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VOCAL SCORE

(REVISED EDITION)

OF

THE GONDOLIERS;

OR,

THE KING OF BARATARIA.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

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THE GONDOLIERS;

OR, THE KING OF BARATARIA.

Dramatis Personæ.

THE DUKE OF PLAZA-TORO (*a Grandee of Spain*)
LUIZ (*his Attendant*)
DON ALHAMBRA DEL BOLERO (*the Grand Inquisitor*)
MARCO PALMIERI
GIUSEPPE PALMIERI
ANTONIO
FRANCESCO
GIORGIO
ANNIBALE
THE DUCHESS OF PLAZA-TORO
CASILDA (*her Daughter*)
GIANETTA
TESSA
FIAMETTA
VITTORIA
GIULIA
INEZ (*the King's Foster-mother*)

} (*Venetian Gondoliers*)

} (*Contadine*)

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 GONDOLIERS;

OR, THE KING OF BARATARIA.

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"The Gondoliers"—Vocal Score.

THE GONDOLIERS; OR, The King of Barataria.

REVISED EDITION.

Written by
W. S. GILBERT.

Composed by
ARTHUR SULLIVAN.

— + —
OVERTURE.

Allegro vivace.

PIANO. *ff*

Red. * Red.

*

ff

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with similar notation. The upper staff maintains the melodic focus with various rhythmic patterns, while the lower staff provides a steady accompaniment.

The third system shows a continuation of the musical themes. The upper staff includes some chords and rests, while the lower staff continues with a consistent accompaniment.

The fourth system features more complex melodic lines in the upper staff, including sixteenth-note runs. The lower staff continues with a rhythmic accompaniment.

The fifth system includes a dynamic marking of *dim.* (diminuendo) in the lower staff. The system concludes with a *Ped.* (pedal) marking and an asterisk, indicating the end of a section.

The sixth system continues with melodic and accompaniment lines. It features several *Ped.* (pedal) markings and asterisks, likely indicating the end of a phrase or section.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a rhythmic accompaniment with eighth notes and slurs. Below the bass staff, there are seven instances of the word "Ped." with an asterisk, indicating pedal points.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental patterns as the first system, with seven "Ped." markings below the bass staff.

Third system of musical notation. The treble staff shows a more active melodic line with eighth notes and some rests. The bass staff continues with a steady accompaniment. There are dynamic markings *p* and *f* in the treble staff.

Fourth system of musical notation. The treble staff features a series of chords and arpeggiated figures. The bass staff maintains the accompaniment. The system concludes with a double bar line.

Fifth system of musical notation. The treble staff has a melodic line with slurs and ties. The bass staff continues with eighth-note accompaniment.

Sixth system of musical notation, the final system on the page. It includes a variety of notes, rests, and slurs. The piece ends with a double bar line and a final "Ped." marking.

First system of a piano piece. It consists of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. There are dynamic markings *ped.* and **.* throughout the system.

Second system of the piano piece. It continues the melodic and harmonic development. A *dim.* (diminuendo) marking is present in the right hand. The system ends with a **.* marking.

Third system of the piano piece. It features a *p* (piano) dynamic marking in the right hand. The system concludes with a key signature change to two flats (Bb and Eb) and a time signature change to 4/4.

Allegretto grazioso.

Fourth system, marking the beginning of the *Allegretto grazioso* section. The key signature is two flats and the time signature is 3/4. It starts with a *p* dynamic marking and includes a *R.H.* (Right Hand) marking in the right hand.

Fifth system of the *Allegretto grazioso* section, continuing the melodic and rhythmic patterns.

Sixth system of the *Allegretto grazioso* section. It concludes with a *ped.* (pedal) marking and a **.* (crescendo) marking.

First system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines. A *rall.* marking is present in the final measure.

Second system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines. *And.* markings are present in the first, third, fifth, and seventh measures, with asterisks between them.

Third system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines. *And.* markings are present in the first and eighth measures, with asterisks between them. A *cresc.* marking is present in the fifth measure.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines. A *f* marking is present in the first measure. *rall.* and *dim.* markings are present in the fourth and fifth measures, respectively.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines. *p* markings are present in the second and sixth measures.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines. The system concludes with a double bar line and a key signature change to one sharp.

Allegretto. Tempo di Gavotte.

First system of musical notation, consisting of a treble and bass clef 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 features a steady accompaniment. A *cresc.* (crescendo) marking is present in the right margin of the system.

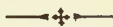
Third system of musical notation. The treble staff has a melodic line with some chromatic movement. The bass staff has a more active accompaniment. Dynamic markings *f* (forte) and *p* (piano) are visible in the bass staff.

Fourth system of musical notation. The treble staff features a more complex melodic line with many beamed notes. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with many beamed notes. The bass staff features a prominent accompaniment with a *f* (forte) dynamic marking.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with many beamed notes. The bass staff features a prominent accompaniment with a *riten.* (ritardando) marking. The system concludes with a double bar line and a *trm.* (trill) marking.

Act I.



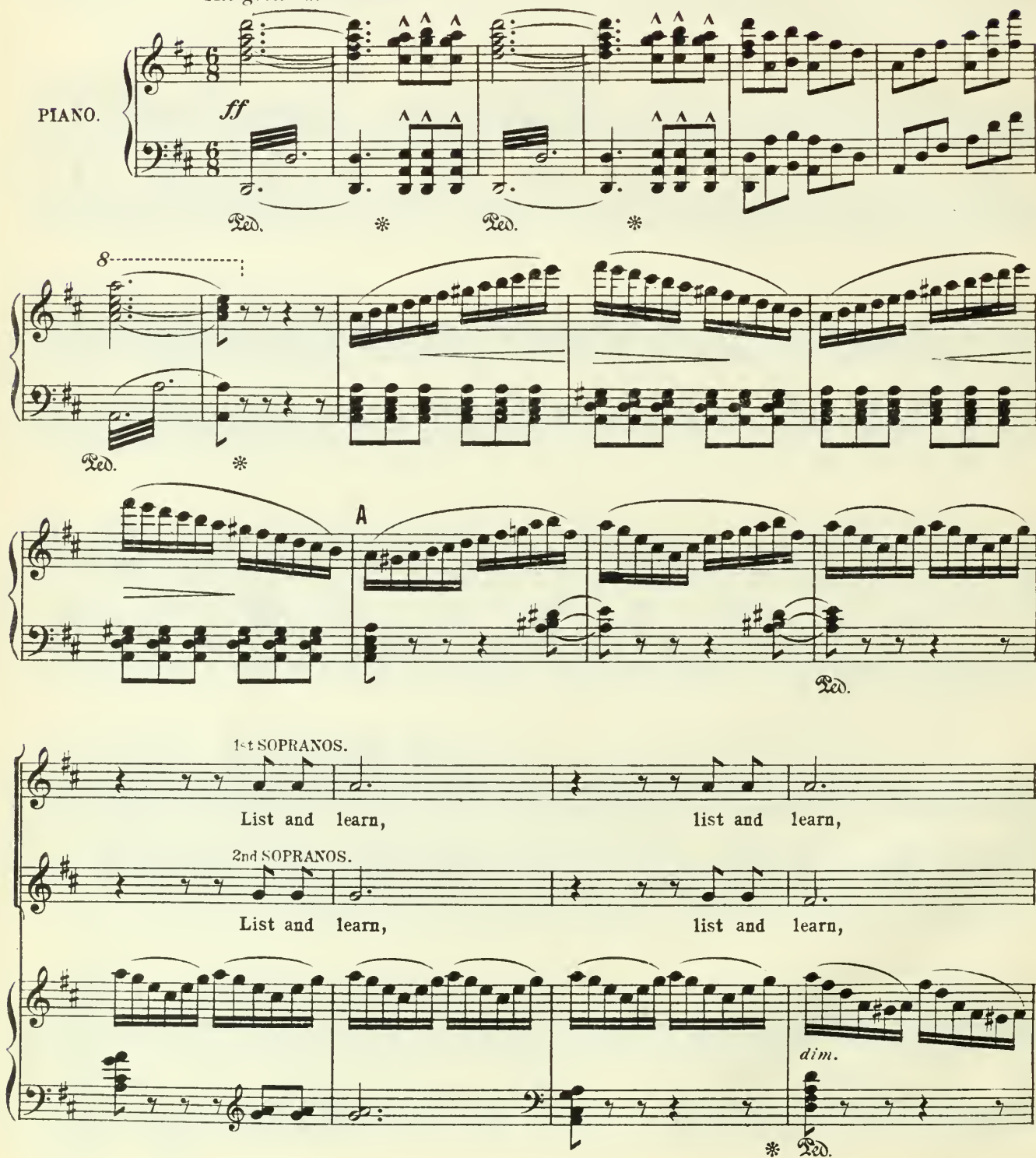
No. 1.

CHORUS OF CONTADINE—(Sopranos 1 & 2) WITH SOLOS.

Allegretto moderato.

PIANO.

ff



8va

Ped. *

Ped. *

A

Ped.

1st SOPRANOS.
List and learn, list and learn,

2nd SOPRANOS.
List and learn, list and learn,

dim.

* *Ped.*

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

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

mp

red, Why we bind you in - to po - sies Ere_ your morn - ing bloom has

red, Why we bind you in - to po - sies Ere_ your morn - ing bloom has

B

fled. By a law of mai - den's mak - ing, Ac - cents of_ a heart that's

fled. 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 -

ach - ing, E - ven 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 -

- said: Though they love with love ex-ceed-ing, They must seem to be un -

Ped. *

- heed-ing - Go ye then and do their pleading, Ro-ses white and ro-ses

- heed-ing - Go ye then and do their pleading, Ro-ses white and ro-ses

f

Ped. *

C

red! List and learn, list and

red! List and learn, list and

dim.

Ad

learn, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

learn, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

mp

bind you in - to po - sies Ere_ your morn - ing bloom has fled. List and

bind you in - to po - sies Ere_ your morn - ing bloom has fled. List and

cresc.

learn, list and learn, Ro - ses white and ro - ses red, Ro - - - -

learn, list and learn, Ro - ses white and ro - ses red, Ro - - - -

- - ses Oh list, list_ and learn, List_ and learn, _____ Oh,ro-ses

- - ses Oh list, list_ and learn, List_ and learn, _____ Oh,ro-ses

*Red. * Red. * Red. * Red. **

white_ and red! _____ SOLO. FIAMETTA. Two there

white_ and red! _____

*Red. * Red. * Red. * Red. **

D

are for whom, in du-ty, Ev - 'ry 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 - twen - ty! They a - las, are on - ly

E CHORUS. FIAMETTA.

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

CHORUS.

FIAMETTA.

1st SOPRANOS.

- las! A-las! are on - ly two! They, a - las, are on - ly two! A - las! —

2nd SOPRANOS.
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 *mp*

*And. **

bind you in - to po - sies Ere_ your morn - ing bloom has fled. Now ye

bind you in - to po - sies Ere_ your morn - ing bloom has fled. Now ye

cr. sc.

know, now ye know, Ro - ses white and ro - ses red, Ro - -

know, now ye know, Ro - ses white and ro - ses red, Ro - -

- - ses, Oh now, now_ ye know, now_ ye know,

- - ses, Oh now, now_ ye know, now_ ye know,

f

*Red. *Red. *Red. *Red. **

Oh ro - ses white_ and red!_

Oh ro - ses white_ and red!_

*Red. *Red. *Red. **

Allegretto moderato.

p *pp*

SOLO.
FRANCESCO.

pp

Good

p *pp*

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

F *pp*

flo - ral tri - butes ex - tra - or - di - na - ry? For

p *pp*

Mar - co and Giu - sep - pe Pal - mi - e - ri, The

SOLO GIULIA.

pink and flower of all the Gon - do - - lier - - i. They're

com - ing here, as we have heard but late - ly, To

SOLO. ANTONIO. (BARITONE.)

choose two brides from us who sit se - date - ly. Do

CHORUS.

ANT.

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

SOLO. GIORGIO. (BASS.)

gon - do - liers are to be en - vied great - ly! But what of

us, who one and all a - dore you? Have pi - ty on our

pas - sion, we im - plore you!

H SOLO. FIA.
These gen - tle - men must make their choice be - fore you;

SOLO. VITTORIA.
In the mean - time we ta - cit - ly ig - nore you.

SOLO. GIULIA.
When they have cho - sen two that leaves you plen - ty -

FIA. & VITT.
SOLO.

Two do - zen we, and ye are four - and - twen - ty. Till

then, en - joy your dol - ce far ni - en - te. With plea - sure, no - bo - dy

SOLO. ANTONIO.

Allegro con brio. ANTONIO. (BARIT.)

con - tra - di - cen - te!

1. For the
2. With

mer - - ri - est fel - lows are we, } Tra
sor - - row we've no - thing to do, }

CHORUS. 1st & 2nd SOPRANOS.
Tra la, tra la, tra la, Tra

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

la la la la, — Tra la la la, { That ply
And care

la la la la, — Tra la la la,

la la la la, — Tra la la la,

— 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
And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We

la!

la!

hap - py as hap - py can be, With lov - ing and laugh - ing, And
 drown in the shim - mer - ing blue, And Jea - lous - y vel - low, Un -

f Tra la!
f Tra la!

quip - ping and quaf - fing, We're hap - py as hap - py can be! }
 - for - tu - nate fel - low, We drown in the shim - mer - ing blue! }

Tra
 Tra

f f

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

f

K f

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

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

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

cresc.

Tra la la la la la la, Tra 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, 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

2nd Verse

la la la la la la la, Tra la!

la la la la la la la, Tra la!

la la la la la la la, Tra la!

