

VOCAL SCORE

The Gondoliers

or
The King Of Barataria



W.S.
GILBERT

&

ARTHUR
SULLIVAN


chappell

Made in England

VOCAL SCORE
OF
THE GONDOLIERS;
OR,
THE KING OF BARATARIA.
BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

Vocal Score (complete)

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THE GONDOLIERS;

OR, THE KING OF BARATARIA.

Dramatis Personæ.

THE DUKE OF PLAZA-TORO (*a Grandee of Spain*)
LUIZ (*his Attendant*)
DON ALHAMBRA DEL BOLERO (*the Grand Inquisitor*)
MARCO PALMIERI
GIUSEPPE PALMIERI
ANTONIO
FRANCESCO
GIORGIO
ANNIBALE
THE DUCHESS OF PLAZA-TORO
CASILDA (*her Daughter*)
GIANETTA
TESSA
FIAMETTA
VITTORIA
GIULIA
INEZ (*the King's Foster-mother*)

} (*Venetian Gondoliers*)

} (*Contadina*)

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

ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

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

DATE 1750

THE GONDOLIERS;

OR, THE KING OF BARATARIA.

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"The Gondoliers"—Vocal Score.

THE GONDOLIERS;

OR,
The King of Barataria.

Written by
W. S. GILBERT.

Composed by
ARTHUR SULLIVAN.



OVERTURE.

Allegro vivace.

PIANO. *ff*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar notation. The upper staff shows melodic development with some rests and ties. The lower staff maintains a steady accompaniment pattern.

The third system features more complex textures in the upper staff, including some chords and rests. The lower staff continues with a consistent accompaniment.

The fourth system shows a continuation of the melodic and harmonic themes. The upper staff has more active melodic lines, while the lower staff provides a solid foundation.

The fifth system includes a dynamic marking of *dim.* (diminuendo) in the lower staff. The upper staff has some complex rhythmic patterns. The system concludes with a *ped.* (pedal) marking and an asterisk.

The sixth system features a key signature change to three sharps (F#, C#, G#) in the upper staff. The lower staff continues with a similar accompaniment style. The system ends with a *ped.* marking and an asterisk.

And. * And. * And. * And. * And. * And. *

And. * And. * And. * And. * And. *

p

f

And. *

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *rit.* and *rit.* with a star symbol.

Second system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like *dim.* and a star symbol.

Third system of musical notation, showing treble and bass staves with notes, rests, and dynamic markings such as *p*.

Allegretto grazioso.

Fourth system of musical notation, starting with the tempo marking *Allegretto grazioso.* and including treble and bass staves with notes, rests, and dynamic markings like *p* and *R.H.*

Fifth system of musical notation, featuring treble and bass staves with notes, rests, and dynamic markings.

Sixth system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like *rit.* and a star symbol.

First system of musical notation, featuring treble and bass staves. The music includes various notes and rests. A *rall.* marking is present in the final measure.

Second system of musical notation, featuring treble and bass staves. The bass line has a rhythmic pattern of eighth notes and rests, with *Ped.* and *** markings.

Third system of musical notation, featuring treble and bass staves. The bass line has a rhythmic pattern of eighth notes and rests, with *Ped.* and *** markings. A *cresc.* marking is present in the final measure.

Fourth system of musical notation, featuring treble and bass staves. The bass line has a rhythmic pattern of eighth notes and rests, with *f*, *rall.*, and *dim.* markings.

Fifth system of musical notation, featuring treble and bass staves. The bass line has a rhythmic pattern of eighth notes and rests, with *p* markings.

Sixth system of musical notation, featuring treble and bass staves. The bass line has a rhythmic pattern of eighth notes and rests.

Allegretto. Tempo di Gavotte.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The melody in the upper staff starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a more active melody with eighth and sixteenth notes. The bass line continues with a steady accompaniment of chords and moving lines.

The third system shows the continuation of the musical themes. The upper staff has a melodic line with some grace notes, while the bass line maintains the accompaniment.

The fourth system introduces a dynamic change. The upper staff has a melodic line with some slurs. The bass line features a section marked with a forte (*f*) dynamic, indicated by a bracket and the letter 'f'.

The fifth system features a complex texture. The upper staff has a melodic line with many slurs and ties. The bass line has a very active accompaniment with many sixteenth notes and chords, marked with a piano (*p*) dynamic.

The sixth system concludes the piece. The upper staff has a melodic line with slurs. The bass line has a steady accompaniment of chords, marked with a piano (*p*) dynamic.

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps and a 4/4 time signature. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking in the bass staff towards the end of the system.

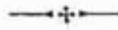
Third system of musical notation, featuring dynamic markings of *f* (forte) and *p* (piano) in the bass staff.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, featuring a *f* (forte) marking in the bass staff.

Sixth system of musical notation, concluding the page. It includes *riten.* (ritardando) and *trm.* (trillo) markings in the bass staff, followed by a double bar line and a repeat sign.

Act I.



No 1.

CHORUS OF CONTADINE—(Sopranos 1 & 2) WITH SOLOS.

Allegretto moderato.

PIANO. *ff*

Red. * Red. *

8

Red. *

A

Red.

1st SOPRANOS.
List and learn, list and learn,

2nd SOPRANOS.
List and learn, list and learn,

dim.
Red. *

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

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

mp

Detailed description: This system contains the first four measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a soprano and alto clef, with lyrics printed below each staff. The piano accompaniment is in a grand staff (treble and bass clefs) and includes a dynamic marking of *mp* (mezzo-piano) in the first measure.

red, Why we bind you in - to po - sies Ere_ your morn - ing bloom has

red, Why we bind you in - to po - sies Ere_ your morn - ing bloom has

Detailed description: This system contains the next four measures. It continues the vocal and piano parts from the first system. The lyrics are repeated for both vocal parts. The piano accompaniment continues with similar rhythmic patterns.

B
fled. By a law of mai - den's mak - ing, Ac - cents of_ a heart that's

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

Detailed description: This system contains the final four measures of the page. It begins with a section marker **B**. The vocal lines and piano accompaniment continue. The lyrics are repeated for both vocal parts. The piano accompaniment features more complex rhythmic figures in the right hand.

ach - ing, E - ven though that heart be break - ing, Should by mai - den be - un -

ach - ing, E - ven though that heart be break - ing, Should by mai - den be - un -

- said: Though they love with love ex-ceed-ing, They must seem to be un -

- said: Though they love with love ex-ceed-ing, They must seem to be un -

- heed-ing - Go ye then and do their pleading, Ro-ses white and ro-ses

- heed-ing - Go ye then and do their pleading, Ro-ses white and ro-ses

C

red! List and learn, list and

red! List and learn, list and

dim.

learn, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

learn, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

mp

bind you in - to po - sies Ere— your morn - ing bloom has fled. List and

bind you in - to po - sies Ere— your morn - ing bloom has fled. List and

cresc.

learn, list and learn, Ro - ses white and ro - ses red, Ro - - -

learn, list and learn, Ro - ses white and ro - ses red, Ro - - -

- - ses Oh list, list_ and learn, List_ and learn, Oh,ro-ses

- - ses Oh list, list_ and learn, List_ and learn, Oh,ro-ses

*Red. * Red. * Red. * Red. **

white_ and red! _____ SOLO. FIAMETTA.

Two there

white_ and red! _____

*Red. * Red. * Red. * Red. **

D

are for whom, in du - ty, Ev - 'ry maid in Ven - ice sighs =

Two so peer-less in their beau-ty That they shame the sum-mer

skies. We have hearts for them, in plen - ty, They have

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

E CHORUS. FIAMETA.

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

CHORUS.

FIAMETTA.

1st SOPRANOS.

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

2nd SOPRANOS.
They, a - las, are on - ly two! A - las! —

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

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

bind you in - to po - sies Ere_ your morn - ing bloom has fled. Now ye

bind you in - to po - sies Ere_ your morn - ing bloom has fled. Now ye

know, now ye know, Ro - ses white and ro - ses red, Ro - - -

know, now ye know, Ro - ses white and ro - ses red, Ro - - -

- - ses, Oh now, now_ ye know, now_ ye know,

- - ses, Oh now, now_ ye know, now_ ye know,

f

*Ad. * Ad. * Ad. * Ad. **

Oh ro - ses white_ and red! —

Oh ro - ses white_ and red! —

*Ad. * Ad. * Ad. **

Allegretto moderato.

p *pp*

SOLO.
FRANCESCO.

Good

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

flo - ral - tri - butes ex - tra - or - di - na - ry? For

F *pp*

SOLO. FIA.

Mar - co and Giu - sep - pe Pal - mi - e - ri, The

SOLO GIULIA.

pink and flower of all the Gon - do - - lier - - i. They're

com - ing here, as we have heard but late - ly, To

SOLO. ANTONIO. (BARITONE.)

choose two brides from us who sit se - date - ly. Do

G all you mai - dens love them? **CHORUS.** Pas - - sion - ate - ly! **ANT.** These

SOLO. GIORGIO. (BASS.)

gon - do - liers are to be en - vied great - ly! But what of

us, who one and all a - dore you? Have pi - ty on our

pas - sion, we im - plore you!

H SOLO. FIA.
These gen - tle - men must make their choice be - fore you;

SOLO. VITTORIA.
In the mean - time we ta - cit - ly ig - nore you.

SOLO. GIULIA.
When they have cho - sen two that leaves you plen - ty -

FIA. & VITT.
SOLO.

Two do-zen we, and ye are four - and - twen - ty. Till

then, en - joy your dol - ce far ni - en - te. With plea - sure, no - bo - dy

SOLO. ANTONIO.

Allegro con brio. ANTONIO. (BARIT.)

con - tra - di - cen - tel

1. For the
2. With

mer - - ri - est fel - lows are we, } Tra
sor - - row we've no - thing to do, }

CHORUS. 1st & 2nd SOPRANOS.
Tra la, tra la, tra la, Tra

TENORS & BASSES.
Tra la, tra la, tra la, Tra

la la la la, — Tra la la la, { That ply —
 { And care —

la la la la, — Tra la la la,

la la la la, — Tra la la la,

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

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

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

la, { With lov - ing and laugh - ing, And quip - ping and quaf - fing We're
 { And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We

la!

la!

hap - py as hap - py can be, With lov - ing and laugh - ing, And
 drown in the shim - mer - ing blue, And Jea - lous - y vel - low, Un -

Tra la!

Tra la!

quip - ping and quaf - fing, We're hap - py as hap - py can be!
 - for - tu - nate fel - low, We drown in the shim - mer - ing blue!

Tra

Tra

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

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

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

K f

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

cresc.
 Tra la la la la la la, Tra la la la, *cresc.* la la la la, la la la la la la
 la, la la, la la, la la, la la, la la, la la, la la, la la, la la la la la la
 la, la la, la la, la la, la la, la la, la la, la la, la la, la la la la la la
cresc. *f*

2nd Verse

la la la la la la la, Tra la!
 la la la la la la la, Tra la!
 la la la la la la la, Tra la!
 2nd Verse 8

1. *Allegro agitato.*
 2.
p *ff*

RECIT. FIA.
 See, see, at last they come to make their choice— Let us ac-

ff
Red. *

f CHORUS. SOPRANOS
 -claim them with u-ni-ted voice. Hail, Hail, gal-lant gon-do-lier-i, ben' ve-

a tempo. *f* *8*

-nu-ti! Ben' ve-nu-ti! Ac-cept our love, our

8 *Red.* *

ho-mage, and our du-ty. Ben' ve-nu-ti! ben' ve-nu-ti!

8

MARCO & GIUSEPPE.

Buon' gior - no, si - gnor - i - nel

CHORUS. 1st & 2nd SOPRANOS.

Gon - do - lier - i ca -

Allegretto grazioso.

f

And. *

MARCO

Ser - vi - to - ri u - mi - lis - si - mi! Per

GIUS.

-ris - si - mi! Sia - mo con - ta - di - ne! Ser - vi - to - ri u - mi - lis - si - mi! Per

MARCO & GIUSEPPE.

chi ques - ti fior - i - Ques - ti fior - i bel - lis - si - mi?

CHORUS. SOPRANOS.

Per Voi Bei si -

M

-gno - ril O ec - cel - len - tis - si - mil

MARCO.
O ciell! O ciell!

GIUS.
O ciell! O ciell!

CHORES. SOPRANOS.
Buon'

Sia - mo gon - do - lier - i! Si - gnor - i - na, io - ta - mo!
Sia - mo gon - do - lier - i! Si - gnor - i - na, io - ta - mo!
gior - no, ca - va - lier - i!

N CHORUS.

Con-ta-di - ne sia - mo! Con-ta - di - ne! Ca - va - lier - il!

Si - gnor - i - ne! Gon - do - lier - il!

p

MARCO & GIUS.

Po - ve - ri gon - do - lier - il Po - ve - ri gon - do - lier - il

Po - ve - ri gon - do - lier - il

p

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

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

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

MARCO.

0

Ser-vi - to - ri u - mi - lis - si-mil Per

Sia - mo con-ta - di - ne!

