

H-3

MR. OSCAR HAMMERSTEIN

PRESENTS

NAUGHTY MARIETTA

A COMIC OPERA

WITH

Mlle. EMMA TRENTINI



BOOK AND LYRICS BY

RIDA JOHNSON YOUNG



MUSIC BY

VICTOR HERBERT

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

Book and Lyrics
by
RIDA JOHNSON YOUNG.

Music
by
VICTOR HERBERT.

CAST OF CHARACTERS.

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

————— and —————

MARIETTA Mlle Emma Trentini

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

SYNOPSIS.

ACT I.

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

ACT II.

Scene I — The Marionette Theatre.

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

Musical Director Gaetano Merola
Stage Director Jacques Coini

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Naughty Marietta.

Overture.

Allegro Marziale.

Piano.

f molto marcato.

f *molto marcato.* *sfz* *rit.*

Animato.

8-measure rest
sfz
p
rit.
p

Piu animato.

poco rit.
p
p
mf

mp
p

Tempo di Valse lente.

poco rit.
a tempo.

First system of musical notation. 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 complex chordal textures with many beamed notes. A *poco rit.* marking is present in the middle of the system, and an *a tempo.* marking appears towards the end. There are several accents (*>*) placed above notes in the upper staff.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The music continues with dense chordal patterns and some melodic lines. A fermata is placed over a note in the upper staff towards the end of the system.

Third system of musical notation. This system includes a *rit.* (ritardando) marking and a *mf* (mezzo-forte) dynamic marking. The notation continues with complex textures and some melodic fragments.

Fourth system of musical notation. It begins with an *a tempo.* marking. The music features a prominent melodic line in the upper staff with several accents (*>*) and a fermata. The lower staff provides a steady accompaniment.

Fifth and final system of musical notation on the page. It continues the complex textures and includes a fermata in the upper staff. The piece concludes with sustained chords in both staves.

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

The second system of music consists of two staves. The upper staff has a first ending bracket labeled '8' above it, covering the first two measures. The lower staff continues with chords. A 'rit.' marking is placed above the final measure of the system.

The third system of music consists of two staves. The tempo marking 'Allegro.' is centered above the first measure. The upper staff has a first ending bracket labeled '8' above it, covering the first two measures. The lower staff contains a rhythmic accompaniment of chords.

The fourth system of music consists of two staves. The upper staff has a first ending bracket labeled '8' above it, covering the first two measures. The lower staff contains a rhythmic accompaniment of chords. There are various musical notations, including accents and slurs, throughout the system.

The fifth system of music consists of two staves. The upper staff has a first ending bracket labeled '8' above it, covering the first two measures. The lower staff contains a rhythmic accompaniment of chords. There are various musical notations, including accents and slurs, throughout the system.

First system of a piano score. The right hand features a complex melodic line with many beamed eighth notes and some sixteenth notes. The left hand provides a rhythmic accompaniment with chords and moving lines. A fermata is placed over a measure in the right hand.

Brillante.

Second system of the piano score, marked **Brillante.** and **ff**. The right hand continues with a fast, intricate melodic passage. The left hand features large, sweeping chords and arpeggiated figures.

Third system of the piano score. The right hand has a melodic line with some rests. The left hand has a more active role with chords and moving lines. A fermata is present in the right hand.

Violin Solo. (Cadenza.)

First system of the violin solo section, labeled **Violin Solo. (Cadenza.)**. The violin part is highly technical, featuring many triplets and rapid sixteenth-note passages. The piano accompaniment is minimal, consisting of a few chords.

Second system of the violin solo section. The violin part continues with rapid sixteenth-note patterns and some slurs. The piano accompaniment is very light, with a **p** dynamic marking.

Andante espressivo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with a fermata over the final measure. The lower staff is in bass clef and features a more active melodic line with eighth and sixteenth notes. A dashed line with an '8' above it spans the first two measures of the upper staff.

The second system continues the piece. The upper staff shows a continuation of the chordal texture, with a fermata over the final measure. The lower staff maintains its melodic flow. A dashed line with an '8' above it spans the first two measures of the upper staff.

The third system shows further development of the themes. The upper staff features more complex chordal structures and a fermata over the final measure. The lower staff continues with its melodic line. A dashed line with an '8' above it spans the first two measures of the upper staff.

The fourth system is characterized by a prominent fermata in the upper staff, which holds a chord for an extended duration. The lower staff continues with its melodic line. A dashed line with an '8' above it spans the first two measures of the upper staff.

The fifth system concludes the piece. The upper staff features a final fermata over a chord. The lower staff ends with a melodic phrase. A dashed line with an '8' above it spans the first two measures of the upper staff.

8

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

8

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

8

Allegro.

rit. *mf* *f* *f*

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

p cresc.

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

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

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

Allegro giusto.

Second system of musical notation, starting with a 2/4 time signature. The right-hand part features a series of chords with accents, while the left-hand part has a steady bass line. Dynamic markings include *pp* and *sempre cresc.*

Third system of musical notation, continuing the piece. The right-hand part has a more active melodic line with accents, and the left-hand part continues with a rhythmic bass line. A dynamic marking of *mf* is present.

Fourth system of musical notation, featuring a complex texture with triplets and dense chords in both hands. The right-hand part has a prominent melodic line with accents.

Fifth system of musical notation, concluding the page. It includes dynamic markings such as *ten.*, *pesante.*, and *ff tutta forza.* The music features a mix of chords and rhythmic patterns.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations, including accents and slurs. A dashed line above the staff indicates a repeat or continuation.

Second system of musical notation, continuing the piece. It includes a section with a slur and a fermata, followed by a section with a slur and a fermata. The notation includes various note values and articulations.

Third system of musical notation, featuring a treble and bass clef. The music includes a section with a slur and a fermata, followed by a section with a slur and a fermata. The notation includes various note values and articulations.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a section with a slur and a fermata, followed by a section with a slur and a fermata. The notation includes various note values and articulations.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a section with a slur and a fermata, followed by a section with a slur and a fermata. The notation includes various note values and articulations.

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

Detailed description: The page contains four systems of musical notation. The first system is a piano introduction in G major, 4/4 time, marked 'Andante' and 'ppp'. The second system continues the piano introduction, with the instruction '(Church Bell strikes 5)' and 'ppp'. The third system features a vocal line for 'THE WATCHMAN' with the lyrics 'Five o'clock and a fine clear morn-ing, — all's well! —' and a piano accompaniment marked 'pp' and '(ten.)'. The fourth system is a piano accompaniment for '(The beggars arise from around fountain)' with dynamic markings 'poco sfz', 'p', 'sfz', and 'p'.

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

tr *tr*

(man with ladder enters)

pp

(puts up ladder)

sfz *dim.*

(blows out lamp) *espress.* (Sacristan shuffles across stage)

sfz *p*

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

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

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

1st GIRL (nearer)

p

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

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

pp

fp

ro - ses

2nd GIRL

Sweet flow'rs, fresh flow'rs!

1st FLOWER VENDER *staccato*

Sweet _____ flow'rs!

sempre cresc.

fp

1st GIRL

Ro - - ses! — SEVERAL MEN

Allegro moderato

(The Flower Girls enter running)

Flow'rs!

molto cresc.

ffz *mf*

mf

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

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

unis.
p

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

f
p

ro - ses rare, Fra - grance

up - on the air sha - king. Come!

