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1934

MR. OSCAR HAMMERSTEIN

PRESENTS

NAUGHTY MARIETTA

A Comic Opera

With M^{lle}. EMMA TRENTINI

Book and Lyrics by

RIDA JOHNSON YOUNG

Music by

VICTOR HERBERT

Price Five Dollars

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

Book and Lyrics
by
RIDA JOHNSON YOUNG.

Music
by
VICTOR HERBERT.

CAST OF CHARACTERS.

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

_____ and _____
MARIETTA Mlle Emma Trentini

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

SYNOPSIS.

ACT I.

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

ACT II.

Scene I — The Marionette Theatre.

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

Musical Director Gaetano Merola
Stage Director Jacques Cointi

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Naughty Marietta.

1503
H58 N2

mus. 4:12
7

Naughty Marietta. Overture.

VICTOR HERBERT.

Allegro Marziale.

Piano. *f molto marcato.*

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Animato.
8

Musical score for the first system, marked "Animato." with a first ending bracket. It features a treble and bass staff with dynamic markings of forte (*f*), piano (*p*), and ritardando (*rit.*).

Piu animato.

Musical score for the second system, marked "Piu animato." It features a treble and bass staff with dynamic markings of piano (*p*) and mezzo-forte (*mf*).

Musical score for the third system, featuring a treble and bass staff with dynamic markings of mezzo-piano (*mp*) and piano (*p*).

Tempo di Valse lente.

Musical score for the fourth system, marked "Tempo di Valse lente." It features a treble and bass staff with dynamic markings of piano (*p*) and a tempo (*a tempo*).

Musical score for the fifth system, featuring a treble and bass staff with dynamic markings of piano (*p*).

First system of a piano score. It features a treble and bass clef with a key signature of two flats. The music includes chords and melodic lines. Performance markings include *poco rit.* and *a tempo.* There are also dynamic markings *mf* and *f* with hairpins. The system ends with a fermata over a chord.

Second system of the piano score. It continues the musical material from the first system. It features a treble and bass clef with a key signature of two flats. Performance markings include *rit.* and *mf*. The system ends with a fermata over a chord.

Third system of the piano score. It continues the musical material. It features a treble and bass clef with a key signature of two flats. Performance markings include *rit.* and *mf*. The system ends with a fermata over a chord.

Fourth system of the piano score. It continues the musical material. It features a treble and bass clef with a key signature of two flats. Performance markings include *a tempo.* and *f*. A first ending bracket is present over the final two measures, marked with an 8. The system ends with a fermata over a chord.

Fifth system of the piano score. It continues the musical material. It features a treble and bass clef with a key signature of two flats. Performance markings include *mf* and *f*. The system ends with a fermata over a chord.

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

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

The third system begins with the tempo marking **Allegro.** and a time signature of 2/4. A dotted line above the staff is present. The music becomes more rhythmic and active, with a more pronounced accompaniment in the lower staff.

The fourth system continues the *Allegro* section. It features a section with a dotted line above the staff and a marking '8' above it. The music is characterized by rhythmic patterns and chords in both staves.

The fifth system concludes the page. It features a section with a dotted line above the staff. The music ends with a final chord in both staves.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a rhythmic accompaniment with chords and moving lines.

Brillante.

Second system of musical notation, starting with the dynamic marking *ff*. The treble staff continues with a rapid, brilliant melodic passage. The bass staff features a series of chords with slurs, providing a steady accompaniment.

Third system of musical notation, continuing the piece. The treble staff has a melodic line with some rests and slurs. The bass staff has a more active accompaniment with slurs and accents.

Violin Solo. (Cadenza.)

Fourth system of musical notation, marked as a Violin Solo (Cadenza). The treble staff features a series of triplets and slurs, indicating a virtuosic solo passage. The bass staff is mostly silent, with a few notes at the beginning.

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with triplets and slurs, ending with a *p* dynamic marking. The bass staff has a few notes and rests.

Andante espressivo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords with moving inner voices, some marked with accents (>) and slurs. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth and sixteenth notes, also slurred. A dashed line with the number '8' is positioned above the right end of the system.

The second system continues the musical piece. The upper staff shows further development of the chordal textures, with some notes marked with accents. The lower staff maintains its rhythmic accompaniment. A dashed line with the number '8' is positioned above the right end of the system.

The third system shows the continuation of the piece. The upper staff features more complex chordal structures, and the lower staff continues with its rhythmic accompaniment. A dashed line with the number '8' is positioned above the right end of the system.

The fourth system features a notable change in the upper staff, where several chords are sustained for longer durations, indicated by horizontal lines. The lower staff continues with its rhythmic accompaniment. A dashed line with the number '8' is positioned above the right end of the system.

The fifth system concludes the page. It features complex textures in both staves, with the upper staff having many notes and the lower staff continuing its rhythmic accompaniment. A dashed line with the number '8' is positioned above the right end of the system.

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

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

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

Allegro.

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

Fifth system of musical notation, concluding the page with complex chordal textures in the treble clef and a steady bass line.

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

Allegro giusto.

Second system of musical notation. The right-hand part features chords with accents, starting with a *pp* dynamic. The left-hand part has a rhythmic pattern of eighth notes. A *sempre cresc.* marking is placed above the right-hand part.

Third system of musical notation. The right-hand part has a melodic line with eighth notes and accents. The left-hand part continues with eighth notes. A *mf* dynamic marking is placed above the right-hand part.

Fourth system of musical notation. The right-hand part features a triplet of eighth notes. The left-hand part has chords. A *f* dynamic marking is placed above the right-hand part.

Fifth system of musical notation. The right-hand part has chords with accents. The left-hand part has eighth notes. Dynamic markings include *ten.*, *pesante.*, and *ff tutta forza.* There are also markings for *3* and *8*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and eighth-note patterns. A dashed line above the staff indicates a section ending at the first measure.

Second system of musical notation. It includes a section marked 'rit.' (ritardando) and a section with a slur and '3' indicating a triplet. The music continues with chords and eighth-note patterns.

Third system of musical notation, starting with a dynamic marking of *ff* (fortissimo). It features a section marked 'rit.' and another section with a slur and '3' indicating a triplet. The music consists of chords and eighth-note patterns.

Fourth system of musical notation, featuring a section marked 'rit.' and a section marked 'a tempo.' followed by a section marked *ff*. The music includes chords and eighth-note patterns.

Fifth system of musical notation, featuring a section marked *sfz* (sforzando) and a section marked *ff*. The music includes chords and eighth-note patterns.

No 1.

Lyrics by
RIDA JOHNSON YOUNG.

