

MR. OSCAR HAMMERSTEIN PRESENTS

NAUGHTY MARIETTA

A COMIC OPERA

WITH M^{lle}. EMMA TRENTINI ~

BOOK & LYRICS BY

RIDA JOHNSON YOUNG

MUSIC BY

~ VICTOR HERBERT ~



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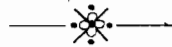
PRESENTS

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WITH

MILLE. EMMA TRENTINI



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M. WITMARK & SONS,

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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.

M
1503
H. S. 77 122

953835

Allegro Marziale.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo marking 'Allegro Marziale' and the dynamic 'f molto marcato'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of triplets, marked with a '3' and a bracket. Dynamic markings include 'sfz' (sforzando) and 'mf' (mezzo-forte). The piece concludes with a 'rit.' (ritardando) marking and a final 'ff' (fortissimo) dynamic. The key signature has one flat (B-flat), and the time signature is common time (C).

Animato.

8

sfz *p* *rit.* *p*

This system consists of two staves of music. The upper staff begins with a dynamic marking of *sfz* (sforzando) and a first ending bracket labeled '8'. The music then transitions to a piano (*p*) dynamic, followed by a ritardando (*rit.*) section, and ends with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with sustained chords and moving lines.

Piu animato.

poco rit. *p* *p* *mf*

This system continues the piece with a *poco rit.* (poco ritardando) marking. It features a piano (*p*) dynamic in the first part, followed by a section of piano (*p*) dynamics, and concludes with a mezzo-forte (*mf*) dynamic. The musical texture remains consistent with the previous system.

mp *p*

This system features a mezzo-piano (*mp*) dynamic marking. The music is characterized by long, flowing melodic lines in the upper staff and sustained harmonic accompaniment in the lower staff. The system concludes with a piano (*p*) dynamic marking.

Tempo di Valse lente.

poco rit. *a tempo.*

This system marks a change in tempo to 'Tempo di Valse lente'. It begins with a *poco rit.* (poco ritardando) marking and then returns to the original tempo (*a tempo.*). The music is characterized by a steady, rhythmic accompaniment in the lower staff and a more active melodic line in the upper staff.

This system continues the 'Tempo di Valse lente' section. It features a consistent rhythmic accompaniment in the lower staff and a melodic line in the upper staff with various articulations and dynamics.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features chords and melodic lines. The tempo marking *poco rit.* is placed above the staff, and *a tempo.* is placed below the staff. There are three accents (v) above the staff.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines. There is one accent (v) above the staff.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines. The tempo marking *rit.* is placed above the staff, and *mf* is placed below the staff. There are two accents (v) above the staff.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines. The tempo marking *a tempo.* is placed above the staff. There are five accents (v) above the staff.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and melodic lines. There is one accent (v) above the staff.

rit. a tempo.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *rit.* and the second measure is marked *a tempo.* There are dynamic markings *V* above the first four measures of the upper staff.

8 rit.

This system contains the next two staves of music. A dashed line with the number 8 above it spans the first two measures of the upper staff. The second measure of the upper staff is marked *rit.* with a hairpin.

Allegro.

8

This system contains the next two staves of music. The tempo is marked *Allegro.* A dashed line with the number 8 above it spans the first two measures of the upper staff. The time signature changes to 2/4 in the second measure of the upper staff.

8

This system contains the next two staves of music. A dashed line with the number 8 above it spans the first two measures of the upper staff.

8

This system contains the final two staves of music. A dashed line with the number 8 above it spans the first two measures of the upper staff.

8

Brillante.

ff

p

Violin Solo. (Cadenza.)

p

p

Andante espressivo.

The image displays a piano score for a piece in D major, marked "Andante espressivo." The score is organized into five systems, each consisting of two staves (treble and bass clef). The music is characterized by complex chordal textures, with many accidentals and dynamic markings such as accents and slurs. A first ending bracket with an "8" is present in the first system. The piece concludes with a final cadence in the fifth system.

8

ppp

8

8

Allegro.

rit.

mf

f

f

p cresc.

p

First system of a piano score. The right hand features dense chordal textures with accents. The left hand has a melodic line with a trill. The dynamic marking *ff* is present.

Allegro giusto.

Second system of the piano score. The right hand has a rhythmic pattern of chords with accents. The left hand has a steady eighth-note accompaniment. Dynamic markings include *pp* and *sempre cresc.*

Third system of the piano score. The right hand continues with chords and accents. The left hand has a melodic line. The dynamic marking *mf* is present.

Fourth system of the piano score. The right hand features a triplet of eighth notes. The left hand has a melodic line. The dynamic marking *f* is present.

Fifth system of the piano score. The right hand has a melodic line with accents. The left hand has a melodic line with accents. Dynamic markings include *ten.*, *pesante.*, and *ff tutta forza.*

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various articulations such as accents and slurs. A dashed line with the number '8' is positioned above the treble staff.

Second system of musical notation, continuing the piece. It includes a treble and bass clef. The right hand features a triplet of eighth notes. A dashed line with the number '8' is positioned above the treble staff.

Third system of musical notation, featuring a treble and bass clef. The music is marked with a forte dynamic (*ff*). It includes various chordal textures and melodic fragments.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings for *rit.* (ritardando), *a tempo.* (return to tempo), and *ff* (forte). The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings for *sfz* (sforzando) and *ff* (forte). The system concludes with a double bar line.

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
pp
tr
tr

(man with ladder enters)

pp

(puts up ladder)

sfz
dim.

(blows out lamp) (Sacristan shuffles across stage)

espress.

sfz
p

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

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

trm
p
sfz
poco a poco cresc.
molto 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!

Mari Gold *Rose of May*

pp

fp

ro - ses

2nd GIRL

Sweet flow'rs, fresh flow'rs!

1st FLOWER VENDER

staccato

Sweet flow'rs!

Gardenias

sempre cresc.

fp

1st GIRL

Allegro moderato

Ro - ses! — SEVERAL MEN

(The Flower Girls enter running)

Flow'rs!

molto cresc.

sfz *mf*

mf

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

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

pp

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

f *p*

ro - ses rare, Fra - grance

up - on the air sha - king. Come!

Come! Come!

Come! Come!