Ser-vi - to - ri u - mi - lis - si-mil Ser-vi-

f *p*

noi ques - ti fior - i - Ques - ti fior - - i bel - lis - si-mil

1st SOPRANOS

Per

-to - ri u - mi - lis - si-mil Ser-vi - to - ri u - mi - lis - si-mi, Ser-vi-

Si-gnor - i - ne!

Voi Bei si - gno - ri, O — ec - cel - len - tis - si - mi! Con - ta -

- to - ri u - mi - lis - si - mi, u - mi - lis - - si - mi, Si-gnor - i - ne!

f più lento. *dim.* *p*

Gon-do - lier - i! Buon' gior - no, sig - nor - i - ne!

f *dim.* *p*

- di - ne! Ca - va - lier - i! Buon' gior - no, ca - va - lier - i!

f *dim.* *p*

Gon-do - lier - i! Buon' gior - no, sig - nor - i - ne!

f più lento. *dim.* *p*

Allegro vivace con molto brio.

MARCO.

We're called gon - do - lier - i, But that's a va-

GIUSEPPE.

We're called gon - do - lier - i, But that's a va-

-ga - ry, It's quite ho - no - ra - ry— The trade that we ply.

-ga - ry, It's quite ho - no - ra - ry— The trade that we ply.

For

For

P



gal - lan - try no - ted Since we were short - coat - ed, To beau - ty de -



-vo - ted_ Giu - sep - pe_ and I!

-vo - ted_ are Mar - co_ and I!

Q



When morn - ing is break - ing, Our couch - es for -

When morn - ing is break - ing, Our couch - es for -

-sak - ing, To greet their a - wak - ing With car - ols we come. At sum - mer day's

-sak - ing, To greet their a - wak - ing With car - ols we come. At sum - mer day's

noon - ing, When wea - ry la - goon - ing, Our man - - - do - lins tu - - - ning, We

noon - ing, When wea - ry la - goon - ing, Our man - do - lins tu - ning, We la - zi - ly thrum, Our

f

Red. * *Red.* *

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

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

dim. *p*

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

man - do - - lins — tu - ning, We — la - - - zi - ly

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

thrum Tra la la la la la la, Tra la la la la la la, Tra la la la la, Tra la la la la!

Sfp
— When ves - - - pers are ring - ing, To hope ev - er cling - ing, With

Sfp
— When ves - - - pers are ring - ing, To hope ev - er cling - ing, With

p

songs of our sing - ing - A - vi - gil - we - keep.

songs of our sing - ing - A - vi - gil - we - keep.

sempre stacc.

When day - light is fa - -

When day - light is fa - -

-ding, En - wrapt in night's sha - - ding, With

-ding, En - wrapt in night's sha - - ding, With

dim.
soft se - re - na - - ding We sing them to sleep, *ppp*

dim.
soft se - re - na - - ding We sing them to sleep, *pp*

dim.
pp

With soft

espress.
se - - - re - na - - - ding We

pp
We sing - - - them, We

U *sempre p*
 sing them to sleep, With soft se - re - na-ding We sing them to
 U *sempre p*
 sing them to sleep, With soft se - re - na-ding We sing them to

pp *sempre p*

f con forza
 sleep. We're call'd gon - do - lier - i, But
 sleep. *f* Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

V
 that's a va - ga - ry. Gon - do - lier - i, gon - do -
 V
 la, Tra la la la la, Tra la la la la la! Gon - do - lier - i, gon - do -

p

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

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

cresc. *molto cresc.*

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

ff *f*

ff *f*

Moderato.

RECIT. MARCO.

a tempo moderato

And now to choose our brides!

GIUS.
As —

RECIT. *a tempo moderato*

We real-ly do not care A pref-erence
all are young and fair, And a - mia - ble be - sides, We real-ly do not care A pref-erence

to - de - clare. A bi - as to dis - close Would be in - de - li - cate -

to - de - clare. *fp* And

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

Massimo
Bianchi

mate!

CHORUS.

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

Vi - va! But

how do they pro - pose To let im - par - tial Fate - Se - lect for them a

B GIUS. RECIT.

mate? These hand - ker - chiefs up - on our eyes be good e - nough to

RECIT.

MARCO

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

bind, Then

a tempo

a tempo

turn us round- and we, with all con - ve - ni - ent des - patch, Will

turn us round- and we, with all con - ve - ni - ent des - patch, Will

un - der - take to mar - ry a - ny two of you we catch!

un - der - take to mar - ry a - ny two of you we catch!

CHORUS. *f* Vi - va! They

Vi - va! They

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

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

Allegro con moto.

FIAM.
Are you peep-ing? Can you

MARCO.
see me? Dark I'm keep - ing, Dark and dream - y!

VITT.
If you're

GIUSEPPE.
blind - ed Tru - ly say so. All right - mind - ed Play - ers

FIAM.
play so! Con-duct sha - dy! They are cheat - ing! Sure - ly they de - Serve a beat - ing!

VITT.
This too much is; Maid - ens mock - ing - Con - duct such is Tru - ly shock - ing!

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The tempo is marked 'Allegro con moto'. The key signature has two flats (B-flat major). The score includes various musical notations such as rests, notes, beams, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the vocal lines, with some words hyphenated across lines. The characters are identified by their names in all caps: FIAM., MARCO., GIUSEPPE., and VITT.

Moderato

CHORUS OF GIRLS.

My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir; Turn threetimes, then

CHORUS OF MEN.

take yourcourses, Catch which-ev - er girl you may, sir! My pa-pa he keeps three horses,

Black, and white, and dap - ple grey, sir; Turn three times, then take your courses, Catch which-ev - er

CHORUS OF GIRLS.

My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir;

CHORUS OF MEN.

girl you may, sir! My pa-pa he keeps three horses, Black, and white, and dap - plegrey, sir;

CHORUS.

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

Fie, for shame Fie, for shame,

The first system of the chorus includes a vocal line with lyrics, a bass line with lyrics, and a piano accompaniment with treble and bass staves.

You may use it by- and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tel!

Fie, for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir!

The second system continues the chorus with similar vocal and piano parts.

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

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

The third system concludes the chorus with a key signature change to D major and a final cadence.

GIUS. TESSA

If you'd ra - ther change - My

ve - ry girl he want - ed!

ve - ry girl he want - ed!

p

MARCO.

good - ness! This in - deed is sim - ple rude - ness. I've no

GIAN.

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

f *attaca*

Vivace. Tempo di Valse.

f *dim.*

Allegretto moderato

GIUSEPPE.

I've at length a-chieved a cap-ture! This is

ff

MARCO.

Tes-sal Rap-ture, rap-ture! To

CHORUS. *f*

Rap-ture, rap-ture!

Rap-ture, rap-ture!

f

me Gia-net-ta fate has grant-ed! Just the ve-ry girl I want-ed!

Just the

Just the

p

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

la la la la la la la la la la la la, la - la!

TESSA
Gay and

gal - lant gon - do - lier - i, Take us both and hold us tight - ly,

You have luck ex - tr'or - di - na - ry; We might have been un -

- sight - - ly! If we judge your con - duct right - ly,

pp

(GIANETTA.)

Thank you, gal - lant gon - do - tier - i: In a set and
 for - mal mea - sure It is scarce - ly ne - ces - sa - ry
 To ex - press our plea - - sure. Each of us to
 prove a trea - sure, Con - ju - gal and mo - ne - ta - ry,
 Glad - ly will de - vote our lei - sure, Gal - lant gon - do - tier - -

p *D*

Ped. * *Ped.* * *Silo.* * *Ped.* *

1st SOPRANOS.
 la! _____ Thank you, gal - lant gon - do - tier - i:

2nd SOPRANOS.
 la! _____ *p* La, la, la, la, la, la, la, la,

TENORS & BASSES.
 la! _____ *p* La, la, la, la,

f *p*

Detailed description: This system contains four staves. The top staff is for the 1st Sopranos, with a melodic line and lyrics. The second staff is for the 2nd Sopranos, with a rhythmic accompaniment of eighth notes and lyrics. The third staff is for Tenors and Basses, with a similar rhythmic accompaniment and lyrics. The bottom two staves are for piano accompaniment, with a forte (f) dynamic in the right hand and piano (p) in the left hand.

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

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

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

Detailed description: This system contains four staves. The top staff is for the 1st Sopranos, with a melodic line and lyrics. The second staff is for the 2nd Sopranos, with a rhythmic accompaniment of eighth notes and lyrics. The third staff is for Tenors and Basses, with a similar rhythmic accompaniment and lyrics. The bottom two staves are for piano accompaniment, with a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

'Twas a choice in - vol - un - ta - ry; Still we

* Ped. * Ped. *

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

Ped. *

- tier - it! Tra la la la la la, Tra la la la la la, Tra la

G

la la la la la la la la la la la la, la la!

f CHORUS.

Tra la la la la la la la la

Tra la la la la la la la la

* Ped. *

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

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

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

The first system of music features a vocal line in the upper staff with lyrics "ne - ces - sa - ry To ex - press our plea - - sure." Below it are two staves of vocal accompaniment, each with "la" lyrics. The piano accompaniment is shown in the bottom two staves.

H

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

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

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

The second system of music begins with a section marked "H". The vocal line has lyrics "Each of us to prove a trea - sure, Glad - ly will de -". It is followed by two staves of vocal accompaniment with "la" lyrics and a piano accompaniment in the bottom two staves.

erese.

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

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

erese.

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics '- vote our lei - sure, Gay and gal - lant gon - do - tier - i.' The second line is a vocal line with 'la, la' syllables. The bottom two lines are the piano accompaniment, starting with a '7' in the bass clef and including 'erese.' markings.

SOPRANOS.

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

TENORS & BASSES.

la! Tra la la 'la, Tra la la la! Tra

Detailed description: This system contains the second two lines of music. It features two vocal parts: 'SOPRANOS.' and 'TENORS & BASSES.' The piano accompaniment includes a 'f' marking and a 'WTR' marking in the treble clef.

GIAN & JESSA.

J *ff*

Fate in this has put his fin - ger - Let us

la la la, — la la Fate in this has put his fin - ger - Let us

la la la, — la la Fate in this has put his fin - ger - Let us

The first system of the musical score consists of three staves. The top staff is a vocal line for a male voice (Gian), starting with a fermata and then singing "Fate in this has put his fin - ger - Let us". The middle staff is a vocal line for a female voice (Jessa), singing "la la la, — la la Fate in this has put his fin - ger - Let us". The bottom staff is the piano accompaniment, featuring a bass line with chords and a treble line with chords and some melodic movement. Dynamics include a piano (*J*) and fortissimo (*ff*) marking.

bow_ to Fate's_ de - cree, Then no lon - ger let us lin - ger, To_ the al - tar

bow_ to Fate's_ de - cree, Then no lon - ger let us lin - ger, To_ the al - tar

bow_ to Fate's_ de - cree, Then no lon - ger let us lin - ger, To_ the al - tar

The second system of the musical score continues the vocal and piano parts. The vocal lines for both Gian and Jessa sing "bow_ to Fate's_ de - cree, Then no lon - ger let us lin - ger, To_ the al - tar". The piano accompaniment continues with a steady bass line and chords in the treble. The lyrics are repeated for both vocal parts and the piano accompaniment.

hur - ry we! Tra la la la la la la la la!

hur - ry we! Tra la la la la la la la la!

hur - ry we! la la, la la, la la, la la!

Allegro

Allegro

No 2

Entrance of Duke, Duchess, Casilda, & Luiz.

Allegro marziale.

PIANO.

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/2 time signature. The music is marked with a forte 'f' dynamic. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Continuation of the piano introduction musical notation, showing the right hand's melodic line and the left hand's accompaniment.

A

DUKE.

From the sun - ny Span - ish shore,

Vocal line for the Duke and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include 'f' and 'p'.

DUCHESS.

The Duke of Pla - za - Tor' -

And his

Vocal line for the Duchess and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and a rhythmic pattern.

CASILDA.

Gra - ce's Duch-ess true -

And his Gra - ce's daugh-ter.

LUIZ.

too -

And his Gra - ce's pri - vate drum To Ve -

- ne - tia's shores have come, To Ve - ne - tia's shores have come:

CASILDA.

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

DUCHESS.

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

LUIZ.

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

DUKE.

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

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

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

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

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

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *f* (forte).

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

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

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

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

The piano accompaniment continues with chords and a bass line, ending with a final cadence. Dynamics include *f* (forte).

DUKE.

Nei - ther that Grand - ee from the Span - ish

shore,

The no - ble Duke of Pla - za - Tor' -

DUCHESS.

Nor his Gra - ce's Duch - ess, staunch and true -

CASILDA.

You may add, his Gra - ce's daugh - ter, too -

LUIZ.

Nor his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores will

come to Ve - ne - tia's shores will come.

C

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

If ev - er, ev - er, ev - er They get back to Spain, They will

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,

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

No 3.

SONG.- (Duke of Plaza-Toro.)

Allegro marziale. DUKE.

VOICE.