Come! Come!

Come! Come!

Come! Hastel Sweet, sweet,

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

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

The second system continues the musical score. The vocal line has the lyrics "sweet, now tis spring time en - thrall - ing, Peep, peep, peep, now the". The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a simple bass line.

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

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

Short, ah, too short the day!

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

portato

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

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

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

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

Fresh figs! Or - ang - es!

SUGAR CANE VENDER
Tenor

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

Altos

Come here, I'll buy!

STREET SWEEPERS enter

Sopranos

Don't pass us by!

This system contains the vocal line for Sopranos and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Don't pass us by!". The piano accompaniment features a rhythmic pattern of eighth notes and chords.

STREET SWEEPERS

Clear the way! Clear out!

This system contains the vocal line for Street Sweepers and the piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Clear the way! Clear out!". The piano accompaniment continues with a similar rhythmic pattern.

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

This system contains the vocal line for Street Sweepers and the piano accompaniment. The vocal line continues with the lyrics "Clear the way! Clear out and clear the way! Oh,". The piano accompaniment features a more active melodic line.

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

rapidamente

f

This system contains the vocal line for Street Sweepers and the piano accompaniment. The vocal line concludes with the lyrics "clear the way, clear out, I say, you fool-ish ven-dors cry-ing, We". The piano accompaniment includes the instruction "rapidamente" and a dynamic marking "f".

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

The first system of the musical score consists of 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 quarter 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 quarter 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 quarter 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 quarter notes.

ITALIAN (with parrots)

Tenor

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

FRUIT VENDER

Fresh figs! Or-ang-es!

SUGAR CANE VENDER

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

Altos
Come here I'll buy!

Sopranos

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

by!

Moderato
(Bell)

ffz

FLOWER GIRLS

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

p e staccatissimo

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

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

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

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

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

There's Mam - selle de Bells

Mam - selle Rose Ma - riel

Fron - te - nac,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Mam - selle Rose Ma - riel" with a long note on "riel". The piano accompaniment consists of chords and moving lines in both hands.

The piano accompaniment for the first system continues with complex chordal textures and melodic lines in both the right and left hands, supporting the vocal melody.

High no - bil - i -

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

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "High no - bil - i -". The piano accompaniment continues with similar textures to the first system.

The piano accompaniment for the second system continues with complex chordal textures and melodic lines in both the right and left hands, supporting the vocal melody.

ty!

To

Look - ing nev - er right or left,

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on "ty!" followed by a rest and then the word "To". The piano accompaniment continues with similar textures to the previous systems.

The piano accompaniment for the third system continues with complex chordal textures and melodic lines in both the right and left hands, supporting the vocal melody.

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *sf* and *p*. The key signature has two flats, and the time signature is 3/4.

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

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

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. Dynamics include *sf* and *p*. The piano accompaniment features a prominent bass line with chords. The key signature and time signature remain the same.

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

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

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. Dynamics include *sf* and *p*. The piano accompaniment continues with a steady bass line and chords. The key signature and time signature remain the same.

ONE ITALIAN

Allegro come sopra

Par - ro - queets!

maid.

Allegro come sopra

p

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

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

f poco cresc.

STREET SWEEPERS

Clear the way, clear out I say! Oh!

sempre cresc. ed accel.

Poco piu mosso

Soprano & Alto

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

Poco piu mosso

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

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

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

p

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

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

ff

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

Clear out clear out! clear out I say! Oh

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

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

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

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

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

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

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

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

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

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

Piu mosso

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

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

Piu mosso

day is wa - king, life, love, ev

fresh and fair we're try - ing clear

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

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

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

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

sfz *ff accel.*

sfz sfz sfz sfz

Tramp! Tramp! Tramp!

Captain Dick with Followers. (Male Chorus.)

Allegro marcato.

Piano.

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

CAPTAIN DICK.

The vocal line begins with a melodic phrase in the key of B-flat major. 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".

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and chords in the right hand.

The vocal line continues with the lyrics: "raid - ed the pi - rates at sea, We have no in - den - ture, we're answered the call of the wild, We heard the wolf call - ing when".

The piano accompaniment continues with the same rhythmic pattern as the first line, supporting the vocal melody.

out for ad-venture, 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

ffz p

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

poco pesante.

pesante.

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

SIMON. *p a tempo.*
 And mel
 And mel

CHORUS.
 (bus. with guns.) *ffz*

ffz
p a tempo. ffz

Detailed description: This block contains the first system of the musical score. It features two vocal staves at the top. The first staff is for 'DICK.' and the second for 'SIMON.'. Below them is a piano accompaniment consisting of two staves (treble and bass clef). To the left of the piano part is a 'CHORUS.' part, also with two staves. The music is in a key with two flats and a 2/4 time signature. The lyrics for Dick and Simon are 'known as the Ran-gers: Har-ry Blake, my good com-ra-des —'. The piano part includes dynamic markings like 'p a tempo.' and 'ffz'. The chorus part has the instruction '(bus. with guns.)' and 'ffz'.

REFRAIN. *Allegro marziale.*
 CAPTAIN DICK.

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

f molto marcato.

Detailed description: This block contains the second system of the musical score, which is the refrain. It features a single vocal staff at the top for 'CAPTAIN DICK.' and a piano accompaniment below it. The lyrics are 'Tramp, tramp, tramp a-long the high - - way, Tramp, tramp, tramp, the road is'. The piano part is marked 'f molto marcato.' and includes a triplet of eighth notes. The music is in a key with two flats and a 2/4 time signature.

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

Detailed description: This block contains the third system of the musical score, which is the continuation of the refrain. It features a single vocal staff at the top and a piano accompaniment below it. The lyrics are 'free; Bla-zing trails a-long the by - way,'. The piano part continues the rhythmic pattern from the previous system. The music is in a key with two flats and a 2/4 time signature.

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. *ffz*

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

ff

DICK. *p.*

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

ff *pp*

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

ff *pp*

ffz *ffz* *ffz* *p*

molto cresc.

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

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

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The tempo/mood is marked 'molto cresc.' at the top right.

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

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

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

rit. *ffz*

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *f*, *ff*, *rit.*, and *ffz*.

Taisez-Vous.

Casket Girls and Men.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

Oh!

Piano.

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

GIRLS.

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

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

we'll see!

ONE MAN BASS:

ANOTHER MAN BAR.

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

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

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

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

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

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

Not by you! *pp* The king has giv-en us Mar-ry, maid-en fair,

Won't you mar-ry me,

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

sfz *p* *sfz* *p*

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

pp *pp* *pp*

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

pp *pp* *pp*

With great firmness.

Were com - ing here to be

p cresc.

f Oh,

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

mar - ry me, maid - - en fair!

p

fz

p

fz

p

DANCE.

DANCE.

and time pp

1. 2.

Naughty Marietta.

Animato.

Piano.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature, containing a whole rest. The second system shows a grand staff (treble and bass clefs) with the key signature and time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include a forte (f) marking.