Come! Haste! Sweet, sweet,

8

dim.

sweet, now 'tis spring time en - thrall - ing, Peep, peep, peep, now the
Love Love love In the

love birds are call - ing. *Call* your flow'rs while you may,
are now is *Call* *Buy*

unis.

p

Short, ah, too short the day!

f *p*

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!
Magnolias Magnolias *Sageant humes are calling*

1st FRUIT VENDER

(Bass) *f* *gridato*

Fresh figs! Or-ang-es!
Beignets *Orange tect*

SUGAR CANE VENDER

Tenor

Sug-ar - cane! sug-ar - cane!
Mariscold Mariscold *Altos*

Come here, ~~and~~ buy!

STREET SWEEPERS enter

Sopranos

Don't pass us by!

This system contains the vocal line for Sopranos and the first system of piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

STREET SWEEPERS

Clear the way! Clear out!

This system includes the vocal line for STREET SWEEPERS and the second system of piano accompaniment. A handwritten 'solo' is written above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

This system shows the third system of piano accompaniment, including both the right and left hand parts. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

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

This system shows the vocal line for the STREET SWEEPERS, continuing the lyrics from the previous system.

This system shows the fifth system of piano accompaniment, including both the right and left hand parts. The piano part features a more active rhythmic pattern.

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

This system shows the vocal line for the STREET SWEEPERS, continuing the lyrics.

rapidamente

f

This system shows the seventh system of piano accompaniment. The tempo is marked 'rapidamente' and the dynamics are marked 'f' (forte). The piano part features a fast, rhythmic pattern.

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

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes and sixteenth notes.

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

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with a rhythmic pattern of eighth notes and sixteenth notes.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with a rhythmic pattern of eighth notes and sixteenth notes.

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

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with a rhythmic pattern of eighth notes and sixteenth notes. There is a handwritten note in the right margin: "46 39 30 M. 3".

ITALIAN (with parrots)

Tenor

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

The first system of music includes a Tenor vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

FRUIT VENDER

Fresh figs! Or - ang - es!

The second system features a vocal line for the Fruit Vender and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment is characterized by a busy, rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a fortissimo (*ff*) dynamic marking.

SUGAR CANE VENDER

Sug - ar - cane! Sug - ar - cane! Come here I'll buy!

Altos

The third system contains a vocal line for the Sugar Cane Vender and piano accompaniment. The vocal line begins with a piano (*fp*) dynamic and includes a melodic line with eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a forte (*f*) dynamic marking.

Sopranos

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

The fourth system features a vocal line for the Sopranos and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a melodic line with eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

by!

Moderato

(Bell)

ffz

p

FLOWER GIRLS

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

p e staccatissimo

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

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

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

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

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

There's Mam - selle de Bells

Mam - selle Rose Ma - rie!

Fron - te - nac,

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef. The lyrics are 'Mam - selle Rose Ma - rie!' and 'Fron - te - nac,'.

This system shows the piano accompaniment for the first system, featuring chords and melodic lines in both the treble and bass staves.

High no - bil - i -

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

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'High no - bil - i -' and 'Cre - ole beau - ties ev - 'ry one.'.

This system shows the piano accompaniment for the second system, continuing the harmonic and melodic support for the vocal line.

ty! To

Look - ing nev - er right or left,

This system contains the third vocal line and piano accompaniment. The vocal line concludes with 'ty!' and 'To' and begins the lyrics 'Look - ing nev - er right or left,'.

This system shows the piano accompaniment for the third system, providing harmonic support for the final vocal line.

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

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

sfz *p.* *p.* *sf.* *p.* *sf.*

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

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

sfz *p.* *fz* *p.* *sf.*

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

sfz *p.* *f* *p.* *sfz* *p.* *sf.*

Allegro come sopra

maid.

Par-ro-queets!
Magnolias

Allegro come sopra

p.

Par-ro-queets!
Magnolias

Hap-py for-tune tell-ing.
Dragon-Blimes are falling.

Sug-ar cane!
Marigolds

sug-ar cane!
Marigolds

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! _____

8

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

ff
8

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

Clear out clear out! clear out I say! Oh

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The music is in a 2/4 time signature with a key signature of one flat. The piano part features a steady eighth-note accompaniment.

ff

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a melodic line with eighth notes and some slurs. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is present at the beginning.

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

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The piano part continues with the eighth-note accompaniment.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and melodic fragments. The left hand continues the eighth-note accompaniment.

Peep, peep, peep, now the love birds are call - ing
Love Love in the air now

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

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The piano part continues with the eighth-note accompaniment.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and melodic fragments. The left hand continues the eighth-note accompaniment.

Exit Buy
 your flow'rs while you may, —
 have to work — to clear the way, clear the way. The

Detailed description: This system contains the first two lines of music. The vocal line is in a soprano clef with a key signature of one flat (B-flat major). The lyrics are: "your flow'rs while you may, — have to work — to clear the way, clear the way. The". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. There are dynamic markings like *mf* and *f* throughout.

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

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics: "Short, ah too short the day! — cas - ket maid - ens come to - day, come to day, to". The piano accompaniment continues with similar chordal and melodic patterns. The key signature remains one flat.

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

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics: "Pet - als will fade — a - way fall — — — — — make all fresh and fair we're try — — — — —". The piano accompaniment features a triplet of chords in the right hand and a triplet of notes in the left hand. The tempo marking *portato* is present above the final vocal note. The key signature changes to two flats (B-flat major) for the final section.

Piu mosso

ing. Come, come, come, come, the morn - ings break - ing, Haste the

ing. The cas - ket maid - ens come to - day, to make all

Piu mosso

day is wa - king, life, love, ev -

fresh and fair were try - ing clear

ry where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

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

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

lunga
fff

sffz
ff accel.

sffz *sffz* *sffz* *sffz*

Tramp! Tramp! Tramp!

Captain Dick with Followers. (Male Chorus.)

Allegro marcato.

Piano.

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a rhythmic accompaniment in the bass clef, primarily using eighth notes and quarter notes. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. Dynamics include a forte (*f*) marking in the second measure and a fortissimo (*sfz*) marking in the third measure.

f CAPTAIN DICK.

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment starts with a fortissimo (*sfz*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The lyrics are: "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".

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "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

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.

sf

pesante.

DICK.

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

SIMON.

p a tempo.

And mel!
And mel!

sfz

(bus. with guns.)

sfz

p a tempo.

sfz

CHORUS.

REFRAIN. *Allegro marziale.*
CAPTAIN DICK.

