

VOCAL SCORE  
OF  
THE GONDOLIERS;

OR,  
THE KING OF BARATARIA.  
BY  
W. S. GILBERT  
AND  
ARTHUR SULLIVAN,

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

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ARRANGEMENT FOR PIANOFORTE BY  
J. H. WADSWORTH  
(OF BOSTON, U.S.A.).

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First performed at the Savoy Theatre, London, under the management of Mr. R. D'Oyly Carte,  
on Saturday, December 7th, 1889.

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# THE GONDOLIERS;

OR,  
THE KING OF BARATARIA.

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## Dramatis Personæ.

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

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

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ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

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

DATE 1750.

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

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# THE GONDOLIERS;

OR,

# THE KING OF BARATARIA.

## INTRODUCTION.

*Allegro vivace.*

PIANO. *f*

Ped. \* Ped.

\*

*f*

*f*

First system of musical notation, featuring a treble and bass clef. The music consists of chords and arpeggiated patterns in the right hand, and a steady bass line in the left hand.

Second system of musical notation, continuing the piece with similar textures of chords and arpeggiated patterns.

Third system of musical notation, showing more complex rhythmic patterns in the right hand.

Fourth system of musical notation, featuring a prominent bass line in the left hand.

Fifth system of musical notation, with intricate arpeggiated figures in the right hand.

Sixth system of musical notation, ending with a pedal point and a final chord. The word *dim.* is written above the first measure, and *Ped.* is written below the last measure.

VII

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Ped. \* Ped. \* Ped. \* Ped. \*

*p* *f*

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a continuous melodic line in the right hand and a supporting bass line in the left hand, both with flowing eighth-note patterns.

Second system of musical notation. The right hand continues with a melodic line, while the left hand features a more complex accompaniment with chords and moving bass lines. Pedal markings are present below the staff.

Third system of musical notation. Similar to the second system, it shows a melodic line in the right hand and a detailed accompaniment in the left hand. Pedal markings are visible.

Fourth system of musical notation. The right hand has a melodic line with some slurs. The left hand accompaniment includes chords and moving lines. Dynamic markings *din.* and *p* are present.

Fifth system of musical notation. The right hand features a melodic line with a change in key signature and time signature. The left hand accompaniment includes chords and moving lines. Dynamic markings *p* and *Allegretto grazioso.* are present.

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



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

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a 'Ped.' marking, indicating a pedal point or sustained bass sound.

Third system of musical notation. The treble staff has a 'rall.' marking, indicating a tempo change. The bass staff features multiple 'Ped.' markings, some with asterisks, suggesting specific pedal techniques.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has alternating 'Ped.' and asterisk markings, indicating a sequence of pedal effects.

Fifth system of musical notation. The treble staff includes 'cres.' and 'f' markings, indicating a crescendo and fortissimo dynamic. The bass staff has a 'Ped.' marking with an asterisk.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Performance markings include *rall.* (rallentando) and *dim.* (diminuendo).

Second system of the piano score. The right hand continues the melodic development with some trills. The left hand maintains a steady accompaniment. Performance markings include *p* (piano) and *tr* (trill).

Third system of the piano score, concluding with a double bar line. The right hand has a more active melodic line with slurs, and the left hand continues with a consistent accompaniment.

Fourth system of the piano score. The tempo and mood are indicated by the marking *Allegretto. Tempo di Gavotte.* The right hand begins with a new melodic phrase, and the left hand provides a simple harmonic support.

Fifth system of the piano score. The right hand continues the melodic line with eighth-note patterns, and the left hand provides a steady accompaniment with chords.

Sixth system of the piano score. The right hand features a melodic line with some grace notes, and the left hand continues with a consistent accompaniment.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a trill-like figure. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the right hand.

Second system of the musical score. The right hand continues the melodic line with a long slur over several measures. The left hand has a more active accompaniment. A dynamic marking of *p* (piano) is indicated in the right hand.

Third system of the musical score. The right hand features a complex, multi-measure chordal passage with a long slur. The left hand continues with a steady accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Fourth system of the musical score. The right hand has a melodic line with eighth notes and slurs. The left hand accompaniment consists of chords and moving lines.

Fifth system of the musical score. The right hand continues with a melodic line of eighth notes. The left hand accompaniment remains consistent with the previous systems.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings include *cr25.* and *f*.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment includes a *p* dynamic marking.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment consists of chords and single notes.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes a *f* dynamic marking and a series of chords.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes a *riten.* marking and a *trem.* marking with a tremolo symbol. The system concludes with a double bar line.

# ACT I.

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

*Allegretto molto.*

PIANO. *ff*

*Scza.*

1st SOPRANOS.  
2nd SOPRANOS.

List and learn,  
List and learn,  
List and learn,  
List and learn,

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

*dim.* *mp*

Ped.

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

**B**

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

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

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

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

Ped. \*

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

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

Ped.

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

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

*dim.* *mp*

Ped.

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

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

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

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

*cres.*

. . . . . Oh list and . . . . learn, List and learn, . . . . .

. . . . . Oh list and . . . . learn, List and learn, . . . . .

Ped. • Ped. \* Ped. \* Ped. •



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

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

Ped. Ped.

SOLO. FIAMETTA. D

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

Ped. Ped.

maid in Ven - ice sighs . . . . . Two peer - less in their beauty That they

shame the sum - mer skies. . . . . We have hearts for them in plen - ty, They have

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

*8va.*

**E** CHORUS. 1st GIRL.

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

*8va.*

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

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

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

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

*f* Ped. *mf*

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

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

*crs.*

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

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

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

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

*f*

white . . . and red ! . . . .

white . . . and teal ! . . . .

Ped.   \*   Ped.   •   Ped.   •   \*

*Allegretto moderato.*

*p*   *pp*

SOLO. FRANCESCO.

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

SOLO. FIA.

flo-ral tri-butes ex-tra-or-di-na-ry? For Mar-co and Ghi-

*f*

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

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

**G**  
SOLO ANTONIO. (BARTONE.) CHORUS. ANT.  
- date . . . ly. Do all you mai - dens love them? Pas - sion ate - ly! These

*sempre pp* *f* *pp*  
Ped.

SOLO GIORGIO. (BASS.)  
gon - do lier are to be en - vied great - ly! But what of us, who one and all a -

- dare you? Have pi - ty on our pas - sion, I im - plore you!

H SOLO. FIA. SOLO. VITT.

These gen - tle - men must make their choice be - fore . . . you; In the mean time we

SOLO. GIULIA.

ta - cit - ly ig - nore you. When they have cho - sen two that leaves you plen - ty -

FIA. & VITT.  
SOLO.

Two do - cen we, and ye are four and - twen - ty. Till then, en - joy your

SOLO. ANTONIO.

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

*Allegro con brio.*

ANTONIO. (BARTONE.)

