

VOCAL SCORE



# The Viceroy

A COMIC OPERA  
IN 3 ACTS  
AS PRODUCED - BY THE - *FAMOUS BOSTONIANS*

**HARRY · B · SMITH ·**  
**VICTOR HERBERT**

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# THE VICEROY.

COMIC OPERA.

in Three Acts.



BOOK BY

HARRY B. SMITH



MUSIC BY

# VICTOR HERBERT.

Vocal Score.



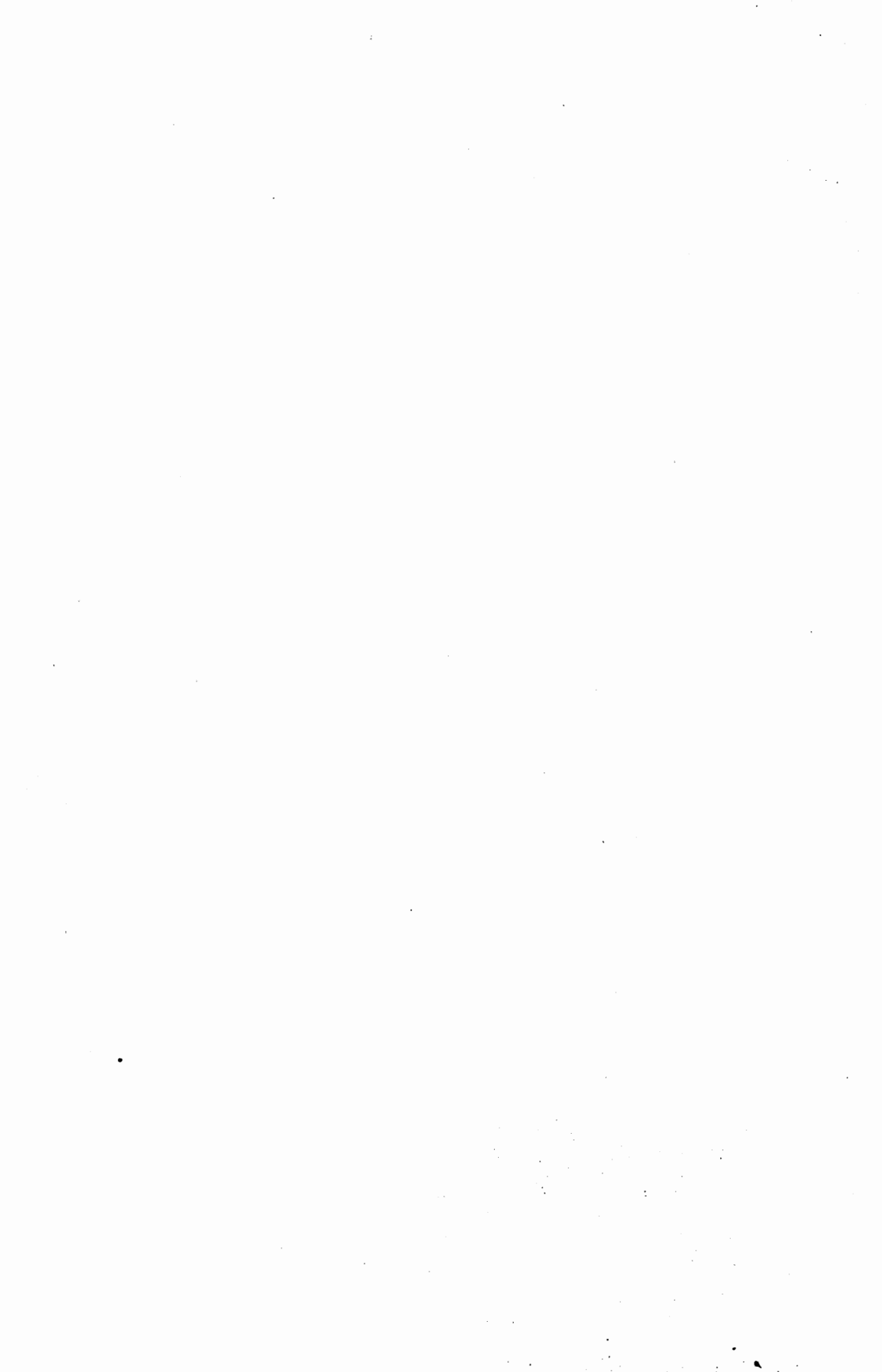
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Music

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# The Viceroy.

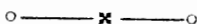
A Comic Opera in Three Acts.

Book by HARRY B. SMITH.

Music by VICTOR HERBERT.

## CAST OF CHARACTERS.

The Viceroy of Sicily.	H.C. BARNABEE.
Corleone, Captain of Militia.	WM. H. MACDONALD.
Bastroco, Sergeant of Militia.	GEO. B. FROTHINGHAM.
Barabino, Minister of Police.	W. H. FITZGERALD.
Luigi, a fisherman.	FREDERICK KNIGHTS.
Ruffino, a jailor.	JOHN DUNSMURE.
Tivolini, a pirate chieftain.	HELEN BERTRAM.
Fioretta, the Viceroy's daughter.	MARCIA VAN DRESSER.
Beatrice, for whose hand the Viceroy and Tivolini are rivals.	GRACE CAMERON.
Ortensia, wife of Bastroco.	JOSEPHINE BARTLETT.
Stiletto.	HARRY DALE.
Vermicelli.	ADAM WARMUTH
Spaghetti.	DAVID WHITE.
Macaroni.	JAMES E. MILLER.
Waitress.	EDITH HENDEE.
1st. Citizen.	ARTHUR ERNEST.
2nd. Citizen.	HENRY MILLER.



## SCENIC LOCALE.

Act I. The Lido, the public promenade on the sea wall, Palermo.

Act II. A Public Square in Palermo.

Act III. The Pirate's Cave.

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# The Viceroy.

Comic Opera in 3 Acts.

ACT I.

## Overture.

Book by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Allegro brillante.* *ten.* *ten.* *ten.*

*ff*

First system of a piano score in A major. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano score. The right hand includes a measure with a fermata and a dynamic marking of *ten.* (tension). The left hand continues with a steady accompaniment.

Third system of the piano score. The right hand has a melodic phrase with a fermata and a *ten.* marking. The left hand features a series of chords and a descending bass line.

Fourth system of the piano score. The right hand has a more active melodic line with eighth notes. The left hand has a rhythmic accompaniment with chords.

Fifth system of the piano score. The right hand has a melodic line with some chromaticism. The left hand features a series of chords and a long, sustained chord at the end of the system.

*ten.* *ff* *ten.* *ten.* *ten.*

*ffz* *f*

*Andante.* *p* (Echo.) *pp* *mf*

*Tempo di Barcarolle.* *p* (Echo.) *s.*

*pp*

*rall.*

*f a tempo* *p rall.* *rit.*

*p*

Andante.

*f*

*rit.* *a tempo.*

*rit.*

Tempo di Valse.

The first system of music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth notes and a triplet of eighth notes, while the left hand provides a steady bass line of quarter notes. Dynamics include piano (*p*) and forte (*f*).

The second system continues the piece, featuring a triplet of eighth notes in the right hand. The left hand has a bass line with some chromatic movement. Dynamics include *sfz p* and *f*.

The third system shows a change in the right hand's texture with a triplet of eighth notes and a *loco.* marking. The left hand continues with a bass line. Dynamics include *f*.

The fourth system is marked *TUTTI.* and features a more active right hand with eighth notes and chords. The left hand has a bass line with some sustained notes. Dynamics include *f*.

The fifth system continues the *TUTTI.* section with a triplet of eighth notes in the right hand. The left hand has a bass line with some sustained notes. Dynamics include *f*.

The sixth system features a *loco.* marking and a change in tempo to *allargando.* and then *molto rit.* The right hand has a melodic line with eighth notes, and the left hand has a bass line with some sustained notes.

*Poco pesante.*

ff a tempo.

First system of musical notation, featuring a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The music is marked *ff a tempo.* and includes various rhythmic values and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic and dynamic characteristics.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, maintaining the *ff a tempo.* marking.

Fifth system of musical notation, concluding the page with a final cadence.



First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *ffz* and *ff*.

Second system of the piano score. The right hand continues with complex chordal textures and slurs. The left hand has a steady accompaniment. A *ff* dynamic marking is present.

Third system of the piano score. The right hand has a series of chords with slurs. The left hand continues with a consistent accompaniment.

Fourth system of the piano score. The right hand features a series of chords with slurs. The left hand has a steady accompaniment. Performance directions include *loco.*, *allargando.*, and *molto pesante.*

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a steady accompaniment. Performance directions include *Poco pesante.* and *fff a tempo.*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first two measures and several accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures with various articulations and slurs.

Third system of musical notation, marked with the tempo instruction *Piu mosso.* The music becomes more rhythmic and complex, with dense chordal textures in both staves.

Fourth system of musical notation, marked with the tempo instruction *accel.* The tempo increases, and the music features rapid sixteenth-note passages in the treble staff.

Fifth system of musical notation, marked with the dynamic instruction *ff*. The music reaches a climactic point with dense, powerful chords and rapid sixteenth-note runs in both staves.

ACT I.

No 1a

Opening Chorus.

"We Come to the Lively Market Square!"

Allegro brillante.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music begins with a forte (*f*) dynamic. The bass line also starts with a forte (*f*) dynamic.

Second system of piano introduction. The treble part continues with a *molto cres.* (much crescendo) dynamic. The bass part continues with a *p sempre cres.* (piano sempre crescendo) dynamic.

Third system of piano introduction, showing a continuation of the rhythmic and melodic patterns in both hands.

Fourth system of piano introduction, featuring a dense texture with many notes in both the treble and bass staves.

Vocal introduction for the chorus. It includes staves for Soprano and Alto (SOP. & ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "We come to the live-ly mark-et square, For cit-i-zens al-ways".

Piano accompaniment for the chorus. It begins with a *sfz* (sforzando) dynamic, followed by a *p* (piano) dynamic. The music provides a rhythmic and harmonic foundation for the vocalists.

*unis.*

gather there. We come to buy, we come we

Come buy, come buy, Come

Come and buy, Come

*f* *sfz*

*mf*

Come to the live-ly mark-et square. We're look-ing for bar-gains rich and rare.

buy. Come

buy.

*p* *f*

*unis.* *p*

We come to buy, we come Here goods you'll find of

buy, come buy, Come and buy.

*p*

ev'-ry kind. If you're to buy in - clined, They're ver - y nice, like -

Come buy.

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "ev'-ry kind. If you're to buy in - clined, They're ver - y nice, like -". Below the vocal line, there are two staves for piano accompaniment. The first piano staff has a treble clef and contains a melodic line with some slurs. The second piano staff has a bass clef and contains a bass line with some slurs. The lyrics "Come buy." are written below the vocal line in the second measure.

*unis.*  
wise the price is at a sac - ri - fice. So, when you hear the

Come buy. So, when you hear the

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps. The lyrics are "wise the price is at a sac - ri - fice. So, when you hear the". Below the vocal line, there are two staves for piano accompaniment. The first piano staff has a treble clef and contains a melodic line with some slurs. The second piano staff has a bass clef and contains a bass line with some slurs. The lyrics "Come buy. So, when you hear the" are written below the vocal line in the second measure. The word "unis." is written above the vocal line in the first measure.

peddler's voice, Walk up and take your choice. No ri - val town such goods can show at

peddler's voice, Walk up and take your choice. No ri - val town such goods can show at

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps. The lyrics are "peddler's voice, Walk up and take your choice. No ri - val town such goods can show at". Below the vocal line, there are two staves for piano accompaniment. The first piano staff has a treble clef and contains a melodic line with some slurs. The second piano staff has a bass clef and contains a bass line with some slurs. The lyrics "peddler's voice, Walk up and take your choice. No ri - val town such goods can show at" are written below the vocal line in the first measure.

prices half so low. here goods you'll find of ev' -

prices half so low. Now come, now come,

Come buy, Come

*unis*

ry kind, Walk up and see our prices low and buy. Come buy

Walk up and see our prices low and buy. Come buy

buy.

*Un poco meno.*

*unis*

yes, buy. So, come all

yes, buy. So, come all

*ff*

*cres.*

*ff*

here's an op-por-tu-ni-ty your cash to blow.

here's an op-por-tu-ni-ty your cash to blow.

Come, all, bar-gains grant im-mu-ni-ty from care and woe.

Come, all, bar-gains grant im-mu-ni-ty from care and woe.

*p* *sempre cres.*

Oh, such a chance as this you sure-ly must not

Oh, such a chance as this you sure-ly must not

*p* *sempre cres.*

miss. Oh, such a chance as this, you know, May not occur a-

miss. Oh, such a chance as this, you know, May not occur a-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "miss. Oh, such a chance as this, you know, May not occur a-".

- gain. — So come, all, here's an op - por - tu - ni - ty your

- gain. — So come, all, here's an op - por - tu - ni - ty your

The second system continues the vocal and piano parts. The vocal staves have dynamic markings of *ff* and *unis.* above the notes. The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics are: "- gain. — So come, all, here's an op - por - tu - ni - ty your".

cash to blow. Come, all, come, come, all,

cash to blow. Come, all, come, come, all,

The third system concludes the vocal and piano parts. The vocal staves have dynamic markings of *f* and *p*. The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics are: "cash to blow. Come, all, come, come, all,".