2nd Verse

1. 2.

Allegro agitato.

RECIT. FIA.

See, see, at last they come to make their choice— Let us ac-

ff

Red. *

L *f* CHORUS. SOPRANOS

-claim them with u - ni - ted voice. Hail, Hail, gal - lant gon - do - lier - i, ben' ve-

a tempo. *f* 8-

-nu - ti! Ben' ve - nu - ti! Ac - cept our love, our

8-

Red. *

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

8-

MARCO & GIUSEPPE.

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

CHORUS. 1st & 2nd SOPRANOS.

Gon - do - lier - i ca -

Allegretto grazioso.

f

Ed. *

MARCO

Ser - vi - to - ri u - mi - lis - si - mi! Per

GIUS.

-ris - si - mi! Sia - mo con - ta - di - ne! Ser - vi - to - ri u - mi - lis - si - mi! Per

MARCO & GIUSEPPE.

chi ques - ti fior - i - Ques - ti fior - i bel - lis - si - mi?

CHORUS. SOPRANOS.

Per Voi Bei si -

M

-gno - ri! O ec - cel - len - tis - si - mi!

MARCO.
O ciel! O ciel!

GIUS.
O ciel! O ciel!

CHORUS. SOPRANOS.
Buon'

Sia - mo gon - do - lier - i! Si - gnor - i - na, io - ta - mo!

Sia - mo gon - do - lier - i! Si - gnor - i - na, io - ta - mo!

gior - no, ca - va - lier - il

N CHORUS.

Con-ta-di - ne sia - mo! Con-ta - di - ne! Ca - va - lier - i!

Si - gnor - i - ne! Gon-do-lier - i!

p

MARCO & GIUS.

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

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

p

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

Gon-do - lier - - i ca - ris - si-mi!

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

MARCO.

0

Ser-vi - to - ri u - mi - lis - si-mi! Per

Sia - mo con-ta - di - ne!

Ser-vi - to - ri u - mi - lis - si-mi! Ser-vi-

noi ques - ti fior - i - Ques-ti fior - - i bel - lis - si-mi!

1st SOPRANOS

Per

-to - ri u - mi - lis - si-mi! Ser-vi - to - ri u - mi - lis - si-mi, Ser-vi-

Si-gnor - i - re!

lei, bell' si - gro - ri, O — ec - cel - len - tis - si - mi! Con - ta -

- to - ri u - mi - lis - si - mi, u - mi - lis - - si - mi, Si-gnor - i - - ne!

f più lento. *dim.* *p*

Gon - do - lier - i! Buon' gior - no, sig - nor - i - - ne!

f *dim.* *p*

- di - ne! Ca - va - lier - i! Buon' gior - no, ca - va - lier - i!

f *dim.* *p*

Gon - do - lier - i! Buon' gior - no, sig - nor - i - - ne!

f più lento. *dim.* *p*

Allegro vivace con molto brio.

MARCO.

We're called _____ gon - do - lier - i, But that's a va-

GIUSEPPE.

We're called _____ gon - do - lier - i, But that's a ya-

-ga - ry, It's quite ho - no - ra - ry— The trade that we ply.

-ga - ry, It's quite ho - no - ra - ry— The trade that we ply.

For

For

P

gal - - - lan - try no - ted Since we were short - coat - ed, To beau - ty - de-

gal - - - lan - try no - ted Since we were short - coat - ed, To beau - ty - de-

-vo - ted_ Giu - sep - pe_ and I!

-vo - ted_ are Mar - co_ and I!

Q

When morn - ing is break - ing, Our couch - es for-

When morn - ing is break - ing, Our couch - es for-

-sak - ing, To greet their a - wak - ing With car - ols we come. At sum - mer day's

-sak - ing, To greet their a - wak - ing With car - ols we come. At sum - mer day's

noon - ing, When wea - ry la - goon - ing, Our man - - - do - lins tu - - - ning, We

noon - ing, When wea - ry la - goon - ing, Our man - do - lins tu - ning, We la - zi - ly thrum, Our

la - - - - - zi - ly thrum. Tra la la la la, Tra la la la

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

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, Tra la la la la

man - do - - lins — tu - ning, We — la - - - zi - ly

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

thrum Tra la la la la la la, Tra la la la la la la, Tra la la la la, Tra la la la la!

Sfp
— When ves - - pers are ring - ing, To hope ev - er cling - ing, With

Sfp
— When ves - - pers are ring - ing, To hope ev - er cling - ing, With

p

songs of our sing - ing - A - vi - gil - we - keep.

songs of our sing - ing - A - vi - gil - we - keep.

sempre stacc.

When day - light is fa - -

When day - light is fa - -

-ding, En - wrapt in night's sha - - ding, With

-ding, En - wrapt in night's sha - - ding, With

dim. soft se - re - na - ding We sing them to sleep, *ppp*

dim. soft se - re - na - - ding We sing them to sleep, *pp*

The first system of the score consists of three staves. The top staff is a vocal line in G major with lyrics "soft se - re - na - ding We sing them to sleep," marked *ppp*. The middle staff is a vocal line in D major with lyrics "soft se - re - na - - ding We sing them to sleep," marked *pp*. The bottom staff is a piano accompaniment in G major, marked *dim.* and *pp*, featuring a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

With soft_____

The second system consists of three staves. The top staff is a vocal line with a long melisma "With soft_____". The middle staff is a vocal line with a long melisma. The bottom staff is a piano accompaniment in G major, marked *pp*, continuing the rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

espress. se - - - - re - na - - - - ding We

We sing_____ them, We

The third system consists of three staves. The top staff is a vocal line in G major with lyrics "se - - - - re - na - - - - ding We", marked *espress.*. The middle staff is a vocal line in D major with lyrics "We sing_____ them, We", marked *pp*. The bottom staff is a piano accompaniment in G major, marked *pp*, continuing the rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

U *sempre p*
 sing them to sleep, With soft se - re - na - ding We sing them to
 U *sempre p*
 sing them to sleep, With soft se - re - na - ding We sing them to

pp *sempre p*

f con forza
 sleep. We're call'd gon - - - do - lier - i, But
 sleep. *f* Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

f

V
 that's a va - - ga - ry. Gon - do - lier - i, gon - do -
 V
 la, Tra la la la la, Tra la la la la la! Gon - do - lier - i, gon - do -

p

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

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

cresc. *molto cresc.*

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

ff

Red. * *Red.* *

ff

Red. * *Red.* * *Red.* *

Moderato.

RECIT. MARCO.

a tempo moderato

And now to choose our brides!

GIUS.

As —

RECIT.

a tempo moderato

We real-ly do not care A pref-rence

all are young and fair, And a - mia - ble be - sides, We real-ly do not care A pref-rence

to — de - clare. A bi - as to dis - close Would be in - de - li - cate —

to — de - clare.

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

B GUS. RECIT.

mate? These hand - ker - chiefs up - on our eyes be good e - nough to

sp RECIT.

MARCO

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

bind, Then

a tempo

a tempo

turn us round- and we, with all con - ve - ni - ent des - patch, Will

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!

un - der - take to mar - ry a - ny two of you we catch!

CHORUS. *f* Vi - va! They .

f 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 them they catch!

Allegro con moto.

FIAM.

Are you peep-ing? Can you

see me? Dark I'm keep - ing, Dark and dream - y! If you're

MARCO.

VITT.

blind - ed Tru - ly say so. All right - mind - ed Play - ers

GIUSEPPE.

play so! Con-duct sha - dy! They are cheat - ing! Sure - ly they de - Serve a beat - ing!

VITT.

This too much is; Maid - ens mock - ing - Con - duct such is Tru - ly shock - ing!

CHORUS.

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

f
Fie, for shame Fie, for shame,

You may use it by- and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tel'

Fie, for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir!

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

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

f

Moderato

CHORUS OF GIRLS.

My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir; Turn threetimes, then

CHORUS OF MEN.

take yourcourses, Catch which-ev - er girl you may, sir! My pa-pa he keeps three horses,

Black, and white, and dap - ple grey, sir; Turn three times, then take your courses, Catch which-ev - er

CHORUS OF GIRLS.

My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir,

girl you may, sir! My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir;

GIUSEPPE.

I've at length a-chieved a cap-ture! This is

MARCO.

Tes - sa! Rap - ture, rap - ture! To

CHORUS. *f*

Rap - ture, rap - ture!

Rap - ture, rap - ture!

me Gia-net-ta fate has grant-ed! Just the ve - ry girl I want-ed!

Just the

Just the

GIUS. TESSA

If you'd ra - ther change - My

ve - ry girl he want - ed!

ve - ry girl he want - ed!

p

MARCO.

good - ness! This in - deed is sim - ple rude - ness. I've no

GIAN.

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

f *attacca*

Vivace. Tempo di Valse.

f *f* *dim.*

(GIANETTA.)

Thank you, gal - lant gon - do - lier - t: In a set and

for - mal mea - sure It is scarce - ly ne - ces - sa - ry

To ex - press our plea - - sure. 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 gon - do - lier - -

- i. Tra 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!

TESSA
Gay and

gal - lant gon - do - lier - i, Take us both and hold us tight - ly,

You have luck ex - tr'or - di - na - ry; We might have been un -

- sight - - ly! If we judge your con - duct right - ly,

pp

Red * *Red*

'Twas a choice in - vol - un - ta - ry; Still we

* *Ad.* * *Ad.* *

thank you most po - lite - ly, Gay - and gal - lant gon - do -

Ad. *

- tier - i! Tra la la la la la, Tra la la la la la. Tra la

G

la la la la la la la la la la la la, la la!

f CHORUS.

Tra la la la la la la la la

Tra la la la la la la la la

1st SOPRANOS.
 la! _____ Thank you, gal - lant gon - do - licr - i:

2nd SOPRANOS.
 la! _____ *p* La, la, la, la, la, la, la, la,

TENORS & BASSES.
 la! _____ *p* La, la, la, la,

f *p*

Detailed description: This system contains the first four staves of music. The top staff is for the 1st Sopranos, with a melodic line and the lyrics 'la!' followed by a long line and then 'Thank you, gal - lant gon - do - licr - i:'. The second staff is for the 2nd Sopranos, with a melodic line and the lyrics 'la!' followed by a long line and then 'La, la, la, la, la, la, la, la,'. The third staff is for Tenors and Basses, with a melodic line and the lyrics 'la!' followed by a long line and then 'La, la, la, la,'. The bottom two staves are for piano accompaniment, with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the second measure. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

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

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

Detailed description: This system contains the next four staves of music. The top staff continues the 1st Sopranos' part with the lyrics 'In a set and for - mal mea - sure, It is scarce - ly'. The second staff continues the 2nd Sopranos' part with the lyrics 'la, la, la, la, la, la, la, la, la, la, la,'. The third staff continues the Tenors and Basses' part with the lyrics 'la, la, la, la, la, la, la,'. The bottom two staves continue the piano accompaniment with the same rhythmic pattern as the first system.

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

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

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

The first system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with 'la' lyrics. The third staff is a vocal line in bass clef with 'la' lyrics. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs).

H

Each of us to prove a trea - sure, Glad - ly will de -

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

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

The second system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics and a 'H' marking above it. The second staff is a vocal line in treble clef with 'la' lyrics. The third staff is a vocal line in bass clef with 'la' lyrics. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs).

cresc.
- vote our lei - sure, Gay and gal - lant gon - do - lier - i.
cresc.
la,
la, la,

cresc.

SOPRANOS.
la! Tra la la la, Tra la la la la la la la la! Tra
TENORS & BASSES.
la! Tra la la la, Tra la la la! Tra

f

Red. * Red. * Red. * Red. * Red. *

GIAN & TESSA.

J

ff

Fate in this has put his fin - ger - Let us

la la la, — la la' Fate in this has put his fin - ger - Let us

la la la, — la la' Fate in this has put his fin - ger - Let us

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

hur - ry we! Tra la la la la la la la la la la! _____

hur - ry we! Tra la la la la la la la la la la! _____

hur - ry we! la la, la la, la la, la la! _____

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "hur - ry we! Tra la la la la la la la la la la! _____". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

The second system shows the piano accompaniment for the second vocal line. It continues the rhythmic and harmonic patterns established in the first system, with a focus on chordal textures and melodic movement in both the treble and bass staves.

The third system shows the piano accompaniment for the third vocal line. It concludes the piece with a final cadence, marked with a double bar line and a repeat sign. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

N^o 2

Entrance of Duke, Duchess, Casilda, & Luiz.

Allegro marziale.

PIANO.

f

A

DUKE.

From the sun - ny Span - ish shore,

DUCHESS.

The Duke of Pla - za - Tor' - - And his

CASILDA.
Gra - ce's Duch-ess true - And his Gra - ce's daugh-ter.

LUIZ.
too - And his Gra - ce's pri - vate drum To Ve -

- ne - tia's shores have come, To Ve - ne - tia's shores have come:

CASILDA.
And if ev - er, ev - er, ev - er They get back to Spain, They will

DUCHESS.
And if ev - er, ev - er, ev - er They get back to Spain, They will

LUIZ.
And if ev - er, ev - er, ev - er They get back to Spain, They will

DUKE.
And if ev - er, ev - er, ev - er They get 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 Cross the sea a - gain, They will 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 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-

DUKE.

Nei - ther that Grand - ee from the Span - ish

shore,

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

DUCHESS.

Nor his Gra - ce's Duch - ess, staunch and true -

CASILDA.

You may add, his Gra - ce's daugh - ter, too -

LUIZ.

