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VOCAL SCORE
THE GONDOLIERS;

OR,

THE KING OF BARATARIA.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN,

*Joint Authors of "Thespis; or, The Gods Grown Old"; "Trial by Jury"; "The Sorcerer";
"I.M.S. Pinafore; or, The Lass that Loved a Sailor"; "The Pirates of Penzance; or, The Slave of Duty";
"Patience; or, Bunthorne's Bride"; "Iolanthe; or, the Peer and the Peri"; "Princess Ida; or, Castle
Adamant"; "The Mikado; or, The Town of Titipu"; "Ruddigore; or, The Witch's Curse";
and "The Yeomen of the Guard; or, The Merryman and his Maid."*

ARRANGEMENT FOR PIANOFORTE BY

J. H. WADSWORTH
(OF BOSTON, U.S.A.)

Made in the U. S. A.

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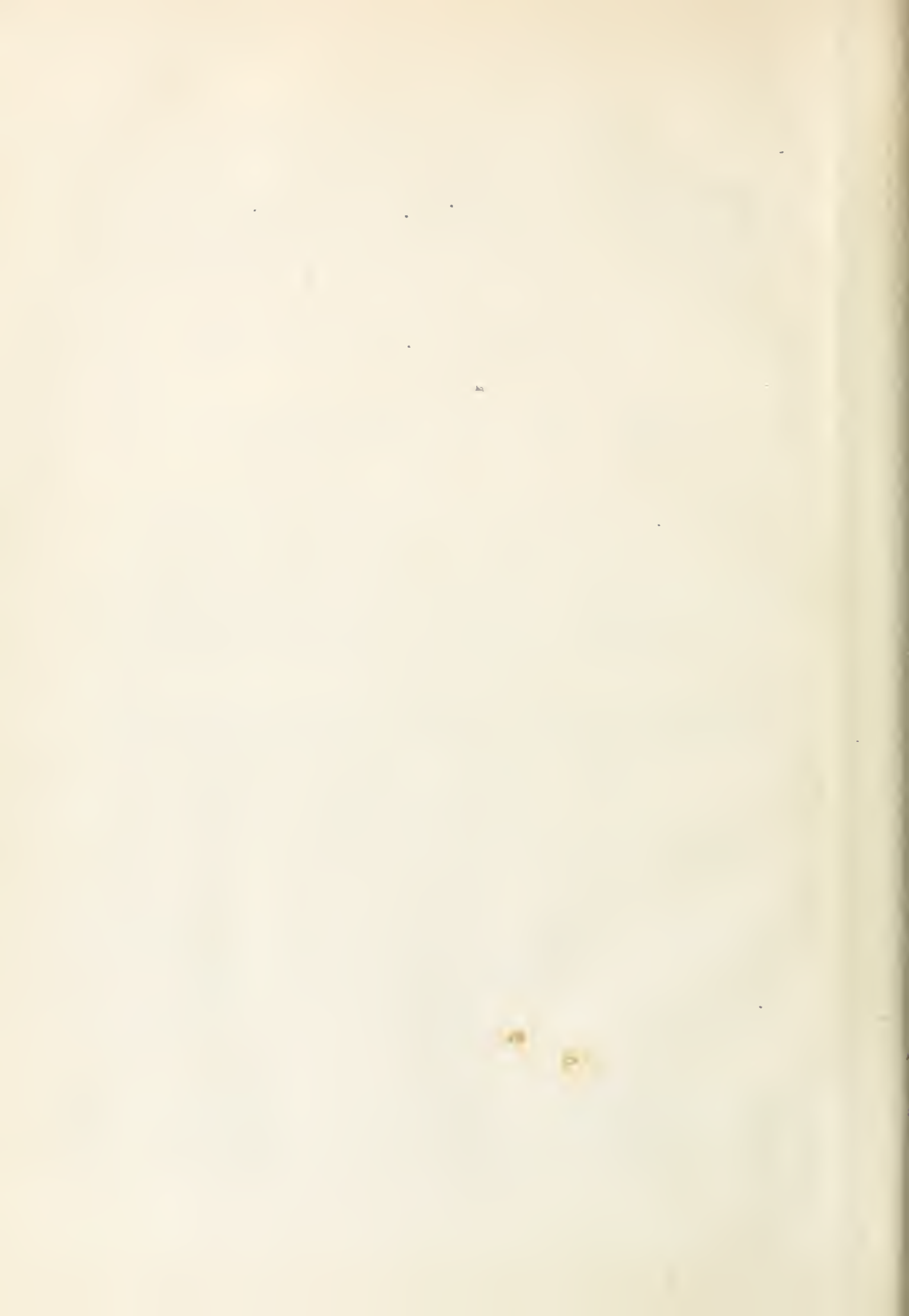
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*CAUTION.—I have permitted Mr. J. H. Wadsworth to incorporate in this work the vocal parts of "The Gondoliers,
or, The King of Barataria," for the sole purpose of their being sung in private. Single detached numbers may be sung
at Concerts, not more than two numbers in all from the various Operas by Mr. Gilbert and myself at any one Concert, and
they must be given without Stage Costume or Action. Applications for the right of performing any more than the above,
or the complete Opera, must be made to "R. D'O'LY CARTE, Savoy Theatre, London." Every copy of this book is
offered for sale strictly upon the condition that it shall be used only as above. —ARTHUR SULLIVAN.*



First performed at the Savoy Theatre, London, under the management of Mr.
on Saturday, December 7th, 1889.

THE GONDOLIERS;

OR,
THE KING OF BARATARIA.

Dramatis Personæ.

THE DUKE OF PLAZA-TORO (<i>a Grandee of Spain</i>)	Mr. FRANK WYATT.
LUIZ (<i>his Attendant</i>)	Mr. BROWNLOW.
DON ALHAMBRA DEL BOLERIO (<i>the Grand Inquisitor</i>)	Mr. DENNY.
MARCO PALMIERI	}	(<i>Venetian Gondoliers</i>)	}		Mr. COURTICE POUNTON.
GIUSEPPE PALMIERI				Mr. RUTLAND BARRINGTON.	
ANTONIO				Mr. METCALF.	
FRANCESCO				Mr. ROSE.	
GIORGIO				Mr. DE PLEDGE.	
ANNISALE				Mr. WILSBRAHAM.	
OTTAVIO				Mr. C. GILBERT.	
THE DUCHESS OF PLAZA-TORO	Miss ROSINA BRANDRAM.
CASILDA (<i>her Daughter</i>)	Miss DECIMA MOORE.
GIANETTA	}	(<i>Contadine</i>)	}		Miss GERALDINE ULMAR.
TESSA				Miss JESSIE BOND.	
FIAMETTA				Miss LAWRENCE.	
VITTORIA				Miss COLE.	
GIULIA				Miss PHYLLIS.	
LENA (<i>the King's Foster-mother</i>)	Miss BERNARD.

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 Scenery painted by Mr. HAWES CRAVEN (by permission of Mr. HENRY IRVING). The Design
by Mr. PERCY ANDERSON and executed by Miss FISHER, Madame LEON, and Mr. BARTER.

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THE GONDOLIERS; OR THE KING OF BARATARIA.

INTRODUCTION.

Allegro vivace.

PIANO.

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system includes the tempo marking 'Allegro vivace' and the dynamic marking 'PIANO.' with a forte 'f' symbol. The first system also features 'Ped.' markings under the bass line. The second system has a 'Ped.' marking under the bass line. The third system has a 'f' dynamic marking under the bass line. The fourth system has no markings.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some eighth-note movement. The lower staff is in bass clef and features a steady accompaniment of chords, mostly triads, with some eighth-note patterns.

The second system continues the piece. The upper staff shows more complex melodic lines with eighth-note runs and some grace notes. The lower staff maintains a consistent accompaniment of chords and eighth-note patterns.

The third system features a more active bass line with eighth-note patterns and some chordal accompaniment. The upper staff continues with melodic lines and chords.

The fourth system includes a fermata in the upper staff over a chord. The lower staff continues with a steady accompaniment of chords and eighth-note patterns.

The fifth system shows a continuation of the melodic and harmonic themes. The upper staff has more complex melodic lines, while the lower staff provides a consistent accompaniment.

The sixth system concludes the piece. It features a *dim.* (diminuendo) marking in the lower staff and a *Ped.* (pedal) marking at the end. The music ends with a final chord and a fermata.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Pedal markings are present below the bass line: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk.

Second system of musical notation. Similar to the first system, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Pedal markings are: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes some notes with slurs. Pedal markings are: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Fourth system of musical notation. The right hand features chords and rests. The left hand continues with eighth-note accompaniment. Pedal markings are: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Fifth system of musical notation. The right hand has chords and rests. The left hand accompaniment is consistent. Pedal markings are: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Sixth system of musical notation. The right hand has chords and rests. The left hand accompaniment is consistent. Pedal markings are: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with similar rhythmic patterns.

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with a more complex accompaniment, including some chords. There are two 'Ped.' (pedal) markings, one at the beginning and one at the end of the system, and a star symbol (*) in the center of the bass staff.

The third system shows further development of the musical themes. It includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A 'Ped.' marking is present at the end of the system, and star symbols (*) are placed in the bass staff.

The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. It includes a 'dim.' (diminuendo) marking in the bass staff and a 'p' (piano) marking at the end of the system.

The fifth system is marked 'Allegretto grazioso.' in the treble staff. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. There are two 'p' (piano) markings in the bass staff.

The sixth system consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with similar rhythmic patterns.

First system of musical notation, consisting of a treble staff and a 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. The bass staff includes a 'Ped.' marking with an asterisk, indicating a pedal point or sustained bass note.

Third system of musical notation. The treble staff has a 'rall.' (rallentando) marking. The bass staff features multiple 'Ped.' markings with asterisks, indicating sustained bass notes.

Fourth system of musical notation. The bass staff contains a series of six 'Ped.' markings with asterisks, indicating a sequence of sustained bass notes.

Fifth system of musical notation. The treble staff has a 'cres.' (crescendo) marking. The bass staff includes a 'Ped.' marking with an asterisk.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides harmonic support with chords and single notes. The tempo marking 'rall.' is placed above the bass staff, and 'dim.' is placed above the treble staff.

The second system continues the musical piece. It features two staves. The upper staff has a melodic line with a trill 'tr' marking above a note. The lower staff has a bass line with a piano 'p' marking. The music continues with various rhythmic patterns.

The third system shows further development of the musical themes. The upper staff continues the melodic line with flowing eighth notes. The lower staff maintains the harmonic accompaniment with chords and moving bass lines.

Allegretto. Tempo di Gavotte.

The fourth system begins with the tempo marking 'Allegretto. Tempo di Gavotte.' above the treble staff. The music is in a 3/4 time signature. The upper staff starts with a piano 'p' dynamic. The lower staff provides a steady harmonic accompaniment.

The fifth system continues the 'Allegretto. Tempo di Gavotte' section. The melodic line in the upper staff is more active, featuring eighth and sixteenth notes. The bass line remains consistent with the previous system.

The sixth system concludes the piece. The melodic line in the upper staff ends with a final cadence. The bass line also concludes with a final chord. The overall structure is that of a short, elegant piano piece.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with chords and a few moving notes. A dynamic marking of *f* (forte) is placed above the lower staff.

Second system of musical notation. The upper staff features a melodic line with a long slur over the final four measures. The lower staff has a bass line with chords. A dynamic marking of *p* (piano) is placed below the lower staff.

Third system of musical notation. The upper staff has a melodic line with a long slur over the first four measures. The lower staff contains a bass line with chords. A dynamic marking of *p* is placed above the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with eighth notes and slurs. The lower staff has a bass line with chords.

Fifth system of musical notation. The upper staff contains a melodic line with eighth notes and slurs. The lower staff has a bass line with chords.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *cres.* is present above the left hand.

Second system of musical notation. The right hand continues with a melodic line. The left hand features a more active accompaniment with eighth-note patterns. Dynamic markings of *p* are placed above the left hand.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords and moving lines.