1. For the mer - ri - est fel - lows are we, } Tia  
 2. With sor - row we ven - o - thing to } do, }

CHORUS. 1st & 2nd SOPRANOS.

Tra la, tia la, tra la, Tra

TENORS & BASSES.

Tia la, Tra la, tra la, Tra

la la la la, . . . Tia la la la, That And ply care . . .

la la la la, . . . Tia la la la,

la la la la, . . . Tia la la la,

*p*

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

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

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

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

*f*

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

la!

la!

*p*

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

*f* Tra la!

*f* Tra la!

*f* Tra la!

*f sf*



Tra la la la la la la

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

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

2e. 2e. 2e. 2e.

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

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

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

*K f*

*p*

*p*

la la la la, Tra 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 la la la

*cres.*

*cres.*

*cres.*

*cres.*

*f*

2nd Verse.

1st. 2nd. RECIT. FIA.

See,

*Allegro agitato*

*p* *ff* *ff*

Ped.

la, Tra la! la! Tra la! la! *Sva.*

2nd Verse.

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

CHORUS. SOPRANOS.

voice. *a tempo.* Hail, Hail! gal-lant gon-do-lier-i, hen' ve-

*f* *Sva.*

- nu - ti! Ben ve - nu - ti! Ac cept our love, our  
 8va.

Ped. \*

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

Ped. \*

## MARCO &amp; GIUSEPPE.

Buon' gior - no, Si - gnor - i - ne!  
 CHORUS. 1st & 2nd SOPRANOS.  
 Gon - do - lier - i ca - ris - si - mi!  
*Allegretto grazioso.*

Ped. \*

## MARCO.

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

## MARCO &amp; GIUSEPPE.

fior - i bel - lis - si - mi?

## CHORUS. SOPRANOS.

Per lei, bell' si - gno - ri! O ce - est - le - tis - si - mi!

M

MARCO.

O ciel!

GIUS.

O ciel!

O ciel!

Sia - mo gon - do - lier - i! Si - gnor

O ciel!

Sia - mo gon - do - lier - i! Si - gnor -

## CHORUS. SOPRANOS.

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

## N CHORUS.

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

## MARCO &amp; GIUS.

Po - ve - ri gon - do - lier - i!  
 Po - ve - ri gon - do - lier - i!  
 - lier - i!  
 Gon - do - lier - i!  
 Po - ve - ri gon - do - lier - i!  
*p*

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

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

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

Ser - vi - to - ri u - mi - lis - si - mi! Per noi ques - ti  
 Sia . . . mo con - ta - di - ne!

Ser - vi - to - ri u - mi - lis - si - mi! Ser - vi - to - ri u - mi -  
 fior - i - Ques - ti fior - - i bel - lis - si - mi!

1st SOPRANOS.  
 Per lei, bell' si - gno - ri, O  
 - lis - si - mi! Ser - vi - to - ri u - mi - lis - si - mi, Ser - vi - to - ri u - mi - lis - si - mi, u - mi -  
 Si - gnor - i - ne! Gon - do -  
 ec - ccl - len - tis - si - mi! Con - ta - di - ne! Ca - va - lier - i!  
 lis - - si - mi, Si - gnor - i - ne! Gon - do -

*più lento.* *dim.* *p*

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

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

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

*Allegro vivace con molto brio.*

*più lento.* *f*

MARCO.  
We're  
GIUSEPPE.  
We're

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

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

trade that we ply. . . . .

trade that we ply. . . . .

*P*

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

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

coat - ed, To beau - ty de - vo - ted Giu - sep - pe and I! . . . . .

coat - ed, To beau - ty de - vo - ted are Mar - co and I! . . . . .



When

When

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

The second system of the musical score continues the vocal and piano parts. It begins with a *Q* (Quasi) marking. The lyrics are: "morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With". The piano accompaniment continues with the same eighth-note accompaniment.

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

The third system of the musical score continues the vocal and piano parts. The lyrics are: "car - ols we come, At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our". The piano accompaniment continues with the same eighth-note accompaniment.

man - do - lins tu - ning, We ia

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

*Sua.*

*f* *dim.*

Ped. Ped.

- - - zi - ly . . . thum. Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

la - zi - ly, li - zi - ly thum. Our man - do - lins

*Sua.*

*p*

la, Tia la la la la, Tia la la la la, Tra la la la la, Tia la la la la, Tia la la la la la

tu - ning, We . . . la . . . zi - ly thum. Tia la la la la la

*f*

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

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

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a final measure with a fermata.

*S f*  
ves . . . . . pers are ring - ing, To hope ev - cr cling - ing, With songs of our

*ff*  
ves . . . . . pers are ring - ing, To hope ev - cr cling - ing, With songs of our

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a final measure with a fermata. The piano part includes a *p* dynamic marking.

sing - ing A vi gil we keep . . . . .

sing - ing A vi - gil we keep . . . . .

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a final measure with a fermata.

When day - light is fa - - - ding, Ea -

When day - light is fa ding, Ea -

The first system consists of four staves. The top two staves are vocal lines in G major with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment. The vocal lines have lyrics: "When day - light is fa - - - ding, Ea -" and "When day - light is fa ding, Ea -".

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

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

The second system consists of four staves. The top two staves are vocal lines with lyrics: "- wrapt in night's sl... ding, With soft se - re - na - ding" and "- wrapt in night's sha - ding, With soft se - re - na - - - ding". The piano accompaniment includes dynamic markings "dim." above the vocal lines and "dim." below the piano part.

We lull them to sleep.

We lull them to sleep.

The third system consists of four staves. The top two staves are vocal lines with lyrics: "We lull them to sleep." and "We lull them to sleep.". The piano accompaniment includes dynamic markings "pp" above the vocal lines and "pp" below the piano part. A fermata is placed over the first vocal line.

*express.*

With soft . . . se

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

*U*

*μ*

We lull . . . them. We lull them to sleep. . . .

*pp*

*sempre p*

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

*sempre p*

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

*sempre p*

*f con forza.*

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

*f*

Tra la la la li, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

*V*

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

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

*p*

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

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

*cres.*

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

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

*molto cres.*

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

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

*f*

Ped. \* \*

*f*

*sf sf*

Ped. \* Ped. \* Ped. \*

*Moderato.*  
RECIT. MARCO

*a tempo moderato.*

And now to choose our brides!

GIUS.

As all are young and fair, And

RECIT.

*a tempo moderato.*

*fp*

*f*

*p*

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

a-mia-ble le-sides, We real-ly do not care A pref-er-ence to de-clare.

de-li-cate—

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



mate!

CHORUS. *f*

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

Vi - va! But how do they pro - pose To let im -

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest followed by the word 'mate!'. The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). The first measure of the piano part contains a complex chord with a fermata. The lyrics 'Vi - va! A bi - as to dis - close Would be in - de - li - cate -' are written below the vocal line. The piano part continues with a bass line and a treble line, both featuring rhythmic patterns and dynamic markings like *f* and *pp*.