Nor his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores will

come to Ve - ne - tia's shores will come.

C

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get 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 Cross the sea a - gain, They will 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 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 Cross the sea a - gain, They will

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

ff

SONG.- (Duke of Plaza-Toro.)

Allegro marziale.

VOICE. DUKE.

PIANO.

f *dim.* *p*

1. In —
2. When,
3. When

en - ter-prise of mar - tial kind, When there was a - ny — fight - ing, He —
 to e - vade Des - truc-tion's hand, To hide they all pro - ceed - ed, No —
 told that they would all be shot Un - less they left the — ser - vice, That —

led his regi-ment from be-hind— He found it less — ex - cit - ing. But —
 sol - dier in that gal - lant band Hid half as well — as — he did. He —
 he - ro he - si - ta - ted not, So mar - vel - lous — his — nerve is. He —

when a - way his regi-ment ran, His place was — at the fore, O — That
 lay cou-veal'd through - out the war, And so pre - serv'd his gore, O! That
 sent his re - sig - na - tion in, The first of — all his corps, O! That

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

CASILDA.

In the first and fore - most flight, ha, ha! You
 In ev - 'ry dought - y deed, ha, ha! He
 To men of gross - er clay, ha, ha! He

DUCHESS.

In the first and fore - most flight, ha, ha! You
 In ev - 'ry dought - y deed, ha, ha! He
 To men of gross - er clay, ha, ha! He

LUIZ.

In the first and fore - most flight, ha, ha! You
 In ev - 'ry dought - y deed, ha, ha! He
 To men of gross - er clay, ha, ha! He

Duke of Pla - za - To - ro! In the first and fore - most flight, ha, ha! You
 Duke of Pla - za - To - ro! In ev - 'ry dought - y deed, ha, ha! He
 Duke of Pla - za - To - ro! To men of gross - er clay, ha, ha! He

p

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

1. & 2.

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

3.

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

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

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

-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!

Duke of Pla - za - To - ro!

Duke of Pla - za - To - ro!

Duke of Pla - za - To - ro!

ff


Red. * *Red.* *

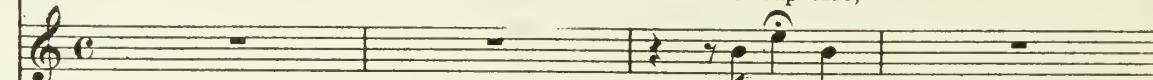
Red. * *Red.* * *attaca*


No. 4.

RECIT & DUET.— (Casilda & Luiz.)

Allegro vivace.

CASILDA.  0 rap-ture,

LUIZ.  0 rap-ture,

PIANO. 

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

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



 those that bear them May join in tem-po-ra-ry teth - er, Though

 those that bear them May join in tem-po-ra-ry teth - er, Though



RECIT.

Fate a - part should rude - ly tear them, Ne - ces - si - ty, In - ven - tion's

Fate a - part should rude - ly tear them,

mo - ther, Com - pell'd me to a course of feign - ing - But, left a -

Andante moderato e espressivo.

- lone with one an - o - ther, I will a - tone for my dis - dain -

- ing! Ah, well be - lov - ed, Mine an - gry frown - Is but a

gown That serves to dress My gen - tle - 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

Red * Red * *

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 - tle - ness! *f.* Ah, well Ah, *dim.*
 gen - tle - ness! Ah, be - lov - ed! Ah, *dim.*

p *f* *dim.*

well be - lov - ed, be - lov - ed! - *p*
 well be - lov - ed, be - lov - ed! - *p*

p *Ped.* *

No. 5.

DUET.—(Casilda & Luiz.)

Andante.

LUIZ.

PIANO.

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

f *p*

Red. * *Red.* * *Red.* *

Red. * *Red.* *

CASILDA.

Oh, bu - ry, bu - ry-let the grave close o'er The
me! Oh, bu - ry, bu - ry-let the grave close o'er The

tranquillo
trm.

days that were-that nev-er will be more! Oh, bu-ry, bu-ry love that all con -
days that were-that nev-er will be more! Oh, bu - ry, bu - ry love that all con -

f.

-demn, And let the whirl-wind mourn its re - qui - em!
-demn, And let the whirl-wind mourn its re - qui - em!

dim.
dim.
dim.
f.

CASILDA.

Dead as the last year's leaves— As gath - er'd flowers— ah, woe is me!

p

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!— ah, woe is me! Oh, bu - ry, bu - ry—let the
LUIZ.

Oh, bu - ry, bu - ry—let the

dim.

grave close o'er The days that were - that nev - er will be more! Oh,

grave close o'er The days that were - that nev - er will be more! Oh,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "grave close o'er The days that were - that nev - er will be more! Oh,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a tremolo effect indicated at the bottom left.

bu - ry, bu - ry love that all con - demn, And let the whirl - wind mourn its -

bu - ry, bu - ry love that all con - demn, And let the whirl - wind mourn its

The second system continues the musical score. The vocal lines include dynamic markings such as *f* (forte) and *dim.* (diminuendo). The piano accompaniment also features *f* and *dim.* markings, with a tremolo effect in the left hand.

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

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

The third system concludes the musical score. The vocal lines are marked with *pp* (pianissimo). The piano accompaniment includes a tremolo effect in the left hand and *pp* markings.

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

Allegretto non troppo vivo.

DON ALHAMBRA.

PIANO.

f

dim.

1. I
2. But

stole the Prince, and I brought him here, And left him gai - ly pratt-ling With a
ow-ing I'm much dis - posed to fear, To his ter-ri-ble taste for tip-pling, That

high - ly res-pect-a-ble gon - do-lier, Who promised the Roy - al babe to rear, And
high - ly res-pect-a-ble gon - do-lier Could nev-er de-clare with a mind sin - cere

teach him the trade of a ti - mo-neer With his own be - lov - ed brat-ling.
Which of the two was his off - spring dear, And which the Roy - al strip-ling!

Both of the babes were strong and stout, And con-sid-er-ing all things clev-er. Of
Which was which he could nev-er make out Des - pite his best en - deav-our. Of

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

pos - si-ble doubt what - ev - er. 1. 2. 3. Time
pos - si-ble doubt what - ev - er.

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!

sped, and when at the end of a year, I sought that in - fant cher-ished, That
 chil - dren fol - lowed his old ca - reer - (This state - ment can't be par - ried) Of a

high - ly res - spect - a - ble gon - do - lier Was ly - ing a corpse on his hum - ble bier - I
 high - ly res - spect - a - ble gon - do - lier: Well, one of the two (who will soon be here) - But

dropp'd a Grand In - qui - si - tor's tear - That gon - do - lier had per - ished. A
which of the two it is not quite clear - Is the Roy - al Prince you mar - ried! Search

taste for drink, com - bined with gout, Had dou - bled him up for
 in and out and round - a - bout And you'll dis - cov - er

ev - er. Of *that* there is no man - ner of doubt - No
 nev - er A tale so free from ev - e - ry doubt - All

prob - a - ble, pos - si - ble sha - dow of doubt - No pos - si - ble doubt what -
 prob - a - ble, pos - si - ble sha - dow of doubt - All pos - si - ble doubt what -

3.
 -ev - er. 4. The

CASILDA & DUCHESS.
 No pos - si - ble doubt what - ev - er!

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

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

4.

- ev - er!

A tale so free from ev - 'ry doubt- All prob - a - ble, pos - si - ble

A tale so free from ev - 'ry doubt- All prob - a - ble, pos - si - ble

A tale so free from ev - 'ry doubt- All prob - a - ble, pos - si - ble

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for both the right and left hands. The key signature is B-flat major (two flats), and the time signature is 4/4. The first vocal staff begins with a fermata over the word 'er!' and then continues with the lyrics 'A tale so free from ev - 'ry doubt- All prob - a - ble, pos - si - ble'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

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

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

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

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The vocal staves are arranged in the same order as the first system. The lyrics for all parts are 'sha - dow of doubt- All pos - si - ble doubt what - ev - er!'. The piano accompaniment continues with the same rhythmic patterns, ending with a final chord in the right hand and a fermata in the left hand. The key signature remains B-flat major (two flats) and the time signature is 4/4.

RECIT.-(Casilda & Don Alhambra.)

Allegro con brio.

CASILDA.

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,

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

Fate with-out un-seemly 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!

Attaca il Quintet.

Nº 8. QUINTET. (Duke, Duchess, Casilda, Luiz and Grand Inquisitor.)

Allegretto moderato.

CASILDA. Try we life - long, we can nev - er Straight - en out life's

DUCHESS. Try we life - long, we can nev - er Straight - en out life's

LUIZ. Try we life - long, we can nev - er Straight - en out life's

DUKE. Try we life - long, we can nev - er Straight - en out life's

INQUISITOR. Try we life - long, we can nev - er Straight - en out life's

PIANO. *Allegretto moderato.*
p

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

guess a-gain?

guess a-gain? Care's a can-ker that be -

guess a-gain? Life's a pud-ding full of plums,

guess a-gain?

guess a-gain?

Ad. * *Ad.* *

f Life's a pudding full of plums, Care's a can-ker that be -

f -numbs, Life's a pudding full of plums, Care's a can-ker that be -

f Life's a pudding full of plums, Care's a can-ker that be -

f Life's a pudding full of plums, Care's a can-ker that be -

f Life's a pudding full of plums, Care's a can-ker that be -

f Life's a pudding full of plums, Care's a can-ker that be -

f *p*

A

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- 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

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

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. *p a tempo*

cresc.

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

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

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

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

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

cresc.

rit.

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

brings, Fai - lure brings no kind of stig - ma -

brings, no kind of stig - - ma - Dance we

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

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

crusc.

Red. * *Red.* *

Dance we to an - o - ther tune! *Cf*

Dance we to an - o - - ther tune! String the

to an - o - ther tune! *f* String the lyre and fill the

- o - - ther tune! *f* String the lyre and

- o - - ther tune! *f* String the lyre and

Red. * *Red.* * *Red.* *

f
String the lyre and fill the cup, — Lest on sor-row we should
lyre and fill the cup, fill the
cup, Lest on sor-row we should sup, we — should
fill the cup, Lest on sor - row we should sup,
fill the cup, Lest on sor - row we should sup,
* * *

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "String the lyre and fill the cup, — Lest on sor-row we should sup, we — should fill the cup, Lest on sor - row we should sup, fill the cup, Lest on sor - row we should sup, fill the cup, Lest on sor - row we should sup, * * *". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

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

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "sup, String the lyre, fill the cup, Lest on sor - row we should sup. — cup, String the lyre, fill the cup, Lest on sor - row we should sup. sup, String the lyre, fill the cup, Lest on sor - row we should sup. String the lyre, fill the cup, Lest on sor - row we should sup. String the lyre, fill the cup, Lest on sor - row we should sup. * * *". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

E

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

p *p marcato*

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

8

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

loco.

ff

18844

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

Red. *

rallentando *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes!

rallentando *f a tempo*

Red. * *Red.* *

Red. * *Red.* *

Nº 9.

CHORUS- with SOLO (Tessa.)

Allegretto moderato.

PIANO.

Piano introduction for the chorus, marked "PIANO." and "Allegretto moderato." The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The introduction concludes with a *Led.* (Crescendo) marking.

CHORUS.

Musical notation for the chorus, including vocal lines and piano accompaniment. The vocal lines enter with the lyrics "Bride-groom and bride!". The piano accompaniment provides harmonic support. The section concludes with a *Led.* marking.

Unison.

Musical notation for the unison section, including vocal lines and piano accompaniment. The vocal lines enter with the lyrics "Knot that's in sol - u - ble Voi - ces all vol - u - ble Hail it with pride." followed by "Bride - groom and". The piano accompaniment features sustained chords. The section concludes with a *Led.* marking.

B

Musical notation for the final section, including vocal lines and piano accompaniment. The vocal lines enter with the lyrics "Ah," followed by "Bride - groom and" and "We in sin - cer - i - ty, Wish you pros - per - i - ty Bride-groom and bride!". The piano accompaniment features sustained chords. The section concludes with a *Led.* marking and an asterisk.

We in sin - cer - i - ty, Wish you pros - per - i - ty,

We in sin - cer - i - ty, Wish you pros - per - i - ty,

Bride - groom and bride! Bride - groom and

Bride - groom and bride! Bride - groom and

dim.

ped. * *ped.* *

bride!

bride!

p

ped. *

Allegretto grazioso.

SOLO TESSA.

When a mer-ry mai- den 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!

From to-day and ev-er af-ter Let our tears be tears of laugh-ter,

Ev-'ry sigh that finds a vent Be a sigh of sweet con-tent!

rall.

When you mar-ry mer-ry mai - den, Then the air with love is la - den; Ev-'ry

E *a tempo sostenuto*

flow'r is a rose, Ev - 'ry goose be-comes a swan, Ev'ry kind of trou - ble

p a tempo

*And. ** *And. ** *And. ** *And. ** *And. **

F

goes Where the last year's snows have gone! Sun-light takes the place of

CHORUS. 1st SOPRANOS.

Sun - - light

2nd SOPRANOS.

Sun - - light

TENORS.

Sun - - light

BASSES.

Sun - - light

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

cresc. *f*

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: 'shade — When you mar-ry mer-ry maid! —' followed by 'takes the place of shade When you mar-ry mer-ry maid! When a mer-ry mai-den' on the second staff, and 'takes the place of shade When you mar-ry mer-ry maid! When a' on the third and fourth staves. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. Dynamics include *cresc.* and *f*.

