



Prince Methusalem

Opera Comique

IN 3 ACTS.

Translated and Adapted by

EMIL SCHWAB

MUSIC BY

Johann STRAUSS.

Vocal Score.

Gems.

Piano Score.

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First Production (in English) at the COSMOPOLITAN, New York, of STRAUSS' beautiful
 Comic Opera in Three Acts.

PRINCE METHUSALEM.

Original Orchestration by JOHANN STRAUSS.

English Words by LEO GOLDMARK. Production of Opera by Arrangement with GOLDMARK and CONREID.

PRINCE METHUSALEM. (son of Cyprian.)	Miss CATHERINE LEWIS.	
PULCINELLA. (daughter of Sigismund.)	Miss BELLE ROSE.	
SOPHISTICA. (wife of Cyprian.)	Madame LUBE.	
CYPRIAN. Duke of Ricarac.	Mr. J. H. RILEY.	
SIGISMUND. Duke of Trocadero.	Mr. GUSTAVE ADOLPHI.	
TROMBONIUS. Composer of the future.	Mr. WM. E. FITZGERALD.	
COUNT VULCANIO. Grand Chamberlain.	Mr. WM. HERBERT.	
POPINJAY.	Mr. M. LOE.	
FOLLANSBEE. } Ambassadors from Ricarac.		Mr. GROSS.
SPADI. officer.	Miss BILLIE BARLOW.	
GASPARO. sergeant.	Miss S. HUMMEL.	
FIRST BRAVO.	Mr. CONNELL.	
SECOND BRAVO.	Mr. TAYLOR.	
THIRD BRAVO.	Mr. HAMMOND.	
FOURTH BRAVO.	Mr. WAGNER.	
NIGHT WATCHMAN.	Mr. LEHMANN.	
CARLO.	Miss LILY SHANDLY.	
PIETRO.		Miss EUGENIE MAYNARD.
FRANCISCO.		Miss SADIE WINNER.
ENRICO.		Miss CARRIE PARKER.
SEGNORA ERNESTA. } Ladies of the Court.	Miss LIZZIE NEWMAN.	
SEGNORA ARABELLA. }		Miss EMMA PALACCIO.

ARGUMENT.

Nowhere in particular lie the principalities of Trocadero and Bicarac, ruled respectively by the Dukes Sigismund and Cyprian. Sigismund, whose army is small and finances ditto, desires to marry his daughter Pulcinella to Prince Methusalem, the son of the doughty Cyprian. The latter accordingly repairs, together with his wife Sophistica and Pulcinella, to Sigismund's court, for a double purpose, namely, to build up his shattered constitution with the waters of a new spring, discovered in Sigismund's domains, and to bring the young people together. These love each other at sight, and the marriage ceremony is performed. But while the wedding festivities, which include a symphony in honor of the newly-wedded, by a young composer, Trombonius, are in progress, Sigismund's master of ceremonies, Vulcanio, announces to him that a revolution has broken out in Bicarac, and that Cyprian has been dethroned. This takes place in the garden before the palace, so that Cyprian, who is inside, remains ignorant of the bad news. Sigismund in his disgust, orders the festivities to be stopped peremptorily, to everybody's great annoyance, notably that of Trombonius, whose symphony is cut short, and who vows revenge. Sigismund forbids Methusalem to join his young wife, but the prince steals past the sentries, and climbs to her window-sill, where they sing a charming love-duet.

The second act opens in a street in Trocadero. It is late at night, and Trombonius returning from the wedding with rage in his heart, is captured by a band of brigands. These, finding his pockets empty, join him in a conspiracy to overthrow Sigismund. The scene then changes to the breakfast-room in Sigismund's palace, where Cyprian, Sophistica and Methusalem, unaware of their misfortune, gaily partake of the morning meal. Sigismund's manner towards them is very overbearing, but he changes his tune, when Cyprian receives a letter announcing the recovery of his youngest son from a sickness. Sigismund imagines Cyprian's joy thereat to be caused by the news of his restoration to power. Undeceived as to this, he resumes his impertinent manner, and tells Cyprian the news of his dethronement, curtly refusing the latter any aid in quelling the insurrection. Now a flourish of trumpets announces the arrival of Messrs. Popinjay and Follansbee, deputies from the insurgents, who offer the crown of Bicarac to Sigismund. He accepts, and his guests are driven from court.

The third act opens with a gala-day in the streets of Trocadero. Cyprian and Sophistica appear as organ-grinders and amuse the populace with a song, narrating their ill fortune, and showing up Sigismund's treachery. The various scenes of their sufferings are coarsely depicted on a canvas standard, which they carry, (this is, by the way, a clever travesty of a practice common to street musicians in Germany to thus describe in doggerel verses with hand-organ accompaniment, the latest murder, or other sensation.) They are joined by Trombonius and his band, and invite the people to rebel against Sigismund. In the meantime Pulcinella gives Methusalem his certificate as Generalissimo of the army of Trocadero, which Sigismund had withheld from him. Methusalem takes command, and with the peoples' aid, brings Sigismund to terms. Both dukes now abdicate, leaving their countries as the joint domains of Methusalem and his charming wife.

PRINCE METHUSALEM. OUVERTURE.

By JOHANN STRAUSS.

Allegro.

PIANO.

The first system of musical notation for the piano part, consisting of a grand staff with a treble and bass clef. The music is in 2/4 time and begins with a series of chords and eighth-note patterns.

The second system of musical notation, continuing the piano part. It features a dynamic marking of *pp* (pianissimo) in the second measure.

The third system of musical notation, showing a dynamic shift to *f* (forte) in the first measure, followed by *p* (piano) in the second and fourth measures.

The fourth system of musical notation, starting with a dynamic marking of *f* (forte) and including the instruction *more.* (more) in the second measure.

Andante.

The fifth system of musical notation, which concludes the piece with a change in tempo to *Andante*. The music is marked *p* (piano) and features a more spacious, slower feel.

dolce
pp

Andante grazioso.

poco rit. *rit.* *Allegretto.* *dolce.*
la melodia marc.
*Ped. * Ped. * Ped. * Ped. **

pp *pp*
*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

mf

First system of musical notation, featuring treble and bass staves. The music includes dynamic markings *es* and *f*.

Second system of musical notation, featuring treble and bass staves. The music includes dynamic markings *pp* and *ff*, and the tempo marking **Allegro**.

Third system of musical notation, featuring treble and bass staves. The music includes a dynamic marking *f*.

Fourth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *es* and *sf*.

Fifth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *sf* and *pp*, and the tempo marking **Moderato**.

Sixth system of musical notation, featuring treble and bass staves. The music includes a dynamic marking *pp*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the melodic theme, and the bass staff maintains the accompaniment.

Third system of musical notation. The treble staff features a more active melodic line with some slurs. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff continues with a consistent accompaniment. The tempo marking *Allegro moderato.* is placed above the treble staff in the middle of this system.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff continues with a consistent accompaniment.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and chords.

Second system of musical notation, including dynamic markings *ff*, *pp*, *poco rit.*, and *p*.

Third system of musical notation, starting with the dynamic marking *dolce*.

Fourth system of musical notation, including dynamic markings *rit.* and *dim*.

Fifth system of musical notation, continuing the complex rhythmic and harmonic structure.

Sixth system of musical notation, including dynamic markings *cres* and a vocal line with lyrics *bé té é bé té é*.

tremolo.

ff. tremolo.

This system features a piano introduction with a tremolo effect. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of chords. The dynamic is marked *ff.* (fortissimo).

Maestoso.

f *ff* *ff*

This system continues the piano introduction with a *Maestoso* tempo. It includes triplets and a *tremolo* effect. Dynamics range from *f* (forte) to *ff* (fortissimo).

This system shows the piano introduction continuing with various rhythmic patterns and articulations.

ff (Orchester)

This system includes the entry of the orchestra, marked *(Orchester)*. The piano accompaniment continues with *ff* dynamics.

This system continues the piano introduction with complex rhythmic figures and articulations.

Allegretto.

sf *f*

This system marks the beginning of the *Allegretto* section. The piano accompaniment features *sf* (sforzando) and *f* (forte) dynamics.

First system of musical notation, featuring piano and bass staves with complex chordal textures and dynamic markings such as *fff pp*, *f*, and *fff pp*.

Second system of musical notation, continuing the complex textures with dynamic markings including *sf*, *fff pp*, *f*, *sf*, and *fff*.

Poco piu Allegro

Third system of musical notation, marked *Poco piu Allegro*, featuring triplets and dynamic markings like *ff*.

Fourth system of musical notation, featuring prominent triplet patterns in the upper voice and dynamic markings such as *ff*.

Piu Allegro

Fifth system of musical notation, marked *Piu Allegro*, with dynamic markings including *ff* and *sf*.

Sixth system of musical notation, concluding the page with dynamic markings like *ff*.

No. 1. INTRODUCTION and CHORUS.

Allegro moderato.

PIANO.

p

p

Detailed description: This block contains the piano introduction. It features two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'Allegro moderato.' and the dynamics range from piano (*p*) to mezzo-forte (*mf*). The key signature has one sharp (F#).

(Curtain rises.)

mf

rit.

Detailed description: This block continues the piano introduction. It features two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The dynamics range from mezzo-forte (*mf*) to piano (*p*). The tempo is marked 'Allegro moderato.' and the key signature has one sharp (F#).

Soprano & Alto. (Chorus of singers.)

Tenore.

Basso.

Hail! to the youth-ful pair! Hail! to the youth-ful pair. Take a

Hail! to the youth-ful pair! Hail! to the youth-ful pair.

mf

f

pp

Detailed description: This block contains the vocal introduction for the chorus. It features four staves: Soprano & Alto, Tenore, Basso, and Piano. The lyrics are: 'Hail! to the youth-ful pair! Hail! to the youth-ful pair. Take a Hail! to the youth-ful pair! Hail! to the youth-ful pair.' The dynamics range from mezzo-forte (*mf*) to piano (*p*) and pianissimo (*pp*). The tempo is marked 'Allegro moderato.' and the key signature has one sharp (F#).

helpmate young and clever, Take a helpmate young and

Take a helpmate young and clever. Take a

p

p

p

Detailed description: This block contains the vocal introduction for the chorus. It features four staves: Soprano & Alto, Tenore, Basso, and Piano. The lyrics are: 'helpmate young and clever, Take a helpmate young and Take a helpmate young and clever. Take a helpmate young and clever. Take a helpmate young and clever.' The dynamics range from piano (*p*) to pianissimo (*pp*). The tempo is marked 'Allegro moderato.' and the key signature has one sharp (F#).

elev - er Wives you know don't last forever. Take a helpmate. Wives you
 help mate young and elev er Take a helpmate .

p *mf*

know don't last for - ev - er. This one chance, this one
 ' wives you know don't last for - ev - er. this one
 This one chance, this one

mf

chance, yes, this one chance in mind just bear. This one chance, this one chance, yes, this one
 chance, yes, this one chance in mind just bear. *poco rit* this one chance, yes, this one
 chance, this one chance in mind just bear. This one chance, this one chance, this one

poco rit. *poco rit.*

TROMBONIUS .

(interrupting.)

Si - lence! That effect was slim. - In
 chance in mind just bear
 chance in mind just bear

tempo
pp

rendering my compo - si - tions much noise and force are prime con - di - tions. Now try a -

gain and with a vim!

pp

ff Hail! to the youthful pair! Hail! to the youth-ful pair. Take a
ff Hail! to the youthful pair! Hail! to the youth-ful pair.

p

help-mate young and clever. Take a help-mate young and
 Take a help-mate young and clever. take a

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'help-mate young and clever. Take a help-mate young and'. The middle staff continues the vocal line with 'Take a help-mate young and clever. take a'. The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

clever. Wives you know dont last for - ev - er. Take a helpmate
 help - mate young and elev - er. Take a

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'clever. Wives you know dont last for - ev - er. Take a helpmate'. The middle staff continues the vocal line with 'help - mate young and elev - er. Take a'. The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

mf Wives you know dont last for - ev - er. This one
 helpmate *mf* Wives you know dont last for - ev - er.
 This one

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics '*mf* Wives you know dont last for - ev - er. This one'. The middle staff continues the vocal line with 'helpmate *mf* Wives you know dont last for - ev - er. This one'. The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

chance, this one chance, yes, this one chance in mind just bear. This one chance, this one
 this one chance, yes, this one chance in mind just bear. this one
 chance, this one chance, this one chance in mind just bear. This one chance, this one

rit.

TROMBONUS. *(nods approvingly)*

chance, yes, this one chance in mind just bear. *tempo*
 chance, yes, this one chance in mind just bear.
 chance, this one chance in mind just bear. *tempo*
 This im-

ff *dim* *pp*

provement so u-ni-ver-sal, 'tis the fruit of much re-her-sal!

ppp *cres* *ff*

No. 2. CHORUS and ENSEMBLE. VULCANO.

All^o Vivace.

SOP & ALTO

TENOR

BASS

PIANO.

Hur-rah! for a

Frol - ie! Skip gai - ly a - round.

Hur-rah! for a Frol - ie! Skip gai - ly a

Here's no place for thoughts despairing Ah! Ah! O'er

round. Here's no place for thoughts despairing Ah! O'er

tran

bench - es and ta - bles the mice skip and bound. when the

bench - es and ta - bles the mice skip and bound. when the

cats out for an air - - - ing! O'er bench - es and ta - bles the

cats out for an air - - - ing! O'er bench - es and ta - bles the

mice skip and bound. when the cats out for an air - ing!

mice skip and bound. when the cats out for an air - ing!

sfz

La la la la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la la la

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

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

VULCANIO. *Poco meno*

Whats this up-roar. *(sudden quiet.)*

la la la la la la. Oh had he but come later! It

la la la la la la. Oh had he but come later! It

Poco meno.

cres *p* *trem* *pp*

Allegro

is our old de corum reg-u - lator

is our old de - corum reg - u - lator .

Allegro

cres

sf

VULCANIO.

The maids are skip - ping with the pa - ges. At court such

con - duct is out - ra - - geous! All et - i - quette - - - goes to per -

-di - tion When I re - lax my super vision!

p

mf

I on-ly growl at du-ty's call but an-gry I am

pp

not at all! Their ac-tions real-ly I can't

blame, for, when a youth, I did the same.

espress.

O hap-py young ras-cals! I en-vy their joy they bring back the

poco rallent.

gay times, when I was a boy.

ad libitum

CAVATINA.
Allegretto.

Clear-ly in mem - ry's glass I see my -
Those were the times when many a maid, on

pp

- self, a page in days long end - ed. Jaun-ty of dress, in mind light and free,
me be-stowed her young af-fec-tion, But at the pres-ent, I am a - fraid,

dolce

Youth, health and grace, in me were blend - ed. To pet me, la - dies •
None has for me a pre - di - lec - tion. Tis true, my heart's as

rit. *pp*

rit.

thought no sin, As dan-ger-ous, I was not yet ra - ted, Yet a sly rogue al -
young as be - fore, Else it could ne - ver beat so gai - ly. Scenes of de-light from

pp *pp*

string. *rit.*

-rea - dy with - in my heart was a - wake 'twas as I've sta - ted!
 days of yore with - in my mind it conjures up dai - ly!

Poco meno. *express.*

pp. *tr*

Dream too lovely to last, tree of youth, thy day is past, the

string. *a tempo.*

dread die it is cast By the storms of au - tunn sha - ken leaf-less

string. *a tempo.*

poco rit. *dolce.*

stand'st thou and for - sa - ken — O beauteous May — O love's young day

poco rit. *pp* *pp*

rit. *pp a tempo.*

O ro - guish play — you've pass'd a - way — O sun's bright

pp a tempo.

resc. *rit.*

beam _____ O dawn so red _____ How far you seem, the

VULCANIO.

rogue is dead, O beauteous May _____ O love's young

CHOR.