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

Tramp, tramp, tramp, the road is

f molto marcato.

sfz

3

free;

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

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

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

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

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

unis. *sfz*

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

ff

3

DICK. *p.*

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

ff *pp*

free! We're Plant - ers and Ca -

ff *pp*

sfz sfz sfz *p*

molto cresc.

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

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

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

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

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

rit. *sfz*

Taisez-Vous.

Casket Girls and Men.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

p

Oh!

p

Piano.

f

sfz

sfz

p

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

p

p

p

GIRLS.

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

The first system of music consists of three measures. The top staff is a vocal line in G major with lyrics: "Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,". The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

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

we'll see!

The second system of music consists of three measures. The top staff is a vocal line with lyrics: "we'll see!". The middle and bottom staves are piano accompaniment, continuing the accompaniment from the first system.

The third system of music consists of three measures. It features piano accompaniment for the right and left hands. The right hand has some trills and grace notes, and the left hand has a more active bass line.

ONE MAN BASS.

ANOTHER MAN BAR.

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

The fourth system of music consists of three measures. The top staff is a vocal line with lyrics: "I have broad lands and a cab - in too! I've a". The middle and bottom staves are piano accompaniment. The right hand has a melodic line with some trills, and the left hand has a bass line. Dynamics include *pp* (pianissimo).

ONE TENOR,
I've a

range well stocked with car - i - bou!

The Tenor part consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

GIRLS.
p >
Tai - sez - vous!

snug lit - tle nest, big e - nough for two!_

The Girls' part consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

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

The Girls' part consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

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

p

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

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

pp *sfz* *p*

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

sfz *p* *sfz* *p*

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

pp *pp*

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

pp *pp*

f *With great firmness.*

We're com - ing here to be

f Oh,

p *cresc.* *f*

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "We're com - ing here to be". The middle staff is a vocal line with lyrics: "Oh,". The bottom staff is a piano accompaniment. The piano part begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking, leading to a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

f *p*

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

f *p*

mar - ry me, maid - - en fair!

fz *p* *sfz* *p*

DANCE.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "mar - ried, mar - ried, mar - ried, mar - ried, tai - sez - vous, so there!". The middle staff is a vocal line with lyrics: "mar - ry me, maid - - en fair!". The bottom staff is a piano accompaniment. The piano part features a forte (*f*) dynamic and a *fz* (forzando) marking, leading to a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

DANCE.

2nd time pp

The third system of the musical score consists of two staves. The top staff is a piano accompaniment. The piano part features a piano (*pp*) dynamic and a *2nd time* marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

1. 2.

The fourth system of the musical score consists of two staves. The top staff is a piano accompaniment. The piano part features a first ending (1.) and a second ending (2.). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Naughty Marietta.

Animato.

Piano.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of three measures. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. The first measure starts 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 vocal line begins with a half note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include piano (p) and meno.

a tempo.

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

The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include piano (p) and a tempo.

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "talk: 'La, la!' Like but-ter would melt, I guess. But the ev - 'ry-where! And bet-ter than gold I be. But the". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A tempo change to *a tempo.* is indicated in the second measure of the piano part.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "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". The piano part begins with a piano (*p*) dynamic and continues with a steady accompaniment.

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

The third system of music features a vocal line with a triplet of eighth notes marked *a tempo.* and a *meno.* marking. The lyrics are: "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". The piano accompaniment includes a triplet of eighth notes marked *accel. f* and *sfz*, and a *p colla voce.* marking.

rit. *pp* *parlando.*

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

pp *f p* *sfz*

REFRAIN. *Molto rubato.*

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

p a tempo rubato.

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

p colla voce. a tempo.

rit.

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

a tempo.

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

p *meno.*

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

ff Allegro.

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

Allegro.

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

It Never, Never Can Be Love.

DUET.

Marietta and Captain Dick.

Animato e molto rubato. *f* DICK.

So here's my hand, we're

Piano. *ff* *f*

mf MARIETTA. *p*

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

mf scherzando. *p*

DICK. *p*

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

f *mf* *p*

MAR.

DICK.

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

BOTH.

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

rit.

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

p poco rit. *p*

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

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

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

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

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

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

DICK.

MAR. *molto piu mosso.*

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

DICK. *>*

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

f a tempo. accel. rall.

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

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

CHORUS.

(Behind the Scenes.) No! —

No! —

a tempo. f accel. p rall. pp fz

Tempo I.

f MAR.

DICK.

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

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

mf scherzando. *p* *f*

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

MAR. *p* *mf* *p*

DICK.

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

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 com - rades, or

sfz accel. rit. a tempo.

Detailed description: This system contains the first line of music. The vocal line is on a single staff in treble clef, with lyrics 'call us just good com - rades, or'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Performance markings include 'sfz accel.', 'rit.', and 'a tempo.'.

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

Detailed description: This system contains the second line of music. The vocal line continues with lyrics 'sim - ply chums will do. ——— You may say I'm your'. The piano accompaniment continues with chords and moving lines. The lyrics are aligned with the notes in the vocal staff.

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

DICK.

Detailed description: This system contains the third line of music. The vocal line concludes with lyrics 'part - ner, My claim all claims a - bove; ——— But'. The piano accompaniment concludes with chords and moving lines. The name 'DICK.' is written above the final note of the vocal line.

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

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

f a tempo accel.

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

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

CHORUS.

(Behind the Scenes.) No! —

No! —

fp accel. *p* *rit.* *pp* *sfz*

If I Were Anybody Else But Me.

DUET.
Simon and Lizette.

Tempo giusto.

SIMON.

Piano.

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

For I

LIZETTE.

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

Mon

SIMON.

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

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

LIZETTE.

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

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

Allegro.

gigue.

f SIMON.

I dream that I am a pi - rate bold that

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

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

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

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

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

LIZETTE.

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

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

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

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

Oh!

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

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

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

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

(spoken.) *ff* *mf*

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

'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 consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat major or D-flat minor) and features a melody with eighth and quarter notes. The piano accompaniment includes a treble clef with chords and a bass clef with a simple bass line. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

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

The second system continues the vocal line and piano accompaniment. The vocal melody remains in the same key and style. The piano accompaniment features more complex chordal textures and some grace notes. A dynamic marking of *p* is also present.

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

The third system continues the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment features a more active bass line and some chromatic movement in the treble. A dynamic marking of *p* is present.