Ad. *

mar-ries, Sor-row goes and pleasure tar-ries; Ev-ry sound be-comes a song, All is
 mer-ry mai - den mar-ries Ev-ry sound's a song, All is
 mer-ry mai - den mar-ries Ev-ry sound's a song, All is
 mer-ry mai - den mar-ries Ev-ry sound's a song, All is

rall. *p a tempo*

The second system of the musical score continues with five vocal staves and piano accompaniment. The lyrics are: 'mar-ries, Sor-row goes and pleasure tar-ries; Ev-ry sound be-comes a song, All is' on the first staff; 'mer-ry mai - den mar-ries Ev-ry sound's a song, All is' on the second staff; 'mer-ry mai - den mar-ries Ev-ry sound's a song, All is' on the third staff; and 'mer-ry mai - den mar-ries Ev-ry sound's a song, All is' on the fourth staff. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. Dynamics include *rall.* and *p a tempo*.

Ad. * *Ad.* * *Ad.* *

right and no-thing's wrong! When a mer-ry mai-den

right and no-thing's wrong!

right and no-thing's wrong!

right and no-thing's wrong!

right and no-thing's wrong!

f *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. Gnaw-ing 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 mai - den,

rall. *a tempo sostenuto*

Then the air with joy is la - den; All the cor-ners of the earth Ring with

rall. *a tempo*

Ad. * *Ad.* *

mu - sic sweet-ly played, Wor-ry is me - lo - dious mirth, Grief is

Ad. * *Ad.* * *Ad.* * *Ad.* *

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. *

f Ah— All the year is mer - ry

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

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

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

All the year is mer - ry May! All is

cresc. *mf*

rit. dim. a tempo

May,— All the year is mer-ry May!— Mer-ry, mer-ry May, mer-ry, mer-ry May,
p
 mer - ry May, Mer-ry May, mer-ry May,
p
 mer - ry May, Mer-ry May, mer-ry May,
p
 mer - ry May, Mer-ry May, mer-ry May,
p
 mer - ry May, Mer-ry May, mer-ry May,

rit. dim. a tempo

*Red. **

f

All the year is— mer-ry, mer - ry May!
f
 is May!
f
 is May!
f
 is May!
f
 is May!

f

*Red. **

Allegretto moderato. GIANETTA.

VOICE.

1. Kind sir, you can-not have the
2. Some kind of charm you seem to

PIANO.

heart Our lives to part From those to whom an hour a - go We were u - ni - - ted!
find In wo-man-kind-Some source of un - explain'd de - light (Un-less you're jest - - ing.)

Red. *

Be-fore our flow - ing hopes you stem, Ah, look at them, And pause be - fore you deal this
But what at - tracts you, I con - fess, I can-not guess, To me a wo-man's face is

blow, All un - in - vi - - ted! You men can nev-er un - der - stand, That heart and
quite Un - in - ter - est - - ing! If from my sis - ter I were torn, It could be

Red. *

hand Can - not be se - pa - ra - ted when We go a - yearn - ing; You see, you've
borne— I should, no doubt, be hor - ri - fied, But I could bear it;— But Mar - co's

A

on - ly wo - men's eyes To i - do - lize, And on - ly wo - men's hearts, — poor men, To
quite an - o - ther thing— He is my King, He has my heart and none — be - side Shall

un poco rall.

cresc.

colla voce.

set you burn - ing! Ah me, you men will nev - er un - der - stand That wo - man's
ev - er share it! }

atempo

dim.

p

heart — is one with wo - man's hand!

2nd time.

heart — is one with wo - man's hand!

p

f

p

Allegretto tempo.

DON ALHAM. RECIT.

Do not give way to this uncalled-for grief, Your se-pa - ra-tion will be ve - ry

RECIT.

a tempo

brief. To as-certain which is the King And which the o - ther, To Ba - ra - ta - ria's

p a tempo

RECIT.

Court I'll bring His fos - ter - mo - ther; Her for - mer nurse - ling to de - clare She'll be de -

-light - ed. That set - tled, let each hap - py pair Be re - u -

colla voce.

Andante.

GIA. *f*
 - ni - ted. Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

TESSA. *f*
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

MARCO. *f*
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

GIUS. *f*
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our non - ey -

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

long! - Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

-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.

ff

GIANETTA.

1. Then one of us will be a Queen, And

MARCO.

2. drive a - bout in a carriage and pair, With the

p

sit on a gol - den throne, With a crown in - stead Of a hat on her head, And

King on her left - hand side, And a milk - white horse, As a mat - ter of course, When -

di - a - monds all her own! With a beau - ti - ful robe of gold and green, I've -
 - ev - er she wants to ride! With beau - ti - ful sil - ver shoes to wear Up -

al - ways un - der - stood; I won - der whether She'd wear a feather? I ra - ther think she
 - on - her dain - ty feet; With end - less stocks Of beau - ti - ful frocks, And as much as she wants to

B

should! Oh, — 'tis a glorious thing, I ween, To be a regu - lar Roy - al Queen! No
 TESSA *f* *p*
 Oh, — 'tis a glorious thing, I ween, To be a regu - lar Roy - al Queen! No
 eat! Oh, — 'tis a glorious thing, I ween, To be a regu - lar Roy - al Queen! No
 GIUS. *f* *p*
 Oh, — 'tis a glorious thing, I ween, To be a regu - lar Roy - al Queen! No

f *dim.* *p*

half - and - half af - fair, I mean, No half - and - half af - fair, But a

half - and - half af - fair, I mean, No half - and - half af - fair, But a

half - and - half af - fair, I mean, No half - and - half af - fair, But a

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, reg-u - lar Roy-al Queen! ^{1.}

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen! 2. She'll

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

C.

2.

TESSA.

G. & T.

Queen!

3. When - ev - er she con - 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 elegant high so - cie - ty talk She'll bear a-way the bell, With her

ad lib.

colla voce.

GIAN. & TESSA.
a tempo

"How de do?" And her "How are you?" And "I trust I see you well!" Oh, —

MARCO & GIUS.
a tempo

Oh, —

a tempo f

p

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

p

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

dim. p

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

f

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

f

reg- u - lar, reg- u - lar, reg- u - lar Roy - al Queen!

reg- u - lar, reg- u - lar, reg- u - lar Roy - al Queen! 4. And no - ble lords will

GIUS.

p

scrape and bow, And dou-ble them-selves in two, And o - pen their eyes In

blank sur-prise At what-ev-er she likes to do. And ev - ry - bo - dy will

p

round-ly vow She's fair as flow'rs in May, And say, "How clever!" At what - so - ev-er She

ad lib.

p

GIAN. & TRESSA.
atempo

F

Oh, 'tis a glo-rious thing, I ween, To be a

MARCO & GIUS.
atempo

con - descends to say! Oh, 'tis a glo-rious thing, I ween, To be a

f *atempo* *f* *dim.* *p*

regu-lar Roy - al Queen - No half - and - half af - fair, I mean, No half - and - half af -

regu-lar Roy - al Queen - No 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, reg-u-lar, Roy-al

-fair, But a right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar; Roy-al

f

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

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

right-down reg-u-lar Royal, Royal Queen! —

right-down reg-u-lar Royal, Royal Queen! —

ff

1. CHORUS

2. 1st & 2nd SOPRANOS. Now, TENORS & BASSES. Now,

pray, what is the cause of this re - mark - a - ble hi - lar-i - ty, This

pray, what is the cause of this re - mark - a - ble hi - lar-i - ty, This

sud - den e - bul - li - tion of un - mi - ti - ga - ted jol - li - ty? Has

sud - den e - bul - li - tion of un - mi - ti - ga - ted jol - li - ty? Has

H
a - ny - bo - dy bless'd you with a sam - ple of his char - i - ty - Or

a - ny - bo - dy bless'd you with a sam - ple of his char - i - ty - Or

have you been a - dop - ted by a gen - tle - man of qual - i - ty?

have you been a - dop - ted by a gen - tle - man of qual - i - ty?

Moderato.

MARCO.

Re - ply - ing, we one in - di - find I'm a

GIUS.

sing As - vi - du - al, As I

mf *p*

king - dom I - ware you ob - - vi - lions and

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-

-pub - li - can - CHORUS.
 As they know we ob - ject To pa -
 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?
 -vi-lions and pa-la-ces, How can they re - spect Our Re - pub-li-can fal-la-cies?

Allegro vivace.

MARCO.

For ev - 'ry one who

feels inclined, Some post we un - der - take to find Con - ge - nial with his frame of mind—And

GIUS.
all shall e - qual be. — The Chan - cel - lor in his pe - ruke—The Earl, the Mar - quis,

MARCO.
and the Dook, The Groom, the But - ler, and the Cook—They all shall e - qual be. The

Aris - to - crat who banks with Couatts. The Aris - to - crat who hunts and shoots, The

GIUS.

Aris - to - crat who cleans our boots—They all shall e - qual bel_____ The

L

MARCO.

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

GIUS.

scrubs the grate—They all shall e - qual bel_____ The Lord High Bish - op or - tho - dox—The

MARCO.

Lord High Coachman on the box—The Lord High Vaga - bond in the stocks—They all shall e - qual

bel — For ev - 'ry one who feels in - clined, Some post we un - der - take to find Con -

GIUS.

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

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

N

be. Sing high, sing low, Wher - ev - er they — go, Sing high sing, low, Wher -

- ev - er they — go, Wher - ev - er they go, Wher - ev - er they go, They all shall e - qual

0 *ff* CHORUS.

be! Sing high, sing low, Wher - ev - er they - go, Sing high, sing

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

ff

low, Wher - ev - er they - go, Wher-ev-er they go, Wher-ev-er they go, They all shall

low, Wher - ev - er they - go, Wher-ev-er they go, Wher-ev-er they go, They all shall

unis.

P

e - qual be! — The Earl, the Mar-quis, and the Dook, The Groom, the But-ler, and the Cook, The

e - qual be! — The Earl, the Mar - quis, and the Dook, the

Aris - to - crat who banks with Cou - tts, The Aris - to - crat who cleans the boots, The No - ble Lord who
Groom, the But - ler, and the Cook, The No - ble

rules the State, The No - ble Lord who scrubs the grate. The Lord high Bish - op or - tho - dox, The
Lord who rules the State, The No - ble Lord who

Va - ga - bond in — the stocks — For ev - 'ry one who feels in - clined, Some
scrubs the grate — For ev - 'ry one who feels in - clined, Some

post— they un - der - take to find Con - ge - nial with his frame of mind, Con -

post they un - der - take to find Con - ge - nial with his frame of mind, Con -

- ge - nial with his frame of mind— And all— shall— e - qual bel—

- ge - nial with his frame of mind— And all— shall— e - qual bel—

R *ff* Then hail! O King, Which - ev - er

ff Then hail! O King, Which - ev - er

you may be, To you we sing, But

you may be, To you we sing, But

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics: "you may be, To you we sing, But". The piano accompaniment features a treble and bass clef, with a melodic line in the treble and a harmonic accompaniment in the bass.

do not bend the knee. Then hail!

do not bend the knee. Then hail!

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics: "do not bend the knee. Then hail!". The piano accompaniment continues with a similar melodic and harmonic structure.

hail! O King,

hail! O King,

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics: "hail! O King,". The piano accompaniment features a more active melodic line in the treble clef.

Hail! — O King, Hail! — O King!

Hail! — O King, Hail! — O King!

MARCO & GIUS. RECIT.

Come let's a - way — our island crown a - waits me — Con - flict - ing feel - ings rend my soul a -

Moderato.

part! The thought of Roy - al dig - ni - ty e - lates me, But leav - ing thee be - hind me breaks my

S
GIAN & TESSA. RECIT.

heart! Farewell, my love; on board you must be get-ting; But while up - on the sea you gai-ly

roam, Re-member that a heart for thee is fret-ting— The ten - der lit - tle heart you've left at

Andante con moto. GIAN. SOLO.

home! Now, Mar - co dear, My wish-es hear: While you're a-way

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,

cresc.

O my pet, You won't forget You've mar-ried me! And, O my darling, O my pet, Whatever else you may for-

espress.

p

espress.

-get, In yonder isle be-yond the sea, Do not for-get, Do not for-get you've mar-ried me! You'll

TESSA.

p

lay your head Upon 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 lagoon: 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

GIAN. *f*
 O my dar - ling, O my
 sea, Do not for - get you've mar - ried me! O my
 MARCO
 O my
 GIUS.
 O my

cresc. *f*

pet, What - ev - er else you may for - get, In yon - der isle be - yond the sea, Do not for -
 dar - ling, O my pet, In yon - der isle be - yond the sea, Do not for -
 dar - ling, O my pet, In yon - der isle be - yond the sea, We'll not for -
 dar - ling, O my pet, In yon - der isle be - yond the sea, We'll not for -

dim.

dim. *p*
 -get, Do not forget you've married me! O my dar-ling, O my
dim. *p*
 -get, Do not forget you've married me! O my dar-ling, O my
dim. *p*
 -get, We'll not forget we've married ye! O my dar-ling, O my
dim. *p*
 -get, We'll not forget we've married ye! O my dar-ling, O my

pet, In yon-der isle be-yond the sea, Do not for-get you've mar-ried me!
 pet, In yon-der isle be-yond the sea, Do not 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 ye!
 pet, In yon-der isle be-yond the sea, We'll not for-get we've mar-ried ye!
dim. *pp* *pp*

Allegretto moderato. (à la Barcarolle.)

CHORUS SOPRANOS.

Then a -

TENORS.

Then a -

BASSES.