O beauteous May

O beauteous May

pp

pp

pp

ritard. *

day _____ O rogu - ish play _____ you've pass'd a -

O love's young day O ro - guish play

O love's young day O ro - guish play

p cresc. *ritard.*

pp

pp

pp

ritard. *

ritard.

a tempo.

poco rit.

- way. O sun's bright beam, O dawn so
 you've pass'd a - way, a - way,
 you've pass'd a - way, a. way,

a tempo. *poco rit.*
 Led. *

rit.

rit.

rit.

rit.

red, how far you seem, the rogue is dead!
 a - way, the rogue is dead!
 a way, the rogue is dead!

pp *rit.*
 Led. * Led. *

N^o 3. ARIETTA.

(Pulcinella, Sigismund and Chorus.)

Allegretto.

PULCINELLA.

Ah, pa - pa

PIANO.

f *p*

Detailed description: This block contains the first system of the musical score. It features a vocal line for Pulcinella and a piano accompaniment. The vocal line is in a treble clef with a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The lyrics 'Ah, pa - pa' are written below the vocal line.

what lovely cos - tunes pearls and jew - els rich and rare

mf

Detailed description: This block contains the second system of the musical score. It features a vocal line for Pulcinella and a piano accompaniment. The vocal line continues with the lyrics 'what lovely cos - tunes pearls and jew - els rich and rare'. The piano accompaniment includes triplets and ends with a mezzo-forte (*mf*) dynamic.

PULCINELLA.

Tail - ors, jew - el - ers, hair - dress - ers have displayed much taste and care.

SIGISMUND.

Leave them now, my

pp

Detailed description: This block contains the third system of the musical score. It features two vocal lines and a piano accompaniment. The first vocal line is for Pulcinella, with lyrics 'Tail - ors, jew - el - ers, hair - dress - ers have displayed much taste and care.' The second vocal line is for Sigismund, with lyrics 'Leave them now, my'. The piano accompaniment begins with a pianissimo (*pp*) dynamic.

SIGISMUND.

dear, but your notes bring here, much to hear I long this gen - tle - man's new song!

Detailed description: This block contains the fourth system of the musical score. It features a vocal line for Sigismund and a piano accompaniment. The vocal line continues with the lyrics 'dear, but your notes bring here, much to hear I long this gen - tle - man's new song!'. The piano accompaniment provides harmonic support for the vocal line.

PULCINELLA.

SIGISMUND.

What, pa - pa, you'd have me sing now! Let your silv - 'ry meas-ures ring now!

PULCINELLA.

Sir, your wish-es I'll o - bey. But, pa - pa,

it seems to me that this oc - ca - sion for you a surprise was to

PULCINELLA.

SIGISMUND.

be! Well,

CHOR. Yes, tru - ly, a surprise it was to be!

Yes, tru - ly, a surprise it was to be!

SIGISMUND.

then, in a - ny case I'm a - ble to af - feet a sur - prise con - sid - er -

poco rit.

- a - ble. But you to - night so well your part must ren - der, that ev - 'ry

poco rit.

PULCINELLA.

a tempo

Be with - out fear, pa - pa, you

SIGISMUND.

Be

heart to you will soon sur - ren - der.

a tempo

may de - pend on me, for the la - dies do not count, and with the

SIGISMUND.

PULCINELLA.

men 'twill ea - sy be. But tell me how? Through co - quet -

mf
ry, the art of coquet-ry. . . . the art of co-quet-ry. . . .

mf
She'll sing with coquet-ry, . . . ha! what a blasphe-my. . . .

mf
She'll sing with coquet-ry, . . . ha! what a blasphe-my. . . .

mf

PULCINELLA (*narrating*)

1. Full many a max-im wise was taught me by my moth-er dear, be-
 2. That I speak tru-ly Mother Eve gave proof that's hard to beat, when
 3. To - night I'll at the concert show what I know of the art, and

pp

fore she quit this earth-ly vale and left me orphaned here. Thus said she
 Adam by her arts cajoled did of the ap - ples eat. With all his
 try my very best in-deed to cap-ture ev - ry heart. In-to the

"child," man is but weak and his re - sis - tance vain, if
 art the ser - pent ne'er could have per - suad - ed him, he
 hall I'll step and then with grace my head in - cline, the

you but follow my ad - vice. the vic - to - ry you'll gain. A lit - tle smile, a
 on - ly bit the fate - ful fruit, to grati - fy Eve's whim. Had he re - fused, she'd
 gentle men with one ac - cord. will say "By Jove, she's fine!" It may be true as

lit - tle tear. a lit - tle sulking too, a lit - tle sulking too. a
 not have looked at him the live - long day, at him the live - long day, so
 some sur - mise that my so - prano's light, that my so - prano's light, but

soul - ful glance from eyes so clear! and he'll give in and he'll give in to you, yes! So
 to the deed he did con - sent for fear she'd act that way, yes! Thus
 then I have a pair of eyes that sparkle clear and bright, So

don't yield in de - spair, but use ef - fec - tive - lee the weap - on of the fair, the
 did this wo - man rare. use in an - ti - qui - tee the weap - on of the fair, the
 gentle - men be - wear, for nature's given me that weap - on of the fair, the

tempo

PULCINELLA.

art of co-quet-ree! So dont yeald in des-pair, but use ef-fec-tive-lee the
.. .. !Thus did this wo-man rare, use in an-ti-qui-tee the
.. .. !So gentle-men, be ware, for nature's given me the

CHOR.

art of coquetree,
art of coquetree,
art of coquetree,

arch.coquet - ree!
arch.coquet - ree!
arch.coquet - ree!

Schluss:

Schluss.

No. 4 CHORUS, ENSEMBLE and COUPLETS.

Puleinella, Methusalem, Sigismund, Cyprian & CHORUS.

Allegro moderato.

PIANO.

CHOR.

Sop. & Alto. *p*
The court as - sembles now to greet Duke Cypri an with ac - la -

Tenor. *p*
The court as - sembles now to greet Duke Cypri - an with ac - la -

Bass. *p*
The court as - sembles now to greet Duke Cypri - an with ac - la -

ma - tion, Hail! Cypri - a - - nus! With one stroke of his pen he

ma - tion, Hail! Cypri - a - - nus! With one stroke of his pen he

will increase the wel - fare of the nation! Hail! - - Si - gis - mun - dus,

will increase the wel - fare of the nation! Hail! - Si - gis - mun - dus,

The first system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "will increase the welfare of the nation! Hail! - - Sigismundus," for the Soprano and Alto parts, and "will increase the welfare of the nation! Hail! - Sigismundus," for the Bass part. The piano accompaniment includes dynamic markings such as *f* and *mf*.

p all Tro - ca - de - ro and Bi - ca - rah re - joice to -

pp all Tro - ca - de - ro and Bi - ca - rah

pp all Tro - ca - de - ro and Bi - ca - rah

p dolce

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "all Trocaadero and Bicara rejoice to -" for the Soprano and Alto parts, and "all Trocaadero and Bicara" for the Bass part. The piano accompaniment includes dynamic markings *p*, *pp*, and *p dolce*.

day with loud hur - rah. U - ni - ted by their rul - ers.

re-joice to day with loud, with loud hur-rah. U - ni - ted by their ru-lers.

mf

The third system concludes with three vocal staves and piano accompaniment. The lyrics are: "day with loud hurrah. United by their rulers." for the Soprano and Alto parts, and "re-joice to day with loud, with loud hurrah. United by their rulers." for the Bass part. The piano accompaniment includes a dynamic marking of *mf*.

deed, are both the coun - tries 'tis a - greed - - 'tis a -
 deed, are both the coun - tries 'tis a -

p

greed. - - a - greed, - - u - ni - ted by their - rul - ers'
 greed, - - a - greed, - - u - ni - ted - by their rul - ers
 u - ni - ted - by their rulers'

mes

deed, - - are both the coun - - tries 'tis - - a - greed
 deed, - - are both the coun - - tries 'tis - - a - greed.

ff

p All Tro-ca - de - ro, and Bi-ca - rah, re-joice to-day with
 All Tro-ca'-de - ro, and Bi - ca -rah, re-joice to

p dolce

loud hur - rah, u - ni - ted by their ru - lers deed,
 day with loud, with loud hurrah, u - ni - ted by their rulers deed,

p are both the coun - tries - - tis a greed. - - - tis a - greed!
 are both the coun - tries 'tis a - greed!

p

cres
a - greed, - - - u - nit-ed by their ru - ler's deed -

cres
a - greed, - - - u - nit-ed by their ru - ler's deed -

cres

cres

tr

This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are marked with *cres* and have lyrics: "a - greed, - - - u - nit-ed by their ru - ler's deed -". The piano accompaniment includes a *tr* (trill) marking.

are both the Coun' - - - tries, *ff* tis - - - a - greed tis a -

are both the Coun - - - tries, *ff* tis - - - a - greed tis a -

ff

f

ff

This system contains the third and fourth systems of music. It features two vocal staves and a piano accompaniment. The vocal lines are marked with *ff* and have lyrics: "are both the Coun' - - - tries, *ff* tis - - - a - greed tis a -". The piano accompaniment includes dynamic markings *ff* and *f*.

greed, tis a - greed!

greed, tis a - greed!

f

This system contains the fifth and sixth systems of music. It features two vocal staves and a piano accompaniment. The vocal lines have lyrics: "greed, tis a - greed!". The piano accompaniment includes a dynamic marking *f*.

. Moderato con moto.

CYPRIAN. (*very feebly*)

I thank you, friends! your welcome's cordial surely -

yet, don't yell so my nerves to-day are weak.

SIGISMUND

and I may say that I feel rather poor-ly. The wa - ters

(To Cyprian.)

of my spring tax his phys - ique! Be seated, pray!

CYPRIAN. PUIC. (*aside*) CYPRIAN.

I thank you! Ah! there he is! I'm now much better.

PULC.

METH. (*aside*)

What a lovely face! He's nice but rather backward seems in

con espress

fp *mf* *p*

METH. (*aloud*) *poco rit* (*aside*)

Allegretto grazioso.

speaking. My princess! oh, what fasci-nating grace.

poco rit.

METH.

My son, said pa-pa to me one day late-ly, a cousin
O lis-ten to my pleading maid I pray thee, become my

pp *p*

fair to you I'll show, So run and pack your trunk immedie-ly to Troca-
charming little wife, and for thy love I gladly will re-pay thee with the de-

de-ro you must go! Hang it, thought I, to marry I'll be bid-den, for me pa-
vo-tion of a life! With re-luc-tance, believe me, came I hither, and roundly

(with the 2^d verse)

pa now seeks a bride. in poli-tics love's alway over- ridden, and ruthless
 cursed my hapless. fix Already

ly the knot is tied! Why I should suffer thus I really can't see, all Bica-

-rah I'd gladly give could I, but choose according to my fan- cy her with whom

henceforth I must live. As it is should I like a dainty fash ion shell probab-

Iy be six feet high If dark I want her and full of passion, shall be a
 saw I my young life wither. a sacri-

string

blonde and faintly sigh, - - But when I come here, sweet surprise! my ide - al
- face to poli - tics, - - But when I come here, sweet surprise! my ide - al

string

Allegretto

stood before my eyes! Ha! Fervor fills me rapture thrills me.
stood before my eyes! Ha! Ha!

f *ritard* *p*

I'm delighted, soon u ni ted to my charming coz I'll be, as

poco string

'twas by pa - pa promised me! For in all the world so wide equals naught my

poco string

tempo

charming bride. None with this jew - el bright and rare can com - pare.

METH. *poco rit.*

Sop. & Alto. Fervor fills me, rapture thrills me, I'm delighted, soon u-ni - ted to my

CHOR. Fervor fills him, rapture thrills him, he's delighted, soon u-ni - ted to his

Tenor. Fervor fills him, rapture thrills him, he's delighted, soon u-ni - ted to his

Bass. Fervor fills him, rapture thrills him, he's delighted, soon u-ni - ted to his

mf *poco rit.*

a tempo

charming coz I'll be, as 'twas by - pa - pa promised me! For in all the

charming coz he'll be, as 'twas by pa - pa promised he! For in all the

charming coz he'll be, as 'twas by pa - pa promised he! For in all the

pp *pp* *pp*

a tempo

world so wide, equals naught my charming bride, none with this jewel bright and rare

world so wide, equals naught his charming bride, none with this jewel bright and rare

world so wide, equals naught his charming bride, none with this jewel bright and rare

can. com-pare.
 can. com-pare.
 can. com-pare.

PROSA.

Fervor fills me! rapture thrills me I'm delighted
 Fervor fills him! rapture thrills him He's delighted
 Fervor fills him! rapture thrills him He's delighted

poco rit. *al tempo*
 soon u - ni - ted to my charming coz I'll be as 'twas by pa - pa
 soon u - ni - ted to his charming coz hell be as 'twas by pa - pa
 soon u - ni - ted to his charming coz hell be as 'twas by pa - pa

poco rit. *al tempo*

promised me! *pp* for in all the world so wide e - quals naught my
 promised he! *pp* for in all the world so wide e - quals naught his
 promised he! *pp* for in all the world so wide e - quals naught his

charming bride, none with this jew - el rich and rare can com -
 charming bride, none with this jew - el rich and rare can com -
 charming bride, none with this jew - el rich and rare can com -

pare.
 pare.
 pare.

No. 5. DUETT.

Pulcinella. Methusalem.

METH. *Allegro* (with ardor.)

At last a lone with thee I

PIANO.

feel my bosom heave with strange commotion, and to its depths my soul is

stirred with a delicious new emotion. *(he kneels.)* **PULC.** *p* Con-sid-er

prince, this cannot be, where is your et-i-quette, say? please

METH.

rise! O don't play the co-quette pray, and tor-ture not a heart that loves but

He speaks most charm - ing - ly!

rit. METHUSALEM. *(rises.)*
 thee, thou an - gel bright and fair to see. You hate me then,

PULCINELLA.
 that is quite plain. Your ar - dor, sir, you must re - strain! That was an

METHUSALEM.
 un - kind thing to say. One sin - gle kiss! One sin - gle kiss!

PULCINELLA. **Poco meno.**
 No! Not one you'll have to - day. The time approach - es fast, when we shall

wed; then your commands I must o - bey. 'Twas thus that my pa -

- pa!

METH. (aside.)

She is quite right, and I must keep my pro-per dis - tance, his bride a

p

Allegro.

prince must with re - serve ad - dress.

Yet, dev - il take my luck,

when one is four and twen - ty, most heavi - ly a crown does press!

lento.

Were a Tyr - o - lian, shep - herd I, and thou a simple

pp

poco rit. *a tempo.*

Alpine maid, each evening to thy cot I'd hie, in rus-tic fin-e - ry arrayed, And while the zith-er's

trembling note, I'd wa-ken with my hand em-browned, up-on the twi-light air would float our

pp lay of love, with dul - cet sound, with dul - cet sound, *pp* doo-ee day, doo-ee

PULCINELLA. *pp* doo-ee day, doo-ee day.

MATHUSALEM. day, doo-ee day, doo-ee day. *p* But I'm a

prince, and you're a prin - cess, and your re - mind - er me con - vin - ces, if at your

feet they me dis - cov - er, our court-ship joys will soon be o - ver. And that is

cresc.
why care-ful am I! And that is why careful am I!

