

Ed. 1673

THE GONDOLIERS

OR

The King of Baratavia

Book by

W. S. GILBERT

Music by

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Authentic Version Edited by

BRYCESON TREHARNE

This score contains all the dialogue

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39001

DRAMATIS PERSONAE

THE DUKE OF PLAZA-TORO.....*A Grandee of Spain*

LUIZ.....*His Attendant*

DOÑ ALHAMBRA DEL BOLERO.....*The Grand Inquisitor*

MARCO PALMIERI.....

GIUSEPPE PALMIERI...

ANTONIO.....

FRANCESCO.....

GIORGIO.....

ANNIBALE.....

.....*Venetian Gondoliers*

THE DUCHESS OF PLAZA-TORO

CASILDA.....*Her Daughter*

GIANETTA.....

TESSA.....

FIAMETTA.....

VITTORIA.....

GIULIA.....

.....*Contadine*

INEZ.....*The King's Foster-Mother*

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

ARGUMENT

Twenty years before the opening of the action, when Casilda (the heroine) was yet a baby, she and the infant heir to the throne of Barataria were married. Shortly thereafter he disappeared, supposedly abducted to Venice by the Grand Inquisitor, Don Alhambra, and there brought up. At length, as the result of insurrection, the throne of Barataria became vacant; and Casilda's father, the somewhat moth-eaten Duke of Plaza-Toro, wished to establish his daughter as Queen. He accordingly went to Venice—accompanied by his wife, daughter, and Luiz, his drummer—in search of his daughter's missing husband.

As the curtain rises, a chorus of *contadine* (peasant girls) are waiting for the two leading gondoliers, Giuseppe and Marco, to come and choose their brides from among them. By a sort of blindman's buff, the two men choose Tessa and Gianetta; and they all dance off to the altar.

The Duke of Plaza-Toro and suite meanwhile arrive in Venice. The Duke tells Casilda about her childhood marriage. Luiz and Casilda (who—unknown to her parents—are in love with each other) accordingly renounce their love. Don Alhambra appears and tells them that the person they are seeking is either Giuseppe or Marco, he is not sure which. He will send for the nurse who took care of the infant prince (she now lives far away, in the mountains); and, when she arrives, she will be able to tell them which one it is. Meanwhile, Giuseppe and Marco are to go to Barataria at once and rule jointly until the matter is straightened out.

Giuseppe and Marco are overjoyed at the prospect; and, with plans for instituting an ideal state in Barataria, they set sail. Tessa and Gianetta must remain behind, with the vague promise from Don Alhambra that they may later join their husbands, and with the idea that one of them will then be Queen.

Act II is set in Barataria, where Giuseppe and Marco have established their extremely limited monarchy. Everything seems to be going well, except for the fact that they miss their wives. Suddenly Tessa and Gianetta appear, having become impatient and made the trip to Barataria in spite of Don Alhambra's injunction. General happiness now reigns, and all dance a *cachucha*.

A slight cloud appears on the horizon when Don Alhambra enters and points out the weaknesses of Giuseppe's and Marco's system of government. When he learns that Tessa and Gianetta are there, he is somewhat disturbed, and tells them about the prince's infant marriage. This revelation is a heavy blow to the hopes of Tessa and Gianetta; for not only is neither of them to be Queen, but also one of them is actually not married at all. The Duke of Plaza-Toro enters and further criticizes Giuseppe's and Marco's court, and attempts to teach the joint rulers some court etiquette.

At length the woman arrives who had been the nurse of the baby prince when he was married to Casilda: she discloses that neither Giuseppe nor Marco is the rightful heir, but Luiz. Thus Casilda is united with the man she loves, and Giuseppe and Marco may return to their wives and gondolas.

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THE GONDOLIERS

The Gondoliers

or

The King of Barataria

W. S. Gilbert

Arthur Sullivan

Overture

Allegro vivace

Piano *ff*

The first system of the piano score is written in 6/8 time with a key signature of one sharp (F#). It begins with a piano section marked *ff*. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a rhythmic accompaniment with slurs and accents.

The second system continues the piano accompaniment. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a rhythmic accompaniment with slurs and accents.

The third system continues the piano accompaniment. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a rhythmic accompaniment with slurs and accents.

sempre ff

The fourth system continues the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. The dynamic marking *sempre ff* is present.

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First system of musical notation, consisting of a treble and bass staff. The treble staff features a series of chords with eighth notes, while the bass staff has a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece with similar chordal textures in both staves.

Third system of musical notation, showing a continuation of the rhythmic and harmonic patterns.

Fourth system of musical notation, featuring more complex melodic lines in the treble staff.

Fifth system of musical notation, including a fermata in the treble staff and a repeat sign at the end of the system.

Sixth system of musical notation, concluding the page with a final cadence in both staves.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes and chords, with some notes beamed together. The bass staff contains a similar rhythmic pattern of eighth notes and chords.

Second system of musical notation. The treble staff features a melodic line with some rests. The bass staff has a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the second measure of the bass staff. The system concludes with a key signature change to three sharps (F#, C#, G#).

Third system of musical notation. The treble staff begins with a *p* (piano) dynamic marking. The bass staff has a consistent eighth-note accompaniment. The system includes a *Ped.* (pedal) marking in the first measure and asterisks indicating pedal changes in the second, third, and fourth measures.

Fourth system of musical notation. The treble staff continues the melodic line with some rests and a second ending bracket. The bass staff maintains the eighth-note accompaniment. The system includes asterisks indicating pedal changes in the second, third, and fourth measures.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the eighth-note accompaniment. The system includes *Ped.* markings in the first, second, third, fourth, and sixth measures, with asterisks indicating pedal changes between these measures.

Sixth system of musical notation. The treble staff concludes the melodic line. The bass staff continues the eighth-note accompaniment. The system includes *Ped.* markings in the first, second, third, fourth, and sixth measures, with asterisks indicating pedal changes between these measures.

The musical score is arranged in seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The notation includes various rhythmic values, slurs, and fingerings. The final system concludes with a 'Red.' (Reduction) marking and asterisks.

First system of musical notation. The piano part features a series of chords in the right hand, with notes G, B, and D. The bass part has a melodic line with notes G, B, and D. The system includes dynamic markings such as *Red.* and ***.

Second system of musical notation. The piano part continues with chords and melodic lines. A *dim.* marking is present in the middle of the system, and a *p* marking is at the end.

Third system of musical notation. The piano part features chords and melodic lines. The system concludes with a key signature change to B-flat major, indicated by two flats in the key signature.

Allegretto grazioso

First system of the *Allegretto grazioso* section. The piano part features a rhythmic accompaniment with chords and melodic lines. A *p* marking is present.

Second system of the *Allegretto grazioso* section. The piano part continues with rhythmic accompaniment and melodic lines.

Third system of the *Allegretto grazioso* section. The piano part continues with rhythmic accompaniment and melodic lines.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values and rests. A fermata is placed over the final measure of the system. The tempo marking *Ad.* * is located below the system.

Second system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values and rests. A fermata is placed over the final measure of the system. The tempo marking *rall.* is located below the system.

Third system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values and rests. A fermata is placed over the final measure of the system. The tempo marking *a tempo* is located above the system. Below the system, the tempo marking *Ad.* * is repeated five times, separated by asterisks.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values and rests. A fermata is placed over the final measure of the system. The tempo marking *Ad.* * is repeated twice, separated by asterisks, below the system.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values and rests. A fermata is placed over the final measure of the system. The tempo marking *cresc.* is located below the first measure, and the dynamic marking *f* is located below the third measure. The tempo marking *Ad.* * is located below the system.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The tempo marking is *rall.* (rallentando). The dynamics include *dim.* (diminuendo) and *a tempo*. The system ends with a fermata over a whole note chord in the bass staff.

Second system of musical notation, continuing the grand staff from the first system. The dynamics include *p* (piano). The system concludes with a fermata over a whole note chord in the bass staff.

Allegretto Tempo di Gavotta

Third system of musical notation, starting a new section. It features a grand staff with a treble clef and a bass clef. The key signature changes to two sharps (D major). The tempo marking is *Allegretto Tempo di Gavotta*. The dynamics include *p* (piano). The system ends with a fermata over a whole note chord in the bass staff.

Fourth system of musical notation, continuing the *Allegretto* section. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps (D major). The system concludes with a fermata over a whole note chord in the bass staff.

Fifth system of musical notation, continuing the *Allegretto* section. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps (D major). The system concludes with a fermata over a whole note chord in the bass staff.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic values and dynamics, with a forte (*f*) dynamic marking in the final measure.

Second system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic values and dynamics, with a piano (*p*) dynamic marking in the final measure.

Third system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic values and dynamics, with a piano (*p*) dynamic marking in the final measure.

Fourth system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic values and dynamics.

Fifth system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic values and dynamics.

First system of musical notation. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *cresc.* and *f*. A flat (b) is indicated above the staff.

Second system of musical notation. The right hand continues the melodic line with slurs and rests. The left hand accompaniment consists of chords and moving lines. A piano (*p*) dynamic marking is present.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment features chords and a steady rhythmic pattern.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes chords and a tremolo effect in the bass line. A forte (*f*) dynamic marking is present.

Fifth system of musical notation, ending with a double bar line. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and a tremolo effect. Dynamics include *rit.* and *trem.*

Act I

(Scene: *The Piazzetta, Venice. The Ducal Palace on the right. Fiametta, Giulia, Vittoria, and other contadine (peasant girls) discovered, each tying a bouquet of roses.*)

No. 1. "List and learn"

Opening Chorus and Solos

Contadine and Gondoliers

Allegretto moderato

The musical score is written for piano and features four systems of music. The first system begins with a *ff* dynamic marking and includes the instruction *Red.* with asterisks. The second system also includes *Red.* and asterisks. The third system contains fingering numbers (1, 2, 3, 4) and a circled letter 'A' above the first measure. The fourth system concludes with a *Red.* marking. The score is in G major and 6/8 time, with a tempo of *Allegretto moderato*. It includes various musical notations such as slurs, accents, and dynamic markings.

Chorus of Contadine
SOPRANO

List and learn, list and

ALTO

List and learn, list and

*

learn, list and learn, ye dain - ty

learn, list and learn, ye dain - ty

dim. *mp*

Red. *

ros - es, Ros - es white and ros - es red, Why we

ros - es, Ros - es white and ros - es red, Why we

bind you in - to po - sies Ere_ your morn - ing bloom has

bind you in - to po - sies Ere_ your morn - ing bloom has

B
fled. By a law of maid - en's mak - ing, Ac - cents

fled. By a law of maid - en's mak - ing, Ac - cents

B

of_ a heart that's ach - ing, E - ven though that heart be

of_ a heart that's ach - ing, E - ven though that heart be

break - ing, Should by maid - en be un - said.

break - ing, Should by maid - en be un - said.

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both in a key with two sharps (D major). The lyrics are "break - ing, Should by maid - en be un - said." The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with quarter notes. There are first and second endings marked with "1" and "2" under a slur.

Though they love with love ex - ceed - ing, They must

Though they love with love ex - ceed - ing, They must

The second system continues the vocal and piano parts. The lyrics are "Though they love with love ex - ceed - ing, They must". The piano accompaniment features a dense texture of chords in the right hand and a steady bass line in the left hand.

seem to be un - heed - ing - Go ye then and do their

seem to be un - heed - ing - Go ye then and do their

The third system concludes the page with the lyrics "seem to be un - heed - ing - Go ye then and do their". The piano accompaniment includes a trill in the right hand and a bass line with chords. The system ends with a repeat sign and a fermata over the final notes.

plead-ing, Ros - es white and ros - es

plead-ing, Ros - es white and ros - es

f

C

red! List and learn,

red! List and learn,

C

red.

list and learn, ye dain - ty ros - es, Ros - es

list and learn, ye dain - ty ros - es, Ros - es

dim. *mp.*

white_ and ros - es red, Why we bind you in - to
white_ and ros - es red, Why we bind you in - to

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in the same key and time, with the right hand playing a flowing eighth-note pattern and the left hand providing a steady bass line.

po - sies Ere_ your morn - ing bloom has fled. List and
po - sies Ere_ your morn - ing bloom has fled. List and

The second system continues the vocal and piano parts. The piano accompaniment features more complex figures, including triplets and sixteenth-note runs. The word "cresc." is written above the piano part in the final measure of the system.

learn, list and learn, ros - es white and ros - es red, ros -
learn, list and learn, ros - es white and ros - es red, ros -

The third system concludes the page. The piano accompaniment includes intricate fingering and dynamic markings such as "cresc." and "p". The vocal lines end with a final note on a half note.

- - - es, oh, list, list — and learn, list — and

- - - es, oh, list, list — and learn, list — and

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

learn, oh, ros - es white — and

learn, oh, ros - es white — and

Fiametta

red! Two there

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 two! We, a -

(E)

Chorus

Fiametta

las! A-las! Are four - and - twen - ty!

Chorus

Fiametta

They, a - las! A-las! Are on - ly

Chorus
SOPRANO

ALTO

two! They, a - las, are on - ly two! A - las! Now ye

They, a - las, are on - ly two! A - las! Now ye

f

know, ye dain-ty ros - es, Ros - es white and ros - es red, Why we

know, ye dain-ty ros - es, Ros - es white and ros - es red, Why we

mp

Red.

*

bind you in - to po - sies Ere_ your morn - ing bloom has
 bind you in - to po - sies Ere_ your morn - ing bloom has

fled. Now ye know, now ye know, ros - es white and ros - es
 fled. Now ye know, now ye know, ros - es white and ros - es

cresc.

red, ros - - - es, oh, now, now_ ye
 red, ros - - - es, oh, now, now_ ye

f.

*Red. * Red. **

know, now— ye know, oh, ros - es

know, now— ye know, oh, ros - es

Ped. * *Ped.* *

white and red! _____

white and red! _____

Ped. * *Ped.* * *Ped.* *

(During this chorus Antonio, Francesco, Giorgio, and other Gondoliers have entered unobserved by the Girls— at first two, then two more, then four, then half-a-dozen, then the remainder of the Chorus of Gondoliers.)

Allegretto moderato

p *pp*

Francesco

Good

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

flo - ral_ trib - utes ex-tra - or - di - na - ry? For

F

Fiametta

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

Giulia

pink and flow'r _____ of all the gon - do - lie - ri. They're

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

Antonio
(BARITONE)

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

ⓐ

Chorus of Contadine

Antonio

all you maid - ens love them? Pas - sion - ate - ly! These

Giorgio
(BASS)

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

us, who one and all a - dore you? Have pit - y on our

pas - sion, we im - plore you!

(H) Fiametta

These gen - tle - men must make their choice be - fore you.

Vittoria

In the mean-time we tac-it-ly ig-nore you.

The score for Vittoria consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a triplet of eighth notes in the right hand towards the end of the phrase.

Giulia

When they have cho-sen two, that leaves you plen-ty-

The score for Giulia consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment has a steady eighth-note accompaniment in the right hand and quarter notes in the left hand, with triplet markings in the right hand.

Fiametta
&
Vittoria

Two doz-en we, and ye are four-and-twenty. Till

The score for Fiametta and Vittoria consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a triplet of eighth notes in the right hand at the end.

Antonio

then, en-joy your *dol-ce far ni-en-te*. With plea-sure, no-bod-y

The score for Antonio consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment has a steady eighth-note accompaniment in the right hand and quarter notes in the left hand, with triplet markings in the right hand.

① Allegro con brio

con - tra - di - cen - te!

Antonio

- 1. For the mer - ri - est fel - lows are we,
- 2. With sor - row we've noth - ing to do,

Chorus SOPRANO & ALTO

TENOR & BASS

Tra la, tra

Tra la, tra

tra la la la la, — tra la la la,

la, tra la, tra la la la la, — tra la la la!

la, tra la, tra la la la la, — tra la la la!

{ That ply _____ on the em-er-ald sea, }
 { And care _____ is a thing to pooh-poo, }

Tra la, tra
 Tra la, tra

f

tra la la la la, — tra la la la;
 la, tra la, tra la la la la, — tra la la la!
 la, tra la, tra la la la la, — tra la la la!

p

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

hap - py as hap - py can be, With lov - ing and laugh - ing, And
 drown in the shim - mer - ing blue, And Jeal - ous - y yel - low, Un -

f Tra la!
f 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
f 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

Tra
f Tra

la la la la la la la, tra la, tra la, la la, tra 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, tra la, tra la, la la, la, la la, la

f **(K)** *p* **(K)** *p*

la la la la, tra 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 *cresc.*

la, la la, la la, la la, la la, la la, la la, la la, la la, la *cresc.*

cresc.

la la la la, la la la la la la la la la la la la, *f*

la, la la, la la la la la la la la la la la la, *f*

la, la la, la la la la la la la la la la la la, *f*

2nd Verse

tra la! —

tra la!

tra la! —

1.

2nd Verse

1.

p

Allegro agitato

2.

ff

ff

3 3 3 3

Red.

Recit. Fiametta (looking off) (Marco and Giuseppe appear in gondola at back.)

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

*

(L)

Chorus of Contadine

claim them with u-nit-ed voice. Hail, hail, gal-lant gon-do-

a tempo

f

lie-ri, ben' ve-nu-ti, ben' ve-nu-ti! Ac-

cept our love, our hom-age, and our

Red. *

(Marco and Giuseppe jump ashore. The Girls salute them.)

du-ty. Ben' ve-nu-ti, ben' ve-nu-ti!

Allegretto grazioso

Marco & Giuseppe

Buon' gior - no, si - gno - ri - nel
Good mor - row,

Chorus (Girls) unison

Gon - do -

Allegretto grazioso

f

Ad. *

(Marco and Giuseppe bow.) Marco

Ser - vi -

Giuseppe

Ser - vi -

lie - ri ca - ris - si - mi! Sia - mo con - ta - di - nel!
We are

to - ri u - mi - lis - si - mi! Per chi que - sti fio - ri, Que - sti
For whom are these flow - ers, ah, these

to - ri u - mi - lis - si - mi! Per chi que - sti fio - ri, Que - sti
For whom are these flow - ers, ah, these

fio - ri bel - lis - si - mi?
flow - ers

fio - ri bel - lis - si - mi?
flow - ers

Chorus (Girls)

Per voi, bei si - gno - ri! O
For you, dear

(M) *The Girls present their bouquets to Marco and Giuseppe, who are overwhelmed with them, and*

ec - cel - len - tis - si - mi!

carry them with difficulty.)

Marco *(Marco's and Giuseppe's arms are full of flowers.)*

O ciel! O
O heav'n! O

Giuseppe

O ciel! O
O heav'n! O

(deprecatingly)

ciel!
heav'n!

Sia - mo gon - do -
We are

ciel!
heav'n!

Sia - mo gon - do -
We are

Chorus (Girls)

Buon' gior - no, ca - va - lie - ri!
Good mor - row,

(to Fiametta)

lie - ri! Si - gno - ri - na, io - t'a - mo!
I - love thee!

(to Vittoria)

lie - ri! Si - gno - ri - na, io - t'a - mo!
I - love thee!

Chorus (Girls) *(deprecatingly)*

Con - ta - di - ne sia - mo!
We are con - ta - di - ne.