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

The fourth system continues the vocal line and piano accompaniment. The key signature changes to three sharps (F# major or C# minor). The vocal line begins with a dynamic marking of *pp* (pianissimo). The piano accompaniment also features a dynamic marking of *pp*.

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

pp poco rit.

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

pp rit *espress.*

cresc. ed allarg. *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.

ff

3

3

The piano introduction consists of five measures. The right hand features a rhythmic pattern of eighth notes with triplets, while the left hand provides a steady accompaniment of eighth notes. The key signature is one flat (B-flat), and the time signature is 3/8.

MARIETTA.

Ah! my heart is back in

fff

3

The vocal line for Marietta begins with a rest for two measures, followed by the lyrics "Ah! my heart is back in". The piano accompaniment continues with a similar rhythmic pattern, featuring triplets in the right hand.

M

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

3

The chorus begins with the lyrics "Na - po - li, — Dear Na - po - li, — dear Na - po - li, —". The piano accompaniment continues with a similar rhythmic pattern, featuring triplets in the right hand.

M

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

3

The chorus continues with the lyrics "— and I seem to hear a - gain in dreams — her". The piano accompaniment continues with a similar rhythmic pattern, featuring triplets 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

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

Allegro moderato.

stacc.

p

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

sfz

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

p

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

CHORUS.

p

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

p

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

The first system of music features a vocal line (M) and a four-part chorus (CHORUS). The vocal line begins with a piano (*p*) dynamic and includes lyrics: "Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,". The chorus consists of four parts (soprano, alto, tenor, and bass), each with identical lyrics. The piano accompaniment is shown in grand staff notation with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes and chords.

M

p

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

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

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

The second system of music continues the vocal and piano parts. The vocal line (M) includes lyrics: "ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,". The piano accompaniment continues with the same rhythmic pattern as the first system, maintaining a piano (*p*) dynamic.

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

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

f *ff*

This system contains the first two systems of music. The top system features vocal staves with lyrics 'la, la, la, La' and piano accompaniment. The piano part includes dynamic markings *f* and *ff*.

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

ff

This system contains the next two systems of music. The vocal staves continue with 'la, la, la, la'. The piano accompaniment features a *ff* dynamic marking.

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

This system contains the third and fourth systems of music. The vocal staves have lyrics 'zing, la la ha, ha!' and are marked *ff* (shouted). The piano accompaniment also includes *ff* (shouted) markings.

fff

This system contains the fifth and sixth systems of music. The piano accompaniment is marked *fff* and includes triplet markings.

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

M *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.

ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing 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.

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.*
3
3

M. Ah! ah
 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 ah ah

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

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

ffz *fz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (M) and two piano accompaniment staves. The vocal line starts with 'ah' syllables and ends with a melodic flourish. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *ffz* and *fz*.

ffz *fz*

Detailed description: This system shows the piano accompaniment for the second system, continuing the harmonic and rhythmic patterns from the first system.

M

la ha ha ha! zing, boom, aye!

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

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

Detailed description: This system contains the next four measures. The vocal line (M) has a more active melody with 'la ha ha ha!' and 'zing, boom, aye!'. The piano accompaniment continues with similar harmonic structures.

Detailed description: This system shows the piano accompaniment for the third system, featuring complex chordal textures and melodic lines.

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!

A

she!

ETIENNE

She! a

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

E

a tempo (to Marietta)

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

p cresc. *piu cresc.*

MARIETTA (to Capt. Dick)

Allegro

f No, no, my friend! — *a tempo*

CAPT. DICK.
Pro -

me. —

Allegro

f *a tempo*

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

p

RUDOLFO

f Yes,

molto cresc. *f*

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

M Oh

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

E *ETIENNES* *his son* *let's* *his son!*

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!

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!

p

f poco rit.

pp (Tymp.)

pp

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 Stay be - side me, Pa - dre dear! ———

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

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

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

E me! ——— Come, come with me,

G fair! ——— Dear me, dear me!

son, what fun!

son, what fun!

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 she!

The cas - ket girl is she!

accel. fz p

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

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

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

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

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

E to the cas- tle come *pp* with mel _____

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

pp Yes, 'tis s' e, tis she, 'tis shel _____

pp Yes, 'tis she, tis she, 'tis shel _____

pp _____

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

line from
Singing

Allegro Vivace

ETIENNE(to Governor)

E

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

fz *fz* *f*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat and a common time signature. The lyrics are "Come, sir, you are mas-ter here, to hold the maid you'll try." The piano accompaniment features a rhythmic pattern of eighth notes in the bass register and chords in the treble register. Dynamic markings include *fz* (forzando) and *f* (forte).

E

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

(Mocking Gov.)

CHORUS.

By and by!
By and by!

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Wait a while! let me think! By and by! The". A stage direction "(Mocking Gov.)" is placed below the vocal line. Below the vocal line, a section labeled "CHORUS." contains two vocal staves, each with the lyrics "By and by!". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *f* (forte).

p fz *fz* *fz* *fz*

Detailed description: This system shows the piano accompaniment for the third system. It features a complex melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Dynamic markings include *p fz* (piano forzando) and *fz* (forzando).

E

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

fz

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in bass clef with the lyrics "Kings com-mands be on your head! His ven-geance will be dire and dread." The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *fz* (forzando) is present.

E

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

p fz

M

Pa - dre mi - o, ———

D

Come, man, ——— speak up,

R

Mi - o fi - glio mi - o

(to Governor)

By and by! let him think,

By and by! let him think,

f sfz

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

A *f.* The King's com -

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

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

E *f.* His ven - geance

G Wait a while, let me

by and by

by and by

f. *f₂*

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! *f* > Pa - dre

A

D Come, man! Come, man!

R

E *f* > No! no!

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

I *f* *p* She's his fi - gliol! She's his fi - gliol! To

Allegro feroce

f > No! *f* > No!

f > No! *f* > No!

f > No! *f* > No!

Allegro feroce

f

M Oh Pa dre!

A

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

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

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

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

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

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

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

fz

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

A

D Come man, Come man,

R

E *fz* > No, no,

G Wait a while, Wait a while

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

f > No! no!
f > No! no!
f >

fz

M Ah! stay near.—

A

D speak up man, come, speak up.—

R *f* 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

Musical score for the first system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes triplets and dynamic markings like *f* and *mf*.

France is far a - way,

Musical score for the second system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes triplets and dynamic markings like *f* and *mf*.

