

VOCAL SCORE

THE GONDOLIERS

OR,
THE KING OF BARATARIA.

BY
W. S. GILBERT

AND
ARTHUR SULLIVAN

ARRANGEMENT FOR PIANOFORTE

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

Vocal Score complete	5s. Od.
Ditto bound	7s. 6d.
Pianoforte Score complete	3s. Od.
Libretto	1s. Od.

Entered according to Act of Congress, in the year 1880, by J. H. WADSWORTH, in the Office of the Librarian of Congress at Washington. Public performance prohibited, and right of representation reserved.

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.

Cincinnati, Ohio: THE JOHN CHURCH COMPANY.

CAUTION. I have permitted Mr. J. H. Wadsworth to incorporate in this work the vocal parts of "The Gondoliers; or, The King of Barataria," for the sole purpose of their being sung in private. Single detached numbers may be used at Concerts, not more than two numbers in all from the various Operas by Mr. Gilbert myself at any one Concert, and they are to be given without Stage Costume or Action. Application for the right of performing any more than the above, or the complete Opera, must be made to R. DOYLY CAREY, Savoy Theatre, London. Every copy of this book is offered for sale strictly upon the condition that it shall be used only as above.—ARTHUR SULLIVAN.

THE YEOMEN OF THE GUARD ;

OR,

THE MERRYMAN AND HIS MAID.

NEW OPERA.

BY

GILBERT AND SULLIVAN.

	S.	D.
Vocal Score	net	5
Do. bound	net	7 6
Pianoforte Solo (arranged by J. H. WADSWORTH)	net	3 0
Libretto	net	1 0

VOCAL MUSIC.

"When Maiden Loves." Sung by Miss JESSIE BOND	4	0
"Were I thy Bride." Sung by Miss JESSIE BOND	4	0
"Is Life a Boon?" Sung by Mr. COURTICE POUNDS... ..	4	0
"Free from his Fetters." Sung by Mr. COURTICE POUNDS	4	0
"I have a Song to sing, O." Sung by Miss ULMAR & Mr. GROSSMITH	4	0

PIANOFORTE ARRANGEMENTS.

Charles Godfrey's (Junr.) Selection, as played by all the Military Bands	4	0
Kuhe's Fantasia	4	0
Boyton Smith's Fantasia	4	0
Smallwood's Fantasia	4	0

DANCE MUSIC BY BUGALOSSI.

Lancers. Solo or Duet	4	0
Quadrille. Solo or Duet	4	0
Waltz. Solo or Duet	4	0

VIOLIN AND PIANOFORTE.

Farmer's Fantasia	5	0
--------------------------	---	---

LONDON:

CHAPPELL & CO., 50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

VOCAL SCORE
OF
THE GONDOLIERS;

OR,
THE KING OF BARATARIA.
BY
W. S. GILBERT
AND
ARTHUR SULLIVAN,

*Joint Authors of "Thespis ; or, The Gods Grown Old" ; " Trial by Jury" ; " The Sorcerer" ;
" H.M.S. Pinafore ; or, The Lass that Loved a Sailor" ; " The Pirates of Penzance ; or, The Slave of Duty" ;
" Patience ; or, Bunthorne's Bride" ; " Iolanthe ; or the Peer and the Peri" ; " Princess Ida ; or, Castle
Adamant" ; " The Mikado ; or, The Town of Titipu" ; " Ruddigore ; or, The Witch's Curse" ;
and " The Yeomen of the Guard ; or, The Merryman and his Maid."*

ARRANGEMENT FOR PIANOFORTE BY
J. H. WADSWORTH
(OF BOSTON, U.S.A.).

Vocal Score complete 5s. od.	|	Pianoforte Score complete ... 3s. od.
Ditto bound 7s. 6d.	|	Libretto 1s. od.

*Entered according to Act of Congress, in the year 1890, by J. H. WADSWORTH, in the Office of the Librarian
of Congress at Washington. Public performance forbidden, and right of representation reserved.*

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.
Cincinnati, Ohio: THE JOHN CHURCH COMPANY.

*CAUTION.—I have permitted Mr. J. H. Wadsworth to incorporate in this work the vocal parts of "The Gondoliers ;
or, The King of Barataria," for the sole purpose of their being sung in private. Single detached numbers may be sung
at Concerts, not more than two numbers in all from the various Operas by Mr. Gilbert and myself at any one Concert, and
they must be given without Stage Costume or Action. Applications for the right of performing any more than the above,
or the complete Opera, must be made to "R. D'O'LYVY CARTE, Savoy Theatre, London." Every copy of this book is
offered for sale strictly upon the condition that it shall be used only as above.—ARTHUR SULLIVAN.*



503
149866

MUG

First performed at the Savoy Theatre, London, under the management of Mr. R. D'Oyly Carte, on Saturday, December 7th, 1889.

THE GONDOLIERS ;

OR,
THE KING OF BARATARIA.

Dramatis Personæ.

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

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

ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

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

DATE 1750.

The Scenery painted by Mr. HAWES CRAVEN (by permission of Mr. HENRY IRVING). The Dresses designed by Mr. PERCY ANDERSON and executed by Miss FISHER, Madame LEON, and Mr. BARTHE.

CONTENTS.

OVERTURE	PAGE ... v
-----------------	---------------

Act I.

No.		
1.	CHORUS OF CONTADINE (with Solos)	I
2.	ENTRANCE OF <i>Casilda, Duchess, Luiz, and Duke</i>	43
3.	SONG (<i>Duke of Plaza-Toro</i>)	48
4.	RECIT. (<i>Casilda and Luiz</i>)	51
5.	DUET (<i>Casilda and Luiz</i>)	55
6.	SONG (<i>Don Alhambra, with Casilda, Luiz, Duke, and Duchess</i>)	58
7.	RECIT. (<i>Casilda and Don Alhambra</i>)	61
8.	QUINTET (<i>Casilda, Duchess, Luiz, Duke, and Grand Inquisitor</i>)	62
9.	CHORUS (with Solo) (<i>Tessa</i>)	69
10.	FINALE	77

Act II.

1.	CHORUS OF MEN (<i>with Marco and Giuseppe</i>)	109
2.	SONG (<i>Giuseppe</i>) (with Chorus)	115
3.	SONG (<i>Marco</i>)	119
4.	SCENA (Chorus of Girls, Quartet, Duet, and Chorus)	122
5.	CHORUS AND DANCE	131
6.	SONG (<i>Don Alhambra, with Marco and Giuseppe</i>)	136
7.	QUARTET (<i>Gianetta, Tessa, Marco, and Giuseppe</i>)	141
8.	CHORUS OF MEN (<i>with Duke and Duchess</i>)	148
9.	SONG (<i>Duchess</i>)	152
10.	RECIT. AND DUET (<i>Duke and Duchess</i>)	155
11.	GAVOTTE (<i>Casilda, Duchess, Marco, Giuseppe, and Duke</i>)	160
12.	QUINTET AND FINALE (<i>Casilda, Gianetta, Tessa, Marco, Giuseppe, and Chorus</i>)	166

THE GONDOLIERS;

OR,

THE KING OF BARATARIA.

INTRODUCTION.

Allegro vivace.

PIANO. *ff*

Ped. * Ped.

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with the tempo marking 'Allegro vivace.' and the dynamic marking 'ff'. The word 'PIANO.' is written to the left of the first system. The score includes various musical notations such as slurs, ties, and pedaling marks. The second system has an asterisk under the bass line. The third system has a dynamic marking 'ff' in the bass line. The fourth system continues the accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with some slurs, and the left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand shows a change in texture with some chords and moving lines, while the left hand remains consistent with eighth-note accompaniment.

Fourth system of musical notation. The right hand features a series of chords and some melodic fragments, with the left hand continuing its accompaniment.

Fifth system of musical notation. The right hand has a more flowing melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Sixth system of musical notation, the final system on the page. It includes a *dim.* (diminuendo) marking in the right hand and a *Ped.* (pedal) marking in the left hand. The system concludes with a double bar line and an asterisk (*).

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

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

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

p *f*

First system of musical notation, consisting of a treble and bass clef staff. The music features a continuous eighth-note melody in the treble and a corresponding eighth-note accompaniment in the bass, with various accidentals and phrasing slurs.

Second system of musical notation. The treble staff contains a melody with some rests and slurs. The bass staff features a complex accompaniment with many beamed sixteenth notes and chords. Pedal markings are present: "Ped." at the beginning and end of the system, and an asterisk "*" in the middle.

