

VOCAL SCORE

The Gondoliers

or
The King Of Barataria



W.S.
GILBERT

&

ARTHUR
SULLIVAN


chappell

Made in England

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

Vocal Score (complete)

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THE GONDOLIERS;

OR, THE KING OF BARATARIA.

Dramatis Personæ.

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

} (*Venetian Gondoliers*)

} (*Contadine*)

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

ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

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

DATE 1750

THE GONDOLIERS;

OR, THE KING OF BARATARIA.

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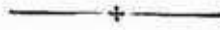
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THE GONDOLIERS;

OR,
The King of Barataria.

Written by
W. S. GILBERT.

Composed by
ARTHUR SULLIVAN.



OVERTURE.

Allegro vivace.

PIANO. *ff*

The first system of music consists of two staves. The treble staff contains a series of chords and eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

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

The third system shows a change in the treble staff's texture, with more sustained chords and a slower melodic line, while the bass staff continues with eighth notes.

The fourth system features a more active treble staff with frequent sixteenth-note runs, while the bass staff maintains its eighth-note accompaniment.

The fifth system includes a *dim.* (diminuendo) marking in the bass staff and a *Ped.* (pedal) marking at the end of the system.

The sixth system concludes the piece with a final cadence, featuring a *Ped.* marking and several asterisks indicating the end of the piece.

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

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

p

Ad. *

First system of a piano score. The right hand features a melodic line with eighth notes and rests, while the left hand provides a harmonic accompaniment with chords and eighth notes. Performance markings include *ped.* (pedal) and an asterisk (*) in the left hand.

Second system of the piano score. The right hand continues the melodic line with eighth notes. The left hand accompaniment includes a *dim.* (diminuendo) marking. An asterisk (*) is present in the left hand.

Third system of the piano score. The right hand has a melodic line with eighth notes. The left hand accompaniment includes a *p* (piano) marking. The system concludes with a double bar line.

Allegretto grazioso.

Fourth system, the beginning of the *Allegretto grazioso* section. The right hand has a melodic line with eighth notes. The left hand accompaniment includes a *p* (piano) marking and a *R.H.* (Right Hand) marking. The system concludes with a double bar line.

Fifth system of the *Allegretto grazioso* section. The right hand continues the melodic line with eighth notes. The left hand accompaniment includes a *p* (piano) marking. The system concludes with a double bar line.

Sixth system of the *Allegretto grazioso* section. The right hand continues the melodic line with eighth notes. The left hand accompaniment includes a *p* (piano) marking. The system concludes with a double bar line, a *ped.* (pedal) marking, and an asterisk (*).

First system of musical notation, featuring treble and bass staves with various notes and rests. A *rall.* marking is present at the end of the system.

Second system of musical notation, including treble and bass staves. The bass line contains a sequence of notes marked with *Ped.* and asterisks.

Third system of musical notation, showing treble and bass staves. A *cresc.* marking is visible in the bass line.

Fourth system of musical notation, with treble and bass staves. It includes dynamic markings such as *f*, *rall.*, and *dim.*

Fifth system of musical notation, featuring treble and bass staves with dynamic markings like *p*.

Sixth system of musical notation, showing treble and bass staves with various notes and rests.

Allegretto. Tempo di Gavotte.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked *Allegretto. Tempo di Gavotte.*

- System 1:** Treble staff begins with a piano (*p*) dynamic. The melody starts with a quarter rest, followed by eighth notes. The bass staff provides a simple harmonic accompaniment.
- System 2:** Continues the melodic and harmonic development with various rhythmic patterns.
- System 3:** Features a melodic line with eighth-note runs and a bass line with chords.
- System 4:** Includes a dynamic change to forte (*f*) in the bass line, which has a more active role with moving lines.
- System 5:** The treble staff has a piano (*p*) dynamic marking. The melody is more active with sixteenth-note patterns. The bass line continues with a steady accompaniment.
- System 6:** The final system, ending with a cadence in the treble staff and a final chord in the bass staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a dynamic marking of *crac.* (crescendo) towards the end of the system.

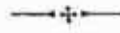
Third system of musical notation. The treble staff has a melodic line with some accidentals. The bass staff includes dynamic markings of *f* (forte) and *p* (piano).

Fourth system of musical notation. The treble staff features a more active melodic line with sixteenth notes. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff includes a dynamic marking of *f* (forte).

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff includes dynamic markings of *riten.* (ritardando) and *term.* (terminando). The system concludes with a double bar line and repeat signs.

Act I.



No 1.

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

Allegretto moderato.

PIANO. *ff*

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

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

dim.

Ped.

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

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

mp

Detailed description: This system contains the first four measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a soprano and alto clef, with lyrics printed below. The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is placed above the piano part.

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

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

Detailed description: This system contains the next four measures. The vocal lines continue with the lyrics. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "red, Why we bind you in - to po - sies Ere_ your morn - ing bloom has".

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

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

Detailed description: This system contains the final four measures of the page. It begins with a section marker **B**. The vocal lines conclude with the lyrics. The piano accompaniment continues with the same style. The lyrics are: "fled. By a law of mai - den's mak - ing, Ac - cents of_ a heart that's".

C

red! List and learn, list and

red! List and learn, list and

dim.

Red

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

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

mp

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

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

cresc.

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

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

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

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

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

white_ and red! _____ SOLO. FIAMETTA.

white_ and red! _____ Two there

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

D

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

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

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

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

E CHORUS. FIAMETTA.

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

CHORUS.

FIAMETTA.

1st SOPRANOS.

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

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

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

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

mp

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

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

ritto.

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

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

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

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

f

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

Oh ro - ses white_ and red!_

Oh ro - ses white_ and red!_

*Ad. * Ad. * Ad. **

Allegretto moderato.

SOLO.
FRANCESCO.

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

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

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

SOLO GIULIA.

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

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

SOLO ANTONIO. (BARITONE.)

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

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

SOLO. GIORGIO. (BASS.)

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

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

pas - sion, we im - plore you!

H SOLO. FIA.

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

SOLO. VITTORIA.

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

SOLO. GIULIA.

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

FIA. & VITT.
SOLO.

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

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

Allegro con brio. ANTONIO. (BARIT.)
con - tra - di - cen - tel

1. For the
2. With

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

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

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

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

This system contains the first two systems of music. The top system has a vocal line with lyrics 'la la la la, — Tra la la la, { That ply' and a piano line. The second system has a vocal line with lyrics 'la la la la, — Tra la la la, { And care' and a piano line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

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

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

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics '— on the e - mer - ald sea, } Tra la la la la, — Tra la la' and a piano line. The second system has a vocal line with lyrics '— is a thing to pooh - pooh, } Tra la, tra la, tra la, Tra la la la la, — Tra la la' and a piano line. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

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

la!
la!

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'la, { With lov - ing and laugh - ing, And quip - ping and quaf - fing We're' and a piano line. The second system has a vocal line with lyrics '{ And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We' and a piano line. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

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

Tra la!

Tra la!

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

Tra

Tra

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

K f

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

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

2nd Verse

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

1. 2.
Allegro agitato.
p ff

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

ff
Red. *

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

f *a tempo.* 8.

-nu - til Ben' ve - nu - til Ac - cept our love, our

8. Red. *

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

8. Red. *

MARCO & GIUSEPPE.

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

CHORUS. 1st & 2nd SOPRANOS.

Gon - do - lier - i ca -

Allegretto grazioso.

f

MARCO

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

GIUS.

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

MARCO & GIUSEPPE.

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

CHORUS. SOPRANOS.

Per Voi Bei si -

M

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

MARCO.
O ciell! O ciell!

GIUS.
O ciell! O ciell!

CHORES. SOPRANOS.
Buon'

Sia - mo gon - do - lier - i! Si - gnor - i - na, io - ta - mo!
Sia - mo gon - do - lier - i! Si - gnor - i - na, io - ta - mo!

gior - no, ca - va - lier - i!

N CHORUS.

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

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

MARCO & GIUS.

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

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

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

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

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

MARCO.

0

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

Sia - mo con-ta - di - ne!

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

f *p*

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

1st SOPRANOS

Per

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

Si-gnor - i - ne!

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

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

f più lento. *dim.* *p*

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

f *dim.* *p*

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

f *dim.* *p*

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

f più lento. *dim.* *p*

Allegro vivace con molto brio.

MARCO.

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

GIUSEPPE.

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

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

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

For

For

P




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



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

-vo - ted_ are Mar - co_ and I!

Q



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

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

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

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

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

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

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

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

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

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

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

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

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

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

p

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

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

sempre stacc.

