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MR. OSCAR HAMMERSTEIN

PRESENTS

NAUGHTY MARIETTA

A COMIC OPERA

WITH

Mlle. EMMA TRENTINI



BOOK AND LYRICS BY

RIDA JOHNSON YOUNG



MUSIC BY

VICTOR HERBERT

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

Book and Lyrics
by
RIDA JOHNSON YOUNG.

Music
by
VICTOR HERBERT.

CAST OF CHARACTERS.

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

————— and —————

MARIETTA Mlle Emma Trentini

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

SYNOPSIS.

ACT I.

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

ACT II.

Scene I — The Marionette Theatre.

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

Musical Director Gaetano Merola
Stage Director Jacques Coini

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Naughty Marietta. Overture.

Allegro Marziale.

Piano.

f molto marcato.

The musical score consists of five systems of piano accompaniment. The first system is marked *f molto marcato.* and includes dynamic markings *sfz* and *f*. The second system features *sfz* and *f* markings. The third system includes *sfz* and *f* markings. The fourth system is marked *mf*. The fifth system includes *rit.* and *f* markings. The score is written in a key with one flat and a 2/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations such as accents and slurs.

Animato.

8-measure rest
sfz
p
rit.
p

Piu animato.

poco rit.
p
p
mf

mp
p

Tempo di Valse lente.

poco rit.
a tempo.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs. The tempo marking *poco rit.* is placed above the bass staff, and *a tempo.* is placed below the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with a slur and an accent. The bass clef staff has a bass line with a slur and an accent.

Third system of musical notation. The treble clef staff includes a melodic line with slurs and accents, and a *rit.* marking. The bass clef staff has a bass line with a slur and an accent, and a *mf* marking.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents, and a *a tempo.* marking. The bass clef staff has a bass line with slurs and accents.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a bass line with slurs and accents.

The first system of music consists of two staves. The upper staff is in treble clef and contains several chords with accidentals (sharps and flats) and a fermata. The lower staff is in bass clef and contains a series of chords. The tempo marking 'rit.' is placed above the first measure, and 'a tempo.' is placed above the second measure. There are also some dynamic markings like 'v' (forte) above the notes in the upper staff.

The second system of music consists of two staves. The upper staff has a section of music enclosed in a dashed box with the number '8' above it. This section contains a long note with a fermata. The lower staff continues with chords. A 'rit.' marking is placed above the final measure of the system.

The third system of music consists of two staves. The tempo marking 'Allegro.' is placed above the first measure. The upper staff has a section of music enclosed in a dashed box with the number '8' above it, containing a long note with a fermata. The lower staff contains a series of chords.

The fourth system of music consists of two staves. The upper staff features a complex melodic line with many notes and accidentals, including a section with a dashed box and the number '8' above it. The lower staff contains a series of chords.

The fifth system of music consists of two staves. The upper staff features a complex melodic line with many notes and accidentals. The lower staff contains a series of chords.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings.

Brillante.

Second system of musical notation, marked **Brillante.** and **ff**, showing a more rhythmic and dynamic section.

Third system of musical notation, continuing the piece with various musical notations and dynamics.

Violin Solo. (Cadenza.)

Fourth system of musical notation, marked **Violin Solo. (Cadenza.)**, featuring a violin solo with triplets and dynamic markings.

Fifth system of musical notation, concluding the piece with a **p** dynamic marking and a final cadence.

Andante espressivo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp). The music is in 4/4 time. The upper staff features a melodic line with slurs and accents, starting with a dotted quarter note followed by eighth notes. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. A first ending bracket with an '8' above it spans the first two measures.

The second system continues the piece. The upper staff has a melodic line with slurs and accents, including a dotted quarter note. The lower staff continues the eighth-note accompaniment. A first ending bracket with an '8' above it spans the first two measures.

The third system continues the piece. The upper staff has a melodic line with slurs and accents, including a dotted quarter note. The lower staff continues the eighth-note accompaniment. A first ending bracket with an '8' above it spans the first two measures.

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents, including a dotted quarter note. The lower staff continues the eighth-note accompaniment. A first ending bracket with an '8' above it spans the first two measures.

The fifth system continues the piece. The upper staff has a melodic line with slurs and accents, including a dotted quarter note. The lower staff continues the eighth-note accompaniment. A first ending bracket with an '8' above it spans the first two measures.

8

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with slurs and accents. A dotted line above the treble staff indicates a first ending.

8

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines. A dotted line above the treble staff indicates a first ending.

8

Allegro.

rit. *mf* *f* *f*

Third system of musical notation, marked *Allegro.* It includes dynamic markings *rit.*, *mf*, *f*, and *f*. The treble staff features a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment with slurs and accents.

p cresc.

Fourth system of musical notation, marked *p cresc.* The treble staff contains a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment with slurs and accents.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, and the bass staff provides a rhythmic accompaniment with slurs and accents.

First system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *ff* is present in the lower right of the system.

Allegro giusto.

Second system of musical notation, featuring a treble and bass clef. The music consists of rhythmic patterns with slurs. Dynamic markings include *pp* and *sempre cresc.*

Third system of musical notation, featuring a treble and bass clef. The music consists of rhythmic patterns with slurs. A dynamic marking of *mf* is present.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of rhythmic patterns with slurs and accents. A dynamic marking of *f* is present.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of rhythmic patterns with slurs and accents. Dynamic markings include *ten.*, *pesante.*, and *ff tutta forza.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines, with several accents marked above notes. A dashed line above the staff indicates a measure repeat or breath mark.

Second system of musical notation. It continues the piece with similar chordal textures. The right hand has a triplet of eighth notes marked with a '3' and an accent. A dashed line above the staff is present.

Third system of musical notation. The right hand begins with a fortissimo (*ff*) dynamic. The music includes various chordal patterns and melodic fragments. The word *Andante* is written below the bass staff.

Fourth system of musical notation. It features a *rit.* (ritardando) marking in the right hand, followed by a return to *a tempo.* The system concludes with a fortissimo (*ff*) dynamic. A dashed line above the staff is present.

Fifth system of musical notation. The right hand features several sforzando (*sfz*) accents. The system ends with a final chord and a fermata over the right hand notes. A dashed line above the staff is present.

Opening 1st Act.

Andante

ppp

ppp

(Church Bell strikes 5)

ppp

THE WATCHMAN

Five o'clock and a fine clear morn-ing, all's well!

pp (ten.)

(The beggars arise from around fountain)

poco sfz *p* *sfz* *p*

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

Trills and slurs are present in the piano part.

(man with ladder enters)

pp

(puts up ladder)

sfz *dim.*

(blows out lamp) *espress.*

(Sacristan shuffles across stage)

sfz *p*

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

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

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

1st GIRL (nearer)

p

2nd FLOWER GIRL (off stage) Jes-sa - mine! Jes-sa-mine! and

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

pp

fp

ro - ses

2nd GIRL

Sweet flow'rs, fresh flow'rs!

1st FLOWER VENDER *staccato*

Sweet _____ flow'rs!

sempre cresc.

fp

1st GIRL

Ro - - ses! SEVERAL MEN

Flow'rs!

f

Allegro moderato

(The Flower Girls enter running)

molto cresc.

ffz *mf*

mf

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

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

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

ro - ses rare, Fra - grance

up - on the air sha - king. Come!

Come! Come!

Come! Come!

Come! Hastel Sweet, sweet,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Come! Hastel Sweet, sweet,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic marking of *dim.* is present in the piano part.

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

The second system continues the musical score. The vocal line has the lyrics "sweet, now tis spring time en - thrall - ing, Peep, peep, peep, now the". The piano accompaniment maintains the established rhythmic and melodic patterns.

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

The third system of the score features the lyrics "love birds are call - ing. Cull your flow'rs while you may,". The piano accompaniment includes a dynamic marking of *p* (piano) and a *rits.* (ritardando) marking above the vocal line.

Short, ah, too short the day!

The final system of the score on this page contains the lyrics "Short, ah, too short the day!". The piano accompaniment concludes with a dynamic marking of *f* (forte) and *p* (piano).

portato

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

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

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

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

Fresh figs! Or - ang - es!

SUGAR CANE VENDER
Tenor

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

Altos

Come here, I'll buy!

STREET SWEEPERS enter

Sopranos

Don't pass us by!

STREET SWEEPERS

Clear the way! Clear out!

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

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

rapidamente

f

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "have to sweep the dust a - way, we have no time for buy - ing; We". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

The second system continues the musical score. The vocal line has a long horizontal line under "work" indicating a sustained note. The lyrics are: "have to work ——— to clear the way, clear the way, The". The piano accompaniment continues with similar rhythmic patterns, including some chromatic movement in the bass line.

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

The third system of the musical score. The vocal line lyrics are: "cas - ket maid - - ens come to - day, come to day, To". The piano accompaniment features a more active bass line with some chromaticism, and the right hand continues with rhythmic eighth-note patterns.

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

The fourth and final system of the musical score on this page. The vocal line lyrics are: "make all fresh and fair and gay we're try - - ing. ———". The piano accompaniment concludes with a final cadence, including a treble clef change in the right hand.

ITALIAN (with parrots)

Tenor

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

FRUIT VENDER

Fresh figs! Or-ang-es!

SUGAR CANE VENDER

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

Altos
Come here I'll buy!

Sopranos

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

by!