Chorus (Men)

Si - gno -

(deprecatingly) *(curtseying to Marco and Giuseppe)*

Con - ta - di - ne, ca - va - lie - ri!

ri - ne! *Gon - do - lie - ri!*

Marco & Giuseppe
(deprecatingly)

Po - ve - ri gon - do - lie - ri! Po - ve - ri gon - do -
Naught but poor Naught but poor

Po - ve - ri gon - do -
Naught but poor

lie - ri! Buon' gior - no, si - gno -
Good mor - row,

lie - ri! Buon' gior - no, si - gno -
Good mor - row,

ri - ne!

Gon - do - lie - ri ca - ris - si - mi! Sia - mo con - ta -
We are

ri - ne!

Marco

f Ser - vi - to - ri u - mi - lis - si - mi! *p* Per noi que - sti
For us, all these

di - nel

TENOR *f* Ser - vi - to - ri u - mi - lis - si - mi! *p* Ser - vi - to - ri u - mi -

BASS *f* Ser - vi - to - ri u - mi - lis - si - mi! *p* Ser - vi - to - ri u - mi -

f fio - ri, Que - sti fio - ri bel - lis - si - mi!
flow - ers, all these

SOPRANO *p* Per voi, bei si -
For you, dear

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

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

Si-gno - ri - ne!

gno - ri, O ec - cel - len - tis - si - mi! Con - ta - di - ne, ca - va -

lis - si - mi, u - mi - lis - si - mi, si - gno - ri - ne!

lis - si - mi, u - mi - lis - si - mi, si - gno - ri - ne!

Più lento

Gon - do - lie - ri! Buon' gior - no, si - gno - ri - ne!
Good mor - row, dim. p.

lie - ri! Buon' gior - no, ca - va - lie - ri!
Good mor - row, dim. p.

Gon - do - lie - ri! Buon' gior - no, si - gno - ri - ne!
Good mor - row, dim. p.

Gon - do - lie - ri! Buon' gior - no, si - gno - ri - ne!
Good mor - row, dim. p.

Più lento

mf

The first system of the piano introduction features a treble clef with a 3/8 time signature and a key signature of one flat. The melody begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The bass line starts with a quarter rest, followed by a quarter note G3, then a quarter note A3, and a quarter note Bb3. The music is marked *mf*.

The second system continues the piano introduction with similar rhythmic patterns and melodic lines in both staves.

The third system concludes the piano introduction, ending with a final cadence in both staves.

Marco

Giuseppe

We're called _____ gon - do - lie - ri, But that's a va -

We're called _____ gon - do - lie - ri, But that's a va -

The vocal introduction consists of two systems. The first system shows the vocal line for Marco and Giuseppe. The lyrics are "We're called _____ gon - do - lie - ri, But that's a va -". The piano accompaniment is in the same key and time signature, featuring a steady eighth-note accompaniment in the bass and chords in the treble.

ga - ry- It's quite hon - or - a - ry - The trade that we - ply.

ga - ry- It's quite hon - or - a - ry - The trade that we - ply.

The main melody is presented in two systems. The vocal line for Giuseppe is shown with the lyrics "ga - ry- It's quite hon - or - a - ry - The trade that we - ply." The piano accompaniment features a rhythmic eighth-note accompaniment in the bass and chords in the treble.

The first system of music is a piano introduction. It features two vocal staves at the top, each with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes, with some slurs. Below the vocal staves is a grand piano accompaniment with a treble and bass clef. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system contains the first line of lyrics. It has two vocal staves and a grand piano accompaniment. A circled 'P' is placed above the first vocal staff. The lyrics are: "For gal - - - lant - ry not - ed Since we were short-". The piano accompaniment continues with the same eighth-note pattern as in the first system.

The third system contains the second line of lyrics. It has two vocal staves and a grand piano accompaniment. The lyrics are: "coat - ed, To beau - ty de - vot - ed, Giu - sep - pe and Il". The piano accompaniment continues with the same eighth-note pattern.

The first system consists of two treble clef staves and a grand staff. The two treble staves contain a melodic line with slurs and accents. The grand staff provides the piano accompaniment, with a rhythmic pattern of eighth and sixteenth notes.

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

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

The second system contains two vocal staves and a grand staff. The vocal staves have lyrics and a circled 'f' dynamic marking. The piano accompaniment continues with a similar rhythmic pattern.

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

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

The third system contains two vocal staves and a grand staff. The vocal staves have lyrics and a circled 'f' dynamic marking. The piano accompaniment continues with a similar rhythmic pattern.

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

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

f

Red. *

tun - - ing, We la - - - - - zi -

la - zi - ly thrum, Our man-do-lins tun-ing, We la - zi - ly,

dim.

Red. *

ly ——— thrum, Tra la la la la, tra la la la la, tra la la la

la - zi - ly thrum, Our ——— man - do -

p

la, tra la la la la, tra la la la la, tra la la la la, tra la la la

- - lins _____ tun - ing, We _____ la - - -

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

- - zi - ly 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! _____ When

la, tra la la la la, tra la la la la! _____ When

(S) *fp*

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

fp

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

(S)

p

songs of_ our sing - ing, A_ vig - il_ we_ keep.

songs of_ our sing - ing, A_ vig - il_ we_ keep.

sempre stacc.

When

When

day-light is fading, En-wrapt in night's

day-light is fading, En-wrapt in night's

shading, With soft serenade

shading, With soft serenade

dim.

dim.

dim.

ing We sing them to sleep,

ing We sing them to sleep,

pp

pp

pp

(T)

(T)

With

This system contains the first two systems of music. The top system has a vocal line with a long melisma and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

espress.

soft ser - - - e - - -

This system contains the third and fourth systems of music. The vocal line begins with the word "soft" and a melisma "ser - - - e - - -". The piano accompaniment continues with the same eighth-note accompaniment. The word "espress." is written above the vocal line.

nad - - - ing We sing them to sleep, ^U

p We sing - - - them, we sing them to sleep, ^U

pp

This system contains the fifth and sixth systems of music. The vocal line has two lines of lyrics: "nad - - - ing We sing them to sleep," and "We sing - - - them, we sing them to sleep,". The piano accompaniment continues. The dynamic marking *p* is placed above the second line of lyrics, and *pp* is placed below the piano part at the end of the system. Circled "U" marks are present above the vocal line.

sempre p

With soft ser - e - nad - ing We sing them to

sempre p

With soft ser - e - nad - ing We sing them to

f con forza

sleep. We're called gon - - - do - lie - ri,

sleep. Tra la la la la, tra la la la la, tra la la la

But that's a va - ga - ry. *Gon - do -*

la, tra la la la la, tra la la la la, tra la la la la! *Gon - do -*

lie - ri, gon - do - lie - ri, tra la la la la,
 lie - ri, gon - do - lie - ri, tra la la la la,

tra la la la la la! Gon - do - lie - ri, gon - do -
 tra la la la la la! Gon - do - lie - ri, gon - do -

cresc.

lie - ri, tra la la la la, tra la la la la, tra la la la la, tra la la la
 lie - ri, tra la la la la, tra la la la la, tra la la la la, tra la la la

molto cresc.

la, tra la la la la, tra la!
 la, tra la la la la, tra la!
 ff
 Ped. * Ped. *

f
 Ped. * Ped. * Ped. *

Moderato
Recit. Marco

And now to choose our brides! Giuseppe
 As -
 Moderato*
 fp f p

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

to_ de- clare. A bi- as to dis- close Would be in- del- i- cate-

to_ de- clare. And

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *fp* (fortissimo piano) and a key signature of one sharp (F#).

there- fore we pro- pose To let in- par- tial Fate Se - lect for_ us a

(A)

The second system continues the vocal line with lyrics and piano accompaniment. A circled letter 'A' is placed above the vocal line. The piano accompaniment continues with the same key signature and dynamic.

mate!

Chorus

(Girls) *f*

Vi-va! A bi- as to dis- close Would be in- del- i- cate-

(Men) *f*

Vi-va! But

The third system introduces a chorus with two parts: 'Girls' and 'Men'. Both parts are marked with a forte (*f*) dynamic. The lyrics 'Vi-va!' are written below the vocal lines. The piano accompaniment continues.

The fourth system shows the piano accompaniment for the chorus section, featuring a dynamic marking of *fp* and a key signature of one sharp.

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

B *Recit. Giuseppe*

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

fp colla voce

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 an - y two of you we catch!

un - der-take to mar - ry an - y two of you we catch!

Chorus (Girls) *f*
Vi - va! They
 (Men) *f*
Vi - va! They

f

(The Girls prepare to bind Marco's and Giuseppe's eyes as directed.)

un - der-take to mar - ry an - y two of us they catch!

un - der-take to mar - ry an - y two of them they catch!

Allegro con moto

Fiametta (to Marco)

Are you peep - ing? Can you

p

Ed.

*

Marco *(Marco slyly lifts bandage.)* Vittoria *(to Giuseppe)*

see me? Dark I'm keep - ing, Dark and dream - y! If you're

Giuseppe

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

(slyly lifts bandage) **(C)** Fiametta *(detecting Marco)* *(replaces bandage)*

play so! Con-duct shad-y! They are cheat-ing! Sure-ly they de-Serve a beat-ing!

Vittoria *(detecting Giuseppe)* *(replaces bandage)*

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

Chorus

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

f

Fie, for shame! Fie, for shame!

f

You may use it by- and - by, sir! *unison* You can see, sir! Don't tell

unison

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

me, sir! You can see, sir! Don't tell me, sir! That will do- now let it

You can see, sir! Don't tell me, sir! That will do- now let it be, sir!

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

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

Moderato

Chorus of Girls

My pa-pa he keeps three hors-es, Black, and white, and dap - ple grey, sir;

Turn three times, then take your cours-es, Catch which-ev - er girl you may, sir!

Chorus of Men

My pa-pa he keeps three hors-es, Black, and white, and dap-ple grey, sir;

Turn three times, then take your cours-es, Catch which-ev-er girl you may, sir!

Chorus of Girls

My pa-pa he keeps three hors-es, Black, and white, and dap-ple grey, sir.

Chorus of Men

My pa-pa he keeps three hors-es, Black, and white, and dap-ple grey, sir.

(Marco and Giuseppe turn round, as directed, and try to catch the girls. Business of blindman's buff. Eventually Marco catches Gianetta, and Giuseppe catches Tessa. The two girls try to escape, but in vain. The two men pass their hands over the girls' faces to discover their identity.)

Allegretto moderato Giuseppe *(guessing)*

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

(removes bandage) Marco *(guessing)*

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

Chorus *f*
Rap-ture, rap-ture!
f
Rap-ture, rap-ture!

(removes bandage)

me Gia-net - ta. Fate has grant-ed! Just the ver - y girl I

Giuseppe

(politely to Marco)

Tessa

want-ed! If you'd rath-er change- My

Just the ver - y girl he want-ed!

Just the ver - y girl he want-ed!

f *p*

Marco

(politely to Giuseppe)

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

Gianetta

(Each man kisses each girl.)

pref - erence what - ev - er- Lis - ten to him! Well, I nev - er!

sf *attacca*

Vivace *Tempo di Valzer*

f

Gianetta

Thank you, gal - lant

f *dim.* *p*

gon - do - lie - ri! In a set and for - mal

mea - sure It is scarce - ly nec - es - sa - ry

(D)

To ex - press our plea - sure. Each of

us to prove a trea - sure, Con - ju - gal and

mon - e - ta - ry, Glad - ly will de - vote our

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

lei - sure, Gal - lant gon - do - lie - ri. Tra

* *Red.* *

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! **E** Tessa
Gay and gal - lant

gon - do - lie - ri, Take us both and hold - us

tight - ly. You have luck ex - traor - di - na - ry;

(F)

We might have been un - sight - ly! If we judge your

pp

Red.

con - duct right - ly, 'Twas a choice in - vo - lun - ta - ry;

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

Still we thank you most po - lite - ly, Gay - and gal - lant

* *Red.* *

(G)

gon - do - lie - ri! Tra la la la la la, tra la

la la la la la, tra la la la la la la la la la la la la, la

4 1 2 1 4 1

f

la!
Chorus
SOPR. *f*
Tra la la la la la la la la la la!

ALTO *f*
Tra la la la la la la la la la la!

TENOR *f*
Tra la la la la la la la la la la!

BASS *f*
Tra la la la la la la la la la la!

Thank you, gal - lant gon - do - lie - ri! In a

p
La la la la la la la la la la

p
La la la la la la la la la la

p
La la la la la

set and for - mal mea - sure, It is scarce - ly nec - es -
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

sa - ry To ex - press our plea - sure. Each of
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

us to prove a trea - sure, Glad - ly will de - vote our

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.

lei - sure, Gay and gal - lant gon - do - lie - ri,

la la la la la la la la la la la la la

cresc.

la la la la la la la la la la la la la

cresc.

la la la la la la la la la la la la la

cresc.

Red. * Red. * Red. *

I SOPRANO

la, tra la la la, tra la la la la la la

ALTO

la, tra la la la, tra la la la la la la

TENOR

la, tra la la la, tra la la la!

BASS

la, tra la la la, tra la la la!

I

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

la! Tra la la la, la la!

la! Tra la la la, la la!

Tra la la la, la la!

Tra la la la, la la!

Gianetta & Tessa

Fate in this has put his fin-ger-Let us bow to Fate's de-cree,

Fate in this has put his fin-ger-Let us bow to Fate's de-cree,

Fate in this has put his fin-ger-Let us bow to Fate's de-cree,

Fate in this has put his fin-ger-Let us bow to Fate's de-cree,

Fate in this has put his fin-ger-Let us bow to Fate's de-cree,

Then no long-er let us lin-ger, To the al-tar hur-ry wel Tra la

Then no long-er let us lin-ger, To the al-tar hur-ry wel Tra la

Then no long-er let us lin-ger, To the al-tar hur-ry wel Tra la

Then no long-er let us lin-ger, To the al-tar hur-ry wel la

Then no long-er let us lin-ger, To the al-tar hur-ry wel 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!

(They all dance off two and two— Gianetta with Marco, Tessa with Giuseppe.)

(Flourish. A gondola arrives at the Piazzetta steps, from which enter the Duke of Plaza-Toro, the Duchess, their daughter Casilda, and their attendant Luiz, who carries a drum. All are dressed in pompous, but old and faded clothes.)

No. 2. "From the sunny Spanish shore"

Solos and Quartet

Duke, Duchess, Casilda, and Luiz

Allegro marziale

(A) Duke

From the sun - ny Span - ish shore,

The Duke of Pla - za - Tor' -

Duchess

Casilda

And his Gra-ce's Duch-ess true-

And his

Musical notation for the first system, including vocal lines for Duchess and Casilda, and piano accompaniment.

Luiz

Gra-ce's daugh-ter, too-

And his Gra-ce's pri-vate

Musical notation for the second system, including vocal lines for Luiz and Casilda, and piano accompaniment.

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

Musical notation for the third system, including vocal lines for Casilda and Luiz, and piano accompaniment.

Casilda

p

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

Duchess

p

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

Luiz

p

come:

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

Duke

p

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

Musical notation for the fourth system, including vocal lines for Casilda, Duchess, Luiz, and Duke, and piano accompaniment.

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,

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-

(B) Duke

Nei - ther that Gran-dee 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-tic-u - lar drum To Ve - ne - tia's shores will

come, To Ve - ne - tia's shores will come.

© Casilda *p*

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

Duchess *p*

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

Luiz *p*

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

Duke *p*

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, *f*

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

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

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

The piano accompaniment consists of a treble and bass clef. The treble clef part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The bass clef part provides harmonic support with chords and a walking bass line.

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

The piano accompaniment continues with the same rhythmic pattern as the first system, maintaining the harmonic structure and providing accompaniment for the vocal lines.

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!

- Duke:** At last we have arrived at our destination. This is the Ducal Palace, and it is here that the Grand Inquisitor resides. As a Castilian hidalgo of ninety-five quarterings, I regret that I am unable to pay my state visit on a horse. As a Castilian hidalgo of that description, I should have preferred to ride through the streets of Venice; but owing, I presume, to an unusually wet season, the streets are in such a condition that equestrian exercise is impracticable. No matter. Where is our suite?
- Luiz:** (*coming forward*) Your Grace, I am here.
- Duchess:** Why do you not do yourself the honour to kneel when you address his Grace?
- Duke:** My love, it is so small a matter! (*to Luiz*) Still, you may as well do it. (*Luiz kneels.*)
- Casilda:** The young man seems to entertain but an imperfect appreciation of the respect due from a menial to a Castilian hidalgo.
- Duke:** My child, you are hard upon our suite.
- Casilda:** Papa, I've no patience with the presumption of persons in his plebeian position. If he does not appreciate that position, let him be whipped until he does.
- Duke:** Let us hope the omission was not intended as a slight. I should be much hurt if I thought it was. So would he. (*To Luiz*) Where are the halberdiers who were to have had the honour of meeting us here, that our visit to the Grand Inquisitor might be made in becoming state?
- Luiz:** Your Grace, the halberdiers are mercenary people who stipulated for a trifle on account.
- Duke:** How tiresome! Well, let us hope the Grand Inquisitor is a blind gentleman. And the band who were to have had the honour of escorting us? I see no band!
- Luiz:** Your Grace, the band are sordid persons who required to be paid in advance.
- Duchess:** That's so like a band!
- Duke:** (*annoyed*) Insuperable difficulties meet me at every turn!
- Duchess:** But surely they know his Grace?
- Luiz:** Exactly— they know his Grace.
- Duke:** Well, let us hope that the Grand Inquisitor is a deaf gentleman. A cornet-à-piston would be something. You do not happen to possess the accomplishment of tootling like a cornet-à-piston?
- Luiz:** Alas, no, your Grace! But I can imitate a farmyard.
- Duke:** (*doubtfully*) I don't see how that would help us. I don't see how we could bring it in.
- Casilda:** It would not help us in the least. We are not a parcel of graziers come to market, dolt! (*Luiz rises.*)
- Duke:** My love, our suite's feelings! (*To Luiz*) Be so good as to ring the bell and inform the Grand Inquisitor that his Grace the Duke of Plaza-Toro, Count Matadoro, Baron Picadoro—
- Duchess:** And suite—
- Duke:** And suite— have arrived at Venice, and seek—

Casilda: Desire —

Duchess: Demand!

Duke: And demand an audience.

Luis: Your Grace has but to command.

Duke: (*much moved*) I felt sure of it— I felt sure of it! (*Exit Luis into Ducal Palace.*) And now, my love— (*aside to Duchess*) shall we tell her? I think so— (*aloud to Casilda*) and now, my love, prepare for a magnificent surprise. It is my agreeable duty to reveal to you a secret which should make you the happiest young lady in Venice!

Casilda: A secret?

Duchess: A secret which, for State reasons, it has been necessary to preserve for twenty years.

Duke: When you were a prattling babe of six months old you were married by proxy to no less a personage than the infant son and heir of His Majesty the immeasurably wealthy King of Barataria!

Casilda: Married to the infant son of the King of Barataria? Was I consulted? (*Duke shakes his head.*) Then it was a most unpardonable liberty!

Duke: Consider his extreme youth and forgive him. Shortly after the ceremony that misguided monarch abandoned the creed of his forefathers, and became a Wesleyan Methodist of the most bigoted and persecuting type. The Grand Inquisitor, determined that the innovation should not be perpetuated in Barataria, caused your smiling and unconscious husband to be stolen and conveyed to Venice. A fortnight since, the Methodist Monarch and all his Wesleyan Court were killed in an insurrection; and we are here to ascertain the whereabouts of your husband, and to hail you, our daughter, as Her Majesty, the reigning Queen of Barataria! (*Kneels*)

(*During this speech Luis re-enters.*)

Duchess: Your Majesty! (*Kneels*)

Duke: It is at such moments as these that one feels how necessary it is to travel with a full band.