PIANO.

f *dim.* *p*

1. In —
2. When,
3. When

en - ter - prise of mar - tial kind, When there was a - ny - fight - ing, He —
 to e - vade Des - truc - tion's hand, To hide they all pro - ceed - ed, No —
 told that they would all be shot Un - less they left the - ser - vice, That —

led his regi - ment from be - hind - He found it less - ex - cit - ing. But —
 sol - dier in that gal - lant band Hid half as well - as - he did. He —
 he - ro he - si - ta - ted not, So mar - vel - lous - his - nerve is. He —

when a - way his regi - ment ran, His place was - at the fore, O - That
 lay con - ceal'd through - out the war, And so pre - serv'd his gore, O! That
 sent his re - sig - na - tion in, The first of - all his cor - ses, O! That

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

CASILDA.

In the first and fore-most flight, ha, ha! You
 In ev - 'ry dought-y deed, ha, ha! He
 To men of gross - er clay, ha, ha! He

DUCHESS.

In the first and fore-most flight, ha, ha! You
 In ev - 'ry dought-y deed, ha, ha! He
 To men of gross - er clay, ha, ha! He

LUIZ.

In the first and fore-most flight, ha, ha! You
 In ev - 'ry dought-y deed, ha, ha! He
 To men of gross - er clay, ha, ha! He

Duke of Pla - za - To - ro! In the first and fore-most flight, ha, ha! You
 Duke of Pla - za - To - ro! In ev - 'ry dought-y deed, ha, ha! He
 Duke of Pla - za - To - ro! To men of gross - er clay, ha, ha! He

p

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

al - ways found that knight, ha, ha! That ce - le - bra - ted, Cul - ti - va - ted,
 al - ways took the lead, ha, ha! That un - af - fec - ted, Un - de - tec - ted,
 al - ways showed the way, ha, ha! That ve - ry know - ing, O - ver - flow - ing,

1. & 2.

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

Un - der - ra - ted No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nec - ted War - ri - or, The Duke of Pla - za - To - ro!
 Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

ff

3.

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

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

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

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

Duke of Pla - za - To - ro!

Duke of Pla - za - To - ro!

Duke of Pla - za - To - ro!

Duke of Pla - za - To - ro!

ff

And. * *And.* *

And. * *And.* * *attaca*

Nº 4.

RECIT & DUET.— (Casilda & Luiz.)

Allegro vivace.

CASILDA.  0 rap-ture,

LUIZ.  0 rap-ture,

PIANO. 



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

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

p

those that bear them May join in tem-po-ra-ry teth-er, Though

those that bear them May join in tem-po-ra-ry teth-er, Though



RECIT.

Fate a - part should rude-ly tear them, Ne - ces - si - ty, In - ven - tion's

Fate a - part should rude-ly tear them,

mo - ther, Com - pell'd me to a course of feign - ing - But, left a -

Andante moderato e espressivo.

- lone with one an - o - ther, I will a - tone for my dis - dain -

- ing! Ah, well be - lov - ed, Mine an - gry frown - Is but a

gown That serves to dress My gen - tle - ness!

LUIZ.

Ah, well be - lov - ed, Thy cold dis -

- dain, It gives no pain— 'Tis mer - cy, played In mas - que - rade! Ah, well be - lov - ed!

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

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

♩ * ♩ * ♩ *

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

dim.

gen - tle - ness! *f* Ah, well Ah, *dim.*
 gen - tle - ness! Ah, be - lov - ed! Ah, *dim.*

p *f* *dim.*

well be - lov - ed, be - lov - ed! — *p*
 well be - lov - ed, be - lov - ed! — *p*

p *dim.*

No. 5.

DUET.- (Casilda & Luiz.)

Andante.

LUIZ. There was a time- A time for ev-er gone- ah,

PIANO. *f* *p*

woe is mel It was no crime To love but thee a-lone- ah, woe is mel

One heart, one life, one soul, One aim, one goal-

Each in the o-ther's thrall, Each all in all, ah, woe is me, ah, woe is

Red. * *Red.* * *Red.* *

Red. * *Red.* *

CASTILDA.

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

tranquillo

trem.

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

f.

dim.
-demn, And let the whirl-wind mourn its re - qui - em!

dim.
-demn, And let the whirl-wind mourn its re - qui - em!

dim.

CASILDA.

Dead as the last year's leaves— As gath - er'd flowers— ah, woe is me!

Dead as the gar - ner'd sheaves, That love of ours— ah, woe is me!

Born but to fade and die When hope was high, Dead and as far a -

- way As yes - ter-day!— ah, woe is me! Oh, bu - ry, bu - ry—let the
LUIZ.
Oh, bu - ry, bu - ry—let the

grave close o'er The days that were - that nev - er will be more! Oh,

grave close o'er The days that were - that nev - er will be more! Oh,

bu - ry, bu - ry love that all con - demn, And let the whirl - wind mourn its -

bu - ry, bu - ry love that all con - demn, And let the whirl - wind mourn its

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

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

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

Allegretto non troppo vivo.

DON ALHAMBRA.

PIANO.

1. 1
2. But

stole the Prince, and I brought him here, And left him gai - ly pratt - ling With a
ow - ing I'm much dis - posed to fear, To his ter - ri - ble taste for tip - pling, That

high - ly res - spect - a - ble gon - do - lier, Who promised the Roy - al babe to rear, And
high - ly res - spect - a - ble gon - do - lier Could nev - er de - clare with a mind sin - cere

teach him the trade of a ti - mo - neer With his own be - lov - ed brat - ling.
Which of the two was his off - spring dear, And which the Roy - al strip - ling!

Both of the babes were strong and stout, And con-sid-er-ing all things clev-er. Of
Which was which he could nev-er make out Des - pite his best en - deav-our Of

that there is no man-ner of doubt- No prob - a - ble, pos - si-ble sha-dow of doubt- No
that there is no man-ner of doubt- No prob - a - ble, pos - si-ble sha-dow of doubt- No

pos - si-ble doubt what - ev - er. 3. Time
pos - si-ble doubt what - ev - er.

CASILDA & DUCHESS.
No pos - si-ble doubt what - ev - er!

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

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

sped, and when at the end of a year, I sought that in - fant cher-ished, That
 chil - dren fol-lowed his old ca-reer-(This state - ment can't be par-ried) Of a

high-ly res-pect-a-ble gon - do-lier Was ly-ing a corpse on his hum - ble bier- I
 high-ly res-pect-a-ble gon - do-lier: Well, one of the two (who will soon be here)- But

dropp'd a Grand In - qui - si - tor's tear- That gon - do - lier had per-ished. A
which of the two it is not quite clear-Is the Roy - al Prince you mar-ried! Search

taste for drink, com - bined_ with gout, Had dou-bled him up for
 in and out and round_ a - bout And you'll dis - cov - er

ev - er. Of *that* there is no man - ner of doubt - No
nev - er A tale so free from ev - e - ry doubt - All

prob - a - ble, pos - si - ble sha - dow of doubt - No pos - si - ble doubt what -
prob - a - ble, pos - si - ble sha - dow of doubt - All pos - si - ble doubt what -

3.
-ev - er. 4. The
CASILDA & DUCHESS.
No pos - si - ble doubt what - ev - er!
LUIZ.
No pos - si - ble doubt what - ev - er!
DUKE.
No pos - si - ble doubt what - ev - er!

4.

- ev - er!

A tale so free from ev - 'ry doubt - All prob - a - ble, pos - si - ble

A tale so free from ev - 'ry doubt - All prob - a - ble, pos - si - ble

A tale so free from ev - 'ry doubt - All prob - a - ble, pos - si - ble

The first system of music consists of four staves. The top staff is a vocal line starting with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. Below it are three identical vocal staves with the lyrics 'A tale so free from ev - 'ry doubt - All prob - a - ble, pos - si - ble'. The piano accompaniment is shown in the bottom two staves, with the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes.

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

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

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

The second system of music consists of four staves. The top staff is a vocal line with the lyrics 'sha - dow of doubt - All pos - si - ble doubt what - ev - er!'. Below it are three identical vocal staves with the same lyrics. The piano accompaniment is shown in the bottom two staves, continuing the melody and bass line from the first system.

Nº 7.

RECIT.-(Casilda & Don Alhambra.)

Allegro con brio.

CASILDA.

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

PIANO.

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

DON ALHAM.

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

Fate with-out un-seemly wran-gle: Such com-pli-ca-tions fre-quent-ly oc-cur -

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

Attaca il Quintet.

NO. 8. QUINTET. (Duke, Duchess, Casilda, Luiz and Grand Inquisitor.)

Allegretto moderato.

CASILDA. Try we life - long, we can nev - er Straight-en out life's

DUCHESS. Try we life - long, we can nev - er Straight-en out life's

LUIZ. Try we life - long, we can nev - er Straight-en out life's

DUKE. Try we life - long, we can nev - er Straight-en out life's

INQUISITOR. Try we life - long, we can nev - er Straight-en out life's

Allegretto moderato.

PIANO. *p*

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein, Why should we, in vain en - deav - our, Guess and guess and

guess a-gain?
 guess a-gain?
 guess a-gain? Life's a pud-ding full of plums,
 guess a-gain?
 guess a-gain?
 Care's a can-ker that be -

Life's a pudding full of plums, Care's a can-ker that be -
 -numbs, Life's a pudding full of plums, Care's a can-ker that be -
 Life's a pudding full of plums, Care's a can-ker that be -
 Life's a pudding full of plums, Care's a can-ker that be -
 Life's a pudding full of plums, Care's a can-ker that be -

A

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

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

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

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

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

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

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

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

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

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

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

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

un poco rit. *p a tempo*

cresc.

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

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

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

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

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

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

cresc.

Ad.

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

brings, Fai - lure brings no kind of stig - ma -

brings, no kind of stig - - ma - Dance we

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

brings, no kind of stig - - - ma - Dance we to au -

cresc.

* *Ad.* * *Ad.* *

Dance we to an - o - ther tune! *Cf*

Dance we to an - o - - ther tune! String the

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

- o - - ther tune! String the lyre and

- o - - ther tune! String the lyre and

18944 * *Ad.* * *Ad.* * *Ad.* *

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

lyre and fill the cup, fill the

cup, Lest on sor-row we should sup, we should

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

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

And. * *And.* *

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

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

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

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

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

ff

E

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

p

p marcato

8

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

8

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

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

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

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

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

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

up! Then take it as — it — comes, Take — it

loco.

ff

as it comes. String the lyre, fill the cup, Lest on sor-row we should

sup! Take life as it comes!

rallentando *a tempo*

rallentando *f a tempo*

Nº 9.

CHORUS— with SOLO (Tessa.)

Allegretto moderato.

PIANO.

CHORUS.

Bride-groom and bride!

Bride-groom and bride!

Unison.

B

Knot that's in sol - u - ble Voi - ces all voi - u - ble Hail it with pride. Bride-groom and

Ah _____ Bride-groom and

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

bride! Ah, _____

We in sin - cer - i - ty, Wish you pros - per - i - ty,
We in sin - cer - i - ty, Wish you pros - per - i - ty,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs) with a 3/4 time signature. The music is in a minor key, indicated by one flat in the key signature.

Bride - groom and bride! Bride - - groom and
Bride - groom and bride! Bride - - groom and

dim.

The second system continues the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There are dynamic markings including *dim.* and *ped.* (pedal). The piano part includes a repeat sign with a double bar line and a fermata over the final note.

bride!
bride!

The third system shows the vocal lines concluding with a fermata over the word "bride!". The piano accompaniment continues with a melodic line and a bass line, ending with a fermata. The time signature changes to 3/4.

p

The fourth system is a piano accompaniment system. It features a melodic line in the right hand and a bass line in the left hand. There is a dynamic marking of *p* (piano) and a *ped.* (pedal) marking. The system ends with a fermata and a repeat sign.

SONG-(Tessa.)

Allegretto grazioso.

SOLO TESSA.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The piano part begins with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment. The vocal line starts with a whole rest followed by a series of eighth notes.

tar-ries; Ev-'ry sound be-comes a song, All is right and no-thing's wrong!

The second system continues the vocal line and piano accompaniment. The piano part includes a *p* dynamic marking and a *ped.* (pedal) marking. The vocal line has a melodic contour that rises and then falls. A double bar line with repeat dots is present at the end of the system.

D
From to-day and ev-er af-ter Let our tears be tears of laugh-ter,

The third system begins with a key signature change to D major, indicated by a 'D' above the staff. The piano accompaniment features a consistent eighth-note pattern. The vocal line continues with a similar rhythmic pattern.

Ev-'ry sigh that finds a vent Be a sigh of sweet con-tent!

The fourth system concludes the piece. The piano accompaniment features a more complex harmonic structure with some chords marked with a *tr* (trill) or similar ornament. The vocal line ends with a final note.

rall.