PULC.
pp O! ye 'hap - ty Al - pine ro - ses, no one your lov - ing joy op - po - ses,
METH.
pp

and ev 'ry star seems to whis-per to you, Kiss me now my dar-ling do! Ah!

rit.

a tempo.

all ye hap - py Al - pine ro - ses, No one your lov - ing joy op - po - ses,

a tempo.

and ev - 'ry star seems to whis - per to you, kiss me now, kiss me now,

now, my

rit.

my dar - ling, do'

dar - ling, do'

p

Tempo I.

PULCINELLA

And if I were a gris - ette gay, that to her toil each morning goes, and blithely sings and

pp

poco rit. *a tempo*

sews a - way, un - til the shades of eve - ning close, And thou a stu - dent,

who with zeal, loves problems studies all day long. No weight of care we then would feel, but

pp *pp*

gai - ly sing, yes, gai - ly sing our ves - per song. dooee day, dooee day.

PULC. *METH.* *p* *pp*

dooee day, dooee day. But you're a prince, and I'm a

prin - cess, and my re - mind - er you con - vin - ces, if at my feet they you dis -

- cov - er, our court-ship joys will soon be o - ver! Yes, that is why, care-ful am

PULC. *cresc.* I! Yes, that is why, care-ful am I! *pp* Hap-py are ye 'of

hum - ble sta - tion, for ye may love with-out mo - les - ta - tion, and ev-'ry bird seems to

twit - ter to you *rit.* kiss me now my dar - ling do! Ah!

allegro.

Hap - py are ye of hum - ble sta - tion, for you may love with-out mo-les-ta-tion,

allegro.

and ev-'ry bird seems to twit-ter to you, *rit.* kiss me now, kiss me now,

rit. my

lento. *a tempo.*

my dar - ling do' kiss me, kiss me now.

dar - ling do, my dar - ling! *lento.* kiss me, kiss me *a tempo.* now.

kiss me now, kiss me now, my dar - ling do! my dar - ling do! kiss me
 now, kiss me now, my dar - ling do! my dar - ling do! - - - kiss me
 now, kiss me now, my dar - ling do! my dar - ling do! kiss me now, kiss me
 now, my lit tle darling kiss me do!

pp *pp* *rall* *a tempo* *rall* *a tempo* *pp*

No. 6. ENSEMBLE.

Cyprian, Sophistika, Methusalem, Pulcinella, Sigismund and Chorus.

Allegretto

(in state of exhilaration a chamygne glass in his hand.)

CYPR.

Come lads and lasses, quickly
I love the ripple of the
Ye. that are sickly, come and

PIANO.

fill your glasses with this ex - hil - - er - a - ting drink. There's no
pre - cious tittle from the ver - dant hills of E - per nay poured. I'm
drink it quickly, no more po - tent draught was ev - er

know quite well you will let me tell you all a - bout this liquor rare I think. - - -
room for trouble while its bright pearls bubble it drives all thoughts of care away. - - -
sure you'll thank me, as a do - ter rank me, when through me you find your heart restored. - - -

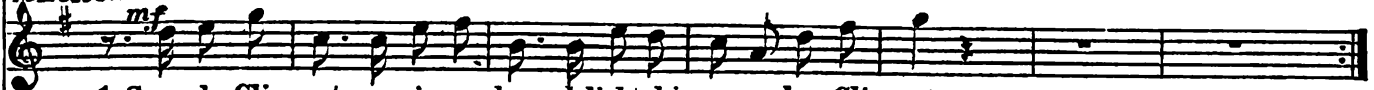
Superb Clic - quot, no wine I know, de - lights me so, as does Clic -
Tis but Clic - quot, af - fects me so, no wine I know, like good Clic -
For this Clic - quot, I'd have you know, a healthful glow, does o'er me

PULC.



- SOPHI. 1. Superb Clicquot, no wine we know, delights him so, as does Clicquot.
 2. 'Tis but Clicquot, affects him so, no wine we know, like good Clicquot.
 3. For this Clicquot, he'd have us know, a healthful glow, does o'er him throw.

METHUS.



1. Superb Clicquot, no wine we know, delights him so, as does Clicquot.
 2. 'Tis but Clicquot, affects him so, no wine we know, like good Clicquot.
 3. For this Clicquot, he'd have us know, a healthful glow, does o'er him throw.

SIGIS.



CYPR.



1. quot, Superb Clicquot, no wine I know, delights me so, as does Clicquot.
 2. quot, 'Tis but Clicquot, affects me so, no wine I know, like good Clicquot
 3. throw, For this Clicquot, I'd have you know, a healthful glow, does o'er me throw.

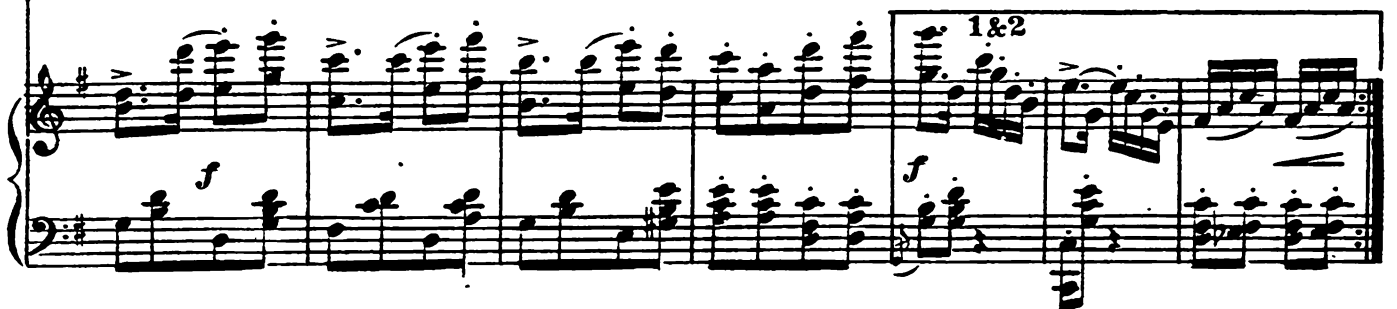
CHOR.



1. Superb Clicquot, no wine we know, delights him so, as doe Clicquot
 2. 'Tis but Clicquot, affects him so, no wine we know, like good Clicquot.
 3. For this Clicquot, he'd have us know, a healthful glow, does o'er him throw.



1. Superb Clicquot, no wine we know, delights him so, as doe Clicquot.
 2. 'Tis but Clicquot, affects him so, no wine we know, like good Clicquot.
 3. For this Clicquot, hed have us know, a healthful glow, does o'er him throw.



throw!
 throw!
 throw! Hail to Clie - quot! Hail to Clie - quot! Hail!
 throw! Hail to Clie - quot! Hail to Clie - quot! Hail!
 throw! Hail to Clie - quot! Hail to Clie - quot! Hail!

Mod^{to}
 3
 8

Mod^{to}
 2/4
 SIGIS.
 Dear Cyp - rian, I'm

CYPRIAN.
 Friend Si - gismund, come hug me, do!

Mod^{to}
p

(*aside*)
 fond of you! he makes me sick!

Here take my hand, a pledge of peace. Now I must

rit. (*aside*) *a tempo*

What non sense this!

al so have a kiss. (*kisses him.*) *a tempo* The contract here on fine silk

con forza *rit.* *pp* *p*

print- ed, to me shall ever sacred be, and who- ev - er daes no-

cres **Allegro.** **SIGIS.**

lest you, will have to pick a bone with me! Victo - ry or

cres *marc.* *f*

death friend! I pro - tect you, shall then our martial watchword be!

mfz

PULCIN.

SOPHIST. Death or vic-to - ree! shall our watchword be!

METHUS.

SIGIS.

CYPR. Death or vic-to - ree! shall our watchword be!

CHO. Death or vic-to - ree! shall our watchword be! We'll drive be - fore us ev' - ry
Death or vic-to - ree! shall our watchword be!

SIGIS
His heels our song will make him show.

foe.

Our val'-rous bat - tle song!

Our val'-rous bat - tle song!

Moderato
CYPR

Piff! Paff! Poof! Crick! Crack! Ra - ta - plan! Piff! Paff! Poof! Crick!

pp

Crack! Ra - ta - plan! Piff! Paff! Poof! Crick! Crack! Rataplan! Ra - ta - plan! Piff!

Paff! Poof! Lads, forward go. charge on the foe! Crick! Crack! Rataplan!

Crick! Crack! to the van! Lads forward go. charge on the foe! Ra - ta - plan! Ra - ta - plan!

ra - ta - ta - ta Ra - ta - plan! Ra - ta - plan! rat ta ta ta ta ta ta ta!

p

FUCIN.

SOPH. Piff! Paff! Poof! Crick! Crack! Ra-ta-plan! Piff! Paff! Poof! Crick! Crack! Ra-ta-plan!

METH. Piff! Paff! Poof! Crick! Crack! Ra-ta-plan! Piff! Paff! Poof! Crick! Crack! Ra-ta-plan!

SCIS.

CYPR. Piff! Paff! Poof! Crick! Crack! Ra-ta-plan! Piff! Paff! Poof! Crick! Crack! Ra-ta-plan!

CHOR.

Piff! Paff! Poof! Crick! Crack! Ra-ta-plan! Piff! Paff! Poof! Crick! Crack! Ra-ta-plan!

Piff! Paff! Poof! Crick! Crack! Ra-ta-plan! Piff! Paff! Poof! Crick! Crack! Ra-ta-plan!

Piff! Paff! Poof! Crick! Crack! Rataplan! Ra-ta-plan! Piff! Paff! Poof! Lads forward go.

Piff! Paff! Poof! Crick! Crack! Rataplan! Ra-ta-plan! Piff! Paff! Poof! Lads forward go.

Piff! Paff! Poof! Crick! Crack! Rataplan! Ra-ta-plan! Piff! Paff! Poof! Lads forward go.

Piff! Paff! Poof! Crick! Crack! Rataplan! Ra-ta-plan! Piff! Paff! Poof! Lads forward go.

charge on the foe! Crick! Crack! Ra-ta-plan! Crick! Crack! To the van! Lads for-ward go.

cresc.

charge on the foe! Crick! Crack! Ra-ta-plan! Crick! Crack! To the van! Lads for-ward go,

cresc.
cresc.
cresc.

charge on the foe! Crick! Crack! Ra-ta-plan! Crick! Crack! To the van! Lads for-ward go,

cresc.

Crick! Crack! Crick! Crack! Ra-ta-plan! Crick! Crack! To the van! Piff! Paff!

cresc.

cresc.

charge on the foe! Ra-ta-plan! Ra-ta-plan! Ra-ta-plan! Piff!

charge on the foe! Ra-ta-plan! Ra-ta-plan! Ra-ta-plan! Piff!

Ra-ta-plan! Piff!

charge on the foe! Ra-ta-plan! Ra-ta-plan! Ra-ta-plan! Piff!

Crick! Crack! Ra-ta-plan! Ra-ta-plan! Ra-ta-plan! Piff!

Ra-ta-plan! Piff!

fz

SIGISMUND.

1. Cra-ven souls on - ly com-bats do dread, one at the
 2. If one should tum - ble tis all the same, for all the
 3. To fight po - lite - ly we all have vowed, cut - ting off

CYPRIAN.

Allegretto moderato.

worst can lose but his head!
 grea - ter will be his fame!
 no - ses won't be al - lowed!

1. Tho' you be hap - py when bat - tries
 2. Glo - ry e - ter - nal on him will
 3. Yet should some sol - dier thus be a -

play, for my state's wel - fare I'll keep a - way!
 wait, be - cause the re - port his vir - tues will state!
 bused, from fur - ther drill - ing he'll be ex - cused!

trem. cresc.

Moderato.
PULCIN.
SOPHIST.

Piff! Paff! Pof! Crick!Crack! Rata - plan! Piff! Paff! Pof! Crick!Crack! Rat-a-plan! Piff! Paff! Pof! Crick!

METHUS.

SIGIS.

Piff! Paff! Pof! Crick!Crack! Rata - plan! Piff! Paff! Pof! Crick!Crack! Rat-a-plan! Piff! Paff! Pof! Crick!

CYPR.

CHOR.

Piff! Paff! Pof! Crick!Crack! Rata - plan! Piff! Paff! Pof! Crick!Crack! Rat-a-plan! Piff! Paff! Pof! Crick!

Piff! Paff! Pof! Crick!Crack! Rata - plan! Piff! Paff! Pof! Crick!Crack! Rat-a-plan! Piff! Paff! Pof! Crick!

Moderato.

Crack! Ra-ta-plan! Ra-ta-plan! Piff! Paff! Pof! Lads, onward go, Charge on the foe!

Crack! Ra-ta-plan! Ra-ta-plan! Piff! Paff! Pof! Lads, onward go, Charge on the foe!

Crack! Ra-ta-plan! Ra-ta-plan! Piff! Paff! Pof! Lads, onward go, Charge on the foe!

Crack! Ra-ta-plan! Ra-ta-plan! Piff! Paff! Pof! Piff! Paff! Crick! Crack!

cresc.
Crick! Crack! Ra - ta - plan! Crick! Crack! to the van! Lads, onward go, Charge on the foe!

cresc.
Crick! Crack! Ra - ta - plan! Crick! Crack! to the van! Lads, onward go, Charge on the foe!

cresc.
Crick! Crack! Ra - ta - plan! Crick! Crack! to the van! Lads, onward go, Charge on the foe!

Crick! Crack! Ra - ta - plan! Crick! Crack! to the van! Piff! Paff! Crick! Crack!

Ra-taplan! Rata - plan! Ra-ta - plan! Piff!

Ra-taplan! Rata - plan! Ra-ta - plan! Piff!

Ra-taplan! Rata - plan! Ra-ta - plan! Piff!

Ra-taplan! Rata - plan! Ra-taplan! Rata-plan! Rata-plan! Rata-plan! Rata-plan! Piff!

trem.

Moderato.

Bell in B flat (behind the scenes.)

CHOR. The chap-el bell now sweet-ly rings with

The chap-el bell now

joy-ful chim-ing the hour clear-ly tim-ing that

joy-ful chim-ing the hour clear-ly tim-ing that

joy-ful chim-ing

rit.

rit.

to your life new pleasure brings new pleasure brings! plea-sure

rit.

to your life new pleasure brings new pleasure brings! plea-sure

rit.

Slowly and solemnly.
SIGIS. (With dignity.)

The solemn moment has ar -

poco piu.

brings!

brings!

poco piu.

Slowly and solemnly.

PULCIN.

Yes, Pa - pa!

- rived, Be - lov - ed daugh - ter!

You with Vul - ca - nio lead the way, and we will fol - low

PULCIN.

What Pa - pa?

you.

Once more I would im - press on you

Your

Yes, yes! Then peace serene will leave me
 husband's will in all things you must always do, Then peace se - rene will leave you

cresc. *mf* *p* *pp*

ne - ver, and for - tune smile up - on me for -
 ne - ver, and for - tune smile up - on you for -

- e - ver.
METHUS. (to Pulcinella.) *rit.*
 Your hus-band soon I will re - turn, yet mis-tress of my

- e - ver. *p* *rit.* *p*

al tempo.
 heart you'll stay, and glad - ly I will o - bey!

al tempo.

SOPHISTIKA.

Back to youth's days this wreath my thoughts has car - ried, my Cyp - ri - an, do

you still remember the time when we were mar - ried?

CYPRIAN.

My dear, that was so long a-go, that

of the whole af - fair I noth - ing know.

CHOR.

The

The

Moderato.
GLOCKE in B.