When day - light is fa - -

When day - light is fa - -

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

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

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

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

dim.
pp

With soft

espress.
se - - - - re - na - - - - ding We
We sing - - - - them, We

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

pp *sempre p*

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

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

p

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

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

cresc. *molto cresc.*

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

ff *f* *f*

Red. *

Moderato.

RECIT. MARCO.

a tempo moderato

And now to choose our brides!

GIUS.
As —

RECIT. *a tempo moderato*

p *f* *p*

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

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

to - de - clare. *fp* And

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

A

Massimo
Bianchi

mate!

CHORUS.

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

Vi - va! But

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

B GIUS. RECIT.

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

RECIT.

MARCO

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

bind, Then

a tempo

a tempo

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

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

CHORUS. *f* Vi - va! They
 Vi - va! They

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

Allegro con moto.

FIAM.

Are you peep-ing? Can you

MARCO.

VITT.

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

FIAM.

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

VITT.

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

Moderato

CHORUS OF GIRLS.

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

CHORUS OF MEN.

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

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

CHORUS OF GIRLS.

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

CHORUS OF MEN.

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

CHORUS.

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

Fie, for shame Fie, for shame,

This system contains the first system of the chorus. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!" and "Fie, for shame Fie, for shame,". The music is in a minor key and 2/4 time.

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

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

This system contains the second system of the chorus. The lyrics are: "You may use it by- and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tel!" and "Fie, for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir!". The piano accompaniment continues with a rhythmic pattern.

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

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

This system contains the third system of the chorus. The lyrics are: "me, sir! That will do—now let it be, sir! That will do—now let it be, sir!" and "That will do—now let it be, sir! That will do—now let it, let it be, sir!". The piano accompaniment concludes with a final chord and a fermata.

GIUS. TESSA

If you'd ra - ther change - My

ve - ry girl he want - ed!

ve - ry girl he want - ed!

p

MARCO.

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

GIAN.

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

sf *attaca*

Vivace. Tempo di Valse.

f *dim.*

Allegretto moderato

GIUSEPPE.

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

ff

MARCO.

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

CHORUS. *f*

Rap-ture, rap-ture!

Rap-ture, rap-ture!

f

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

Just the

Just the

p

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

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

TESSA
Gay and

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

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

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

pp

Red. * *Red.*

(GIANETTA.)

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

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

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

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

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

f *p*

Detailed description: This system contains four staves. The top staff is for the 1st Sopranos, with a melodic line and the lyrics 'la!' followed by a long line and 'Thank you, gal - lant gou - do - tier - i:'. The second staff is for the 2nd Sopranos, with a melodic line and lyrics 'la!' followed by a long line and 'La, la, la, la, la, la, la, la,'. The third staff is for Tenors and Basses, with a melodic line and lyrics 'la!' followed by a long line and 'La, la, la, la,'. The bottom two staves are for piano accompaniment, with a treble clef staff and a bass clef staff. The piano part begins with a forte (*f*) dynamic and then moves to piano (*p*).

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

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

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

Detailed description: This system contains four staves. The top staff is for the 1st Sopranos, with a melodic line and the lyrics 'In a set and for - mal mea - sure, It is scarce - ly'. The second staff is for the 2nd Sopranos, with a melodic line and lyrics 'la, la, la, la, la, la, la, la, la, la, la, la,'. The third staff is for Tenors and Basses, with a melodic line and lyrics 'la, la, la, la, la, la,'. The bottom two staves are for piano accompaniment, with a treble clef staff and a bass clef staff. The piano part continues with a melodic line and accompaniment.

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

* *And.* * *And.* *

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

And. *

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

G

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

f CHORUS.

Tra la la la la la la la la

Tra la la la la la la la la

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

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "ne - ces - sa - ry To ex - press our plea - - sure." and is followed by a series of "la" notes. The piano accompaniment consists of chords and rhythmic patterns.

H

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

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

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

The second system of music begins with a section marked "H". The vocal line contains the lyrics "Each of us to prove a trea - sure, Glad - ly will de -" and is followed by "la" notes. The piano accompaniment continues with similar chordal and rhythmic structures.

crise.

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

la, la,

crise.

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "- vote our lei - sure, Gay and gal - lant gon - do - lier - i,". Below the vocal line, there are two lines of "la" notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The word "crise." is written above the first measure of the vocal line and above the first measure of the second line of "la" notes.

SOPRANOS.

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

TENORS & BASSES.

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

The second system of music features two vocal lines and a piano accompaniment. The top line is for Sopranos and the bottom line is for Tenors & Basses. The lyrics are "la! Tra la la la, Tra la la la la la la la! Tra" for Sopranos and "la! Tra la la 'la, Tra la la la! Tra" for Tenors & Basses. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The word "crise." is written above the first measure of the vocal lines.

GIAN & JESSA.

J

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

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

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

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

bow to Fate's de - cree, Then no lon - ger let us lin - ger, To the al - tar

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

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

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

The first system features three vocal staves and a piano accompaniment. The vocal parts are in a key with two sharps (D major) and a 4/4 time signature. The lyrics are "hur - ry we! Tra la la la la la la la la la la!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics for the three parts are: Soprano: "hur - ry we! Tra la la la la la la la la la la!"; Alto: "hur - ry we! Tra la la la la la la la la la la!"; Bass: "hur - ry we! la la, la la, la la, la la!".

The second system shows the piano accompaniment for the second system of the score. It continues with the same key signature and time signature, featuring a more active right hand with eighth-note patterns and a steady bass line.

The third system shows the piano accompaniment for the third system of the score. It concludes with a final cadence in the right hand and a sustained bass line. The piece ends with a fermata over the final chord.

No 2

Entrance of Duke, Duchess, Casilda, & Luiz.

Allegro marziale.

PIANO.

First system of piano introduction. Treble clef, bass clef, 2/2 time signature, key signature of two flats. Dynamics include *f*.

Second system of piano introduction. Treble clef, bass clef, 2/2 time signature, key signature of two flats. Dynamics include *f*.

A

DUKE.

From the sun - ny Span - ish shore,

Vocal line for the Duke. Treble clef, 2/2 time signature, key signature of two flats. Lyrics: "From the sun - ny Span - ish shore,". Dynamics include *f* and *p*. Piano accompaniment in bass clef, 2/2 time signature, key signature of two flats, with chords in the treble.

DUCHESS.

The Duke of Pla - za - Tor' - And his

Vocal line for the Duchess. Treble clef, 2/2 time signature, key signature of two flats. Lyrics: "The Duke of Pla - za - Tor' - And his". Piano accompaniment in bass clef, 2/2 time signature, key signature of two flats, with chords in the treble.

CASILDA.

Gra - ce's Duch-ess true -

And his Gra - ce's daugh-ter.

LUIZ.

too -

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

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

CASILDA.

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

DUCHESS.

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

LUIZ.

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

DUKE.

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

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

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-

DUKE.

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

shore,

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

DUCHESS.

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

CASILDA.

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

LUIZ.

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

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

C

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

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

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

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

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

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

SONG.— (Duke of Plaza-Toro.)

Allegro marziale. DUKE.

VOICE.

PIANO.

f *dim.* *p*

1. In —
2. When,
3. When

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

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

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

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

CASILDA.

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

DUCHESS.

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

LUIZ.

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

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

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

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

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

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

1. & 2.

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

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

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

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

ff

3.

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

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

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

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

Duke of Pla - za - To - ro!

Duke of Pla - za - To - ro!

Duke of Pla - za - To - ro!

Duke of Pla - za - To - ro!

ff

And. * *And.* *

And. * *And.* * *attaca*

N^o 4.

RECIT & DUET.— (Casilda & Luiz.)

Allegro vivace.

CASILDA.

LUIZ.

PIANO.

O rap-ture,

O rap-ture,

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,

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

Andante moderato e espressivo.

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

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

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

LUTZ.

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

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

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

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

♩ * ♩ * ♩ *

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

dim.

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

p *f* *dim.*

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

p *dim.* *

No. 5.

DUET.- (Casilda & Luiz.)

Andante.

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

PIANO. *f* *p*

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

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

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

CASTILDA.

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

tranquillo

trem.

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

f.

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

dim.

CASILDA.

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

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

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

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

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

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

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

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

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

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

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

Allegretto non troppo vivo.

DON ALHAMBRA.

PIANO.

1. 1
2. But

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3. -ev - er. 4. The

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

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

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

4.

- ev - er!