When you mar-ry mer-ry mai - den, Then the air with love is la - den; Ev-'ry

E *a tempo sostenuto*

flow'r is a rose, Ev - 'ry goose be-comes a swan, Ev-'ry kind of trou - ble

p a tempo

*And. ** *And. ** *And. ** *And. ** *And. **

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

F

CHORUS. 1st SOPRANOS. Sun - - light

2nd SOPRANOS. Sun - - light

TENORS. Sun - - light

BASSES. Sun - - light

*And. ** *And. **

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

takes the place of shade *cresc.* When you mar-ry mer-ry maid! *f* When a mer-ry mai-den

takes the place of shade *cresc.* When you mar-ry mer-ry maid! *f* When a

takes the place of shade *cresc.* When you mar-ry mer-ry maid! *f* When a

takes the place of shade *cresc.* When you mar-ry mer-ry maid! *f* When a

cresc. *f*

Ad. *

mar-ries, *rall.* Ev-'ry sound be-comes a song, *p a tempo* All is

mer - ry mai - den mar - ries *rall.* Ev-'ry sound be-comes a song, *p a tempo* All is

mer - ry mai - den mar - ries *rall.* Ev-'ry sound's a song, *p a tempo* All is

mer - ry mai - den mar - ries *rall.* Ev-'ry sound's a song, *p a tempo* All is

rall. *p a tempo*

Ad. * *Ad.* * *Ad.* *

right and no-thing's wrong! When a mer-ry mai-den

right and no-thing's wrong!

right and no-thing's wrong!

right and no-thing's wrong!

right and no-thing's wrong!

tr. *

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

song- All is right and no-thing's wrong. Gnaw-ing Care and ach-ing Sor-row

Get ye gone un-til to - mor - row; Jea-lou-sies in grim ar - ray, Ye are

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with the lyrics 'Get ye gone un-til to - mor - row;'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

things of yes - ter - day! When you mar-ry mer-ry mai - den,

The second system continues the vocal line with the lyrics 'things of yes - ter - day!'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

rall. *a tempo sostenuto*

Then the air with joy is la - den; All the cor-ners of the earth Ring with

The third system begins with the tempo marking *rall.* and the lyrics 'Then the air with joy is la - den;'. The piano accompaniment has a more prominent bass line. The tempo then changes to *a tempo sostenuto* for the lyrics 'All the cor-ners of the earth Ring with'. The piano part includes markings for *rall.* and *a tempo*, along with 'Ped.' and '*' symbols.

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

The fourth system continues the vocal line with the lyrics 'mu - sic sweet - ly played,'. The piano accompaniment features a consistent eighth-note bass line and chords. The system includes multiple 'Ped.' and '*' markings.

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

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

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

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

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

Red. *

Ah - All the year is mer - ry

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

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

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

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

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

mf

Red. *

rit. dim. *a tempo*

May,— All the year is mer-ry May!— Mer-ry, mer-ry May, mer-ry, mer-ry May,
 mer - ry May, Mer-ry May, mer-ry May,
 mer - ry May, Mer-ry May, mer-ry May,
 mer - ry May, Mer-ry May, mer-ry May,
 mer - ry May, Mer-ry May, mer-ry May,

rit. dim. *a tempo*

ped. * *ped.* *

All the year is— mer-ry, mer - ry May!
 is May!
 is May!
 is May!
 is May!
 is May!

f *f* *f* *f* *f* *f*

ped. *

Allegretto moderato. GIANETTA.

VOICE.

PIANO.

1. Kind sir, you can-not have the
2. Some kind of charm you seem to

heart Our lives to part From those to whom an hour a - go We were u - ni - - ted!
find In wo-man-kind-Some source of un - explain'd de - light (Un-less you're jest - - ing.)

Be-fore our flow - ing hopes you stem, Ah, look at them, And pause be - fore you deal this
But what at - tracts you, I con - fess, I can-not guess, To me a wo-man's face is

blow, All un - in - vi - - ted! You men can nev-er un - der-stand, That heart and
quite Un - in - ter - est - - ing! If from my sis-ter I were torn, It could be

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hand Can - not be se - pa - ra - ted when We go a - yearn - ing; You see, you've
borne— I should, no doubt, be hor - ri - fied, But I could bear it;— But Mar - co's

Red *

on - ly wo - men's eyes To i - do - lize, And on - ly wo - men's hearts, — poor men, To
quite an - o - ther thing— He is my King, He has my heart and none — be - side Shall

cresc. *un poco rall.* *colla voce.*

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

atempo *dim.* *p*

heart — is one with wo - man's hand!

2nd time.

heart — is one with wo - man's hand!

p *f* *p*

L'istesso tempo.

DON ALHAM. RECIT.

Do not give way to this un-called-for grief, Your se-pa-ra-tion will be ve-ry

RECIT.

fp

a tempo

brief. To as-certain which is the King And which the o-ther, To Ba-ra-ta-ria's

p a tempo

RECIT.

Court I'll bring His fos-ter-mo-ther; Her for-mer nurse-ling to de-clare She'll be de-

-light-ed. That set-tled, let each hap-py pair Be re-u-

colla voce.

Andante.

GIA. *f*
 - ni - ted. Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

TESSA. *f*
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

MARCO. *f*
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

GIUS. *f*
 Vi - va! His ar - gument is strong! Vi - va! We'll not be part - ed

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

long! Vi - va! It will be set - tled soon! Vi - va! Then comes our hon - ey -

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

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

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

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

ff *Allegro con brio.* *ff*

GIANETTA.

1. Then one of us will be a Queen, And

MARCO.

2. drive a-bout in a carriage and pair, With the

p

sit on a gol-den throne, With a crown in-stead Of a hat on her head, And

King on her left-hand side, And a milk-white horse, As a mat-ter of course, When-

di - a - monds all her own! With a beau - ti - ful robe of gold and green, I've -
 - ev - er she wants to ride! With beau - ti - ful sil - ver shoes to wear Up -

al - ways un - der - stood; I won - der whether She'd wear a feather? I ra - ther think she
 - on - her dain - ty feet; With end - less stocks Of beau - ti - ful frocks, And as much as she wants to

B

should! Oh, — 'tis a glorious thing, I ween, To be a regu - lar Roy - al Queen! No
 TESSA Oh, — 'tis a glorious thing, I ween, To be a regu - lar Roy - al Queen! No
 eat! Oh, — 'tis a glorious thing, I ween, To be a regu - lar Roy - al Queen! No
 GIUS. Oh, — 'tis a glorious thing, I ween, To be a regu - lar Roy - al Queen! No

f *dim.* *p*

half - and - half af - fair, I mean, No half - and - half af - fair, But a

half - and - half af - fair, I mean, No half - and - half af - fair, But a

half - and - half af - fair, I mean, No half - and - half af - fair, But a

half - and - half af - fair, I mean, No half - and - half af - fair, But a

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen! 2. She'll

right-down reg-u - lar, reg-u - lar, reg-u - lar, reg-u - lar Roy-al Queen!

G. & T.

C

2.

TESSA.

Queen! 3. When - ev - er she con - des - cends to walk, Be sure she'll shine at

Queen!

Queen!

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a fermata over a quarter rest, followed by a melodic phrase. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* is present.

that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to -

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line continues with the lyrics 'that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to -'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

- crat! At elegant high so - cie - ty talk She'll bear a - way the bell, With her

ad lib.

colla voce.

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line concludes with the lyrics '- crat! At elegant high so - cie - ty talk She'll bear a - way the bell, With her'. The piano accompaniment features a *colla voce* section with long, sustained chords in the right hand. A dynamic marking of *ad lib.* is placed above the vocal line.

GIAN. & TESSA.
a tempo

"How de do?" And her "How are you?" And "I trust I see you well!" Oh, —

MARCO & GIUS.
a tempo

Oh, —

a tempo f

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

p

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

dim. p

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

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

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen! 4. And no-ble lords will

E

GIUS.

p

scrape and bow, And dou-ble them-selves in two, And o-pen their eyes In

blank sur-prise At what-ev-er she likes to do. And ev-ry-bo-dy will

p

round-ly vow She's fair as flow'rs in May, And say, "How clever!" At what-so-ev-er She

ad lib.

p

F *atempo* **GIAN. & TESSA.**
 Oh, 'tis a glo-rious thing, I ween, To be a
atempo **MARCO & GIUS.**
 con - descends to say! Oh, 'tis a glo-rious thing, I ween, To be a

regu-lar Roy - al Queen- No half-and-half af - fair, I mean, No half-and - half af -
 regu-lar Roy - al Queen- No half-and-half af - fair, I mean, No half-and - half af -

-fair, But a right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar, Roy-al
 -fair, But a right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar; Roy-al

ff [^]
 Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A
 Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A

right-down reg-u-lar Royal, Royal Queen! — **G**
 right-down reg-u-lar Royal, Royal Queen! —

1. CHORUS
 2. 1st & 2nd SOPRANOS.
 Now,
 TENORS & BASSES.
 Now,

pray, what is the cause of this re - mark - a - ble hi - lar - i - ty, This

pray, what is the cause of this re - mark - a - ble hi - lar - i - ty, This

sud - den e - bul - li - tion of un - mi - ti - ga - ted jol - li - ty? Has

sud - den e - bul - li - tion of un - mi - ti - ga - ted jol - li - ty? Has

H
a - ny - bo - dy bless'd you with a sam - ple of his char - i - ty — Or

a - ny - bo - dy bless'd you with a sam - ple of his char - i - ty — Or

have you been a - dop - ted by a gen - tle - man of qual - i - ty?

have you been a - dop - ted by a gen - tle - man of qual - i - ty?

Moderato.

MARCO.

Re - ply - ing, we one in - di - find I'm a

GIUS.

sing As - vi - du - al, As I

mf *p*

king - dom I - ware you ob - - vi - lions and

King To my bid you all. I'm a - - ject To pa -

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

-pub - li-can_ CHORUS.
 As they know we ob - ject To pa-
 fal - la - cies As they know we ob - ject To pa-

-vi-lions and pa-la-ces, How can they re - spect Our Re - pub-li-can fal-la-cies?
 -vi-lions and pa-la-ces, How can they re - spect Our Re - pub-li-can fal-la-cies?

Allegro vivace.

MARCO.

For ev - 'ry one who

feels inclined, Some post we un - der - take to find Con - ge - nial with his frame of mind - And

all shall e - qual be. — The Chan - cel - lor in his pe - ruke - The Earl, the Mar - quis,

and the Dook, The Groom, the But - ler, and the Cook - They all shall e - qual be. The

Aris - to - crat who banks with Couatts. The Aris - to - crat who hunts and shoots, The

GIUS.

Aris - to-crat who cleans our boots— They all shall e - qual be! — The

MARCO.

L

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

GIUS.

scrubs the grate—They all shall e - qual be! — The Lord High Bish - op or - tho-dox—The

MARCO.

Lord High Coachman on the box—The Lord High Vaga-bond in the stocks—They all shall e - qual

M

be! For ev-'ry one who feels in-clined, Some post we un-der-take to find Con-

GIUS.

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

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

N

be. Sing high, sing low, Wher-ev-er they go, Sing high sing, low, Wher-

-ev-er they go, Wher-ev-er they go, Wher-ev-er they go, They all shall e-qual

0 CHORUS.

bel Sing high, sing low, Wher - ev - er they - go, Sing high, sing

ff Sing high, sing low, Wher - ev - er they - go, Sing high, sing

Detailed description: This system contains the first two systems of music. The first system has a vocal line starting with a '0' and the word 'bel', followed by the lyrics 'Sing high, sing low, Wher - ev - er they - go, Sing high, sing'. The piano accompaniment is marked 'ff' and features a steady eighth-note bass line and chords in the right hand.

low, Wher - ev - er they - go, Wher-ev-er they go, Wher-ev-er they go, They all shall

unls.

low, Wher - ev - er they - go, Wher-ev-er they go, Wher-ev-er they go, They all shall

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with 'low, Wher - ev - er they - go, Wher-ev-er they go, Wher-ev-er they go, They all shall'. The piano accompaniment continues with the same rhythmic pattern. The word 'unls.' is written above the vocal line in the second system.

e - qual bel - The Earl, the Mar-quis, and the Dook, The Groom, the But-ler, and the Cook, The

P

e - qual bel - The Earl, the Mar - quis, and the Dook, the

Detailed description: This system contains the fifth and sixth systems of music. The vocal line begins with 'e - qual bel - The Earl, the Mar-quis, and the Dook, The Groom, the But-ler, and the Cook, The'. The piano accompaniment is marked 'P' and features a more varied rhythmic pattern with some rests. The second system of this block continues with 'e - qual bel - The Earl, the Mar - quis, and the Dook, the'.

Aris - to - crat who banks with Coutts, The Aris - to - crat who cleans the boots, The No - ble Lord who
Groom, the But - ler, and the Cook, The No - ble

rules the State, The No - ble Lord who scrubs the grate. The Lord high Bish - op or - tho - dox, The
Lord who rules the State, The No - ble Lord who

Va - ga - bond in — the stocks — For ev - 'ry one who feels in - clined, Some
scrubs the grate — For ev - 'ry one who feels in - clined, Some

post— they un - der - take to find Con - ge - nial with his frame of mind, Con -

post they un - der - take to find Con - ge - nial with his frame of mind, Con -

- ge - nial with his frame of mind— And all— shall— e - qual be!

- ge - nial with his frame of mind— And all— shall— e - qual be! ———

R *ff*
Then hail! O King, Which - ev - er

ff
Then hail! O King, Which - ev - er

you may be, ————— To you we sing, But

you may be, ————— To you we sing, But

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "you may be, ————— To you we sing, But". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

do not bend ————— the knee. ————— Then hail! —————

do not bend ————— the knee. ————— Then hail! —————

The second system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "do not bend ————— the knee. ————— Then hail! —————". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

hail! ————— O King,

hail! ————— O King,

The third system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "hail! ————— O King,". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the previous systems.