Third system of musical notation. Similar to the second system, it features a melody in the treble and a dense accompaniment in the bass. Pedal markings include "Ped." at the end of the system and asterisks "*" at the beginning and middle.

Fourth system of musical notation. The treble staff has a melody with slurs and accents. The bass staff has a steady accompaniment. The marking "dim." (diminuendo) is placed above the bass staff, and "p" (piano) is placed above the treble staff.

Fifth system of musical notation. The treble staff shows a change in tempo and mood with the marking "Allegretto grazioso." above it. The bass staff has a more rhythmic accompaniment. The marking "p" (piano) is used in both staves.

Sixth system of musical notation. The treble staff features a melody with long notes and slurs. The bass staff has a steady accompaniment with chords. The key signature changes to one flat (B-flat major or D minor).

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

Second system of musical notation. The bass staff includes a 'Ped.' marking and an asterisk (*) below it, indicating a pedal point or a specific performance instruction.

Third system of musical notation. The treble staff has a 'rall.' marking. The bass staff features multiple 'Ped.' markings and asterisks (*) below it, indicating repeated pedal effects.

Fourth system of musical notation. The bass staff contains a series of 'Ped.' markings and asterisks (*) below it, indicating a sequence of pedal effects.

Fifth system of musical notation. The bass staff includes 'cres.' and 'f' markings, indicating a crescendo and fortissimo dynamic. A 'Ped.' marking and an asterisk (*) are also present.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble and a supporting bass line. Performance markings include *rall.* (rallentando) and *dim.* (diminuendo).

Second system of the musical score. It continues the grand staff notation. Performance markings include *p* (piano) and *tr* (trill).

Third system of the musical score. It continues the grand staff notation with various melodic and harmonic developments.

Fourth system of the musical score. It begins with the tempo and style marking *Allegretto. Tempo di Gavotte.* and a dynamic marking of *p* (piano).

Fifth system of the musical score. It continues the grand staff notation for the *Allegretto* section.

Sixth system of the musical score. It continues the grand staff notation.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth and sixteenth notes, followed by a half note chord. The lower staff is in bass clef and features a series of chords, with a dynamic marking of *f* (forte) appearing above the staff.

The second system of musical notation consists of two staves. The upper staff continues with eighth and sixteenth notes, ending with a long, sweeping slur over several notes. The lower staff features a series of chords, with a dynamic marking of *p* (piano) appearing above the staff.

The third system of musical notation consists of two staves. The upper staff features a long, sweeping slur over a series of chords. The lower staff continues with a series of chords, with a dynamic marking of *p* (piano) appearing above the staff.

The fourth system of musical notation consists of two staves. The upper staff features a series of eighth and sixteenth notes with slurs. The lower staff continues with a series of chords.

The fifth system of musical notation consists of two staves. The upper staff features a series of eighth and sixteenth notes with slurs. The lower staff continues with a series of chords.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. Dynamics include *cres.* and *f*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features chords and single notes. Dynamics include *p*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features chords and single notes.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features chords and single notes. Dynamics include *f*.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features chords and single notes. Dynamics include *riten.* and *trem.*

ACT I.

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

Allegretto moderato.

PIANO. *ff*

Scza.

1st SOPRANOS.
List and learn,
2nd SOPRANOS.
List and learn,

A

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

dim. *mp*

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

B

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

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

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

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

Ped. *

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

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

Ped.

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

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

dim. *mp*

Ped.

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

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

cres.

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

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

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

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

Ped. Ped.

SOLO. FIAMETTA. **D**

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

Ped. Ped.

maid in Ven - ice sighs Two so peer - less in their beauty That they

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

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

8/16

E **CHORUS.** **1st GIRL.**

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

8/16

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

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

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

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

f *Ped.* *mp*

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

cres.

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

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

f

white . . and red !

white . . and red !

Ped. * Ped. • Ped. *

Allegretto moderato.

p *pp*

SOLO. FRANCESCO.

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

SOLO. FIA.

flo - ral tri - butes ex - tra - or - di - na - ry? For Mar - co and Giu -

p

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

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

SOLO. ANTONIO. (BARITONE.) CHORUS. ANT.

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

sempre pp *f* *pp*

Ped. *

SOLO. GIORGIO. (BASS.)

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

do - re you? Have pi - ty on our pas - sion, I im - pore you!

SOLO. FIA. SOLO. VITT.

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

SOLO. GIULIA.

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

FIA. & VITT.
SOLO.

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

SOLO. ANTONIO.

dol-ce far-ni-en-te. With pleasure, no - bo-dy con-tra-di-con-te!

Allegro con brio.

The first system shows a piano introduction with a treble and bass clef, a key signature of one flat, and a 6/8 time signature. The piano part features a rhythmic accompaniment of eighth notes. The vocal line begins with a melodic phrase. The tempo and mood change to 'Allegro con brio' in the second system, marked with a forte 'f' dynamic.

ANTONIO. (BARITONE.)

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

CHORUS. 1st & 2nd SOPRANOS.

TENORS & BASSES.

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

The second system introduces the baritone solo and the chorus. The piano accompaniment continues with a steady eighth-note pattern. The baritone part has two verses of lyrics. The chorus parts for Sopranos and Tenors & Basses enter with the 'Tra la' refrain. Dynamics include 'f' and 'p'.

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

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

The third system continues the vocal parts. The piano accompaniment features a prominent bass line with chords. The lyrics continue with 'la la la la' and 'Tra la la la'. The system concludes with the words 'That ply care' and 'And'.

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

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

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

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

f

la,

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

la!

la!

p

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

Tra la!

Tra la!

Tra

f *p* *f sf*

Tra la la la la la la
 la la la la la la la, Tra la la la, Tra la la la, Tra la la la la la la
 la la la la la la la, Tra la la la, Tra la la la, Tra la la la la la la
2e. *2e.*

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

la la la la, Tra la la la, la la la la, la la la la la la la la la la la la
 la, la la, la la, la la, la, la, la la, la la la la la la la la la la la la la
 la, la la, la la, la la, la la, la la, la la, la la la la la la la la la la la la
cres. *cres.* *f* *cres.* *f*

2nd Verse.

la, Tra la!

la, Tra la!

la, Tra la!

Sva.

2nd Verse.

1st.

2nd.

RECIT. FIA.

See,

Allegro agitato

p *ff* *ff*

Ped. *

see, at last they come to make their choice—

Let us ac-claim them with u-ni-ted

CHORUS.
SOPRANOS.

voice. *a tempo.* Hail, Hail! gal-lant gon-dol-ier-i, hen' ve-

f *Sva.*

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

Ped. *

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

Ped. *

MARCO & GIUSEPPE.

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

Ped. *

MARCO.

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

MARCO & GIUSEPPE.

fior - i bel - lis - si - mi?

CHORUS. SOPRANOS.

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

M

MARCO.

O ciel!

GIUS.

O ciel!

O ciel!

Sia - mo gon - do - lier - i! Si - gnor

O ciel!

Sia - mo gon - do - lier - i! Si - gnor -

CHORUS. SOPRANOS.

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

N CHORUS.

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

MARCO & GIUS.

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

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

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

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

Ser - vi - to - ri u - mi - lis - si - mi! Per noi ques-ti
 Sia . . . mo con - ta - di - ne!

f Ser - vi - to - ri u - mi - lis - si - mi! *p* Ser - vi - to - ri u - mi -
 fior - i - Ques - ti fior - i - bel - lis - si - mi!

1st SOPRANOS.
 Per lei, bell' si - gno - ri, O
 - lis - si - mi! Ser - vi - to - ri u - mi - lis - si - mi, Ser - vi - to - ri u - mi - lis - si - mi, u - mi -
 Si - gnor - i - ne! Gon - do -
 ec - cel - len - tis - si - mi! Con - ta - di - ne! Ca - va - lier - i!
 lis - si - mi, Si - gnor - i - ne! Gon - do -

più lento. *f* *dim.* *p*

li - er - i! Buon' gior - no, ca - va - lier - i!

li - er - i! Buon' gior - no, ca - va - lier i!

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

Allegro vivace con molto brio.

più lento. *f*

MARCO.
We're
GIUSEPPE.
We're

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

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

trade that we ply.

trade that we ply.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes.

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

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

The second system begins with a piano dynamic marking 'P'. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics. The piano accompaniment continues with a similar rhythmic pattern.

coat - ed, To beau - ty de - vo - ted Giu - sep - pe and I!

- coat - ed, To beau - ty de - vo - ted are Mar - co and I!

The third system features two vocal staves and a piano accompaniment. The vocal staves have lyrics. The piano accompaniment continues with a similar rhythmic pattern.

