-si-bly cre-ate a Peer or

meot. Then we prob-ab-ly re-view the household troops— With the n-sual "Shal-lo humps!" and "Shal-lo  
two. Theo we help a fel-low crea-ture on his path. *For 2nd Verse.*

With the Gar-ter, or the This-tle, or the

hoops!" Or re-ceive with ce-re-mo-ni-al and state An in-ter-est-ing East-ern po-ten-  
Bath. Or we dress and tod-dle off in se-mi-State To a fes-ti-val, a func-tion, or a

*1st time ff, 2nd time pp*

-tate. Af-ter that, we ge-ne-ral-ly Go and dress our pri-vate *va-let*—(It's a ra-ther ner-vous du-ty—He's a touch-y lit-tle  
*etc.* Then we go and stand as sen-try At the Pa-lace (pri-vate en-try), Marching hi-ther, marching thi-ther, up and down and to and

man)—Writesome let-ters li - te - ra - ry For our pri-vate se-cre - ta - ry—He is sha-ky in his spell-ing, so we help him if we  
fro, While the war-ri - or oo du - ty Goes in search of heer and beau-ty (And it ge - ne - ral - ly hap-pensthat he has - n't far to

can. Then, in view of cra-vings in - ner, We go down aad or - der din - ner; Theawe pol - ish the Re - ga - lia And the  
go). He re - lieves us, if he's a - ble, Just in time to lay the ta - ble, Thenwe dine and serve the cof - fee, And at

Co - ro - na-tionplate—Spend an hour in ti - ti - va - ting All our Gen-tle-men-in-Wait-ing; Or we run ou lit - tle er-rands for the  
half-pasttwelveor one, With a plea-sure that's em - pha - tic, We re - ti - re to our at - tic With the gra - ti - fy - ing feel - ing that our

Mi - nis - ters of State. Oh, . . . phi - lo - so - phers may sing Of the trou-bles of a King; Yet the  
da - ty has been done! Oh, . . . phi - lo - so - phers may sing Of the trou-bles of a King; But of



du - ties are de - light - ful, and the pri - vi - le - ges great ; But the pri - vi - lege and pleasure That we trea - sure be - yond mea - sure Is to  
pleasures there are ma - ny and of troubles there are none ; And the cul - mi - nat - ing pleasure That we trea - sure be - yond mea - sure Is the

CHORUS.

ruo on lit - tle er - rands for the Mi - nis - ters of State. Oh, . . phi - lo - sophers may sing Of the troubles of a King ; Yet the  
gra - ti - fy - ing feeling that our du - ty has been done ! Oh, . . phi - lo - sophers may sing Of the troubles of a King ; But of

du - ties are de - light - ful, and the pri - vi - le - ges great ; But the pri - vi - lege and pleasure That we trea - sure be - yond mea - sure Is to  
pleasures there are ma - ny and of troubles there are none ; And the cul - mi - nat - ing pleasure That we trea - sure be - yond mea - sure Is the

1st. GIUS. 2nd.

ruo on lit - tle errands for the Mi - nis - ters of State. Af - ter du - ty has been done t  
gra - ti - fy - ing feeling that our

CHORUS.

du - ty has been dooe !

No. 3.

SONG—Marco.

*Allegretto moderato.*

PIANO.

*f* *p*

1. Take a pair of spark - ling eyes, . . . Hidden,  
 2. Take a pret - ty lit - tle cot - . . . Quite a

ev - er and a - non, . . . In a mer - ci - ful e - clipse - . . . Do not heed their mild sur -  
 mi - niature of - fair - . . . Hunga - boat with trel - lised vine, . . . Fur - nish it up - on the

prise - . . . Hav - ing passed the Ru - bi - con. . . . Take a pair of ro - sy lips; . . . Take a  
 spot . . . With the trea - sures rich and rare . . . I've en - dea - vou'd to de - fine. . . . Live to

fi - gure trim - ly planned— Such as ad - mi - ra - tion whets (Be par - tic - u - lar in this); Take a  
 love and love to live— You will ri - pen at your ease, Growing on the sun - ny side— Fate has

ten - der lit - tle hand, Fringed with dain - ty fio - ger - ettes, Press . . . . it, press it -  
 no - thing more to give. You're a dain - ty man to please, *2nd Verse.*

If . . . . you're not sat - is - fied,

in pa - ren - the - sis;— Ah! . . . . . Take . . . . all these, you luck - y  
 Take . . . . my coun - sel, hap - py  
 not sa - tis - fied, Ah! . . . . .

*f* *dim.*

*sf* *p* *f* *dim.*

man— . . Take and keep them, if you can, if you can! Take all these, you luck - y man, Take and  
 man; . . Act up - on it, if you can, if you can! Take my coun - sel, hap - py man, Act up -

*p*

keep . . . them, if you can, if . . . you can!  
 on . . . it, if you can, if . . . you can!

1st. 2nd.

Take my coun - sel, hap - py man; Act up - on it, if you

can, if you can, if you can. Act up - on it, if you can, . . . . hap - py man,

*cres.* *f* *con forza.*

if . . . you can! . . . .