Casilda: I, the Queen of Barataria! But I've nothing to wear! We are practically penniless!

Duke: That point has not escaped me. Although I am unhappily in straitened circumstances at present, my social influence is something enormous; and a company, to be called the Duke of Plaza-Toro, Limited, is in course of formation to work me. An influential directorate has been secured, and I shall myself join the Board after allotment.

Casilda: Am I to understand that the Queen of Barataria may be called upon at any time to witness her honoured sire in process of liquidation?

Duchess: The speculation is not exempt from that drawback. If your father should stop, it will, of course, be necessary to wind him up.

Casilda: But it's so undignified— it's so degrading! A Grandee of Spain turned into a public company! Such a thing was never heard of!

Duke: My child, the Duke of Plaza-Toro does not follow fashions— he leads them. He always leads everybody. When he was in the army he led his regiment. He occasionally led them into action. He invariably led them out of it.

No. 3. "In enterprise of martial kind"

Solo and Quartet

Duke, Duchess, Casilda, and Luiz

Allegro marziale

Duke

1. In_

2. When,

3. When

en-ter-prise of mar-tial kind, When there was an - y - fight - ing, He_
to e - vade De - struction'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 reg' - 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 hes - i - tat - ed not, So mar - vel - lous his nerve is. He_

when a - way his reg - ment ran, His place was at the fore, O - That
lay con - cealed through - out the war, And so pre - served his gore, O! That
sent his res - ig - na - tion in, The first of all his corps, O! That

cel - e - brat - ed, Cul - ti - vat - ed, Un - der - rat - ed No - ble - man, The
un - af - fect - ed, Un - de - tect - ed, Well - con - nect - ed War - ri - or, The
ver - y know - ing, O - ver - flow - ing, Eas - y - go - ing Pal - a - din, The

Casilda

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

al-ways found that knight, ha, ha! That cel - e - brat - ed, Cul - ti - vat - ed,
 al-ways took the lead, ha, ha! That un - af - fect - ed, Un - de - tect - ed,
 al-ways showed the way, ha, ha! That ver - y know - ing, O - ver - flow - ing,

al-ways found that knight, ha, ha! That cel - e - brat - ed, Cul - ti - vat - ed,
 al-ways took the lead, ha, ha! That un - af - fect - ed, Un - de - tect - ed,
 al-ways showed the way, ha, ha! That ver - y know - ing, O - ver - flow - ing,

al-ways found that knight, ha, ha! That cel - e - brat - ed, Cul - ti - vat - ed,
 al-ways took the lead, ha, ha! That un - af - fect - ed, Un - de - tect - ed,
 al-ways showed the way, ha, ha! That ver - y know - ing, O - ver - flow - ing,

al-ways found that knight, ha, ha! That cel - e - brat - ed, Cul - ti - vat - ed,
 al-ways took the lead, ha, ha! That un - af - fect - ed, Un - de - tect - ed,
 al-ways showed the way, ha, ha! That ver - y know - ing, O - ver - flow - ing,

Un - der - rat - ed No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nect - ed War - ri - or, The Duke of Pla - za - To - ro!
 Eas - y - go - ing Pal - a - din, The Duke of Pla - za -

Un - der - rat - ed No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nect - ed War - ri - or, The Duke of Pla - za - To - ro!
 Eas - y - go - ing Pal - a - din, The Duke of Pla - za -

Un - der - rat - ed No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nect - ed War - ri - or, The Duke of Pla - za - To - ro!
 Eas - y - go - ing Pal - a - din, The Duke of Pla - za -

Un - der - rat - ed No - ble - man, The Duke of Pla - za - To - ro!
 Well - con - nect - ed War - ri - or, The Duke of Pla - za - To - ro!
 Eas - y - go - ing Pal - a - din, The Duke of Pla - za -

3.

To - ro! That ver - y know - ing, O - ver - flow - ing, Eas - y - go - ing Pal - a - din, The

To - ro! That ver - y know - ing, O - ver - flow - ing, Eas - y - go - ing Pal - a - din, The

To - ro! That ver - y know - ing, O - ver - flow - ing, Eas - y - go - ing Pal - a - din, The

To - ro! That ver - y know - ing, O - ver - flow - ing, Eas - y - go - ing Pal - a - din, The

3.

(Exeunt Duke and Duchess into Grand Ducal Palace. As soon as they have disappeared, Luiz and Casilda rush to each other's arms.)

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

Red. * *Red.* *

Red. * *Red.* * *attacca*

No. 4. "O rapture, when alone together"

Recitative and Duet

Casilda and Luiz

Allegro vivace

Casilda
O rap-ture,

Luiz
O rap-ture,

Allegro vivace

ff

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.

moth-er, Com-pelled me to a course of feign-ing-- But, left a -

Andante moderato ed espressivo

lone with one an-oth - er, 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 - tie-ness!

Luiz

Ah, well-be-

lov - ed, Thy cold dis-dain, It gives no pain— 'Tis mer - cy, played In

Ah, well-be - lov - ed!

mas-quer-adel Ah, well - be - lov - ed! Ah, well-be-

Red. *

Ah, well-be-lov - ed! _____ Mine an - gry frown - Is
 lov - ed! Ah, well-be-lov - ed! Thine an - gry frown - Is

Ped. *

but _____ a gown That serves to dress My gen - tle-ness!
 but _____ a gown That serves to dress Thy gen - tle-ness!

dim. *p*

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

f *dim.* *f* *dim.*

lov - ed, be - lov - ed!_

lov - ed, be - lov - ed!_

Cres. *

Casilda: O Luiz, Luiz— what have you said! What have I done! What have I allowed you to do?

Luiz: Nothing, I trust, that you will ever have reason to repent. (*Offering to embrace her*)

Casilda: (*withdrawing from him*) Nay, Luiz, it may not be. I have embraced you for the last time.

Luiz: (*amazed*) Casilda!

Casilda: I have just learnt, to my surprise and indignation, that I was wed in babyhood to the infant son of the King of Barataria!

Luiz: The son of the King of Barataria? The child who was stolen in infancy by the Inquisition?

Casilda: The same. But, of course, you know his story.

Luiz: Know his story? Why, I have often told you that my mother was the nurse to whose charge he was entrusted!

Casilda: True. I had forgotten. Well, he has been discovered, and my father has brought me here to claim his hand.

Luiz: But you will not recognize this marriage? It took place when you were too young to understand its import.

Casilda: Nay, Luiz, respect my principles and cease to torture me with vain entreaties. Henceforth my life is another's.

Luiz: But stay— the present and the future— *they* are another's; but the past— that at least is ours, and none can take it from us. As we may revel in naught else, let us revel in that!

Casilda: I don't think I grasp your meaning.

Luiz: Yet it is logical enough. You say you cease to love me?

Casilda: (*demurely*) I say I *may* not love you.

Luiz: Ah, but you do not say you *did* not love me?

Casilda: I loved you with a frenzy that words are powerless to express— and that but ten brief minutes since!

Luiz: Exactly. My own— that is, until ten minutes since, my own— my lately loved, my recently adored— tell me that until, say, a quarter of an hour ago, I was all in all to thee! (*embracing her*)

Casilda: I see your idea. It's ingenious, but don't do that. (*releasing herself*)

Luiz: There can be no harm in revelling in the past.

Casilda: None whatever, but an embrace cannot be taken to act retrospectively.

Luiz: Perhaps not!

Casilda: We may recollect an embrace— I recollect many— but we must not repeat them.

Luiz: Then let us recollect a few!

(*A moment's pause, as they recollect, then both heave a deep sigh.*)

Luiz: Ah, Casilda, you were to me as the sun is to the earth!

Casilda: A quarter of an hour ago?

Luiz: About that.

Casilda: And to think that, but for this miserable discovery, you would have been my own for life!

Luiz: Through life and death— a quarter of an hour ago!

Casilda: How greedily my thirsty ears would have drunk the golden melody of those sweet words a quarter— well, it's now about twenty minutes since. (*Looking at her watch*)

Luiz: About that. In such a matter one cannot be too precise.

Casilda: And now our love, so full of life, is but a silent, solemn memory!

Luiz: Must it be so, Casilda?

Casilda: Luiz, it must be so!

No. 5. "There was a time"

Duet

Luiz and Casilda

Andante Luiz

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

woe is me! It was no crime To love but thee a-lone— ah, woe is me!

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

Ped. * *Ped.* * *Ped.* *

Each in the oth-er's thrall, Each all in all, ah, woe is me, ah, woe is

Ped. * *Ped.* *

Casilda

Oh, bur-y, bur-y- let the grave close o'er The
me! Oh, bur-y, bur-y- let the grave close o'er The

tranquillo *pp*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The first vocal line begins with a rest, followed by the lyrics 'Oh, bur-y, bur-y- let the grave close o'er The'. The second vocal line begins with 'me!' followed by the same lyrics. The piano accompaniment starts with a *tranquillo* marking and a *pp* (pianissimo) dynamic. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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

f *f*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the lyrics from the first system. The piano accompaniment continues with a *f* (forte) dynamic. The melody in the right hand of the piano accompaniment is more active, with many sixteenth notes.

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. *f*

Detailed description: This system contains the final two vocal staves and the piano accompaniment. The vocal staves are marked *dim.* (diminuendo). The piano accompaniment also has a *dim.* marking. The system concludes with a *f* (forte) dynamic. The piano accompaniment features a complex texture with many sixteenth notes and some grace notes.

Casilda

Dead as the last year's leaves—As gathered flow'rs—ah, woe is me!

p

Dead as the garnered 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!

dim.

Casilda

Oh, bur - y, bur - y- let the grave close o'er The
Luiz

Oh, bur - y, bur - y- let the grave close o'er The

p

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with a 4/8 time signature. The piano part begins with a dynamic marking of *p* and features a rhythmic pattern of eighth notes in the bass line and chords in the right hand.

days that were—that nev-er will be more! Oh, bur - y, bur - y love that

days that were—that nev-er will be more! Oh, bur - y, bur - y love that

Detailed description: This system continues the vocal and piano parts. The vocal staves repeat the lyrics from the first system. The piano accompaniment continues with the same rhythmic and harmonic structure, maintaining the *p* dynamic.

f. all con - demn, And let the whirl-wind mourn its re - qui-

f. all con - demn, And let the whirl-wind mourn its re - qui-

dim.

f. *dim.* *trem.*

Detailed description: This system concludes the piece. The vocal staves feature a dynamic marking of *f.* (forte) for the first two staves, followed by *dim.* (diminuendo) for the final phrase. The piano accompaniment also starts with *f.* and ends with a *trem.* (tremolo) marking. The key signature changes to two sharps (F#, C#) in the final measure.

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

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

(Re-enter from the Ducal Palace the Duke and Duchess, followed by Don Alhambra del Bolero, the Grand Inquisitor.)

Duke: My child, allow me to present to you His Distinction Don Alhambra del Bolero, the Grand Inquisitor of Spain. It was His Distinction who so thoughtfully abstracted your infant husband and brought him to Venice.

Don Alhambra: So this is the little lady who is so unexpectedly called upon to assume the functions of Royalty! And a very nice little lady, too!

Duke: Jimp, isn't she?

Don Alhambra: Distinctly jimp. Allow me, *(offers his hand, she turns away scornfully)*. Naughty temper!

Duke: You must make some allowance. Her Majesty's head is a little turned by her access of dignity.

Don Alhambra: I could have wished that Her Majesty's access of dignity had turned it in this direction.

Duchess: Unfortunately, if I am not mistaken, there appears to be some little doubt as to His Majesty's whereabouts.

Casilda: *(aside)* A doubt as to his whereabouts? Then we may yet be saved!

Don Alhambra: A doubt? Oh dear, no— no doubt at all! He is here, in Venice, plying the modest but picturesque calling of a gondolier. I can give you his address— I see him every day! In the entire annals of our history there is absolutely no circumstance so entirely free from all manner of doubt of any kind whatever. Listen, and I'll tell you all about it.

No. 6. "I stole the Prince"

Solo and Quartet

Don Alhambra, Casilda, Duchess, Luiz, and Duke

Allegretto non troppo vivo

Piano introduction in 6/8 time, featuring a treble and bass staff. The music is in a key with two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic and concludes with a *dim.* (diminuendo) marking.

Don Alhambra

1. I stole the Prince, and I brought him here, And left him gai - ly
 2. But ow-ing, I'm much dis - posed to fear, To his ter - ri - ble taste for

Piano accompaniment for the first line of the vocal part, consisting of treble and bass staves.

prat - tling
 tip - pling,

With a high - ly re - spect - a - ble
 That high - ly re - spect - a - ble

gon - do - lier, Who
 gon - do - lier Could

Piano accompaniment for the second line of the vocal part, consisting of treble and bass staves.

prom - ised the Roy - al babe to rear, And teach him the trade of a
 nev - er de - clare with a mind sin - cere Which of the two was his

Piano accompaniment for the third line of the vocal part, consisting of treble and bass staves.

ti - mo - neer With his own be - lov - ed brat - ling. Both of the babes were
 off - spring dear, And which the Roy - al strip - ling! Which was which he could

strong and stout, And, con - sid - er - ing all things, clev - er. Of *that* there is no
 nev - er make out De - spite his best en - deav - our. Of *that* there is no

man - ner of doubt - No prob - a - ble, pos - si - ble shad - ow of doubt - No
 man - ner of doubt - No prob - a - ble, pos - si - ble shad - ow of doubt - No

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

Casilda & Duchess
 No pos - si - ble doubt what - ev - er!

Luis & Duke
 No pos - si - ble doubt what - ev - er!

3. Time sped, and when at the end of a year I sought that in - fant
 chil - dren fol - lowed his old ca - reer (This state - ment can't be

cher - ished, That high - ly re - spect - a - ble gon - do - lier Was
 par - ried) Of a high - ly re - spect - a - ble gon - do - lier: Well,

ly - ing a corpse on his hum - ble bier - I dropped a Grand In -
 one of the two (who will soon be here) - But *which* of the two it is

quis - i - tor's tear - That gon - do - lier had per - ished. A
 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 shad - ow of doubt - No pos - si - ble doubt what -
 prob - a - ble, pos - si - ble shad - ow of doubt - All pos - si - ble doubt what -

ev - er. **Casilda & Duchess** The
 No pos - si - ble doubt what - ev - er!
Luiz & 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

4.

shad - ow of doubt- All pos - si-ble doubt what - ev-er!

shad - ow of doubt- All pos - si-ble doubt what - ev-er!

Cim.

Casilda: Then do you mean to say that I am married to one of two gondoliers, but it is impossible to say which?

Don Alhambra: Without any doubt of any kind whatever. But be reassured: the nurse to whom your husband was entrusted is the mother of the musical young man who is such a past-master of that delicately modulated instrument (*indicating the drum*). She can, no doubt, establish the King's identity beyond all question.

Luiz: Heavens, how did he know that?

Don Alhambra: My young friend, a Grand Inquisitor is always up to date. (*To Casilda*) His mother is at present the wife of a highly respectable and old-established brigand, who carries on an extensive practice in the mountains around Cordova. Accompanied by two of my emissaries, he will set off at once for his mother's address. She will return with them, and if she finds any difficulty in making up her mind, the persuasive influence of the torture chamber will jog her memory.

No. 7. "But, bless my heart"

Recitative

Casilda and Don Alhambra

Allegro con brio

Casilda

But, bless my heart, con-sid-er my po-

f

Red. *

si-tion! I am the wife of one, that's ver-y clear;

Red.

But who can tell, ex-cept by in-tu-i-tion,

*

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

Ped.

Don Alhambra
Sub-mit to Fate with-out un-seem-ly wran-gle:

* *Ped.* *

Such com-pli-ca-tions fre-quent-ly oc-cur— Life is one close-ly

Ped. *

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

p

Attaca il quintetto

No. 8. "Try we life-long"

Quintet

Casilda, Duchess, Luiz, Duke, and Don Alhambra

Allegretto moderato

Casilda



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

Duchess



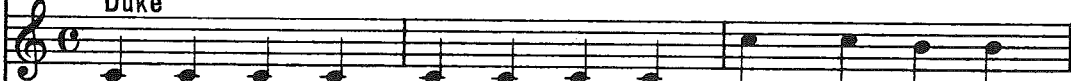
Try we life - long, we can nev - er Straight - en out life's

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

Don Alhambra



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

Allegretto moderato

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with a piano (p) dynamic marking.

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

Piano accompaniment for the second system, consisting of two staves (treble and bass clef).

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

Red. * *Red.* *

f Life's a pud-ding full of plums. Care's a can-ker that be- *p*
f numbs. Life's a pud-ding full of plums. Care's a can-ker that be- *p*
f Life's a pud-ding full of plums. Care's a can-ker that be- *p*
f Life's a pud-ding full of plums. Care's a can-ker that be- *p*
f Life's a pud-ding full of plums. Care's a can-ker that be- *p*
f Life's a pud-ding full of plums. Care's a can-ker that be- *p*

(A) *p*

numbs. Where-fore waste our el - o - cu - tion On im -

numbs. Where-fore waste our el - o - cu - tion On im -

numbs. Where-fore waste our el - o - cu - tion On im -

numbs. Where-fore waste our el - o - cu - tion On im -

numbs. Where-fore waste our el - o - cu - tion On im -

(A) *f*

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

p 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. B *p a tempo*

cresc.

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

dull e - nig - ma, We shall guess it all too soon; Fail - ure

dull e - nig - ma, We shall guess it all too soon; Fail - ure

dull e - nig - ma, We shall guess it all too soon; Fail - ure

dull e - nig - ma, We shall guess it all too soon; Fail - ure

Fed.

kind of stig - ma - Dance we to an - oth - er tune,
 brings, Fail - ure 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 an -

cresc.

* *Red.* * *Red.* *

Dance we to an - oth - er tune!
 Dance we to an - oth - er tune! — String the
 to an - oth - er tune! String the lyre and fill the
 oth - er tune! String the lyre and
 oth - er tune! String the lyre and

f

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

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.* *

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

①

p

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

p

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

p

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

p

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

p

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

①

p

p marcato

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

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

①

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

8

up! Then take it as ___ it _ comes, Take it as ___ it _

up! Then take it as ___ it _ comes, Take it as ___ it _

up! Then take it as ___ it _ comes, Take it as ___ it _

up! Then take it as ___ it _ comes, Take it as ___ it _

up! Then take it as ___ it _ comes, Take it as ___ it _

ff

Ped. * Ped. * Ped. * Ped. *

rall.

comes! String the lyre, fill the cup, Lest on sor-row we should sup! Take life as it

rall.

comes! String the lyre, fill the cup, Lest on sor-row we should sup! Take life as it

rall.

comes! String the lyre, fill the cup, Lest on sor-row we should sup! Take life as it

rall.

comes! String the lyre, fill the cup, Lest on sor-row we should sup! Take life as it

rall.

comes! String the lyre, fill the cup, Lest on sor-row we should sup! Take life as it

a tempo (Exeunt all into Ducal Palace, except Luiz, who goes off in gondola.)

comes!

a tempo

comes!

a tempo

comes!

a tempo

comes!

a tempo

comes!

a tempo

comes!

f a tempo

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

(Enter contadine and Gondoliers, followed by Marco, Gianetta, Giuseppe, and Tessa.)