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 whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment features a treble and bass clef staff with a key signature of one sharp and a 6/8 time signature. Dynamics include piano (p) and meno markings.

a tempo.

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

The vocal line continues with a triplet of eighth notes marked with a '3' above them, followed by quarter notes. The piano accompaniment includes a piano (p) marking and an *a tempo.* instruction. The piece concludes with a piano (p) marking.

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

p *a tempo.*

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

p

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

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

rit. *pp* *parlando.*

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

pp *f p* *effz*

REFRAIN. *Molto rubato.*

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

p a tempo rubato.

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

p colla voce. *a tempo.*

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

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

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

p meno.
p rit. pp meno. espress.

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

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

rit.

It Never, Never Can Be Love.

DUET.

Marietta and Captain Dick.

Animato e molto rubato. *f* DICK.

So here's my hand, we're

Piano.

mf MARIETTA. *p*

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

mf scherzando. *p*

DICK. *p*

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

MAR.

DICK.

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand.

BOTH.

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

The second system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a more complex melodic structure. The piano accompaniment provides harmonic support with chords and moving lines.

rit.

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

p poco rit.

The third system concludes the piece. The vocal line ends with a long note. The piano accompaniment features a final chord and a ritardando marking. The tempo is marked *p poco rit.*

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

a tempo.

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

a tempo. DICK.

MAR. DICK.

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

BOTH.

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

rit.

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

p poco rit. *p*

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

accel. rit. accel. rit.

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

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

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

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

DICK.

MAR. *molto piu mosso.*

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

DICK. *>* *>*

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

f a tempo. accel. rall.

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

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

CHORUS.

(Behind the Scenes.) No!—

No!—

a tempo. f accel. p rall. pp f

Tempo I.

f MAR.

DICK.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I see I don't ap - peal to you, — Oh —". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. Dynamics include *f* and *mf*.

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

mf scherzando. *p*

The second system continues the vocal line with the lyrics "well, — you'll do. — In friend-ship, you'll find that I'm". The piano accompaniment includes a *mf* *scherzando* section and a *p* section. The piano part features a mix of chords and moving lines in both hands.

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

MAR. *p*

mf *p*

The third system continues the vocal line with the lyrics "tried and true. — Of course, — me too. — I". The piano accompaniment includes a *mf* section and a *p* section. The piano part features a mix of chords and moving lines in both hands.

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

DICK.

The fourth system continues the vocal line with the lyrics "s'pose your love must be tall and grand? I shall nev - er love, so". The piano accompaniment features a *p* section. The piano part features a mix of chords and moving lines in both hands.

BOTH.

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

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

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

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

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

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

call us just good comrades, or

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

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

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

DICK.

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

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

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* *fs*

If I Were Anybody Else But Me.

DUET.
Simon and Lizette.

Tempo giusto.

SIMON.

Piano.

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

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

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

LIZETTE.

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

The third system features Lizette's vocal line on a single staff and piano accompaniment on two staves. The piano part includes dynamic markings like *p* and *f*, and articulation like accents and slurs. The vocal line begins with a rest followed by a single note.

SIMON.

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

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

LIZETTE.

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

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

Allegro.

gigue.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with dynamic markings such as *f* and *mf*.

SIMON.

I dream that I am a pi - rate bold that

The second system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a fermata over a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with dynamic markings such as *sfz* and *mf*.

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with dynamic markings such as *f* and *mf*.

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

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with dynamic markings such as *f* and *mf*.

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

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

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

LIZETTE.

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

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

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

f molto cresc. *poco accel.*

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

LIZETTE.

Oh!

Molto meno. *colla voce.*

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

p *p a tempo.*

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

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

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

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

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

(spoken.) *mf*

The third system includes a vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* (fortissimo) above it, followed by a dynamic marking of *mf* (mezzo-forte) with a hairpin. The piano accompaniment is active. A dynamic marking of *mf* is also present in the lower right.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is visible in the upper left.

'Neath The Southern Moon.

Adah.

Lento. ADAH.

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

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

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

Piano.

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

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

lost, I can - not, dare not know.

Piu lento, molto appassionato.

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a piano (*p*) dynamic, featuring a series of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar chordal textures, maintaining the *p* dynamic.

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

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features more complex chordal structures, including some triplets and sixteenth notes in the right hand, while the left hand remains steady.

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

The fourth system begins with a piano (*pp*) dynamic marking. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment also begins with a *pp* dynamic, featuring a more intricate bass line in the left hand and chords in the right hand.

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

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

pp rit *espress.*

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

rit. *lunga.* *rit.* *rit.*

f animato. *ff* *poco rit.*

71
Italian Street Song.
Marietta and Chorus.

Allegro.

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 music is marked with a forte (*ff*) dynamic.

MARIETTA.

Ah! my heart is back in

The first vocal line 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, marked with a fortissimo (*fff*) dynamic.

M

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

The chorus begins with the lyrics "Na - po - li, — Dear Na - po - li, — dear Na - po - li, —". The piano accompaniment features a more active eighth-note melody in the right hand, with a triplet in the final measure.

M

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

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

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

p *a tempo.*

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

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

cresc.

cresc.

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

f rit.

f rit.

colla voce. fff

molto rit.

Allegro moderato.

M

p *stacc.*

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

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 La, la, la, Ha, ha, ha, Zing, boom,

fff

M

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

ten. fff

M

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

CHORUS.

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

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

Detailed description: This system contains the first four measures of the piece. It features a vocal line (M) and a three-part chorus (CHORUS). The piano accompaniment is in the lower staves. The lyrics are: 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,'. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The vocal line starts with a piano (*p*) dynamic and includes accents. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

p

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). 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 in the bass and chords in the treble. A piano (*p*) dynamic marking is present at the beginning.

M

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

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

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

Detailed description: This system contains the next four measures of the piece. It features a vocal line (M) and a three-part chorus. The lyrics are: 'ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,'. The piano accompaniment continues in the lower staves. The music maintains the same 2/4 time signature and key signature as the first system.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music continues with the same rhythmic and harmonic patterns as the first system, featuring eighth-note accompaniment and chords.

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

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

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

This system contains the first vocal and piano entries. The vocal staves (top two) show the vocal line with lyrics 'la, la, la, La' and 'la, la, la, La'. The piano accompaniment (bottom two) features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *ff* is present in the piano part.

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

This system continues the vocal and piano parts. The vocal staves have lyrics 'la, la, la, la' and 'la, la, la, la'. The piano accompaniment maintains the rhythmic accompaniment with a *ff* dynamic marking.

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

This system introduces new lyrics. The vocal staves have lyrics 'zing, la la ha, ha!' and 'zing, la la ha, ha!'. The piano accompaniment includes a *ff* dynamic marking and the instruction '(shouted)'.

fff

This system shows the final piano accompaniment section, featuring a *fff* dynamic marking and a complex chordal texture.

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

ff *gva*

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

gva

pp

Ah!
 aye!
 aye!

fff *pp* *cresc.* *sempre*

M *pp*
Ah _____ ah _____

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

p

M
Ah _____

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

p

M

Ah Ah ah

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

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

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. *gaa*
fff *pesante.*

M. Ah! ah

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

p

M

ah!