*f*

Ped.

## No. 4. SCENA, CHORUS OF GIRLS, QUARTET, DUET, &amp; CHORUS.

*Allegro vivace.*

PIANO

CHORUS

*f*

Here we are, at the risk of our lives, . . . From ev - er so

*f*

Here we are, at the risk of our lives, . . . From ev - er so

far, and we've brought your wives— And to that end we've cross'd the main, And don't in-tend to re - turn a - gain!

far, and we've brought your wives— And to that end we've cross'd the main, And don't in-tend to re - turn a - gain!

A

To that end we've cross'd the main, And don't in-tend to re - turn a - gain! Here we are, at risk of our

To that end we've cross'd the main, And don't in-tend to re - turn a - gain! Here we are, at risk of our

lives, . . . And we've brought, we've brought your wives. Here we are, at the

lives, . . . And we've brought, we've brought your wives. Here we are, at the

risk of our lives, . . . And we've brought your wives, And to that end, to that end we've

risk of our lives, . . . And we've brought your wives, And to that end, to that end we've

cross'd the . . main, And we don't, don't in-tend to re-tur a - gain!

cross'd the . . main, And we don't, don't in-tend to re-tur a - gain!

*p*

**B** SOLO. 1st GIRL.

Tho' o - be - dience is strong, Cu - ri - o - si - ty's stronger— We

*p*

wait - ed for long, Till we could-n't wait long-er.

2nd GIRL.

It's im - pa - dent, we know, But with-

Ex  
 out your so - ci - e - ty Ex - is - tence was slow, And we long for va - ri - e - ty— Ex -

is - tence was slow, And we long for va - ri - e - ty. Yes, it want - ed va -  
 is tence was slow, And we long for va - ri - e - ty. Yes, it want - ed va -

Ped. \* Ped. \* Ped. \* Ped. \*

CHORUS. 1st GIRL & 2nd GIRL

ri - e - ty! . . . So here we are, at the risk of our lives, . . .  
 ri - e - ty! . . . So here we are, at the risk of our lives, . . .



And we've brought your wives, And to that end, to that end we've cross'd the

And we've brought your wives, And to that end, to that end we've cross'd the

main, And we don't, don't in - tend to re - turn a - gain!

main, And we don't, don't in - tend to re - turn a - gain!

**E**

**GIUS.**

Tu . . .

**Ped.**

**TESSA.**

Gius - ep - pe!

**GIAN.**

Mar . . . co!

**MARCO.**

Gia - net . . . . .

*Allegretto grazioso.*

GIAN.

1. Toss-ing in a man-ner fright-ful,  
2. Do they keep you at a dis-tance?

And we  
Or do

TESSA.

- tal

1. Af-ter sail-ing to this is-land—  
2. Is the pop-u-lace ex-act-ing?

We are all once more oo dry laod—  
All nn-aid-ed are you act-ing,

*Allegretto grazioso.*

find the change de-light-ful,  
they pro-vide as-sis-tance?

Tell me, are you fond of reign-ing?—How's the  
If you do what you ought oot to, Do they

As at home we've been remain-ing—We've oot see you both for a-ges,  
When you're bu-sy, have you got to Get up ear-ly in the morn-ing?

food, and what's the wa-ges?  
give the usu-al warn-ing?

How does Roy-al-iz-ing strike you?  
Lots of trum-pet-ing and drum-ming?

Do you  
Ain't the

Does your new em-ploy-ment please ye?—  
With a horse do they e-quip you?

Is it dif-fi-cult or ea-sy?—  
Do the Roy-al trad-es-men tip you?

think your sub-jects like you?  
li - ve - ry be - com - ing!

Take it al - to - ge - ther, is it Bet - ter  
Do they give you wine for din - ner? Peaches

I am anx - ious to e - lic - it, Is it plain and ea - sy steer - ing?  
Does your hu - man be - ing in - ner Feed on 'ev - 'ry - thing that nice is?

fun than gon - do - lier - ing?  
su - gar - plums and i - ces? } We shall both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us,

We shall both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us,

**CHORUS. Unis.**

tell us all a - bout it! They will both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us

tell us all a - bout it! They will both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us

1st. 2nd. GIAN.  
 We shall both go on re-questing, Till you tell us, nev-er doubt it, Ev-'ry-

TESSA.  
 a. Is the We shall both go on re-questing, Till you tell us, nev-er doubt it, Ev-'ry-

*pp*  
 tell us all a-bout it! tell us all a-bout it! They'll go on re-questing, Till you tell them, nev-er doubt it, Ev-'ry-

*ppp*  
 tell us all a-bout it! tell us all a-bout it! They'll go on re-questing, Till you tell them, nev-er doubt it, Ev-'ry-

*p* *p*

- thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us

- thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us

- thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-

- thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-

*cres.*  
all, . . . . . yes, all, . . . . . yes, tell us, tell us,  
*cres.*  
all, . . . . . yes, all, . . . . . yes, tell us, tell us,  
*cres.*  
- thing is in - ter - est - ing, Ev - 'ry - thing is in - ter - est - ing, Tell us, tell us all a - bout it, Tell us,  
*cres.*  
- thing is in - ter - est - ing, Ev - 'ry - thing is in - ter - est - ing, Tell us, tell us all a - bout it, Tell us,

tell us, tell us all, all a - bout it!  
tell us, tell us all, all a - bout it!  
tell us all a - bout it, Tell us, tell us all a - bout it!  
tell us all a - bout it, Tell us, tell us all a - bout it!