Moderato
(Bell)

ffz

FLOWER GIRLS

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

p e staccatissimo

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

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

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

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

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

There's Mam - selle de Bells

Mam - selle Rose Ma - riel

Fron - te - nac,

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'Mam - selle Rose Ma - riel'. The bottom line is a piano accompaniment in bass clef. The key signature has two flats and the time signature is 4/4.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines.

High no - bil - i -

Cre - ole beau - ties ev - 'ry one.

This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics 'High no - bil - i -'. The bottom line is a piano accompaniment in bass clef. The lyrics 'Cre - ole beau - ties ev - 'ry one.' are positioned below the piano part.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

ty!

To

Look - ing nev - er right or left,

This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics 'ty!' and 'To'. The bottom line is a piano accompaniment in bass clef. The lyrics 'Look - ing nev - er right or left,' are positioned below the piano part.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with chords and melodic lines.

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 3/2 time signature. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *p* and *sf*.

Oh! la! la! I would - nt be a con - vent maid!

Oh! la! la! I would - nt be a con - vent maid!

The second system continues the vocal and piano parts. The piano accompaniment includes a section with a tremolo effect in the right hand. Dynamics include *sf* and *p*.

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

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

The third system concludes the piece. The piano accompaniment features a final cadence with a *sf* dynamic. The time signature changes to 2/4 at the end of the system.

ONE ITALIAN

Allegro come sopra

Par - ro - queets!

maid.

Allegro come sopra

p

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

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

f poco cresc.

STREET SWEEPERS

Clear the way, clear out I say! Oh!

sempre cresc. ed accel.

Poco piu mosso

Soprano & Alto

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

Poco piu mosso

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

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

p

gar - lands of ro - - ses rare, _____
 cas - ket maid - - ens come to day, come to day, to

p

portato
 Fra - grance _____ up - on the air sha - - king. _____
 make all fresh and fair and gay we're try - - - ing! _____

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

ff

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

Clear out clear out! clear out I say! Oh

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

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

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

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

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

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a melodic line with lyrics and a bass line. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a melodic line with lyrics and a bass line. The piano accompaniment consists of chords and moving lines in both hands.

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

The third system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a melodic line with lyrics and a bass line. The piano accompaniment consists of chords and moving lines in both hands. The word "portato" is written above the piano staff in the final measure.

Piu mosso

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

Piu mosso

day is wa - king, life, love, ev -
fresh and fair we're try - ing clear

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

day is wa - king, life, love,
fresh and fair we're try - ing,

too *linga* short — the day!
Come, clear — the way!

sfz *ff accel.*

sfz sfz sfz sfz

Tramp! Tramp! Tramp!

Captain Dick with Followers. (Male Chorus.)

Allegro marcato.

Piano.

The piano introduction consists of three measures. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro marcato'.

CAPTAIN DICK.

The vocal line begins with a melodic phrase in the first measure, followed by the lyrics. The piano accompaniment continues with a steady eighth-note rhythm.

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

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section.

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

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

f *mf*

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

sfz p

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

poco pesante.
pesante.

DICK.

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

SIMON.

p a tempo.

And mel
And mel

CHORUS.

(bus. with guns.)

Musical score for the chorus. It features a vocal line for the chorus and a piano accompaniment. The piano part includes dynamic markings such as *ffz* and *p a tempo.*

REFRAIN. *Allegro marziale.*
CAPTAIN DICK.

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

Tramp, tramp, tramp, the road is

Musical score for the first part of the refrain. It features a vocal line for Captain Dick and a piano accompaniment. The piano part includes dynamic markings such as *f molto marcato.* and *fz*.

free;

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

Musical score for the second part of the refrain. It features a vocal line for Captain Dick and a piano accompaniment.

Cou-riers de Bois are we. Tramp, tramp, tramp, now clear the

road - way; Room, room, room the world is free! We're

f *leggiern.*

Plant-ers and Ca-nucks, Vir-gin-ians and Kain-tucks, Cap-tain Dick's own In - fan -

p

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

rit

unis. *ffz*

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

ffz

DICK.

p.

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

ff *pp*

freel _____ We're Plant - ers and Ca -

ff *pp*

ffz *ffz* *ffz* *p*

molto cresc.

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

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

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The music is in a minor key and features a steady rhythmic pattern with some melodic movement.

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

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

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

rit. *ffz*

This system contains the second two staves of music. It continues the vocal line and piano accompaniment. The lyrics are repeated. The piano part includes dynamic markings like *rit.* and *ffz*. The system concludes with a double bar line.

Taisez-Vous.

Casket Girls and Men.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

Oh!

Piano.

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

GIRLS.

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

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

we'll see!

ONE MAN BASS:

ANOTHER MAN BAR.

I have broad lands and a cab - in tool I've a

ONE TENOR,
I've a
range . well stocked with_ car - i - bou!

This system contains the first vocal line for a Tenor and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I've a range . well stocked with_ car - i - bou!". The piano accompaniment consists of chords and moving lines in both hands.

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

This system contains the first vocal line for the Girls and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics "snug lit - tle nest, big e - nough for two!". The piano accompaniment continues with chords and moving lines.

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

This system contains the vocal lines and piano accompaniment for the final part of the page. The vocal line features a repeated phrase "Tai - sez - vous!" followed by "We're". The piano accompaniment includes dynamic markings such as *p*, *fp*, and *f*.

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

har-ried! Not by you! *p dim.* Won't you mar-ry me? *p dim.*

Not by you! *pp* The king has giv-en us
 Won't you mar-ry me, Mar-ry, maid-en fair,

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

sfz *p* *sfz* *p*

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

pp *pp* *pp*

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

pp *pp* *pp*

With great firmness.

Were com - ing here to be

f Oh,

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are "Were com - ing here to be" and "Oh,". The tempo/mood is marked "With great firmness." and the dynamics include *f*.

p *cresc.*

This system shows the piano accompaniment for the second system, featuring a grand staff with a *p* dynamic and a *cresc.* marking.

mar-ried, mar-ried, mar-ried, mar-ried, tai-sez-vous, so there!

mar-ry me, maid - en fair!

f *p*

This system contains the vocal line and piano accompaniment for the third system. The lyrics are "mar-ried, mar-ried, mar-ried, mar-ried, tai-sez-vous, so there!" and "mar-ry me, maid - en fair!". Dynamics include *f* and *p*.

fz *p* *sfz* *p*

DANCE.

This system shows the piano accompaniment for the fourth system, marked "DANCE." with dynamics *fz*, *p*, *sfz*, and *p*.

and time pp

DANCE.

This system shows the piano accompaniment for the fifth system, marked "DANCE." with the instruction "and time pp".

1. 2.

This system shows the piano accompaniment for the sixth system, featuring first and second endings marked "1." and "2.".

Naughty Marietta.

Animato.

Piano.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The second system shows a grand staff (treble and bass clefs) with the same key signature and time signature. The music is marked 'Animato' and 'Piano.' with a forte 'f' dynamic.

semplice. *meno.*

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

The first system of the vocal and piano accompaniment features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass clef staff. The music is marked 'semplice.' and 'meno.' with a piano 'p' dynamic.

a tempo.

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

The second system of the vocal and piano accompaniment continues the vocal line with lyrics and piano accompaniment. The piano part includes a treble and bass clef staff. The music is marked 'a tempo.' with a piano 'p' dynamic. There is a triplet of eighth notes in the vocal line.

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

p *a tempo.*

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

p

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

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

rit. *pp* *parlando.*

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

pp *f p* *effz*

REFRAIN. *Molto rubato.*

"Naught - y Ma - ri - et - ta, come be good," says she, "Mais

p a tempo rubato.

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

p colla voce. *a tempo.*

should," says she, "Be good _____ like me." *rit.*

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

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

p meno.
p rit. pp meno. espress.

good as she should, — Oui, ouil. _____ *D.S.*

ff Allegro.
Allegro. accel. f D.S.

It Never, Never Can Be Love.

DUET.

Marietta and Captain Dick.

Animato e molto rubato. *f* DICK.

So here's my hand, we're

Piano.

mf MARIETTA. *p*

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

mf scherzando. *p*

DICK. *p*

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

MAR.

DICK.

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

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase starting on G4, followed by a series of notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a tritone chord marked with an 'x'.

BOTH.

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

The second system continues the musical score. The vocal line has a more complex melody with many accidentals, including naturals and sharps. The piano accompaniment continues with similar harmonic support, featuring sustained chords and a consistent bass line.

rit.

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

p poco rit. *p*

The third system concludes the piece. The tempo is marked *rit.* (ritardando). The vocal line ends with a long note on G4, followed by a final cadence. The piano accompaniment also concludes with a final chord and a long note on G2. The dynamic marking *p* (piano) is present at the end of the system.

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

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

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

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

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

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

DICK.

MAR. DICK.

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

BOTH.

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

rit.

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

p poco rit. *p*

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

accel. rit. accel. rit.

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

a tempo, marc. sfz accel. rit. a tempo.

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

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

DICK.

MAR. *molto piu mosso.*

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

DICK. *>* *>*

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

f a tempo. accel. rall.

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

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

CHORUS.

(Behind the Scenes.) No!—

No!—

a tempo. f accel. p rall. pp f

Tempo I.

f MAR.

DICK.

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

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

mf scherzando.

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

MAR.

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

DICK.

BOTH.

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

rit.

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

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

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

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

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

call us just good comrades, or

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

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

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

DICK.