When

When

Q

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

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

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

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

man - do - lins tu - ning, We ia

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

Sua.

f

Ped. * Ped. *

dim.

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

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

Sua.

p

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

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

f

f

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

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

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

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

sing - ing A vi gil we keep

sing - ing A vi - gil we keep

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

When day - light is fa ding, En -

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

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

dim.

^T
We lull them to sleep.

pp
We lull them to sleep.

pp

espress.

With soft . . . se -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics "With soft . . . se -" are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

p

We lull them. We lull them to sleep.

pp

The second system continues the musical score. The vocal line has a long note for "re - - - na - - -" and then "ding We lull them to sleep.". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *p* (piano) is placed above the piano staff. The system concludes with a dynamic marking of *pp* (pianissimo) above the piano staff.

sempre p

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

sempre p

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

sempre p

The third system repeats the musical material. The vocal line is repeated with the lyrics "With soft se - re - na - ding We lull them to sleep." and "With soft se - re - na - ding We lull them to -leep." The piano accompaniment is also repeated. The dynamic marking *sempre p* (piano) is written above the piano staff in three places.

con forza.

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

f

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

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a forte dynamic and a 'con forza' instruction. The lyrics are 'We're call'd gon - do - lier - i, But . . . that's a . . .'. The middle staff is a vocal line with the lyrics 'Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. A forte dynamic 'f' is marked at the beginning of the piano part.

V

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

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

p

The second system of the musical score consists of three staves. The top staff is a vocal line starting with a 'V' marking. The lyrics are 'va - ga - ry. Gon - do - lier - i, gon - do - lier - i, Tra'. The middle staff is a vocal line with the lyrics 'la, Tra la la la la la! Gon - do - lier - i, gon - do - lier - i, Tra'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. A piano dynamic 'p' is marked at the beginning of the piano part.

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

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

cres.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'la la la la, Tra la la la la la! Gon - do - lier - i,'. The middle staff is a vocal line with the lyrics 'la la la la, Tra la la la la la! Gon - do - lier - i,'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. A crescendo dynamic 'cres.' is marked at the end of the piano part.

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

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

molto cres.

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

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

f

Ped. * *

f

sf sf

Ped. * Ped. * Ped. *

Moderato.
RECIT. MARCO.

a tempo moderato.

And now to choose our brides!

GIUS.

As all are young and fair, And

RECIT.

a tempo moderato.

fp

f

p

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

a-mia-ble le-sides, We real-ly do not care A pref-erence to de-clare.

. de-li-cate—

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

mate!

CHORUS. *f*

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

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

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

B GIUS. RECIT.

p RECIT.

MARCO.

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

eyes be good e - nough to bind, Then

a tempo.

a tempo.

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

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

CHORUS.

Vi - va ! They

Vi - va ! They

f

f

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

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

f

FIAM.

MARCO.

Are you peep - ing ?

Can you see me ?

Dark I'm

Allegro con moto.

p

f

Ped.
18, 341.

VITT. GIUSEPPE.

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

C FIAM.

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

VITT.

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

GIANETTA & TESSA.

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

CHORUS.

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

f

Fie, for shame, Fie, for shame,

f

Sza. *Sza.*

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

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

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

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

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

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

Lento.

sf

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

Repeat by
CHORUS OF MEN.

GIUSEPPE.

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

Musical score for Giuseppe's first entry. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is in bass and treble clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include a forte (*f*) marking.

MARCO.

Rap - ture, rap - ture!

To me Gia - net - ta Fate has

CHORUS.

Rap ture, rap ture!

Rap - ture, rap - ture!

Musical score for Marco and the Chorus. It includes a vocal line for Marco and a chorus line, both in treble clef. The piano accompaniment is in bass and treble clefs. Dynamics include *f* and *p* markings.

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

Just the ve - ry girl he

Just the ve - ry girl he

Musical score for the final section. It includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking.

Gius. TESSA. MARCO.

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

GIAN.

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

Allura.

Vivace. Tempo di Valse.

Thank you, gal - lant gen - tle - man - i. In a set and for - mal mea - sure

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

D

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

Glad - ly will de - vote our lei - sure, Gal - lant gon - do - lier - - -

Ped. * Ped. * Ped. * Ped.

- i. La la la la la la, Tra la la la la la la, Tra la la la la la la

Sua.

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

* Ped. *

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

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

CHORUS.

Tra la la la la la la la la la

Tra la la la la la la la la la

f f

GIAN. & TESSA.

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

1st SOPRANOS.

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

2nd SOPRANOS.

TENORS & BASSES.

la!

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

la!

La, la, la, la,

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

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

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

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

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

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

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

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

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment, including a grand staff with treble and bass clefs.

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

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

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

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

The second system also consists of five staves, similar to the first. It begins with a section marked 'H'. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment.

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

cres.

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

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

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

cres.

cres.

Ped. * Ped. * Ped. *

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

SOPRANOS.

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

TENORS & BASSES.

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

f

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

Tra a a la, . . . la la! Fate in

Tra la la la, . . . la la! Fate in

Tra la la la, . . . la la! Fate in

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

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

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

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

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

la la la la la la la la la la!

la la la la la la la la la la!

la, la la, la la, la la!

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

The third system consists of four staves, all of which are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

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

Allegro marziale.

PIANO. *f*

A **DUKE.**

From the sun - ny Span - ish shore,

p

DUCHESS.

His Grace of Pla - za - Tor—

And his Gra - ce's Duchess true—

CASILDA.

And his Gra - ce's daugh - ter, too—

LUIZ.

And his

Gra - ce's pri - vate drum To Ve - ne - tia's shores have come, To Ve - ne - tia's shores have

CASILDA.

And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

DUCHESS.

And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

LUIZ.

come: And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

DUKE.

And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

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

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

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

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

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

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

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

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

C f *p*

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

f *p*

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

more will come, Ve - ne - tia's shores will come. If ev - er, ev - er, ev - er They get

f *p*

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

f *p*

tr

f

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

f

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

f

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

f

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

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

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

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

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

The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with a steady eighth-note bass line.

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

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

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

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

The piano accompaniment continues with similar rhythmic patterns, ending with a fermata on the final chord.

No. 3.

SONG—Duke of Plaza-Toro.

DUKE.

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

Allegro marziale.

PIANO.

f *dim.* *p*

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

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

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

The musical score is written for voice and piano. The voice part is in a 2/4 time signature and features three verses of lyrics. The piano accompaniment is marked 'Allegro marziale' and includes dynamic markings of forte (f), diminuendo (dim.), and piano (p). The score is divided into four systems, each with a vocal line and a piano accompaniment line.

CASILDA.

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

DUCHESS.

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

LUIZ.

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

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

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

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

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

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

3rd.

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

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

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

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

f sf sf

- To - ro!

- To - ro!

- To - ro!

- To - ro!

f

Ped. * Ped. * Ped. * Ped. * *Allacca.*

No. 4.

RECIT.—Casilda & Luiz.

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

Allegro vivace.

f

PIANO.

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

p

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

RECIT.

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

tear them

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

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

Andante moderato e espressivo.

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

gen - tile - ness!

LUIZ.

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

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

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

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

cres.

Ped. * Ped. *

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

dim.

gen - tle - ness I Ah, well be -
 gen - tle - ness! Ah, be - lov - - - - ed! Ah,

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

p *f* *dim.*

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

p *p*

Ped. *

No. 5.

DUET—Casilda & Luiz.

LUIZ.

Andante.

PIANO.

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

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

Ped. * Ped. *

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

Ped. * Ped. *

CASILDA.

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

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

tranquillo.

trcr.

days that were—that nev-er will be more! Oh, bu-ry, bu-ry love that all con demn, And let the

days that were—that nev-er will be more! Oh, bu-ry, bu-ry love that all con-demn, And let the

f *dim.*

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

whirl - wind mourn its re - qui - em!

f *p*

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

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

dim.

ah, woe is me! Oh, bu-ry, bu-ry—let the grave close o'er The days that were—that never

Oh, bu-ry, bu-ry—let the grave close o'er The days that were—that never

p

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

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

f *dim.*

f *dim.*

f *dim.*

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

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

pp *pp*

trén.

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

DON ALHAMBRA.

Allegretto non troppo vivo.

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

1. I
2.
3.
4.

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

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

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

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

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

1st, 2nd, & 3rd.

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

CASILDA & DUCHESS.

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

LUIZ.

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

DUKE.

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

4th.

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

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

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

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

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

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

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

f

18, 3, 4.