Opening 1st Act.

Music by
VICTOR HERBERT.

Andante

ppp

ppp

(Church Bell strikes 5)

ppp

Detailed description: This system contains the first two systems of piano accompaniment. The first system is in bass clef with a common time signature. It features a melodic line in the upper voice and a more rhythmic line in the lower voice. Dynamics include *ppp*. The second system continues the accompaniment and includes a section where the church bell strikes five, indicated by a graphic of a bell and the text "(Church Bell strikes 5)".

THE WATCHMAN

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

pp (ten.)

Detailed description: This system contains the vocal line for 'The Watchman'. The melody is written in bass clef. The lyrics are: "Five o'clock and a fine clear morning, — all's well!". The music is marked with a dynamic of *pp* and includes a *(ten.)* marking at the end.

(The beggars arise from around fountain)

poco *fz* p *fz* p

Detailed description: This system contains the piano accompaniment for the scene where beggars arise from around a fountain. The music is written in bass clef and includes a variety of dynamics: *poco fz*, *p*, *fz*, and *p*. The texture is more complex, with multiple voices in the piano part.

sf *p* *pp*

(man with ladder enters)

pp

(puts up ladder)

sf *dim.*

(Sacristan shuffles across stage)
espress.

(blows out lamp)

sf *p*

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

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

trm *p* *molto cresc.* *poco a poco cresc.* *p*

1st GIRL (nearer)

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

2nd FLOWER GIRL (off stage)

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

p *f*
pp
sp

ro - ses

2nd GIRL

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

staccato

Sweet ——— flow'rs!

sp
sempre cresc.
sp

1st GIRL

Allegro moderato

Ro - - ses! ——— SEVERAL MEN

(The Flower
Girls enter
running)

Flow'rs! ———

molto cresc.
sfz
mf

mf

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

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

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

ro - ses rare. Fra - grance

up - on the air sha - king. Come!

Come! Come!

Come! Come!

Come! Haste! Sweet, sweet,

dim.

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

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

mis.

p

Short, ah, too short the day!

f

p

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

portato

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

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

sp

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

Fresh figs! Or - ang - es!

Tenor SUGAR CANE VENDER
Sug - ar - cane! sug - ar - cane!

Altos
Come here, I'll buy!

sp

STREET SWEEPERS enter

Sopranos

Don't pass us by!

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

STREET SWEEPERS

Clear the way! Clear out!

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

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

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

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

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

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

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in two staves below. The vocal line is in a bass clef with a key signature of one flat (B-flat). The lyrics are: "have to sweep the dust a - way, we have no time for buy - ing; We". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "have to work ——— to clear the way, clear the way, The". The piano accompaniment maintains the same rhythmic pattern.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "cas - ket maid - - ens come to - day, come to day, To". The piano accompaniment maintains the same rhythmic pattern.

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "make all fresh and fair and gay we're try - - ing.". The piano accompaniment maintains the same rhythmic pattern.

ITALIAN (with parrots)

Tenor *f*

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

FRUIT VENDER

Fresh figs! Or-anges!

SUGAR CANE VENDER

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

Alto
Come here I'll buy!

Sopranos

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

by!

Moderato

(Bell)

ff

p

FLOWER GIRLS

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

p e staccatissimo

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

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

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

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

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

There's Mam - selle de Bells

Mam - selle Rose Ma - rie!

Fron - te - nac.

High no - bil - i -

Cre - ole beau - ties ev - ry one.

ty!

To

Look - ing nev - er right or left.

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

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

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

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

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

The second system continues the musical score. The vocal staves have lyrics 'Oh! la! la! I would - n't be a con - vent maid!' with dynamics *sf. p.* The piano accompaniment includes a section with a tremolo effect in the right hand, marked with *f*.

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

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

The third system of the musical score features two vocal staves and piano accompaniment. The vocal staves have lyrics 'Oh! la! la! Oh! la! la! I would - n't be a con - vent' with dynamics *sf. p.* and *f. p.* The piano accompaniment includes a section with a tremolo effect in the right hand, marked with *f*.

ONE ITALIAN

Allegro come sopra

Par - ro - queets!

maid.

Allegro come sopra

p

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

f

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

f poco cresc.

STREET SWEEPERS

Clear the way, clear out I say! Oh!

sempre cresc. ed accel.

Poco piu mosso

Soprano & Alto

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

Poco piu mosso

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

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

gar - lands of ro - - ses rare.

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

p

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

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

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

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

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

ff

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

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "Cull your flow'rs while you may. _____ have to work _____ to clear the way. clear the way. The". The piano accompaniment is in a bass clef and features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical score. The vocal line lyrics are: "Short, ah too short the day! _____ cas - ket maid - ens come to - day, come to day, to". The piano accompaniment continues with similar rhythmic patterns.

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

The third system concludes the musical score. The vocal line lyrics are: "Pet - als will fade - a - way fall - - way make all fresh and fair we're try - -". The piano accompaniment includes a *portato* marking and a triplet of eighth notes in the right hand. The system ends with a double bar line.

Piu mosso

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

Piu mosso

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

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

day is wa - king, life, love,

fresh and fair were try - ing.

too

short — the day!

Come, clear — the way!

ff

ff accel.

ff

ff

ff

ff

Tramp! Tramp! Tramp!

No. 2.

Captain Dick with Followers. (Male Chorus.)

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Allegro marcato.

Piano.

The piano introduction is in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of three measures. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *sfz* (sforzando).

f CAPTAIN DICK.

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

The first line of the chorus features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part consists of chords and eighth notes. Dynamics include *f* (forte) and *sfz* (sforzando).

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

The second line of the chorus continues the vocal melody and piano accompaniment. The piano part features chords and eighth notes. Dynamics include *mf* (mezzo-forte).

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

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

ff *p*

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

ff *poco pesante.* *pesante.*

DICK.

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

SIMON.

p a tempo.

And me!
And me!

CHORUS.

(bus. with guns.)

sfz

p a tempo.

sfz

REFRAIN. *Allegro marziale.*
CAPTAIN DICK.

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

f molto marcato.

sfz

3

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

unis. *sfz*

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

ff *sfz*

3

DICK.

p.

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

ff *pp*

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

ff *pp*

sfz sfz sfz *p*

molto cresc.

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

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

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes various chords and melodic lines in both hands.

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

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

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

rit. *sfz*

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes various chords and melodic lines in both hands. The system concludes with a *rit.* and *sfz* marking.

Taisez-Vous.

Nº 3.

Casket Girls and Men.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

p

Oh!

p

Piano.

f

sfz

sfz

p

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

p

p

GIRLS.