Fourth system of musical notation. The right hand has a melodic line. The left hand accompaniment features a prominent *f* dynamic marking above the notes.

Fifth system of musical notation. The right hand has a melodic line. The left hand accompaniment features a *riten.* dynamic marking above the notes. The system concludes with a double bar line and repeat signs.

ACT I.

No. 1. CHORUS OF CONTADINE—(Sops. 1 & 2) WITH SOLOS.

Allegretto moderato.

PIANO.

f

1st SOPRANOS.

List and learn,
2nd SOPRANOS.

List and learn,

list and learn,

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

list and learn,

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

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has
 white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

B

sed. By a law of mai - den's mak - ing, Ac - cents of a heart that's ach - ing, E - ven
 sed. By a law of mai - den's mak - ing, Ac - cents of a heart that's ach - ing, E - ven

though that heart be break - ing, Should by mai - den be un - said;
 though that heart be break - ing, Should by mai - den be un - said;

Though they love with love ex - ceed - ing, They must seem to be un - heed-ing— Go ye

Though they love with love ex - ceed - ing, They must seem to be un - heed-ing— Go ye

Ped. #

then and do their pleading, Ro - ses white and ro - ses red !

then and do their pleading, Ro - ses white and ro - ses red !

Ped. #

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

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

Ped. dim. mp

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

fed. List and learn, list and learn, Ro - ses white and ro - ses red, Learn, . .

fed. List and learn, list and learn, Ro - ses white and ro - ses red, Learn, . .

cres.

. Oh list and learn, List and learn,

. Oh list and learn, List and learn,

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

Oh, ro - ses white . . . and red ! . . .

Oh, ro - ses white . . . and red ! . . .

Ped. * Ped. *

SOLO. FIAMETTA. **D**

'Two there are for whom, in du - ty, Ev - 'ry

p

Ped. * Ped. *

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

8va.

E **CHORUS.** **1st GIRL.**

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

8va.

CHORUS. **1st GIRL.** **CHORUS. 1st & 2nd SOPRANOS unison.**

- las! A - las! are oo - ly two! They, a - las, are oo - ly two! A - las! . . .

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

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

f *Ped.* *mp*

bind you in - to po - ties Ere your morn - ing bloom has fled. Now ye know, now ye
 bind you ia - to po - ties Ere your morn - ing bloom has fled. Now ye know, now ye

cres.

know, Ro - ses white and ro - ses red, Ro ses, O
 know, Ro - ses white and ro - ses red, Ro ses, O

now ye . . know, now ye know, Oh ro - ses
 now ye . . know, now ye know, Oh ro - ses

f

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

white . . and red !

white . . and feu !

Ped. * Ped. * Ped. *

Allegretto moderato.

p *pp*

SOLO. FRANCESCO.

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

SOLO. FIA.

So - ul tri - butes ex - tra - or - di - na - ry? For Mar - ce and Gis -

pp

SOLO GIULIA

sep - pe Pal - mi - e - ri, The pink and flower . . . of all the Gon - do - lier - s. They're

com - ing here, as we have heard but late - ly, To choose two brides from us who sit as -

SOLO. ANTONIO. (BARITONE) CHORUS. ANT.

- date . . ly. Do all you mai - dens love them? Pas - - sion - ate - ly! These

sempre pp *f* *pp*

Ped. *

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, I im-plore you!

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

SOLO. VITT. In the mean-time we

SOLO. GIULIA.

tu - cit - ly ig-nore you. 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

SOLO. ANTONIO.

del- ce far-ni-en- te. With pleasure, no- bo-dy con- tra- di- cem- la!

Allegro con brio.

ANTONIO. (BARITONE.)

- 1. For the mer ri - est fel - lows are we, } Tra
- 2. With sor row we've no - thing to do, } CHORUS. 1st & 2nd SOPRANOS.

TENORS & BASSES.

f Tra la, tra la, tra la, Tra

Tra la, Tra la, tra la, Tra

la la la la, Tra la la la, That ply

And care

la la la la, Tra la la la,

la la la la, Tra la la la,

... on the e - mer - ald sea, }
 ... is a thing to pooh - pooh, }

Tra la la la la, . . . Tra la la

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

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

la, { With lov - ing and laugh - ing, And quip - ping and quaf - fing, We're hap - py as hap - py can
 { And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We drown in the shim - mer - ing

la!

la!

p

be, With lov - ing and laugh - ing, And quip - ping and quaf - fing, We're hap - py as hap - py can be!
 blue, And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We drown in the shim - mer - ing blue!

f Tra la!

f Tra la!

f Tra la!

ff

Tra la la la la la la
 la la la la la la la, Tra la la la, Tra la la la, Tra la la la la la la
 la la la la la la la, Tra la la la, Tra la la la, Tra la la la la la la
sf

K f
 la, Tra la, tra la, la la, Tra . . . la la la la la la, Tra . . . la la
 la, Tra la tra la, la la, *p* la, la la, la la, la la, la la, la la, la
 la, Tra la, tra la, la la, *p* la, la, la, la, la, la la, la la, la la, la
p

cres.
 la la la la, Tra la la la, la la la la, la la la la la la la la la la la la
cres. *f*
 la, la la, la la, *cres.* la la, la, la, la la, la la la la la la la la la la la la
cres. *f*
 la, la la, la la, *cres.* la la, la la, la la, la la la la la la la la la la la la
cres. *f*

2nd Verso.

Tran la l . . .

Tran la l . . .

Tran la l . . .

8va.

2nd Verse.

1st. 2nd. RECIT. FIA.

See,

Allegro agitato.

p *f* *ff*

Ped.

see, at last they come to make their choice— Let us ac-claim them with u-ni-ted

CHORUS. SOPRANOS.

voice. *f*

al tempo. Hail, Hail! gal-lant gon-do-lier-i, ben' ve-

8va.

na - ti! Ben' ve - nu - ti! Ac - cept our love, our
8va. ~~~~~
Ped. *

bo - mage, and our du - ty. Ben' ve - nu - ti! ben' ve - nu - ti! 8va. ...

MARCO & GIUSEPPE.

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

CHORUS. 1st & 2nd SOPRANOS.

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

Allegretto grazioso.

Ped. *

MARCO.

Ser - vi - to - ri u - mi - lis - si - mi! Per - chi ques - ti fior - i - Ques - ti

GIUS.

Sia - mo con - ta - di - ne! Ser - vi - to - ri u - mi - lis - si - mi! Per - chi ques - ti fior - i - Ques - ti

MARCO & GIUSEPPE.

for - i bel - lis - si - mi?

CHORUS. SOPRANOS.

Per lei, bell' si - gno - ri! O ec - cel - len - tis - si - mi!

M

MARCO.

O ciel

GIUS.

O ciel

O ciel

Sia - mo gon - do - lier - ti Si - gnor -

O ciel

Sia - mo gon - do - lier - ti Si - gnor -

CHORUS. SOPRANOS.

Buon' gior - no, ca - va - lier - ti

N CHORUS.

- i - na, io t'a - mo! Con - ta - di - ne sia - mo! Coo - ta - di - ne! Ca - va -
 - i - na, io t'a - mo! Si - gnor - i - ne!

This section consists of two vocal staves and a piano accompaniment. The vocal lines are in a minor key and feature a mix of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

MARCO & GIUS.

Po - ve - ri gon - do - lier - il Po - ve - ri gon - do - lier - il
 - lier - il
 Gon - do - lier - i! Po - ve - ri gon - do - lier - il

This section features two vocal staves and piano accompaniment. The vocal lines are characterized by triplet rhythms, indicated by a '3' above the notes. The piano accompaniment includes a prominent triplet bass line and chordal accompaniment.

Buon' gior - no, Si - gnor - i - ne!
 Gon - do - lier - i ca - ris - si - mi!
 Buon' gior - no, si - gnor - i - oe!

This section consists of two vocal staves and piano accompaniment. The vocal lines are in a minor key and feature a mix of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Ser - vi - to ri u - mi - lis - si - mi | Per noi ques - ti

Sia . . . mo con - ta - di - ne |

Ser - vi - to . . ri u - mi - lis - si - mi | Ser - vi - to . ri u - mi -

for - i - Ques - ti for . . i bel - lis - si - mi |

1st SOPRANOS.

Per lei, bell' si - gno - ri, O

lis - si - mi | Ser - vi - to . ri u - mi - lis - si - mi, Ser - vi - to . ri u - mi - lis - si - mi, u - mi -

Si - gnor - i . . nel Gon - do -

ec - cel - len - tis - si - mi | Con - ta - di - ne | Ca - va - lier - il

lis . . si - mi, Si - gnor - i . . nel Gon - do -

più lento. *dim.* *p*

Her - ll Buon' gior - no, ca - va - lier - li!

f *dim.* *p*

Buon' gior - no, ca - va - lier - ll

f *dim.* *p*

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

Allegro vivace con molto brio.

più lento. *f*

MARCO.
We're
GIUSEPPE.
We're

called gon - do - lier - i, But that's a va - ga - ry, It's quite ho - no - ra - ry The

called gon - do - lier - i, But that's a va - ga - ry. It's quite ho - no - ra - ry The

trade that we ply.

trade that we ply.

P

For gal - lan - try no - ted Since we were short -

For gal - lan - try no - ted Since we were short -

- coat - ed, To beau - ty de - vo - ted Giu - sep - pe and Il

- coat - ed, To beau - ty de - vo - ted are Mar co and Il

When

When

Q

morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With

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 noon - ing, When wea - ry la - goon - ing, Our

car - ols we come. At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our

man - do - lins tu - ning, We la

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

Sva.

f *dim.*

Pod. * Pod. *

- - si - ly thrum. Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

la - zi - ly, la - zi - ly thrum. Our man - do - lins

Sva.

p

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

tu - ning, We la si - ly thrum. Tra la la la la la

f

la, Tra la la la la la la, Tra la la la la, Tra la la la la | When

la, Tra la la la la la la, Tra la la la la, Tra la la la la | When

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'la, Tra la la la la la la, Tra la la la la, Tra la la la la | When'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sff
ves pers are ring - ing, To hope ev - er cling - ing, With songs of our

fp
ves pers are ring - ing, To hope ev - er cling - ing, With songs of our

The second system continues with two vocal staves and piano accompaniment. The vocal lines are marked with dynamics *Sff* and *fp*. The lyrics are 'ves pers are ring - ing, To hope ev - er cling - ing, With songs of our'. The piano accompaniment includes a *p* marking and features more complex rhythmic patterns in the right hand.

sing - ing A vi - gil we keep

sing - ing A vi - gil we keep

The third system concludes with two vocal staves and piano accompaniment. The vocal lines are marked with dynamics *Sff* and *fp*. The lyrics are 'sing - ing A vi - gil we keep'. The piano accompaniment maintains the rhythmic accompaniment from the previous systems.

When day - light is fa - - - ding, **En -**

When day - light is fa - - - ding, **En -**

dim.
- wrapt in night's sha - - - ding, With soft se - re - na - - - ding

dim.
- wrapt in night's sha - - - ding, With soft se - re - na - - - ding

dim.

T *pp*
We lull them to sleep.

pp
We lull them to sleep.

pp

espress.

With soft . . . se

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dotted line, followed by the lyrics "With soft . . . se". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

re . . . na ding We lull them to sleep.

We lull them, We lull them to sleep.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "re . . . na ding We lull them to sleep." and "We lull them, We lull them to sleep.". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* is present above the piano part.

sempre p

With soft se - re - na - ding We lull them to sleep.

sempre p

With soft se - re - na - ding We lull them to sleep.

The third system features a piano accompaniment with the dynamic marking *sempre p*. The vocal lines are repeated with the lyrics "With soft se - re - na - ding We lull them to sleep." and "With soft se - re - na - ding We lull them to sleep.".

f *con forza.*

We're call'd gon - do - lier - i, But . . . that's a . . .

f

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

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a forte dynamic and the instruction 'con forza.' The lyrics are 'We're call'd gon - do - lier - i, But . . . that's a . . .'. The middle staff is a vocal line with lyrics 'Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la'. The bottom two staves are piano accompaniment, with a forte dynamic 'f'.