No. 7.

RECIT.—Casilda & Don Alhambra.

CASILDA.

Allegro con brio.
 PIANO. *f*
 Ped.

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

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

Ped.

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

Ped.

DON ALHAM.

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

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

Attaca il Quartetto.

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

Allegretto moderato.

CASILDA.

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

DUCHESS.

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

LUIZ.

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

DUKE.

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

INQUISITOR.

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

PIANO. *p*

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

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

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

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

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

Ped. *

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

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

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

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

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

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

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

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

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

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

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

Un poco rit. *a tempo.*

cres.

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

cres.

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

cres.

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

cres.

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

cres.

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

p

Ped.

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

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

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

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

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

cres.

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

C

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

- o - - ther tune! String the lyre and fill the

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

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

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

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

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

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

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

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

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

18,844.

E

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

8va.

p *marcato.*

f

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

f

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

f

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

f

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

f

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

8va.

loco.

ff

Ped. *

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

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

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

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

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

Ped. * Ped. * Ped. *

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

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

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

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

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

f Ped. *

Ped. * Ped. * Ped. *

No. 9.

CHORUS—with Solo (Tessa).

CHORUS. *Unison.*

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

Bride - groom and bride! Ah

Allegretto moderato.

PIANO. *f*

Ped. |

Voi - ces all vol - u - ble Hail it with pride.

Bride - groom and bride!

Bride - groom and bride!

Ped. | * Ped. |

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

Ah, We in sin -

Ped. | * Ped. |

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

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

dim.

Ped.

Bride - groom and bride!

Bride - groom and bride!

p

Ped. * Ped.

SONG—(Tessa).

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

Allegretto grazioso.

p

Ev - 'ry sound be - comes a song, All is right and no - thing's wrong! From to - day and ev - er

Ped. *

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

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

rall.

rall.

E a tempo, sostenuto.

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

a tempo, p

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

F

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

CHORUS. 1st SOPRANOS.

Sun - - light

2nd SOPRANOS.

Sun - - light

TENORS.

Sun - - light

BASSES.

Sun - - light

Ped. * Ped. * Ped. *

cres. shade . . . When you mar - ry mer - ry maid! . . . *f*

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

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

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

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

cres. *f*

Ped. * Ped. *

rall. *p a tempo.*

Ev - 'ry sound be - comes a song, All is right and no - thing's

rall. *p a tempo.*

Sor - row goes and plea - sure tar - ries ; Ev - 'ry sound be - comes a song, All is right and no - thing's

rall. *p a tempo.*

mai - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

rall. *p a tempo.*

mai - - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

mai - - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

rall. *p a tempo.*

Ped. * Ped. *

wrong ! When a mer - ry mai - den

wrong !

wrong !

wrong !

wrong !

f *p*

Ped.

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

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

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

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

rall. *a tempo. sostenuto.*

rall.

Ped. *

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

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

TESSA.

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

p 1st SOPRANOS. Sul - - - len night is laugh - ing day—

p 2nd SOPRANOS. Sul - - - len night is laugh - ing day—

p TENORS. Sul - - - len night is laugh - ing day—

p BASSES. Sul - - - len night is laugh - ing day—

Ped. *

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

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

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

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

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

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

mf

Ped. * Ped. *

rit. dim. . . . a tempo.

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

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

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

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

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

rit. dim. . . . a tempo.

Ped. *

mer-ry, mer-ry May!

is May.

is May.

is May.

is May.

is May.

f

Ped. *

No. 10.

FINALE—ACT I.

GIANETTA.

Allegretto moderato.

PIANO.

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

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

Ped. *

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

Ped. *

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

Ped. *

A

un poco rull.

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

cres. *colla voce.* *dim.*

a tempo.

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

2nd time.

heart is

a tempo.

p

DON ALHAM, RECIT.

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

L'istesso tempo. RECIT.

p *f* *p* *fp*

a tempo.

way to this uncal - led - for grief, Your se - pa - ra - tion will be ve - ry brief. To as - cer - tain which
a tempo.

p

RECIT.

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

Andante. GIA. f

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

TESSA. f

Vi - va ! His ar - gument is

MARCO. f

Vi - va ! His ar - gument is

GIUS. f

Vi - va ! His ar - gument is

colla voce.

f

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

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

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

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

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

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

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

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

Allegro con brio.

ff *ff* *p*

GIANETTA.

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

MARCO.

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

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

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

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

Oh, . . . 'tis a

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

Oh, . . . 'tis a

f *dim.* *p*

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

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

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

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

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

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

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

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

f

C *2nd.* Queen!

TESSA. When - ev - er she con - des cends to walk, Be sure she'll shine at

Queen!

Queen!

p

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to - crat ! At ele - gant high so -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ad lib.

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

colla voce.

The second system of music continues the vocal line and piano accompaniment. It is marked 'ad lib.' above the vocal line and 'colla voce.' below the piano accompaniment. The lyrics are 'cie - ty talk She'll bear a - way the bell, With her "How de do?" And her "How are you?" And her "Hope I see you'. The piano accompaniment continues with a similar rhythmic pattern.

GIAN. & TESSA.
a tempo.

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

MARCO & GIUS.
a tempo.

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

a tempo.

f dim. p

The third system of music features three vocal lines and a piano accompaniment. The first two vocal lines are for 'GIAN. & TESSA.' and 'MARCO & GIUS.', both marked 'a tempo.'. The lyrics are 'well ! Oh, . 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No' and 'Oh, . . 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No'. The piano accompaniment is marked 'a tempo.' and includes dynamic markings 'f dim. p'. The piano part features a steady eighth-note bass line and chords in the right hand.

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

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

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

GIAN & TIZSA.

a tempo.

Oh, .

MARCO & GIUS.
a tempo.

ad lib.

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

p *colla voz.* *f* *al tempo* *f*

p *p* *V* *V*

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

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

dim. *p*

f *f*

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

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

f

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

f

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

f

Royal, Royal Queen! . . .

Royal, Royal Queen! . . .

f

CHORUS. 1st & 2nd SOPRANOS.

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

TENORS & BASSES.

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

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

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

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

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

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

qua - li - ty? sing As

MARCO.

Moderato.

mf *f*

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

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

CHORUS.

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

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

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

Allegro vivace.

p

MARCO.

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

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

Gius.

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

and the Cook—They all shall e - qual be. K MARCO.

The Aris - to - crat who banks with Cousts, The

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

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

L GIUS. MARCO.

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

GIUS.

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

MARCO

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

M

GIUS.

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

MARCO & GIUS.

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

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

N

go, Sing high, sing low, Where - ev - er they . . go, Where - ev - er they go, Where - ev - er they

go, They all shall e - qual be!

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

go, Sing high, sing low, Where - ev - er they . . go, Where - ev - er they

go, Sing high, sing low, Where - ev - er they . . go, Where - ev - er they

*Unison.**P*

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

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

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

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

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

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

Unis.

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

Q

f

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

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

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

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

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

hail! Hail! O

hail! Hail! O

The first system consists of four staves. The top staff is a vocal line with lyrics "hail! Hail! O". The second staff is a piano accompaniment with similar lyrics. The third and fourth staves are piano accompaniment parts, with the third staff featuring a more active melodic line and the fourth staff providing harmonic support with chords.

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

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

The second system consists of four staves. The top staff is a vocal line with lyrics "King, Hail! . . . O King, Hail! . . . O King!". The second staff is a piano accompaniment with similar lyrics. The third and fourth staves are piano accompaniment parts, with the third staff featuring a more active melodic line and the fourth staff providing harmonic support with chords.

The third system consists of two staves of piano accompaniment. The top staff features a rhythmic pattern of eighth notes with chords, while the bottom staff provides a steady bass line with chords.

The fourth system consists of two staves of piano accompaniment. The top staff features a rhythmic pattern of eighth notes with chords, while the bottom staff provides a steady bass line with chords.

MARCO & GIUS. RECIT.

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

Moderato.

Musical score for Marco & Gius. Recit. The vocal line is in a single treble clef with a key signature of two flats and a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The music is marked *Moderato*.

S GIAN. & TESSA. RECIT.

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

Musical score for Gian. & Tessa. Recit. The vocal line is in a single treble clef with a key signature of two flats and a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The music is marked *Moderato*.

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

Musical score for Gian. & Tessa. Recit. The vocal line is in a single treble clef with a key signature of two flats and a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The music is marked *Moderato*.

GIAN. SOLO.

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

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

Andante con moto.