Chapel bell now sweetly rings with joy - ful chim - ing the hour clearly
 Chapel bell now sweetly rings with joy - ful chim - ing the hour clearly

Moderato.

tim - ing that to your life new pleasure brings, new pleasure brings, pleas -
 tim - ing that to your life new pleasure brings, new pleasure brings, pleas -

rit. p

ure brings!
 ure brings!

No. 7. FINALE.

Pulcinella, Methusalem, Sophistika, Sigismund, Cyprian, Carbonazzi and Chor.

PIANO. *Allegro.*

CHOR.

When at the wedding feast
 When at the wedding feast

the walls are ring ing with the guests gay sing ing, that's a sign of
 the walls are ring ing with the guests gay sing ing, that's a sign of

cres

CARBONAZZI.

(motions silence)
Scht!

luck for the bride, - - - that's a sign of luck for the bride.
 luck for the bride, - - - that's a sign of luck for the bride.

L H

CVP.
 CARBON.
 What's up?

pp
 for whom the knot has been tied! -
 pp
 for whom the knot has been tied! -

pp

think the prince is ail - ing! He sleeps! Please don't
 He sleeps! What can that be?
 He sleeps! What can that be?

pp

CARBON

act so noisi-ly - - Since quite a while his health to me seems fail -

Recitative

ing! This pleasure - this joy have greatly impaired his

pp *pp*

CYPR

Dys - pep - tic troubles too be - sides this, in
somewhat feeble con - sti - tu - tion!

p *dim.*

SIGIS (starts to jump up but immediately sits down again.)

Revolution did you say!
me have a rev-o-lu-tion caused!

rit. *a tempo* *a tempo* *rit.* *f.* *p*

SOPH.

CARBON

Say what was that! He gasps for air!

pp *p*

SIGIS. *(aside)*
CYPR. *(compassionately)* Cursed rogue!
 Sigis *mud* Dearest friend! His teeth he's gritting! *m.d.*

p *m.d.* *pp m.d.* *mf m.d.*

CARBON. *Meno.*
CHOR. P. He's nervous too! *pp* (shaking their heads) He's
 His teeth he's gritting! That is bad! That is bad!
 His teeth he's gritting! *pp* That is bad! That is bad!

pp *p*

Andantino.
CARBON.
 much in need of rest, and must re frain from speaking! but
 yet I'll give my word that well re - sume the revels to - morrow, tho' for the

pp dolce.

SOPHIST.

CARBON.

What's present they're de-ferred! Now, if you please, withdraw on tip-toe!

pp

Moderato.

METHUS.

SOPHIST.

CYPR.

CARBON.

and my that? We all to bed shall go? and the concert? The supper To-morrow! To-morrow!

sf

METH.

SIGISM.

CARBON.

CHOR.

darling? (suddenly jumps up, runs back and forth.) To To To To

To-morrow! To-morrow! To-morrow!

mf *ma.* *ma.*

Piu lento.

CYPR.
 CHOR. For him I real ly trouble borrow. To -
 mor - - - row!
 morrow! morrow! morrow!

Piu lento.
 pp

Allegretto.
 morrow! Oh what sorrow!
 What a pit - y it is that this
 What a pit - y it is that this

Allegretto.
 pp p p

thing has oc - curred, for now the af fairs till to - mor - row deferred! What a
 thing has oc - curred, for now the af fairs till to - mor - row deferred! What a

cres pp

PULCIN.

O hus band mine - - - how sinks my heart in me No more to
pit y it is that this thing has oe - curred, for now the af -

day I you shall see - - - you shall see Ah! how sinks my heart in me
fair's till to - mor - row de feered to - mor - - row de - ferred 'tis

rit.
no more to-day I you shall see, - - - you shall see. - - -
all till to - mor - row de - ferred!

a tempo

rit. *a tempo*

METHUS.

Poco meno.

(to Pulcinella.)

75

I have the right

mf p

my own to call you, at the al-tar'twas giv-en me!

SIGISM.

string.

rit.

That mat-ters not you must be part-ed till I the

pstring. rit.

(to Pulcinella.) Moderato con moto.

morn-ing pa-pers see. Now go to your room, dear, to-day you can't see him

PULCIN.

SIGISM.

Pa-pa, you're not in ear-nest

I'll lock the door im-me-diate-ly.

Be

mf f

Meno.

What? (to Pulcinella.) Yes, dear pa -
 pa - tient! To - morrow! Child, follow me!

sf *p* *sf* *p* *p dolce.*

Tempo I.

- pa. (tenderly.)
 I thank you, child! Now friends, I'll say good night, and may your dreams be bright, all

dim. *p*

SIGISM.

ritard.

say to me bon soir, au re - voir, au re - voir.

CHOR. bon soir.
 bon soir.

pp *ritard* *m.s.*

Moderato con grazio.

PULCIN.

My wed-ding's end ing a - brupt that us to day tears a - part

p dolce.

PULCIN.

to me grief and sor-row brings, O dearest man of my heart!

METHUS.

He that a

METHUS.

rallent.

sin-gle short kiss, from his sweet bride doth obtain, and then from her must de-part,

rallent.

METHUS.

Pocopiu.

suffers Tantalus pain! (appears at the window above.)

SIGISM.

Pocopiu.

Now go at once or you will rue it! Quickly a

SIGISM.

(disappears from the window.)

corp'ral's squad I'll send!

p

dim.

pp

Andante.

pp

pp

Viol. Solo.

Cello
p
Viol. Solo.
p
cresc.

PULCIN.

PULCIN.
Pa-pa is gone, he locked up hapless
p
m.s.

PULCIN.

rit.

PULCIN.
rit.
me, where can my dar-ling husband be?
METHUS.
sotto voce.
I'll tell you dearest! he is
rit.

METHUS.

Allegro.

METHUS.
Allegro.
here and if you dont come down to me, soon at your win-dow I'll ap pear!
p
pp

PULCIN.
(Grenadiers are heard.)

PULCIN.
(Grenadiers are heard.)
A-way! make your es-cape the watch is nearing! And should they find you
pp
tr

PULCIN.

here, to pris-on they would lead you!

METHUS.

Now in of noth - ing more a -

tr *tr* *tr* *tr*

p *fp*

METHUS.

Poco lento.

(climbs up, and sits on the window-sill, embracing Pulcinella.)

- fraid. O god of love, come to my aid!

p *rit.* *m. s.* *pp* *tr* *tr*

Allegretto marciale.

pp

CHORUS OF THE LADIES' PATROL.

Close your ranks, man to man, that e -

pp

Allegretto marciale.

pp

pp

- lude you no one can, Who it be, care not we, to none is the en-trance free!

pp

Pr! it's cold! Ah! how

pp

pp

nice it would seem to in - vite your girl out, and walk - bout while

bright stars gleam! Now, tho' pal - try our pay, Here all night we must stay, while

SIGIS. *(spoken.)*

Bless you!

she a - lone in bed doth dream! Hat - shi!

Piu Allegro.

Tempo I.

f Soft - ly soft - ly!

Who goes there? Who goes there?

Piu Allegro.

Tempo I.

f *p*

SIGISM.

Just to see if you'r waking I have come.

tr *tr* *tr*

f (shuts the window.)

Shoulder! Pre - sent arms! Now good night!

mf *pp* *tr*

trem. *trem.*

PULCIN.

METHUS.

Of them we're not a - fraid

CHOR.

Of them we're not a - fraid

Ah! how nice it would seem to in - vite your girl out, and

pp.

lit - tle god give us aid,
 god of love, give us aid!
 walk a - - bout while bright stars gleam - Now tho'

O, this bliss - - ful hour!
 By love's power sweet this hour' -
 pal - - try our pay, here all night we must stay, while

rallent.
 O love' by my
rallent.
 O, this most bliss - ful hour *pp*
rallent:
 she a - lone in bed *rallent.* doth dream Should now a thief *pp*

mar - riage vow I shall be thine
 by thy mar-riage vow thou shalt be mine
 ap - pear, we'd quick - ly nab him

The first system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has the lyrics "mar - riage vow I shall be thine". The second vocal line has the lyrics "by thy mar-riage vow thou shalt be mine". The third staff is a vocal line with the lyrics "ap - pear, we'd quick - ly nab him". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking "dim." is present in the piano part.

for - e - ver now.
 mine for - e - ver now.
 here.

The second system of the musical score consists of five staves. The top two staves are vocal lines. The first vocal line has the lyrics "for - e - ver now." with a dynamic marking "ppp". The second vocal line has the lyrics "mine for - e - ver now." with a dynamic marking "ppp". The third staff is a vocal line with the lyrics "here." with a dynamic marking "pp". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking "pp" is present in the piano part. A "Ped." marking is also present in the piano part.

The third system of the musical score consists of two staves, both piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking "pp" is present in the piano part.

ACT II.

№ 8. NIGHT-WATCHMAN. CHORUS OF ARTISTS AND STUDENTS.

Andante moderato.

PIANO. *pp*

trem.

cresc.

Allegretto.

CHORUS OF ARTISTS AND STUDENTS.

SOPR.

TENOR.

BASS.

mf Af-ter work-ing all day long,

mf Af-ter work-ing all day long,

Allegretto.

we delight in wine and song, But at ten, our joys must cease, Home then drives us the po-lice.

we delight in wine and song, But at ten, our joys must cease, Home then drives us the po-lice.

mf

Home then drives us the po-lice! the po-lice! The po-lice!

Home then drives us the po-lice! the po-lice! The po-lice!

The po-lice! Home then drives us the po-lice! The curs'd po-lice! The

That may suit old fo-gies hoar-y. With us 'tis an-oth-er sto-ry. That may

That may suit old fo-gies hoar-y. With us 'tis an-oth-er sto-ry. That may

curs'd po - lice!

suit old fo-gies hoar - y, with us tis an - oth - er thing.

suit old fo-gies hoar - y, with us tis an - oth - er thing.

f
 Fre-quent-ly in art's do-main stu-dents lit-tle skill at-tain, but the art of
 drinking they seem to learn without de-lay!

f *mf*

ff *p*

p
 But they should not to my think-ing, suf-fer hindrance when they're drinking for 'tis
 But they should not to my think-ing, suf-fer hindrance when they're drinking for 'tis

p *leggiero.*

on - ly so that they learn to drink without de - lay.

on - ly so that they learn to drink without de - lay.

f That is more than bar-bar - is - m, Jes - ui - tis - m, Van - dal - is m,

f That is more than bar-bar - is - m, Jes - ui - tis - m, Van - dal - is m,

f That is more than bar-bar - is - m Jes - ui - tis - m, Van - dal - is - m.

f That is more than bar-bar - is - m Jes - ui - tis - m, Van - dal - is - m.

sfz *pp* *sfz*

Per - ish then the mag - is trates, And the council of our states,

Per - ish then the mag - is trates; And the council of our states,

f

and the prince the heartless duffer, who with thirst here lets us suffer heartless - ly with thirst he

and the prince the heartless duffer, who with thirst here lets us suffer heartless - ly with thirst he

pp

lets us suf - fer. Male dictions dire and dread light up

lets us suf - fer. Male dictions dire and dread light up

f *dim.* *pp* *sempre pp*

on his ha-ted head. Mal-e-dictions dire and dread light up-on his ha-ted head!

on his ha-ted head. Mal-e-dictions dire and dread light up-on his ha-ted head!

Andante.
NIGHTWATCHMAN.

Now ye la-dies all and gen-tle-men the clock's just struck half-past ten!

fp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Mind what you say! don't wrangle nor fight, or else you may in jail spend the night. Praise God on

WATCHMAN. **Tempo I.**

high.
CHOR.

pp
Hm! Hm! Hm! Hm! Hm!

pp
Hm! Hm! Hm! Hm! Hm!

Tempo I.

p *pp*

Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm!
 Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm!

Hm! Hm! Hm! Hm! (*All withdraw.*) Hm! Hm! Hm! Hm! Hm! *p*
 Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm! Hm!

Hm! Hm! Hm! Hm! Hm!
 Hm! Hm! Hm! Hm!

FOUR VILLIANS. THEN TROMBONIUS.

(Already at the end of the last number the robbers have appeared in the background. They prowling carefully around, and speak the prose in a half whisper, and very rapidly.)

PIANO. *Moderato.* **1st Robber:** *Beppo, are you here?* **2^d Robber:** *Like cats, we lie in ambush.* **1st Robber:** *And I think, not in vain!*

When the wedding-guests leave the castle to-night, it would be strange if not one at least, falls into our hands; that will

repay us for our trouble. **2^d Robber:** *There! a firm approaches.* **1st Robber:** *A man who with quickened step, hurries through the streets.* **2^d Robber:** *Retire, and when I give the signal, burst forth!*

They retire into the wing.

Somewhat quicker. **TROMBONIUS.** *(comes in hurriedly from the right.)*

When in the country

one walking goes, and backward stumbling, falls and breaks his nose, for such bad

(surreptitiously)
ritard.

luck no man would care, Yet with my own it don't com-pare. Great fame is

pp ritard.

mine, Gold I po-ssess in piles! ha! ha! ha! ha! Coy

f p

rit. a tempo.

For-tune on me smiles.

1st ROBBER.

2^d ROBBER.

With gold he's well sup-plied, Our luck is good to -

Our luck is good to -

a tempo.

rit. pp

(A shrill whistle resounds.)

4th day. The sig-nal, Bep-po, He must be our prey!

- day.

L.H. L.H.

f cresc.

(The robbers rush on Trombonius; while two of them hold him by the shoulders the others tie his hands behind his back.)

TROMBONIUS (frightened.)

Ha' what is

that?

1. ROBBER.

2. ROBBER. We want your purse! Don't struggle or you may fare worse!

3. ROBBER.

4. ROBBER. We want your purse! Don't struggle or you may fare worse!

(They examine his pockets.)

TROMBONIUS.

Ha' ha! Ha ha! For gold they now my pockets

ri - fle.

What they dis - cov - er may as - tonish them a tri - fle!

94 2. ROBBER.

I nothing find - but is not the com-po - ser this, who now at

pp

1. ROBBER.

Quite right! Trom

court so highly fav - ored?

ff *sf*

TROMBONIUS.

Well, that's biz - arre! It

bon-i - us!

3. ROBBER.

f

Trom - bo - ni - us

4. ROBBER.

f

p

rit.

seems. I'm with the ban-dits pop - u - lar!

1st ROBBER.

p

2^d ROBBER.

Trombo-ni - us we won't mo -

p

rit.

(While this is sung, the other two robbers free his hands.)

- lest, for of nu - si - cians he's the best; as a colleague we'll treat him too, for those who

pp

ne - ver hooked are few. Trombo - ni - us we won't mo - lest, for of nu - si - cians he's the

3^d ROBBER.

Trombo - ni - us we won't mo - lest, for of nu - si - cians he's the

4th ROBBER.

p

poco rit.

best, As a col-league we'll treat him too, for those who ne-ver hooked are

best, As a col-league we'll treat him too, for those who ne-ver hooked are

poco rit.

TROMBONIUS.

Tempo meno.

For my de-lightful sympho - nee, I found the

few.

few.

Tempo meno.

pp *p*

(Turns his pockets inside out.)

greatest sym - pa - thee, My whole re-ward you may see here,

(Points to his stomach.)

espress. 97

on that I'm liv - ing all the year.

For my de -

p
For his de - light - ful sym - pho - nee,

p
For his de light - ful sym - pho - nee,

p
For his de light - ful sym - pho - nee,

- light - ful sym - pho - nee,

I found the great - est sym - pa -

he found the great - est sym - pa - thee,

he found the great - est sym - pa - thee,

espress.