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

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

Musical score for MAR. and DICK. with piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a melody in the right hand and a bass line in the left hand, with various dynamics and articulation marks.

f a tempo accel.

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

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

Musical score for the chorus with piano accompaniment. The key signature is two sharps. The piano part continues with the melody and bass line, marked with dynamics and tempo changes.

CHORUS.

(Behind the Scenes.) No! —

No! —

Musical score for the chorus with piano accompaniment. The key signature is two sharps. The piano part continues with the melody and bass line, marked with dynamics and tempo changes.

fp accel. *p* *rit.* *pp* *fs*

Musical score for the chorus with piano accompaniment. The key signature is two sharps. The piano part continues with the melody and bass line, marked with dynamics and tempo changes.

If I Were Anybody Else But Me.

DUET.
Simon and Lizette.

Tempo giusto.

SIMON.

Piano.

The first system of the score features Simon's vocal line on a single staff and piano accompaniment on two staves. The piano part includes dynamic markings such as *f* and *fz*, and various musical notations like slurs and accents. The vocal line begins with a rest followed by a single note marked with a '1' below it.

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

The second system continues Simon's vocal line and piano accompaniment. The vocal line contains the lyrics "must have been changed in my cra - dle, By my nurse or some-thing like, For I". The piano accompaniment features a variety of chords and melodic lines, with dynamic markings like *p* and *f*.

LIZETTE.

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

The third system shows Lizette's vocal line and piano accompaniment. The vocal line contains the lyrics "ain't turned out what I ought to be, And noth - ing seems to be right. Mon". The piano accompaniment continues with harmonic support, including dynamic markings like *f*.

SIMON.

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

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

LIZETTE.

kind of a sort of a "me" I'd be, If I was-nt the me, that's me. Mon

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

Allegro.

gigue.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including some sixteenth-note runs.

SIMON.

I dream that I am a pi - rate bold that

The second system continues the musical score. The vocal line has the lyrics "I dream that I am a pi - rate bold that". The piano accompaniment includes dynamic markings such as *sfz* and *mf*. The piano part features a steady accompaniment with some chordal textures.

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

The third system continues the musical score. The vocal line has the lyrics "knows no fear, A rav - in', swear - in', tear - in' son of a". The piano accompaniment includes a dynamic marking of *mf* and a fermata over a chord in the right hand.

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

The fourth system concludes the musical score on this page. The vocal line has the lyrics "sea - sick buc - ca - neer! I car - ries a - round a hun - dred pound of". The piano accompaniment features a consistent rhythmic accompaniment with some melodic lines in the right hand.

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

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

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

LIZETTE.

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

bleul _____ Bon, bon! You are ze brave gar -

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

f molto cresc. *poco accel.*

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

LIZETTE.

Oh!

Molto meno. *colla voce.*

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

p a tempo.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, followed by a longer note. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) appearing in the lower right.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody. The piano accompaniment features a prominent bass line. A dynamic marking of *p* is visible in the lower right.

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

(spoken.) *mf*

The third system includes a vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* (fortissimo) above it, followed by a dynamic marking of *mf* (mezzo-forte) with a hairpin. The piano accompaniment is consistent with the previous systems.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment features a dynamic marking of *p* (piano) at the beginning.

'Neath The Southern Moon.

Adah.

Lento. ADAH.

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

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

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

Piano.

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

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

lost, I can - not, dare not know.

Piu lento, molto appassionato.

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "By the South - ern sea, Oh, love so warm and free!". The piano accompaniment starts with a piano (*p*) dynamic and includes a 7-measure rest in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "'Neath the spread - ing shade Of palms, in sweet sur - ren - der,". The piano accompaniment features a 7-measure rest in the right hand and a > accent in the left hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "While the breez - es per - fume la - den drift from sea.". The piano accompaniment includes a > accent in the left hand and a key signature change to two sharps (F# and C#) at the end of the system.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are "In the South - land, where the scent of the Mag - no - lias". The piano accompaniment starts with a pianissimo (*pp*) dynamic and includes a 7-measure rest in the right hand.

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

pp poco rit.
Where the trop - ics blooms so rare, Breathe their lan - guor on the air.

pp rit *espress.*

cresc. ed allarg. *rit.*
Let me dream and love and live for thee! For thee!

lunga. *rit.*

f animato. *ff* *poco rit.*

71
Italian Street Song.
Marietta and Chorus.

Allegro.

The piano introduction consists of five measures in 3/8 time. The right hand features a rhythmic pattern of eighth notes with triplets, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *ff*.

MARIETTA.

Ah! my heart is back in

The first line of the vocal melody for Marietta begins with a rest, followed by the lyrics "Ah! my heart is back in". The piano accompaniment continues with a similar rhythmic pattern, including a *fff* dynamic marking.

M

Na - po - li, — Dear Na - po - li, — dear Na - po - li, —

The chorus begins with the lyrics "Na - po - li, — Dear Na - po - li, — dear Na - po - li, —". The piano accompaniment features a more active eighth-note pattern. The dynamic marking is *ff*.

M

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

The chorus continues with the lyrics "— and I seem to hear a - gain in dreams — her". The piano accompaniment maintains its rhythmic accompaniment, ending with a triplet in the right hand.

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

p *a tempo.*

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

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

cresc.

cresc.

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

f rit.

f rit.

colla voce. fff

molto rit.

Allegro moderato.

M *p* *stacc.*
 Zing, Zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Zing, Zing,

Allegro moderato.

p *stacc.* *marcato.*

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

M boom, boom, aye *ffz* La, la, la, Ha, ha, ha, Zing, boom,

fff *f*

M aye. la, la, la, la, ha, ha, ha, Zing, boom, aye.

ten. fff

M

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

CHORUS.

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

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

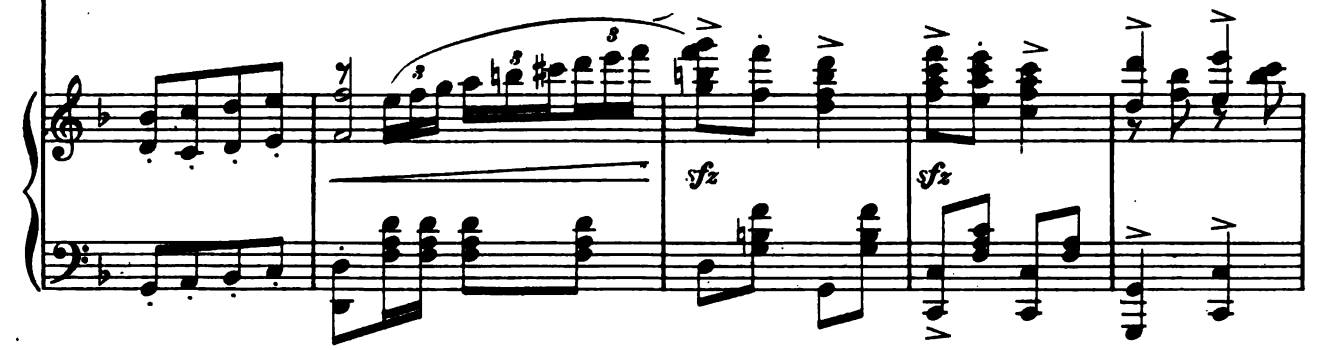
M

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

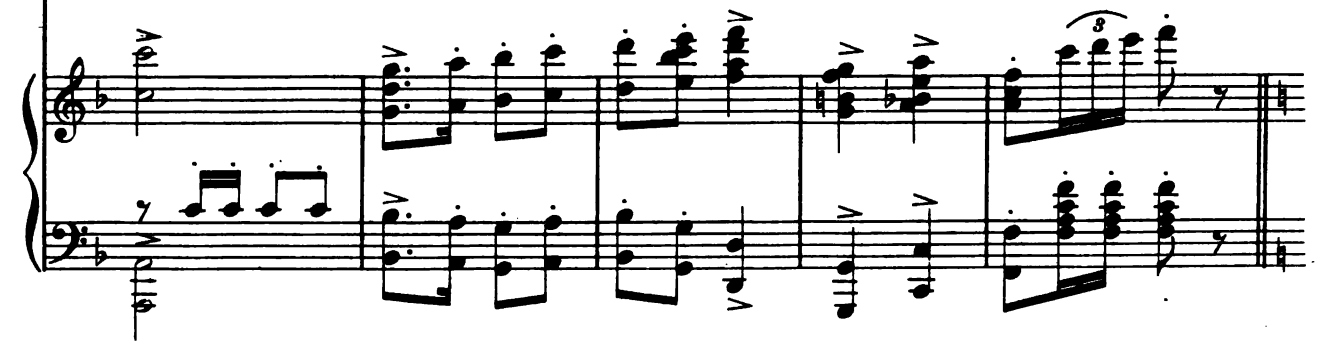
ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

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

M boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,
boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,
boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,



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



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

This system contains the first vocal and piano accompaniment. The vocal parts (soprano and alto) enter with the lyrics "la, la, la, La". The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *ff* is present.

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

This system continues the vocal and piano accompaniment. The vocal parts repeat the "la" syllable. The piano accompaniment maintains the same rhythmic structure. A dynamic marking of *ff* is present.

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

This system introduces new lyrics: "zing, la la ha, ha!". The vocal parts are marked with *ff* (shouted). The piano accompaniment continues with the same rhythmic pattern.

fff

This system shows the final part of the piano accompaniment, featuring a dynamic marking of *fff* and concluding with a final chord.