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

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

M

ah ah ah ah

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

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

M

ah ah ah ah ah ah

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

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

ffz *fz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (marked 'M') and a piano accompaniment. The vocal line starts with 'ah ah ah' and then 'ah ah ah' followed by a melodic flourish. The piano accompaniment includes dynamic markings *ffz* and *fz*. The lyrics 'la la la ha ha ha zing, boom, aye.' are written under the vocal line.

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 (marked 'M') continues with 'la ha ha ha! zing, boom, aye!'. The piano accompaniment continues with similar dynamics and includes a *ffz* marking. The lyrics 'la la la la ha ha ha! zing, boom, aye!' are repeated under the vocal line.

Finale 1st Act

Allegro

ADAH *a piacere*

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

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

MARIETTA

a tempo

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

she!

fz p *p*

ETIENNE

She! a

She! a

p *p a tempo* *fp*

a tempo

(to Marietta)

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

p cresc. *piu cresc.*

MARIETTA (to Capt. Dick)

Allegro

a tempo

No, no, my friend! —

CAPT. DICK.

Pro -

me. —

Allegro

a tempo

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

RUDOLFO

Yes,

molto cresc.

Piu Allegro

MARIETTA

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

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

CHORUS

She
She

Piu Allegro

fp *fz*

M Oh

CAPT. DICK

D Pro-tect your son come, speak up!

ETIENNE

E She his daughter, she his son!

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

fz

Molto Appassionato

M

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

mf

fz

GOVERNOR

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

p

fz

ADAM (aside)

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

f poco rit.

pp (Tymp.)

fz

Allegretto grazioso
MARIETTA

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

p

molto rubato

accel.

rit.

M

fix comme ça! Oh! la! Pa pa

a tempo

M

accel.

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

accel.

M

accel.

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

fz *p*

accel. *f* *p*

M

accel.

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

poco accel.

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

M
 no!

ADAH

Tis she, 'tis she, she's the

DICK

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

RUDOLFO

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

ETIENNE

Come, come, with me! Come with

GOVERNOR

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

pp

She, his

pp

She, his

pp

pp

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

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

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

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

E mel _____ Come, come with me,

G fair! _____ Dear me, dear me!

son, what fun!

son, what fun!

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

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

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

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

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

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

She _____ his son, what fun!

She _____ his son, what fun!

acell. rit. a tempo marcato pp

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

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

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

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

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

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

The cas - ket girl is shel

The cas - ket girl is shel

accell. *fz* *p*

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

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

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

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

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

E to the cas- tle come with me! _____

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

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

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

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

Allegro Vivace
ETIENNE(to Governor)

E

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

E

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

(Mocking Gov.)

CHORUS.

By and by!

By and by!

E

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

E

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

p fz

M

D

R

Pa - dre mi - o, ———

Come, man, ——— speak up,

Mi - o fi - glio mi - o

(to Governor)

By and by! let him think,

By and by! let him think,

M *f* Pa - dre mi - o, *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 *fz*

M
not, for - sake me not!

A
mands be on your head!

D
son, speak up, speak up!

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

E
will be dire and dread!

G
think, by and by, by and by!

accell.

f

Allegro feroce

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

A

D Come, man! Come, man!

R

E *f* *>* No! no!

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

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

Allegro feroce

f *>* No! No!

f *>* No! No!

Allegro feroce

f

M Oh Pa dre!

A

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

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

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

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

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

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

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

fz

M *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 *p.* *v* *#* *v* She's his fi - glio, She's his fi - glio to

No! no!

No! no!

fz *v*

Detailed description: This is a musical score for a vocal ensemble and piano. The vocal parts are labeled M (Soprano), A (Alto), D (Tenor), R (Bass), E (Soprano), G (Bass), and I (Bass). The piano part is at the bottom. The lyrics are in Italian. The score includes dynamic markings such as *fz* (forzando), *p.* (piano), and *v* (accents). The piano part features complex chordal textures and melodic lines.

M Ah! stay near—

A

D speak up man, come, speak up—

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

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

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

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

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

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

GOVERNOR (in distress) *f*

The King of

G France is far a - way,

G I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

M Ah! stay near.—

A

D speak up man, come, speak up.—

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

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

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

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

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

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

GOVERNOR (in distress) *f*

The King of

France is far a - way,

I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

gracefully a piacere mf rit.

G dare _____ With Ru - dol - fo let her

col canto mf

a tempo

M _____ ah!

A _____

D _____

R _____ Come man,

a tempo f

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

G _____ bidel _____ Wait a while

f f2.

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

No!

No!

a tempo

8

M *ah! ah ah ah ah*

A

D Come man, speak up, come man,

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

E no, no, no, no, no,

G wait a while, let me let me

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

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

V

M Ah!

A

D come, speak up!

R Oh ca - ris - si - mo!

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

G think, wait a while. Wait a while

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

a way, a way, no!

a way, a way, no!

Piano accompaniment

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 music is in a key with one sharp (F#) and a common time signature. The vocal parts have various lyrics, including "Ah!", "come, speak up!", "Oh ca - ris - si - mo!", "Come, sir, you're mas - ter here. no!", "think, wait a while. Wait a while", "fight to see fair play. She's his fi - glio.", and "a way, a way, no!". The piano accompaniment consists of chords and melodic lines in both hands.

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,

vc

M Ah! _____

A

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

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

E Come sir, Come the King com - mands be

G let me, let me think.

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

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

ff cresc. assai *cresc. in possibile*

M
ahl

A

D
fight for fair play!

R
ca - ris - si - mol

E
on your head, be on your head!

G
Please let me think!

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

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

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

8

ff cresc. molto. *cresc. assai*

Andante religioso

M
A
D
R
E
G
I

(Picture)

(All kneel excepting Marietta and Rudolfo)

Andante religioso

Andante religioso
(Organ on stage)

ff *fz* *pp*

(Marietta follows Rudolfo with shorter steps to music)

M

R

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

rit. e dim.

poco string.

(pizz. orchestra)

(pizz. orchestra)

pp

Piu mosso

Allegro molto

A

D

E

I

Gone! — gone gone! — gone! —

Gone! — gone gone! — gone! —

Gone! — gone gone! — gone! —

Free! free free!

Piu mosso

Allegro molto

Gone! — gone! — gone! —

Gone! — gone! — gone! —

Gone! — gone! — gone! —

Piu mosso

Allegro molto

fz (Orchestra)

rit.

ff

A
D
E
I

CURTAIN

End of 1st Act

ACT II.
Opening Chorus.

SCENE I.
PRELUDE.

Allegro moderato.

Piano.

8

8

Attacca Duo.

Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

Allegretto moderato.

Piano.

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

RUDOLFO. (Operating Marionettes.)

The second system of the duet features the vocal part for Rudolfo. The top staff is a treble clef with a key signature of two sharps and a time signature of 8/8. The bottom two staves are a grand staff with the same key signature and time signature. The piano accompaniment starts with a dynamic marking of *mp* (mezzo-piano). The vocal line begins with the lyrics "Tur - na like dat - a Pier -".