No. 9. "Bridegroom and bride"

Chorus and Solo
Contadine, Gondoliers, and Tessa

Allegretto moderato

Piano introduction in 6/8 time, marked *Allegretto moderato*. The score features a treble and bass clef with a key signature of one flat. The right hand plays chords and melodic lines, while the left hand plays a steady bass line. A dynamic marking of *f* (forte) is present. The piece concludes with a *Red.* (ritardando) marking.

(A) Chorus

Vocal chorus entry for the Chorus. The score shows a vocal line and a piano accompaniment. The lyrics are "Bride - groom and bride!". The piano accompaniment provides harmonic support with chords and a bass line.

(A)

Piano accompaniment for the chorus. The score shows a treble and bass clef with a key signature of one flat. The right hand plays chords and melodic lines, while the left hand plays a steady bass line. The piece concludes with a *Red.* (ritardando) marking.

unison

Unison vocal line for the chorus. The score shows a single vocal line with the lyrics "Knot that's in-sol - u-ble, Voic - es all vol - u-ble Hail it with pride. —". The line is marked with an accent (^) and concludes with a *Red.* (ritardando) marking.

Ah

Piano accompaniment for the unison line. The score shows a treble and bass clef with a key signature of one flat. The right hand plays chords and melodic lines, while the left hand plays a steady bass line. The piece concludes with a *Red.* (ritardando) marking.

*

(B)

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

Bride - groom and bride! Ah

(B)

p.
ped.

Bride - groom and bride! We in sin - cer - i - ty

We in sin - cer - i - ty

p.
ped.

*

Wish you pros - per - i - ty, Bride - groom and bride! Bride -

Wish you pros - per - i - ty, Bride - groom and bride! Bride -

dim.
ped.

*

ped.

groom — and bride!

groom — and bride!

p

* *Ad.* *

Ⓒ Allegretto grazioso

Tessa

When a mer-ry maid-en mar-ries,

p

Sor-row goes and plea-sure tar-ries; Ev-'ry sound be-comes a song, All is

Ⓓ

right, and noth-ing's wrong! From to-day and ev-er af-ter

Let our tears be tears of laugh-ter, Ev-'ry sigh that finds a vent Be a

sigh of sweet con - tent! When you mar-ry, mer-ry maid - en,

rall. E *a tempo sost.*

Then the air with love is lad - en; Ev-'ry flow'r is a rose, Ev - 'ry

rall. *p a tempo*

*Red. ** *Red. **

goose be-comes a swan, Ev-'ry kind of trou - ble goes Where the

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

(F)

last year's snows have gone! Sun-light takes the place of shade — *cresc.*

Chorus **SOPRANO** *cresc.*
 Sun - light takes the place of shade

ALTO *cresc.*
 Sun - light takes the place of shade

TENOR *cresc.*
 Sun - light takes the place of shade

BASS *cresc.*
 Sun - light takes the place of shade

*And. **

When you mar - ry, mer - ry maid! *f*

When you mar - ry, mer - ry maid! When a mer - ry maid - en *f*

When you mar - ry, mer - ry maid! When a *f*

When you mar - ry, mer - ry maid! When a *f*

When you mar - ry, mer - ry maid! When a *f*

And.

*

rall.
Ev-'ry sound be-comes a
rall.
mar-ries, Sor-row goes and plea-sure tar-ries; Ev-'ry sound be-comes a
rall.
mer-ry maid - en mar-ries, Ev-'ry sound's a
rall.
mer-ry maid - en mar-ries, Ev-'ry sound's a
rall.
mer-ry maid - en mar-ries, Ev-'ry sound's a

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

p a tempo
song, All is right, and noth-ing's wrong!
p a tempo
song, All is right, and noth-ing's wrong!
p a tempo
song, All is right, and noth-ing's wrong!
p a tempo
song, All is right, and noth-ing's wrong!
p a tempo
song, All is right, and noth-ing's wrong!

p a tempo *f* *Red.* *

When a mer-ry maid-en mar-ries, Sor-row goes and plea-sure tar-ries;

The first system of the musical score consists of 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 piano accompaniment is in two staves, with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some slurs and accents.

Ev-ry sound be-comes a song, All is right, and noth-ing's wrong.

The second system continues the musical score. The vocal line and piano accompaniment maintain the same structure. The piano part includes some longer notes and slurs, particularly in the treble staff, which provide harmonic support for the vocal melody.

Gnaw-ing Care and ach-ing Sor - row, Get ye gone un-til to - mor - row!

The third system of the score. The vocal line and piano accompaniment continue. The piano part features a consistent eighth-note accompaniment in the bass, with some chordal textures in the treble.

Jeal-ous-ies in grim ar - ray, Ye are things of yes - ter - day!

The final system of the score on this page. The vocal line and piano accompaniment conclude the piece. The piano part features some more complex chordal structures and slurs in the treble staff.

rall.

When you mar - ry, mer - ry maid - en, Then the air with joy is

a tempo sost.

lad - en; All the cor - ners of the earth Ring with

a tempo

And. * *And.* *

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

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

mirth, Grief is joy in mas - quer - ade,

And. * *And.* *

Sul-len night is laugh-ing day- _____

SOPRANO *cresc.*

Sul - - len night is laugh-ing day- All the year is mer-ry *cresc.*

ALTO *cresc.*

Sul - - len night is laugh-ing day- All the year is mer-ry *cresc.*

TENOR *cresc.*

Sul - - len night is laugh-ing day- All the

BASS *cresc.*

Sul - - len night is laugh-ing day- All the

cresc.

Ah- All the year is mer-ry May, - All the year is mer-ry *rit. dim.*

May! All is mer - ry May, *f*

May! All is mer - ry May, *f*

year is mer-ry May! All is mer - ry May, *f*

year is mer-ry May! All is mer - ry May, *f*

mf *rit. dim.*

*Red. * Red. * Red. **

- Giuseppe:** And now our lives are going to begin in real earnest! What's a bachelor? A mere nothing— he's a chrysalis. He can't be said to live— he exists.
- Marco:** What a delightful institution marriage is! Why have we wasted all this time? Why didn't we marry ten years ago?
- Tessa:** Because you couldn't find anybody nice enough.
- Gianetta:** Because you were waiting for *us*.
- Marco:** I suppose that *was* the reason. We were waiting for you without knowing it. (*Don Alhambra comes forward.*) Hallo!
- Don Alhambra:** Good morning.
- Giuseppe:** If this gentleman is an undertaker, it's a bad omen.
- Don Alhambra:** Ceremony of some sort going on?
- Giuseppe:** (*aside*) He *is* an undertaker! (*Aloud*) No— a little unimportant family gathering Nothing in *your* line.
- Don Alhambra:** Somebody's birthday, I suppose?
- Gianetta:** Yes, mine!
- Tessa:** And mine!
- Marco:** And mine!
- Giuseppe:** And mine!
- Don Alhambra:** Curious coincidence! And how old may you all be?
- Tessa:** It's a rude question— but about ten minutes.
- Don Alhambra:** Remarkably fine children! But surely you are jesting?
- Tessa:** In other words, we were married about ten minutes since.
- Don Alhambra:** Married! You don't mean to say you are married?
- Marco:** Oh yes, we are married.
- Don Alhambra:** What, both of you?
- All:** All four of us.
- Don Alhambra:** (*aside*) Bless my heart, how extremely awkward!
- Gianetta:** You don't mind, I suppose?
- Tessa:** You were not thinking of either of us for yourself, I presume? Oh, Giuseppe, look at him— he was. He's heartbroken!
- Don Alhambra:** No, no, I wasn't! I wasn't!
- Giuseppe:** Now, my man (*slapping him on the back*), we don't want anything in your line to-day, and if your curiosity's satisfied — you can go!
- Don Alhambra:** You mustn't call me your man. It's a liberty. I don't think you know who I am.
- Giuseppe:** Not we, indeed! We are jolly gondoliers, the sons of Baptisto Palmieri, who led the last revolution. Republicans, heart and soul, we hold all men to be equal. As we abhor oppression, we abhor kings: as we detest vainglory, we detest rank: as we despise effeminacy, we despise wealth. We are Venetian gondoliers— your equals in everything except our calling, and in that at once your masters and your servants.
- Don Alhambra:** Bless my heart, how unfortunate! One of you may be Baptisto's son, for anything I know to the contrary; but the other is no less a personage than the only son of the late King of Barataria.
- All:** What!
- Don Alhambra:** And I trust— I *trust* it was that one who slapped me on the shoulder and called me his man!
- Giuseppe:** One of us a king!
- Marco:** Not brothers!
- Tessa:** The King of Barataria!
- Gianetta:** Well, who'd have thought it!

} (*together*)

- Marco: But which is it?
- Don Alhambra: What does it matter? As you are both Republicans, and hold kings in detestation, of course you'll abdicate at once. Good morning! (*going*)
- Gianetta & Tessa: Oh, don't do that! (*Marco and Giuseppe stop him.*)
- Giuseppe: Well, as to that, of course there are kings and kings. When I say that I detest kings, I mean I detest *bad* kings.
- Don Alhambra: I see. It's a delicate distinction.
- Giuseppe: Quite so. Now I can conceive a kind of king— an ideal king— the creature of my fancy, you know— who would be absolutely unobjectionable. A king, for instance, who would abolish taxes and make everything cheap, except gondolas—
- Marco: And give a great many free entertainments to the gondoliers—
- Giuseppe: And let off fireworks on the Grand Canal, and engage all the gondolas for the occasion—
- Marco: And scramble money on the Rialto among the gondoliers.
- Giuseppe: Such a king would be a blessing to his people; and, if I were king, that is the sort of king I would be.
- Marco: And so would I!
- Don Alhambra: Come, I'm glad to find your objections are not insuperable.
- Marco & Giuseppe: Oh, they're not insuperable.
- Gianetta & Tessa: No, they're not insuperable.
- Giuseppe: Besides, we are open to conviction.
- Gianetta: Yes; they are open to conviction.
- Tessa: Oh! they've often been convicted.
- Giuseppe: Our views may have been hastily formed on insufficient grounds. They may be crude, ill-digested, erroneous. I've a very poor opinion of the politician who is not open to conviction.
- Tessa: (*to Gianetta*) Oh, he's a fine fellow!
- Gianetta: Yes, that's the sort of politician for *my* money!
- Don Alhambra: Then we'll consider it settled. Now, as the country is in a state of insurrection, it is absolutely necessary that you should assume the reins of government at once; and, until it is ascertained which of you is to be king, I have arranged that you will reign jointly, so that no question can arise hereafter as to the validity of any of your acts.
- Marco: As one individual?
- Don Alhambra: As one individual.
- Giuseppe: (*linking himself with Marco*) Like this?
- Don Alhambra: Something like that.
- Marco: And we may take our friends with us, and give them places about the Court?
- Don Alhambra: Undoubtedly. That's always done!
- Marco: I'm convinced!
- Giuseppe: So am I!
- Tessa: Then the sooner we're off the better.
- Gianetta: We'll just run home and pack up a few things (*going*)—
- Don Alhambra: Stop, stop— that won't do at all— ladies are not admitted.
- All: What!
- Don Alhambra: Not admitted. Not at present. Afterwards, perhaps. We'll see.
- Giuseppe: Why, you don't mean to say you are going to separate us from our wives!
- Don Alhambra: (*aside*) This is very awkward! (*aloud*) Only for a time— a few months. After all, what is a few months?
- Tessa: But we've only been married half an hour! (*Weeps.*)

No. 10. "Kind sir, you cannot have the heart"

Finale of Act I

Ensemble

Allegretto moderato

Gianetta

1. Kind sir, you
2. Some kind of

can - not have the heart Our lives to part From those to whom an hour a -
charm you seem to find In wo - man - kind, Some source of un - ex - plained de -

go We were u - nit - ed! Be - fore our
light (Un - less you're jest - ing); But what at -

And. *

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

blow, All un-in - vit - ed! You men can nev - er un-der-stand That
quite Un-in-ter - est - ing! If from my sis - ter I were torn, It

Red. *

heart and hand Can - not be sep - a - rat - ed when We go a -
could be borne - I should, no doubt, be hor - ri - fied, But I could

yearn-ing; You see, you've on - ly wo - men's eyes To i - dol - ize, And on - ly
bear it - But Mar - co's quite an - oth - er thing; He is my King, He has my

Red. *

wo - men's hearts, — poor men, To set - you burn - ing! Ah me, you
heart, and none — be - side Shall ev - er - share it! } Ah me, you

un poco rall. *a tempo*
colla voce *dim.* *p* *a tempo*

men will nev-er un-der-stand That wo-man's heart _____ is

(weeps)
one with wo-man's hand!

L'istesso tempo

Recit. Don Alhambra

Do not give way to this un-called-for grief; Your

a tempo
sep-a - ra-tion will be ver-y brief. To as-cer-tain which is the King And which the

Recit.

oth-er, To Ba-ra-ta-ria's Court I'll bring His fos - ter - moth-er; 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 Gianetta

nit - ed. *Vi - va!* His ar - gu - ment is strong! *Vi - va!* We'll not be part - ed

Tessa

Vi - va! His ar - gu - ment is strong! *Vi - va!* We'll not be part - ed

Marco

Vi - va! His ar - gu - ment is strong! *Vi - va!* We'll not be part - ed

Giuseppe

Vi - va! His ar - gu - ment is strong! *Vi - va!* We'll not be part - ed

Andante

f

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 -

The score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

(Exit Don Alhambra.)

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!*

Allegro con brio
ff

The score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The music is in 2/4 time. The vocal parts feature a rhythmic pattern of eighth and sixteenth notes. The piano part features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked **Allegro con brio** and the dynamic is *ff*.

Gianetta

Then one of us will be a Queen, And

sit on a gold-en throne, With a crown in-stead Of a hat on her head, And

di-a-monds all her own! With a beau-ti-ful robe of gold and green, I've

al-ways un-der-stood; I won-der wheth-er She'd wear a feath-er? I

Gianetta & Tessa

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a circled 'B' and dynamic markings *f* and *dim. p*.

rath-er think she should! Oh, 'tis a glo-rious thing, I ween, To be a

Musical notation for the second system, including vocal lines and piano accompaniment.

Oh, 'tis a glo-rious thing, I ween, To be a

Marco & Giuseppe

Musical notation for the third system, including vocal lines and piano accompaniment.

reg-u-lar Roy-al Queen! No half-and-half af-fair, I mean, No

Musical notation for the fourth system, including vocal lines and piano accompaniment.

reg-u-lar Roy-al Queen! No half-and-half af-fair, I mean, No

Musical notation for the fifth system, including vocal lines and piano accompaniment.

half-and-half af-fair, But a right-down reg-u-lar,

Musical notation for the sixth system, including vocal lines and piano accompaniment.

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!

Marco

She'll

p

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!'. The middle staff is another vocal line with lyrics 'reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!' and the name 'Marco' at the end. The bottom staff is a piano accompaniment with a dynamic marking of *p* (piano). The music is in a 2/4 time signature with a key signature of one flat.

drive a-bout in a car-riage and pair, With the King on her left-hand side, And a

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics 'drive a-bout in a car-riage and pair, With the King on her left-hand side, And a'. The bottom staff is a piano accompaniment. The music continues in the same 2/4 time signature and key signature.

milk-white horse, As a mat-ter of course, When-ev-er she wants to

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics 'milk-white horse, As a mat-ter of course, When-ev-er she wants to'. The bottom staff is a piano accompaniment. The music concludes in the same 2/4 time signature and key signature.

ride! With beau-ti-ful sil-ver shoes to wear Up - on - her dain - ty

feet, With end-less stocks Of beau-ti-ful frocks, And as much as she wants to

Gianetta & Tessa

f Oh, — tis a glo-rious thing, I ween, To be a reg-u-lar Roy-al

Gianetta & Tessa

f eat! Oh, — 'tis a glo-rious thing, I ween, To be a reg-u-lar Roy - al

f *dim. p*

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 Queen! When -

Tessa

ev-er she con - de - scends to walk, Be sure she'll shine at that, With her

p

haugh-ty stare. And her nose in the air, Like a well-born a - ris - to - crat! At

el - e - gant high so - ci - e - ty talk She'll bear a - way the bell, With her

a piacere

colla voce

"How de do?" , And her "How are you?" And "I trust I see you

(D) *a tempo* Gianetta & Tessa

well!" Oh, 'tis a glo-rious thing, I ween, To be a reg-u-lar Roy-al

a tempo Marco & Giuseppe

Oh, 'tis a glo-rious thing, I ween, To be a reg-u-lar Roy-al

(D) *a tempo*

f *dim. p*

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

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 Queen!

(E) Giuseppe

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

(E)

no - ble lords will scrape and bow, And double them-selves in two, And

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line consists of eighth and sixteenth notes. The piano accompaniment includes a dynamic marking of *p* (piano) and features chords with sharps in the bass line.

o - pen their eyes In blank sur-prise At what - ev - er she likes to

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains the *p* dynamic and includes chords with sharps.

do. And ev - 'ry - bod - y will round - ly vow She's fair as flow'rs in

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *p* and includes long, sustained notes in the bass line.

a piacere
May, And say, "How clev-er!" At what - so - ev - er She con - de-scends to

The fourth system includes the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *p* and includes a circled 'F' (Forte) marking above the vocal line. The piano accompaniment features sustained notes in the bass line.

Gianetta & Tessa

a tempo *p*

Oh, 'tis a glo-rious thing, I ween, To be a

a tempo *p*

say! Oh, 'tis a glo-rious thing, I ween, To be a

a tempo *f* *dim.* *p*

reg-u-lar Roy-al Queen! No half-and-half af-fair, I mean, No

reg-u-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,

half-and-half af-fair, But a right-down reg-u-lar,

f

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

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

ff

'tis a glo-rious thing, I ween, To be a reg-u-lar Roy - al Queen, A

'tis a glo-rious thing, I ween, To be a reg-u-lar Roy - al Queen, A

f

right-down reg - u - lar Roy'l, Roy'l Queen!

right-down reg - u - lar Roy'l, Roy'l Queen!

ff

(G) (Dance)

(Enter chorus of contadine and Gondoliers.)

2.
Chorus
SOPRANO & ALTO

TENOR & BASS

Now pray, what is the cause of this re - mark - a - ble hi -

Now pray, what is the cause of this re - mark - a - ble hi -

lar - i - ty, This sud - den eb - ul - li - tion of un -

lar - i - ty, This sud - den eb - ul - li - tion of un -

(H)

mit - i - gat - ed jol - li - ty? Has an - y - bod - y

mit - i - gat - ed jol - li - ty? Has an - y - bod - y

blessed you with a sam - ple of his char - i - ty? Or have you been a -

blessed you with a sam - ple of his char - i - ty? Or have you been a -

dopt - ed by a gen - tle - man of qual - i - ty?

dopt - ed by a gen - tle - man of qual - i - ty?