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

ff *gva*

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

gva

pp

Ah!
 aye!
 aye!

fff pp cresc. sempre

M *pp*
Ah _____ ah _____

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

p

M
Ah _____

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

p

M

Ah Ah ah

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

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

Detailed description: This system contains the first vocal entry. The vocal line starts with a melodic phrase on 'Ah Ah ah' with a trill on the final 'ah'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.' are repeated in two parts.

Detailed description: This block shows the piano accompaniment for the first system. The right hand features a melodic line with eighth notes and a trill at the end. The left hand provides a steady bass line with eighth notes.

M

ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing boom aye.

Detailed description: This system contains the second vocal entry. The vocal line begins with a melodic phrase on 'ah ah ah ah ah ah'. The piano accompaniment continues with the same rhythmic pattern as the first system. The lyrics 'la la la ha ha ha zing boom aye.' are repeated in two parts.

Detailed description: This block shows the piano accompaniment for the second system. The right hand features a melodic line with eighth notes and a trill at the end. The left hand provides a steady bass line with eighth notes.

M. *ten.*
 ah ah ah ah ah ah ah
 la la la la ha ha ha zing boom aye.
 la la la la ha ha ha zing boom aye.
ten.

ten. *gva.* *fff* *pesante.*

M. Ah! ah

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

p

M

ah!

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

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

M

ah ah ah ah

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

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

M

ah ah ah ah ah ah

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

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

ffz *fz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (marked 'M') and a piano accompaniment. The vocal line starts with 'ah ah ah' and then 'ah ah ah' followed by a melodic flourish. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *ffz* and *fz*.

M

la ha ha ha! zing, boom, aye!

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

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

Detailed description: This system contains measures 5 through 8. The vocal line continues with 'la ha ha ha!' and 'zing, boom, aye!'. The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

Finale 1st Act

Allegro

ADAH *a piacere*

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

mf *fz* *collo voce* *fz p*

MARIETTA

a tempo

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

she!

fz p *p*

ETIENNE

She! a

She! a

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

a tempo

(to Marietta)

flower of I-ta-ly high no-bil-i-ty To the pa-lace! come with

p cresc. *piu cresc.*

MARIETTA (to Capt. Dick)

Allegro

a tempo

No, no, my friend! —

CAPT. DICK.

Pro -

me. —

Allegro

a tempo

tect your son, Ru - dol - fo! Come man, speak up!

RUDOLFO

Yes,

molto cresc.

Piu Allegro

MARIETTA

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

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

CHORUS

She
She

Piu Allegro

fp *fz*

M Oh

CAPT. DICK

D Pro- tect your son come, speak up!

ETIENNE

E She his daughter, she his son!

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

fz

Molto Appassionato

M

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

mf

fz

GOVERNOR

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

p

fz

ADAH (aside)

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

f poco rit.

pp (Tymp.)

fz

Allegretto grazioso
MARIETTA

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

p

molto rubato

accel.

rit.

M

fix comme ça! Oh! la! Pa pa

a tempo

M

accel.

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

accel.

M

accel.

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

fz *p*

accel. *f* *p*

M

accel.

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

poco accel.

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

M
 no!

ADAH

Tis she, 'tis she, she's the

DICK

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

RUDOLFO

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

ETIENNE

Come, come, with me! Come with

GOVERNOR

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

pp

She, his

pp

She, his

pp

pp

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

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

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

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

E mel _____ Come, come with me,

G fair! _____ Dear me, dear me!

son, what fun!

son, what fun!

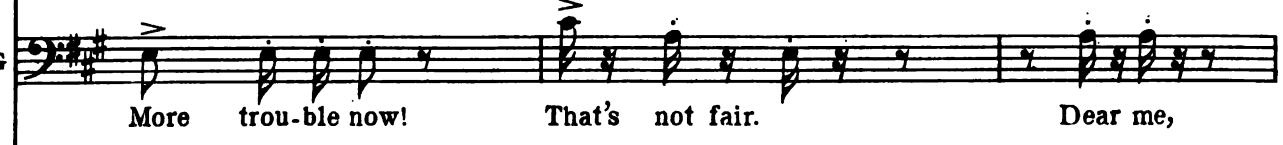
M  Don't for-sake me, stay be-side me _____

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

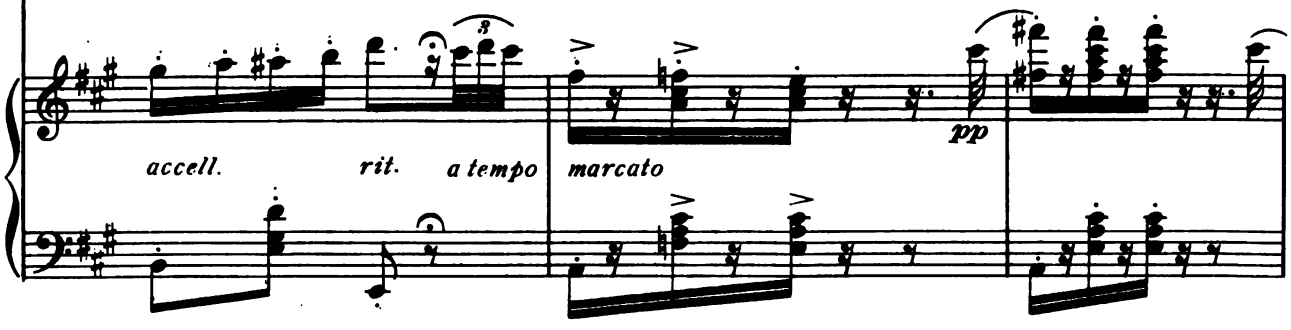
D  Come, pro-tect your son, speak up, my man. His son

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

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

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

 She _____ his son, what fun!
She _____ his son, what fun!

 *accell.* *rit.* *a tempo* *marcato* *pp*

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

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

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

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

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

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

The cas - ket girl is shel

The cas - ket girl is shel

accell. *fz* *p*

accl. *rit.* *atempo* *poco rit.*

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

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

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

R si, si, si, si, si, I swear! _____

E to the cas- tle come with me! _____

G Oh dear me, dear me, dear me! _____

Yes, 'tis she, 'tis she, 'tis she! _____

Yes, 'tis she, 'tis she, 'tis she! _____

Yes, 'tis she, 'tis she, 'tis she! _____

accl. *rit.* *pp* *pp* *poco rit.*

Allegro Vivace
ETIENNE(to Governor)

E

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

E

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

(Mocking Gov.)

CHORUS.

By and by!

By and by!

E

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

E

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

p fz

M

D

R

Pa - dre mi - o, ———

Come, man, ——— speak up,

Mi - o fi - glio mi - o

(to Governor)

By and by! let him think,

By and by! let him think,

M *f* Pa - dre mi - o, For - sake me

A *f* The King's com -

D *f* pro-tect your son, Pro - tect your

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

E His ven - geance

G Wait a while, let me

by and by

by and by

f

M
not, for - sake me not!

A
mands be on your head!

D
son, speak up, speak up!

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

E
will be dire and dread!

G
think, by and by, by and by!

accell.

f

Allegro feroce

M *f* Pa - dre! Pa - dre

A

D Come, man! Come, man!

R

E *f* No! no!

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

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

Allegro feroce

f No! No!

f No! No!

Allegro feroce

f

M Oh Pa dre!

A

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

R Ca - ro fi - glio mi - o, Oh ca - ris - si - mol

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

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

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

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

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

fz

M
Pa - dre Pa - dre

A

D
Come man, Come man,

R

E
No, no,

G
Wait a while, Wait a while

I
She's his fi - glio, She's his fi - glio to

No! no!

No! no!

fz

M Ah! stay near.—

A

D speak up man, come, speak up.—

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

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

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

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

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

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

Piano accompaniment for the piece, featuring chords and melodic lines in both hands.

GOVERNOR (in distress) *f*

The King of

G France is far a - way,

G I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

M Ah! stay near.—

A

D speak up man, come, speak up.—

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

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

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

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

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

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

GOVERNOR (in distress) *f*

The King of

France is far a - way,

I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

gracefully a piacere mf rit.

G dare _____ With Ru - dol - fo let her

col canto

a tempo

M _____ ah!

A _____

D _____

R _____ Come man,

a tempo f

E No, no, _____ no, no, no, no, _____ *f* no!

G _____ bidel _____ Wait a while

f f2.

I _____ Yes, She's his fi - glio,

a tempo

No!

No!

M
ah! ah ah ah ah

A

D
Come man, speak up, come man,

R
ca - ro fi - glio mi - o,

E
no, no, no, no, no,

G
wait a while, let me let me

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

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

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

Piano accompaniment

M Ah!

A

D come, speak up!

R Oh ca - ris - si - mo!

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

G think, wait a while. Wait a while

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

a way, a way, no!

a way, a way, no!

Piano accompaniment with treble and bass staves.

Detailed description: This is a page of a musical score, page 104. It features a vocal ensemble with parts for Soprano (M), Alto (A), Tenor (D), Baritone (R), and Bass (E, G, I). The music is in a key with one sharp (F#) and a common time signature. The vocal parts have lyrics in Italian. The piano accompaniment is at the bottom, with treble and bass staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'p'.