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

## No. 5.

## CHORUS AND DANCE.

*Tempo di Cachucha.*

PIANO. *f*

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—

*f*

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—

*f pesante*

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de - light of that wild - est of

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de - light of that wild - est of

*Unif.*

dan - ces! To the pret-ty pit-ter, pit-ter, pat - ter, And the clit-ter, clit-ter, clit-ter, clat - ter— Clit-ter, clit-ter, clat-ter,

dan - ces!

*staccato.*

Pit-ter, pit-ter, pat-ter, Clit-ter, clit-ter, clat-ter, clit-ter, clit-ter, clat-ter—

To the pret-ty pit-ter, pit-ter, pat - ter, And the clit-ter, clit-ter, clit-ter,

Pit-ter, pit-ter, pit-ter, pat-ter, pat-ter, pat-ter, pat - ter, We'll dance, Old Xe - res we'll drink—Man - sa -

clat - ter— Old Xe - res we'll drink—Man - sa -

- nil la, Mon - te - ro; For wine, when it runs in a - bun-dance, en - han - ces The reck - less de -  
 - nil - la, Moo - te - ro; For wine, when it runs in a - bun-dance, en - han - ces The reck - less de -

- light of that wild - est of dan - ces, that wild - est of dan - ces, The reck - less de - light! . . . .  
 - light of that wild - est of dan - ces, that wild - est of dan - ces, The reck - less de - light! . . . .

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—  
 Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—



Wine, when it runs in a - bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - .

Wine, when it runs in a - bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - .

- ces | Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For wine, when it runs in a -

- ces | Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For wine, when it runs in a -

- bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - ces, The reck - less de -

- bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - ces, The reck - less de -

light of that wild-est of dan ces!

light of that wild-est of dan ces!

Ped. \* Ped. \* Ped.

## No. 6. SONG—Don Alhambra (with Marco &amp; Giuseppe).

DON ALHAM.

There lived a King, as I've been told, in the wonder-working days of old, When

*Allegro non troppo.*

PIANO.

hearts were twice as good as gold, And twenty times as mel-low. Good-tem-per triumphed in his face, And in his heart he

found a place For all the er-ring hu-man race And ev-ry wretched fel-low. When he had Rhen-ish wine to drink It

made him ve-ry mad to think That some, at junk-et or at jink, Must be con-tent with tod-dy, with tod

dy, tod - dy. He wished all men as rich as he (And he was rich as rich could be),

*p*

## MARCO &amp; GIUS.

So to the top of ev - 'ry tree Pro - mo - ted ev - 'ry - bo - dy. Now, that's the kind of King for me— He wished all men as

*f*

## DON ALHAM.

rich as he, So to the top of ev - 'ry tree Pro - mo - ted ev - 'ry - bo - dy! Lord Chan - cel - lers were cheap as sprats, And

*p*

Bish - ops in their aho - vel hats Were plen - ti - ful as tab - by cats— In point of fact, too ma - ny. Am - bas - sa - dors cropped

up like hay, Prime Min - is - ters and such as they Grew like as - pa - ra - gus in May, And Dukes were three a pen - ny. On

ev - 'ry side Field Marshals gleam'd, Small beer were Lords Lieu - ten - ant deem'd, With Ad - mi - rals the ocean teen'd All round his wide do -

min - ions, With Ad - - - mi - rals a - round .. his do - min - ions. And Par - ty Lead - ers you might meet fa

MARCO & GIUS.

two and threes in ev - 'ry street Main - tain - ing, with no lit - tle heat, Their va - ri - ous o - pin - ions. Now that's a sight you

DOM A

could-n't beat—Two Par-ty Lead-ers in each street Main-tain-ing, with no Hat-tis heat, Their va-ri-ous o-pin-ions! That

King, al-though no-one de-nies His heart was of ab-nor-mal size, Yet he'd have act-ed o-ther-wise If he had been a

-cu-ter. The end is ca-si-ly fore-told, When ev-'ry bless-ed thing you hold Is made of sil-ver, or of gold, You

long for sim-ple pew-ter. When you have no-thing else to wear But cloth of gold and sat-ins rare, For cloth of gold you

cease to care—Up goes the price of shod-dy, of shod . . . . . dy, shod-dy. In

short, who-ev-er you may be, To this con-clu-sion you'll a-gree, When ev-e-ry-one is some-bo-dee, Then no one's a-sy-

**MARCO & GIUS.**  
-bo-dy) Now that's as plain as plain can be, To this con-clu-sion we a-gree—When ev-e-ry-one is

some-bo-dee, Then no one's a-sy-bo-dy)