Tur - na like dat - a Pier -

The third system of the duet continues the vocal part for Rudolfo. The top staff is a treble clef with a key signature of two sharps and a time signature of 8/8. The bottom two staves are a grand staff with the same key signature and time signature. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics "rette, just so, Row to the la - dy, Sig - nor Pier - rot.".

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains several measures of music with notes and rests. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and moving lines, with a dynamic marking of *p* (piano) appearing in the middle staff.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains several measures of music with notes and rests. Below the vocal line, the lyrics "San - ta Ma - ri - al No! No! No! No!" are written. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and moving lines, with dynamic markings of *f* (forte) and *fz* (forzando) appearing in the middle staff.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains several measures of music with notes and rests. Below the vocal line, the character name "MARIETTA. (laughing.)" is written. The lyrics "Ahl" are written below the vocal line. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and moving lines, with dynamic markings of *p* (piano) appearing in the middle staff.

How_ he is stu - pid,

a tempo.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a fermata on the first measure, followed by the lyrics "How_ he is stu - pid,". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a complex texture with many beamed sixteenth notes and slurs. A dynamic marking of *sfz* (sforzando) is present in the first measure. The tempo marking *a tempo.* is centered in the piano part.

Your friend Pier - rot!

dim.

mf

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing the lyrics "Your friend Pier - rot!". It features a long, sweeping melodic line with a dynamic marking of *dim.* (diminuendo) above it. The bottom staff is a piano accompaniment in grand staff. It consists of rhythmic patterns with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the piano part.

(DANCE.)

pp

molto marc. e sempre in tempo.

p

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, starting with the instruction "(DANCE.)" and a dynamic marking of *pp* (pianissimo). The bottom staff is a piano accompaniment in grand staff. It features a rhythmic pattern with chords and moving lines. The tempo marking *molto marc. e sempre in tempo.* is placed above the piano part. A dynamic marking of *p* (piano) is placed in the middle of the piano part.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with accents (>) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

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

The third system shows a change in dynamics. It starts with a *p* (piano) marking and ends with a *f* (forte) marking. The treble staff continues with melodic patterns, and the bass staff provides a steady accompaniment.

The fourth system concludes the piece with two endings. The first ending leads back to an earlier section, and the second ending provides a final resolution. A *dim.* (diminuendo) marking is present in the second measure. The treble staff features a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment.

How_ he is stu - pid,

a tempo.

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

Your friend Pier - rot!

dim.

mf

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues on the same staff as the first system. The lyrics "Your friend Pier - rot!" are written below. A dynamic marking of *dim.* (diminuendo) is placed above the vocal line in the second measure. The piano accompaniment continues on the grand staff. A dynamic marking of *mf* (mezzo-forte) is placed in the piano part in the second measure. The piano part features a mix of chords and moving lines.

(DANCE.)

pp

molto marc. e sempre in tempo.

p

Detailed description: This system contains the piano accompaniment for a dance section. It begins with the instruction "(DANCE.)" and a dynamic marking of *pp* (pianissimo). The tempo marking *molto marc. e sempre in tempo.* is placed above the piano part. The piano part is written on a grand staff and consists of a rhythmic accompaniment with many beamed notes. A dynamic marking of *p* (piano) is placed in the piano part in the third measure.

First system of musical notation, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes with accents and slurs.

Second system of musical notation. The treble staff begins with a dynamic marking of *f dim.* and a slur. The bass staff has a dynamic marking of *p*. The system concludes with a fermata over the final notes.

Third system of musical notation. The treble staff starts with a dynamic marking of *p*. The bass staff has a dynamic marking of *f*. The system concludes with a fermata over the final notes.

Fourth system of musical notation, divided into two endings. The first ending (1.) is marked with *dim.* and ends with a repeat sign. The second ending (2.) features a fermata over the final notes.

You Marry A Marionette.

Con moto.

Moderato, sempre rubato.

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

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

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Now, why should a man who has' on two lines. The piano accompaniment starts with a treble clef and a bass clef, with dynamics including *f accel.*, *mf*, and *mf*. A fermata is placed over the first measure of the piano accompaniment.

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 -

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics '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 -'. The piano accompaniment features a *ten.* (tension) marking and a *p* (piano) dynamic. The piano part consists of chords and arpeggiated figures.

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

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics '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'. The piano accompaniment features a *p* (piano) dynamic and a *a tempo.* marking. The piano part includes sustained chords and melodic lines.

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

rit.

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

pesante.

p colla voce.

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

p

REFRAIN.

ff *grandioso.*

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

f *pesante.*

pp *mezza voce.*

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

pp

pp *cresc.*

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

colla voce. *cresc. e animando.*

rit.

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

rit. espress.

f *ten.*

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

a tempo. *f* *ten.*

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

rit. stacc.

f

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

sfz *rit.* *sfz*

Dance.

Marietta.

Allegretto moderato.

Piano:

The first system of piano accompaniment consists of two staves. The right staff features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The left staff provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *p*.

The second system continues the piano accompaniment. It includes a *f dim.* marking and a fermata over a note in the right hand. The left hand continues with a steady accompaniment.

The third system of piano accompaniment features a *p* dynamic marking. The melodic line in the right hand has several accents and slurs.

1. 2. Marietta escapes through window.

The fourth system includes a first ending bracket and a second ending with the instruction "2. Marietta escapes through window." The right hand has a *dim.* marking. The system concludes with a double bar line.

(CURTAIN.)

The fifth system, labeled "(CURTAIN.)", features a *fff* dynamic marking. The right hand has a series of chords and a melodic line. The left hand has a rhythmic accompaniment. The system ends with a *sfz* marking and a double bar line.

The Dream Melody.

Intermezzo.

Tempo giusto.

Piano.

ff

8

Moderato.

ff lunga.

f

f appassionato.

accel.

piu accel.

Cadenza.

8

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

Andante espressivo.

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

Second system of musical notation, continuing the piece. It includes dynamic markings such as *sfz* and *rit.*.

(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.

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

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

First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sfz* and *p*.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with some grace notes, and the left hand maintains the eighth-note accompaniment. Dynamic markings include *sfz* and *p*.

Third system of musical notation. The right hand features a complex, dense texture with many notes. The left hand continues with the eighth-note accompaniment. Dynamic markings include *sfz* and *p*.

Fourth system of musical notation. The right hand has a series of chords and arpeggiated figures. The left hand continues with the eighth-note accompaniment. Dynamic markings include *sfz* and *p*.

Fifth system of musical notation. The right hand features a series of chords and arpeggiated figures. The left hand continues with the eighth-note accompaniment. Dynamic markings include *sfz* and *p*. The system concludes with the instruction *sempre accel. e molto cresc.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain dense chordal textures with many notes beamed together, suggesting a complex harmonic structure. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked with accents (>) and slurs.

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

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

Grandioso.

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

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

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

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes various note values, rests, and dynamic markings such as *f* and *p*.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes various note values, rests, and dynamic markings such as *f* and *ten.*

Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes various note values, rests, and dynamic markings such as *ff allarg.* and *ffz*.

New Orleans Jeunesse Dorée.

(SCENE II.)

Allegro.

(During change of Scene.)