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

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

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

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

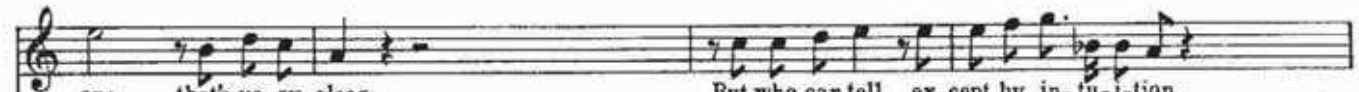
sha - dow of doubt - All pos - si - ble doubt what - ev - er!


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

Allegro con brio.

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

PIANO.  *f*

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

 *f*


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

 *f*

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

 *f*

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

 *p*

Attaca il Quintet.

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

Allegretto moderato.

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

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

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

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

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

PIANO. *p*

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

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

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

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

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

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

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

A

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

un poco rit. *p a tempo*

cresc.

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

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

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

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

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

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

cresc.

Ad.

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

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

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

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

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

cresc.

* *Ad.* * *Ad.* *

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

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

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

- o - - ther tune! String the lyre and

- o - - ther tune! String the lyre and

f

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

18844

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,

Ad. * *Ad.* *

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

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

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

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

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

ff

E

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

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

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

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

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

p

p marcato

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

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

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

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

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

8

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

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

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

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

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

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

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

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

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

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

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

loco.

ff

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

sup! Take life as it comes!

rallentando *a tempo*

rallentando *f a tempo*

Nº 9.

CHORUS— with SOLO (Tessa.)

Allegretto moderato.

PIANO.

CHORUS.

Bride-groom and bride!

Bride-groom and bride!

Unison.

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

Ah

B

Bride-groom and

Bride-groom and

bride!

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

bride!

Ah,

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

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

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Bride - groom and bride! Bride - - groom and

Bride - groom and bride! Bride - - groom and

The piano accompaniment includes a *dim.* marking and a *ped.* (pedal) marking. The treble staff has a melodic line, and the bass staff has a harmonic accompaniment with chords and single notes.

bride! _____

bride! _____

The piano accompaniment includes a *p* (piano) marking and a *ped.* (pedal) marking. The treble staff has a melodic line, and the bass staff has a harmonic accompaniment with chords and single notes.

SONG-(Tessa.)

Allegretto grazioso.

SOLO TESSA.

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

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

D
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!

rall.

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

E *a tempo sostenuto*

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

p a tempo

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

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

F

CHORUS. 1st SOPRANOS.
Sun - - light

2nd SOPRANOS.
Sun - - light

TENORS.
Sun - - light

BASSES.
Sun - - light

*And. ** *And. **

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

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

takes the place of shade When you mar-ry mer-ry maid! When a

takes the place of shade When you mar-ry mer-ry maid! When a

takes the place of shade When you mar-ry mer-ry maid! When a

cresc. *f*

Red. *

rall. *p a tempo*

mar-ries, Sor-row goes and pleasure tar-ries; Ev-'ry sound be-comes a song, All is *p a tempo*

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

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

mer - ry mai - den mar - ries Ev-'ry sound's a song, All is

rall. *p a tempo*

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

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

right and no-thing's wrong!

right and no-thing's wrong!

right and no-thing's wrong!

right and no-thing's wrong!

And. *

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

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

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

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

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

The second system continues the vocal line with 'things of yes - ter - day!' and 'When you mar-ry mer-ry mai - den,'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the treble.

rall. *a tempo sostenuto*

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

The third system begins with a tempo change to *rall.* for the vocal line and *a tempo sostenuto* for the piano. The lyrics are 'Then the air with joy is la - den; All the cor-ners of the earth Ring with'. The piano accompaniment has a more prominent treble line with chords. At the end of the system, there are markings 'Ped.' and '*' on the bass line.

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

The fourth system continues the vocal line with 'mu - sic sweet - ly played, Wor - ry is me - lo - dious mirth, Grief is'. The piano accompaniment features a consistent rhythmic pattern of chords in the treble and bass. At the end of the system, there are markings 'Ped.' and '*' on the bass line.

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

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

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

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

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

Red. *

Ah - All the year is mer - ry

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

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

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

All the year is mer - ry May! All is

cresc. *mf*

Red. *

rit. dim. *a tempo*

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

rit. dim. *a tempo*

ped. * *ped.* *

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

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

ped. *

Allegretto moderato. GIANETTA.

VOICE.

PIANO.

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

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

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

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

Red *

Red *

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

Red *

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

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

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

atempo *dim.* *p*

heart — is one with wo - man's hand!

2nd time.

heart — is one with wo - man's hand!

p *f* *p*

L'istesso tempo.

DON ALHAM. RECIT.

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

RECIT.

ff

a tempo

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

p a tempo

RECIT.

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

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

colla voce.

Andante.

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

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

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

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

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

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

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

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

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

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

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

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

ff *Allegro con brio.* *ff*

GIANETTA.

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

MARCO.

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

p

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

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

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

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

B

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

f *dim.* *p*

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

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

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

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

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

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

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

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

G. & T.

C

2.

TESSA.

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

Queen!

Queen!

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

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

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

ad lib.

colla voce.

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment features a *colla voce* section where the right hand plays sustained chords. A dynamic marking of *ad lib.* is placed above the vocal line.

GIAN. & TESSA.
a tempo

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

MARCO & GIUS.
a tempo

Oh, —

a tempo f

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

p

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

dim. p

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

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

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

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

GIUS.

4. And no-ble lords will

p

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

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

p

ad lib.

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

p

F

GIAN. & TESSA.
atempo

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

MARCO & GIUS.
atempo

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

f atempo f dim. p

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Moderato.

MARCO.

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

GIUS.

sing As - vi - du - al, As I

mf *p*

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

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

find I— re - - pub - li-can find I— re -

pa-la-ces, But you'll -spect Your Re- fal-la-cies, You'll -spect Your Re-

-pub - li-can

CHORUS.

As they know we ob - ject To pa-

fal - la-cies

As they know we ob - ject To pa-

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

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

Allegro vivace.

MARCO.

For ev - 'ry one who

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

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

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

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

GIUS.

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

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line has a melodic contour that rises and then levels off. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

L

MARCO.

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

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 4/4. The vocal line is marked with a 'L' (Lento) and has a steady, rhythmic melody. The piano accompaniment has a consistent eighth-note bass line and chords in the right hand.

GIUS.

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

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 4/4. The vocal line has a melodic line with some ornamentation. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MARCO.

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

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 4/4. The vocal line has a melodic line with some ornamentation. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M

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

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

N

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

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

0 CHORUS.

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

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

Detailed description: This system contains the first two lines of the chorus. The top line is the vocal melody, starting with a fermata on the word 'bel'. The second line is the bass vocal line. The piano accompaniment is shown in the bottom two staves, with a forte (ff) dynamic marking. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

unis.

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

Detailed description: This system contains the third and fourth lines of the chorus. The top line is the vocal melody, marked 'unis.' (unison). The second line is the bass vocal line. The piano accompaniment continues in the bottom two staves. The key signature and time signature remain the same as in the first system.

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

P

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

Detailed description: This system contains the fifth and sixth lines of the chorus. The top line is the vocal melody, marked 'P' (piano). The second line is the bass vocal line. The piano accompaniment continues in the bottom two staves. The key signature and time signature remain the same.

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

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

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

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

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

- ge - nial with his frame of mind_ And all_ shall_ e - qual be!

- ge - nial with his frame of mind_ And all_ shall_ e - qual be!_

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

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

you may be, ————— To you we sing, But

you may be, ————— To you we sing, But

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "you may be, ————— To you we sing, But". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

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

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "do not bend ————— the knee. ————— Then hail!". The piano accompaniment maintains the eighth-note texture in the right hand while providing harmonic support in the left hand.

hail! ————— O King,

hail! ————— O King,

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "hail! ————— O King,". The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth notes, while the left hand continues with a steady bass line.

Hail! — O King, Hail! — O King!

Hail! — O King, Hail! — O King!

This system contains the first two systems of a musical score. The top system has two vocal staves (treble and bass clef) with the lyrics "Hail! — O King, Hail! — O King!". The bottom system has two piano staves (treble and bass clef) with a rhythmic accompaniment of eighth notes.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth notes.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth notes.

MARCO & GIUS. RECIT.

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

Moderato.

This system contains the recitative section. It features a vocal line on a single staff and piano accompaniment on two staves. The tempo is marked "Moderato".

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

This system contains the final system of the recitative section. It features a vocal line on a single staff and piano accompaniment on two staves.

S
GIAN & TESSA. RECIT.

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

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

Andante con-moto. GIAN. SOLO.