I scarce - ly know just what to say.
Think I

Musical score for the third system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes triplets and dynamic markings like *f* and *mf*.

to page 102 measure 2

ETIENNE

These ruf - fians here on ev - ry side

Musical score for the fourth system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes dynamic markings like *f* and *ff*.

To take his son you will not

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

dare With Ru - dol - fo let her

col canto

a tempo

ah!

Come man,

a tempo

No, no, no, no, no, no!

bidet!
stay!

Wait a while

Yes, She's his fi - glio,

No!

No!

a tempo

f

f

M
ah! ah ah ah ah

A

D
Come man, speak up, come man,

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

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

G
wait a while, let me let me

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

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

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

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!

f

V

V

Detailed description: This is a page of a musical score, page 104. It features seven vocal staves labeled M, A, D, R, E, G, and I, and a piano accompaniment at the bottom. The vocal parts have lyrics in Italian. The piano part includes dynamic markings like *f* and *V*. The score is written in a key with one flat and a common time signature. The vocal parts are in treble clef, while the piano part is in bass clef. The lyrics are: M: Ah!; A: (silence); D: come, speak up!; R: Oh ca - ris - si - mo!; E: Come, sir, you're mas - ter here. no!; G: think. wait a while. Wait a while; I: fight to see fair play. She's his fi - glio. Below the vocal parts are two systems of piano accompaniment. The first system has lyrics 'a way, a way, no!' and 'a way, a way, no!'. The piano part includes a forte (*f*) dynamic and several *V* markings.

M
A
D
R
E
G
I

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

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

V

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

8

f

fz

fz

fz

ff cresc. assai *cresc. piu possibile*

M
ah!

A

D
fight for fair play!

R
ca - ris - si - mo!

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!

ff *cresc. molto.* *cresc. assai*

M
A
D
R
E
G
I
I

Andante religioso

(Picture)

(All kneel excepting Marietta and Rudolfo)

Andante religioso

Andante religioso
(Organ on stage)

8-
ff
fz
pp

(Marietta follows Rudolfo with shorter steps to music)

M

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

R

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

A *Piu mosso* *Allegro molto*

D *Gone! — gone gone!*

E *Gone! — gone gone!*

I *f*

f *f* *#*

I *Free! free free!*

Piu mosso *Allegro molto*

Gone! gone! gone!

Gone! gone! gone!

Gone! gone! gone!

Allegro molto

Piu mosso

f *rit.* *ff*

fz (Orchestra)

f *rit.* *ff*

A
D
E
I

Four vocal staves labeled A, D, E, and I. Each staff contains a melodic line. The first two measures of each staff are slurred together, and the third measure contains a final note. The key signature has two sharps (F# and C#).

CURTAIN

Piano accompaniment for the 'CURTAIN' section. The right hand features a complex texture with multiple voices, including a prominent melodic line. The left hand provides a bass line. The key signature has two sharps.

Piano accompaniment section with a dashed line above the staff. The right hand features a complex texture with multiple voices, including a prominent melodic line. The left hand provides a bass line. The key signature has two sharps.

Piano accompaniment section with a dynamic marking of *f₂*. The right hand features a complex texture with multiple voices, including a prominent melodic line. The left hand provides a bass line. The key signature has two sharps.

End of 1st Act

ACT II.
Opening Chorus.

SCENE I.
PRELUDE.

Allegro moderato.

Piano.

8

f *fz* *sfz*

8

f brillante. *mf* *ff*

8

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

Attacca Duo.

Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

Allegretto moderato.

Piano.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

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

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a dynamic marking of *p* (piano).

The second system includes a vocal line with lyrics and piano accompaniment. The vocal line starts with a whole rest, then sings "San - ta Ma - ri - a! No! No! No! No!" with a dynamic marking of *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamic markings of *fz* (forzando).

The third system features Marietta's laughing vocal line and piano accompaniment. The vocal line is labeled "MARIETTA. (laugning.)" and includes the exclamation "Ah!" twice. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamic markings of *p* (piano).

How_ he is stu - pid,

sfz

a tempo.

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

Your friend Pier - rot!

dim.

mf

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Your friend Pier - rot!". It features a dynamic marking of *dim.* (diminuendo) over a long note. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and consists of chords and melodic fragments in both hands.

(DANCE.)

pp

molto marc. e sempre in tempo.

p

Detailed description: This system is for a dance section. It begins with the instruction "(DANCE.)" and a dynamic marking of *pp* (pianissimo). The tempo marking is *molto marc. e sempre in tempo.* The piano accompaniment is in grand staff and features a steady rhythmic pattern with chords in both hands. A dynamic marking of *p* (piano) appears towards the end of the system.

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 > and marked with ^ above. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff begins with a dynamic marking of *f dim.* and later changes to *p*. The bass staff features a long melodic line with a slur and a fermata over the first two measures, followed by chords and eighth notes.

Third system of musical notation. The treble staff starts with a dynamic marking of *p* and later changes to *f*. The bass staff continues with chords and eighth notes.

Fourth system of musical notation, ending with a double bar line. It includes first and second endings. The treble staff has a dynamic marking of *dim.* and features a first ending with a repeat sign and a second ending with a fermata. The bass staff continues with chords and eighth notes.

You Marry A Marionette.

Edicene

Con moto. Moderato, sempre rubato.

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

Piano. *f accel.* *sfz* *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.—

f

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

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 *f* *rit.* *sfz*

Dance.

Marietta.

Allegretto moderato.

Piano.

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The right hand plays a rhythmic melody with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. A piano (*p*) dynamic marking appears in the middle of the system.

The second system continues the piano accompaniment. It features a dynamic shift from forte (*f*) to *f dim.* (forte diminuendo). The right hand melody continues with eighth and quarter notes, and the left hand accompaniment remains consistent. The system concludes with a fermata over the final notes.

The third system of the piano accompaniment begins with a piano (*p*) dynamic. The right hand melody continues with eighth and quarter notes, and the left hand accompaniment remains consistent. The system concludes with a fermata over the final notes.

1. | 2. Marietta escapes through window.

The fourth system of the piano accompaniment begins with a forte (*f*) dynamic. The right hand melody continues with eighth and quarter notes, and the left hand accompaniment remains consistent. A *dim.* (diminuendo) marking is present. The system concludes with a fermata over the final notes.

(CURTAIN.)