Musical score for Gian. Solo. The vocal line is in a single treble clef with a key signature of one sharp and a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp and a common time signature. The music is marked *Andante con moto*. A piano (*p*) dynamic marking is present in the bass line. A *Ped.* (pedal) marking is also present.

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

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

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

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

TESSA.

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

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

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

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

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

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

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

MARCO.
me! O my dar - ling, O my pet, In yon - der isle beyond the sea, O don't for -

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

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

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

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

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

dim. *pp* *pp*

CHORUS. SOPRANOS. *f*

TENORS. *f* Then a -

BASSES. *f* Then a -

PIANO. *Allegretto moderato (a la Barcarole).*
p molto cres. *ff*

- way . . they go to an is - land fair . . That lies "in a Sou - tern sea : We

- way . . we go to an is - land fair . . That lies in a Sou - tern sea : We

- way . . we go to an is - land fair . . That lies in a Sou - tern sea : We

ff

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

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

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

W MARCO.

A - way we

- ev - er that isle . . . may be!

- ev - er that isle . . . may be!

- ev - er that isle . . . may be!

mf

dim.

Ped. *

GIAN.

A - way a - way they go

TESSA.

A - way, a - way they go

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

GIUS.

A - way, a - way we go

p

A - way, a - way,

p

A - way, a - way,

p

A - way, a - way,

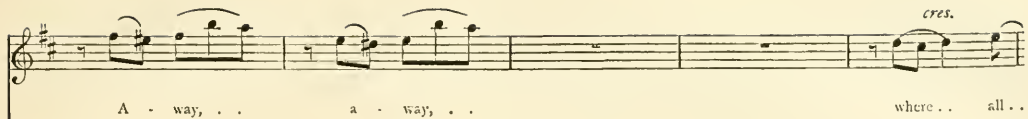
p

A - way, a - way,

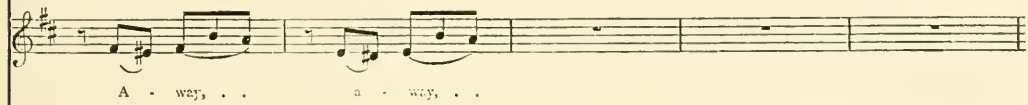
p

A - way, a - way,

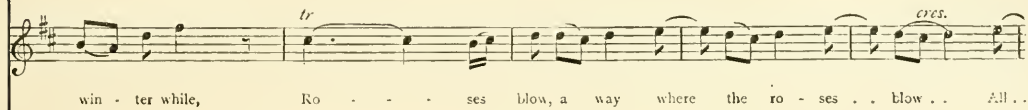
Ped. * Ped. * Ped. * Ped. * Ped. *



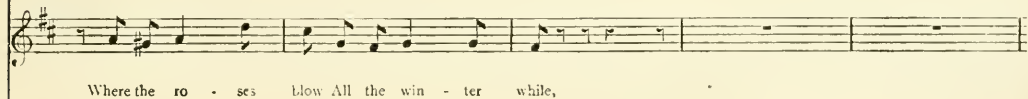
A - way, . . . a - way, . . . where . . . all . . .



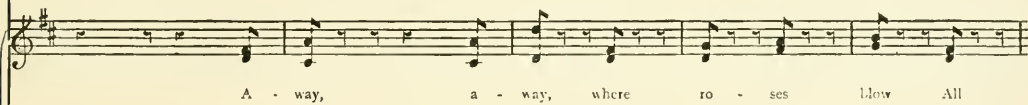
A - way, . . . a - way, . . .



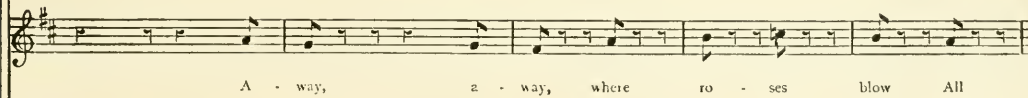
win - ter while, *tr* Ro - - - ses blow, a way where the ro - ses . . . blow . . . All . . . *cres.*



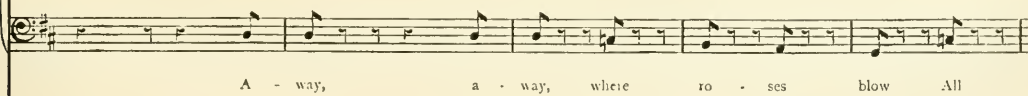
Where the ro - ses blow All the win - ter while,



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



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



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



Ped. * Ped. * *p* *cres. . . .*
trem.

cres.

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

cres.

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

cres.

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

cres.

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

cres.

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

cres.

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

cres.

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

cres.

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and includes some grace notes. The left hand provides a harmonic accompaniment with chords and moving bass lines, including some sixteenth-note patterns. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

ff

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

ff

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

ff

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

ff

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

ff

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

ff

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

ff

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

ff

ff

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

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

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

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

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

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

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

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

largamente.

ACT II.

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

Allegretto.

PIANO.

*f**p*

Piano accompaniment for the first system of the chorus. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady harmonic accompaniment with chords and single notes.

Piano accompaniment for the second system of the chorus. The right hand continues the melodic development with some chromaticism, and the left hand maintains the harmonic support. Dynamics include *p*, *cres.*, and *f*.

Vocal parts for Tenors and Basses with piano accompaniment. The Tenors and Basses enter with the lyrics "Of hap - pi - ness the ve - ry pith In". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

TENORS. *f*
Of hap - pi - ness the ve - ry pith In

BASSES. *f*
Of hap - pi - ness the ve - ry pith In

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

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

- qual - i - ty. A

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

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

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

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

f *mf*

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

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

cres. *tr* *tr*

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

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

f *tr* *tr* *tr*

MARCO.

GIUS.

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

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

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

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

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

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

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

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

p

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

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

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

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

cres. *f* *8va.*

CHORUS.

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

8va.

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

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

No. 2. SONG—Giuseppe (with Chorus).

Allegro non troppo.

PIANO.

f *p*

Ri - sing ear - ly in the

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

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

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

p

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

ment. Then we prob-ab-ly re-view the household troops— With the n-sual "Shallo humps!" and "Shal-lo
two. Then we help a fel-low crea-ture on his path. *For 2nd Verse.*
With the Gar-ter, or the This-tle, or the

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

1st time ff, 2nd time pp

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

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

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

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

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

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

CHORUS.

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

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

1st. CHORUS. 2nd.

run on lit - tle errands for the Mi - nis - ters of State. Af - ter du - ty has been done !

CHORUS.

du - ty has been done !

No. 3.

SONG—Marco.

Allegretto moderato.

PIANO.

f *p*

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

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

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

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

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

2nd Verse.

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

in ja ren - the - sis; - Ah! Take . . . all these, you luck - y
Take . . . my coun - sel, hap - py

not sa - tis - fied, Ah!

f *dim.*

p *f* *dim.*

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

p

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

1st. *2nd.*

f

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

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

cres. *f* *con forza.*

f *f*

if . . . you can!

f

Ped.

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

Allegro vivace.

PIANO.

CHORUS.

f

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

f

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

f

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

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

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

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

A

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

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

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

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

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

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

p

B **SOLO. 1st GIRL.**

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

p

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

2nd GIRL.

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

Ex -

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

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

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

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

ri - e - ty! . . .

CHORUS. 1st GIRL & 2nd GIRL.

So here we are, at the risk of our lives, . . .

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

f

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

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

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

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

GIUS. Tes - - -

Ped.

TESSA. GIUS. MARCO.

Gius - ep - pe! Mar - - co!

sa! Gia - net

*

Pistesso tempo.

GIAN.

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

And we
Or do

TESSA.

- ta l

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

We are all once more on dry land—
All un-aid-ed are you act-ing,

Allegretto grazioso.

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

Tell me, are you fond of reign-ing?—How's the
If you do what you ought not to, Do they

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

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

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

Do you
Ain't the

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

Is it dif-ficult or ea-sy?—
Do the Roy-al trades-men tip you?

think your sub-jects like you? Take it al-to-ge-ther, is it Bet-ter
 li-ve-ry be-com-ing! Do they give you wine for din-ner? Peaches,

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

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

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

f CHORUS. *Unis.*

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

1st. 2nd. GIAN.

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

TESSA.

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

pp

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

ppp

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

p *p*

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

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

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

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

cres.

all, yes, all, yes, tell us, tell us,

cres.

all, yes, all, yes, tell us, tell us,

cres.

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

cres.

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

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

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

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

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

No. 5.

CHORUS AND DANCE.

Tempo di Cachucha.

PIANO. *f*

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

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

f pesante.