M

A

D

R

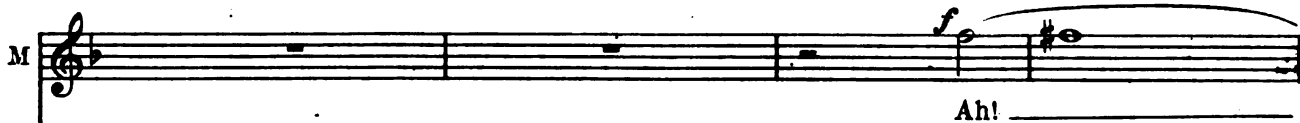
E

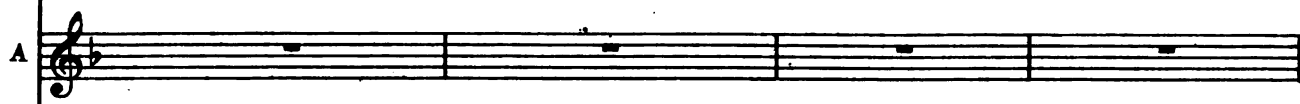
G

I

vc

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

M  Ah! _____

A 

D  speak up man, or fight for fair play, _____

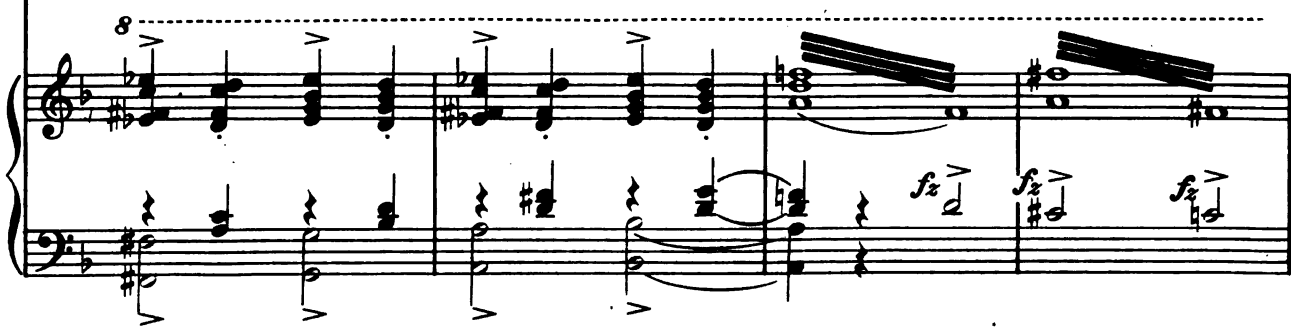
R  ca - ro fi - glio, ca - ro fi - glio ah, ah, _____

E  Come sir, Come the King com - mands be

G  let me, let me think.

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

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



ff cresc. assai *cresc. in possibile*

M
ahl

A

D
fight for fair play!

R
ca - ris - si - mol

E
on your head, be on your head!

G
Please let me think!

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

a - way, a - way, take her a way!

a - way, a - way, take her a way!

8

ff cresc. molto. *cresc. assai*

Andante religioso

M
A
D
R
E
G
I

Andante religioso

Andante religioso
(Organ on stage)

(Marietta follows Rudolfo with shorter steps to music)

M

R

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

rit. e dim.

poco string.

(pizz. orchestra)

(pizz. orchestra)

pp

Piu mosso

Allegro molto

A

D

E

I

Gone! — gone gone! — gone! —

Gone! — gone gone! — gone! —

Gone! — gone gone! — gone! —

Free! — free free! —

Piu mosso

Allegro molto

Gone! — gone! gone! — gone! —

Gone! — gone! gone! — gone! —

Piu mosso

Allegro molto

f (*Orchestra*)

rit.

ff

A
D
E
I

Four vocal staves labeled A, D, E, and I. Each staff contains a melodic line with a long slur over the first two measures and a final note in the third measure.

CURTAIN

Piano accompaniment for the "CURTAIN" section. It features a grand staff with a treble and bass clef. The music consists of sustained chords in the right hand and a simple bass line in the left hand.

Piano accompaniment section. It features a grand staff with a treble and bass clef. The music consists of chords and eighth-note patterns in the right hand and a bass line in the left hand.

Piano accompaniment section. It features a grand staff with a treble and bass clef. The music consists of chords and eighth-note patterns in the right hand and a bass line in the left hand.

End of 1st Act

ACT II.
Opening Chorus.

SCENE I.
PRELUDE.

Allegro moderato.

Piano.

8

8

Attacca Duo.

Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

Allegretto moderato.

Piano.

The first system of the duet begins with a piano introduction. It consists of three measures. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part starts with a dynamic marking of *f* (forte) and features a rhythmic pattern of eighth and sixteenth notes.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

The second system features the vocal line for Rudolfo. It consists of three measures. The upper staff is a treble clef with a key signature of two sharps and a time signature of 8/8. The lower staff is a grand staff with the same key signature and time signature. The piano accompaniment starts with a dynamic marking of *mp* (mezzo-piano) and provides a rhythmic accompaniment for the vocal line.

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

The third system continues the vocal line for Rudolfo. It consists of three measures. The upper staff is a treble clef with a key signature of two sharps and a time signature of 8/8. The lower staff is a grand staff with the same key signature and time signature. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

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 sharp (F#) and a common time signature. It contains several measures of music, including a long rest. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a complex texture with many beamed sixteenth notes and chords. A dynamic marking of *p* (piano) is present in the middle of the system.

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 sharp (F#) and a common time signature. It contains several measures of music, including a long rest. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a complex texture with many beamed sixteenth notes and chords. A dynamic marking of *f* (forte) is present in the middle of the system. The lyrics "San - ta Ma - ri - al Nol Nol Nol Nol" are written below the vocal line.

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 sharp (F#) and a common time signature. It contains several measures of music, including a long rest. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a complex texture with many beamed sixteenth notes and chords. A dynamic marking of *p* (piano) is present in the middle of the system. The lyrics "Ah!" are written below the vocal line.

How— he is stu - pid,

a tempo.

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a fermata and an accent (^) over the first note. The piano accompaniment features a complex texture with many beamed sixteenth notes and slurs. A dynamic marking of *sfz* is present in the piano part.

Your friend Pier - rot!

dim.

mf

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur and a dynamic marking of *dim.* above it. The piano accompaniment continues with complex rhythmic patterns and a dynamic marking of *mf*.

(DANCE.)

pp

molto marc. e sempre in tempo.

p

Detailed description: This system begins with a piano introduction for a dance section. The key signature remains two sharps. The piano part starts with a dynamic marking of *pp*. The tempo marking is *molto marc. e sempre in tempo.* The piano accompaniment consists of a steady rhythmic pattern with slurs and accents. A dynamic marking of *p* appears later in the system.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features dynamic markings: 'f dim.' in the first measure and 'p' in the fifth measure. The treble staff has a melodic line with some slurs, while the bass staff has a more active accompaniment.

The third system shows a change in dynamics. The first measure is marked 'p' (piano) and the third measure is marked 'f' (forte). The melodic line in the treble staff continues with eighth notes, and the bass staff accompaniment remains consistent.

The fourth system concludes the piece with two endings. The first ending is marked '1.' and the second ending is marked '2.'. A 'dim.' (diminuendo) marking is present in the second measure. The system ends with a double bar line and repeat signs.

How_ he is stu - pid,

a tempo.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "How_ he is stu - pid," are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It features a complex texture with many beamed sixteenth notes and slurs. A dynamic marking of *sfz* is present. The tempo marking *a tempo.* is centered between the vocal and piano staves.

Your friend Pier - rot!

dim.

mf

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues on a single staff in treble clef with the lyrics "Your friend Pier - rot!". A dynamic marking of *dim.* is placed above the vocal line. The piano accompaniment continues on two staves with a grand staff bracket, featuring *mf* dynamics and complex rhythmic patterns.

(DANCE.)

pp

molto marc. e sempre in tempo.

p

Detailed description: This system contains the piano accompaniment for a dance section. It begins with the instruction "(DANCE.)" and a dynamic marking of *pp*. The tempo marking *molto marc. e sempre in tempo.* is placed above the piano staves. The piano accompaniment is on two staves with a grand staff bracket, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* is placed above the piano staves.

First system of musical notation, consisting of a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass staff contains a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a long, sweeping slur across several measures. Dynamics include *f dim.* (forte, diminuendo) and *p* (piano). There are also accents (^) and 'v' marks.

Third system of musical notation. The treble staff continues with a melodic line. The bass staff has a dynamic marking of *p* (piano) at the beginning and *f* (forte) later in the system. Accents (^) and 'v' marks are present.

Fourth system of musical notation, featuring a first and second ending. The first ending (1.) leads back to an earlier section, while the second ending (2.) concludes the piece. Dynamics include *dim.* (diminuendo). The system ends with a double bar line and repeat signs.

You Marry A Marionette.

Con moto.

Moderato, sempre rubato.

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

Piano. *f accel.* *mf* *mf*

ten. *p*

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

a tempo.

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

p

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

rit.

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

pesante.

p colla voce.

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

p

REFRAIN.

ff *grandioso.*

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

f *pesante.*

pp *mezza voce.*

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

pp

pp *cresc.*

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

colla voce. *cresc. e animando.*

rit.

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

rit. espress.

f *ten.*

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

a tempo. *f* *ten.*

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

rit. stacc.

f

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

sfz *rit.* *sfz*

Dance.

Marietta.

Allegretto moderato.