Moderato Marco

Re-ply-ing, we one in - di -

Giuseppe

sing As vid- u - al: As I

Moderato

mf *p*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in 3/4 time with a key signature of two flats. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

find I'm a king-dom I ware you ob -

king, To my bid you all. I'm a -

Detailed description: This system continues the vocal lines and piano accompaniment from the first system. The lyrics are: "find I'm a king-dom I ware you ob -" on the first staff, and "king, To my bid you all. I'm a -" on the second staff. The piano accompaniment continues with chords and a bass line.

vil-ions and find I_ re- pub - li-can

ject To pa- pal- ac-es, But you'll spect Your Re-

Detailed description: This system contains the final two vocal staves and the piano accompaniment. The lyrics are: "vil-ions and find I_ re- pub - li-can" on the first staff, and "ject To pa- pal- ac-es, But you'll spect Your Re-" on the second staff. The piano accompaniment continues with chords and a bass line.

find I_ re - pub - li - can
fal - la - cies, You'll spect Your Re - fal - la - cies.

I Chorus

As they know we ob - ject To pa - vil - ions and pal - ac - es, How
As they know we ob - ject To pa - vil - ions and pal - ac - es, How

can they re - spect Our Re - pub - li - can fal - la - cies?
can they re - spect Our Re - pub - li - can fal - la - cies?

ⓐ

Allegro vivace

Marco

For

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 6/8. The piano part begins with a *p* (piano) dynamic marking. The vocal line starts with a whole rest, followed by a half note G4, and then continues with a melodic line.

The second system continues the vocal and piano parts. The lyrics are: "ev - ry-one who feels in-clined, Some post we un - der - take to find, Con-". The piano accompaniment provides a steady rhythmic accompaniment with chords and moving lines in both hands.

Giuseppe

The third system continues the vocal and piano parts. The lyrics are: "ge - nial with his frame of mind - And all shall e - qual be. The". The piano accompaniment continues with its rhythmic accompaniment.

The fourth system continues the vocal and piano parts. The lyrics are: "Chan-cel-lor in his pe-ruke, The Earl, the Mar-quis, and the Dook, The". The piano accompaniment continues with its rhythmic accompaniment.

(K) Marco

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

ris - to-cratt who banks with Couatts, Th' A - ris - to-cratt who hunts and shoots, The A-

Giuseppe

ris - to-cratt who cleans our boots - They all shall e - qual be! — The

(L) Marco

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

Giuseppe

No - ble Lord who scrubs the grate - They all shall e - qual be! — The

The score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line features a melodic line with some grace notes and a final note with a fermata. The piano accompaniment provides a steady harmonic and rhythmic foundation.

Marco

Lord High Bish - op or - tho-dox, The Lord High Coach-man on the box, The

The score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats, and the time signature is 4/4. The vocal line is characterized by a rhythmic pattern of eighth notes. The piano accompaniment features a consistent eighth-note accompaniment.

Marco & Giuseppe

Lord High Vag-a-bond in the stocks - They all shall e - qual be! — For

The score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. A circled 'M' is placed above the vocal line. The key signature has two flats, and the time signature is 4/4. The vocal line continues the melodic theme with a fermata on the final note. The piano accompaniment includes some dynamic markings like 'v' and 'f'.

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

The score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats, and the time signature is 4/4. The vocal line features a melodic line with some grace notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

ge - nial with his frame of mind, Con - ge - nial with his frame of mind - And

all - shall - e - qual 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

bel Chorus

ff

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

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

0

ff

Detailed description: This system contains the first two systems of music. The first system features a vocal line starting with a circled '0' and the word 'bel' above it, followed by the word 'Chorus'. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are 'Sing high, sing low, Wher - ev - er they — go, Sing'. The piano accompaniment is in a bass clef with a key signature of two flats and a 4/4 time signature, marked with a forte 'ff' dynamic. The second system continues the vocal line with the same lyrics and piano accompaniment, also marked with a circled '0' and 'ff'.

unison

high, sing low, Wher - ev - er they — go, Wher - ev - er they

high, sing low, Wher - ev - er they — go, Wher - ev - er they

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are 'high, sing low, Wher - ev - er they — go, Wher - ev - er they'. The piano accompaniment is in a bass clef with a key signature of two flats and a 4/4 time signature. The word 'unison' is written above the vocal line. The fourth system continues the vocal line with the same lyrics and piano accompaniment.

go, Wher-ev-er they go, They all shall e - qual be! — The

go, Wher-ev-er they go, They all shall e - qual be! — The

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a vocal line in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are 'go, Wher-ev-er they go, They all shall e - qual be! — The'. The piano accompaniment is in a bass clef with a key signature of two flats and a 4/4 time signature. The sixth system continues the vocal line with the same lyrics and piano accompaniment.

(P)

Earl, the Mar-quis, and the Dook, The Groom, the But - ler, and the Cook, The A-

Earl, the Mar - quis, and the Dook, The

(P)

ris - to-crat who banks with Coutts, The A-ris - to - crat who cleans the boots, The

Groom, the But - ler, and the Cook, The

No - ble Lord who rules the State, The No - ble Lord who scrubs the grate, The

No - ble Lord who rules the State, The

Lord High Bish- op or - tho-dox, The Vag- a-bond in_ the stocks- For
 No - ble Lord who scrubs the grate- For

Q

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

ge - nial with his frame of mind, Con - ge - nial with his frame of mind-And
 ge - nial with his frame of mind, Con - ge - nial with his frame of mind-And

all shall equal be. Then hail,

all shall equal be. Then hail,

ff

ff

(R)

O King! Which - ev - er you may be,

O King! Which - ev - er you may be,

ff

(R)

To you we sing, But do not bend

To you we sing, But do not bend

ff

(R)

1 2 3 1

the knee. Then hail,

the knee. Then hail,

4 5 3 2 1 2 4 1 2 1 2 3 4

This system contains the first two systems of music. The top system features vocal lines with lyrics: "the knee. Then hail,". The bottom system features piano accompaniment with fingerings: 4, 5, 3, 2, 1, 2, 4, 1, 2, 1, 2, 3, 4.

hail, O King!

hail, O King!

5 2 3 1 2 3 4 1 1 2

This system contains the third and fourth systems of music. The top system features vocal lines with lyrics: "hail, O King!". The bottom system features piano accompaniment with fingerings: 5, 2, 3, 1, 2, 3, 4, 1, 1, 2.

Hail, O King! Hail, O King!

Hail, O King! Hail, O King!

This system contains the fifth and sixth systems of music. The top system features vocal lines with lyrics: "Hail, O King! Hail, O King!". The bottom system features piano accompaniment.

Moderato

Recit. Marco & Giuseppe (together)

Come, let's a - way - our is - land crown a - waits me - Con -

(addressing Gianetta and Tessa)

flict - ing feel - ings rend my soul a - part! The thought of Roy - al dig - ni - ty e -

*Recit.**Gianetta & Tessa (together)*

S

lates me, But leav - ing thee be - hind me breaks my heart! Fare - well, my love, on board you must be

get-ting; But while up-on the sea you gai-ly roam, Re-mem-ber that a

heart for thee is fret-ting— The ten-der lit-tle heart you've left at home!

Andante con moto Gianetta (*solo*)

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

p

And.

It's understood You will be good, And not too gay. To ev-ry trace Of maiden grace You will be blind,

T

And will not glance By any chance On womankind! If you are wise, You'll shut your eyes Till we ar-rive,

And not address A lady less Than forty-five. You'll please to frown On ev'ry gown That you may see, And,

U *espress.*

O my pet, You won't forget You've married me! And, O my darling, O my pet, What-ev-er else you may for-

Tessa

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

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "lay your head Upon your bed At set of sun. You will not sing Of an-y-thing To an-y-one. You'll".

sit and mope All day, I hope, And shed a tear Upon the life Your little wife Is pass-ing here. And

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "sit and mope All day, I hope, And shed a tear Upon the life Your little 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

The third system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "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 little birds To comfort me! And, O my

The fourth system concludes the musical score on this page. A circled 'V' is placed above the vocal line. The vocal line and piano accompaniment are shown. The lyrics are: "be so kind As tell the wind How you may be, And send me words By little birds To comfort me! And, O my".

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

Gianetta
O my dar-ling, O my
sea, Do not for-get you've mar-ried me! O my
Marco
Giuseppe
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. get, do not for-get you've mar-ried me! *p* O my dar-ling, O my

dim. get, do not for-get you've mar-ried me! *p* O my dar-ling, O my

dim. get, we'll not for-get we've mar-ried ye! *p* O my dar-ling, O my

dim. get, we'll not for-get we've mar-ried ye! *p* O my dar-ling, O my

During this quartet a xebeque (three-masted Mediterranean sailing-vessel) is hauled alongside the quay.

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, 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)

p molto cresc. *ff*

Chorus

SOPRANO & ALTO

Then a - way — they go to an is - land fair — That

TENOR

Then a - way — we go to an is - land fair — That

BASS

Then a - way — we go to an is - land fair — That

f

lies in a south-ern sea: We know — not where, and we don't much care, — Wher-

lies in a south-ern sea: We know — not where, and we don't much care, — Wher-

lies in a south-ern sea: We know — not where, and we don't much care, — Wher-

f

ev - er that isle may be. _____

The Men (*hauling on the boat*)

ev - er that isle may be. _____ One, two, three, Haul! One, two, three, Haul!

ev - er that isle may be. _____ One, two, three, Haul! One, two, three, Haul!

sf sf sf sf

When the breez - es are blow - ing The

One, two, three, Haul! With a will! _____ When the breez - es are blow - ing The

One, two, three, Haul! With a will! _____ When the breez - es are blow - ing The

sf

8
3 4 5 3 2 1 3 2 1

ship will be go-ing, When they don't they shall all stand still! _____ Then a -

ship will be go-ing, When they don't we shall all stand still! _____ Then a -

ship will be go-ing, When they don't we shall all stand still! _____ Then a -

8 *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 be!

Wher - ev - er that isle_ may be!

Wher - ev - er that isle_ may be!

mf

dim.

Red.

(W)

Gianetta

A - way,

Tessa

A - way,

Marco

A - way we go To a balm - y isle,

Giuseppe

A - way,

p

p

Red.

Red.

Red.

a - way they go,
 a - way they go,
 Where the ros - es blow All the
 a - way we go,
 way, a - way,
 way, a - way,

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

A - way, — a - way, —
 A - way, — a - way, —
 win - ter while, ros - es blow, a - way, where
 Where the ros - es blow All the win - ter while,
 A - way, a - way, where
 A - way, a - way, where

And. * *And.* *

All the win - ter while, Where
 Where the
 the ros - es blow All the win - ter while, Where
 Where the
 ros - es blow All win - ter while, Where
 ros - es blow All win - ter while, Where

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

(All hoisting sail)

the ros - es blow! Then a - way they
 the ros - es blow All win - ter while! Then a - way they
 the ros - es blow! Then a - way we
 the ros - es blow All win - ter while! Then a - way we
 the ros - es blow! Then a - way they
 the ros - es blow! Then a - way we

ff

ff

ff

ff

ff

ff

go to an is - land fair — That lies in a south-ern sea, Then a-way they
go to an is - land fair — That lies in a south-ern sea, Then a-way they
go to an is - land fair — That lies in a south-ern sea, Then a-way we
go to an is - land fair — That lies in a south-ern sea, Then a-way we
go to an is - land fair — That lies in a south-ern sea, Then a-way they
go to an is - land fair — That lies in a south-ern sea, Then a-way we

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

(The men embark on the xebeque. Marco and Giuseppe embraces Gianetta

a - way!

a - way!

a - way!

a - way!

a - way!

a - way!

largamente

and Tessa. The Girls wave a farewell to the Men as the curtain falls.)

End of Act I

Act II

(Scene: *Pavilion in the Court of Barataria. Marco and Giuseppe, magnificently dressed, are seated on two thrones and are occupied in cleaning the crown and the sceptre. The Gondoliers are discovered dressed, some as courtiers, officers of rank, etc., and others as private soldiers and servants of various degrees. All are enjoying themselves without reference to social distinctions— some playing cards, others throwing dice, some reading, others playing cup and ball, morra, etc.)*

No. 11. "Of happiness the very pith"

Opening Chorus and Solos

Men, Marco, and Giuseppe

Allegretto

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (*f*) dynamic and includes a first ending bracket labeled '1'. The second system features piano (*p*) dynamics. The third system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth system concludes with a forte (*f*) dynamic. The score is in 6/8 time and features a variety of rhythmic patterns and melodic lines.

Men
TENOR

f

Of hap - pi - ness the ver - y pith In

Of hap - pi - ness the ver - y pith In

BASS

f

Ba - ra - ta - ria you may see: A mon - ar - chy that's tem - pered with Re -

Ba - ra - ta - ria you may see: A mon - ar - chy that's tem - pered with Re -

pub - li - can E - qual - i - ty!

pub - li - can E - qual - i - ty! This form of gov - ern - ment we find The

p

A des - po - ti - sm strict, com - bined With
beau i - de - al of its kind:

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

Of hap - pi - ness the ver - y pith In Ba - ra - ta - ria
Of hap - pi - ness the ver - y pith In Ba - ra - ta - ria

mf

you may see: A mon - ar - chy that's tem - pered with Re - pub - li - can E -

you may see: A mon - ar - chy that's tem - pered with Re - pub - li - can E -

cresc. *tr*

qual - i - ty, Re - pub - - - li - can E - qual - i - ty!

qual - i - ty, Re - pub - - - li - can E - qual - i - ty!

f *tr*

Marco

Two kings, of un - due pride be - reft, Who act in per - fect

Giuseppe

Two kings, of un - due pride be - reft, Who act in per - fect

p

u - ni - ty, Whom you can or - der right and left With ab - so - lute im -

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 can to please, And

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

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 per - fect u - ni - ty, Ah,

1 3 4 2 1 3 1 2

we act in per - fect u - ni - ty!

we act in per - fect u - ni - ty!

1 3 5 4 3 2 1 3 2 1 3 1 2 8.....

cresc. *f*

Chorus

Of hap - pi-ness the ver - y pith In

Of hap - pi-ness the ver - y pith In

Ba - ra - ta - ria you may see: A mon - ar - chy that's tem - pered with Re -

Ba - ra - ta - ria you may see: A mon - ar - chy that's tem - pered with Re -

pub - li - can E - qual - i - ty, Re - pub - - - li - can E -

pub - li - can E - qual - i - ty, Re - pub - - - li - can E -

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

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

Marco: Gentlemen, we are much obliged to you for your expressions of satisfaction and good feeling— I say, we are much obliged to you for your expressions of satisfaction and good feeling.

All: We heard you.

Marco: We are delighted, at any time, to fall in with sentiments so charmingly expressed.

All: That's all right.

Giuseppe: At the same time there is just one little grievance that we should like to ventilate.

All: (*angrily*) What?

Giuseppe: Don't be alarmed— it's not serious. It is arranged that, until it is decided which of us two is the actual King, we are to act as one person.

Giorgio: Exactly.

Giuseppe: Now, although we act as *one* person, we are, in point of fact, *two* persons.

Annibale: Ah, I don't think we can go into that. It is a legal fiction, and legal fictions are solemn things. Situated as we are, we can't recognize two independent responsibilities.

Giuseppe: No; but you can recognize two independent appetites. It's all very well to say we act as one person, but when you supply us with only one ration between us, I should describe it as a legal fiction carried a little too far.

Annibale: It's rather a nice point. I don't like to express an opinion off-hand. Suppose we reserve it for argument before the full Court?

Marco: Yes, but what are we to do in the meantime?

Marco & Giuseppe:
We want our tea.

Annibale: I think we may make an interim order for double rations on their Majesties' entering into the usual undertaking to indemnify in the event of an adverse decision?

Giorgio: That, I think, will meet the case. But you must work hard—stick to it—nothing like work.

Giuseppe: Oh, certainly. We quite understand that a man who holds the magnificent position of King should do something to justify it. We are called "Your Majesty", we are allowed to buy ourselves magnificent clothes, our subjects frequently nod to us in the streets, the sentries always return our salutes, and we enjoy the inestimable privilege of heading the subscription lists to all the principal charities. In return for these advantages the least we can do is to make ourselves useful about the Palace.

No. 12. "Rising early in the morning"

Solo and Chorus

Giuseppe and Men

Allegro non troppo

Giuseppe

Ris - ing

ear - ly in the morn - ing, We pro - ceed to light the fire; Then, our

Maj - es - 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

pol - ish off some batch - es Of po - lit - i - cal des - patch - es, And
lunch-eon (mak - ing mer - ry On a bun and glass of sher - ry), If we've

for - eign pol - i - ti - cians cir - cum - vent; Then, if bus - ness is - n't heav - y, We may
noth - ing in par - tic - u - lar to do, We may make a Proc - la - ma - tion, Or re -

hold a Roy - al lev - ée, Or rat - i - fy some Acts of Par - lia - ment. Then we
ceive a Dep - u - ta - tion - Then we pos - si - bly cre - ate a Peer or two. Then we

prob - a - bly 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 With the Gar - ter, or the This - tle, or the

hoops!"
Bath.

Or re - ceive with cer - e - mo - ni - al and state An
Or we dress and tod - dle off in sem - i - State To a

1st time ff 2nd time pp

in - ter - est - ing East - ern po - ten - tate. Af - ter that we gen - er -
fes - ti - val, a func - tion, or a *fête*. Then we go and stand as

al - ly Go and dress our pri - vate val - et- (It's a rath - er ner - vous
sen - try At the Pal - ace (pri - vate en - try), March - ing hith - er, march - ing

du - ty - he's a touch - y lit - tle man) - Write some let - ters lit - er -
thith - er, up and down and to and fro, While the war - ri - or on

a - ry For our pri - vate sec - re - ta - ry- He is shak - y in his
du - ty Goes in search of beer and beau - ty (And it gen - er - al - ly

spell-ing, so we help him if we can. Then, in view of crav-ings in-ner, We go
hap-pens that he has-n't far to go. He re-lieves us, if he's a-ble, Just in

down and or - der din - ner; Then we pol - ish the re - ga - lia and the
time to lay the ta - ble, Then we dine and serve the cof - fee, and at

cor - o - na - tion plate- Spend an hour in tit - i - vat - ing All our
half-past twelve or one, With a plea-sure that's em-phat - ic We re -

Gen - tle - men - in - Wait - ing; Or we run 'on lit - tle er - rands for the
tire__ to our at - tic With the grat - i - fy - ing feel - ing that our

Min - is - ters of State. Oh, — phi - los - o - phers may sing Of the
du - ty has been done! Oh, — phi - los - o - phers may sing Of the

troub - les of a King; Yet the du - ties are de - light - ful, and the
troub - les of a King; But of plea - surs there are man - y and of

priv - i - leg - es great; But the priv - i - lege and plea - sure That we
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
trea-sure be-yond mea-sure Is the grat-i-fy-ing feel-ing that our

Chorus (Men)

Min-is-ters of State. Oh, phi-los-o-phers may sing Of the
du-ty has been done! Oh, phi-los-o-phers may sing Of the

troub-les of a King; Yet the du-ties are de-light-ful, and the
troub-les of a King; But of plea-sures there are man-y, and of

priv-i-leg-es great; But the priv-i-lege and plea-sure That we
wor-ries there are none; And the cul-mi-nat-ing plea-sure That we

treasure beyond measure Is to run on little errands for the
treasure beyond measure Is the gratifying feeling that our

1. Giuseppe 2. *rit.* *a tempo* (Exit all but Marco and Giuseppe.)

Min - is - ters of State. Af - ter du - ty has been done!
Chorus
du - ty has been done!

1. 2. *rit.* *a tempo*

du - ty has been done!

Giuseppe: Yes, it really is a very pleasant existence. They're all so singularly kind and considerate! You don't find them wanting to do this, or wanting to do that, or saying "It's my turn now." No, they let us have all the fun to ourselves, and never seem to grudge it.