# No. 7. QUARTET—(Gianetta, Tessa, Marco, & Giuseppe).

GIANETTA, TESSA, MARCO, & GIUSEPPE *in unison.*

*Allegretto moderato.*

**PIANO**

*f* *p*

In a com - templa - tive fashion, And a tran - quil frame of mind, Free from

ev - 'ry kind of pas - sion, Some so - lu - tion let us find. Let us grasp the sit - u - a - tion, Solve the

**GIAN.** **A** *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

**TESSA.**

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. I, so

**MARCO.**

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

**GIUS.** *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

*pp*



con - tem - pla - tive fash-ion, And a tran - quil frame of mind, I, 4  
 doubt, Giu - sep - pe wedded—That's, of course, a slice of luck. He is ra - ther dun-der-head-ed, Still dis - tinct-ly he's a duck.

con - tem - pla - tive fash-ion, And a tran - quil frame of mind, Free from  
 con - tem - pla - tive fash-ion, And a tran - quil frame of mind, Free from

vic-tim too of Cu-pid, Mar-co married—that is clear. He's par - tic - u - lar - ly stu - pid, Still dis - tinct-ly, he's a dear.

*pp* Ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us  
*pp* ev - 'ry kind of pas-sion, Some so - lu - tion let us find. To Gla -  
*pp* ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us

*pp*

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot. Qui - et,

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot, Qui - et,

net - ta I was ma - ted; I can prove it in a trice, Tho' her charms are o - ver - ra - ted Still I own she's ra - ther nice.

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot. *f* I to

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion, Dis - en - tan - gles ev - 'ry knot!

Tes - sa, wil - ly - nil - ly, All at once a vic - tim fell. She is what is called a sil - ly, Still she an - swers pret - ty well. She's a

*C pp* *f*

In a con - tem - pla - tive fashion, And if I can catch her I'll pinch her and scratch her, And

*pp* *f* *pp*

In a con - tem - pla - tive fashion, And a tran - quil frame of

*f* *pp*

Now when we were pretty babies Someone married us, that's clear— tran - quil frame of

*pp* *pp*

ail-ly, still she answers pretty well. In a con - tem - pla - tive fashion, And a tran - quil frame of

*pp*

send her a - way with a flea in her ear. Ev - 'ry kind of pas - sion, Some so - lu - . . . tion let us

*pp*

mind, Free from ev - 'ry kind of pas - sion, If I o - vertake her I'll warrant I'll make her To

*pp*

mind, Free from ev - 'ry kind of pas - sion, Some so - lu - . . . tion let us

*pp* *pp*

mind. He, whom that young lady married, To receive her can't refuse. - lu - . . . tion let us

D

*mf* If she mar-ried your Giu-sep-pe You and he will have to part—

shake in her a-ris-to-cratic shoes! *pp* grasp the sit-u-a-tion, *ff*

*mf* Let us grasp the sit-u-a-tion, Solve the

*mf* Let us grasp the sit-u-a-tion, Solve the

*pp* com-plex-ity . . . ted plot, Qui-et, calm de-li-be-

I have to do it I'll war-rant she'll rue it—I'll teach her to mar-ry the man of my heart! *ff* If she mar-ried Mes-ser

*pp* com-plex-ity . . . ted plot, Qui-et, calm de-li-be-

*pp* com-plex-ity . . . ted plot, Qui-et, calm de-li-be-

ra-tion, No mat-ter, no mat-ter, If I can get at her I doubt if her mo-ther will know her a gain!

*pp* Mar-co you're a spin-ster, tan-gles ev-'ry knot!

*pp* ra-tion, Dis-en-tan-gles ev-'ry knot!

*pp* ra-tion, Dis-en-tan-gles ev-'ry knot!

**E** *f* No matter, no matter, If I can get at her I doubt if her mother will know her a gain! No matter, no matter, If I can get

I have to do it I'll warrant she'll rue it—I'll teach her to mar-ry the man of my heart! If I have to do it I'll warrant she'll rue it—I'll

*f* To Gia-net-ta I was ma-ted; I can prove it in a trice! Tho' her charms are o-ver-

*f* I to Tes-sa, wil-ly-nil-ly, All at once a vic-tim fell. She is

at her I doubt if her mother will know her a - gain! No mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no

teach her to mar-ry the man of my heart! I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll

- ra - ted Still I own she's ra - ther nice, She's ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther

what is call'd a sil - ly, call'd a sil - ly, sil - ly, sil - ly, sil - ly, sil - ly, still she an - swers pret - ty

mat-ter! Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

teach her! Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

miss. Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

well. Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

# No. 8. CHORUS OF MEN (with Duke & Duchess).

*Allegro a la marcia.*

**PIANO.** *f*

**TENORS.** With

**BASSES.** With

**Ped.**

du - cal pomp and du - cal pride . . . . . (An - nounce these com - ers, O ye

du - cal pomp and du - cal pride . . . . . (An - nounce these com - ers, O ye

*8va.*

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

*8va.* *loco.*

comes to claim the Roy - al hand— . . . . . (Pro - claim their Gra - ces, O ye

comes to claim the Roy - al hand— . . . . . (Pro - claim their Gra - ces, O ye

*8va.*

dou - ble - bass - es!) Of the King who rules this good - ly land. (Ye bra - sen brass - es bang!) She

dou - ble - bass - es!) Of the King who rules this good - ly land. (Ye bra - sen brass - es bang!) She

*8va.* *loco.*



DUCHESS.

comes to claim the Roy al hand—(Ye bra - zen brass-es bang!)