Then a -

Allegretto moderato. (à la Barcarolle.)

p molto cresc.

ff

- way — they go to an is - land fair — That lies in a South - ern sea: We

- way — we go to an is - land fair — That lies in a South - ern sea: We

- way — we go to an is - land fair — That lies in a South - ern sea: We

ff

know — not where, and we don't much care, — Wher - ev - er that isle may be. —

know — not where, and we don't much care, — Wher - ev - er that isle may be. —

know — not where, and we don't much care, — Wher - ev - er that isle may be. —

When the

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! — When the

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! — When the

sf *sf* *sf* *sf* *sf*

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! — Then a-

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! — Then a-

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! — Then a-

ve *f*

Red. *

- way — they go to an is - land fair, We know not where, we don't much care,

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

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

Wher - ev - er that isle — may be!

Wher - ev - er that isle — may be!

Wher - ev - er that isle — may be!

mf *ped.*

W **MARCO**

A - way we go To a balm - y

dim. *p* *ped.*

GIAN.

A - way, a - way they go

TESSA.

A - way, a - way they go

isle, Where the ro - ses blow All the

GIU'S.

A - way, a - way we go

A - way, a - way,

A - way, a - way,

A - way, a - way,

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

A - way, — a - way, — all

A - way, — a - way, —

win - ter while, Ro - - ses blow, a - way where the ro - ses — blow — All

Where the ro - ses blow All the win - ter while,

A - way, a - way, where ro - ses blow, All

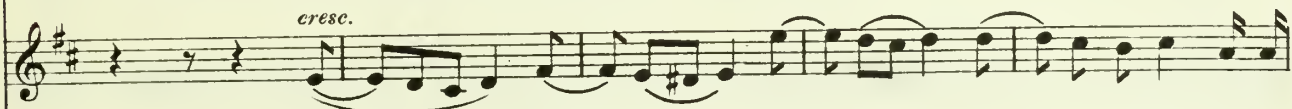
A - way, a - way, where ro - ses blow, All

A - way, a - way, where ro - ses blow, All

ped. * *ped.* * *p* *cresc.*



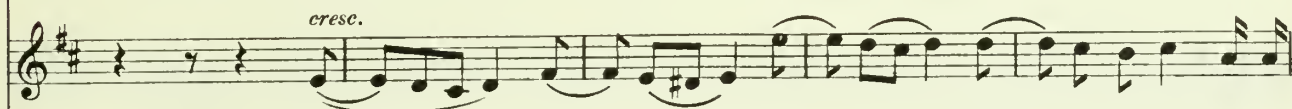
— the win - ter — while, — Where the ro - ses blow! — Then a -



Where — the ro - ses blow — All win-ter while. Then a -



— the win - ter — while, — Where the ro - ses blow! — Then a -



Where — the ro - ses blow — All win-ter while. Then a -



win - ter while, Where — the ro - ses blow! — Then a -



win - ter while, Where — the ro - ses blow! — Then a -



win - ter while, Where — the ro - ses blow! — Then a -





- way — they go to an is - land fair — That lies in a South - ern sea; Then a-way they



- way — they go to an is - land fair — That lies in a South - ern sea; Then a-way they



- way — we go to an is - land fair — That lies in a South - ern sea; Then a-way we



- way — we go to an is - land fair — That lies in a South - ern sea; Then a-way we



- way — they go to an is - land fair — That lies in a South - ern sea; Then a-way they



- way — we go to an is - land fair — That lies in a South - ern sea; Then a-way we



- way — we go to an is - land fair — That lies in a South - ern 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!

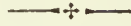
go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, a - way!

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!

largamente

Act II.



No 1.

CHORUS OF MEN (with Marco & Giuseppe.)

Allegretto.

PIANO.

TENORS.

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria you may see: A

BASSES.

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 - qual - i - ty.

mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty. This form of go - vern -

A des - po - ti - sm strict, combined With

-ment we find The beau i - de - al of its kind -

ab - so - lute e - qual - i - ty! With ab - so - lute e - qual - i - ty! Of

Of

hap - pi - ness the ve - ry pith— In Ba - ra - ta - ria you may see: A

hap - pi - ness the ve - ry pith In Ba - ra - ta - ria you may see: A

mf

mo - nar - chy that's tem - pered with Re - pub - li - can— E - qual - i - ty! Re - pub - -

mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub - -

cresc. *f*

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

- - li - can E - qual - i - ty! GIUS. Two

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 do - ing all they

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 - tu - ni - ty. And

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!

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

p

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

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

cresc.

per - fect u - - - - ni - ty! Of

per - fect u - - - - ni - ty! Of

f

CHORUS.

hap - pi-ness the ve - ry pith— In Ba - ra - ta - ria you may see: A

hap - pi-ness the ve - ry pith In Ba - ra - ta - ria you may see: A

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "hap - pi-ness the ve - ry pith— In Ba - ra - ta - ria you may see: A". The piano accompaniment features a steady bass line with chords in the right hand.

mo - nar-chy that's tem-pered with Re - pub - li - can E - qual - i - ty! Re - pub -

mo - nar-chy that's tem-pered with Re - pub - li - can E - qual - i - ty! Re - pub

The second system continues the vocal and piano parts. The lyrics are: "mo - nar-chy that's tem-pered with Re - pub - li - can E - qual - i - ty! Re - pub -". The piano accompaniment includes trills in the right hand.

- - 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!

The third system concludes the vocal and piano parts. The lyrics are: "- - li-can E - qual - i - ty, tem - pered with E - qual - i - ty!". The piano accompaniment features trills and ends with a fermata. The page number 18844 is printed at the bottom left.

No. 2.

SONG.- Giuseppe (with Chorus.)

Allegro non troppo.

PIANO.

f *p*

Ri - sing ear - ly in the
 morn - ing, We pro - ceed to light the 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 du - ties of the
 day. First, we po - lish off some batch - es Of po - li - ti - cal des - patch - es, And
 lunch - eon (mak - ing mer - ry On a bun and glass of sher - ry), If we've

p

for-eign po-li-ti-cians cir-cum-vent; Then, if bus'ness is-n't hea-vy, We may
no-thing in par-ti-cu-lar to do, We may make a Pro-cla-ma-tion, Or re-

hold a Roy-al le-vée, Or ra-ti-fy some Acts of Par-lia-ment. Then we
-ceive a De-pu-ta-tion- Then we pos-si-bly cre-ate a Peer or two. Then we

prob-ab-ly re-view the house-hold troops- With the u-sual "Shal-loo humps!" and "Shal-loo
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
Bath. Or we dress and tod-dle off in se-mi-State To a

1st time ff 2nd time pp

in-ter-est-ing East-ern po-ten-tate. Af-ter that we ge-ne-ral-ly Go and dress our pri-vate
fes-ti-val, a func-tion, or a *fête*. Then we go and stand as sen-try At the Pa-lace (pri-vate

va-let-(It's a ra-ther ner-vous du-ty-he's a touch-y lit-tle man)-Writes some let-ters li-te-
er-try), Marching hi-ther, march-ing thi-ther, up and down and to and fro, While the war-ri-or on

-ra-ry For our pri-vate se-cre-ta-ry-He is sha-ky in his spell-ing, so we help him if we
du-ty Goes in search of beer and beau-ty (And it ge-ne-ral-ly hap-pens that he has-n't far to

can- go). Then, in view of cra-vings in-ner, We go down and or-der din-ner; Then we
He re-lieves us, if he's a-ble, Just in time to lay the ta-ble, Then we

pol-ish the Re-ga-lia And the Co-ro-na-tion plate—Spend an hour in ti-ti-va-ting All our
dine and serve the cof-fee, and at half-past twelve or one, With a plea-sure that's em-pha-tic, We re-

Gen-tle-men-in-Wait-ing; Or we run on lit-tle er-rands for the Mi-nis-ters of State.
-ti-re to our at-tic With the gra-ti-fy-ing feel-ing that our du-ty has been done!

Oh, — phi-lo-so-phers may sing Of the trou-bles of a King; Yet the
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 plea-sure That we
plea-sures there are ma-ny and of wor-ries there are none; And the cul-mi-nat-ing plea-sure That we

trea-sure be-yond mea-sure Is to run on lit-tle er-rands for the Mi-nis-ters of State.
 trea-sure be-yond mea-sure Is the gra-ti-fy-ing feel-ing that our du-ty has been done!

CHORUS.
 Oh, — phi-lo-so-phers may-sing Of the trou-bles of a King; Yet the du-ties are de-lightful, and the
 Oh, — phi-lo-so-phers may-sing Of the trou-bles of a King; But of plea-sures there are ma-ny, and of

pri-vi-le-ges great; But the pri-vi-lege and plea-sure That we trea-sure be-yond mea-sure Is to
 wor-ries there are none; And the cul-mi-nat-ing plea-sure That we trea-sure be-yond mea-sure Is the

1. GIUS. 2. rit. a tempo
 run on lit-tle er-rands for the Mi-nis-ters of State. Af-ter du-ty has been done!
 gra-ti-fy-ing feel-ing that our CHORUS.

du-ty has been done!

rit. a tempo

No 3.

SONG-(Marco.)

Allegretto moderato.

MARCO.

1. Take a
2. Take a

PIANO.

pair of spark-ling eyes, — Hid-den, ev - er and a - non, — In a mer - ci - ful e -
pret - ty lit - tle cot — Quite a mi - nia - ture af - fair — Hung a - bout with trel - liss'd

- clipse — Do not heed their mild sur - prise — Hav - ing pass'd the Ru - bi -
vine, — Fur - nish it up - on the spot — With the trea - sures rich and

- con. — Take a pair of ro - sy lips; — Take a
rare — I've en - dea - vour'd to de - fine. — Live to

fi - gure trim - ly plann'd— Such as ad - mi - ra - tion whets— (Be par -
 love and love to live— You will ri - pen at your ease,— Grow-ing

- tic - u - lar in this;) Take a ten - der lit - tle hand, Fring'd with
 on the sun - ny side— Fate has no - thing more to give— You're a

dain - ty fin - ger - ettes, Press _____ it, press it— in pa - ren - the -
 dain - ty man to please, *2nd Verse.*
 If _____ you're not sat - is - fied, not - sat - is -

- sis;— Ah! _____ Take _____ all these, you luck - y
 Take _____ my coun - sel, hap - py
 - fied, Ah! _____

dim.

p *f* *dim.*

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

man, - Take and keep — them, if — you — can, if — you can!
 man; Act up - on — it, if — you — can, if — you can!

Take my coun-sel, hap - py man; Act up -

- on it, if you can, if you can, if you can, Act up - on if, if you can, — hap - py

man, if — you can!

Nº 4. SCENA, (CHORUS OF GIRLS, QUARTET, DUET & CHORUS.)

Allegro vivace.

PIANO.

The piano accompaniment consists of three systems of music. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#) and the time signature is 6/8. The first system is marked with a forte dynamic (*f*). The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The second and third systems continue this rhythmic and melodic development.

CHORUS.

The chorus section includes two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "Here we are, at the risk of our lives, — From ev - er so". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features a steady accompaniment of eighth notes in the right hand and chords in the left hand, marked with a forte dynamic (*f*).

far, and we've brought your wives— And to that end we've cross'd the main, And

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! To that end we've cross'd the main, And don't in-tend to re -

don't in-tend to re - turn a-gain! 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, —

- turn a-gain! Here we are, at risk of our lives, —

A

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

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

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-turn a -

end we've cross'd the main, And we don't, don't in-tend to re-turn a -

B

SOLO. FIAMETTE.

- gain! Tho' o - be - dience is strong, Cu - ri -

- gain!

p

p

- o - si - ty's stron - ger - We wait - ed for long, Till we could - n't wait longer.

VITTORIA.

It's im -

- pru - dent, we know, But with - out your so - ci - e - ty Ex - is - tence was slow, And we

Ex - is - tence was slow And we wan - ted va - ri - e - ty.

want - ed va - ri - e - ty - Ex - is - tence was slow And we wan - ted va - ri - e - ty.

Red. * *Red.* * *Red.* * *Red.* *

Yes, we want - ed va - ri - e - ty! — So here we are, at the

Yes, we want - ed va - ri - e - ty! — So here we are, at the

p

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

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 - turn — a -

end we've cross'd the main, And we don't, don't in - tend to re - turn — a -

E TESSA.
 - gain! Gius - ep - pe!
 - gain! GIUS.
 Tes - - sa!

Ad. *

GIAN. *L'istesso tempo.* GIAN.
 Mar - co! 1. Tossing
 2. Do they
 MARCO. TESSA.
 Gia - net - - - ta! 1. Af - ter sail - ing to this - land -
 2. Is the pop - u - lace ex - act - ing?

Allegretto grazioso.

p

in a man - ner frightful, And we find the change de - light - ful,
 keep you at a dis - tance? Or do they pro - vide as - sis - tance?

We are all once more on dry land - As at
 All un - aid - ed are you act - ing, When you're

Tell me,
If you

home we've been re - main - ing - We've not seen you both for a - ges,
bu - sy, have you got to Get up ear - ly in the morn - ing?

are you fond of reign - ing? - How's the food, and what's the wa - ges?
do what you ought not to, Do they give the u - sual warn - ing?

Does your
With a

H

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

new em - ploy - ment please ye? - Is it
horse do they e - quip you? Do the

Do you think your sub - jects like you?
 Ain't the li - ve - ry be - com - ing!

dif - fi - cult or ea - sy? - I am
 Roy - al trades - men tip you? Does your e

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

Take it
 Do they

al - to - ge - ther, is it - Bet - ter fun than gon - do - lier - ing?) We shall
 give you wine for din - ner? Peach - es, su - gar - plums, and i - ces?) We shall

We shall

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

- thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will

- thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will

CHORUS.
Unis.

both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

1. | 2. GIAN.