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

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

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

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

cresc.

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

espress.

p

espress.

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

TESSA.

p

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

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

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

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

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

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

cresc.

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

dim.

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

pet, In yon-der isle be-yond the sea, Do not 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)

CHORUS SOPRANOS.

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

Allegretto moderato. (à la Barcarolle)

Then a-

p molto cresc. *ff*

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

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

When the

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

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

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

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

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

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

8va

f

Red.

*

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

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

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

Wher - ev - er that isle — may bel

Wher - ev - er that isle — may bel

Wher - ev - er that isle — may bel

W **MARCO**

A - way we go To a balm - y

dim. *p*

* *ced.* *

GIAN.
A - way, a - way they go

TESSA.
A - way, a - way they go

isle, Where the ro - ses blow All the

GIUS.
A - way, a - way we go

p
A - way, a - way,

p
A - way, a - way,

p
A - way, a - way,

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



A - way, — a - way, — all



A - way, — a - way, —



win - ter while, Ro - - ses blow, a - way where the ro - ses — blow — All



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



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



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



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



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

The piano accompaniment consists of two staves. The right hand features a melodic line with many slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings like *cresc.* are placed above the piano staves.

ff
- way — they go to an is - land fair — That lies in a South - ern sea; Then a-way they

ff
- way — they go to an is - land fair — That lies in a South - ern sea; Then a-way they

ff
- way — we go to an is - land fair — That lies in a South - ern sea; Then a-way we

ff
- way — we go to an is - land fair — That lies in a South - ern sea; Then a-way we

ff
- way — they go to an is - land fair — That lies in a South - ern sea; Then a-way they

ff
- way — we go to an is - land fair — That lies in a South - ern sea; Then a-way we

ff
- way — we go to an is - land fair — That lies in a South - ern sea; Then a-way we

ff

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

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

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

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

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

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

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

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

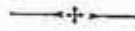
The first system consists of eight vocal staves and a piano accompaniment. Each vocal staff has the lyrics "go to an is - land fair, Then a-way, then a-way, then a-way, then a - way, ————— a - way!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and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

largamente

The second system shows the piano accompaniment for the second system of the score. It is marked "largamente" and features a slower, more expressive melodic line in the right hand and sustained chords in the left hand.

The third system continues the piano accompaniment from the second system, maintaining the "largamente" tempo and expressive character.

Act II.



No. 1.

CHORUS OF MEN (with Marco & Giuseppe.)

Allegretto.

PIANO.

TENORS.

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

BASSES.

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

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

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

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

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

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

Of

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

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

mf

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

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

cresc. *tr* *f*

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

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

tr *p* *cresc.*

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

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

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

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

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

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

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

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

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

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

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

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

CHORUS.

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

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

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

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

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

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

NO. 2.

SONG.- Giuseppe (with Chorus.)

Allegro non troppo.

PIANO.

Ri - sing ear - ly in the

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

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

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

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

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

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

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

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

1st time ff 2nd time pp

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

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

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

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

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

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

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

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

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

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

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

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

rit. *a tempo*

No 3.

SONG-(Marco.)

Allegretto moderato.

MARCO.

PIANO.

1. Take a
2. Take a

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

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

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

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

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

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

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

dim.
p *f* *dim.*

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

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

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

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

erese. *f* *con forza*

man, if you can!

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

Allegro vivace.

PIANO.

CHORUS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

B SOLO FIAMETTE.

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

- gain!

p

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

It's im -

p

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

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

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

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

FIA. VIT. & CHORUS.

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

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

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

E

TESSA.
Gius - ep - pe!

GIUS.
Tes - sa!

- gain!

- gain!

L'istesso tempo.

GIAN.
Mar - col

MARCO.
Gia - net - - - - - tal

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

GIAN.
1. Tossing
2. Do they

Allegretto grazioso.

p

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

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

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

As at
When you're

Tell me,
If you

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

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

Does your
With a

H

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

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

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

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

Take it
 Do they

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

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

We shall

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

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

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

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

CHORUS.
Unis.

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

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

1. 2. GIAN.

We shall

TESSA.

2. Is the We shall

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

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

p *p*

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

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

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

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

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

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

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

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

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

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

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

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a treble clef piano part, and the fourth and fifth staves are a bass clef piano part. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo and dynamics are marked with 'cresc.' (crescendo) above the vocal lines.

f — *ff*

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

f — *ff*

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

f — *ff*

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

f — *ff*

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

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a treble clef piano part, and the fourth and fifth staves are a bass clef piano part. The music continues in the same key and time signature. Dynamics are marked with 'f' (forte) and 'ff' (fortissimo) above the vocal lines.

No. 5.

CHORUS & DANCE.

Tempo di Cachucha.

PIANO.

A piano introduction for the Cachucha dance, marked *f*. It consists of six measures of music in 3/4 time, featuring a rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves.

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

Piano accompaniment for the chorus, marked *f*. It features a rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves. The lyrics are: "Dance a ca - chu - cha, fan -".

Vocal entry for the chorus, marked *f*. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon - te - ro -".

Piano accompaniment for the chorus, marked *f*. It features a rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves. The lyrics are: "- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon - te - ro -".

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -
 Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

- light of that wild - est of dan - ces! To the pret - ty pit - ter, pit - ter,
 - light of that wild - est of dan - ces!

A Unis.

pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter— Clit - ter, clit - ter, clat - ter,

staccato

Pit - ter, pit - ter, pat - ter, Clit - ter, clit - ter, clat - ter, clit - ter, clit - ter, clat - ter -

To the

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "Pit - ter, pit - ter, pat - ter, Clit - ter, clit - ter, clat - ter, clit - ter, clit - ter, clat - ter -". The system ends with the words "To the".

pret - ty pit - ter, pit - ter, pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter -

This system continues the musical score. The vocal line is in a treble clef. The piano accompaniment features a more active right-hand melody. The lyrics are: "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, Well dance, Old

Old

This system concludes the musical score. The vocal line is in a treble clef. The piano accompaniment has a steady bass line. The lyrics are: "Pit - ter, pit - ter, pit - ter, pat - ter, pat - ter, pat - ter, pat - ter, Well dance, Old". The system ends with the word "Old" written below the piano part.

B

Xe - res well drink - Man - za - nil - la, Mon - te - ro; For wine, when it

Xe - res well drink - Man - za - nil - la, Mon - te - ro; For wine, when it

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a bass register. The music is in a 2/4 time signature and a key signature of one flat (B-flat). The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line with chords in the right hand.

runs in a - bun - dance, en - han - ces The reck - less de -

runs in a - bun - dance, en - han - ces The reck - less de -

The second system continues the vocal and piano parts. The vocal line has a similar melodic pattern to the first system. The piano accompaniment maintains the same rhythmic and harmonic structure.

- light of that wild - est of dan - ces, that wild - est of dan - ces, The

- light of that wild - est of dan - ces, that wild - est of dan - ces, The

The third system concludes the musical piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding cadence.

reck - less de - light! _____ Dance a - ca - chu - cha, fan -

reck - less de - light! _____ Dance a ca - chu cha, fan -

The first system of the musical score consists of three staves. The top two staves are vocal lines in a single system, with lyrics written below each staff. The bottom two staves are piano accompaniment. A common time signature 'C' is placed above the first vocal staff. The key signature has one flat (B-flat).

- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon -

- dan - go, bo - le - ro, Xe - res we'll drink - Man - za - nil - la, Mon -

The second system of the musical score consists of three staves. The top two staves are vocal lines in a single system, with lyrics written below each staff. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat).

- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The

- te - ro - Wine, when it runs in a - bun - dance, en - han - ces The

The third system of the musical score consists of three staves. The top two staves are vocal lines in a single system, with lyrics written below each staff. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat).

reck - less de - light of that wild - est of dan - ces!

reck - less de - light of that wild - est of dan - ces!

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a bass clef. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

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 continues the vocal and piano parts. A chord symbol 'D' is placed above the first measure of the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes with accents.

wine, when it runs in a - bun - dance, en - han - ces The

wine, when it runs in a - bun - dance, en - han - ces The

The third system continues the vocal and piano parts. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various articulations like slurs and accents.

reck - less de - light of that wild - est of dan - ces, The reck - less de -

reck - less de - light of that wild - est of dan - ces, The reck - less de -

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with various articulation marks like accents and slurs.

-light of that wild - est of dan -

-light of that wild - est of dan -

The piano accompaniment continues with similar chordal textures and a steady bass line. There are some dynamic markings like *mf* and *f*.

-ces!