Hail! — O King, Hail! — O King!

Hail! — O King, Hail! — O King!

This system contains the first two systems of a musical score. The top system has a vocal line with lyrics "Hail! — O King, Hail! — O King!" and a piano accompaniment. The second system continues the piano accompaniment with a more active melodic line in the right hand.

This system continues the piano accompaniment from the previous system, showing a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

This system continues the piano accompaniment, with the right hand moving towards a more melodic and chordal texture, and the left hand providing harmonic support.

MARCO & GIUS. RECIT.

Come let's a - way - our island crown a - waits me - Con - flict - ing feel - ings rend my soul a -

Moderato.

This section is a recitative for two characters, Marco and Gius. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked "Moderato".

part! The thought of Roy - al dig - ni - ty e - lates me, But leav - ing thee be - hind me breaks my

This system concludes the recitative section with the vocal line and piano accompaniment.

S
GIAN & TESSA. RECIT.

heart! Farewell, my love; on board you must be get-ting; But while up - on the sea you gai-ly

roam, Re-member that a heart for thee is fret-ting— The ten - der lit - tie heart you've left at

Andante con-moto. GIAN. SOLO.

home! Now, Mar- co dear, My wish-es hear: While you're a-way

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

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

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

cresc.

O my pet, You won't forget You've mar-ried me! And, O my darling, O my pet, Whatever else you may for-

espress.

p

espress.

-get, In yonder isle be-yond the sea, Do not for-get, Do not for-get you've mar-ried me! You'll

TESSA.

p

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

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

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

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

dar-ling, O my pet, What-ev-er else you may for-get, In yon-der isle be-yond the

GIAN.
 O my dar - ling, O my
 sea, Do not for - get you've mar - ried me! O my
 MARCO
 O my
 GIUS.
 O my

cresc.

f

pet, What - ev - er else you may for - get, In yon - der isle be - yond the sea, Do not for -
 dar - ling, O my — pet, In yon - der isle be - yond the sea, Do not for -
 dar - ling, O my pet, In yon - der isle be - yond the sea, We'll not for -
 dar - ling, O my pet, In yon - der isle be - yond the sea, We'll not for -

dim.

dim. *p*
 -get, Do not forget you've married me! O my dar-ling, O my
dim. *p*
 -get, Do not forget you've married me! O my dar-ling, O my
dim. *p*
 -get, We'll not forget we've married ye! O my dar-ling, O my
dim. *p*
 -get, We'll not forget we've married ye! O my dar-ling, O my

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

dim. *pp* *pp*

Allegretto moderato. (à la Barcarolle)

CHORUS SOPRANOS.

Then a-
TENORS. *f*
Then a-
BASSES. *f*
Then a-

Allegretto moderato. (à la Barcarolle)

p molto cresc.
ff

- way — they go to an is - land fair — That lies in a South - ern sea: We
- way — we go to an is - land fair — That lies in a South - ern sea: We
- way — we go to an is - land fair — That lies in a South - ern sea: We

ff

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

When the

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! — When the

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! — When the

f

breez - es are blow-ing, The ship will be going, When they don't they will all stand still! — Then a -

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! — Then a -

breez - es are blow-ing, The ship will be going, When they don't we shall all stand still! — Then a -

8va

f

Red. *

- way — they go to an is - land fair, We know not where, we don't much care,

- way — we go to an is - land fair, We know not where, we don't much care,

- way — we go to an is - land fair, We know not where, we don't much care,

Wher - ev - er that isle — may bel

Wher - ev - er that isle — may bel

Wher - ev - er that isle — may bel

W **MARCO**

A - way we go To a balm - y

dim. *p*

* *ced.* *

GIAN.

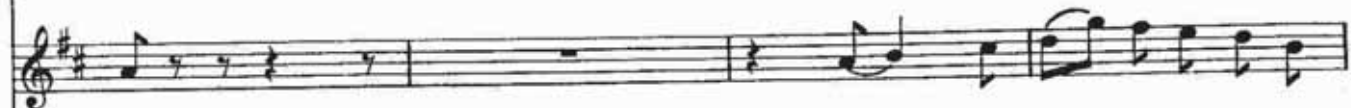


A - way, a - way they go

TESSA.



A - way, a - way they go



isle, Where the ro - ses blow All the

GIUS.



A - way, a - way we go



A - way, a - way,



A - way, a - way,



A - way, a - way,



Ad. * Ad. * Ad. * Ad. *

A - way, — a - way, — all

A - way, — a - way, —

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

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

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

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

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

ped. * *ped.* * *p* *cresc.*

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

ff

- way_ they go to an is - land fair_ That lies in a South - ern sea; Then a-way they

ff

- way_ they go to an is - land fair_ That lies in a South - ern sea; Then a-way they

ff

- way_ we go to an is - land fair_ That lies in a South - ern sea; Then a-way we

ff

- way_ we go to an is - land fair_ That lies in a South - ern sea; Then a-way we

ff

- way_ they go to an is - land fair_ That lies in a South - ern sea; Then a-way they

ff

- way_ we go to an is - land fair_ That lies in a South - ern sea; Then a-way we

ff

- way_ we go to an is - land fair_ That lies in a South - ern sea; Then a-way we

ff

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

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

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

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

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

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

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

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

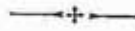
The first system consists of eight vocal staves and a piano accompaniment. Each vocal staff has the lyrics "go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, ————— a - way!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

largamente

The second system shows the piano accompaniment for the second system of the score. It is marked "largamente" (ad libitum). The right hand has a melodic line with slurs, and the left hand has a harmonic accompaniment with slurs.

The third system continues the piano accompaniment. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, both with slurs.

Act II.



No. 1.

CHORUS OF MEN (with Marco & Giuseppe.)

Allegretto.

PIANO.

TENORS.

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria you may see: A

BASSES.

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria you may see: A

mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty.

mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty. This form of go - vern -

A des - po - ti - sm strict, combined With

-ment we find The beau i - de - al of its kind -

ab - so - lute e - qual - i - ty! With ab - so - lute e - qual - i - ty! Of

Of

hap - pi-ness the ve - ry pith_ In Ba - ra - ta - ria you may see: A

hap - pi-ness the ve - ry pith In Ba - ra - ta - ria you may see: A

mf

mo - nar- chy that's tem- pered with Re - pub - li - can_ E - qual - i - ty! Re - pub - -

mo - nar- chy that's tem- pered with Re - pub - li - can E - qual - i - ty! Re - pub - -

cresc. *tr* *f*

- - li-can E - qual - i - ty! **MARCO.** Two

- - li-can E - qual - i - ty! **GIUS.** Two

tr *p* *cresc.*

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

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

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

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

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

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

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

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

p

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

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

cresc.

per - fect u - - - - ni - ty! CHORUS. Of

per - fect u - - - - ni - ty! Of

f

hap - pi-ness the ve - ry pith_ In Ba - ra - ta - ria you may see: A

hap - pi-ness the ve - ry pith In Ba - ra - ta - ria you may see: A

mo - nar-chy that's tem-pered with Re - pub - li - can_ E - qual - i - ty! Re - pub - -

mo - nar-chy that's tem-pered with Re - pub - li - can E - qual - i - ty! Re - pub - -

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

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

NO. 2.

SONG.- Giuseppe (with Chorus.)

Allegro non troppo.

RI - sing ear - ly in the

PIANO. *f* *p*

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

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

day. First, we po - lish off some batch - es Of po - li - ti - cal des - patch - es, And
lunch - con (mak - ing mer - ry On a bun and glass of sher - ry.), If we've

p

for-eign po-li-ti-cians cir-cum-vent; Then, if bus-ness is-n't hea-vy, We may
no-thing in par-ti-cu-lar to do, We may make a Pro-cla-ma-tion, Or re-

hold a Roy-al le-vee, Or ra-ti-fy some Acts of Par-lia-ment. Then we
-ceive a De-pu-ta-tion- Then we pos-si-bly cre-ate a Peer or two. Then we

prob-ab-ly re-view the house-hold troops- With the u-sual "Shal-loo humps!" and "Shal-loo
help a fel-low-crea-ture on his path. *For 2nd Verse.*

With the Gar-ter, or the This-tle, or the

humps!" Or re-ceive with ce-re-mo-ni-al and state An
Bath. Or we dress and tod-dle off in se-mi-State To a

1st time ff 2nd time pp

in-ter-est-ing East-ern po-ten-tate. Af-ter that we ge-ne-ral-ly Go and dress our pri-vate
 fes-ti-val, a func-tion, or a *fête*. Then we go and stand as sen-try At the Pa-lace (pri-vate

va-let—(It's a ra-ther ner-vous du-ty—he's a touch-y lit-tle man)—Writesomelet-ters li-te-
 en-try), Marching hi-ther, march-ing thi-ther, up and down and to and fro, While the war-ri-or on

-ra-ry For our pri-vate se-cre-ta-ry—He is sha-ky in his spell-ing, so we help him if we
 du-ty Goes in search of beer and beau-ty (And it ge-ne-ral-ly hap-pens that he has-n't far to

can.
 go). Then, in view of cra-vings in-ner, We go down and or-der din-ner; Then we
 He re-lieves us, if he's a-ble, Just in time to lay the ta-ble, Then we

pol-ish the Re - ga - lia And the Co - ro - na - tion plate—Spend an hour in ti - ti - va - ting All our
dine and serve the cof - fee, and at half - past twelve or one, With a plea - sure that's em - pha - tic, We re -

Gen - tle - men - in - Wait - ing; Or we run on lit - tle er - rands for the Mi - nis - ters of State.
- ti - re to our at - tic With the gra - ti - fy - ing feel - ing that our du - ty has been done!

Oh, — phi - lo - so - phers may sing Of the trou - bles of a King; Yet the
Oh, — phi - lo - so - phers may sing Of the trou - bles of a King; But of

du - ties are de - light - ful, and the pri - vi - le - ges great; But the pri - vi - lege and plea - sure That we
plea - sures there are ma - ny and of wor - ries there are none; And the cul - mi - nat - ing plea - sure That we

trea-sure be-yond mea-sure Is to run on lit-tle er-rands for the Mi-nis-ters of State.
 trea-sure be-yond mea-sure Is the gra-ti-fy-ing feel-ing that our du-ty has been done!

CHORUS.
 Oh, — phi-lo-so-phers may-sing Of the trou-bles of a King; Yet the du-ties are de-lightful, and the
 Oh, — phi-lo-so-phers may-sing Of the trou-bles of a King; But of plea-sures there are ma-ny, and of

pri-vi-le-ges great; But the pri-vi-lege and plea-sure That we trea-sure be-yond mea-sure Is to
 wor-ries there are none; And the cul-mi-nat-ing plea-sure That we trea-sure be-yond mea-sure Is the

1. GIUS. 2. *rit.* *a tempo*
 run on lit-tle er-rands for the Mi-nis-ters of State. Af-ter du-ty has been done!
 gra-ti-fy-ing feel-ing that our CHORUS.
 du-ty has been done!

rit. *a tempo*

No 3.

SONG-(Marco.)

Allegretto moderato.

MARCO.

PIANO.

1. Take a
2. Take a

pair of spark-ling eyes,— Hid-den, ev - er and a - non,— In a mer - ci - ful - e -
pret - ty lit - tle cot— Quite a mi - nia-ture af - fair— Hung a - bout with trel-liss'd

- clipse— Do not heed their mild sur-prise— Hav-ing pass'd the Ru - bi -
vine, — Fur - nish it up - on the spot— With the trea - sures rich and

- con. — Take a pair of ro - sy lips; — Take a
rare — I've en - dea - vour'd to de - fine. — Live to

fi - gure trim - ly plann'd - Such as ad - mi - ra - tion whets - (Be par -
 love and love to live = You will ri - pen at your ease, - Grow - ing

- tic - u - lar in this;) Take a ten - der lit - tle hand, Fring'd with
 on the sun - ny side - Fate has no - thing more to give - You're a

dain - ty fin - ger - ettes, Press _____ it, press it - in pa - ren - the -
 dain - ty man to please, *2nd Verse.*
 If _____ you're not sat - is - fied, not - sat - is -

- sis; - Ah! _____ Take _____ all these, you luck - y
 Take _____ my coun - sel, hap - py
 - fied, Ah! _____

dim.
p *f* *dim.*

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

man,- Take and keep them, if you can, if you can!
 man; Act up - on it, if you can, if you can!

Take my coun-sel, hap-py man; Act up-

- on it, if you can, if you can, if you can, Act up-on it, if you can,— hap-py

erese. *f* *con forza*

man, if you can!

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

Allegro vivace.

PIANO.

First system of the piano introduction. The music is in 6/8 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of the piano introduction, continuing the melodic and rhythmic patterns from the first system.

Third system of the piano introduction, concluding the instrumental piece.

CHORUS.

First vocal line of the chorus. The melody is simple and rhythmic, starting with a forte (*f*) dynamic. The lyrics are: "Here we are, at the risk of our lives, — From ev - er so".