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

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

we'll see!

ONE MAN BASS.

ANOTHER MAN BAR.

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

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

The first system of the musical score consists of three staves. The top staff is a vocal line for a Tenor, with lyrics "ONE TENOR. I've a range well stocked with— car - i - bou!". The middle and bottom staves are for piano accompaniment, showing chords and melodic lines in a key with two flats.

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

The second system of the musical score consists of three staves. The top staff is a vocal line for Girls, with lyrics "GIRLS. Tai - sez - vous! snug lit - tle nest, big e - nough for two!—". The middle and bottom staves are for piano accompaniment, including dynamic markings like *p* and *fp*.

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! We're". The middle and bottom staves are for piano accompaniment, featuring dynamic markings like *f* and *8va*.

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

pp

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

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

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

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

pp *sfz* *p*

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

sfz *p* *sfz* *p*

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

pp *sfz* *p* *pp* *pp*

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

f With great firmness.

We're com - ing here to be
 Oh,

p *cresc.* *f*

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

f *p*

DANCE.

fz *p* *fz* *p*

DANCE.

2nd time *pp*

1. 2.

No 4.

Naughty Marietta.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Animato.

Piano.

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

§ semplice. *meno.*

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

The vocal line begins with a half note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

§ *a tempo.*

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

The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand.

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

p *a tempo.*

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

p

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

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

rit. *pp* *parlando.*

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

pp *f p* *sfz*

REFRAIN. *Molto rubato.*

“Naught - y Ma - ri - et - ta, come be good,” says she, “Mais’

p a tempo rubato.

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

p colla voce. *a tempo.*

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

rit.

a tempo.

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

p *meno.*

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

p *rit.* *meno. espress.*

ff *Allegro.*

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

Allegro.

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

It Never, Never Can Be Love.

DUET.

No 5.

Marietta and Captain Dick.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Animato e molto rubato. *f* DICK.

So here's my hand, we're

Piano. *ff* *f*

mf MARIETTA. *p*

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

mf scherzando. *p*

DICK. *p*

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

f *mf* *p*

MAR. DICK.

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

BOTH.

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

rit.

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

p poco rit. *p*

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

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

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

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

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

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

DICK.

MAR. *molto piu mosso.*

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

DICK.

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

f a tempo, accel. *rall.*

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

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

CHORUS.

(Behind the Scenes.) No!—

No!—

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

Tempo I.

f MAR.

DICK.

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

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

mf scherzando. *p* *f*

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

MAR. *p* *mf* *p*

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

DICK.

BOTH.

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

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

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

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

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

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

call us just good comrades, or

sfz accel. rit. a tempo.

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

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

DICK.

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

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

f u tempo accel.

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

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

CHORUS.

(Behind the Scenes.) No!

No!

fp accel. p rit. pp fz

If I Were Anybody Else But Me.

No. 6.

DUET.
Simon and Lizette.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Tempo giusto.

SIMON.

The first system of the score shows Simon's vocal line and piano accompaniment. Simon's part begins with a whole rest, followed by a quarter rest, and then a single note on the word "I". The piano accompaniment starts with a series of chords and moving lines in both hands, marked with dynamics like *f* and *fz*.

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

The second system continues Simon's vocal line and piano accompaniment. Simon's part consists of a melodic line with lyrics. The piano accompaniment provides harmonic support with chords and moving lines, marked with dynamics like *p*, *f*, and *p*.

LIZETTE

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

The third system shows Lizette's vocal line and piano accompaniment. Lizette's part consists of a melodic line with lyrics. The piano accompaniment continues with harmonic support, marked with dynamics like *f*.

SIMON.

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

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

LIZETTE.

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

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

Allegro.

gigue.

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

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

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

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

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

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

LIZETTE.

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

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

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

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

LIZETTE.

Oh!

Molto meno. *colla voce.*

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

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

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

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

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

'Neath The Southern Moon.

No 7.

Adah.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Lento.

ADAH.

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

Piano.

p

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

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

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

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

lost, I can - not, dare not know.

Piu lento, molto appassionato.

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

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

p

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

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

pp

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

pp

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

pp poco rit.

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

pp rit *espress.*

cresc. ed allarg.

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

lunga. *rit.*

f animato. *sf* *poco rit.*

No. 8.

71
Italian Street Song.

Lyric by
RIDA JOHNSON YOUNG.

Marietta and Chorus.

Music by
VICTOR HERBERT.

Allegro.

MARIETTA.

Ah! my heart is back in

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

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

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

p *a tempo.*

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

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

cresc.

cresc.

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

f rit.

f rit. *colla voce.* *fff* *molto rit.*

M

p

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

CHORUS.

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

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

M

p

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

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

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

M

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

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

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

ff

M

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

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

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

sfz *sfz*

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

ff

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

ff

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

fff

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

ff *sva*

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

sva

pp
 Ah!
 aye!
 aye!

fff *pp* *cresc.* *sempre*

M *pp* Ah _____ ah

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

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

p

M *pp* Ah _____ ah

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

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

p

M

Ah Ah ah

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

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

The first system of music includes a vocal line with the lyrics "Ah Ah ah" and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with a trill (tr) in the final measure.

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The final measure features a triplet of eighth notes in the right hand.

M

ah ah ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing boom aye.

The second system of music includes a vocal line with the lyrics "ah ah ah ah ah ah ah ah" and a piano accompaniment. The piano part continues the rhythmic pattern from the first system, with a triplet of eighth notes in the final measure.

The piano accompaniment for the second system consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The final measure features a triplet of eighth notes in the right hand.

M

ah ah ah ah ah ah ah

la la la la ha ha ha zing boom aye.

la la la la ha ha ha zing boom aye.

ten.

ten.

ten.

ten.

ten.

gra.

fff

pesante.

M

Ah!

ah

ppp

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

ppp

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

ppp

p

M

ah!

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

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

M

ah ah ah ah

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

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

M

ah ah ah ah ah ah ah ah

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

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

ffz *fz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (M) and piano accompaniment. The vocal line starts with 'ah' in the first two measures, followed by 'ah ah ah ah' in the third and fourth measures. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *ffz* and *fz*. The key signature has one flat, and the time signature is 4/4.

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

M

la ha ha ha! zing, boom, aye!

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

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

Detailed description: This system contains the next four measures. The vocal line (M) has a rest in the first measure, followed by 'la ha ha ha!' in the second, and 'zing, boom, aye!' in the third and fourth. The piano accompaniment continues with chords and moving lines. Dynamics include *ffz* and *fz*. The key signature has one flat, and the time signature is 4/4.