V

. . . va - ga - sy. Gon - do - lier - i, gon - do - lier - i, Tra

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

p

The second system of the musical score consists of three staves. The top staff is a vocal line with a 'V' marking above it, containing lyrics '. . . va - ga - sy. Gon - do - lier - i, gon - do - lier - i, Tra'. The middle staff continues the vocal line with lyrics 'la, Tra la la la la la! Gon - do - lier - i, gon - do - lier - i, Tra'. The bottom two staves are piano accompaniment, with a piano dynamic 'p'.

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

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

rit.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'la la la la, Tra la la la la la la! Gon - do - lier - i,'. The middle staff continues the vocal line with lyrics 'la la la la, Tra la la la la la la! Gon - do - lier - i,'. The bottom two staves are piano accompaniment, ending with a 'rit.' (ritardando) marking.

gon - do - tier - i, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

gon - do - tier - i, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

molto cres.

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

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

f

Ped. *

f

Ped. * Ped. * Ped. *

Moderato.
RECIT. MARCO. *a tempo moderato.*

Musical staff for RECIT. MARCO, showing a vocal line with lyrics: "And now to choose our brides!"

And now to choose our brides!

GIUS.

Musical staff for GIUS., showing a vocal line with lyrics: "As all are young and fair, And"

As all are young and fair, And

RECIT.

a tempo moderato.

Piano accompaniment for the first system, including dynamic markings *fp*, *f*, and *p*.

Musical staff for the second system, showing a vocal line with lyrics: "We real-ly do not care A pref-rence to de-clare. A bi-as to dis-close Would be in -"

We real-ly do not care A pref-rence to de-clare. A bi-as to dis-close Would be in -

Musical staff for the second system, showing a vocal line with lyrics: "a-min-ble be-sides, We real-ly do not care A pref-rence to de-clare."

a-min-ble be-sides, We real-ly do not care A pref-rence to de-clare.

Piano accompaniment for the second system.

Musical staff for the third system, showing a vocal line with lyrics: "- de - li - cate -"

- de - li - cate -

Musical staff for the third system, showing a vocal line with lyrics: "And there-fore we pro-pose To let im - par - tial Fate Se - lect for us a"

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

Piano accompaniment for the third system.

mate!

CHORUS. *f*

Vi-val A bi-as to dis-close Would be in-de-li-cate—

Vi-val But how do they pro-pose To let im-

- par-tial Fate Se-lect for them a mate? These hand-ker-chiefs up-on our

B GIUS. RECIT.

p RECIT.

MARCO.

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

eyes be good e-nough to bind, Then

a tempo.

al tempo.

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!

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!

CHORUS.

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 us they catch!

F.T.M.

MARCO.

Are you peep - ing? Can you see me? Dark I'm

Allegro con moto.

p

Pod

VITT. GIUSEPPE.

keep - ing, Dark and dream - y! If you're blind - ed Tru - ly say so. All right

C FIAM.

- mind - ed Play - ers play so! Con - duct sha - dy! They are cheat - ing! Sure - ly they de - serve a beat - ing!

VITT.

This too much is; Maidens mocking—Conduct such is Tru - ly shocking!

GIANETTA & TESSA.

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

CHORUS.

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

f *ff*

Fig, for shame, Fig, for shame,

f *ff* *sva.* *sva.*

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it

Fie, for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it be, sir!

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

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

CHORUS OF GIRLS.
My pa - pa he keeps three hor - ses, Black, and white, and

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

Lento.

sf

dap - ple grey, sir! Turn three times, then take your cour - ses, Catch what - ev - er girl you may, sir!

Repeat by
CHORUS OF MEN.

GIUSEPPE.

I've at length achieved a cap-ture! This is Tes-sa.

MARCO.

Rap - ture, rap - ture! To me Gia - net - ta Fate has

CHORUS.

Rap - ture, rap - ture!

Rap - ture, rap - ture!

Rap - ture, rap - ture!

grant - ed! ist the ve - ry girl I wan - ted!

Just the ve - ry girl he

Just the ve - ry girl he

GIUS. TESSA. JACOB.

If you'd ra - ther change— My good - ness ! This in - deed is sim - ple rude - ness. I've no
wan - ted !
wan - ted !

GIAN.

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

Attacca.

Vivace. Tempo di Valse.

f *f* *dim.*

Thank you, gal - lant gen - do - lier - i: In a set and for - mal mea - sure

p

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

D
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 gen - de - lic - - -

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

La la la la la la, Tra la la la la la, Tra la la la la la

Sua.

la la la la la la la, la la!

Sua.

TESSA.

Gay and gal - lant

f *p*

gen - er - al - ly. Take us both and hold us tight - ly, You have

luck ex - tra - or - di - na - ry; We might have both been un - sight - . . . ly!

F

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

pp

Ped. Ped. Ped. Ped.

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

* Ped.

• tier - él Tra la la la la la, Tra la la la la la, Tra la

G

la la la la la la la la la la la la la la la!

CHORUS.

Tra la la la la la la la la la

f

Tra la la la la la la la la la

f

GIAN. & TESSA.
 Thank you, gal - lant gon - do - lier - i:

1st SOPRANOS.
 Thank you, gal - lant gon - do - lier - i:

2nd SOPRANOS.
 la!

TENORS & BASSES.
 la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la,

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

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,

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

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

The first system of music consists of two vocal staves and piano accompaniment. The vocal staves have lyrics: "ne - ces - sa - ry To ex - press our plea - - - sure." The piano accompaniment features a melody with repeated notes and a bass line with chords.

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

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

The second system of music consists of two vocal staves and piano accompaniment. The vocal staves have lyrics: "Each of us to prove a trea - sure Glad - ly will de -". The piano accompaniment features a melody with repeated notes and a bass line with chords.

- vote our lei - sure, Gay and gal - lant gon - do - lier - s.
cres.

- vote our lei - sure, Gay an' gal - lant gon - do - lier - s.

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,

cres.

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

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

SOPRANOS.
la, Tra la la la, Tra la la la la la la . . . la!

TENORS & BASSES.
la! Tra la la la, Tra la la la la la la . . . la!

la! Tra la la la, Tra la la la

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

This system contains four staves. The top two staves are vocal lines with lyrics: "Tra a a la, . . . la la! Fato la". The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

This system contains four staves. The top two staves are vocal lines with lyrics: "this has put his fin . . ger— Let . . us bow . . to Fate's de - cree,". The bottom two staves are piano accompaniment. The music continues in the same key and time signature as the first system. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Then no lon - ger let us lin - ger, Yo the al - tar hur - ry we! Tra la

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! Tra la

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! la

This system contains three vocal lines and two piano accompaniment staves. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Then no lon - ger let us lin - ger, Yo the al - tar hur - ry we! Tra la" (top line), "Then no lon - ger let us lin - ger, To the al - tar hur - ry we! Tra la" (middle line), and "Then no lon - ger let us lin - ger, To the al - tar hur - ry we! la" (bottom line).

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!

This system features three vocal lines and two piano accompaniment staves. The vocal lines are in treble clef and contain the lyrics "la la la la la la la la la la!". The piano accompaniment is in bass clef.

This system consists of two piano accompaniment staves in bass clef, continuing the musical accompaniment from the previous systems.

This system consists of two piano accompaniment staves in bass clef, continuing the musical accompaniment from the previous systems.

No. 2. Entrance of Casilda, Duchess, Luiz, & Duke.

Allegro marziale.

PIANO. *f*

A

DUKE.

From the sun - ny Span-ish shore,

p

DUCHESS.

His Grace of Pla - za - Tor'—

And his Gra - ce's Duchess true—

CASILDA.

And his Gra - ce's daugh-ter, too—

LUIZ.

And his

sea a - gain,
 sea a - gain,
 sea a - gain,
 sea a - gain, Nei - ther that Grand - ee from the Span - ish

shore, The no - ble Duke of Pla - za - Tor'—

LUCHESS. Nor his Gra - ce's Duch - ess, staunch and true— **CASILDA.** You may add, his Gra - ce's daugh - ter,

LUIZ. too— And his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores a - ny

Of *f* *p*

If ev - er, ev - er, ev - er They get

f *p*

If ev - er, ev - er, ev - er They get

more will come, Ve - ne - tia's shores will come. *f* *p*

If ev - er, ev - er, ev - er They get

f *p*

If ev - er, ev - er, ev - er They get

f

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

f

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

f

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

f

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, 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, 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, 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, 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.

No. 3.

SONG—Duke of Plaza-Toro.

DUKA

1. In en - ter - prise of
2. When, to e - vade Des
3. Wheo told that they would

Allegro marsiale.

PIANO.

mar - tial kind, When there was a - ny fight - ing, He led his regi - ment from be - hind— He
 - truc - tion's hand, To hide they all pro - ceed - ed, No sol - dier in that gal - lant band Hid
 all be shot Un - less they left the ser - vice, That he - ro he - si - ta - ted not, So

found it less ex - ci - ting, But when a - way his regi - ment ran, His place was at the
 half as well as he did, He lay con - ceal'd through - out the war, And so pre - serv'd his
 mar - vel - lous his nerve in. He sent his re - sig - na - tion in, The first of all his

fore, O — That ce - le - bra - ted, Cul - ti - va - ted, Uo - der - ra - ted No - ble - man, The Duke of Pla - sa -
 gore, O! That un - af - fec - ted, Un - de - tec - ted, Well - con - nec - ted War - ri - or, The Duke of Pla - sa -
 corps, O! That ve - ry know - ing, Ov - er - flow - ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - sa -

CASILDA.

In the first and fore-most fight, ha, ha! You al-ways found that knight, ha, ha! That
 In ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

DUCHESS.

In the first and fore-most fight, ha, ha! You al-ways found that knight, ha, ha! That
 In ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

LUIZ.

In the first and fore-most fight, ha, ha! You al-ways found that knight, ha, ha! That
 In ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

To-rol In the first and fore-most fight, ha, ha! You al-ways found that knight, ha, ha! That
 To-rol In ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That
 To-rol To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

1st & 2nd.

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

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

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

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

3rd.

- 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! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

- To - ro! That ve - ry know - ing, O - ver - flow - ing, Ea - sy - go - ing Pa - la - dio, The Duke of Pla - za -

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

f *sf* *sf*

- To - ro!

- To - ro!

- To - ro!

- To - ro!

f

Ped. * Ped. * Ped. * Ped. * *Allacc.*

No. 4.

RECIT.—Casilda & Luiz.

CASILDA.
O rap - ture,
LUIZ.
O rap - ture,

Allegro vivace.

PIANO. *f*

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 Fate e - part should rude - ly
those that bear them May join in tem - po - ra - ry teth - er, Though Fate a - part should rude - ly

RECIT.

tear them Ne - ces - si - ty, In - ven - tion's mo - ther, Com -

tear them

- pell'd me to a course of feign - ing— But, left a - lone with one an - o - ther,

I will a - tone for my dis - dain - - - ing! Ah, well be - lov - ed,

Andante moderato e espressivo.

Mine an - gry frown . . . Is but a gown that serves to dress My

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 - tile - ness | Ah, well be -

gen - tile - ness | Ah, be - lov - - - - - ed | Ah,

f *dim.*

p *f* *dim.*

lov - ed, be - lov - - ed, be - lov - ed!

well be - - lov - - ed, be - lov - ed!

p

Pr.

No. 5.

DUET—Casilda & Luiz.

LUIZ.

There was a time— A time for ev - er gone— ah, woe is me!

Andante.

PIANO.

It was no crime To love but thee a - lone— ah, woe is me! One heart, one life, one soul,

Ped. * Ped. *

One aim, one goal— Each in the o - ther's thrall, Each all in all, ah, woe is

Ped. * Ped. *

CASILDA.