*poco meno.*  
*ff unis.*

come, Come, all, here's an op - por - tu - ni - ty your  
 come, Come, all, here's an op - por - tu - ni - ty your

*ff poco meno.*

cash to blow. Come, all, come, all, come,  
 cash to blow. Come, all, come, all, come,

all.  
 all.

*triumm*  
*ff*

No 1b

SONG.  
"With Military Pomp."  
Bastroco, Soldiers and Chorus.

Tempo di Marcia.

*p* (Drum.)

Bastroco.

With

*sfz*

mil - i - ta - ry pomp and mil - i - ta - ry pride, We come to shouts up -  
hope of hor - rid war, for sev - ral hours each day Our weap - ons we keep

*p*

*tr*

roar-i-ous. We've ver-y sel-dom fought And still more rare-ly died, Tho'  
 pol-ish-ing. In dreams our-selves we see, As fiendish as can be, The

*trill* *p* *trill* *trill*

death in fight is glo-ri-ous. But war-ri-ors we are, of  
 ty-rant foe de-mol-ish-ing. We've pol-ish-ed up our swords till

*p*

that there's lit-tle doubt. Were eag-er, ver-y eag-er a-ny  
 none are half as bright. The flash-ing of these blades would

en-e-my to rout. But, bah! we can not find a  
 put a foe to flight. But, bah! our gov-ern-ment thinks

*sfz*

Bastroco.

thing to fight a-bout.  
war is im-po-lite.

Soldiers:

That's bad \_\_\_\_\_  
That's tough \_\_\_\_\_

And  
And

*unis.*

Ver-y bad. \_\_\_\_\_  
Pret-ty tough. \_\_\_\_\_

Ver-y bad. \_\_\_\_\_  
Pret-ty tough. \_\_\_\_\_

CHORUS.

The first system of the musical score features a bass line at the top with a treble clef and a key signature of one sharp (F#). Below it are two vocal staves (soprano and alto) and a piano accompaniment section with two staves (treble and bass clefs). The piano part includes dynamic markings such as *sfz*, *p*, and *sfz!*, along with a triplet of eighth notes. The vocal lines contain lyrics and musical notation with various note values and rests.

Bastroco.

And that is why we're ver-y much put  
So, here we are just spoiling for a

sad. \_\_\_\_\_  
rough. \_\_\_\_\_

*unis.*

Ver-y sad. \_\_\_\_\_  
Ver-y rough. \_\_\_\_\_

Ver-y sad. \_\_\_\_\_  
Ver-y rough. \_\_\_\_\_

The second system of the musical score continues with the same instrumental and vocal parts. It features a bass line at the top, two vocal staves, and a piano accompaniment section. The piano part includes dynamic markings such as *sfz* and *cresc.*, along with a triplet of eighth notes. The vocal lines contain lyrics and musical notation.

out. \_\_\_\_\_ But at strutting in a un-i-form re-splen-dent, we are  
fight. \_\_\_\_\_ Oh, but when it comes to promenades of splendor, we are

great, simply great! As a spec-ta-cle we're cer-tain-ly tran-  
fine, simply fine. Then our ser-vic-es spec-tac-u-lar we

-scend-ent at a fête, at a fête. We'd  
ten-der, and we shine, brightly shine. The

like to face the foeman like a Ro-man now and then. But, pshaw! we're on-ly  
foe we'd like to rat-tle in a bat-tle now and then. But, tush! we're on-ly

CHORUS.

mil-li-ner-y mil-i-ta-ry men.  
 mil-li-ner-y mil-i-ta-ry men.

Pshaw!  
 Bah!

*f* Pshaw!  
 Bah!

*f* Pshaw!  
 Bah!

Pshaw!  
 Bah!

*sfz* *fp* *fp* *trm* *fp* *fp*

*fp* *fp*

1. mil-li-ner-y mil-i-ta-ry men. In mil-li-ner-y mil-i-ta-ry men.

2. mil-li-ner-y mil-i-ta-ry men. But at

*ff unis.* mil-li-ner-y mil-i-ta-ry men. *unis.* mil-li-ner-y mil-i-ta-ry men. But at

*ff* mil-li-ner-y mil-i-ta-ry men. *ff* mil-li-ner-y mil-i-ta-ry men. But at

*ff* *ff*

strut-ting in a un - i - form re - splen - dent we are  
 strut-ting in a un - i - form re - splen - dent we are

great, sim-ply great. As a spec-ta-cle we're cer-tain-ly tran-  
 great, sim-ply great. As a spec-ta-cle we're cer-tain-ly tran-

- scend - ent, we are great. *sfz* Pshaw!  
 - scend - ent, we are great. *sfz* Pshaw!

*sfz*

# Song.

(Legend.)

No 2.

"We'll catch you at last, Tivolini!"

Corleone and Chorus.

Corleone.

Allegro.  
*f marcato.*

1. From his  
 2. He is

lair in the moun-tains at night, — When the moon's behind a cloud, — The  
 King of the moun-tains at night, — And he lurks in lair all day, — And

CHORUS.

at night,  
 at night,

at night,  
 at night,

*p*

*sfz*



ban-dit comes and raids the town, And ev - 'ry peasant is cowed. — He  
 woe to him who on yon heights Must trav - el his dang - rous way. — All's

*pp*  
 Oh, beware.  
 His way.

*pp*  
 Oh, beware.  
 His way.

*pp*

car - ries off girls and he steals the sheep, And naught but the dev - il can  
 qui - et he thinks as he rides a - long, But soon he dis - cov - ers his

match you. — And the crone that hush - es the child to sleep, Says  
 er - ror — When a knife or bul - let ends life or song. 'Tis

Corle.

hush or the Ban-dit will catch you.  
he Tiv-o - li - ni the ter - or.

Hush! Hush! Hush!  
Hush! Hush! Hush!

CHORUS.

*pp*

Hush! Hush! Hush!  
Hush! Hush! Hush!

*pp*

Hush! Hush! Hush!  
Hush! Hush! Hush!

*pp*

*molto rit.*

Hush! The ter - ri - ble ban - dit will catch you. — But we'll  
Hush! 'Tis he Tiv - o - lin - ni the ter - ror —

Hush! —  
Hush! —

Hush! —  
Hush! —

*molto rit.*

Tempo di Valse.

catch you at last. Tiv-o - li - - ni, We'll soon have you fast; Tiv-o -

*pp* *portamento.*

Tiv-o - li - - ni Tiv-o -

*pp* *portamento.*

Tiv-o - li - - ni Tiv-o -

*pp* *portamento.*

Tempo di Valse.

*pp* *portamento.*

- li - - ni, We'll hang you; don't fear. We'll end your ca-reer. Your

- li - - ni

- li - - ni

doom you shall hear, Tiv-o - li - - ni.

*f* We'll catch you at last, Tiv-o-

*f* We'll catch you at last, Tiv-o-

The first system of music features a vocal line in the bass clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'doom you shall hear, Tiv-o - li - - ni.' and continues with 'We'll catch you at last, Tiv-o-'. The piano accompaniment provides harmonic support, with a forte (*f*) dynamic marking.

*unis.* We'll hang you; don't

- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.

- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.

The second system of music continues the vocal and piano parts. It includes the instruction '*unis.*' (unison) and the lyrics 'We'll hang you; don't' in the bass clef. The vocal lines in both staves sing '- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.' The piano accompaniment continues with chords and melodic lines, maintaining the forte (*f*) dynamic.

*pesante.* *a tempo.*

fear. Well end your ca-reer. Your doom you shall hear, Tiv-o-li - ni.

Your doom you shall hear, Tiv-o-li - - ni.

Your doom you shall hear, Tiv-o-li - - ni.

*pesante.* *a tempo.* *sfz*

*Piu mosso. poco accel. al Fine.*

*ff* Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o-li - - ni. *Fine.*

*unis.* *ff* Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o-li - - ni.

*ff* Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o-li - - ni.

*ff*

*Fine.*

*Piu mosso.*

*ff poco accel. al Fine.* *sfz* *Fine*

*D.S. al Fine.*

## Serenade.

"Hear Me!"

No 3.

Tivolini and Chorus.

Andantino.

Tivolini.

1. In thy gar-den fair, with blossoms bloom-ing, —  
 2. Ah, it can-not be thou art for-get-ting, —  
 3. If it is your care, we drift a-way so, —

Ro - - ses fill the air with their per-fum - ing, —  
 Drift - - ing far from me, with no re-gret - ting, —  
 It is on - ly fair that you should say so. —

— By the tryst - ing tree, You know it  
 — Is it in thy mind That we must  
 — There - fore, speak thy mind, If we must

well, dear, \_\_\_\_\_ Lone I wait for  
 part, love? \_\_\_\_\_ Nay, thou art too  
 part, dear, \_\_\_\_\_ So that I may

*rit.* *molto rit.*  
 thee, my love to tell, dear. Hear me,  
 kind to break my heart, love. Hear me,  
 find a new sweet-heart, dear. Hear me,

*rit.* *molto rit.*

## Allegro moderato.

*pp*

Hear me, — Ma-don-na Mi - a, In my sing - ing All my

*pp*

Hear me, — Ma-don - na, — Hear me

*pp*

Hear me, — Ma-don - na, — Hear me

*pp*

*pp*

soul to thee is up-ward wing - ing. Thou art — my one i -

sing - ing. Hear me, —

sing - ing. Hear me, —



1. 2.

- de - a      And by night and day my dream al - way. \_\_\_\_\_

Hear me, \_\_\_\_\_ my dream al - way. \_\_\_\_\_

Hear me, \_\_\_\_\_ my dream al - way. \_\_\_\_\_

1. 2.

*last time.*

way. \_\_\_\_\_ Hear me, Ma-don-na mi-a      Hear me, Ma-don-na

way. \_\_\_\_\_ Hear me, \_\_\_\_\_ Hear \_\_\_\_\_

way. \_\_\_\_\_ Hear \_\_\_\_\_ me, \_\_\_\_\_ Hear \_\_\_\_\_

*last time.*

*Slower.*

mi a, Thou art my one i - de - a, And by  
 me, Hear me, Hear me. —  
 me, Hear me, Ma - don - na. —  
 Hear me. —

*Slower.*

night and day my dream al - way. —

*pp* My dream al-way, al-way. —  
*pp* My dream al-way, al-way. —  
*pp*

8 *loco.*  
*pp* *poco rit.*

## Song.

No 4.

"I'm the Leader of Society?"

Viceroy and Chorus.

Moderato.

Piano introduction in D major, 2/4 time, Moderato. The piece begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music concludes with a dynamic shift to sfz p (sforzando piano) and a final chord.

§ Viceroy.

Viceroy's vocal line and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "1. I have a rep - u - ta - tion great, As lead - er of the fashion, To 2. If you should meet me on the street, In high - land cos - tume kilted, With a". The piano accompaniment features a consistent eighth-note pattern in the left hand and a more active melody in the right hand.

Viceroy's vocal line and piano accompaniment. The vocal line continues with the lyrics: "be in all things up to date, Is my ab - sorb - ing passion, — The ring or two in my Ro - man nose, And my no - ble knees all gilded, No". The piano accompaniment includes a triplet of eighth notes in the right hand.

Viceroy's vocal line and piano accompaniment. The vocal line concludes with the lyrics: "lat - est oaths, the lat - est clothes Im - me - diate - ly I one 'twould shock, no one would mock with com - ments sharp and". The piano accompaniment continues with the same eighth-note accompaniment.

need them, And all a-gree to fol - low me; Where-  
 wit - ty, You'd wear the kilt, nose ring and gilt, And

- ev - er I may lead them.  
 call them sweet - ly pret - ty.

CHORUS.

SOP. & ALTO. *staccato.*

TEN.

BASS.

*mf*

Yes, in the swim we  
 Nose rings would please we'd

Yes, in the swim we  
 Nose rings would please we'd

fol - low him, Where- ev - er he may lead  
 gild our knees, And call them sweet - ly pret - -

fol - low him, Where- ev - er he may lead  
 gild our knees, And call them sweet - ly pret - -

All<sup>o</sup> moderato. (Tempo di Marcia.)

Viceroy.

Im a lead-er of so - ci - e - ty, So -  
us.  
ty.  
us.  
ty.

All<sup>o</sup> moderato. (Tempo di Marcia.)

- ci - e - ty, so - ci - e - ty, The pink of - all pro - pri - e - ty, A  
So - ci - e - ty,  
So - ci - e - ty,

hu- man fash- ion plate, I ride in the park with out my hat, So

fa la la

fa la la

*p*

ev -'ry one now's do- ing that, For you may as well be out of the

world, \_\_\_\_\_ As not be up- to- date, up- to- date. \_\_\_\_\_

*p*

CHORUS.

*unis.*  
He's the lead - er of so - ci - e - ty, A

He's the lead - er of so - ci - e - ty, A

hu - man fash - ion plate, And you may as well be out

hu - man fash - ion plate, And you may as well be out

Viceroy.

CHORUS.

of the world as not be up - to - date.

of the world as not be up - to - date.

I

rode in the park with out my hat, So ev-'ry one now's do-ing that. *unis.*

For you

For you

*p*

may as well be out of the world As not

may as well be out of the world As not

*f*

be up - to - date, up - to - date. *Fine.*

be up - to - date, up - to - date.

*Fine.*

*D.S. al Fine.*



## Song.

"Just for to day?"

Luigi.

No 5.

Andante.