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

B GIUS. RECIT.

*p* RECIT.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics '- par - tial Fate Se - lect for them a mate?'. The piano accompaniment continues with a treble clef and a key signature of one sharp. The lyrics 'These hand - ker - chiefs up - on our' are written below the vocal line. The piano part features a recitative section marked 'B GIUS. RECIT.' and '*p* RECIT.', with a fermata over the final note of the piano part.

MARCO.

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

eyes be good e - nough to bind, Then

*a tempo.*

The third system of music continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics 'And take good care that both of us are ab - so - lute - ly blind; Then'. The piano accompaniment continues with a treble clef and a key signature of one sharp. The lyrics 'eyes be good e - nough to bind, Then' are written below the vocal line. The piano part features a recitative section marked 'MARCO.' and '*a tempo.*'.

*a tempo.*

turn around—and we, with all con-ve-ni-ent des-patch, Will un-der-take to mar-ry a-ny two of you we catch!

turn around—an lwe, with all con-ve-ni-ent des-patch, Will un-der-take to mar-ry a-ny two of you we catch!

CHORUS.

*f*  
Vi-va! They

Vi-va! They

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

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

F.LAM.

Are you peep-ing?

Can you see me?

MARCO.

Dark I'm

*Allegro con moto.**p*Ped.  
18, 241.

VITT. GIUSEPPE.

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

C FIAN.

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

VITT.

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

GIANETTA & TESSA.

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

CHORUS.

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

*f* Fie, for shame, Fie, for shame,

*f* *Stra.* *Stra.*

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

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

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

CHORUS OF GIRLS.  
My pa-pa lie keeps three horses, Black, and white, and

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

*Lento.*

*sf*

hap-pie grey, sir; Turn three times, then take your cour-ses. Catch what-ev-er girl you may, sir!

*Repeat by*  
CHORUS OF MEN.

GIUSEPPE.

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

Musical score for Giuseppe's first line. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is in bass and treble clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include a forte (f) marking.

MARCO.

Rap - ture, rap - ture!

To me Gia - net - ta Fate has

CHORUS.

Rap ture, rap ture!

Rap - ture, rap - ture!

Musical score for Marco and the Chorus. It includes a vocal line for Marco and a three-part vocal chorus. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include forte (f) and piano (p) markings.

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

Just the ve - ry girl he

Just the ve - ry girl he

Musical score for the second line. It includes a vocal line and a three-part vocal chorus. The piano accompaniment features a more active bass line. Dynamics include forte (f) markings.

GITS.

Tessa.

MARCO.

I could ta - ket charge - Mr good - ness! This in - deed is a sim - ple rule - ness. I've no

man - to -

man - to -

GRAN.

pre - at - ter who - ev - er - I'm an -

Well, I may -

Allegro

... a set a li - er - al mea - sure

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

Each of us to prove a trea - sure, Con - ju - gal and mo - re - ta - - o,

Glad - ly will de - vote our lei - sure, Gal - lant con - du - ct - - -

Ped. \* Ped. \* Ped. \* Ped.

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

*Solo*

la la la la la la la, la la!

*Scuz.*

*f*

*p*

TESSA.

Gay and gal - lant

gen - do - lier - i, Take us both and hold us tight - ly, You have

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

*F*

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

*pp*

Ped.      Ped.      \* Ped.      \* Ped.



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

Ped.

- tier - i! Tra la la la la la, Tra la la la la la, Tra la

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

CHORUS.

Tra la la la la la la la la

Tra la la la la la la la la

*f* *f*

## GIAN. &amp; TESSA.

Thank you, gal - lant gon - do - lier - i:

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

2nd SOPRANOS.  
la! . . . . .

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

la! . . . . .

*f*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*cres.*

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

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,

*cres.*

*cres.*

Ped. \* Ped. \* Ped. \*

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

SOPRANOS.

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

TENORS & BASSES.

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

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

Tra a a la, . . . la la! Fate in  
 Tra la la la, . . . la la! Fate in  
 Tra la la la, . . . la la! Fate in

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

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

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

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

This system contains the first three vocal lines and their corresponding piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "Then no lon - ger let us lin - ger, To the al - tar hur - ry we! Tra la".

la la la la la la la la la la!

la la la la la la la la la la!

la, la la, la la, la la!

This system contains the second three vocal lines and their corresponding piano accompaniment. The vocal lines feature a melodic line with lyrics: "la la la la la la la la la la!", "la la la la la la la la la la!", and "la, la la, la la, la la!". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

This system contains the piano accompaniment for the third system, consisting of a right-hand melody and a left-hand bass line. It continues the musical theme established in the previous systems.

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

*Allegro marziale.*

PIANO. *f*

**A** **DUKE.**

From the sun - ny Span - ish shore,

*p*

**DUCHESS.**

His Grace of Pla - za - Tor—

And his Gra - ce's Duchess true—

**CASILDA.**

And his Gra - ce's daugh - ter, too—

**LUIZ.**

And his

Gra - ce's pri - vate drum To Ve - ne - tia's shores have come, To Ve - ne - tia's shores have

CASILDA.

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

DUCHESS.

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

LUIZ.

come: And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

DUKE.

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

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

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

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

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



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

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

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

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

*C. f*  $\wedge$  *p*

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

*f*  $\wedge$  *p*

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

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

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

*f*  $\wedge$  *p*

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

*f*

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

*f*

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

*f*

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

*f*

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

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

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

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

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

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

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

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

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

## No. 3.

## SONG—Duke of Plaza-Toro.

DUKE.

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

*Allgro marziale.*

F. & C.

*f* *dim.* *p*

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

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

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

CASHDA.

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

DUCHESS.

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

LUIZ.

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

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

*p*

1st & 2nd.

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

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

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

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

3rd.

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

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

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

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

*f* *sf* *sf*

- To - ro!

- To - ro!

- To - ro!

- To - ro!

*f*

Ped. \* Ped. \* Ped. \* Ped. \* *Attacca.*

## No. 4.

## RECIT.—Casilda &amp; Luiz.

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

*Allegro vivace.*

PIANO.

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

*p*

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

## RECIT.

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

tear them

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

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

*Andante moderato e espressivo.*

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



gen - tile - ness!

LUIZ.

Ah, well - be - lov - ed, Thy cold dis - dain, It gives no

pain - . . . 'Tis mer - cy, played' In mas - que - rade! Ah, well be - lov - ed!

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

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

*cres.*

Ped. \* Ped. \*

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

*dim.*

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

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

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

*p* *f* *dim.*

Fed. \*

No. 5.

DUET—Casilda & Luiz.

LUIZ.

*Andante.*

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

PIANO.

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

Ped. \* Ped. \*

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

Ped. \* Ped. \*

CASILDA.