Piano.

fp

The musical score consists of six systems of music, each with a treble and bass staff. The first system is marked *fp* and includes the instruction "(During change of Scene.)". The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic and harmonic development. The third system includes a repeat sign. The fourth system features a complex melodic line in the treble staff with many beamed notes and a simpler bass line. The fifth system is characterized by frequent triplets in both staves. The sixth system concludes the piece with a final cadence in the bass staff.

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

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

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

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

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

CHORUS.

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

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

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

1st Solo.

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

This system contains the first vocal entry and piano accompaniment. The vocal lines are in two parts, with lyrics in French and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings.

1st Solo.

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

1st Solo.

I'll My doub - let
 mis - tress!

This system continues the vocal and piano parts. It includes a section marked '1st Solo.' for the piano. The vocal lines have lyrics in English and French. The piano accompaniment continues with similar rhythmic patterns and includes some triplet markings.

with you!
 take you!

This system shows the final vocal entry and piano accompaniment. The vocal lines have lyrics in English. The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth-note runs.

ff *Tutti.* *ff*

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

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "It's yours! Look up!" and "You've won! Look up!". The middle and bottom staves are piano accompaniment. Dynamics include *ff* and *Tutti.* with accents.

Piano accompaniment for the first system, featuring a right-hand melody with trills and a left-hand bass line. Dynamics include *ff*, *ffz*, and *fffz*.

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Buck up! Pay, pay, pay! Look up" and "Buck up! Pay, pay, pay! Look up". The middle and bottom staves are piano accompaniment. Dynamics include *ff* and *ffz*.

Piano accompaniment for the second system, featuring a right-hand melody with trills and a left-hand bass line. Dynamics include *ffz*. There are markings for *col qua* at the end of the system.

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Buck up! Pay, pay, pay! Look up!" and "Buck up! Pay, pay, pay! Look up!". The middle and bottom staves are piano accompaniment. Dynamics include *ff* and *ffz*.

Piano accompaniment for the third system, featuring a right-hand melody with trills and a left-hand bass line. Dynamics include *ff* and *ffz*. There are markings for *col qua* at the end of the system.

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

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

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

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

The piano accompaniment for the first system consists of two staves. It features a rhythmic pattern with chords and single notes. Dynamics include *mf*, *fz*, and *ff*. There are also some accidentals and slurs.

Buck up! Pay, pay, pay!

Buck up! Pay, pay, pay!

This system contains two vocal staves. The top staff has lyrics: "Buck up! Pay, pay, pay!". The bottom staff has lyrics: "Buck up! Pay, pay, pay!". The melody continues with similar dynamics and accents.

ffz *ffz* *ffz*

The piano accompaniment for the second system consists of two staves. It continues the rhythmic pattern from the first system. Dynamics include *ffz*. There are some accidentals and slurs.

This system contains two empty vocal staves, indicating a break in the vocal line or a section where the vocalists are silent.

ffz

The piano accompaniment for the third system consists of two staves. It continues the rhythmic pattern. Dynamics include *ffz*. There are some accidentals and slurs.

1. 2.

Come, pay! _____
Come, pay! _____

This system contains two vocal staves. The first staff has a first ending bracket over the first two measures, followed by a double bar line and a second ending bracket over the last two measures. The lyrics "Come, pay!" are written below the notes in the second ending. The second staff is identical to the first.

1. 2.

This system shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The first ending is marked with a dashed line and the number 8. The second ending is also marked with a dashed line and the number 8. The music includes chords and melodic lines in both hands.

This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music consists of sustained chords and melodic fragments in both hands.

ffz *ffz* *ffz* *ffz*

This system shows the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines in both hands. The dynamic marking *ffz* (fortissimo zingando) is repeated four times below the notes.

Love's Of New Orleans.

Pomposo

QUADROONS

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

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

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

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

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

gar - dens of de - light! _____

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

An - ge - lique! Fe - lice!

p *p*

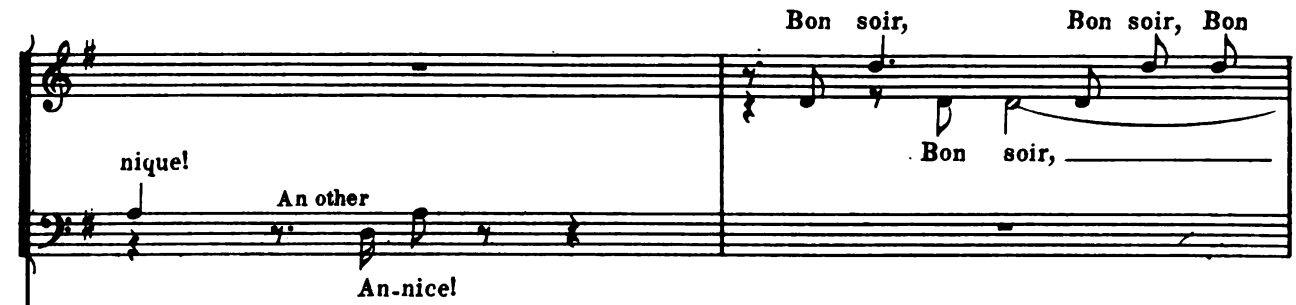
niquel

An other

An-nice!

Bon soir, Bon soir, Bon

Bon soir,

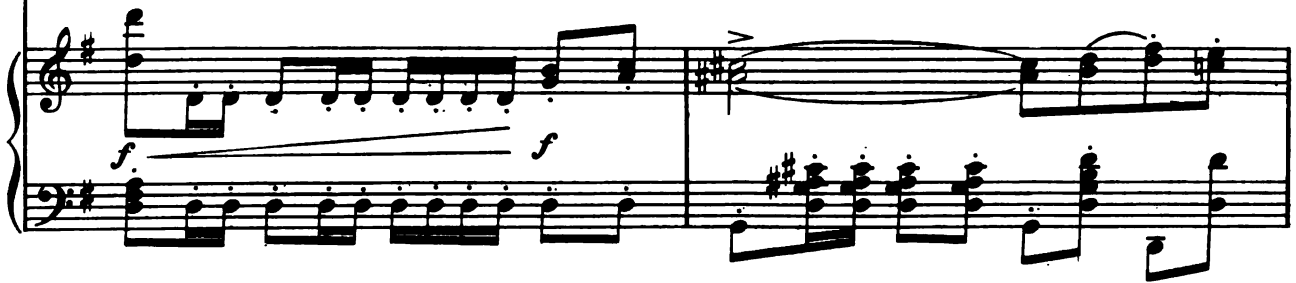
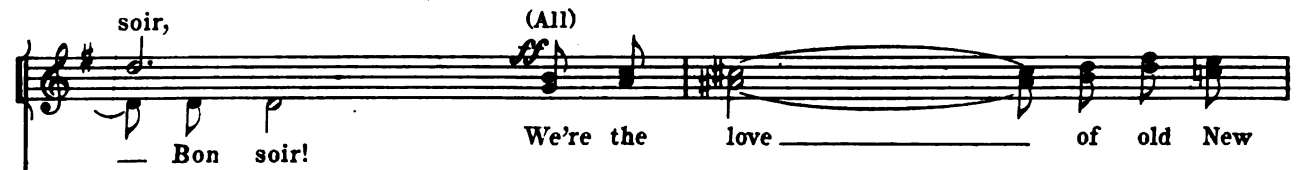


soir,

Bon soir!