We shall

TESSA.

2. Is the We shall

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

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

p *p*

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

pp They'll go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

pp They'll go on re - quest - ing, Till you tell them, nev - er doubt 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 -

-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! 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 -

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

f ——— *ff*
 tell us, tell us all, all a - bout it!
f ——— *ff*
 tell us, tell us all, all a - bout it!
f ——— *ff*
 tell us all a - bout it, Tell us, tell us all a - bout it!
f ——— *ff*
 tell us all a - bout it, Tell us, tell us all a - bout it!

f ——— *ff*

N^o 5.

CHORUS & DANCE.

Tempo di Cachucha.

PIANO.

The piano introduction consists of two staves (treble and bass clef) in 3/4 time. It features a rhythmic pattern of eighth notes and quarter notes, starting with a forte (*f*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand.

The vocal entry consists of two staves (treble and bass clef). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Dance a ca - chu - cha, fan -". The dynamic is marked *f*.

The piano accompaniment for the first vocal line consists of two staves (treble and bass clef). It features a rhythmic pattern of eighth notes and quarter notes, with some chords marked with accents (^). The dynamic is marked *f pesante*.

The vocal entry for the second line consists of two staves (treble and bass clef). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon - te - fo -".

The piano accompaniment for the second vocal line consists of two staves (treble and bass clef). It features a rhythmic pattern of eighth notes and quarter notes, with some chords marked with accents (^). The dynamic is marked *f pesante*.

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

- light of that wild - est of dan - ces! To the pret - ty pit - ter, pit - ter,

- light of that wild - est of dan - ces!

A Unis.

pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter— Clit - ter, clit - ter, clat - ter,

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, clat - ter -

Pit - ter, pit - ter, pit - ter, pat - ter, pat - ter, pat - ter, pat - ter, We'll dance, Old

Old

sf

B

Xe - res we'll drink - Man - za - nil - la, Mon - te - ro; For wine, when it

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 -

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

- 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 -

reck - less de - light! _____ Dance a ca - chu - cha, fan -

C

- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon -

- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon -

- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The

- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The

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

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

f

D

Old Xe - res we'll - drink - Man - za - nil - la, Mon - te - ro, For

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

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 -

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

-light of that wild - est of dan - - - - -

-light of that wild - est of dan - - - - -

Ad. * *Ad.* *

E
-ces!

-ces!

Ad. *

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and a slur. The bass staff contains a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *ff* is present at the end of the system.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with eighth notes and a slur. The bass staff has a rhythmic accompaniment with eighth notes and chords.

Third system of musical notation. The treble staff features a melodic line with eighth notes and a slur. The bass staff has a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *F* is present at the start of the system.

Fourth system of musical notation. The treble staff features a melodic line with eighth notes and a slur. The bass staff has a rhythmic accompaniment with eighth notes and chords.

Fifth system of musical notation. The treble staff features a melodic line with eighth notes and a slur. The bass staff has a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *b* is present at the start of the system.

Sixth system of musical notation, concluding the piece. The treble staff features a melodic line with eighth notes and a slur. The bass staff has a rhythmic accompaniment with eighth notes and chords. The system ends with a double bar line and a repeat sign.

N^o 6.

SONG.— Don Alhambra. (with Marco & Giuseppe.)

Allegro non troppo.

DON ALHAM.

There lived a King, as

I've been told, In the won-der-work-ing days of old, When hearts were twice as good as gold, And

tween-ty times as— mel-low. Good-tem-per tri-umphed 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 sad to think That some, at junk-et

MAR. & GUI.

or at jink, Must be con-tent with tod-dy. With tod - - - - y must

DON.

be-con-tent with tod-dy. He wished all men as rich as he (And he-was-rich as

MARCO & GIUS.

rich could be), 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 rich as he, So to the top of—

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features chords and moving lines in both hands.

DON ALHAM.

ev-'ry tree Pro - mo - ted ev-'ry - bo - dy! Lord Chan-cel-lors were cheap as sprats, And

The second system continues the musical piece. The vocal line includes a fermata over the word 'bo - dy!'. The piano accompaniment has a dynamic marking of *p* (piano) and includes some triplet-like figures.

Bish-ops_ in their sho-vel hats Were plen - ti - ful as tab-by cats— In point of fact, too—

The third system of music shows the vocal line with a melodic line and the piano accompaniment with chords and moving bass lines.

ma - ny. Am - bas - sa - dors cropped up_ like_hay, Prime Min - is - ters and such as_ they Grew

The fourth system concludes the page's music. The vocal line has a melodic line with some grace notes, and the piano accompaniment features chords and moving lines.

like as - pa - ra - gus in 'May, And Dukes were three a pen - ny. On - ev - 'ry side Field

Mar - shals gleam'd, Small beer were Lords Lieu - ten - ant deem'd, With Ad - mi - rals the o - cean teem'd, All

MAR. & GIUS.

round his wide do - min - ions. With Ad - - - - mi - rals a - round his wide do -

DON.

-min - ions. And Par - ty Lead - ers you might meet In twos 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

couldn't beat— Two Par - ty Lead - ers in each street Main - tain - ing, with no— lit - tle heat, Their

DON ALHAM.

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

er.d is eas - i - 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 up goes the price of shod - dy. In

MAR. & GUI. DON.

f *p*

short, who - ev - er you may be, To this con - clu - sion you'll a - gree, When

MARCO & GIUS.

ev - e - ry - one is — some - bo - dee, Then no one's a - ny - bo - dy! Now that's as plain as

MARCO, GIUS. & DON.

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 - ny - bo - dy!

NO. 7.

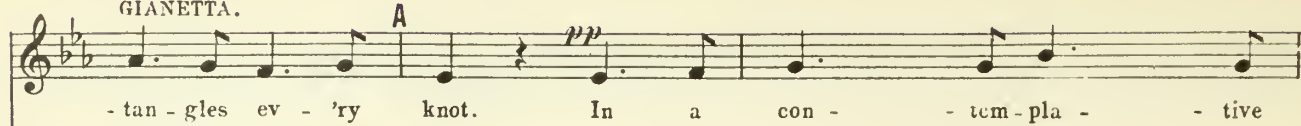
QUARTET.- (Marco, Giuseppe, Gianetta & Tessa.)

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

PIANO.

In a com-tem-pla-tive fash-ion, An! 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
com-pli-ca-ted plot- Qui-et, calm de-li-be-ra-tion Dis-en-

GIANETTA.



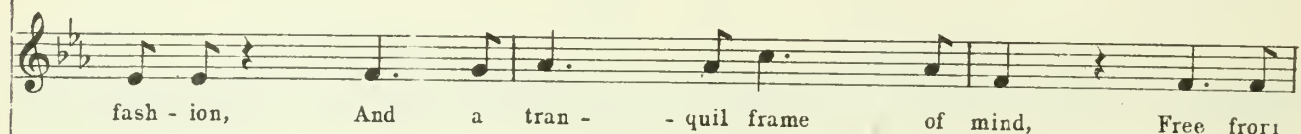
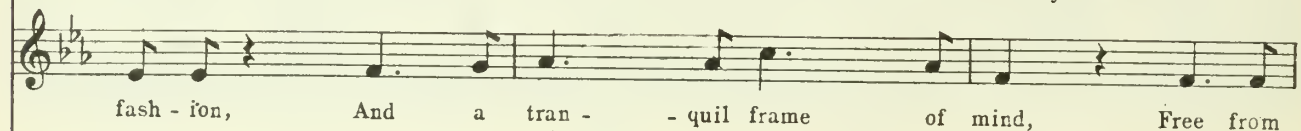
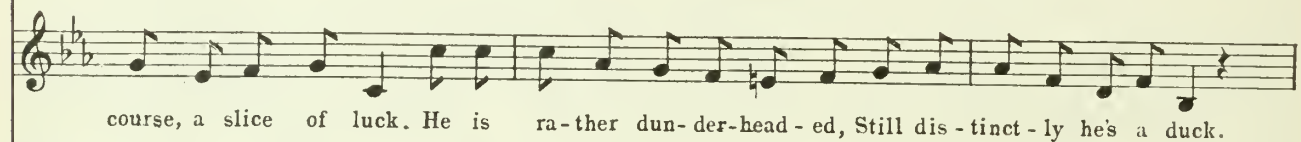
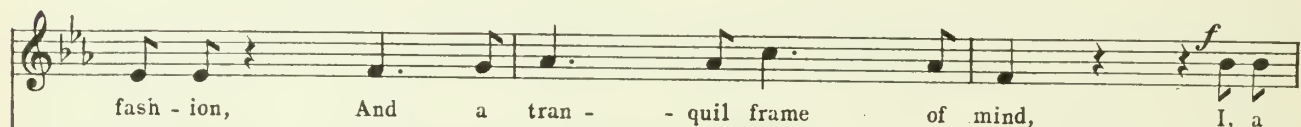
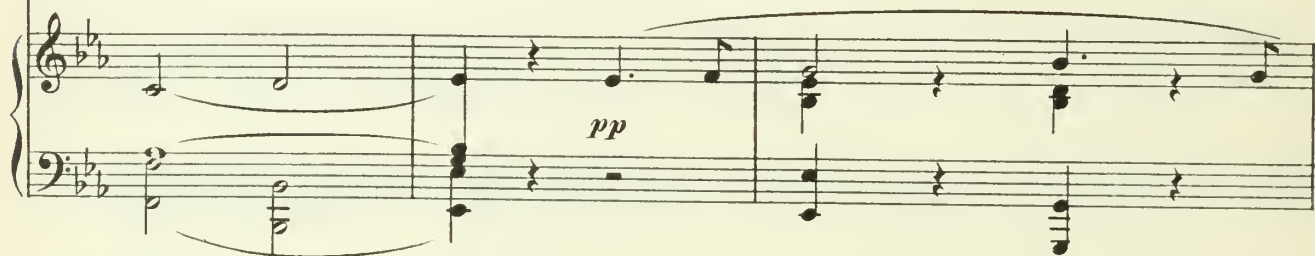
TESSA.



MARCO.



GIUSEPPE.



vic-tim too of Cu-pid, Mar-co mar-ried-that is clear. He's par - tic - u - lar - ly stu-pid, Still dis -

pp Ev - 'ry kind of pas-sion, Some so - lu - tion let us

pp ev - 'ry kind of pas-sion, Some so - lu - tion let us

pp ev - 'ry kind of pas-sion, Some so - lu - tion let us

B - tinct - ly, he's a dear. *pp* Grasp the sit - u - a - tion, Solve the

find. Let us grasp the sit - u - a - tion, Solve the

find. *f* To Gia - net - ta I was ma-ted; I can prove it in a trice, Tho' her

find. Let us grasp the sit - u - a - tion, Solve the

com - - pli - ca - - ted plot, Qui - et, calm de-li - - be -

com - - pli - ca - - ted plot, Qui - et, calm de-li - - be -

charms are o - ver - ra - ted Still I own she's ra - ther nice. calm de-li - - be -

com - - pli - ca - - ted plot, I to Tes - sa, wil - ly - nil - ly, All at

- ra - tion, Dis - en - tan - - gles ev - - 'ry knot!

- ra - tion, Dis - en - tan - - gles ev - - 'ry knot!

- ra - tion, Dis - en - tan - - gles ev - - 'ry knot!

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*

In a con - - tem - pla - - tive

In a con - - tem - pla - - tive

Now when we were pret - ty ba - bies Some one

sil - ly, still she an - swers pret - ty well. *pp* In a con - - tem - pla - - tive

3 f

fash - ion, And if I can catch her I'll pinch her and scratch her, And

fash - ion, And a tran - - - quil frame of

pp mar - ried us, that's clear - tran - - - quil frame of

pp fash - ion, And a tran - - - quil frame of

send her a-way with a flea in her ear. *pp* Ev - - - ry kind of
 mind, *pp* Free from ev - - - ry kind of
 mind, *pp* Free from ev - - - ry kind of
 mind. *f* He, whom that young la - dy mar - ried, To re - -

pas - sion, Some so - lu - - - tion let us
 pas - sion, *f* If I o - ver - take her I'll war - rant I'll make her To
 pas - sion, Some so lu - - - tion let us
 - ceive her can't re - fuse. *pp* - lu - - - tion let us

D

find. *f* If she mar-ried your Giu-sep-pe You and
 shake in her ar-is-to-cratic shoes! *pp* grasp the sit - - - u -

find. Let us grasp the sit - - - u -

find. Let us grasp the sit - - - u -

pp
 he will have to part— com - - - pli - ca - - - ted - -
 - a - tion, *f* If I have to do it I'll war-rant she'll rue it—I'll
pp
 - a - tion, Solve the com - - - pli - ca - - - ted
pp
 - a - tion, Solve the com - - - pli - ca - - - ted

plot, Qui - - et, calm de - li - - - be - ra - tion No

teach her to marry the man of my heart! If she mar - ried Mes - ser 'Mar - co You're a spin - ster,

plot Qui - - et, calm de - li - - - be - ra - tion Dis - - - en -

plot, Qui - - et, calm de - li - - - be - ra - tion Dis - - - en -

3 f

mat - ter, no mat - ter, If I can get at her I doubt if her moth - er will know her a - gain!

pp - tan - - - gles ev - - - 'ry knot! If *3 f*

pp - tan - - - gles ev - - - 'ry knot!

pp - tan - - - gles év - - - 'ry knot!