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

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

tranquillo.

tranc.

days that were—that never will be more! Oh, bu-ry, bu-ry love that all con-demn, And let the

days that were—that never will be more! Oh, bu-ry, bu-ry love that all con-demn, And let the

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *f* and *dim.*

whirl-wind mourn its re-qui-em! Dead as the last year's

whirl-wind mourn its re-qui-em!

The second system continues the vocal and piano parts. The piano accompaniment includes dynamics *f* and *p*.

leaves—As gather'd flowers—ah, woe is me! Dead as the garner'd sheaves, That love of ours—ah, woe is me!

The third system continues the vocal and piano parts. The piano accompaniment includes dynamics *f* and *p*.

Born but to fade and die When hope was high, Dead and as far a-way As yes-ter-day!

The fourth system concludes the vocal and piano parts. The piano accompaniment includes the dynamic *dim.*

ah, wee is me! Oh, bu - ry, bu - ry—let the grave close o'er The days that were—that nev - er

Oh, bu - ry, bu - ry—let the 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

will be more! Oh, 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 Casilda, Luiz, Duke, & Duchess).

DON ALHAMBRA

Allegretto non troppo vivo.

PIANO. *f* *dim.* *p*

1. 1
2. 1
3. 1
4.

stole the Prince, and I brought him here And left him, gai - ly pratt - ling With a
 sped, and when at the end of a year I sought that in - fant cher - ished, That
 owing, I'm much dis - posed to fear, To his terri - ble taste for tip - pling, That
 chil - dren followed his old ca - reer— (This state - ment can't be par - ried) Of a

highly re - specta - ble gon - do - lier, Who promised the Roy - al babe to rear, And
 highly re - specta - ble gon - do - lier Was lying a corpse on his hum - ble bier— I
 highly re - specta - ble gon - do - lier Could never de - clare with a mid - sin - cere Which
 highly re - specta - ble gon - do - lier: Well, one of the two (who will soon be here)— But

teach him the trade of a ti - mo - neer With his own be - lov - ed brat - ling. (7)
 dropp'd a Grand In - qui - si - tor's tear— That gon - do - lier had pe - rished. A
 of the two was his off - spring dear, And which the Roy - al strip - ling! A
 which of the two is not quite clear— is the Roy - al Prince you mar - ried! Search

Both of the babes were strong and stout, And con - sid - 'ring all things, clev - er. Of
 taste for drink, com - bined with gout, Had doubled him up for ev - er. Of
 Which was which be oev - er could make out, Des - pite his best en - deav - our. Of
 in and out and round a - bout And you'll dis - cov - er oev - er A

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
 that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No
 tale so free from ev - 'ry doubt— All prob - a - ble, pos - si - ble sha - dow of doubt— All

1st, 2nd, & 3rd.

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

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/A.

2. Time - ev - er!
3. But
4. The

A tale so free from ev - 'ry doubt, All

A tale so free from ev - 'ry doubt, All

A tale so free from ev - 'ry doubt, All

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line has three staves, each with a different vocal part. The piano accompaniment is on a grand staff. The key signature is B-flat major and the time signature is 4/4. The music begins with a repeat sign and a first ending bracket. The lyrics are: "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!

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

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

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a grand staff for the piano. The key signature remains B-flat major and the time signature is 4/4. The lyrics are: "prob - a - ble, pos - si - ble sha - dow of doubt, All pos - si - ble doubt what - ev - er!". The system concludes with a double bar line and repeat dots.

No. 7.

RECIT.—Casilda & Don Alhambra.

CASILDA.

Allegro con brio.

PIANO. *f*

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

Ped. *

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

Ped. *

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

Ped. *

DON ALHAM.

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

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

Attacca il Quartetto

No. 8. QUINTET—Casilda, Duchess, Luiz, Duke, & Grand Inquisitor.

Allergretto moderato.

CASILDA.

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

DUCHESS.

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

LUIZ.

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

DUKE.

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

INQUISITOR.

PIANO *p*

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain? Life's a pud - ding full of

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

PIANO *p*

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

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

Ped. * Ped. *

can - ker that be - numbs. Where - fore waste our e lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -

p *p* *p* *p* *p* *p*

A

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

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

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

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

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

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

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

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

Un poco rit. *a tempo.*

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

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

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

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

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

p

Ped.

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

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

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

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

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

cres.

* Ped. * Ped. * Ped.

tune! String the lyre and fill the cup, . . .

. ther tune! String the lyre and fill the

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

tune! String the lyre and fill the cup, Lest on sor-row

tune! String the lyre and fill the cup, Lest on sor-row

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

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

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

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

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

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

E

p Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

p Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

p Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

p Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

p Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

p *marcato.*

f 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

f 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

f 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

f 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

f 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

8va. *loco.*

f

Pod.

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

Ped. Ped. Ped. Ped.

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

cup, Lest on sor-row we should sup! Take life . . . as it comes!

cup, Lest on sor-row we should sup! Take life as . . . it comes!

cup, Lest on sor-row we should sup! Take life . . . as it comes!

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

f Ped.

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

Ped. Ped. Ped.

No. 9.

CHORUS—with Solo (Tessa).

CHORUS. *Unison.*

Bride - groom and bride! Knot that's in - sol - u - ble,

Bride - groom and bride! Ah

Allegretto moderato.

PIANO. *f*

Ped.

B

Voi - ces all vol - u - ble Hail it with pride. Bride - groom and bride!

Bride - groom and bride!

Ped. * Ped.

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

Ah, We in sin -

Ped. * Ped.

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

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

din.

Ped.

Bride . . . groom . . . and bride!

Bride . . . groom . . . and bride!

p

Ped. * Ped.

SONG—(Tessa).

Allegretto grazioso.

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

p

Ev - 'ry sound be - comes a song, All is right and no - thing's wrong! From to - day and ev - er

Ped.

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

sigh of sweet con - tent! When you mar - ry mer - ry mai - den, Then the air with love is

rall.

rall.

la - dea; Ev - 'ry flow'r is a rose, Ev - 'ry goose be - comes a swan, Ev - 'ry

a tempo.

a tempo.

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

kind of trou - ble goes Where the last year's snow have gone! Sun-light takes the place of

CHORUS. 1st SOPRANOS.
Sun - light

2nd SOPRANOS.
Sun - light

TENORS.
Sun - light

BASSES.
Sun - light

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

shade . . . When you mar - ry mer - ry maid!

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

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

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

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

cres. *f* *Ped.* * *Ped.* *

rall. *p a tempo.*

Ev - 'ry sound be - comes a song, All is right and no - thing's

rall. *p a tempo.*

Sor - row goes and plea - sure tar - ries; Ev - 'ry sound be - comes a song, All is right and no - thing's

rall. *p a tempo.*

mai - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

rall. *p a tempo.*

mai - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

mai - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

rall. *p a tempo.*

Ped. * Ped. *

wrong!

When a mer - ry mai - den

wrong!

wrong!

wrong!

wrong!

wrong!

Ped.

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. Gnawing Care and ach - ing Sor - row Get ye gone un - til to -

mor - row; Jea - lou - sies in grim ar - ray, Ye are things of yes - ter - day!

When you mar - ry mer - ry mal - den, Then the air with joy is la - den; All the corners of the

rall. *a tempo. sostenuto.*

a tempo.

rall.

Ped. *

earth Ring with ma - sic sweet - ly played, Wor - ry is me - lo - dious mirth, Grief is

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

TESSA.

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—

Ped.

. Ah— All the year is mer - ry May,

cres.

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

cres.

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

cres.

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

cres.

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

cres.

mf

Ped. Ped.

rit. dim. . . . a tempo.

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

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

rit. dim. a tempo.

Ped. *

mer-ry, mer-ry May!

May.

May.

May.

May.

May.

Ped. *

No. 10.

FINALE—ACT I.

GIANETTA.

Allegretto moderato.

1. Kind sir, you can-not have the heart Our lives to
2. Some kind of charm you seem to find In wo-man

PIANO.

part From those to whom an hour a-go We were u-ni-ted! Be-fore our flow-ing hopes you
- kind—Some source of un-explain'd de-light (Un-less you're jest-ing), But what at-tracts you, I con-

Ped. *

stem, Ah, look at them, And pause be-fore you deal this blow, All un-in-vi-ted! You men can nev-er
-fess. I can-not guess, To me a wo-man's face is quite Un-in-ter-est-ing! If from my sis-ter

Ped. *

un-der-stand, That heart and hand Can-not be se-pa-ra-ted when We go a-year-n-ing;
I were torn, It could be borne— I should, no doubt, be hor-ri-fied, But I could bear it;—

Ped.

un poco rall.

You see, you've on - ly wo - men's eyes To i - do - lize, And on - ly wo - men's hearts, . . . poor men, To set you
 But Mar - co's quite an - o - ther thing—He is my King, He has my heart and none . . . be - side Shall ev - er

cres. *colla voce.* *dim.*

a tempo.

burn - ing! } Ah me, you men will nev - er un - der - stand That wo - man's heart is
 share it! } *2nd time.*
 heart is

a tempo.

p

DON ALHAM, RECIT.

one with wo - man's hand! Do not give
 one with wo - man's hand!

L'istesso tempo. RECIT.

p *f* *p* *fp*

a tempo.

way to this no - cal - led - for grief, Your se - pa - ra - tion will be ve - ry brief. To as - cer - tain which
a tempo.

p

RECIT.

is the King And which the o - ther, To Ba - ra - ta - ria's Court I'll bring His fos - ter - mo - ther. Her for mer

Andante. GIA. f

nursling to de - clare She'll be de - light - ed. That set - tled, let each hap - py pair Be re - u - nit - ed. Vi - va ! His ar - gumentis

TESSA. f

MARCO. f

GIUS. f

Vi - va ! His ar - gumentis

Vi - va ! His ar - gumentis

Vi - va ! His ar - gumentis

colla voce.

strong ! Vi - va ! We'll not be part - ed long ! Vi - va ! It will be set - tled soon ! Vi - va ! Then comes our ho - ney -

strong ! Vi - va ! We'll not be part - ed long ! Vi - va ! It will be set - tled soon ! Vi - va ! Then comes our ho - ney -

strong ! Vi - va ! We'll not be part - ed long ! Vi - va ! It will be set - tled soon ! Vi - va ! The o comes our ho - ney -

strong ! Vi - va ! We'll not be part - ed long ! Vi - va ! It will be set - tled soon ! Vi - va ! Then comes our ho - ney -

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

- n.oon! Vi - va! Vi - va! Vi - va!

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

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

Allegro con brio.

f *p*

GIANETTA.

Then one of us will be a Queen, And sit on a gol - den throne, With a crown in - stead Of a

MARCO.

2. drive a - bout in a carriage and pair, With the King on her left - hand side, And a milk-white horse, As a

hat on her head, And di - a - monds all her own! With a beau - ti - ful robe of gold and green, I've al - ways un - der -

matter of course, When - ev - er she wants to ride! With beau - ti - ful sil - ver shoes to wear Up - on her dain - ty

stood; I won - der whether She'd wear a feather? I ra - ther think she should! Oh, . . . 'tis a

TESSA. *f* Oh, . . . 'tis a

feet; With end - less stocks Of beau - ti - ful frocks, And as much as she wants to eat! Oh, . . . 'tis a

GIUS. *f* Oh, . . . 'tis a

f dim. p

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

f half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

f half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

f half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

f half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

O *2nd.* *TESSA.*
Queen! When-ev-er she con-des-cends to walk, Be sure she'll shine at

Queen!

Queen!

that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to - crat I At ele - gant high so -

ad lib.

cie - ty talk She'll bear a - way the bell, With her "How de doi?" And her "How are you?" And her "Hope I see you

colla voce.

GIAN. & TESSA.
a tempo.

well! Oh, . . 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No

MARCO & GIUS.
a tempo.

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

a tempo.

f dim. p

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,

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,

f

reg-u-lar Roy-al Queen!

E

GRUS.

reg-u-lar Roy-al Queen! And no-ble lords will scrape and bow, And dou-ble them in-to two, And

p

o-pen their eyes In blank sur-prise At what-ev-er she likes to do. And ev-'ry-bo-dy will round-ly vow She's

p

F

GRAN. & TERZA.
a tempo.