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

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

Unis.

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

dan - ces !

staccato.

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

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

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

clat - ter— Old Ne - res we'll drink—Man - za -

f

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

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

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

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

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

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

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

f

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

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

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

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

Ped. * Ped. * Ped.

tr

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

DON ALHAM.

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

Allegro non troppo.

PIANO.

f *p*

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

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

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

f *Λ* *Λ* *Λ*

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

p

MARCO & GIUS.

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

f

DON ALHAM.

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

p

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

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

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

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

MARCO & GIUS.

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

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "could-n't beat—Two Par - ty Lead - ers in each street Main - tain - ing, with no lit - tle heat, Their va - ri - ous o - pin - ions! That". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "King, al-though no - one de - nies His heart was of ab - nor - mal size, Yet he'd have act - ed o - ther - wise If he had been a". The piano accompaniment includes a piano (*p*) dynamic marking and continues with similar rhythmic patterns.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "- cu - ter The end is ea - si - ly fore - told, When ev - 'ry bless - ed thing you hold Is made of sil - ver, or of gold, You". The piano accompaniment features a consistent harmonic accompaniment.

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "long for sim - ple pew - ter. When you have no - thing else to wear But cloth of gold and sat - ins rare, For cloth of gold you". The piano accompaniment continues with the same accompaniment style.

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

p

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

MARCO & GIUS.

-bo-dy! Now that's as plain as plain can be, To this con-clu-sion we a-gree—When ev-e-ry-one is

f

some-bo-dce, Then no one's a-ny-bo-dy!

f

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

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

Allegretto moderato.

PIANO. *f* *p*

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

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

GIAN. *pp* *A*

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

TESSA. *f*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. I, no

MARCO. *pp*

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

GIUS. *pp*

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

pp

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

vic-tim too of Cu-pid, Mar-co married—that is clear. He's par - tic - u - lar - ly stu - pid, Still dis - tinct - ly, he's a dear.
 Ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us
 ev - 'ry kind of pas-sion, Some so - lu - tion let us find. To Gia -
 ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us

pp

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

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

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

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

f

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion, Dis - en - tan - gles ev - ry knot!

Tes - sa, wil - ly - nil - ly, All at once a vic - tim fell. She is what is called a sil - ly, Still she an - swers pret - ty well. She's a

C pp In a con - tem - pla - tive fash - ion, *f* And if I can catch her I'll pinch her and scratch her, And

pp In a con - tem - pla - tive fash - ion, And a tran - quil frame of

f Now when we were pretty babies Someone married us, that's clear — *pp* tran - quil frame of

pp sil - ly, still she answers pretty well. *pp* In a con - tem - pla - tive fash - ion, And a tran - quil frame of

pp send her a - way with a flea in her ear. Ev - 'ry kind of pas - sion, Some so - lu - - tion let us

pp mind, Free from ev - 'ry kind of pas - sion, If I o - vertake her I'll warrant I'll make her To

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

pp mind, He, whom that young lady married, To receive her can't refuse. *pp* - lu - - tion let us

D

find. If she mar-ried your Giu-sep-pe You and he will have to part—

shake in her a-ris-to-crat-i-cal shoes! *pp* grasp the sit-u-a-tion, If

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

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

pp

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

I have to do it I'll war-rant she'll rue it—I'll teach her to mar-ry the man of my heart! If she mar-ried Mes-ser

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

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

ra - tion, No mat - ter, no mat - ter, If I can get at her I doubt if her mo - ther will know her a - gain !

Mar - co you're a spin - ster, - tan - - gles ev - - 'ry knot ! If

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

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

No matter, no matter, If I can get at her I doubt if her mother will know her a - gain ! No matter, no matter, If I can get

I have to do it I'll warrant she'll rue it—I'll teach her to mar - ry the man of my heart ! If I have to do it I'll warrant she'll rue it—I'll

To Gia - net - ta I was ma - ted ; I can prove it in a trice : Tho' her charms are o - ver -

I to Tes - sa, wil - ly - nil - ly, All at once a vic - tim fell. She is

at her I doubt if her mother will know her a - gain! No mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no

teach her to mar - ry the man of my heart! I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll

- ra - ted Still I own she's ra - ther nice, She's ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther

what is call'd a sil - ly, call'd a sil - ly, sil - ly, sil - ly, sil - ly, sil - ly, still she an - swers pret - ty

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

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

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

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

No. 8. CHORUS OF MEN (with Duke & Duchess).

Allegro a la marcia.

PIANO. *ff*

TENORS. With

BASSES. With

Ped. *

du - cal pomp and du - cal pride (An - nounce these com - ers, O ye

du - cal pomp and du - cal pride (An - nounce these com - ers, O ye

Sua.

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

Sva. *loco.*

comes to claim the Roy - al hand— (Pro - claim their Gra - ces, O ye

comes to claim the Roy - al hand— (Pro - claim their Gra - ces, O ye

Sva.

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

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

Sva. *loco.*

comes to claim the Roy al hand—(Ye bra - zen brass-es bang!)

comes to claim the Roy - al hand—(Ye bra - zen brass-es bang!) This po - lite at - ten - tion

DUCHESS.

DUKE.

p

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

touch - es Heart of Duke With pro -

She of beau - ty was a mo - del

found re - gret. When a ti - ny tid - dle -

She's ex-celled by none! She's ex-celled by none! At
 - tod-dle, And at twen-ty-one At twen-ty-one

twen-ty one
 She's ex-celled by none!
 CHORUS.
 She comes to claim the Roy-al hand (Pro-
 She comes to claim the Roy-al hand (Pro-

- claim their Gra-ces, O ye dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-zen brass-es bang!)
 - claim their Gra-ces, O ye dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-zen brass-es bang!)

No. 9.

SONG—Duchess.

Allegro con fuoco.

PIANO. *f* *pp*

1. On the
2. But I

day when I was wed - ded To your ad - mi - ra - ble sire, I ac - know - ledge that I dread - ed An ex -
found that a re - li - ance On my threat - en - ing ap - pear - ance, And a re - so - lute de - fi - ance Of ma -

- plo - sion of his ire. I was o - ver - come with pan - ic—For his tem - per was vol - ca - nic, And I
- ri - tal in - ter - fer - ence, And a gen - tle in - ti - ma - tion Of my firm de - ter - min - a - tion To

did - n't dare re - volt, For I fear'd a thun - der - bolt! I was al - ways ve - ry wa - ry, For his
see what I could do, To be wife and hus - band too, Was the on - ly thing re - qui - red For to

fu - ry was ec - sta - tic—His re - fined vo - ca - bu - la - ry Most un - plea - sant - ly em - phat - ic. To the
make his tem - per sup - ple, And you could - n't have de - sir'd A more re - ci - pro - ca - ting cou - ple. Ev - er

than - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in - tent - ly He was fu - ming, I was gent - ly Un - as - suming—When re -
wil - ling To be woo - ing, We were bil - ling—We were cooing; When I mere - ly From him part - ed We were near - ly Bro - ken - heart - ed—When in

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

sweet - - - - ly: Giv - ing him the ve - ry best, and get - ting back the ve - ry worst— That is
- light - - - - ed: So with dou - ble - shot - ted guns and co - lours nailed un - to the mast, I

how I tried to tame your great pro - ge - ni - tor— at first! Giv - ing him the ve - ry best, and get - ting
tam'd your in - sig - ni - fi - cant pro - ge - ni - tor— at last! So with dou - ble - shot - ted guns and co - lours

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

cres. *f*

1st.
at first!

f *p*

2nd.
2. But I last!

ff

No. 10.

RECIT. & DUET—Duke & Duchess.

RECIT. DUKE.

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

PIANO

fp

DUKE.

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

Andante moderato.

p

DUCHESS.

They're high-ly de-light-ed! Their great dou-ble bar-rel- }
 ti-ties and or-ders for Mayors and Re-cor-ders I get—and they're high-ly de-light-ed— } M. }
 press-ing pre-vai-lers, The rea-dy-made tai-lors, Quote me as their great dou-ble bar-rel- } I al-'

Yes, Al - dermen knight-ed.
Such wear-ing ap - par - el!

P.'s bar-on - et - ted, Sham Col-nels ga - zet - ted, And se - cond-rate Al - der-men knight-ed—
low them to do so, Though Rob-in-son Cru-see Would jib at their wear-ing ap - par - el!