Marco: It makes one feel quite selfish. It almost seems like taking advantage of their good nature.

Giuseppe: How nice they were about the double rations.

Marco: Most considerate. Ah! there's only one thing wanting to make us thoroughly comfortable.

Giuseppe: And that is?

Marco: The dear little wives we left behind us three months ago.

Giuseppe: Yes, it *is* dull without female society. We can do without everything else, but we can't do without that.

Marco: And if we have that in perfection, we have everything. There is only one recipe for perfect happiness.

No. 13. "Take a pair of sparkling eyes"

Solo
Marco

Allegretto moderato

Marco

1. Take a
2. Take a

pair of spar-king eyes, — Hid-den, ev - er and a - non, — In a
pret - ty lit - tle cot — Quite a min - ia-ture af - fair — Hung a -

mer - ci - ful e - clipse. — Do not heed their mild sur -
bout with trel - lised vine. — Fur - nish it up - on the

prise, — Hav - ing passed the Ru - bi - con. — Take a pair of ros - y
spot — With the trea - sures rich and rare — I've en - deav - ured to — de -

lips. _____ Take a fig - ure trim - ly planned, Such as
fine. _____ Live to love and love to live - You will

ad - mi - ra - tion whets (Be par - tic - u - lar in this); Take a
ri - pen at your ease, Grow - ing on the sun - ny side - Fate has

ten - der lit - tle hand, Fringed with dain - ty fin - ger - ettes, Press _____
noth - ing more to give. You're a dain - ty man to please If _____

_____ it, press it - in pa - ren - the - sis - Ah! _____
_____ you're not sat - is - fied, not sat - is - fied. Ah! _____

Take all these, you luck - y
 Take my coun - sel, hap - py

p *f* *dim.*

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

p

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

p

can, if you can!
 can, if you can!

1. 2.

f

Take my coun - sel, hap - py man!

Act up - on it, if you can, if you can, if you

cresc. *f.* *con forza*
can, Act up - on it, if you can, — hap - py man,

if — you can! —

ev - er so far, and we've brought your wives— And

ev - er so far, and we've brought your wives— And

to that end we've crossed the main, And don't in-tend to re - turn a - gain,

to that end we've crossed the main, And don't in-tend to re - turn a - gain,

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

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

Here we are, at risk of our lives, —

Here we are, at risk of our lives, —

And we've brought, we've brought your wives,

And we've brought, we've brought your wives,

Here we are, at the risk of — our lives, —

Here we are, at the risk of — our lives, —

And we've brought your wives— And to— that end, to— that

And we've brought your wives— And to— that end, to— that

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

end we've— crossed the— main, And we don't, don't in -

end we've— crossed the— main, And we don't, don't in -

The second system continues the vocal and piano parts. The piano accompaniment includes some rests in the right hand, corresponding to the vocal lines.

tend to— re - turn— a - gain!

tend to— re - turn— a - gain!

The third system concludes the vocal and piano parts. The piano accompaniment ends with a *p* (piano) dynamic marking. The piano part includes a final chord in the right hand.

Fiametta

Though o - be - dience is strong, Cu - ri -

os - i - ty's strong-er - We wait - ed for long, Till we

Vittoria

could-n't wait long-er. It's im - pru - dent, we know; But with -

out your so - ci - e - ty Ex - is - tence was slow, And we

Fiametta

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

Red. * *Red.* *

want - ed va - ri - e - ty, Yes, we want - ed va - ri - e -
 want - ed va - ri - e - ty, Yes, we want - ed va - ri - e -

Red. * *Red.* *

Fiametta, Vittoria, and Chorus

ty - So here we are, at the risk of our lives. —
 ty - So here we are, at the risk of our lives, —

And we've brought your wives- And to that end, to that

And we've brought your wives- And to that end, to that

end we've crossed the main, And we don't, don't in -

end we've crossed the main, And we don't, don't in -

(Enter Gianetta and Tessa. They rush to the arms of Marco and Giuseppe.)

tend to re - turn a - gain!

tend to re - turn a - gain!

Fin.

Tessa *(embrace)*

Giu - sep - - pel!

Giuseppe

Tes - - - sa!

*

Gianetta

(embrace)

Mar - - - co!

Marco

Gia - net - - - -

Allegretto grazioso

Gianetta

1. Toss-ing in a man-ner fright-ful,
2. Do they keep you at a dis-tance?

ta! 1. Af-ter sail-ing to this is-land- We are
 (2. Is the) pop-u-lace ex-act-ing? All un-

Allegretto grazioso

p

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

all once more on dry land-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,
bus-y, 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, Do they give the u-sual warn-ing?

Does your
With a

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?
Ain't the liv - er - y be - com - ing!

dif - fi - cult or eas - y? I am
Roy - al trades - men tip you? Does your

an - xious to e - lic - it, Is it plain and eas - y steer - ing?
hu - man be - ing in - ner Feed on ev - 'ry - thing that nice is?

Take it
Do they

al - to - geth - er, is it Bet - ter fun than gon - do - lier - ing? } We shall
 give you wine for din - ner? Peach - es, sug - ar - plums, and i - ces? } We shall

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 -

Chorus
f unison
 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

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. Tessa

2. Is the

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

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

2. Gianetta

We shall both go on re-quest-ing Till you

Tessa

We shall both go on re-quest-ing Till you

tell us all a-bout it! They'll go on re-quest-ing Till you

tell us all a-bout it! They'll go on re-quest-ing Till you

pp

p

tell us, nev - er doubt it; Ev - 'ry - thing is in - ter - est - ing, Tell us,
 tell us, nev - er doubt it; Ev - 'ry - thing is in - ter - est - ing, Tell us,
 tell them, nev - er doubt it; Ev - 'ry - thing is in - ter - est - ing, Tell us,
 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 all, *cresc.* yes,
 tell us all a - bout it! Tell us all, *cresc.* yes,
 tell us all a - bout it! Ev - 'ry - thing is in - ter - est - ing, Ev - 'ry - *cresc.*
 tell us all a - bout it! Ev - 'ry - thing is in - ter - est - ing, Ev - 'ry - *cresc.*

all, _____ yes, tell us, tell us,
 all, _____ yes, tell us, 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, Tell us,

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

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

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

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

Marco: This is indeed a most delightful surprise!

Tessa: Yes, we thought you'd like it. You see, it was like this. After you left we felt very dull and mopey, and the days crawled by, and you never wrote; so at last I said to Gianetta, "I can't stand this any longer; those two poor Monarchs haven't got any one to mend their stockings or sew on their buttons or patch their clothes— at least, I hope they haven't— let us all pack up a change and go and see how they're getting on." And she said "done", and they all said "done"; and we asked old Giacopo to lend us his boat, and *he* said "done"; and we've crossed the sea, and thank goodness *that's* done; and here we are, and— and— *I've* done!

Gianetta: And now— which of you is King?

Tessa: And which of us is Queen?

Giuseppe: That we shan't know until Nurse turns up. But never mind that— the question is, how shall we celebrate the commencement of our honeymoon? Gentlemen, will you allow us to offer you a magnificent banquet?

All: We will!

Giuseppe: Thanks very much; and, ladies, what do you say to a dance?

Tessa: A banquet *and* a dance! Oh, it's too much happiness!

No. 15. "Dance a cachucha"

Chorus and Dance Contadine and Gondoliers

Tempo di Cachucha allegretta

f

Contadine

f
Dance a ca - chu - cha, fan - dan - go, bo - le - ro,
f Gondoliers

Dance a ca - chu - cha, fan - dan - go, bo - le - ro,

f pesante

Xe - res we'll drink - Man - za - nil - la, Mon - te - ro -

Xe - res we'll drink - Man - za - nil - la, Mon - te - ro -

Wine, when it runs in a - bun-dance, en - hanc - es The reck - less de -

Wine, when it runs in a - bun-dance, en - hanc - es The reck - less de -

(A) unison
light of that wild - est of danc - es! To the pret - ty pit - ter, pit - ter,

light of that wild - est of danc - es!

pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter - Clit - ter, clit - ter, clat - ter,

stacc.

Pit-ter, pit-ter, pat-ter, Clit-ter, clit-ter, clat-ter, Clit-ter, clit-ter, clat-ter-

To the

pret-ty pit-ter, pit-ter, pat-ter, And the clit-ter, clit-ter, clit-ter, clat-ter-

Pit-ter, pit-ter, pit-ter, pat-ter, pat-ter, pat-ter, pat-ter, we'll dance! Old

Old

(B)

Xe - res we'll drink - Man - za - nil - la, Mon - te - ro; For wine, when it

Xe - res we'll drink - Man - za - nil - la, Mon - te - ro; For wine, when it

(B)

runs in a - bun-dance, en - hanc - es The reck - less de -

runs in a - bun-dance, en - hanc - es The reck - less de -

light of that wild - est of danc - es, that wild - est of danc - es, The

light of that wild - est of danc - es, that wild - est of danc - es, The

reck - less de - light! _____ Dance a ca - chu - cha, fan -

reck - less de - light! _____ Dance a ca - chu - cha, fan -

(C)

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics 'reck - less de - light!' followed by a long horizontal line, and then 'Dance a ca - chu - cha, fan -'. The piano accompaniment is written for both treble and bass clefs. A circled 'C' is placed above the second measure of the piano part.

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 -

(C)

The second system of music continues the vocal line and piano accompaniment. The vocal line has two staves with lyrics 'dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon -'. The piano accompaniment is in both treble and bass clefs. A circled 'C' is placed above the second measure of the piano part.

te - ro - Wine, when it runs in a - bun - dance, en - hanc - es The

te - ro - Wine, when it runs in a - bun - dance, en - hanc - es The

The third system of music continues the vocal line and piano accompaniment. The vocal line has two staves with lyrics 'te - ro - Wine, when it runs in a - bun - dance, en - hanc - es The'. The piano accompaniment is in both treble and bass clefs.

reck-less de - light of that wild-est of danc - es!

reck-less de - light of that wild-est of danc - es!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and bass clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

(D)
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 begins with a circled 'D' indicating a key signature change to D major. It includes two vocal staves and piano accompaniment. The piano part features a more active melody in the right hand with accents, while the left hand continues with a steady bass line.

wine, when it runs in a - bun-dance, en - hanc - es The

wine, when it runs in a - bun-dance, en - hanc - es The

The third system continues the piano accompaniment from the previous system. It features two vocal staves and piano accompaniment. The piano part maintains the same rhythmic and harmonic structure, with the right hand playing chords and the left hand playing a bass line.

reck - less de - light of that wild - est of danc - es, The

reck - less de - light of that wild - est of danc - es, The

reck - less de - light of that wild - est of danc -

reck - less de - light of that wild - est of danc -

Ped. *

(E) Dance

- es!

- es!

(E)

Ped. * Ped. *

First system of musical notation, measures 1-5. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and single notes.

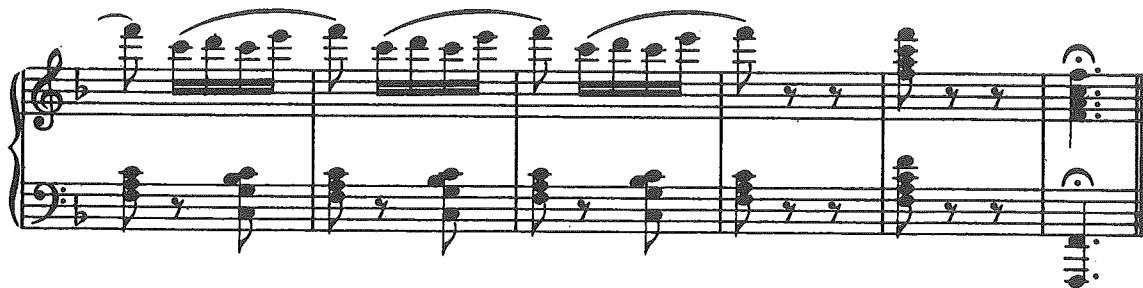
Second system of musical notation, measures 6-10. The right hand continues the melodic line with a trill-like figure in measure 7. The left hand maintains the accompaniment.

Third system of musical notation, measures 11-15. The right hand has a more active melodic line with many slurs. The left hand accompaniment includes some chromatic movement.

Fourth system of musical notation, measures 16-20. The right hand features a series of chords with accents (^) and a circled 'F' above the first measure. The left hand has a steady eighth-note accompaniment.

Fifth system of musical notation, measures 21-25. The right hand continues with accented chords and melodic fragments. The left hand accompaniment remains consistent.

Sixth system of musical notation, measures 26-30. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes some chromatic movement.



(The dance is interrupted by the unexpected appearance of Don Alhambra, who looks on with astonishment. Marco and Giuseppe appear embarrassed. The others run off, except Drummer Boy, who is driven off by Don Alhambra.)

Don Alhambra: Good evening. Fancy ball?

Giuseppe: No, not exactly. A little friendly dance. That's all. Sorry you're late.

Don Alhambra: But I saw a groom dancing, and a footman!

Marco: Yes. That's the Lord High Footman.

Don Alhambra: And, dear me, a common little drummer boy!

Giuseppe: Oh no! That's the Lord High Drummer Boy.

Don Alhambra: But surely, surely the servants'-hall is the place for these gentry?

Giuseppe: Oh dear no! *We* have appropriated the servants'-hall. It's the Royal Apartment, and accessible only by tickets obtainable at the Lord Chamberlain's office.

Marco: We really must have some place that we can call our own.

Don Alhambra: *(puzzled)* I'm afraid I'm not quite equal to the intellectual pressure of the conversation.

Giuseppe: You see, the Monarchy has been remodelled on Republican principles.

Don Alhambra: What!

Giuseppe: All departments rank equally, and everybody is at the head of his department.

Don Alhambra: I see.

Marco: I'm afraid you're annoyed.

Don Alhambra: No. I won't say that. It's not quite what I expected.

Giuseppe: I'm awfully sorry.

Marco: So am I.

Giuseppe: By-the-bye, can I offer you anything after your voyage? A plate of macaroni and a rusk?

Don Alhambra: *(preoccupied)* No, no – nothing – nothing.

Giuseppe: Obligated to be careful?

Don Alhambra: Yes – gout. You see, in every Court there are distinctions that must be observed.

Giuseppe: *(puzzled)* There are, are there?

Don Alhambra: Why, of course. For instance, you wouldn't have a Lord High Chancellor play leapfrog with his own cook.

Marco: Why not?

Don Alhambra: Why not! Because a Lord High Chancellor is a personage of great dignity, who should never, under any circumstances, place himself in the position of being told to tuck in his tuppenny, except by noblemen of his own rank. A Lord High Archbishop, for instance, might tell a Lord High Chancellor to tuck in his tuppenny, but certainly not a cook, gentlemen, certainly not a cook.

Giuseppe: Not even a Lord High Cook?

Don Alhambra: My good friend, that is a rank that is not recognized at the Lord Chamberlain's office. No, no, it won't do. I'll give you an instance in which the experiment was tried.

No. 16. "There lived a King"

Solo and Trio

Don Alhambra, Marco, and Giuseppe

Allegro non troppo

Don Alhambra

There

f

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked "Allegro non troppo" and the time signature is 2/4. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the word "There". The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

lived a King, as I've been told, In the won - der - work - ing

p

The second system of the musical score. The vocal line continues with the lyrics "lived a King, as I've been told, In the won - der - work - ing". The piano accompaniment continues with a piano (*p*) dynamic, maintaining the rhythmic pattern from the first system.

days of old, When hearts were twice as good as gold, And twen-ty times as -

The third system of the musical score. The vocal line concludes with the lyrics "days of old, When hearts were twice as good as gold, And twen-ty times as -". The piano accompaniment continues with the same rhythmic pattern.

mel-low. Good-tem-per tri-umphed in his face, And in his heart he

found a place For all the err-ing hu-man race And ev-'ry wretch-ed

fel-low. When he had Rhen-ish wine to drink It made him ver-y

sad to think That some, at jun-ket or at jink, Must be con-tent with

Marco and Giuseppe

tod-dy. With tod - - dy, must be con-tent with

This musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The music is in a 2/4 time signature. The piano part includes a forte (*f*) dynamic marking and several accents (^) over the notes.

Don Alhambra

tod-dy. He wished all men as rich as he (And he_ was rich as

This musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The music is in a 2/4 time signature. The piano part includes a piano (*p*) dynamic marking.

rich could be), So to the top of_ ev-'ry tree Pro - mot - ed ev - 'ry -

This musical score continues the piano accompaniment from the previous block. It features two staves (treble and bass clefs) with various chords and melodic lines. The music is in a 2/4 time signature.

Marco and Giuseppe

bod - y. Now, that's the kind of King for me- He wished all men as

This musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The music is in a 2/4 time signature. The piano part includes a forte (*f*) dynamic marking.

rich as he, So to the top of ev - 'ry tree Pro - mot - ed ev - 'ry -

Don Alhambra

bod - y! Lord Chan - cel - lors were cheap as sprats, And Bish - ops in their

shov - el hats Were plen - ti - ful as tab - by cats - In point of fact, too -

man - y. Am - bas - sa - dors cropped up - like - hay, Prime Min - is - ters and

such as — they Grew like as-par - a - gus in May, And Dukes were three a

pen - ny. On — ev - 'ry side Field Mar - shals gleamed, Small beer were Lords-Lieu-

ten - ant deemed, With Ad - mi - rals the o - cean teemed All round his wide do -

Marco and Giuseppe

min - ions. With Ad - - - mi - rals all round his wide do -

Don Alhambra

min - ions. And Par - ty Lead - ers you might meet In twos and threes in

The first system of the score for 'Don Alhambra' consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: 'min - ions. And Par - ty Lead - ers you might meet In twos and threes in'. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) in the second measure.

ev - ry street Main - tain - ing, with no - lit - tle heat, Their va - ri - ous o -

The second system of the score for 'Don Alhambra' continues the vocal line and piano accompaniment. The lyrics are: 'ev - ry street Main - tain - ing, with no - lit - tle heat, Their va - ri - ous o -'. The piano part continues with a similar melodic and harmonic structure.

Marco and Giuseppe

pin - ions! Now that's a sight you could - n't beat - Two Par - ty Lead - ers

The third system of the score, titled 'Marco and Giuseppe', begins with a vocal line and piano accompaniment. The lyrics are: 'pin - ions! Now that's a sight you could - n't beat - Two Par - ty Lead - ers'. The piano part features a more active bass line in the left hand.

in each street Main - tain - ing, with no - lit - tle heat, Their va - ri - ous o -

The fourth system of the score for 'Marco and Giuseppe' continues the vocal line and piano accompaniment. The lyrics are: 'in each street Main - tain - ing, with no - lit - tle heat, Their va - ri - ous o -'. The piano part continues with a similar melodic and harmonic structure.

Don Alhambra

pin-ions! That King, al-though no one de-nies His heart was of ab-

nor-mal size, Yet he'd have act-ed oth-er-wise If he had been a -

cu-ter. The end 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

pew-ter. When you have noth-ing else to wear But cloth of gold and

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sat - ins rare, For cloth of - gold you cease to care - Up goes the price of

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompanimental role with consistent eighth-note patterns.

Marco and Giuseppe

shod - dy. Of shod - - - dy, up goes the price of

The third system introduces a new section. The vocal line has a more melodic and sustained quality. The piano accompaniment features a more active right hand with sixteenth-note runs and chords, while the bass line remains steady.