Piano introduction in 3/4 time, key of B-flat major. The music starts with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The piece concludes with a piano (*p*) dynamic and a triplet of eighth notes in the right hand.

Luigi.

*declamato e molto espress.*

Vocal line and piano accompaniment for the first two lines of the song. The vocal line is marked *declamato e molto espress.* and the piano accompaniment is marked *p*. The lyrics are:

1. I know love's reign is not for long, Per-chance an hour; 'Tis  
2. The vio - let eyes, so true, so dear; The hand I press; The

Vocal line and piano accompaniment for the next two lines of the song. The lyrics are:

like the cadence of a song, A fra - gile flow'r, A tru-ant bird that seeks to range a -  
gen-tle voice I love to hear; The gold - en tress; The lips I kiss and would not lose, for

*poco rit.*

Vocal line and piano accompaniment for the final lines of the song. The tempo is marked *poco rit.* and the piece ends with a 3/4 time signature. The lyrics are:

-far and fly, A kiss that on the lips will change in - to a sigh. And  
life di-vine, To-mor - row may-be, who knows whose to-day they're mine.

yet, my dar-ling, just for to-day, Let us for-get! let us for-

*cres.* *pp*

- get! And heart to heart, be hap-py as we may, Just for to-

*pp*

*molto rit.* - day, love, Just for to-day! 1. - day! 2.

*molto rit.*

Just for a day, a day! —

*molto rit.* *rit pp*

# Quartette.

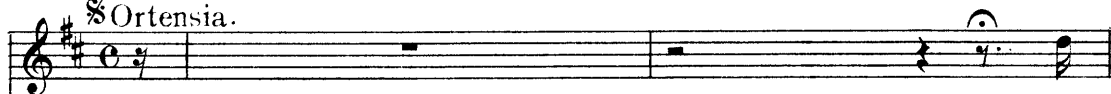
## No 6.

"By This Sweet Token!"

Viceroy, Beatrice, Ortensia and Fioretta.

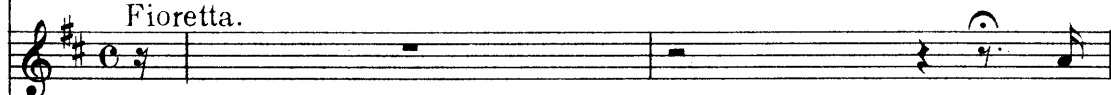
Tempo Giusto.

§ Ortensia.



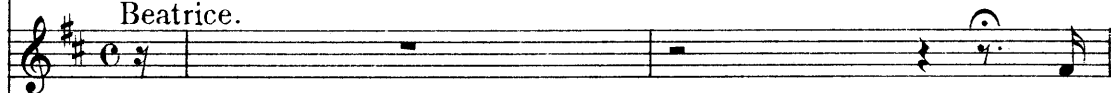
Though  
O,

Fioretta.



Though  
O,

Beatrice.



Tempo giusto.



Ro-man firm-ness dwelleth on that brow, — And haughty sneer, — That stern ex-  
thou of mar-ble brow and haughty mien, — We pray thee hear, — Ex-alt-ed



Ro-man firm-ness dwelleth on that brow, — And haughty sneer, — That stern ex-  
thou of mar-ble brow and haughty mien, — We pray thee hear, — Ex-alt-ed



And haughtysneer,  
We pray thee hear,

-press - - ion, That stern ex-press-ion if you heed me  
 thou, Ex - alt - ed thou ma - jes - tic and se -

-press - - ion, That stern ex-press-ion if you heed me  
 thou, Ex - alt - ed thou ma - jes - tic and se -

That stern ex - press - ion  
 Ex - alt - ed thou, -

now, Will dis - ap - pear, Will dis - ap -  
 -rene, Dont be se - vere, Dont be se -

now, Will dis - ap - pear, Will dis - ap -  
 -rene, Dont be se - vere, Dont be se -

Will dis - ap - pear,  
 Dont be se - vere,

-pear, One looks for kind-ness in the big and bur - ly, And  
 -vere, Our hearts for this poor crim - i - nal are bleed - ing Be -

-pear, One looks for kind-ness in the big and bur - ly, And  
 -vere, Our hearts for this poor crim - i - nal are bleed - ing Be -

*p.*

e - ven now thy frown has grown less sur - ly, — What is it glis - tens in your op - tic  
hold us with u - nit - ed voic - es pleading, — Let mer - cy tem - per jus - tice and give

e - ven now thy frown has grown less sur - ly, — What is it glis - tens in your op - tic  
hold us with u - nit - ed voic - es pleading, — Let mer - cy tem - per jus - tice and give

*p*

pearl - y It is a tear. \_\_\_\_\_  
heed - ing Oh lend an ear. \_\_\_\_\_

pearl - y It is a tear. \_\_\_\_\_  
heed - ing Oh lend an ear. \_\_\_\_\_

It is a  
Oh lend an

*p*

Beatrice.  
tear. \_\_\_\_\_  
ear. \_\_\_\_\_

Viceroy.  
It's not a tear, if I may, if I may be so bold, Or  
I'd lend an ear with pleas - ure, with pleas - ure I de - clare But

*f* *p*

Ortensia.

It can - not  
Ah! yes thou

Fioretta.

It can - not  
Ah! yes thou

Beatrice.

Viceroy.

if it is, it's cause I have a cold. \_\_\_\_\_  
then you see I have no ears to spare. \_\_\_\_\_

be. \_\_\_\_\_ If  
hast \_\_\_\_\_ If

be. \_\_\_\_\_  
hast \_\_\_\_\_

'Tis so \_\_\_\_\_ I think I ought to know. \_\_\_\_\_  
Nay, nay \_\_\_\_\_ I've none to spare to day. \_\_\_\_\_

Ortensia.  
Molto rubato.

*ten.*

you will spare this pris-on - er, My smiles will all be thine, I've  
you will spare this pris-on - er, I know what I will do; All

smiles like this, and some like that, And oth-ers in this line.  
oth - er loves, I'll cast a - way De-vote my-self to you.

Beatrice.

If  
If

you will spare this pris- on - er, With joys my eyes will shine, I'll  
you will spare this nice young man, And grant this boon to me, I

let you press, with fond ca-ress, This lit - tle hand of  
have a heart, just feel it beat, For you those beats shall

Fioretta.

*ten.*

While I will add my grat-i-tude con-du-cive to your bliss, A  
My waist is just the size to hold my an-kle has some style, You

mine.  
be.

*sfz*

*p*

lock of hair of col-or rare, And now and then a  
shall have these and if you please, My cel-e-brat-ed

*pp molto rit.*

Ortensia.

Meno mosso.

*rit.*

Well each give you a  
Well each give you a

Fioretta.

kiss. A kiss. Well each give you a  
smile. This smile. Well each give you a

Beatrice.

Viceroy.

A kiss  
What smile

Meno mosso.

*rit.*



Tempo di Gavotte.

smile. — Ah! such temp-ta - tion none can re - sist, — 'Tis a sen-  
*rit. a tempo.*

smile. — Ah! such temp-ta - tion none can re - sist, — 'Tis a sen-  
*rit. a tempo.*

smile. — Ah! such temp-ta - tion none can re - sist, — 'Tis a sen-  
*rit. a tempo.*

Tempo di Gavotte.

*rit. rit. a tempo.*

- sa - tion not to be missed, — Vows writ or spok - en — All, all are

- sa - tion not to be missed, — Vows writ or spok - en — All, all are

- sa - tion not to be missed, — Vows writ or spok - en — All, all are

bro - ken \_ By this sweet to - ken a kiss, a kiss. —

bro - ken \_ By this sweet to - ken a kiss, a kiss. —

bro - ken \_ By this sweet to - ken a kiss, a kiss. —

DANCE.

By this sweet to - ken a kiss, a kiss. — *Fine.*

By this sweet to - ken a kiss, a kiss. —

By this sweet to - ken a kiss, a kiss. — *Fine.*

*Fine.*

*D. S. al Fine.*

## Finale I.

No 7.

Tivolini, Fioretta, Bastroco, Corleone,  
Barabino, Soldiers and Chorus.Tempo di Marcia.  
SOP. & ALTO.

CHORUS.

TEN.

BASS.

*p*

What's that? The

Tempo di Marcia.

*p*

3

guard

*p*

What's that?

*p*

*unis.*

'Tis the guard —

Sa-lute the

3

*sempre cresc.*

ta ta ra ta ta ta ta ta ra ta ta ra

guard, Sa-lute the guard, 'Tis the

Bas-tro - - co sa - lute ta ta ra ta ta ta

guard sa-lute, sa-lute Bas-tro-co.

Bastroco. . .

But at

sa-lute, sa-lute sa-lute, sa-lute.

sa-lute, sa-lute sa-lute, sa-lute.

*ff*

strut-ting in a u - ni-form re-splen-dent, We are great Simply

*mf*

great! As a spec - ta-cle we're cer-tain-ly trans-cen-dent At a

fête, at a fête, \_\_\_\_\_ We like to face the foeman like a

*p*

Ro-man now and then, But pshaw! we're on - - ly

mil - li - ner - y mil - i - ta - ry men.

CHORUS.

Sa - lute the guard, sa -

Sa - lute the guard, sa -

*ff*

*ff*

*tr*

*sfz*

*fp*

*fp*

*tr*

mil - li - ner - y mil - i - ta - ry men.

*unis.*

- lute the guard, The mil - li - ner - y mil - i - ta - ry men.

- lute the guard, The mil - li - ner - y mil - i - ta - ry men.

*fp*

*fp*

*pp*

*pp*

*ppp* *sempre dim.* *ppp*

*pp* (Long Pause.) *Lento.* L.H.

*ppp*

*Allegro e misterioso.*

*Tiv. pp*

TEN. *unis. pp* What does this

BASS. *pp* It is he, — It is he, — The ban-dit.

SOLDIERS.

*Allegro e misterioso.*

*pp*

mean? — Why come they

Now do we eas - i - ly un - der - stand

This system contains a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Tiv.

here? — What does this mean?

FEMALE CHOR. *pp unis.*

What does this mean? —

SOLDIERS.

it. *pp* The re - ward we'll share we have found him, A sur-

This system continues the musical score with a tempo change to 'Tiv.' (Allegretto). It features a vocal line and a piano accompaniment. The piano accompaniment includes a section marked 'pp' (pianissimo) for the female chorus and soldiers.



Why come they here? Why \_\_\_\_\_

A sur - prise, \_\_\_\_\_ Why come they

-prise pre-pare and sur - round him, We'll sur - round

*fp*

*fp*

*fp*

\_\_\_\_\_ come they here, come they here? \_\_\_\_\_

here? What a sur-prise what does all this

*pp* *fp*

him We'll sur round - him.

*pp* *fp*

*fp*

What does this mean?—

mean?—

*fp*

*pp*

*unis.*

Yes— the re-ward we will share we have found

him.

*unis.*

*fp*

*pp*

*pp*

Corle.

He is the man, He's— ours! we've planned it.

*pp*

Now how's that Now, — how pray is that.

*pp*

No doubt \_\_\_\_\_ he is the ban - - -

What do they

Now \_\_\_\_\_ do we eas - i - ly un - der - stand

*pp*

*pp*

*fz* *p* *pp*

Tiv.  
Corle.  
Bastr.

What's that, what's that?

- dit! We have him pat,

He is \_\_\_\_\_ the man \_\_\_\_\_ he

*unis.*

mean? \_\_\_\_\_ The re - ward they'll share if they've found him, A sur -

it. That's the man no

Why? do they talk thus of me?

No doubt of that. He is the

is the man, He *ff* is the *unis.*

-prise pre-pare and sur-round him. *ff* He is the

doubt of that. Yes, the re-

*ff*

You say 'tis I?

ban - dit we've found him, we've found him.

ban - dit we've found him, we've found him.

ban - dit we've found him, we've found him.

- war we will share we have found him.

*sfz*

Tiv.

Hey, what's all this mean? A ghost you must have seen.— Why

*pp*

Tiv.

point— at me? What do you see? 'Tis' I! what of

SOP. & ALTO.

TEN.

BASS.

CHORUS.

The plume.

The hat.

that?

*unis.*

He is the man.

*pp*

No doubt he is the man.

Barabino. (runs on.)

L' stes- so tempo. (♩ = ♩. of preceding tempo.)

*f*

Bar.  
Allegro agitato.

What! have you ar- rest- ed him? Well, thank the Lord for  
Corle. Yes, we sure- ly have best- ed him.

*fp*

that.

You see he is the man, A proof be yond all

*fp*

Corle.

doubt, I brand it. Be- hold him Tiv- o - li - ni

*sfz*

Tiv. (Surprised)

Ban - - dit.

*unis.*  
*p* Tiv-o - li - ni! Tiv-o - li - ni!  
*ff* Brrr

CHORUS.  
*p* Tiv-o - li - ni! Tiv-o - li - ni!  
*ff* Brrr

*f* *fp* *fp* *sfz*

- li - ni!

*ff* *brrr* *pp* *ff* *pp*

A

Tiv-o - li - ni! Can it be?

*pp* *sfz* *ppp* *ppp*

Tiv.  
Allegro scherzando.

ban-dit I! an out law and a ter-ror, Some fun you spoke, Oh,

*p* *pp*

what a joke, My friends I have to laugh at such an er-ror, At

*p*

Tiv.  
all this chaff, I real-ly have to laugh.  
Corle.  
You'll find, my friend, we're

*p*

ver-y far from jest-ing The laugh's on you I great-ly fear. You



are the man we've fig-ured on ar-rest-ing, The proofs are true be-

Tiv.