Piano:

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/8. The music begins with a forte (*f*) dynamic and includes various rhythmic patterns such as eighth and sixteenth notes, along with rests and accents.

The second system continues the piece. It features a dynamic shift to *f dim.* (forte, then diminuendo) in the middle of the system. The notation includes slurs and accents, indicating phrasing and emphasis.

The third system continues the piece. It features a dynamic shift to *p* (piano) in the middle of the system. The notation includes slurs and accents, indicating phrasing and emphasis.

1. 2. Marietta escapes through window.

The fourth system concludes the piece. It features a dynamic shift to *dim.* (diminuendo) in the middle of the system. The notation includes slurs and accents, indicating phrasing and emphasis. The system ends with a double bar line.

(CURTAIN.)

The fifth system is a grandioso (*fff*) section. It features a very loud dynamic and includes various rhythmic patterns such as eighth and sixteenth notes, along with rests and accents. The system ends with a double bar line.

The Dream Melody.

Intermezzo.

Tempo giusto.

Piano.

ff

8

Moderato.

ff lunga.

f

f appassionato.

accel.

piu accel.

Cadenza.

8

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

Andante espressivo.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece. It includes dynamic markings *sfz* (sforzando) and *rit.* (ritardando).

(Quasi l'istesso tempo.)
 Allegretto scherzando. (*Molto moderato.*)

Third system of musical notation, starting with a *mf* (mezzo-forte) dynamic marking.

Fourth system of musical notation, featuring a *p* (piano) dynamic marking.

Fifth system of musical notation, including dynamic markings *poco rit.* (poco ritardando) and *pp a tempo.* (pianissimo a tempo).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand features a complex chordal texture with some sixteenth-note runs. The left hand has a steady eighth-note accompaniment. There are dynamic markings of *sfz* and *p* in the right hand.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with some sixteenth-note passages. The left hand continues with eighth-note accompaniment. Dynamic markings of *sfz* and *p* are present.

Third system of musical notation. The right hand has a series of chords and some sixteenth-note runs. The left hand has a steady eighth-note accompaniment. Dynamic markings of *sfz* and *p* are present.

Fourth system of musical notation. The right hand has a series of chords and some sixteenth-note runs. The left hand has a steady eighth-note accompaniment. Dynamic markings of *sfz* and *p* are present.

Fifth system of musical notation. The right hand has a series of chords and some sixteenth-note runs. The left hand has a steady eighth-note accompaniment. Dynamic markings of *sfz* and *p* are present. The system concludes with the instruction *sempre accel. e molto cresc.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain dense chordal textures with many notes beamed together, suggesting a complex harmonic structure. The key signature has one sharp (F#). The music is marked with accents and slurs.

Andante $\text{♩} = \text{♩}$ of preceding tempo.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is marked with accents and slurs. The dynamic marking *ff molto appassionato.* is written below the first staff, and *ffz accel.* is written below the second staff.

Grandioso.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is marked with accents and slurs. The dynamic marking *ffz* is written below the first staff, and *ff* is written below the second staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is marked with accents and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand plays a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamic markings include *f* and *sf*.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic fragments. The left hand continues with a steady accompaniment. Dynamic markings include *f* and *p*.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes some chordal blocks. A *ten.* (tension) marking is present above the right hand in the final measure of the system.

Fourth system of musical notation, concluding the page. It begins with the instruction *ff allarg.* (fortissimo, allargando). The right hand has a prominent melodic line with some grace notes. The left hand accompaniment is rhythmic. The system ends with a *ffz* (fortissimo, forzando) marking.

New Orleans Jeunesse Dorée.

(SCENE II.)

Allegro.

(During change of Scene.)

Piano.

fp

The musical score consists of six systems of music, each with a treble and bass staff. The first system is marked 'Piano.' and 'fp' (fortissimo piano). The tempo is 'Allegro.' and the instruction '(During change of Scene.)' is present. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with slurs and accents. The second system continues the piece with similar rhythmic patterns. The third system includes a double bar line and a repeat sign. The fourth system features a large slur over a complex passage in the treble staff, with a '3' marking indicating a triplet. The fifth system is marked with a '3' and a '7' in the treble staff, indicating triplets and a seven-measure rest. The sixth system concludes the piece with a final cadence.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with slurs and accents.

Second system of musical notation, featuring a treble and bass clef. The treble staff includes a *ffz* dynamic marking and contains a melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment.

Third system of musical notation, featuring a treble and bass clef. The treble staff includes a *ffz* dynamic marking and contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff includes a *ffz* dynamic marking and contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment.

CHORUS.

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

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

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

1st Solo.

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

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet in the final measure.

1st Solo.

take you! I'm
 cot - ton! I'll

1st Solo.

I'll My doub - let
 mis - tress!

This system contains measures 5 through 8. It features a vocal line with lyrics and a piano accompaniment. A '1st Solo.' marking is placed above the piano part in measure 6.

with you!
 take you!

This system contains measures 9 through 12. It features a vocal line with lyrics and a piano accompaniment. The piano part includes several triplets and slurs.

ff *Tutti.* *ff*

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

ff *ffz* *ff* *ffz*

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

ffz *ffz*

col qua *col qua*

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

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

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

This system contains two vocal staves. The top staff has lyrics: "Buck up! Pay, up, pay! Look up!". The bottom staff has lyrics: "Buck up! Pay, up, pay! Look up!". Both staves feature a melodic line with various dynamics and accents.

mf *mf* *fz* *fz* *ff*

The piano accompaniment for the first system consists of two staves. The right hand plays a rhythmic accompaniment with chords and single notes, while the left hand plays a bass line. Dynamics include *mf*, *fz*, and *ff*.

Buck up! Pay, pay, pay!

Buck up! Pay, pay, pay!

This system contains two vocal staves. The top staff has lyrics: "Buck up! Pay, pay, pay!". The bottom staff has lyrics: "Buck up! Pay, pay, pay!". The melody continues with a final note on "pay!" marked with *ffz*.

ffz *ffz*

The piano accompaniment for the second system consists of two staves. The right hand features a prominent chordal texture with a *ffz* dynamic. The left hand continues the bass line.

This system contains two empty musical staves, likely representing a section where the music is not written or is a placeholder.

ffz

The piano accompaniment for the third system consists of two staves. The right hand has a complex chordal texture with a *ffz* dynamic. The left hand continues the bass line.

1. | 2.

Come, pay! _____

Come, pay! _____

Detailed description: This system contains two vocal staves. The first staff has a first ending bracket over the first two measures, followed by a double bar line and a second ending bracket over the last two measures. The lyrics "Come, pay!" are written below the notes in the second ending. The second staff is identical in notation and lyrics. The piano accompaniment is shown in a bass clef with a whole rest in the first two measures and a half note in the last two measures.

1. 8 | 2. 8

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features a series of chords, with a first ending bracket over the first two measures and a second ending bracket over the last two measures. The left-hand part plays a rhythmic accompaniment of eighth notes.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part has a melodic line with a long slur over the first two measures and a whole note in the last two measures. The left-hand part has a similar melodic line with a long slur over the first two measures and a whole note in the last two measures.

8

ffz *ffz* *ffz* *ffz*

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features a series of chords with a first ending bracket over the first two measures and a second ending bracket over the last two measures. The left-hand part plays a rhythmic accompaniment of eighth notes. The dynamic marking *ffz* is written below the chords in the second, third, and fourth measures.

Love's Of New Orleans.

Pomposo

QUADROONS

We're the love _____ of old New Or - le - ans, With its

lan - guor and its glow, its fire, and we wear the badge of the

red, red rose with its fra - grance of de - sire! _____ We're the

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

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

gar - dens of de - light! _____

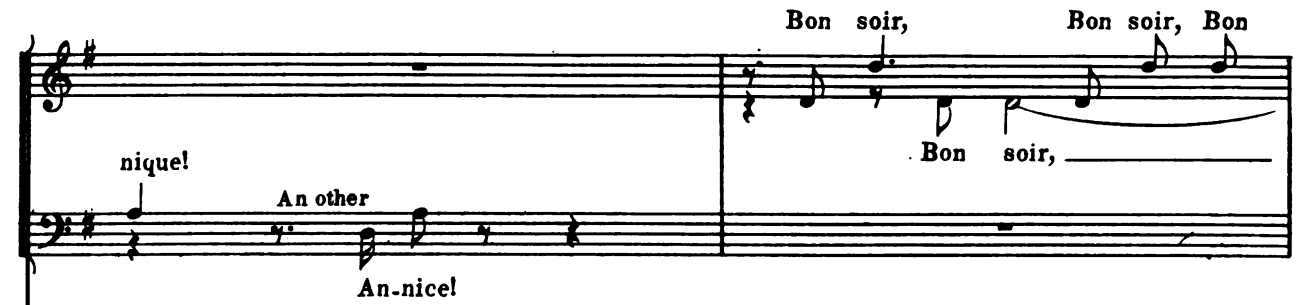
1 Voice Solo (Man) An other (Man) An other Ve - ro -

An - ge - lique! Fe - lice!