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

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

*tranquillo.*

*trcn.*

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

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

*f* *dim.*

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

whirl-wind mourn its re-qui-em!

*f* *p*

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

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

*dim.*

ah, woe is me! Oh, bu - ry, bu - ry—let the grave close o'er The days that were—that never

Ch, bu - ry, bu - ry—let the grave close o'er The days that were—that never

*p*

will be more! Oh, bu - ry, bu - ry, love that all con - demn, And let the whirl - wind mourn its

will be more! Ch, bu - ry, bu - ry, love that all con - demn, And let the whirl - wind mourn its

*f* *dim.*

*f* *dim.*

*f* *dim.*

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

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

*pp* *pp*

*trem.*

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

DON ALHAMBRA.

*Allegretto non troppo vivo.*

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

1. I  
2.  
3.  
4.

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

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

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

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

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

*1st, 2nd, & 3rd.*

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

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

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

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

*4th.*

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

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

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

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

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

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

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

*f*



# No. 7. RECIT.—Casilda & Don Alhambra.

CASILDA.

*Allegro con brio.*  
 PIANO. *f*  
 Ped.

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

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

Ped.

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

Ped.

DON ALHAM.

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

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

*Attaca il Quartetto.*

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

*Alleretto moderato.*

CASILDA.

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

DUCHESS.

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

LUIZ.

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

DUKE.

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

INQUISITOR.

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

PIANO. *p*

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

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

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

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

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

Fed. \*





*cres.*

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

*cres.*

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

*cres.*

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

*cres.*

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

*cres.*

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

*p*

*Ped.*

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

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

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

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

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

*cres.*

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

**C**

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

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

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

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

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

Ped. \* Ped. \* Ped. \* Ped. \*

**ff**

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

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

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

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

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

E

*p*

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

*p*

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

*p*

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

*p*

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

*p*

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

*p*

*8va.*

*p* *marcato.*

*f*

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

*f*

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

*f*

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

*f*

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

*f*

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

*8va.*

*loco.*

*ff*

Ped. \*

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

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

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

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

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

Ped. \* Ped. \* Ped. \*

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

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

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

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

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

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

*f*

Ped. \*

Ped. \* Ped. \* Ped. \*

1S, S<sub>1</sub>+



## No. 9.

## CHORUS—with Solo (Tessa).

CHORUS. *Unison.*

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

Bride - groom and bride! Ah . . . . .

*Allegretto moderato.*

PIANO. *f*

Ped.

Voi - ces all vol - u - ble! Hail it with pride. . . . .

Bride - groom and bride!

Bride - groom and bride!

Ped. Ped.

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

Ah, . . . . . We in sin -

Ped.

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

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

*dim.*

Ped.

Bride - groom and bride!

Bride - groom and bride!

*p*

Ped. \* Ped.

## SONG—(Tessa).

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

*Allegretto grazioso.*

*p*

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

Ped. \*

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

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

*rall.*

*rall.*

*E a tempo, sostenuto.*

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

*a tempo, p*

Ped. \* Ped. \* Ped. \* Ped. \*

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

CHORUS. 1st SOPRANOS.  
Sun - - light

2nd SOPRANOS.  
Sun - - light

TENORS.  
Sun - - light

BASSES.  
Sun - - light

Ped. \* Ped. \*

shade . . . When you mar - ry mer - ry maid! When a mer - ry maid - en mar - ries,

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

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

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

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

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

Ped. \* Ped. \*

*rall.* *p a tempo.*

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

*rall.* *p a tempo.*

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

*rall.* *p a tempo.*

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

*rall.* *p a tempo.*

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

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

*rall.* *p a tempo.*

Ped. \* Ped. \*

wrong!

When a mer - ry mai - den

wrong!

wrong!

wrong!

wrong!

*f* *p*

Ped.

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

right and no - thing's wrong. Gnawing Care and ach - ing Sor - row Get ye gone un - til to -

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

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

*rall.* *a tempo. sostenuto.*

*rall.*

Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

TESSA.

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

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

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

*p* TENORS. Sul - - - len night is laugh - ing day—

*p* BASSES. Sul - - - len night is laugh - ing day—

Ped. \*

... Ah— All the year is mer - ry May, . . .

*cres.* All the year is mer - ry May! . . . All is mer - - ry

*cres.* All the year is mer - ry May! All is mer - - ry

*cres.* All the year is mer - ry May! All is mer - - ry

*cres.* All the year is mer - ry May! All is mer - - ry

*cres.* All the year is mer - ry May! All is mer - - ry

*mf*

Ped. \* Ped. \*

*rit. dim. a tempo.*

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

*rit. dim. a tempo.*

Ped. \*

mer-ry, mer-ry May!  
 is May.  
 is May.  
 is May.  
 is May.

*f*

Ped. \*



## No. 10.

## FINALE—ACT I.

GIANETTA.

*Allegretto moderato.*

PIANO.

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

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

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

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

18,844. Ped. \*

**A**

*un poco rall.*

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

*cres.* *colla voce.* *dim.*

*a tempo.*

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

*2nd time.*

heart . . . . . is

*a tempo.*

*p*

DON ALHAM, RECIT.

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

*L'istesso tempo.* RECIT.

*p* *f* *p* *fp*

*a tempo.*

way to this un - called - for grief, Your se - pa - ra - tion will be ve - ry brief, To as - cer - tain which  
*a tempo.*

*p*

RECIT.

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

*Andante. GIA. f*  
nursling to de - clare She'll be de - light - ed, That set - tled, let each hap - py pair Be re - u - ni - ted. Vi - va ! His ar - gument is  
*TESSA. f*  
Vi - va ! His ar - gument is  
*MARCO. f*  
Vi - va ! His ar - gument is  
*GIUS. f*  
Vi - va ! His ar - gument is  
*colla voce.*

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

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

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

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

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

*Allegro con brio.*

*ff* *ff* *p*

GIANETTA.

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

MARCO.

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

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

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

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

Oh, . . . 'tis a

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

Oh, . . . 'tis a

*f* *dim.* *p*

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

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

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

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

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

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

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

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

*f*

*p*

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

Queen!

Queen!

*TESSA.*

*p*

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to - crat ! At ele - gant high so -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*ad lib.*

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

*colla voce.*

The second system of music continues the vocal line and piano accompaniment. It is marked 'ad lib.' above the vocal line and 'colla voce.' below the piano accompaniment. The lyrics are 'cie - ty talk She'll bear a - way the bell, With her "How de do?" And her "How are you?" And her "Hope I see you'. The piano accompaniment continues with a similar rhythmic pattern.

GIAN. & TESSA.

*a tempo.*

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

MARCO & GIUS.

*a tempo.*

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

*a tempo.*

*f dim. p*

The third system of music features two vocal lines and a piano accompaniment. The first vocal line is for 'GIAN. & TESSA.' and the second for 'MARCO & GIUS.'. Both are marked 'a tempo.'. The lyrics are 'well! Oh, . tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No' and 'Oh, . . tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No'. The piano accompaniment is marked 'a tempo.' and includes dynamics 'f dim. p'.