Proofs?

Fior.

Proofs?

Corle.

- hold them they are here.

Corle.

CHORUS.

Proofs! show us the proofs.

Proofs! show us the proofs.

A

Fior. Lento.

Bar. What? Ah! Oh! Ah!

Corle. Two watches. A

scarfpin. A ci-gar-case.

Bastr. A snuff box.

CHORUS.

What? Ah! Oh! Ah!

What? Ah! Oh! Ah!

Lento.

*f*

*fp fp fp fp fp fp*

Tiv.

*ff*

Proofs! \_\_\_\_\_

Bar

snuffbox.

(Spoken.)  
Gone! Ah!!

Corle.

*ff* Proofs! \_\_\_\_\_

*fp ff*

All Principals and Chorus.

*ff unis.*

There are the proofs, ——— Tiv-o li - ni, Tiv-o li - ni.

There are the proofs, ——— Tiv-o li - ni, Tiv-o li - ni.

*fff* Brrr ——— Brrr ———

*fff* Brrr ——— Brrr ———

*fp*

*Andante.*

Oh, what dis-grace, what a fate for me, What would they say who a-wait for Eior.

Corle.

Bastr.

*Andante.*

Ah what a to jail with to jail to

me. — My pa-rents dear at home, Who sent me forth to roam, What  
 fate. — I be-lieve you,  
 him. —  
 jail. — Ar-rest the

Tiv. (to Fioretta.)  
 would they say who a-wait for me — You at least be-lieve me,  
 Fior.  
 Corle. I at least be-lieve you — I be-  
 Bastr. To jail with him, to jail, to jail he'll be sent  
 vil-lian, off to jail — On the

CHORUS.  
 Bar. with TENORS.  
 What a  
 What a

Your dis-trust would grieve me, Pray, oh! say I'll not,  
 believe you, I believe you  
 he can't be in-no-cent,  
 gal-low-tree he soon shall  
 fate What dis- What dis-grace, dis-  
 Not to jail be sent, for I'm in-no-cent.  
 I believe you, I at least believe you.  
 to jail he can't be in-no-cent  
 be, off to jail  
 -grace. To jail he will be sent.  
 -grace. To jail he will be sent.

*ff*

Fare-well Fi - or - et - ta

I be -

*ff* Off with the wretch So no - tor - i - ous

*ff* Off with the wretch So no - tor - i - ous

Ah! what dis - grace, what a fate for him, What

*ff* Off with the wretch So no - to - ri - ous

*ff*

Fare - - well!

- lieve in you, be - - lieve in you.

jus - tice o'er him is vic - to - ri - ous now to jail he will be

jus - tice o'er him is vic - to - ri - ous now to jail he will be

would they say who a - wait for him, His

jus - tice o'er him is vic - to - ri - ous now to jail he will be

Fare thee well                      Fare thee well

I be - lieve in

sent he can't be

*unis.*  
pa-rens dear at home who sent him forth to roam, O

sent he can't be

Fare thee well                      Fi - or - et - ta.

you, Fare - well I be - lieve in you.

in - no - cent, he can't be in - no - cent, ha! ha!

say to jail he shall not be sent.

in - no - cent he can't be in - no - cent ha! ha!

Ah! what dis -

You are in - - no - cent

To jail he'll be sent He can't be

She at least be - lieve him Her dis - trust would grieve him

To jail he'll be sent, he can't be

- grace. For Im

I be - lieve in you I be -

in - no - cent, he can't be in - - no-cent

he'll be sent to jail, Sure-ly with-out fail now. to

in - no - cent, he can't be now to

he can't be in - no-cent

*p poco a poco*



in-no-cent, for I'm in-no-cent, in-no-cent, in-no-cent,  
 -lieve in you, I believe in you faretheewell I be -  
 cant be in - no-cent cant be in - - no-cent, cant be

**SOP.**  
 jail, now to jail Now to jail with him he's not

**ALTO.**  
 He's not in-no-cent he's not

**TEN.**  
 jail, he'll be sent he cant, cant be

**BASS.**  
 cant be in - no-cent cant be in - - no-cent Cant be

*cresc-e-accel.*

Tempo di Valse.

*molto rit.*

*rit.* *molto pesante.* *ff*

in-no-cent fare thee well. \_\_\_\_\_

*rit.* *ff*

lieve in you fare thee well. \_\_\_\_\_

*rit.* *ff*

in - nocent to jail he'll be sent. ah! ah! ah! ah! ah! ah! \_\_\_\_\_ We've

*rit.* *ff*

in - nocent to jail he'll be sent. ah! ah! ah! ah! ah! ah! \_\_\_\_\_ We've

*rit.* *molto pesante.* *ff*

in no cent to jail with *ff* him. ha, ha, ha, ha, We've

*rit.* *ff*

in- no-cent now to *ff* jail ha, ha, ha, ha, We've

*rit.* *ff*

in- no-cent to jail he'll be *ff* sent ha, ha, ha, ha, We've

*rit.* *ff*

in - no-cent to jail he'll be sent Ah! ah! ah! ah! ah! ah! \_\_\_\_\_

Tempo di Valse.

*rit.* *molto pesante.* *ff molto rit.*

*Tiv.*  
*a tempo.*

Tiv-o - li - ni, Tiv-o -

*Fior.*

*atempo.*  
SOP. & ALTO. *unis.*

got him at last Tiv-o - li - - ni our cap-ture made fast, Tiv-o -

TEN.

got him at last Tiv-o - li - - ni our cap-ture made fast, Tiv-o -

CORLE. and BASTR. with BASS.

*atempo.*

CHORUS.

li ni.

- li - ni Our work is well done, The prize we have won, Your

- li - ni Our work is well done, The prize we have won, Your

3333

Tiv-o - li - - ni, Tiv-o - li -

deeds are all past Tiv-o - li - - ni So - ci - e - ty's for Tiv-o - li -

deeds are all past Tiv-o - li - - ni So - ci - e - ty's for Tiv-o - li -

*unis.*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a high register with a key signature of three sharps (F#, C#, G#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "Tiv-o - li - - ni, Tiv-o - li -" and "deeds are all past Tiv-o - li - - ni So - ci - e - ty's for Tiv-o - li -". The word "unis." is written above the piano part.

This block shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is in a key signature of three sharps and a 2/4 time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some slurs and accents.

ni, Ti - vo - li - - ni.

ni. Your cake is now dough Tiv-o - li - - ni. Because you're the man You

ni. Your cake is now dough Tiv-o - li - - ni. Because you're the man You

This system contains two vocal staves and a piano accompaniment. The vocal lines continue the melody from the first system. The lyrics are: "ni, Ti - vo - li - - ni." and "ni. Your cake is now dough Tiv-o - li - - ni. Because you're the man You".

This block shows the piano accompaniment for the second system, continuing the grand staff from the first system. The accompaniment maintains the same rhythmic and melodic patterns, providing a steady accompaniment for the vocal lines.

This block shows the piano accompaniment for the third system, continuing the grand staff from the second system. The accompaniment concludes the piece with a final chord and a fermata over the final note.

To jail I must go Tiv-o - li - - ni. —

go to your doom To jail you shall go Tiv-o - li - - ni. —

go to your doom To jail you shall go Tiv-o - li - - ni. —

*sfz*

Ah! —

*ff* Ha, ha, ha, ha! — ha, ha! — ha, ha, ha, ha! — ha,

*ff* Ha, ha, ha, ha! — ha, ha! — ha, ha, ha, ha! — ha,

*ff*

Ah! Ah! What a fate fare-  
 Ah! I be - lieve thee, Yes, I be - lieve thee fare-  
 ha! Off now off now off now to jail he must  
 ha! Off now off now off now to jail he must

*molto pesante.* *ff* *atempo.*  
 - well! To jail I must go, Tiv-o -  
 - well! *ff*  
 go *molto pesante.* To jail he must go, Tiv-o -  
 ha, ha, ha, ha, We've got him at last, Tiv-o -  
 go *ff* *atempo.*  
 ha, ha, ha, ha, We've got him at last, Tiv-o -  
*ff*

*allargando.* *molto pesante.* *ff* *atempo.*

- li - ni, It has to be so, Tiv-o - li - - ni But

- li - ni, It has to be so, Tiv-o - li - - ni But

*unis.*

- li - ni Our cap - ture made fast Tiv - o - li - - ni Our

- li - ni Our cap - ture made fast Tiv - o - li - - ni Our

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "- li - ni, It has to be so, Tiv-o - li - - ni But". The piano accompaniment features a melody in the right hand and chords in the left hand, with some notes beamed together.

lat-er no doubt, I'm sure to get out, But mean-time fare-well we must

lat-er no doubt, He's sure to get out, But mean-time fare-well we must

work is well done The prize we have won To jail you shall go Tiv-o -

work is well done The prize we have won To jail you shall go Tiv-o -

The second system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "lat-er no doubt, I'm sure to get out, But mean-time fare-well we must" and "lat-er no doubt, He's sure to get out, But mean-time fare-well we must". The piano accompaniment continues with a similar melodic and harmonic structure.

say \_\_\_\_\_ fare - - - well! \_\_\_\_\_

say \_\_\_\_\_ fare - - - well! \_\_\_\_\_

li - - - ni \_\_\_\_\_

li - - - ni \_\_\_\_\_

This section contains four vocal staves. The first two staves have the lyrics "say fare - - well!". The next two staves have the lyrics "li - - ni". The music is in a treble clef with a key signature of three sharps (F#, C#, G#).

*piu moso.*

This section shows the piano accompaniment for the first part of the page. It features a complex texture with many chords and moving lines in both the treble and bass staves. A marking of *piu moso.* is present.

*sfz* *accelerando al Fine.*

This section shows the piano accompaniment for the second part of the page. It continues the complex texture. A marking of *sfz* (sforzando) is present, followed by *accelerando al Fine.* (accelerando to the end).

*sfz*

End of Act I.

This section shows the piano accompaniment for the third part of the page, ending with a final chord. A marking of *sfz* is present. Below the staves, the text "End of Act I." is written.



ACT II.

Opening Chorus.

"Thy Subjects Are We."

No 8.

Allegro brillante.

*ten.*

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of five systems of two staves each. The first system begins with a dynamic marking of *ff* and includes the tempo instruction *Allegro brillante.* and the marking *ten.* above the treble staff. The score features a variety of textures, including block chords, arpeggiated figures, and dense sixteenth-note passages. The piece concludes with a final cadence in the fifth system.

CHORUS.

SOPR. *ff* *unis.*  
 ALTO. Thy subjects are we, King Car - ni-val, King Car - ni-val, A  
 TEN. *ff* Thy subjects are we, King Car - ni-val, King Car - ni-val, A  
 BASS. *ff* Thy subjects are we, King Car - ni-val, King Car - ni-val, A

*unis.*  
 health then to thee, King Car - ni-val, King Car - ni-val Wine and joy  
 health then to thee, King Car - ni-val, King Car - ni-val Wine and joy

All em-ploy Pleasure rules Wise and fools One and all we wor - ship  
 All em-ploy Pleasure rules Wise and fools One and all we wor - ship

*unis.*

thee Car-ni val, King Car - ni - val Sub-jects are

thee Car-ni val, King Car - ni - val Sub-jects are

*unis.*

we King Car - ni-val, King Car - ni-val, A health then to thee

we King Car - ni-val, King Car - ni-val, A health then to thee

Vi - vat Rex! Down with ev'-ry so-cial law

Vi - vat Rex! Down with ev'-ry so-cial law

*unis.*

Hoist the flag of fol-ly Kings no longer o-ver awe

Hoist the flag of fol-ly Kings no longer o-ver awe

*unis.*

Sub-jects all are jol-ly Ev'-ry heart must now be light

Sub-jects all are jol-ly Ev'-ry heart must now be light

*unis.*

Joy's the on-ly profit All will drink too much to night And

Joy's the on-ly profit All will drink too much to night And

all be glad of it Hi ya, Hi ya, Hi ya, Hi ya, Ho

all be glad of it Hi ya, Hi ya, Hi ya, Hi ya, Ho

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "all be glad of it Hi ya, Hi ya, Hi ya, Hi ya, Ho".

la, Ho la, Ho la, Ho la, Yes all will drink too

la, Ho la, Ho la, Ho la, Yes all will drink too

*unis.*

The second system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment. The lyrics are: "la, Ho la, Ho la, Ho la, Yes all will drink too". The word "unis." is written above the second measure of the vocal staves.

much to - night and all be glad. \_\_\_\_\_ Hi

much to - night and all be glad. \_\_\_\_\_ Hi

The third system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment. The lyrics are: "much to - night and all be glad. \_\_\_\_\_ Hi". The word "glad." is followed by a long horizontal line.

ya, Hi ya, Hi ya, Hi ya, Ho la, \_\_\_\_\_

ya, Hi ya, Hi ya, Hi ya, Ho la, \_\_\_\_\_

(Trumpet)

*1st Masker.*  
*Quasi Recit.*

Tis the Vice roy's de cree that all to night should hap py be

*CHORUS.*  
*a tempo.*  
*f* Hip hoo-  
*a tempo.*  
*f* Hip hoo-

*Quasi Recit.*  
*tr.* *fp* *a tempo.*

ray. \_\_\_\_\_ Hi ho la \_\_\_\_\_

ray. \_\_\_\_\_ Hi ho la \_\_\_\_\_

*ff*

Hi ho la!