DUKE.

comes to claim the Roy - al hand—(Ye bra - zen brass-es bang!)

This po - lite at - ten - tion

*p*

and heart of Duch-ess, Who re - sign their pet

touch-es Heart of Duke

With pro -

She of beau - ty was a mo - del

found re - gret.

When a ti - ny tid - die -

She's ex-celled by none! She's ex-celled by none! At  
 - tod-dle, And at twen-ty-one At twen-ty-one

twen-ty one  
 She's ex-celled by none!  
**CHORUS.**  
 She comes to claim the Roy-al hand (Pro-  
 She comes to claim the Roy-al hand (Pro-  
*cres.* *f*

- claim their Gra-ces, O ye dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-sen brass-es bang!)

- claim their Gra-ces, O ye dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-sen brass-es bang!)

## No. 9.

## SONG—Duchess.

*Allegro con fuoco.*

PIANO. *f* *p*

1. On the  
2. But I

day when I was wed - ded To your ad - mi - ra - ble sire, I ac - know - ledge that I dread - ed An ex -  
found that a re - li - ance On my threat - en - ing ap - pear - ance, And a re - so - lute de - fi - ance Of ma -

· plo - sion of his ire. I was o - ver - come with pan - ic—For his tem - per was vol - ca - nic, And I  
· ri - tal in - ter - fer - ence, And a geo - tle io - ti - ma - tion Of my firm de - ter - min - a - tion To

did - n't dare re - volt, For I fear'd a thun - der - bolt! I was al - ways ve - ry wa - ry, For his  
see what I could do To be wife and hus - band too, Was the on - ly thing re - qui - red For to

fu - ry was ec - sta - tic—His re - fined vo - ca - bu - la - ry Most un plea - sant - ly em - phat - ic. To the  
make his tem - per sup - ple, And you could - n't have de - sir'd A more re - ci - pro - ca - ting cou - ple. Ev - er

thun - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in - tent - ly He was fu - ming, I was gent - ly Un - as - suming—When re - wil - ling To be woo - ing, We were bil - ling—We were cooing; When I mere - ly From him part - ed We were near - ly Bro - ken - heart - ed—When in

- vi - ling Me complete - ly, I was ami - ling Ve - ry sweet - ly, I was ami - ling Ve - ry sweet - ly, ve - ry  
se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed. We were e - qual - Ly de - light - ed, de -

sweet . . . . ly: Giv - ing him the ve - ry best, and get - ting back the ve - ry worst— That is  
- light . . . . ed: So with dou - ble - shot - ted guns and co - lours nailed un - to the mast, I

how I tried to tame your great pro - ge - ni - tor— at first! Giv - ing him the ve - ry best, and get - ting  
tam'd your in - sig - ni - fi - cant pro - ge - ni - tor— at last! So with dou - ble - shot - ted gun... and co - lour

back the ve - ry worst— That is how I tried to tame your great pro - ge - ni - tor—  
nail'd un - to the mast, I tam'd your in - sig - ni - fi - cant pro - ge - ni - tor—

*crca.* *f*

at first!

2nd.

a. But last!

# No. 10. RECIT. & DUET—Duke & Duchess.

RECIT. DUKE

To help unhappy com- } their en - joy - ment, Af. { fords a man of no- } al em - ploy - ment; O

moners, and add to } ble rank congeni- }

PIANO. *fp*

DUKE.

our attempts we offer } il - lus - tra - tive! The { work is light, and, I } mu - ne - ra - tive! Small  
you examples } may add, it's most re- } Those

*Andante moderato.*  
*p*

DUCHESS.

They're high - ly de - light - ed!  
Their great dou - ble bar - rel.

ti - ties and or - ders for Mayors and Re - cor - ders I get—and they're high - ly de - light - ed— M.  
press - ing pre - vai - lers, The rea - dy - made tai - lers, Quote me as their great dou - ble - bar - rel— I al -

Yes, Al - dermen knight-ed.  
Such wear-ing ap - par - el!

P.'s bar-on - et - ted, Sham Col-'nels ga - set - ted, And se - cond-rate Al - der-men knight-ed—  
- low them to do so, Though Rob-in-son Cru-oe Would jib at their wear-ing ap - par - el!

Foun-  
I

Large sum to his ma-kinga.  
All Com-pa-nies bub-ble!