Foun
I

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

- dation stone-lay-ing I find ve-ry pay-ing: It adds a large sum to my ma-kings—
sit, by se - lec-tion, Up - on the di - rec-tion Of sev - e - ral Con - pa - nies bub - ble—

At
As

One tenth of the ta - kings. I pre -
He's paid for his trou - ble! At

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

sent a - ny la - dy Whose con - duct is sha - dy Or smacking of doubt - ful pro - pri - e - ty—
 mid - dle class par - ty I play at é - car - té—And I'm by no means a be - gin - ner—

Whe
To

Doubtful pro - pri - e - ty.
 She's not a be - gin - ner.

Vir - tue would quash her, I take and whitewash her, And launch her in first - rate so - ci - e - ty—
 one of my sta - tion The re - mu - ne - ra - tion—Five guineas a - night and my din - ner—

1
1

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

re - commend a - cres Of clum - sy dress - ma - kers—Their fit and their fin - ish - ing touches—
 write let - ters bla - tant On med - i - cines pa - tent—And use a - ny o - ther you mustn't—

A
And

Their fin - ish - ing touches.
 Be - lieve me, you mustn't—

sum in ad - di - tion They pay for per - mis - sion To say that they make for the Duchess--
vow my com - plex - ion De - rives its per - fec - tion From some - bo - dy's soap--which it does - n't--

They make for the
It cer - tain - ly

DUKE. *2nd time.*

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

Duch-ess! 2. Those
does - n't!

DUCHESS.

fer - ment—A place or pre - fer - ment. We're of - ten in wait - ing At jun - ket or f^e - ting, And

a tempo.

some-times at - tend an in - ter - ment— In short, if you'd kin - dle The

DUKE.

We like an in - ter - ment. In short, if you'd kin - dle Tho

colla voce. *a tempo.* *mf*

Ped. *

spark of a swin - dle, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

spark of a swin - dle, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

Ped. *

ab lib.

hood-wink a debt-or You can - not do bet-ter Than trot out a Duke or a Duchess, or a Duchess!

ad lib.

hood-wink a debt-or You can - not do bet-ter a Duke or a Duchess!

colla voce. *f*

No. 11. GAVOTTE—Casilda, Duchess, Marco, Giuseppe & Duke.

PIANO.

DUKE.

Tempo di Gavotte. Allegretto.

mf *cres.* *f* *dim.* *p*

I am a

cour-tier grave and se-rious Who is a-bout to kiss your hand: Try to com-bine a pose im-
 - votte per-form se-date-ly— Of-fer your hand with con-scious pride; Take an at-titude not too

pe-rious With a de-mean-our no-bly bland,
 state-ly, Still suf-fi-cient-ly dig-ni-fied.

MARCO & GIUS.

1. Let us com-bine a pose im-
 2. Now for an at-ti-tude not too

That's, if any - thing, too un -
Once - ly, twice - ly— once - ly,

pe - rious With a de - mean - our no - bly bland!
state - ly, Still suf - fi - cient - ly dig - ni - fied!

cres.

bend - ing— Too ag - gres - sive - ly stiff and grand; I. Now to the o - ther ex - treme you're
twice - ly— Bow im - pres - sive - ly ere you glide.

DUKE, 2nd time.

2. Ca - pi - tal, both, ca - pi - tal, both—you've caught it

cres. *mf*

CAS.

I. Now to the o - ther ex - treme you're
DUCHESS.

I. Now to the o - ther ex - treme you're

tend - ing— Don't be so deuc - ed - ly con - de - scend - ing!

CAS. & DUCH. 2nd time.

nice ly! That is the style of thing pre - cise - ly! Ca - pi - tal, both, ca - pi - tal, both—you've caught it—

p

tend - ing— Don't be so dread - ful - ly con - de - scen - ding !
 nice - ly ! That is the style of thing pre - cise - ly !

MARCO.
 1. Oh, hard to

tend - ing— Don't be so dread - ful - ly con - de - scen - ding !
 nice - ly ! That is the style of thing pre - cise - ly !

GIUS.
 1. Oh, hard to

MARCO, 2nd time.
 Oh, sweet to

tend - ing— Don't be so dread - ful - ly con - de - scen - ding !
 nice - ly ! That is the style of thing pre - cise - ly !

GIUS, 2nd time.
 Oh, sweet to

p

please some no - ble - men seem ! At first, if a - ny - thing, too un - bend - ing ; Off we

please some no - ble - men seem ! At first, if a - ny - thing, too un - bend - ing ; Off we

earn a no - ble - man's praise ! Ca - pi - tal, both, ca - pi - tal, both— we've caught it nice - ly ! Sup - po - sing he's

earn a no - ble - man's praise ! Ca - pi - tal, both, ca - pi - tal, both— we've caught it nice - ly ! Sup - po - sing he's

1st.

go to the o - ther ex - treme— Too con - found-ed - ly con - de - scend - ing!

go to the o - ther ex - treme— Too con - found-ed - ly con - de - scend - ing!

right in what he says, This is the style of thing pre -

right in what he says, This is the style of thing pre -

2nd.

CAS. *f* Ca - pi - tal, both, ca - pi - tal, both—you've caught it

DUCESS. *f* Ca - pi - tal, both, ca - pi - tal, both—you've caught it

MARCO. *f* - cise - ly! Ah,

GIUS. *f* - cise - ly! Ah,

DUKE. *f* 2. Now a ga- Ah,

p *f*

Fed. *

nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the
 nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the
 this the style, That is the style of thing, the
 this the style, That is the style of thing, the
 this the style, That is the style of thing, the

Ped. *

style of thing pre - cise - ly!
 style, . . . the style of thing pre - cise - ly!
 style of thing pre - cise - ly!
 style of thing pre - cise - ly!
 style of thing pre - cise ly

rall.
rall.
rall.
rall.
rall.

sf *p*

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps and a common time signature.

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns.

Third system of musical notation, including a *cres.* marking in the bass staff.

Fourth system of musical notation, featuring dynamic markings *f*, *dim.*, and *p*, and a *Ped.* marking.

Fifth system of musical notation, including a *rall.* marking in the bass staff.

Sixth system of musical notation, including *a tempo.* and *rit.* markings.

No. 12. QUINTET & FINALE—Casilda, Gianetta, Tessa, Marco, Giuseppe & Chorus.

CAS.
Here is a fix un -

GIAN.
Here is a fix un -

TESSA.
Here is a fix un -

MARCO.
Here is a fix un -

GIUS.
Here is a fix un -

Molto vivace.

PIANO. *ff* *p*

Ped.

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

-tas-tro-phe!

-tas-tro-phe!

I . . . am di -

I . . . am di -

I . . . am di -

I . . . may be said . . . to have been bi - sec - ted!

I . . . may be said . . . to have been bi - sec - ted!

- vi - - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

- vi - - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

- vi - - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

three! O mo - ral - ists all, How can you call Mar - riage a state of

three! O mo - ral - ists all, How can you call Mar - riage a state of

three! O mo - ral - ists all, How can you call Mar - riage a state of

MARCO.

O mo - ral - ists all, How can you call Mar - riage a state of

GIUS.

O mo - ral - ists all, How can you call Mar - riage a state of

Ped.

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

f *ped.* *

state of u - ni - tee, of u - ni -

state of u - ni - tee, Ah! of u - ni -

state of u - ni - tee, Ah! of u - ni -

state of u - ni - tee, of u - ni -

state of u - ni - tee, Ah! u - ni -

- tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

- tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

- tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

- tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

- tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

p

all, How can you call Mar-riage a state of u ni - tee! Call

all, How can you call Mar-riage a state of u - ni - tee! Call

all, How can you call Mar-riage a state of u ni - tee! Call

all, How can you call Mar-riage a state of u - ni tee! Call

all, How can you call Mar-riage a state of u - ni - tee! Call

f

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

f

u - - nion true, . . . One - third of my - self is . . . mar - ried to

u - - nion true, . . . One - third of my - self is . . . mar - ried to

u - - nion true, . . . When half of my - self has . . . mar - ried two

u - - nion true, . . . When half of my - self has . . . mar - ried two

u - nion true, . . . When half of my - self has . . . mar - ried two

2

half of ye, or you! . . .
 half of ye, or . . . you! . . .
 thirds of ye, or you! . . .
 thirds of ye, or . . . you! . . .
 thirds of ye, or . . . you! . . .

f *Allegro vivace. D'istesso tempo.* *f*

Péd. *

Péd. *

Ped. Ped. * Ped. *

DON ALHAM.