Hi ho la!

8

*loco.*

*ff*

*unis.*

Thy sub-jects are we King Car-ni-val, King

Thy sub-jects are we King Car-ni-val, King

*ff*

*unis.*

Car-ni-val, A health then to thee King Car-ni-val, King

Car-ni-val, A health then to thee King Car-ni-val, King

Car - ni - val Wine and joy All em - ploy Pleas - ure rules

Car - ni - val Wine and joy All em - ploy Pleas - ure rules

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Car - ni - val Wine and joy All em - ploy Pleas - ure rules".

Wise are fools One all all we wor - ship thee *unis.* Car - ni - val, King Car - ni -

Wise are fools One all all we wor - ship thee Car - ni - val, King Car - ni -

The second system continues the vocal and piano parts. The vocal staves have the lyrics: "Wise are fools One all all we wor - ship thee *unis.* Car - ni - val, King Car - ni -". The piano accompaniment features a more active melodic line in the right hand.

val Sub - jects are we King *unis.* Car - ni - val, King

val Sub - jects are we King Car - ni - val, King

The third system concludes the vocal and piano parts. The vocal staves have the lyrics: "val Sub - jects are we King *unis.* Car - ni - val, King". The piano accompaniment continues with a similar rhythmic pattern.



Car - ni - val a health then to thee Here's a

Car - ni - val a health then to thee Here's a

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is three sharps (F#, C#, G#). The lyrics are: "Car - ni - val a health then to thee Here's a". The piano accompaniment features a steady bass line and chords in the right hand.

health — then to thee Car - ni - val

health — then to thee Car - ni - val

The second system continues the vocal and piano parts. The lyrics are: "health — then to thee Car - ni - val". The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The piano part features a more active bass line with eighth-note patterns.

to thee

to thee

The third system concludes the vocal and piano parts. The lyrics are: "to thee". The piano accompaniment includes a *loco.* (loco) marking and a *sfz* (sforzando) dynamic marking. The piano part features a rhythmic pattern of eighth notes and chords.

# Song.

"The Robin and the Rose."

Beatrice.

No 9

Allegretto con delicatezza.

Beatrice.

A Rob-in loved the  
A-las, the rose the

*p* *pp*

red-dest rose that grew \_\_\_\_\_ In  
rob - in loved so well \_\_\_\_\_ Had

all the gar - den fair \_\_\_\_\_ with ros - es bloom - ing  
cast its eyes a - bove \_\_\_\_\_ with love and long - ing

And sang its sweet-est mel-o-dies with ser - e-nades that red - dest  
And dared to love a sil-verstar that sent its light from heav'n a -

rose to please Till all that gar - den round was ring - ing. With  
far, a - far. What won - der that the bird was heard not, For

ech - oes of the song that soared a - bout That song that told the rose its  
oh, that ros - e's heart was far so far And dwell - ing in that dis - tant

love. \_\_\_\_\_  
star. \_\_\_\_\_

*a tempo.*  
*molto espress.*

So lov - ers ev - er plead, And so the fair ones lit - tle heed their

*Poco piu mosso.*

sigh - ing So lov - ers ev - er sing, And ech - o is the

tru - est voice re - ply - ing. Waste not time in sad re - gret. —

— The rose is ev - er a co - quette — Oh

fly to oth - er flow - ers fair \_\_\_\_\_ Per - chance that

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'fly', followed by quarter notes 'to', 'oth - er', 'flow - ers', and 'fair'. There is a long horizontal line indicating a breath mark or a long note. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

some \_\_\_\_\_ for thee are dy - - ing. Ah!

The second system continues the vocal line with a half note 'some', followed by quarter notes 'for', 'thee', and 'are'. There is another long horizontal line. The piano accompaniment continues with chords and a bass line, showing some melodic movement in the right hand.

Ah!

The third system shows the vocal line with a half note 'Ah!' followed by a long horizontal line. The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

*rit.* *pp*

The fourth system shows the vocal line with a half note 'Ah!' followed by a long horizontal line. The piano accompaniment includes a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic marking. The right hand has a complex chordal texture with some grace notes.

## Song.

"Eyes of Black and Eyes of Blue."

Corleone and Chorus.

No 10.

Allegro giusto, e molto con spirito.

Piano introduction in 6/8 time, marked *f*. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and eighth notes.

Corle. §

One day I may swear by the  
One day I may sing of the

§

*p*

The first vocal line (bass clef) begins with a rest followed by a series of eighth notes. The piano accompaniment (treble and bass clefs) consists of chords and eighth notes. A section marked *p* (piano) begins with a repeat sign.

eyes of black The next by the eyes of blue. ——— 'Tis in  
ra ven curls, The next of the ring - lets fair. ——— Oh be

The second vocal line (bass clef) continues the melody. The piano accompaniment (treble and bass clefs) continues with chords and eighth notes, including a triplet in the right hand.

mer - ry black eyes that the love light lies But the  
mine the bru - nette with the tress - es jet ; Mine the

The third vocal line (bass clef) continues the melody. The piano accompaniment (treble and bass clefs) continues with chords and eighth notes.

blue are more apt to be true. — The dus - ky eyed maid has a  
He be with bright gold - en hair, — The gyp - sy like maid has a

laugh - ing look That can make you the world for - get my boy; But the  
heart that's warm, You are luck - y if you are hers my boy. But there's

*rit.* *a tempo.*

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

gen - tle blue eye nev - er caus - es a sigh For it  
ma - ny a blonde can be e - qual - ly fond, If you're

nev - er de - notes the co - quette my boy,  
on - ly the one she pre - fers, my boy,

*rit.*

*rit.*

*a tempo.*

Ah! \_\_\_\_\_  
Ah! \_\_\_\_\_

*a tempo.*  
*poco accel.*

Eyes of black and eyes of blue! Dev - il a bit does it  
Ra - ven hair and hair of gold. Dev - il a bit does it

*mf* *sfz*

mat-ter I say. If I love one to day, Why to mor-row I may  
mat-ter I say. If I love one to day, Why to mor-row I may

have a ca-price for the brown or the grey so here's a toast to the  
have a ca-price for the au - burn so gay so here's a toast to the

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



fem - i - nine host,      The blue eyes for me or black for you.      The  
 fem - i - nine host,      Blonde ring - lets for me and black for you.      The

one for a time      I will think      su - blime      and then ——— if you  
 one for a time      I will think      su - blime      and then ——— if you

Corle.

*Poco meno.*

like —      I will      change      with      you. ———  
 like —      I will      change      with      you. ———

CHORUS.

SOPR.

ALTO.

TEN.

BASS.

The  
 The  
 The  
 The

*rit.*

one for a time I will think su - blime and then — if you  
 one for a time I will think su - blime and then — if you

one for a time I will think su - blime and then — if you  
 one for a time I will think su - blime and then — if you

The first system of music features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a B-flat major key signature and 4/4 time. The lyrics are: "one for a time I will think su - blime and then — if you". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A *rit.* (ritardando) marking is placed above the first vocal staff.

*Corle. piu lento.* *D.S.al Fine.*

I will change with you! — *Fine.*  
 I will change with you! — *Fine.*

like — I will change with you — *D.S.al Fine.*  
 like — I will change with you — *D.S.al Fine.*

like — I will change with you — *Fine.*  
 like — I will change with you — *Fine.*

*piu lento.* *D.S.al Fine.*

The second system of music continues the vocal and piano parts. It begins with the marking *Corle. piu lento.* (Crescendo, more slowly). The lyrics are: "I will change with you! —" and "like — I will change with you —". The piano accompaniment features a steady bass line and chords in the right hand. The system concludes with *D.S.al Fine.* (Diminuendo, ad libitum, to the Fine) and *Fine.* markings.

# Quartette.

"A Sailor's Life."

Viceroy, Corleone, Bastroco and Barabino.

## No 11.

*Allegro giocoso.*

Piano introduction in B-flat major, 2/4 time. The music is marked *f* (forte) and *Allegro giocoso*. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The piece ends with a final chord in the right hand.

All Four.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The music is marked *sfz* (sforzando) and *mf* (mezzo-forte). The lyrics are: "A sai-lor's life is a jol-ly, jol-ly life, And a Yes a sai-lor's life is a jol-ly, jol-ly life, And a".

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "mer-ry, mer-ry lad is he, For he man-a-ges to shirk ev'-ry mer-ry, mer-ry lad is he, But a rath-er stiff-ish breeze of-ten". The piano accompaniment includes a large circular fermata over a chord in the right hand.

par - ti - cle of work, As he saunters o'er the surg - ing sea. All he  
makes him all at ease As he saunters o'er the surg - ing sea. Then the

does is keep the log Drink drink - ing foam - ing grog, Spin a  
mer - ry lit - tle jest. And the song he sings the best, Both are

yarn and roar his sea songs full of glee. He's of dis - po - si - tion gay And when  
hushed and he groans sigh - ing: "Woe is me" So he seeks his cab - in shelf. While the

*rit.*  
e'er he sails a way He war - ble's to his sweet heart on the  
ves - sel runs her - self In her saunt - er o'er the surg - ing

*Poco meno.*

Bara.

quay. — Yo ho! Yo ho! Now Pol - ly my lass, To  
 sea. —

Bast.  
 Corle.

Viceroy.

*Poco meno.*

jack be al - ways true. A year and a day, My dear, must pass Ere  
*unis.*

I come back to you. Yo ho! Yo ho! then I'll be here, Keep

up your heart be jol - ly! — When I've a whole year's  
jol - ly!

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (F major/D minor).

pay my dear, Then it's off to the par - son, Pol - ly! —

*sfz sfz p-f*

This system contains the next two staves. The vocal line continues with lyrics. The piano accompaniment includes dynamic markings: *sfz*, *sfz*, and *p-f*.

This system contains two staves of piano accompaniment. It features a prominent triplet of eighth notes in the right hand.

1. 2.

*sfz D.S. al Fine.*

*Fine.*

This system contains two staves of piano accompaniment. It includes first and second endings for a section. The first ending leads back to the beginning of the section, and the second ending concludes with a double bar line and repeat sign. Dynamic markings include *sfz D.S. al Fine.* and *Fine.*

## Song.

"Neath the Blue Neapolitan Skies."

Tivolini and Chorus.

No 12.

Tempo di Valse. *f* Tivolini.

*brillante.* Neath the blue Ne - a - pol - i - tan

*f poco accel.* *mf*

skies, — The tam - bour - ines are ring - ing, — There the girls have the

dark - est of eyes, — And each voice is made for sing - ing — Lu -

*rit.*

- i - gi is there with Ni - na fair, And Ti - to with Is - a -

*rit.*

*a tempo.*

- bel - la, \_\_\_\_\_ Ah! would I were there the sport to share as they

*a tempo.*

*poco rit.*

dance the Tar - an - tel - la. \_\_\_\_\_ O - he! \_\_\_\_\_ Ho - la \_\_\_\_\_ O -

*poco rit.*

- he! \_\_\_\_\_ O -

SOP. & ALTO. *unis. molto rit.* *pp*(quasi echo.)

TEN. *f* *pp*

BASS. *f* *pp*

CHORUS.

*molto rit.* *pp*



Tivolini.

Allegro molto.

- he! Up and a - way! — There's nev - er a dance so

Allegro molto.

*p*

gay, As the Tar - an - tel - la — For youth and hol - i - day. — O -

CHORUS.

O - he! Up and a way! — There's nev - er a dance so gay. —

*p* O - he! Up and a way! — There's nev - er a dance so gay. —

*p*

- he! up and a - way — Kiss a ny girl you

*p*

CHORUS.

may In the tar - an-tel-la, They will not say you nay.

*p*  
O-he! Up and a-way—There's nev-er a dance so gay.

*p*  
O-he! Up and a-way—There's nev-er a dance so gay.

*p*

DANCE.

*ff*

Tempo di Valse.

Tivolini.

Where fair Ven-ice sits queen of the

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment (grand staff) features a 3/4 time signature and a key signature of one sharp (F#). The right hand plays chords, with a forte (f) dynamic marking in the first measure and a piano (p) dynamic marking in the fourth measure. The left hand plays a simple bass line.

sea, \_\_\_\_\_ That cit - y. made for moon-light \_\_\_\_\_ There a

The second system of the musical score. The vocal line continues with a half note G4, quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment continues with chords and a bass line, maintaining the 3/4 time signature and one sharp key signature.

gay gon-do-lier I would be \_\_\_\_\_ And I gay - ly sing-ing my

The third system of the musical score. The vocal line continues with a half note G4, quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment continues with chords and a bass line.

tune light, \_\_\_\_\_ There in my boat I'd slow - ly float, As

The fourth system of the musical score. The vocal line begins with a triplet of eighth notes (G4, A4, B4), followed by quarter notes C5, D5, E5, and a half note D5. The piano accompaniment continues with chords and a bass line.

*rit. a tempo.*

light as a wild bird winging, — While from a - far to the gui-

*rit. a tempo.*

- tar, The gon - do - liers are sing - ing — Stal - li.

CHORUS.

*unis.*  
Stal - li. *f*  
Stal - *f*

*f*

Stal -

*poco rit.*  
Stal - li. Stal - li.  
*p* - li, Stal - li, *p* Stal - li, *p* Stal - li.

*p poco rit.*

Tempo di Barcarolle.