- dation - stone-lay-ing I find ve-ry pay-ing: It adds a large sum to my ma-kinga—  
sit, by se - lec-tion, Up - on the di-rec-tion Of sev - e - ral Con - pa - nies bub - ble—

At  
As

One tenth of the ta-kinga. I pre  
He's paid for his trou-ble! At

char - i - ty din - ners The best of speech-spinners, I get ten per cent. on the ta-kinga—  
soon as they're float-ed I'm free - ly bank - no - ted— I'm pret - ty well paid for my trou - ble!

sent a - ny la - dy Whose con - duct is sha - dy Or smacking of doubt - ful pro - pri - e - ty— **Who**  
mid dle class par - ty I play at é - car - t—And I'm by no means a be - gin - ner— **To**

Doubtful pro - pri - e - ty.  
She's not a be - gin - ner.

Vir - tue would quash her, I take and whitewash her, And launch her in first - rate so - ci - e - ty— **I**  
one of my sta - tion The re - mu - ne - ration—Five guineas a - night and my din - ner— **I**

First - rate so - ci - e - ty!  
And wine with her din - ner.

re - commend a - cres Of clum - sy dress - ma - kers—Their fit and their fin - ish - ing touches— **A**  
write let - ters bla - tant On med - i - cines pa - tent—And use a - ny o - ther you mustn't— **And**

Their fin - ish - ing touches.  
Be - lieve me, you mustn't—



sum in ad - di - tion They pay for per - mis - sion To say that they make for the Duches -  
 vow my com - plex - ion De - rives its per - fec - tion From some - bo - dy's soap - which it does - n't -

They make for the  
 It cer - tain - ly

**DUKE 2nd time.**

We're rea - dy as wit - ness To a - ny one's fit - ness To fill a - ny place or pre -

Duch-ess!     2. Those  
 does - n't!

**DUCHESS.**

fer - ment - A place or pre - fer - ment.     We're of - ten in wait - ing At jun - ket or fe - sting, And

*a tempo.*

some-times at - tend an in - ter - mer'- In short, if you'd kin - die The

**DUKE.**

We like an in - ter - meat. In short, if you'd kin - die The

*colla voce.* *a tempo.* *mf*

Ped.

spark of a swin - dle, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

spark of a swin - dle, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

Ped.

*ab lib.*

hood-wink a debt-or You can - not do bet-ter Than trot out a Duke or a Duchess, or a Duchess!

*ad lib.*

hood-wink a debt-or You can - not do bet-ter a Duke or a Duchess!

*colla voce.*

## No. 11. GAVOTTE—Casilda, Duchess, Marco, Giuseppe &amp; Duke.

DUKE.

*Tempo di Gavotte. Allegretto.*

PIANO.

*mf* *cres.* *f* *dim.* *p*

I am a

cour-tier grave and se-rious Who is a-bout to kiss your hand: Try to com-bine a pose im-  
 - votte per-form se-date-ly— Of-fer your hand with con-scious pride; Take an at-titude not too

pe-rious With a de-mean-our no-bly bland,  
 state-ly, Still suf-fi-cient-ly dig-ni-fied.

MARCO & GIUSEPPE.

1. Let us com-bine a pose im-  
 2. Now for an at-titude not too

That's, if any - thig, too un -  
 Ooce - ly, twice - ly— once - ly,

pe - rious With a de - mean - our no - bly bland |  
 state - ly, Still suf - fi - cient - ly dig - ni - fied |

*cres.*

• bend - ing— Too ag - gres - sive - ly stiff and grand ; 1. Now to the o - ther ex - treme you're  
 twice - ly— Bow lm - pres - sive - ly ere you glide.

DUKE. *2nd time.*

2. Ca - pi - tal, both, ca - pi - tal, both—you've caught it

*cres.* *mf*

CAS.

1. Now to the o - ther ex - treme you're  
 DUCHESS.

1. Now to the o - ther ex - treme you're

tend - ing— Don't be so deuc - ed - ly con - de - sceed - ing |

*CAS. & DUCH. 2nd time*

nice - ly! That is the style of thing pre - cise - ly! Ca - pi - tal, both, ca - pi - tal, both—you've caught it—

*p*

MARCO.

tend - ing— Don't be so dread - ful - ly con - de - scen - ding |  
 nice - ly! That is the style of thing pre - cise - ly!

1. Oh, hard to

GIUS.

tend - ing— Don't be so dread - ful - ly con - de - scen - ding |  
 nice - ly! That is the style of thing pre - cise - ly!

1. Oh, hard to

MARCO, 2nd time.

Oh, sweet to

GIUS, 2nd time.

tend - ing— Don't be so dread - ful - ly con - de - scen - ding |  
 nice - ly! That is the style of thing pre - cise - ly!

Oh, sweet to

please some no - ble - men seem! At first, if a - ny - thing, too un - bend - ing; Off we

please some no - ble - men seem! At first, if a - ny - thing, too un - bend - ing; Off we

earn a no - ble - man's praise! Ca - pi - tal, both, ca - pi - tal, both—we've caught it nice - ly! Sup - po - sing he's

earn a no - ble - man's praise! Ca - pi - tal, both, ca - pi - tal, both—we've caught it nice - ly! Sup - po - sing he's

1st.

go to the o - ther ex - treme— Too coo found-ed - ly con - de - scend - ing!

go to the o - ther ex - treme— Too coo - found-ed - ly con - de - scend - ing!

right in what he says, This is the style of thing pre -

right in what he says, This is the style of thing pre -

2nd.