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

Naughty Marietta

Finale 1st Act

No. 9

Lyric by
RIDA JOHNSON YOUNGMusic by
VICTOR HERBERT.

Allegro ADAH *a piacere*

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

mf *fz p* *collo voce*

MARIETTA *a tempo*

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

A she! —

ETIENNE *p*

She! a

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

E *a tempo* (to Marietta)

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

p cresc. *piu cresc.*

MARIETTA (to Capt Dick)

Allegro

No, no, my friend! —

CAPT DICK.

Pro -

Allegro

a tempo

me. —

tect your son, Ru - dol - fo!

Come man, speak up!

RUDOLFO

Yes.

molto cresc.

Piu Allegro

MARIETTA

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

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

CHORUS
She
She
She

Piu Allegro

fp *fz*

M Oh

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

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

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

v

Molto Appassionato

M

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

mf

fz

GOVERNOR

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

p

fz

ADAH (aside)

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

f poco rit.

pp (Tymp.)

fz

Allegretto grazioso
MARIETTA

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

p

molto rubato

accel.

rit.

M
 fix comme ça! Oh! la! Pa - pa

a tempo

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

accel.

accel.

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

accel. *fz* *p*

accel. *f* *p*

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

accel.

poco accel.

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

M
 no!

ADAH
 Tis she, tis she, she's the

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

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

ETIENNE
 Come, come, with me! Come with

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

pp
 She, his
 She, his
pp

pp

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

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

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

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

E
me! _____ Come, come with me,

G
fair! _____ Dear me, dear me!

son, what fun!

son, what fun!

Musical score for piano accompaniment.

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

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

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

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

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

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

She his son, what fun!

She his son, what fun!

accelt rit a tempo marcato pp

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

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

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

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

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

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

The cas - ket girl is she!

The cas - ket girl is she!

accell. *f* *p*

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

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

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

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

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

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

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

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

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

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

Allegro Vivace

ETIENNE(to Governor)

E

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

fz *fz* *f*

E

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

(Mocking Gov.)

By and by!

By and by!

C H O R U S .

p fz *fz* *fz* *fz*

E

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

fz

E

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

M

D

R

Pa - dre mi - o.

Come, man, speak up.

Mi - o fi - glio mi - o

(to Governor)

By and by! let him think.

By and by! let him think.

By and by! let him think.

f

M
not, for - sake me not!

A
mands be on your head!

D
son, speak up, speak up!

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

E
will be dire and dread!

G
think, by and by, by and by!

accell.
f

Detailed description: This is a musical score for a choral piece with piano accompaniment. It features six vocal parts: Soprano (M), Alto (A), Tenor (D), Contralto (R), Bass (E), and Bass (G). The lyrics are: 'not, for - sake me not!', 'mands be on your head!', 'son, speak up, speak up!', 'mi - o, ca - ro mi - o, ca - ro mi - o!', 'will be dire and dread!', and 'think, by and by, by and by!'. The piano part includes a section marked 'accell.' and 'f' (forte). The score is written in a key with one flat and a 2/4 time signature.

Allegro feroce

M *f* Pa - dre! *f* Pa - dre

A

D Come, man! Come, man!

R

E *f* No! no!

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

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

Allegro feroce

f No! *f* No!

f No! *f* No!

f *f*

Allegro feroce

f

M Oh Pa - dre!

A

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

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

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

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

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

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

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

f

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

A

D Come man. Come man,

R

E *fz* > No. no,

G Wait a while. Wait a while

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

fz > No! no!

fz > No! no!

fz >

M Ah! stay near.—

A

D speak up man, come, speak up.—

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

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

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

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

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

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

Musical score for a dramatic scene, featuring vocal parts M, A, D, R, E, G, I and piano accompaniment. The lyrics are: M: Ah! stay near.—; A: (silence); D: speak up man, come, speak up.—; R: ca - ro fi - glio. ca - ro fi - glio mi - - o! —; E: no, no. Come, sir, you're mas - - ter here.—; G: let me, let me think wait a - while.—; I: take his son you will not dare, we'll fight to see fair play.—; to the cas - tle, to the cas - tle take her a - way —; to the cas - tle, to the cas - tle take her a - way —.

GOVERNOR (in distress) *f*

The King of

France is far a - way.

I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

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

G dare With Ru - dol - fo let her

col canto

M *a tempo* ah!

A

D

R Come man,

E *a tempo* *f* No, no, no, no, no, no, no!

G bide! Wait a while

I *f* *fz.* Yes, She's his fi - glio,

No!

No!

a tempo *f*

M
ah! ah ah ah ah

A

D
Come man, speak up, come man,

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

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

G
wait a while, let me let me

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

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

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

M Ah!

A

D come, speak up!

R Oh ca - ris - si - mo!

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

G think, wait a while. Wait a while

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

a way, a way, no!

a way, a way, no!

f

V

V

Detailed description: This is a page of a musical score, page 104. It features eight vocal staves (M, A, D, R, E, G, I) and a piano accompaniment. The music is in a minor key with a common time signature. The lyrics are in Italian. The vocal parts have various melodic lines, some with slurs and accents. The piano part includes chords and arpeggiated figures. There are dynamic markings like *f* and *V* (crescendo) and hairpins. The lyrics are: M: Ah!; A: (silence); D: come, speak up!; R: Oh ca - ris - si - mo!; E: Come, sir, you're mas - ter here. no!; G: think, wait a while. Wait a while; I: fight to see fair play. She's his fi - glio.; Piano: a way, a way, no!; a way, a way, no!.

M
A
D
R
E
G
I

Speak up, speak up,
ca - ro fi - glio, ca - ro fi - glio,
no, no, no! Come sir, come sir,
let me, let me, let me,
She's his fi - glio, to take his son you will not dare well

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

M. W. & SONS 11621 x

M Ah!

A

D speak up man, or fight for fair play.

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

E Come sir, Come the King com - mands be

G let me, let me think.

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

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

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

Piano accompaniment with dynamic markings *f* and *sf*.

ff cresc. assai

cresc. piu possibile

M ah!

A *ff*

D fight for fair play! *ff*

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

E on your head, be on your head! *ff*

G Please let me think! *ff*

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

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

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

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

ff cresc. molto. *cresc. assai*

M
A
D
R
E
G
I
I

Andante religioso

(Picture)

(All kneel excepting Marietta and Rudolfo)

Andante religioso

Andante religioso
(Organ on stage)

ff

fz

pp

(Marietta follows Rudolfo with shorter steps to music)

M

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

R

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

A
D
E
I

Piu mosso *Allegro molto*

Gone! — gone gone! — gone! — gone! —

Free! free free!