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

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

*f*

reg-u-lar Roy-al Queen!

reg-u-lar Roy-al Queen! *Gius.* And no-ble lads will scrape and bow, And dandle them in-to two, And

*p*

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

*p*



GIAN &amp; TESSA.

*a tempo.*Oh, .  
MARCO & GIUS.  
*a tempo.*

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

*ad lib.*

*colla voce.*

*f* *al tempo. f*

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

*p*

*dim. p*

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

*f*

*f*

*f*

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

*f*

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

*f*

Royal, Royal Queen! . . .

Royal, Royal Queen! . . .

*f*

CHORUS. 1st & 2nd SOPRANOS.

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

TENORS & BASSES.

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

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

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

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

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

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

qua - li - ty? sing As

*MARCO.*

*Moderato.*

*mf* *p*

find I'm a king-dom I -ware you ob - -vi - lions and  
 - vi - du - at, As I King To my bid you all. I'm a - -ject To pa -

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

CHORUS.

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

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

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

*Allegro vivace.*

*p*

MARCO.

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

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

GIUS.

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

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

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

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

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

L Gius. MARCO.

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

Gius.

MARCO

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

M

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

GIUS.

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

MARCO & GIUS.

- take to fin - l Con - ge - nial with his peace of mind, Con - ge - nial with his peace of mind - And

N

all . . . shall e - qual be. Sing high, sing low, Wher - ev - er they

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

go, They all shall e - qual be!

*ff* CHORUS.  
Sing high, sing low, Where - ev - er they . . .  
Sing high, sing low, Where - ev - er they . . .

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

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



*Unison.*

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

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

and the Dook, the Groom, the But - ler, and the Cook, The Aris - to - erat who lanks with Counts, The

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

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

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

*Unis.*

scrubs the grate, The Lord High Bishop or - tho - dox, The Va - ga - bond in the stocks— For  
 State, The No - ble Lord who scrubs the grate— For

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

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

be! . . . Then hail! *R* *ff* O King, . . . Which  
 be! . . . Then hail! *ff* O King, . . . Which

. cv - er you may be, . . . . . To you we  
 . ev - er you may be, . . . . . To you we

sing, But do not bend . . . . . the knee. . . . . Then  
 sing, But do not bend . . . . . the knee. . . . . Then

hail! . . . . . Hail! . . . . . O

hail! . . . . . Hail! . . . . . O

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The vocal lines have a dotted line between 'hail!' and 'Hail!', and another between 'Hail!' and 'O'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

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

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

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is two flats, and the time signature is 2/4. The vocal lines have a dotted line between 'Hail!' and 'O'. The piano accompaniment continues with the same rhythmic patterns as the first system.

The third system consists of two staves of piano accompaniment. The right hand continues with eighth-note chords, and the left hand continues with its rhythmic pattern.

The fourth system consists of two staves of piano accompaniment. The right hand continues with eighth-note chords, and the left hand continues with its rhythmic pattern. The system ends with a double bar line.

## MARCO &amp; GIUS. RUCI.

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

*Moderato.*

## S GIAN. &amp; TESSA. RUCI.

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

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

## GIAN. SOLO.

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

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

*Andante con moto.*

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

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

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

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

TESSA.

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

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

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

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

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

dar - ling, O my pet, What ev - er else you may for - get, In yon - der isle be - yond the sea, O don't forget you've married

*cres.*

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

**MARCO.**  
me! O my dar - ling, O my pet, In yon - der isle be - yond the sea, O don't for -

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

*dim.*



*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

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

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

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

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

*dim.* *pp* *pp*

CHORUS. SOPRANOS. *f*

TENORS. *f* Then a -

BASSES. *f* Then a -

PIANO. *Allegretto moderato (a la Barcarole).*  
*p molto cres.* *ff*

- way . . . they go to an is - land fair . . . That lies "in a Sou - tern sea : We

- way . . . we go to an is - land fair . . . That lies in a Sou - tern sea : We

- way . . . we go to an is - land fair . . . That lies in a Sou - tern sea : We

*ff*

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

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

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

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

*Sforz.*

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

*Sforz.*

Ped. \*

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

W MARCO.

A - way we

ev - er that isle . . . may be!

ev - er that isle . . . may be!

ev - er that isle . . . may be!

*mf*

*dim.*

Ped. \*

GIAN.

A - way a - way they go

TESSA.

A - way, a - way they go

go To a balm - y isle, Where the ro - ses blow All the

GIUS.

A - way, a - way we go

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



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



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



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



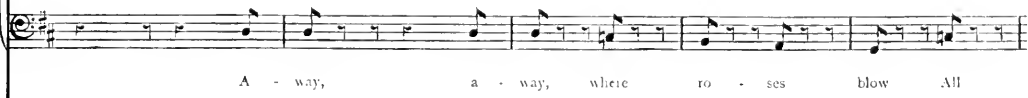
Where the ro - ses blow All the win - ter while,



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



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



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



*p* A - way, a - way, where ro - ses blow All *cres. . . .*  
*trem.*

*cres.*

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

*cres.*

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

*cres.*

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

*cres.*

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

*cres.*

win - ter while Where . . . the ro - ses blow! . . . . . Then a

*cres.*

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

*cres.*

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

*cres.*

*ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

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

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

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

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

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

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

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

*largo.*



## ACT II.

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

*Alliegretto.*

PIANO. *f* *p*

*p* *cres.* *f*

TENORS. *f*

BASSES. *f*

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

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

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

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

- qual - i - ty. A

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

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

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

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

*f* *mf*

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

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

*cres.* *tr* *tr*

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

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

*f* *tr* *tr* *tr*

MARCO. GIUS.

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

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

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

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

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

*p*

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

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

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

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

*cres.* *f* *8va.*

## CHORUS.

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

*Sz. u.*

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

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

# No. 2. SONG—Giuseppe (with Chorus).

*Allegro non troppo.*

PIANO.

*f* *p*

Ri - sing ear - ly in the

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

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

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

*p*

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

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

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

*1st time ff, 2nd time pp*

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



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

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

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

Mi-nis-ters of State, Oh, . . . phi-lo-so-phers may sing Of the trou-bles of a King; Yet the  
 du-ty has been done! Oh, . . . phi-lo-so-phers may sing Of the trou-bles of a King; But of

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

CHORUS.

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

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

1st. GIUS. 2nd.

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

CHORUS.  
du - ty has been done !

## No. 3.

## SONG—Marco.

*Allegretto moderato.*

PIANO.