E

No mat-ter no mat-ter, If I can get at her I doubt if her moth-er will know her a -

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! If

To Gia - net - ta I was ma - ted; I can prove it in a

I to Tes - sa, wil - ly nil - ly, All at

gain! No mat-ter, no mat-ter, If I can get at her I doubt if her moth-er will know her a -

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! I'll

trice: 'Tho her charms are o - ver - ra - ted Still I own she's ra - ther .

once a vic - tim fell. She is what is call'd a sil - ly, call'd 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, 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

nice, She's ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther,

sil - ly, sil - ly, sil - ly, sil - ly, sil - ly, still she an - swers pret - ty

mat-ter! Qui - et, calm de-li - be - ration Dis - en - tan - gles ev - 'ry knot!

teach her! Qui - et, calm de-li - be - ration Dis - en - tan - gles ev - 'ry knot!

nice. Qui - et, calm de-li - be - ration Dis - en - tan - gles ev - 'ry knot!

well. Qui - et, calm de-li - be - ration Dis - en - tan - gles ev - 'ry knot!

Nº 8.

CHORUS OF MEN. (with Duke & Duchess.)

Allegro à la marcia.

PIANO.

ff

The first system of piano accompaniment consists of two staves. The treble staff begins with a series of eighth notes, followed by a triplet of chords. The bass staff has a similar triplet of chords. A 'Ped.' (pedal) marking is present at the end of the system.

The second system includes vocal parts and piano accompaniment. The Tenors and Basses have the lyrics "With du-cal pomp and". The piano accompaniment features a triplet of chords in the treble and a similar triplet in the bass. A '*' marking is located below the piano part.

The third system continues the vocal and piano parts. The lyrics are "du-cal pride" followed by "(An-nounce these com-ers, O ye ket-tle-drummers!)". The piano accompaniment includes an "8-loco." marking above the treble staff.

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has lyrics: "Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Roy-al hand— (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the

Roy-al hand— (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "Roy-al hand— (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the". The piano accompaniment includes a section marked "8-" (octave up) and "loco." (ad libitum).

King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Roy - al hand - (Ye bra - zen brass - es bang!) DUCHESS.

Roy - al hand - (Ye bra - zen brass - es bang!) DUKE. This po - lite at - ten - tion

and heart of Duch - ess, Who re - sign - their pet!

touch - es Heart of - Duke With pro - found re -

She of beau - ty was a mo - del

-gret. When a - ti - ny tid - dle - tod - dle, And at -

She's ex-celled by none! She's ex-celled by none! At twen-ty one
 twen-ty-one, At twen-ty one. She's ex-

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a 2/4 time signature. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands. A *cresc.* marking is present in the piano part.

- celled by none!
 CHORUS.
 She comes to claim the Roy-al hand (Pro-claim their Gra-ces, O ye
 She comes to claim the Roy-al hand. (Pro-claim their Gra-ces, O ye

The second system begins with the end of the previous phrase and the start of the chorus. The vocal lines are in a B-flat major key with a 2/4 time signature. The piano accompaniment features a strong rhythmic accompaniment with chords and bass notes. A *f* (forte) marking is present in the piano part.

dou-ble bass - es!) Of the King who rules this good - ly land. (Ye bra - zen brasses bang!)
 dou-ble bass - es!) Of the King who rules this good - ly land. (Ye bra - zen brasses bang!)

The third system continues the chorus. The vocal lines are in a B-flat major key with a 2/4 time signature. The piano accompaniment features a strong rhythmic accompaniment with chords and bass notes. A *f* (forte) marking is present in the piano part.

No 9.

SONG.- (Duchess.)


Allegro con fuoco.

DUCHESS. 


PIANO. 

1 On the


day when I was wed - ded To your ad - mi - ra - ble sire, I ac -
found that a re - li - ance On my threat - en - ing ap - pear - ance, And a



- know - ledge that I dread - ed An ex - plo - sion of his ire. I was
re - so - lute de - fi - ance Of ma - ri - tal in - ter - fer - ence, And a



o - ver - come with pan - ic - For his tem - per was vol - ca - nic, And I
gen - tle in - 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
see what I could do To be wife and hus - band too, Was the

al - ways ve - ry wa - ry, For his fu - ry was ec - sta - tic - His re -
on - ly thing re - qui - red For to make his tem - per sup - ple, And you

- fined vo - ca - bu - la - ry Most un - plea - sant - ly em - phat - ic, To the
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 -
wil - ling To be woo - ing We were bil - ling - We were coo - ing; When I

- tent - ly He was fu - ming, I was gent - ly Un - as - su - ming—When re -
mere - ly From him part - ed We were near - ly Bro - ken - heart - ed— When in

- vi - ling Me complete - ly, I was smi - ling Ve - ry sweet - ly, I was smi - ling Ve - ry
se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed, We were e - qual - Ly de -

sweet - ly, ve - ry sweet - ly: Giv - ing him the ve - ry best, and get - ting
- light - ed, de - light - ed: So with dou - ble - shot - ted guns and co - lours

back the ve - ry worst— That is how I tried to tame your great pro -
nailed un - to the mast, I tam'd your in - sig - ni - fi - cant pro -

- ge - ni - tor - at first! Giv - ing him the ve - ry best, and get - ting
 - ge - ni - tor - at last! So with dou - ble - shot - ted guns and co - lours

back the ve - ry worst - That is how I tried to tame your great pro - ge - ni - tor -
 nauld un - to the mast, I tam'd your in - sig - ni - fi - cant pro - ge - ni - tor -

cresc. *f*

1.
 at first!

2. But I last!

ff

N^o 10.

RECIT. & DUET.— (Duke & Duchess.)

Recit.

DUKE. To help unhappy com- } their en - joy - ment, Af- { fords a man of no- } -al em -
 -moners, and add to } ble rank congeni- }

PIANO. *fp*

- ploy - ment; Of { our attempts we } il - lus - tra - tive: The { work is light, and, I } mu - ne - ra - tive!
 { offer you examples } { may add, it's most re- }

Andante moderato.

DUKE. Small ti - tles and or - ders For Mayors and Re - cord - ers I
 press - ing pre - vail - ers, The rea - dy - made tai - lers, Quote

Andante moderato.

p

DUCHESS.

They're high - ly de - light - ed!
Their great dou - ble - bar - rel.

get - and they're high - ly de - light - ed -
me as their great dou - ble - bar - rel -

M.
I ai -

r's. bar - on - et - ted, Sham Col - 'nels ga - zet - ted, And se - cond - rate Al - der - men
- low them to do so, Tho' Rob - in - son Cru - soe Would jib at their wear - ing ap -

Yes, Al - der - men knighted.
Such wear - ing ap - par - el!

knighted. -
- par - ell

Forn - da - tion - stone lay - ing I find ve - ry pay - ing: It
I sit, by se - lec - tion, Up - on the di - rec - tion Of

Large sum to his ma - kings.
All Com - pa-nies bub - ble!

adds a large sum to my ma - kings— At
sev - e - ral Com - pa-nies bub - ble — As

char - i - ty din - ners The best of speech-spin-ners, I get ten per cent. on the
soon as they're float-ed I'm free - ly bank - no - ted— I'm pret - ty well paid for my

One-tenth of the ta - kings— I pre - sent a - ny la - dy Whose
He's paid for his trou - ble! At mid - dle-class par - ty I

ta - kings—
trou - ble!

con - duct is sha - dy Or smack - ing of doubt - ful pro - pri - e - ty -
 play at é - car - té - And I'm by no means a be - gin - ner -

Doubt - ful pro -
 Shè's not a be -

When Vir - tue would quash her, I take and white - wash her, And
 To one of my sta - tion The re - mu - ne - ra - tion - Five

- pri - e - ty.
 - gin - ner.

launch her in first - rate so - ci - e - ty - I
 guin - eas a - night and my din - ner - I

First rate so - ci - e - ty!
 And wine with her din - ner.

re - com - mend a - cres Of clum - sy dress - ma - kers - Their fit and their fin - ish - ing
write - let - ters bla - tant On med - i - cines pa - tent - And use a - ny o - ther you

touch - es - - A sum in ad - di - tion They
must - n't - - And vow my com - plex - ion De -

Their fin - ish - ing touch - es.
Be - lieve me, you must - n't, -

DUKE 2nd time

pay for per - mis - sion To say that they make for the Duch - ess - - We're
- rives its per - fec - tion From some - bo - dy's soap - which it does - n't! -

They make for the Duch - ess! 2. Those
It cer - tain - ly does - n't!

rea - dy as wit - ness To a - ny one's fit - ness To fill a - ny place or pre -

DUCHESS.
-fer-ment— A place or pre - fer-ment. We're of - ten in wait - ing At

jun - ket or fe - ting, And some - times at - tend an in - ter - ment— DUKE.
We enjoy an in -

colla voce

a tempo
In short, if you'd kin - dle The spark of a swin - dle, Lure
-ter-ment. In short, if you'd kin - dle The spark of a swin - dle, Lure

a tempo *mf*

sim - ple - tons in - to your clutch - es - Yes; in - to your clutch - es. Or

sim - ple - tons in - to your clutch - es - Yes; in - to your clutch - es. Or

hood - wink a debt - or You can - not do bet - ter Than trot out a Duke or a

hood - wink a debt - or You can - not do bet - ter

ad lib.
Duch - ess, or a Duch - ess.

ad lib.
a Duke or a Duch - ess.


colla voci

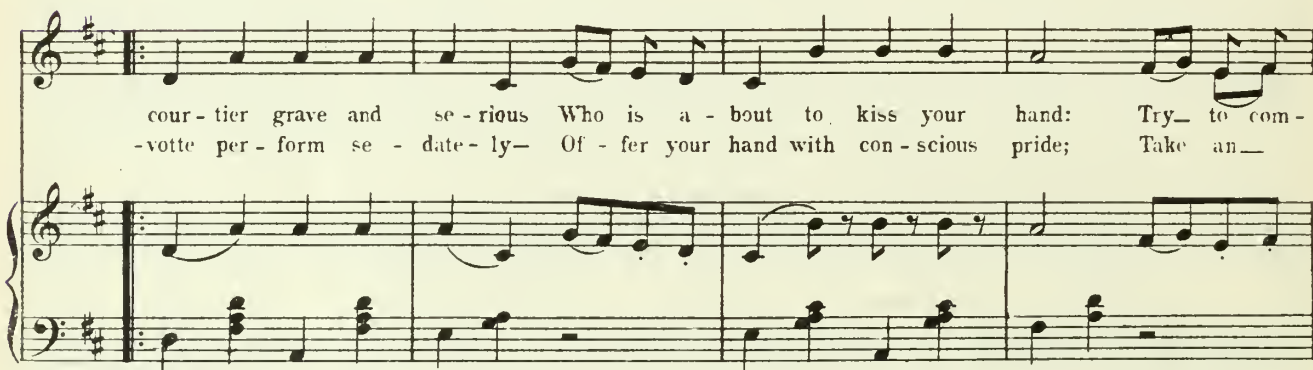
No. 11.

GAVOTTE.—(Duke, Duchess, Casilda, Marco & Giuseppe.)

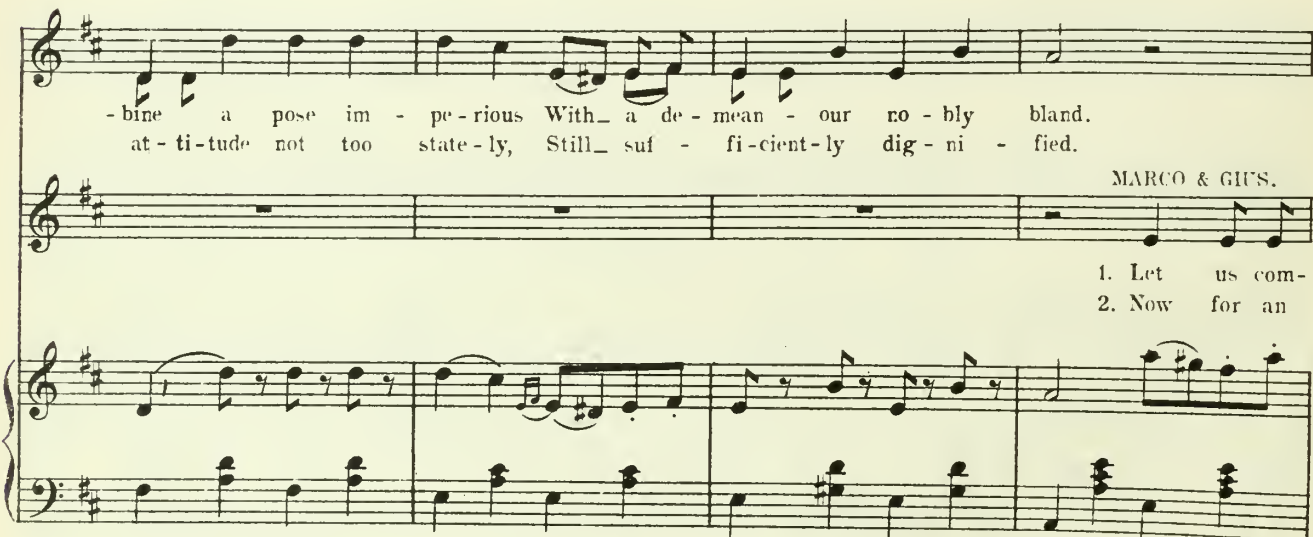
Tempo di Gavotte. Allegretto.