p *p*

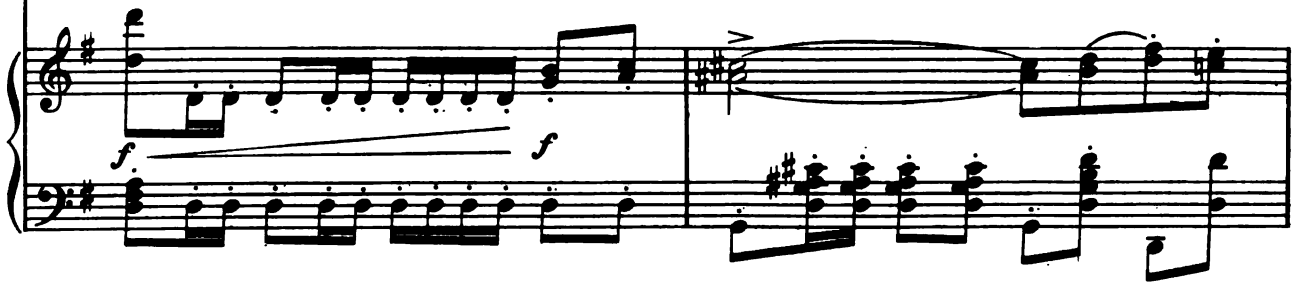
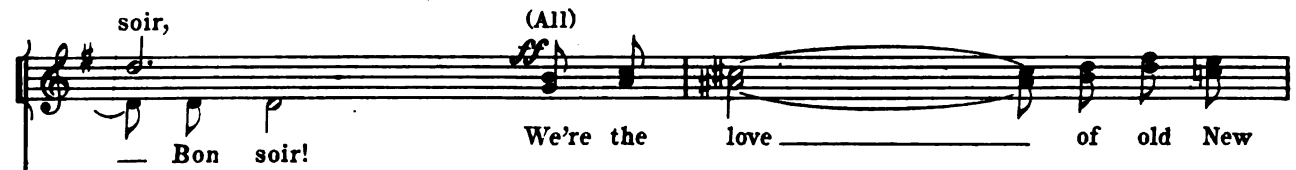
niquel
An other
An-nice!

Bon soir, Bon soir, Bon
Bon soir,



soir,
— Bon soir!

(All)
We're the love _____ of old New



Or - le - ans, with it's lan-guor, and it's fra-grance of de - sire!



Tempo di Valse

ff

Two staves of piano music in 3/4 time, key of D major. The music features a rhythmic pattern of eighth and sixteenth notes, with a forte (ff) dynamic marking.

SPANISH GIRLS

Oh! ho - la! We dance la Ca -

ff Brillante f

Two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part includes a forte (ff) dynamic and a 'Brillante f' section with a trill-like figure.

chu - cal _____ With ca - sta-nets sound - ing so gay. _____

Two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part features a rhythmic accompaniment with chords.

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

Two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part includes a piano (p) dynamic marking.

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

f
Brillante

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

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

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

f
Brillante

DANCE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a dynamic marking of *f*. The upper staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with a slur and a dynamic marking of *ff*. The lower staff continues with chordal accompaniment.

The third system shows the continuation of the melody and accompaniment. The upper staff includes accents and slurs, while the lower staff maintains the harmonic support.

The fourth system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The music concludes with a double bar line and repeat signs. The upper staff has a melodic line, and the lower staff has a bass line.

The fifth system is the final system on the page. It features a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings include *ff*, *fz*, and *ffz*. The system ends with a double bar line and repeat signs.

Moderato

(Enter San Domingo Girls)

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

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

DANCE

p

First system of a piano score. The right hand features a melodic line with a long slur and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

fp *pp*

Second system of a piano score. It includes first and second endings. The first ending leads back to the beginning of the system, while the second ending concludes the phrase. Dynamics range from *fp* to *pp*.

Allegro. FRENCH GIRLS

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

Third system of a piano score. The right hand contains the vocal melody with lyrics. The left hand has a rhythmic accompaniment. Dynamics include *f*.

cresc. ed accell. *ff* *rit.*

You'll plain - ly

Fourth system of a piano score. The right hand continues the vocal melody. The left hand features a more active accompaniment. Dynamics include *cresc. ed accell.*, *ff*, and *rit.*

a tempo

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

a tempo

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

ff

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

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

fp

rie! An - nettel Frou - frou!

ff *ff* *frit.*

This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics: "rie! An - nettel Frou - frou!". The piano accompaniment consists of two staves (treble and bass clef). The first two measures are marked *ff* (fortissimo). The third measure is marked *ff* and the fourth measure is marked *frit.* (ritardando). The piano part features a rhythmic accompaniment with chords and moving lines.

DANCE

This system is labeled "DANCE" and features a single melodic line on a treble clef staff. The music is in 2/4 time and consists of a series of eighth and sixteenth notes, creating a rhythmic dance melody. The piece concludes with a fermata over the final note.

ff

This system shows the piano accompaniment for the dance section. It consists of two staves (treble and bass clef). The music is marked *ff* (fortissimo) and features a rhythmic accompaniment with chords and moving lines, supporting the dance melody above.

fp

This system continues the piano accompaniment for the dance section. It consists of two staves (treble and bass clef). The music is marked *fp* (fortissimo piano) and features a rhythmic accompaniment with chords and moving lines.

fp *ff* *ff*

This system concludes the piano accompaniment for the dance section. It consists of two staves (treble and bass clef). The music is marked *fp* (fortissimo piano) in the first measure, *ff* (fortissimo) in the second and third measures, and *ff* (fortissimo) in the fourth measure. The piece ends with a fermata over the final chord.

Poco meno mosso

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

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

Ah, come! ————— come all!

with wild de - light wake, wake the night!

Tempo I

ENSEMBLE

We're the
We're the

molto pesante a tempo **ff**

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

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

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

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

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are 'fra - grance of de - sire We're the'. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the first system, with a treble and bass clef. The right hand plays a melodic line with some chromaticism, while the left hand provides a steady bass line.

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

This system contains the second system of music. The top system has two vocal staves and a piano accompaniment. The lyrics are 'love of old New Or - le - ans. with its'. The piano accompaniment continues with a similar melodic and bass line structure.

This system shows the piano accompaniment for the second system. It includes dynamic markings such as *mf* and *f*. The piano part features a complex texture with many chords and moving lines in both hands.

lan - guor and it's fra - grance of de - sire!
 lan - guor and it's fra - grance of de - sire!

This system contains the third system of music. The top system has two vocal staves and a piano accompaniment. The lyrics are 'lan - guor and it's fra - grance of de - sire!'. The piano accompaniment continues with a similar melodic and bass line structure.

This system shows the piano accompaniment for the third system. It includes dynamic markings such as *p* and *f*. The piano part features a complex texture with many chords and moving lines in both hands.

GENERAL DANCE

Tempo giusto

poco a poco cresc.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords and melodic fragments, some with accents and slurs. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and single notes. The instruction *poco a poco cresc.* is written below the first measure of the upper staff.

The second system continues the piece with two staves. The upper staff maintains the treble clef and key signature, showing further development of the melodic and harmonic material. The lower staff continues the bass line accompaniment.

The third system features two staves. A dynamic marking of *ff* (fortissimo) appears in the middle of the system, indicating a significant increase in volume. The musical notation continues with complex chordal textures and rhythmic patterns.

The fourth system consists of two staves, continuing the musical development. The upper staff shows intricate chordal structures and melodic lines, while the lower staff provides a steady accompaniment.

The fifth and final system on the page consists of two staves. It concludes the piece with a series of chords and melodic phrases in the upper staff, supported by the bass line in the lower staff.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a whole note chord, followed by eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment.

Second system of musical notation. The treble staff contains a complex texture of chords and moving lines. The bass staff continues with eighth-note accompaniment. Dynamic markings include *p* (piano) and *cresc. poco a poco* (crescendo poco a poco).

Third system of musical notation. The treble staff shows a continuation of the complex texture. The bass staff features a more active line with some sixteenth-note runs. Dynamic markings include *f* (forte) and *cresc.* (crescendo).

Fourth system of musical notation. The treble staff has a dense texture of chords. The bass staff has a more rhythmic accompaniment. Dynamic markings include *Tutta forza* (Tutti) and *poco accell. al Fine* (poco accelerando al Fine).

Fifth system of musical notation. The treble staff features a very dense texture of chords. The bass staff has a strong accompaniment. Dynamic markings include *Piu accelerando* and *fff* (fortissimo).

The Sweet By And By.

Molto moderato.

I
They've

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

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

p

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

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

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

REFRAIN. Poco meno.

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

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

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

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

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

Prelude.

Tempo di Valse.

Piano.

ppp staccatissimo.

(Flute.)

pp leggiero.

(Clarinet.)

pp

dim.

Live For To-day.

Waltz Song.

Tempo di Valse (Allegro)

Introduction for piano. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The melody is in the right hand, and the accompaniment is in the left hand.

MARIETTA

rit. *a tempo*

Would you say to the rose

rit. *p* *a tempo, leggiero*

p

Vocal line for Marietta. The piano accompaniment includes dynamics of *rit.*, *p*, and *a tempo, leggiero*. The piano part ends with a *p* dynamic.

M

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

Second line of the vocal melody and piano accompaniment. The piano part continues with a steady accompaniment.

M

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

a tempo

Third line of the vocal melody and piano accompaniment. The piano part continues with a steady accompaniment.

M

bright, and the breezes so wild and

M

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

ETIENNE

Ah! Youth must be youth

M

— though at ev-ning the pet - als fall. Ah!

E

in a flow'r or maid!