- thee, on that I'm liv - ing all the year, _____
 his whole re - ward we now see here! ha! ha! ha!
 his whole re - ward we now see here! ha! ha! ha!

on that I'm liv - ing all the year! Yes! _____
 ha! ha! ha! ha! ha! For his de - light - ful sym - pho -
 ha! ha! ha! ha! ha! For his de - light - ful sym - pho -

mf *cresc.*

Yes! Yes! Well that's bizarre! It

cresc. nee he found the greatest sym - pa - thee!

cresc. nee he found the greatest sym - pa - thee!

cresc.

f *f* *p*

rit.

seems I'm with the bandits - pop-u - - lar! These robbers will not me mo -

Tromboni - us we'll not mo -

Tromboni -

rit.

p

lest, for of mu- sici- ans I'm the best, as a col- league they'll treat me

lest, for of mu- sici- ans he's the best, as a col- league we'll treat him

us well not mo- lest for of mu sici- ans he's the best, as a colleague we'll treat him

too, for those that nev- er hooked are few! The rob- bers me will not mo-.

too, for those that nev- er hooked are few! Trombo- ni - us well not mo.-

too, for those that nev- er hooked are few! Trombo - ni -

pp

- lest, for of mu - si - cians I'm the best; as a col - league they'll treat me

- lest, for of mu - si - cians he's the best; as a col - league we'll treat him

- us we'll, not mo - lest, as a col - league we'll treat him too, for those that

poco rit.

too, for those that ne - ver hooked are few.

too, for those that ne - ver hooked are few.

ne - ver hooked, that ne - ver hooked are few.

poco rit.

ff

Poco meno mosso.

(The Robbers take off their masks.)

Piu Allegro.

Two vocal staves (Soprano and Alto) with lyrics: "Your cause we'll make our own!" The music is in a 2/4 time signature and features a melodic line with eighth notes and a bass line with quarter notes.

Poco meno mosso.

Piu Allegro.

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in both hands. Dynamics include *f* and *pp*.

1st ROBBER.

Musical score for the 1st Robber with lyrics: "pos - er need - y, Your emp - ty pock - ets call for ven - geance speed - y!" The melody is in a 2/4 time signature and includes a piano accompaniment with chords and eighth notes.

TROMBONIUS.

Musical score for Trombones with lyrics: "Ven - geance! Ven - geance! Ven - geance! Ven - geance!" The score includes dynamics such as *f* and *molto dim.* and is written for four parts.

Piano accompaniment for the Trombone section, featuring a rhythmic pattern of eighth notes and chords. Dynamics include *f*, *cresc.*, and *molto dim.*

Allegro grazioso.

*(in a hoarse whisper.)**(with subdued voices.)*

Vengeance! Vengeance! Vengeance! Vengeance! O Si gismund, your hole you'll hunt, your

Vengeance! Vengeance! Vengeance! Vengeance! O Si gismund, your hole you'll hunt, your

Vengeance! Vengeance! Vengeance! Vengeance! O Si gismund, your hole you'll hunt, your

Vengeance! Vengeance! Vengeance! Vengeance! O Si gismund, your hole you'll hunt, your

Allegro grazioso.

reign we'll put an end to, Your throne so weak be-gins to squeak, the rest we'll soon at-tend to!

reign we'll put an end to, Your throne so weak be-gins to squeak, the rest we'll soon at-tend to!

reign we'll put an end to, Your throne so weak be-gins to squeak, the rest we'll soon at-tend to!

reign we'll put an end to, Your throne so weak be-gins to squeak, the rest we'll soon at-tend to!

(*aside.*)

We swear that we'll sustain you. When loud the cannons thunder

(*aside.*)

and vengeance help obtain you! When loud the cannons thunder

mf

f *f* *molto dim.*

Yes! Vengeance! Vengeance! Vengeance!

there's many a chance to plun - - - der! *molto dim.*

Vengeance! Vengeance! Vengeance!

there's many a chance to plun - - - der! *molto dim.*

Vengeance! Vengeance! Vengeance!

f *cresc.* *ff* *molto dim.*

p *pp* (In a hoarse whisper.) *pp* (With subdued voices.)

Vengeance! Vengeance! Vengeance! O Sig - ismund your hole you'll hunt, your reign we'll put an

Vengeance! Vengeance! Vengeance! O Sig - ismund your hole you'll hunt, your reign we'll put an

Vengeance! Vengeance! Vengeance! O Sig - ismund your hole you'll hunt, your reign we'll put an

end to! Your throne so weak, be-gins to squeak, the rest we'll soon at - tend to!

end to! Your throne so weak, be-gins to squeak, the rest we'll soon at - tend to! To -

end to! Your throne so weak, be-gins to squeak, the rest we'll soon at - tend to!

1st ROB.

106 Poco piu Allegro.
1st ROBBER.

- mor-row at midnight's hour, we'll break the ty-rant's pow'r!
To - mor-row at midnight's
To - mor-row at midnight's

Poco piu Allegro.

p *mf*

To gath - er here,
hour, we'll break the ty-rant's pow'r!
hour, we'll break the ty-rant's pow'r!

p

let us a - gree, Trom-bo - ni - us! our bat - tle cry shall be!
Trom -
Trom -

TROMBONIUS.

Now, comrades sli-ly steal a - way, and let no noise our plan be -

bo - ni - us

bo - ni - us Now, comrades sli-ly steal a - way, and let no noise our plan be -

tray, but when you hear the watch word sound quick from your ambush you must bound! Now comrades

tray, but when you hear the watch word sound quick from your ambush you must bound! Now comrades

tray, but when you hear the watch word sound quick from your ambush you must bound! Now comrades

sli - ly steal a - way, and let no noise our plan be - tray, but when you hear the watchward

sli - ly steal a - way, and let no noise our plan be - tray, but when you hear the watchward

sli - ly steal a - way, and let no noise our plan be - tray, but when you hear the watchward

poco rit. **Piu Allegro.**

sound, quick from your ambush you must bound! Well.

sound, quick from your ambush you must bound! *ff* Trombo - ni - us our bat - tle cry shall be!

sound, quick from your ambush you must bound! *ff* Trombo - ni - us our bat - tle cry shall be!

sound, quick from your ambush you must bound! *ff* Trombo - ni - us our bat - tle cry shall be!

Piu Allegro.

poco rit. *ff* *ff trem.*

that's bi-zarre! I am pop-u-lar!

Trom-bo-ni-us, our bat-tle cry shall be!

Trom-bo-ni-us, our bat-tle cry shall be!

am pop-u-lar! pop-u-lar!

Trombo-ni-us! Trom-bo-ni-us!

Trombo-ni-us! Trom-bo-ni-us!

No. 10. DUETT.

PULCINELLA. METHUSALEM.

Andantino moderato.

PULCINELLA.

METHUSALEM.

PIANO.

Andantino moderato.

pp

PULCINELLA.

pp

Lin - ger, night en - tran - cing, tell-tale

dawn, keep yet a - way, — that not so soon, ah, not so soon, from me fleet - ing,

pp poco rit.

a tempo.

love's sweet dream may lon-ger stay!

O lin - ger, charm - ing

METHUSALEM.

p

Night en - tran - cing, lin - ger, tell-tale
a tempo.

pp poco rit.

p

night, go not a way, ——— that not so soon. ah, not so soon

dawn keep yet a - way ——— that not so soon, ——— ah, not so

from me fleet - ing love's sweet dream may lon - ger stay

soon from me fleet - - ing this dream of love may lon - ger

poco rit. **Poco animato.**

tell - tale dawn keep a - way!

stay' **Hark, hear'st thou not the**

poco rit. **pp Poco animato.**

pp

No, no!

lark whose song upwelling too soon an - noun - ces the dawn!

Tempo I.
PULCINELLA.

Tis the night-in-gale in sweet accents it is telling, that will be

legato.

P

Piu moto.

METHUSALEM.

long yet be-fore night is gone! . Woe's me! the

pp *more.*

shepherd's bells are sounding, and over the sky now Phoebus' rays ex-tend!

PULCINELLA. (*laughing.*)

METHUSALEM. (*heavily.*)

What an er-ror as-tounding, tis the moon my friend! The moon? Well, that's

p

rit.

PULCINELLA. (*seriously.*)
a tempo.

good, then I'll stay here, that I with kis-ses thee may cover! No, No! they

rit. *mf a tempo.*

might us here dis - co - ver, and for thee dan - ger lurks, I fear! Yes, thou wert

pp

right, the sun is nearing, soon breaks the day!

Not the lark you did hear

cresc.

cresc.

sf

love, haste a - way, soon breaks the day,

trill - ing, far is still the day, but in accents

cresc.

The dul - cet

thrill - ing, thenightin gale sang love's sweet tale.

Andante moderato.

cresc.

p

pp

ac - cents, trai - lou! this kiss as well, trai - lou! trai -

Thy lov - er brings thee, trai -

- lou! as his fare - well! the dul - cet ac - cents, trai -

- lou! as his fare - well! the dulcet accents, trai -

Piu moto.
(suddenly interrupting.)

- lou! this kiss as well, trai - lou! Haste from me, now, go, de - lay not, O

- lou! this kiss as well! trai - lou!

Piu moto.

Poco rit.

lov - - er mine! this heart stays thine!

(embracing her.)

O my dar - ling!

Poco rit.

must it be! Thy word con-so-la-tion gives in part-ing! For in-deed sweeter

dim. *pp* *rit.*

Tempo I.

The ac-cent dul cet trai-lou! This word, from no maid e'er was heard! The ac-cent sweet trai-lou! This

pp **Tempo I.**

kiss as well trai-lou thy sweet-heart brings thee, trai-lou

kiss as well trai-lou whis-pers un-to me my lit-tle wife trai-lou'

lou, as her fare-well trai-lou! But now go from me here dan-ger

lou. as a part-ing trou-lou! Must so soon I part from

ritard.

hurks for thee So go! to morrow 'twill quite diffrent be! For my heart stays with
 thee from thee, yet soon 'twill quite diff'rent be! for my heart stays with

ritard. pp

Lento.

thee! Because now ends our bliss!
 thee! since now ends this hour of

Lento.

rit.

Take this final parting kiss. Yes a fi-nal part-ing
 bliss Take this fi-nal part-ing

rit.

kiss Fare-well! Fare-well! Fare-well!

kiss Fare-well! Fare-well! Fare-well!

dim.

pp

No. 11. ROMANZE.

PULCINELLA and SIGISMUND.

Andantino.

PULCINELLA.

PIANO.

1. Al -
2. I

- though with me he sweet-ly plead - ed, No! no! cried I, you must a -
- tremble like a leaf-let ten - der, When he kissed me, and seized my

- way, From you a stern or - der is need - ed, if you'd have me o -
hand, The kiss I of course had to ren - der, for I could not with -

- bey what you say. It seems he was great - ly de -
- stand his com - mand. There - fore, I o - bey'd his di -

- light - ed, his wife so o - be - dient to find. To my
 - rec - tion (which to do, you'd im-pressed on my mind,) 'Till

sill up he climbed un - in - vi - ted, And there held me close - ly en -
 era - dled in dreams of af - fec - tion, The dawn us to - geth - er did

ppp *ritard.*

pp *ritard.*

- twined. _____
 find. _____

SIGISM.

Shall I show an-ger or a-musement? I'll see first what I in the pa-per
 Shall I show an-ger or a-musement? I'll see first what I in the pa-per

1. 2.

2. 1

find. find.

p

Ad.

№ 12. COUPLET.
SIGISMUND. CHOR.

Allegretto.

SIGISMUND.

1. Once on a time, a
 2. - ette and Os - car
 3. cou - ple liv - ing
 4. bal - let dan - cer
 5. charm - ing maid - en
 6. al - der - man was

PIANO.
mf *f* *p* *pp*

learn - ed man, A let - ter did in - dite, But for some cause or oth - er, none Could
 long had wished Their fortunes to u - nite, But still they lit tle head - way made, For
 in this town, Quite man - y chil - dren had, But as they chanced to be all girls, The
 is ad - mired By one of our young swells, He sends her man - y nice bouquets, Yet
 sud - den - ly Grows fret - ful, thin and pale, And ev - ry - bo - dy won - ders much, To
 rid - ing out Be - hind two spank - ing bays, His carriage whirl - ing through the street, Great

read what he did write; The rea - son, none could understand, He wrote a pret - ty hand.
 both were bash - ful quite; At last he dared a kiss to steal, Which did their u - nion seal.
 pa - ri - ents felt bad. At last they got a bouncing boy, Who can de - scribe their joy!
 she his suit re - pels. At last to her he bracelets sends, At once her ear she lends.
 think that she should ail - One day she by a soldier fine, Is asked: "Will you be mine?"
 clouds of dust did raise. I asked a man of manners plain, "His wealth how did he gain?"

CHOR.

1. The
 2. At
 3. At
 4. At
 5. One
 6. I

pp *p*

At last it was dis -
With joy their hearts did
What they so long had
For brace-lets ve - ry
A - gain she's bright and
"He used to be a

SOPR.

ALT. rea - son none could un - der - stand, He wrote a pret - ty hand;
last he dared a kiss to steal, Which did their u - nion seal!
last they got a bouncing boy, Who can de - scribe their joy?

TEN.

BASS. last to her he brace-lets sends, At once her ear she lends,
day she by a sol-dier fine, Is asked, "Will you be mine?"
asked a man of man-ners plain, "His wealth, how did he gain?"

- covered, To ev - ry one's sur - prise, The man he did en - tire - ly For -
flutter, And it was in this wise, That Os - car for the first time, Be -
wanted, The ba - by boy sup - plies, They feel that now they've got it, The
sel - dom, A wo - man does de - spise, That is the kind of pres - ent That
merry, No lon - ger frets and cries, The soldier's love has furnished The
ba - ker, And made such lit - tle pies, That one would hardly cov - er The

- get to dot his Is! At last it was dis - cov - ered, To ev - ry one's sur -
- gan to dot his Is! With joy their hearts did flut - ter, And it was in this
dot to crown their Is! What they so long had wanted, The ba - by boy sup -
takes a dan - cer's eyes! For bracelets ve - ry sel - dom, A wo - man does de -
dot to crown "her Is! A - gain she's bright and mer - ry, No lon - ger frets and
dot that tops the Is!" "He used to be a ba - ker, And made such lit - tle

At last it was dis - cov - ered, To ev - ry one's sur -
With joy their hearts did flut - ter, And it was in this
What they so long had wanted, The ba - by now sup -

For brace-lets ve - ry sel - dom, A wo - man does de -
"A - gain she's bright and mer - ry, No lon - ger frets and
"He used to be a ba - ker, And made such lit - tle

poco rit.

a tempo.

- prise, The man he did en - tire-ly, For-get to dot his I's!
 wise, That Os-car for the first time, Be-gan to dot his I's!
 - plies, They feel that now they've got it, The dot to crown their I's!
 - spise, That is the kind of present, That takes a dan-cer's eyes!
 cries, The soldier's love has furnished The dot to crown her I's!
 pies, That one would hard-ly cov-er The dot that tops the I's!"

poco rit.

a tempo.

- prise, For-get to dot his I's!
 wise, Be-gan to dot his I's!
 - plies, The dot to crown their I's!
 - spise, That takes a dan-cer's eyes!
 cries, The dot to crown her I's!
 pies, The dot that tops the I's!"

poco rit.

a tempo.

1. 5.