Piu mosso *Allegro molto*

Gone! — gone! — gone! — gone! —

Piu mosso *Allegro molto*

f *rit.* *ff*

fz (Orchestra)

A
D
E
I

CURTAIN

5

fz

The musical score consists of several systems. The first system features four vocal staves labeled A, D, E, and I, each with a treble or bass clef and a key signature of two sharps. The second system is a piano accompaniment with three staves (treble, middle, and bass clefs). The third system is a grand staff (treble and bass clefs) with a measure rest '5' above the first measure. The fourth system is another grand staff with dynamic markings *fz* and a fermata over the final measure.

End of 1st Act

ACT II.
Opening Chorus.

SCENE I.
PRELUDE.

No 10.

VICTOR HERBERT.

Allegro moderato.

Piano.

f *fz* *sfz*

f brillante. *mf* *ff*

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

Attacca Duo.

Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

No. 11.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Allegretto moderato.

Piano.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

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

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

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

The third system of the musical score features a vocal line for Marietta and piano accompaniment. The vocal line is in a treble clef and includes the instruction "MARIETTA. (laughing.)" and the lyrics "Ah! Ah!". A dynamic marking of *p* (piano) is placed below the piano part. The piano accompaniment is in a grand staff and features a complex texture with many beamed sixteenth notes and chords. Dynamic markings of *p* (piano) are placed below the piano part.

How_ he is stu - pid,

sfz *a tempo.*

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

Your friend Pier - rot!

dim. *mf*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with the lyrics "Your friend Pier - rot!". A dynamic marking of *dim.* (diminuendo) is placed above the staff. The bottom staff is a piano accompaniment in treble and bass clefs. It features a dynamic marking of *mf* (mezzo-forte) and includes various chords and melodic lines, with some notes marked with accents.

(DANCE.)

pp *molto marc. e sempre in tempo.* *p*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, starting with the instruction "(DANCE.)" and a dynamic marking of *pp* (pianissimo). The bottom staff is a piano accompaniment in treble and bass clefs. It features a tempo marking of *molto marc. e sempre in tempo.* and a dynamic marking of *p* (piano). The piano part includes various chords and melodic lines, with some notes marked with accents.

First system of musical notation, measures 1-3. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a bass line with chords and eighth notes. Accents are placed over several notes in both hands.

Second system of musical notation, measures 4-7. The right hand continues the melodic line. The left hand has a dynamic marking of *f dim.* in measure 4, which transitions to *p* in measure 6. A slur covers the bass line across measures 4 and 5. An accent is placed over a note in the right hand in measure 7.

Third system of musical notation, measures 8-10. The right hand continues the melodic line. The left hand has a dynamic marking of *p* in measure 8, which transitions to *f* in measure 10. The bass line consists of chords and eighth notes.

Fourth system of musical notation, measures 11-14. The right hand continues the melodic line. The left hand has a dynamic marking of *dim.* in measure 12. The system concludes with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the system, while the second ending provides a final cadence with a fermata over the final notes.

You Marry A Marionette.

No 12.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Con moto.

Moderato, sempre rubato.

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

f accel. *ffz* *mf*

ten. *p*

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

a tempo. *p*

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

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

rit.

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

pesante.

p colla voce.

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

p

REFRAIN.

ff *grandioso.*

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

f *pesante.*

pp *mezza voce.*

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

pp

pp *cresc.*

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

colla voce. *cresc. e animando.*

rit.

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

rit. espress.

f *ten.*

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

a tempo. f ten.

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

rit. stacc.

f

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

sfz rit. sfz

Dance.

Marietta.

Nº 13.

VICTOR HERBERT.

Allegretto moderato.

Piano.

The musical score is written for piano and consists of six systems of music. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Allegretto moderato'. The score includes various dynamic markings: *f* (forte), *p* (piano), *f dim.* (forte diminuendo), *dim.* (diminuendo), and *fff* (fortissimo). Performance instructions include accents (^) and slurs. A first ending bracket labeled '1.' spans the final two measures of the fifth system, leading to a double bar line. A second ending bracket labeled '2. Marietta escapes through window.' spans the final two measures of the sixth system, which concludes with a fermata. The word '(CURTAIN.)' is written above the first measure of the sixth system. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

The Dream Melody

Intermezzo.

No. 14.

VICTOR HERBERT.

Tempo giusto. M.M. $\text{♩} = 114$

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The piece begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. A dashed line above the first measure indicates an 8-measure phrase. Below the staff, there are markings for fingerings and dynamic accents, including *ff* and *ff* with accents.

The second system continues the musical notation. It features similar rhythmic patterns and dynamics. The right hand has more complex chordal textures. Below the staff, there are markings for fingerings and dynamic accents, including *ff* and *ff* with accents.

Moderato. M.M. $\text{♩} = 84$

The third system of musical notation is marked *Moderato*. The tempo is slower, with a metronome marking of 84. The dynamics include *ff lunga.*, *f*, and *f appassionato.*. The right hand has a more melodic line with slurs and accents. Below the staff, there are markings for fingerings and dynamic accents, including *ff* and *f* with accents.

The fourth system of musical notation includes markings for *accel.* and *piu accel.*. The right hand features a series of chords and eighth-note patterns. Below the staff, there are markings for fingerings and dynamic accents, including *accel.* and *piu accel.*

Cadenza.

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

Red. *

Andante espressivo. M.M. ♩ = 66

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

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

Red. * *simile.*

Two systems of piano music notation. The first system shows a treble and bass staff with various notes and rests. The second system includes dynamic markings *sfz* and *rit.*, and fingerings like 5 4 1 4 and 1 2 3 4 5.

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

First system of the lower section of music, featuring a treble staff with a long note and a bass staff with a steady eighth-note pattern. Dynamic marking *mf* is present.

Second system of the lower section of music, continuing the eighth-note pattern in the bass staff and block chords in the treble staff. Dynamic marking *p* is present.

Third system of the lower section of music, showing a change in the bass staff pattern and treble staff chords. Dynamic markings *poco rit.* and *pp a tempo.* are present.

First system of a piano score. The right hand features a complex, rhythmic chordal texture with many beamed notes. The left hand plays a steady eighth-note accompaniment. The system concludes with a fermata over the final chord.

Second system of the piano score. The right hand continues with dense chordal patterns, while the left hand maintains its eighth-note accompaniment. A fermata is placed over the final chord.

Third system of the piano score. The right hand has a section of sixteenth-note chords marked *tr.* (trills). The left hand's accompaniment includes dynamic markings of *sfz* and *p*. The system ends with a fermata.