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

Second vocal line of the chorus, mirroring the melody of the first line. The lyrics are: "Here we are, at the risk of our lives, — From ev - er so".

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

Piano accompaniment for the chorus. The right hand plays a steady eighth-note accompaniment, and the left hand plays chords. The dynamic is marked as forte (*f*).

far, and we've brought your— wives— And to that end we've cross'd the main, And

far, and we've brought your— wives— And to that end we've cross'd the main, And

don't in-tend to re - turn a-gain! To that end we've cross'd the main, And don't in-tend to re -

don't in-tend to re - turn a-gain! To that end we've cross'd the main, And don't in-tend to re -

^A
- turn a-gain! Here we are, at risk of our lives, —

- turn a-gain! Here we are, at risk of our lives, —

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

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

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

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

end we've cross'd the main, And we don't, don't in-tend to re-turn a -

end we've cross'd the main, And we don't, don't in-tend to re-turn a -

SOLO. FIAMETTE.

B

- gain! Tho' o be - dience is strong, Cu - ri -

- gain!

p

- o - si - ty's stron - ger We wait - ed for long, Till we could - n't wait longer. VITTORIA.

It's im -

p

- pru - dent, we know, But with - out your so - ci - e - ty Ex - is - tence was slow, And we

p

Ex - is - tence was slow And we wan - ted va - ri - e - ty.

want - ed va - ri - e - ty - Ex - is - tence was slow And we wan - ted va - ri - e - ty.

Ad. * *Ad.* * *Ad.* * *Ad.* *

FIA. VIT. & CHORUS.

Yes, we want - ed va - ri - e - ty! — So here we are, at the
 Yes, we want - ed va - ri - e - ty! — So here we are, at the

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

end we've cross'd the main, And we don't, don't in - tend to re - turn a -
 end we've cross'd the main, And we don't, don't in - tend to re - turn a -

E

TESSA.
Gius - ep - pe!

GIUS.
Tes - sa!

- gain!

- gain!

L'istesso tempo.

GIAN.
Mar - col

GIAN.
1. Tossing
2. Do they

MARCO.
Gia - net - - - - - tal

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

Allegretto grazioso.

p

in a man - ner frightful,
keep you at a dis - tance?

And we find the change de - light - ful,
Or do they pro - vide as - sis - tance?

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

As at
When you're

Tell me,
If you

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

are you fond of reign - ing? - How's the food, and what's the wa - ges?
do what you ought not to, Dó they give the u - sual warn - ing?

Does your
With a

H

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

new em - ploy - ment please ye? - Is it
horse do they e - quip you? Do the

Do you think your sub - jects like you?
 Aint' thr li - ve - ry be - com - ing!

dif - fi - cult or ea - sy?— I am
 Roy - al trades - men tip you? Does your

Take it
 Do they

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

al - to - ge - ther, is it— Bet - ter fun than gon - do - lier - ing? } We shall
 give you wine for din - ner? Peach - es, su - gar - plums, and i - ces? }

We shall

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry -

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will

-thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will

CHORUS.
Unis.

both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry -

1. || 2. GIAN.
We shall

TESSA.
2. Is the We shall

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

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

p *p*

both go on re-quest-ing, Till you tell us, nev-er doubt it, Ev-'ry-

both go on re-quest-ing, Till you tell us, nev-er doubt it, Ev-'ry-

ppp They'll go on re-quest-ing, Till you tell them, nev-er doubt it, Ev-'ry-

ppp They'll go on re-quest-ing, Till you tell them, nev-er doubt it, Ev-'ry-

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

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

The first system of the musical score consists of five staves. The top two staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They contain the lyrics "all, ——— yes, all, ——— yes, tell us, tell us,". The third staff is a vocal part with a treble clef and the lyrics "-thing is in-ter-est-ing, Ev-'ry - thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us,". The fourth staff is a vocal part with a bass clef and the same lyrics. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and the lyrics "-thing is in-ter-est-ing, Ev-'ry - thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us,". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word "cresc." is written above the first and third staves.

f ——— *ff* $\frac{2}{2}$

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

f ——— *ff* $\frac{2}{2}$

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

f ——— *ff* $\frac{2}{2}$

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

f ——— *ff* $\frac{2}{2}$

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

The second system of the musical score consists of five staves. The top two staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They contain the lyrics "tell us, tell us all, all a - bout it!". The third staff is a vocal part with a treble clef and the lyrics "tell us all a - bout it, Tell us, tell us all a - bout it!". The fourth staff is a vocal part with a bass clef and the same lyrics. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and the lyrics "tell us all a - bout it, Tell us, tell us all a - bout it!". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic markings *f* and *ff* are written above the first and third staves, with a $\frac{2}{2}$ time signature change indicated.

No. 5.

CHORUS & DANCE.

Tempo di Cachucha.

PIANO.

Piano introduction for the Cachucha dance, marked *f*. The music is in 2/4 time and consists of six measures of rhythmic accompaniment in both treble and bass staves.

Vocal entry for the chorus, marked *f*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Dance a ca - chu - cha, fan -".

Piano accompaniment for the chorus, marked *f*. The music is in 2/4 time and consists of six measures of accompaniment in both treble and bass staves. The lyrics are: "Dance a ca - chu - cha, fan -".

Vocal entry for the chorus, marked *f*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon - te - ro -".

Piano accompaniment for the chorus, marked *f*. The music is in 2/4 time and consists of six measures of accompaniment in both treble and bass staves. The lyrics are: "- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon - te - ro -".

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -
 Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

- light of that wild - est of dan - ces! To the pret - ty pit - ter, pit - ter,
 - light of that wild - est of dan - ces!

A Unis.

pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter— Clit - ter, clit - ter, clat - ter,

staccato

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

To the

This system contains a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Pit - ter, pit - ter, pat - ter, Clit - ter, clit - ter, clat - ter, clit - ter, clit - ter, clat - ter -". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

This system continues the musical score. The vocal line has a treble clef and the lyrics: "pret - ty pit - ter, pit - ter, pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter -". The piano accompaniment continues with two staves, maintaining the rhythmic and harmonic structure established in the first system.

Pit - ter, pit - ter, pit - ter, pat - ter, pat - ter, pat - ter, pat - ter, We'll dance, Old

Old

This system concludes the musical score on this page. The vocal line has a treble clef and the lyrics: "Pit - ter, pit - ter, pit - ter, pat - ter, pat - ter, pat - ter, pat - ter, We'll dance, Old". The piano accompaniment continues with two staves, ending with a final chord in the right hand and a few notes in the left hand.

B

Xe - res well drink - Man - za - nil - la, Mon - te - ro; For wine, when it

Xe - res well drink - Man - za - nil - la, Mon - te - ro; For wine, when it

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a bass register. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The vocal line begins with a treble clef and a key signature change to B-flat. The piano accompaniment begins with a bass clef and a key signature change to B-flat. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

runs in a - bun - dance, en - han - ces The reck - less de -

runs in a - bun - dance, en - han - ces The reck - less de -

The second system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

- light of that wild - est of dan - ces, that wild - est of dan - ces, The

- light of that wild - est of dan - ces, that wild - est of dan - ces, The

The third system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

reck - less de - light! _____ Dance a - ca - chu - cha, fan -

reck - less de - light! _____ Dance a ca - chu cha, fan -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat (B-flat). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A common time signature 'C' is indicated above the second vocal staff.

- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon -

- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon -

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon -". The piano accompaniment maintains the rhythmic pattern from the first system.

- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The

- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The". The piano accompaniment continues with the same rhythmic pattern.

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "reck - less de - light of that wild - est of dan - ces!". The piano accompaniment is written in a bass clef and consists of a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The system concludes with a fermata over the final chord.

Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For

Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For

The second system of the musical score continues the vocal line and piano accompaniment. A dynamic marking of *f* (forte) is present. The lyrics are "Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For". The piano accompaniment features a consistent eighth-note pattern in the left hand and a melodic line in the right hand. A chord symbol "D" is written above the first measure of the vocal line.

wine, when it runs in a - bun - dance, en - han - ces The

wine, when it runs in a - bun - dance, en - han - ces The

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "wine, when it runs in a - bun - dance, en - han - ces The". The piano accompaniment maintains the eighth-note accompaniment in the left hand and the melodic line in the right hand. The system concludes with a fermata over the final chord.

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

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

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some notes marked with accents.

-light of that wild - est of dan - - - - -

-light of that wild - est of dan - - - - -

The piano accompaniment continues with similar chordal textures and a bass line. There are some markings like "ad." and "*" below the piano part.

-ces!

-ces!

The piano accompaniment features a more active melodic line in the right hand. There are markings like "ad." and "*" below the piano part.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, featuring a dynamic marking 'F' (forte) above the treble staff and a series of downward-pointing accents (v) under the bass staff.

Fourth system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Fifth system of musical notation, featuring a dynamic marking 'f' (forte) below the bass staff and a series of downward-pointing accents (v) under the bass staff.

Sixth system of musical notation, concluding the piece with a final cadence in the treble staff and a whole note chord in the bass staff.

N^o 6.

SONG.— Don Alhambra. (with Marco & Giuseppe.)

Allegro non troppo.

DON ALHAM.

PIANO.

f *p*

There lived a King, as
 I've been told, In the won-der-work-ing days of old, When hearts were twice as good as gold, And
 twen-ty times as mel-low. Good-tem-per tri-umphed in his face, And in his heart he
 found a place For all the er-ring hu-man race And ev-'ry-wretched fel-low. When

he had Rhen-ish wine to drink It made him ve-ry sad to think That some, at junk-et

MAR. & GUIB.

or at jink, Must be con-tent with tod-dy. With tod - - - y must

DON.

be-con-tent with tod-dy. He wished all men as rich as he (And he was rich as

MARCO & GUIB.

rich could be), So to the top of ev-'ry tree Pro - mo - ted ev-'ry - bo-dy. Now,

that's the kind of King for me— He wished all men as rich as he, So to the top of—

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "that's the kind of King for me— He wished all men as rich as he, So to the top of—". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

DON ALHAM.

ev-'ry tree Pro - mo - ted ev-'ry - bo - dy! Lord Chan-cel-lors were cheap as sprouts, And

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "ev-'ry tree Pro - mo - ted ev-'ry - bo - dy! Lord Chan-cel-lors were cheap as sprouts, And". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

Bish-ops in their sho-vel hats Were plen-ti-ful as tab-by cats— In point of fact, too—

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "Bish-ops in their sho-vel hats Were plen-ti-ful as tab-by cats— In point of fact, too—". The piano accompaniment continues with chords and rhythmic patterns.

ma - ny. Am - bas - sa - dors cropped up like hay, Prime Min - is - ters and such as they Grew

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "ma - ny. Am - bas - sa - dors cropped up like hay, Prime Min - is - ters and such as they Grew". The piano accompaniment features a final cadence.

like as - pa - ra - gus in - May, And Dukes were three a pen - ny. On - ev - 'ry side Field

Mar - shals gleam'd, Small beer were Lords Lieu - ten - ant deem'd, With Ad - mi - rals the o - cean teem'd, All

MAR. & GIUS.

round his wide do - min - ions. With Ad - - - - mi - rals a - round his wide do -

DON.

-min - ions. And Par - ty Lead - ers you might meet In twos and threes in ev - 'ry street Main -

MARCO & GIUS.

-tain - ing, with no - lit - tle heat, Their va - ri - ous o - pin - ions. Now that's a sight you

couldn't beat - Two Par - ty Lead - ers in each street Main - tain - ing, with no - lit - tle heat, Their

DON ALHAM.

va - ri - ous o - pin - ions! That King, al - though no one de - nies His heart was of ab -

-nor - mal size, Yet he'd have act - ed o - ther - wise If he had been a - - cu - ter. The

and is eas - i - ly fore - told, When ev - 'ry bless - ed thing you hold Is made of sil - ver,

or of gold, You long for sim - ple pow - ter. When you have no - thing else to wear But

cloth of gold and sat - ins rare, For cloth of gold you cease to care - Up goes the price of

shod - dy. Of shod - - - dy up goes the price of shod - dy. In

MAR. & GUIB. DON.

short, who - ev - er you may be, To this con - clu - sion you'll a - gree, When

MARCO & GIUS.
 ev - e - ry - one is — some - bo - dee, Then no one's a - ny - bo - dy! Now that's as plain as

MARCO, GIUS. & DON.
 plain can be, To this con - clu - sion we a gree - When ev - e - ry one is —

some - bo - dee, Then no one's a - ny - bo - dy!

N^o 7.

QUARTET.— (Marco, Giuseppe, Gianetta & Tessa.)

*Allegretto moderato.*GIANETTA, TESSA, MARCO, & GIUSEPPE. *in unison.*

PIANO.

In a com-tem-pla-tive fash-ion, And a

tran-quil frame of mind, Free from ev-'ry kind of pas-sion, Some so-

-lu-tion let us find. Let us grasp the sit-u-a-tion, Solve the

com-pli-ca-ted plot— Qui-et, calm de-li-be-ra-tion Dis-en-

GIANETTA. *A*

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

TESSA.

- tan - gles ev - 'ry knot. I, no doubt, Giu - sep - pe wed - ded - That's, of

MARCO.