The fifth system of the piano accompaniment begins with a fortissimo (*fff*) dynamic. The right hand melody continues with eighth and quarter notes, and the left hand accompaniment remains consistent. A *sfz* (sforzando) marking is present. The system concludes with a fermata over the final notes.

The Dream Melody.

Intermezzo.

Tempo giusto.

Piano.

ff

ff

Moderato.

ff lunga.

f

f appassionato.

accel.

piu accel.

Cadenza.

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

8

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 complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sfz* and *rit.*

Second system of musical notation, continuing the piece. It includes dynamic markings *sfz* and *rit.* and concludes with a double bar line.

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

Third system of musical notation, starting with a treble clef and a key signature of two sharps. It features a *mf* dynamic marking and includes a fermata over a chord in the treble staff.

Fourth system of musical notation, featuring a *p* dynamic marking and a fermata over a chord in the treble staff.

Fifth system of musical notation, concluding the piece. It includes dynamic markings *poco rit.* and *pp a tempo.* and ends with a fermata over a chord in the treble staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand and a melodic line in the left hand. There are dynamic markings *sfz* and *p* above the right-hand staff.

Second system of musical notation, continuing the grand staff from the first system. It shows further development of the chordal texture in the right hand and the melodic line in the left hand.

Third system of musical notation. The right hand features a more complex chordal structure with some triplets. The left hand has a steady melodic accompaniment. Dynamic markings *sfz* and *p* are present.

Fourth system of musical notation. The right hand continues with dense chordal patterns. The left hand maintains its melodic role. Dynamic markings *sfz* and *p* are used.

Fifth system of musical notation, the final system on the page. It includes the instruction *sempre accel. e molto cresc.* written across the bottom of the grand staff. The music concludes with a final chord in the right hand and a melodic phrase in the left hand.

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 music is written in a key with one flat (B-flat major or D minor) and a common time signature. The upper staff features a complex rhythmic pattern of chords and eighth notes, with many notes marked with accents (>). The lower staff provides a steady accompaniment with chords and eighth notes.

Andante ♩ = ♩ 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 music is written in a key with one flat (B-flat major or D minor) and a common time signature. The upper staff features a complex rhythmic pattern of chords and eighth notes, with many notes marked with accents (>). The lower staff provides a steady accompaniment with chords and eighth notes. The tempo is marked 'Andante' and the dynamic is 'ff molto appassionato'. A 'sfz accel.' marking is present in the second measure of the upper 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 music is written in a key with two sharps (D major or F# minor) and a common time signature. The upper staff features a complex rhythmic pattern of chords and eighth notes, with many notes marked with accents (>). The lower staff provides a steady accompaniment with chords and eighth notes. The tempo is marked 'Grandioso'. The dynamic is 'sfz' in the first measure and 'ff' in the second measure.

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 music is written in a key with two sharps (D major or F# minor) and a common time signature. The upper staff features a complex rhythmic pattern of chords and eighth notes, with many notes marked with accents (>). The lower staff provides a steady accompaniment with chords and eighth notes.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *f* (forte).

Second system of musical notation, continuing the piece with similar notation and dynamic markings like *f*.

Third system of musical notation, including a *ten.* (tension) marking above the treble staff.

Fourth system of musical notation, starting with a *ff allarg.* (fortissimo, allargando) marking and ending with an *sfz* (sforzando) marking.

New Orleans Jeunesse Dorée.

(SCENE II.)

Allegro.

(During change of Scene.)

Piano. *fp*

The musical score consists of five systems of piano music. The first system is marked 'Piano. fp' and includes the tempo 'Allegro.' and the instruction '(During change of Scene.)'. The music is in 2/4 time with a key signature of one flat. The first system shows a bass line with a steady eighth-note accompaniment and a treble line with chords. The second system continues the accompaniment and introduces more complex chordal textures. The third system features a prominent triplet pattern in the treble. The fourth system is dominated by a complex triplet figure in the treble, with the bass line providing a simple accompaniment. The fifth system concludes with a final triplet figure in both hands.

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

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

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

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

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

CHORUS.

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

The first system of the chorus consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Gam - bling, gam - bling, ra - cing, di - cing;". The piano accompaniment features a steady bass line and chords in the right hand, with dynamic markings like *f* and accents.

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!

The second system continues the chorus with two vocal staves and piano accompaniment. The lyrics are: "Life's a sort of gam - ble If you look at it that way!". The piano accompaniment includes chords and a moving bass line, with dynamic markings like *f* and accents.

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

The third system concludes the chorus with two vocal staves and piano accompaniment. The lyrics are: "Ev - 'ry fel - low must be jol - ly". The piano accompaniment features chords and a bass line, with dynamic markings like *f* and accents.

1st Solo.

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

Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - rée!

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - rée! I'll My". The middle staff is a second vocal line with lyrics: "Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - rée!". The bottom staff is the piano accompaniment, featuring a bass line and a treble line with chords and melodic fragments. The key signature has two flats, and the time signature is 4/4. There are dynamic markings like *mf* and *mfz* and articulation marks like accents and slurs.

1st Solo.

take you! I'm I'll

cot - ton! I'll My

doub - le! mis - tress!

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "take you! I'm I'll". The middle staff is a second vocal line with lyrics: "cot - ton! I'll My". The bottom staff is the piano accompaniment. The key signature has two flats, and the time signature is 4/4. There are dynamic markings like *mf* and *mfz* and articulation marks like accents and slurs. A "1st Solo." marking is present above the middle staff.

with you! take you!

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "with you! take you!". The middle staff is a second vocal line. The bottom staff is the piano accompaniment, featuring a bass line and a treble line with chords and melodic fragments. The key signature has two flats, and the time signature is 4/4. There are dynamic markings like *mf* and *mfz* and articulation marks like accents and slurs.

Tutti.

ff *ff*

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

ff *ffz* *ff* *ff* *sfz*

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

sfz *sfz* *col gua* *col gua*

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

col gua

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

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

sfz sfz fz fz ff

This system contains the first four measures of the piece. It features two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics are: "Buck up! Pay, up, pay! Look up!". The piano part includes dynamic markings *sfz*, *fz*, and *ff*. There are also accents (>) and slurs over the piano accompaniment.

Buck up! Pay, pay, pay!