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

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

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

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

M all! —

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

E all! —

ff dim. rit. piu rit. a tempo, leggiero

leggiere
p
 M Ah! Ah!
 A life: "Take care you must joy - less be,
 DICK *pp*
 Ah! youth must be life!
 E *pp*
 Ah! youth must be youth!

M *pp*
 and the
 A *a tempo*
 close your heart close your lips to the sun so bright, and the
 D in a flow'r or maid, and the
 E in a flow'r, flow'r or maid and the

a tempo

M
breez - es_ wild and free Ah!

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

D
breez - es wild and free Ah!

E
breez - es wild and free

M
Ah!

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

D
Youth must be life in a flow'r or

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

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

A fall While we may — to

D maid While we may — to

E maid While we may — to

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

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

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

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

M
all ne'er at all

A
all ne'er at all

D
all ne'er at all

E
all ne'er at all

pesante

M
ff rit. Ah! Life is sweet when love is young, thrill-ing, en -
a tempo

A
rit. ff Life is sweet when love is young, thrill-ing, en -
a tempo

D
rit. ff Life is sweet when love is young, thrill-ing, en -
a tempo

E
rit. ff Life is sweet when love is young, thrill-ing, en -
a tempo

ff rit. *a tempo*

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

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

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

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

M
tran - ces, rap - ture al - most di - vine, ———

A
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

D
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

E
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

pesante *rit.*

rit. *a tempo*

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

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

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

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

ff rit. *a tempo*

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

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

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

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

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

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

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

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

8

a tempo

Agitato

Capt. DICK.

I would

dim.

poco ritenente

p

Pocissimo meno mosso

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

p a tempo

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

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

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

poco rit. *p*

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

poco rit. *pp*

ADAH to Etienne

Ah, come, then sur - ren - -

a tempo

fall. —

poco a poco accel.
a tempo

espress.

A

der to love warm and ten der,

Ah!

M *accel.*
Ah, live for to - day, for to

A *accel.*
Ah, live for to - day, for to

D *accel.*
Ah, live for to - day, for to

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

sempre accel. *f accel.*

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

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

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

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

brillante

M day!

A day!

D day!

E day!

ff *ff accel.* Short pause

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

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

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

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

CHORUS

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

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

ff rit. *a tempo*

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

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

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

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

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

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

pesante *rit.* *rit.*

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

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

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

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

rit.

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

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

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

8

rit. *rit.*

a tempo

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

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

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

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

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

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

ban-ished, gone, for aye

a tempo

8

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

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

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

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

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

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

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

8

fp

Piu mosso

M *p* *p* *p* *sfz* *p*
 day! Ah! Ah! Ah! Ah! ah

A *p* *p* *sfz* *p*
 day! Come then, come then, come, sur - ren - - der

D *p* *p* *sfz* *p*
 day! Come then, come then, come, sur - ren - - der

E *p* *p* *sfz* *p*
 day! Come then, come then, come, sur - ren - - der

Piu mosso

day!			<i>pp</i> Live for	to day!
day!			<i>pp</i> Live for	to day!

Piu mosso

sfz p *sfz p*

Molto piu mosso

M *p* *ff*

live_ for to - day,for to - day,just to - day live

A *p* *ff*

live_ for to - day,for to - day,just to - day live

D *p* *ff*

live_ for to - day,for to - day,just to - day live

E *p* *ff*

live_ for to - day,for to - day,just to - day live

Molto piu mosso

ff

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

ff

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

ff

Molto piu mosso

fz fz ffz fz

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

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

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

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

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

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

8- _____ 8- _____

sfz *sfz*

Meno mosso

M
day!

A
day!

D
day! They dance

E
day!

day!

day!

day!

Meno mosso

8

ff grandioso a tempo. ff rit. a tempo

8

fff accel. al Fine.

I'm Falling In Love With Some One.

Captain Dick.

Valse lente.

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

accel. *poco rall.*

Piano. *mf* *mp*

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

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

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

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

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

p poco rit.

a tempo. *rit* *molto rit.*
pp

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

molto rit. *molto rit.*

REFRAIN.

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

fall - ing in love with some one, some

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

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

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



fall - ing in love with some one, plain to



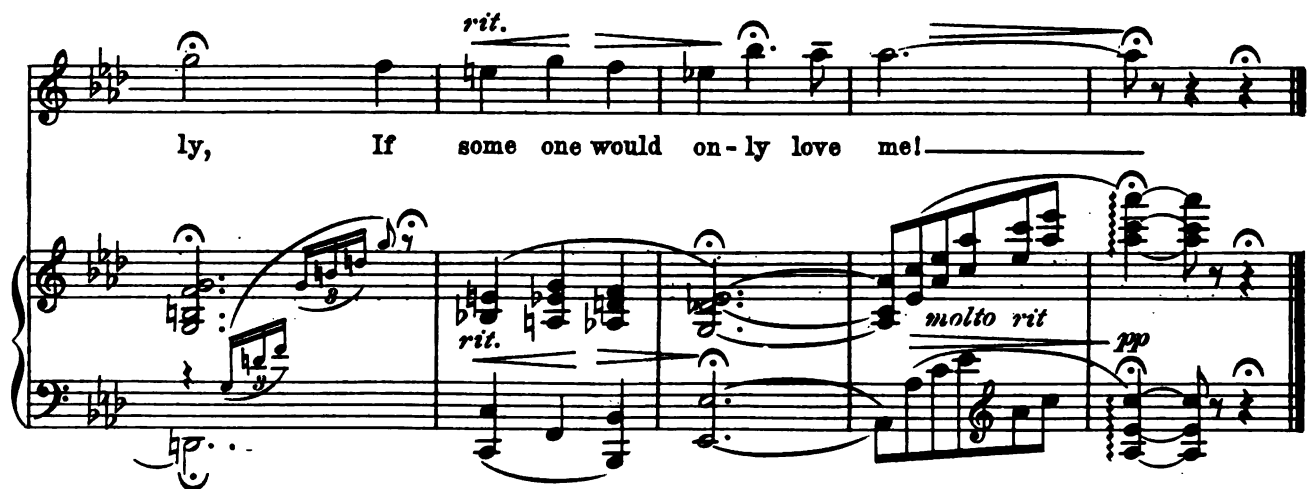
see, I'm sure I could love some one mad - -

pp rit.



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

rit. *molto rit* *pp*



It's Pretty Soft For Simon.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of four measures. The right hand plays a series of chords, while the left hand plays a simple bass line. Dynamics include piano (*p*), fortissimo (*ff*), and sforzando (*sfz*).

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*).

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

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*).

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

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

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

rit.

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

rit.

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

a tempo

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

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

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

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

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

rit.

REFRAIN.

Meno.

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

a tempo. *pp* *stacc.*

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

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

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

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

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

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

p colla voce. *a tempo.*

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

poco rit. *sfz* *sfz*

Finale Ultimo.

Moderato.

(Violin Solo.)

mf *accel.*

Andante. CAPTAIN DICK. (off stage)

Ah! sweet mys - ter - y of life, at last I've

fp p *pp colla voce.*

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

pp

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

all. *pp*

MARIETTA. *pp* *ten.*

Ah! at last I've found thee! found thee! at
 yearning, the burning hopes, the joy and idle tears that

last! *pp* 'Tis love! 'tis
 fall! For 'tis love, and love a-lone the world is

love! *(he enters)* 'Tis love!
 seek - ing; And 'tis love, and love a-lone, that can re-

M *ff*

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

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

allargando. *ff*

M *ten.*

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

D *ten.*

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

gaa *ten.*

Più mosso.

M

D (Etienne enters followed by people)

molto cresc. ed accel.

MARIETTA. *ff*

Ah, nol Monsieur,

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

What's this, — my bride! —

sf in tempo.

sf

(with enthusiasm)

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

E

sempre animato.

fp

sf

M an- swer, — it is love, love, — it's

E

fp

fp

M

E

Allegro molto.

M

level _____

Allegro molto. (Noise and confusion outside)

fp molto cresc. _____ *f più cresc.*

SIMON. (to Lizette)

They have re-

sfz *fp*

S

loosed mel They have re-loosed mel

(Sir Harry rushes in with Dick's men)

f

S

ff

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

Listesso tempo.
trem.
ff

ETIENNE. *ff* (He runs upstairs)
Be not too sure!

ff accel.

(blows his whistle) (his pirates appear on balcony)

fff

DICK. (to his men)
Let him go! I

ETIENNE (to Dick) *ad lib.* *ff*

The game's well played, you win!

Meno mosso. (with great feeling)

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

Meno mosso.

p espress. cresc.

MARIETTA. *Tutta forza.* *Grandioso.*

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

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

SOPRANOS *ff*

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

ALTOS *ff*

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

TENORS *ff*

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

BASSES. *ff*

CHORUS.

allargando. *Grandioso.*

cresc. possibile. *Tutta forza.*

fff

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

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

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

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

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

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

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

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

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

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

an - swer 'tis the end and all of liv - ing, 'tis love, For it is

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

Pesante.

M
ayel

D
ayel

ayel

ayel

ayel

ayel

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Bases.

Allegro vivo.

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

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

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

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

marcato.

p staccato.

M

D

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

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

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

M

D

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

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

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

Ah!

M Ah! ah! ah! ah! Ah!

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

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

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

M *rit.*

D ha ha ha ha ha hal

ha ha ha ha ha hal

ha ha ha ha ha hal

rit. *gva* *gva a tempo.*

sfz

gva *loco* *fff*

sfz *sfz* *sfz* *fff*