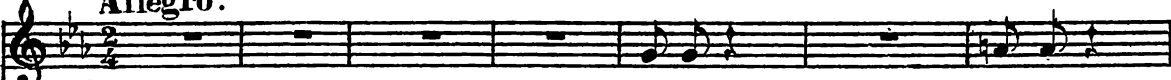
- 2. Jean-
- 3. A
- 4. A
- 5. A
- 6. An

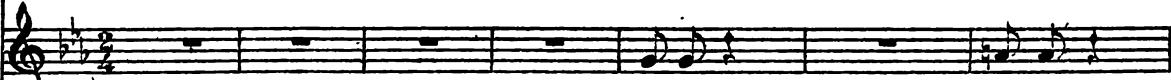
Last.

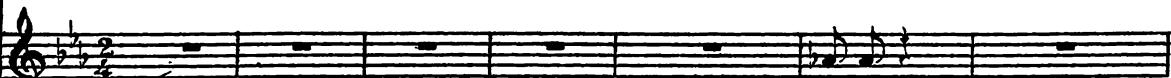
No. 13. FINALE.

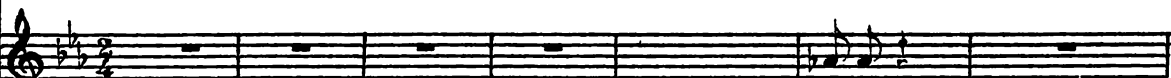
PULC. METHUS. SOPHIST. TROMBON. SIGISM. CYPRIAN. VULC. CARBONAZZI and CHOR.

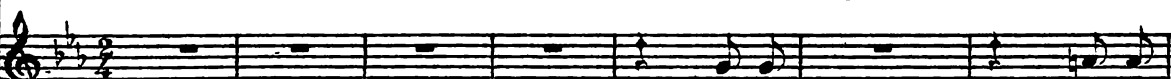
Allegro.

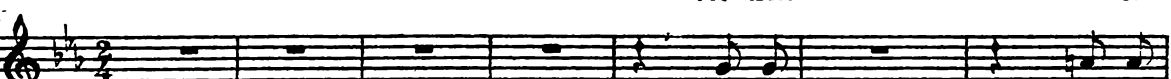
PULCINELLA.  In - sur - Whod have

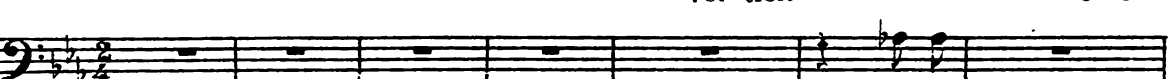
METHUSALEM.  In - sur - Whod have

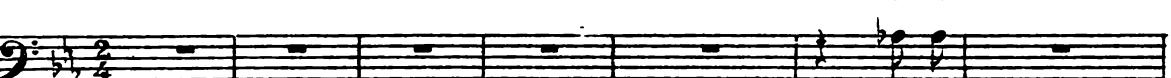
SOPHISTIKA.  in Bi -

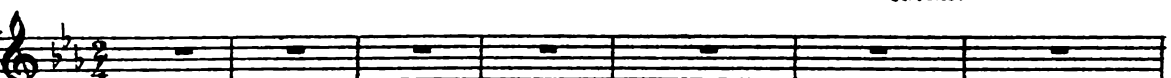
TROMBONIUS.  in Bi -

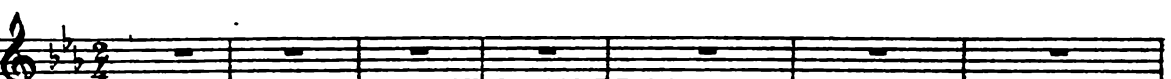
SIGISMUND.  rec - tion ev - er

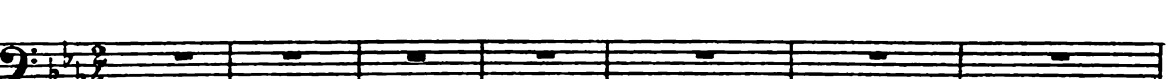
CYPRIAN.  rec - tion ev - er


VULCANIO.  carah!

CARBONAZZI.  carah!

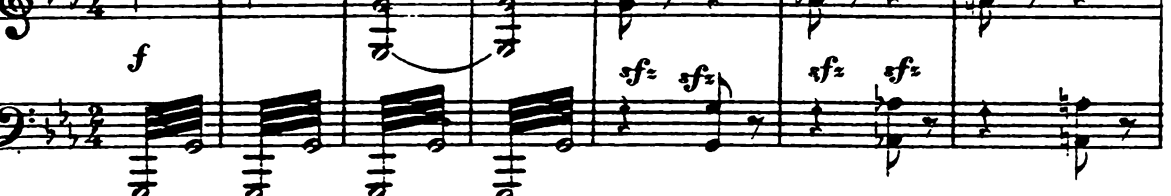
SOPR. & ALT. 

TENOR. 

CHOR. 

BASS. 

Allegro.

PIANO. 

Cypri - without the ha -

Cypri - without the ha -

thought of throne they've heb do - mat - i - cal

thought of throne they've heb do - mat - i - cal

a nus bitual

a nus bitual

it! captured

it! captured

PULC.

note to quit!

METH.

note to quit!

VULC.

note to quit!

CARB.



In - - sur - rec - tion in Bi - ea - rah! Cyp - - ri -



In - - sur - rec - tion in Bi - ea - rah! Cyp - - ri -



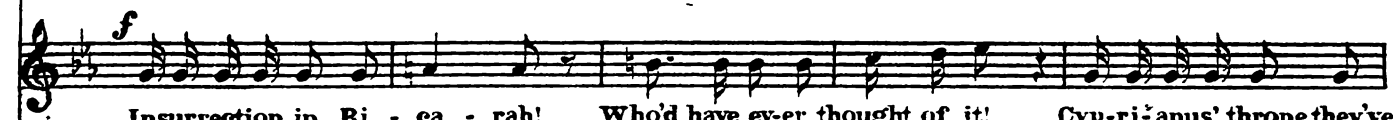
In - - sur - rec - tion in Bi - ea - rah! Cyp - - ri -



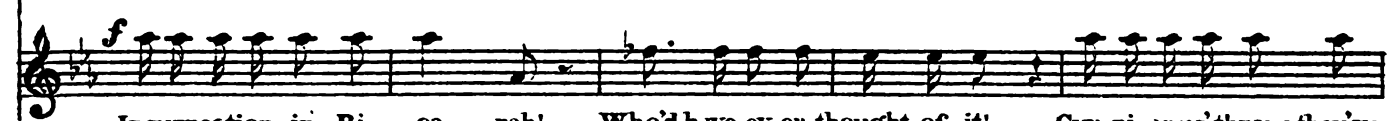
Insurrection in Bi - ca - rah! Who'd have ev - er thought of it! Cyp-ri-anus' throne they've



Insurrection in Bi - ca - rah! Who'd have ev - er thought of it! Cyp-ri-anus' throne they've



Insurrection in Bi - ca - rah! Who'd have ev - er thought of it! Cyp-ri-anus' throne they've



Insurrection in Bi - ca - rah! Who'd have ev - er thought of it! Cyp-ri-anus' throne they've



Insurrection in Bi - ca - rah! Who'd have ev - er thought of it! Cyp-ri-anus' throne they've



In - - sur - rec - tion in Bi - ea - rah! Cyp - - ri



Insurrection in Bi - ca - rah! Who'd have ev - er thought of it! Cyp-ri-anus' throne they've



Insurrection in Bi - ca - rah! Who'd have ev - er thought of it! Cyp-ri-anus' throne they've



an - us' throne they've captur-ed with - - out note to quit!

an - us' throne they've captur-ed with - - out note to quit!

an - us' throne they've captur-ed with - - out note to quit!

cap - tured with-out the ha - bi - tu - al heb - do - mat - i - cal note to quit!

cap - tured with-out the ha - bi - tu - al heb - do - mat - i - cal note to quit!

cap - tured with-out the ha - bi - tu - al heb - do - mat - i - cal note to quit!

an - us' throne they've captur-ed with - - out note to quit!

cap - tured with-out the ha - bi - tu - al heb - do - mat - i - cal note to quit!

mf

The musical score consists of ten systems of staves. The first three systems are vocal parts with lyrics. The fourth system is a piano accompaniment with lyrics. The fifth system is a vocal part with lyrics. The sixth system is a piano accompaniment with lyrics. The seventh system is a vocal part with lyrics. The eighth system is a piano accompaniment with lyrics. The ninth system is a vocal part with lyrics. The tenth system is a piano accompaniment with lyrics. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings like *mf*.

with - out note to quit!

with - out note to quit!

with - out note to quit!

with - out note to quit!

with - out note to quit!

with - out note to quit! . Now friend, I count on youral-

with - out note to quit!

with - out note to quit!

CYPRIAN.

li - ance to help me crush the foe's de - fi - ance! we to each

SIGISM.

He'd bet - ter not de - pend on me, I've got e -

CYPR.

oth - er true shall be.

p *pp*

- nough of him al - read - y.

To pitch in - to the foe we're read - y.

pp

SIGISM.

To pitch in - to the foe we're read - y Piff! Paff!

CYPR.

Piff! Paff! Piff! Crick!

VULC.

Piff! Paff! Piff! Crick!

Piff! Paff!

CARB.

p *pp*

PULC.
 To pitch in-to the foe we're read-y, Piff! Paff! Poof!

METHUS.

SOPH.
 To pitch in-to the foe we're read-y, Piff! Paff! Poof!

TROMB.

SIGISM.
 Piff! Criek! Piff! Paff! Poof!

CYPR.
 To pitch in-to the foe we're read-y, Piff! Paff! Poof!

VULC.
 Piff! Crack! Piff! Paff! Poof!

CARB.

To pitch in-to the foe they're ready, Piff! Paff! Poof!

To pitch in-to the foe they're ready, Piff! Paff! Piff! Poof!

PULC.

METHU.

SOPH.

TROMB.

CYPR.

Piff! Paff! Poof! Criek! Crack! Ra ta plan! Piff! Paff! Poof! Criek!

Piff! Paff! Poof! Criek! Crack! Ra ta plan! Piff! Paff! Poof! Criek!

Piff! Paff! Poof! Criek! Crack! Ra ta plan! Piff! Paff! Poof! Criek!

pp

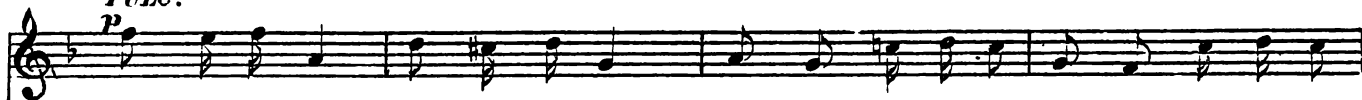
Crack! Rata-plan! Piff! Paff! Poof! Criek! Crack! Ra-taplan! Ra-ta - plan! Piff! Paff! Poof!

Crack! Rata-plan! Piff! Paff! Poof! Criek! Crack! Ra-taplan! Ra-ta - plan! Piff! Paff! Poof!

Crack! Rata-plan! Piff! Paff! Poof! Criek! Crack! Ra-taplan! Ra-ta - plan! Piff! Paff! Poof!

PULC.

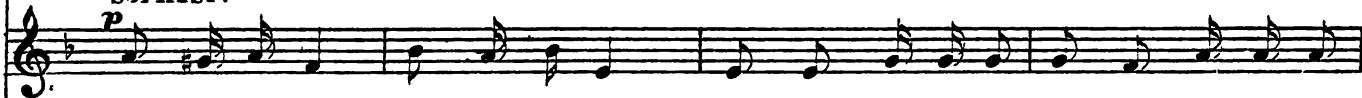
p



Lads, forward go, Charge on the foe! Crick!Crack! Ra-ta-plan! Crick!Crack!to the van!

SOPHIST.

p



METHUS.

p



Lads, forward go, Charge on the foe! Crick!Crack! Ra-ta-plan! Crick!Crack!to the van!

TROMB.

p



SIGISM.

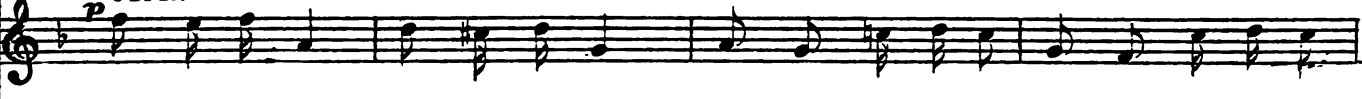
p



Lads, forward go, Charge on the foe! Crick!Crack! Ra-ta-plan! Crick!Crack!to the van!

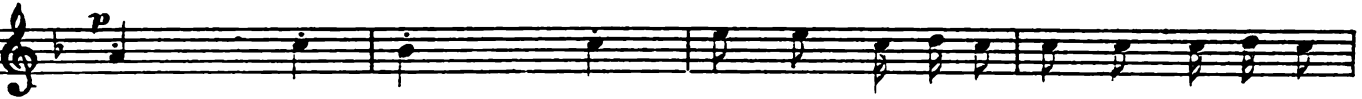
CYPR.

p



Lads, forward go, Charge on the foe! Crick!Crack! Ra-ta-plan! Crick!Crack!to the van!

p



Piff! Paff! Crick! Crack! Crick! Crack! Ra-ta-plan! Crick!Crack!to the van!

p



Lads forward go, Charge on the foe! Ra-ta-plan! Rataplan! Ra-ta-plan!

Lads forward go, Charge on the foe! Ra-ta-plan! Rataplan! Ra-ta-plan!

Lads forward go, Charge on the foe! Ra-ta-plan! Rataplan! Ra-ta-plan!

Ra-ta-plan!

Lads forward go, Charge on the foe Ra-ta-plan! Rataplan! Ra-ta-plan!

Piff! Paff! Crick! Crack! Ra-ta-plan! Rataplan! Ra-ta-plan!

Ra-ta-plan!

SIGISM.

Recitativ.

What means that trum-pet sound I

Allegro.

hear?

f

VULCANIO. Andante.

'Tis Messrs Popinjoy and Follansbee, they would likesire before you to ap-pear From

f

p

SIGISM. Allegro moderato.

I shall be hap - py to re -

. Bicarah they have been sent as deputies to see you here!

Allegro moderato.

CHOR.

ceive them

pp *cresc.*

We shall be hap - py *cresc.* to re - ceive them.

We shall be hap - py *cresc.* to re - ceive them.

pp *cresc.*

cresc.

Allegretto.

SIGISMUND. (strikes an attitude.)

Good-day to you,

gen-tlemen, this is, I think, Mis-ter Pop - in - jay?

FOLLANSBEE. (bowing.)

No sir, Fol - lans-bee! Up-on our

throne that's now va-cant, to take place we hope that you'll wil - ling be!

POPINJAY.

That we'd

PULC.

His luck is some-thing

METH. & SOPH.

O heav-ens, what a fate!

POPIN.

like to see!

CYPR.

O heav-ens, what a fate!

VULC. & CARB.

His luck is some-thing

great!

SIGISM. (fluttered, to Popinjay.)

Mis-ter Fol - - lans - bee.

POPIN. (bows.)

Excuse me, Pop - - in - jay! If,

great!

POP.

Sig-is - mund, the word you'll say, You'll be our ru - ler from this day!

p **PULC.**
 'Tis an of-fer grand! **SIGISM.** *rall.* *a tempo.*
VULC. & CARB. My thanks com-mand!

'Tis an of-fer grand!
p **CHOR.**
 'Tis an of-fer grand!
 'Tis an of-fer grand!

a tempo.
rall. *f.*

SIGISM. (to Follansbee.)
 I to the Ex-treme left send

my sa-lu-tations, Mister Pop-in-jay!
FOLLANSBEE (modestly.)
 Excuse me Fol-lans-bee!
POPINJAY.