*f* *p*

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

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

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

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

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

*2nd Verse.*

If . . . you're not sat - is - fied,

in pa ren - the - sis;— Ah! . . . . . Take . . . all these, you luck - y  
not sa - tis - fied, Ah! . . . . . Take . . . my coun - sel, hap - py

*f* *dim.*

*f* *dim.*

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

*p*

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

1st. 2nd.

*f*

Take my coun - sel, hap - py man : Act up - on it, if you

*f* *con forza.*

can, if you can, if you can. Act up - on it, if you can, . . . hap - py man,

*cres.* *f* *con forza.*

*f* *f*

if . . . you can! . . . . .

*f* *Ped.*

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

*Allegro vivace.*

PIANO.

CHORUS.

*f*

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

*f*

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

*f*

far, and we've brought your wives— And to that end we've cross'd the main, And don't in-tend to re - turn a - gain!

far, and we've brought your wives— And to that end we've cross'd the main, And don't in-tend to re - turn a - gain!

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

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

A

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

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

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

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

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

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

*p*

**B** **SOLO. 1st GIRL.**

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

*p*

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

**2nd GIRL.**

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



Ex -

out your so - ci - e - ty. Its ex - istence was slow, And we long for va - ri - e - ty— Ex -

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

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

Ped. \* Ped. \* Ped. \* Ped. \*

CHORUS. 1st GIRL & 2nd GIRL.

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

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

*f*

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

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

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

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

E

GIUS.  
Tes - - -

Ped.

TRISSA.  
Gius - ep - pe!

GIAN.  
Mar - - co!

MARCO.  
- sa!

Gia - net - - -

\*

*Pistesso tempo.*

GIAN.

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

And we  
Or do

TESSA.

- ta |

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

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

*Allegretto grazioso.**p*

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

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

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

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

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

Do you  
Ain't the

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

Is it dif-ficult or ea-sy?—  
Do the Roy-al trades-men tip you?

think your sub-jects like you? Take it al-to-ge-ther, is it Bet-ter  
 li-ve-ry be-com-ing! Do they give you wine for din-ner? Peaches,

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

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

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

*f* CHORUS. *Unis.*

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

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

1st. 2nd. GIAN.

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

TESSA.

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

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

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

*p* *pp*

*p* *p*

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

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

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

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

*cres.*

all, . . . . . yes, all, . . . . . yes, tell us, tell us,

*cres.*

all, . . . . . yes, all, . . . . . yes, tell us, tell us,

*cres.*

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

*cres.*

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

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

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

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

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

## No. 5.

## CHORUS AND DANCE.

*Tempo di Cachucha.*

PIANO. *f*

*f*

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

*f*

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

*f pesante.*

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

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

*Unis.*

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

dan - ces !

*staccato.*

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

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

Pit - ter, pit - ter, pit - ter, pat - ter, pat - ter, pat - ter, pat - ter, We'll dance, Oll Ne - res we'll drink—Man - za -

clat - ter— Oll Ne - res we'll drink—Man - za -

*f*



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

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

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

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

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

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

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

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

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

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

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

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

- light of that wild - est of dan - ces !

- light of that wild - est of dan - ces !

Ped. \* Ped. \* Ped.

*tr*

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

DON ALHAM.

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

*Allegro non troppo.*

PIANO. *f* *p*

hearts were twice as good as gold, And twenty times as mel-low. Good-tem-per triumphed in his face, And in his heart he

found a place For all the er-ring hu-man race And ev-ry wretched fel-low. When he had Rhen-ish wine to drink It

made him ve-ry sad to think That some, at junk-et or at jink, Must be con-tent with tod-dy, with tod-

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

*p*

MARCO & GIUS.

So to the top of ev-ry tree Pro-mo-ted ev-ry-bo-dy. Now, that's the kind of King for me—He wished all men as

*f*

DON ALHAM.

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

*p*

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

*p*

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

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

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

MARCO & GIUS.

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

could-n't beat—Two Par-ty Lead-ers in each street Main-tain-ing, with no lit-tle heat, Their va-ri-ous o-pin-ions! That

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "could-n't beat—Two Par-ty Lead-ers in each street Main-tain-ing, with no lit-tle heat, Their va-ri-ous o-pin-ions! That". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

King, al-though no-one de-nies His heart was of ab-nor-mal size, Yet he'd have act-ed o-ther-wis-e If he had been a

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "King, al-though no-one de-nies His heart was of ab-nor-mal size, Yet he'd have act-ed o-ther-wis-e If he had been a". A piano dynamic marking (*p*) is present at the beginning of the piano accompaniment.

-cu-ter The end is ea-si-ly fore-told, When ev-'ry bless-ed thing you hold Is made of sil-ver, or of gold, You

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "-cu-ter The end is ea-si-ly fore-told, When ev-'ry bless-ed thing you hold Is made of sil-ver, or of gold, You". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

long for sim-ple pew-ter. When you have no-thing else to wear But cloth of gold and sat-ins rare, For cloth of gold you

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "long for sim-ple pew-ter. When you have no-thing else to wear But cloth of gold and sat-ins rare, For cloth of gold you". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cease to care—Up goes the price of shod-dy, of shod . . . . . dy, shod-dy. In

*p*

short, who ev-er you may be, To this con-clusion you'll a-gree, When ev-e-ry-one is some-bo-dy, Then no one's a-ny-

MARCO & GIUS.

-bo-dy! Now that's as plain as plain can be, To this con-clusion we a-gree—When ev-e-ry-one is

*f*

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

*f*



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

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

*Allegretto moderato.*

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

In a com - tem - pla - tive fas - hion, And a tran - quil frame of mind, Free from

ev - 'ry kind of pas - sion, Some so - lu - tion let us find. Let us grasp the sit - u - a - tion, Solve the

**GIAN.** *pp*

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

**TESSA.** *f*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. I, no

**MARCO.** *pp*

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

**GIUS.** *pp*

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

*pp*

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

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

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

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

*pp*

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

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

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

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

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

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

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

Tes - sa, 'wil - ly - nil - ly, All at once a vic - tim fell. She is what is called a sil - ly, Still she an - swers pret - ty well. She's a

*C pp* *f*

In a con - tem - pla - tive fashion, And if I can catch her I'll pinch her and scratch her, And

*pp*

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

*f* *pp*

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

*pp* *pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp* *pp*

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

**D**

find. If she mar-ried your Giu-sep-pe You and he will have to part—

shake in her a-ris-to-crat-i-cal shoes! *pp* grasp the sit-u-a-tion, If

find. Let us grasp the sit-u-a-tion, Solve the

find. Let us grasp the sit-u-a-tion, Solve the

*pp*

com-pli-ca-ted plot, Qui-et, calm de-li-be-

I have to do it I'll war-rant she'll rue it—I'll teach her to mar-ry the man of my heart! If she mar-ried Mes-ser

*pp*

com-pli-ca-ted plot, Qui-et, calm de-li-be-

*pp*

com-pli-ca-ted plot, Qui-et, calm de-li-be-

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

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

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

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

*pp* *f*

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

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

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

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

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

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

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

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

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

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

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

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

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

*Allegro a la marcia.*

PIANO. *ff*

TENORS. With

BASSES. With

Ped. \*

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

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

*Sua.*



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

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

*Sua.* *loco.*

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

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

*Sua.*

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

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

*Sua.* *loco.*

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

comes to claim the Roy - al hand—(Ye bra - zen brass-es bang!) This po - lite at - ten - tion

DUCHESS.