CAS. *f* Ca - pi - tal, both, ca - pi - tal, both—you've caught it

DUCHESS. *f* Ca - pi - tal, both, ca - pi - tal, both—you've caught it

MARCO. *f* - cise - ly! Ah, . . . . .

GIUS. *f* - cise - ly! Ah, . . . . .

DUKE. *f* a. Now a ga- Ah, . . . . .

*p* *f* *Pad.*

nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the  
nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the  
this the . . . . . style, That is the style of thing, the  
this the . . . . . style, That is the style of thing, the  
this the . . . . . style, That is the style of thing, the

Ped.

style . . . . . of thing pre - cise - ly!  
style, . . . the style of thing pre - cise - ly!  
style . . . . . of thing pre - cise - ly!  
style . . . . . of thing pre - cise - ly!  
style . . . . . of thing pre - cise - ly!

*rall.*  
*rall.*  
*rall.*  
*rall.*  
*rall.*

*sf* *p*

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

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some slurs, and the bass staff continues the accompaniment.

Third system of musical notation. The treble staff shows a melodic line with a '2a.' marking. The bass staff includes a 'cres.' marking, indicating a crescendo.

Fourth system of musical notation. The treble staff has a melodic line with a '2a.' marking. The bass staff includes a 'Ped.' marking with an asterisk, a 'f' dynamic marking, a 'dim.' marking, and a 'p' dynamic marking.

Fifth system of musical notation. The treble staff has a melodic line with a '2a.' marking. The bass staff includes a 'rall.' marking, indicating a ritardando.

Sixth system of musical notation. The treble staff has a melodic line with a '2a.' marking. The bass staff includes a 'tempo.' marking and a 'rit.' marking.



# No. 12. QUINTET & FINALE—Casilda, Gianetta, Tessa, Marco, Giuseppe & Chorus.

CAS.  
Here is a fix un -

GIAN.  
Here is a fix un -

TESSA.  
Here is a fix un -

MARCO.  
Here is a fix un -

GIUS.  
Here is a fix un -

Here is a fix un

*Molto vivace.*

PIANO. *f* *p*

Ped.

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

-tas-tro-phe!

-tas-tro-phe!

I . . . am di -

I . . . am di

I . . . am di -

I . . . may be said . . . to have been bi - sec - ted!

I . . . may be said . . . to have been bi - sec - ted!

. vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

. vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

. vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

three! . . . . . O mo - ral - ists all, How can you call Mar - riage a state of

three! . . . . . O mo - ral - ists all, How can you call Mar - riage a state of

three! . . . . . O mo - ral - ists all, How can you call Mar - riage a state of

MARCO.  
O mo - ral - ists all, How can you call Mar - riage a state of

GIUS.  
O mo - ral - ists all, How can you call Mar - riage a state of

Ped.

o - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

O mo - ral - ists all, How can you call . . . . . Mar - riage a

O mo - ral - ists all, How can you call . . . . . Mar - riage a

O mo - ral - ists all, How can you call . . . . . Mar - riage a

O mo - ral - ists all, How can you call . . . . . Mar - riage a

O mo - ral - ists all, How can you call . . . . . Mar - riage a

*f* Ped.

state of u - ni - tee, of . . . . . u . . . . . ni -

state of u - ni - tee, Ah! . . . . . of u - . . . . . ni -

state of u - ni - tee, Ah! . . . . . of u . . . . . ni -

state of u - ni - tee, of u . . . . . ni -

state of u - ni - tee, Ah! . . . . . u . . . . . ni . . . . .

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right hand, with the left hand providing harmonic support. The lyrics are 'marriage a state of'.

u - nion true, . . . One - third of my - self is . . . mar - ried to

u - nion true, . . . One - third of my - self is . . . mar - ried to

u - nion true, . . . When half of my - self has . . . mar - ried two

u - nion true, . . . When half of my - self has . . . mar - ried two

u - nion true, . . . When half of my - self has . . . mar - ried two

The second system continues the musical score with five vocal staves and a piano accompaniment. The lyrics are 'union true, . . . One-third of my-self is . . . mar-ried to' and 'When half of my-self has . . . mar-ried two'. The piano accompaniment features a prominent bass line in the left hand.

half of ye, or you! . . .

half of ye, or . . . you! . . .

thirds of ye, or you! . . .

thirds of ye, or . . . you! . . .

thirds of ye, or . . . you! . . .

The piano accompaniment features a steady bass line and chords in the right hand, with some triplet markings in the vocal lines.

*Allegro vivace. L'istesso tempo.*

*f*

*f*

The piano introduction begins with a rhythmic pattern in the right hand and a steady bass line in the left hand. The tempo is marked *Allegro vivace. L'istesso tempo.* and the dynamics are *f*.

*Ped.* \* *Ped.* \*

This system continues the piano accompaniment with complex chordal textures and rhythmic patterns. Pedal markings are present at the beginning and middle of the system.