- li, — Stal - li      o ver the sil - ver    tide, — Stal -

*p*

*pp*

*pp*

*pp*

CHORUS.

Tempo di Barcarolle.

*p*

*pp*

- li, — Stal - li      Lov - ers are side by    side, — The

*pp*

*pp*

*pp*

*pp*

*pp*

Tivolini.

moon ca - res - es the mur - mur - ing sea, The rest of the world is

dead to me, Oh, ra - di - ant night, pray tar - ry thee. Stal - li, Stal -  
*f* *p*  
*f* *molto dim.*  
 Stal - li *f* *molto dim.*

CHORUS.

*molto dim.*

*molto rit.*  
 - li, Oh, pray tar - ry thee, Stal li.  
*molto rit.*  
*ppp* pray tar - ry thee, Stal - li.  
*ppp* pray tar - ry thee, Stal - li.

*ppp* *molto rit.* *molto rit. Lento.* *ppp*

Tempo di Valse.

Tivolini.

Then a - way o'er the moun-tains I'd

*f* *p*

go, ——— To the beau - ti - ful Lake Co - mo ——— Which is

love-ly and fair as I know, ——— From full ma - ny ——— gaud - y

chro - mo, ——— It's there where the sheep bell tink - les clear, Where

*3*

*rit.* *a tempo.*

the cham-ois swift is bound-ing, ————— There I would dream

*rit.* *a tempo.*

by a moun - tain stream where the al - pine horn\_ is

sound - ing ————— *ff* Tra ra —————

*f* Tra ra Tra ra —————

*f* Tra ra Tra ra —————

*f* Tra ra Tra ra —————

CHORUS

*ff*



*p* *poco rit.*

Tra ra \_\_\_\_\_ By a

*pp*  
Tra ra tra ra!

*pp*  
Tra ra tra ra!

*pp* *poco rit.*

Andante moderato.

(faster)

moun - tain stream I would love to dream, tra la, la, la, la, la, la tra la la la

*pp*  
Tra la la la tra la la la

*pp*  
Tra la la la tra la la la

Andante moderato.

*p*

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

la la la Of a Switz - er bride, Yel - low haired, blue eyed, tra la la la

*pp*

tra la la la tra la la la

*pp*

tra la la la tra la la la

*pp*

tra la la la tra la la la

*rit.* *a tempo.*

*rit.* *a tempo.*

*rit.* *a tempo.*

la la la la la tra la. — In a syl - van cot O, what

*pp*

tra la la la

*pp*

tra la la la

*pp*

*sfz* *rit.* *a tempo.*

(faster) rit.

hap - py lot, tra la la la la la la tra la la la la la la; Sing - ing

tra la la la

tra la la la

rit.

*a tempo.*

day and night, just from sheer de-light tra la la la la la la la la la tra la...

*pp* tra la la *tra la* *tra la*

*pp* tra la la *tra la* *tra la*

*pp* tra la la *tra la* *tra la*

*a tempo.* *f* *f* *sffz*

Duet.

No 13.

"So They Say."

Viceroy and Fioretta.

Molto grazioso.

Fioretta.

1. It is said that wom-an-sage is here,  
said that mar-riage is a frost.

Viceroy.

1. May be so. I don't  
2. May be so. I don't

And that man's a crea- ture not her peer.  
That a wife's i- den - ti - ty is lost.

know.  
know.

Well, may  
Well, may

The girls are both ath-le-tic and pe-  
So for a hap-py time we are pre-

be that we shall see.  
be but we shall see.

dan-tic. The mar-ried ones are rul-ers of the house.  
par-ing. We're go-ing to hustleround and get the tiu;

But  
Oh

all the same they jump with scream-ing fran-tic. At the  
how my wife will love to do the swear-ing When the

So they  
hor - rid ap - pa - ri - tion of a mouse.  
dress-mak - ers and tai - lor's bill, come - in.

say, so they say, so. they say; But I can't tell how

true the tale may be. So they say, so they say, so they

say; But I beg that you wont quote me. —

This system contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "say; But I beg that you wont quote me. —".

DANCE.

*pp*

This system is labeled "DANCE." and begins with a piano dynamic marking "pp". It features a piano accompaniment with triplets in the right hand and chords in the left hand.

This system continues the piano accompaniment from the previous system, featuring more triplet figures in the right hand.

1. 2.

2. It is

This system includes a vocal line with two endings. The first ending leads to a repeat sign, and the second ending leads to the text "2. It is". The piano accompaniment continues with chords.

This system continues the piano accompaniment, featuring a double bar line and repeat signs at the end of the system.

## Duet.

"I See by Your Smile"

Fioretta and Jailer.

No 14.

Moderato.

Musical notation for the piano introduction, marked *Moderato*. The piece begins in the key of B-flat major and 3/4 time. The right hand starts with a piano (*p*) dynamic, playing a series of eighth notes. The left hand provides a simple harmonic accompaniment. The tempo is marked *poco accel.* (a little acceleration) towards the end of the introduction.

Fioretta.

*simplice.*

Musical notation for the vocal line of Fioretta, marked *simplice.* The melody is simple and follows the lyrics. The piano accompaniment is marked *poco rit.* (a little slower) and *p* (piano).

I've oft - en dream'd of such a hand - some face,      Thou  
 Such eyes a lov - ing dam - sel's heart must win      And

Musical notation for the vocal line of the Jailer, continuing the melody. The piano accompaniment continues with a steady accompaniment.

par - a - gon of grace — Nay be not coy I prith - ee beauteous  
 such a dim - pled chin — I beg that you will smile a lit - tle



boy De - ny not one em - brace — A -  
while Or if you can't smile grin — Though

don - is and A - pol - lo both were fair. But still those fa - bled  
oth - er girls may fan - cy you un - couth Yet I must own the

two, sir, In point of man - ly looks could not com - pare, Most  
truth. — My heart is your while life with me en - dures You

hand some one, with you sir 1 & 2 Your  
sweet - ly pret - ty youth — Jailer.

I fear my dear you flat - ter.  
I fear my dear you flat - ter.

## Allegretto molto moderato.

beard it is cer - tain - ly peer - less Your

*pp* is peer - less

## Allegretto molto moderato.

*p*

eyes are ma - jes - tic and fear-less You'll yield when I'm kneeling to

*pp* they're fear-less

make an ap - peal - ing Al - though that ap - peal may be

tear-less I know you will lis - ten to me, sir And

be tear-less

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "tear-less I know you will lis - ten to me, sir And". The middle staff is a vocal line in bass clef with the lyrics "be tear-less". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

will to my fa - vor a - gree. *pp* I

*piu lento.*

*rit.*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "will to my fa - vor a - gree." followed by a fermata and the dynamic marking *pp* I. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble. The tempo marking *piu lento.* is placed above the vocal line, and *rit.* is placed above the piano accompaniment.

see by your smile You will lend for a while The key of your pris-on to

*p piu lento.*

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "see by your smile You will lend for a while The key of your pris-on to". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *p piu lento.* is placed above the piano accompaniment.

me \_\_\_\_\_ *pp* I see by your smile You will lend for a while The *rit.*

*pp* She sees by my smile I will lend for a while The *rit.*

*pp* *rit.*

key of your pris - on to me \_\_\_\_\_

key of the pris - on to her The key I will

*pp*

give the key I will give — will give *D.S.al Fine.*

*Fine.*

*Fine.*

*D.S.al Fine.*

*sfz*

## Song.

"Since I am Queen of the Carnival."

Fioretta and Chorus.

No 15.

Allegro moderato e molto grazioso.

Piano introduction in 6/8 time, marked *f* (forte). The music features a melody in the right hand and a bass line in the left hand, both in a key with one sharp (F#).

Fioretta. §

Vocal line for Fioretta, starting with a rest. The lyrics are: "If I am Queen as you par - ents stern say their". The piano accompaniment is marked *p* (piano) and features a steady eighth-note bass line.

Vocal line for Fioretta, continuing the lyrics: "say I am, Some nov - el laws I'll make. When daugh - ter fair Must wed a rich man old. I'll". The piano accompaniment continues with the same eighth-note bass line.

ev - er I find — a fraud or sham To end it steps I'll  
bu - ry those par - ents a live I swear In graves of glitt' - ring

take \_\_\_\_\_ The girls who mar - ry for wealth and name I'll  
gold \_\_\_\_\_ A bach' - lor who may de - cline to wed In

ban - ish from the land. \_\_\_\_\_ No one shall mar - ry ex -  
pil - lor - y shall stand \_\_\_\_\_ While girls throw stones at his

cept for love . It is your Queen's \_\_\_\_\_ com -  
hap - less head It is your Queen's \_\_\_\_\_ com -

Fioretta.

mand. \_\_\_\_\_  
mand. \_\_\_\_\_

CHORUS.

SOPR.  
ALTO.  
TEN.  
BASS.

*f* She's right, quite right Oh yes in - deed, The  
She's right, quite right Oh yes in - deed, The  
*f* She's right, quite right Oh yes in - deed, The  
She's right, quite right Oh yes in - deed, The

*con anima.*

Since I am Queen of the  
Since I am Queen of the

law is one we need. \_\_\_\_\_  
law is one we need. \_\_\_\_\_

law is one we need, we need.  
law is one we need, we need.

*con anima.*

Car - ni - val, The Car - ni - val, The Car - ni - val. Some laws I'll make that  
 Car - ni - val, The Car - ni - val, The Car - ni - val. Some laws I'll make that

*unis.*

The Car - ni - val, The Car - ni - val.  
 The Car - ni - val, The Car - ni - val.

The Car - ni - val, The Car - ni - val.  
 The Car - ni - val, The Car - ni - val.

none will break, That no one dares with - stand. \_\_\_\_\_ Since  
 none will break, That no one dares with - stand. \_\_\_\_\_ Since

*unis.*

That no one dares with - stand \_\_\_\_\_ *f* Since  
 That no one dares with - stan \_\_\_\_\_ Sinc

That no one dares with - stand \_\_\_\_\_ *f* Since  
 That no one dares with - stand \_\_\_\_\_ Since



I \_\_\_\_\_ am Queen \_\_\_\_\_ The Queen \_\_\_\_\_ Each  
 I \_\_\_\_\_ am Queen \_\_\_\_\_ The Queen \_\_\_\_\_ No

she is Queen of the Car - ni - val The Car - ni - val She  
 she is Queen of the Car - ni - val The Car - ni - val She

she is Queen of the Car - ni - val The Car - ni - val She  
 she is Queen of the Car - ni - val The Car - ni - val She

*brillante.*

girl \_\_\_\_\_ shall wed the lad\_ she loves, It is\_ your Queen's com -  
 man \_\_\_\_\_ shall flirt; But girls\_ they may, It is\_ your Queen's com -

rules o'er us!  
 rules o'er us!

rules o'er us!  
 rules o'er us!

*Piu mosso.*

*molto pesante.*

mand \_\_\_\_\_ It  
 mand \_\_\_\_\_ It

*ff* We o - bey \_\_\_\_\_ We o - bey \_\_\_\_\_  
 We o - bey \_\_\_\_\_ We o - bey \_\_\_\_\_

*ff* We o - bey \_\_\_\_\_ We o - bey \_\_\_\_\_  
 We o - bey \_\_\_\_\_ We o - bey \_\_\_\_\_

*ff*

*Piu mosso.*

8-----

*f*

*ff*

*D.S.al Fine.*

is your Queen's com - mand \_\_\_\_\_ 2. If  
 is your Queen's com - mand \_\_\_\_\_ *Fine.*

is our Queen's com - mand. \_\_\_\_\_  
 is our Queen's com - mand. \_\_\_\_\_

is our Queen's com - mand. \_\_\_\_\_  
 is our Queen's com - mand. \_\_\_\_\_

*D.S.al Fine.*

8-----

*molto pesante.* *sfz* *sfz* *sfz* *sfz* *Fine.*

*D.S.al Fine.*

# Finale II.

Principals and Chorus.

No 16.

*Allegro brillante.*

Viceroy.

I'm a

*brillante.*

lead-er of So - ci - e - ty, So - ci - e - ty, So - ci - e - ty The

SOPR.

ALTO.

CHORUS.

TEN.

BASS.

So - ci - e - ty, so - ci - e - ty.

So - ci - e - ty, so - ci - e - ty.

pink of all pro - pri - e - ty, A hu - man fash - ion plate. I

So he is.

So he is.

The first system of music features a vocal line in the bass clef with lyrics. The piano accompaniment consists of three staves: a treble clef staff with a whole rest, a middle treble clef staff with a whole rest, and a bass clef staff with a whole rest. The key signature is one sharp (F#) and the time signature is 4/4.

ride in the park with - out my hat, So ev' - ry one now is

*p*

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the first measure. The piano accompaniment consists of three staves: a treble clef staff with chords, a middle treble clef staff with chords, and a bass clef staff with a simple bass line.

do - ing that For you may as well be out of the world ——— As not

The third system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* in the first measure. The piano accompaniment consists of three staves: a treble clef staff with chords, a middle treble clef staff with chords, and a bass clef staff with a simple bass line.

be up-to-date, up-to - date.

*unis.*  
He rides in the park with.

CHORUS.

out his hat So ev'-ry one now is do - ing that, For you

out his hat So ev'-ry one now is do - ing that, For you

may as well be out of the world As not

may as well be out of the world As not

Allegro.

Tivolini.

*ff* My

be up - to - date, up - to - date.

be up - to - date, up - to - date.