DUKE.

*p*

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

touch - es Heart of Duke With pro -

She of beau - ty was a mo - del

found re - gret. When a ti - ny tid - dle -

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

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

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

## No. 9.

## SONG—Duchess.

*Allegro con fuoco.*

1. On the  
2. But I

PIANO. *f* *p*

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

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

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

fu - ry was ee - sta - tic—His re - fined vo - ca - bu - la - ry Most un - plea - sant - ly em - phat - ic. To the  
make his tem - por sup - ple, And you could - n't have de - sir'd A more re - ci - pro - ca - ting cou - ple. Ev - er

than - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in - tent - ly He was fu - ming, I was gent - ly Un - as - suming—When re -  
wil - ling To be woo - ing, We were bil - ling—We were cooing; When I mere - ly From him part - ed We were near - ly Bro - ken - heart - ed—When in

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

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

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

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

*cres.* *f*

154.  
at first!

2. But I last!

*ff*

# No. 10. RECIT. & DUET—Duke & Duchess.

RECIT. DUKE.

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

PIANO *fp*

DUKE.

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

*Andante moderato.*  
*p*

DUCHESS.

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

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

M.  
 I al -

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

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

Foun  
I

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

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

At  
As

One tenth of the ta - kings. I pre -  
lle's paid for his trou - ble l At

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



sent a - ny la - dy Whose con - duct is sha - dy Or smacking of doubt - ful pro - pri - e - ty—      Whe  
mid - dle class par - ty I play at é - car - té—And I'm by no means a be - gin - ner—      To

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

Vir - tue would quash her, I take and whitewash her, And launch her in first - rate so - ci - e - ty—      1  
one of my sta - tion The re - mu - ne - ra - tion—Five guineas a - night and my din - ner—      1

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

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

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

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

They make for the  
 It cer - tain - ly

DUKE. *2nd time.*

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

Duch-ess! 2. Those  
 does - n't!

DUCHESS.

- fer - ment--A place or pre - fer - ment. We're of - ten in wait - ing At jun - ket or f<sup>e</sup> - ting, And

*a tempo.*

some-times at - tend an in - ter - ment— In short, if you'd kin - dle The

**DUKE.**

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

*colla voce.* *a tempo.* *mf*

Ped.

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

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

Ped.

*ad lib.*

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

*ad lib.*

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

*colla voce.* *f*

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

PIANO.

DUKE.

*Tempo di Gavotte. Allegretto.*

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

I am a

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

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

MARCO & GIUS.

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

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

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

*cres.*

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

DUKE, *2nd time.*

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

*cres.* *mf*

CAS.

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

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

tend - ing— Don't be so deuc - ed - ly con - de - scend - ing!

CAS. & DUCH. *2nd time.*

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

*p*

MARCO.

tend - ing— Don't be so dread - ful - ly con - de - seen - ding!  
 nice - ly! That is the style of thing pre - cise - ly!

1. Oh, hard to

GIUS.

tend - ing— Don't be so dread - ful - ly con - de - seen - ding!  
 nice - ly! That is the style of thing pre - cise - ly!

1. Oh, hard to

MARCO, 2nd time.

Oh, sweet to

GIUS, 2nd time.

Oh, sweet to

*p*

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

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

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

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

1st.

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

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

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

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

2nd.

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

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

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

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

DUKE. *f* 2. Now a ga- Ah, . . . . .

*p* *f*

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

Ped. \*

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

*rall.*

*p*



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The notation and instrumentation remain consistent with the first system, showing a steady progression of the melodic and harmonic material.

Third system of musical notation. The upper staff has a melodic line with a fermata over the final note. The lower staff includes a *cres.* (crescendo) marking towards the end of the system.

Fourth system of musical notation. The upper staff has a fermata over the final note. The lower staff includes a *Ped.* (pedal) marking and dynamic markings: *f* (forte), *dim.* (diminuendo), and *p* (piano).

Fifth system of musical notation. The upper staff has a fermata over the final note. The lower staff includes a *rall.* (rallentando) marking towards the end of the system.

Sixth system of musical notation, the final system on the page. The upper staff has a fermata over the final note. The lower staff includes a *a tempo.* (allegretto) marking and a *rit.* (ritardando) marking.

# No. 12. QUINTET & FINALE—Casilda, Gianetta, Tessa, Marco, Giuseppe & Chorus.

CAS.  
Here is a fix un -

GIAN.  
Here is a fix un -

TESSA.  
Here is a fix un -

MARCO.  
Here is a fix un -

GIUS.  
Here is a fix un -

*Molto vivace.*  
*ff* *p*  
PIANO.  
Ped.

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ee - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

Nev - er was known a case so hard!

Nev - er was known a case so hard!

Nev - er was known a case so hard!

Nev - er was known a case so hard! I may be said to have been bi - sec - ted By a pro - found ca -

Nev - er was known a case so hard! I may be said to have been bi - sec - ted By a pro - found ca -

Thro' a ca - la - mi - ty un - ex - pec - ted I am di - vi - si - ble in - to three!

Thro' a ca - la - mi - ty un - ex - pec - ted I am di - vi - si - ble in - to three!

Thro' a ca - la - mi - ty un - ex - pec - ted I am di - vi - si - ble in - to three!

- tas - tro - phe!

- tas - tro - phe!

I . . . am di -

I . . . am di -

I . . . am di -

I . . . may be said . . . to have been bi - sec - ted!

I . . . may be said . . . to have been bi - sec - ted!

vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

vi - si - ble in - to three! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

three! O me - tal - lists a - li. How can you call A na - tions a state of

three O me - tal - lists a - li. How can you call A na - tions a state of

three O me - tal - lists a - li. How can you call A na - tions a state of

MARCO

GITS

ped

ALTO

ted. What ex - cept these things are to be seen in the world? What are they?

ted. What ex - cept these things are to be seen in the world? What are they?

ted. What ex - cept these things are to be seen in the world? What are they?

ted. What ex - cept these things are to be seen in the world? What are they?

ted. What ex - cept these things are to be seen in the world? What are they?

ted. What ex - cept these things are to be seen in the world? What are they?

ted. What ex - cept these things are to be seen in the world? What are they?

ted. What ex - cept these things are to be seen in the world? What are they?