-ces!

The piano accompaniment features a more active right hand with eighth-note patterns and a bass line that provides harmonic support. There are some performance markings like *Ad.* and *mf*.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef and contains a bass line with chords and eighth-note accompaniment. The key signature has one flat.

The second system continues the piece with similar melodic and bass line patterns. It features more complex chordal textures in the right hand and steady eighth-note accompaniment in the left hand.

The third system introduces a dynamic marking of 'F' (forte) in the right hand. The melodic line becomes more active with sixteenth-note passages, while the bass line continues with eighth-note accompaniment.

The fourth system shows a continuation of the melodic and bass line motifs. The right hand features a series of chords and eighth-note runs, while the left hand maintains a consistent eighth-note accompaniment.

The fifth system includes a key signature change to two flats. The melodic line in the right hand has a more pronounced rhythmic pattern, and the bass line continues with eighth-note accompaniment.

The sixth and final system on the page concludes the piece. It features a final melodic flourish in the right hand and a bass line that ends with a sustained chord. The piece concludes with a double bar line.

N^o 6.

SONG.— Don Alhambra. (with Marco & Giuseppe.)

Allegro non troppo.

DON ALHAM.

PIANO.

f *p*

There lived a King, as
 I've been told, In the won-der-work-ing days of old, When hearts were twice as good as gold, And
 twen-ty times as mel-low. Good-tem-per tri-umphed in his face, And in his heart he
 found a place For all the er-ring hu-man race And ev-'ry-wretched fel-low. When

He had Rhen-ish wine to drink It made him ve-ry sad to think That some, at junk-et

MAR. & GUIB.

or at jink, Must be con-tent with tod-dy. With tod - - - y must

DON.

be-con-tent with tod-dy. He wished all men as rich as he (And he was rich as

MARCO & GUIB.

rich could be), So to the top of ev-'ry tree Pro - mo - ted ev-'ry - bo-dy. Now,

that's the kind of King for me— He wished all men as rich as he, So to the top of—

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "that's the kind of King for me— He wished all men as rich as he, So to the top of—". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

DON ALHAM.

ev-'ry tree Pro - mo - ted ev-'ry - bo - dy! Lord Chan - cel - lers were cheap as sprats, And

The second system of music features a vocal line and piano accompaniment. The vocal line lyrics are: "ev-'ry tree Pro - mo - ted ev-'ry - bo - dy! Lord Chan - cel - lers were cheap as sprats, And". The piano accompaniment includes a dynamic marking of *p* (piano) and consists of chords and moving lines in both hands.

Bish - ops in their sho - vel hats Were plen - ti - ful as tab - by cats— In point of fact, too—

The third system of music features a vocal line and piano accompaniment. The vocal line lyrics are: "Bish - ops in their sho - vel hats Were plen - ti - ful as tab - by cats— In point of fact, too—". The piano accompaniment continues with chords and moving lines.

ma - ny. Am - bas - sa - dors cropped up like hay, Prime Min - is - ters and such as they Grew

The fourth system of music features a vocal line and piano accompaniment. The vocal line lyrics are: "ma - ny. Am - bas - sa - dors cropped up like hay, Prime Min - is - ters and such as they Grew". The piano accompaniment concludes the piece with chords and moving lines.

like as - pa - ra - gus in - May, And Dukes were three a pen - ny. On - ev - 'ry side Field

Mar - shals gleam'd, Small beer were Lords Lieu - ten - ant deem'd, With Ad - mi - rals the o - cean deem'd, All

MAR. & GIUS.

round his wide do - min - ions, With Ad - - - mi - rals a - round his wide do -

DON.

-min - ions. And Par - ty Lead - ers you might meet In twos and threes in ev - 'ry street Main -

MARCO & GIUS.

-tain - ing, with no - lit - tle heat, Their va - ri - ous o - pin - ions. Now that's a sight you

couldn't beat - Two Par - ty Lead - ers in each street Main - tain - ing, with no - lit - tle heat, Their

DON ALHAM.

va - ri - ous o - pin - ions! That King, al - though no one de - nies His heart was of ab -

-nor - mal size, Yet he'd have act - ed o - ther - wise If he had been a - - cu - ter. The

ed is eas - i - ly fore - told, When ev - 'ry bless - ed thing you hold Is made of sil - ver,

or of gold, You long for sim - ple pow - ter. When you have no - thing else to wear But

cloth of gold and sat - ins rare, For cloth of gold you cease to care - Up goes the price of

shod - dy. Of shod - - - dy up goes the price of shod - dy. In

MAR. & GUI. DON.

short, who - ev - er you may be, To this con - clu - sion you'll a - gree, When

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 treble clef and a key signature of one flat. The lyrics are: "short, who - ev - er you may be, To this con - clu - sion you'll a - gree, When". The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note bass line and chords in the right hand.

MARCO & GIUS.

ev - e-ry-one is - some - bo - dee, Then no one's a - ny - bo - dy! Now that's as plain as

The second system of music features a vocal line and piano accompaniment. The vocal line is on a single treble clef staff and includes the lyrics: "ev - e-ry-one is - some - bo - dee, Then no one's a - ny - bo - dy! Now that's as plain as". The piano accompaniment is on a grand staff and includes a forte (*f*) dynamic marking. The music continues with similar rhythmic patterns and harmonic support.

MARCO, GIUS. & DON.

plain can be, To this con - clu - sion we a gree - When ev - e - ry one is -

The third system of music features a vocal line and piano accompaniment. The vocal line is on a single treble clef staff and includes the lyrics: "plain can be, To this con - clu - sion we a gree - When ev - e - ry one is -". The piano accompaniment is on a grand staff and continues with the established musical accompaniment.

some - bo - dee, Then no one's a - ny - bo - dy!

The fourth system of music features a vocal line and piano accompaniment. The vocal line is on a single treble clef staff and includes the lyrics: "some - bo - dee, Then no one's a - ny - bo - dy!". The piano accompaniment is on a grand staff and concludes the piece with a final chord and a double bar line.

N^o.7.

QUARTET.- (Marco, Giuseppe, Gianetta & Tessa.)

*Allegretto moderato.*GIANETTA, TESSA, MARCO, & GIUSEPPE. *in unison.*

PIANO.

In a com-tem-pla-tive fash-ion, And a

tran-quil frame of mind, Free from ev-'ry kind of pas-sion, Some so-

-lu-tion let us find. Let us grasp the sit-u-a-tion, Solve the

com-pli-ca-ted plot- Qui-et, calm de-li-be-ra-tion Dis-en-

GIANETTA.

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

TESSA.

- tan - gles ev - 'ry knot. I, no doubt, Giu - sep - pe wed - ded - That's, of

MARCO.

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

GIUSEPPE.

- tan - gles ev - 'ry knot. In a con - - tem - pla - - tive

fash - ion, And a tran - - quil frame of mind, I, a

course, a slice of luck. He is ra - ther dun - der - head - ed, Still dis - - tinct - ly he's a duck.

fash - ion, And a tran - - quil frame of mind, Free from

fash - ion, And a tran - - quil frame of mind, Free from

vic-tim too of Cu-pid, Mar-co mar-ried-that is clear. He's par-tic-u-lar-ly stu-pid, Still dis-

Ev - 'ry kind of pas-sion, Some so - lu - tion let us.

ev - 'ry kind of pas-sion, Some so - lu - tion let us

ev - 'ry kind of pas-sion, Some so - lu - tion let us

B

-tinct - ly, he's a dear. Grasp the sit - u - a - tion, Solve the

find. Let us grasp the sit - u - a - tion, Solve the

find. To Gia - net - ta I was ma-ted; I can prove it in a trice, Tho' her

find. Let us grasp the sit - u - a - tion, Solve the

com - pli - ca - ted plot, Qui - et, calm de - li - be -
 com - pli - ca - ted plot, Qui - et, calm de - li - be -
 charms are o - ver - ra - ted Still I own she's ra - ther nice. calm de - li - be -
 com - pli - ca - ted plot, I to Tes - sa, wil - ly - nil - ly, All at

- ra - tion, Dis - en - tan - gles ev - 'ry knot!
 - ra - tion, Dis - en - tan - gles ev - 'ry knot!
 - ra - tion, Dis - en - tan - gles ev - 'ry knot!
 once a vic - tim fell. She is what is called a sil - ly, Still she an - swers pret - ty well. She's a