*Ped.*

The final system of the piano accompaniment concludes with a sustained chord and a final cadence. A pedal marking is present at the end.



Ped. \* Ped. \* Ped. \*

DOM ALHAM.

Now let the loy - al lie - ges ga - ther round— The Prin - ce's fos - ter - mo - ther has been

*p*

found! She will de - clare, to sil - ver cla - rion's sound, The right - ful King—

*cres.* *f*

*cres.* *f*

*Più lento.*

CHORUS. *a tempo.*

let him forth-with be crown'd! She will de - clare to sil - ver clarion's sound, The right - ful King—

*f*

*Più lento.*

*a tempo.*

*f*

*Più lento.* let him forthwith be crown'd! *a tempo.* TESSA. Speak, wo-man, speak— DUKE. We're

him forthwith be crown'd!

*Più lento.* *a tempo.*

*p*

GIAN. all at - ten - tion! The news we seek— DUCH. This mo - ment men - tion. To us they bring— CAS. His DON ALH

MARCO. fos - ter - mo - ther. Is he the King? GIUS. Or this my mo - ther? TUTTI. Speak, wo-man, speak!

*f*

SOLO. INEZ. *Più lento.* Speak, woman, speak! The Roy - al Prince was by the King en - trust - ed To my food

*Più lento.* *pp* *trem.* *pp*

Ped.

care, ere I grew old and crust-ed; When trai-tors came to steal his son re-

Ped.

pe-ted, My own small boy I deft-ly sub-sti-tu-ted! The vil-lains

fell in-to the trap com-plete-ly— I hid the Prince a-way— still sleep-ing sweet-ly; I called him

"son" with par-don-a-ble sly-ness— His name, Lu-is! Be-hold his Roy-al High-ness!

*f*



**GIAN. p**

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

**TESSA. p**

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

**MARCO. p**

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

**GIUS. p**

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

*sostenuto.*

a-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

*sostenuto.*

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

*sostenuto.*

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

*sostenuto.*

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-a-ni-ted— On

one point ra - ther sore, But, on the whole, de - light - ed!

one point ra - ther sore, But, on the whole, de - light - ed!

one point ra - ther sore, But, on the whole, de - light - ed! When

one point ra - ther sore, But, on the whole, de - light - ed!

DUKE.

As pru - dence (so )

o - thers claim'd thy dain - ty hand, I wait - ed, wait - ed, wait - ed—

CAS.

un - der - stand) Dic - ta - ted— ta - ted— ta - ted. By vir - tue of our ear - ly vow Re - cord - ed— cord - ed—

DUCH.

cord-ed, Your pure and pa-tient love is now Re-ward-ed— ward-ed— ward-ed.

Then

*f*

hail, O King of a Gol - - den Land, And the

hail, O King of a Gol - - den Land, And the

high - born bride who claims his hand— The past is

high - born bride who claims his hand— The past is

dead, and you gain your own, A roy - al crown and a gol - den

dead, and you gain your own, A roy - al crown and a gol - den

Ped. \* Ped. \*

throne! . . .

throne! . . .

*Allegro con brio.*

*ff*

*ff*

**TUTTI**

*f* Once more . . .

Once more . . .

*f*



... gon-do-lier-i, Both skill-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

... gon-do-lier-i, Both skill-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

From Roy - - - al - ty

From Roy - - - al - ty

fy-ing, Our gon-do-las ply-ing, And mer-ri-ly cry-ing Our "pre-mi," "sta-ki!" ... Ah!

fy-ing, Our gon-do-las ply-ing, And mer-ri-ly cry-ing Our "pre-mi," "sta-ki!" ... Ah!

So good-bye, ca - chu - ca, fan - dan - go, bo -

So good-bye, ca - chu - ca, fan - dan - go, bo -

*pesante.*

*f*

- le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

- le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

from this quo - da - ry Con - tent - ed are we, . . . Ah! . . . . . Ah! . . .

from this quo - da - ry Con - tent - ed are we, . . . Ah! . . . . . Ah!

. . . . . once more, . . . . . gon - do - lier - i, . . . gon - do - lier - i, . . .

. . . . . once more, . . . . . gon - do - lier - i, . . . gon - do - lier - i, . . .

*Bva.* *ff*

. . . . . gon - do - lier - i, Con - tent - ed are we! So good-bye, ca - chu - ca, fa -

. . . . . do - lier - i, Con - tent - ed are we! So good-bye, ca - chu - ca, fa -

*Bva... loco.*

dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Man - za -

dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Man - za -

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of two staves with chords and rhythmic patterns.

nil - la—Mon - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea . . .

nil - la—Mon - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea . . .

This system contains two vocal staves and two piano accompaniment staves. The vocal lines have lyrics and include the instruction "rall." above the notes. The piano accompaniment includes the instruction "rall." and "trem." below the notes.

sure | . . .

sure | . . .

This system contains two vocal staves and two piano accompaniment staves. The vocal lines have lyrics and include the instruction "sure | . . ." above the notes. The piano accompaniment includes the instruction "sf" and "trem." below the notes.