Now let the loy - al lie - ges ga - ther round— The Prin - ce's fos - ter - mo - ther has been

found! She will de - clare, to sil - ver cla - rion's sound, The right - ful King—

Più lento. let him forth-with be crown'd! *CHORUS, a tempo.* She will de - clare to sil - ver clarion's sound, The right - ful King—

Più lento. *a tempo.* *ff*

Più lento. *a tempo.* TESSA. DUKE.

let him forthwith be crown'd! Speak, wo-man, speak— We're

him forthwith be crown'd!

Più lento. *a tempo.*

p

GIAN. DUCH. CAS. DON ALH.

all at - ten - tion! The news we seek— This mo - ment men - tion. To us they bring— His

MARCO. GIUS. TUTTI.

fos - ter - mo - ther, Is he the King? Or this my mo - ther? Speak, wo-man, speak!

f

SOLO. INEZ. *Più lento.*

Speak, woman, speak! The Roy - al Prince was by the King en - trust - ed To my fond

Più lento. *pp* *trem.*

Ped.

care, ere I grew old and crust - ed; When trai - tors came to steal his son re -

Ped.

- pu - red, My own small boy I deft - ly sub - sti - tu - ted The vil - lains

fell in - to the trap com - plete - ly— I hid the Prince a - way— still sleep - ing sweet - ly; I called him

"son" with pa - don - a - ble sly - ness— His name, Lu - iz! Be - hold his Roy - al High - ness!

ff

GIAN. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

TESSA. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

MARCO. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

GIUS. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

*p**sostenuto.*

o - ther con - tra - dict - ing; To those whom we a - dore We can be re - u - ni - ted— On

sostenuto.

o - ther con - tra - dict - ing; To those whom we a - dore We can be re - u - ni - ted— On

sostenuto.

o - ther con - tra - dict - ing; To those whom we a - dore We can be re - u - ni - ted— On

sostenuto.

o - ther con - tra - dict - ing; To those whom we a - dore We can be re - u - ni - ted— On

one point ra-ther sore, But, on the whole, de-light-ed!

one point ra-ther sore, But, on the whole, de-light-ed!

one point ra-ther sore, But, on the whole, de-light-ed!

one point ra-ther sore, But, on the whole, de-light-ed!

When

DUKE.

As pru-dence (so I

o-thers claim'd thy dain-ty hand, I wait-ed, wait-ed, wait-ed—

CAS.

un-der-stand) Dic-ta-ted— ta-ted— ta-ted. By vir-tue of our ear-ly vow Re-cord-ed— cord-ed—

DUCH.

cord - ed, Your pure and pa - tient love is now Re - ward - ed— ward - ed— ward - ed.

TUTTI.

Then

f

Then

hail, O King of a Gol - - den Land, And the

hail, O King of a Gol - - den Land, And the

high - born bride who claims his hand— The past is

high - born bride who claims his hand— The past is

dead, and you gain your own, A royal crown and a golden
 dead, and you gain your own, A royal crown and a golden

Ped. * Ped. *

throne! . . .

throne! . . .
Allegro con brio.
ff

f

Tutti.

f

Once more . . .
f

Once more . . .

f

... gon-do-lier-i, Both skil-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

... gon-do-lier-i, Both skil-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

From Roy - - - al - ty

From Roy - - - al - ty

fly-ing, Our gon-do-las ply-ing, And mer-ri-ly cry-ing Our "pre-me," "sta-li!" ... Ah! ...

fly-ing, Our gon-do-las ply-ing, And mer-ri-ly cry-ing Our "pre-me," "sta-li!" ... Ah! ...

So good-bye, ca - chu - ca, fan - dan - go, bo -

So good-bye, ca - chu - ca, fan - dan - go, bo -

pesante.

f

le - ro - We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu - Man - za - nil - la - Mon - te - ro - We

le - ro - We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu - Man - za - nil - la - Mon - te - ro - We

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

ped.

from this quan - da - ry Con - tent - ed are we, . . . Ah! . . . Ah! . . .

from this quan - da - ry Con - tent - ed are we, . . . Ah! . . . Ah! . . .

once more, . . . gon - do - lier - i, . . . gon - do - lier - i, . . .

once more, . . . gon - do - lier - i, gon -

Sua . . . *ff*

. . . gon - do - lier - i, Con - tent - ed are we! So good-bye, ca - chu - ca, fan -

- do - lier - i, Con - tent - ed are we! So good-bye, ca - chu - ca, fan -

Sua . . . *loco*

- dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Man - za -
 - dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Man - za -

- nil - la—Mon - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea -
 - nil - la—Mon - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea -

rall.

rall.

rall. *trem.*

sure! . . .
 sure! . . .

sf *sf* *sf* *trem.*

THE
MARTYR OF ANTIOCH.

Sacred Musical Drama,

THE WORDS SELECTED AND ARRANGED FROM MILMAN'S POEM.

MUSIC BY

ARTHUR SULLIVAN.

Price 5s. Bound 7s. 6d.

TRIAL BY JURY.

A
Dramatic Cantata.

WRITTEN BY

W. S. GILBERT.

MUSIC BY

ARTHUR SULLIVAN.

Vocal Score, 3s. nett.

Pianoforte Solo, 2s. 6d. nett.

CHAPPELL & CO., 50, NEW BOND STREET, W.,
And 15, POULTRY, E.C.

PATIENCE;

OR,

BUNTHORNE'S BRIDE.

An entirely New and Original Aesthetic Opera.

Words by **W. S. GILBERT.**

Music by **ARTHUR SULLIVAN.**

VOCAL SCORE	...	...	...	...	...	5s. nett,	Cloth nett	7	6
PIANOFORTE SOLO	...	...	...	...	...	...	nett	3	0
LIBRETTO	...	...	...	...	...	...	nett	1	0

DANCE MUSIC BY CHARLES D'ALBERT.

Patience Waltz	...	...	...	...	...	Solo or Duet	4	0
Patience Lancers	...	...	...	...	...	...	4	0
Patience Quadrilles	...	...	...	...	...	...	4	0
Patience Polka	...	...	...	...	...	...	4	0

Orchestra, 2s. nett. Septett, 1s. nett.

VOCAL MUSIC.

Hey, willow, waly, O	...	...	...	...	Song or Duet, each	4	0
A most intense young man	...	...	...	...	...	4	0
Silver'd is the raven hair	...	...	...	...	...	4	0
In the twilight of our love.	(Adapted to melody of the above for drawing-room)					...	4	0
When I first put this uniform on	...	...	...	...	...	4	0
The silver churn	...	...	...	...	...	4	0
Love is a plaintive song	...	...	...	...	...	4	0
I hear the soft note.	Sextett and Chorus					...	3	0

PIANOFORTE ARRANGEMENTS.

BOYTON SMITH'S Fantasia	...	...	...	...	...	...	4	0
KUHE'S Fantasia	...	...	...	...	...	...	4	0
SMALLWOOD'S Easy Fantasias, 1, 2, 3	...	...	...	...	...	each	3	0
FRED GODFREY'S Grand Selection	(as played by all the Military Bands)					...	4	0
Ditto	Ditto	As a Duet	...	...	...	...	5	0

VIOLIN AND PIANOFORTE.

HENRY FARMER'S Fantasia	5	0
-------------------------	-----	-----	-----	-----	-----	-----	---	---

VIOLIN.

All the Favourite Airs arranged for the Violin	nett	1	6
--	-----	-----	-----	-----	------	---	---

FLUTE.

All the Favourite Airs arranged for the Flute	nett	1	6
---	-----	-----	-----	------	---	---

CORNET.

All the Favourite Airs arranged for the Cornet	nett	1	6
--	-----	-----	-----	------	---	---

CHAPPELL & CO., 50, NEW BOND STREET,
AND 15, POULTRY, E.C.

POPULAR SONGS

By *ARTHUR SULLIVAN.*

	S.	D.
You sleep ("Serenade"), in C and D flat	4	0
„ „ (Italian words) E tu nol sai (Sung in "The Profligate")	4	0
If doughty deeds	4	0
A weary lot is thine, fair maid	4	0
The maiden's story	4	0
Arabian love song (in G minor and A minor).. ..	4	0
I heard the nightingale (in F and A flat)	4	0
Thou'rt passing hence	4	0
Thou art weary (D minor and E minor)	4	0
The distant shore (in E flat, F, and G)	4	0
Sweethearts (in A flat and B flat)	4	0
Tender and true (in E flat and F)	4	0
Ever (in B flat, C, D flat, and E flat).. ..	4	0
The Lady of the Lake	4	0

For other Songs see Operas, &c., by this Composer.

London:

CHAPPELL & CO., 50, NEW BOND ST., W.

CITY BRANCH 15. POULTRY, E.C.