Oh.
MARCO & GIUSE.
a tempo.

ad lib.

fair as flow'rs in May, And say, "How clev-er!" At what - so - ev - er She con - des - cends to say! Oh, .

p

colla voce.

f a tempo. f

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

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

dim. p

fair, I meao, No half - aod - half af - fair, But a right down reg-u lar, reg-u lar, reg-u lar, reg-u lar Roy - al

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

Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A right down seg-u-lar

Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A right down reg-u-lar

f

f

Royal, Royal Queen! . . .

Royal, Royal Queen! . . .

f

CHORUS. 1st & 2nd SOPRANOS.

TENORS & BASSES.

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

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

1844.

- lar-i-ty, This sud - den e - bal - li - tion of un - mi - ti - ga - ted jol-li-ty? Has a - ny - bo - dy

- lar-i-ty, This sud - den e - bal - li - tion of un - mi - ti - ga - ted jol-li-ty? Has a - ny - bo - dy

'bles'd you with a sam - ple of his char-i-ty— Or have you been a - dop - ted by a gen - tle - man of

'bles'd you with a sam - ple of his char-i-ty— Or have you been a - dop - ted by a gen - tle - man of

qua - li - ty? Re - ply - ing, we one in - di -

qua - li - ty? sing As

MARCO.

GIUS.

Moderato.

mf *p*

find I'm a king-dom I -ware you ob - vi - lions and
 - vi - du - al, As I 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 -

CHORUS

- pub - li - can
 As they know we ob - ject To pa - vi - lions and pa - la - ces, How
 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?

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

Allegro vivace.

p

MARCO.

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

Grus.

- take to find Con - ge - nial with his peace of mind— And all shall e - qual be. . . . The

Chan - cel - lor in his pe - ruke— The Earl, the Mar - quis, and the Dook, The Groom, the But - ler.

and the Cook—They all shall e - qual be. K MARCO.

The Aris - to - crat who banks with Couuts, The

Aris - to - crat who hunts and shoots, The Aris - to - crat who cleans our boots— They all shall e - qual

be! . . . L GIUS. MARCO

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

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

The Lord High Bish - op

MARCO

er - tho - dox - The Lord High Coach - man on the box - The Lord High Vaga - bond in the stocks - They

M

all shall e - qual be! . . . For ev - 'ry one who feels in - clined, Some post we un - der -

GIUS.

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

MARCO & GIUS.

. take to find Con - ge - nial with his peace of mind, Coo - ge - nial with his peace of mind - And

N

all . . . shall e - qual be. Sing high, sing low, Whos - 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 be | **ff** CHORUS. Sing high, sing low, Wher ev - er they . .
Sing high, sing low, Wher - ev - er they . .

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

*Unison.***P**

go, Wher-ev-er they go, They all shall e-qual be! The Earl, the Mar-quis,

go, Wher-ev-er they go, They all shall e-qual be! . . . The Earl, the

and the Dook, the Groom, the But-ler, and the Cook, The Aris-to-crat who banks with Couatts, The

Mar-quis, and the Dook, The Groom, the But-ler,

Aris-to-crat who cleans the boots, The No-ble Lord who rules the State, The no-ble Lord who

and the Cook, The No-ble Lord who rules the

Unis.

Q

scrubs the grate, The Lord High Biah - op or - tho - dox, The Va - ga - bond in the stocks— For

State, The No - ble Lord who scrubs the grate— For

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

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

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

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

be l . . . Then hail ! O King, . . . Which .

be l . . . Then hail ! O King, . . . Which .

R *ff*

ff

A

This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The second system is a repeat of the first. The piano part includes dynamic markings *R*, *ff*, and *A*.

. ev - er you may be, To you we

. ev - er you may be, To you we

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *A*.

sing, But do not bend the knee. Then

sing, But do not bend the knee. Then

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *A*.

hail! Hail! O

hail! Hail! O

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat).

King, Hail! . . . O King, Hail! . . . O King!

King, Hail! . . . O King, Hail! . . . O King!

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same 3/4 time signature and key signature.

The third system consists of two staves of piano accompaniment. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The fourth system consists of two staves of piano accompaniment. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment.

MARCO & GIUS. RECIT.

Then let's a - way— our is-land crown a - waits me— Con- flict- ing feel-ings rend my soul a - part! The thought of Roy-al

Moderato.

S GIAN. & TESSA. RECIT.

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

get - ting; But while up - on the sea you gai - ly roam, Re-mem - ber that a heart for thee is fret - ting— The

GIAN. SOLO.

ten - der lit - tle heart you've left at home!

Now, Marco dear, My wishes hear: While you're a-way

Andante con moto.

p

Ped.

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,

cres.

O my pet, You won't for - get You've mar - ried me ! And, O my dar - ling, O my pet, What - ev - er else you may see -

espress.

p

espress.

TESSA.

- get, In you-der isle be-yond the sea, O don't for - get, O dou't for - get you've mar - ried me! You'll

U
lay your head Up - on 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 la - goon: You'll

be so kind As tell the woad 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 sea, O doo't forget you've married

GIAN.
O my dar - ling, O my pet, What - ev - er else you may for - get, In yon - der isle beyond the sea, O don't for -
me! O my dar - ling, O my pet, In yon - der isle beyond the sea, O don't for -

MARCO.
O my dar - ling, O my pet, In yon - der isle beyond the sea, We'll not for -

GIUS.
O . . . my dar - ling, O my pet, In yon - der isle beyond the sea, We'll not for -

dim. *f*

- get, O don't for - get you've mar - ried me ! O my dar - ling, O my

dim. *p*

- get, O don't for - get you've mar - ried me ! O my dar - ling, O my

dim. *p*

- get, We'll not for - get we've mar - ried you ! O my dar - ling, O my

dim. *p*

- get, We'll not for - get we've mar - ried you ! O my dar - ling, O my

pet, In yon - der isle be - yond the sea, O don't for - get you've mar - ried me !

pet, In yon - der isle be - yond the sea, O don't 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 you !

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

dim. *pp* *pp*

CHORUS. SOPRANOS.

TENORS.

BASSES.

f

Then a-

Then a-

Then a-

Allegretto moderato (a la Barcarole).

p molto cres.

ff

PIANO.

Musical score for the Chorus (Sopranos, Tenors, Basses) and Piano introduction. The piano part is marked *Allegretto moderato (a la Barcarole)* and *p molto cres.* The vocal parts enter with the lyrics "Then a-".

Musical score for the Chorus and Piano accompaniment. The lyrics are: "way . . . they go to an is - land fair . . . That lies in a Sou - thern sea : We". The piano part provides accompaniment for the vocal lines.

Musical score for the Chorus and Piano accompaniment. The lyrics are: "know . . . not where, and we don't much care, . . . Wher - ev - er that isle may be. . .". The piano part provides accompaniment for the vocal lines.

When the breez - es are blowing, The

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! . . . When the breez - es are blowing, The

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! . . . When the breez - es are blow-i, g, The

8va.

sf

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

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

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

8va.

f

Ped.

go to an is - land fair, We know oot where, we doo't much care Wher -

go to an is - land fair, We know oot where, we don't much care Wher -

go to an is - land fair, We know oot where, we doo't much care Wher -

W MARCO.

A way we

ev - er that isle . . . may be!

ev - er that isle . . . may be!

ev - er that isle . . . may be!

mf *dim.*

Ped.

GIAN.

A - way a - way they go

TESSA.

A - way, a - way they go

go To a balm - y 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,

p A - way, a - way,

p A - way, a - way,

p

Ped. Ped. Ped. Ped. Ped.

A - way, . . . a - way, . . . where . . . all . . .

A - way, . . . a - way, . . .

wi - ter while, So . . . see blow, a - way where the so - see . . . blow . . . All . . .

Where the so - see blow All the wi - ter while,

A - way, a - way, where so - see blow All

A - way, a - way, where so - see blow All

A - way, a - way, where so - see blow All

Ped.

* Ped.

s

dim.

cres.

. . the win - ter . . while, . . . Where the so . . . ses blow | Then a .

cres.

Where the . . re . . ses . . blow All . . win - ter while. Then a .

cres.

. . the win - ter . . while, . . . Where the re . . . ses blow | Then s

cres.

Where the . . so . . ses . . blow All . . win - ter while. Then a .

cres.

win - ter while, Where . . the so - ses blow | Then a

cres.

win - ter while, Where . . the so . ses blow | Then a -

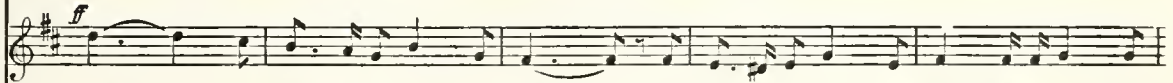
cres.

win - ter while, Where . . the so - ses blow | Then a -

cres.



. way . . they go to an is - land fair . . That lies in a Sou - thern sea; Then a-way they



. way . . they go to an is - land fair . . That lies in a Sou - thern sea; Then a-way they



. way . . we go to an is - land fair . . That lies in a Sou - thern sea; Then a-way we



. way . . we go to an is - land fair . . That lies in a Sou - thern sea; Then a-way we



. way . . they go to an is - land fair . . That lies in a Sou - thern sea; Then a-way they



. way . . we go to an is - land fair . . That lies in a Sou - thern sea; Then a-way we



. way . . we go to an is - land fair . . That lies in a Sou - thern sea; Then a-way we



ACT II.

No. 1. CHORUS OF MEN (with Marco & Giuseppe).

Allegretto.

PIANO. *f* *p*

TENORS. *f*

Of hap - pi - ness the ve - ry pith In

BASSES. *f*

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 -

Ba - ra - ta - ria you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E -

- qual - i - ty. A

- qual - i - ty. This form of go - vern - ment we find The beau i - de - al of its kind—

des - po - ti - sm strict, com - bined With ab - so - lute e - qual - i - ty! With ab - so - lute e -

qual - i - ty! Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

f *mf*

you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re -

you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re

tr *cres.*

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

pub . . . li - can E - qual - i - ty! **GRU.** **Two**

f *p*

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

kings, of un - due pride be - ref, 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

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 - pos -

do - ing all they can to please! And thus, to earn their bread - and - cheese, Seize ev - 'ry op - pos -

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom two staves are piano accompaniment. The music is in a minor key with a 3/4 time signature. The lyrics are: "- tu - ni - ty. And thus, to earn their bread - and cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!". The piano part features a steady accompaniment with some chordal textures.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: ". we act in per - fect u - ni - ty, Ah!". The piano part continues with a similar accompaniment style, featuring some sustained chords.

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

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

cres. *f* *8va*

The third system of the musical score consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: ". we act . . in . . per - fect . . u ni - ty! . .". The piano part features a more active accompaniment, with a crescendo leading to a fortissimo section. The final measure of the piano part is marked "8va" and "f".

CHORUS.