(All)

We're the love of old New



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



Tempo di Valse

ff

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

SPANISH GIRLS

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 the lyrics "Oh! ho - la! We dance la Ca -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo) and a performance instruction of *Brillante f* (brilliantly fortissimo).

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "chu - cal _____ With ca - sta-nets sound - ing so gay. _____". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo).

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

p

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "The bright eyes of each Se - ño - ri - ta _____ Shall". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano).

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 one sharp (F#) and the time signature is 4/4. The music begins with a dynamic marking of *f*. The upper staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. The upper staff has a melodic line with a slur over the final two measures. The lower staff features a dynamic marking of *ff* and continues with a rhythmic accompaniment of chords.

The third system shows the continuation of the melody and accompaniment. The upper staff includes several accents and slurs. The lower staff maintains the harmonic support with chords and a steady bass line.

The fourth system includes a first ending bracket over the first two measures of the upper staff. A second ending bracket follows, starting with a dynamic marking of *f*. The lower staff continues with its accompaniment.

The fifth system concludes the piece. The upper staff features a melodic line with accents and slurs. The lower staff includes dynamic markings of *ff* and *ffz*. The system ends with a double bar line and a key signature change to two flats (Bb and Eb).

Moderato

(Enter San Domingo Girls)

Belles from San Do - min - go!

Is - land far a - way,

Love - ly San Do - min - go,

Is - land far a - way. —

DANCE

p

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

fp *pp*

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

Allegro. FRENCH GIRLS

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

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

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

You'll plain - ly

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

a tempo

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

a tempo

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

ff

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

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

fp

rie! An - nettel Frou - frou!

ff *ff* *frit.*

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics 'rie! An - nettel Frou - frou!' and a long horizontal line following. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part features a strong dynamic of *ff* (fortissimo) and includes a *frit.* (ritardando) marking towards the end of the system.

DANCE

Detailed description: This system is labeled 'DANCE' and features a piano accompaniment for two staves. The key signature remains two flats, and the time signature is 2/4. The music is characterized by rhythmic patterns and melodic lines in both hands.

ff

Detailed description: This system continues the piano accompaniment for two staves. It features a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs and accents.

fp

Detailed description: This system continues the piano accompaniment for two staves. It features a dynamic marking of *fp* (fortissimo piano) and includes various musical notations such as slurs and accents.

fp *ff* *ff*

Detailed description: This system continues the piano accompaniment for two staves. It features dynamic markings of *fp* (fortissimo piano), *ff* (fortissimo), and *ff* (fortissimo) and includes various musical notations such as slurs and accents.

Poco meno mosso

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

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

Ah, come! ————— come all!

with wild de - light wake, wake the night!

Tempo I

ENSEMBLE We're the We're the

molto pesante a tempo **ff**

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

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

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

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

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

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

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

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

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

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

This system contains the third two systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are "lan - guor and it's fra - grance of de - sire!". The piano accompaniment concludes the piece with a final cadence.

This system shows the piano accompaniment for the third system. It includes dynamic markings such as *p* and *f*. The piano part ends with a final chord and a fermata over the last note.

GENERAL DANCE

Tempo giusto

poco a poco cresc.

The first system of musical notation consists of two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a steady bass line with chords and a treble line with chords and some melodic movement. There are several accents (v) and a crescendo hairpin starting in the first measure.

The second system continues the piece with similar rhythmic patterns in both staves. The treble staff has some chords with slurs and accents. The bass staff continues with a consistent accompaniment.

The third system includes a dynamic marking of *ff* (fortissimo) in the middle of the system. The music shows some variation in the treble line with more complex chordal structures and accents.

The fourth system continues the piece with consistent rhythmic accompaniment in the bass and more varied chordal textures in the treble.

The fifth system concludes the piece with a final cadence in both staves, maintaining the 2/4 time signature and one sharp key signature.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a whole note chord, followed by eighth and sixteenth notes. The bass staff contains a series of chords and single notes.

Second system of musical notation. The treble staff features a complex texture with many notes. The bass staff has a more rhythmic accompaniment. Dynamic markings include *p* (piano) and *cresc. poco a poco* (crescendo poco a poco).

Third system of musical notation. The treble staff continues with dense chordal textures. The bass staff has a steady accompaniment. Dynamic markings include *f* (forte) and *Tutta forza* (with all the force).

Fourth system of musical notation. The treble staff shows a continuation of the complex texture. The bass staff has a rhythmic accompaniment. Dynamic markings include *Tutta forza* and *poco accell. al Fine* (poco accelerando al Fine).

Fifth system of musical notation. The treble staff features a complex texture with many notes. The bass staff has a rhythmic accompaniment. Dynamic markings include *Piu accelerando* and *fff* (fortissimo).

The Sweet By And By.

Molto moderato.

I
They've

Piano.

f *poco accel.* *rit.*

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

p

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

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

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

REFRAIN. Poco meno.

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

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 - try's going to Bal - ly - ho! I don't "butt in" be - cause I know That

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

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

Prelude.

Tempo di Valse.

Piano.

ppp staccatissimo.

(Flute.)

pp leggiero.

(Clarinet.)

pp

dim.

Live For To-day.

Waltz Song.

Tempo di Valse (Allegro)

Piano introduction in 3/4 time, key of B-flat major. The right hand starts with a melody marked *p* and *cresc.* The left hand provides a harmonic accompaniment. The piece concludes with a final chord.

MARIETTA

rit. *a tempo*

Would you say to the rose

rit. *p* *a tempo, leggiero*

p

Vocal line for Marietta with piano accompaniment. The tempo is marked *rit.* and *a tempo*. The piano accompaniment includes dynamic markings *rit. p* and *a tempo, leggiero*.

M

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

Second vocal line with piano accompaniment. The piano accompaniment features a steady harmonic accompaniment.

M

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

a tempo

Third vocal line with piano accompaniment. The tempo is marked *a tempo*.

M

bright, and the breezes so wild and

M

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

ETIENNE

Ah! Youth must be youth

M

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

E

in a flow'r or maid!

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

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

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

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

M all! —

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

E all! —

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

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

a tempo

M
breez - es_ wild and free Ah!

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

D
breez - es wild and free Ah!

E
breez - es wild and free

M
Ah!

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

D
Youth must be life in a flow'r or

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

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

A fall While we may — to

D maid While we may — to

E maid While we may — to

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

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

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

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

M
all ne'er at all

A
all ne'er at all

D
all ne'er at all

E
all ne'er at all

pesante

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

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

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

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

ff rit. *a tempo*

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

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

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

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

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

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

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

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

pesante *rit.*

rit. *a tempo*

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

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

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

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

ff rit. *a tempo*

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

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

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

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

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

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

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

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

8

a tempo

Agitato

Capt. DICK.

I would

dim.

poco ritenente

p

Pocissimo meno mosso

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

p a tempo

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

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

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

poco rit. *p*

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

poco rit. *pp*

This system contains a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "dance in the sun so gay all day, but at night time the pet - als —". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo marking *poco rit.* appears above the vocal line and below the piano accompaniment. The dynamic marking *p* is placed above the vocal line, and *pp* is placed below the piano accompaniment.