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

GIUSEPPE.

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

fash - ion, And a tran - - quil frame of mind, I, a

course, a slice of luck. He is ra - ther dun - der - head - ed, Still dis - tinct - ly he's a duck.

fash - ion, And a tran - - quil frame of mind, Free from

fash - ion, And a tran - - quil frame of mind, Free from

vic-tim too of Cu-pid, Mar-co mar-ried-that is clear. He's par-tic-u-lar-ly stu-pid, Still dis-

Ev - 'ry kind of pas-sion, Some so-lu-tion let us.

ev - 'ry kind of pas-sion, Some so-lu-tion let us

ev - 'ry kind of pas-sion, Some so-lu-tion let us

B

-tinct-ly, he's a dear. Grasp the sit-u-a-tion, Solve the

find. Let us grasp the sit-u-a-tion, Solve the

find. To Gia-net-ta I was ma-ted; I can prove it in a trice, Tho' her

find. Let us grasp the sit-u-a-tion, Solve the

com - pli - ca - ted plot, Qui - et, calm de - li - be -
 com - pli - ca - ted plot, Qui - et, calm de - li - be -
 charms are o - ver - ra - ted Still I own she's ra - ther nice. calm de - li - be -
 com - pli - ca - ted plot, I to Tes - sa, wil - ly - nil - ly, All at

- ra - tion, Dis - en - tan - gles ev - 'ry knot!
 - ra - tion, Dis - en - tan - gles ev - 'ry knot!
 - ra - tion, Dis - en - tan - gles ev - 'ry knot!
 once a vic - tim fell. She is what is called a sil - ly, Still she an - swers pret - ty well. She's a

C *pp*

In a con - - tem - pla - - tive

pp

In a con - - tem - pla - - tive

f

Now when we were pret - ty ba - bies Some one

pp

sil - ly, still she an - swers pret - ty well. In a con - - tem - pla - - tive

3 f

fash - ion, And if I can catch her I'll pinch her and scratch her, And

fash - ion, And a tran - - - quil frame of

pp

mar - ried us, that's clear - tran - - - quil frame of

pp

fash - ion, And a tran - - - quil frame of

send her a-way with a flea in her ear. *pp* Ev - - - 'ry kind of
 mind, *pp* Free from ev - - - 'ry kind of
 mind, *pp* Free from ev - - - 'ry kind of
 mind. *f* He, whom that young la - dy mar - ried, To re -

pas - sion, Some so - lu - - - tion let us
 pas - sion, *f* If I o-ver-take her I'll war-rant I'll make her To
 pas - sion, Some so lu - - - tion let us
 - ceive her can't re - fuse. *pp* - lu - - - tion let us

D

find. If she mar-ried your Giu-sep-pe You and
 shake in her ar-is-to-cratic shoes! *f* grasp the sit - - - u -

find. Let us grasp the sit - - - u -

find. Let us grasp the sit - - - u -

pp

he will have to part— com - - pli - ca - - - ted - -
 - a - tion, *f* If I have to do it I'll war-rant she'll rue it—I'll
 - a - tion, *pp* Solve the com - - pli - ca - - - ted
 - a - tion, *pp* Solve the com - - pli - ca - - - ted

plot, Qui - - et, calm de - li - - - be - ra - tion No

teach her to marry the man of my heart! If she mar-ried Mes-ser 'Mar - co You're a spin-ster,

plot, Qui - - et, calm de - li - - - be - ra - tion Dis - - - eu -

plot, Qui - - et, calm de - li - - - be - ra - tion Dis - - - en -

mat-ter, no mat-ter, If I can get at her I doubt if her moth-er will know her a - gain!

pp -tan - - - gles ev - - - 'ry knot! If

pp -tan - - - gles ev - - - 'ry knot!

pp -tan - - - gles év - - - 'ry knot!

E

No mat-ter no mat-ter, If I can get at her I doubt if her moth-er will know her a -

I have to do it I'll war-rant she'll rue it-I'll teach her to mar-ry the man of my heart! If

To Gia-net-ta I was ma-ted; I can prove it in a

I to Tes-sa, wil-ly nil-ly, All at

gain! No mat-ter, no mat-ter, If I can get at her I doubt if her moth-er will know her a -

I have to do it I'll war-rant she'll rue it-I'll teach her to mar-ry the man of my heart! I'll

trice: 'Tho her charms are o-ver-ra-ted Still I own she's ra-ther

once a vic-tim fell. She is what is call'd a sil-ly, call'd a

- gain! No mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no
 teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll
 nice, She's ra-ther, ra-ther, ra-ther, ra-ther, ra-ther, ra-ther, ra-ther, ra-ther,
 sil-ly, sil-ly, sil-ly, sil-ly, sil-ly, still she an-swears pret-ty

mat-ter! Qui-et, calm de-li-be-ration Dis-en-tan-gles ev-'ry knot!
 teach her! Qui-et, calm ae-li-be-ration Dis-en-tan-gles ev-'ry knot!
 nice. Qui-et, calm de-li-be-ration Dis-en-tan-gles ev-'ry knot!
 well. Qui-et, calm de-li-be-ration Dis-en-tan-gles ev-'ry knot!

Nº 8.

CHORUS OF MEN. (with Duke & Duchess.)

Allegro à la marcia.

PIANO. *ff*

TEXORS. With du-cal pomp and
 BASSES. With du-cal pomp and

du-cal pride (An-nounce these com-ers, O ye ket-tle-drummers!)
 du-cal pride (An-nounce these com-ers, O ye ket-tle-drummers!) *loco.*

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Roy-al hand— (Pro-claim their Gra-ces, O ye dou-ble bass-es!) Of the

Roy-al hand— (Pro-claim their Gra-ces, O ye dou-ble bass-es!) Of the

8 *loco*

King who rules this good-ly land. (Ye bra-zen brass-es bang!) She comes to claim the

King who rules this good-ly land. (Ye bra-zen brass-es bang!) She comes to claim the

Roy - al hand - (Ye bra - zen brass - es bang!) DUCHESS.

Roy - al hand - (Ye bra - zen brass - es bang!) DUKE.
This po - lite at - ten - tion

and heart of Duch - ess, Who re - sign - their pet!

touch - es Heart of - Duke With pro - found re -

She of beau - ty was a mo - del

-gret. When a - ti - ny tid - dle - tod - dle, And at -

She's ex-celled by none! She's ex-celled by none! At twen-ty one
 twen-ty-one, At twen-ty one. She's ex-

resc.

- celled by none!

CHORUS.

She comes to claim the Roy-al hand (Pro-claim their Gra-ces, O ye
 She comes to claim the Roy-al hand. (Pro-claim their Gra-ces, O ye

dou-ble bass - es!) Of the King who rules this good - ly land. (Ye bra-zen brasses bang!)
 dou-ble bass - es!) Of the King who rules this good - ly land. (Ye bra-zen brasses bang!)

N^o 9.

SONG.—(Duchess.)

Allegro con fuoco.

DUCHESS.  1 On the

PIANO. 

day when I was wed - ded To your ad - mi - ra - ble Sire, I ac -
found that a re - li - ance On my threat - en - ing ap - pear - ance, And a



- know - ledge that I dread - ed An ex - plo - sion of his ire. I was
re - so - lute de - fi - ance Of ma - ri - tal in - ter - fer - ence, And a



o - ver - come with pan - ic - For his tem - per was vol - ca - nic, And I
gen - tle in - ti - ma - tion Of my firm de - ter - min - a - tion To —



did - nt dare re - volt, For I feard a thun - der - bolt! I was -
see what I could do. To be wife and hus - band too, Was the

al - ways ve - ry wa - ry, For his fu - ry was re - sta - tie - His re -
on - ly thing re - qui - red For to make his tem - per sup - ple, And you

- fined vo - ca - bu - la - ry Most un - plea - sant - ly em - phat - ic, To the
could - nt have de - sir'd A more re - ci - pro - ca - ting cou - ple, Ev - er

thun - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in -
wil - ling To be woo - ing We were bil - ling - We were coo - ing; When I

- tent - ly He was fu - ming, I was gent - ly Un - as - su - ming - When re -
 mere - ly From him part - ed We were near - ly Bro - ken - heart - ed - When in

- vi - ling Me com - plete - ly, I was smi - ling Ve - ry sweet - ly, I was smi - ling Ve - ry
 se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed, We were e - qual - Ly de -

sweet - ly, ve - ry sweet - ly: Giv - ing him the ve - ry best, and get - ting
 - light - ed, de - light - ed: So with dou - ble - shot - ted guns and co - lours

back the ve - ry worst - That is how I tried to tame your great pro -
 nailed un - to the mast, I tam'd your in - sig - ni - fi - cant pro -

- ge - ni - tor - at first! Giv - ing him the ve - ry best, and get - ting
 - ge - ni - tor - at last! So with dou - ble - shot - ted guns and co - lours

back the ve - ry worst - That is how I tried to tame your great pro - ge - ni - tor -
 raild un - to the mast, I taind your in - sig - ni - fi - cant pro - ge - ri - tor -

ritto. *f*

1.
 at first!

2. But I last!

Nº 10.

RECIT. & DUET.— (Duke & Duchess.)

DUKE. *Recit.*

To help unhappy com- } their en - joy - ment, Af- { fords a man of no- } -al em -
 -moners, and add to } } { ble rank congeni- }

PIANO. *fp*

- ploy - ment; Of { our attempts we } il - lus - tra - tive: The { work is light, and, I } mu - ne - ra - tive!
 { offer you examples } { may add, it's mostre- }

Andante moderato.

DUKE.

Small ti - tles and or - ders For Mayors and Re - cord - ers I
 press - ing pre - vail - ers, The rea - dy - made tai - lers, Quote

Andante moderato.

p

DUCHESS.

They're high - ly de - light - ed!
Their great dou - ble - bar - rel.

get - and they're high - ly de - light - ed - M
me as their great dou - ble - bar - rel - I al -

P's. bar - on - et - ted, Sham Col - 'nels ga - zet - ted, And se - cond - rate Al - der - men
- low them to do so, Tho' Rob - in - son Cru - soe Would jib at their wear - ing ap -

Yes, Al - der - men knighted.
Such wear - ing ap - par - ell!

knighted. -
- par - ell

For - na - tion - stone lay - ing I find ve - ry pay - ing. It
I sit, by se - lec - tion, Up - on the di - rec - tion Of

Large sum to his ma - kings.
All Com - pa-nies bub - ble!

adds a large sum to my ma - kings— At
sev - e - ral Com - pa-nies bub - ble — As

char - i - ty din - ners The best *of speech-spin-ners, I get tea per cent. on the
soon as they're float-ed I'm free - ly bank - no - ted— I'm pret - ty well paid for my

One-tenth of the ta - kings— I pre - sent a - ny la - dy Whose
He's paid for his trou - ble! At mid - dle-class par - ty I

ta - kings—
trou - ble!

con - duct is sha - dy Or smack - ing of doubt - ful pro - pri - e - ty—
 play at é - car - té— And I'm by no means a be - gin - ner—

Doubt - ful pro -
 She's not a be -

When Vir - tue would quash her, I take and white - wash her, And
 To one of my sta - tion The re - mu - ne - ra - tion— Five

- pri - e - ty.
 - gin - ner.

launch her in first - rate so - ci - e - ty— I
 guin - eas a - night and my din - ner— I

First rate so - ci - e - ty!
 And wine with her din - ner.

re - com-mend a - cres Of clum - sy dress - ma - kers - Their fit and their fin - ish - ing
 write - let - ters bla - tant On med - i - cines pa - tent - And use a - ny o - ther you

touch - es - A sum in ad - di - tion They
 must - n't - And vow my com - plex - ion De -

Their fin - ish - ing touch - es.
 Be - lieve me, you must - n't, -

DUKE 2nd time

pay for per - mis - sion To say that they make for the Duch - ess - We're
 - rives its per - fec - tion From some - bo - dy's soap - which it does - n't! -

They make for the Duch - ess! 2. Those
 It cer - tain - ly does - n't!

rea - dy as wit - ness To a - ny one's fit - ness To fill a - ny place or pre -

DUCHESS.

-fer-ment— A place or pre - fer-ment. We're of - ten in wait - ing At

jun - ket or *fé - ting*, And some - times at - tend an in - ter - ment—

DUKE.

We enjoy an in -

colla voce

a tempo

In short, if you'd kin - dle The spark of a swin - dle, Lure

-ter - ment. In short, if you'd kin dle The spark of a swin - dle, Lure

a tempo mf

Red. * *Red.* *

sim - ple-tons in - to your clutch - es—Yes; in - to your clutch - es. Or

sim - ple-tons in - to your clutch - es—Yes; in - to your clutch - es. Or

hood - wink a debt - or You can - not do bet - ter Than trot out a Duke or a

hood - wink a debt - or You can - not do bet - ter

ad lib.
Duch - ess, or a Duch - ess.

ad lib.
a Duke or a Duch - ess.

colla voci

N^o 11.

GAVOTTE.-(Duke, Duchess, Casilda, Marco & Giuseppe.)

Tempo di Gavotte. Allegretto.

DUKE.