Allegro.

men be - hold your prey, Seize him with - out de - lay Un -

*sfz*

to our cave by o - cean wave Take him a - way straight way. —

TEN. Seize

OUTLAWS. BASS.

him! Behold our prey' A - way without de - lay, Un - to our cave by o - ceanwave, A -

*loco.*  
*sfz*

PRINCIPALS. Tu - mul - tu - ous oc - ca - sion! Po -

way with him straight way.

lice are most re - miss, When out - laws make in - va - sion, Of

pub - lic streets like this Tiv - o - li - ni Tiv - o -

The first system of music consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in G major and contain the lyrics "pub - lic streets like this Tiv - o - li - ni Tiv - o -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

li - ni!

*ff* Brrr!

*accel.* *ff*

The second system continues the vocal line with "li - ni!". It includes a piano fortissimo (*ff*) section with a "Brrr!" effect, indicated by a long horizontal line. The piano accompaniment has an *accel.* marking and continues with a rhythmic accompaniment.

*sfz* *sfz* *sfz*

The third system shows the piano accompaniment with three *sfz* (sforzando) markings. The music is in a 6/8 time signature and features a melodic line in the right hand and a bass line in the left hand.

*Allegro pesante.* Tivol. *f*

Come with me my dar - ling

*ff* *mf*

The fourth system begins with the tempo marking *Allegro pesante.* and the dynamic *f*. The vocal line contains the lyrics "Come with me my dar - ling". The piano accompaniment starts with a *ff* dynamic and later changes to *mf*.



You the maid di - vine                      Come with me — a - cross the sea And

I will make you mine.                      I have much to

of - fer to make life seem more fair.

Gold in sack and cof - fer and jew - els both rich and rare. —

*stentato.*

The

**CHORUS.**

**SOPR. and ALTO.**  
 Not a joy is ev - er de - nied un - to a ban - dit's bride. —

**TEN.**  
 Not a joy is ev - er de - nied un - to a ban - dit's bride. —

**BASS.**  
 Not a joy is ev - er de - nied un - to a ban - dit's bride. —

*a tempo.*

*rit.*

treas - ures of rich - es ga - lore, — Shall be thine, all thine, — The

*a tempo.*

*rit.*

wealth of a Princess and more — If you will be mine. — A

*a tempo.*

Queen of my bold brigand crew, — Reigning all a - bove, — There is

*pesante.* *a tempo.*

noth - ing I'll not do for you, If you'll be my love, — There's

noth - ing I'll not do for you, — If you'll be my

*colla voce.*

**Allegro pesante.**

love. —

*ff*

TEN. *ff Molto pesante.*

OUTLAWS.

Go, Go! Off with you! We shall take you and an

BASS. *ff*

*ff Molto pesante.*

out - law make you. Go, Go! Off with you! — The laws you

SOPR. *unis*

ALTO.

PRINCIPALS and CHORUS. *ff*

So Go, Go!

So Go, Go!

*ff*

Off with you, We'll not grieve for soon you leave so go now

Off with you, We'll not grieve for soon you leave so go now

*unis.* go! go! go! We glad - ly lose you. Off with

*unis.* go! go! go! We glad - ly lose you. Off with

you. Come on lads a - way. Come

you. Come on lads a - way. Come

on lads a-way ————— Come on  
on lads a-way ————— Come on

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, including triplets.

A ————— way  
A ————— way

*sfz* *ff molto pesante.*

The second system continues the vocal and piano parts. The piano accompaniment includes performance markings such as *sfz* and *ff molto pesante.* The piano part features complex textures with triplets and sixteenth-note patterns.

*molto rit.* *accel. al fine.*

The third system shows the piano accompaniment with performance markings *molto rit.* and *accel. al fine.* The piano part continues with intricate textures and dynamic changes.

The fourth system concludes the piano accompaniment with a final cadence and a double bar line. The piano part features a mix of chords and melodic lines.

End of Act II.

ACT III.

Entr'acte.

Molto pesante.

The musical score is written for piano in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a fortissimo (*ff*) dynamic marking. The music is characterized by heavy, slow-moving chords and triplets. The second system continues with similar textures, featuring prominent triplets in both hands. The third system introduces a *pesante.* marking, indicating a further increase in weight and slowness. The fourth system maintains this heavy feel, with a *pesante.* marking appearing in the right hand. The fifth system concludes the piece with a variety of dynamics: *sfz* (sforzando), *poco piu mosso.* (a slight increase in tempo), *fp* (fortissimo piano), *p* (piano), *sfz* (sforzando), and *pp* (pianissimo). The score is filled with detailed musical notation, including slurs, accents, and dynamic markings.

## Opening.

"In a Smuggler's Cave."

Solo and Chorus.

No. 17.

Allegro.

A Smuggler.

1 In the

*f pesante.*

*sempre pesante.*

smug-gler's cave By the oc - ean wave When our bus - iness hours are done Then the  
smug - gler's lair There's an ea - sy chair, And a dress - ing gown for each, And a

smug - gler bold wheth - er young or old Is do - mes - tic as a - ny one. All his  
flow - ing bowls which each kin - dred soul, Keep - eth well with - in his reach. In this



fierce - ness gone with his slip - pers on, By the earth he sits and  
shel - tered nook, with a pi - ous book, At the close of ev - ry

broods, — And his pipe he smokes, While he smiles and jokes, In the  
day, — He's as meek and mild, As a lit - tle child Or a

*portato*

ver - y best of moods — For the bri - gand can't be al - ways bri - gan - diz - ing  
real Y M. C. A. — For a bro - ker can not al - ways be a

SOP.  
ALT. quite  
TEN. Twere  
BASS. quite  
Twere

CHORUS.

no! no! and the bur - glar cant be al - ways  
 break - - ing! nor the bank cash - ier for - ev - er

right ver - y true  
 rash so to do

right ver - y true  
 rash so to do

burg lar i zing no no no no . No  
 be for - sak - ing no no no no . No

they quite sel - dom do  
 with cash that is true

they quite sel - dom do  
 with cash that is true

*poco*

*animato*

doc-tor's al-ways kill-ing — No jug-gler's al-ways jug-gling, So the  
con-sta-ble is ev-er with a des-per-a-do strug-gling, And a

smug-gler isn't will-ing to pass all his life in smug-g  
smug-gler can't for ev-er give his days and nights to smug-g

*rit.*

gling. —  
gling. —

*unis.*

**CHORUS.**

No	doc-tor's al-ways	kill-ing,—	No	jug-gler's al-ways
No	con-sta-ble is	ev-er with a	des-per	a-do
No	doc-tor's al-ways	kill-ing,—	No	jug-gler's al-ways
No	con-sta-ble is	ev-er with a	des-per	a-do

*animato*

jug - gling, — So the smug - gler isn 't will - ing to pass all his  
 strug - gling, — And a smug - gler can't for ev - er give his days and

jug - gling, — So the smug - gler isn 't will - ing to pass all his  
 strug - gling, — And a smug - gler can't for ev - er give his days and

1. 2.

2. In a

*rit.*  
 life in smug - gling. —  
 nights to smug - gling. —

*rit.*  
 life in smug - gling. —  
 nights to smug - gling. —

*rit.*

*D. S.*  
*al Fine.*

*Fine.*

1. 2.

*rit.*

*D. S.*  
*al Fine.*

## Song.

"All Men have their Troubles."

No 18.

Corleone and Chorus.

*Allegretto.* Corleone.

From ver-y ear - ly  
I met a gen-darme

child - hoods days I've longed to go to jail, I've tried all sorts of  
called him names I drew on him a knife. Told him I'd set a

crim'-nal ways But all seemed doomed to fail. I stole a watch I  
church in flames and oft - en killed my wife. My stor - ies turned that

stole a kid I stole a dia-mond pin, But still in spite of  
 gen-d'armepale He clubbed me black and blue Then threw me out and

all, I did. They would-nt run me in They would-nt run me  
 said: Our jail is much to good for you 'Tis much to good for

in they would-nt run me in Oh no they would-nt run me  
 you 'tis much to good for you Oh yes 'tis much to good for

*rall.*

*f* *rit.*

in All men havetheirtrou-bles Some have trou-bles to  
 you All men have theirtrou-bles Some have trou-bles to

*Allegretto scherzando.*

spare . Some men are mar - ried Some men are broke, and  
burn Some men quit drink - ing and some have gout,

oth ers are los - ing their hair Some play and lose  
While some have liv - ings to earn Some men have chills,

Some wear tight shoes, and some in busi - ness fail. — But the  
and some have bills, while oth - ers can't get bail, — But the

life long trou - ble that bent me dou - ble was try - ing to get in to  
on - ly wor - ry that made me flur - ry was try - ing to get in to

jail \_\_\_\_\_ was try - ing to get in to jail. \_\_\_\_\_  
 jail \_\_\_\_\_ was try - ing to get in to jail. \_\_\_\_\_

**CHORUS.**

**SOP. & ALTO.**  
*f unis*  
 All men have their trou - bles — Somewhith trou - ble turn pale — But the

**TENOR.**  
*f*  
 All men have their trou - bles — Somewhith trou - ble turn pale — But the

**BASS.**  
*f*  
 All men have their trou - bles — Somewhith trou - ble turn pale — But the

*animato*

life long trou - ble that bent him dou - ble was try - ing to get in to jail — *Fine.*

life long trou - ble that bent him dou - ble was try - ing to get in to jail —

*pesante* *a tempo* *ffz Fine.*



# Quintette.

"One Fellow's Joy is another Fellow's Woe."

Fioretta, Ortensia, Luigi, Barabino and Corleone.

No 19.

Allegro con moto.

Fioretta.

One fel-low's joy is an -  
Life is a see-saw; one's

Ortensia.

One fel-low's joy is an -  
Life is a see-saw; one's

Luigi.

One fel-low's joy is an -  
Life is a see-saw; one's

Bar. & Corleone.

Allegro con moto.

*mf*

oth-er fel-low's woe.  
up; an-oth-er down.

Well a-day! Well a-day! -  
Well a-day! Well a-day! -

oth-er fel-low's woe.  
up; an-oth-er down.

Well a-day! Well a-day! -  
Well a-day! Well a-day! -

Well a-day! Well a-day! -  
Well a-day! Well a-day! -

'Tis the way of the world  
'Tis the way of the world

Hope and des-pair come on all the winds that blow. Of the  
 One gets the smile and the oth-er gets the frown. Of the

Hope and des-pair come on all the winds that blow. Of the  
 One gets the smile and the oth-er gets the frown. Of the

Of the  
 Of the

Well a - day! Tis the way  
 Well a - day! Tis the way

sil - ly old world. — One lit - tle word that gives  
 sil - ly old world. — When num - ber one is a'

sil - ly old world. — One word that comes to  
 sil - ly old world. — When num - ber one doth

sil - ly old world. — One small word that gives —  
 sil - ly old world. — num - ber one may smile, —

One lit - tle word that gives  
 When num - ber one is a'

num - ber one de - light Puts num - ber Two in a  
 grin - ning with good news, Poor num - ber Two is pros -

give to num ber One de - light Quick - ly  
 grin at most au - spi - cious news, Wretch - ed

— num - ber One the great - est of de - light; Can put —  
 — num - ber One may smile at his good news, Then poor —

num - ber one de - light, Puts num - ber Two in a  
 grin - ning with good news, Poor num - ber Two is pros -

*poco sostenuto*

pit - i - a - ble plight. Cheers mix with sighs And it  
 tra - ted with the blues. When e'er you win some poor

puts poor num - ber Two in such a flight. ———— And it  
 num - ber Two is suff - 'ring with the blues. ———— Some poor

— Poor num - ber Two in such a flight. And it  
 — old num - ber Two is in the blues. Some poor

pit - i - a - ble flight. Rea - - - ly it  
 tra - ted with the blues. Al - - - ways some

*poco sostenuto*

*a tempo*

does - n't seem just right; But still it's the way of the  
fel - low has to lose And that is the way of the

does - n't seem just right; — But still it's the way of the  
fel - low<sup>s</sup> has to lose — And that is the way of the

does - n't seem just right; — But still it's the way of the  
fel - low has to lose — And that is the way of the

*a tempo*

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh  
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh  
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh  
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

*ff* > > > > > > >

fie up-on ye fates! Oh fie, fie,  
 fie up-on ye fates! Oh fie, fie,

*ff* > > > > > > >

fie up-on ye fates! Oh fie, fie,  
 fie up-on ye fates! Oh fie, fie,

*ff* > > > > > > >

fie up-on ye fates! Oh fie, fie,  
 fie up-on ye fates! Oh fie, fie,

*ff* > > > > > > >

ye fates!  
 ye fates!

*ten.* > > > > > > >

fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!  
 fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!

fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie! fie! fie!  
 fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie! fie! fie!

fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!  
 fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!

fie! fie! fie! fie! fie! fie! fie! fie!  
 fie! fie! fie! fie! fie! fie! fie! fie!

8-----  
 3  
 3

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am  
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am  
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am  
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

com - fort-a-ble you could be!  
 com - fort-a-ble you could be!