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

*f* *ped.*

state of u - ni - tee, of u - ni -

state of u - ni - tee, Ah! of u - ni -

state of u - ni - tee, Ah! of u - ni -

state of u - ni - tee, of u - ni -

state of u - ni - tee, Ah! u - ni -

- tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists  
 - tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists  
 - tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists  
 - tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists  
 - tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

all, How can you call Mar-riage a state of u ni - tee! Call . . . . .  
 all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .  
 all, How can you call Mar-riage a state of u ni - tee! Call . . . . .  
 all, How can you call Mar-riage a state of u - ni tee! Call . . . . .  
 all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

mar - riage a state of  
 mar - riage a state of  
 mar - riage a state of  
 mar - riage a state of  
 mar - riage a state of

u - - nion true, . . . One - third of my - self is . . . mar - ried to  
 u - - nion true, . . . One - third of my - self is . . . mar - ried to  
 u - - nion true, . . . When half of my - self has . . . mar - ried two  
 u - - nion true, . . . When half of my - self has . . . mar - ried two  
 u nion true, . . . When half of my - self has . . . mar - ried two



half of ye, or you! . . .  
 half of ye, or . . . you! . . .  
 thirds of ye, or you! . . .  
 thirds of ye, or . . . you! . . .  
 thirds of ye, or you! . . .  
 thirds of ye, or you! . . .

*Allegro vivace. Distesso tempo.*

Ped. Ped.

Ped. \*

Ped. Ped. \* Ped. \*

## DON ALHAM.

Now let the loy - al lie - ges ga - ther round - The Prin - ce's fos - ter - mo - ther has been

found! She will de - clare, to sil - ver cla - rion's sound, The right - ful King -

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

*Più lento.*CHORUS. *a tempo.*

let him forth-with be-crown'd! She will de - clare to sil - ver clarion's sound, The right - ful King -

*f* *f*

*Più lento.**a tempo.*

*ff*

*Più lento.* *a tempo.* TESSA. DUKE

let him forthwith be crown'd! Speak, wo-man, speak— We're

him forthwith be crown'd!

*Più lento.* *a tempo.* *p*

GIAN. DUCH. CAS. DON ALF.

all at - ten - tion! The news we seek— This mo - ment men - tion. To us they bring— His

MARCO. GIUS. TUTTI.

fos - ter - mo - ther, Is he the King? Or this my mo - ther? Speak, wo-man, speak!

SOLO. INEZ. *Più lento.*

Speak, woman, speak! The Roy - al Prince was by the King en - trust - ed To my fond

*Più lento.* *pp* *trem.* *ppp*

Fed.

care, ere I grew old and crust - ed; When trai - tors came to steal his son re -

Ped.

- pu - ed, My own small boy I deft - ly sub - sti - tu - ted The vil - lains

fell in - to the trap com - pletely - I hid the Prince a - way - still sleep - ing sweet - ly; I called him

"son" with pa - don - a - ble syl - ness - His name, Lu - iz! Be - hold his Roy - al High - ness!

*ff*

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CAS. LUZ. CHORUS.

Lu - iz! Ca - sil - da!

*A Tempo vivace.*

*f* Ped. *f*

this in - deed the King, Oh, won - drous re - ve - la - tion! Oh,

this in - deed the King, Oh, won - drous re - ve - la - tion! Oh,

Ped. Ped. Ped.

un - ex - pec - ted thing! Un - look'd . . . . for sit - u - a - tion!

un - ex - pec - ted thing! Un - look'd . . . . for sit - u - a - tion!

*dim.*

\* Ped.

GIAN. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

TESSA. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

MARCO. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

GIUS. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

*p**sostenuto.*

o - ther con - tra - dict - ing; To those whom we a - dore We can be re - u - ni - ted— On

*sostenuto.*

o - ther con - tra - dict - ing; To those whom we a - dore We can be re - u - ni - ted— On

*sostenuto.*

o - ther con - tra - dict - ing; To those whom we a - dore We can be re - u - ni - ted— On

*sostenuto.*

o - ther con - tra - dict - ing; To those whom we a - dore We can be re - u - ni - ted— On

one point ra - ther sore, But, on the whole, de - light ed!

one point ra - ther sore, But, on the whole, de - light - ed!

one point ra - ther sore, But, on the whole, de - light - ed!

one point ra - ther sore, But, on the whole, de - light - ed!

When

*p*

LUIZ.

DUKE.

As pru - dence (so I

o - thers claim'd thy dain - ty hand, I wait - ed, wait - ed, wait - ed—

CAS.

un - der - stand) Dic - ta - ted— ta - ted— ta - ted, By vir - tue of our ear - ly vow Re - cord - ed— cord - ed—

**DUCH.** **TUTTI.**

cord - ed, Your pure and pa - tient love is now Re - ward - ed— ward - ed— ward - ed.

*f*

Then

hail, O King of a Gol - - den Land, And the

hail, O King of a Gol - - den Land, And the

high - born bride who claims his hand— The past is

high - born bride who claims his hand— The past is



dead, and you gain your own, A roy - al crown and a gol - den

dead, and you gain your own, A roy - al crown and a gol - den

Ped. \* Ped. \*

throne ! . .

throne ! . .  
*Allegro con brio.*

*ff*

*f*

*Tutti.*

Once more  
*f*

Once more . .

*f*

... gon-do-lie-r-i, Both skil-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

... gon-do-lie-r-i, Both skil-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

From Roy - - - al - ty

From Roy - - - al - ty

fly-ing, Our gon-do-las tly-ing, And mer-ri-ly cry-ing Our "pre-me," "sta-ill!" ... Ah! ...

fly-ing, Our gon-do-las tly-ing, And mer-ri-ly cry-ing Our "pre-me," "sta-ill!" ... Ah! ...

So good-bye, ca - chu - ca, fan - dan - go, bo -

So good-bye, ca - chu - ca, fan - dan - go, bo -

*pesante.*

*f*

le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

from this quan - da - ry Con - tent - ed are we, . . . Ah! . . . Ah! . . .

from this quan - da - ry Con - tent - ed are we, . . . Ah! . . . Ah! . . .

once more, . . . gon - do - lier - i, . . . gon - do - lier - i, . . .

once more, . . . *8va.* gon - do - lier - i, gon -

*ff*

. . . gon - do - lier - i, Con - tent - ed are we! So good-bye, ca - chu - ca, fan -

- do - lier - i, Con - tent - ed are we! So good-bye, ca - chu - ca, fan -

*8va... loco.*

- dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Oll Ne - res, a - dieu—Man - za -

- dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Oll Ne - res, a - dieu—Man - za -

- nil - la - Mon - te - ro—We leave you with feel - ings of plea - sure, with feel - ings of plea -

- nil - la - Mon - te - ro—We leave you with feel - ings of plea - sure, with feel - ings of plea -

*rall.* *rall.* *rall.* *trem.*

sure! . . .

sure! . . .

*sf* *sf* *sf* *trem.*

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The silver churn	...	...	...	...	...	4	0
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