Fourth system of the piano score. The right hand continues with dense chordal textures. The left hand's accompaniment features dynamic markings of *sfz* and *p*. The system concludes with a fermata.

Fifth system of the piano score. The right hand has a section of sixteenth-note chords marked *sfz* and *p*. The left hand's accompaniment includes dynamic markings of *sfz* and *p*. The system concludes with a fermata.

sempre accel. e molto cresc.

sfz p sfz p

The first system of music consists of two staves, piano and bass. The piano staff features a complex rhythmic pattern with many beamed notes and accents. The bass staff has a simpler, more rhythmic accompaniment. There are dynamic markings of *red.* (ritardando) and asterisks (*) interspersed throughout the system.

red. * *red.* *

Andante.

The second system is marked *Andante.* It features two staves. The piano staff has a melodic line with many accents and slurs, marked *ff molto appassionato.* The bass staff has a supporting line with some slurs. The system concludes with the marking *sfz accel.*

Grandioso.

The third system is marked *Grandioso.* It features two staves. The piano staff has a melodic line with triplets and accents, marked *sfz*. The bass staff has a supporting line with some slurs. The system concludes with the marking *ff*.

The fourth system continues the *Grandioso.* section with two staves. The piano staff has a melodic line with accents and slurs. The bass staff has a supporting line with some slurs.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* and *f*.

Second system of musical notation, continuing the piece with treble and bass clefs. It includes dynamic markings like *f* and *p*.

Third system of musical notation, featuring treble and bass clefs. It includes dynamic markings such as *sfz*, *ff*, and *ten.*

Fourth system of musical notation, featuring treble and bass clefs. It includes dynamic markings such as *ff allarg.* and *ff*.

Nº 15. New Orleans Jeunesse Dorée.

(SCENE II.)

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Allegro. (During change of Scene.)

Piano. *fp*

The musical score is written for piano and consists of five systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The first system starts with a dynamic marking of *fp* (fortissimo piano). The music is characterized by a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble. The second system continues this pattern with some melodic variation in the treble. The third system introduces a repeat sign and features more complex chordal textures. The fourth system is marked with a fermata over the first measure and includes several triplet markings (indicated by a '3' over the notes). The fifth system also features multiple triplet markings and concludes with a repeat sign and a final cadence.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings such as *f* and accents.

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *sfz* and accents, and contains triplet markings.

Third system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *sfz* and accents.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *sfz* and accents.

Fifth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *sfz* and accents.

CHORUS.

f

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

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

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

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

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

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

1st Solo.

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

1st Solo.

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

with you!
 take you!

ff *Tutti.* *ff*

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

ff *ffz* *ff* *ff* *fffz*

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

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

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

8.

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

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

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

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

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

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

This system shows empty vocal staves, indicating a rest or a break in the vocal line.

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

1. 2.

Come, pay! —————

Come, pay! —————

Detailed description: This system contains two vocal staves. The first staff is for a soprano or alto voice, and the second is for a tenor or bass voice. Both staves begin with a first ending bracket labeled '1.' and end with a second ending bracket labeled '2.'. The lyrics 'Come, pay!' are written below the notes in the second ending. The music is in a key with one flat (B-flat) and a common time signature.

1. 2.

Detailed description: This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The first ending is marked with a dashed line and the number '8'. The second ending is also marked with a dashed line and the number '8'. The piano part features chords and moving lines in both hands.

Detailed description: This system contains two vocal staves. The first staff is for a soprano or alto voice, and the second is for a tenor or bass voice. The music continues from the previous system, with various rests and notes. The key signature remains one flat.

8

sfz sfz sfz sfz

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The first ending is marked with a dashed line and the number '8'. The piano part features chords and moving lines in both hands. The dynamic marking *sfz* (sforzando) is used in several places.

No 16. Love's Of New Orleans.

Lyric by
RIDA JOHNSON YOUNG

Music by
VICTOR HERBERT

Pomposo

The piano introduction is in 2/4 time, marked 'Pomposo'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The music is characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble, with various ornaments and accents.

QUADROONS

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

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "lan - guor and its glow, its fire, and we wear the badge of the".

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "red, red rose with its fra - grance of de - sire! We're the".

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

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

gar - dens of de - light! _____

1 Voice Solo
(Man)

An - ge - lique! Fe - lice!

An other (Man) An other

Ve - ro -

p *p*

nique! An other An-nice!

Bon soir, Bon soir, Bon

Bon soir.

soir.

Bon soir!

(All) *ff*

We're the love of old New

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

Tempo di Valse

ff

Piano introduction in 3/4 time, key of D major. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a forte (*ff*) dynamic.

SPANISH GIRLS

Oh! ho - la! We dance la Ca -

ff *Brillante f*

Vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with a forte (*ff*) dynamic and a *Brillante* section marked *f*.

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

Vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with a forte (*ff*) dynamic.

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

p

Vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with a piano (*p*) dynamic.

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

f
Brillante

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

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

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

f
Brillante

DANCE

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

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

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

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

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

Moderato

f *p*

(Enter San Domingo Girls)

p

Belles from San Do - min - go! Is - land far a - way,

Love - ly San Do - min - go, Is - land far a - way. —

DANCE

p semplice

p

First system of a piano score. The right hand features a melodic line with slurs and a fermata over the final measure. The left hand provides a harmonic accompaniment with chords and moving lines.

fp

1. 2. *pp*

Second system of the piano score. It includes a first ending (1.) and a second ending (2.) with repeat signs. The dynamics range from *fp* to *pp*. The right hand has slurs and a fermata, while the left hand has accents and slurs.

Allegro. FRENCH GIRLS

At - tend - ez! at - tend - ez!

f

Third system of the score, featuring a vocal line and piano accompaniment. The tempo is marked *Allegro*. The vocal line has lyrics "At - tend - ez! at - tend - ez!". The piano accompaniment is marked *f* and includes slurs and accents.

cresc. ed accel. *ff* *rit.*

You'll plain - ly

Fourth system of the score. The piano accompaniment is marked *cresc. ed accel.* and *ff*. The vocal line has lyrics "You'll plain - ly" and is marked *rit.*. The piano accompaniment includes slurs and accents.

a tempo

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

a tempo

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

ff

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

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

fp

fp

rie! An - nette! Frou - frou!

ff *ff* *frit*

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

DANCE

ff *fp* *ff*

The second system is labeled "DANCE" and consists of a piano accompaniment in a grand staff. It features a 2/4 time signature and a key signature of two flats. The music is characterized by a strong dynamic of *ff* (fortissimo) and includes a *fp* (fortissimo piano) marking. The piano part is highly rhythmic and features complex chordal textures.