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

8va.

you may see; A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub . . .

you may see; A 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. *f* *p*

Ri - sing ear - ly in the

mor - ning, We pro - ceed to light our 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 do - ties of the

day. First we po - lish off some batch - es Of po - li - ti - cal des - patch - es, And for - eign po li - ti - cians cir - cum -
Af - ter luncheon (mak - ing mer - ry On a bun and glass of sher - ry), If we've no - thing in par - ti - cu - lar to

p

vent; Then, if bus'ness is - n't hea - vy, We may hold a Roy - al *le - vée*, Or ra - ti - fy some Acts of Par - lia -
do, We may make a pro - cla - ma - tion, Or re - ceive a de - pu - ta - tion—Then we pos - si - bly cre - ate a Peer or

meot. Then we prob - ab - ly re - view the household troops— With the u - sual "Shal - lo humps!" and "Shal -
two. Then we help a fel - low crea - ture on his path. *For 2nd Verse.*

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

hoops!" Or re - ceive with ce - re - mo - ni - al and state An in - ter - est - ing East - ern po ten -
Bath. Or we dress and tod - dle off in se - mi - State To a fes - ti - val, a func - tion, or a

1st time ff, 2nd time pp

ate. Af - ter that, we ge - ne - ral - ly Go and dress our pri - vate *va - let*—(It's a ra - ther ner - vous du - ty—He's a touch - y lit - tle
see. Then we go and stand as sen - try At the Pa - lace (pri - vate en - try), Marching hi - ther, marching thi - ther, up and down and to and

man)—Writesome let-ters li - te - ra - ry For our pri-vate se - cre - ta - ry—He is sha - ky in his spell-ing, so we help him if we
fro, While the war - ri - or oo du - ty Goes in search of heer and beau - ty (And it ge - ne - ral - ly hap - pensthat he has - n't far to

can. Then, in view of cra - vings in - ner, We go down and or - der din - ner; Then we pol - ish the Re - ga - lia And the
go). He re - lieves us, if he's a - ble, Just in time to lay the ta - ble, Then we dine and serve the cof - fee, And at

Co - ro - na - tion plate—Spend an hour in ti - ti - va - ting All our Gen - tle - men - in - Wait - ing; Or we run on lit - tle er - rands for the
half - past twelve or one, With a plea - sure that's em - pha - tic, We re - ti - re to our at - tic With the gra - ti - fy - ing feel - ing that our

Mi - nis - ters of State. Oh, . . . phi - lo - so - phers may sing Of the trou - bles of a King; Yet the
du - ty has been done! 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 pleasure That we trea - sure be - yond mea - sure Is to
pleasures there are ma - ny and of troubles there are none ; And the cul - mi - nat - ing pleasure That we trea - sure be - yond mea - sure Is the

CHORUS.

run on lit - tle er - rands for the Mi - nis - ters of State. Oh, . . phi - lo - sophers may sing Of the troubles of a King ; Yet the
gra - ti - fy - ing feel - ing that our du - ty has been done ! Oh, . . phi - lo - sophers may sing Of the troubles of a King ; But of

du - ties are de - light - ful, and the pri - vi - le - ges great ; But the pri - vi - lege and pleasure That we trea - sure be - yond mea - sure Is to
pleasures there are ma - ny and of troubles there are none ; And the cul - mi - nat - ing pleasure That we trea - sure be - yond mea - sure Is the

1st. GIUS. 2nd.

run on lit - tle errands for the Mi - nis - ters of State. Af - ter du - ty has been done t
gra - ti - fy - ing feeling that our

CHORUS.

du - ty has been done !

No. 3.

SONG—Marco.

Allegretto moderato.

PIANO.

f *p*

1. Take a pair of spark - ling eyes, . . . Hidden.
 2. Take a pret - ty lit - tle cot - . . . Quite a

ev - er and a - non, . . . In a mer - ci - ful e - clipse - . . . Do not heed their mild sur -
 mi - niature af - fair - . . . Hunga - bout with trel - lised vine, . . . Fur - nish it up - on the

prise - . . . Hav - ing passed the Ru - bi - con. . . . Take a pair of ro - sy lips; . . . Take a
 spot . . . With the trea - sures rich and rare . . . I've en - dea - vou'd to de - fine. . . . Live to

fi - gure trim - ly planned— Such as ad - mi - ra - tion whets (Be par - tic - u - lar in this); Take a
 love and love to live— You will ri - pen at your ease, Growing on the sun - ny side— Fate has

ten - der lit - tle hand, Fringed with dain - ty fio - ger - ettes, Press it, press it—
 no - thing more to give. You're a dain - ty man to please,

2nd Verse.

If you're not sat - is - fied,

in pa - ren - the - sis;— Ah! Take all these, you luck - y
 Take my coun - sel, hap - py

not sa - tis - fied, Ah!

f *dim.*

p *f* *dim.*

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

keep . . them, if you can, if . . . you can!
 on . . . it, if you can, if . . . you can!

1st. *2nd.*

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 man,

cres. *f* *con forza.*

If . . . you can!

f

Ped.

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

Allegro vivace.

PIANO

CHORUS

f

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

f

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 don't in-tend to re - turn a - gain!

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!

A

To that end we've cross'd the main, And don't in-tend to re - turn a - gain! Here we are, at risk of our

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

lives, . . . 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 end we've

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-tur a - gain!

cross'd the . . main, And we don't, don't in-tend to re-tur a - gain!

p

B SOLO. 1st GIRL.

Tho' o - be - dience is strong, Cu - ri - o - si - ty's stronger— We

p

wait - ed for long, Till we could-n't wait long-er.

2nd GIRL.

It's im - pa - dent, we know, But with -

Ex
 - out your so - ci - e - ty Ex - is - tence was slow, And we long for va - ri - e - ty— Ex -

- is - tence was slow, And we long for va - ri - e - ty. Yes, it want - ed va -
 - is tence was slow, And we long for va - ri - e - ty. Yes, it want - ed va -

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

CHORUS. 1st GIRL & 2nd GIRL.

- ri . . . e - ty! . . . So here we are, at the risk of our lives, . .
 - ri . . . e - ty! . . . So here we are, at the risk of our lives, . .

f

And we've brought your wives, And to that end, to that end we've cross'd the

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 - gain!

main, And we don't, don't in - tend to re - turn a - gain!

E
GIUS.
Ten . . .

Ped.

TESSA. GIAN.

Gius - ep - pe! Mar . . . co!

. . . ma! MARCO. Gia - net

Allegretto grazioso.

GIAN.

1. Toss-ing in a man-ner fright-ful,
2. Do they keep you at a dis-tance?

And we
Or do

TESSA.

- tal

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

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

Allegretto grazioso.

find the change de-light-ful,
they pro-vide as-sis-tance?

Tell me, are you fond of reign-ing?—How's the
If you do what you ought not to, Do they

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

food, and what's the wa-ges?
give the usu-al warn-ing?

How does Roy-al-iz-ing strike you?
Lots of trump-et-ing and drum-ming?

Do you
Ain't the

Does your new em-ploy-ment please ye?—
With a horse do they e-quip you?

Is it dif-fi-cult or ea-sy?—
Do the Roy-al trad-es-men tip you?

think your sub-jects like you?
li - ve - ry be - com - ing!

Take it al - to - ge - ther, is it Bet - ter
Do they give you wine for din - ner? Peaches

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

fun than gon - do - lier - ing?
su - gar - plums and i - ces? } We shall both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us,

We shall both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us,

f CHORUS. *Unis.*

tell us all a - bout it! They will both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us

tell us all a - bout it! They will both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us

1st. 2nd. GIAN.
 We shall both go on re-questing, Till you tell us, nev-er doubt it, Ev-'ry-

TESSA.
 a. Is the We shall both go on re-questing, Till you tell us, nev-er doubt it, Ev-'ry-

pp
 tell us all a-bout it! tell us all a-bout it! They'll go on re-questing, Till you tell them, nev-er doubt it, Ev-'ry-

ppp
 tell us all a-bout it! tell us all a-bout it! They'll go on re-questing, Till you tell them, nev-er doubt it, Ev-'ry-

p *p*

- 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! 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! 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-

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

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

No. 5.

CHORUS AND DANCE.

Tempo di Cachucha.

PIANO. *f*

f

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - za - nil - la, Mon - te - ro—

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - za - nil - la, Mon - te - ro—

f pesante

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de - light of that wild - est of

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de - light of that wild - est of

Unst.

dan - ces! To the pret-ty pit-ter, pit-ter, pat - ter, And the clit-ter, clit-ter, clit-ter, clat - ter— Clit-ter, clit-ter, clat-ter,

dan - ces!

staccato.

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

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

Pit-ter, pit-ter, pit-ter, pat-ter, pat-ter, pat-ter, pat - ter, We'll dance, Old Xe - res we'll drink—Man - na -

clat - ter— Old Xe - res we'll drink—Man - na -

- nil la, Mon - te - ro; For wine, when it runs in a - bun-dance, en - han - ces The reck - less de -

- nil - la, Mon - te - ro; For wine, when it runs in a - bun-dance, en - han - ces The reck - less de -

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

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

Dance a ca - cho - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—

Dance a ca - cho - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—

Wine, when it runs in a - bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - .

Wine, when it runs in a - bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - .

- ces ! Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For wine, when it runs in a -

- ces ! Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For wine, when it runs in a -

- bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - ces, The reck - less de -

- bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - ces, The reck - less de -

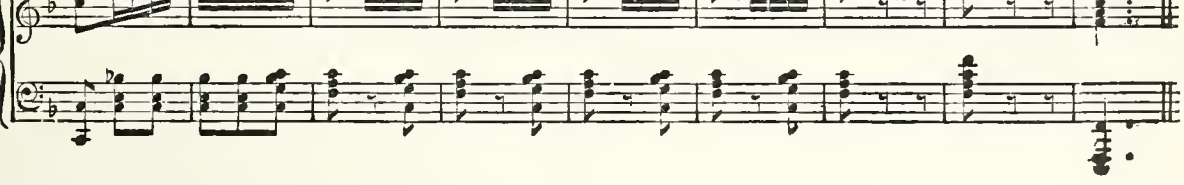
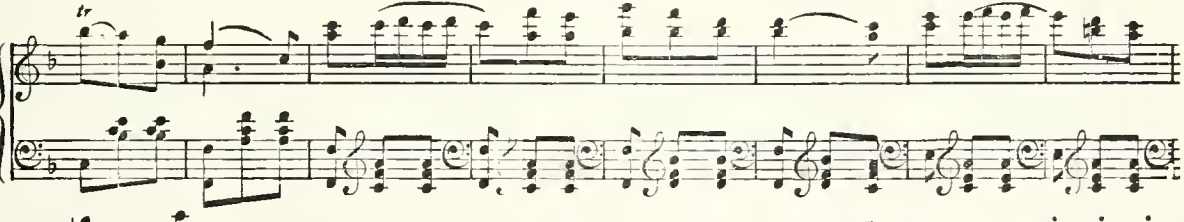
light of that wild-est of dan ces!



light of that wild-est of dan ces!



Ped. * Ped. * Ped.



No. 6. SONG—Don Alhambra (with Marco & Giuseppe).

DON ALHAM.

There lived a King, as I've been told, in the wonder-working days of old, When

Allegro non troppo.

PIANO.

hearts were twice as good as gold, And twenty times as mel-low. Good-tem-per triumphed 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 mad to think That some, at junk-et or at jink, Must be con-tent with tod-dy, with tod

dy, tod-dy. He wished all men as rich as he (And he was rich as rich could be),

p

MARCO & GIUS.

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

f

DON ALHAM.

rich as he, So to the top of ev-'ry tree Pro-mo-ted ev-'ry-bo-dy! Lord Chan-cel-lors were cheap as sprats, And

p

Bish-ops in their sho-vel hats Were plen-ti-ful as tab-by cats—In point of fact, too ma-ny. Am-bas-sadors cropped

up like hay, Prime Min-is - ters and such as they Grew like as - pa - ra - gus in May, And Dukes were three a pen - ny. On

ev - 'ry side Field Marshals gleam'd, Small beer were Lords Lieu-ten-ant deem'd, With Ad - mi - rals the ocean teen'd All round his wide do -

min-ions, With Ad - - - mi-rals a - round.. his do-min-ions. And Par-ty Lead-ers you might meet In

MARCO & GIUR.

two and threes in ev - 'ry street Main-tain-ing, with no lit - tle heat, Their va - ri - ous o - pin - ions. Now that's a sight you

DOM A

could-n't beat—Two Par - ty Lead - ers in each street Main - tain - ing, with no Hat - tle heat, Their 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 end is ca - si - ly fore - told, When ev - 'ry bless - ed thing you hold Is made of sil - ver, or of gold, You

long for sim - ple pew - ter. When you have 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, shod-dy. In

shrt, who-ev-er you may be, To this con-clu-sion you'll a-gree, When ev-a-ry-one is some-bo-dee, Then no one's a-my-

MARCO & GIUS.
-bo-dy! Now that's as plain as plain can be, To this con-clu-sion we a-gree—When ev-a-ry-one is

some-bo-dee, Then no one's a-my-bo-dy!