C *pp*

In a con - - tem - pla - - tive

In a con - - tem - pla - - tive

Now when we were pret - ty ba - bies Some one

pp

sil - ly, still she an - swers pret - ty well. In a con - - tem - pla - - tive

3 f *3* *3* *3* *3*

fash - ion, And if I can catch her I'll pinch her and scratch her, And

fash - ion, And a tran - - - quil frame of

pp

mar - ried us, that's clear - tran - - - quil frame of

pp

fash - ion, And a tran - - - quil frame of

send her a-way with a flea in her ear, 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 - -

pp
pp
pp
f

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

f
pp

D

find. If she mar-ried your Giu-sep-pe You and
shake in her ar-is-to-cratic shoes! grasp the sit - - - u -

find. Let us grasp the sit - - - u -

find. Let us grasp the sit - - - u -

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *f* and includes lyrics: "find. If she mar-ried your Giu-sep-pe You and shake in her ar-is-to-cratic shoes! grasp the sit - - - u -". The piano accompaniment includes triplets and a *pp* marking. The system concludes with two vocal lines: "find. Let us grasp the sit - - - u -" and "find. Let us grasp the sit - - - u -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

he will have to part— com - - pli - ca - - - ted - -

- a - tion, If I have to do it I'll war-rant she'll rue it—I'll

- a - tion, Solve the com - - - pli - ca - - - ted

- a - tion, Solve the com - - - pli - ca - - - ted

The second system of music continues the vocal and piano parts. The vocal line starts with a *pp* marking and includes lyrics: "he will have to part— com - - pli - ca - - - ted - -". The piano accompaniment features triplets and a *f* marking. The system concludes with two vocal lines: "- a - tion, If I have to do it I'll war-rant she'll rue it—I'll" and "- a - tion, Solve the com - - - pli - ca - - - ted". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

plot, Qui - - et, calm de - li - - - be - ra - tion No

teach her to marry the man of my heart! If she mar - ried Mes - ser 'Mar - co You're a spin - ster,

plot, Qui - - et, calm de - li - - - be - ra - tion Dis - - - eu -

plot, Qui - - et, calm de - li - - - be - ra - tion Dis - - - en -

mat - ter, no mat - ter, If I can get at her I doubt if her moth - er will know her a - gain!

pp - tan - - - gles ev - - - 'ry knot! If

pp - tan - - - gles ev - - - 'ry knot!

pp - tan - - - gles év - - - 'ry knot!

E

No mat-ter no mat-ter, If I can get at her I doubt if her moth-er will know her a -

I have to do it I'll war-rant she'll rue it-I'll teach her to mar-ry the man of my heart! If

To Gia - net - ta I was ma - ted; I can prove it in a

I to Tes - sa, wil - ly nil - ly, All at

gain! No mat-ter, no mat-ter, If I can get at her I doubt if her moth-er will know her a -

I have to do it I'll war-rant she'll rue it-I'll teach her to mar-ry the man of my heart! I'll

trice: 'Tho her charms are o - ver - ra - ted Still I own she's ra - ther

once a vic - tim fell. She is what is call'd a sil - ly, call'd a

- gain! No mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no

teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll

nice, She's ra-ther, ra-ther, ra-ther, ra-ther, ra-ther, ra-ther, ra-ther, ra-ther,

sil-ly, sil-ly, sil-ly, sil-ly, sil-ly, still she an-swers pret-ty

mat-ter! Qui-et, calm de-li-be-ration Dis-en-tan-gles ev-'ry knot!

teach her! Qui-et, calm de-li-be-ration Dis-en-tan-gles ev-'ry knot!

nice, Qui-et, calm de-li-be-ration Dis-en-tan-gles ev-'ry knot!

well. Qui-et, calm de-li-be-ration Dis-en-tan-gles ev-'ry knot!

Nº 8.

CHORUS OF MEN. (with Duke & Duchess.)

Allegro à la marcia.

PIANO *ff*

TEXORS.
BASSES.

With du-cal pomp and
With du-cal pomp and

du-cal pride (An-nounce these com-crs, O ye ket-tle-drummers!)

du-cal pride (An-nounce these com-crs, O ye ket-tle-drummers!)

8- loco.

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Comes Ba-ra-ta-ria's high-born bride. (Ye sound-ing cym-bals clang!) She comes to claim the

Roy-al hand— (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the

Roy-al hand— (Pro - claim their Gra-ces, O ye dou-ble bass-es!) Of the

8 *loco*

King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

King who rules this good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

Roy - al hand - (Ye bra - zen brass - es bang!) DUCHESS.

Roy - al hand - (Ye bra - zen brass - es bang!) DUKE.
This po - lite at - ten - tion

and heart of Duch - ess, Who re - sign - their pet!

touch - es Heart of - Duke With pro - found re -

She of beau - ty was a mo - del

-gret. When a - ti - ny tid - dle - tod - dle, And at -

She's ex-celled by none! She's ex-celled by none! At twen-ty one
 twen-ty-one, At twen-ty one. She's ex-

cresc.

- celled by none!

CHORUS.

She comes to claim the Roy-al hand (Pro-claim their Gra-ces, O ye
 She comes to claim the Roy-al hand. (Pro-claim their Gra-ces, O ye

dou-ble bass - es!) Of the King who rules this good - ly land. (Ye bra - zen brasses bang!)
 dou-ble bass - es!) Of the King who rules this good - ly land. (Ye bra - zen brasses bang!)

N^o 9.

SONG.—(Duchess.)


Allegro con fuoco.

DUCHESS. 

PIANO. 

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
re - so - lute de - fi - ance Of ma - ri - tal in - ter - fer - ence, And a



o - ver - come with pan - ic - For his tem - per was vol - ca - nic, And I
gen - tle in - ti - ma - tion Of my firm de - ter - min - a - tion To —



did - nt dare re - volt, For I fear'd a thun - der - bolt! I was -
see what I could do. To be wife and hus - band too, Was the

al - ways ve - ry wa - ry, For his fu - ry was re - sta - tic - His re -
on - ly thing re - qui - red For to make his tem - per sup - ple, And you

- fined vo - ca - bu - la - ry Most un - plea - sant - ly em - phat - ic, To the
could - nt have de - sir'd A more re - ci - pro - ca - ting cou - ple, Ev - er

thun - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in -
wil - ling To be woo - ing We were bil - ling - We were coo - ing; When I

- tent - ly He was fu - ming, I was gent - ly Un - as - su - ming - When re -
mere - ly From him part - ed We were near - ly Bro - ken - heart - ed - When in

- vi - ling Me com - plete - ly, I was smi - ling Ve - ry sweet - ly, I was smi - ling Ve - ry
se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed, We were e - qual - Ly de -

sweet - ly, ve - ry sweet - ly: Giv - ing him the ve - ry best, and get - ting
- light - ed, de - light - ed: So with dou - ble - shot - ted guns and co - lours

back the ve - ry worst - That is how I tried to tame your great pro -
nailed un - to the mast, I tam'd your in - sig - ni - fi - cant pro -

- ge - ni - tor - at first! Giv - ing him the ve - ry best, and get - ting
 - ge - ni - tor - at last! No with dou - ble - shot - ted guns and co - lours

back the ve - ry worst - That is how I tried to tame your great pro - ge - ni - tor -
 railed un - to the mast, I tamed your in - sig - ni - fi - cant pro - ge - ri - tor -

ritto. *f*

1.
 at first!

2. But I last!

N^o 10.

RECIT. & DUET.— (Duke & Duchess.)

DUKE. *Recit.*

To help unhappy com- } their en - joy - ment, Af- { fords a man of no- } -al em -
 -moners, and add to } } { ble rank congeni- }

PIANO. *fp*

- ploy - ment; Of { our attempts we } il - lus - tra - tive. The { work is light, and, I } mu - ne - ra - tive!
 { offer you examples } { may add, it's mostre- }

Andante moderato.

DUKE.

Small ti - tles and or - ders For Mayors and Re - cord - ers I
 press - ing pre - vail - ers, The rea - dy - made tai - lers, Quote

Andante moderato.

p

DUCHESS.

They're high - ly de - light - ed!
Their great dou - ble - bar - rel.

get - and they're high - ly de - light - ed - M
me as their great dou - ble - bar - rel - I al-

P's. bar - on - et - ted, Sham Col - 'nels ga - zet - ted, And se - cond - rate Al - der - men
- low them to do so, Tho' Rob - in - son Cru - soe Would jib at their wear - ing ap -

Yes, Al - der - men knighted.
Such wear - ing ap - par - ell!

knighted. -
- par - ell!