Poco meno mosso

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

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

Ah, come! come all!

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

ENSEMBLE We're the We're the

mollo pesante a tempo *ff*

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

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

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

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

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

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

GENERAL DANCE

Tempo giusto

poco a poco cresc.

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

The second system continues the piece with similar musical textures. The upper staff shows more complex chordal structures and melodic movement, while the lower staff maintains a steady accompaniment. Accents are used throughout to emphasize specific notes.

ff

The third system introduces a dynamic change. The instruction *ff* (fortissimo) is placed in the middle of the system. The music becomes more intense, with thicker chords and more active melodic lines in both staves.

The fourth system continues the fortissimo section. The upper staff features intricate chordal patterns and melodic lines, while the lower staff provides a solid harmonic foundation. The overall texture is dense and rhythmic.

The fifth system concludes the piece with a final series of chords and melodic fragments. The music maintains the intensity of the previous system before ending.

The first system of music consists of two staves. The treble staff begins with a series of chords and moving lines, while the bass staff provides a harmonic foundation with chords and a few melodic fragments.

The second system continues the musical development. It features a piano (*p*) dynamic marking and a crescendo instruction (*cresc. poco a poco*) indicating a gradual increase in volume.

The third system shows a shift in dynamics with a forte (*f*) marking. The texture becomes more complex with overlapping lines in both staves.

The fourth system is marked *Tutta forza* (with all the force) and includes the instruction *poco accell. al Fine* (slightly accelerating towards the end).

The final system is marked *Piu accelerando* (further accelerating) and features fortissimo (*fff*) dynamics, indicating a powerful and intense conclusion.

No 17.

The Sweet By And By.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Molto moderato.

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

I
They've

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

p

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

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

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

REFRAIN. Poco meno.
a tempo.

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

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

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

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

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

Prelude.

No 18.

VICTOR HERBERT.

Tempo di Valse.

Piano.

ppp staccatissimo.

(Flute.)
pp leggiero.

(Clarinet.)

pp
dim.

Live For To-day.

No 19.

Waltz Song.

Lyric by
RIDA JOHNSON YOUNG

Music by
VICTOR HERBERT

Tempo di Valse (Allegro)

The piano introduction is in 3/4 time with a key signature of three flats (B-flat major/D minor). It begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The melody is characterized by eighth-note patterns and grace notes. The bass line consists of simple chords and eighth notes.

MARIETTA

rit. *a tempo*

Would you say to the rose

rit. p *a tempo, leggiero*

p

The vocal line for Marietta begins with a *rit.* (ritardando) and then returns to *a tempo*. The piano accompaniment features a *rit. p* section followed by *a tempo, leggiero* and ends with a *p* (piano) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand.

M

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

The vocal line continues with the lyrics "— when it buds to life: — — — — — 'Take care, you must joy - less". The piano accompaniment provides harmonic support with chords and a melodic line.

M

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

a tempo

The vocal line concludes with "be; — — — — — Close your heart, close your lips — — — — — to the sun so". The piano accompaniment continues with a *a tempo* marking.

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

The first system of music consists of a vocal line (labeled 'M') and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are "bright. and the bréez - es so wild and". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some slurs and dynamic markings.

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

The second system of music includes a vocal line (labeled 'M'), a bass line, and a piano accompaniment. The vocal line continues with the lyrics "free?" and "Ah! Youth must be youth in a flow'r or maid,". Below the vocal line, the name "ETIENNE" is written. The bass line has the lyrics "Ah! Youth must be youth". The piano accompaniment is in a grand staff. The music is marked with a piano (*p*) dynamic. The key signature remains two flats and the time signature is 2/4.

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

The third system of music features a vocal line (labeled 'M'), a bass line (labeled 'E'), and a piano accompaniment. The vocal line has the lyrics "— though at ev-ning the pet - als fall. Ah!". The bass line has the lyrics "— in a flow'r or maid!". The piano accompaniment is in a grand staff. The music is marked with a piano (*p*) dynamic. The key signature remains two flats and the time signature is 2/4.

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

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

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

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

M all! —

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

E all! —

leggiere
p
 Ah! Ah!

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

DICK *pp*
 Ah! youth must be life!

pp
 Ah! youth must be youth!

ppz
 and the

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

in a flow'r or maid. — and the

in a flow'r, — flow'r or maid and the

a tempo

M
breez - es wild and free Ah!

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

D
breez - es wild and free Ah!

E
breez - es wild and free

M
Ah!

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

D
Youth must be life in a flow'r or

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

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

A fall — While we may — to

D maid — While we may — to

E maid — While we may — to

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

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

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

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

M
all neer at all

A
all neer at all

D
all neer at all

E
all neer at all

f

f

f

f

f

8

pesante

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

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

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

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

ff rit.

rit. ff

ff rit.

rit. ff

ff rit.

ff rit.

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

8

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

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

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

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

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

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

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

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

pesante *rit.*

rit. *a tempo*

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

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

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

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

ff rit. *a tempo*

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

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

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

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

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

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

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

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

a tempo

Agitato

Capt. DICK.

I would

dim. *poco ritenente* *p*

Pocissimo meno mosso

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

p a tempo

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

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

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

foco rit. *p*

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

foco rit. *pp*

ADAH to Etienne

Ah, come, then sur - ren - -

a tempo

fall.

foco a foco accel.
a tempo

espress.

der to love warm and ten der.

Ah!

M Ah, live for to - day, for to

A Ah, live for to - day, for to

D Ah, live for to - day, for to

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

sempre accel. *f accel.*

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

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

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

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

brilliante

M day!

A day!

D day!

E day!

fz *ff accel.* Short pause

M *ff rit.* Ah! Life is sweet when love is young, thrill-ing, en - tran-cing like

A *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like

D *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like

E *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like

a tempo

CHORUS

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

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

ff rit. *a tempo*

M
A
D
E

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

rit. *rit.*

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

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

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

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

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

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

ban-ished, gone, for aye

a tempo

8

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

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

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

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

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

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

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

rit.

rit.

rit.

fp

Piu mosso

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

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

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

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

Piu mosso

day! Live for to day!

day! Live for to day!

Piu mosso

sfz p

sfz p

Molto piu mosso

M *p* *ff* live - for to - day. for to - day. just to - day live

A *p* *ff* live - for to - day. for to - day. just to - day live

D *p* *ff* live - for to - day. for to - day. just to - day live

E *p* *ff* live - for to - day. for to - day. just to - day live

Molto piu mosso

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

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

Molto piu mosso

fz fz *ffz fz*

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

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

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

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

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

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

Meno mosso

M
day!