No. 7. QUARTET—(Gianetta, Tessa, Marco, & Giuseppe).

GIANETTA, TESSA, MARCO, & GIUSEPPE *in unison.*

Allegretto moderato.

PIANO

f *p*

In a com - templa - 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

GIAN. **A** *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

TESSA.

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. I, so

MARCO.

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

GIUS. *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

con - tem - pla - tive fash-ion, And a tran - quil frame of mind, I, 4
 doubt, Giu - sep - pe wedded—That's, of course, a slice of luck. He is ra - ther dun-der-head-ed, Still dis - tinct-ly he's a duck.

con - tem - pla - tive fash-ion, And a tran - quil frame of mind, Free from
 con - tem - pla - tive fash-ion, And a tran - quil frame of mind, Free from

vic-tim too of Cu-pid, Mar-co married—that is clear. He's par - tic - u - lar - ly stu - pid, Still dis - tinct-ly, he's a dear.

pp Ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us
pp ev - 'ry kind of pas-sion, Some so - lu - tion let us find. To Gla -
pp ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us

pp

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot, Qui - et,

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot, Qui - et,

net - ta I was ma - ted; I can prove it in a trice, Tho' her charms are o - ver - ra - ted Still I own she's ra - ther nice.

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot. *f* I to

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion, Dis - en - tan - gles ev - 'ry knot!

Tes - sa, wil - ly - nil - ly, All at 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 fashion, *f* And if I can catch her I'll pinch her and scratch her, And

pp In a con - tem - pla - tive fashion, And a tran - quil frame of

f Now when we were pretty babies Someone married us, that's clear— *pp* tran - quil frame of

pp ail-ly, still she answers pretty well. *pp* In a con - tem - pla - tive fashion, And a tran - quil frame of

pp send her a - way with a flea in her ear. Ev - 'ry kind of pas - sion, Some so - lu - - tion let us

pp mind, Free from ev - 'ry kind of pas - sion, If I o - vertake her I'll warrant I'll make her To

pp mind, Free from ev - 'ry kind of pas - sion, Some so - lu - - tion let us

pp mind. *pp* He, whom that young lady married, To receive her can't refuse. - lu - - tion let us

D

If she mar-ried your Giu-sep-pe You and he will have to part—
 shake in her a-ris-to-cratic shoes! grasp the sit-u-a-tion, *ff*
mf. Let us grasp the sit-u-a-tion, Solve the
mf. Let us grasp the sit-u-a-tion, Solve the

pp
 com-plex plot, Qui-et, calm de-li-be-
 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! *ff* she mar-ried Mes-ser
pp
 com-plex plot, Qui-et, calm de-li-be-
pp
 com-plex plot, Qui-et, calm de-li-be-

ra-tion, No mat-ter, no mat-ter, If I can get at her I doubt if her mo-ther will know her a gain!

Mar-co you're a spin-ster, *pp* tan-gles ev-'ry knot!

ra-tion, *pp* Dis-en-tan-gles ev-'ry knot!

ra-tion, *pp* Dis-en-tan-gles ev-'ry knot!

E *f* No matter, no matter, If I can get at her I doubt if her mother will know her a gain! No matter, no matter, If I can get

I have to do it I'll warrant she'll rue it—I'll teach her to mar-ry the man of my heart! *f* If I have to do it I'll warrant she'll rue it—I'll

To Gia-net-ta I was ma-ted; I can prove it in a trice: Tho' her charms are o-ver-

I to Tes-sa, wil-ly-nil-ly, All at once a vic-tim fell. She is

at her I doubt if her mother will know her a - gain! No mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter, no

teach her to mar - ry the man of my heart! I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll

- ra - ted Still I own she's ra - ther nice, She's ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther

what is call'd a sil - ly, call'd a sil - ly, sil - ly, sil - ly, sil - ly, sil - ly, still she an - swers pret - ty

mat - ter! Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

teach her! Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

ness. Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

well. Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

No. 8. CHORUS OF MEN (with Duke & Duchess).

Allegro a la marcia.

PIANO. *f*

TENORS.

With

BASSES.

With

Ped.

du - cal pomp and du - cal pride (An - nounce these com - ers, O ye

du - cal pomp and du - cal pride (An - nounce these com - ers, O ye

8va.

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

8va. *loco.*

comes to claim the Roy - al hand— (Pro - claim their Gra - ces, O ye

comes to claim the Roy - al hand— (Pro - claim their Gra - ces, O ye

8va.

dou - ble - bass - es!) Of the King who rules this good - ly land. (Ye bra - sen brass - es bang!) She

dou - ble - bass - es!) Of the King who rules this good - ly land. (Ye bra - sen brass - es bang!) She

8va. *loco.*

DUCHESS.

comes to claim the Roy al hand—(Ye bra - sen brass-es bang!)

DUKE.

comes to claim the Roy - al hand—(Ye bra - seo brass-es bang!)

This po - lite at - ten - tion

p

and heart of Duch-ess, Who re - sign their pet

touch - es Heart of Duke

With pro -

She of beau - ty was a mo - del

found re - gret.

When a ti - ny tid - dle -

She's ex - celled by none ! She's ex - celled by none ! At
 - tod - die, And at twen - ty - one At twen - ty - one

twen - ty one
 She's ex - celled by none !
CHORUS.
 She comes to claim the Roy - al hand (Pro -
 She comes to claim the Roy - al hand (Pro -
cres. *f*

- claim their Gra - ces, O ye dou - ble bass - es ! Of the King who rules this good - ly land. (Ye bra - zen brass - es bang !)
 - claim their Gra - ces, O ye dou - ble bass - es ! Of the King who rules this good - ly land. (Ye bra - zen brass - es bang !)

No. 9.

SONG—Duchess.

Allegro con fuoco.

PIANO. *f* *p*

1. On the
2. But I

day when I was wed - ded To your ad - mi - ra - ble sire, I ac - know - ledge that I dread - ed An ex -
foud that a re - li - ance On my threat - en - ing ap - pear - ance, And a re - so - lute de - fi - ance Of ma -

· plo - sion of his ire. I was o - ver - come with pas - sion—For his tem - per was vol - ca - nic, And I
· ri - tal in - ter - fer - ence, And a gen - tle io - ti - ma - tion Of my firm de - ter - min - a - tion To

did - n't dare re - volt, For I fear'd a thun - der - bolt! I was al - ways ve - ry wa - ry, For his
see what I could do To be wife and hus - band too, Was the on - ly thing re - qui - red For to

fu - ry was ec - sta - tic—His re - fined vo - ca - bu - la - ry Most un - plea - sant - ly em - phat - ic. To the
make his tem - per sup - ple, And you could - n't 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 - tent - ly He was fu - ming, I was gent - ly Un - as - suming—When re - wil - ling To be woo - ing, We were bil - ling—We were coo - ing; When I mere - ly From him part - ed We were near - ly Bro - ken - heart - ed—When in

- vi - ling Me com - plete - ly, I was ami - ling Ve - ry sweet - ly, I was ami - ling Ve - ry sweet - ly, ve - ry
se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed. We were e - qual - Ly de - light - ed, de -

sweet ly; Giv - ing him the ve - ry best, and get - ting back the ve - ry worst— That is
- light ed; So with dou - ble - shot - ted guns and co - lours nailed un - to the mast, I

how I tried to tame your great pro - ge - ni - tor— at first! Giv - ing him the ve - ry best, and get - ting
tam'd your in - sig - ni - fi - cant pro - ge - ni - tor— at last! So with dou - ble - shot - ted gun, and co - lours

back the ve - ry worst— That is how I tried to tame your great pro - ge - ni - tor—
nail'd un - to the mast, I tam'd your in - sig - ni - fi - cant pro - ge - ni - tor—

crca. *f*

at first!

1st

a. But last!

2nd.

No. 10. RECIT. & DUET—Duke & Duchess.

RECIT. DUKE.

To help unhappy com- } their en - joy - ment, Af. { fords a man of no- } al em - ploy - ment; Or
 moners, and add to } ble rank congeni- }

PIANO. *fp*

DUKE.

our attempts we offer } il - lus - tra - tive; The { work is light, and, I } mu - ne - ra - tive! Small
 you examples } may add, it's most re- } Those

Andante moderato.
p

DUCHESS.

They're high - ly de - light - ed!
 Their great dou - ble bar - rel.

ti - ties and or - ders for Mayors and Re - cor - ders I get - and they're high - ly de - light - ed - - M.
 press - ing pre - vai - lers, The rea - dy - made tai - lers, Quote me as their great dou - ble - bar - rel - - I al -

Yes, Al - dermen knight-ed.
Such wear-ing ap - par - el!

P.'s bar-on - et - ted, Sham Col-'nels ga - zet - ted, And se - cond-rate Al - der-men knight-ed—
- low them to dn so, Though Rob-in-son Cru-soe Would jib at their wear-ing ap - par - el!

Foun-
I

Large sum to his ma-kinga.
All Com-pa-nies bub-ble!

- dation - stone-lay-ing I find ve-ry pay-ing: It adds a large sum to my ma-kinga—
sit, by se - lec-tinn, Up - on the di-rec-tion Of sev - e - ral Con - pa - nies bub - ble—

At
As

One tenth of the ta-kinga. I pre
He's paid for his trou-ble! At

char - i - ty din - ners The best of speech-spinners, I get ten per cent. on the ta-kinga—
soon as they're float-ed I'm free - ly bank - no - ted—I'm pret - ty well paid for my trou - ble!

sent a - ny la - dy Whose con - duct is sha - dy Or smacking of doubt - ful pro - pri - e - ty— Who
mid dle class par - ty I play at *l - car - t*—And I'm by no means a be - gin - ner— to

Doubtful pro - pri - e - ty.
She's not a be - gin - ner.

Vir - tue would quash her, I take and whitewash her, And launch her in first - rate so - ci - e - ty— I
one of my sta - tion The re - mu - ne - ration—Five guineas a - night and my din - ner— I

First - rate so - ci - e - ty!
And wine with her din - ner.

re - commend a - cres Of clum - sy dress - ma - kers—Their fit and their fin - ish - ing touches— A
write let - ters bla - tant On med - i - cines pa - tent—And use a - ny o - ther you mustn't— And

Their fin - ish - ing touches.
Be - lieve me, you mustn't—

sum in ad - di - tion They pay for per - mis - sion To say that they make for the Duch-
 ess—
 vow my com - plex - ion De - rives its per - fec - tion From some - bo - dy's soap—which it does - n't—

They make for the
 It cer - tain - ly

DUKE. 2nd time.

We're rea - dy as wit - ness To a - ny one's fit - ness To fill a - ny place or pre -

Duch-ess! a. Those
 does - n't!

DUCHESS.

fer - ment—A place or pre - fer - ment. We're of - ten in wait - ing At jun - ket or *fl - ting*, And

a tempo.

some-times at - tend an in - ter - mer - In short, if you'd kin - die The

DUKE.

We like an in - ter - ment. In short, if you'd kin - die The

colla voce. *a tempo.* *mf*

Ped.

spark of a swin - dle, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

spark of a swin - dle, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

Ped.

ab lib.

hood-wink a debt-or You can - not do bet-ter Than trat out a Duke or a Duchess, or a Duchess!

ad lib.

hood-wink a debt-or You can - not do bet-ter a Duke or a Duchess!

colla voce.

No. 11. GAVOTTE—Casilda, Duchess, Marco, Giuseppe & Duke.

DUKE.

Tempo di Gavotte. Allegretto.

PIANO.

mf *cres.* *f* *dim.* *p*

I am a

cour-tier grave and se-rious Who is a-bout to kiss your hand: Try to com-bine a pose im-
 - votte per-form se-date-ly— Of-fer your hand with con-scious pride; Take an at-titude not too

pe-rious With a de-mean-our no-bly bland,
 state-ly, Still suf-ficient-ly dig-ni-fied.