DUKE.  I— am a

PIANO.  *mf* *cresc.* *f* *dim.* *p*



cour-tier grave and se-rious Who is a-bout to kiss your hand: Try— to com-
-votte per-form se-date-ly— Of-fer your hand with con-scious pride; Take an—



-bine a pose im-pe-rious With a de-mean-our ro-bly bland.
at-ti-tude not too state-ly, Still suf-fi-cient-ly dig-ni-fied.

MARCO & GIUS.

1. Let us com-
2. Now for an

That's, if
Once - ly,

- bine a pose im - pe - rious With a de - mean - our no - bly bland!
at - ti - tude not too state - ly, Still suf - fi - cient - ly dig - ni - fied!

cresc.

any - thing, *too* un - bend - ing - Too ag - gres - sive - ly - stiff and grand; 1. Now to the
twice - ly - once - ly, twice - ly - Bow im - pres - sive - ly - ere you glide. DUKE. *3rd time.*

2. Ca - pi - tal, both,

cresc. *mf*

CAS.

1. Now to the
DUCHESS.

1. Now to the

o - ther ex - treme you're tend - ing - Don't be so deuc - ed - ly con - de - scend - ing! CAS. & DUCH. *2nd time*

ca - pi - tal, both - you've caught it nice - ly! That is the style of - thing pre - cise - ly! Ca - pi - tal, both,

p

o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

ca - pi - tal, both-you've caught it - nice - ly! That is the style of - thing pre - cise - ly!

MARCO.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, *too* un -

GIUS.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, *too* un -

MARCO. *2nd time.*

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both-we've caught it

GIUS. *2nd time.*

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both-we've caught it

p

-bend - ing; Off we_ go to the o - ther ex - treme - Too_ con - found - ed - ly_ con - de -
 -bend - ing; Off we_ go to the o - ther ex - treme - Too_ con - found - ed - ly_ con - de -
 nice - ly! Sup - po - sing he's right in what_ he_ says, This is the style_ of_ thing pre -
 nice - ly! Sup - po - sing he's right in what_ he_ says, This is the style_ of_ thing pre -

1. - scend - ing! 2. CAS. *f* Ca - pi - tal, both,
 - scend - ing! DUCHESS. *f* Ca - pi - tal, both,
 MARCO. *f* - cise - ly! Ah,
 GIUS. *f* - cise - ly! Ah,
 DUKE. *f* - cise - ly! Ah,
 2. Now a ga - Ah,

ca-pi-tal, both-you've caught it nice-ly! That is the style of_ thing pre-cise-ly! That is the style, this is the style, this is the style, That is the

*Red. ** *Red. **

style of thing, the_ style of thing_ pre-cise-ly!
rall.
 style of thing, the style, the style of thing pre-cise-ly!
rall.
 style of thing, the style of thing pre-cise-ly!
rall.
 style of thing, the style of thing pre-cise-ly!
rall.
 style of thing, the style of thing pre-cise-ly!

sf *rall.* *p a tempo*

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 with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with a key signature change to one flat (B-flat) in the final measure. The bass staff continues with chords. The marking *crsc.* is present in the right margin.

Fourth system of musical notation. The treble staff has a melodic line with a key signature change to two flats (B-flat and E-flat) in the final measure. The bass staff includes a *ped.* marking and an asterisk. Dynamic markings *f*, *dim.*, and *p* are present. The marking *crsc.* is also present in the right margin.

Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff continues with chords. The marking *mill.* is present in the right margin.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs. The bass staff includes a *a tempo* marking and a *rit.* marking. The system concludes with a double bar line.

No 12.

QUINTET & FINALE. - (Marco, Giuseppe, Casilda, Gianetta, Tessa & Chorus.)

Molto vivace

CASILDA. Here is a case un -

GIANETTA. Here is a case un -

TESSA. Here is a case un -

MARCO. Here is a case un -

GIUSEPPE. Here is a case un -

Molto vivace.

PIANO. *ff* *p*

Red. *

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard! I may be said to have

first in-vent - ed Nev-er was known a case so hard! I may be said to have

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

been bi-sect - ed, By a pro-found ca-tas-tro-phe!

been bi-sect - ed, By a pro-found ca-tas-tro-phe!

un - ex - pect - ed I am di - vi - si - ble in - to three!

un - ex - pect - ed I am di - vi - si - ble in - to three!

un - ex - pect - ed I am di - vi - si - ble in - to three!

I _____ may be said _____ to have

I _____ may be said _____ to have

I _____ am di - vi - si - ble in - to

I _____ am di - vi - si - ble in - to

I _____ am di - vi - si - ble in - to

been bi - sect - ed!

been bi - sect - ed!

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! ——— 0

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! ——— 0

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! ——— 0

MARCO.

GIUS.

0

0

Red. *

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

state of u - ni - tee, of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — u - - ni - tee! *p* Mo-ral-ists

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

mar - riage a state of u - nion true, — One -

mar - riage a state of u - nion true, — One -

mar - riage a state of u - nion true, — One

mar - riage a state of u - nion true, — When

mar - riage a state of u - nion true, — When

- third of my - self has mar - ried one third of ye, or

- third of my - self has mar - ried one third of ye, or

- third of my - self has mar - ried one third of ye, or

half of my - self has mar - ried two thirds of ye, or

half of my - self has mar - ried two thirds of ye, or

4

ff

you! —

you! —

you! —

you! —

you! —

Allegro vivace. Listesso tempo.

First system of musical notation. The top staff (treble clef) contains rests. The grand staff below (treble and bass clefs) contains piano accompaniment. The piano part begins with a forte (*f*) dynamic. The right hand features two triplet chords. The bass line consists of eighth-note patterns. Pedal markings (*Ped.*) and an asterisk (*) are present below the bass line.

Second system of musical notation. The top staff (treble clef) contains rests. The grand staff below (treble and bass clefs) continues the piano accompaniment. The right hand features triplet chords. The bass line continues with eighth-note patterns. Pedal markings (*Ped.*) and an asterisk (*) are present below the bass line.

Third system of musical notation. The top staff (treble clef) contains a melodic line. The grand staff below (treble and bass clefs) contains piano accompaniment. The piano part includes a piano (*p*) dynamic. The right hand features triplet chords. The bass line includes a dotted note and eighth-note patterns. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

DON ALHAM

Fourth system of musical notation. The top staff (treble clef) contains a vocal line with the lyrics: "Now let the loy - al lie - ges ga - ther round _____ The Prin - ce's fos - ter -". The grand staff below (treble and bass clefs) contains piano accompaniment. The piano part includes a piano (*p*) dynamic. The right hand features triplet chords. The bass line includes eighth-note patterns. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

cresc.

-mo-ther has been found! She will de-clare, to sil-ver— cla-ri-on's

f *Più lento.* *f* *a tempo*

sound, The right-ful King— let him forth-with be crown'd! She will de-clare, to

She will de-clare, to

Più lento. *f* *ff a tempo*

Più lento.

sil-ver cla-ri-on's sound, The right-ful King— let him forth-with be crown'd!

sil-ver cla-ri-on's sound, The right-ful King— let him forth-with be crown'd!

Più lento.

TESSA. DUKE. GIAN.

Speak, wo-man, speak— We're all at-ten-tion! The

p a tempo

news we seek — **DUCH.** This mo - ment men - tion. To **CAS.** us they bring — **DON ALHAM.** His

fos - ter - mo - ther. Is he the King? **MARCO.** Or this my bro - ther? **GIUS.**

TUTTI. Speak, wo - man, speak! Speak, wo - man, speak! **INEZ. Solo.** *Più lento.* The Roy - al Prince

was by the King en - trust - ed To my fond care, ere I grew old and

crust-ed; When trait-tors came to steal his son re - pu-ted, My own small boy I

Ped. *

deft - ly sub - sti - tu - ted! The vil-lains fell in - to the trap com - plete - ly — I

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

hid the Prince a - way — still sleep - ing sweet - ly; I called him "son" with par - don - a - ble

*

sly - ness — His name, Lu - iz! Be - hold his Roy - al High - ness!

ff

CAS. LUIZ. CHORUS.

Lu - iz! Ca - sil - da! Is Is

A tempo vivace.

this in-deed the King, Oh, won - drous re - ve - la - tion! Oh,

this in-deed the King, Oh, won - drous re - ve - la - tion! Oh,

un - ex-pec - ted thing! Un - look'd - - - for sit - u - a - tion!

un - ex-pec - ted thing! Un - look'd - - - for sit - u - a - tion!

dim.

* *Red.* *

* *Red.* *

* *Red.* *

* *Red.* *

GIAN. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

TESSA. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

MARCO. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

GIUS. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

LUIZ. DUKE.

When o - thers claim'd thy dain - ty hand, I wait - ed - wait - ed - wait - ed, As

CAS.

prudence (so I un - der - stand) Dic - ta - ted - ta - ted - ta - ted - By vir - tue of our

ear - ly vow Re - cord-ed - cord-ed, cord-ed, Your pure and pa - tient

DUCH.

love is now Re - ward-ed - ward-ed - ward-ed. Then hail, O

TUTTI.

Then hail, O

King of a Gol - - den Land, And the

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics 'high - born bride who claims his hand - The past is' written below. The piano accompaniment is written for the right and left hands, with various musical notations including chords, eighth notes, and triplets.

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

The second system continues the musical score with the lyrics 'dead, and you gain your own, A roy - al crown and a gol - den'. It includes vocal lines and piano accompaniment. The piano part features more complex rhythmic patterns, including triplets and sixteenth notes. There are markings 'Ped.' and '*' in the piano part.

throne! —

throne! —

Allegro con bio.

ff

The third system concludes the page with the lyrics 'throne! —'. It features vocal lines and piano accompaniment. The piano part is marked 'ff' and 'Allegro con bio.', indicating a change in tempo and dynamics. The piano accompaniment includes chords and rhythmic patterns.

Piano introduction with treble and bass staves. The treble staff features a series of chords and arpeggios, while the bass staff provides a rhythmic accompaniment.

Musical score for vocal and piano parts. The vocal line is marked *TUTTI.* and *f*. The piano accompaniment is marked *ff*. The vocal line includes the instruction "Once" and the piano part includes the instruction "Once".

Vocal and piano staves with lyrics. The lyrics are: "more — gon-do - lier-i, Both skil-ful and wa - ry, — Free from this quan - da - ry, — Con -".

Vocal and piano staves with lyrics. The lyrics are: "-ten-ted are we. — Ah, — From".

Piano accompaniment for the final section, consisting of treble and bass staves with a rhythmic and harmonic accompaniment.

Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly -

Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly -

cry - ing Our "pre - mé," "sta - lil" Ah!

cry - ing Our "pre - mé," "sta - lil" Ah!

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

pesante

f

dance a fare - well to that mea - sure— Old Xe - res, a - dieu— Man - za -

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 —

-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 from this quau - da - ry Con -

— gon - do - lier - i Both skil - ful and wa - ry— Free from this quau - da - ry Con -

-tent-ed are we — Ah! Ah!

-tent-ed are we — Ah! Ah!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a common time signature with a key signature of one flat. The lyrics are '-tent-ed are we — Ah! Ah!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

Once more, — gon - do - lier - i, gon-do - lier - i gon - do -

Once more, — gon - do - lier - - i, gon - do - -

loco

ff

The second system continues the musical score. The vocal staves have the lyrics 'Once more, — gon - do - lier - i, gon-do - lier - i gon - do -' and 'Once more, — gon - do - lier - - i, gon - do - -'. The piano accompaniment includes dynamic markings *ff* and *loco*. The piano part features a complex rhythmic texture with many beamed notes.

-lier - - - - i, Con-tent-ed are we! So good-bye, ca - chu - ca, fan -

-lier - i Con-tent - ed are we! So good-bye, ca - chu - ca, fan -

The third system concludes the musical score. The vocal staves have the lyrics '-lier - - - - i, Con-tent-ed are we! So good-bye, ca - chu - ca, fan -' and '-lier - i Con-tent - ed are we! So good-bye, ca - chu - ca, fan -'. The piano accompaniment continues with its characteristic rhythmic pattern.

-dan-go, bo - le - ro - We'll dance a fare - well to that mea - sure - Old Xe - res, a -

-dan-go, bo - 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, with feel - ings of *rall.*

-dieu - Man - za - nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure, with feel - ings of *rall.*

plea - - - - - sure! -

plea - - - - - sure! -

trem. *sf* *sf* *sf* *trem.*

The Yeomen of the Guard

OR

THE MERRYMAN AND HIS MAID

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN

VOCAL SCORE
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO
LIBRETTO



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WERE I THY BRIDE
IS LIFE A BOON?
FREE FROM HIS FETTERS
I HAVE A SONG TO SING, O (Duet)
STRANGE ADVENTURE (Quartet) Octavo**



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W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN

VOCAL SCORE
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO
LIBRETTO



**HEY, WILLOW, WALY, O!
A MOST INTENSE YOUNG MAN
SILVER'D IS THE RAVEN HAIR
IN THE TWILIGHT OF OUR LOVE
WHEN I FIRST PUT THIS UNIFORM ON
THE SILVER CHURN
LOVE IS A PLAINTIVE SONG
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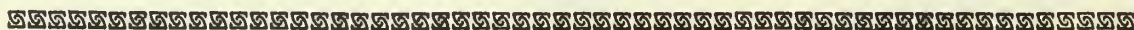
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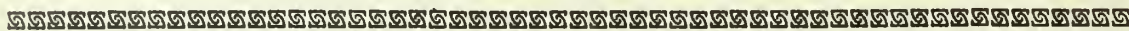
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