Don Alhambra

shod - dy. In short, who - ev - er you may be, To this con - clu - sion

The fourth system continues the section. The vocal line is more rhythmic and includes a fermata. The piano accompaniment features a more active right hand with sixteenth-note runs and chords, while the bass line remains steady.

you'll a - gree: When ev - e - ry-one is — some - bo - dee, Then no - one's an - y -

Marco and Giuseppe

bod - y! Now that's as plain as plain can be, To this con - clu - sion

Marco, Giuseppe, and Don Alhambra

we a - gree— When ev - e - ry-one is — some - bo - dee, Then

no - one's an - y - bod - y!

(Gianetta and Tessa enter unobserved. The two girls, impelled by curiosity, remain listening at the back of the stage.)

- Don Alhambra:** And now I have some important news to communicate. His Grace the Duke of Plaza-Toro, Her Grace the Duchess, and their beautiful daughter Casilda—I say their beautiful daughter Casilda—
- Giuseppe:** We heard you.
- Don Alhambra:** Have arrived at Barataria, and may be here at any moment.
- Marco:** The Duke and Duchess are nothing to us.
- Don Alhambra:** But the daughter—the beautiful daughter! Aha! Oh, you're a lucky dog, one of you!
- Giuseppe:** I think you're a very incomprehensible old gentleman.
- Don Alhambra:** Not a bit—I'll explain. Many years ago when you (whichever you are) were a baby, you (whichever you are) were married to a little girl who has grown up to be the most beautiful young lady in Spain. That beautiful young lady will be here to claim you (whichever you are) in half an hour, and I congratulate that one (whichever it is) with all my heart.
- Marco:** Married when a baby!
- Giuseppe:** But we were married three months ago!
- Don Alhambra:** One of you—only one. The other (whichever it is) is an unintentional bigamist.
- Gianetta & Tessa:** (*coming forward*) Well, upon my word!
- Don Alhambra:** Eh? Who are these young people?
- Gianetta & Tessa:** Who are we? Why, their wives, of course. We've just arrived.
- Don Alhambra:** Their wives! Oh, dear, this is very unfortunate! Oh, dear, this complicates matters! Dear, dear, what will Her Majesty say?
- Gianetta:** And do you mean to say that one of these Monarchs was already married?
- Tessa:** And that neither of us will be a Queen?
- Don Alhambra:** That is the idea I intended to convey. (*Tessa and Gianetta begin to cry*)
- Giuseppe:** (*to Tessa*) Tessa, my dear, dear child—
- Tessa:** Get away! perhaps it's you!
- Marco:** (*to Gianetta*) My poor, poor little woman!
- Gianetta:** Don't! Who knows whose husband you are?
- Tessa:** And pray, why didn't you tell us all about it before they left Venice?
- Don Alhambra:** Because if I had, no earthly temptation would have induced these gentlemen to leave two such extremely fascinating and utterly irresistible little ladies!
- Tessa:** There's something in that.
- Don Alhambra:** I may mention that you will not be kept long in suspense, as the old lady who nursed the Royal child is at present in the Torture Chamber, waiting for me to interview her.
- Giuseppe:** Poor old girl. Hadn't you better go and put her out of her suspense?
- Don Alhambra:** Oh no—there's no hurry—she's all right. She has all the illustrated papers. However, I'll go and interrogate her, and, in the meantime, may I suggest the absolute propriety of your regarding yourselves as single young ladies. Good evening! (*Exit Don Alhambra.*)
- Gianetta:** Well, here's a pleasant state of things!
- Marco:** Delightful. One of us is married to two young ladies, and nobody knows which, and the other is married to one young lady whom nobody can identify!
- Gianetta:** And one of us is married to one of you, and the other is married to nobody.
- Tessa:** But which of you is married to which of us, and what's to become of the other? (*about to cry*)
- Giuseppe:** It's quite simple. Observe. Two husbands have managed to acquire three wives. Three wives—two husbands. (*Reckoning up*) That's two-thirds of a husband to each wife.
- Tessa:** O Mount Vesuvius, here we are in arithmetic! My good sir, one can't marry a vulgar fraction!
- Giuseppe:** You've no right to call me a vulgar fraction.
- Marco:** We are getting rather mixed. The situation is entangled. Let's try and comb it out.

No. 17. "In a contemplative fashion"

Quartet

Gianetta, Tessa, Marco, and Giuseppe

Allegretto moderato

Gianetta, Tessa, Marco, and Giuseppe (in unison)

In a con-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-cat-ed plot- Qui-et, calm de-lib-er-a-tion Dis-en-

Gianetta (A) *pp*
 tan - gles ev - 'ry knot. In a con - tem - pla - tive

Tessa *f*
 tan - gles ev - 'ry knot. I, no doubt, Giu - sep - pe wed - ded - That's, of

Marco *pp*
 tan - gles ev - 'ry knot. In a con - tem - pla - tive

Giuseppe *pp*
 tan - gles ev - 'ry knot. In a con - tem - pla - tive

fash - ion, And a tran - quil frame of

course, a slice of luck. He is rath - er dun - der - head - ed, Still dis -

fash - ion, And a tran - quil frame of

fash - ion, And a tran - quil frame of

mind, I, a vic - tim, too, of Cu - pid, Mar - co
 tinct - ly he's a duck. ev - 'ry kind of
 mind, Free from ev - 'ry kind of
 mind, Free from ev - 'ry kind of

f
pp
pp
pp

mar - ried - that is clear. He's par - tic - u - lar - ly stu - pid, Still dis -
 pas - sion, Some so - lu - tion let us
 pas - sion, Some so - lu - tion let us
 pas - sion, Some so - lu - tion let us

(B) *pp*

tinct - ly he's a dear. grasp the sit - u -

find. Let us grasp the sit - u -

find. *f* To Gia - net - ta I was ma - ted; I can

find. Let us grasp the sit - u -

(B)

a - tion, Solve the com - pli - cat - ed

a - tion, Solve the com - pli - cat - ed

prove it in a trice: Tho' her charms are o - ver - ra - ted Still I

a - tion, Solve the com - pli - cat - ed

plot- Qui - et, calm de - lib - er -
 plot- Qui - et, calm de - lib - er -
 own she's rath - er nice. calm de - lib - er -
 plot- I to Tes - sa, wil - ly - nil - ly, All at

a - tion Dis - en - tan - - gles ev - 'ry
 a - tion Dis - en - tan - - gles ev - 'ry
 a - tion Dis - en - tan - - gles ev - 'ry
 once a vic - tim fell. She is what is called a sil - ly, Still she

knot.

knot.

knot.

an-swers pret - ty well, She's a sil - ly, Still she an-swers pret - ty

(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
well. In a con - tem - pla - tive

(C)

fash-ion, And if I can catch her I'll pinch her and scratch her, And

fash-ion, And a tran - quil frame of

mar-ried us, that's clear- tran - quil frame of

fash-ion, And a tran - quil frame of

send her a-way with a flea in her ear. ev - 'ry kind of

mind, Free from ev - 'ry kind of

mind, Free from ev - 'ry kind of

mind- He whom that young la - dy mar-ried, To re -

pas-sion, Some so - lu - tion let us

pas-sion, 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. - lu - tion let us

ppp

(D) *f* (to Tessa)

find. If she mar-ried your Giu-sep-pe You and

shake in her ar - is - to - crat - i - cal shoes! *ppp* grasp the sit - u -

find, Let us grasp the sit - u -

find, Let us grasp the sit - u -

(D)

he will have to part- *pp* com - pli - cat - ed
 a-tion, *f* (to Gianetta) If I have to do it I'll war-rant she'll rue it- I'll
 a-tion, *pp* Solve the com - pli - cat - ed
 a-tion, *pp* Solve the com - pli - cat - ed

The first system of music features four vocal staves and a piano accompaniment. The vocal lines are in a minor key with a 3/4 time signature. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The lyrics are: "he will have to part-compli-cated a-tion, If I have to do it I'll war-rant she'll rue it- I'll a-tion, Solve the compli-cated a-tion, Solve the compli-cated". Dynamic markings include *pp* and *f* (to Gianetta). There are also triplet markings over the piano accompaniment.

plot- Qui - et, calm de - lib - er -
 teach her to mar-ry the man of my heart! If she mar-ried Mes-ser
 plot- Qui - et, calm de - lib - er -
 plot- Qui - et, calm de - lib - er -

The second system of music continues the vocal lines and piano accompaniment. The lyrics are: "plot- Qui-et, calm de-lib-er- teach her to mar-ry the man of my heart! If she mar-ried Mes-ser plot- Qui-et, calm de-lib-er- plot- Qui-et, calm de-lib-er-". The piano accompaniment features triplet markings over the right hand.

(to Tessa)

a-tion- No mat-ter, no mat-ter, If I can get at her I
 Mar-co You're a spin-ster, - tan - gles ev - 'ry
 a-tion Dis - en - tan - gles ev - 'ry
 a-tion Dis - en - tan - gles ev - 'ry

doubt if her moth-er will know her a-gain! No mat-ter, no mat-ter, If I can get
 knot. If I have to do it I'll war-rant she'll rue it-I'll
 knot. To Gia - net - ta I was
 knot. I to

at her I doubt if her moth-er will know her a-gain! No mat-ter, no mat-ter, If I can get
 teach her to mar - ry the man of my heart! If I have to do it I'll war-rant she'll rue it— I'll
 .ma - ted; I can prove it in a trice: Tho' her charms are o - ver -
 Tes - sa, wil - ly - nil - ly, All at once a vic - tim fell. She is

at her I doubt if her moth-er will know her a-gain! No mat-ter, no mat-ter, no mat-ter, no
 teach her to marry the man of my heart! I'll teach her, I'll teach her. I'll teach her, I'll teach her, I'll
 ra - ted, Still I own she's rath - er nice, she's rath - er, rath - er, rath - er,
 what is called a sil - ly, called a sil - ly, sil - ly, sil - ly, sil - ly,

mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter! Qui - et, *p*

teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her! Qui - et, *p*

rath - er, rath - er, rath - er, rath - er nice. Qui - et, *p*

sil - ly, Still she an - swers pret - ty well. Qui - et, *p*

(Exeunt, pondering)

calm de-lib - er - a-tion Dis - en - tan - gles ev - 'ry knot. *p*

calm de-lib - er - a-tion Dis - en - tan - gles ev - 'ry knot. *p*

calm de-lib - er - a-tion Dis - en - tan - gles ev - 'ry knot. *p*

calm de-lib - er - a-tion Dis - en - tan - gles ev - 'ry knot. *p*

(An - nounce these com-ers, O ye ket - tle-drum-mers!)

(An - nounce these com-ers, O ye ket - tle-drum-mers!)

8

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket labeled '8' spans the final two measures of the piano part.

Comes Bã-ra - ta - ria's high-born bride. (Ye sound-ing cym-bals clang!) She

Comes Ba-ra - ta - ria's high-born bride. (Ye sound-ing cym-bals clang!) She

Detailed description: This system continues the vocal and piano parts. The piano accompaniment includes a section with triplets in the right hand, indicated by a '3' above the notes. The vocal lines are in the same key and time signature as the first system.

comes to claim the Roy - al hand— (Pro -

comes to claim the Roy - al hand— (Pro -

8

Detailed description: This system concludes the vocal and piano parts. The piano accompaniment features a first ending bracket labeled '8' over the final two measures. The vocal lines end with a long note that spans across the system boundary.

claim their Grac-es, O ye dou - ble bass - es!) Of the King who rules this

claim their Grac-es, O ye dou - ble bass - es!) Of the King who rules this

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and bass clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are: "claim their Grac-es, O ye dou - ble bass - es!) Of the King who rules this".

good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

The second system of music continues the vocal and piano parts. The lyrics are: "good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the". The piano accompaniment features a prominent bass line with chords and some melodic movement in the right hand.

Duke

This po -

Roy - al hand - (Ye bra - zen brass - es bang!)

Roy - al hand - (Ye bra - zen brass - es bang!)

The third system of music includes a vocal line for the Duke. The lyrics are: "Duke This po - Roy - al hand - (Ye bra - zen brass - es bang!)". The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

Duchess

and heart of Duch-ess, Who re -
lite at-ten-tion touch-es Heart of - Duke

p

sign - their - pet She of
With pro - found re - gret.

beau-ty was a mod-el
When a - ti - ny tid-dle - tod-dle; And at -

She's ex-celled by none! She's ex-
 twen-ty - one, At twen-ty - one,

celled by none! At twen-ty - one,
 She's ex-celled by none!
Chorus
 She
 She

cresc. **f**

comes to claim the Roy - al hand- (Pro -
 comes to claim the Roy - al hand- (Pro -

claim their Grac - es, O ye dou - ble bass - es! Of the
 claim their Grac - es, O ye dou - ble bass - es! Of the

King who rules this good - ly land. (Ye bra - zen brass - es bang!)
 King who rules this good - ly land. (Ye bra - zen brass - es bang!)

Duke: (*to his attendants*) Be good enough to inform His Majesty that His Grace the Duke of Plaza-Toro, Limited, has arrived, and begs—

Casilda: Desires—

Duchess: Demands—

Duke: And demands an audience. (*Exeunt attendants.*) And now, my child, prepare to receive the husband to whom you were united under such interesting and romantic circumstances.

Casilda: But which is it? There are two of them!

Duke: It is true that at present His Majesty is a double gentleman; but as soon as the circumstances of his marriage are ascertained, he will, *ipso facto*, boil down to a single gentleman—thus presenting a unique example of an individual who becomes a single man and a married man by the same operation.

Duchess: (*severely*) I have known instances in which the characteristics of both conditions existed concurrently in the same individual.

Duke: Ah, he couldn't have been a Plaza-Toro.

Duchess: Oh! couldn't he, though!

Casilda: Well, whatever happens, I shall, of course, be a dutiful wife; but I can never love my husband.

Duke: I don't know. It's extraordinary what unprepossessing people one can love if one gives one's mind to it.

Duchess: I loved your father.

Duke: My love— that remark is a little hard, I think? Rather cruel, perhaps? Somewhat un-called for, I venture to believe?

Duchess: It was very difficult, my dear; but I said to myself, "That man is a Duke, and I *will* love him." Several of my relations bet me I couldn't, but I did— desperately!

No. 19. "On the day when I was wedded"

Solo
Duchess

Allegro con fuoco

Duchess

1. On the

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
res - o - lute de - fi - ance Of mar - i - tal in - ter - fer - ence, And a

o - ver - come with pan - ic - For his tem - per was vol - can - ic, And I
gen - tle in - ti - ma - tion Of my firm de - ter - mi - na - tion To —

did - n't dare re-volt, For I feared a thun - der-bolt! I was
see what I could do To be wife and hus - band too, Was the

al - ways ver - y wa - ry, For his fu - ry was ec-stat - ic— His re -
son - ly thing re-quired— For to make his tem - per sup - ple, And you

fined vo-cab - u - la - ry Most un-pleas - ant - ly emphat - ic. To the
could - n't have de-sired A more re - cip - ro - cat - ing cou - ple, Ev - er

thun - der Of this Tar - tar I knocked un - der Like a mar - tyr; When in -
will - ing To be woo - ing, We were bill - ing— We were coo - ing; When I

tent - ly He was fum - ing, I was gen - tly Un - as - sum - ing— When re -
mere - ly From him part - ed We were near - ly Bro - ken - heart - ed— When in

vil - ing Me com-plete - ly, I was smil - ing Ver - y sweet - ly, I was
 se - quel Re - u - nit - ed, We were e - qual - Ly de - light - ed, We were

smil - ing Ver - y sweet - ly, ver - y sweet - - ly: Giv - ing
 e - qual - Ly de - light - ed, de - light - - ed. So with

him the ver - y best, and get - ting back the ver - y worst - That is
 dou - ble - shot - ted guns and col - ours nailed un - to the mast, I

how I tried to tame your great pro - gen - i - tor - at first! Giv - ing
 tamed your in - sig - nif - i - cant pro - gen - i - tor - at last! So with

him the ver - y best, and get - ting back the ver - y worst - That is
 dou - ble - shot - ted guns and col - ours nailed un - to the mast, I

cresc.

how I tried to tame your great pro - gen - i - tor - at
tamed your in - sig - nif - i - cant pro - gen - i - tor - at

1.
first!

2.
2. But I last!

Casilda: My only hope is that when my husband sees what a shady family he has married into he will repudiate the contract altogether.

Duke: Shady? A nobleman shady, who is blazing in the lustre of unaccustomed pocket-money? A nobleman shady, who can look back upon ninety-five quarterings? It is not every nobleman who is ninety-five quarters in arrear— I mean, who can look back upon ninety-five of them! And this, just as I have been floated at a premium! Oh fie!

Duchess: Your Majesty is surely unaware that directly your Majesty's father came before the public he was applied for over and over again.

Duke: My dear, her Majesty's father was in the habit of being applied for over and over again— and very urgently applied for, too— long before he was registered under the Limited Liability Act.

No. 20. "To help unhappy commoners"

Recitative and Duet

Duke and Duchess

Recit. Duke

To help unhappy com- } their en - joy - ment, Af- { fords a man of no- } al em-
 moners, and add to } ble rank congeni- }

ploy - ment; Of { our attempts we } il - lus - tra - tive: The { work is light, and, I } mu - ner - a - tive!
 { offer you examples }

Andante moderato

Duke

Small ti - tles and or - ders For Mayors and Re - cord - ers I
 press - ing pre - vail - ers, The read - y - made tai - lors, Quote

Duchess

They're high-ly de - light-ed!
Their great dou-ble - bar - rel.

get- and they're high-ly de - light-ed-
me as their great dou-ble - bar - rel-

M.
I al-

P's bar - on - et - ted, Sham Col'nels ga - zet - ted, And sec - ond - 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 knight-ed.
Such wear - ing ap - par - el!

knight-ed-
par - el!

Foun - da - tion - stone lay - ing I
I sit, by se - lec - tion, Up -

Large sum to his mak-ings.
All Com-pa-nies bub-ble!

find ver-y pay-ing: It adds a large sum to my mak-ings— At
on the di-rec-tion Of sev-er-al Com-pa-nies bub-ble— As

char - i - ty din-ners The best of speech-spin-ners, I get ten per-cent on the
soon as they're float-ed I'm free - ly bank - not - ed— I'm pret-ty well paid for my

One-tenth of the tak-ings. I pre-sent an-y la-dy Whose
He's paid for his troub-le! At mid-dle-class par-ty I

tak-ings—
troub-le!

con - duct is shad - y 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 -
 (*significantly*) 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 - ner - a - tion - Five

pri - e - ty.
 gin - ner.

launch her in first - rate so - ci - e - ty - I
 gain - eas a night and my din - ner - I

First - rate so - ci - e - ty!
 And wine with her din - ner,

rec - om-mend a-cres Of clum - sy dress-mak-ers—Their fit and their fin-ish-ing
write let-ters bla-tant On med - i - cines pa-tent—And use an - y oth - er you

touch - es—
must - n't—

A sum in ad - di - tion They
And vow my com-plex-ion De -

Their fin - ish - ing touch-es.
Be - lieve me, you must-n't—

pay for per-mis-sion To say that they make for the Duch-ess—
rives its per-fec-tion From some-bod-y's soap—which it does-n't!—

They make for the Duch-ess! 2. Those
(*significantly*) It cer-tain-ly does-n't! 3. Were

read - y as wit-ness To an - y-one's fit-ness To fill an - y place or pre-

Duchess

fer-ment- A place or pre-fer-ment. We're oft - en in wait-ing At

jun - ket or *fêt*-ing, 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

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

a piacere
Duch - ess, or a Duch - ess.

a piacere
a Duke or a Duch - ess.

colle voci
f

(Enter Marco and Giuseppe.)