ADAH to Etienne

Ah, come, then sur - ren - -

a tempo

fall. —

poco a poco accel.
a tempo

espress.

This system features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are "Ah, come, then sur - ren - -". The piano accompaniment is in two staves. The tempo marking *a tempo* is placed above the vocal line. The piano accompaniment includes the marking *poco a poco accel.* above the right hand and *a tempo* below the left hand. The dynamic marking *espress.* is placed below the piano accompaniment.

A

der to love warm and ten der,

Ah!

This system features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "der to love warm and ten der,". The piano accompaniment is in two staves. The dynamic marking *espress.* is placed below the piano accompaniment. The system concludes with the vocal line and piano accompaniment playing "Ah!".

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

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

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

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

sempre accel. *f accel.*

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

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

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

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

brillante

M day!

A day!

D day!

E day!

ff *ff accel.* Short pause

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

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

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

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

CHORUS

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

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

ff rit. *a tempo*

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

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

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

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

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

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

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

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

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

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

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

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

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

8

rit. *rit.*

a tempo

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

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

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

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

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

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

ban-ished, gone, for aye

a tempo

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

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

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

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

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

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

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

8

fp

Piu mosso

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

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

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

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

Piu mosso

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

Piu mosso

sfz p *sfz p*

Molto piu mosso

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

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

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

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

Molto piu mosso

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 -

8- _____ 8- _____

sfz *sfz*

Meno mosso

M
day!

A
day!

D
day! They dance

E
day!

day!

day!

day!

Meno mosso

ff grandioso a tempo. ff rit. a tempo

fff accel. al Fine.

I'm Falling In Love With Some One.

Captain Dick.

Valse lente.

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

mf *accel.* *poco rall.* *mp*

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

p poco rit.

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

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

molto rit. *molto rit.*

REFRAIN.

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

fall - ing in love with some one, some

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

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

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



fall - ing in love with some one, plain to



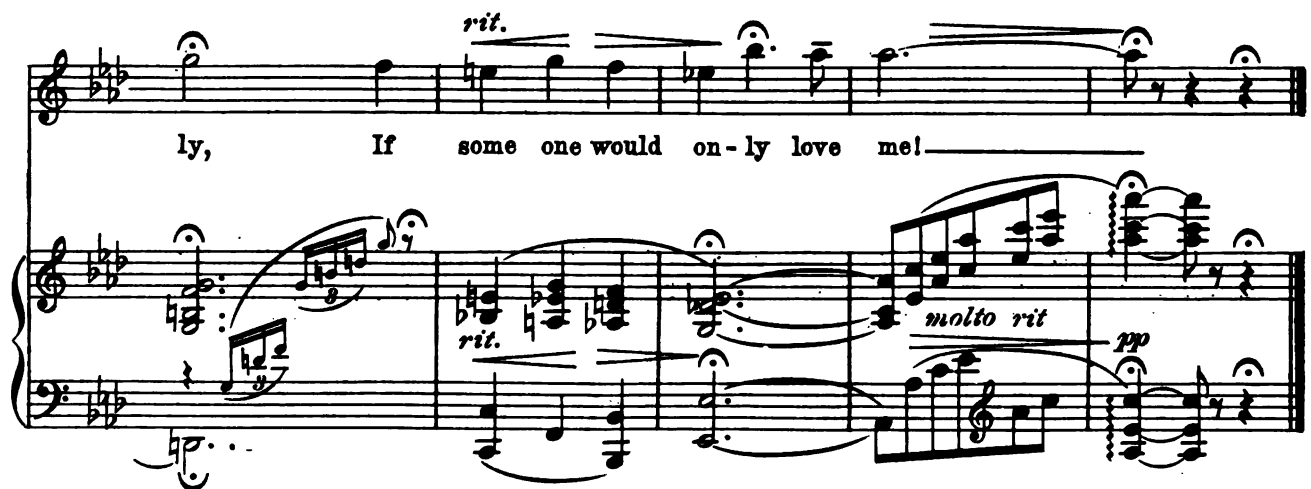
see, I'm sure I could love some one mad - -

pp rit.



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

rit. *molto rit* *pp*



It's Pretty Soft For Simon.

Moderato.

Piano.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bass clef staff contains a series of chords and a melodic line. Dynamics include *f* (forte) and *ff* (fortissimo). The second system continues the piano accompaniment with similar dynamics and includes a *sfz* (sforzando) marking.

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

The first system of the vocal section shows the vocal line in a treble clef staff and the piano accompaniment in a grand staff (treble and bass clefs). The key signature remains three sharps and the time signature is 2/4. The piano accompaniment features a steady bass line and chords. Dynamics include *p* (piano).

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

The second system of the vocal section continues the vocal line and piano accompaniment. The piano accompaniment includes a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *f* (forte).

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

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

a tempo

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

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

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

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

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

rit.

REFRAIN.

Meno.

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

a tempo. *pp* *stacc.*

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

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

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

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

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

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

p colla voce. *a tempo.*

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

poco rit. *sfz* *sfz*

Finale Ultimo.

Moderato.

(Violin Solo.)

mf *accel.*

Andante. CAPTAIN DICK. (off stage)

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

fp p *pp colla voce.*

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

pp

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

all.

MARIETTA.

*pp**ten.*

Ah! at last I've found thee! found thee! at
 yearning, the burning hopes, the joy and idle 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
'Tis love! 'Tis the an-swer, 'tis the end and all of
D
pay! 'Tis the an-swer, 'tis the end and all of
gaa.....
allargando. *ff*

M
liv - ing, — For it is love a - lone that rules for aye!
D
liv - ing, — For it is love a - lone that rules for aye!
gaa.....
ten.

Più mosso.
M
(Etienne enters followed by people)
D
molto cresc. ed accel.

MARIETTA. *ff*

Ah, nol Monsieur,

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

What's this, — my bride! —

sf in tempo.

sf

(with enthusiasm)

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

sempre animato.

fp

sf

an- swer, — it is love, love, — it's

fp

fp

Allegro molto.

M

level _____

Allegro molto. (Noise and confusion outside)

fp molto cresc. _____ *f più cresc.*

SIMON. (to Lizette)

They have re-

sfz *fp*

S

loosed mel They have re-loosed mel

(Sir Harry rushes in with Dick's men)

f

S

ff

SIR HARRY (to men) *Bras. Priquel* Seize him! *Bras. Priquel* 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!

ff accel.

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

fff

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

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

The game's well played, you win!

Meno mosso. (with great feeling)

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, Yes 'tis love, For it is love a - lone that rules for

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

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

Pesante.

M
ayel

D
ayel

ayel

ayel

ayel

ayel

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Bases.

Allegro vivo.

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

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

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

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

marcato.

p staccato.

M

D

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

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

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

M

D

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

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

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

Ah!

M Ah! ah! ah! ah! Ah!

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

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

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

M *rit.*

D ha ha ha ha ha hal

ha ha ha ha ha hal

ha ha ha ha ha hal

gva *rit.* *gva* *atempo.*

sfz

gva *loco* *sfz* *sfz* *sfz* *sfz*