A
day!

D
day! They dance

E
day!

Meno mosso

ff grandioso a tempo. ff rit a tempo

fff accel. at Fine.

I'm Falling In Love With Some One.

No. 20

Captain Dick.

Lyric by
RIDA JOHNSON YOUNG.Music by
VICTOR HERBERT.

Valse lente.

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

Piano.

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

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

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

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

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

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

a tempo. *rit* *molto rit.*

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

pp

molto rit. *molto rit.*

REFRAIN.

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

fall - ing in love with some one, some

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

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

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

fall - ing in love with some one, plain to

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

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

No 21.

It's Pretty Soft For Simon.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef staff containing a whole rest. The piano part starts with a series of chords in the right hand and a simple bass line in the left hand. Dynamics include *f* (forte), *ff* (fortissimo), and *sfz* (sforzando).

Kink Sol - o - mon, der his - t'ry says, had vives von hun - dred
Folks say dat old A - do - nis vas der most best look - ing

The vocal line is in a treble clef with a key signature of three sharps. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking is *p* (piano).

score; Ant yet he vas - n't sat - is - fied and looked a - round for
man, Of all der la - dy kil - ler fel - lers since der worldt be -

The vocal line continues in the same treble clef and key signature. The piano accompaniment features a more active bass line in the left hand. Dynamics include *f* (forte).

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

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

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

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

rit.

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

a tempo

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

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

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

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

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

rit.

REFRAIN.

Meno.

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

a tempo. *pp* *stacc.*

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

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

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

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

sfz *p* *sfp* *fp* *fp*

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

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

p colla voce. *a tempo.*

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

poco rit. *sfz* *sfz*

No 22.

Finale Ultimo.

Lyrics by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Moderato.

(Violin Solo.)
mf
accel.

Andante.

CAPTAIN DICK. (off stage)

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

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

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

MARIETTA. *pp* *ten.*

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

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

last! — 'Tis love! — 'tis

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

love! 'Tis love!

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

(he enters)

M *ff*

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

D *ff*

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

8va

allargando. *ff*

M *ten.*

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

D *ten.*

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

8va

ten.

Più mosso.

M

D (Etienne enters followed by people)

molto cresc. ed accel.

MARIETTA. *ff*

Ah, no! Monsieur,

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

What's this, — my bride! —

ffp in tempo.

ffp

(with enthusiasm)

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

sempre animato.

fp

an - swer, — it is love, love, — it's

fp

fp

Allegro molto.

M *love!*

Allegro molto. (Noise and confusion outside)

fp *molto cresc.* *f* *più cresc.*

SIMON. (to Lizette)

They have re-

ffp *fp*

S

loosed me! They have re-loosed me!

(Sir Harry rushes in with Dick's men)

f

S

ff

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

Listesso tempo.

trem.

ff

ff

ETIENNE *ff* (He runs upstairs)

Be not too sure!

ff accel.

ff

(blows his whistle)

(his pirates appear on balcony)

fff

fff

DICK (to his men) *ff*

Let him go! I

ETIENNE (to Dick) *ff ad lib.*

The game's well played, you win!

f

Meno mosso. (with great feeling)

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

Meno mosso.

p espress. cresc.

p

MARIETTA.

Tutta forza. *Grandioso.*

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

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

SOPRANOS *ff*

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

ALTOS *ff*

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

TENORS *ff*

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

BASSES. *ff*

CHORUS.

allargando. *Grandioso.*

cresc. possibile. *Tutta forza*

fff

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

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

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

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

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

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

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

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

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

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

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

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

M
aye!

D
aye!

aye!

aye!

aye!

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Basses.

Allegro vivo.

ff

sfz

sfz

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

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

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

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

marcato.

p staccato.

M

D

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

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

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

M

D

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

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

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

M
D

Ahl ahl ahl ahl Ahl

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

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

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

M
D

rit. ha ha ha ha ha hal

rit. ha ha ha ha ha hal

rit. ha ha ha ha ha hal

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

sva... loco *fff* *fff* *fff* *fff*

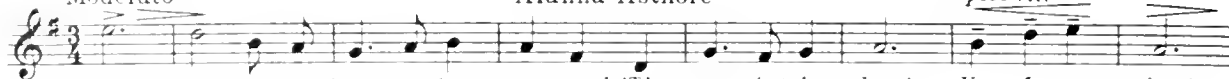
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HENRY BLOSSOM

Moderato

Eileen!
Alanna Asthore



Ei - leen! But my heart you have cap-tured 'Tis you that I love! You I a - dore!

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B. G. DE SYLVIA

A Kiss In The Dark



Oh, that kiss in the dark Was to him just a lark, But to me 'twas a

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HENRY BLOSSOM

Valse lente

Kiss Me Again



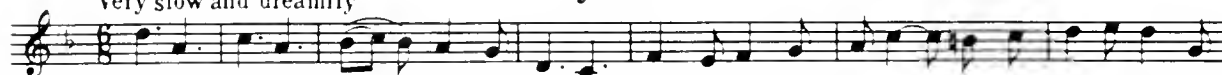
Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing soft - ly a - bove; — Ros - es in bloom

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GLEN MAC DONOUGH

Very slow and dreamily

Toyland



Toy-land! Toy-land! Lit-tle girl and boy-land, While you dwell with-in it — You are ev-er hap-py

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RIDA JOHNSON YOUNG

Andante

Ah! Sweet Mystery Of Life



Ah! sweet mys-ter-y of life, at last I found thee, Ah! I know at last the se-cret of it all; All the

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HENRY BLOSSOM

Tempo di marcia

The Irish Have A Great Day To-Night



'Tis a great day to-night for the I - rish. — For the cause we've fought for and died. —

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HARRY B. SMITH

Allegro moderato e con maestà

Gypsy Jan



I give ye the tale of the Gyp-sy Jan As was giv-en the tale to me. Ver-y few would fare to the

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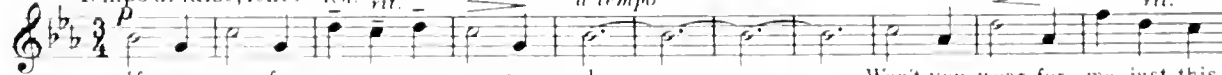
GLEN MAC DONOUGH

Tempo di Valse, lento

ten. rit.

a tempo

ten. rit.



If you care for me as you say you do — Won't you wear for me just this

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