Duke: Ah! their Majesties. Your Majesty! (*Bows with great ceremony.*)

Marco: The Duke of Plaza-Toro, I believe?

Duke: The same. (*Marco and Giuseppe offer to shake hands with him. The Duke bows ceremoniously. They endeavour to imitate him.*) Allow me to present—

Giuseppe: The young lady one of us married?

(*Marco and Giuseppe offer to shake hands with her. Casilda curtsies formally. They endeavour to imitate her.*)

Casilda: Gentlemen, I am the most obedient servant of one of you. (*aside*) Oh, Luiz!

Duke: I am now about to address myself to the gentleman whom my daughter married; the other may allow his attention to wander if he likes, for what I am about to say does not concern him. Sir, you will find in this young lady a combination of excellences which you would search for in vain in any young lady who had not the good fortune to be my daughter. There is some little doubt as to which of you is the gentleman I am addressing, and which is the gentleman who is allowing his attention to wander; but when that doubt is solved, I shall say (still addressing the attentive gentleman), "Take her, and may she make you happier than her mother has made me."

Duchess: Sir!

Duke: If possible. And now there is a little matter to which I think I am entitled to take exception. I come here in state with Her Grace the Duchess and Her Majesty my daughter, and what do I find? Do I find, for instance, a guard of honour to receive me? No.

Marco & Giuseppe:

No.

Duke: The town illuminated? No.

Marco & Giuseppe:

No.

Duke: Refreshment provided? No.

Marco & Giuseppe:

No.

Duke: A Royal salute fired? No.

Marco & Giuseppe:

No.

Duke: Triumphal arches erected? No.

Marco & Giuseppe:

No.

Duke: The bells set ringing?

Marco & Giuseppe:

No.

Duke: Yes—one—the Visitors', and I rang it myself. It is not enough! It is not enough!

Giuseppe: Upon my honour, I'm very sorry; but, you see, I was brought up in a gondola, and my ideas of politeness are confined to taking off my cap to my passengers when they tip me.

Duchess: That's all very well in its way, but it is not enough.

Giuseppe: I'll take off anything else in reason.

Duke: But a Royal Salute to my daughter—it costs so little.

Casilda: Papa, I don't want a Salute.

Giuseppe: My dear sir, as soon as we know which of us is entitled to take that liberty she shall have as many salutes as she likes.

Marco: As for guards of honour and triumphal arches, you don't know our people—they wouldn't stand it.

Giuseppe: They are very off-hand with us—very off-hand indeed.

Duke: Oh, but you mustn't allow that—you must keep them in proper discipline, you must impress your Court with your importance. You want department—carriage—

Giuseppe: We've got a carriage.

Duke: Manner—dignity. There must be a good deal of this sort of thing—(*business*)—and a little of this sort of thing—(*business*)—and possibly just a *souppon* of this sort of thing!—(*business*)—and so on. Oh, it's very useful, and most effective. Just attend to me. You are a King—I am a subject. Very good—

No. 21. "I am a courtier"

Quintet and Gavotte

Duke, Marco, Giuseppe, Casilda, and Duchess

Tempo di Gavotta. Allegretto

Duke

I am a

mf *cresc.* *f* *dim. p*

court-ier grave and se-rious Who is a - bout to kiss your hand: Try to com-

Marco
and Giuseppe

bine a pose im - pe-rious With a de-mean - or no-bly bland. Let us com-

(They endeavor to carry out his instructions.)

bine a pose im - pe-rious With a de-mean - or no - bly

Duke

cresc.

bland! That's, if an-y-thing, too un-bend-ing- Too ag-

(Marco and Giuseppe suddenly modify their attitudes.)

gres-sive-ly stiff and grand; Now to the oth-er ex-treme you're

Casilda

Duchess

Now to the
Now to the

tend-ing- Don't be so deu-ced-ly con-de-scend-ing!

oth-er ex-treme you're tend-ing- Don't be so dread-ful-ly con-de-scend-ing!

oth-er ex-treme you're tend-ing- Don't be so dread-ful-ly con-de-scend-ing!

Marco

Oh, hard to please some no-ble-men seem! At first, if

Giuseppe

Oh, hard to please some no-ble-men seem! At first, if

p

an - y - thing, *too* un - bend - ing; Off_ we_ go to the oth-er ex -

an - y - thing, *too* un - bend - ing; Off_ we_ go to the oth-er ex -

Duke

treme- Too con-found-ed-ly con - de - scend-ing! 2. Now a ga-

treme- Too con-found-ed-ly con - de - scend-ing!

f *p*

votte per-form se-date-ly— Of-fer your hand with con-scious pride; Take an—

Marco
and Giuseppe

at-ti-tude not too state-ly, Still suf-fi-cient-ly dig-ni-fied. Now for an

(They endeavor to carry out his instructions.)

at-ti-tude not too state-ly, Still suf-fi-cient-ly dig-ni-

Duke (beating time)

(They do so.)

fied! Once-ly, twice-ly—once-ly, twice-ly— Bow im-pres-sive-ly—ere you

glide. Cap-i-tal, both, cap-i-tal, both- you've caught it nice-ly! That is the

mf

Casilda Cap-i-tal, both, cap-i-tal, both- you've caught it _

Duchess Cap-i-tal, both, cap-i-tal, both- you've caught it _

Cap-i-tal, both, cap-i-tal, both- you've caught it _

style of_ thing pre - cise - ly!

p

Marco nice - ly! That is the style of_ thing pre - cise - ly! Oh, sweet to

Giuseppe nice - ly! That is the style of_ thing pre - cise - ly! Oh, sweet to

p

earn a no-ble-man's praise! Cap-i-tal, both, cap-i-tal, both- we've caught it

earn a no-ble-man's praise! Cap-i-tal, both, cap-i-tal, both- we've caught it

nice-ly! Sup-pos-ing he's right in what he_ says, This is the style of_ thing pre-

nice-ly! Sup-pos-ing he's right in what he_ says, This is the style of_ thing pre-

Casilda *f* Cap-i-tal, both, cap-i-tal, both- you've caught it nice-ly! That is the

Duchess *f* Cap-i-tal, both, cap-i-tal, both- you've caught it nice-ly! That is the

Marco *f* cise-ly! Ah, _____ this the _____

Giuseppe *f* cise-ly! Ah, _____ this the _____

Duke *f* Ah, _____ this the _____

*Red.**

cresc.

f dim. p

rull.

(Exit Duke and Duchess, leaving Casilda with Marco and Giuseppe.)

a tempo rit.

Giuseppe: (to Marco) The old birds have gone away and left the young chickens together. That's called tact.

Marco: It's very awkward. We really ought to tell her how we are situated. It's not fair to the girl.

Giuseppe: Then why don't you do it?

Marco: I'd rather not— you.

Giuseppe: I don't know how to begin. (To Casilda) Ah— Madam— I— we, that is, several of us—

Casilda: Gentlemen, I am bound to listen to you; but it is right to tell you that, not knowing I was married in infancy, I am over head and ears in love with somebody else.

Giuseppe: Our case exactly! *We* are over head and ears in love with somebody else! (Enter Gianetta and Tessa.) In point of fact, with our wives!

Casilda: Your wives! Then you are married?

Tessa: It's not our fault.

Gianetta: We knew nothing about it.

Both: We are sisters in misfortune.

Casilda: My good girls, I don't blame you. Only before we go any further we must really arrive at some satisfactory arrangement, or we shall get hopelessly complicated.

No. 22. "Here is a case unprecedented"

Finale of Act II

Ensemble

Molto vivace

ff *p*

fz. *

Casilda

Here is a case un - prec - e - dent - ed! Here are a King and

Gianetta

Here is a case un - prec - e - dent - ed! Here are a King and

Tessa

Here is a case un - prec - e - dent - ed! Here are a King and

Marco

Here is a case un - prec - e - dent - ed! Here are a King and

Giuseppe

Here is a case un - prec - e - dent - ed! Here are a King and

Queen ill-starred! Ev-er since mar-riage was first in-vent-ed

Queen ill-starred! Ev-er since mar-riage was first in-vent-ed

Queen ill-starred! Ev-er since mar-riage was first in-vent-ed

Queen ill-starred! Ev-er since mar-riage was first in-vent-ed

Queen ill-starred! Ev-er since mar-riage was first in-vent-ed

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard! I may be said to have

Nev-er was known a case so hard! I may be said to have

Through a ca-lam-i - ty

Through a ca-lam-i - ty

Through a ca-lam-i - ty

been bi-sect - ed, By a pro-found ca - tas - tro-phe!

been bi-sect - ed, By a pro-found ca - tas - tro-phe!

un - ex-pect - ed I am di-vis - i - ble in - to three!

un - ex-pect - ed I am di-vis - i - ble in - to three!

un - ex-pect - ed I am di-vis - i - ble in - to three!

I _____ may be

I _____ may be

I am di-

I am di-

I am di-

said to have been bi - sect - ed!

said to have been bi - sect - ed!

vis - i - ble in - to three! Through a ca - lam - i - ty I am di-

vis - i - ble in - to three! Through a ca - lam - i - ty I am di-

vis - i - ble in - to three! Through a ca - lam - i - ty I am di-

vis - i - ble in - to three! _____ O mor - al - ists all,

vis - i - ble in - to three! _____ O mor - al - ists all,

vis - i - ble in - to three! _____ O mor - al - ists all,

Marco

Giuseppe

O mor - al - ists all,

O mor - al - ists all,

Red. *

How can you call Mar-riage a state of u - ni - tee, When

How can you call Mar-riage a state of u - ni - tee, When

How can you call Mar-riage a state of u - ni - tee, When

How can you call Mar-riage a state of u - ni - tee, When

How can you call Mar-riage a state of u - ni - tee, When

How can you call Mar-riage a state of u - ni - tee, When

^

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

O mor - al - ists all, How can you call _____

O mor - al - ists all, How can you call _____

O mor - al - ists all, How can you call _____

O mor - al - ists all, How can you call _____

O mor - al - ists all, How can you call _____

Mar-riage a state of u - ni-tee, of u - - ni-tee,
Mar-riage a state of u - ni-tee, ah! of u - - ni-tee,
Mar-riage a state of u - ni-tee, ah! of u - - ni-tee,
Mar-riage a state of u - ni-tee, of u - - ni-tee,
Mar-riage a state of u - ni-tee, ah! u - ni -

p tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee!
p tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee!
p tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee!
p tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee!
p tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee!

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-
 tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-
 tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-
 tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-
 tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-

f tee, call
f tee, call
f tee, call
f tee, call
f tee, call

Mar - riage a state of u - nion true?— One-third of my-self has —

Mar - riage a state of u - nion true?— One-third of my-self has —

Mar - riage a state of u - nion true?— One-third of my-self has —

Mar - riage a state of u - nion true?— When half of my-self has —

Mar - riage a state of u - nion true?— When half of my-self has —

f

mar - ried to half of ye, or you! —

mar - ried to half of ye, or you! —

mar - ried to half of ye, or you! —

mar - ried two-thirds of ye, or you! —

mar - ried two-thirds of ye, or you! —

2 *4*

ad.

Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes a *ff* dynamic marking and a *rit.* marking. The system concludes with a double bar line and repeat signs.

Allegro vivace. L'istesso tempo

Musical score system 2, featuring piano accompaniment with triplets and a *rit.* marking. The system concludes with a double bar line and repeat signs.

Musical score system 3, featuring piano accompaniment with triplets and a *rit.* marking. The system concludes with a double bar line and repeat signs.

(Enter Don Alhambra, followed by Duke, Duchess, and all the Chorus.)

Musical score system 4, featuring piano accompaniment with a *rit.* marking. The system concludes with a double bar line and repeat signs.

Don Alhambra

Now let the loy - al lie - ges gath - er round - The Prin - ce's fos - ter -

moth - er has been found! She will de - clare, to sil - ver - clar - ion's

f Più lento
sound, The right - ful King - let him forth - with be crowned!

Chorus *f a tempo*
She will de - *f a tempo*
She will de -

Più lento
f *ff a tempo*

clare, to sil - ver clar - ion's sound, The right - ful King -

clare, to sil - ver clar - ions sound, The right - ful King -

Più lento *(Don Alhambra brings forward Inez, the Prince's foster-mother.)*

let him forth-with be crowned!

let him forth-with be crowned!

Più lento

p a tempo

Tessa Duke Gianetta Duchess

Speak, wom-an, speak - We're all at - ten - tion! The news we seek - This

Casilda

Don Alhambra

Marco

mo - ment men - tion. To us they bring - His fos - ter - moth - er. Is

Giuseppe

All

he the King? Or this my broth - er? Speak, wom - an, speak!

Inez

Più lento

Speak, wom - an, speak! The Roy - al Prince was by the King en -

trust - ed To my fond care, ere I grew old and - crust - ed; When

*

tra-i-tors came to steal his son re-put-ed, My own small boy I

And. *

deft-ly sub-sti-tu-ted! The vil-lains fell in-to the trap com-

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

plete-ly- I hid the Prince a-way- still sleep-ing sweet-ly; I called him

And. *

(Sensation. Luiz ascends the throne, crowned and robed as King.)

"son" with par-don-a-ble sly-ness- His name, Lu-iz! Be-hold his Roy-al High-ness!

ff

Casilda
(rushing to his arms) Luiz

A tempo vivace

Lu - iz! Ca -

f
Ped.

(embrace)

sil - da!

Chorus

Is this in-deed the King? Oh,

Is this in-deed the King? Oh,

f
* Ped. *

won - drous rev - e - la - tion! Oh, un - ex - pect - ed

won - drous rev - e - la - tion! Oh, un - ex - pect - ed

Ped. * Ped. *

thing! Un - looked - - for sit - u - a - tion!

thing! Un - looked - - for sit - u - a - tion!

dim.

ped. *

Gianetta *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

Giuseppe *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

p

hearts re-joice and grieve, Each oth-er con-tra-dict-ing; To

hearts re-joice and grieve, Each oth-er con-tra-dict-ing; To

hearts re-joice and grieve, Each oth-er con-tra-dict-ing; To

hearts re-joice and grieve, Each oth-er con-tra-dict-ing; To

sostenuto

those whom we a-dore We can be re-u-nit-ed- On

sostenuto

those whom we a-dore We can be re-u-nit-ed- On

sostenuto

those whom we a-dore We can be re-u-nit-ed- On

sostenuto

those whom we a-dore We can be re-u-nit-ed- On

one point rath - er sore, But, on the whole, de - light - ed!

one point rath - er sore, But, on the whole, de - light - ed!

one point rath - er sore, But, on the whole, de - light - ed!

one point rath - er sore, But, on the whole, de - light - ed!

p

Luiz

When oth - ers claimed thy dain - ty hand, I wait - ed - wait - ed -

Duke

wait - ed, As pru - dence (so I un - der - stand) Dic - tat - ed - tat - ed -

Casilda **Duchess**

tat - ed. By vir - tue of our ear - ly vow Re - cord - ed - cord - ed - cord - ed, Your

pure and pa-tient love is now Re-ward-ed- ward-ed- ward-ed. *All ff*

Then *ff*

Then

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics 'pure and pa-tient love is now Re-ward-ed- ward-ed- ward-ed.' and ends with a fermata. The piano accompaniment consists of chords and moving lines in both hands. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The dynamic marking 'All ff' is placed above the vocal line, and 'Then ff' is placed below the piano accompaniment.

hail, O King of a Gold - en

hail, O King of a Gold - en

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'hail, O King of a Gold - en' and ends with a fermata. The piano accompaniment features a prominent triplet pattern in the right hand. The key signature and time signature remain the same as in the first system.

Land, And the high - born bride_ who_ claims his

Land, And the high - born bride_ who_ claims his

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Land, And the high - born bride_ who_ claims his' and ends with a fermata. The piano accompaniment continues with the triplet pattern in the right hand. The key signature and time signature remain the same.

hand- The past is dead, and you gain your
hand- The past is dead, and you gain your

3

own, A roy - al crown and a gold - en
own, A roy - al crown and a gold - en

Allegro con brio

(All kneel. Luiz crowns Casilda.)

throne!
throne!

Allegro con brio

ff

ff

Piano introduction in 7/8 time, featuring a treble and bass staff with a forte fortissimo dynamic.

All *f*

Once more _____ gon-do - lie - ri, Both skil-ful and wa-ry, Free

f

Once more _____ gon-do - lie - ri, Both skil-ful and wa-ry, Free

Vocal line with piano accompaniment, starting with the tempo marking 'All' and dynamic 'f'.

f

Piano accompaniment for the first vocal line, marked with dynamic 'f'.

from this quan - da - ry, - Con - tent - ed - are - we. - Ah!

from this quan - da - ry, Con - tent - ed are we. - Ah!

Vocal line with piano accompaniment.

Piano accompaniment for the second vocal line.

From Roy - al - ty fly-ing, Our

From Roy - al - ty fly-ing, Our

Vocal line with piano accompaniment.

Piano accompaniment for the third vocal line.

gon - do - las ply - ing, And mer - ri - ly - cry - ing - Our "pre - mé", "sta -
 gon - do - las ply - ing, And mer - ri - ly cry - ing Our "pre - mé", "sta -

unis.
 Ah unis. So
 Ah unis. So
 pesante
 f

good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll dance a fare -
 good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll dance a fare -

well to that meas-ure— Old Xe-res, a - dieu- Man - za -

well to that meas-ure— Old Xe-res, a - dieu- Man - za -

nil - la- Mon - te - ro- We leave you with feel - ings of pleas - ure!

nil - la- Mon - te - ro- We leave you with feel - ings of pleas - ure!

Red.

Once more— gon - do - lie - ri, Both skil - ful and

Once more— gon - do - lie - ri, Both skil - ful and

*

unis.

wa - ry, Free from this quan - da - ry, Con - tent - ed are we. Ah.

unis.

wa - ry, Free from this quan - da - ry, Con - tent - ed are we. Ah.

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The lyrics are written below the vocal lines. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a minor key and features a steady rhythmic accompaniment.

Ah

Ah

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The lyrics "Ah" are written below the vocal lines. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues with a similar rhythmic pattern to the first system.

Once more _____ gon - do - lie - ri, gon - do - lie - ri,

Once more _____ gon - do - lie - ri, gon -

8

ff

The third system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The lyrics are written below the vocal lines. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music features a dynamic marking of *ff* (fortissimo) and a fermata over the final notes. The system concludes with a repeat sign and the number 8.

— gon - do - lie - - - - - ri, Con - tent - ed are we!

do - lie - ri, Con - tent - ed are we!

8^{va}

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

dance a fare - well to that meas - ure - Old Xe - res, a -

dance a fare - well to that meas - ure - Old Xe - res, a -

dieu- Man-za - nil - la- Mon - te - ro- We leave you with feel-ings of
dieu- Man-za - nil - la- Mon - te - ro- We leave you with feel-ings of

rall.
pleas-ure, with feel-ings of pleas -
rall.
pleas-ure, with feel-ings of pleas -

ure!
ure!

End of Opera