For - na - tion - stone lay - ing I find ve - ry pay - ing. It
I sit, by se - lec - tion, Up - on the di - rec - tion Of

Large sum to his ma - kings.
All Com - pa-nies bub - ble!

adds a large sum to my ma - kings— At
sev - e - ral Com - pa-nies bub - ble — As

char - i - ty din - ners The best *of speech-spin-ners, I get tea per cent. on the
soon as they're float - ed I'm free - ly bank - no - ted— I'm pret - ty well paid for my

One-tenth of the ta - kings— I pre - sent a - ny la - dy Whose
He's paid for his trou - ble! At mid - dle-class par - ty I

ta - kings—
trou - ble!

con - duct is sha - dy Or smack - ing of doubt - ful pro - pri - e - ty—
 play at é - car - té— And I'm by no means a be - gin - ner—

Doubt - ful pro -
 She's not a be -

When Vir - tue would quash her, I take and white - wash her, And
 To one of my sta - tion The re - mu - ne - ra - tion— Five

- pri - e - ty.
 - gin - ner.

launch her in first - rate so - ci - e - ty— I
 guin - eas a - night and my din - ner— I

First rate so - ci - e - ty!
 And wine with her din - ner.

re - com-mend a - cres Of clum - sy dress - ma - kers - Their fit and their fin - ish - ing
 write - let - ters bla - tant On med - i - cines pa - tent - And use a - ny o - ther you

touch - es - 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, -

DUKE 2nd time

pay for per - mis - sion To say that they make for the Duch - ess - We're
 - rives its per - fec - tion From some - bo - dy's soap - which it does - n't!

They make for the Duch - ess! 2. Those
 It cer - tain - ly does - n't!

rea - dy as wit - ness To a - ny one's fit - ness To fill a - ny place or pre -

DUCHESS.
-fer-ment— A place or pre - fer-ment. We're of - tea in wait - ing At

jun - ket or *fé - ting*, And some - times at - tend an in - ter - ment—

DUKE.
We enjoy an in -

colla voce

a tempo
In short, if you'd kin - dle The spark of a swin - dle, Lure

-ter - ment. In short, if you'd kin dle The spark of a swin - dle, Lure

a tempo mf

sim - ple-tons in - to your clutch - es—Yes; in - to your clutch - es. Or

sim - ple-tons in - to your clutch - es—Yes; in - to your clutch - es. Or

hood - wink a debt - or You can - not do bet - ter Than trot out a Duke or a

hood - wink a debt - or You can - not do bet - ter

ad lib.
Duch - ess, or a Duch - ess.

ad lib.
a Duke or a Duch - ess.

colla voci

N^o 11.

GAVOTTE.-(Duke, Duchess, Casilda, Marco & Giuseppe.)

Tempo di Gavotte. Allegretto.

DUKE.

I - am a

PIANO.

*mf**erese.**f**dim.**p*

cour-tier grave and se-rious Who is a - bout to kiss your hand: Try_ to com -
 -votte per - form se - date - ly - Of - fer your hand with con - scious pride; Take an_

-bine a pose im - pe - rious With_ a de - mean - our co - bly bland.
 at - ti - tude not too state - ly, Still_ suf - fi - cient - ly dig - ni - fied.

MARCO & GIU'S.

1. Let us com -
2. Now for an

That's, if
Once - ly,

-bine a pose im - pe - rious With a de - mean - our no - bly bland!
at - ti - tude not too state - ly, Still suf - fi - cient - ly dig - ni - fied!

cresc.

any - thing, *too* un - bend - ing - Too ag - gres - sive - ly - stiff and grand; 1. Now to the
twice - ly - once - ly, twice - ly - Bow in - pres - sive - ly - ere you glide. DUKE. *2nd time.*

2. Ca - pi - tal, both,

cresc. *mf*

CAS.

1. Now to the
DUCHESS.

1. Now to the

o - ther ex - treme you're tend - ing - Don't be so deuc - ed - ly con - de - scend - ing! CAS. & DUCH. *2nd time*

ca - pi - tal, both - you've caught it nice - ly! That is the style of - thing pre - cise - ly! Ca - pi - tal, both,

p

o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

o - ther ex - treme you're tend-ing-Don't be so dread-ful-ly con - de - scend-ing!

ca - pi - tal, both - you've caught it - nice - ly! That is the style of - thing pre - cise - ly!

MARCO.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, too un -

GIUS.

Oh, hard to please some no-ble-men seem! At first, if a - ny-thing, too un -

MARCO. *2nd time.*

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both-we've caught it

GIUS. *2nd time.*

Oh, sweet to earn a no-ble-man's praise! Ca-pi-tal, both, ca-pi-tal, both-we've caught it

p

-bend - ing; Off we_ go to the o - ther ex - treme - Too_ con - found - ed - ly_ con - de -
 -hend - ing; Off we_ go to the o - ther ex - treme - Too_ con - found - ed - ly_ con - de -
 nice - ly! Sup - po - sing he's right in what_ he_ says, This is the style_ of_ thing pre -
 nice - ly! Sup - po - sing he's right in what_ he_ says, This is the style_ of_ thing pre -

1. - scend - ing! | 2. CAS. *f* Ca - pi - tal, both,
 - scend - ing! | DUCHESS. *f* Ca - pi - tal, both,
 MARCO. *f* - cise - ly! Ah,
 GIUS. *f* - cise - ly! Ah,
 DUKE. *f* 2. Now a ga - Ah,
f *p* *f*

ca - pi - tal, both - you've caught it nice - ly! That is the style of_ thing pre - cise - ly! That is the

ca - pi - tal, both - you've caught it nice - ly! That is the style of_ thing pre - cise - ly! That is the

this the style, this is the

this the style, this is the

this the style, That is the

And. *

style of thing, the style of thing pre - cise - ly!

style of thing, the style, the style: of thing pre - cise - ly!

style of thing, the style of thing pre - cise - ly!

style of thing, the style of thing pre - cise - ly!

style of thing, the style of thing pre - cise - ly!

mf *rall.* *p a tempo*

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The melodic line in the treble staff shows some rhythmic variation, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a more active melodic line with some sixteenth-note passages. The bass staff has a consistent accompaniment. The word "cresc." is written in the right margin.

Fourth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff includes a dynamic marking of *f* (forte) and *dim.* (diminuendo). A small asterisk and the word "cresc." are also present in the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with some sixteenth-note passages. The bass staff has a consistent accompaniment. The word "rit." (ritardando) is written in the right margin.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with some sixteenth-note passages. The bass staff has a consistent accompaniment. The word "n. tempo" (normal tempo) is written in the bass staff, and "rit." (ritardando) is written in the right margin.

No. 12.

QUINTET & FINALE. - (Marco, Giuseppe, Casilda, Gianetta, Tessa & Chorus.)

Molto vivace

CASILDA. Here is a case un -

GIANETTA. Here is a case un -

TESSA. Here is a case un -

MARCO. Here is a case un -

GIUSEPPE. Here is a case un -

PIANO. *Molto vivace.*
ff *p*
scd. *

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

-pre - ce - dent - ed! Here are a King and Queen ill - starr'd! Ev - er since marriage was

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard!

first in-vent - ed Nev-er was known a case so hard! I may be said to have

first in-vent - ed Nev-er was known a case so hard! I may be said to have

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

Thro' a ca-la-mi-ty

been bi-sect - ed, By a pro-found ca-tas-tro-pher!

been bi-sect - ed, By a pro-found ca-tas-tro-pher!

un - ex - pect - ed I am di - vi - si - ble in - to three!

un - ex - pect - ed I am di - vi - si - ble in - to three!

un - ex - pect - ed I am di - vi - si - ble in - to three!

I — may be said to have

I — may be said to have

I — am di - vi - si - ble in - to

I — am di - vi - si - ble in - to

I — am di - vi - si - ble in - to

been bi - sect - ed!

been bi - sect - ed!

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

ex-cel-lent hus-bands are— bi-sec-ted, Wives are di-vi-si-ble in-to three?

O mo-ral-ists all, How can you call _____ Mar-riage a

O mo-ral-ists all, How can you call _____ Mar-riage a

O mo-ral-ists all, How can you call _____ Mar-riage a

O mo-ral-ists all, How can you call _____ Mar-riage a

O mo-ral-ists all, How can you call _____ Mar-riage a

state of u - ni - tee, of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, of u - - - ni - tee! *p* Mo-ral-ists

state of u - ni - tee, Ah! — u - - ni - - tee! *p* Mo-ral-ists

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

all, How can you call Mar-riage a state of u - ni - tee! Mor-ral-ists all, How can you

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

call Mar-riage a state of u - ni - tee! Call

mar - riage a state of u - nion true, — One -

mar - riage a state of u - nion true, — One -

mar - riage a state of u - nion true, — One

mar - riage a state of u - nion true, — When

mar - riage a state of u - nion true, — When

- third of my - self is mar - ried to half of ye, or
- third of my - self is mar - ried to half of ye, or
- third of my - self is mar - ried to half of ye, or
half of my - self has mar - ried two thirds of ye, or
half of my - self has mar - ried two thirds of ye, or

you!
you!
you!
you!
you!