Buck up! Pay, pay, pay!

sfz sfz

This system contains measures 5 through 8. The lyrics are: "Buck up! Pay, pay, pay!". The piano part includes dynamic markings *sfz* and *sfz*. There are also accents (>) and slurs over the piano accompaniment.

sfz

This system contains measures 9 through 12. It features piano accompaniment in both treble and bass clefs. The piano part includes dynamic markings *sfz* and *sfz*. There are also accents (>) and slurs over the piano accompaniment.

1. | 2.

Come, pay! _____

Come, pay! _____

Detailed description: This system contains two vocal staves. The first staff is for a soprano or alto voice, and the second is for a tenor or bass voice. Both staves show a first ending (1.) and a second ending (2.). The lyrics "Come, pay!" are written below the notes in the second ending. The music is in a minor key, indicated by the key signature.

1. 8 | 2. 8

Detailed description: This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The first ending (1.) is marked with a dashed line and the number 8. The second ending (2.) is also marked with a dashed line and the number 8. The piano part features chords and moving lines in both hands.

Detailed description: This system contains two vocal staves, continuing the vocal lines from the first system. The notes are mostly sustained, with some rests. The lyrics are not present in this system.

8

sfz *sfz* *sfz* *sfz*

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The first ending (1.) is marked with a dashed line and the number 8. The piano part features chords and moving lines in both hands. The dynamic marking *sfz* (sforzando) is used in several places.

Love's Of New Orleans.

Pomposo

The piano introduction is in 2/4 time, marked 'Pomposo'. It features a treble and bass clef with a key signature of one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the bass line.

QUADROONS

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

The first system of the song includes the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'lan' that spans across the system.

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

The third system concludes the vocal line and piano accompaniment. The vocal line has a long note on 'de - sire!' that spans across the system. The piano accompaniment ends with a final chord.

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

The first system of music consists of 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 long note on 'love', followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the treble line.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth notes. The piano accompaniment maintains the rhythmic pattern from the first system.

gar - dens of de - light! _____

1 Voice Solo (Man) An - ge - lique! Ve - ro -

An other (Man) Fe - lice! An other

The third system is divided into two parts. The first part shows the vocal line ending on 'light!' with a long note. The piano accompaniment has a long note in the treble line. The second part shows a vocal solo for a man, with the lyrics 'An - ge - lique!' and 'Fe - lice!'. The piano accompaniment has a long note in the bass line. The key signature changes to one sharp (F#).

The fourth system shows the piano accompaniment for the final part of the piece. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature remains one sharp (F#).

nique!

An other

An-nice!

Bon soir, Bon soir, Bon

Bon soir,

soir,

Bon soir!

(All) *ff*

We're the love of old New

Or - le - ans, with 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 *rr.*

Oh! ho - la! We dance la Ca -

ff

Brillante f

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (ff) dynamic marking. The second system continues the piano accompaniment with a 'Brillante f' marking.

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

The second system continues the vocal line and piano accompaniment. The vocal line features a long note for 'chu - ca!' followed by the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

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

p

The third system continues the vocal line and piano accompaniment. The vocal line features a long note for 'The bright eyes of each Se - ño - ri - ta' followed by the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, with 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 forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while 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 some slurs and accents. The lower staff has a steady accompaniment. A fortissimo (*ff*) dynamic marking appears in the lower staff towards the end of the system.

The third system begins with a first ending bracket labeled '1.' above the first measure. The upper staff has a melodic line with accents. The lower staff has a consistent accompaniment. A fortissimo (*ff*) dynamic is present in the upper staff.

The fourth system features a first ending bracket labeled '1.' and a second ending bracket labeled '2.' above the measures. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. A forte (*f*) dynamic is marked in the lower staff.

The fifth system concludes the piece. The upper staff has a melodic line with accents and slurs. The lower staff has a steady accompaniment. Dynamics include fortissimo (*ff*), fortissimo with a fermata (*ffz*), and fortissimo (*ff*). The system ends with a double bar line and a final chord.

Moderato

Piano introduction for the Moderato section, featuring a treble and bass clef staff with a common time signature. The music begins with a forte (*f*) dynamic and transitions to a piano (*p*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, with a prominent tritone interval.

(Enter San Domingo Girls)

Vocal and piano accompaniment for the first line of the song. The vocal line is in a bass clef, and the piano accompaniment is in a treble and bass clef. The lyrics are: "Belles from San Do - min - go! Is - land far a - way,". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

Vocal and piano accompaniment for the second line of the song. The vocal line is in a bass clef, and the piano accompaniment is in a treble and bass clef. The lyrics are: "Love - ly San Do - min - go, Is - land far a - way." The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and melodic fragments.

DANCE

Piano accompaniment for the Dance section, featuring a treble and bass clef staff with a common time signature. The music begins with a piano (*p*) dynamic and is marked *semplice*. The melody is characterized by a series of eighth and sixteenth notes, with a prominent tritone interval.

Piano accompaniment for the Dance section, featuring a treble and bass clef staff with a common time signature. The music continues with a piano (*p*) dynamic and is marked *semplice*. The melody is characterized by a series of eighth and sixteenth notes, with a prominent tritone interval.

p

First system of a piano score. The right hand features a melodic line with slurs 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 right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics range from *fp* to *pp*.

Allegro. FRENCH GIRLS

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

f

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

rit. You'll plain - ly

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

Fourth system of a piano score. The right hand has a vocal line with lyrics. The left hand has a rhythmic accompaniment. Dynamics include *cresc. ed accel.*, *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 - nette! Frou - frou!

ff *ff* *frit.*

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

DANCE

The second system is labeled "DANCE" and features a piano accompaniment in a grand staff. The key signature remains two flats, and the time signature changes to 2/4. The music is characterized by a rhythmic melody in the right hand and a steady bass line in the left hand.

ff

The third system continues the piano accompaniment from the second system. It maintains the 2/4 time signature and two-flat key signature. The dynamic is marked as *ff* (fortissimo).

fp

The fourth system continues the piano accompaniment. The dynamic is marked as *fp* (fortissimo piano).

fp *ff* *ff*

The fifth system concludes the piano accompaniment. It features dynamics of *fp* (fortissimo piano) and *ff* (fortissimo).

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!

molto pesante a tempo *ff*

Tempo I

ENSEMBLE

We're the
We're the

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

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

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

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

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

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

ff

p

GENERAL DANCE

Tempo giusto

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time with a key signature of two sharps (F# and C#). The treble staff features a series of chords and melodic lines with accents. The bass staff provides a steady accompaniment. The instruction *poco a poco cresc.* is written below the first measure.