*ff* *pp*

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she  
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she  
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she  
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

could be, If she would be; yes she could be; But she  
 could be, If she would be; yes she could be; But she

could be, If she would be; yes she could be; But she  
 could be, If she would be; yes she could be; But she

could be, If she would be; yes she could be; But she  
 could be, If she would be; yes she could be; But she

*pp*

is-n't a-ny bet-ter than she should be, than she should be. — *D.C.*  
 is-n't a-ny bet-ter than she should be, than she should be. —

is-n't a-ny bet-ter than she should be, than she should — be. —  
 is-n't a-ny bet-ter than she should be, than she should — be. —

is-n't a-ny bet-ter than she should be, than she should — be. — *D.C.*  
 is-n't a-ny bet-ter than she should be, than she should — be. —

*rit.*

*rit.*

*rit.*

*D.C.*

## Duet.

"That's My Idea of Love."

Tivolini and Fioretta.

No 20.

Allegro moderato.

Fioretta.

met a sad and state - ly Nun, A pi - ous soul that could not err, Her

*P molto rubato.*

con - fi - dence I quick - ly won and "What is love?" I asked of her, "Dear

Moth - er, speak, nor think me hold, A saint thou art, Pray tell me then, "What



is this love that seems to hold, Do - min - ion o - ver hearts of men, And

she the good, the pu - ri - fied, Then deep - ly sighed as she re - plied.

*molto rit.*

*p molto rit.* *pp*

Andante.  
Tivolini.

Daughter, shun this earth - ly love, Fix your mind on things a - bove,  
Fioretta.

*p*

Men in love have tempt - er's arts, Fair their words, but false their hearts,

*p staccato.*

Love is sor-row a-las I know, For I loved once in the long a-go.

*dolce.*

For I loved once in the long a-go,— Ah, me well a day Ah,

*f* *pp*

*f* *pp*

*f*

*molto rit.*

me well a day, Yes, I loved once in the long a-go.—

*pp* *molto rit.*

Allegro moderato.

Tivolini.

I

met a la - dy deb - o - nair, Who liked my looks and stopped to chat, Her

*P molto rubato.*

jew - els rare, her hair was fair, Her hat, oh my! As big as that, She

tilt - ed up my chin like this, I nev - er made the least de - mur, Her

big eyes shone, She spoke of love, "And what is love?" I asked of her, She

*P molto rit.*

laughed un-til I blushed for shame, Then thus re-plied that live-ly dame.

*P molto rit.*

Tivolini.

(laughing ad lib.)

Ah, ah, ah, ah, ah, ah, ah! — To take the kiss-es and leave the sighs To  
Fioretta.

*Allegro moderato.*

*p*

keep a faith un-stead-y, — To dwell a-while in a Par-a-dise, But

leave when you are ready, — To treat a heart like a precious gem, And

*p*

Detailed description: This system contains the first two systems of music. The top system has two vocal staves. The first staff has the lyrics 'leave when you are ready, — To treat a heart like a precious gem, And'. The second staff continues the melody. The piano accompaniment is in the bottom system, with a treble and bass clef. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand. A piano dynamic marking 'p' is placed below the piano part.

*rubato.*

then like a worn out glove, — Why that's the way that I deal with them,

Detailed description: This system contains the third and fourth systems of music. The top system has two vocal staves. The first staff has the lyrics 'then like a worn out glove, — Why that's the way that I deal with them,'. The second staff continues the melody. The piano accompaniment is in the bottom system, with a treble and bass clef. It features a steady bass line in the left hand and chords in the right hand. A rubato marking 'rubato.' is placed above the first vocal staff.

That's my idea of love, — Ah, ah, ah, ah, ah, ah! —

*atempo.* *poco cres.* *sfz*

Detailed description: This system contains the fifth and sixth systems of music. The top system has two vocal staves. The first staff has the lyrics 'That's my idea of love, — Ah, ah, ah, ah, ah, ah! —'. The second staff continues the melody. The piano accompaniment is in the bottom system, with a treble and bass clef. It features a steady bass line in the left hand and chords in the right hand. Dynamic markings 'atempo.', 'poco cres.', and 'sfz' are placed below the piano part.

That's my i- dea of love, — Ah, ah, ah, ah, ah, ah! —

*poco rit.* *atempo.* *sfz*

*rit.* *atempo.* **Allegro moderato.**

That's my i- dea of love. —

*a tempo.* *sfz* *mf* *poco accel.*

**Fioretta.**

I met a hand-some mousque-taire so full of swag-ger,

*p molto rubato.*

airs and dash. He looked at me with kill - ing stare, And light - ly twirled his

fine moustache, He looked and smiled at me just so, said: "Come my dar-ling,

don't be prim? By Jove, I love you don't you know? And "What is love? I

asked of him? He put his arm 'round me like this, And said: "We'll love, I'll tell you Miss!"

*a tempo*

*p cres* *molto rit.* *p*

Tivolini.

Tempo di Marcia.

To march a swag-ger-ing to town, With the

Fioretta.

Tempo di Marcia.

*f* *p*

ban-ners proud-ly fly-ing, To win the hearts of a - ny belle, And

*f* *p*

*f* *p*

*f* *p*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It includes dynamic markings *f* and *p*. The second line is a piano accompaniment, also in treble clef, with dynamic markings *f* and *p*. The bottom two staves are the piano accompaniment in bass clef, with dynamic markings *f* and *p*.

leave her soon a - sigh-ing To set the hearts of a hun-dred gals a -

*cres.*

*cres.*

Detailed description: This system contains the second two lines of music. The top line is the vocal melody, continuing from the first system. It includes a *cres.* marking. The second line is a piano accompaniment in treble clef, with a *cres.* marking. The bottom two staves are the piano accompaniment in bass clef.

flut-ter-ing like a dove, To tell it all to your sol-dier pals, That's

*f* *p*

*f* *p*

*f* *sfz*

Detailed description: This system contains the final two lines of music. The top line is the vocal melody, including dynamic markings *f* and *p*. The second line is a piano accompaniment in treble clef, including dynamic markings *f* and *p*. The bottom two staves are the piano accompaniment in bass clef, including dynamic markings *f* and *sfz*.



*p.*

my i - dea of love, Tan ta ra ta plan, Tan ta ra ta plan, Tan ta

*p*

The first system of the musical score consists of three staves. The top two staves are vocal lines in a treble clef with a key signature of one sharp (F#). The bottom staff is a grand staff for piano accompaniment, with a treble clef and a bass clef. The piano part features a steady accompaniment with chords and moving lines in both hands. Dynamics include a piano (*p.*) marking at the beginning and another *p* marking later in the system.

*f.* *sfz* *p*

ra ta plan, plan, plan, plan, plan, To break the hearts of a hundred gals, That's

*f.* *sfz* *p*

The second system continues the musical score with three staves. The vocal lines feature a crescendo from *f.* to *sfz* and then a decrescendo to *p*. The piano accompaniment mirrors this dynamic structure, with a *f* marking in the bass line and *sfz* markings in both hands. The piano part includes some arpeggiated chords and moving bass lines.

*poco rit.*

my i - dea of love. —

*poco rit.* *p* *pp*

The third system concludes the piece with three staves. The vocal lines are marked *poco rit.* and end with a fermata over the final note. The piano accompaniment also features a *poco rit.* marking and ends with a *pp* (pianissimo) dynamic. The piano part includes some sustained chords and a final melodic flourish in the right hand.

*p.*

Tan ta

*p*

ra ta plan, Tan ta ra ta plan, Tan ta ra ta plan, plan, plan, plan, plan, To

*f*

*sfz.* *poco rit.*

break the hearts of a hun-dred gals That's my i - dea of love. —

*sfz* *poco rit.*

## Sextette.

No 21.

"On My Nuptial Day."

Beatrice, Fioretta, Ortensia, Luigi, Corleone and Barabino.

Andante mosso.

*p* (Bells.)

Beatrice.

Fior.

Orten.

Luigi, Corleone and Bar.

Nay, nay, nay, what  
Nay, nay, nay, who

Nay, nay, nay, what  
Nay, nay, nay, who

Know ye the sound that is sweet - est to hear?  
Know ye the elf that the chime bell doth sway?

Nay, nay, nay, what  
Nay, nay, nay, who

Nay, nay, nay, what  
Nay, nay, nay, who

'tis we can-not say. —

'tis we can-not say. —

'tis we can-not say. —

'tis we can-not say. —

'tis we can-not say. — Know ye the song that to day rings so clear?  
'tis we can-not say. — It is young Cu - pid so dap - per and gay.

'tis we can-not say. —

'tis we can-not say. —

What's the dit - ty      Come in pit - y      Come and tell us, come and tell us  
 That his trade us      Swains and la - dies      bid him ring so blith - ly ring for

What's the dit - ty      Come in pit - y      Tell us quick - ly  
 That his trade us      Swains and la - dies      Tell us quick - ly

What's the dit - ty      Come in pit - y      Tell us quick - ly  
 That his trade us      Swains and la - dies      Tell us quick - ly

What's the dit - ty      Come in pit - y      Tell us quick - ly  
 That his trade us      Swains and la - dies      Tell us quick - ly

pray. ——— I have a no - tion the song doth tell Of  
 pay. ——— I have a no - tion that sly is his smile; He

pray. ———  
 pay. ———

pray. ———  
 pay. ———

pray. ———  
 pay. ———

*poco rit.*      *pp*

one who loves, who loves me pass - ing well. All re - veal - ing,  
 sure - ly knows Love reigns so brief a while. His re - peat - ing:

one who loves, who loves me pass - ing well. —  
 sure - ly knows Love reigns so brief a while. —

one who loves, who loves me pass - ing well. —  
 sure - ly knows Love reigns so brief a while. —

one who loves, who loves me pass - ing well. —  
 sure - ly knows Love reigns so brief a while. —

It comes steal - ing Like the hap - py chim - ing of a  
 'Twill be fleet - ing Oft - en has he seen this ver - y

Like the chime of a  
 Oft he's seen that this

Like the chime of a  
 Oft he's seen that this

Like the chime of a  
 Oft he's seen that this

sil - ver - y bell, — } Ding dong! Ding dong! Dong!  
 love be - guile. — }

sil - ver - y bell, —  
 love can be - guile. —

sil - ver - y bell, —  
 love can be - guile. —

sil - ver - y bell —  
 love can be - guile —

*pp*

Ding! Dong!

Ding dong! Ding dong! Hap-py be the bri - dal

Ding dong! Ding dong! Hap-py be the bri - dal

Ding dong! Ding dong! Hap-py be the bri - dal

(Bells.)

Fa la la la la la la la la la la la la la!  
 day! — Ding dong! Ding dong! Happy be the bride al -  
 day! — Ding dong! Ding dong! Happy be the bride al -  
 day! — Ding dong! Ding dong! Happy be the bride al -

Ring - ing, swing - ing, Glad - ness ev - er bring - ing  
 way! — Ev - er ring ing, ev - er swinging, Glad - ness bring - ing  
 way! — Ring - ing, swing - ing, Glad - ness bring - ing  
 Ev - er ring ing, ev - er swinging, Glad - ness ev - er bring - ing  
 way! — Ring - ing, swing - ing, Glad - ness bring - ing

So the mer-ry chinese are sing-ing On my nup - tial day. —

sing-ing On my nup - tial day. —

sing-ing On my nup - tial day. —

sing-ing On my nup - tial day. —

DANCE.

(Bells)

*poco rit.*

*Fine.*

*D.S.al Fine.*



# Finale III.

No. 22.

Principals and Chorus.

Tivolini.

Tempo di Valse.

*ff* *unis.*

SOPR. & ALTO. She's got you at last Tiv-o-li-ni, You'll

TEN. She's got you at last Tiv-o-li-ni, You'll

BASS. She's got you at last Tiv-o-li-ni, You'll

Principals and Chorus.

Tempo di Valse.

*ff* *molto rit.*

Tiv-o-li-ni.

be married fast Tiv-o-li-ni An out-law no more on

be married fast Tiv-o-li-ni An out-law no more on

Tiv-o - li - - ni.

*unis.*

sea or on shore, You'll be as be-fore, Tiv-o - li - - ni, She's

sea or on shore, You'll be as be-fore, Tiv-o - li - - ni, She's

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in the right and left hands, featuring a steady rhythmic pattern with chords and moving lines. The key signature has three sharps (F#, C#, G#).

Tiv-o - li - - ni. Tiv-o -

*unis.*

got you at last, Tiv-o - li - - ni, You'll be mar-ried fast, Tiv-o -

got you at last, Tiv-o - li - - ni, You'll be mar-ried fast, Tiv-o -

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics and are marked with *unis.* The piano accompaniment continues with the same rhythmic and harmonic structure as the first system. The key signature remains three sharps.

- li - - ni, You'll

- li - - ni, An out - law no more on sea or on shore, You'll

*unis.*

- li - - ni, An out - law no more on sea or on shore, You'll

be as be - fore Tiv - o - li - - - -

be as be - fore Tiv - o - li - - - -

be as be - fore Tiv - o - li - - - -

ni. \_\_\_\_\_  
- ni. \_\_\_\_\_  
- ni. \_\_\_\_\_

This section contains three vocal staves. The first staff has the lyric 'ni.' followed by a long horizontal line. The second and third staves have the lyric '- ni.' followed by a long horizontal line. The musical notation consists of long, sustained notes with ties across the measures.

*piu mosso.*

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo marking 'piu mosso.' is placed above the first measure.

*sfz* *accelerando al Fine.*

The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking 'sfz' (sforzando) is placed above the first measure, and the instruction 'accelerando al Fine.' is placed above the second measure.

*sfz*

The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand. The dynamic marking 'sfz' is placed above the final measure.

End of Opera.