I - am a

PIANO.

*mf**crise.**f**dim.**p*

cour-tier grave and se-rious Who is a - bout to kiss your hand: Try_ to com -
 -votte per - form se - date - ly - Of - fer your hand with con - scious pride; Take an_

- bine a pose im - pe - rious With_ a de - mean - our co - bly bland.
 at - ti - tude not too state - ly, Still_ suf - fi - cient - ly dig - ni - fied.

MARCO & GIU'S.

1. Let us com -
2. Now for an

That's, if
Once - ly,

-bine a pose im - pe - rious With a de - mean - our no - bly bland!
at - ti - tude not too state - ly, Still suf - fi - cient - ly dig - ni - fied!

cresc.

any - thing, *too* un - bend - ing - Too ag - gres - sive - ly - stiff and grand; 1. Now to the
twice - ly - once - ly, twice - ly - Bow in - pres - sive - ly - ere you glide. DUKE. *2nd time.*

2. Ca - pi - tal, both,

cresc. mf

CAS.

1. Now to the
DUCHESS.

1. Now to the

o - ther ex - treme you're tend - ing - Don't be so deuc - ed - ly con - de - scend - ing! CAS. & DUCH. *2nd time*

ca - pi - tal, both - you've caught it nice - ly! That is the style of - thing pre - cise - ly! Ca - pi - tal, both,

p

o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

ca - pi - tal, both - you've caught it - nice - ly! That is the style of - thing pre - cise - ly!

MARCO.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, too un -

GIUS.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, too un -

MARCO. *2nd time.*

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both - we've caught it

GIUS. *2nd time.*

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both - we've caught it

-bend - ing; Off we_ go to the o - ther ex - treme - Too_ con - found - ed - ly_ con - de -
 -hend - ing; Off we_ go to the o - ther ex - treme - Too_ con - found - ed - ly_ con - de -
 nice - ly! Sup - po - sing he's right in what_ he_ says, This is the style_ of_ thing pre -
 nice - ly! Sup - po - sing he's right in what_ he_ says, This is the style_ of_ thing pre -

1. -scend - ing! 2. CAS. *f* Ca - pi - tal, both,
 -scend - ing! DUCHESS. *f* Ca - pi - tal, both,
 MARCO. *f* -cise - ly! Ah,
 GIUS. *f* -cise - ly! Ah,
 DUKE. *f* 2. Now a ga - Ah,
f *p* *f*

ca - pi - tal, both - you've caught it nice - ly! That is the style of_ thing pre - cise - ly! That is the
ca - pi - tal, both - you've caught it nice - ly! That is the style of_ thing pre - cise - ly! That is the
this the style, this is the
this the style, this is the
this the style, That is the

And. *

style of thing, the style of thing pre - cise - ly!
style of thing, the style, the style: of thing pre - cise - ly!
style of thing, the style of thing pre - cise - ly!
style of thing, the style of thing pre - cise - ly!
style of thing, the style of thing pre - cise - ly!

rall.
rall.
rall.
rall.
rall.

mf *rall.* *p a tempo*

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

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a steady accompaniment. The word "cresc." is written in the right margin.

Fourth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a steady accompaniment. The word "f" is written above the bass staff, followed by "dim." and "p". There is a small asterisk and a circled "2" below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a steady accompaniment. The word "rit." is written in the right margin.

Sixth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a steady accompaniment. The word "a tempo" is written above the bass staff, followed by "rit.".

No. 12.

QUINTET & FINALE. - (Marco, Giuseppe, Casilda, Gianetta,
Tessa & Chorus.)

Molto vivace

CASILDA. Here is a case un -

GIANETTA. Here is a case un -

TESSA. Here is a case un -

MARCO. Here is a case un -

GIUSEPPE. Here is a case un -

Molto vivace.

PIANO. *ff* *p*

scd. *

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard! I may be said to have

first in-vent - ed Nev-er was known a case so hard! I may be said to have

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

been bi-sect - ed, By a pro-found ca-tas-tro-pher!

been bi-sect - ed, By a pro-found ca-tas-tro-pher!

un - ex - pect - ed I am di - vi - si - ble in - to three!

un - ex - pect - ed I am di - vi - si - ble in - to three!

un - ex - pect - ed I am di - vi - si - ble in - to three!

I — may be said — to have

I — may be said — to have

I — am di - vi - si - ble in - to

I — am di - vi - si - ble in - to

I — am di - vi - si - ble in - to

been bi - sect - ed!

been bi - sect - ed!

18811.

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! _____ 0

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! _____ 0

three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to three! _____ 0

MARCO.

GIUS.

0

Red. *

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

mo - ral - ists all, How can you call Mar - riage a state of u - ni - tee, When

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

O mo-ral-ists all, How can you call _____ Mar-riage a

O mo-ral-ists all, How can you call _____ Mar-riage a

O mo-ral-ists all, How can you call _____ Mar-riage a

O mo-ral-ists all, How can you call _____ Mar-riage a

O mo-ral-ists all, How can you call _____ Mar-riage a

state of u - ni - tee, of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — u - - ni - - tee! *p* Mo-ral-ists

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

mar - riage a state of u - nion true, — One -

mar - riage a state of u - nion true, — One -

mar - riage a state of u - nion true, — One

mar - riage a state of u - nion true, — When

mar - riage a state of u - nion true, — When

- third of my - self is mar - ried to half of ye, or
- third of my - self is mar - ried to half of ye, or
- third of my - self is mar - ried to half of ye, or
half of my - self has mar - ried two thirds of ye, or
half of my - self has mar - ried two thirds of ye, or

you!
you!
you!
you!
you!

Allegro vivace. Lislessa tempo.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. There are two prominent triplet chords in the piano part, each marked with a '3' and a slur. The system concludes with a fermata over the vocal line and a 'Ced.' marking below the piano part.

Second system of musical notation. Similar to the first system, it features a vocal line and piano accompaniment. The piano part continues with the eighth-note bass line and chords. It includes several triplet chords in the piano part, marked with '3' and slurs. The system ends with a fermata over the vocal line and a 'Ced.' marking below the piano part.

Third system of musical notation. This system features a more complex piano accompaniment with sixteenth-note runs in the vocal line. The piano part has a bass line with eighth notes and chords. It includes several triplet chords in the piano part, marked with '3' and slurs. The system concludes with a fermata over the vocal line and a 'Ced.' marking below the piano part.

DON ALHAM.

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Now let the loy - al lie - ges ga - ther round — The Prin - ce's fos - ter -". The piano part has a bass line with eighth notes and chords, including triplet chords in the piano part marked with '3' and slurs. The system ends with a fermata over the vocal line and a 'Ced.' marking below the piano part.

cresc.

-mo-ther has been found! She will de-clare, to sil-ver-clarion's

f *Più lento.* *f* **CHORUS** *f* *a tempo*

sound, The right-ful King — let him forth-with be crown'd! She will de-clare, to

She will de-clare, to

Più lento. *ff* *a tempo*

Più lento.

sil-ver clarion's sound, The right-ful King — let him forth-with be crown'd!

Più lento.

sil-ver clarion's sound, The right-ful King — let him forth-with be crown'd!

TESSA. DUKE. GIAN.

Speak, wo-man, speak — We're all at-ten-tion! The

p *a tempo*

DUCH. CAS. DON ALHAM.

news we seek — This mo - ment men - tion. To us they bring — His

MARCO. GIUS.

fos - ter - mo - ther. Is he the King? Or this my bro - thur?

TUTTI. INEZ. Solo. Più lento.

Speak, wo - man, speak! Speak, wo - man, speak! The Roy - al Prince

was by the King en - trust - ed To my fond care, ere I grew old and

crust-ed; When trai-tors came to steal his son re - pu-ted, My own small boy I

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand. A small asterisk is located at the end of the piano part.

deft - ly sub - sti - tu - ted! The vil - lains fell in - to the trap com - plete - ly — I

The second system continues the musical piece. The vocal line has a half rest followed by eighth and quarter notes. The piano accompaniment includes a prominent bass line with a melodic line in the right hand. There are three instances of a dynamic marking: "* Red." (likely a typo for "Red." or "Red.") placed below the piano part.

hid the Prince a - way — still sleep - ing sweet - ly; I called him "son" with par - don - a - ble

The third system shows the vocal line with a half rest followed by eighth and quarter notes. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line. A small asterisk is located at the end of the piano part.

sly - ness — His name, Lu - iz! Be - hold his Roy - al High - ness!

The fourth system concludes the page. The vocal line has a half rest followed by eighth and quarter notes. The piano accompaniment features a melodic line in the right hand and a steady bass line. A dynamic marking of "ff" (fortissimo) is placed below the piano part.

CAS.

LUIZ.

CHORUS.

Lu - iz!

Ca - sil - dal

Is

Is

A tempo vivace.

rit.

*

this in-deed the King,

Oh, won - drous re - ve - la - tion! Oh,

this in-deed the King,

Oh, won - drous re - ve - la - tion! Oh,

rit.

* *rit.*

* *rit.*

un - ex-pec - ted thing! Un - look'd - - - for sit - u - a - tion!

un - ex-pec - ted thing! Un - look'd - - - for sit - u - a - tion!

dim.

* *rit.*

*

GIAN. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

TESSA. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

MARCO. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

GICS. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

LUIZ. DUKI

When o - thers claim'd thy dain - ty hand, I wait - ed - wait - ed - wait - ed, As

CAS.

prudence (so I un - der - stand) Dic - ta - ted - ta - ted - ta - ted - By vir - tue of our

DUCH.

ear - ly vow Re - cord-ed - cord-ed, cord-ed, Your pure and pa - tient

TUTTI.

love is now Re - ward-ed - ward-ed - ward-ed. Then hail, O

Then hail, O

King of a Gol - - den Land, And the

King of a Gol - - den Land, And the

high - born bride — who — claims his hand — The past is

high - born bride who — claims his hand — The past is

The first system of the musical score consists of three staves. The top two staves are for the vocal parts (soprano and bass), and the bottom two staves are for the piano accompaniment. The lyrics are: "high - born bride — who — claims his hand — The past is". The piano accompaniment features a steady bass line and chords in the right hand.

dead, and you gain your own, A roy - al crown and a gol - den

dead, and you gain your own, A roy - al crown and a gol - den

The second system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom two staves are for the piano accompaniment. The lyrics are: "dead, and you gain your own, A roy - al crown and a gol - den". The piano accompaniment includes a complex melodic line in the right hand and a bass line with triplets and other rhythmic patterns.

throne! —

throne! —

Allegro con bio.

The third system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom two staves are for the piano accompaniment. The lyrics are: "throne! —". The piano accompaniment is marked *ff* and *Allegro con bio.*, featuring a driving, rhythmic accompaniment with chords and moving lines in both hands.

Piano introduction with treble and bass staves. The treble staff features a series of chords and eighth-note patterns, while the bass staff provides a steady accompaniment.

TUTTI.

Once
Once

Musical system with vocal line and piano accompaniment. The vocal line is mostly rests, with two notes marked 'Once' in the treble staff. The piano accompaniment is marked *ff* and features a rhythmic pattern of chords and eighth notes.

Musical system with vocal line and piano accompaniment. The vocal line includes the lyrics: "more gon-do-lier-i, Both skil-ful and wa-ry, Free from this quan-da-ry, Con-". The piano accompaniment continues with a similar rhythmic pattern.

Musical system with vocal line and piano accompaniment. The vocal line includes the lyrics: "-ten-ted are we. Ah, From". The piano accompaniment continues with a similar rhythmic pattern.

Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly —

Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly —

cry - ing Our "pre - mé!" "sta - li!" — Ah!

cry - ing Our "pre - mé!" "sta - li!" — Ah!

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

pesante

dance a fare - well to that mea - sure - Old Xe - res, a - dieu - Man - za -
 dance a fare - well to that mea - sure - Old Xe - res, a - dieu - Man - za -

-nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure! Once more -
 -nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure! Once more -

- gon - do - lier - i Both skil - ful and wa - ry - Free from this quau - da - ry Con -
 - gon - do - lier - i Both skil - ful and wa - ry - Free from this quau - da - ry Con -

-tent-ed are we — Ah! Ah!

-tent-ed are we — Ah! Ah!

Once more, — gon - do - lier - i, gon - do - lier - i gon - do -

Once more, — gon - do - lier - - i, gon - do - -

g *ff* *loco*

-lier - - - - i, Con - tent - ed are we! So good - bye, ca - chu - ca, fan -

-lier - i Con - tent - ed are we! So good - bye, ca - chu - ca, fan -

-dan-go, bo - le - ro - We'll dance a fare - well to that mea - sure - Old Xe - res, a -

-dan-go, bo - le - ro - We'll dance a fare - well to that mea - sure - Old Xe - res, a -

-dieu - Man - za - nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure, with feel - ings of *rall.*

-dieu - Man - za - nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure, with feel - ings of *rall.*

plea - - - - - sure! -

plea - - - - - sure! -

trem. *f* *f* *f* *trem.*

End of Opera.

VOCAL SCORE

The Gondoliers

or
The King Of Barataria



W.S.
GILBERT

&

ARTHUR
SULLIVAN


chappell

Made in England