MARCO & GIUSEPPE.

1. Let us com-bine a pose im-
 2. Now for an at-titude not too

That's, if any - thing, too un -
Once - ly, twice - ly— once - ly,

pe - rious With a de - mean - our no - bly bland |
state - ly, Still suf - fi - cient - ly dig - ni - fied |

cres.

• bend - ing— Too ag - gres - sive - ly stiff and grand ; 1. Now to the o - ther ex - treme you're
twice - ly— Bow lm - pres - sive - ly ere you glide.

DUKE. *2nd time.*

2. Ca - pi - tal, both, ca - pi - tal, both—you've caught it

cres. *mf*

CAS.

1. Now to the o - ther ex - treme you're
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.

nice - ly ! That is the style of thing pre - cise - ly ! Ca - pi - tal, both, ca - pi - tal, both—you've caught it—

p

MARCO.

tend - ing— Don't be so dread - ful - ly con - de - scen - ding |
nice - ly! That is the style of thing pre - cise - ly | I. Oh, hard to

GIUS.

tend - ing— Don't be so dread - ful - ly con - de - scen - ding |
nice - ly! That is the style of thing pre - cise - ly | I. Oh, hard to

MARCO, 2nd time.

Ob, sweet to

GIUS. 2nd time.

tend - ing— Don't be so dread - ful - ly con - de - scen - ding |
nice - ly! That is the style of thing pre - cise - ly | Ob, sweet to

p

please some no - ble - men seem | At first, if a - ny - thing, too un - bend - ing; Off we

please some no - ble - men seem | At first, if a - ny - thing, too un - bend - ing; Off we

earn a no - ble - man's praise | Ca - pi - tal, both, ca - pi - tal, both—we've caught it nice - ly | Sup - po - sing he's

earn a no - ble - man's praise | Ca - pi - tal, both, ca - pi - tal, both—we've caught it nice - ly | Sup - po - sing he's

1st.

go to the o - ther ex - treme— Too coo found-ed - ly con - de - scend - ing!

go to the o - ther ex - treme— Too coo - found-ed - ly con - de - scend - ing!

right in what he says, This is the style of thing pre -

right in what he says, This is the style of thing pre -

2nd.

CAS. *f* Ca - pi - tal, both, ca - pi - tal, both—you've caught it

DUCHESS. *f* Ca - pi - tal, both, ca - pi - tal, both—you've caught it

MARCO. *f* - cise - ly! Ah,

GIUS. *f* - cise - ly! Ah,

DUKE. *f* a. Now a ga- Ah,

Pad.

nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the
nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the
this the style, That is the style of thing, the
this the style, That is the style of thing, the
this the style, That is the style of thing, the

Ped.

style of thing pre - cise - ly!
style, . . . the style of thing pre - cise - ly!
style of thing pre - cise - ly!
style of thing pre - cise - ly!
style of thing pre - cise - ly!

rall.
rall.
rall.
rall.
rall.

sf *p*

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 treble staff features a melodic line with various rhythmic values, and the bass staff continues the accompaniment.

Third system of musical notation. The treble staff includes a melodic line with a trill-like passage. The bass staff has a steady accompaniment. A *cres.* (crescendo) marking is present in the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with some chromaticism. The bass staff includes a *Ped.* (pedal) marking and a *f* (forte) dynamic marking. A *dim.* (diminuendo) marking is also present.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a consistent accompaniment. A *rall.* (ritardando) marking is present in the bass staff.

Sixth system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff includes a *tempo.* (tempo) marking and a *rit.* (ritardando) marking.

No. 12. QUINTET & FINALE—Casilda, Gianetta, Tessa, Marco, Giuseppe & Chorus.

CAS.
Here is a fix un -

GIAN.
Here is a fix un -

TESSA.
Here is a fix un -

MARCO.
Here is a fix un -

GIUS.
Here is a fix un -

Here is a fix un

Molto vivace.

PIANO. *f* *p*

Ped.

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

-tas-tro-phe!

-tas-tro-phe!

I . . . am di -

I . . . am di

I . . . am di -

I . . . may be said . . . to have been bi - sec - ted!

I . . . may be said . . . to have been bi - sec - ted!

. vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

. vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

. vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

three! O mo - ral - ists all, How can you call Mar - riage a state of

three! O mo - ral - ists all, How can you call Mar - riage a state of

three! O mo - ral - ists all, How can you call Mar - riage a state of

MARCO.
O mo - ral - ists all, How can you call Mar - riage a state of

GIUS.
O mo - ral - ists all, How can you call Mar - riage a state of

Ped.

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When 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

f Ped.

state of u - ni - tee, of u ni -

state of u - ni - tee, Ah! of u - ni -

state of u - ni - tee, Ah! of u - ni -

state of u - ni - tee, of u ni -

state of u - ni - tee, Ah! u ni -

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

all, How can you call Mar-riage a state of u - ni - tee! Call

all, How can you call Mar-riage a state of u - ni - tee! Call

all, How can you call Mar-riage a state of u - ni - tee! Call

all, How can you call Mar-riage a state of u - ni - tee! Call

all, How can you call Mar-riage a state of u - ni - tee! Call

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

... nion true, . . . One-third of my-self is . . . mar-ried to

... nion true, . . . One-third of my-self is . . . mar-ried to

... nion true, . . . When half of my-self has . . . mar-ried two

... nion true, . . . When half of my-self has . . . mar-ried two

... nion true, . . . When half of my-self has . . . mar-ried two

half of ye, or you! . . .
half of ye, or . . . you! . . .
thirds of ye, or you!
thirds of ye, or . . . you! . . .
thirds of ye, or you! . . .

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "half of ye, or you! . . ." for the first two parts, and "thirds of ye, or you!" for the last two parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Allegro vivace. L'istesso tempo.

f *f*

This system shows the piano accompaniment for the second system. It begins with a dynamic marking of *f* (forte) and a tempo instruction: *Allegro vivace. L'istesso tempo.* The music consists of a rhythmic accompaniment with eighth notes in the bass and chords in the treble.

Ped. * *Ped.* *

This system continues the piano accompaniment. It includes two *Ped.* (pedal) markings with asterisks, indicating where the sustain pedal should be used. The accompaniment features a complex texture with many notes in both hands.

Ped. *

This system concludes the piano accompaniment for this section. It features a *Ped.* (pedal) marking with an asterisk. The music ends with a final chord and a fermata.

Ped. * Ped. * Ped. *

DOM ALHAM.

Now let the loy - al lie - ges ga - ther round— The Prin - ce's fos - ter - mo - ther has been

p

found! She will de - clare, to sil - ver cla - rion's sound, The right - ful King—

cres. *f*

cres. *f*

Più lento.

CHORUS. *a tempo.*

let him forth-with be-crown'd! She will de - clare to sil - ver clarion's sound, The right - ful King—

f

Più lento.

a tempo.

f

Più lento. let him forthwith be crown'd! *a tempo.* TESSA. Speak, wo-man, speak— DUKI. We're

him forthwith be crown'd!

Più lento. *a tempo.*

p

GIAN. DUCH. CAS. DON ALH

all at - ten - tion! The news we seek— This mo - ment men - tion. To us they bring— His

MARCO. GIUS. TUTTI.

fos - ter - mo - ther. Is he the King? Or this my mo - ther? Speak, wo-man, speak!

f

SOLO. INEZ. *Più lento.*

Speak, woman, speak! The Roy - al Prince was by the King en - trust - ed To my food

Più lento. *pp* *trem.* *pp*

Ped.

care, ere I grew old and crust-ed; When trai-tors came to steal his son re-

Ped.

pa-ted, My own small boy I deft-ly sub-sti-tu-ted! The vil-lains

fell in-to the trap com-plete-ly— I hid the Prince a-way— still sleep-ing sweet-ly; I called him

"son" with par-don-a-ble sly-ness— His name, La-is! Be-hold his Roy-al High-ness!

f

GIAN. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

TESSA. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

MARCO. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

GIUS. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

sostenuto.

a-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

sostenuto.

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

sostenuto.

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

sostenuto.

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 |

one point ra - ther sore, But, on the whole, de - light - ed |

one point ra - ther sore, But, on the whole, de - light - ed | When

one point ra - ther sore, But, on the whole, de - light - ed |

DUKE.

As pru - dence (so)

o - thers claim'd thy dain - ty hand, I wait - ed, wait - ed, wait - ed -

CAS.

un - der - stand) Dic - ta - ted - ta - ted - ta - ted. By vir - tue of our ear - ly vow Re - cord - ed - cord - ed -

DUCH.

cord-ed, Your pure and pa-tient love is now Re-ward-ed— ward-ed— ward-ed.

Tutti.

Then

f

hail, O King of a Gol - - den Land, And the

hail, O 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

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

Ped. * Ped. *

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in a soprano and alto voice, with lyrics: "dead, and you gain your own, A roy - al crown and a gol - den". The bottom two staves are piano accompaniment. The first piano system includes pedal markings: "Ped." followed by an asterisk, and "Ped." followed by an asterisk. The key signature is two flats (B-flat and E-flat) and the time signature is 3/8.

throne! . .

throne! . .
Allegro con brio.

ff

Detailed description: This system contains the third and fourth systems of the musical score. The top two staves are vocal lines with the lyrics: "throne! . .". The bottom two staves are piano accompaniment. The third piano system includes the tempo marking "*Allegro con brio.*" and the dynamic marking "*ff*". The key signature changes to one flat (B-flat) and the time signature changes to 3/4.

ff

Detailed description: This system contains the fifth system of the musical score, which is piano accompaniment. It features a dynamic marking of "*ff*". The key signature remains one flat (B-flat) and the time signature is 3/4.

TUTTL

Once more . .

Once more . .

f

Detailed description: This system contains the sixth and seventh systems of the musical score. The top two staves are vocal lines with the lyrics: "TUTTL" and "Once more . .". The bottom two staves are piano accompaniment. The sixth piano system includes the dynamic marking "*f*". The key signature remains one flat (B-flat) and the time signature is 3/4.

... gon-do-lier-i, Both skill-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

... gon-do-lier-i, Both skill-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

From Roy - - - al - ty

From Roy - - - al - ty

fy-ing, Our gon-do-las ply-ing, And mer-ri-ly cry-ing Our "pre-mi," "sta-hil" ... Ah! ...

fy-ing, Our gon-do-las ply-ing, And mer-ri-ly cry-ing Our "pre-mi," "sta-hil" ... Ah! ...

So good-bye, ca - chu - ca, fan - dan - go, be -

So good-bye, ca - chu - ca, fan - dan - go, be -

pesante.

f

- le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

- le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

from this quan - da - ry Con - tent - ed are we, . . . Ah! Ah! . . .

from this quan - da - ry Con - tent - ed are we, . . . Ah! Ah!

. once more, gon - do - lier - i, . . . gon - do - lier - i, . . .

. once more, gon - do - lier - i, . . . gon - do - lier - i, . . .

Bra. *ff*

. gon - do - lier i, Con - tent - ed are we! So good-bye, ca - cha - ca, fan -

. do - do - lier - i, Con - tent - ed are we! So good-bye, ca - cha - ca, fan -

Bra....loco.

- dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Man - za -
 - dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Man - za -

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in a soprano and alto register. The piano accompaniment consists of chords and rhythmic patterns in both hands. The lyrics are written below the vocal staves.

- nil - la—Moo - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea . . .
 - nil - la—Moo - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea . . .

rall.

rall.

rall. *trem.*

Detailed description: This system continues the vocal and piano parts. It includes performance markings such as 'rall.' (rallentando) and 'trem.' (tremolo). The piano accompaniment features a tremolo effect in the right hand towards the end of the system.

. sure | . . .
 sure | . . .

sf *sf* *sf* *trem.*

Detailed description: This system shows the continuation of the piano accompaniment. It features a series of chords in the right hand, some marked with 'sf' (sforzando) and 'trem.' (tremolo). The left hand provides a steady accompaniment.

End of Opera.