Allegro vivace. Lislessa tempo.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. There are two prominent triplets in the piano part, one in the treble and one in the bass, both marked with a '3' and a slur. The system ends with a fermata over the vocal line.

Second system of musical notation. Similar to the first system, it features a vocal line and piano accompaniment. The piano part continues with the rhythmic pattern and includes more triplets. The system ends with a fermata over the vocal line.

Third system of musical notation. This system features a more complex piano accompaniment with sixteenth-note passages in the treble line and eighth-note patterns in the bass line. It includes several triplets and is marked with 'And.' and asterisks. The system ends with a fermata over the vocal line.

DON ALHAM.

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Now let the loy - al lie - ges ga - ther round — The Prin - ce's fos - ter -". The piano part includes triplets and a 'p' dynamic marking. The system ends with a fermata over the vocal line.

cresc.
 -mo-ther has been found! She will de-clare, to sil-ver-cla-ri-
 on's

f sound, The right-ful King - let him forth-with be crown'd! **CHORUS** *f* a tempo She will de-clare, to

Più lento. She will de-clare, to *ff* a tempo

Più lento. sil-ver cla-ri-
 on's sound, The right-ful King - let him forth-with be crown'd!

Più lento. sil-ver cla-ri-
 on's sound, The right-ful King - let him forth-with be crown'd!

TESSA. DUKE. GIAN.
 Speak, wo-man, speak - We're all at-ten-tion! The

DUCH. CAS. DON ALHAM.

news we seek — This mo - ment men - tion. To us they bring — His

MARCO. GIUS.

fos - ter - mo - ther. Is he the King? Or this my bro - thur?

TUTTI. INEZ. Solo. Più lento.

Speak, wo - man, speak! Speak, wo - man, speak! The Roy - al Prince

was by the King en - trust - ed To my fond care, ere I grew old and

crust-ed; When trai-tors came to steal his son re - pu - ted, My own small boy I

*

deft - ly sub - sti - tu - ted! The vil - lains fell in - to the trap com - plete - ly — I

* Ped. * Ped. * Ped.

hid the Prince a - way — still sleep - ing sweet - ly; I called him "son" with par - don - a - ble

*

sly - ness — His name, Lu - iz! Be - hold his Roy - al High - ness!

ff

CAS.

LUIZ.

CHORUS.

Lu - iz!

Ca - sil - dal

Is

Is

A tempo vivace.

rit.

*

this in-deed the King,

Oh, won - drous re - ve - la - tion! Oh,

this in-deed the King,

Oh, won - drous re - ve - la - tion! Oh,

rit.

* *rit.*

* *rit.*

un - ex-pec - ted thing! Un - look'd - - - for sit - u - a - tion!

un - ex-pec - ted thing! Un - look'd - - - for sit - u - a - tion!

dim.

* *rit.*

*

GIAN. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

TESSA. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

MARCO. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

GICS. *p*
 This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

sostenuto
 hearts re-joice and grieve, Each o-ther con-tra-dict-ing; To those whom we a - dore We can be

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

re - u - ni - ted - On one point ra - ther sore, But, on the whole, de - light - ed!

p

LUIZ. DUKI

When o - thers claim'd thy dain - ty hand, I wait - ed - wait - ed - wait - ed, As

CAS.

prudence (so I un - der - stand) Dic - ta - ted - ta - ted - ta - ted - By vir - tue of our

DUCH.

ear - ly vow Re - cord-ed - cord-ed, cord-ed, Your pure and pa - tient

TUTTI.

love is now Re - ward-ed - ward-ed - ward-ed. Then hail, O
Then hail, O

King of a Gol - - den Land, And the
King of a Gol - - den Land, And the

high - born bride — who — claims his hand — The past is

high - born bride who — claims his hand — The past is

The first system of the musical score consists of three staves. The top two staves are for the vocal parts (soprano and bass), and the bottom two staves are for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "high - born bride — who — claims his hand — The past is". The piano accompaniment features a steady bass line and chords in the right hand.

dead, and you gain your own, A roy - al crown and a gol - den

dead, and you gain your own, A roy - al crown and a gol - den

The second system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom two staves are for the piano accompaniment. The lyrics are: "dead, and you gain your own, A roy - al crown and a gol - den". The piano accompaniment includes a prominent triplet figure in the right hand and a rhythmic bass line. There are some performance markings like "rit." and "cresc." in the piano part.

throne! —

throne! —

Allegro con bio.

The third system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom two staves are for the piano accompaniment. The lyrics are: "throne! —". The piano accompaniment is marked *ff* (fortissimo) and *Allegro con bio.* (Allegro con brio). The tempo and dynamics change significantly in this section.

Piano introduction with treble and bass staves. The treble staff features a series of chords and eighth-note patterns, while the bass staff provides a steady accompaniment.

Musical system with vocal staves and piano accompaniment. The vocal staves are mostly empty, with the word "Once" appearing at the end of each line. The piano accompaniment is marked *ff* and features a rhythmic pattern of chords and eighth notes.

TUTTI.
Once
Once

Musical system with vocal staves and piano accompaniment. The vocal staves contain the lyrics: "more gon-do-lier-i, Both skil-ful and wa-ry, Free from this quan-da-ry, Con-". The piano accompaniment continues with a similar rhythmic pattern.

more gon-do-lier-i, Both skil-ful and wa-ry, Free from this quan-da-ry, Con-

Musical system with vocal staves and piano accompaniment. The vocal staves contain the lyrics: "-ten-ted are we. Ah, From". The piano accompaniment continues with a similar rhythmic pattern.

-ten-ted are we. Ah, From

Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly —

Roy - - - al - ty fly - ing, Our gon - do - las ply - ing, And mer - ri - ly —

cry - ing Our "pre - mé!" "sta - li!" — Ah!

cry - ing Our "pre - mé!" "sta - li!" — Ah!

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

pensante

dance a fare - well to that mea - sure - Old Xe - res, a - dieu - Man - za -

dance a fare - well to that mea - sure - Old Xe - res, a - dieu - Man - za -

-nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure! Once more -

-nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure! Once more -

- gon - do - lier - i Both skil - ful and wa - ry - Free from this quau - da - ry Con -

- gon - do - lier - i Both skil - ful and wa - ry - Free from this quau - da - ry Con -

-tent-ed are we — Ah! Ah!

-tent-ed are we — Ah! Ah!

Once more, — gon - do - lier - i, gon - do - lier - i gon - do -

Once more, — gon - do - lier - - i, gon - do - -

g *ff* *loco*

-lier - - - - i, Con - tent - ed are we! So good - bye, ca - chu - ca, fan -

-lier - i Con - tent - ed are we! So good - bye, ca - chu - ca, fan -

-dan-go, bo - le - ro - We'll dance a fare - well to that mea - sure - Old Xe - res, a -

The first system of the musical score consists of three staves. The top two staves are vocal lines, with the lyrics '-dan-go, bo - le - ro - We'll dance a fare - well to that mea - sure - Old Xe - res, a -' written below them. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes with various articulation marks like accents and slurs.

-dieu - Man - za - nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure, with feel - ings of

rall.

The second system of the musical score consists of three staves. The top two staves are vocal lines, with the lyrics '-dieu - Man - za - nil - la - Mon - te - ro - We leave you with feel - ings of plea - sure, with feel - ings of' written below them. The bottom staff is the piano accompaniment. The word 'rall.' is written above the vocal line and below the piano line. The piano accompaniment features a steady eighth-note accompaniment with some chordal textures.

plea - - - - - sure! -

plea - - - - - sure! -

trem. *f* *f* *f* *trem.*

The third system of the musical score consists of three staves. The top two staves are vocal lines, with the lyrics 'plea - - - - - sure! -' written below them. The bottom staff is the piano accompaniment. The word 'trem.' is written below the piano line, followed by three 'f' (forte) markings and another 'trem.' marking. The piano accompaniment features a tremolo effect on the strings and a final chordal texture.

End of Opera.

VOCAL SCORE

The Gondoliers

or
The King Of Barataria



W.S.
GILBERT

&

ARTHUR
SULLIVAN


chappell

Made in England