For bringing

FOLL.

Our joy 'twould
right a-long with us the du-cal re-ga-lia, ex-cuse us pray.

PULC.

METH. & SOPH. Their of-fer's real-ly grand!
O most un-grate-ful land!

SIGISM. (to Papijnny.)

FOLL. Mister Fol-lans

CYPR.

VULC. & CARB.

There of-fer's real-ly grand!

bee!

FOLL.

POP.

To make you dukecon-cluded we, for lib-ral you are

Ex-cuseme Pop-in-jay! To make you dukecon-cluded we, for lib-ral you are

'Tis an of - fer grand! *rall. a tempo.*
 My thanks com - mand!
 said to be.

VULC. & CARB.
 'Tis an of - fer grand! *rall. a tempo.*
 'Tis an of - fer grand!
 'Tis an of - fer grand!

rall. a tempo.

.Allegro. Recitativ.
CYPR. (to Sigismund.) *And*
Allegro. Of course you'll re - fuse their prop - o - sition,
Recitativ. *a tempo.*

Recitativ.
 not encourage the se - di - tion!
SIGISM.
 I would in - deed! 'pon my soul, but that the
Recitativ.
pp colla parte.

(to the deputies.)

rit.

peo - ple's wish did e'er my acts con-trol! Your of - fer suits me ve - ry

pp *tr* *tr* *f* *rit.*

a tempo. SOPHIST.

Ha! treacher - y most fell! Treacher - y most fell!

SIGISM.
well. That you may

CYPR.
Ha! treacher - y most fell! Treacher - y most fell!

pp a tempo.

see I want to please your land, just o'er to me the blooming busi - ness

pp

Led. * *Led.* * *Led.* * *Led.* *

Tempo di Valse.

hand.

CYPR. (in a rage.)
They steal from me my sceptre, crown and

Tempo di Valse.

p

TROMB. They steal from
They steal from

lands! That ven-geance and the trai-tor's blood de-mands! They steal from

him his scepter, crown and lands. That vengeance and the trai-tor's blood de-
him his scepter, crown and lands. That vengeance and the trai-tor's blood de-

PULC.

They steal from him his scepter, throne and lands! For that he vengeance
mands!

mands!

mands! They steal my lands!

pp

dire and blood de - mands! For that for that
 They steal from him his scepter crown and
 They steal from him his scepter crown and
 they steal my lands They steal from me my scepter crown and

mf

he vengeance dire and blood de - mands
 lands, that ven - geance and the trai tor's blood de - mands! He steals his
 lands, that ven - geance and the trai tor's blood de - mands! He steals his
 lands,

lands that blood demands! He steals his lands! That blood demands!
 lands that blood demands! He steals his lands! That blood demands!

8.....

p PULC. & METH.

Man-y a word, by an-ger stirred, 'Midst the wild din of joy is heard,

SOPHIST.

TROMB.

Man-y a word, by an-ger stirred, 'Midst the wild din of joy is heard,

SIGISM.

He is pre-ferred, that is the word, Which 'midst the din of joy is heard,

CYPR.

Man-y a word, by an-ger stirred, 'Midst the wild din of joy is heard,

Your friends' do - mains. are wrongful gains, Fear lest the spite of fate's in - curred!

Thy fair do - mains, wrongly he gains, he has the spite of fate in - curred!

Thy fair do - mains, wrongly he gains, he has the spite of fate in - curred!

My new do - mains are splendid gains, I seem to be by fate pre - ferred!

My fair do - mains, wrongly he gains, he has the spite of fate in - curred!

PULC.

f *p* *f*
O wo-ful day! This dread surprise, for vengeance loud to Heav - en cries. He robs his friend

METH.

f *p* *f*
O wo-ful day! This dread surprise, for vengeance loud to Heav - en cries. He robs his friend

SOPH.

f *p* *f*
O wo-ful day! This dread surprise, for vengeance loud to Heav - en cries. He robs his friend

TROMB.

f *p* *f*
O wo-ful day! This dread surprise, for vengeance loud to Heav - en cries. He robs his friend

SIGISM.

f *p* *f*
O joyful day! This glad surprise, with new domin-ions me sup - plies. Bold-ly I'll take

CYPR.

f *p* *f*
O wo-ful day! This dread surprise, for vengeance loud to Heav - en cries. From me he takes

VULO.

f *p* *f*
O joyful day! This glad surprise, him with domi - ions new sup - plies. Bold-ly he takes

CARB.

f *p* *f*
O joyful day! This glad surprise, him with domin-ions new sup - plies. Bold-ly he takes

CHOR.

f *p* *f*
O joyful day! This glad surprise, him with domin-ions new sup - plies. Bold-ly he takes

f *p* *f*
O joyful day! This glad surprise, him with domin-ions new sup - plies. Bold-ly he takes

f *p* *f*
O joyful day! This glad surprise, him with domin-ions new sup - plies. Bold-ly he takes

f *pp* *f*

Tempo I.

take land and crown, O I must tremble! tremble! The great gods frown!

take land and crown, O I must tremble! tremble! The great gods frown! they frown

Bi-car-ah's crown! And I am hap-py' hap-py! tho'men may frown

Bi-car-ah's crown! O he shall trebble! tremble! The great gods frown! they frown!

Bi-car-ah's crown! May he be hap-py! hap-py! tho'men may frown!

Bi-car-ah's crown! May he be hap-py! hap-py! tho'men may frown!

Bi-car-ah's crown! May he be hap-py! hap-py! tho'men may frown!

f *mf* *mf* *p* *pp*

Tempo I.

PULC. & METH. pp

SOPH.

Ma-ny a word by an-ger stirred midst the wild din of joy is

The great god frown!
TROMB.

The great gods frown! Ma-ny a word by an-ger stirred midst the wild din of joy is
SIGISM.

CYPR.

He is pre-ferred; That is the word which midst the din of joy is

The great gods frown! Ma-ny a word by an-ger stirred midst the wild din of joy is

VULC. & CARB. pp

He is pre-ferred; That is the word which midst the din of joy is

heard! Your friend's domains are wrongful gains! Fear lest the spite of fate's in-curred!

His new do-mains are wrongful gains! he seems to be by fate pre-ferred

heard! His new do-mains are wrongful gains! he seems to be by fate pre-ferred

heard, my new do-mains are splendid gains! I seem to be by fate pre-ferred

heard, my fair do-mains wrongly he gains! he has the spite of fate in-curred

heard, His new do-main are splendid gains! he seems to be by fate pre-ferred

PULC. *f*
Woe! Woe! O Sig-is - mund! Woe! Woe! O Sig-is -

METH. *f*
Woe! Woe! O Sig-is - mund! Woe! Woe! O Sig-is -

SOPH. *f*
Woe! Woe! O Sig-is - mund! Woe! Woe! O Sig-is -

TROMB. *f*
Woe! Woe! O Sig-is - mund! Woe! Woe! O Sig-is -

SIGISM. *f*
Hail! Hail! this joy-ful day! Hail! Hail! this joy-ful

CYPR. *f*
Woe! Woe! O Sig-is - mund! Woe! Woe! O Sig-is -

VULC. *f*
Hail! Hail! O Sig-is - mund! Hail! Hail! O Sig-is -

CARB. *f*
Hail! Hail! O Sig-is - mund! Hail! Hail! O Sig-is -

ff

- mund! On this wrong-ful ac-tion! on this wrong-ful ac-tion!

- mund! On this wrong-ful ac-tion! on this wrong-ful ac-tion!

- mund!

day! Yes, Bi-ca-rah's ac-tion! Yes, Bi-ca-rah's ac-tion!

- mund! On this wrong-ful ac-tion! on this wrong-ful ac-tion!

- mund! Yes, Bi-ca-rah's ac-tion! Yes, Bi-ca-rah's ac-tion!

- mund! Yes, Bi-ca-rah's ac-tion! Yes, Bi-ca-rah's ac-tion!

- mund! Yes, Bi-ca-rah's ac-tion! Yes, Bi-ca-rah's ac-tion!

- mund! Yes, Bi-ca-rah's ac-tion! Yes, Bi-ca-rah's ac-tion!

ff

Hea - ven. can - not look with sat - is - fac - tion!

His wrongful

Hea - ven can - not look with sat - is - fac - tion!

is for me a source of sat - is - fac - tion!

Hea - ven can - not look with sat - is - fac - tion!

is for him a source of sat - is - fac - tion!

METH.

deed for vengeance cries, He from his friend a - way takes sheep - ter, lands and

PULC.

METH. His deed _____ his deed

crown! He steals from him his scep-tre, crown and lands; That, ven-geance, and the

SOPH.

TROMB.

He steals from him his scep-tre, crown and lands; That, ven-geance, and the

CYPR.

He steals from me my scep-tre, crown and lands; That, ven-geance, and the

p

will not a - vail _____

trai-tor's blood demands! He steals his lands; that blood demands, He steals his lands, that blood de-

trai-tor's blood demands! He steals his lands; that blood demands, He steals his lands, that blood de-

trai-tor's blood demands! He steals my lands; that blood demands, He steals my lands, that blood de-

cresc.

him' Ma - ny a word by an-ger stirred

METH.

mands'

SOPH.

mands' Ma - ny a word by an-ger stirred

TROMB.

mands'

SIGISM.

"He is pre - ferred!" that is the word

CYPR.

mands' Ma - ny a word by an-ger stirred

VCL.

CARB.

"He is pre - ferred!" that is the word

"He is pre - ferred!" that is the

"He is pre - ferred!" that is the word

PUL.

midst the wild din of joy is heard! Your friend's domains are wrongful gains.

METH.

SOPH.

midst the wild din of joy is heard! Your friend's domains are wrongful gains.

TROM.

SIGISM.

which midst the din of joy is heard! My new do - mains are splendid gains!

CYPR.

midst the wild din of joy is heard My fair do - mains wronglv he gains

VULC.

midst the din of joy is heard! His new do - mains

CARB.

CHOR.

which midst the din of joy is heard! His new do mains are splendid gains!

word which midst the din of joy is heard! His new do - mains,

which midst the din of joy is heard! His new, his new do - mains

Allegro ma non troppo.

fate's spite you've in-curred! Woe un-to you Si-gis

you've the spite of fate in-curred! Woe un-to you Si-gis

I by for-tune am pre-ferred! I'm su-premely hap-py

ven-geancedire he has in-curred! Woe un-to you Si-gis

they are splen-did gains. Hail! Hail! Great Sig-is mund, Hail! great Sigis-

He's by fate pre-ferred, Hail! Hail to you great Si-gis

they are splen-did gains. Hail! Hail to you great Si-gis

they are tru-ly splendid gains! Hail! great Si-gis-mund 'Hail! great Si-gis

Allegro ma non troppo.

cresc.

PUL.

mund. by good men you'll be shunned'

METH. *ff*

SOPH.

mund. O vil - lian to be shunned'

TROM. *ff*

SIGIS.

tra - tor to be shunned'

CYP. *ff*

for this luck will swell my friend'

VULC.

mund. O vil - lian to be shunned'

VULC. *ff*

mund. O migh - ty Sig - is - mund!

CARB. *ff*

CHOR.

mund. O migh - ty Sig - is - mund!

mund. O migh - ty Sig - is - mund!

mund. O migh - ty Sig - is - mund!

mund. O migh - ty Sig - is - mund!

III. ACT.

No. 14. SOLDIER'S CHORUS.

Spadi & Gasparo.

PIANO. *Allegro vivace.*

Tenor.
Soldier's Chorus. Good comrades, brave comrades, a merry life you'll lead, lads! in
Bass.

war rush fiercely on the foe, in peace with pretty maid-ens go.

Now

Now thirst for blood, - - then thirst for wine, that's in the Sol-dier's

thirst for blood, - - then thirst for wine, that's in the

p *cres* *f*

line. thirsty he must ever be, drink then we! - - -

Sol dier's line. thirsty he must ever be. drink then we! - - -

In-fant-ry and Cav - al-ry and Bom-bardiers and Mus-keteers all of them from

sf

far and near on our Duke's command come here Good com - rades.brave

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "far and near on our Duke's command come here Good com - rades.brave". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a melodic line in the right hand with trills and a harmonic accompaniment in the left hand.

com - rades, a mer ry life you'll leade, lads, in war rush fiercely on the foe, in

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "com - rades, a mer ry life you'll leade, lads, in war rush fiercely on the foe, in". The piano accompaniment continues with similar melodic and harmonic patterns, including trills and a steady bass line.

peace with pretty maid - ens go .

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "peace with pretty maid - ens go .". The piano accompaniment ends with a final cadence, marked with a piano (*p*) and pianissimo (*pp*) dynamic.

Poco meno.
SPADI.

(half over).

In praise of wine I loudly sing, then

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "In praise of wine I loudly sing, then". The piano accompaniment starts with a piano (*p*) dynamic and includes a 7-measure rest at the beginning.

homage to my sweet-heart bring! Find you a maid sweet and

The second system continues the vocal line and piano accompaniment. The lyrics are "homage to my sweet-heart bring! Find you a maid sweet and". The piano accompaniment includes a piano (*p*) dynamic marking.

ten-der, to the pro-vost send her! All I have to say is this,

The third system continues the vocal line and piano accompaniment. The lyrics are "ten-der, to the pro-vost send her! All I have to say is this,". The piano accompaniment features a complex rhythmic pattern with many beamed notes.

ar-dent-ly my girl must kiss, my girl must kiss!

The fourth system continues the vocal line and piano accompaniment. The lyrics are "ar-dent-ly my girl must kiss, my girl must kiss!". The piano accompaniment includes a piano (*p*) dynamic marking and a 7-measure rest.

The fifth system shows the continuation of the piano accompaniment, which concludes with a final cadence. The piano part features a 7-measure rest at the beginning.

No. 15. COUPLET and CHORUS.

Spadi, Caspario & Chorus.

(Somewhat marked.)

SPARDI.

PIANO.

The peace - ful shepherd on the

lea - - - of his - - - i - de - al dream - ing, a

vis - ion gold - en hue did see with blue eyes soft - ly

beam - - ing, Walk e - las - tic, figure slender, honeyed lips and

- glances tender, locks all tinged with golden light, skin like glacier snow so white. - - -

Blonde she must be! Blonde she must be! The shepherds maiden free! Blonde she must be!

p

rit. *a tempo* *p dolce*

blonde she must be the shepherds maiden free! Blonde she must be! Blonde she must be,

p dolce

CHOR Blonde she must be! Blonde she must be,

p dolce

Blonde she must be! Blonde she must be,

p

Blonde, yes blonde, yes

rit. *a tempo* *p*

rit. *a tempo*

the shepherds maiden free! Blonde she must be blonde she must be the shepherds maiden free

rit. *a tempo*

the shepherds maiden free! Blonde she must be blonde she must be the shepherds maiden free

rit. *a tempo*

the shepherds maiden free! Blonde she must be blonde she must be she must be!

a tempo

blonde must his maiden be! Blonde, yes blonde she must be!

rit. *a tempo* *f*

(more marked than the first time.)

f *p*

(Vigorously)

GASPARO

She that would gain the warriors breast - - - with hon - - - ey cannot

f *p*

tame him. Who would the eagle's flight at rest, - - must in the

wing first lame him! Coal black eyes and glances darkling, ready tongue and

pp

answer sparkling, strapping build and teeth like pearl. Thus I'd have the warriors girl'

pp

Dark she must be! Dark she must be, the warrior's maid-en free!