The second system continues the musical piece with similar chordal and melodic patterns in both staves.

The third system includes a dynamic marking of *ff* (fortissimo) in the right-hand staff, indicating a significant increase in volume.

The fourth system continues the musical development with consistent rhythmic and harmonic elements.

The fifth system concludes the piece with a final series of chords and melodic phrases in both staves.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various dynamics and articulations.

Second system of musical notation. The bass clef part includes the dynamic marking *p* and the instruction *cresc. poco a poco*.

Third system of musical notation. The bass clef part includes the dynamic marking *f*.

Fourth system of musical notation. The bass clef part includes the instruction *Tutta forza* and *poco accell. al Fine*.

Fifth system of musical notation. The bass clef part includes the instruction *Piu accelerando* and dynamic markings *fff* and *fff₂*.

The Sweet By And By.

Molto moderato.

Piano.

I
They've

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

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

rit.

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 -

a tempo.

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 - trys 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. *grum*

Prelude.

Tempo di Valse.

Piano.

ppp staccatissimo.

(Flute.)

pp leggiero.

(Clarinet.)

pp

dim.

Live For To-day.

Waltz Song.

Tempo di Valse (Allegro)

p cresc.
p.

MARIETTA

rit. *a tempo*

Would you say to the rose

rit. p
a tempo, leggiero
p

M

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

M

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

a tempo

M

bright, and the breeze 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 evening the petals 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

E all —

M Would you say to the rose — when it buds to

E all —

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

p

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

M *ppp* 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

p *f* *p* *f* *p* *f*

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

p *p* *p* *p*

M
all ne'er at all

A
all ne'er at all

D
all ne'er at all

E
all ne'er at all

f

8

pesante

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

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

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

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

ff rit.

a tempo

rit. ff

a tempo

rit. ff

a tempo

rit. ff

a tempo

8

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

8

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

ff *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

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

ADAH to Etienne

Ah, come, then sur - ren - -

a tempo
 D 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!

fz *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

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

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 tempo

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

a tempo

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

a tempo

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

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

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

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

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

Piu mosso

day! Live for to day! *pp*

day! Live for to day! *pp*

Piu mosso

sfz p *sfz p*

Molto piu mosso

M *p* *ff* live_ for to - day, for to - day, just to - day live

A *p* *ff* live_ for to - day, for to - day, just to - day live

D *p* *ff* live_ for to - day, for to - day, just to - day live

E *p* *ff* live_ for to - day, for to - day, just to - day live

Molto piu mosso

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

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

Molto piu mosso

fz *fz* *ffz* *fz*

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

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

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

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

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

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

ffz *ffz*

Meno mosso

M
A
D
E

day! _____
day! _____
day! _____ They dance
day! _____
day! _____
day! _____

Meno mosso

ff grandioso a tempo. ff rit. a tempo

ff

fff accel. al Fine. fz

I'm Falling In Love With Some One.

Captain Dick.

Valse lente.

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

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

Piano.

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

f *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.

Handwritten: 2nd system for piano

Piano.

Kink Sol - o - mon, der his - try says, had vives von hun - dred
Folks say dat old A - do - nis vas der most best look - ing

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 -

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
les, Ant he danced der Mer - ry Vi - dow Valse mit Frau Dem - os - then -

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

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

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

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

rit.

REFRAIN.

Meno.

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

a tempo. *pp* *stacc.*

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

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

skinned a mile! Ant it's aw - ful - ly soft for Si - mon, 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 he! But look at the queens dot falls for mel It's
 bet, but Gee! Yust look at der Ve - nus - es mit mel It's

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

Finale Ultimo.

Moderato.

(Violin Solo.)

mf

accel.

This system shows a violin solo in the upper voice and piano accompaniment in the lower voices. The tempo is marked 'Moderato'. The violin part begins with a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with triplet markings.

Andante. CAPTAIN DICK. (off stage)

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

fp p

pp colla voce.

This system marks the beginning of Captain Dick's vocal entry. The tempo is 'Andante'. The vocal line starts with a long note on 'Ah!' followed by the lyrics 'sweet mys - ter - y of life, at last I've'. The piano accompaniment is marked 'fp p' and 'pp colla voce.', with a melodic line in the right hand and a bass line in the left hand.

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

pp

This system continues the vocal line with the lyrics 'found thee, Ah! I know at last the se - cret of it'. The piano accompaniment features a complex texture with triplets in the bass line and a melodic line in the right hand.

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

gva

This system concludes the vocal line with the lyrics 'all. All the long - ing, seek - ing, stri - ving, wait - ing,'. The tempo is marked 'all.' and the piano accompaniment is marked 'gva'. The piano accompaniment continues with triplets in the bass line and a melodic line in the right hand.

MARIETTA. *pp*

ten.

Ah! at last I've found thee! found thee! at
 yearn - ing, the burn - ing hopes, the joy and i - dle tears that

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

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

(he enters)

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

D *ff* 'Tis the an - swer, 'tis the end and all of

gva.....

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!

gva..... *dar*

ten.

cut
Più mosso.

M

D (Etienne enters followed by people)

molto cresc. ed accel.

MARIETTA. *ff*

Ah, no! Monsieur,

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

What's this, — my bride! —

sffp in tempo.

sfp

(with enthusiasm)

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

sempre animato.

fp

sfz

an-swer, — it is love, love, — it's

fp

fp

Allegro molto.

M

love! _____

Allegro molto.

(Noise and confusion outside)

fp molto cresc. *f* più cresc.

SIMON. *p* (to Lizette)

They have re-

ffp *fp*

loosed me!

They have re-loosed me!

(Sir Harry rushes in with Dick's men)

f

S

ff

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

L'istesso tempo.
trem.
ff

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

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

DICK. (to his men) *ff* Let him go! I
ETIENNE (to Dick) *ad lib. ff*

The game's well played, you win!

Meno mosso. (with great feeling)

D

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.

cresc. possibile.

Grandioso.

Tutta forza.

fff

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

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

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

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

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

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

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

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

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

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

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

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

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

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 Basses.

Allegro vivo.

ff

sfz

sfz

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

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

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

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

p staccato.

marcato.

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

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

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

M *rit.*

D *rit.* ha ha ha ha ha ha!

rit. *sva* *a tempo.*

sva *loco* *fff*

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