Dark she must be! Dark she must be, the warrior's maiden free!

rit. *a tempo*

Dark she must be! Dark she must be, the warrior's maiden free! Dark she must be
 Dark she must be! Dark she must be, the warrior's maiden free! Dark she must be

Dark, yes dark, yes dark must his maid-en be, dark, yes

Dark she must be the warrior's maiden free!
 Dark she must be the warrior's maiden free!

Dark she must be must she be.
 dark must she be.

rit. *a tempo*

SOPHISTIKA. CYPRIAN.

Moderato.

PIANO.

pp

Moderato.

SOPHISTIKA.

- 1. People lis - ten to the mournful
- 2. And in se - cret with his guest's op -

CYPRIAN.

Moderato.

People lis - ten, &c.
And in se - cret, &c.

Fine.

sto - ry of that no - ble ru - ler, Cyp - ri - an;
- po - nents, did this friend so conscienceless co - quet,

From the ma - ny mis - for - tunes that
Un - til Cyp - rian's land, crown and

bore he. Take a note of warning you all can! To his friend that treated him so
 scep - ter, In - to his po - session he did get. Sto - len prop - er - ty will ne - ver

il - ly, He went vis - i - ting, and with him too, Took his
 pros - per, This, O mor - tal, clear - ly un - der - stand. What - so -

wife, as fair as a - ny li - ly, And his son, he al - so nothing knew.
 ev - er be your oc - cu - pa - tion, Don't you ev - er steal your neighbor's land.

№ 17. DUET and CHOR.

TROMBONIUS, 1st ROBBER & CHOR.

Allegro moderato.

PIANO.

pp *ff*

TROMBONIUS.

pp

1. When 'tis quiet, steal - thi - ly, Treasures rich cab - bage
 rope we ex - tend, And tie it fast at one
 pleasure strange and sweet, In such a way the foe to

1st ROBBER.

pp

pp

we. Why does he too, pay re -
 end, Should the ty - rant Come to
 meet! There is naught I more ad -

cab - bage we,
 at one end,
 the foe to meet!

pp

pp

- fuse? That is why he his throne must lose! When 'tis
 - elose, We pull the rope, down he goes! And this
 - nire, Than such a chance, to con - spire! 'Tis a

pp

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *pp* at the beginning and end, and *f* in the piano part.

qui - et, steal - thi - ly, treasures rich,
 rope we ex - tend, and tie it fast
 pleasure strange and sweet, in such a way

The second system continues the musical score with two vocal staves and piano accompaniment. The piano part continues with the same accompaniment pattern as the first system.

TENOR.

CHOR.

When 'tis qui - et, steal - thi - ly, treasures
 And this rope we ex - tend, and tie it
 'Tis a pleasure strange and sweet, in such a

BASS.

The third system features three vocal parts: Tenor, Chorus, and Bass. The piano accompaniment continues in the bottom two staves.

The final system shows the piano accompaniment for the last part of the piece, consisting of two staves.

cab-bage we! Why does he to pay re-
 at one end! Should the ty - rant come too
 the foe to meet! There is naught I more ad-

rich cab-bage we! Why does he to
 fast at one end! Should the ty - rant
 way the foe to meet! There is naught I

f *mf* *cresc.*

fuse? that is why he his throne must lose!
 close: we pull the rope down he goes!
 mire: than such a chance to con-spire!

pay re - fuse that is why he his throne must lose!
 come too close we pull the rope down he goes!
 more ad - mire than such a chance to con-spire!

ff *f*

Boum! he'll find new woes in ev' - ry spot, boum, boum, where'er he

The first system consists of three staves. The top two staves are vocal lines in a single system, and the bottom two staves are piano accompaniment. The piano part includes dynamic markings *f* and *pp*.

goes, he'll hear a shot, boum, boum, he'll find new woes in ev' - ry

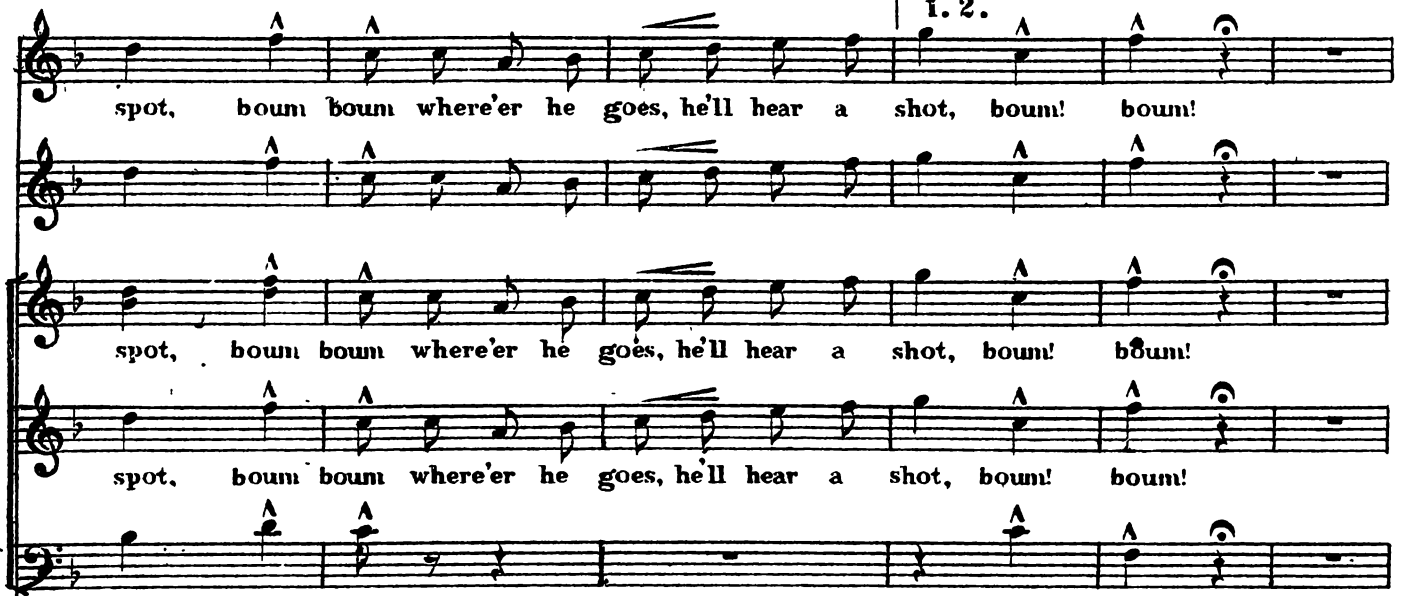
boum, boum, he'll find new woes in ev' - ry

boum, boum, he'll find new woes in ev' - ry

The second system consists of five staves. The top two staves are vocal lines, and the bottom three staves are piano accompaniment. The piano part includes dynamic markings *f* and *pp*.

The third system consists of two staves for piano accompaniment. It includes dynamic markings *f* and *pp*.

1. 2.

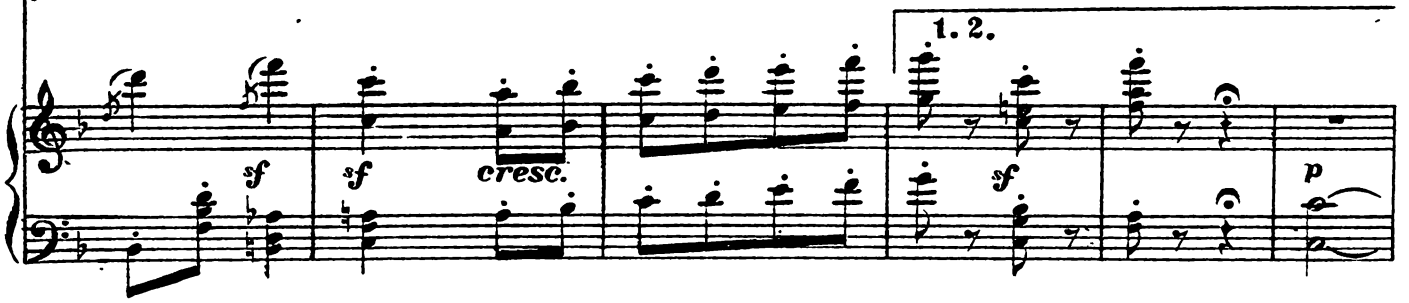


spot, boun boun where'er he goes, he'll hear a shot, boun! boun!

spot, boun boun where'er he goes, he'll hear a shot, boun! boun!

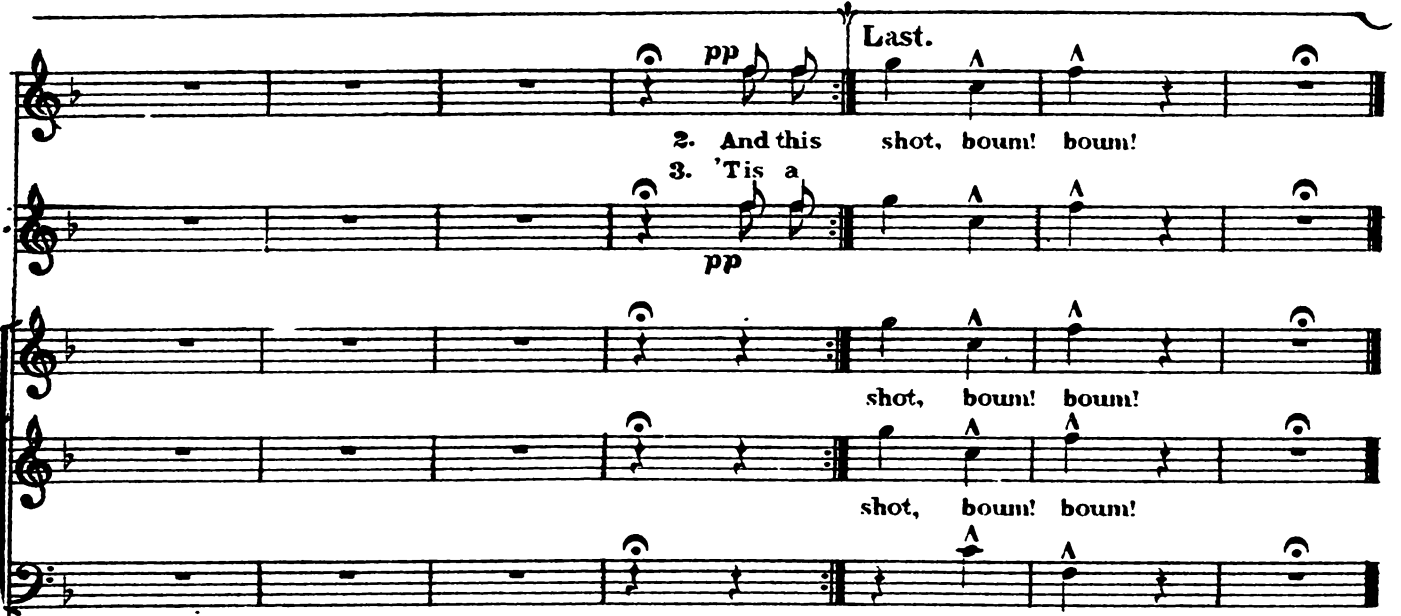
spot, boun boun where'er he goes, he'll hear a shot, boun! boun!

1. 2.



sf *cresc.* *sf* *p*

Last.



pp Last.

2. And this shot, boun! boun!

3. 'Tis a shot, boun! boun!

pp

shot, boun! boun!

shot, boun! boun!

Last.



pp *pp* *sf* *sf*

№ 18. GENERAL'S SONG.

METHUSALEM & CHOR.

Recitativ.

METHUSALEM.

I'm Gen - e - ral here, I'm Gen - e - ral here, I'm Gen - e - ral

PIANO.

Recitativ.

here!

1. Soldiers ad - vance! let val - or nerve you! Shall justice
foe think I'll be - seech him, Because Go -
sheath, thou weap - on splendid! With dauntless

ev - er cry for aid in vain?
- liah's size I do not show,
braver - y in - spire me now,

Let not the ties of du - ty swerve you, But fol - low
Soon I the les - son hope to teach him, That lit - tle
That when the din of bat - tle's end - ed, The bays of

me, the vic - to - ry I'll gain!
Da - vid laid the gi - ant low!
vic - to - ry may crown my brow!

Hark! 'tis the signal sounding
Tho' great their number I'll not
Their ringing plaudits greet my

clear!
 fear! 1-3.—I am gen'ral here! Bombs and cannons what need I fear! I am gen'ral ear!

here, leader here! Bombs and cannons, what need I fear! I am gen'ral here, leader

METHU' SALEM.

here Bombs and cannons what need I fear! I am gen'ral here! leader here! Bombs and

SOPR. & ALT. *f* *p* *f*

CHOR. Bombs and cannons what need he fear! He is gen'ral here! leader here! Bombs and

TENOR. *f* *p* *f*

Bombs and cannons what need he fear! He is our gen'ral here! Bombs and

BASS. *f* *p* *f*

1. 2.

can-nons what need I fear, I am gen'ral here! lead-er here!

can-nons what need he fear! He is gen'ral here! lead-er here!

can-nons what need he fear! He is our lead-er here!

1. 2.

METHUSALEM.

2. Let not the
3. Come from thy

Last.

here!

here!

here!

Last.

N^o. 19. WALZER DUET.

PULCINELLA. METHUSALEM.

PIANO.

Piano introduction for Pulcinella and Methusalem. The music is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

PULCINELLA.

p

Pulcinella's vocal line. The melody is in the right hand. Dynamics include *p* (piano) and accents (^).

O thou, O thou my field mar-shal, O

METHUSALEM.

p

Methusalem's vocal line. The melody is in the right hand. Dynamics include *p* (piano) and accents (^).

O thou, my life, my love my all,

Piano accompaniment for the first vocal section. The music is in the left hand. Dynamics include *p* (piano).

thou, O thou, O thou my life, my all! I'll fol - low e - ver

thou, my life, my all! Thou'lt fol - low e - ver

cresc.

Piano accompaniment for the second vocal section. The music is in the left hand. Dynamics include *cresc.* (crescendo) and *p* (piano).

at thy call, fol - low thee at thy call Thou

at my call, fol - low me at my call Thou

Piano accompaniment for the final vocal section. The music is in the left hand. Dynamics include *p* (piano).

of my dreams the end and all, O thou my dar-ling field - mar -
of my dreams the end and all, O thou thou, my life my

shall Soon thou't be back with me then we'll both
all Soon dear will I re-turn to thee then we'll

hap-py be, Soon thou't be back with me, then we'll
hap-py be, Soon dear will I return to thee we'll

hap - py be.
 hap - py be. Tho' I now must leave thee O let not

p *p*

cresc. *f*
 In my arms I'd weave thee,
 grief af-flict thy heart

mf *cresc.*

poco rit. *p* *rall.*
 nev - er from my side let thee de - part. O
 I must yet de - part O

poco rit. *pp* *rall.*

a tempo

thou, O thou my field mar - shal O thou, O thou, O thou ny life, ny
a tempo
 thou, ny life, ny love, ny all, thou ny life, ny
a tempo *cresc.*

all, I'll fol - low ev - er at thy call, fol - low thee, at thy
 all, Thou'lt fol - low ev - er at ny call, fol - low me, at ny
p

call. Thou of my dreams the end and all, O thou, my darling field - mar -
 call. Thou of my dreams the end and all, O thou, thou ny life, ny
p *f*

shall. Soon thou'lt be back with me, Then we'll both
 all, Soon, dear, will I return to thee, Then we'll

p

hap - py be. Soon thou'lt be back with me then we'll
 hap - py be. Soon dear will I return to thee we'll

f

hap - - - py be.
 hap - - - py be.

f

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